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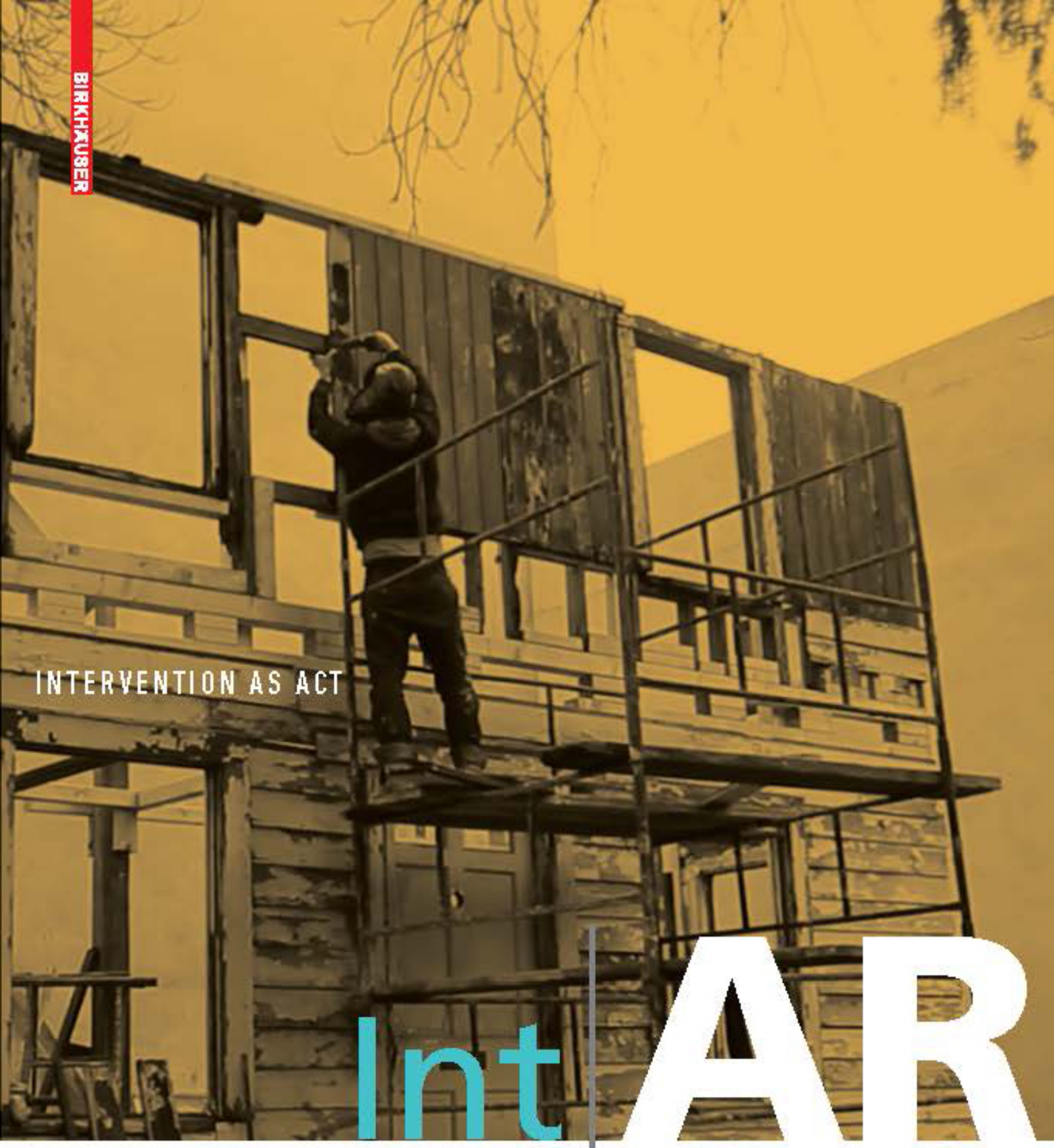

