

Fall 2022

Course number: ARC 566
Course title: **Introduction to Historic Preservation**
Instructor: Professor Ted Bartlett

Course Description:

The built environment provides a context within which future designers will work, both for new designs and designs working with existing buildings and neighborhoods. By promoting their reuse, continued use, rehabilitation and continued viability through appropriate planning and design Historic Preservation plays a pivotal role in protecting historic resources. To this end the field of historic preservation has developed a philosophical approach to preserving historic resources through repurposing them and integration within new designs.

While historic preservation often gets a 'bad rap' and is presented as in direct conflict with progress and new designs, nothing could be further from the truth. The tenets providing the foundation for preservation philosophy, designs and repurposing are based in practicality, economics, appreciation for works of the past, holistic design concepts, and promotion of high quality, distinctive and appropriate design; all towards improvement of quality of life.

Since preservation planning always starts with identifying existing conditions (historic or not) and then the assessment of historic conditions, these initial steps assist in providing a comprehensive understanding of site, buildings and environment *before* planning or design starts. In this course we will look at how preservation philosophy, issues and appropriate design apply to 21st century planning and design.

The goals of this course are: (1) to provide the student with an exposure to the background, development, and philosophies inherent within historic preservation, (2) to explore how guidelines and applications of historic preservation issues work in our 21st century built environment including regulating agencies/standards and existing condition assessments, (3) to make the student aware of historic preservation resources and tools available to the design field, and (4) provide the student with a broad appreciation and understanding for when historic preservation issues may or may not come into play in project planning.

Preservation projects offer demanding challenges for quality design. Drawing upon actual case studies and several site visits as examples, guest lecturers, selected readings, and class lectures, the class will provide an overview and insights of historic preservation as practiced today.

Mode of Evaluation: Class Participation & Discussion, Site Visit Critiques,
Exams, and Term Paper/Project
Course Format: Lecture / Discussion / Site Visits
Meeting Times: Monday & Wednesday 8:00am – 9:20am
Location: Room 101 Slocum
Questions: tbartlett@crawfordstearns.com

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Constructing “Nature”

Or, What Is a Plant? 🌞 🧑 🌱 🌴 📦 🚚 📄

In this seminar, we will make a publication exploring plants as atmospheric designs. Live plants are often integral parts of architectural projects—bred, grown, traded, and moved globally to be displayed in different site conditions. We will reject the notion that plants are merely inanimate, passive green stuff, but focus on their unique agency in shaping the built environment and identities. Through drawings and interviews, we will chart the historical and logistical journeys of various vegetal species as well as the sites where they take root. Entangled in this exploration are colonial legacies, capitalist extraction, and gendered anthropomorphism—all contributed to the construction of “nature” as a specifically western concept.



Plants as demonstrations of empires at the 1876 Centennial Exposition in Philadelphia. (North Wind Archive)



Plants as non-human “companion species” in Second Home designed by SelgasCano. (Photo by Iwan Baan published in Divisare)

Mondays – Collective Discussion

With the United States as the main geographical focus, we will discuss the following questions:

- How has our understanding of “nature” and “plants” evolved with climate change?
- How do humans ascribe values to vegetal species?
- What are native, non-native, exotic, naturalized, and invasive plants?
- Who benefits from plant trade? Who is marginalized?
- What are the architectural designs, environmental conditions, and technical mechanisms involved?

Wednesdays – Publication Workshop

We will design a printed matter from scratch, to be released in Spring 2023. Working in teams, we will formulate questions and interview scholars and scientists from various disciplines.

ARC500 Undisciplined Practice

Undisciplined Practice is an elective seminar dedicated to introducing the concepts of trans- and post-disciplinarity as they relate to contemporary architectural practice and the involvement of individuals trained as architects in activities beyond building design.

Throughout the semester, we will discuss relevant texts on these ideas and engage with groups and individuals that practice through unique operational models. These professionals have modeled their practices around their participation in research, curation, fashion, art, photography, entrepreneurship, industrial design, branding, publications, film, and more.



Virgil Abloh, Footwear Design for Nike, 2019.

In this course, students will study and reflect upon notions of knowledge production, conventional and alternative modes of practice, and the models and strategies through which contemporary practices apply architectural knowledge outside the limits of the traditional definitions of the discipline. Additionally, students will be able to theoretically position trans- and post-disciplinary practices against disciplinary definitions of Architecture.



Beka & Lemoine, Barbicania, 2014.

In short, this seminar aims to question institutionalized modes of practice by integrating a diversified scope of methods, mediums, and activities not usually attributed to architects.



AMO, Prada Vomit, 2000.

The course will consist of lectures, screenings, readings, group discussions, and conversations with practicing professionals. External guests will share their work, reflections on how their education as architects has impacted the way they work, and their thoughts on practicing architecture today.

Throughout the semester, enrolled students will be expected to participate in discussions actively and prepare critical written responses on the topics covered each week.



Assemble, The Place We Imagine, 2022.

During the second half of the semester, students will develop a final project consisting of a cultural object and a term paper. To this end, students are encouraged to employ various media (digital images, film, photography, mapping, creative writing, prototyping, performance, food, sound, or other) and bring their unique interests and skillsets to develop their projects.

