

# Places and Spaces

Finding Meaning through our Spatial Narrative

## ARC1101

UF Quest 1 – Nature and Culture

General Education – (H) Humanities, (N) International

## Fall 2024

**Days:** MW3 Lectures and F 2, 3, or 4 Discussions

**Location:** Turlington L005 for Lectures + Rinker 220, 225 for Discussions  
(see ONE.UF for yours)

**Credits:** 3

**Website:** <https://ufl.instructure.com/courses/515113>

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## Course Description

Places and Spaces examines the manner in which humankind has shaped its world while framing particular relationships with Nature. Places and Spaces asks: what does it mean to make a mark upon the land? What does it mean to  *dwell* ? What forces drive the shaping of the constructed world, and what do the Places we inhabit mean to us?

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.

## Quest and General Education Credit

- Quest 1
- Humanities (H)
- International (N)

*This course accomplishes the [Quest](#) and [General Education](#) objectives of the subject areas listed above. A minimum grade of C is required for Quest and General Education credit. Courses intended to satisfy Quest and General Education requirements cannot be taken S-U.*

## Required Readings and Works

All required material is provided in Canvas course site.

## II. Graded Work

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### Description of Graded Work

| Assignment   | Assignment Description  | General Education SLOs Met                      | Quest 1 Humanities SLO Met                        | Grade      |
|--|---|---|---|------------|
| <b>Discussion Board Posts (DBP)</b><br><br><b>Weekly</b> | Weekly written analytic responses to course material in relation to critical life questions. Each DBP contextualizes course material and develops students critical thinking skills for course assessments. Guidance regarding Discussion Board Post content is provided in a rubric that appears on the Canvas page. | Content (Analyze and Connect),<br>Communication | Connect course content to life students own lives | <b>280</b> |
| <b>Midterm Examination I</b><br><br><b>Week 7</b>        | Using course material in timed open-notes written examination (primarily short answer and essay). Guidance regarding Midterm content is provided in a rubric that appears on the Canvas page as well as study guide.  | <i>Communication and Critical Thinking</i>      | Analyze and evaluate essential questions          | <b>200</b> |
| <b>Midterm Examination II</b><br><br><b>Week 13</b>      | Using course material in timed open-notes written examination (primarily short answer and essay). Guidance regarding Midterm content is provided in a rubric that appears on the Canvas page as well as study guide.  | <i>Communication and Critical Thinking</i>      | Analyze and evaluate essential questions          | <b>200</b> |

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| <b>Analytic Essay</b><br><b>Week 12</b>       | Analyze course material and critically develop thesis about what it means and how it relates to the broader context. 1000-1250 words. Guidance regarding Analytic Essay content is provided in a rubric that appears on the Canvas page.  | <i>Communication, Content, Critical Thinking (Analyze and Connect)</i> | Develop and present clear and effective questions and responses to essential questions | <b>200</b>  |
| <b>Sacred Space Project</b><br><b>Week 15</b> | Using course material in collaborative creative design-based project. Students synthesize course texts, discussions, lectures, and visits into a group project that: 1. Identifies and illustrates a <i>sacred space</i> on campus, and 2. Proposes additions, augmentations, design insertions into identified space to meet the needs of the individual and the community. Project utilizes class and discussion time with faculty critique, using provided material, resulting in group presentations and assessment. Guidance regarding Sacred Space Project content is provided in a rubric that appears on the Canvas page. | <i>Communication, Content, Critical Thinking (Analyze and Connect)</i> | Identify, explain, and, describe theories and methodologies                            | <b>120</b>  |
| <b>Total Points</b>                           |   |  |  | <b>1000</b> |
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## Grading Scale

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

|    |           |  |    |          |
|----|-----------|--|----|----------|
| A  | 94 – 100% |  | C  | 74 – 76% |
| A- | 90 – 93%  |  | C- | 70 – 73% |
| B+ | 87 – 89%  |  | D+ | 67 – 69% |
| B  | 84 – 86%  |  | D  | 64 – 66% |
| B- | 80 – 83%  |  | D- | 60 – 63% |
| C+ | 77 – 79%  |  | E  | <60      |

