



Editors In Chief:

Markus Berger Liliane Wong

Special Editor:

Jeffrey Katz

Graphic Design Editor:

Ernesto Aparicio

Int|AR is an annual publication by the editors in chief: Markus Berger + Liliane Wong, and the Department of Interior Architecture, Rhode Island School of Design.

Members of the Advisory Board:

- Heinrich Hermann, Professor of Architecture, SUNY College of Technology, Alfred State; Head of the Advisory Board, Co-Founder of IntIAR
- Uta Hassler, Chair of Historic Building Research and Conservation, ETH Zurich.
- Brian Kernaghan, Professor Emeritus of Interior Architecture, RISD.
- Niklaus Kohler, Professor Emeritus, Karlsruhe Institute of Technology.
- Dietrich Neumann, Royce Family Professor for the History of Modern Architecture and Urban Studies at Brown University.
- Theodore H M Prudon, Professor of Historic Preservation, Columbia University; President of Docomomo USA.
- August Sarnitz, Professor of History of Architecture, Academy of Fine Arts Vienna.
- Friedrich St Florian, FAIA, Professor Emeritus of Architecture, RISD; Principal, Friedrich St. Florian Architects, Providence, RI.
- Wilfried Wang, O'Neil Ford Centennial Professor in Architecture, University of Texas, Austin; Hoidn Wang Partner, Berlin.

Layout_Marianna Bender, Jin Hee Kim

Editorial & Communications Assistant_Lea Hershkowitz

Design Coordination_Marianna Bender

Cover Design_Ernesto Aparicio, Marianna Bender

Cover Photo_Courtesy of Comme des Garçons

Inner Cover Photos_Alaina Bernstein, Nick Heywood

Support Team_Pamela Harrington, Jisoo Kim, Ben Shuai, Liming Jiang, Clara Halston

Printed by SYL, Barcelona

Distributed by Birkauser Verlag GmbH, Basel P.O. Box 44, 4009 Basel, Switzerland, Part of Walter de Gruyter GmbH, Berlin/

Int|AR welcomes responses to articles in this issue and submissions of essays or projects for publication in future issues. All submitted materials are subject to editorial review. Please address feedback, inquiries, and other materials to the Editors, Int|AR Journal, Department of Interior Architecture, Rhode Island School of Design, Two College Street Providence, RI 02903 www.intar-journal.edu, email: INTARjournal@risd.edu











CONTENTS

04 EDITORIAL

NEW PASTS, OLD EXPERIENCES O6 THE SPECTACLE OF AUTHENTICITY AT CAIRO'S MUSEUM OF AGRICULTURE Samaa Elimam

APPROXIMATIONS TO A WORKING SPACE 12 AROUND BUT NOT INSIDE EL MUSEO DE LOS SURES Laura F. Gibellini

A VISUAL HISTORY OF DINING 18 A TIMELINE Eli Feldman

THE CHANGING ROLES 24 RETAIL IN THE EXPERIENCE ECONOMY

Ann Petermans, Bie Plevoets & Koenraad Van Cleempoel

POSTINDUSTRIAL SPECTACLE 32 RECONNECTING IMAGE AND FUNCTION Patrick Ruggiero, Jr.

CATHEDRALS OF CONSUMERISM 38 EXPERIENCING CORPORATE INTERIORS AND BRANDS Sylvia Leydecker

MORE OF SOMETHING ELSE 44 CONJECTURE ONE-THIRTY (TU)

