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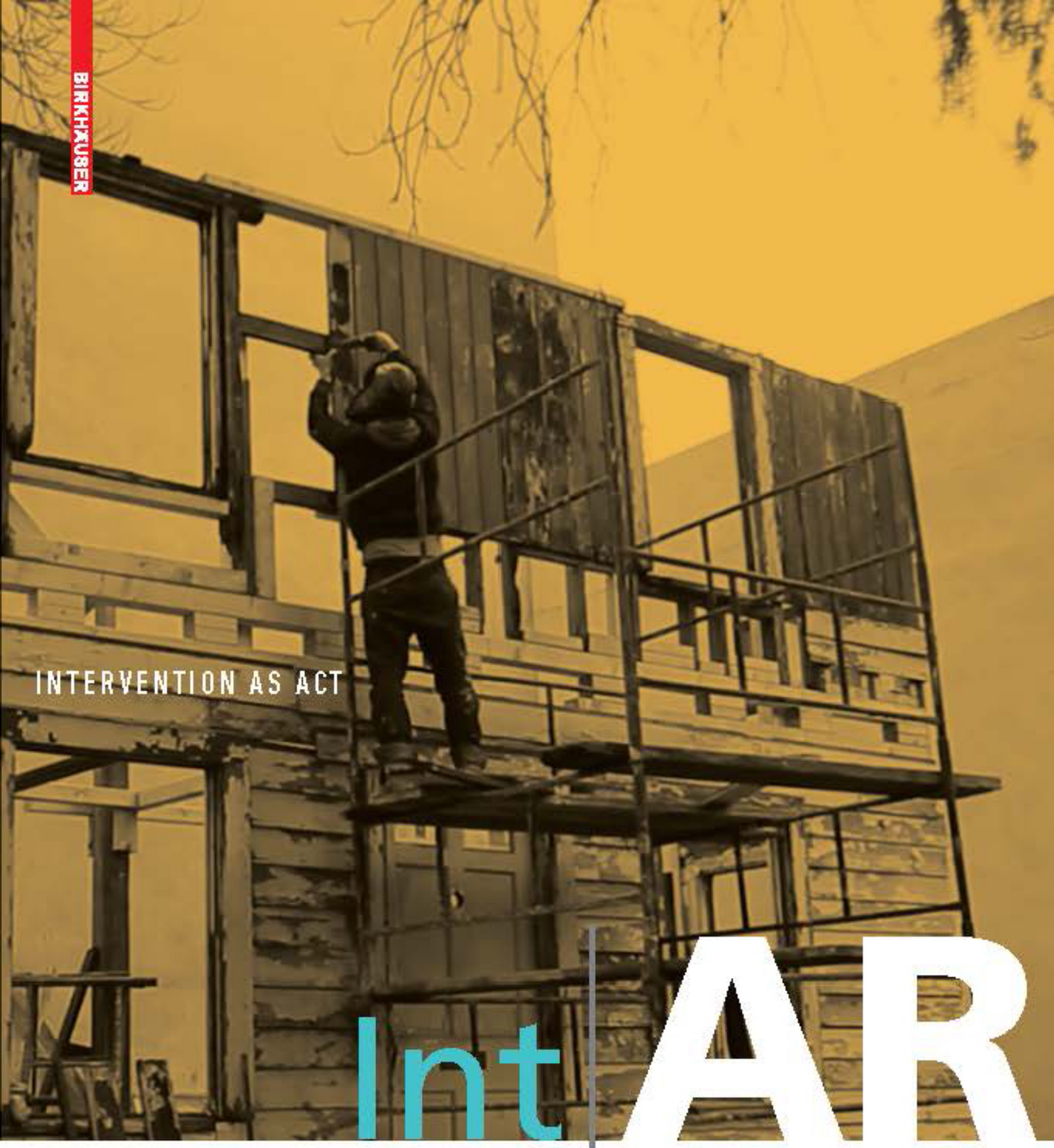

INTERVENTION AS ACT

IntAR

Interventions | Adaptive Reuse

Vol. 09

Department of Interior Architecture, Rhode Island School of Design

IntAR

Interventions | Adaptive Reuse

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UNDER THE RADAR

JOE GARLICK ON REAL ESTATE DEVELOPMENT AND EQUITY

by ELIZABETH DEBS AND LILIANE WONG

Often unseen and unheralded, an active industry of community based organizations works to revitalize marginalized communities throughout the United States. Community development corporations (CDCs) are major providers of affordable housing and, more significantly, build support for the intangible well being of the community through initiatives specifically tailored to local needs. It can be easy to wonder at the challenging state of the world today and it is therefore especially heartening to hear about the multitude of ways that positive change is steadily being made under the radar.

