THE EXPERIENCE ECONOMY

Int|AR

Interventions | Adaptive Reuse Vol. 06

Department of Interior Architecture, Rhode Island School of Design

Int|AR

Interventions | **Adaptive Reuse**

CONTENTS

APPROXIMATIONS TO A WORKING SPACE

AROUND BUT NOT INSIDE EL MUSEO DE LOS SURES

by LAURA F. GIBELLINI

"Invention always belongs to a man as the inventing subject. [...] Man himself, the human world, is defined by the human subject's aptitude for invention, in the double sense of narrative fiction or historical fabulation and of technical or technoepistemic innovation." Jacques Derrida, Psyche: Inventions of the Other.[1]

This paper is the manifestation of an unfulfilled quest, and an exploration of the conditions that favor the existence of a certain space. It is first and foremost an attempt to delineate the conditions that allow life to happen: An attempt to tap into the elements that define the specificity of a given location and how one can think of the economy of experience when the 'actual' experience and accessibility (to such space or built environment) is denied.

Considered as a work in progress, where images should be read together with the text, *Approximations* is an invention, an experiment that might very well fail in its attempt to ascribe a certain sense to a removed object of study. It may, nonetheless, serve as a meditation on the fluid condition of human existence, and the constructed nature of experience itself.

The Beginning
This project began with an invitation by *El Museo de los Sures,*[2] in South Williamsburg, to be an artist in residence over the late summer of 2014. I had planned, with this residency, to create a think-tank through which to explore the relation of various components of my own practice to the built environment (the neighborhood) and its people (residents and visitors) and to transcribe my reflections for the present volume of *Int|AR*. However due to a scheduling issue, I am unable get into the space and have a first-hand experience of its specificity. Yet, as I have grown more and more interested in exploring the fundamental conditions that allow life to happen, and how such conditions could be represented, I decided to develop my practice *around* the space itself—and to reflect on the experience of the endless approximation to its fundamental means of existence.

Reflecting on this difficulty of representing conditions that allow life, and my inability to access the space itself (and related issues of impossibility, accessibility and even failure) also became fundamental. The following are my findings.

ON THE CONDITIONS THAT ALLOW LIFE TO HAPPEN

An Introduction
According to recent research[3] on the origin of life and its subsequent evolution, it may very well be possible that under certain conditions (in this case, a thermal bath similar to the atmosphere or the ocean, driven by an external source of energy such as the sun, according to Doctor Jeremy England the leading scientist behind this experiment's potential breakthrough) matter would
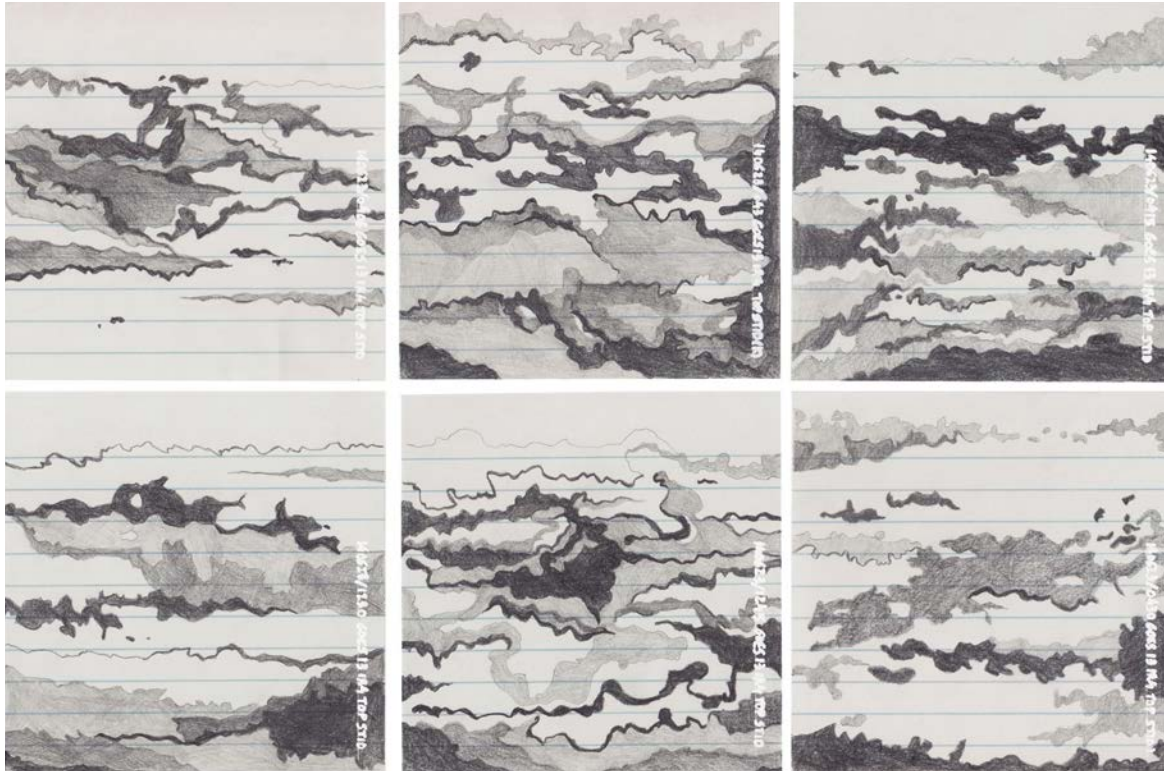
acquire the fundamental physical attributes associated with life. Based on established formulas derived from the second law of thermodynamics, scientists may be closer to finding a broader perspective on the emergence of living organisms beyond Darwinian explanations. Central to this research is the notion of self-replication and entropy, and how "potential fitness is set by how effectively it [a self-replicator] exploits sources of energy in its environment to catalyze its own reproduction."[4]

While self-replication or spontaneous generation is beyond the scope of this article, its focus on how the conditions of a specific environment determine life, even at the very first moment of its creation, seems both relevant and crucial. The hollow cliché of environment affecting life, taken more literally, carries greater meaning and continues to elude a clear determination of precisely why and how life began, the conditions that allowed it to happen in the first place.[5]

Like the thermal bath described above, the two principal elements guiding this project are the atmospheric conditions of the site and its oceanic nature, a self-contained but fluid and fluctuating environment.