INTERVENTION AS ACT

IntAR

Interventions | Adaptive Reuse

Vol. 09

Department of Interior Architecture, Rhode Island School of Design

IntAR

Interventions | Adaptive Reuse

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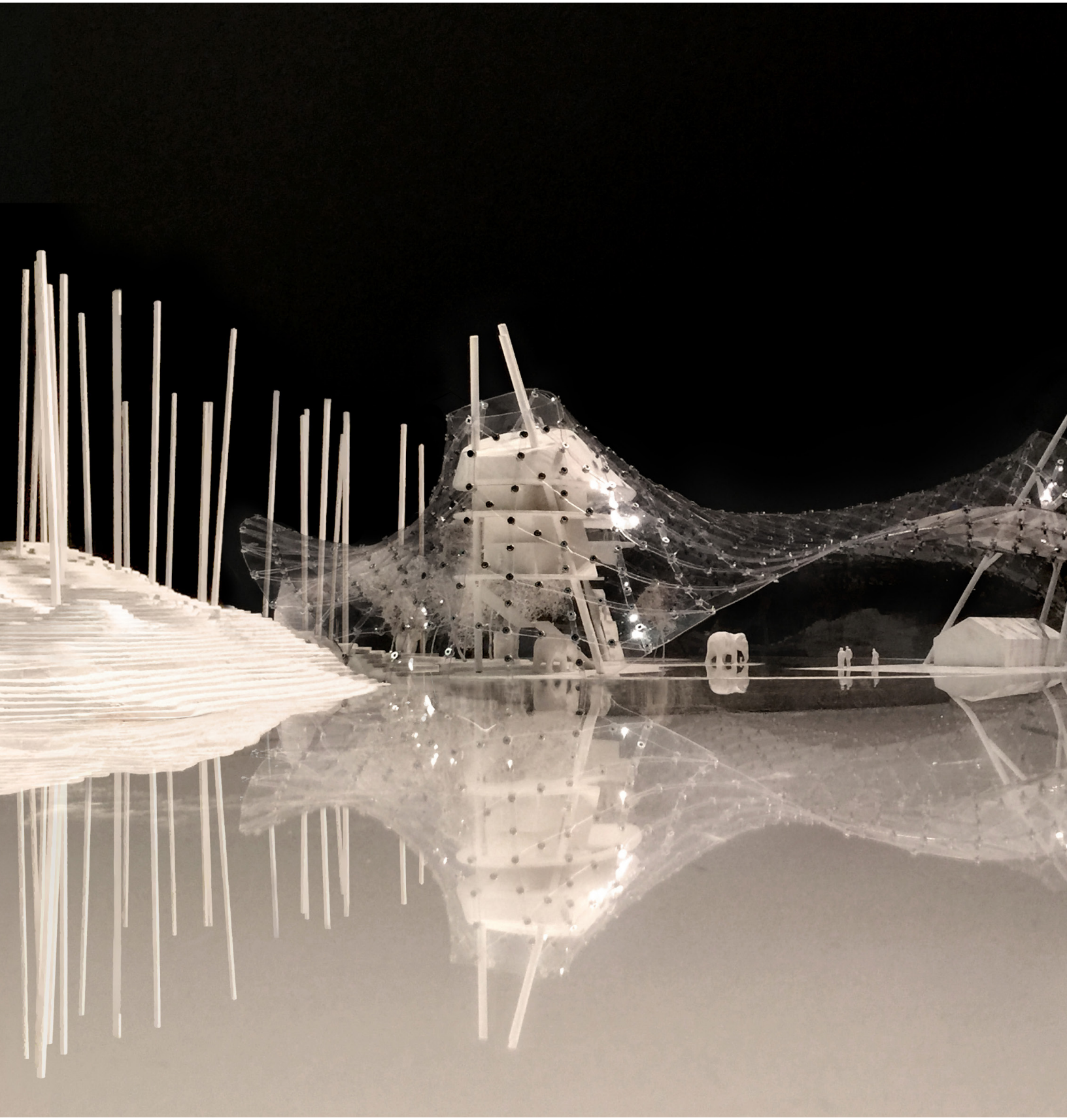
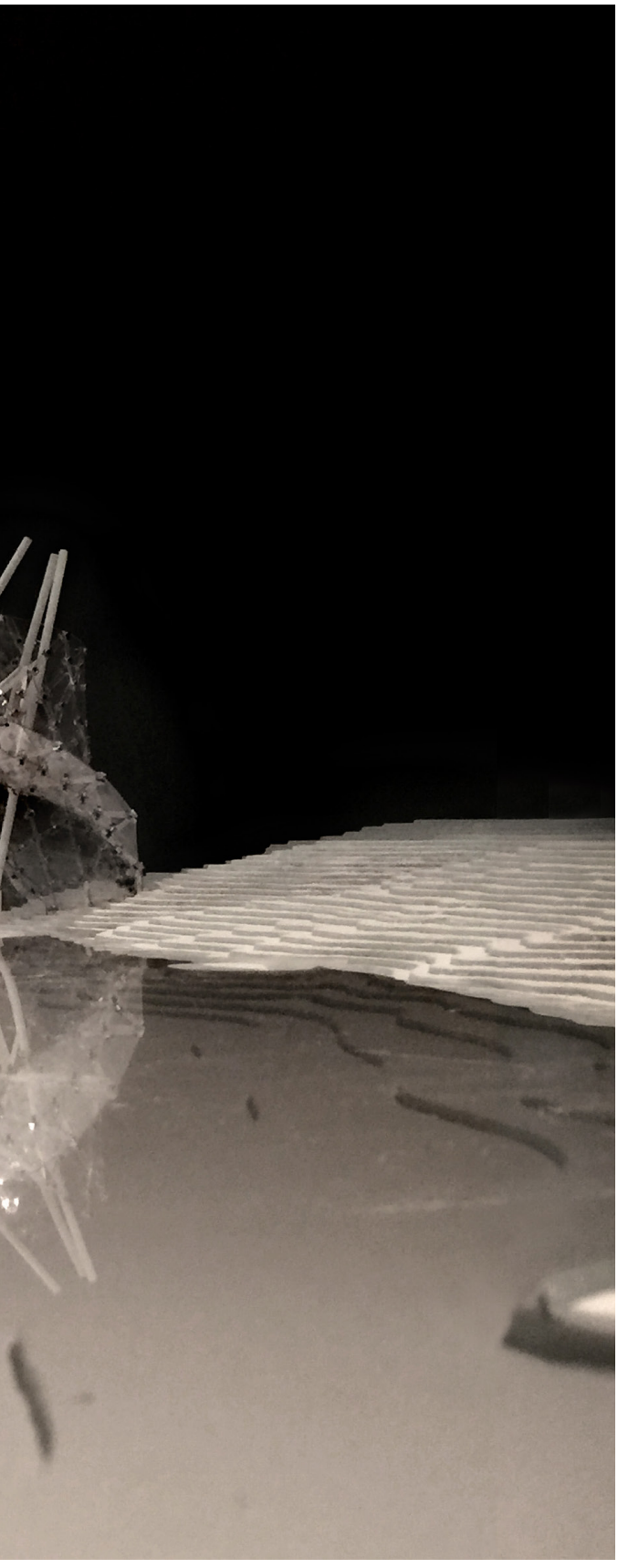


