

INTERVENTION AS ACT

Int | AR

Interventions

Adaptive Reuse

Vol. 09

Int | AR
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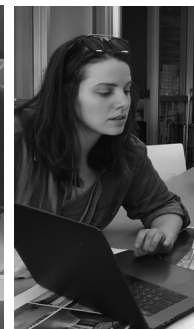
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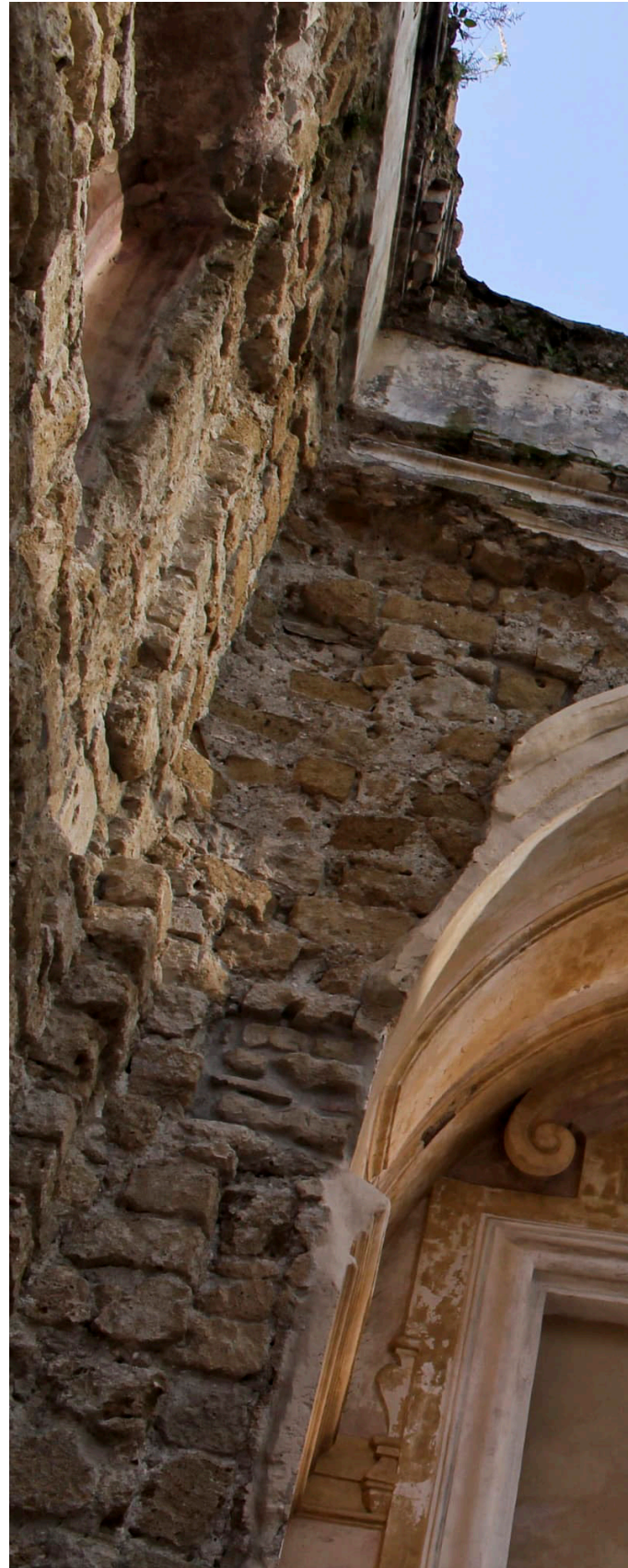
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THE PAST EMBODIED IN ACTION

by LAURA GIOENI

Space is not merely a geometrical issue and a pure dimensional entity given before the body and its movement. This important lesson came not from my architectural studies, but from the theatrical school, based in the methods of Jacques Lecoq, where I trained as actor and mime. That idea remained long submerged in my unconscious until it soared free, clear and distinct, during my philosophical studies. It is summarized by Ludwig Wittgenstein's observation that "architecture is a gesture" and that "not every purposive movement of the human body is a gesture. Just as little as every functional building is architecture."¹

Unlike other arts, architecture addresses itself not only to our sight but to our whole body, configuring itself, so to speak, as the double rebound of our gestures. As almost an extension of our body, architecture becomes its further limit, the reflecting surface where body and the world simultaneously mirror themselves; in pragmatic terms we can say that the authentic meaning of architecture resides exactly in our practical replay, in what architecture invites us to do. In this way, architecture reveals its deeper sense and makes us connect to a building's past. The architectural environment activates our physical response, linking us to the chain of gestures of its designers, builders and tenants through material





The remains of the first two lateral chapels of the XVII century and the angular columns of the pronaos of the temple, embedded in the new glass facade, delimit a kind of open vestibule to the cathedral

traces left behind. Every modification provides the existing building with new interpretations that constitute its evolving authenticity, historical value and meaning.

