

INTERVENTION AS ACT

Int | AR

Interventions

Adaptive Reuse

Vol. 09

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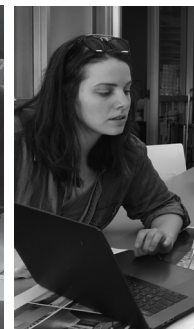
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EVERYBODY'S HOUSE

THE ROSA PARKS HOUSE PROJECT

by RYAN & FABIA MENDOZA, JOÃO JOSÉ SANTOS, DIOGO VALE

The Rosa Parks House Project is the result of a series of interactions that began in Detroit, Michigan, where a decaying house on S. Deacon Street was placed on a list for demolition. The home of civil rights activist, Rosa Parks, from 1957-1959, it was saved from demolition in 2016 when her niece, Rhea McCauley, purchased it from the city of Detroit and gave it to artist, Ryan Mendoza. It catapulted out of obscurity due to the interventions of Mendoza, who moved the structure, or what was left of it, across the Atlantic Ocean to Berlin, Germany. There, it gained a new identity and notoriety through reconstruction on German soil. Transformed through this act of translocation, the structure would re-cross the ocean, with hopes of a repatriation through Brown University's sponsorship in spring of 2018.

At Int|AR, we rejoiced that this project - steeped in art, history, preservation, memory and, of course, adaptive reuse - would be in our own backyard. On a late February afternoon, we met the delivery of the shipping containers that crossed the Atlantic with the deconstructed parts of 2672 S. Deacon Street. These were unloaded at its temporary American home: WaterFire Arts Center in Providence, RI, a 37,000 sq ft arts venue that was itself transformed from an abandoned industrial facility for the US Rubber Company. The physical components of the humble structure occupied merely a corner of this vast interior, still marked with traces of its manufacturing past.

In the first days of March, the house slowly began to materialize from the bundles of house parts. We became acquainted with Ryan Mendoza and his team as they began to assemble the Providence rendition of 2672 S. Deacon Street with salvaged parts that comprised facades, partial wood flooring and elements of the internal staircase. Once a simple wood frame structure, the house's structural integrity was undermined



The side facade of 2672 S. Deacon Street in the process of reassembly at WaterFire Arts Center





by the deterioration of the second floor. In Berlin, this was resolved by augmenting the undermined structure with new framing. This permitted the presentation of the house as an object in Mendoza's Berlin garden. In Providence, where the house would also be presented as a whole object inside the exhibition hall of WaterFire Arts Center, team architects, João José Santos and Diogo Vale, designed a new glu-lam structural ring frame to provide additional support from the inside. But the construction was interrupted by the sudden withdrawal of support from Brown University for the project. The house was only a skeletal frame when the work came to an abrupt halt.

The ensuing March days were filled with speculations on the fate of the Rosa Parks House Project going forward. The barrage of media coverage of this controversial time is easily accessible and, therefore, not the subject of this article. A glance at the headlines would, however, reveal raw emotions, just under the surface, elicited by the return of this simple house to a country that had not come to terms with racism, half a century after the start of the Civil Rights movement. With an imminent deadline for the return of the house to Berlin, WaterFire Arts Center planned a public viewing of the project on the first weekend in April, heralding the 50-year anniversary of the assassination of Dr. Martin Luther King, Jr. Organized with scant time and resources, this celebration of the house was powered by good will and volunteerism. The haste to present the project without the previously promised funding placed enormous strain on the team as they attempted to complete the installation in a few days. In the end, the time constraints were insurmountable and the final product included only partially completed facades and roof.

These circumstances in Providence, however, yielded unprecedented views into the interior, a departure from its previous iterations. In Detroit, where the house was a ruin, the interior had succumbed to mold and rot. In Berlin, as an object in Mendoza's garden, curtains at the windows precluded a view of the non-existent interior. In Providence, where the house was unwittingly presented in an incomplete state, the interior – or lack thereof – was made visible for the first time, revealing Santos and Vale's intervention of a new internal structure. It also permitted views of two installations: first, the original second floor doors were suspended in the air where they would have been and, second, the inclusion of three ceramic sculptures by Mendoza, designed in consultation with Rhea McCauley. This incomplete state exposed the scantiness of the original material and, by contrast, emphasized the additions made to support the structure, all previously out of sight in Berlin. While applying conventional standards for heritage to the project may raise questions of authenticity and significance, in an era that includes "experimental preservation," this rendition of 2672 S. Deacon is one that opens a new chapter in the history of the house.

At Int|AR, we were drawn to the Rosa Parks House Project for its complexity. Once a humble wood home in Detroit, it became an "art object" when placed out of context and, repatriated, has claims as a monument of American civil rights – all through various acts of intervention. What indeed is the Rosa Parks House Project? How do we categorize it? Can we define it? What is the process by which it was transformed? What is its legacy and role in history? What constitutes a monument? Who has the right to assign values to monuments?

