Kristen L. Bender
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EDUCATION

Master of Arts [MA] *2013*
Interior Architecture
Rhode Island School of Design
Providence, Rhode Island
Concentrations in Preservation & Adaptive Reuse
Seminar in Collegiate Teaching
1+ Accelerated Program
Faculty: Liliane Wong, Markus Berger, & Eduardo Duarte
Study Abroad: Copenhagen, Germany, Finland, Portugal, Spain & Sweden

Bachelor of Science in Design [BsD] *2012*
Architecture
University of Nebraska-Lincoln
Lincoln, Nebraska
Minor Specialization in Art, Art History, and History
Concentrations in European & Native American Art & History
Faculty: Kim Wilson, Steven Hardy, & David Karle
Study Abroad: Ecuador, England, Ireland, Italy, & Scotland

ACADEMIC

Rhode Island School of Design *Current*
Graduate Student Tutor - Tutored and guided students in their graduate studio experiences to encourage a wider range of thinking while also helping them move forward with individual projects

Rhode Island School of Design *Current*
INTAR Blog Editor - Edited and wrote for the RISD student INTAR blog that informed fellow colleagues within the department about exciting studios and ongoing student projects.

Rhode Island School of Design *2012-Current*
Fleet Library Reference Assistant - Assisted students in their library questions regarding research papers and reference information.

Rhode Island School of Design *2012*
Teaching Assistant - Assisted Dr. Barbara Stehle in her HIstory of Adaptive Reuse class which included proctoring exams, grading assignments, conducting mid reviews, and adding information during lectures.

University of Nebraska-Lincoln Libraries *2007-2012*
Architecture Library Assistant - Assisted students in their library questions regarding circulation of books, research and reference information.

University of Nebraska-Lincoln *2007-2012*
College of Architecture Ambassador - Participated in all functions regarding the College of Architecture along with having ambassador duties such as giving tours of the campus and representing the Department of Architecture in college events.

University of Nebraska-Lincoln *2007-2009*
UCARE Research Assistant - Assisted the Dean of the College of Architecture, Professor Kim Wilson, in her research involving landscape architecture curriculum and a community and regional planning study abroad in Quito, Ecuador.

PROFESSIONAL

Breese Architects *2012-Current*
Intern Architect/Designer - Presently working on multiple high end residential and small retail projects
Martha's Vineyard, MA

Freelance *2009-Current*
Web Designer - Recently completed Flagz At the Brand company, located in Crete, Nebraska
Lincoln, NE

Grata Lounge *2010-2012*
Bartender/Event Planner - Bartended as well as coordinated all event planning and schedules for the company
Lincoln, NE

AmeriCorps-Lincoln & Lancaster County Health Department *2010-2011*
Web Designer - Edited the older website, redesigned the EPA webpage, and implemented a new Facebook for the Children's Health Division for the Environmental Protection Agency
Lincoln, NE

LANGUAGES

English - Primary
Spanish - 5 years

DIGITAL TECHNOLOGY

Microsoft Software. 3DsMax. Rhino. Grasshopper. Sketchup. Adobe Creative Suite 3-6. Flash. Adobe AutoCad. Revit.

AWARDS & EXHIBITIONS

Rhode Island School of Design *2013*
MA Adaptive Reuse Studio & Exhibition Grant
Funded by the VanBeuren Charitable Foundation & the La Farge Heritage Foundation

4th Annual Conference for the Constructed Environment *2013*
Paper Publication & Presentation

Rhode Island School of Design *2013*
Design Charette Recipient

Rhode Island School of Design *2012-2013*
Assistantship

Rhode Island School of Design *2012-2013*
Fellowship

PUBLICATIONS

Primary Author - *The Constructed Environment: 2013 Fourth International Conference on the Constructed Environment*; The Sustainable Divide: Conflict of Preservation and Adaptive Green Design: Universidade Nova de Lisboa: Oct 2013

Group Co-Author - *Landscape Architecture Magazine: 2011 ASLA Awards*; Cultural Sustainability, A Rainforest Community Issue: October 2011 Pg: 66

Group Co-Author - *Project on the City: Des Moines/Chicago/New York City*; 3 Cities 8 Scopes, 48 Students; University of Nebraska-Lincoln 2012 Pgs: 62-67

EXPERIENCE. ACTIVITIES. LEADERSHIP

AIAS-American Institute for Architecture Students *2007-2012*
Active Member. Participated in all Forum Conferences and Freedom by Design, which creates a safer environment for the handicapped and the physically impaired. *Marketing Director*-organized and planned all parties of the advertising and marketing aspects of the student organization. Specifically Beaux Arts Ball & Hinsdale-August 2008-May 2009. *Secretary*-Organized and planned all executive and general meetings along with assisting the Vice President & President with their duties.-August 2009-May 2010. *Fall Quad Planning Committee Chair*-Planned, organized, and executed a Midwest Quad conference for 400 architecture students to help strengthen professional skills and encourage students to become more proactive.
AIAS 2010 Chapter Honor Award Recipient.

University of Nebraska-Lincoln-College of Architecture *2007-2012*
Ambassador. Participated in all function regarding the College of Architecture along with having ambassador duties such as giving tours of the campus and representing the Department of Architecture.

EGB-Emerging Green Builders *2007-2012*
Active Member. Participated in activities that promote sustainability in design and well-being of the earth-locally and nationally.

ASLA - American Society of Landscape Architecture- *2010-2012*
Active Member. *ASLA 2010 Community Service Honor Award Recipient*. Published in *Landscape Architecture Magazine* October 2011.

