

ARCHITECTURE + HUMANITY

COURSE SYLLABUS

Fall Semester 2025
ARC1000 (10425)

Meeting Days/Times: Tuesday, periods 4-5 + Thursday, period 5
LIT 121 + CSE E220

Instructor: **Gabriel Gonzalez Depalo**
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Email + Telephone Policy: Email is the preferred method of communication outside of studio. Feel free to reach out with questions, comments, concerns, or to request office hour appointments. Text messages are appropriate for quick messages and replies, primarily for travel and any extenuating circumstances and/or emergencies.

Prospectus

“An Introduction to University of Florida students on the issues and opportunities derived through actively engaging the sustainable and ethical organization and design of the environments in which we live – urban, landscape, and architectural.”

Course Description

Architecture Why does the constructed world look the way it does? What shapes it? Who shapes it, and why? What more powerful expression and manifestation is there of humanity's values and beliefs than how humankind shapes the world around itself? Architecture serves as a powerful embodiment of the human condition; it is shaped by the cultural, religious, socio-economic, socio-political and environmental forces of a people – among many other considerations that extend beyond simply aesthetics. How civilizations shape space and determine the forms of the built environment in relation to the natural world is the embodiment of culture and core values, tracking these values as they transform over time. Studying the philosophical meaning behind the shaping and reshaping of our world throughout time provides a fundamental understanding of a physical and spatial exploration of the human condition and how they fit within.

Architecture + Humanity uses the western canon to introduce the issues and opportunities derived through actively engaging the sustainable and ethical design of the environments in which we live: urban, landscape, and architectural. The course elaborates upon the role designers play and have played in integrating shelter, public and private space, sacred and profane structures, and multiple scales and in multiple contexts. We will come to understand why cathedrals, castles, and cloisters were built and how they reflect the beliefs of the time and place. We will discuss how and why the great cities of the world are shaped as they are, and how various monuments came into being and how they, in turn, transform their people and place. What are the key values that shape these constructions: patriotism, security, community, faith, piety, commerce, remembrance, honor, or hubris?

Students will be introduced to and asked to form a position about the various forces that shape the built environment, and how architecture contributes to the cultural identity of people, period, and place. At the beginning, through the semester, and at the conclusion students will reflect upon their personal definitions of architecture + humanity, and the inclusion of key concepts and considerations of the course will be assessed. Course content will include traditional ecological techniques utilized by architects and designers, emergent materials and strategies, and case study analysis of buildings. Issues such as the relationship between culture, regional ecology, climate, and local technologies will be explored in terms of their influence on the built form – as well as the role of the built form upon them.

Course Goals and Objectives

hu-man-i-ties “those branches of knowledge that concern themselves with human beings and their culture or with critical methods of inquiry derived from an appreciation of human values and of the unique ability of the human spirit to express itself.” – *Britanica*

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 relevant factors that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

<https://undergrad.ua.ufl.edu/general-education/gen-ed-program/subject-area-objectives/>

UF GE-H Student Learning Outcomes (SLO's): CONTENT + CRITICAL THINKING + COMMUNICATION

Identify, describe, and explain the history, underlying theory, and methodologies used in architecture.

Identify and analyze the relevant factors that shape architecture from multiple perspectives.

Communicate architectural knowledge, thoughts, and reasoning clearly and effectively.

At the end of “Architecture and Humanity” students will be able to:

1. **Demonstrate** an understanding of the role of architecture in shaping the world and embodying the values and beliefs of different peoples, periods, and places, including an appreciation for space, and the ability to discuss the role of design in enhancing life.
2. **Understand** the primary considerations and determinants of an architectural design process: what *needs* and *wants* does architecture seek to answer and how it is done at different points in time and in different places around the globe. Content SLOs for Gen Ed H area available here:
<https://undergrad.aa.ufl.edu/general-education/gen-edcourses/structure-of-gen-ed-courses/slos-and-performance-indicators/student-learning-outcomes/>
3. **Compare and contrast** different architectural responses to the needs of humanity throughout history, considering the effects of socio-economic, political, religious, cultural, geographic contexts.
4. **Understand** the impacts of theoretical and philosophical movements associated with architecture and design, as they have transformed the discipline over time.
5. **Utilize** a design-related vocabulary to discuss the different design typologies discussed in the class, including architecture, interior design, landscape architecture, urban design, industrial design, etc. Critical Thinking SLOs for Gen Ed H area available here:
<https://undergrad.aa.ufl.edu/general-education/gen-ed-courses/structure-of-gen-ed-courses/slos-and-performance-indicators/student-learning-outcomes/>
6. **Communicate** clearly and effectively the knowledge, background, history, reasoning, contextual, and cultural impact of architecture and its relationship to the people it serves. Using the information synthesized in the class, students will form their own opinions and convey those in multiple formats; written, verbal and graphic. Communication SLOs for Gen Ed H area available here:
<https://undergrad.aa.ufl.edu/general-education/gen-edcourses/structure-of-gen-ed-courses/slos-and-performance-indicators/student-learning-outcomes/>

