

## Robert M. Baron, Professor Emeritus

**Courses taught last four semesters:** ARC 5193 Global Principles of Architecture and the Urbino program (Rome field trip and studio critic) spring 2024.

**Educational Credentials:** M.S. (architectural theory), 1990, University of Pennsylvania, Philadelphia; M. Arch, 1973, University of Washington, Seattle, Washington; B. Arch, 1972, University of Oregon, Eugene, Oregon

### Teaching Experience:

University of Idaho, 1974-2003 and University of Texas at San Antonio, 2003-2020

**Professional Experience:** Paul Thiry, FAIA Seattle, Washington 1973-74

**Licenses/Registration:** Registered Architect 1977-2015, State of Washington, Number 2664 (retired 2015)

### Selected Publications and Recent Research:

*Selected Publications* include “Castiglione Fiorentino: Re-thinking the Spirit of Place”, in the *Proceedings of the 16th General Assembly and Scientific Symposium of the International Council on Monuments and Sites (ICOMOS)* in Quebec, Canada September 28-October 4, 2008; “The Inherited City as Resource” (Chapter 22): *The Built Environment: A Collaborative; Inquiry into Design and Planning, Second Edition*, Edited by Wendy McClure, and Tom Bartuska; John Wiley & Sons, second edition, 2007. “The Poetics of Grotesqueness: Imaginative Power and Construction Technique”, *ACSA Annual Technology Conference*, Harvard University, Cambridge, Massachusetts, February 1991; “Rome as Body and Text: A Suggested Method in Pope Sixtus V’s Urban Reconstruction Program in Rome”, *Semiotics 1984*, New York: University Press of America, 1984 *Semiotics 1985*, New York: University Press of America, 1985; “Giambattista Vico’s ‘Monster Trope’ and the Ospedale degli Incurabili in Venice”, *Semiotics 1985*, New York: University Press of America, 1985

**Professional Memberships:** American Institute of Architects (retired); NCARB certificate (retired); AIA San Antonio Chapter (retired); International Council on Monuments and Sites (retired)

### Teaching Statement

My focus continues to be on architectural theory as it informs the design process. I consider architecture as a source of knowledge for concept creation for bringing order to the complexity of the architecture project. Over the millennia, architects, masons, and carpenters have learned from the study of what they considered exemplary buildings, embodiments of abundant knowledge of how to build well. Students can learn a great deal from experiencing and analyzing exemplary architecture. Such examples can serve as a source of ideas or paradigms for design, not aestheticized objects, but settings and places for experiencing and comprehending the world. Such buildings are sources for mimesis, not for wholesale copying but as powerful sources of design ideas designers can deploy in their design processes.

Over the twenty-one-years before my retirement at UTSA I taught graduate courses in design studios: ARC 6126, 6146, 6931, 6933, Advanced Building Design Studios, Master’s Project Prep and Master’s Project Studio; lecture courses include ARC 5193 Global Principles of Architecture and ARC 5173 Architectural Theory & Criticism. In addition, for decade I taught Honors College three-week program in Castiglione Fiorentino and Rome) ARC 1413/CSH 1213/HON 3233 Italian Urban Culture.

### Scholarship

My recent research topics include explorations of analyzing the city (Rome) as an *urban artifact* by analyzing them as palimpsests constructed in layers of strata expressing different modalities of time and deploying Freud’s theory of the construction of memory to understand the transformation of the urban morphology over time. I also consider the role of spoils and the method of the bricoleur as a design approach. Additionally, I have been writing a paper on John Ruskin’s Idea of the Grotesque in Gothic Architecture described in Volume II on The Nature of Gothic, in *The Stones of Venice*; and applying this idea of the grotesque to an assessment of contemporary architecture.