

ART IN CONTEXT

Int

Interventions

AR

Adaptive Reuse

Vol. 07

**Int** | **AR**  
Interventions | Adaptive Reuse

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# SAMPLING SECULARIZATION

TRANSFORMING RELIGIOUS SPACE

by KIRBY BENJAMIN AND KATHERINE PORTER

With the decline of religious practices in North America, many of the religious structures that once occupied places of architectural and socio-cultural importance have become increasingly underutilized, under-maintained, and underappreciated. This is not surprising, given the statistics: between 1930 and 1960, the percentage of American individuals who identified as 'non-religious' increased from less than 5% to over 21%.<sup>1</sup> Christianity has incurred proportionally large rates of decline, more so than other religions in North America. This decline is most visible in small states such as Massachusetts. Prior to 1990, 54% of the Massachusetts population identified as Catholic. After 2002, that figure dropped to 36%.<sup>2</sup>

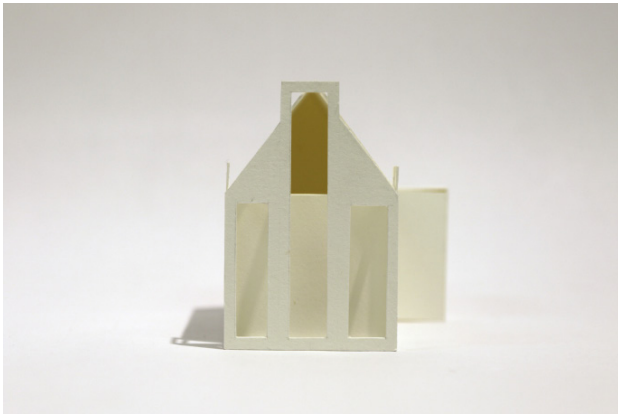
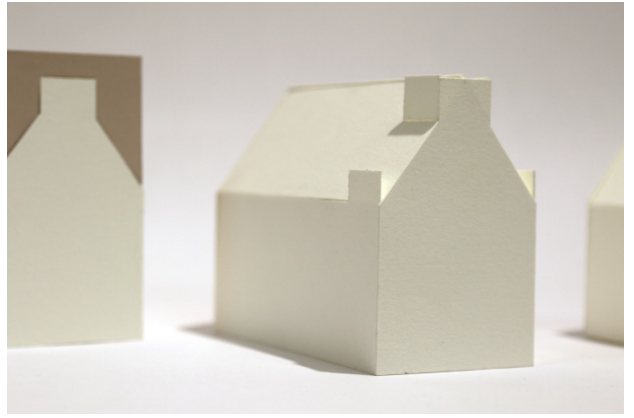
The waning of religious practices in North America has put sacred religious structures under both fiscal and physical stress. Furthermore, efforts to diversify assets while remaining financially viable are causing underutilized religious spaces to succumb to either

demolition or privatization of their once public spaces. Fortunately, the architectural infrastructure of North America is young, and designers can always look to churches of older countries for precedents. Of church adaptation typologies, the Church of St. Pere (Spain), Fontevraud L'abbaye Royal (France), and the Oude Kerk (Netherlands) demonstrated that the most successful examples of adaptive reuse in church structures possess three common elements: a prioritization of public over private space, a strong alignment to the arts, and architectural interventions that open up structures for the shared enjoyment of their communities.

ENDNOTES:

1 Bindley, Katherine. "Religion Among Americans Hits Low Point." *The Huffington Post*. March 13, 2013. Accessed February 1, 2015.

2 Ibid.



Conceptual models of additive and subtractive operations for the church typology.

## FONTEVRAUD L'ABBAYE ROYALE, GENERAL

Inaccessible to the public for almost 900 years, the Royal Abbey of Fontevraud in western France re-opened its gates to all in 1975. Founded as a 'mixed' abbey in 1101 by Robert d'Arbrissel, an iconic preacher and visionary, the Royal Abbey of Fontevraud welcomed worshippers from all social backgrounds. Over the subsequent seven centuries, Fontevraud became a royal necropolis and was the largest abbey in Europe until 1792, when the last abbess was evicted as a result of the French Revolution. Twelve years later, Napoleon Bonaparte ordered that the Abbey be transformed into a high-security prison, which eventually became the most stringent prison in France. After operating as such for 150 years, the historic site opened again to the public with dynamic programming such as award-winning restaurants, a boutique hotel, and art installations.