### III. Annotated Weekly Schedule

|                       | Lecture   | Week Description  | Course Readings  |
|-----------------------|---|---|--|
|                       | Chapter 1:  | You   |  |
| Week 1<br>M<br>W<br>F | An Introduction<br><br>Ways of Seeing<br><br>What is Art, Architecture, Beauty<br><br>What is Home? | <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 20<sup>th</sup> century French modernism, we will discuss the built environment as a vessel for our use, our memories, and our incarnation of Nature.</p> <p><b>Question:</b> 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>   |
| Week 2<br>M<br>W<br>F | What is Place?<br><br>Design Determinants   | <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><b>Question:</b> What determines the way that spaces are designed? How are human concerns addressed by architecture?</p>   | <p>Robert L. Vickery, <i>Sharing Arch.</i>, 1-46</p> <p>DBP2 Due</p>   |
| Week 3<br>M<br>W<br>F | Genius Loci<br><br>Ways of Envisioning  | <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 – 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><b>Question:</b> How does our relationship with and understanding of Nature shape the way we</p> | <p>Martin Heidegger, <i>Building, Dwelling, Thinking</i>, 344-363</p> <p>Clive Dilnot, <i>The Decisive Text</i>, 187-201</p> <p>Christian Norberg-Schulz, <i>Place</i>, 228-231</p> <p>Christian Norberg-Schulz, <i>Genius Loci</i>, 6-23, 50-77</p> |

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|                       |  | create our own spaces and places in which to dwell?   | DBP3 Due   |
| Week 4<br>M<br>W<br>F | What is Space<br><br>Lecture for Harn Museum               | 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?).<br><br><b>Question:</b> How does the spatial typology idiomatic to certain regions, places, people, shape the lives they live today?  | Geoffrey Scott, <i>The Arch of Humanism</i> , 157-177.<br><br>Alfonso Perez-Gomez, <i>The Role of History</i> , 2-7<br><br>Jeanette Winterson, <i>Art Objects</i> , 3-21<br><br>DBP4 Due |
|                       | Chapter 2:   | You, Me, Us Together  |  |
| Week 5<br>M<br>W<br>F | What is Design –<br><br>Lecture “in” University Auditorium | 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?<br><br><b>Question:</b> What is <i>design</i> and how does it affect me? Is it something that I can do myself?   | Steven Holl, <i>Intertwining</i> , 11-16<br><br>Inside Mecca, National Geographic Documentary on the Hajj, 0:00-43:55<br><br>DBP5 Due  |
| Week 6<br>M<br>W<br>F | Modernism<br><br>Industrial Revolution + Modernism         | 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.<br><br><b>Question:</b> 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?   | Objectified – Film Documentary<br><br>Kenneth Frampton, <i>Status of Man</i> , 362-377<br><br>Kevin Lynch, <i>Good City Form</i> , 1-17<br><br>DBP6 Due                                  |
| Week 7<br>M<br>W<br>F | Sacred Structure<br><br>Creation Myth + Aboriginal Space   | 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 <sup>st</sup> century are so 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 <sup>st</sup> century are so fundamentally different, so profane, or are they? | Randy Hester, <i>Subconscious Landscapes.</i> , 10-22<br><br>Geraldine Brooks, <i>The Painted Desert</i> , 1-12<br><br>Michael Rotondi, <i>Sacred Space</i> , 1-5<br><br>DBP7 Due        |

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|         |  | <b>Question:</b> What makes certain places sacred? What is the difference between a sacred space and a profane space?  |  |
| Week 8  |  | Let's see what you know...   | <b>DBP8 Due</b><br><b>Midterm Exam I</b>   |
| M       | Review                                     |  |  |
| W       | <b>Midterm Examination I</b>               |  |  |
| F       |  | <b>Question:</b> What have I learned so far? What concepts speak to me, what places appeal to me?  |  |
|         | <b>Chapter Three:</b>                      | <b>Nature and Us</b>   |  |
| Week 9  |  | 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<br><br>Peter Zumthor, <i>A Way of Looking at Things</i> , 9-26<br><br><b>DBP9 Due</b><br><b>Essay Outline Due</b>   |
| M       | Places that Know Time                      |  |  |
| W       | Lecture "in" Baughman Center               |  |  |
| F       |  | <b>Question:</b> How do certain spaces address ideas of spirituality? Why do some places make me want to be quiet?   |  |
| Week 10 |  | This week we discuss the 19 <sup>th</sup> 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 Maker's movement and Small House phenomenon prevalent in millennial culture. | William McDonough, <i>Cradle to Cradle</i> , video documentary, 0:00-21:57<br><br>Vladimir Belogolovsky, <i>In Conversation: Eddie Jones</i> , 309-321<br><br>Aldo Leopold: <i>A Sandy County Almanac</i> 1-23<br><br><b>DBP10 Due</b>         |
| M       | The Transcendental Landscape               |  |  |
| W       |  |  |  |
| F       | Sustainable Place                          |  |  |
| Week 11 |  | 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. Beita, <i>Ambiguous Boundaries</i> , 15-26<br><br>E.B. White, <i>Once More to the Lake</i> , 197-202<br><br>Richard Martin, <i>Wabi-Sabi</i> , 14-18<br><br>Junichiro Tanizaki, <i>In Praise of Shadows</i> , 17-42<br><br><b>DBP11 Due</b> |
| M       | Spiritual Space of Kyoto                   |  |  |
| W       |  |  |  |
| F       | Ritual Space – The Japanese <i>Chanoyu</i> |  |  |