Working with residents, businesses, and partner institutions to enrich neighborhood life and make affordable housing opportunities available throughout, Northern Rhode Island NeighborWorks Blackstone River Valley (NWBRV) has been active in the region since 1987. Woonsocket, where NWBVR has its origins, is the 6th largest city in Rhode Island, with a population of 41,000.It is an ethnically diverse low-income community in which a quarter of the residents live below the poverty line. While owning a home is a marker for household prosperity, in Woonsocket the homeownership rate is only 38%, 25% below the national average.[1]

Joe Garlick is celebrating his 24th year as Executive Director of NWBRV. During his tenure, they have created over 500+ units of affordable housing, including 350+ rental units and an additional 150+ home ownership opportunities.

NWBRV's real estate portfolio, worth $100 million, includes projects of different scales and typologies, from

An historic mill building along the Blackstone River in Woonsocket slated for future conversion to residential units

single family homes to commercial development and the arts: ClockTower Apartments, a conversion of an historic mill; Constitution Hill, renovated historic homes;The Meadows,an affordable development for people older than 62. This work is recognized through numerous awards from Outstanding Smart Growth Leader Award to Special Congressional Recognition and Historical Preservation & Heritage Commissions' Awards.

Joe Garlick is not part of the List of Famous Real Estate Developers that includes Stephen Ross, Sheldon Adelson and Donald Trump (ranked number 45). He shares his thoughts with Int|AR about his life's work, work that constitutes acts of generosity within the communities of Rhode Island.

You have spent much of your career working with the communities of Northern Rhode Island: first, in the Woonsocket City Planning Department, then as part of four RI CDCs and, since 1994, as the Executive Director of NWBRV. What inspired you to follow this path?
JG: Several things over the course of my early life contributed to this path. In a Pawtucket elementary school during the 60s, I was taught by a nun who was really interested in the civil rights movement. As she always talked about it in class, she planted a seed for civil rights and equity. Later, at the start of my master's program, I went on a field trip to a CDC in Jersey City, one that was involved in a neighborhood plan. It was run by Rick Cohen, of the Council for Responsible Philanthropy. I believe he was the Planning Director of Jersey City at the time and he supported the non-profit in this neighborhood planning effort. It was captivating to see this neighborhood process where more than one hundred residents were designing a plan to deal with abandoned houses. Right there, even though I didn't know what it was as a career, I decided that this was what I wanted to do.

That career turned out to focus on real estate development but for non-profit purposes. As a community development corporation you work with a range of projects such as historic renovations, adaptive re-use, new construction, brownfields, and green technologies. How does your work differ from that of for-profit real estate developers? What defines the work of the non-profit developer?
JG: The primary vehicle today for the non-profit real estate developer is the low-income housing tax credit, which funds 60 or 70% of the cost of a rental housing project. That is the main stay of development work. With the change in administration and the change in the tax code, that market is in some turmoil. The pricing on the credit is not as good as it had been in years past. It has opened up a bigger gap for financing a project. The other 30 or 40% that needs to be raised might require 8 to 10 other different sources to fill that gap.

There is some State funding - the state of Rhode Island just passed a housing bond last year. There is funding through financial institutions, whose regulatory agencies have programs through which they participate, such as the federal Home Loan Bank of Boston. There are other federal programs: Community Development Block Grants, the Home Program. We use many sources as each project is uniquely different. Some of the financing is particular to the type of project. For example, historic deals have historic tax credits.

I don't think there are any for-profit developers in their right minds who would want to deal with the number of funding sources, the bureaucracy. When the economy gets bad, they think that non-profits have it easy and then... they get a taste of it. For-profit developers don't have the pain if they don't need to.