Few will have the opportunity to see this project in person and to probe these questions through observation. Herein, we provide the different perspectives on the project from its origins in Detroit to the journeys it has taken to date. We hope that by hearing the voices of not only Ryan Mendoza but that of the team behind the project's realization the reader will have an opportunity to claim 2672 S. Deacon Street for themselves. Rosa Parks' civil disobedience on that bus so long ago in Alabama was an act for a collective right, the house that provided her refuge for two years after Alabama and was saved from demolition is one that belongs to more than one person. It is Everybody's House.

—Liliane Wong, Int|AR



Ryan Mendoza reassembling the house in Berlin, Germany

It began with **Ryan Mendoza**, American artist and expatriate living in Germany. In his own words:

Before getting involved in the 2672 S. Deacon Street, *Rosa Parks House Project*, I was 25 years an expatriate living in Berlin. Having lost touch with my country, I thought, rather than distance myself further from American values, I would embrace them fully in attempt to epitomize the quintessential American by colonizing Europe with actual American houses. *The White House Project* began thanks to a house donated by a friend of mine, native Detroiter Gregg Johnson. The house was appropriately, though not without controversy, removed from Stoepel Street just off of Eight Mile, the road that divides a segregated Detroit.

Through *The White House Project* - where a house was deconstructed, shipped overseas and rebuilt at the Verbeke Foundation in Belgium - I gained adequate knowledge of how wooden houses could be disassembled and reassembled.

On my trips back and forth to Detroit I met, at a performance at the Charles H. Wright Museum, Gregg Dunmore and Joel Boykin of Pulsebeat.TV. After hearing of my desire to preserve American houses that would otherwise be demolished, they put me into contact with Rosa Parks' niece, Rhea McCauley.

I met Rhea on a wintry day in front of 2672 S. Deacon Street where the 3-bedroom house Rosa Parks had lived in with 15 family members stood in a decaying stoicism. I remember the floors were dipping and the house moved ever so slightly with the wind, the back wall being patched together with the doors of the house itself.

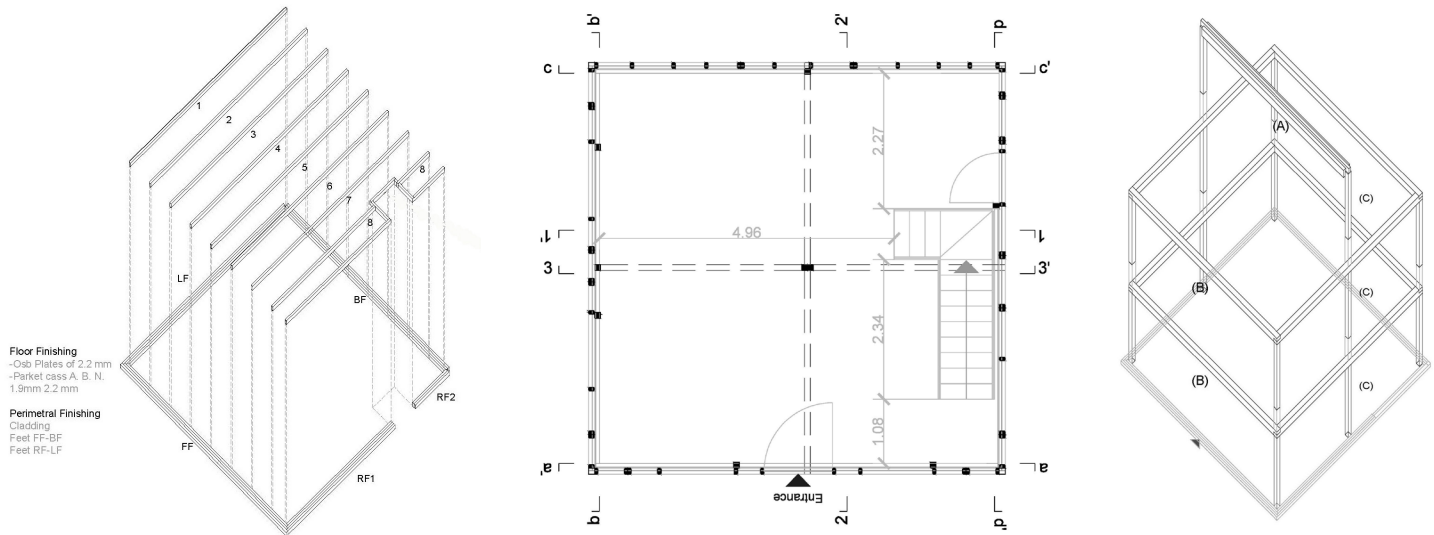
Both projects I had completed in Detroit, *The Invitation* and *The White House*, dealt with the housing crisis, a subtext that is also inextricable from the *Rosa Parks House Project*. Rhea McCauley, who had lived in the house with her aunt, had recently bought it off of a demolition list for 500 dollars. When local government and institutions showed no interest in helping her restore the house as a monument, she approached me and suggested we work together. Our petition for local support was also turned down, so I offered to ship the house to Berlin. It proved essential that the house be extricated from its location for the world to pay attention.

