

Print and Pixel

Nicholas Adams's paper in this number of **arq** opens with an amusing story of a student perplexed by the two unused slide-projectors at the back of the lecture room. 'How come', he asks of these antique pieces of technology, 'you have two of them?' Even for lecturers who used to use them – like some of the older editors of this journal – double slide projection (with its embodied Banister Fletcher-like comparative method) is now a distant recall of the glories of high resolution transparencies projected large-scale. Yes; comparative images can be shown on *Powerpoint*, but the single 'slide' (which is not a physical 'slide' of course) seems mean in contrast to the redundant paired slide-projectors, and however good the original digital images, they always end up 'compressed' – as the demand to 'save memory' over-rides the potential quality of the image. Downloaded music is also habitually compressed, as compared to the capacity of a compact disc – without even entering into vinyl/analogue/digital arguments.

The slide-projector story highlights the theme of this **arq** on *The Image: Print and Pixel* which addresses some of the complex issues – cognitive, perceptual, and pedagogical – raised in architecture by this mediation of images between 'print and pixel'. These questions informed a 2010 session of the USA Society of Architectural Historians chaired by Marc Treib, whose 'Criticism' essay introduces four of the papers that resulted. These examine mediated experience (Sérgio Miguel Figueiredo); the dimensions of time held in the image (Bruno Notteboom); the potential of digital media in education (Hannah Lewi and Wally Smith); and the historical narratives of word and image (Nicholas Adams). Though not presented at that session, we appropriately round out this fascinating collection with Christopher Lueder's look at the 'thinking between diagram and image'.

These papers give a particular focus to dimensions of research often raised in **arq** which tackle the relations between the representation, making and 'reading' of architecture, historical and contemporary. Here, in various practices, we often discover no banal linear translation from analogue to digital, rather something richer – a messier, more involved reciprocity. So, in some quarters of the Fine Arts, there is a rediscovery of drawing practices, some of which is feeding back into the architecture studio (assuming it ever disappeared?); then, there are those debates in literature that contest the reader's tactile relationship with the codex, against the possibilities of the digital reader.

Many issues of **arq** demonstrate the diversity of architectural research under no particular rubric – a reminder of the broad scope of that research is offered here by Inge Mette Kirkeby's interview with Bent Flyvbjerg from Oxford's Saïd Business School. When appropriate however, as here, we also value the focus enabled by themed numbers. In our present plans, for example, are issues of **arq** on 'Landscape', and 'Economy'.

THE EDITORS

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