These outcomes will be assessed through participation in classroom & virtual discussions, short response answers to weekly assignments, two independent essay analyses, and one final presentation.

To meet the General Education requirements for GE-H credit, students must receive a grade of C or higher.

Format

The course format will consist of lectures, topical readings, class discussions, two papers, and a final presentation. Lectures will consist of presentations and discussions about the work of contemporary architects, planners, landscape architects, and other designers that represent the tangible results of theoretical responses to cultural values, identity, place, climate, population, and conservation. These issues will be expanded through the discussion of integrative design methodologies that the design fields use to better understand and mediate the competing concerns of the client, profession, culture, and context. In addition to primary faculty, guest lecturers are invited to present on areas of interest.

You should see this course as a safe environment where diverse ideas can be exchanged, brought into greater focus, and debated with the idea of communal engagement and learning. We express facts and opinions in class, you are encouraged and required to make your own decisions about discussion topics. Though already noted above, a bit of reinforcement is useful... be both courteous toward and tolerant of your peers. Remember, this course is a shared academic workplace, not an extension of your private space/etiquette.

Participation + Attendance

You are expected to take part in class voluntarily [or when called upon], answer posed questions, provide meaningful insight into class material, and be present for class. An absence will be considered excused only if caused by situations beyond your control. You will be expected to make up any assignments and collect any information transmitted during your absence. Each unexcused absence will result in a reduction in your final attendance grade.

Participation is the most critical aspect of this course, as it is in any architecture course. Passive learning is rarely effective in our discipline and thus you are expected to participate in this collaboration of knowledge voluntarily [or at least, expect to be called upon for your insight]. Since two-thirds of the main objectives for this course are critical thinking and communication, you're doing most of the semester's work by being present and respectfully contributing to the class discourse physically or virtually through Canvas or our course's Miro board. Decentralizing the course's material and discussions across these outlets allows you to learn and practice more mature and effective communication skills. Access to these materials will be explained in person, but you are welcome to explore and get comfortable with the applications in advance: <https://elearning.ufl.edu/> & <https://miro.com/>. Both applications, as well as plenty of other great software, are available through your UF student account.

Late arrival or early departure from the course is unacceptable and will count as an absence. Requirements for class attendance, 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>.

Grading

Your efforts and evaluation on the cumulative body of work produced and shared will account for 90% of your final grade. The remaining 10% will be based on in-class, Canvas, and Miro participation, attendance, effort + progress, and general attitude. Canvas participation will consist of assignment submissions while Miro participation will consist of bi-weekly check-ins. Additionally, within the projects, grading will be based off the successful accomplishment objectives as they relate to the rubric, found further in this syllabus and on Canvas. The following listing of project grades should help to understand their breakdown and grading criteria.

Architecture + Humanity Grading Criteria:

- 35% (175 points) - Essay #1
- 35% (175 points) - Essay #2
- 20% (100 points) - Presentation
- 10% (50 points) - Attendance/Participation

Essay #1 (175 points): due October 9th to Canvas

The first essay is a 750-word reflection on a piece of architecture that resonated with you personally. The specific question, 'what's a space/structure you've been in physically that made you really feel *held*? And how did it achieve that and why?' can be structured and approached in any way you desire so long as it is intentionally considered and follows grammatical and syntactical conventions. Additionally, 2 references to the lectures, discussions, or readings are required to assist in developing your narratives. Visual representations of selected work will also be required.

Essay #2 (175 points): due December 9th to Canvas

The second 750-word essay is a reflection on *what/how/why you think of the evolution of humanity and architecture* with relation to the readings and course materials. Requirements and formatting will be similar to the first essay, but you should continue to explore the expectations and boundaries of conventional writing, especially in the ways in which it may interact with the visuals. This essay will be the basis of your class presentation.