Model of the proposed elephant refuge project by Kristoffer Tejlgaard



THE ELEPHANT REFUGE

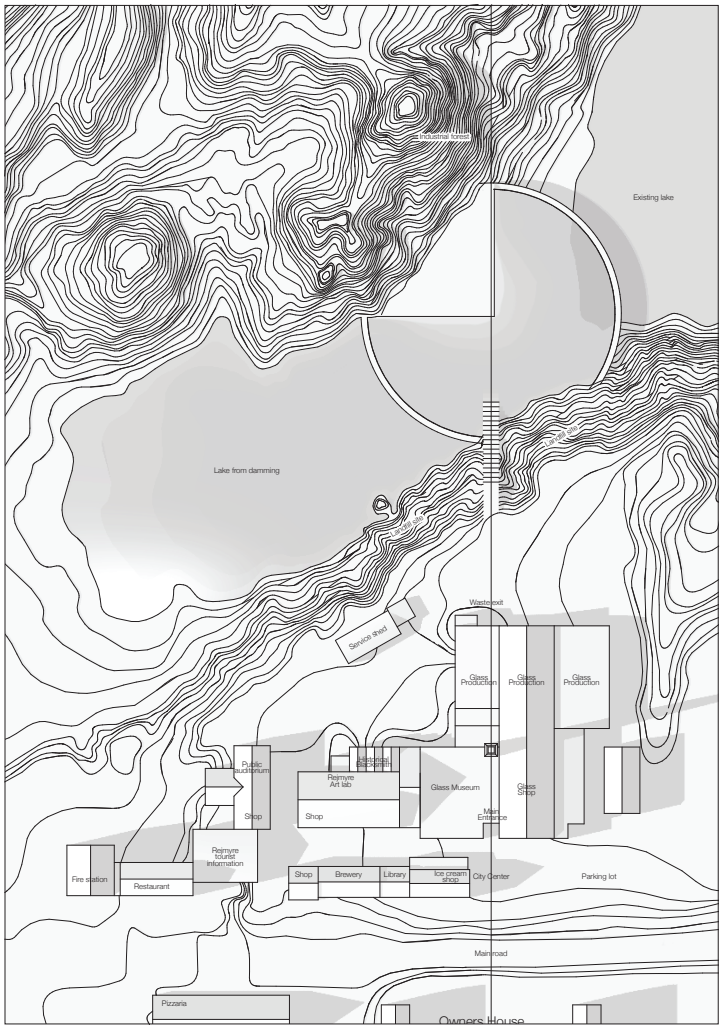
'PRE-USE' VS 'RE-USE'

by HEINRICH HERMANN

The project introduced here is the culmination of an artistic vision by Daniel Peltz, evolved in phases over more than ten years around his deep reflection on the act of giving and taking refuge in our time. It was triggered in part by the recent arrival of refugees from Syria and Afghanistan in Rejmyre, Sweden, where his research was focused. He also began to reflect on the unemployed in the advanced economies of Europe, including Sweden, and on startling parallels to the lot of teak wood-harvesting elephants in Myanmar, recently having become unemployed due to over-harvesting. He chose to explore 'the practice of giving and taking refuge' by way of, conceptually, accommodating unemployed elephants from Myanmar in Rejmyre, Sweden.

Peltz commissioned the Danish architect Kristoffer Tejlgaard to design that refuge, in close consultation with him. His thinking had evolved into one of understanding the act of building refuge itself as the core of his vision, independent from the elephants' actual arrival at, and use of, the refuge designed for their very needs. He sees the project as a built meditation on the act of giving and taking shelter.

Peltz states, "I refer to the model I am working with as 'adaptive pre-use,' wherein a structure is designed and built, by a specific community for a specific, incongruous purpose, that it will never serve. The community builds the structure and then is left with the task of how



to repurpose this purpose-built new structure. It has an element of the illogical but is more properly grounded in seeking strategies to provoke the possible in places that have been abandoned [in the anthropologist Anna L. Tsing's words 'seeking life in the ruins of capitalism's abandoned asset fields']. This is done through the act of building, as an embodied, dialogic process, and through the act of considering the needs of an unknown other as a way of thinking the act of giving and taking refuge. In the specific case of the glass factory town of Rejmyre, we are designing and planning to build a refuge for elephants who are unemployed from the teak logging industry in Myanmar. "

Both Peltz's vision and Tejlgaard's subsequent design for a group of elephants and their keepers - carried out to very exacting specifications even though neither of them are intended to arrive, and hence will require adaptation to a new use right after completion - pose the question of how to properly categorize a work such as this.

The Project

Tejlgaard's design takes place at the intersection of a location-specific artistic vision and a number of socio-economic, environmental, and other issues that find synthesis in using and re-using parts of the expansive site behind the glass factory with its brook and forest beyond.