UCARE - Undergraduate Creative Activities & Research Experiences
UCARE Research Assistant. Coworking with the program director for the Landscape Architecture Department at the University of Nebraska-Lincoln College of Architecture to revamp and implement a structured and sustainable curriculum for the 5-year program. Also, processing the Sustainable Sites Initiative then cross-referencing and evaluating where there needs to be revisions and improvements in the courses to better the students in the program.

Bright Lights Architecture Camp *2010*
Bright Lights Volunteer. Volunteered to assist in helping middle school children increase their passion for architecture and design.

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TEACHING PHILOSOPHY

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Immanuel Kant, a German philosopher, once stated, “Thoughts without content are empty, intuition without concept are blind.”

My main objective in teaching is to give students the information needed as a designer to hone one’s creativity from imagination, to forming concept, and then later process and development. This allows a student to experiment, know what questions to ask, develop problem-solving strategies, and open their minds to explore all possibilities.

Recalling my own time as a student, my most intriguing classes were not always just ones that I found interesting because of subject matter, instead. they largely depended upon how effectively my professor relayed the information. The most influential teacher, whom I was a teaching assistant for, was thought-provoking, engaging and her curriculum was rich and diverse. The most effective classes have various, mult-faceted learning forms in order to give each student the tools to grasp information and concepts more fully. The most challenging classes, which affected me in a positive way, were those that had the right tools and guidance to help me learn the knowledge unknown to me at that time.

Now a professor myself, I give firm, clear expectations and goals, ready information, and strong objectives in each of my assignments. This helps my students learn and exceed their own goals and expectations as well. For example, in my advanced studio course, I include a range of information that gives the students an opportunity to grasp concepts in more than one way, i.e.- readings, group discussions, lectures, short analysis activities, and then individual work. These activities are distributed throughout the course schedule and at the beginning of each distinct new phase, I give my students a set of questions to get students to develop, analyze and dissect the problem at hand on a micro and macro design scale.

I have always been fascinated with history of any kind, specifically architectural history and theory, because we cannot really achieve future possibilities without seeing the origins of where architecture itself originated from. Learning where ideas, movements, and architecture began will not only help students recognize architecture from that point on as a language, but also bring about questions to analyze on whether it was effective or not, and challenge the views of their fellow academic peers. My students will not only learn this knowledge through lectures, research, and group projects, but also by individually investigating a topic through different scopes: demographically, culturally, by adaptive reuse, historic preservation, or even sustainability.

Aside from the written work, informative readings and verbal discussions, another important aspect of my courses are the use of on-site visits and hands on learning. From my past experience studying abroad, being in technical courses, and doing community projects--walking across cities to see architecture first hand is by far the most memorable and effective way to experience what a wall, building, or urban city plan is really about. Before the site visit, each student is given a reading on the basics of the building. After seeing the architecture in person, a student has an overall better understanding about how the project works and can go into further analysis and diagrams for an even more thorough understanding. By having a followup presentation of their own investigation into this topic, my students not only begin to understand the concept behind the architect’s intentions, but they are also able to explain on the overall success of the building. This exercise grows their own set of ethics in the field of architecture and design.

By the end of the course, I want my students to have the same passion for architecture and design as I do and it is a goal I always try to achieve. Not everyone is going to always enjoy the same subjects you do as a professor, but at the very least, I would want them to have absorbed the knowledge that has been given to them, and be able to discuss and formulate their own opinions, leading them to become their own independent designers. With their own set of design ethos and , they can go into challenging projects with an open mind, and prove that they not only thoughts behind their concepts, but also a honed design intuition to push them forward in their academic and professional careers.

COURSE PROPOSALS

History of Architecture: Through the Scope of Adaptive Reuse
Kristen Bender
INTAR 235 -- 3 credits

This beginning lecture course introduces the history of architecture through the scope of adaptive reuse from Antiquity up until the modern period and how this pertains to the architecture of today's modern world. Areas of study will include an overall introduction to key ideas and movements that have shaped world architecture, and emphasis will be placed on the examination of adaptive reuse related issues in the context of their social, political, technological, and economic circumstances, as they pertain to the design culture of the period. The knowledge learned from the course will help students develop an awareness and understanding of important past buildings that can inform future adaptive reuse architecture and design projects. Each topic will be presented through case studies, applicable text, and lectures. Lectures will also clearly present systems of thought, practice and organization, and class discussion will allow further analysis of topics by students. The course structure includes text discussion notes, midterm exam, site visit to one of the topic locations, and a final essay exam.

Major Requirement: Open to any undergraduate level ARCH, AD, INTAR majors

T**heory of Interior Architecture: Adaptive Reuse & Sustainability**
Kristen Bender
INTAR 635 -- 3 credits

This intermediate seminar course approaches the subject of adaptive reuse and sustainability through the exploration and analysis of different theories and related ethical issues in the field of interior architecture. Areas of study will include the investigation of practice in interior architecture, the differences in the implementation of these practices throughout the world, and special emphasis on ethical, appropriate, and long-term methods. Through this course, students will develop a strong understanding and individual set of ethos and theory necessary among architecture and design students today to produce historically sensitive and long lasting designs on projects of reuse in their academic and professional careers. The seminar will use case studies that range from early civizliation to present day, supporting relevant text, and lectures to present the information needed to have weekly class discussions on not only the abstract study of this theory, but also how it relates to professional practice. The course structure includes class discussion on text and case study projects, a field trip to an adaptive reuse project with a followup individual analysis, a mock trial, and a final exam over the material provided.

