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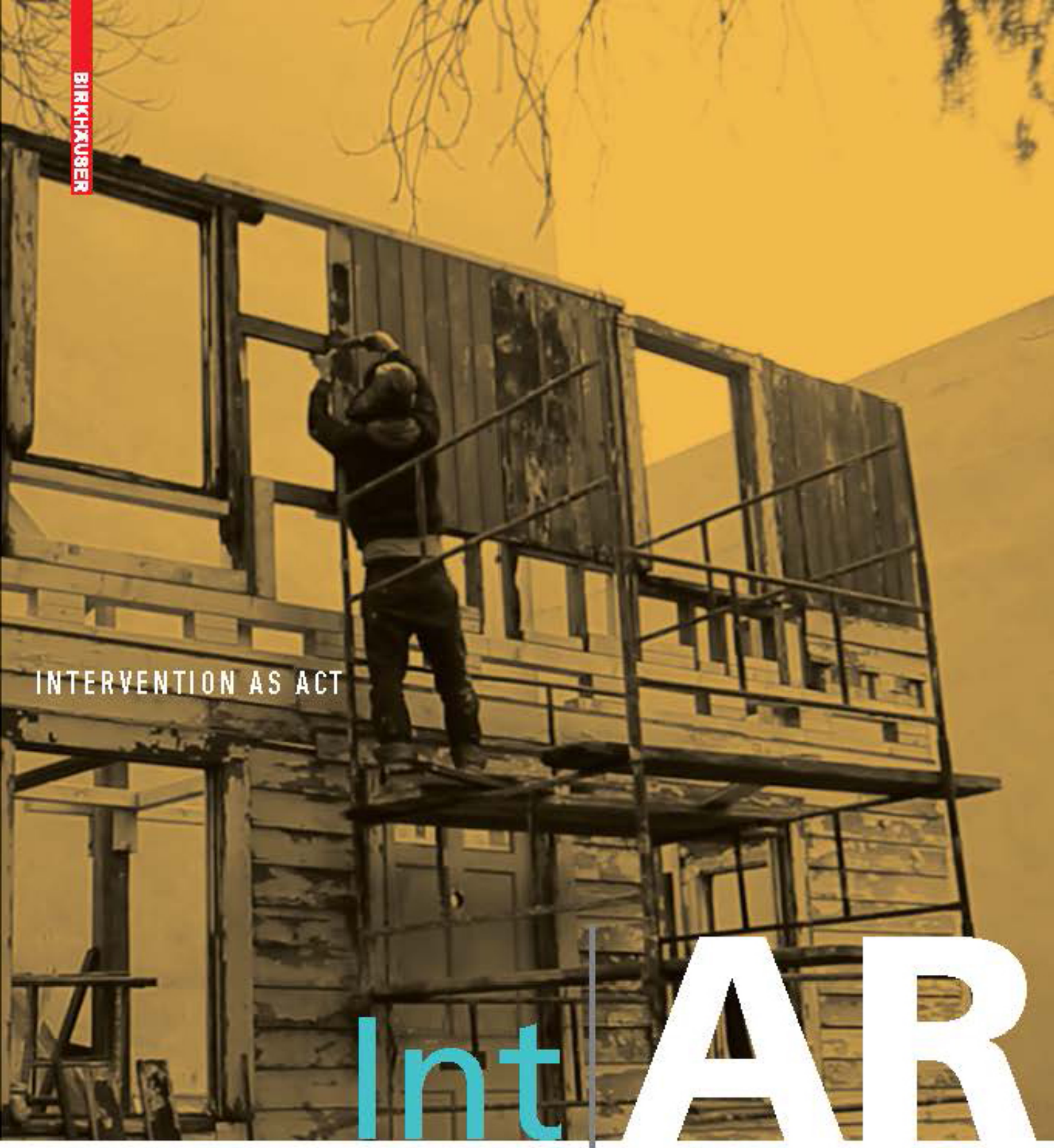

INTERVENTION AS ACT

IntAR

Interventions | Adaptive Reuse

Vol. 09

Department of Interior Architecture, Rhode Island School of Design

IntAR

Interventions | Adaptive Reuse

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BEING ARCHITECTURE AND ACTION

FROM DESCARTES TO FOUCAULT

by BARBARA STEHLE

The possibility to create a better world with the help of architecture is a question we all have asked ourselves in the course of our architecture studies. For the modernists among us, the topic has been a central one. From idealistic utopian projects to the pragmatic desire to design out crime in our dysfunctional environments, architects and urbanists alike have devoted hours on elaborating architectural programs to create or transform societies.