Final Presentation (100 points): to be delivered in class, November 18th and 20th

The presentation will be a visual narrative of the images you've collected throughout the semester. Each week you are expected to collect at least 5 photographs of architectural moments, details, joints, thresholds, connections, boundaries, etc., from around you as you journey through campus, town, and the world. By the final presentation, you will have a collection of at least 65 photos for you to then compose and organize alongside your final narrative. The narrative will be presented by how you've typographically and/or thematically organized your images. You will compose a prompt slide show and Miro catalog to present in class. I will demonstrate a presentation in advance of the final to assist with formatting, style, and expectations.

Attendance/Participation (50 points)

Under the assumption that long-term learning and personal development depend primarily on one's active engagement in the subject matter at hand, our class meetings will often take the form of group discussions of the assigned readings and broader issues relating to them. Background cultural, historical, social, political, and theoretical information will be provided in the form of short lectures. For this reason, it is essential not only that you complete assignments promptly and thoughtfully but also that you come to class prepared to share one or two coherent and articulate ideas, questions, or opinions. Furthermore, this thoughtfulness should extend to our digital interfaces [Canvas and Miro], as they are my primary means of assessing and achieving the content of our course. Each of your contributions will be assessed according to the rubrics appearing below. Grades will be given for each assignment. If your first assignment grade (at approximately midterm) is lower than 70% or you have any questions concerning your participation performance, feel free to schedule a consultation to discuss strategies for improvement. UF Reminder: a minimum grade of C is required for general education credit. See below for grading rubrics.

Grading Scale

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
Numeric Grade	95-100	91-94	87-90	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

UF Grading Policy

Information on UF's grading policy can be found at the following location:
<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Academic Policies + Resources:

Visit the following link for the most consistent and accessible communication of university-wide student resources and academic policies:
<https://go.ufl.edu/syllabuspolices>

Policy on Retaining Work

Please note that the University of Florida, College of Design, Construction, and Planning policy states that student's work may be retained indefinitely for academic purposes. Additionally, the instructor reserves the right to exhibit student work in professional portfolios/presentations. You should be prepared for the instructor to ask that it be exhibited or photographed during or after the term. Having your work retained for photography or exhibition is evidence of its quality and value to the School. Not to worry, you will be able either to retrieve your original work or retrieve it temporarily to make copies or photograph it for your own personal purposes.

Software Use

All faculty, staff, and students of the University are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. We, the members of the University of Florida community, pledge to uphold ourselves and our peers to the highest standards of honesty and integrity.

Student Privacy

There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see the [Notification to Students of FERPA Rights](#).

Campus Resources, Counseling, & Emergency Contacts

UF Whole Gator Resources: Visit <https://one.ufl.edu/whole-gator/discover> for resources that are designed to help you thrive physically, mentally, and emotionally at UF.

U Matter, We Care: If you, a friend, or any member of the Gator Community is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out. You may also report concerns to your faculty, or School of Architecture staff, or administration.

Field and Fork Food Pantry: If you or a fellow Gator is experiencing food insecurity, the pantry is ready to support you for the duration of your need. GatorOne card is required for proof of university affiliation; proof of need is never required nor requested.
<https://pantry.fieldandfork.ufl.edu/>

Counseling and Wellness Center: counseling.ufl.edu/cwc, and 352-392-1575; and the University Police Department: 352-392-1111 or 9-1-1 for emergencies.

Sexual Assault Recovery Services (SARS): Student Health Care Center, 352 392-1161 <https://umatter.ufl.edu/helping-students/sexual-violence-response/>

Office for Accessibility and Gender Equity: Supports and handles claims of equal-access, discrimination, Title IX and ADA (Americans with Disabilities Act) in university programs and activities <https://titleix.ufl.edu/about/> for more information, see also Know Your Nine <https://www.knowyourix.org/>

University of Florida Dean of Students, 352-392-1261, after hours: 352-392-1111 (ask for on-call staff); <https://dso.ufl.edu>

University Police Department at 352-392-1111 (or 9-1-1 for emergencies), or police.ufl.edu.