On Atmospheric Conditions
When Peter Sloterdijk reflects on Heidegger's notion of *being-in-the-world* (Dasein) or being *thrown* into the world, he concludes that it means being inside some form of sphere, some atmo-sphere.[6] Indeed, in his trilogy *Spheres,* Sloterdijk argues how the creation of different forms of spherical entities (bubbles, globes) and compounds (foams)—considered as immunized self-contained unities designed to self-replicate and subsist in foreign territories—defines human existence, its organization (plurality) and its expansion (globalization). His is a spatial approach to western metaphysics, from the womb to the Greek polis to the small urban apartment to globalization…

According to Sloterdijk, air-conditioning—the possibility of creating a controlled environment where the *air* becomes explicit, something that can be altered and reconfigured—has become a fundamental part of a system that makes our life possible.[7] In his view then, air-conditioning and atmospheric conditions mark and define life, a life contained by more or less porous walls.

Consider the glass house, which is fundamental to Sloterdijk's thinking.[8] It is a construction, a built environment wherein climatic conditions are replicated in order for certain plants and organisms to flourish as they would in their natural habitat. It is a technological process that allows life to subsist in a foreign environment. Analogous to the glass house are other spaces and territories, contained by built walls or geopolitical boundaries. One can also reflect on different forms of territorialization and naturalization that are similarly implemented—except that with a human being, the original displacement and fragility of this life-support

system becomes even more apparent (and precarious). As Sloterdijk argues, the Greek polis itself—and the basis of democratic societies as we know them—is an artificial construct that solved the problem of bringing strangers together to coexist behind shared walls and a naturalized climate. It allowed, through the rule of *nomos* (law) and the implementation of rituals that strengthened the citizen's sense of commonality, the creation of a public sphere. With these, a shared community appeared, one determined by very specific normative conditions that served to prevent individual actors from manifesting particularized agency.

On an Oceanic Nature
When thinking about habitats, places, environments, envelopes, and bubbles one has to acknowledge their porous nature, their fluidity. Atmospheres and bubbles subsist in a certain liquid state and are permeable and in flux. They are surrounded by membranes rather than by thick insurmountable walls. Similarly, we observe the fluid and liquid nature of our own sociopolitical environment. The solid structures and rigidity that marked both pre-modern and modern eras have weakened, no longer serving as frames of reference for human actions as rigidly as they once did; long-term life plans do not seem as feasible anymore, the fundamental pillars that sustained our ordered world melting before us (namely the family, class and neighborhood as Ulrich Beck would point out); our existence is increasingly more fragile, uncertain and fragmented, the exercise of power itself overcoming political boundaries and emerging as extra-territorial. Yet rather than analyzing the socio-political consequences of this *liquid modernity*[9] I'd like to focus, more literally, on the *aquatic* nature of the specific site that we are contemplating.

El Museo de los Sures is located in South Williamsburg, Brooklyn. Walking west from *El Museo*, the street ends with a wall that seems to obliterate the aquatic condition of the location, negating its fluid nature. But as ones turns the next corner the urban landscape opens up to the East River—in actuality not a river but a salt-water tidal strait that separates Long Island from Manhattan, also an island, and from the North American mainland.

At the mercy of the tides, the water flow of the East River changes direction frequently, in tune with the (North) Atlantic Ocean. As the sea level rises, and the Atlantic responds to the world's changing conditions, so does the risk of flooding. I am interested in this source of instability and what such aqueous nature might tells us.

Oceanic representations take their form from representations of land. Like those maps, ocean is represented through a series of latitude-longitude points characterized by constant values across key variables[10] —effectively obliterating both the mutable surface of the water and its fluid dynamic that unfolds across time

and space. This exposes the fundamental limitations of transposing terrestrial forms of representation onto oceanic ones. Points in the water are aqueous, not terrestrial, and their mobility implies dispersion and the impossibility of territorialization. The ocean allows movement but it is also constituted by and constitutive of movement. It produces difference even if it serves as a unifying medium.

If we consider movement *as* geography[11] and how geophysical mobility is the nature of land and aqueous masses, then we can conceive of space less as a stationary framework. Rather we can re-conceptualize it as a medium that is constantly being remade. Fluid dynamics might suggest, as Steinberg[12] notes, a route to developing decentered ontologies of connection. The ocean, more than merely a series of terrestrial points linked by connections, is a space of connections itself, where its underlying liquid nature appears as the context for human activities. As described above, these are more and more fluid, dynamic and unstable—without reference to any fixed grid of places or coordinates.

And yet the ocean also remains a mystery as it offers only a partial encounter, almost immediately substituted by a succession of others. An endless approximation and the abandonment of the possibility of a fixed nature remain its only plausible approach and means of comprehension.

The gaps in oceanic representations, as well as the gaps in atmospheric depictions, testify to how that which remains unrepresentable becomes unacknowledged, and how the unacknowledged becomes unthinkable.[13] It is this which is unthinkable that interests me, the gap, that which remains hidden and we are constantly looking for, even without knowing what it is.

For this reason, this project involves the endless approximation introduced at the beginning—as working *around* the subject matter itself. Working on the edges emerges as the only plausible means of comprehension. After all, only partial encounters seem now possible.

