A6755 | 1.5 POINTS

DOCUMENTATION FOR ARCHITECTURAL CONSERVATORS

Session: B (March 11 - May 5)
Time: Thursdays, 6-8pm
Location: TBA

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Office Hrs: Available via phone, Skype or meeting by arrangement

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Overview

Documentation for architectural conservation is directly affected by, and as varied as, the widely diverse project sites, environments and attributes (e.g. geometries, deterioration, sizes, goals, resources, and clients) a conservation professional encounters. However, an architectural conservator's findings and recommendations - considerably more often than not - must be communicated in an established, standardized format widely recognized by and compatible with other industry professionals.

This mini-course is an introduction to graphic conventions and tools for documenting the project scope for which the conservator is responsible. However, it will not overlook the processes critical to the work of the conservator him or herself in developing a conscientious conservation plan such as surveying, testing, assessment, and diagnosis. The course will be a general introduction to how conservators can make the best use of existing resources and varied technologies - both low and high tech - for their work, yet still produce information in a format compatible with standard architectural documentation.

The course will be organized around familiarizing students with Construction Documents (CD's), the architecture industry standard for graphic (construction drawings) and written (construction specifications) documentation. And then, proceed to discussions as to why, in their traditional format, these may not initially be an efficient, practical, or even desirable method for recording conservation issues in some cases. Moving forward, we'll explore how these ideas can be unified such that the conservator's needs are met while producing information in formats that can be seamlessly integrated into traditional working documents.

Professionals in practice will join the class periodically to advance discussion and present actual projects and the solutions developed to meet specific challenges.

Learning Outcomes / Assessment

Architectural conservators are typically quite diverse in their technical documentation abilities. This course will be customized to the student/student group to the extent possible. The goal for all students is that each gain a general knowledge of the diversity of project types, existing resources and tools available for accomplishing project documentation goals. Often (and with good reason) architectural conservators do not have the opportunity to cultivate the advanced skills needed to produce needed project documentation. Yet, having proper documentation for their scope exponentially improves project outcome as a whole. As project conservator, an understanding of graphic processes and possibilities is incredibly valuable. This knowledge allows the conservator to ensure their needs are met (critical) and contribute to the planning, if not the execution, of project documentation

Assessment will be based on a student's growth. As stated above it is expected that students will have a wide range of skills and experience entering this course. Such being the case everyone will not be

expected to reach a common goal. As the course is primarily a discussion/discovery based course, attendance and participation will figure highly in assessment. Instructor and student will work together to define a brief assignment that will enable the student to best communicate their grasp of the topic.

Students registered in the GSAPP are graded as described below:

HP (High Pass):	a superior level of work
P (Pass) :	an acceptable level of work
LP (Low Pass):	work that meets minimal standards
F (Fail):	work that is unsatisfactory
UW (Unofficial Withdrawal):	assigned to students who miss more than three required classes or whose names appear on the grade sheet but who have discontinued attendance
INC (incomplete):	may only be used if a student has approval from the Admissions Office for proven illness
CP (Credit Pending):	may only be used if a student has approval from the Admissions Office for extenuating circumstances

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Format

To some extent course format will be determined by the student group. There is some pre-determined lecture/presentation to serve as foundation and starting point, but the course will be primarily directed by discussion and discovery based on topics introduced by the students, instructor and visiting professionals in practice.

Important Administrative Dates

from http://www.arch.columbia.edu/courses/academic-calendar

Registration	Tuesday, January 14 - Friday, January 17
First Day of Classes	Tuesday, January 21
Arch. Faculty Meeting	Wednesday, January 22 (1:00pm)
Arch. Studio Presentations + Lottery	Wednesday, January 22 (2:00pm)
March Student Meeting (March 1st-3rd yrs)	Tuesday, January 28
Mini-course Sessions	Session A: 1/21 - 3/7 **Session B: 3/10 - 4/25**
Change of Program	Tuesday, January 21 - Friday, January 31
Last Day for all Mini Sessions registration changes	Session A: 1/31 **Session B: 3/28**
Last Day to Add/Drop Courses with refund	Friday, January 31
Arch. Midterm Reviews	Monday, February 24 - Friday, March 7
Spring Break	**Monday, March 17 - Friday, March 21**
Last Day to Drop a Class (3pts)	Thursday, March 27
Last Day of Architecture Classes	Friday, April 25
Final Review Week	Monday, April 28 - Friday, May 2
Last Day of HP, UP + RED Classes	**Monday, May 5**
Exam + Paper Week	Monday, May 5 - Friday, May 9
Comprehensive Reviews (March 2nd yrs)	Monday, May 12 - Tuesday, May 13
Grades Due	Wednesday, May 14
Arch. Portfolios Due (graduating students)	Wednesday, May 14 (10:00am)
Full-time Faculty Meeting	Wednesday, May 14 (12:00pm)
Arch. Awards Meeting	Wednesday, May 14 (1:00pm)
Opening of End of Year Show	Saturday, May 17 (5:00pm)
Graduation Day	Wednesday, May 21

Initial Course Schedule (March 11 - May 5)
subject to change dependent on group skills, experience & needs

13 MARCH

Topic 01
Getting to Know You: introductions to course/instructor and students' interests, abilities and experience

Note to Students: Bring something to the first meeting that represents your level experience(s) with producing architectural conservation documentation: CAD, GIS, Photoshop, Word, Access, hand sketch. Any format... all welcome and accepted. But, 'architectural,' 'conservation,' and 'documentation' are musts. And, if they are not one and the same, bring something to illustrate the experience you are most proud of or enjoyed working on the most.

If you come with no prior experience (also fine) please bring something the illustrates a building/ structure/ monument, or portion thereof, you think would be interesting and/or challenging to document.

Topic 02
The Goal Standard: Construction Documents & Specifications

20 MARCH

Spring Break

27 MARCH

conversation with
Emmeline Baude(to be confirmed) Assistant Conservator, Metropolitan Museum of Art, The Cloisters
Trie-en-Bigorre Cloister The Cloisters Museum (Carmelite Convent, near Toulouse, France)
http://www.metmuseum.org/Collections/search-the-collections/474436

Alternate:
Lucretia Kargere Conservator, Metropolitan Museum of Art, The Cloisters

03 APRIL

Topic 03
The Other Documentation: file structure, composition, naming conventions, meta-data

Topic 04
Tips & Tricks: how the ubiquitous AutoCAD and Photoshop can serve the conservator

10 APRIL

conversation with
Tina Paterno Tina Paterno Conservator
San Sebastian Basilica Manila, Philippines
http://whc.unesco.org/en/tentativelists/518/
http://www.wmf.org/project/san-sebastian-basilica

Alternate:
Christy Lombardo Senior Conservator, Integrated Conservation Resources
Trinity Church New York, New York

17 April

Topic 05
Going Digital: making use of new and existing non-digital graphic materials

24 APRIL

conversation with
Patrick J Caughey, LEED AP
Plumbbook a web-based project information modeling program
https://plumbbook.com/

01 MAY

Topic 06
The Next Generation: going beyond the (current) status quo: GIS, laser scanning, 3D modeling, virtual anastylosis...

Potential Alternate Guests
Ronald Street Three-Dimensional Imaging, Prototypes & Molding Studio, The Metropolitan Museum of Art
Caitlin Smith Conservator, Conservation Solutions, Inc.