For lack of a more appropriate place, the unassuming house Rosa Parks had taken refuge in after the tumultuous Alabama bus boycott was temporarily relocated to the garden between my studio and my home in Berlin. Last winter, the house arrived to my doorstep as planks of wood in a shipping container and was rebuilt from sketches made during disassembly in Detroit. Reconstructing the house alone, and underfunded during the winter of 2016, was a physically challenging task. Handling the planks, I considered whether the house would one day become the 77th monument to the Civil Rights Movement. I read up on American history where



2672 S. Deacon displayed as an object inside the WaterFire Arts Center





our forefathers were also slave owners and I struggled with this cognitive dissonance. Thomas Jefferson was undeniably a racist as well as a rather abusive slaveholder, notably punishing his slaves by selling them at auction, willfully breaking families apart. His only plausible solution to the problem of slavery included expatriation:

"I can say with conscious truth that there is not a man on earth who would sacrifice more than I would, to relieve us from this heavy reproach ... if, in that way, a general emancipation and expatriation could be effected: ... but, as it is, we have the wolf by the ear, and we can neither hold him, nor safely let him go. Justice is in one scale, and self-preservation in the other."

Letter from Thomas Jefferson to John Holmes, April 22, 1820¹

Jefferson worried the flesh would be ripped from the face of the nation, revealing an unsavory truth. Subsequent systematic transfer of enchainment, from slavery itself to segregation through the Jim Crow laws to a privatized prison system, kept the 'wolf' in chains, and the so-called preservation of the face of the nation intact. But with mounting evidence of systemic racism, and with clarity over what the confederate monuments actually stand for -having been created in a reactionary way to the advancements to civil equality- an opening for the Rosa Parks House to be preserved and possibly celebrated as a monument contrasts with its near demolition at the hands of the local government in Detroit.

During the reconstruction of the house, handling delicately the planks of wood, I wondered: was my mission that of preserving history or was it that of attempting to free the ever-ensnared Jeffersonian wolf, therefore upsetting a national myth? In the end, I realized I

am just custodian and messenger. The actual message, I myself, being born white and after the Civil Rights Movement, can only be comprehended in a limited way.

Rosa Parks came to Detroit fleeing death threats, but experienced little refuge in Detroit. After living for 2 years with her brother, sister-in-law and their 13 children, Parks moved multiple times. She suffered an assault in her home at the age of 81 and was threatened with eviction at 91. While Detroit was briefly renowned as a place where black residents reached significant levels of home ownership, Rosa Parks never owned a home. She called Detroit 'the Northern promise land that wasn't.' Housing issues, centered around segregation and displacement due to urban renewal, were central to Rosa Parks' activism her entire life. Detroit has ranked among the 10 most segregated metropolitan areas in the United States since the mid-20th century. By the early 1960s, urban renewal and highway construction destroyed 10,000 structures in Detroit, displacing over 40,000 people, 70% of whom were African-American. More recently, since the housing crisis, foreclosure and demolition swept the city, leaving more than 70,000 abandoned buildings and 90,000 vacant lots.²

For over 40 years, these four walls and roof were a home. It was the place that Rosa Parks' brother sought to create a better life for his family after returning from World War II, where Rosa Parks' nieces and nephews grew up and where Parks lived for her first two years in Detroit. When the family left in 1982, memories continued to cling to the clapboards, but the home became a house. When it was put on a demolition list in 2013, the meaning attached to the building changed again, it became a number on a list, a statistic in Detroit's decline. In its ensuing incarnations, the structure blurred lines between historic monument and art object.

Ultimately, this is a project about memory. By taking



the house apart and then piecing it back together, literally 're-remembering' it, Rhea McCauley and I invite the American consciousness to remember a house it didn't know it had forgotten. Art often plays with a shift in context to inspire the viewer to look: the house's stay in Berlin leveraged this discordance to get the viewer to pay attention. The house offers a unique opportunity to consider how we remember Rosa Parks, and in doing so, begins to renegotiate how we memorialize American history more broadly.

Recent debate surrounding the dismantling of confederate monuments indicates the persistent significance of how we inscribe memories into the topography of our surroundings. 700 monuments of Robert E. Lee and other Confederate generals still parade across public squares and school grounds across the United States, despite a recent wave of dismantling. Confederate monuments rely on erasing the context of their construction to foster nostalgia. Confederate monument construction peaked in 1910, a year after the NAACP was founded. Another flurry of building began in the 1950s as the Civil Rights Movement gained momentum. The Little Rock Nine and school integration prompted a disturbing spike of Confederate monuments on school campuses. Many Americans are under the illusion, however, that the monuments were built during reconstruction. The anachronistic material and design veil the racism that is inextricable from these totems.