From its beginnings, Rejmyre had been organized along the northwest to southeast-running street now called Glasbrucksvägen. The original factory owner's residence was built south of the street, set back and flanked by two buildings across a shared park-like green space. From the owner's residence a footpath extended axially across the street to the factory's main entrance and continued right through the tall smokestack, which has been Rejmyre's most visible marker ever since. At the northeastern end of the factory and axially aligned with the smoke stack, the glassmaking refuse left the building through a large gate and was dumped into the valley beyond. Today the main complex comprises on the street side the glass museum left of the entrance recess and the glass shop to its right, while the glass production extends across the entire rear volume, starting roughly beyond the smoke stack.

After first closely studying Rejmyre, its glass factory, its production history and the site's topography, altered and narrowed by two centuries of dumping the factory's refuse, Tejlgaard's proposal, commissioned by Peltz, is as follows:

Paramount above all was to design the elephant refuge so they and their care takers are accommodated in the best possible ways. Among others, elephants need water, a forest, and long vistas – all pointing to the currently severely polluted land beyond the factory that straddles the brook that feeds a small lake further northeast. Thus, they chose the area that also leads into an expansive forest to its north. They think of the elephant refuge as symbolizing the future of Rejmyre's development but want to intimately link it, as the town's natural further growth, with older Rejmyre.

Tejlgaard accordingly situates its geometry and organization in alignment with the historic development axis from the former factory owner's residence across the street to the factory's entry portal, through the smoke stack, and its rear opening. His first gesture was to mark with a large circle the intersection of the brook with the view axis from the rear gate and smoke stack. Within this circle would be the elephants' and their keepers' living area, their swimming area, and the beginnings of the forest beyond.

To accomplish all this, he conceived of the circle as a cylinder whose walls dam the brook uphill and straddle land and water for the elephants to swim in, co-planar with the new pond upstream and overlooking the valley below. The circular area comfortably houses the elephant refuge and is covered and thermally protected

The proposed site plan for the elephant refuge and its relationship to the glass factory

by a greenhouse of mostly transparent skin spanning a structural web of wood and steel. The elephants would be able to swim to the dam's inner edge, with unimpeded long vistas both uphill, downhill, and into the woods, as well as towards the glass factory anchored by its smokestack. The top of the circle would be just a little higher than the water level and walkable for the keepers inside the glazing. On the outside, a shallow passage might allow local people coming from the town center to walk to the forest beyond. For all who are admitted to this passage, the afforded long vistas and the unique play of light and shadows cast by the greenhouse's skin would be equally enjoyable, as would be the dematerializing aspects of the water, both in the lake below, in the elephants' swimming area, and the upstream pond beyond.

Peltz commissioned Tejlgaard due to an admiration for his Domes of Vision in Stockholm and Copenhagen, both built as a continuous structural web of wood and steel, covered in polycarbonate sheets, resting on a perimeter ring on the ground. Tejlgaard felt such a dome shape was not appropriate here. Instead he proposed a structural system akin to his domes of vision but here suspended from three outward leaning teepee-like structural towers at the circle's perimeter and three large structural arches spanning between them. He firmly anchors the web to the ground in the short zones behind the three towers, which will be made of heavy timber stems and thus relate well to the woods beyond. These towers will also serve to vent the interior and in their upper reaches house the mahouts, the elephants' caretakers. Below the structural arches, which follow the circular plan geometry of the dam, glazed walls provide a warm interior for the elephants while allowing them to visually experience the environment beyond and feel connected with it. Tejlgaard wants to also grow the food for the elephants year-round in portions of it. In addition, it will house all areas needed for the proper care of the animals, their medical checkups, etc.