An Endless Approximation
With the above in mind, several questions arise: How can one think about the specificity of air, of atmospheric conditions, and of the oceanic nature of a given site? How can one render such intangible conditions visible? And how might such conditions affect the different forms of existence that strive to flourish in that place? Finally, how can one draw a meaningful and in some way defined experience from such research?

The images on this paper offer an approach to these issues, as they depict different, perhaps more indirect engagement with the (urban) landscape. They are an attempt to register the impermanence of the fleeting nature of experience through the practice of, literally, drawn attempts and approximations. It is the search of understanding through the making, the
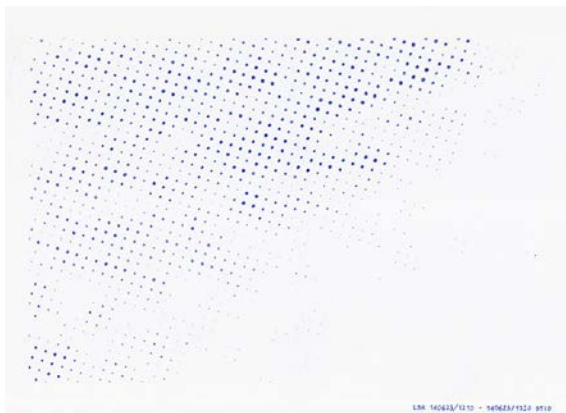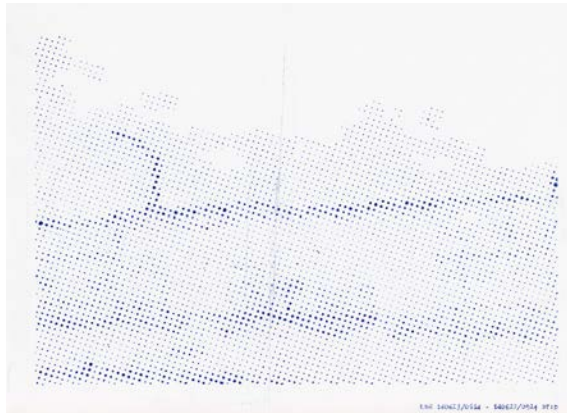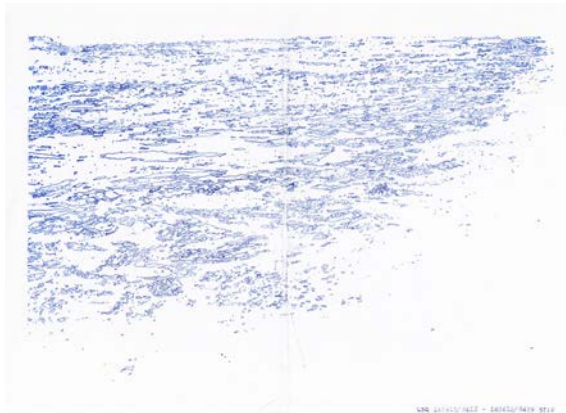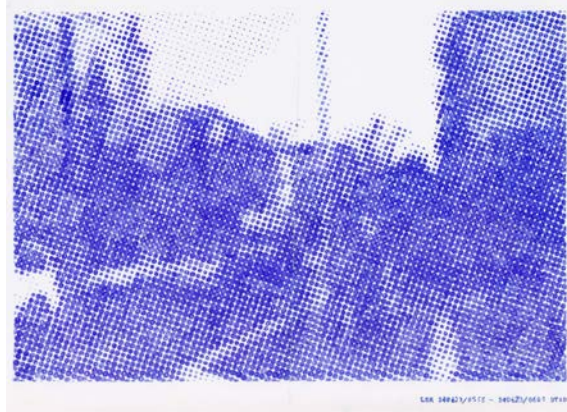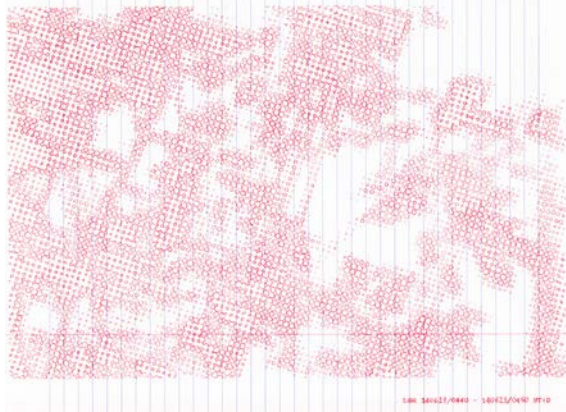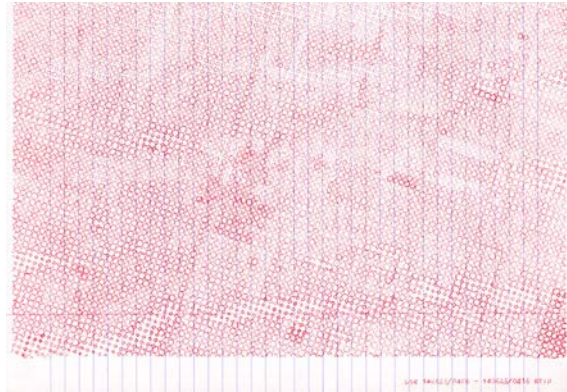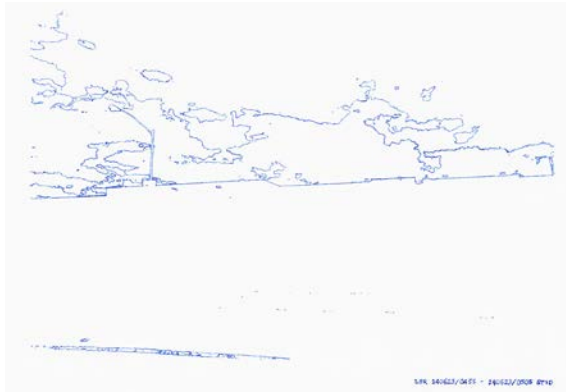
Landscape 3: South 1st Street and Kent Avenue, 11249.
Tree 1: 120 South 1st Street, 11249. 26.07.2014-11.08.2014
Landscape 1: East River. 26.07.2014-11.08.2014
Landscape 2: East River. 26.07.2014-12.08.2014