Course References

REQUIRED TEXT:

Geoffrey Makstutis
Architecture: An Introduction
(London: Laurence King Publishing, 2010)
ISBN 978-1 85669 623 4

SELECTED BIBLIOGRAPHY:

Diane Ackerman
A Natural History of the Senses
(New York: Vintage-Random House, 1991)
ISBN 978-0679735663

Alain de Botton
The Architecture of Happiness
(NY: Vintage, 2008)
ISBN 13: 978-0307277244

Italo Calvino
Invisible Cities
(Orlando: Harcourt Bruce & Company, 1974)
ISBN 0-15-645380-0

Guy Debord
The Society of the Spectacle
(Berkeley: Bureau of Public Secrets, 2014)
ISBN 978-0-939682-06-5

Paul Goldberger
Why Architecture Matters
(New Haven: Yale University Press, 2009)
ISBN 978-0300144307

William McDonough and Michael Braungart
Cradle to Cradle: Remaking the Way We Make Things
(New York: North Point Press, 2002)
ISBN 978-0865475878

Kate Nesbitt, Editor
Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995
(New York: Princeton Architectural Press, 1996)
ISBN 1-56898-054-X

Cameron Sinclair and Kate Stohr
Design Like You Give a Damn: Architectural Responses to Humanitarian Crises
(New York: Metropolis Books, 2006)
ISBN 978-1933045252

Jeremy Till
Architecture Depends
(Cambridge: The MIT Press, 2013)
ISBN 978-0-262-51878-9

Lebbeus Woods (Clare Jacobson, Editor)
Slow Manifesto | Lebbeus Woods Blog
(New York: Princeton Architectural Press, 2015)
ISBN 978-1-61689-334-7

Grading Rubrics:

Assessment Rubrics for Participation		
2	1	0
Excellent	Good	No Credit
Thoughtful, insightful observation or question (on assigned reading, assignment or lecture) that demonstrates solid understanding of topic in question and any relevant analytical tools used to interpret it.	Sound, valid observation or question (on assigned reading, assignment or lecture) that demonstrates some understanding of text in question and any relevant analytical tools used to interpret it.	Vague or off-topic observation that has little-to-no relationship to course themes, issues, or analytical tools.

Assessment Rubrics for Essays							
		5	4	3	2	1	0
		Excellent	Good	Fair	Poor	Unacceptable	No Credit
ANALYSIS	<i>Has your discussion of the building demonstrated mastery of a variety of issues, themes, and analytical tools learned in the course?</i>	Solid, at times insightful and original analysis, demonstrating consistent mastery	Some problems or gaps in analysis, but not significantly diminishing overall impression of mastery	Noticeable problems with quality and/or breadth of analysis	Serious problems with quality and/or breadth of analysis	Assignment submitted, but bereft of any redeeming analytical features	Assignment not submitted, or submitted late
DELIVERY	<i>Have you constructed a clear, logical and convincing argument, using evidence organized in a coherent manner within the allotted space limits?</i>	Few if any problems. Impressive in spots or consistently	Some problems, but not greatly inhibiting communication	Enough problems to make comprehension difficult at times	Serious problems that make comprehension extremely difficult, if not impossible	Assignment submitted, but bereft of any redeeming stylistic features	Assignment not submitted, or submitted late

Assessment Rubric for Presentations							
		5	4	3	2	1	0
		Excellent	Good	Fair	Poor	Unacceptable	No Credit
ANALYSIS	Has your discussion of the source demonstrated mastery of a variety of issues, themes, and analytical tools learned in the course?	Solid, at times insightful and original analysis, demonstrating consistent mastery	Some problems or gaps in analysis, but not significantly diminishing overall impression of mastery	Noticeable problems with quality and/or breadth of analysis	Serious problems with quality and/or breadth of analysis	Presentation delivered, but bereft of any redeeming analytical features	Presentation not delivered
DELIVERY	Have you constructed a clear and logical argument, using evidence organized in a coherent manner within the allotted time frame?	Few if any problems. Impressive in spots or consistently	Some problems, but not greatly inhibiting communication	Enough problems to make comprehension difficult at times	Serious problems that make comprehension extremely difficult, if not impossible	Presentation delivered, but bereft of any redeeming stylistic features	Presentation not delivered

Course Schedule

The attached schedule indicates the general sequence of topics and location of deadlines. Variations and/or adjustments to this schedule may be necessary and any shift in critical deadlines will be announced and shared in advance as best as possible. Attendance checks will occur throughout the semester and are not included as part of this schedule.