Referring to architecture as “mimesis of the body” in his seminal book, *The Eyes of the Skin*, Juhani Pallasmaa argues that “architecture is communication from the body of the architect directly to the body of the person who encounters the work, perhaps centuries later.”² Referencing Henri Bergson’s research, Pallasmaa reminds us that “there is an inherent suggestion of action in images of architecture, the moment of active encounter, or a «promise of function» and purpose,” a possibility of action which implies a “bodily reaction as inseparable aspect.” As designers and users, this bodily experience of architecture is linked to our memory. In the “Lamp of Memory,” John Ruskin remarked that our faculty of remembering relies on architecture. In a similar way, Pallasmaa observes that “the body knows and

remembers. Architectural meaning derives from archaic responses and reactions remembered by the body and the senses.”³ Thus, “a meaningful architectural experience is not simply a series of retinal images” and architectural elements are not only visual components, but “confrontation that interacts with memory.”⁴

Reflecting on the interplay between memory, body and act, Edward Casey underlines the role of “body memory” as the “natural center of any sensitive account of remembering,”⁵ as privileged point of view able to illuminate the nature of our relationship with the past. He defines “habitual body memory,” as a pre-reflective, tacit and pre-articulate dimension of human experience, where the remembering resides just in the performance of actions. Casey reflects that “in such memory the past is embodied in action. Rather than being contained separately somewhere in the mind or brain, it is actively an ingredient in the very bodily movements that accomplish





The new marble altar and ambo dialogue with the remains of the classical monument

a particular action.”⁶ Likewise, architectural design, far before its drawn expression, arises from this interplay of body and memory. Speaking from experience, this is one of the most interesting offspring of Lecoq’s theatrical pedagogy when applied to architectural teaching.

Jacques Lecoq is one of the most influential pedagogues of modern theatre. Nevertheless, his contribution to architectural education is little known and quite underestimated. Lecoq began to apply his research on mime, gesture and movement to architectural pedagogy in 1968, when he was invited to teach at the *École Nationale Supérieure des Beaux-Arts* in Paris: since then and for over 20 years, he developed a mimodynamic approach to the training of architects. Lecoq’s pedagogy focused on the fundamental relationship between architectural space and body movement and gestures, investigated through the miming practice. His method is based on the study of movement, embodiment and improvisation. Lecoq conceived of miming as a universal background for our relationship with the world, as knowledge process that leads to the rediscovery of the dynamic meaning of life. Mimodynamic method represents a universal pedagogical tool, useful not only for actor training but, in general, in every field of knowledge, including architecture: “every true artist is a mime.” - Lecoq writes - “Picasso’s ability to draw a bull depended on his having found the *essential* Bull in himself, which released the shaping gesture of his hand. He was miming. Painters and sculptors are outstanding mime artists because they share in the same act of embodiment (...). This is why I could move from teaching theatre to teaching architecture, and how I invented «architect-mimes».”⁷

In the architectural field, Lecoq aimed to improve the design skills of architects: to build in a better way means to consider the dynamics of the body and its movements. According to Lecoq, architectural education, like every other form of artistic training, should always be founded on bodily awareness. Only through the involvement of the point of view of the body in the observation of reality and by means of the embodiment of creative process, can one reach what he called “the universal poetic sense.”⁸ The moving body is intended by Lecoq as the center of a space-time interrelation projecting a field of forces and creating the space. Every gesture played by human beings happens in a relationship with the space around them. The external space is reflected in the inner space, provoking an emotional feeling and a motor response. The natural and the built environment mime themselves in us and make us move. Lecoq’s pedagogy shows in practice the body as the mirroring margin of the world and architecture as the living threshold between our gestures and the environment.