I highlight this disconnect in context in order to introduce the way the *Rosa Parks House Project* can offer a mode of memorialization, where context is paramount. Of course, the version of Rosa Parks incorporated into the American mythos has also relied on obscured context and idealized narrative. In her biography, *The Rebellious Life of Mrs. Rosa Parks*, Jeanne Theoharis exposes the ways in which the historical

narrative surrounding Rosa Parks has reduced her life-long commitment to activism to one afternoon on a bus, fabricated a story of a quiet seamstress who demurely kept her seat and relegated Parks to be a hero for children. In the introduction of her book, Theoharis emphasizes, "One of the greatest distortions of the Parks fable has been the ways it made her meek... . When Parks died in Detroit in 2005, she was held up as a national heroine but stripped of her lifelong history of activism and anger at American injustice. The Parks who emerged was a self-sacrificing mother figure for a nation who would use her death for a ritual of national redemption." Parks' memorial services also took place in the wake of Hurricane Katrina. In honoring Rosa Parks, the nation was able to glaze over the racial and economic inequality exposed by government negligence during Katrina. The public memorial leveraged a romantic fable of Rosa Parks to quiet, contemporary injustice.

My hope is that, by contrast, the dissonant context at play in the *Rosa Parks House Project* will impede nostalgia and obstruct simplification. The house's journey across the sea should inspire questions. Addressing history and the present day with questions, rather than assumptions or generalizations, is a mode of demanding a fuller version of history.

Ryan Mendoza

Team member Fabia Mendoza's film on the project, The White House Documentary, received an award at the 18th Beverly Hills Festival in April 2018. She lends her voice to this article with thoughts that provide a cinematic background to the house's place of origin:

Ryan started his first project, *The White House*, with the intention to reconnect with his home country. It was meant as a project about memory. It was serendipity that our friend, Gregg Johnson, who wanted to donate

Santos and Vale's catalog of parts and their proposal for support elements allowed the house to be reassembled after its relocation from Berlin, Germany

the house for this project, happened to be a Detroit.

Without the plan to make a political project or one about the Civil Rights Movement, Ryan walked into a battlefield of racial tensions, controversy, political rot and, 3 years later, came back to Germany with the Rosa Park's Family Home donated to him by Rosa Parks' family.

Ryan became the embodiment of The White Savior Complex. And the unsuccessful attempt by Rosa Parks' family members to save the structure and the fact that Ryan was able to do so became proof of a system in which black oral history is not valued.

The White House Documentary, 75min, 2017 began as a simple documentary about an artist, but the habitants, musicians and friends we collaborated with on the various projects in the city took more and more space in my movie.

I hoped to portray Detroit as a place that can't be reduced to its ruins.

As in fact it is a melting pot of musical talent and wisdom. Living through segregation, the rebellions in

1967, the housing crisis and the downfall of the automobile industry, the Detroiters who resisted the City's depopulation were left with a deep fighting spirit and untouchable pride.

313- One Love, Detroit vs. Everybody, Nothing Stops Detroit tell the story of a city, unwilling to surrender.

The image portrayed of Detroit as an abandoned city couldn't be farther from the truth.

I learned how the Detroit Techno by Underground Resistance, exported to Berlin in the 90ies, shaped my own city and made it to the metropolis it is today.

Experiencing the gentrification of Detroit's downtown area, the progress of projects like the Packard Plant Project on Detroit's East side, the biggest industrial renovation project in North America, the Berlin-Detroit Connection, a cultural program between the both cities, and the new train system are all evidence of Detroit's comeback. I can only hope that city planning and gentrification are being guided correctly in order to positively influence all communities.

Fabia Mendoza





Closeup and through the clapboard to the interior
of the Rosa Parks House Project



Architect Diogo Vale, team member for disassembling and reassembling the house both in Berlin and in Providence posits this project by looking backward in history:

It becomes interesting when one thinks about the power that architecture can physically transmit to society; going back from the opulent and luxurious buildings in the Baroque era to the political and monumental buildings of the Neoclassical period. The weight of authority - as meaning, as *modus operandi* - is transmitted through the scale and detail of such buildings all over the world.

In the XXI century, in a bankrupt city, the historical heritage of the local community starts to lose meaning for its government and they began to demolish traces of a built history deeply rooted to the city. With this simple house on the verge of being forgotten (demolished) begins a polemic among the community. In a way, its significance increases with no change in scale or detail. In that sense, it is beautiful that a simple word "Unforgotten" unleashes a sequence of socio-political events....

A simple and worn out house with no architectural signature becomes a curious tool for creating an environment for a debate on different subjects but all with the same goal: an improvement of the quality of life.

The past is revisited as a learning tool to create knowledge, to discuss the future, to move forward, to delete taboos and all because of a simple architectural maneuver. Detached from the surroundings, the house emanates a different message, on the loss of a country that didn't appreciate the value of its simple but historic monumentality.

And from the strength of one person more layers are added, more people become involved, increasing the value and meaning of this house. Its return to its home country is a perfect moment - to discuss, debate about the society and community it has formed.

From a simple worn out family house to the house for everybody. Once again architecture serves as messenger of a group of important values, but by the hand of an artist and a house that knows no luxury. Neither palace or political building this humble little structure holds the same power to transmit messages and inform its people. Rosa Parks House, the house of everybody!
Diogo Vale

Architect João José Santos, co-producer of the new internal support structure, instead shares his thoughts on the role of supporting Ryan Mendoza and what it means to add a new layer to history.