Jeffry Burchard

ALTERNATE HOSPITALITY 52 A NEW FRONTIER
Tiziano Aglieri Rinella

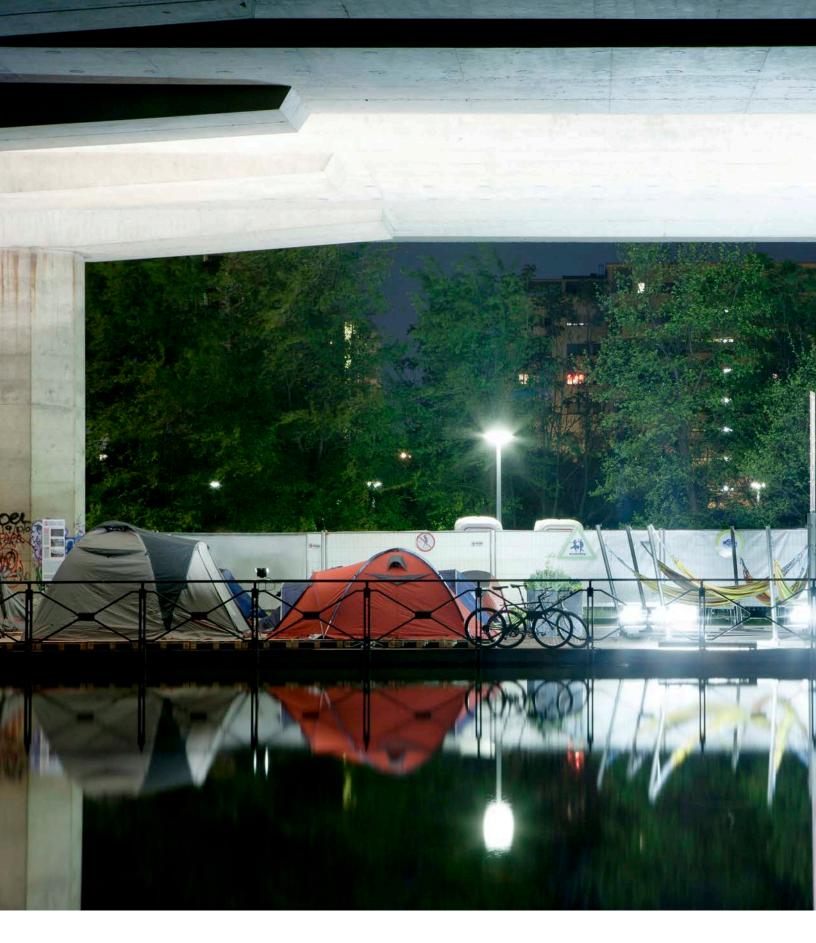
BIKINI BERLIN 58 BECOMING AN ICON OF POST-WAR RECONSTRUCTION Dionys Ottl

GOING DUTCH 64 DUPLICATION, AUTHENTICITY AND REPROGRAMMED EXPERIENCE Iris Mach

MILLION DONKEY HOTEL 70 AND OTHER MEMORIES OF STONE Michela Bassanelli

A FUTURE OF PILGRIMAGE 78 Andy Lockyer

BETWEEN MEMORY AND INVENTION 82 AN INTERVIEW WITH NIETO SOBEJANO ARQUITECTOS Luis Sacristán Murga





ALTERNATE HOSPITALITY

A NEW FRONTIER

by TIZIANO AGLIERI RINELLA

In contemporary design and architecture, the Experience Economy has had increasing significance, especially in specific fields and design categories such as hospitality or exhibition design, where its fundamental role is habitually and widely acknowledged. The forthcoming Expo¹ 2015 in Milan, scheduled to open in May and expected to draw over 20 million visitors and 150 participants from all over the world, is one such example.

The Expo, specifically focused on the visitor experience, will not be just an exhibition but a process of active participation among a large number of players on the theme of "Feeding the Planet, Energy for Life". Unlike the typical trade fair (an exposition of products to purchase, addressed to businessmen or buyers), Expo is a quasi theme park for adults, children and families that will contain "attractions" instead of simple fair pavilions. Visitors will instead experience a unique journey that will focus on the complex theme of nutrition, with the possibility of taking a trip around the world, sampling the food and traditions of people from all over the globe.

A new generation of designers of innovative food experiences², like the ones created by the Dutch eating designer Marije Vogelzang, the British architects Bompass & Parr or the Spanish food designer Marti Guixé, as well as the Italian group *Arabeschi di Latte*, is expected to present their original interactive projects in Milan.

The Expo theme of "Feeding the Planet, Energy for Life" is also broadly connected to the concept of "sus-



tainability", not only through food, but the environment, energy and natural resources. The set of experiences addressing these themes is the engine of the experience economy that will produce significant and widespread income. According to economic predictions, the cost of the Expo (estimated at 1,2 billion euros) will be entirely covered by the revenue generated by ticket sales, royalties and profits on purchases inside the exposition area, and from the 19 international sponsorships.

Today's Expos differ dramatically from the Universal Exposition of the XIX and XX centuries. With the global development in the last decades of media and Internet, the public has little interest in discovering the achievements of the latest technologies. As a result, since 2000, Expos, from being universal fairs, have been transformed into theme parks. The new Expo as a type is characterized by a charged admission, the presence of hundreds of attractions, food, beverage, merchandising, and a programme of scheduled events - all of which resemble the family of experience venues such as casinos, cruises and amusement parks. At Expo 2015, what will be sold to the public is the overall "experience" of living a unique event, which will involve not only the proper Expo area but also the whole city of Milan and its surrounding urban area.

Hospitality is one of the business segments more strictly related to the experience economy in the induced consumption of Expo that will encompass the whole city and the surrounding territories. The city of Milan has a long-standing tradition of international events (the many international trade fairs, design and fashion weeks, art

shows, etc.) where the offered experience has the ability to generate substantial income for the overall regional and national economy. These events attract great numbers of visitors, every year, not only for the specific commercial purpose of the single fair/event, but for the equally attractive experience offered by the multitude of related events, cocktails, parties, free concerts and shows, generated in the whole city.