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|                        |   | <b>Question:</b> What are ways that spaces can be ritualized, and how can space reflect cultural identity?   |  |
| Week 12<br>M<br>W<br>F | Veterans Day<br><br>University Auditorium                               | We move class to University Auditorium, one of the Sacred Spaces on UF's Campus. We will discuss how the design determinants we have learned so far contributed to the design and placement of this remarkable building.<br><br><b>Question:</b> How did this space come about, and how does it reflect the values of the University of Florida? What are the different ways to utilize it?  | DBP12 Due<br><br>Analytic Essay Due  |
| Week 13<br>M<br>W<br>F | Tribal Space Place in Africa<br><br>Living lightly on the Land          | 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.<br><br><b>Question:</b> What is community, and how can it share space? How do we define community space? | Building Africa: Architecture of a Continent, 0:00-59:01<br><br>Bernard Rudofsky, <i>Architecture without Architects</i> , 15-23<br><br>Richard Sennet, <i>The Craftsman</i> , 19-22<br><br>DBP13 Due  |
| Week 14<br>M<br>W<br>F | Florida Space: The Sarasota School<br><br><b>Midterm Examination II</b> | 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.<br><br><b>Question:</b> How do ideas of architectural ideals from around the world translate to here?  | Ralph Waldo Emerson, <i>Nature</i> , 1-12<br><br>Paul Goldberger, <i>Paul Rudolph's Architectural Ideal</i> , 1-8<br><br>Making it BIG: The Story of Bjarke Ingels, video documentary, 0:00-13:24<br><br>Timothy M. Rohan, <i>The Architecture of Paul Rudolph</i> , 7-54.<br><br>DBP14 Due<br>Midterm Exam II |
| <b>Final Activity</b>  |   |  |  |
| Week 15-16<br>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   |  |





## V. Quest Learning Experiences

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### 1. Details of Experiential Learning Component

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.

### 2. Details of Self-Reflection Component

It is essential for this Quest 1 course to relate to the life experiences of the student. Through reflective writing in the form of weekly Discussion Board Posts, you are asked to directly relate course material to your lived experience. This allows for each student to contextualize the course material in a meaningful way and utilize lessons in daily situations. The final Sacred Space Project requires students to consider a meaningful spatial experience in their lives and create a Sacred Structure map as introduced and illustrated in the course. It is the aim of this project that students are able to both quantify and qualify a meaningful Place from their own lived experience using vocabulary and learned methods from the course.

## VI. Required Policies

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### Attendance Policy

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>

### Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

### UF Evaluations Process

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.bluer.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

### University Honesty Policy

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.

## Artificial Intelligence

Society faces a new paradigm with Artificial Intelligence (AI). It as an intellectual accessory and learning tool offers immense computational power. Like any tool, for it to be useful it must be used correctly. AI also creates a rather cumbersome obstacle in higher education where individual and collective knowledge is developed and assessed – but AI presents what many deem a *shortcut* to learning. Like many shortcuts, it often leads over a cliff. In this course, we will actively and strategically engage AI at **specific times** – it would be shortsighted to simply ignore AI and hope it goes away. However, any use of AI as a generative tool at any other point in the semester (i.e. DBPs, Essay, Exams) will be deemed an Honor Offense and referred to the Dean of Students Office (see paragraph above).

## 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.

## The 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 <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

## In-Class Recordings

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.