House...as Home, will always be an undisputed symbol of our continuously developing human identity, as we move on and from. As a real-life American hero story, this house of many is then a singular subject, for it had not only been the place of heartfelt familial gathering but

the intimate shelter found later in the storm. Witness of circumstances, moulded by them, informs who inhabits it and how it is inhabited, representing at the same time millions in a collective identity. Today the quiet structure of statements from the past still stands and, an inside-out room for collective consideration, it is again formed, readapted, just like Home.

Rosa Louise McCauley Parks, as home for American historic memory and national identity.

There were three main acts to consider for an assembly/disassembly process of this project since it landed in Wedding, Berlin, in 2016; to dissect the one-man job, to re-formulate it, to recreate it.

To dissect

To learn from the artist and his work as pre-conditions. Acknowledge problems and solutions found upon giving literal and physical shape to this idea, reckoning with little or no assistance from anybody else. Recognize the small assisting construction features created for this purpose and know the new structural system cast in order to make possible this solo "free-style reconstruction."

To re-formulate

To sum up professional knowledge of the already formed construction for making it a safe, transferable object. Collaborating with both engineering and architectural disciplines as past crutches and innocuous parts are removed, a new sub-structural system is designed and an inventory of the parts and the assembly catalogue are made, all aiming for a final result.

To recreate

To rescue a kidnapped house when the project finds a 'lasting' new home, when the figure arises from an embodiment of the artist and the personal approach by the building assisting team that, in a collective work, will positively leave new imprints. In a communal accomplishment, the work of art slowly drops authorship to become everybody's work, everybody's house.

João José Santos

EPILOGUE

At the date of printing, the *Rosa Parks House Project* has once again been disassembled. Its future is unknown as it will be put up for auction.

ENDNOTES:

1 Letter of Thomas Jefferson to John Holmes, Library of Congress <https://www.loc.gov/exhibits/jefferson/> 159.html, accessed June 26, 2018

2 https://www.liveauctioneers.com/item/63230011_the-rosa-parks-family-home, accessed July 2, 2018





PROJECT CREDITS, INFORMATION AND BIBLIOGRAPHIES

EDITORIAL

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FARAWAY, SO CLOSE

Name of the project_ FRAC Nord- Pas de Calais; Location_ Dunkirk, France; Name of design firm_ Lacaton & Vassal Architectes; Names of designers involved in project_ Anne Lacaton & Jean Philippe Vassal, Florian de Pous (chief project), Camille Gravellier (construction supervision), Yuko Ohashi; Client_ Communauté Urbaine de Dunkerque; Structural and Mechanical Engineering_ Secotrap; Metal Structure_ CESMA; Year completed_ 2013 – 2015; Cost of construction_ 12M Euros net; Website_ www.lacatonvassal.com; Name of Photographer and Image Credits_ fig. 01-05 by Philippe Ruault; fig. 06 by Florent Michel, © 11h45m.com

TEMPORARY ACTS

Interview conducted by_ Kristina Anilane and Luis Sacristan Murga; Interviewees_ Carolina Caicedo and Xavi Llarch Font; Image Credits_ courtesy of Dosfotos and The Decorators

EVERYBODY'S HOUSE

Name of project_ *The Rosa Parks House Project*; Location_ Detroit, Berlin, Providence; Name of artist_ Ryan Mendoza; Name(s) of key architects involved in project_ João José Santos & Diogo Vale; Website_ www.ryan-mendoza.com; www.whitehousefilm.net; Image Credits_ fig. 01-07, 14-15 by Liliane Wong; fig. 08, 17, 19 by Fabia Mendoza, fig. 09 by Elaine Fredrick, Courtesy of WaterFire; fig. 10-13, 16 by João José Santos & Diogo Vale; fig. 18 by Stefano Corbo; fig. 20 by Erin Cuddigan, Courtesy of WaterFire.

TACTICAL URBANISM WHERE IT MATTERS

Image Credits_ fig. 01. Help Build a Playground, by Public Workshop; fig 02. Story time in the Logan Parklet, by PhilaNOMA; fig. 03. Street games are age-old urban tactics, by Public Workshop; fig. 04. Night guardians, by Public Workshop; fig. 05. Light towers, by Sikora Wells appel/Group Melvin Design; fig. 06. Street games are age-old urban tactics, by Public Workshop; fig. 07. Night guardians, by Public Workshop; fig 08. Roosevelt Plaza Park, by Sikora Wells appel/Group Melvin Design; fig 09. The Grove, by Sikora Wells appel/Group Melvin Design; fig 10. Piano Man, by Sikora Wells appel/Group Melvin Design; fig. 11. Light towers, by Sikora Wells appel/Group Melvin Design fig. 12. Green towers, by Sikora Wells appel/Group Melvin Design; fig. 13. A community-based process, by PhilaNOMA;

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WE ARE NEVER NOT INSIDE

Image Credits_ fig. 01_ Daniel Koehler, AD Research Cluster 8; fig. 02, 03 courtesy by the author; fig. 04_ Mark Foster Gage Architects; fig. 05_ Daniel Koehler, AD Research Cluster 8.