Has your non-profit status and the complex financing mechanisms caused you to be creative in seeking out new ways to deliver projects?
JG: One of the things we do as an organization lies in the structuring of the project to possibly expand the boundaries of the typical development. For example, in one of our early rehabilitation projects, we added home child-care units. It was an opportunity for multifamily buildings that we were renovating to include units for a home child-care business. Using finished basements, we were able to provide a little more space to take care of kids and not necessarily in the family's living space. This is an example of how we layer on resources to develop new programs. We've done some mixed-use developments where we extended the commercial/residential typology to include neighborhood commercial enterprises on the first floor, below the residential units. In our recent project, the Millrace Kitchen of Woonsocket, this commercial enterprise is a kitchen incubator to encourage neighborhood start-ups. We try to generate new lines of resources to help fill the funding gap and, in doing so, also address some new neighborhood needs as well.

Woodridge Estate uses the community housing land trust model of homeownership. Could you tell us about the concept in which land is deeded in perpetuity for affordable housing?
JG: The idea of a land trust is a national model that was piloted almost 50 years ago in the 70s and 80s by the Institute for Community Economics based in Greenfield, MA. It is based on a contract, called the Land Lease, between the homeowner and the non-profit entity that owns the land, in which one agrees to sell only to a person in a certified income bracket.

Woodridge happened in the early 2000s when prices were really slow in taking off in Rhode Island, in particular, in Woonsocket. It seemed a good strategy to get that project off the ground during the slump. One of the pitfalls was that the city did not want the project and we

CLOCKWISE FROM TOP LEFT:

Heritage Place, $10.2M conversion of a hardware facility to 43 units of housing and commercial space; Woodridge Estates, $4.5M development of 26 affordable homes on 13 acres of land trusted property; $15 million Stillwater Redevelopment Project, conversion of an historic mill into 47 apartments and offices; $500,000 Art Center with artist-in-residence live/work; Covered entry stairs at Heritage Place

ended up in court. The city simply did not want affordable housing, and this is an on going issue.

The land trust was also something they didn't understand. When someone moves out they can put their house on the market at market value, minus the price of the land itself. The buyer just pays for the improvements made to the land. At the time of the project, the Woonsocket real estate market took a dive after the foreclosure prices. When we built the houses, they sold for about $105,000-139,000. The foreclosure prices have climbed back up to about $140,000 -145,000 which is a lower but still very affordable price. The market is starting to take off again. One of the occupants is moving. He bought it for $100,000 and sold it for $130,000. The other houses in that area, not in the land trust, are in the $200,000 range.

What is the size of your staff? Of the full-time staff, how many are actually working on projects in real estate development?
JG: There are 15 full-time staff and another 15 who work part-time in the after-school program. There are also interns and volunteers, probably 4 or so, from AmeriCorps VISTA. 3 of us work in the real estate division.

What is an estimated value of the square footage of work that the real estate division produces?
JG: We have built about five hundred units of which there are 350+ units of rental housing and an additional 150+ affordable home ownership opportunities. In total, they are worth about $100 million dollars.

I think our readers would be very surprised to know that there is such a robust industry doing this work. Why is it not visible to the larger population?
JG: I find it amazing that anyone would not know about this sector. But I probably shouldn't be so surprised since we work in marginalized communities that people don't pay attention to anyway. How would that work be on the radar anymore so than the people who actually live there?

While real estate development is an important component of the work and finances the rest of your activities, it seems that the community engagement is more at the heart of the mission. How do you engage different groups and what do you need for equitable development? What kinds of programs do you offer in addition to the actual physical manifestation of the work?
JG: My job is finance and fundraising. The non-real estate aspect, however, is what makes it exciting to go to work everyday. That's the real stuff. The non-real estate component is what I hope the real estate transactions lead to. That is what generates income. In this part of the process, we get a chance to be more creative, and do more interesting work in the community.

There are lots of assets in neighborhoods. But I hope we are bringing something exciting and new to communities that they never thought would exist in these places. We do this through programs such as our Creative Placemaking Initiative which grants funding to revitalize arts and culture in downtown Woonsocket. We have had various artists, writers, budding chefs who have lived in the neighborhood and produced work. Giving them the place to do such projects is definitely outside the realm of real estate development. Any money we have earned has been put back into this kind of program enrichment. It is an enrichment that addresses a different level of need in us, a little more spiritual than the basic necessity for a roof over our heads. It includes exciting ventures like the new grant we recently received for building a community bread oven in Woonsocket. I just had a meeting with the mason yesterday.