**FONTEVRAUD L'ABBAYE ROYALE, JULIEN SALAUD**

In the cellars of the Maison Ackerman at Fontevraud, artist Julien Salaud installed an original work, titled "The Crypt of Owls." In the underground stone vaults, Salaud constructed ephemeral 3D illustrations with white thread and nails to narrate the central themes of The Passion of Christ, as portrayed on the walls of the chapter room of the Royal Abbey.





### CHURCH OF SANT PERE

The Church of Sant Pere sits on top of Montera Mountain and overlooks the village of Corbera D'Ebre, Spain- a witness to one of the most intense and brutal combats in the Spanish Civil War. The ruins of this violent 1938 battle remain virtually untouched and serve as a silent reminder of the devastating effects of war. In the 1990s, the Catalanian Parliament declared Corbera D'Ebre a place of historical interest. The village was transformed into a cultural center and universal monument to peace to which artists are invited to exhibit their work. As visitors ascend to the church, they walk through "The Alphabet of Freedom." A collective work of 25 different

pieces based in semiotics, "The Alphabet of Freedom" explores the symbiotic relationship between cooperation and mutual understanding in a peaceful and just society. The Romanesque Church of Sant Pere, consecrated in 1022, is located at the top of the walk and hosts temporary art collections. Architect Ferran Vizoso's intervention strategy of "embracing" sealed the interior of the ruins with a transparent roof, which simultaneously prevents further deterioration and allows the blurring of the exterior with the interior. The building and the artwork invite reflections on peace in the memory of war.



## OUDE KERK

An 800-year-old church located in the heart of Amsterdam's main red light district, Oude Kerk serves as a unique host for religious and cultural activities alike. The transformed church invites a constantly changing schedule of artists, designers, musicians, writers, and architects to display their work. In the summer of 2015, Japanese artist Tataro Atzu, whose contemporary work transforms viewers' experiences of statues and monuments, installed "The Garden Which is Nearest to God." By providing new circulation to a temporary platform on the church roof through the addition of temporary scaffolding, Atzu facilitated close access to elements of church architecture that are typically restricted to the public. This radical transformation of Amsterdam's oldest building speaks of the gradual shift from religious spaces to cultural spaces; the furnishing of the top terrace as a contemporary Dutch living room references the classical notion of church as meeting place.



# PROJECT CREDITS, INFORMATION AND BIBLIOGRAPHIES

## INTERSECTION OF ART, SCIENCE, AND ARCHITECTURE

Project name 01\_Apartment renovation in Piazza Lecce, Rome; Project location\_Stochastic floor in apartment renovation in Rome; Name of design firm \_Studio Cadmio, Rome; Key architects \_Claudio Greco; Design team \_Daniele Sansoni, Belardinelli Viviana; Project artist\_Sergio Lombardo; Material manufacturer\_Corafa factory, Terracina, Italy, www.corafa.it; Project completed\_2005; Project name 02\_S.Felice church in Avignonesi, Italy; Name of project\_restoration of S.Felice church in Avignonesi Italy; Project Design\_2015; Project Completed\_2016; Project Supervisor\_Soprintendente of Molise Region, arch Carlo Birrozzi; Architectural consultant\_Claudio Greco; Tile design\_Sergio Lombardo; Tile manufacturing coordinator\_Rita Rivelli, Studio Forme, Rome, www.studioformeroma.it; Rendering\_arch. Sebastian Di Guardo; Project name 03\_Restoration and renovation of law office in via Mercalli, Rome; Project completed\_2005; Key architect\_Claudio Greco; Design team\_Carlo Santoro, Daniele Sansoni.

Image Credits\_ Figure 01\_Stochastic wall in law firm, Rome © Claudio Greco; Figure 02\_Sergio Lombardo, Pittura stocastica TAN, (Stochastic Painting), 1983 © Sergio Lombardo; Figure 03\_Stochastic floor in apartment renovation, Rome\_Photographer\_Lorenzo De Masi, © Studio Cadmio; Figure 04\_One of the 24 floors, Residential Complex in Tufello, Rome\_Image courtesy of Claudio Greco; Figure 05\_ View of the new entrance hall and stochastic floor, Residential Complex in Tufello, Rome, Photographer\_Vincenzo Labellarte © Vincenzo Labellarte; Figure 06\_External view of one of the entrances, Residential Complex in Tufello, Rome, Photographer\_Claudio Greco © Claudio Greco; Figure 07\_Internal view, S.Felice church, Avignonesi, Italy, Rendering\_Sebastian Di Guardo; Figure 08\_Floorplan, S.Felice church, Avignonesi, Italy\_ Image courtesy of Claudio Greco; Figure 09\_A single tile, S.Felice church, Avignonesi, Italy\_ Image courtesy of Claudio Greco; Figure 10\_ Internal detail, S.Felice church in Avignonesi, Italy\_ Image courtesy of Claudio Greco; Figure 11\_Before and after floor plans, Rome, © Claudio Greco; Figure 12\_View of ceiling, law firm, Rome, Photographer\_Claudio Greco © Claudio Greco.

