

## **ARC 4882 Section 046B**

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

School of Architecture, University of Florida, Spring 2020

History and Theory Participatory Seminar

Class meets: Tuesday, Period 7–9 (1:55– 4:55 pm) in NRN -212

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

Office Hours: Tue.5:00–6:00 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 five readings in the entire semester.
4. Participate in class discussions.
5. Final project that examines vernacular 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 Monday, 2:00 pm 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. You have to submit your response in a timely manner.

**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.

- 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, using UF archives and newspapers.

**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.

**PROJECT:** You can write a traditional history paper (2500 words minimum) with primary and secondary sources. You do a literature review (2500 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.

### 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 Monday 2:00 pm before the class. Present it in the class.
2. Class participation	100 points (10%)	Every class.
3. Project proposal	100 points (10%)	<b>Feb. 4 @9:00 am</b> via Canvas/E-learning
4. Final Project presentation	150 points (15%)	Upload on Canvas/E-learning by <b>Apr.7 9:00 am</b> .
5. Final Project	400 points (40%)	<b>Apr. 27 @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. You are allowed two unexcused absences. Any more than two unexcused absences will result in a deduction points per class missed. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

**LATE WORK POLICY:** If you have a documented reason to turn in late work, 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. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

**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 REQUIRING ACCOMMODATIONS**

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

### **UF STUDENT HONOR CODE, ORIGINAL WORK, AND PLAGIARISM**

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 <http://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.

Please be thoughtful and meticulous in your citations. This video offers useful information for how to avoid plagiarism and cite appropriately <https://mediasite.video.ufl.edu/Mediasite/Play/adaa44500eaf460a84f238e6b9a558f9>

### **Course Evaluation**

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>

### **Important Student Wellness Resources U Matter, We Care**

If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352 392-1575 so that a team member can reach out to the student.

### **Counseling and Wellness Center**

<https://counseling.ufl.edu/> 392-1575; and the University Police Department:392-1111 or 9-1-1 for emergencies.

### **Sexual Assault Recovery Services (SARS)**

Student Health Care Center, 392-1161. University Police Department, 392-1111 (or 9-1-1 for emergencies).

<http://www.police.ufl.edu/>

### **Writing Studio**

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <https://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

### **Materials and Supplies Fee**

There are no additional fees for this course.

## **WEEKLY OUTLINE**

### **W 1 INTRODUCTION**

**Jan. 07**

### **W 2 VERNACULAR ARCHITECTURE: CULTURE AND CLIMATE**

**Jan. 14**

- 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 How to write a proposal**

**Jan. 21**

### **W 4 TROPICAL ARCHITECTURE: CLIMATIC DESIGN**

**Jan.28**

- 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. "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 5 BIOCLIMATIC ARCHITECTURE: CLIMATIC DESIGN**

**Feb. 4**

- 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 6**  
**Feb. 11**

### **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 7**  
**Feb. 18**

### **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 8**  
**Feb. 25**

### **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 9**

### **SPRING BREAK**

**W 10**  
**Mar. 10**

### **How to write a paper**

**W 11**  
**Mar. 17**

### **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 12**  
**Mar. 24**

### **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 13**  
**Mar. 31**

### **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).
- Fathy, Hassan. *Architecture for the Poor: an Experiment in Rural Egypt*. Chicago: University of Chicago Press, 1973.
- 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.
- Miles, Malcolm. "Utopias of Mud? Hassan Fathy and Alternative Modernisms." *Space and Culture* 9, no. 2 (May 1, 2006): 115–139.

**W 14**  
**Apr.7**

**PROJECT PRESENTATIONS**

**W 15**  
**Apr. 14**

**PROJECT PRESENTATIONS**

**Week 16**  
**Apr. 21**

**PROJECT PRESENTATIONS**