Environmental pollution as opportunity

The selected refuge site happens also to be the most polluted area and fortunately the Swedish government has set aside the needed funds for cleaning up the environmental harm caused over two centuries by the glass factory. Peltz and Tejlgaard see a great opportunity in these funds and propose a win-win scenario for Rejmyre, its environmental health, and a unique link to the history of glass-making here. They propose to have the environmental cleanup operation not carried out by a far-away company but instead by the citizens of Rejmyre, many of whom are after all the descendants of those workers who in the past centuries had to do the polluting on the factory's behalf. The income from the cleanup funds would thus flow into Reimyre's economy and revitalize it.

But Peltz and Tejlgaard's thinking goes further than the economic level. They want all the layers of glass discarded over 200 years to be melted into multi-colored glass bricks. They can then be used for building both the visible portions of the dam as well as the path and flight of stairs that link the refuge with the factory and form an important new second entrance to the complex. This material metamorphosis, a genuine adaptive reuse of the waste into magnificently mysterious multi-colored building blocks spread over the once severely polluted area in a healing new order, would be a dignified witness to the town's historic past.

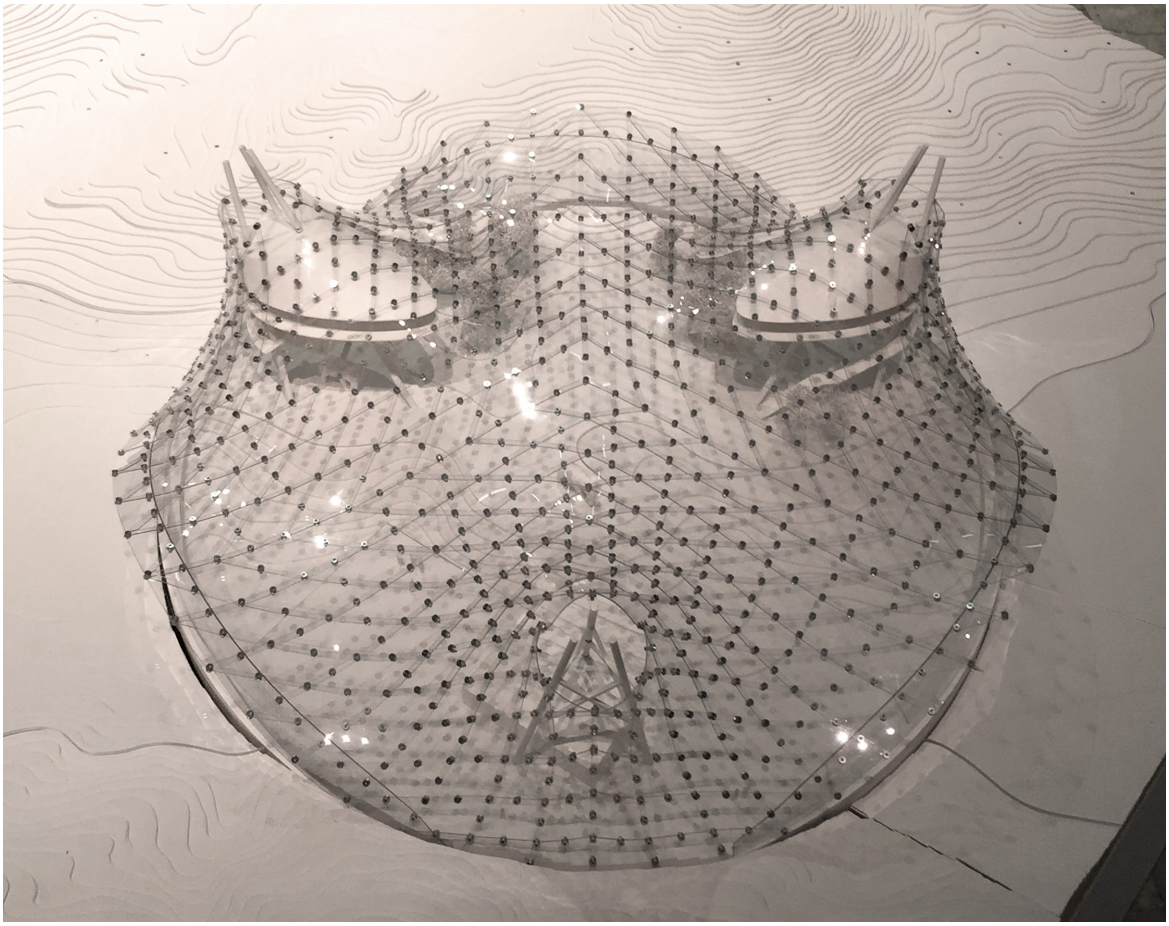
Incorporating the path from the factory down to the sanctuary into the forest, would provide for new life, and would turn a backside not ever to be seen into a wonderful realm to be discovered. In the reverse direction, one could now enter the factory and Rejmyre, after being inspired by a new and different way of knowing about its place and history within the larger region. At a minimum, the presence of this complex would make Rejmyre a magnet for visitors and benefit local businesses. But it may actually serve as a catalyst for businesses and others to settle there and bring about as of yet unimaginable positive change. The reuse of the factory's glass refuse to cast glass bricks for key portions of the refuge and its physical connection with the factory would be transformative for Rejmyre's identity and bring its history alive.