Wave 1: East River. 26.07.2014-11.08.2014
Landscape 6: South 1st Street and Bedford Avenue, 11249.
25.07.2014-20.08.2014
Landscape 4: South 1st Street and Kent Avenue, 11249.
25.07.2014-15.08.2014
Cloud 1: South 1st Street, 11249. 26.07.2014-11.08.2014

intangible knowledge that emerges in the practice that I am calling for.

Focusing on the representation of the most tangible parts of the atmosphere and ocean—clouds and waves—and on key locations around *El Museo,* these drawings are delineated and composed of clusters of bubbles that are determined by algorithmic interpretations of specific images of the site. The drawings are based on technologies and mechanisms used to monitor changes in the weather and to track the conditions of the air and water—their pollution, temperature, level of humidity, wind and variability. All images are carefully annotated with a description of their atmospheric coordinates and accompanied by a caption that determines the location and the date of capture and its subsequent rendering. The images appear then as mutable charts that aim to fix a transition, an endless in-motion condition, a fluid existence. The inherent impossibility of fixing such a specific image, and the endlessness of the approximation, become apparent here as the fundamental experience of the site.

As an Epilogue

Mine is a first and holistic approach to the nature of South Williamsburg that avoids relating directly to its built environment due to the denial of access to a specific space. Pushed to the edges, the consideration of the mutable nature of the atmosphere and the oceans appeared as a fundamental frame of mind from which to consider how the production of 'new' forms of experience are based on repeatable conditions that are nonetheless marked by fluid dynamics that we can, perhaps, try to track and predict in an endless effort, one that nevertheless always contains a gap and an inherent unattainablility—one which defines life itself.

Pertinent questions might be how and why Williamsburg is changing and what types of experiences are urban planners and other policy makers fostering in such a setting. What kind of people are populating the neighborhood now and how is it different from earlier communities? And what does this tell us about New York City and the experience of the built environment? How specific can South Williamsburg remain as a product of the real estate market and of mutable fads marked by gentrification tendencies?

These seem particularly urgent and relevant. Yet perhaps it is still a good idea to step back and note how air-conditioned, oceanic, and fluid, our forms of existence are, regardless, even, of the places they occupy.

ENDNOTES

1 Derrida, Jacques. *Psyche: Inventions of the Other*, vol. 1. (California: Standford University Press, 2007), 24 - 25.

2 El Museo de los Sures was created by Southside United HDFC (a community-based, non-profit organization that has undertaken large-scale rehabilitation of many buildings in South Williamsburg) to preserve the history of the neighborhood's residents as the area undergoes gentrification. They now invite artists to develop projects that engage the community and the new experiences that the urban development of the neighborhood entails.

3 England, Jeremy L. "Statistical physics of self-replication", *AIP The Journal of Chemical Physics* 139, 121923 (2013): 1 - 8, accessed August 10, 2014, doi: 10.1063/1.4818538. England is an assistant professor of Physics at the Massachusetts Institute of Technology.

4 Ibid., 3.

5 And it is yet to be proved if this approach is sustainable.

6 Latour, Bruno. "Air" in *Sensorium: Embodied Experience, Technology and Contemporary Art*, ed. Caroline A. Jones (Cambridge, MA: MIT Press, 2006), 107. *Atmen* means to breathe in German.

7 Sloterdijk, Peter. *Sphären III*. Schäume (Frankfurt: Suhrkamp, 2004).

8 See for example, Peter Sloterdijk, "Atmospheric Politics" in *Making Things Public. Atmospheres of Democracy*, ed. Bruno Latour and Peter Weibel (Cambridge, MA: MIT Press, 2005) 944 - 951.

9 Bauman, Zygmunt. *Liquid Modernity* (Cambridge, UK; Malden, MA: Polity Press, 2000).

10 For a reflection on the mechanisms used in terrestrial maps to represent a given reality see Laura F. Gibellini, "Weltkarten. Panorama", in *Critical Cartography of Art and Visuality in the Global Age*, ed. Ana Maria Guasch and Nasheli Jiménez del Val, (Cambridge: Cambridge Scholars Publishing, 2014), 119-132.

11 Which is the basis of Lagrangian modeling techniques to chart the ocean, where spaces are no longer considered as a stable background but as part of an unfolding through which objects come into being. See Philip E. Steinberg, "Of other seas: metaphors and materialities in maritime regions", *Atlantic Studies*, 10:2, (2013): 160, accessed July 27, 2014, doi: 10.1080/14788810.2013.785192

12 Ibid., 156 - 169.

13 Ibid., 157.

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NEW PASTS, OLD EXPERIENCES

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APPROXIMATIONS TO A WORKING SPACE

Project name_El Museo de Los Sures, New York, New York, USA;
Image sources_Courtesy of Laura F. Gibellini.