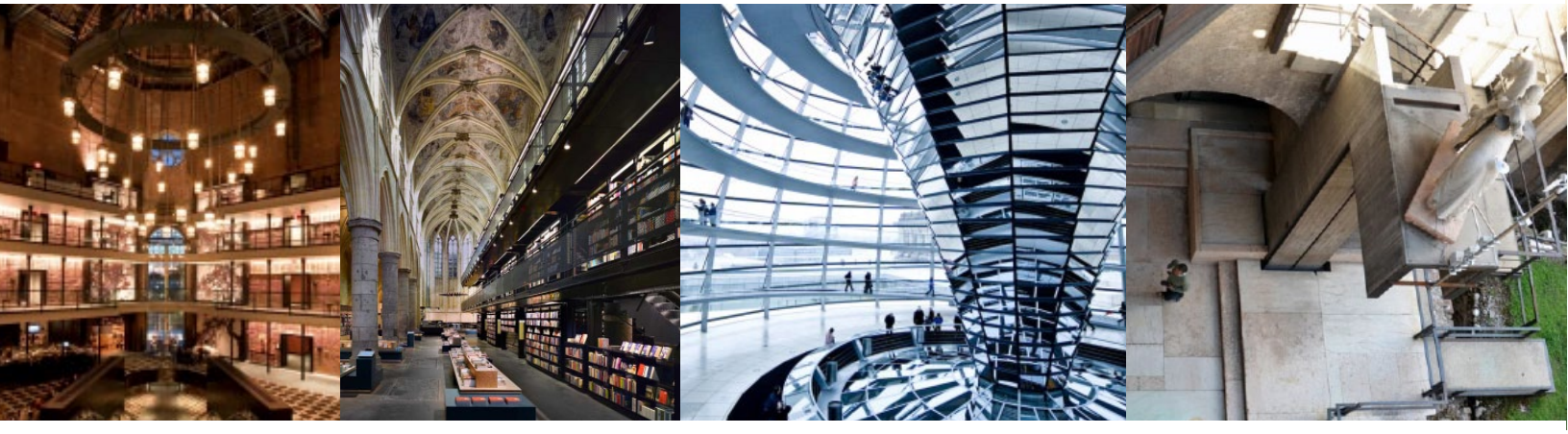
Major Requirement: Open to any INTAR upper-level undergraduate and graduate Bdes, Mdes & Ma majors

Palimpsest: Historical Architecture and the Sustainable Divide
Kristen Bender
INTAR 835 -- 6 credits

This graduate studio course investigates the ongoing struggle between preservation and adaptive reuse in the modern design field today. Preservation as a movement is decaying, and instead adaptive strategies are becoming more successful to keep the historical integrity, and also allow future adaptability of the building life. The reality of the ongoing conflict between preservation and a more green, adaptable design strategy is currently not resolved, but there have been steps made by the federal government to try to alleviate this struggle. But with the new guidelines comes a greater need to plan, understand, and engineer projects that balance modern energy efficiency and technology with the goals of historic preservation. Throughout this studio course, students will learn the origins of where this struggle first developed, discuss each sides argument on sustainability and maintaining the historical context, and explore and experiment on their own project that pushes the boundaries of preservation to allow for a more diverse, longer lasting building and adaptable building for the future. The course structures includes a mini-lecture series on preservation, adaptive reuse, and current historic guidelines and code, a field trip to a historic adaptive reuse project, site visits, several weeks of site analysis documentation followed by a rigorous and challenging program development that emphasizes a final project that is historically sensitive and highly adaptable to continue the building on to the future. As Darwin states, "It is not the strongest of the species that survives, but the one most adaptable to change".

Major Requirement: Open to all INTAR graduate Mdes & Ma majors

PALIMPSEST : Historical Architecture and the Sustainable Divide
Rhode Island School of Design
Fall 2013
INTAR 435/635 -- 6 credits 20 person studio
Instructor: Kristen Bender
kbender@risd.edu
Class: T/TH 1:00-6:00 p.m.
Office Hours: T/TH 6:00-7:30 p.m.
Upper Level Undergraduate/Graduate Level



"[Restoration] means neither to maintain it, nor to repair it, nor to rebuild it; it means to reestablish it in a finished state, which may in fact never have actually existed at any given time." _Viollet Le Duc

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"It is not the strongest of the species that survives, but the one most adaptable to change" __Charles Darwin

COURSE DESCRIPTION:

This upper level studio course investigates the ongoing struggle between preservation and adaptive reuse in the modern design field today. Preservation as a movement is decaying, and instead adaptive strategies are becoming more successful to keep the historical integrity, and also allow future adaptability of the building life.

Designing by adaptive reuse is extremely relevant today, 99% of the U.S. building stock are buildings already built or just being completed. The reality of the ongoing conflict between preservation and a more green, adaptable design strategy is currently not resolved, but there have been steps made by the federal government to try to alleviate this struggle. But with the new guidelines comes a greater need to plan, understand, and engineer projects that balance modern energy efficiency and technology with the goals of historic preservation. The struggle comes down to two extremely differing ideologies: one that sees history as a freeze frame in time, and one that sees it as an ongoing change. It is also not only the movement itself but also the individual historians, architects, interior architects, and preservationists that are divided: between those that believe in preventing change, and those who know as Plato does that, "Nothing endures but change."

The design project will introduce a new program into the Nathan Appleton Residence, also known as the Appleton-Parker House, a historic house located at 39-40 Beacon Street, Boston, Massachusetts and is on the Register for Historic Places as a National Historic Landmark.