Bringing change to our human predicament has implied in various ways spatial occupations. We have used architecture commonly to occupy territory, to protect ourselves from the elements, to dwell, and to create societies. Humanity's existence and social establishment have been intrinsically linked to architecture. Our relationship with architecture is relevant to our being in the world. It exists on the ontological level.

If architecture relates to our being, it must also relate to our ways of being, and express our ethical position. Architecture is a thing that has the particularity to create a space related to who we are as a society and a people, a space reflecting our ethos and its transformations. This space would be the ground for an architectural action led by the users, with or without the help of designers, against the ills of a governing body.

Being and Architecture

René Descartes' "I think, therefore I am" is the common man's initial introduction to philosophy. However you turn it around, there is nothing left to doubt. It justifies our existence by thought outside of any incarnation. It separates our being in the world from being. What interested me in Heidegger's ontological reflection is that he was taking into account the space we exist in. His "Dasein," "Being-there" or "being in the world," refers to the experience of being that is particular to human beings. As human beings, he notes, we are dwelling on earth. We are located. And a GPS could find us. We are fundamentally bound to the space that we inhabit.[1] And to inhabit it we need architecture, we need a dwelling.

Martin Heidegger proposed something close to: I am there, thus I dwell. It is part of the defining occupations of our human condition. Something we cannot yet eliminate. Heidegger underlines the dependency "Dasein" has to time and place. He points to our need for architecture in the context of spatio-temporal existence. Much more pragmatic than Descartes, he inscribes our experience as human beings in the world and not in the mind. His "Dasein" is not a candidate for eternal life; its trajectory is completed in death.

Descartes' proposition offers possibilities of a continuum of the self beyond the extinction of the body. The French philosopher must be loved in Silicon Valley or wherever scientists are trying to remove us from localization and dependency on physical matter. And so they hope that the relevance of Heidegger's "Dasein" will soon be a thing of the past. Until then, the philosopher is useful for understanding our ontological dependency to architecture. Heidegger's position establishes an intimacy between our state of being and our dwelling places.

The nature of architecture and its relationship to the human condition comes further to light by reading Hannah Arendt.

MARTIN HEIDEGGER

HANNAH ARENDT

EYAL WEIZMAN

GEORGES-EUGÈNE HAUSSMANN

Hannah Arendt analyzed our occupations as human beings and proposed an original distinction between-labor and work, inspired by her understanding of John Locke.

Arendt remarks that labor consists of "occupations (...) undertaken not for their own sake but in order to provide for the necessities of life."[2] She quotes Locke contrasting "The labor of our bodies as opposed to the work of our hands." [3] What is pointed out here are occupations meant for survival as opposed to those considered freed from necessity. Work is a creative production which leaves traces in the world, while the fruit of our labor is consumed and tends to disappear. Labor responds to the needs of our bodies, work is produced by our own will and desires.

Architecture as a human occupation has aspects of both labor and work. It is the work of one's body and one's hands. Along with the making of food and clothing it is a labor, a necessity for our survival. On the other hand, Architecture leaves endurable traces in the world. It is one of the longest lasting human creations. As an art form, architecture is distinct from the others as the only one that answers a basic life necessity. It is utilitarian and will often outlive us.

Architecture occupies a particular place at the threshold of labor and work. It is one and the other. Architecture is at once the territory of our survival and the territory of our creation. Our human condition is indexed on it in a fundamental way. Both Heidegger and Arendt's reflection offer a possible understanding of the unique part it plays in relationship to our beings. Architecture can be understood as an ontological practice, a practice of being (labor) and becoming (work).

Arendt considers a third kind of occupation: action. "Action is the political activity par excellence." [4] Actions are told to recount the story of our lives and to write our history.

"That every individual life between birth and death can eventually be told as a story with beginning and end is the pre-political and pre-historical condition of history, the great story without beginning and end. But the reason why *each human life* tells its story and why *history ultimately* becomes the storybook of mankind, with many actors and speakers and yet without any tangible authors *is that both are the outcome of action*." [5]

An architectural action would thus stem out of architecture's ontological link to our human existence. It would be an expression of necessity, creativity and the desire to give a narrative to one's life. From the political mission to the most recluse life, each expresses itself in actions. Action defines the existential modes of our beings and the way we are vis-a-vis the world. Action is in relation. It is an activity at the root of social and political expression.

