

IDS 2935**Places and Spaces: Finding Meaning through our Spatial Narrative****UF Quest 1 – Nature and Culture****General Education – Humanities (H), International (N)**

Fall 2021

Days: MW3 + F3, F4, or F5

Location: LIT 101, ROL 115, RNK 210, RNK 220, MAT 0015, MCCB 2102

Credits: 3

Website: <https://ufl.instructure.com/courses/436013>

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Course Description

Let's go on a journey around the world and across time in order to look at the world we have built and continue to construct around us every day. The *Places* we visit and the *Spaces* we use as human beings shape our perceptions in powerful and sometimes inconceivable ways. They impact our day-to-day experiences, and express our ultimate comprehension of what it means to *Dwell* between the Earth and sky. Did you ever wonder why music moves us more in particular places than others, or why certain places are dear to us? Why can we barely remember the conversation we had with a roommate this morning, yet walk through - in our minds - our grandparent's home like we had just been there, even though it has been years? In short, we are wired to have an inextricable relationship with the places and spaces of our lives, whether humble, grand, familiar or foreign. This fun and interactive course will ask essential questions about human existence and the reality we build around us. As entire cities are laid waste due to war, coastlines transformed due to a changing climate, and landscapes forever paved due to urban sprawl, there is no better time to examine why over time we have made the marks we have upon the land, and that they mean to us and future generations.

Course Credit Policies**General Education Objectives and Learning Outcomes**

This course is a Humanities (H) subject area course in the UF General Education Program. Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

Humanities Student Learning Outcomes

At the conclusion of the course, students will be able to...

- Identify, describe, and explain the history, underlying theory and methodologies used in the course (Content).
- Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives (Critical Thinking).
- Communicate knowledge, thoughts and reasoning clearly and effectively (Communication).

This course also meets the International (N) of the UF General Education Program. International courses promote the development of students' global and intercultural awareness. Students examine the cultural, economic, geographic, historical, political, and/or social experiences and processes that characterize the contemporary world, and thereby comprehend the trends, challenges, and opportunities that affect communities around the world. Students analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate their own and other people's understanding of an increasingly connected world.

International Student Learning Outcomes

At the conclusion of the course, students will be able to...

- Identify, describe, and explain the historical, cultural, economic, political, and/or social experiences and processes that characterize the contemporary world.
- Analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate understandings of an increasingly connected contemporary world.

UF Quest 1 Program Objectives and Learning Outcomes

This course is a UF Quest 1 subject area course in the UF Quest Program. Grounded in the modes of inquiry and expression characteristic of the arts and humanities, Quest 1 courses invite students to explore essential questions that transcend the boundaries of any one discipline—the kinds of complex and open-ended questions they will face as critical, creative, and thoughtful adults navigating a complex and interconnected world.

Quest 1 courses are multidisciplinary explorations of truly challenging questions about the human condition that are not easy to answer, but also not easy to ignore: What makes life worth living? What makes a society a fair one? How do we manage conflicts? Who are we in relation to other people or to the natural world? To grapple with the kinds of open-ended and complex intellectual challenges they will face as critical, creative, and self-reflective adults navigating a complex and interconnected world, Quest 1 students use the humanities approaches present in the course to mine texts for evidence, create arguments, and articulate ideas.

UF Quest 1 courses...

- Address in relevant ways the history, key themes, principles, terminologies, theories, and methodologies of various arts and humanities disciplines that enable us to ask essential questions about the human condition.
- Present different arts and humanities disciplines' distinctive elements, along with their biases and influences on essential questions about the human condition.
- Require students to explore at least one arts or humanities resource outside their classroom and explain how engagement with it complements classroom work.
- Enable students to analyze and evaluate essential questions about the human condition clearly and effectively in writing and other forms appropriate to the discipline.
- Embed critical analysis of the role arts and humanities play in the lives of individuals and societies and the role they might play in students' undergraduate degree programs.

UF Quest 1 Student Learning Outcomes

At the conclusion of the course, students will be able to...

- Identify, describe, and explain the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course (Content).
- Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course (Critical Thinking).
- Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond (Critical Thinking).
- Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course (Communication).

Student Learning Outcomes

By the end of semester, students will be able to:

- Understand the role of creativity in shaping the world and see how it embodies the values and beliefs of different peoples, periods, and places.
- Understand primary considerations and determinants of design process: what *needs* and *wants* does humankind seek to answer and how is it done at different points in time and in different places around the globe.
- Compare and contrast between different place-making responses to the needs of humanity throughout history, and understand the effect of and to socio-economic, political, religious, cultural, geographic contexts.
- Understand theoretical and philosophical movements associated with architecture and design, and how they have transformed the discipline over time.