As Pine and Gilmore asserted³, hospitality is a field in which the experience economy has traditionally been a fundamental issue. In the hotel, definitely, the single guest's overall experience equates to more than the simple service of accommodation. From the arrival at the hotel, the reception service at the front desk, to the guestroom's equipment and comfort - all must be in perfect order to fulfill the guests' expectations and foster their loyalty. Hotel managers recognize that today's guest is, however, not simply looking for a place to sleep, but seeks a unique and memorable experience that has been at the origin of the rise and success of design boutique hotels⁴. Recent trends increasingly demand a relational hospitality where guests search beyond the inner aesthetic experience to a social and interactive one.

According to the designer Werner Aisslinger⁵, a hotel in an urban context nowadays demands more contents and storytelling, connecting guests with the city. In his 25hours Bikini Hotel in Berlin, guests start to experience their travel destination when they first step into the hotel, meeting local inhabitants, as this inspiring and connected place also attracts the local scene. The theme of the hotel is the "urban jungle", a very local and Berlinoriented design story: it is not far from the famous Berlin nightclub Dschungel (Jungle) and from the renowned Berlin Zoo, icon of the city's cinematographic imagination. Its design concept is oriented to a young and dynamic generation of travellers: less space for luggage and more for bathrooms, sound systems with Bluetooth, social public spaces with power supply(for smartphones and laptops), authentic locally-sourced materials and city-bicycles for rent.

It is important to recognize the relevance of the experiential and the social in new affordable hospitality typologies. In new hospitality models, importance placed on the experience given to the guest leads to solutions that favor "people interaction". In recent years, there has been a rise of new hospitality forms offered by the Internet and social networks that have significantly increased such opportunities to communicate and interact amongst travellers, allowing them to access information by comparing other people's experiences⁶. Websites such as Tripadvisor, apps, travel blogs and virtual communities broaden the "experiential menus" proposed to the various guests and encourage the creation of new hospitality forms outside the established system of accommodation models. Sites such as Airbnb, Couchsurfing or Campinmygarden aim to put potential users in private homes or



unusual locations. Couchsurfing, in particular, offers an exchange service of free accommodation and is, as well as Bed Sharing⁷ launched in 2007 for the Design Week in Milan, a model of alternative hospitality that creates new opportunities for a deeper interaction between guests and hosts.

An extraordinary international event like Expo will generate a relevant need of temporary hospitality solutions, wielding a strong impact on the urban context. Accommodating a remarkable number of temporary visitors will require the city to adapt and respond to the demand for new and better public services and spaces. Facilities for accommodating visitors (meeting places, info-points, public transports and toilets) will be essential for providing quality in the sharing of experiences and in the perception of the urban venue.

Collapsible and reversible solutions, such as pop-up hotels and urban camping have gained popularity in Europe as the experimental field for the relational dynamics among event, urban venue and users⁸. Installed in open spaces or in unused buildings, these temporary structures offer inexpensive solutions for accommodating a new generation of savvy travelers, seeking real contact with the local context from a perspective of sharing

spaces, services and personal experience. The short implementation times of these solutions allow visitors to be accommodated for limited periods in outdoor areas regained by the urban landscape or indoor, inside unused or underused buildings. These parts of the city, often forgotten by the local inhabitants, are reused activating a perceptive change.

In Milan, this result has already been achieved in recent years by the project Public Camping of 2011, for the Public Design Festival by Esterni, taking place every year during the Design Week. Set up in two different locations of the Lambrate zone, outdoor under a road bridge and indoor inside the building of the Lambretto Art Project, this temporary urban camping was equipped with a full list of facilities, such as a relax-meeting area and an international library, internet point, workstation, lockers room, restrooms and toilets all of which enhance the guests' experience through creating shared opportunities.

The materials used are light and, in some cases, recycled or reusable, to enable high levels of flexibility in shaping the spaces for rest and personal care as well as the collective ones for meeting, eating and drinking. Once the event is over, the camping is dismantled, its







components recycled and the space restored to its initial condition. Thus, this kind of accommodation represents a sustainable approach to temporary hospitality, significantly reducing the impact on the urban context.

Another interesting reference project is EXA structures, installed by the organization YES WE CAMP! for the event Marseille European Capital of Culture 2013. This temporary, urban camping is built by both locals and international visitors in a joint architectural performance. Its modular, no-waste approach is an expression of the architecture of a new breed of urban nomads, providing sleeping and chilling shelters while at the same time opening up new ways of public space re-appropriation.

The peculiarity of this project is that Hexa Structures require little construction skills, due to their standardized and optimized elements consisting of wooden palettes and steel scaffolding. Construction can be fast and easily mounted using low-tech fastening techniques. In the proper conditions, a whole camping facility for hundreds of people can be built or dismantled in a very short time. Both activities are energizing, bringing peers together, and creating a shared experience.