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in maritime regions", *Atlantic Studies*, 10:2, (2013): 156 –169. Ac-
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A VISUAL HISTORY OF DINING

Image sources_Opening figure_Dinner in White, Paris. "It happens
once a year in early summer: By the hundreds and thousands, on a
date determined city-by-city, people around the world, dressed in
white, meet at a previously-agreed "forbidden" spot — generally a
beautiful, central public location in the heart of a city – to share a
gourmet dinner with friends. They bring tables, chairs, tablecloths,
candelabra, china, silver and an elaborate meal." *Forbes Maga-
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THE CHANGING ROLES

Project 01 name_Shopping Stadsfeestzaal, Antwerp, Belgium; Designers_Exners Tegnestue; Owner_Ferre Verbaenen, Ro Berteloot; Restoration & Execution_Ro Berteloot; Contractor_Ar-cade nv; Photographer_Muti Development Belgium nv; Project Completed_2007; Website of design firm_www.abvplusarchitecten. be; Project 02_Bookstore Dominicanen, Maastricht, (NL); Design

Firm_Merkx+Girod; Project Team_Evelyne Merkx, Patrice Giord, Bert de Munnik, Abbie Steinhauser, Josje Kuiper, Pim Houben, Ramon Wijsman, Ruben Bu; Photographer_Roos Aldershoff; Project completed_2007; Website of design firm_merkx-girod.nl/; Project 03_De Nieuwe Eiffel, Maastricht, (NL); Design firm_Phidias Community Innovation; Website of design firm_www.phidias.pro; Image sources_Figure 01_Courtesy of Markus Berger; Figure 02_ Bookshop Dominicanen Maastricht (NL), picture by Bert Kaufmann retrieved from http://commons.wikimedia.org/wiki/File:Not_ just_bibles_in_this_church_..._(EXPLORE)_(5679870318). jpg?uselang=nl, accessed September 25, 2014; Figure_03 Book-shop Dominicanen Maastricht (NL), picture retrieved from http:// www.vvvmaastricht.nl/boekhandel-dominicanen.html, accessed September 25, 2014; Figure 04_ Pop-Up store Comme des Garçons Warsaw (PL), picture retrieved from http://blogretailrefugees. files.wordpress.com/2008/09/comme-garcons-guerilla-store-warsaw-1.jpg, accessed September 25, 2014; Figure 05_niewe ei-ffel_Sphinx_Eifel_2e_etage. Licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license. http://nl.wikipedia. org/wiki/Eiffelgebouw#/media/File:Sphinx_Eifel_2e_etage. JPG; Figure 06_niewe eiffel_Sphinx_fabriek_Brusselsestraat_2. Licensed under the Creative Commons Atribution-Share Alike 3.0 Unported, 2.5 Generic, 2.0 Generic and 1.0 Generic license. http:// commons.wikimedia.org/wiki/File:Sphinx_fabriek_Brussels-estraat_2.JPG

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POSTINDUSTRIAL SPECTACLE
Project name_SoMA: The simulator of Mechanized Authenticity, Bethlehem, Pennsylvania, USA; Design firm_Syracuse University Thesis Project; Owner_The City of Bethlehem, PA; Photographer_Jean-Francois Bedard & Edward Sichta; Website of design firm_cargocollective.com/pjr; Image sources_Figure 1-4,6 Author, "SoMA": The Simulator of Mechanized Authenticity." (B.Arch Thesis, Syracuse, University, 2013); available from http://cargocollective.com/pjr/undergradute-architecture-thesis; Figure 5 – Permissions and full resolution courtesy of the photographer, Jeffrey Totaro.

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CATHEDRALS OF CONSUMERISM
Image source_All images courtesy of the author, Sylvia Leydecker.

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MORE OF SOMETHING ELSE
Image sources_Figure 01_ Hugo Gernsback_1963_TV Glasses. Licensed under the Attribution-Non Commerical-Share Alike 2.0 creative commons license. https://www.flickr.com/photos/x-ray_delta_one/4265173624; Figure 02_This image is in the public domain because the copyright has expired. http://commons.wikimedia.org/wiki/File:Palais_Garnier_transverse_section_at_the_auditorium_and_pavilions_-_Beauvert_1996_p106.jpg; Figure 03_Image released by the copyright holder into the public domain. Use of this work for any purpose, without conditions, unless such conditions are required by law, is granted. http://en.wikipedia.org/wiki/File:Redstone_in_Grand_Central.jpg; Figure 04_Ceiling of the Nave at St. Ignatius of Loyola. This file is licensed under the Creative Commons Attribution-Share Alike 2.0 Generic license. http://en.wikipedia.org/wiki/Andrea_Pozzo; Figure 5-7_ *Locomotion*, Tel Aviv Museum of Art Opening Ceremony Video Mapping Projection. Tali Yacobi Productions, 2011. http://vimeo.com/49434733; Figure 8-9_ John Ensor Parker, Blueprints & Perspectives. 2013. Screenshot from https://www.youtube.com/watch?v=52SK_KLa6ss

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ALTERNATE HOSPITALITY
Project name_25 Hours Hotel Bikini, Berlin, Germany; Design firm_Studio Aisslinger; Key architects_Werner Aisslinger, Janis Nachtigall, Tina Bunyaprasit, Dirk Borchering; Owner_25hours; Contractor_Electricity: B+M Elektrobau GmbH ung Hafemeister Plan GmbH; TGA Firma Ga-Tec Gebäude und Anlagentechnik GmbH; Interior construction: Firma Hagenauer GmbH; Facade: Firma Dobler Metallbau Werksätten GmbH; Photographer_Flur Gross; Project Completed_2013; Website of design firm_www.aisslinger.de; Image sources_Figure 01_ *Public Camping,* Public Design Festival by Esterni, 2011. Image by Delfino Legnani; Figure 02_*Sharing dinner* by Marije Vogelzang, Tokyo, 2008. Image by

Kenji Masunaga; Figure 03_ Studio Aisslinger, *25 hours Hotel Bikini,* Berlin, 2013. Image courtesy of the author, Tiziano A. Rinella; Figure 04-05_*EXA structure,* YES WE CAMP!, Marseille European Capital of Culture 2013. Image by Sébastien Normand; Figure 06_*Public* Camping, Public Design Festival by Esterni, 2011. Image by Guglielmo Trupia.