For Arendt, action and speech establish our identities. Actions and speeches distinguish men amongst themselves: "They are the modes in which human beings appear to each other, not indeed as physical objects, but qua men." [6] They are the modes we use to define ourselves. They are ways in which we project ourselves in the world. They are modes of resistance and insistence. Action and speech express who we are as social and political beings. They push our stories to contribute to histories. As conveyers of our action and speech, art and architecture are historical instruments. Art and architecture contribute to each of our stories as they contribute to the history of our nations.

Politics of Space

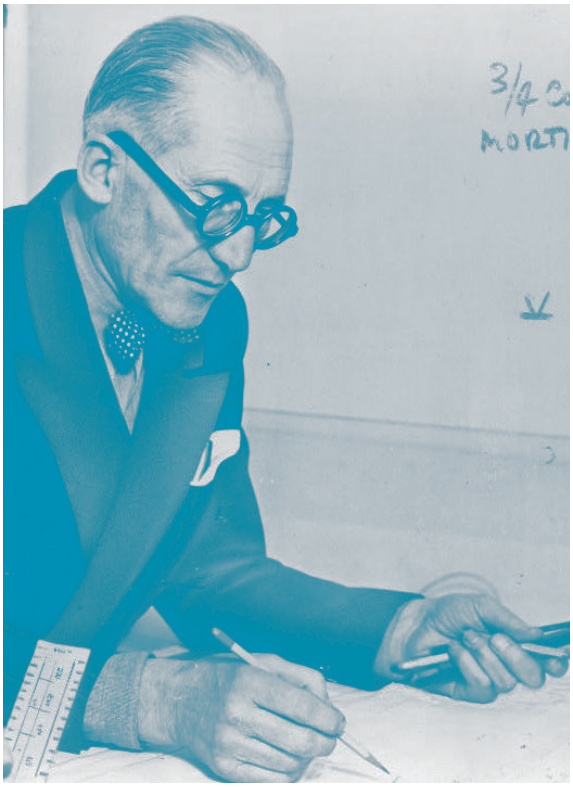
Architecture takes over space, an aggressive quality, and offers protection, a defensive quality. Architecture is a dream military and political instrument: it is by nature defensive and can be positioned strategically. Dressed in a military way or disguised as civilian, architecture can be included in any military plan of occupation, resistance or attack. In many contexts, urban planners and architects are political strategists. Whether in war zone or not, architecture occupies space politically.

The history of architecture's association with political and military power includes the fortress, the pilgrim's cabin, as much as the portable tent. Looking for a stronghold, a definition of territory or mobility, architecture is the instrument of necessity in territorial invasion and conflicts. Politics of space like colonization and urban defense, but also social and political measures for population control, have all relied on an architectural plan. Space distribution has the greatest political and social influence. It creates hierarchy or equality, allows for freedom or restricts our movements and actions.

Theorist and architect Eyal Weizmann evokes the central role played by building and circulation strategies in territorial divisions in Israel/Palestine: "Space becomes the material embodiment of a matrix of forces, manifested across the landscape in the construction of roads, hilltop settlements, development towns and garden suburbs."[7] Architects and planners participate in the political plans made for territorial occupation. The program of these architectural developments and their consequences exemplifies the designer's political responsibility. It also shines light on the role played by civilians to put the plans into action.

Organizing the repartition of space has been one of the essential elements of social and political expression. Architectural ordering capacity participates in the establishment of urban logic and clarity. Many aspects of the design of the urban fabric contribute to the legibility of the city and to the fluidity of its functioning. The iconography of façades evokes the official order of things and the city maze offers approved circulation patterns.

Baron Haussmann's beautifying and modernizing plan for Paris in the XIX century was conceived as a



LE CORBUSIER

ROLAND BARTHES

political intervention. The renovations would bring a new social order to the city. The governmental urban reflection involved military input and hygienic modernizing spirit. One of the goals was to design out crime and minimize the possibility of revolutions. It also aimed at reducing the spread of epidemics and at creating more green spaces with new parks and gardens.