The creative process springs from a narrative bodily action, starting from the interplay of the present of the situation and the past of the memory, so that “the





The gap between the reconstructed rear pediment of the temple and the lunette vault of the baroque chancel



dynamics of the memory are more important than the memory itself.” Lecoq writes that when one is confronted with a new place for the first time, “suddenly memory is triggered (...); you are in an image of the present and suddenly an image of the past appears. Out of the interplay between these two images comes the improvisation.”⁹

These bodily roots of memory as action emerge in our natural mimodynamic embodiment of the world and constitute the fundamentals of the architectural design process and the architects’ drawing gesture. In consonance with Lecoq’s teaching, Pallasmaa underlines that “the making of architecture (...) is a specific embodied mode of thought that takes place through the sense and

the body” and configures architecture as “projection of the human body and its movement through space.”¹⁰ According to Pallasmaa, we need to understand the space in terms of dynamic interactions: “basic architectural experiences have a verb form rather than being nouns.”¹¹

The mimodynamic origin of architecture, involving body and memory in action, shows its haptic dimension in opposition to its characterization as immaterial and “retinal.” Likewise, bodily and gestural dimension plays the main role in the architectural design process, when the drawing action of the “thinking hand” designs, cuts, incises, decides, and starts to trace limits between the domain of possible and the kingdom of necessity.



Focusing on this gesture, Pallasma explains how the natural hand-eye-mind connection works in drawing, when the tip of the pencil becomes almost an extension of fingerprints and a bridge between mental and physical space.

This phenomenological approach to the architecture and design process, which accords the greatest importance to the dynamics of the body, gestures and actions, shares with pragmatism the same concept of meaning as “purpose of action.” This leads to a reconsideration, together with the traditional idea of meaning and space, of the classical concept of time, in a renewed attitude towards history and historical heritage, taking into account the dynamic nature of our relationship with

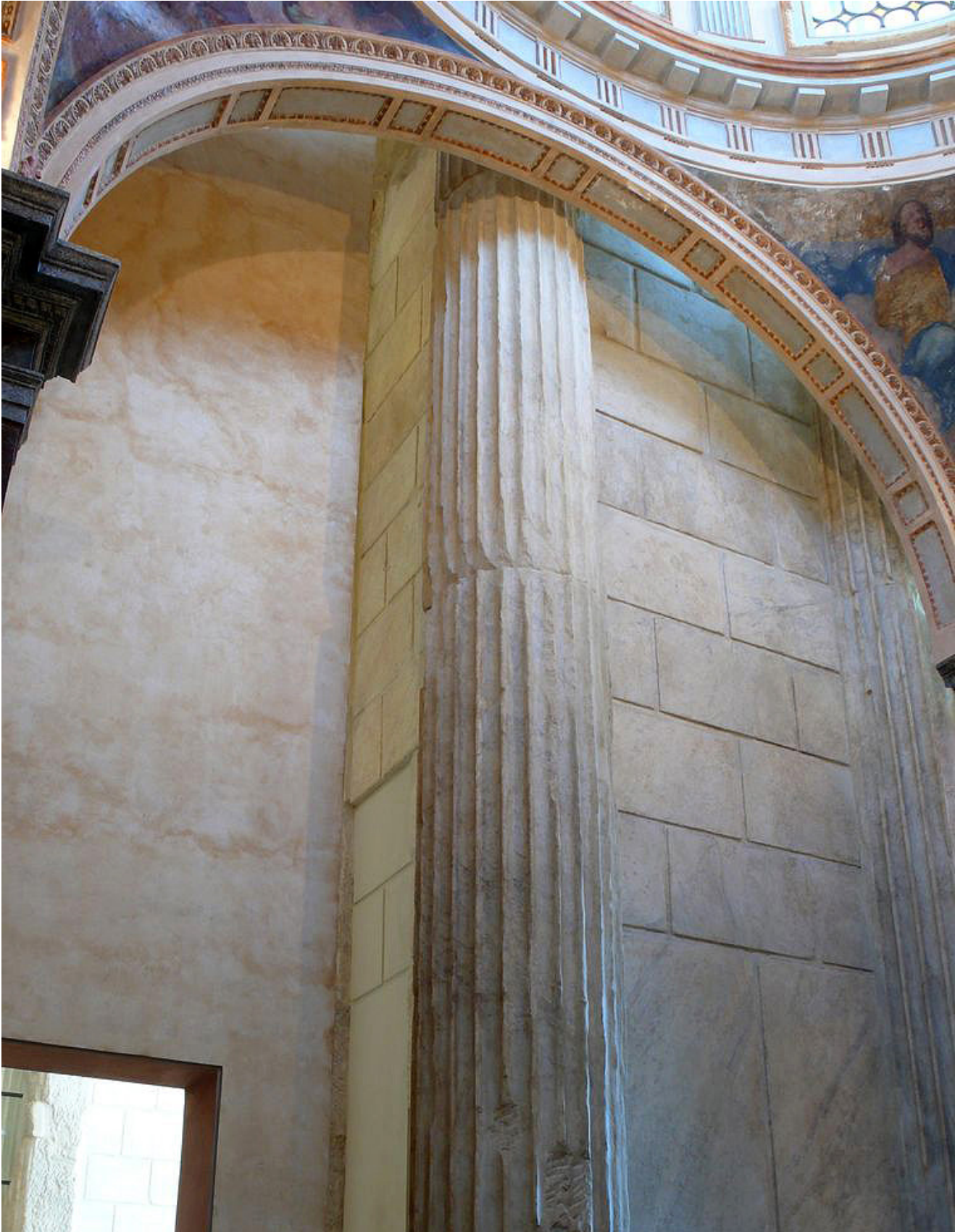
the past. Following Friedrich Nietzsche and Michel Foucault, this new perspective can be called Genealogy. Genealogy embraces a hermeneutical view towards the issue of temporality: past, present and future do not constitute a simple succession of atomic unrelated instants, rather they are in a circle where the past, according to Heidegger, is waiting at the gateway of the future. So, a genealogical approach recognizes the hermeneutical and projecting character of the memory, which, in architecture, as memory in act, is activated through a chain of bodily actions and reactions between designer and user.