The property had been owned by painter John Singleton Copley and much of the land had been purchased by Dr. John Joy, who headed a real estate company. In 1819, Nathan Appleton and business partner Daniel Pinckney Parker bought a home that had been standing on the property and tore it down. They then had the twin house built, designed by architect Alexander Parris and numbered 39 and 40 Beacon Street. In 1843 Appleton's daughter Frances was married in this house to poet Henry Wadsworth Longfellow. From 1914 to the 1990s it housed the Women's City Club of Boston. It is currently privately owned.

Throughout this studio course, students will learn the origins of where this struggle first developed, discuss each sides argument on sustainability and maintaining the historical context, and explore and experiment on the Appleton Residence, a historic landmark project that pushes the boundaries of preservation to allow for a more diverse, longer lasting building and adaptable building for the future.

The course structure includes a mini-lecture series on preservation, adaptive reuse, and current historic guidelines and code, a field trip to a historic adaptive reuse project, site visits, several weeks of site analysis documentation followed by a rigorous and challenging program development that emphasizes a final project that is historically sensitive and highly adaptable to continue the building on to the future. Students will also answer questions on a larger scale such as: Where is the balance between Preserveration and Adaptive Reuse within the design field and how can forming their own set of ethose encourage them to critically analyze and evaluate for the most appropriate and sustainable in the design world today.



GOALS:

01 To examine the origins of where the struggle between adaptive reuse and preservation first developed

02 To gain a wider understanding of the current code, laws, and societies regarding historical buildings

03 To analyze sustainability, adaptive reuse, and preservation in the world of architecture today

04 To explore and experiment on projects involving the struggle

05 To form their own ethos regarding sustainability and the adaptation of historic structures

LEARNING OUTCOMES:

Assessment of student work is based on a number of factors:

01 Research on Historic Guidelines, Codes, Preservation, & Adaptive Reuse	**10%**
02 Site Documentation & Analysis regarding History, Adaptive Reuse & Project Values	**20%**
03 Program & Design Development of Adaptive Historic Project	**20%**
04 Individual Design: Final Production of Project & Theory of Adaptive Reuse regarding Preservation	**35%**
05 Attendance/Participation/Discussion & Progress	**15%**

STUDIO CULTURE & ATTITUDE:

Production Studio is a term used to describe a methodical, careful and constant production of artifacts: ideas, statements, research, sketches, doodles, marks, diagrams, experiments, edits, distortions, abstracts, manipulations, adjustments, expand, contrast, convert, interactive making, collective making, install, additive, subtractive, measure, document, represent, planes, surfaces, patterns, drawings, study models, working models, and computer models. Our studio structure process is non prescriptive and each student develops their own way and grows throughout the semester to develop their design project and own set of ethos regarding adaptive reuse and historical preservation.

> *"Allow events to change you. You have to be willing to grow. Growth is different from something that happens to you. You produce it. You live it. The prerequisites for growth: the openness to experience events and the willingness to be changed by them.*
>
> *Process is more important than outcome. When the outcome drives the process we will only ever go to where we've already been. If process drives outcome we may not know where we're going, but we will know we want to be there.*
>
> *Love your experiments (as you would an ugly child). Joy is the engine of growth. Exploit the liberty in casting your work as beautiful experiments, iterations, attempts, trials, and errors. Take the long view and allow yourself the fun of failure every day.*
>
> *Go deep. The deeper you go the more likely you will discover something of value.*
>
> *Capture accidents. The wrong answer is the right answer in search of a different question. Collect wrong answers as part of the process.*
>
> *Ask different questions.*
>
> *A studio is a place of study. Use the necessity of production as an excuse to study. Everyone will benefit.*
>
> *Everyone is a leader. Growth happens. Whenever it does, allow it to emerge. Learn to follow when it makes sense. Let anyone lead.*
>
> *Ask stupid questions. Growth is fueled by desire and innocence. Assess the answer, not the question. Imagine learning throughout your life at the rate of an infant.*
>
> *Break it, stretch it, bend it, crush it, crack it, fold it."*
>
> An incomplete manifesto for growth—
> _Bruce Mau

CRITQUES:

Desk Crits & Pin-ups - Individual desk critiques as well group pin-ups will be implemented on a weekly basis. Desk crits allow for students to keep on schedule and further progress. Studio pin-ups are used to explore particular aspects of the project and exchange information between peers. Students are expected to participate in discussions at group meetings—forming and extending ideas is a collaborative effort.

Reviews - There will be a mid-review presentation that will allow students to show progress in their design and help move them forward in a positive direction for their individual project schemes. Critics opinion will be strictly for the advancement of the student's project and will not effect the overall grade, although having a well thought out presentation will help critics understand the project more easily. A final presentation at the end of the semester will also take place to access the success of the project and evaluate each student's participation and overall progress throughout the semester.

STUDIO STRUCTURE:

PHASE 1

01 Research - During the first couple of weeks, each student will do research and analysis on subjects that will help the design process. Research is a communal effort. After a day of research presentations students should have shared general knowledge and background information. Research presentations will be dedicated to issues such as the state and federal code, local guidelines, and overall site information. Research should be presented in .pdf format. Attack the research subject as a designer and determine what kind of information is useful to you and your colleagues in the studio.

02 Mini-lecture Series - A small lecture with visual presentation will be given each week by the instructor as an accelerated information session for students to become acquainted with such topics as preservation, historic guidelines and code, along with where the theory of adaptive reuse and preservation originated from. This allows students to quickly familiarize themselves with the subject in correlation with the individual research and readings given.