Furthermore, this venue also provides a social space: it hosts the ever-changing, fluid, temporary interrelational contacts created between people, whether traveling, constructing, chilling or sleeping in the Hexa Structures. In this project, the beauty of the structures lies less in the aesthetic than in the formal expression of the way of living of its temporary inhabitants.

At international events such as Expo 2015 with the allied activities of augmented hospitality demand, the whole urban and suburban venue is an opportunity for temporary "experience design", fulfilling the main design principles suggested by Pine and Gilmore⁹. Though ever evolving with time, one constant remains at Expo Milan: the design must conform to the format of the *Bureau International des Expositions* (BIE) and especially to the

compulsory rule that the exhibition area, after having been built and "experienced", must, at the Expo's conclusion, be completely demolished. This rule makes the visitor experience "unique" and unrepeatable and provides an incentive for interested visitors to visit Milan during the Expo, as after the closing date of October 2015, only the Italian pavilion *Palazzo Italia* will remain. Limited in time and not replicable, the universal EXPO format of the BIE can nowadays certainly be considered one of the most effective and innovative models of the new frontiers of the Experience Economy.

ENDNOTES

- 1 Collina, L., Expo 2015. "Un laboratorio ambientale", in *Milano. Laboratorio del moderno*, Innesti/grafting, catalogo della 14° Mostra Internazionale di Architettura, Biennale di Venezia, vol.2, Marsilio, 2014, p.119.
- 2 Aglieri Rinella, T., Food Experience, design e architettura di interni, Postmediabooks, Milan, 2014.
- 3 B.J. Pine and J.H. Gilmore, op.cit.
- 4 Aglieri Rinella, T., Hotel Design, Marsilio, Venice, 2011.
- 5 "Interview with Werner Aisslinger", in $\it Ottagono$ n. 270, May 2014, p.52-53.
- 6 Scullica, F., "Online hospitality: an Italian excellence: new scenarios", in *Ottogono* n. 270, May 2014, p. 39.
- 7 http://www.bedsharing.org
- 8 Algani, E., "Pop-up hospitality for events", in *Ottagono* n. 270, May 2014, p. 56-57.
- 9 The five design principles are: theme the experience, harmonize impressions with positive cues, eliminate negative cues, mix in memorabilia and engage the five senses. Pine, B.J. and Gilmore, J. H., op.cit., p. 102.

PROJECT CREDITS, INFORMATION AND BIBLIOGRAPHIES

EDITORIAL

Image sources from left to right:

Figure 01, 02_Courtesy of Liliane Wong; Figure 03 http://upload.wikimedia.org/wikipedia/commons/d/d8/Expo_SACRED_Venice_ai_weiwei_1.JPG, By Abxbay (Own work) [CC BY-SA 3.0 (http://creativecommons.org/licenses/by-sa/3.0)], via Wikimedia Commons; Figure 04_"Tate.modern.weather.project" by Michael Reeve - Photograph taken by Michael Reeve, 21 November 2003. Licensed under CC BY-SA 3.0 via Wikimedia Commons - http://commons.wikimedia.org/wiki/File:Tate.modern.weather.project.jpg#/media/File:Tate.modern.weather.project.jpg; Figure 05_Courtesy of Marianna Bender; Figure 06_Jesús Uriarte.

BIBLIOGRAPHY

- _http://www.lelaboratoire.org/en/products.php
- _"The Unilever Series: Olafur Eliasson: The Weather Project," http://www.tate.org.uk
- _ Tabucchi, Antonio. (translated by Alistair McEwan) *It's Getting Later All the Time*, New Directions Books, Antonella Antonelli Letteria, SRI, Milan, 2001.
- _ Chillida, Eduardo. (translated by Luis Sacristán Murga), "Speech in the Doctorate Honoris Causa Ceremony," University of Alicante, 1996

NEW PASTS, OLD EXPERIENCES

Project name_Cairo Agriculture Museum in Dokki, Cairo, Egypt; Key architects_"Egyptian Government Architects"; Owner_Princess Fatima Ismail; Museum opened_1938, Restoration_1996, Expansion_2002; Image sources_Figure 01_Courtesy of Xenia Nikolskaya from the series, DUST: Egypt's Forgotten Architecture; Figure 02_Sourced by the author from Getty Images; Figure 03_Licensed under the Attribution-NonCommercial-ShareAlike 2.0 license. https://www.flickr.com/photos/naturewise/5408059712/in/photostream/; Figure 04_Courtesy Xenia Nikolskaya; Figure 05_Licensed under the Attribution-NonCommercial-ShareAlike 2.0 license. https://www.flickr.com/photos/naturewise/5407447147/

BIBLIOGRAPHY

- Adorno, Theodor W. *The Language of Authenticity*, translated by Knut Tarnowski and Frederic Will (Evanston: Northwestern University Press, 1973).
- Koolhaas, Rem. "Preservation is Overtaking Us," Future Anterior, Vol.1, No. 2, Fall 2004.
- Coleman, Anthony. Millenium, (Transworld Publishers, 1999).
- Gershoni, Israel and Jankowski, James P. Redefining the Egyptian Nation, 1930-1945 (Cambridge: Cambridge University Press, 1995).
- Samih, Mai "The Grassroots on Display," *Al-Ahram Weekly*, Issue No. 1129, January 3, 2013 (accessed September 23, 2014).
- Hassan, Fayza. "The Forgotten Museums of Egypt," *Museum: Heritage Landscape of Egypt*, No. 225-226, Vol LVII, 2005 (accessed September 23, 2014).