Assignment	Assignment Description	General Education SLOs Met	Quest 1 Humanities SLO Met	Grade
Analytic Essay	Analyze course material and critically develop thesis about what it means and how it relates to the broader context.	<i>Communication, Content, Critical Thinking (Analyze and Connect)</i>	Develop and present clear and effective questions and responses to essential questions	200
Midterm Examination	Using course material in timed open-notes written examination (primarily short answer and essay)	<i>Communication and Critical Thinking</i>	Analyze and evaluate essential questions	300
Discussion Board Posts (DBP)	Weekly written analytic responses to course material in relation to critical life questions.	Content (Analyze and Connect), Communication	Connect course content to life students own lives	300
Sacred Space Project	Using course material in creative design-based project	<i>Communication, Content, Critical Thinking (Analyze and Connect)</i>	Identify, explain, and, describe theories and methodologies	200
Total Points				1000

Course Format

Course format will consist of faculty led lectures, topical readings, assigned short position essays (based upon lectures and discussions) and assessments. Lecture will consist of works of sublime creativity acts from across time and around the world. We will discuss human's responses to cultural valuation and identity, sustainability through climate, population growth, and energy conservation. These issues will be expanded through the discussion of integrative design methodologies that actively mediate geopolitical challenges through spatial and built responses that extend beyond public policy.

In addition to primary faculty, guest lecturers will be invited to present their own expertise in order to discuss the ramifications of critical place-making decisions on the environment from the global to the immediate scale of the human body.

Texts

All texts and media will be available in Canvas (elearning).

UF Grading Policy: Information on UF's grading policy can be found at the following location: <http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

Grading Criteria

300 pts Midterm Examination
300 pts Discussion Board Posts
200 pts Critical Essay
200 pts Sacred Space Project

Grading Scale

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
Numeric Grade	93-100	90-92	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	0-59
Quality Points	4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	0.67	0.0

Experiential Dimension: CDC guidelines for the Covid-19 pandemic permitting, this course includes lectures being intentionally moved to meaningful Places and Spaces on the University of Florida campus and proximal Gainesville area to explore constructed space, Nature immersion, and noteworthy architecture. These activities are to be led by your instructor with one on one discussion about your observations and experiences. When relevant, community professionals will engage the class with their expertise.

Critical Course Engagement: You are expected to take part in class and online discussions, answer posed questions, provide meaningful insight into class material, and be present for class. Course engagement will be assessed with routine short answer quiz questions posed at the start of class at multiple points of the semester.

Course Evaluations: 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>.

Attendance and In-Class Experience : Attendance and engagement during class time are expected. Learning in this course happens over time spent engaging with the texts, through attentiveness and thoughtfulness during lectures, and with participation in class activities and discussion. Only those absences deemed excused according to [UF policy](#), including university-sponsored events such as athletics and band, (documented) illness,

and religious holidays will be eligible for arrangements such as making up work. When you know ahead of time that you will miss class (such as for a university-sponsored event, religious holiday, or scheduled health event), you must contact the instructor ahead of time and make arrangements for making up any missed work. Tardiness disrupts the class.

Academic Honesty: UF students are bound by The Honor Pledge that 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://sccr.dso.ufl.edu/students/student-conduct-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 instructors.*

UF’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. This means that cheating and plagiarism will be penalized, and a report will be filed with the Student Conduct and Conflict Resolution office. For a discussion of how to avoid plagiarism, consult *Misuse of Sources* on the course web site. *If you have any questions, please ask an instructor.* An online plagiarism checker service may be used to screen papers. In summary, this means a lot to me, and will be enforced.

Students with Special Needs and Accommodations: Students with special physical needs and requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. All attempts to provide an equal learning environment for all will be made.

Counseling and Wellness Center: Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Disclaimer: This syllabus represents my current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected.