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BIKINI BERLIN
Project name_Revitalisation Bikini Berlin, Berlin, Germany; Name of design firm_Hild und K Berlin; Key architects_BT B (Zoopalast), Philip Argyrakis BT C (Bikinihaus), Ulrike Muckermann, Jan Schneidewind, Susanne Welcker; BT D (Kleines Hochhaus) und BT E (Parkhaus), Julia Otte; Designers_Masterplan: SAQ Architects (B); Owner_Bayerische Hausbau GmbH & CoKG; Structural Engineer_WTM Engineers GmbH, GuD Planungsgesellschaft für Ingenieurbau mbH; Photographer_Franz Brük, Berlin; Website of design firm_www.hildundk.de
Image sources_http://www.hildundk.de/bildarchiv-new/?level_1=Bildarchiv&level_2=Bauen%20im%20 Bestand&level_3=Revitalisierung%20Bikini%20Berlin

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GOING DUTCH
Project name_Huis ten Bosch, Sasebo-shi, Nagasaki Prefecture, Japan; Name of design firm_Nihon Sekkei Inc.; Key architects_Dr. Takekuni IKEDA; Designers_Japanese-Dutch design team; Contractor_Yoshikuni KAMICHIKA; Project completed_1992; Cost of construction_ca. 2,5-3 billion USD; Website of design firm_www.nihonsekkei.co.jp; Image sources_Figure 01_ http://upload.wikimedia.org/wikipedia/commons/8/8b/Huis_Ten_Bosch_-_01.jpg accessed 07.07.2014 (copyright: GNU Free Documentation License); Figure 02_http://upload.wikimedia.org/wikipedia/commons/5/50/Plattegrond_van_Deshima.jpg accessed 17.09.2014 (copyright: public domain); Figure 03_Ikeda, Kamichika et al.: *Huis Ten Bosch. Design Concept and its Development*. (Tokyo: Nihon Sekkei and Kodansha, 1994), 168; Figures 04 & 5_Courtesy of Iris Mach;

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MILLION DONKEY HOTEL

Project name_Million Donkey Hotel, Prata Sannita (Caserta), Italy; Name of design firm_feld 72; Key architects_Peter Zoderer; Anne Catherine Fleith, Mario Paintner, Michael Obrist, Richard Scheich; Photographer_Hertha Hurnaus; Project Completed_2005; Cost of construction_10.000 euro; Website of design firm_www.feld72.at/; Image sources_ Figure 01_ View from the inside, Million Donkey Hotel, © feld72; Figure 02_Map of the future of the Italian Small Villages. In yellow are represented the cities destined to disappear. Image courtesy of Michela Bassanelli; Figure 03_ Ruins, Valle di Zeri, Tuscany, Italy. Image courtesy of Michela Bassanelli; Figure 04_Fabrizio Favale Le Supplici, Orbita, Santarcangelo di Romagna, © Ilaria Scarpa; Figure 05_View of the bed and the garden, Million Donkey Hotel, © feld72; Figure 06_ Million Donkey Hotel, © feld72; Figure 07_ View from the outdoor bed, Million Donkey Hotel, © feld72;

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A FUTURE OF PILGRIMAGE

Project name_Deus Ex Machina, Whatipu, Auckland, New Zealand; Key architect_Andy Lockyer; Project completed_2013; Website of design firm_www.halliondesign.co.nz; Image sources_Courtesy of Andy Lockyer

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BETWEEN MEMORY AND INVENTION

Name of design firm_Nieto Sobejano Arquitectos; Website of design firm_www.nietosobejano.com/;

Figure 01_Author: F. Català-Roca. *Eduardo Chillida en el Peine del Viento*. San Sebastián. 1976 – ◎Photographic Archive F. Català-Roca – Arxiu Fotogràfic de l'Arxiu Històric del Collegi d'Architectes de Catalunya (AHCOAC). With the collaboration of the Collegi

d'Architectes de Catalunya; Figure 02_Courtesy of Idoia Murga Castro and Amaya Murga Castro; Figure 03_Author unknown, http://www.guregipuzkoa.net/photo/1079928?lang=es; Figure 04-10 Name of Project_Extension of San Telmo Museum, San Sebastián, Spain; Names of artists involved with the façade project_ Leopoldo Ferrán, Agustina Otero; Names of collaborators involved with the project_Stephen Belton, Patricia Grande, Pedro Guedes, Joachim Kraft, Juan Carlos Redondo, Alexandra Sobral; Designers_Fuensanta Nieto, Enrique Sobejano; Owner_City Council San Sebastián; Structural Engineer_ N.B.35, S.L.; Plans, sections site plans, courtesy of Nieto Sobejano Arquitectos; Figures 08-09, 17 Photographer_ Courtesy of Fernando Alda Fotografia SL; Year Completed_2011;

Figures 11-13_Name of Project_Moritzburg Museum, Halle (Saale), Germany; Designers_Fuensanta Nieto, Enrique Sobejano; Owner_Stiftung Moritzburg, State – Anhalt; Structural Engineer_ GSE Ingenieur–GmbH; Photographer_Roland Halbe Architectural Photography; Section drawing_Courtesy of Nieto Sobejano Arquitectos; Year Completed_2008;

Figures 14-15_Name of Project_Center for Contemporary Art, Córdoba, Spain; Names of artist involved with the façade project_realities:united; Designers_Fuensanta Nieto, Enrique Sobejano; Owner_Junta de Andalucía (City Council); Structural Engineer_N.B.35, S.L.; Photographer_Roland Halbe Architectural Photography; Year Completed_2013;