DOING IMAGING THINGS

ARCHITECTURE AND ARTIFICIAL IMAGINATION

ARC 500 Fall 2022

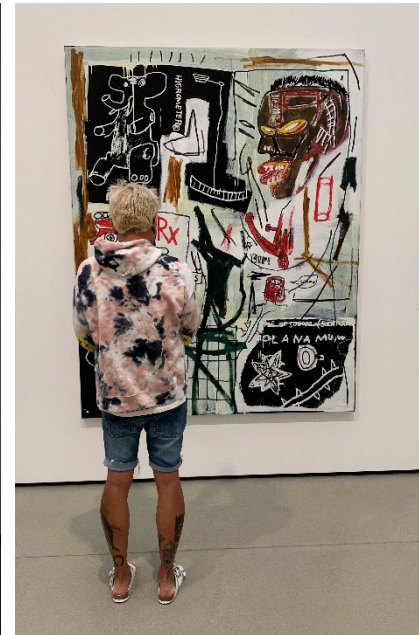
Professor Mark Linder

Slocum 402

M/W 2:15-3:35



Pierre Huyghe, *Umwelt*, Serpentine Gallery, London, 2018-19



Jean-Michel Basquiat, *Melting Point of Ice*, 1983 (with man, at The Broad, Los Angeles, 2021)

This course uses **design theory and design research** to explore the potential of **artificial imagination**. We will begin with a diverse series of readings and speculative exercises to understand and discuss the historical emergence of transdisciplinary imaging practices. We will use our brains, in both new and old ways, to pursue **architectural design as a matter of doing imaging things**. Building on that knowledge and the new skills it inspires, students will devise and produce projects.

Students in this class should have a deep and intense interest in digital media, but not need have expert skills in any particular software. We are all imagists now and each of us knows more than enough to have **some serious fun doing imaging things**.

These are some of the difficult and consequential questions that will motivate our speculations on the means and potential architectural imaging, but the last one is most crucial:

►What are these ubiquitous entities and enigmatic things we call images? ►How are they related to, but not simply aligned with, photography, representation, visibility, pictures, icons, screening, mimesis, concepts, figures, cartoons, or shapes? ►How do they operate in architecture? How are architectural images produced? What are the relationships between imaging and imagination? ►How have computing and networked media altered our answers to these questions? ►What is needed to deal productively with images today? ►How might a direct and deep commitment to imaging change the discipline and practice of architecture? ►What would architectural practice become if its acknowledged means and ends were imaging? ►How are imaging technologies and practices altering our customs of discourse, inhabitation, exchange, and production? ►How does architecture provoke and enable peculiar aspects of imaging? ►How have imaging techniques emerged in architecture's history and how has image culture altered the operational protocols and perceptual habits of the discipline or its relations with other disciplines? ►**What will architects make of artificial imagination?**

DOING IMAGING THINGS : ARCHITECTURE AND ARTIFICIAL IMAGINATION

Introduction:

Paradoxical, ambiguous, intractable, irrelevant, elusive. Images seem to have an image problem. They are indefinable and indefatigable. They are vague, ephemeral, and shape-shifting. They operate with both stupidity and intelligence. They threaten stability and circulate surreptitiously. They are a source of consternation and controversy. They invite and activate forms of discourse that test the limits of presumed authority and expert knowledge. Images, in comparison to their equally ubiquitous and useful companions such as language, data, formulas, graphs, or forms, are perplexing as a subject of inquiry and undervalued as an object of exchange, even as they increasingly pervade our mediated and virtual realities as actual informational, reproducible materialities.

Even more important than images' new status as regular stuff are the myriad imaging practices and imaging technologies that produce, distribute, manipulate, record, and activate this stuff. The astounding imaging capacities of digital technologies and the imaging practices they have generated – from printing and fabricating to screening and scanning to modeling and animating, and from the ubiquitous and banal to the rarified and esoteric – are extreme alterations in human culture and experience that engage and immerse us, as casual and expert users, in imaging products and environments.

New knowledge about the partitioned and networked anatomy of the brain has developed in tandem with burgeoning advances in imaging technology including not only specific tools such as fMRI, but also new media of production, distribution, storage, and reception as well as the sub-field of artificial intelligence known as artificial imagination, which ranges from machine vision to novel image generation using neural networks. Artificial imagination strives to engage and produce images in ways that mimic the complexities, powers, and applications of human vision and visual cognition.

It is thus as much an adventure in computational potential as research into the capacities of our brains to process visual information and to assemble images, in perception or conception, and to enable complex behaviors ranging from the making of artworks to the most practical efforts to utilize computation to produce imagery and simulate vision. All those imaging practices provide feedback on the evolved imaging capacities of our brains, just as our brains are constantly demonstrating the inadequacies of those machines. The advent of scanning thus radically alters the relationship between material and image: it is no longer dialectical but has become an *actually coincidental* interface or interaction. Most important, scanning has the potential to radically alter architectural imagination by construing data as an infinitely malleable spatially. Point cloud models enable a kind of artificial imagination that can seamlessly move from actual to virtual to material, or from scanning to modeling to fabrication. Imaging technologies as seemingly different as fMRI, video, and digital modeling all employ digital media as a kind of artificial imagination that is a matter of processing and calculation as well as a kind of human-machine cognition that is projective and affirmational but often in ways that refuse or are opaque to dominant or conventional thinking, especially the predominance of language.