In terms of policing, Haussmann and Napoleon III included in their Parisian project a number of measures. Only to name a few: plans were to destroy medieval Parisian neighborhoods considered nests of social upheavals. They replaced small dark streets with well-lit avenues, easy to control with a cavalry. New buildings were conceived to break the concentration of a specific economical group and divide the population. Each floor of a building would host a different social segment. As you ascended, apartments were to be occupied by people from an increasingly lower social class. The goal was for the Bourgeois and aristocrats located on the lower floors to control the going and coming of the poor living on the top floors. The wealthy would be able to tell on the action of the working class. That this surveillance system ever worked is another story and points to the agency of civilians.

Rather than seeing architecture as an instrument to reinforce a hierarchical order, modernists saw it as a tool to correct social imbalance. The idea that architecture and urban planning can improve our lives was one of the main topics of the modernist project. Good design was understood as a tool to combat the ills of our societies. Utopian and rationalist projects alike looked for solutions. Architecture could provide a new equilibrium and take down social tensions. A political agenda was never far from such projects.

Le Corbusier's title "Architecture or Revolution" exposes how his vision of architecture could prevent social unrest. Positive social change would come by improving living standards. Le Corbusier believed his architecture would diminish the need for policing and population control. A dwelling bringing greater satisfaction to the inhabitant, was the greatest tool to avoid revolutions. Happy inhabitants would be easier to govern and make peaceful citizens. It is hard not to react to the somewhat paternalistic aspect of the project. But his good intentions are clear.

Le Corbusier's concept of a machine for living aimed at defining a territory (a house) to facilitate a comfortable, efficient and hygienic lifestyle. He hoped that the machine would be used conscientiously to create better living. After the First World War, and again after the second, architects and planners dreamt of contributing to the making of a positive territory.

Each building establishes a territoriality characterized by a certain ethos. That ethos is the fruit of the

personal perspective of the user and the influence of his environment. Ethos tells us about "the characteristic spirit of a culture, era, or community as manifested in its beliefs and aspirations."[8] Architecture translates the ethos of a culture in its fabric. Spaces reflect beliefs and attachments to a certain etiquette or code of ethics. They are inclusive or exclusive. They make segregation possible and communal living an option.

Deleuze and Guatari prefer the word Milieu to environment as it insists on the social and biological aspect of the surrounding. They observed that: "A building is formed in a milieu, but it also has a milieu within and around it, where new concepts and new ways of living can be shaped."[9] Nothing is stuck. The milieu is ground for transformation, hybrid solution or elimination. Possibilities abound.

As much as buildings and urban spaces express the principles of living in a particular milieu, their ethos can be practiced in opposition or in accordance to it. Forces and impulses of divergent sources have a liberating effect. The plurality of actions is always fertile ground for new programs. Buildings end up being defined by the stories they host, rather than the ones they were programmed for. Their events come out of the user's decisions. Different people at different times will take over the space, bring in their own ethos and push for different outcomes.

Creativity, Authorship and Deontology of the User

Architecture and politics are implicated in each other insofar as the users are participating and work to produce the goal expected. Users will either follow the user's manual or adapt and reuse the space in the ways they desire. Their actions will define the stories associated with these spaces. The creative user will inscribe stories in all spaces they practice. Their own invention and imagination will allow for a reinterpretation of the space. The role played by the space will be as influential as in any fictional setting.

Michel de Certeau thinks of stories as spatial trajectories. Stories are made of things, actions and events, which take place in space. Their development travels a particular territoriality. Each text is attached to a spatial context.

More than ever, Roland Barthes comes to mind. His famous, death of the author giving place to the birth of the reader, is incredibly concrete in the case of architecture. The architect cannot control the way his building will be interpreted. The architectural fabric is always something that can be transformed and instrumentalized to new ends. The final words will be in the hands of the users; New choreographies of space will emerge, new ethos, new missions. Most architectures are intervened on, reinvented and appropriated. Buildings and spaces are collectively authored by successive users and designers.

Adaptive reuse demonstrates that the initial purpose of an architecture can be reformulated. Something of the original authorship will perhaps remain, but the architectural events and actions will be defined overwhelmingly by the people actively practicing the space. Architecture goes beyond individual authorship, it pulls in a plurality of agencies and the possibilities for multiple events. "Plurality is the condition of human" [10] underlines Arendt. The architectural condition reflects this plural state.

Nothing can be fully imposed on the multiple users. The users are only responsible for choosing their ethos and exercising their own principles. All is possible. There may be contradiction, opposition, or compliance. For those engaged in defending social liberties and willing to resist oppressive order, architecture and the urban fabric are territories open to practice.