APPROXIMATIONS TO A WORKING SPACE

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

BIBLIOGRAPHY

- -Bauman, Zygmunt. *Liquid Modernity*. Cambridge, UK; Malden, MA: Polity Press, 2000.
- -Derrida, Jacques. *Psyche: Inventions of the Other, vol. 1.* California: Standford University Press, 2007.
- -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.

- -Latour, Bruno. "Air". In Sensorium: Embodied Experience, Technology and Contemporary Art, edited by Caroline A. Jones, 104 107. Cambridge, MA: MIT Press, 2006.
- -Sloterdijk, Peter. Sphären III. Schäume. Frankfurt: Suhrkamp, 2004
- -Sloterdijk, Peter. "Atmospheric Politics". In Making Things Public. Atmospheres of Democracy, edited by Bruno Latour and Peter Weibel, 944 – 951. Cambridge, MA: MIT Press, 2005.
- -Steinberg, Philip E. "Of other seas: metaphors and materialities in maritime regions", *Atlantic Studies*, 10:2, (2013): 156 169. Accessed July 27, 2014. Doi:10.1080/14788810.2013.785192

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 Magazine, Cecilia Rodriquez. July 11th, 2014. Image licensed under the Creative Commons Attribution 2.0 Generic license. https://www. $flickr.com/photos/parisharing/9038215778/sizes/l; Figures \ listed$ in general clockwise from top right: Figure $01_Permission$ is granted to copy, distribute, and/or modify this document under the terms of the GNU Free Documentation License, Version 1.2 or any later version published by the Free Software Foundation; with no Invariant Sections, no Front-Cover Texts, and no Back-Cover Texts. Licensed $under the \, Creative \, Commons \, Attribution - Share \, Alike \, 3.0 \, Unported$ license.http://en.wikipedia.org/wiki/Printing_press;Figure 02_This image (or other media file) is in the public domain because its copyright has expired. http://commons.wikimedia.org/wiki/File:M-A-Careme.jpg; Figure 03_This image is in the public domain because its copyright has expired. http://commons.wikimedia.org/wiki/ File:Luxury_on_wheels.jpg; Figure 04_This file is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license. http://commons.wikimedia.org/wiki/File:H%C3%B4tel_de_Crozat. jpg; Figure 05_This media file is in the public domain in the United States. This applies to the U.S. works where the copyright has expired, often because its first publication occurred prior to January 1,1923. http://commons.wikimedia.org/wiki/File:Delmonicos.jpg; Figure 06_Permission is granted to copy, distribute and/or modify this document under the terms of the GNU Free Documentation License, Version 1.2 or any later version published by the Free Software Foundation; with no Invariant Sections, no Front-Cover Texts, and no Back-Cover Texts. http://commons.wikimedia.org/wiki/ File:P1170414 Paris VI quai des Grands-Augustins Laperouse rwk.jpg; Figure 07_This image is in the public domain because its copyright has expired. http://en.wikipedia.org/wiki/Coffeehouse#/ $media/File: Paris Cafe Discussion.png; Figure\, 08_This\, image\, is$ available from the United States Library of Congress's Prints and Photographs division under the digital ID ppprs.00626 http://commons.wikimedia.org/wiki/File:First_flight2.jpg;Figure 09_Licensed under the Creative Commons Attribution 3.0 United States (cc by 3.0 us) license. http://www.famouswiki.com/people/41308/fernand-point.html; Figure 10_This file is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license. http://commons.wikimedia.org/wiki/File:Guide_michelin_1929_couvertureedit.png; Figure 11_This image or file is a work of the United States Department of Commerce employee, taken or made as a part of the person's official duties. As a work of the U.S. federal government, the image is in the public domain. http://commons.wikimedia.org/ wiki/File:Interstate_Highway_plan_September_1955.jpg;Figure 12_This image is a work of a U.S. Army soldier or employee, taken or made as part of that person's official duties. As a work of the U.S. federal government, this image is in the public domain. http:// commons.wikimedia.org/wiki/File:American_military_person $nel_gather_in_Paris_to_celebrate_the_Japanese_surrender.$ ing: Figure 13 This file is licensed under the Creative Commons Attribution 3.0 Unported license. http://commons.wikimedia.org/