03 Group Discussion & Readings - Each week readings will be assigned to be read, then discussed the following class time. Reading discussions will be broken down into two parts. First in small groups, the class will have 15 minutes to discuss the assigned reading(s) and review short question and answers the groups may have. The class will come back together for the remaining 10 minutes and have an open discussion. Each group will assign a leader to voice the groups opinion / answers.

PHASE 2

01 Group Discussion & Readings - Each week readings will be assigned to be read, then discussed the following class time. Reading discussions will be broken down into two parts. First in small groups, the class will have 15 minutes to discuss the assigned reading(s) and review short question and answers the groups may have. The class will come back together for the remaining 10 minutes and have an open discussion. Each group will assign a leader to voice the groups opinion / answers.

02 Site Visits & Field Trip - The purpose of a site visit is to get the chance to fully understand the Appleton Residence, Fleet Library, and others similar to them. During the semester, there will be multiple opportunities to go on site visits to take detailed photographs and measurements to later be able to develop their schemes along with physical and digital models. Along with site visits, a field trip to an additional building will be made to show diversity in historical buildings and different applications regarding adaptive reuse and preservation of buildings. A short writeup will be due following the field trip.

03 Site Documentation & Analysis - The next three weeks after the mini-lectures, research, group discussions, and a site visit, the studio will move forward into the site documentation and analysis phase. Students can do this again either in groups or individual covering major scopes of information such as demographics, industry, movement, urban fabric, local historic guidelines, & surrounding program types. After documentation, students will analyze the information found to narrow into certain areas of interest and begin to focus on their individual projects.

PHASE 3

01 Mini-lecture Series - A small lecture with visual presentation will be given each week by the instructor as an accelerated information session for students to become acquainted with such topics as preservation, historic guidelines and code, along with where the theory of adaptive reuse and preservation originated from. This allows students to quickly familiarize themselves with the subject in correlation with the individual research and readings given.

02 Group Discussion & Readings - Each week readings will be assigned to be read, then discussed the following class time. Reading discussions will be broken down into two parts. First in small groups, the class will have 15 minutes to discuss the assigned reading(s) and review short question and answers the groups may have. The class will come back together for the remaining 10 minutes and have an open discussion. Each group will assign a leader to voice the groups opinion / answers.

03 Program & Concept Development - Following the documentation and analysis phase, using processes like overlays, sketches, bubble diagrams, sketch models, and image boards will help students develop a design approach. The result of this phase will be a clear understanding of programmatic requirements, “big” ideas that will inform the design, concept drawings describing architectural interventions, spatial sequence, and the character of the project.

04 Desk Crits & Pin-ups - Individual desk critiques as well group pin-ups will be implemented on a weekly basis. Desk crits allow for students to keep on schedule and further progress. Studio pin-ups are used to explore particular aspects of the project and exchange information between peers. Students are expected to participate in discussions at group meetings—forming and extending ideas is a collaborative effort.

PHASE 4

01Reviews - There will be a mid-review presentation that will allow students to show progress in their design and help move them forward in a positive direction for their individual project schemes. Critics opinion will be strictly for the advancement of the student’s project and will not effect the overall grade, although having a well thought out presentation will help critics understand the project more easily. A final presentation at the end of the semester will also take place to access the success of the project and evaluate each student’s participation and overall progress throughout the semester.

02 Individual Schematic Design & Theories - The last weeks of the semester will be used to explore student designs further, including ideas such as structure, materiality, and overall adaptibility of the project. Drawings, physical and digital models, and diagrams will be part of this work phase. The last portion of this is determining how to represent your project and ethos on adaptive reuse pertaining to historic preservation clearly and effectively.

STUDIO SCHEDULE:

PHASE 1	W01	T Sept 3	Introduction
		TH Sept 5	*PHASE 1:* RESEARCH
	W02	T Sept 10	Mini-lecture, readings, discussion, & research topics assigned
		TH Sept 12	Mini-lecture, readings, discussion, & research analysis
	W03	T Sept 17	Mini-lecture, readings, discussion, & site visit
		TH Sept 19	Mini-lecture, readings, discussion,
	W04	T Sept 24	Research Presentations
		TH Sept 26	*PHASE 2:* DOCUMENTATION & ANALYSIS
PHASE 2	W05	T Oct 1	Readings, discussion, & site research & documentation
		TH Oct 3	Readings, discussion, & site analysis & field trip to Fleet Library
	W06	T Oct 8	Readings, discussion, & site analysis
		TH Oct 10	Analysis Presentations
	W07	T Oct 15	*PHASE 3:* SCHEMATIC DEVELOPMENT
		TH Oct 17	Desk crits
	W08	T Oct 22	Desk crits
		TH Oct 24	Desk crits
	W09	T Oct 29	Peer Pin-up with mock presentations
		TH Oct 31	MIDREVIEW
PHASE 3	W10	T Nov 5	Mini-lecture, readings, discussion, & desk crits
		TH Nov 7	Desk crits
	W11	T Nov 12	Mini-lecture, readings, discussion, & desk crits
		TH Nov 14	Desk crits
	W12	T Nov 19	Mini-lecture, readings, discussion, & desk crits
		TH Nov 21	Thanksgiving
	W13	T Nov 26	Peer Pin-up with mock presentations & theory statement
		TH Nov 28	*PHASE 4:* THEORY & PRODUCTION
	W 14	T Dec 3	Production & theory statement workshop, desk crits
		TH Dec 5	Desk crits
PHASE 4	W15	T Dec 10	Desk crits
		TH Dec 12	Peer Pin-up with mock presentations
	W16	S Dec 15	Final prints, model, & CD's due
		T Dec 17	FINAL REVIEW

STUDIO REQUIREMENTS:

Attendance is required. Three unexcused absent days at any time during the term will result in dismissal from the studio. Professors respect those who respect their fellow students, as well as my time. Tardiness is strongly discouraged and will be counted, incrementally, as an absence. Also, being punctual for the beginning of class at the scheduled time is extremely important. Unless contacted previously by the professor, class will always take place sharply on time.