Figures 16, 18_Name of Project_Congress Center, Mérida, Spain; Artist involved with the façade project_Esther Pizarro; Designers_ Fuensanta Nieto, Enrique Sobejano; Owner_Junta de Extremadura (City Council); Structural Engineer_N.B.35, S.L.; Photographer_Roland Halbe Architectural Photography; Year Completed_2004;

Figures 19-21_Name of Project_Joanneumsviertel, Graz, Austria; Designers_Fuensanta Nieto, Enrique Sobejano; Owner_Estiria City Council; Structural Engineer_DI. Manfred Petschnigg ZT; Photographer_Roland Halbe Architectural Photography; Section drawing: Courtesy of Nieto Sobejano Arquitectos; Year Completed_2013;

Figures 22-24_Name of Project_Castillo de la Luz, Las Palmas de Gran Canaria, Spain; Designers_Fuensanta Nieto, Enrique Sobejano; Owner_Ministry of Construction (State); Structural Engineer_N.B.35, S.L.; Photographer_Roland Halbe Architectural Photography; Year Completed_First phase, 2004 & second phase, 2013;

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COLOPHON

AUTHORS

Tiziano Aglieri Rinella is an architect and assistant professor of Interior Architecture at IULM University in Milan. Aglieri Rinella holds a Ph.D. in Architecture from the Universities of Palermo and Geneva. In 2002, Aglieri Rinella was awarded the Le Corbusier Foundation scholarship. Following this award, Aglieri Rinella has concerned himself with the safeguard of Corbusier's built works. Aglieri Rinella has authored books and articles, consulted for UNESCO, and is a frequent speaker at international conferences. In addition to adaptive reuse, Aglieri Rinella's interests include new design trends within hospitality and food-related spaces. Aglieri Rinella is currently an adjunct professor of Hotel Design at the International University of Bad Honnef, Germany.

Michela Bassanelli is an Architect with a Ph.D. in Interior Architecture and Exhibition Design from the Politecnico di Milano. Bassanelli's research focuses on subjects such as: domestic interiors, "museography", collective memory, and cultural identity. Within her research, Bassanelli questions relations among cultures of dwelling, domestic architecture, and modernity. Additionally, Bassanelli investigates ways of preserving and diffusing collective memory and cultural identity. Bassanelli's current research seeks to develop an understanding of strategies for possible re-activation of abandoned hamlets as well as research on strategies to reuse crucial memories and heritage from a "museographical" point of view.

Jeffry Burchard, a practicing Architect at Machado and Silvetti Associates in Boston, has collaborated on over 25 million square feet of buildings in New York, Malaysia, Vietnam, and numerous other locations throughout the world. Burchard graduated with distinction from the Harvard Graduate School of Design as a post-professional M.Arch II student. Burchard, now a faculty member of architecture at Harvard's GSD, has reviewed student work at the Architectural Association, RISD, Columbia, MIT, the University of Toronto, Cornell, Pratt, Northeastern, UPenn and the New York Institute of Technology. Burchard's professional work centers on themes of continuity, nuance, and formal precision in architecture.

Samaa Elimam, a designer and part-time architecture studio instructor at the American University in Cairo, earned her B.A. in Architecture with Highest Honors from UC Berkeley. Elimam went on to gain a Masters of Architecture with Distinction from the Harvard Graduate School of Design. Elimam's interests include large-scale public architecture, infrastructure, and urban design projects; as well as issues related to image, perception, object agency, and preservation. Elimam has practiced architecture in Cairo, Los Angeles, and San Francisco. Elimam begins her PhD in Architectural studies at Harvard this Fall.

Eli Feldman, upon graduating from Boston University's School of Hospitality Administration, began his career in management with internships at Danny Meyer's Union Square Cafe and Gordon Ramsay's Royal Hospital Road. In 2002, Feldman began a nine-year stint at Barbara Lynch's No. 9 Park, during which he played a critical role in the company's dramatic expansion. In 2011, Feldman founded Three Princes Consulting where he worked with chefs, restauranteurs, and hospitality technology companies in Boston and New York. In 2014 Feldman co-founded Clothbound, a platform for hiring and job seeking in independent restaurants.

Laura F. Gibellini is a visual artist who holds a Ph.D. in Contemporary Art Theory from Complutense University of Madrid. In addition to her position as faculty member at the School of Visual Arts, Gibellini is currently in residency at El Museo de Los Sures, both of which are in New York City. Gibellini's most recent projects include a permanent public art installation for three subway stations commissioned by the Metropolitan Transportation Authority of New York City, and a site specific installation in Carpe Diem | Arte e Pesquisa, Lisbon. Gibellini's first book, *Construyendo un Lugar* (Constructing a Place), was published by Complutense University of Madrid in 2012.

Sylvia Leydecker, a leading interior architect in Germany, studied at the University of Applied Sciences in Wiesbaden, Germany and at the University Trisakti in Jakarta, Indonesia. Leydecker's work from her studio in Cologne ranges from creative interior concepting and design, to trendspotting. Additionally, Leydecker has a well-established expertise in healthcare and hospital design. Leydecker has authored books such as, *Corporate Interiors (2014) Nanomaterials in Architecture, InteriorArchitecture and Design* and has served as editor to leading Interior Architecture publications. Leydecker is currently the vice president of the German Association of Interior Designers and a board member at the International Federation of Interior Architects/Designers.