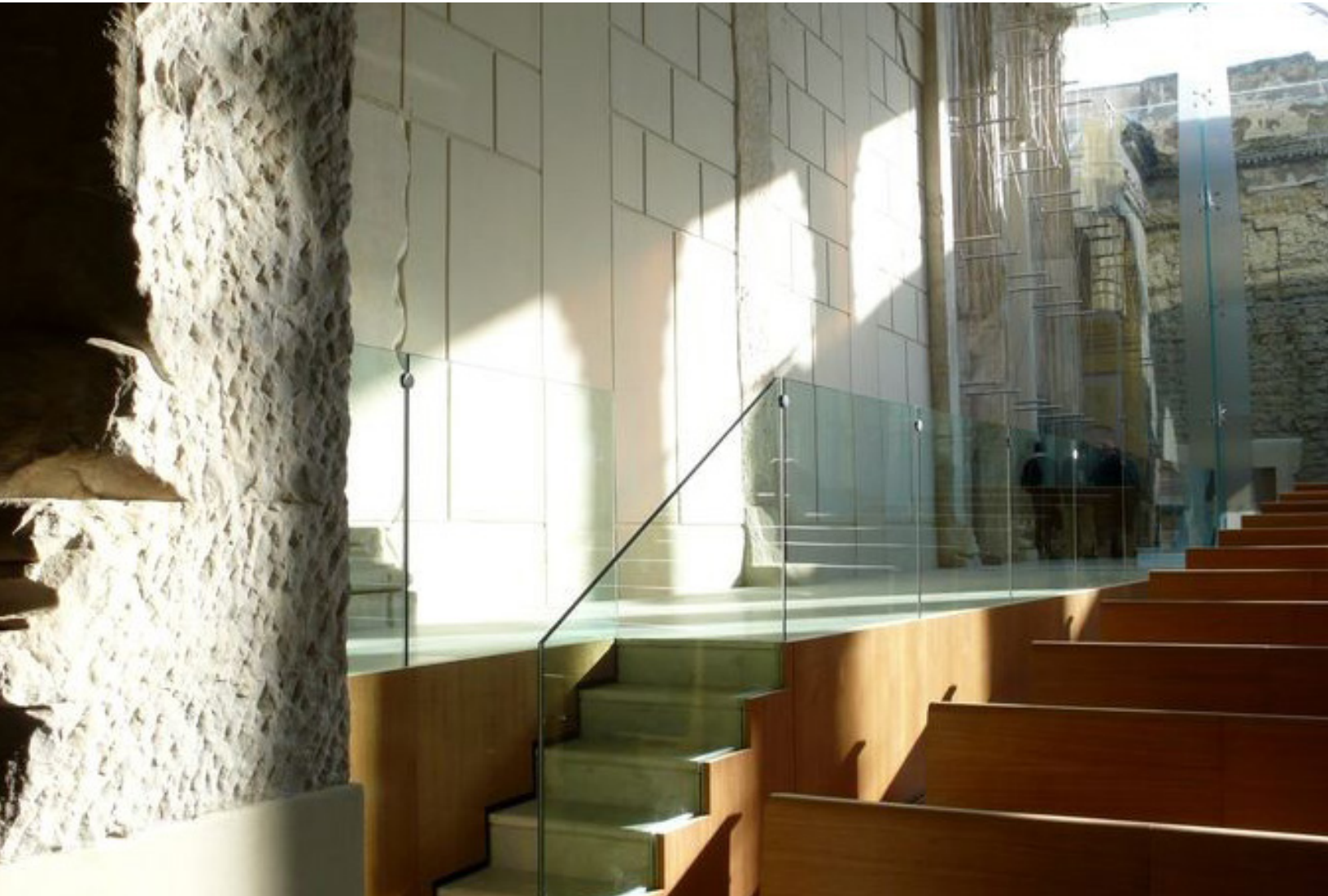
The authentic and living meaning of history resides in how we respond and correspond to the past in a practical act, a behavior, a habit. In this way, even historical monuments lose the eternal present of their origin, acquiring a new sense as a (re)collection of the chain of their interpretations. Certainly, intervention on existing architecture must grow from respect for authentic material components, from which the architecture also takes, in a broad sense, its historic value, and its identity; but, at the same time, we have to acknowledge that usefulness is part of architectural meaning and identity. Use forms part of the identity of architecture: an identity which is not invariable and changes according to the transformations of its past by a memory which, as interpretation and project, looks and aims to the future.