Schedule
Fall 2021

Note: (subject to change)

	Lecture	Week Description	Course Readings
	Chapter 1:	You	
Week 1	An In-troduction	<p>We begin in the beginning, by doing like French Philosopher Gaston Bachelard freeing himself of his learned cultural ensemble of values (Foucault) and look at the little things. Before or in lieu of diving into the intellectual side of space making and space, let us first look, smell, hear, taste, and touch the world around us. As Bachelard utilizes phenomenological deconstruction to break free of the strict dogma of 20th century French modernism, we will discuss the built environment as a vessel for our use, our memories, and our incarnation of Nature. How do the childhood memories of places and spaces come to us so clearly and specifically, and yet so much of our immediate surroundings seem so homogenous now?</p>	<p>Edna St. Vincent Millay, <i>On Hearing a Symphony of Beethoven</i></p> <p>Gaston Bachelard, <i>Poetics of Space</i>, 3-37</p> <p>DBP1 Due</p>
M	What is Art, Architecture, Beauty		
W			
F			
Week 2	What is Place?	<p>We continue our introduction by contemplating the theories of ancient Roman architect/engineer/urbanist Vitruvius as interpreted by noted architectural educator Robert L. Vickery, Jr.. We will look to what determines the shape of things across various cultures, such as the space for worship, the space of large assembly (the dome), the shape of structure (holding things up), etc. Why do post and columns in Japan, Greece, Pennsylvania, China, India, Iran all look do different and yet perform the same exact function? Or do they?</p>	<p>Robert L. Vickery, <i>Sharing Arch.</i>, 1-46</p> <p>DBP2 Due</p>
M	Design Determinants		
W			
F			
Week 3	Ways of Seeing –	<p>This week we retreat even further philosophically and contemplate what it even means to dwell. It is one thing to decide the shape of space and how to structure it, but this may be presumptuous if we do not first know what it means to <i>dwell</i> in the first place. What does “dwell” mean? Who dwells, and how? These questions call forth the essential questions of being –</p>	<p>Martin Heidegger, <i>Building, Dwelling, Thinking</i>, 344-363</p> <p>Clive Dilnot, <i>The Decisive Text</i>, 187-201</p>
M	Ways of Envisioning		
W			
F			

		<p>what does it mean to be human, possess human-ness, and spend time <i>being</i> in the world. As part of the German existential school of thought, Heidegger posits that being human is brought about by <i>being</i>, caring for and creating place and space in conjunction with Nature.</p>	<p>Christian Norberg-Schulz, <i>Place</i>, 228-231</p> <p>Christian Norberg-Schulz, <i>Genius Loci</i>, 6-23, 50-77</p> <p>DBP3 Due</p>
<p>Week 4</p> <p>M</p> <p>W</p> <p>F</p>	<p>What is Space</p> <p>Lecture in Harn Museum</p>	<p>So we now discuss the space we make, the space we use. We will learn about the role of narrative and storytelling in recounting spatial histories and our use of these in creating what we deem “historical” space now. We will analyze the evolution of public space from the invention of “street” to “piazza” to “cul-de-sac” and look at the cultures that formed them as well as formed because of them (yard sale anyone?). How does the spatial typology idiomatic to certain regions, places, people, shape the lives they live today?</p>	<p>Geoffrey Scott, <i>The Arch of Humanism</i>, 157-177.</p> <p>Alfonso Perez-Gomez, <i>The Role of History</i>, 2-7</p> <p>Jeanette Winterson, <i>Art Objects</i>, 3-21</p> <p>DBP4 Due</p>
Chapter 2:		You, Me, Us Together	
<p>Week 5</p> <p>M</p> <p>W</p> <p>F</p>	<p>What is Design –</p> <p>Lecture “in” University Auditorium</p>	<p>What goes into the decision making for the design of a usable space? How do the rituals of life and our cultural ideologies impact the shaping of our built environment, the one we use every single day? What is the difference between every day and iconic designs?</p>	<p>Steven Holl, <i>Intertwining</i>, 11-16</p> <p>Inside Mecca, National Geographic Documentary on the Hajj</p> <p>DBP5 Due</p>
<p>Week 6</p> <p>M</p> <p>W</p> <p>F</p>	<p>Modernism</p> <p>Industrial Revolution + Modernism</p>	<p>Why does modern space look different than historic space? When we discuss modernism, why are we talking about history at all? This week we will discuss that the industrial revolution that almost simultaneously took place around the world. How did the concept of space change in response to change in values, shifts in demographics, and degradation of natural conditions around emerging urban epicenters?</p>	<p>Objectified – Film Documentary</p> <p>Kenneth Frampton, <i>Status of Man</i>, 362-377</p> <p>Kevin Lynch, <i>Good City Form</i>, 1-17</p> <p>DBP6 Due</p>