However, it is important that students who are ill do not come to class. If you cannot attend due to illness, please your professor know before the class begins.

Projects are due on the date, time and location specified by your professor. A late project will not be accepted and will result in no credit being given for that particular project. Late work will not be accepted at all without instructor's prior approval and written agreement, to be signed by both student and professor, as to revised due dates. Absences from any scheduled review will also result in no credit given for that particular project.

Be mindful of the securing of your personal belongings along with your classmates' at all times. Be especially alert when entering and exiting your studio at night.

Develop a work ethic: Distinguished design work comes from authors who are motivated, work hard, show initiative, are naturally curious, and persevere.

FINAL PROJECT REQUIREMENTS:

01 Concept Models
02 Analysis & Documentation of Program and Site
03 New Program
04 Group site model
05 Floor plans
06 Elevations
07 Interior Elevations
08 Sections
09 Interior Renderings
10 Final Individual Model

FINAL ASSESSMENT & GOALS:

Working with existing buildings, repairing and restoring them for continued use has become a creative and fascinating challenge within the architecture discipline. Many of the buildings are kept because of the historical context of the neighborhood, financial gains, or to keep the character and memory of the building itself. Within the reuse of these projects, there are ongoing conversations about the struggle between preservation and sustainable adaptive regenerative design.

By the end of the studio course, students will have learned the origins of where this struggle first developed, discussed and debated different sides of the argument on sustainability and maintaining the historical context, and will have thoroughly explored and experimented on their individual projects and given feedback on their peers. The studio will have questioned the boundaries of preservation to allow for a more diverse, longer lasting building and adaptable building for the future.

Final questions for students to critically analyze while designing their project:

What are the forces or parameters influencing forms of preservation and adaptive reuse?
What are the processes of preservation and adaptive reuse?
How are cities, developments, and buildings of sustainability mobilized (formed)?
Why and how will forms of preservation in the 21st century be altered or changed?
How can each individual project regarding the Appleton Residence address the overall issue of adapted historic buildings?
What side of preservation and adaptive reuse will ones set of ethos develop upon: one that is a freeze frame in time, or one that is ever changing?

READINGS:

Austin, Richard L., David G. Woodcock, Cecil W. Steward, and Alan R. Forrester. Adaptive reuse: issues and case studies in building preservation. New York: Van Nostrand Reinhold, 1988.

Baum, Dr. MSc Martina & Christiaanse, Kees. City as Loft - Adaptive Reuse as a Resource for Sustainable Urban Development

Berger, Markus. Change, Preservation, and Adaptive Reuse. Future Anterior Volume 1. Number 2 Fall 2004; article is the transcription of part of a talk delivered by Rem Koolhaus at Columbia University on September 17th, 2004.

Berger, Markus, Liliane Wong, and Heinriche Hermann. “Adaptive Reuse.” Int/AR : interventions, adaptive reuse 1 (2009). 1-45. Print.

Bie, Pleveots. “Academia.edu | Adaptive reuse as a strategy towards conservation of cultural heritage: a literature review | Bie Plevoets.” Academia.edu - Share research. N.p., n.d. Web. 20 Oct. 2012. <http://www.academia.edu/919968/Adapt >.

Binette, Michael, and Robert Verrier. “Bridging the Gap - Historic Preservation, Adaptive Reuse - eco-structure Magazine .” Eco-structure Magazine: eco-structure: Improving environmental performances of buildings and their surroundings . Eco-structure, 9 Nov. 2011. Web. 20 Oct. 2012. <http://www.eco-structure.com/historic-preservation/bridging-the-gap.aspx>.

Bond, Christina. “Adaptive Reuse: Explaining Collaborations within a Complex Process.” University of Oregon 1 (2001): 1-89. Print.

Brooker, G. & Stone, S., Re-readings. Interior architecture and the design principles of remodelling existing buildings. RIBA Enterprises: London, 2004.

Carroon, Jean. Sustainable preservation: greening existing buildings. Hoboken, N.J.: Wiley, 2010.

Machado, R., Old buildings as palimpsest. Towards a theory of remodeling, Progressive Architecture, 11, pp. 46-49, 1976.

Markus, T., Building Conversion and Rehabilitation, Butterworth: London,1979

Matero, Frank. “Managing change : sustainable approaches to the conservation of the built environment .” Speech, 4th Annual US/ICOMOS International Symposium from US/ICOMOS, Philadelphia, Pennsylvania, April 1, 2001.

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Powell, K., Architecture reborn. Converting old buildings for new uses, Rizzoli international publications, inc.: New York, 1999.

Ruskin, J., The Seven Lamps of Architecture, Smith, Elder: Londen, 1849.[16]

Schittich, C. (ed.), Creative Conversions, Building in Existing Fabric – Refurbishment Extensions New Design, Birkhäuser: Basel, p. 9, 2003.

Schneekloth, Lynda H., Marcia F. Feuerstein, and Barbara A. Campagna. “16.” In Changing places: remaking institutional buildings. Fredonia, N.Y.: White Pine Press, 1992. 353-372.