NWBRV has numerous complimentary programs that go beyond simple shelter. Can you tell us about initiatives that focus on education and economic advancement such as the Homebuyer and Landlord training program ?
JG: Home ownership is one of the major asset building activities we can engage in for households and families. Acknowledging the importance of homebuyer education, understanding financial capability is a model we brought to Woonsocket. Many communities of color haven't had access to that opportunity. Our Homeownership Center model is focused on providing education around the home-buying process, where credit has become a barrier for accessing affordable mortgage lending products. The mortgage market meltdown of the last decade has been a living laboratory of ' how not to do it.' The Homeownership Center is focused on helping people to qualify for those funds and to do it in a way that they're not being taken advantage of. That's the goal of our Homeownership Center and the staff there.

One of the counselors for our Self-Help Housing program, an opportunity through the US Department of Agriculture enabling you to build your own home, is trying to help minorities build houses in a fairly white suburban community. As a black woman, she has put herself out there, championing minority applicants in this white community. She has had issues to make an entree for them to both own a home and to be in a community that is not a mixed one. She's very passionate about it and that is the kind of staff required to advance this type of change.

Community Development in the US has its roots in civil rights and social activism and you are doing some work today that has to do with race and place. Can you tell us more about this initiative?

JG: As an organization, we are participating in a national initiative called REDI (Race Equity Diversity Inclusion) that originated through our national organization, NeighborWorks America. As a national organization, they were interested in looking at the relevance of such issues to their work at the grassroots level. Based in DC, they coordinate resource development for the "network," as they call it, of the CDCs around the country, the 250 or so groups of which we are one in Rhode Island.

There was an incongruence between the communities where many CDCs work, which are already communities of color, while the organizations are predominantly white. They reached out and asked the organizations to participate in what might be called a soul-searching process. They convened national training sessions to sort one's views on race, equity and other issues.

The initial sessions focused on a series of relevant readings. The next level of work was to create an E team, an equity team within the organization to look at the issues as they relate to one's own organization. At NWBVR, we are at an early stage with a group of six who convene monthly to discuss both the readings and how race has impacted our work in this period. The questions are open ended but intense. One doesn't often have time to have these kinds of conversations in the context of the workday. Our work in these sectors is so outcome focused in a sense while the focus of the sessions was to determine what this work means to our organization, what it means personally. It is uncomfortable, there is no end product at least in this early stage - it's more just to figure out one's own baggage, if you will.

The thing that interested me about participating is that the housing that we do is the foundation for a more racially diverse and equitable place. Where people live is really critical to changing some of these dynamics in communities and around the country. As a small non-profit organization, we control some resources. It then becomes an issue of resource allocation and how we are doing it so as not to perpetuate inequity. As there are younger folks coming up in the ranks of our organization, it is a good place to have such a conversation.

Who is the next generation of CDC leaders? Where are they coming from, especially in the political climate we find ourselves in today?

JG: This question is making me think in a broader way about REDI, the race initiative. It's interesting to think about where the field came from and where it should go. There should be more people of color doing the work. But we are seeing them coming up through the ranks.

Engaging the kids for AmeriCorps VISTA, their service year or two, is really important because it gives them a taste for it. It's usually a different experience too. When people come to our organization, they haven't worked in anything like it before. They either really like it and or they can't stand it. Most of them really enjoy it and stay for a second year.

There is science on program evaluation and performance success measures. But how would you personally measure success? What tells you that you've done a good job either on a project, on the progress of your community as a whole, or moving the industry in a particular way?

JG: It's easy in the sector to point to the numbers of units that we build. We have x numbers of hundreds of apartments, X numbers of homeowners and so on. We keep track of that because funders want to know. So those are the easy measures of success, in some ways.

But what is the real impact on how people's lives have changed? I don't think we keep track of that well. I have individual connections in the neighborhood. I see my staff who generally live in the neighborhoods they work in. They seem to be very committed to the work and enjoy their job. That makes me feel that the people that do the work for the organization are happy and are making a difference in their community. So that to me is important.

As for personal measures, I get these projects done and it was fun doing them. I guess there's always frustration that if there was enough money you could do something better. I always like to learn how I can do it better or differently. I haven't yet found the one that tells me that now I've done it and I'm good.

We definitely make a difference with our work. Because of our work, many have a roof over their heads. They have a place where their kids can go after school. They are on track to buy their first house and build assets for their family. Now we even have people who will start a little business, you know. But there are ways .... I don't know what they are ... but I have to believe that there are ways to make people's lives even better.

FOOTNOTES:

1 Demographics from https://datausa.io/profile/geo/woonsocket-ri/, accessed 01.15.18

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

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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*.