The case of the conservation and reuse of the temple-cathedral in Pozzuoli, Naples is an expression of the ideas above: one of many acts over time, mediating identity through continuous use over millennia.

When, in 2004, the professional team led by Marco Dezzi Bardeschi won the international contest for the restoration of the ruined temple cathedral, the palimpsest communicated, in the polyphonic and fragmented state of anatomic dissection, an incomparable documental and emotional richness. I was a member of the team entrusted with the ruin. The building told us of its three main archaeological layers: the first composed of relics of the Republican Roman Capitolium and Temple of Augustus; the second, the ruin of the Christian cathedral with the Baroque Holy Sacrament Chapel and Chapter Hall; finally, the third layer exhibited the scars from a destructive and unfinished intervention undertaken in 1968, aimed at reconstructing the Roman temple after a devastating fire in 1964. Further, the site and surrounding urban context were emptied of inhabitants after an earthquake and continued seismic activity during the 1980s.

The project team faced two main tasks. On one hand, we rejected any aspiration to re-establish the lost formal unity of the original building, and instead focused on guaranteeing the legibility of the historical document in its complex material stratification; on the other hand, we aimed at bringing life to the site through two seemingly opposite goals, cultic and cultural: providing





the monument with reuse as a place of religious worship aimed at a social and urban level, and creating a living cultural center as museum and archaeological site.

In places the conservation project leaves fragments and discontinuities, which, as stones on a path, make the memory stumble, while elsewhere contemporary elements complete broken forms, which, as polished terrazzo, make the memory slide into the now.

Thus, structural glass walls, with the silhouettes of the destroyed columns of the pronaos, the new bell tower, which hosts three historic bronze bells, the new inclined floor of the cella, almost a theater parterre with site-specific wooden furniture, interact with the ancient remains and act as invitation to use, as suggestion of action, as gesture, pushing to enter, sit down, walk around, look at the sky, and discover, in these bodily attitudes, the past embodied in action.

A floor raised to its original height connects the lower level of the chancel which hosts the seats for the faithful

ENDNOTES:

- 1 Ludwig Wittgenstein, *Culture and Value: A Selection from the Posthumous Remains*, 2nd Ed. (Oxford & Malden: Blackwell Publishers, 1998), 149.
- 2 Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*. (Hoboken: Wiley, 2005), 67.
- 3 Pallasmaa, 60.
- 4 Pallasmaa, 63.
- 5 E.S. Casey, *Remembering: A phenomenological Study*. (Bloomington: Indiana University press, 2000), 148.
- 6 Casey, 149.
- 7 J.G. Carasso, J. Lecoq, and J.C. Lallias J, *The Moving Body: Teaching Creative Theatre* 2nd Ed. (London & New York: Bloomsbury, 2002), 23.
- 8 Carasso, Lecoq and Lallias, 5.
- 9 Carasso, Lecoq and Lallias, 31.
- 10 Pallasmaa, 44-45.
- 11 Pallasmaa, 63.

PROJECT CREDITS, INFORMATION AND BIBLIOGRAPHIES

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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

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WE ARE NEVER NOT INSIDE

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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

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BEING, ARCHITECTURE AND ACTION

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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 Cívil, 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*.