Stein, Carl J.. Greening modernism: preservation, sustainability, and the modern movement. New York: W.W

Viollet-le-Duc, E., The Foundations of Architecture. Selections from theDictionnaire raisonné, George Braziller: New York, 1990 [1854].[15]

DOCUMENTATION OF WORK:

At the end of the studio students must submit digital documentation of design work on CDs. 2 copies must be submitted within 2 days of the final review. Grades will be withheld until the CDs are received.

ACADEMIC CODE OF CONDUCT:

The College recognizes the need for risk-taking and experimentation in a challenging art, design, and liberal arts education. Moreover, the long history of appropriation, subversion, and other means of challenging convention in the arts may, at times, complicate attempts to definitively codify forms of acknowledgement/attribution. That said, forms of experimentation that do challenge these boundaries must at all times adhere to the fundamental value underlying academic conduct at RISD: honesty in the creation and presentation of one's work as well as in one's relations to others and their work.

Academic writing must follow conventions of documentation and citation. Others' ideas—whether quoted directly or paraphrased, whether taken from a book, website, or lecture—must be clearly attributed both to provide a record of the writer's research and to avoid plagiarism, or presenting another's ideas as one's own. Liberal Arts faculty will often explicitly address documentation expectations, including preferred styles, in class.

In the studio culture the conventions governing the use and reference to others' work are less clearly defined than in academic writing. These conventions are often defined by particular disciplinary histories and practices and are best addressed in the context of the particular studio experience.

RISD Academic Code of Conduct

PALIMPSEST : Historical Architecture and the Sustainable Divide
Rhode Island School of Design
Fall 2013
INTAR 435/635 -- 6 credits
Instructor: Kristen Bender
kbender@risd.edu
Class: T/TH 1:00-6:00 p.m.
Office Hours: T/TH 6:00-7:30 p.m.
Upper Level Undergraduate/Graduate Level

Phase 1: RESEARCH

GOALS:

01 To examine the origins of where the struggle between adaptive reuse and preservation first developed
02 To gain a wider understanding of the current code, laws, and societies regarding historical buildings

OBJECTIVES:

01 Research on Historic Guidelines, Codes, Preservation, & Adaptive Reuse Specific to the project site **10%**

ASSIGNMENT DESCRIPTION:

The design project will introduce a new program into the Nathan Appleton Residence, also known as the Appleton-Parker House, a historic house located at 39-40 Beacon Street, Boston, Massachusetts and is on the Register for Historic Places as a National Historic Landmark.

The property had been owned by painter John Singleton Copley and much of the land had been purchased by Dr. John Joy, who headed a real estate company. In 1819, Nathan Appleton and business partner Daniel Pinckney Parker bought a home that had been standing on the property and tore it down. They then had the twin house built, designed by architect Alexander Parris and numbered 39 and 40 Beacon Street. In 1843 Appleton's daughter Frances was married in this house to poet Henry Wadsworth Longfellow. From 1914 to the 1990s it housed the Women's City Club of Boston. It is currently privately owned.

During the first couple of weeks, readings and group discussions will be assigned to allow students to becoming acquainted with such topics as preservation, historic guidelines and code, along with where the theory of adaptive reuse and preservation originated from. Each week readings will be assigned to be read, then discussed the following class time. Mini-lectures will also be given weekly to ensure students cover any information not found during the research phase. Research is a communal effort. After research presentations, students should have shared general knowledge and background information to later analyze the site and reinforce designs not by fighting the code and laws, but by working with them through adaptive reuse.

Possible Research Topics:

HIstoric Guidelines such as Massachussetts Historical Society, Boston Historical Society, Back Bay Historical Commission, IBC, ADA, Innovative Building Technology, Sustainable Materials, Reuse of Existing Materials, Site Information, and any other pertinent information specific to the Appleton Residence.

Research should be presented in .pdf format. Attack the research subject as a designer and determine what kind of information is useful to you and your colleagues in the studio.

GRADING CRITERIA:

01 Research on Historic Guidelines, Codes, Preservation, & Adaptive Reuse **50%**
02 Peer Presentations **35%**
03 Peer Group Readings + Discussions **15%**

SCHEDULE:

W01 Introduction to Adaptive Reuse — TH Sept 5
Mini-lecture, readings, discussion, & research topics assigned
Readings:

Austin, Richard L., David G. Woodcock, Cecil W. Steward, and Alan R. Forrester. Adaptive reuse: issues and case studies in building preservation. New York: Van Nostrand Reinhold, 1988.

Berger, Markus. Change, Preservation, and Adaptive Reuse. Future Anterior Volume 1. Number 2 Fall 2004; article is the transcription of part of a talk delivered by Rem Koolhaus at Columbia University on September 17th, 2004.

Berger, Markus, Liliane Wong, and Heinriche Hermann. “Adaptive Reuse.” Int/AR : interventions, adaptive reuse 1 (2009). 1-45. Print.

Brooker, G. & Stone, S., Re-readings. Interior architecture and the design principles of remodelling existing buildings. RIBA Enterprises: London, 2004.

W02 Historical Origins of Preservation and Theory — T Sept 10
Mini-lecture, readings, discussion, & research analysis — TH Sept 12
Readings:

Machado, R., Old buildings as palimpsest. Towards a theory of remodeling, Progressive Architecture, 11, pp. 46-49, 1976.

Page, Max, and Randall Mason. Giving preservation a history: histories of historic preservation in the United States. New York: Routledge, 2004. Print.