Andy Lockyer, currently a practicing architect at Hallion Design, was raised in New Zealand and graduated with a Masters of Architecture with First Class Honors from the University of Auckland. Lockyer's research seeks to apply the logic and mathematical principles of biological systems within the design of architectural space. Lockyer's work at Hallion Design, a boutique multinational office specializing in commercial architecture, explores the intersection of human and environmental systems in projects ranging from objects to masterplans. Lockyer is currently focusing on how to apply his research to the development of architecture and spaces that are sympathetic to the human condition.

Iris Mach, Senior Scientist at the Vienna University of Technology, researches and teaches architecture in the fields of "Disaster Mitigation" and "Applied Aesthetics". Additionally, Mach heads the scientific cooperation program between the Vienna University of Technology and select Japanese universities. Mach graduated from the Vienna University of Technology and began research as a postgraduate student at the University of Tokyo. Her doctoral studies began in Tokyo with a focus on staged spaces in traditional and modern Japanese architecture and were completed upon her return to the Vienna University of Technology.

Dionys Ottl worked for RRP Architekten from 1989 to 1992 with a focus on hospital design and other sectors of social architecture. In 1992 Ottl began work as an assistant in the KPS studio and then in 1994 for Hild and Kaltwasser Architekten. Following this, Ottl created the Munich based studio Hild und K Architekten along with Andreas Hild. In addition to his studio work, Ottl is a published author, lecturer, and a critic in Germany and Canada. Ottl holds a degree from the Technische Universität München.

Ann Petermans holds a Ph.D. in Architecture from Hasselt University in Belgium where she is currently a Postdoctoral Researcher. Petermans' primary research interests include design for subjective wellbeing and happiness as well as designing for experience within architectural and interior environments for diverse user groups. Petermans has presented her work at various international conferences and has been published in multiple periodicals such as the *International Journal of Design* and the *Journal of Interior Design*. In addition to her research, Petermans teaches a course on design for subjective wellbeing and happiness in the Bachelor's and Master's Departments of Architecture and Interior Architecture respectively, at Hasselt University.

Bie Plevoets studied Interior Architecture at the PHL University College in Belgium. Plevoets holds a Masters in Conservation of Monuments and Sites from the Raymond Lemaire International Centre for Conservation, as well as a Ph.D. in Architecture from Hasselt University. Plevoets' doctoral work explored the role of adaptive reuse within interior architecture specifically focusing on retail as a new function. Plevoets' postdoctoral work at Hasselt University includes a continued investigation of this emerging theory within adaptive reuse interior architecture, as well as teaching several courses on adaptive reuse in the Bachelor and Masters programs within the Interior Architecture Department.

Patrick Ruggiero, Jr., a designer at Machado Silvetti Associates in Boston, earned his BArch with distinction from Syracuse University in 2013. Originally from Bethlehem, Pennsylvania, Ruggiero has worked with Rick Joy Architects, Spillman Farmer Architects, and EFGH. From examining the relationship between the built environment and economic and political systems, to engaging digital media through an architectural lens, Ruggiero's work explores a range of topics. In total, Ruggiero's work seeks to use architecture as a means of creating civic, commercial, and social value to both clients and a broader architectural discourse.

Luis Sacristán Murga received his architectural education from several universities including the Polytechnic School of Madrid in Spain, Lunds Tekniska Högskola in Sweden, and the Rhode Island School of Design, in the USA. Sacristán Murga, currently a practicing architect in London, has worked as an architect in Denmark and the USA. As well as organizing architectural workshops in London, Sacristán Murga serves as a guest critic at the Architectural Association. Through the principles of adaptive reuse and the use of public space, Sacristán Murga works to understand the ways in which architecture can transform consciousness and merge with nature.

Koenraad Van Cleempoel has been engaged in establishing and directing a research unit focused on interior architecture at Hasselt University since 2005. At Hasselt, Van Cleempoel supervises several Ph.D. students' work regarding aspects of adaptive reuse in interior architecture. Van Cleempoel has a particular interest in the theoretical discourse surrounding the reuse of heritage buildings, which he believes to be linked to the emergence of interior architecture as a formal academic discipline. Van Cleempoel has studied in Louvain and Madrid and holds a Ph.D. in Art History from the Warburg Institute in London.

EDITORS

Ernesto Aparicio is a Senior Critic in the Graphic Design Department at RISD. He earned his BA at the Escuela de Bellas Artes, La Plata, Buenos Aires and his Post Graduate Studies at the Ecole des Art Decoratifs, Paris. Prior to moving to the US he served as Art Director for Editions du Seuil in Paris, while maintaining his own Graphic Design practice, Aparicio Design Inc. Best known for his work in the world of publishing, his work has also included corporate identities, publications and way-finding for corporations and institutions in France, Japan, and the US. He has recently been named Creative Director for the New York design firm, DFA.

Markus Berger is Associate Professor and Graduate Program Director in the Department of Interior Architecture at RISD. He holds a Diplomingenieur für Architektur from the Technische Universität Wien, Austria and is a registered architect (SBA) in the Netherlands. Prior to coming to the USA, Berger practiced as an architect with UN Studios and taught in Austria, India, and Pakistan. Berger currently heads his own design studio in Providence, InsideOut Interventions, focusing on design interventions and research such as forms of *CHANGE* in the built environment and *UMBAU*, design interventions that take sensory experience as an essential part of the whole. Berger is a co-founder and co-editor of the Int|AR Journal.

Jeffrey Katz has a Bachelor of Architecture from Carnegie Mellon University and a Master of Architecture from the Graduate School of Design at Harvard University. Upon completing his graduate degree, Katz joined the faculty of the Architecture Department at RISD. Katz and his wife, Cheryl, started C&J Katz Studio in 1984. The studio's work includes retail, workspace, residential, exhibition, and furniture design. As his practice evolved, Jeffrey transitioned to the Interior Architecture Department where he is currently a Senior Critic. The focus of his design studios at RISD has been retail and hospitality design.

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