wiki/File:Douglas_DC-6A_PH-TGA_KLM_LAP_10.10.53_edited-2. jpg; Figure 14_Permission is granted to copy, distribute and/or modify this document under the terms of the GNU Free Documentation License, Version 1.2 or any later version published by the Free Software Foundation; with no Invariant Sections, no Front-Cover, and no Back-Cover Texts. http://commons.wikimedia.org/wiki/ File:Jacques_Lameloise,_escab%C3%A8che_d%27%C3%A9cre visses_sur_gaspacho_d%27asperge_et_cresson.jpg;Figure 15_ Permission is granted to copy, distribute and/or modify this document under the terms of the GNU Free Documentation License, Version 1.2 or any later version published by the Free Software Foundation; with no Invariant Sections, no Front-Cover Texts, and no Back-Cover Texts. http://commons.wikimedia.org/wiki/ File:FedEx_Express_truck.jpg; Figure 16_Image is licensed under the Attribution-Non Commercial-Share Alike 2.0 Generic license. https://www.flickr.com/photos/cronicasdesdelomejordelagastronomia/5166924196/; Figure 17_This is a logo of an organization, item, or event, and is protected by copyright. It is believed that the use of low-resolution images on the English-language Wikipedia, hosted on servers in the United States by the non-profit Wikimedia Foundation, of logos for certain uses involving identification and critical commentary may qualify as fair use under United States copyright law. Any other use of this image, on Wikipedia or elsewhere, may be copyright infringement. http://en.wikipedia.org/wiki/ File:Logo_PSOE_2013.png; Figure 18_This file is licensed under the Creative Commons Attribution 2.0 Generic license http://commons.wikimedia.org/wiki/File:Chef_Thomas_Keller_(4202807186). jpg; Figure 19_This image is licensed under the Creative Commons Attribution 2.0 Generic license. http://commons.wikimedia.org/ wiki/File:Alice_Waters_at_Viader_Vinyards,_Napa.jpg;Figure 20_This photograph is part of a collection donated to the Library of Congress. Per the deed of gift, U.S. News & World Report dedicated to the public all rights it held for the photographs in this collection upon its donation to the Library. Thus, there are no known restrictions on the usage of this photograph. http://commons. wikimedia.org/wiki/File:NY_stock_exchange_traders_floor_LC-U9-10548-6.jpg; Figure 21_This file is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license. http:// commons.wikimedia.org/wiki/File:Ren%C3%A9_Redzepi_en_ la_cena_de_las_14_estrellas_Michel%C3%ADn_del_restaurante_Zaldiar%C3%A1n.jpg; Figure 22_This file is licensed under the Creative Commons Attribution 2.0 Generic license. http:// commons.wikimedia.org/wiki/File:Noma_entrance.jpghttp://commons.wikimedia.org/wiki/File:Noma_entrance.jpg;Figure 23_This file is licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license. http://commons.wikimedia.org/wiki/ File:Steve_Jobs_Headshot_2010-CROP.jpg; Figure 24_This file is licensed under the Creative Commons Attribution Alike 2.0 Generic license. http://en.wikipedia.org/wiki/Fast_food_worker_strikes#/ media/File:July_29,_2013_Protestor.jpg; Figure 25_This work was created by Guillaume Paumier. With proper credit as follows, you are free to use the work for any purpose. https://guillaumepaumier. com/ Guillaume Paumier, CC-BY. http://commons.wikimedia.org/ wiki/File:Mark_Zuckerberg_at_the_37th_G8_Summit_in_Deauville_018_v1.jpg; Figure 26_This image only consists of simple geometric shapes and/or text. It does not meet the threshold of originality needed for copyright protection, and is therefore in the public domain. Although it is free of copyright restrictions, this image may still be subject to other restrictions. http://commons. wikimedia.org/wiki/File:Logo_Google_2013_Official.svg; Figure 27_This file is licensed under the Creative Commons Attibution-Share Alike 3.0 Unported license. http://commons.wikimedia.org/ wiki/File:Starbucks_stores_graph.png

THE CHANGING ROLES

Project 01 name_Shopping Stadsfeestzaal, Antwerp, Belgium; Designers_Exners Tegnestue; Owner_Ferre Verbaenen, Ro Berteloot; Restoration & Execution_Ro Berteloot; Contractor_Arcade 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 Bookshop 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-storewarsaw-1.jpg, accessed September 25, 2014; Figure 05_niewe eiffel_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_Brusselsestraat_2.JPG