KLAN KOSOVA

Name of project_ Klan KOSOVA Television; Location_ Pristina, Kosovo; Name of design firm_ ANARCH; Name(s) of key architects/designers_ Astrit NIXHA; project assistant_ Artan HOXHA; Name of owner_ Klan Kosova; Name of consultants_ Xero A; Name of contractor_ ASHALA; Name of photographer_ Valdrin REXHAJ and Astrit NIXHA; Year completed_ February 2015; Website address of design firm_ www.anarch.biz; Image Credits_ Valdrin REXHAJ and Astrit NIXHA.

THE PAST EMBODIED IN ACTION

Name of project_ Cattedrale di Pozzuoli; Location_ Pozzuoli, Napoli, Italy; Name(s) of key architects/designers_ Marco Dezzi Bardeschi (Capogruppo), Gnosis Architettura (Francesco Buonfantino, Antonio De Martino e Rossella Traversari), Alessandro Castagnaro, Renato De Fusco e Laura Gioeni; Name of owner_ Regione Campania; Name of structural engineer_ Giampiero Martuscelli; Electrical_ Domenico Trisciuglio; HVAC_ Fulvio Capuano; Consultants_ Alessandra Angeloni (geologist), Mario Bencivenni (restoration history and theory), Giovanni Coppola (art historian and archaeologist), Sabino Giovannoni (conservationist), Ugo Grazioso (liturgist), Giorgio Piccinato (town planning), Furio Sacchi (archaeologist), Ferdinando Zaccaro (restoration specialist); Name of contractor_ Rione Terra Pozzuoli Consortium; Year completed_ 2014; Image Credits_ courtesy by Marco Dezzi Bardeschi

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FREE SPEECH COMES HOME

Name of project_ La Casa del Hijo Ahuizote; Location_ Ciudad de Mexico, Mexico; Name(s) of key architects/designers: Giacomo Castagnola (industrial designer); Name of owner_ Centro Documental Flores Magón, A.C.; Name of photographer_ fig. 01_ Roberto Arellano; all other images courtesy by the author; Website address of design firm_ <http://giacomocastagnola.com/>

EMPOWERING ACTIONS

Image Credits_ fig. 01, 02, 04 courtesy of Lilithphoto ©; fig. 03 by Sara Ceraolo.

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BEING, ARCHITECTURE AND ACTION

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APPROPRIATING ARCHITECTURE

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US Embassy Berlin, March 8, 2017 *Planet Earth First Projection*, 2017, copyright: Team Vulvarella; fig. 06_ *Drury live in the subway*, Berlin, 2017, copyright Michael Ang; fig. 07_ Shamsia Hassani, *Dream Graffiti*, 2015, copyright Shamsia Hassani; fig. 08_ Shamsia Hassani, *Dream Graffiti*, 2015, copyright Shamsia Hassani.

THE ELEPHANT REFUGE

Name of project_ The Elephant Refuge in Rejmyre; Location_ Rejmyre, Sweden; Name of design firm_ atelier Kristoffer Tejlgaard; Name of key architects/designers_ Kristoffer Tejlgaard; Name of owner_ Daniel Pelz and Kristoffer Tejlgaard; Name of photographer_ Kristoffer Tejlgaard; Year completed_ 2018 (Design Proposal); Website address of design firm_ <https://www.instagram.com/ktejlgaard/>; Image credit_ Kristoffer Tejlgaard.

UNDER THE RADAR

Interview conducted by Elizabeth Debs and Liliane Wong; Interviewee_ Joe Garlick; Image Credits_ fig. 01, 02, 04, 06 by Elizabeth Debs; fig. 03, 05 by Liliane Wong.

SECOND ACT

Name of project_ Mercado de Xabregas; Location_ Lisbon, Portugal; Construction Area_ 2837,18m²; Date_ 2016/2017; Owner_ AR.CO - CENTRO DE ARTE E COMUNICAÇÃO VISUAL; Designer_ SANTA-RITA ARQUITECTOS, João Santa-Rita; Collaborators_ Pedro Guedes Lebre; Artur Simões Dias; Carolina Portugal; João Vidal Sousa; Structures_ Teixeira Trigo, Lda; Eng. João Leite Garcia; Other Engineering and Systems_ GRAUCELCLUS, CONSULTORES DE ENGENHARIA, GESTÃO E PLANEAMENTO, LDA, Eng. Carlos Oliveira; Construction Supervisor_ TEIXEIRA TRIGO, LDA; Eng. João Cordeiro; Contractor_ GUALDIM NUNES DA SILVA, LDA. Eng. Bruno Ribeiro; Photographer_ Inês Guedes Lebre; Image Credits_ fig. 01, fig. 06, fig. 8, fig.10 by Inês Navarro Soeiro Guedes Lebre; fig. 02 -05, fig. 07, fig. 09 by ar.co, Centro de Arte & Comunicação Círculo, copyright_ Nuno Martinho.