Schedule Fall 2025

Week One	Date	Intro	Homework will be Reading/Film/Assignment
Thursday	8.21	Introduction	<i>Body Ritual Among the Nacirema</i> , Horace Miner
Week Two	Date	Architecture	
Tuesday	8.26	L-1: What is Architecture?	<i>Architecture: An Introduction</i> , Geoffrey Makstutis
Thursday	8.28	L-2: Who are Architects?	
Week Three	Date	Becoming	
Tuesday	9.2	L-3: Education of an Architect GL-1: Breanna McGrath	Film: Rural Studio
Thursday	9.4	L-4: Profession of an Architect GL-2: Payton + Gabe	<i>Architecture: An Introduction</i> , Geoffrey Makstutis
Week Four	Date	Space + Scale	
Tuesday	9.9	L-5: Envisioning Space	<i>A Natural History of the Senses</i> , Diane Ackerman
Thursday	9.11	L-6: Human scale and Key Thresholds	
Week Five	Date	Dwelling	
Tuesday	9.16	L-7: Functions and Forms	<i>On Reading Heidegger</i> , Kenneth Frampton
Thursday	9.18	L-8: Homes and Communities	Film: Powers of Ten
Week Six	Date	Urbanism	
Tuesday	9.23	L-9: Organic versus Planned Cities	<i>Collage City</i> , Collin Rowe
Thursday	9.25	L-10: Future and Imaginary Cities	<i>Invisible Cities</i> , Italo Calvino
Week Seven	Date	Progress	
Tuesday	9.30	L-11: Architecture [BC - 1910s]	<i>Arch. & the Problem of the Rhetorical Figure</i> , Peter Eisenman
Thursday	10.2	L-12: Architecture [1920s - 2020s]	<i>Visions Unfolding</i> , Peter Eisenman ROSH HASHANNAH
Week Eight	Date	Projects	
Tuesday	10.7	L-13: SANAA Retrospective GL-3: Judi Monk	
Thursday	10.9	L-14: Scarpa Retrospective	ESSAY #1 DUE
Week Nine	Date	Humanity	
Tuesday	10.14	L-15: Public Space	<i>The Society of the Spectacle</i> , Guy Debord
Thursday	10.16	L-16: Resources and Accessibility GL-4: Mark McGlothlin	Film: Alejandro Aravena HOMECOMMING
Week Ten	Date	Contemporary Issues	
Tuesday	10.21	L-17: Sustainability	<i>The Hannover Principles</i> , William McDonough
Thursday	10.23	L-18: Artificial Intelligence GL-5: Michael Diffenthaler	

Course Schedule [cont.]

Week Eleven	Date	On Theory	Homework will be Reading/Film/Assignment
Tuesday	10.28	L-19: Determinants and Rules	Vitruvius, Corbusier & Rudolph Excerpts
Thursday	10.30	L-20: Constructivism vs. Deconstructivism	<i>Slow Manifesto</i> , <i>Lebbeus Woods Blog</i> , Clare Jacobson
Week Twelve	Date	On Making	
Tuesday	11.4	L-21: The Other Humanities	<i>Design, Ecology, Ethics, and the Making of Things</i> , William McDonough
Thursday	11.6	L-22: Photography + Drawing GL-6: Caleb Generoso	<i>Architecture Depends</i> , <i>The Problem of the Problem</i> , Jeremy Till
Week Thirteen	Date	On Campus	
Tuesday	11.11	NO CLASS – Veterans Day	
Thursday	11.13	Campus Walk and Final Q&A	
Week Fourteen	Date	Final Presentations	
Tuesday	11.18	Presentations A	
Thursday	11.20	Presentations B	
Week Fifteen	Date		
Tuesday	11.26	THANKSGIVING	
Thursday	11.28	THANKSGIVING	
Week Sixteen	Date		
Tuesday	12.2	NO CLASS - Architecture Final Reviews	
Thursday	12.4	NO CLASS - Reading Days	

NO FINAL EXAM, but Essays and Presentations will be submitted via Canvas and uploaded to Miro

Critical Dates

- Essay #1 due by Thursday, October 9th at 5pm
- Essay #2 due by Tuesday, December 9th at 5pm
- Final Presentation Due Monday, November 17th at 11:59pm
- Presentations will be delivered between our final class sessions; November 18th and 20th