Week 7			
M	Sacred Structure	This week we will explore the idea of sacred space, how they are shaped and why, and about some more profane examples. We look at Lakota Sioux star knowledge and its impact on shaping aboriginal space in the plains of what is now North America. We will learn about Australian aboriginal creation myths (comparable to Sioux star knowledge) called Dreamings and how they construct a social narrative that ties humans and land to create <i>Place</i> . Our conceptions of sacred space and sacred structure in the 21 st century are so fundamentally different, so profane, or are they?	Randy Hester, <i>Subconscious Landscapes.</i> , 10-22
W	Creation Myth + Aboriginal Space		Geraldine Brooks, <i>The Painted Desert</i> , 1-12
F			Michael Rotondi, <i>Sacred Space</i> , 1-5 DBP7 Due
Week 8		Let's see what you know...	
M	Review		DBP8 Due
W	Midterm Examination		
F			
Chapter Three:		Nature and Us	
Week 9			
M	Quiet Space	Welcome back from your Spring Break. We begin this week discussing places you may have visited and discuss places of pilgrimage around the world. We will look to traditions involving the spiritual journey and the places that were created for them and by them (Mecca (Islam), Chartres (Christian), Ise Shrine (Shinto), Jerusalem (Jewish), Graceland (USA), etc. What do these places and spaces have in common with one another and are they relevant today?	WG Clark, <i>Replacement</i> , 1-3
W	Lecture "in" Baughman Center		Peter Zumthor, <i>A Way of Looking at Things</i>
F			DBP9 Due
Week 10			
M	The Transcendental Landscape	This week we discuss the 19 th -century rise of transcendentalism that rose as a direct reaction to geo-political and societal changes brought about by the industrial revolution. We will look to Emerson and Thoreau and others who espoused a return to Nature and craft traditions lost. We will contemplate the Arts & Crafts movement of the British Isles in relation to reinvigorated traditions in America. This directly ties into movement such as the current	Robert McCarter, <i>Place Matters</i>
W	Sustainable Place		Cameron Sinclair, <i>Design Like You Give a Damn</i> , Introduction
F			DBP10 Due

		Maker's movement and Small House phenomenon prevalent in millennial culture.	
Week 11			
M	Spiritual Space of Kyoto	This week's focus is on space shaped by ritual, and no better traditional culture in which to observe it, that of Japan. The traditional eastern cultures of Asia have had a much deeper connection between cultural beliefs, understanding of Place, and the architectural embodiment of this intersection right at the notion of ritual. Though ritualized at a more concentrated, conscious level, this will afford you the opportunity to examine the ritual/habitual/ceremonial incarnations of space and space use in your lives.	E.B. White, <i>Once More to the Lake</i> , 197-202
W	Ritual Space – The Japanese <i>Chanoyu</i>		Leonard Koren, <i>Wabi-Sabi</i>
F			Richard Martin, <i>Wabi-Sabi</i> Junichiro Tanizaki, <i>In Praise of Shadows</i> DBP11 Due
Week 12			
M	Tribal Space Place in Africa	This week's focus is on the idea of shared communal space and land ownership. Looking to traditional Australian Aboriginal and African space making traditions, we further contemplate the connection between humankind, the land, and community. We cannot discuss community without discussing private space versus public space – my space versus our space. Ownerships and rights of owning play a large factor in world culture throughout time including today. By looking to cultures that even today have a different conception of ownership can shed light upon our own issues of settlement, borders, migration, and place making.	William McDonough, <i>Cradle to Cradle</i> , video documentary
W	Living lightly on the Land		William Morgan, <i>Earth Architecture</i>
F			Bernard Rudofsky, <i>Architecture without Architects</i> Richard Sennet, <i>The Craftsman</i> DBP12 Due
		Final Activity	
Week 13			
M	Florida Space: The Sarasota School	This week we return to Florida to examine the manifestation of a modernist spatial and tectonic vocabulary that emerged on the Nature Coast. How did the principles of design that emerged from the Parisian Esprit Nouveau movement and the German Bauhaus translate to the marshes, oyster beds, and sand dunes of Florida? We will discuss whether the adoption/adaptation retains the essence of the parent movements or became its own unique construction of space.	Ralph Waldo Emerson, <i>Nature</i>
W			Carl Abbott, <i>Informed by the Land</i>
F			Mary Oliver, <i>The Summer Day</i> Marcel Proust, <i>Another Memory</i> Timothy M. Rohan, <i>The Architecture of Paul Rudolph</i> , 7-54.

			DBP13 Due
Week 14-15			
M	Charrette	So what does all of this mean? What do our new conceptions of places and spaces mean in the pursuit of a good life today? How can we relate a deeper understanding of <i>Place</i> to essential questions that we encounter in the pursuit of that life?	DBP14 Due
W	Course Wrap up		
F		To finalize our time together, we will together summarize via a prepared study guide that we will create together. We will test our knowledge about the creative process and <i>Place</i> , and undertake an in-class group design charrette and present to one another our ideas.	DBP15 Due Design Charrette