Ruskin, J., The Seven Lamps of Architecture, Smith, Elder: Londen, 1849.[16]

Viollet-le-Duc, E., The Foundations of Architecture. Selections from theDictionnaire raisonné, George Braziller: New York, 1990 [1854].[15]

W03 Adaptive Reuse Involving Conservation and Historical Structures — T Sept 17
Mini-lecture, readings, discussion, & site visit — TH Sept 19
Readings:

Bie, Pleveots. “Academia.edu | Adaptive reuse as a strategy towards conservation of cultural heritage: a literature review | Bie Plevoets.” Academia.edu - Share research. N.p., n.d. Web. 20 Oct. 2012. <http://www.academia.edu/919968/Adapt >.

Bond, Christina. “Adaptive Reuse: Explaining Collaborations within a Complex Process.” University of Oregon 1 (2001): 1-89. Print.

Machado, R., Old buildings as palimpsest. Towards a theory of remodeling, Progressive Architecture, 11, pp. 46-49, 1976.

Matero, Frank. “Managing change : sustainable approaches to the conservation of the built environment .” Speech, 4th Annual US/ICOMOS International Symposium from US/ICOMOS, Philadelphia, Pennsylvania, April 1, 2001.

W04 Adaptive Reuse as Sustainability of Urban Development and Building — T Sept 24
Mini-lecture, readings, discussion, & field trip
Readings:

Baum, Dr. MSc Martina & Christiaanse, Kees. City as Loft - Adaptive Reuse as a Resource for Sustainable Urban Development

PALIMPSEST : Historical Architecture and the Sustainable Divide
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MID-COURSE FEEDBACK FORM

GOALS:

01 To examine the origins of where the struggle between adaptive reuse and preservation first developed
02 To gain a wider understanding of the current code, laws, and societies regarding historical buildings
03 To analyze sustainability, adaptive reuse, and preservation in the world of architecture today
04 To explore and experiment on projects involving the struggle
05 To form their own ethos regarding sustainability and the adaptation of historic structures

Please fill out the following form for feedback with regards to the first half of the semester. This form will help the professor adjust the class to the needs of the studio. For scale, 4 = the most succestful and 1 = the least successful.

CLASS

01 What activities (i.e.- Lectures, Readings, Discussion, Crits, etc.) that do we do in studio produce the greatest amount of learning and why?

02 Have the readings and group discussion allowed a greater understanding of the information being given? If not, what other ways could this important knowledge be introduced?

03 How well does this class meet your needs to further your knowledge about architecture and design?
4 3 2 1

PROFESSOR

04 Is the professor effectively explaining ideas, and if not, how could she improve?

05 How well does professor follow the syllabus for productive class time ?
4 3 2 1

STUDENT

06 What areas in studio do you feel like you could improve upon?

07 What areas of studio are you currently struggling with?

08 How active do you feel like you are in achieving the class goals: i. e. - growing, learning, experimenting, and exploring in this class?
4 3 2 1

OTHER COMMENTS:

ASSESSMENT CRITERIA:

A

Excellent work not only fulfills the stated objectives of the studio syllabus and requirements, but extends them through new discoveries, exploration, insights and proposing issues beyond their stated scope and standards regarding their design and adaptive reuse ethos. These students demonstrate a high degree of academic dedication, rigor, open mindedness and resourcefulness. They have developed the ability to build upon a variety of feedback and excel independently. Their resultant work is rigorously thought through, well crafted and clearly communicates the breadth and depth of their investigations. Willing to take risks, self motivated, driven, develops a system of questioning and experimentation, critical inquiry and reconsideration, rigorous and independent thinking, voice of individual apparent, ability for self critique and editing, wholeness and multiplicity of depth, ability to focus intensely, synthesize material into a precise investigation, & highest quality of representation skills

B

Good work that fulfills the stated objectives of the studio syllabus and requirements, and expands the stated issues and allows for some exploration by allowing those issues to direct their investigations and developments in their individual work and adaptive reuse ethos. These students demonstrate a degree of professional dedication, inquisitiveness, systematic rigor and resourcefulness. They are developing the ability to build upon a variety of feedback and their emerging independent voice. Their resultant work is competent, well crafted and clearly communicates the depth of their daily investigations of the issues presented in the projects. Beginning to take risk, but willing to conform. Faculty motivates, closed system of questioning and experimentation, critical inquiry [by others], editing by time and others, fragmented moments around a theme, focused by momentary interests and by time, good communicator but lacking verbally, textually or visually, and good quality of representation skills

C

Average work fulfills and demonstrates the stated objectives of the studio syllabus and requirements. These students demonstrate a low degree of professional dedication, lack self-confidence and require constant guidance. The average student's resultant work demonstrates an understanding of the problem while acknowledging some deficiencies in self-confidence, basic design or communication skills, time management, or lack of breadth and depth of their daily investigations. Always willing to conform, lack of motivation, limited questioning and experimentation, lack of taking responsibility for their work, insecurity inhibits action, no personal voice, editing by time and others, fragmented moments, unfocused, critic directs the investigation,poor communicator lacking verbally, textually and or visually, poor quality of representation skills.

D

While complete, deficient work does not demonstrate how the stated objectives of the studio syllabus and requirements have been fulfilled. These students generally suffer from one of the following deficiencies: lack of professional dedication, lack of self-confidence, close-minded attitude, lack of time management skills, lack of basic professional design and communication skills. The deficient student's resultant work is fragmentary and incomplete.

Initially developed by Max Underwood, Professor School of Architecture + Landscape Architecture, College of Design, ASU

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