Kristina Anilane is a Ph.D. candidate at the department of Critical Studies and Creative Industries at Kingston School of Art researching emerging global urban initiative and formats of its curatorial implications. Her exhibitions and research projects including *Imagine Moscow* exhibition at the Design Museum London and *Late Light* project at Goldfinger House, in partnership with the National Trust UK. She holds Curating Contemporary Design MA from Kingston University and Design Museum. Kristina acts as creative director for *Vesta 3D* and is a co-founder for PROLETKINO independent platform for distribution, research and curatorial practice.

Cristian Campagnaro, is an Architect and Associate Professor at the Department of Architecture and Design of Polytechnic of Turin. He focuses his research on two topics: "Ecodesign and sustainable processes" toward a reduction of ecological footprint on the territories and populations; "Design for social inclusion and cohesion" via participatory, creative and interdisciplinary processes. He is co-responsible with Valentina Porcellana (University of Turin) of the action research "Living in the dorm" aimed to develop new product, process and system strategies to strength services for homeless adults.

Stefano Corbo is an architect, researcher and Assistant Professor at RISD (Rhode Island School of Design). He holds a PhD and an M.Arch. II in Advanced Architectural Design from UPM-ETSAM Madrid. Stefano has contributed to several international journals and has published two books: *From Formalism to Weak Form*. The Architecture and Philosophy of Peter Eisenman (Routledge, 2014), and *Interior Landscapes. A Visual Atlas* (Images, 2016). In 2012, Stefano founded his own office SCSTUDIO, a multidisciplinary network practicing architecture and design, preoccupied with the intellectual, economical and cultural context.

Elizabeth Debs is a studio critic in the Department of Interior Architecture at RISD. Debs received her Masters of Architecture from Harvard University, Graduate School of Design and a Bachelor of Art in Philosophy from Vassar College. Prior to joining the department in 2015, Debs worked for many years in the community development sector in Florida and Rhode Island. She is part of the Advisory Group for the AIA Housing Knowledge Community and promotes social equity as an important foundation in design studies. Debs has coordinated the INTAR department charrette, which pairs the talents of RISD with the needs of a community partner.

Nicolò Di Prima is Research Fellow at the Department of Architecture and Design of Polytechnic of Turin. His research focuses on design and cultural anthropology. He is currently working on interdisciplinary research projects dealing with participatory design processes in deep marginality contexts. He has conducted three academic workshop for the Bachelor's degree in Design and Visual Communication (Polytechnic of Turin) focused on co-design and social design issues.

Laura Gioeni is an architect, philosopher, independent researcher and lecturer. She initially trained at the School of Mimodrama in Milan, experiencing Jacques Lecoq's theatrical

pedagogy, then graduated cum laude in both Architecture and Philosophy. She worked as architect, in the field of architectural design and adaptive reuse, and as adjunct professor at the Polytechnic of Milan. In 2017 she received the Italian National Scientific Qualification as associate professor in Architectural Design. Author of various books and essays, she is currently a secondary school teacher, engaged in theoretical research on the philosophy of architecture and in promoting mimodynamic methods in architectural education.

Sally Harrison is a Professor of Architecture and Head of the Master of Architecture Program in the Tyler School of Art of Temple University. Her design and scholarship addresses reemerging postindustrial neighborhoods as sites for social justice, creativity and learning. The work has been widely published in books and academic journals and has been recognized in national, international and regional design awards programs. Professor Harrison is the leader of The Urban Workshop, (<http://tyler.temple.edu/urban-workshop-0>) an interdisciplinary university-based design and research collaborative. Ms. Harrison received her Master of Architecture from MIT.

Heinrich Hermann earned master's degrees from the University of Applied Arts Vienna and Cornell, and his PhD from Harvard. Aside from RISD, he taught at Cornell, Montana State, Virginia Tech, Washington University in St. Louis, Harvard, Roger Williams, and Northeastern Universities, and from 2012-15 implemented SUNY's only BArch program, as chair and professor of architecture at SUNY Alfred State. He practiced in Austria, Germany, and Greater Boston with large and small firms, and through Hermann Design Studio in Concord, MA. With Liliane Wong and Markus Berger he co-founded the Int|AR Journal.

Dorothee King is the head of the Art Education department at the Art and Design Academy in Basel, Switzerland. She was in 2017 lecturer for the Department of Interior Architecture and HAVC at the Rhode Island School of Design. Her scholarship and teaching is invested in contemporary and modern art history, participatory exhibiting, immersive environments, ephemeral materials, and multisensory aesthetic experience. Her research has been published in her first monograph (*KUNST RIECHEN!* Athena-Verlag: Oberhausen 2016), in peer-review journals, and in edited volumes. After studying art, design, and media theory in Denmark, Germany and England, Dorothee King earned her PhD Berlin University of the Arts. She works internationally as a researcher, consultant and curator.