The success of a design intervention to resist, break away from the status quo and liberate will depend on the active participation of the users. The project itself can never be the guarantee of freedom. Only the users' work and exercise of freedom can fight to preserve it.

Asked if he saw "any particular architectural projects, either in the past or the present, as forces of liberation or resistance," [11] Michel Foucault answered:

"I do not think that it is possible to say that one thing is of the order of "liberation" and another is of the order of "oppression." (...) no matter how terrifying a given system may be, there always remain the possibilities of resistance, disobedience and oppositional groupings. On the other hand, I do not think that there is anything that is functionally- by its very nature- absolutely liberating. Liberty is a practice." [12]

Things cannot secure freedom. Beings are the only agents of that freedom.

"So there may, in fact always be a certain number of projects whose aim is to modify some constraints, to loosen, or even to break them, but none of these projects can, simply by its nature assure that people will have liberty automatically(...)" [13]

Foucault continues: "I think it is somewhat arbitrary to try to dissociate the effective practice of freedom by people, the practice of social relations, and the spatial distributions in which they find themselves. If they are separated, they become impossible to understand. Each can only be understood through the other." [14]

There is interdependency between the practice of freedom, the people's ethos, and the distribution and use of space. This is what architects have perceived and this is why they attempted to develop projects that would accompany our pursuit of liberty. But these projects and the utopian modernist machines for better living can not function independently from the strong commitment of a people.

Foucault warns against the possible corruption and diversion of well-intended machines for freedom: "Men have dreamt of liberating machines. But there are no

machines of freedom, by definition. That is not to say that the exercise of freedom is completely indifferent to spatial distribution, but it can only function when there is a certain convergence; in the case of divergence or distortion it immediately becomes the opposite of that which has been intended." [15]

There can be no machine for freedom as freedom is an individual practice, not a tool.

It is easy to turn any simple meditative room into a torture chamber, or open the sky of a cell to create a soothing well of light. Any space can be re/interpreted negatively or positively. The laws and the judiciary system are abstract components that help structure the liberties of our societies. But concretely, the respect for liberty manifests itself in space through each individual. A deontological attitude from each of the space users will determine the outcome. An architectural action is always possible. It takes fierce determination and active participation. Architecture and the urban fabric are the territories of revolution, resistance and transformations. It is up to us to activate it.

ENDNOTES:

1 Martin Heidegger, "Building Dwelling Thinking" from *Poetry, Language, Thought,* translated by Albert Hofstadter, (New York: Harper Colophon Books, 1971)

2 Hannah Arendt, *The Human Condition,* (Chicago: University of Chicago Press, 1998), 83.

3 John Locke, *Second Treatise of Civil Government*, sec.26. quoted by Arendt, *The Human Condition*, 79.

4 Arendt, 9.

5 Ibid, 184. My emphasis.

6 Ibid, 176.

7 Eyal Weizman, *A Civilian Occupation*, (Verso, 2003). 19.

8 Merriam- Webster Dictionary.

9 Andrew Ballantyne, *Deleuze and Guatari for Architects*, (Verso, 2003). 19.

10 Arendt, 8.

11 K. Michael Hays, in "Michel Foucault Space Knowledge and Power (Interview with Paul Rabinowitz)," *Architecture theory since 1968,* (Cambridge, MIT Press, 2000), 433.

12 Ibid.

13 Hays, 433.

14 Hays, 434.

15 Ibid.

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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

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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 Trisciuoglio; 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 Zaccheo (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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APPROPRIATING ARCHITECTURE

Image Credits_ fig.01_ *Greenpeace UN Climate Projection*, 2014, copyright: Greenpeace; fig. 02_ *Greenpeace Planet Earth First* Projection, 2017, copyright: Greenpeace; fig. 03_ *Greenpeace Planet Earth First Projection*, 2017, Greenpeace; fig. 04_ *Planet Earth First Projection*, 2017, copyright: Team Vulvarella; fig. 05_ Team Vulvarella, 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_ GRAUCELCIUS, 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 IInês Navarro Soeiro Guedes Lebre; fig. 02 -05, fig 07, fig. 09 by ar.co, Centro de Arte & Comuniçâto Cisual, copyright_ Nuno Martinho.

COLOPHON

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 form 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.

Dorothée 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, Dorothée 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 Fur 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*.