BIBLIOGRAPHY

- -Petermans, Ann. "Retail Design in the Experience Economy: Conceptualizing and 'Measuring' Customer Experiences in Retail Environments." PhD diss., Hasselt University, 2012.
- -Cha, T., C. Chung, J. Gunter, D. Herman, H. Hosoya, S. Leong, K. Matsushita, J. McMorrough, J. Palop-Casado, M. Schaefer, T Vinh, S. Weiss, and L. Wyman. "Shopping. Harvard Project on the city." In *Mutations. Harvard Project on the city 1*, edited by R. Koolhaas, S. Boeri, S. Kwinter, N. Tazi, and H. Obrist. Köln: Taschen, 2001.
- -Pine, Joseph B., and James H. Gilmore. *The Experience Economy Work is theatre and every business a stage*. Boston: Harvard Business School Press, 1999.
- -Petermans, Ann, and Koenraad Van Cleempoel. "Designing a retail store environment for the mature market: a European perspective." *Journal of Interior Design* 35(2) (2010): 21–36. DOI: 10.1111/j.1939-1668.2009.01036.x.
- -Plevoets, Bie. "Retail-Reuse: an interior view on adaptive reuse of buildings." PhD diss., Hasselt University, 2014.
- -Plevoets, Bie, Ann Petermans, and Koenraad Van Cleempoel. "(Re)using historic buildings as a retail differentiation strategy." In *Heritage 2012*, edited by R. Amoêda, S. Lira, and C. Pinheiro. Porto: Green I ines Institute. 2012.
- -Plevoets, Bie, and Koenraad Van Cleempoel. "Creating sustainable retail interiors through reuse of historic buildings." *Interiors: design, architecture, culture* 3(3) (2012): 271-293. DOI: http://dx.doi.org/10.2752/204191212X13470263747031.
- -Klingmann, Anna. Brandscapes. Architecture in the experience economy. Cambridge: The MIT Press, 2007.
- -Shopping Stadsfeestzaal. "Our aim". Accessed September 24, 2014. http://stadsfeestzaal.com/en/our-aim/.
- -Lindgreen, Adam and Michael B. Beverland. "Hush, it's a secret: how trappist breweries create and maintain images of authenticity using customer experiences." In *Memorable customer experiences*. A research anthology, edited by Adam Lindgreen, Joëlle Vanhamme, and Michael B. Beverland. Burlington: Gower Publishing Company, 2009.
- -Plevoets, Bie, Ann Petermans, and Koenraad Van Cleempoel. "Developing a theoretical framework for understanding (staged) authentic retail settings in relation to the current experience economy." Paper presented at Design Research Society Conference, Montreal, Canada, July 7-9, 2010.
- -Trendwatching. "Pop-up Retail." Last modified in 2004. Accessed November 16, 2011. http:// trendwatching.com/trends/POP-UP_RETAIL.htm (); Dowdy, C. One-off Independent Retail Design. London: Laurence King Publishing, 2008; Guerrilla-store. "Guer-

rilla Marketing – a Trend Made In Japan." Last modified in 2009. Accessed November 17, 2011. http://www.guerrilla-store.com/ (). -Van Cleempoel, Koenraad. "The Relationship between Contemporary Art and Retail Design." Paper presented at Places and Themes of Interior, Milan, October 1–3, 2008.

-Stelwagen, H., Bloemen, P., Petit, J., de Waal Malefijt, C., Pedroli, M., and J.Kemerink. "De Nieuwe Eiffel. Haalbaarheidstudie Eiffel gebouw Maastricht", 2013.

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.

BIBLIOGRAPHY

n/a

CATHEDRALS OF CONSUMERISM

Image source_All images courtesy of the author, Sylvia Leydecker.

BIBLIOGRAPHY

-Leydecker, Sylvia. Corporate Interiors, avedition, Stuttgart, 2014.

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/xray_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

BIBLIOGRAPHY

- -Locomotion, Tel Aviv Museum of Art Opening Ceremony Video Mapping Projection. Tali Yacobi Productions, 2011. http://vimeo. com/49434733
- Parker, John Ensor. *Blueprints & Perspectives*. 2013. https://www.youtube.com/watch?v=52SK_KLa6ss
- Venturi, Robert, Scott Brown, Denise and Izenour, Steven. *Learning from Las Vegas*. MIT Press, 1977.

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.

BIBLIOGRAPHY

- Collina, L. "Expo 2015. Un laboratorio ambientale", in *Milano. Laboratorio del moderno*, Innesti/grafting, catalogo della 14° Mostra Internazionale di Architettura, Biennale di Venezia, vol.2, Marsilio. 2014.
- -For further understanding, Aglieri Rinella, T. Food Experience, design e architettura di interni, Postmediabooks, Milan, 2014.
- Pine, B.J. and Gilmore, J.H. op.cit.
- Aglieri Rinella, T. Hotel Design, Marsilio, Venice, 2011.
- "Interview with Werner Aisslinger", in Ottagono n. 270, May 2014.
- Scullica, F. "Online hospitality: an Italian excellence: new scenarios", in *Ottagono* n. 270, May 2014.
- -http://www.bedsharing.org
- Algani, E. "Pop-up hospitality for events", in *Ottagono* n. 270, May 2014.
- -The five design principles are: theme the experience, harmonize impressions with positive cues, eliminate negative cues, mix in memorabilia and engage the five senses. Cf. Pine, B.J. and Gilmore, J.H. op.cit.