Fabia Mendoza is a Film and Art Director from Berlin Germany. Her first movie 'The White House Documentary', 75min, 2017 won at the 18th Beverly Hills Filmfestival 2018. Over the past 6 years she collaborated on a variety of projects including 'Another Pussy for Putin' - an act of solidarity art performance for the Russian punk band The Pussy Riots, 2012, and 'Amerikkka', a photo project in collaboration with Erica Garner, the daughter of the late Eric Garner. Fabia's photographic and cinematographic work have been featured by *Vogue Italia*, *Interview Magazine*, *ID magazine*, *CNN Style*, *Vanity Fair* among others. Her video and documentary material has been featured by BBC World, Arte, ZDF, CNN, etc.

Ryan Mendoza is an American artist who lives and works in Sicily and Berlin. He is the artist behind *The White House* (2015), the *Invitation* (2016), and the *Rosa Parks House Project* (2017). Primarily a painter, Ryan's artistic projects move between expressionism and realism, engaging Americana and historical reference. Ryan's work often depicts obsessive scenes, illustrating questions of hypocrisy and repression. Ryan has shown with a range of European galleries and museums including White Cube, London, Galerie Lelong, Paris and Museo Madre, Naples. He is the author of *Tutto e mio*, published in Italian (*Everything is Mine*) 2015, Bompiani.

Astrit Nixha graduated at faculty of Architecture, University of Pristina, Kosova. With over 25 years of architectural and managerial experience he runs the architectural office ANARCH, that he founded in 2004. His original experimental architecture, especially in adaptive reuse, presents cutting edge 21st century design principles of reduce, recycle and reuse. He is the recipient of several International project awards.

Clay Odom is Assistant Professor in the Interior Design Program at The University of Texas School of Architecture, a graduate of Texas Tech University's College of Architecture and the Columbia University Graduate School of Architecture Planning and Preservation, and a licensed Interior Designer. He is principal of the research-oriented design practice, studio MODO based in Austin, Texas. Clay's active practice in combination with his academic position are the platforms for design-based scholarship which leverages advanced design and fabrication to explore spatial, atmospheric and material effects generation in relation to objects and interiors.

Luis Sacristan Murga is a practicing Architect at Heatherwick Studio in London, where he has been working since 2015 on several international projects, including the new Google campus in California. He received his architectural education from several universities including the Polytechnic School of Madrid in Spain, Lunds Tekniska Högskola in Sweden and Rhode Island School of Design in the USA. He serves as a guest critic at the Architectural Association and he has been a teaching collaborator in Diploma 17 organizing design workshops and reviewing student theses. Through the principles of adaptive reuse and the use of public space, Sacristan Murga works to understand the ways in which architecture can transform consciousness and merge with nature.

João Santa Rita is the founding partner of Santa-Rita Arquitectos. Since 1998, he is Associate Professor at the Universidade Autónoma de Lisboa. In 2005, he was an invited Member of the Akademie für Baukultur and from 2014/2016 the President of the Portuguese Chamber of Architects. His work and his drawings have been extensively exhibited in Europe, South America and the US. He was nominated for the Mies Van der Rohe Prize in 2012.

João José Santos holds a B. Arch and M. Arch from Escola Superior Artística do Porto and he is currently living and working from Berlin. He is specialized in not being specialized as he is moved by arbitrary challenges and mundane curiosity over science and art realms. He independently expresses this himself by exercising, on various mediums, over artifacts

about space and the human condition. Collectively wise he continuously looks for opportunities to rationally and physically assist on consequential projects and interventions.

Enrique Aureng Silva received his Bachelor of Architecture from Universidad Nacional Autónoma de México (UNAM), a Master in Critical Conservation at Harvard GSD and has practiced architecture in Mexico and the US. His research focuses on the intervention, transformation and reuse of historic buildings in Latin America, especially in post-disaster scenarios. He is editor of *Oblique*, Open Letters and Platform XI. When not thinking architecture or editing texts, he writes fiction in the form of short stories.

Barbara Stehle is an art and architecture historian, educator, writer, art advisor and curator. She holds a PHD from the Sorbonne and has worked for several museums including the Pompidou Center and The Zurich Kunsthaus. She has written extensively on modern and contemporary arts and architecture. In 2014 she gave a Ted x talk "Architecture as a tool for Human Investigation in the case of the Cambodian Genocide". Stehle has taught at Columbia University, RISD and NYU before founding "Art Intelligentsia", her own heterotopia.

Diogo Vale is deeply interested in breaking the boundaries of the architecture profession, with an intense curiosity in the meaning of preservation in the XXI century, and the studying of architecture as a tool for social intervention. Diogo attained a Bachelor and Master in Architecture at the ESAP (Escola Superior de Arquitectura do Porto) in Porto, Portugal and has worked as a Carpenter/Performer/Artist/Architect. He is currently living in Berlin Germany where he works as an Artist Assistant and Architecture consultant in Studio Mendoza as one of the architects/coordinators of the *Rosa Parks House Project*.