'PRE-USE' vs 'RE-USE'

Peltz conceived of the refuge from early on as a physical complex that would only accommodate the elephants conceptually. He characterizes as 'adaptive pre-use' the design he asked Tejlgaard to create, as it would require adaptation for an unknown subsequent use by the community. His artistic vision is certainly driven by an honorable underlying motivation. The refuge as introduced is actually a clear case of adaptive reuse, in the form of an addition to an existing factory site, while serving an entirely new purpose. The existing structure's current function would be left unchanged except for minor modifications, having to do with enhancing/ making more palpable the spatial experience of moving through the glass factory, and through the former waste portal that would now give access to the new intervention.

Without any intent of bringing the elephants, the refuge de facto has only a conceptual use function but no actual one. The numerous specific features accommodating the elephants, while distinctive and intriguing, would initially be physically built empty gestures. Only after the community would identify a new purpose and spend the potentially significant resources to adapt it would it finally serve a dedicated purpose. As adaptation requires the pre-existence of an object that can be adapted - the refuge would thus be the object that

The model for the elephant refuge, in process



subsequently gets adapted. Therefore, one cannot talk of adaptive pre-use here either.

While acknowledging Peltz's understanding the act of building refuge itself as the core of his vision, is there a vehicle by which one attempts the same idealist pursuit that would design directly for the final use, without necessitating the subsequent adaptive reuse phase? A possible scenario for such a concept could, for example, be imagined for a future described by an Oxford University study[1] on expected drastic changes to the work-world as we now know it today. It predicted that within the short span of only 25 years, about 50% of all jobs will cease to exist in the way we know them now, resulting from accelerating mechanization, computerization, artificial intelligence, robotics, automation, and other technologies. What might be the repercussions of such massive shifts for the practice of architecture and adaptive reuse? By implication, new buildings to accommodate many categories of present-day jobs will likely be built with the anticipation that the functions they are built for now may disappear within only a few years, after which the buildings may have to undergo possibly substantial adaptations for new, only then knowable needs. The uncertainty about rapidly changing use functions will most likely not result in custom-designing spaces to optimally meet a current use function (as was done in the refuge, even though only conceptually), but in much more generic buildings to enable a wider range of adaptability options.

In our rapidly changing world, might a concept developed for elephants that would never arrive perhaps have its purpose?

In the end, Peltz and Tejlgaard have achieved a memorable moment in refuge design. Should an adaptation to another use be required in the future, the proposed project allows for the majestic architecture to remain in its revitalizing relation to both the immediate site and the wider Town of Rejmyre.

ENDNOTES:

1 Carl Benedikt Frey and Michael A. Osborne. "The Future of Employment," Working Paper, Oxford Martin School, University of Oxford, September 17, 2013, https://www.oxfordmartin.ox.ac.uk/downloads/academic/future-of-employment.pdf (accessed Jan. 5, 2018).

The roof of the proposed elephant refuge

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

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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

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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*.