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

BIBLIOGRAPHY

- -https://www.bikiniberlin.de/en/bikini_berlin/what_is_bikini_berlin/
- -http://www.25hours-hotels.com/en/bikini/home/home.html -https://www.bikiniberlin.de/en/bikini_berlin/what_is_bikini_berlin/concept_mall_1/

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_lkeda, 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;

BIBLIOGRAPHY

- -Ikeda, Takekuni, "The Spirit of the HUIS TEN BOSCH Project" in *Huis Ten Bosch. Design Concept and its Development*. (Tokyo: Nihon Sekkei and Kodansha, 1994).
- -A study that MIT conducted in 1997 counted 2 "gaikoku mura" among a total of 65 theme parks in Japan.
- Ikeda, Takekuni, "The Spirit of the HUIS TEN BOSCH Project" in

Huis Ten Bosch. Design Concept and its Development. (Tokyo: Nihon Sekkei and Kodansha, 1994).

- -Kamichika, Yoshikuni, "Building a Town for the Millenium" in Huis Ten Bosh. Design Concept and its Development. (Tokyo: Nihon Sekkei and Kodansha, 1994).
- -D'Heilly, David, "Letter from Huis Ten Bosch", Any 1 (4), 56-57.

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:

BIBLIOGRAPHY

- -Ashworth, Gregory J. and Brian Graham, eds. Senses of Place: Senses of Time. Aldershot: Ashgate, 2005.
- -Carmen, Monica and Lanza, Orlando. *Urban Node: Laboratorio della Memoria*. Mantova: Corraini, 2008.
- -Chambers, Iain. Paesaggi Migratori. Cultura e identità nell'epoca postcoloniale. Roma: Meltemi, 2003.
- -Goldberg, RoseLee. Performance Art: From Futurism to the Present. London: Thames and Hudson, (1979) 2011.
- -Graham, Brian and Howard, Peter. The Ashgate Research Companion to Heritage and Identity. Aldershot: Ashgate, 2008.
- -Kwinter, Sanford. *Architectures of Time: Toward a Theory of the Event in Modernist Culture*. Massachusetts: MIT Press, 2002.
- -Jackson, Anthony and Kidd, Jenny. Performing Heritage: Research, Practice and Innovation in Museum Theatre and Live Interpretation. Manchester: Manchester University Press, 2011.
- -Jackson, Anthony and Rees, Leahy H. "Seeing it for real...? Authenticity, theatre and learning in museums." *Research in Drama Education* 10 (3): 303-325, 2005.
- -Lacy, Suzanne. Leaving Art. Writings on Performance, Politics and Publics, 1974-2007. Durham: Duke University Press, 2010.
- -Paesesaggio Workgroup, ed. Villaggio dell'arte. Arte, paesaggio e produzione. Roma: Artemide, 2008.
- -Tarpino, Antonella. *Geografie della memoria*. Case, rovine, oggetti quotidiani. Milano: Einaudi, 2008.
- -Teti, Vito. *Il senso dei luoghi. Memoria* e storia dei paesi abbandonati. Roma: Donzelli Editore, 2004.

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

BIBLIOGRAPHY

-Krakauer, Jon. Into the Wild. New York: Anchor Books, 1997. -Into the Wild. Dir. Sean Penn. Perf. Emile Hirsch, Maria Gay Harden, William Hurt, Jena Malone. Paramount Vantage, 2008.

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;

BIBLIOGRAPHY

- _Lorentzen, Anne. "Citizens in the Experience Economy," in *European Planning Studies* Vol. 17, No. 6, Routledge, London, June 2009. _ Chillida, Eduardo. "Escritos", *La Fábrica*, Madrid, 2005.
- _ San Sebastián 2016: Proposed Application for the Title of European Capital of Culture http://www.donostiasansebastian2016.eu/web/guest/proyecto-cultural/proyecto-final

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 ex-

pansion. 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.

Liliane Wong is Professor and Head of the Department of Interior Architecture at RISD. She received her Master of Architecture from Harvard University, Graduate School of Design and a Bachelor of Art in Mathematics from Vassar College. She is a registered Architect in Massachusetts and has practiced in the Boston area including in her firm, MWA where she focused on the design of libraries. She is a co-designer of the library furniture system, Kore. A long time volunteer at soup kitchens, her teaching emphasizes the importance of public engagement in architecture and design. She is a co-founder and co-editor of the Int|AR Journal.