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## A SACRED TRANSLATION

Project name\_Holy Trinity Church to Jesus Son of Mary Mosque; Project location\_Syracuse, N.Y.; Key architect\_Dennis Earle; Project completed\_Ongoing as of summer 2014.

Image Credits\_All images courtesy of Dennis Earle; Figure 01\_Prayer hall, Masjid Isa Ibn Maryam, Syracuse, NY; Figure 02\_Original nave windows shown early in the renovation; Figure 03\_Temporary coverings for cherub heads; Figure 04\_Plaster cherub head ornament before covering; Figure 05\_Decorative screen at rear of main prayer area.

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## SAMPLING SECULARIZATION

Project name 01\_ Fontevraud L'Abbaye Royale\_Project location\_Anjou, France; Project name 02\_Fontevraud L'Abbaye Royale, Julien Salaud\_Project location\_Fontevraud-l'Abbaye, France; Project name 03\_Church of Sant Pere; Project location\_Corbera, D'Ebre, Spain; Project 04\_ Oude Kerk; Project location\_Amsterdam, The Netherlands.

Image credits\_Opening image grid of 08\_ Conceptual models of additive and subtractive operations for the church typology; Photographer, Lea Hershkowitz; Figure 01-05\_Courtesy of the authors, Kirby Benjamin and Katherine Porter\_Figure 01-02\_Fontevraud L'Abbaye, Anjou, France; Figure 03\_ Fontevraud L'Abbaye Royale, Julien Salaud\_Fontevraud-l'Abbaye, France; Figure 04-05\_Church of Sant Pere\_Corbera, D'Ebre, Spain; Figure 06-07\_Courtesy of Markus Berger\_Figure 06-07\_Oude Kerk, Amsterdam, The Netherlands.

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## CONSTRUCTING "documenta"

Project name\_"documenta" exhibition in the Museum Fridericianum; Project location\_Kassel, Germany; Key designer\_Arnold Bode; Project completed\_1955

Image credits\_Figure 01\_Milky white galleries on the first floor of the Museum Fridericianum, Kassel, Germany, Göppinger plastics and homasote boards shape the gallery space and blur interior/exterior. Photograph: Gunther Becker © documenta Archiv; Figure 02\_Wilhelm Lehmbrock's *Kneeler* (1911) in the Museum Fridericianum Rotunda, Paintings by Oskar Schlemmer were hung along the stairway, Photograph: Gunther Becker © documenta Archive; Figure 03\_Museum Fridericianum Große Halle, 1955, With Fritz Winter's Composi-

tion on the far wall, Photograph: Gunther Becker © documenta Archive.

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#### "WORN HALF AN INCH DOWN"

Project location\_Newcastle Upon Tyne, England, U.K.; Key architect\_Christopher Brown.

Image Credits\_Figures 01-06 are courtesy of the author, Christopher Brown\_Figure 01\_Extract Of Point Cloud Data, 3D View; Figure 02\_Point Cloud Elevation; Figure 03-05\_Milling Experiments In Low Density Modeling Board Point Cloud Extract and Meshed 3D Print At 1-20 Scale; Figure 06\_Visualization Of Proposed Installation.

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#### WHAT ONCE WAS

Image Credits\_ Figure 01\_Rachel Whiteread, *Ghost*, 1990 Plaster on steel frame; 106 x 140 x 125 inches (269 x 356 x 318 cm) ©Rachel Whiteread; Courtesy of the artist, Luhring Augustine, New York, Lorcan O'Neill, Rome, and Gagolian Gallery; Figure 02\_Rachel Whiteread, *House*, 1993 Concrete; Commissioned by Artangel Photo credit: Sue Omerod ©Rachel Whiteread; Courtesy of the artist, Luhring Augustine, New York, Lorcan O'Neill, Rome, and Gagolian Gallery.

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## COMING HOME

Image Credits\_ All images courtesy of the artist, Do Ho Suh. Figure 01\_348 West 22<sup>nd</sup> Street, New York, NY 10011, USA – Apartment A, Corridors and Staircases (Kanazawa version) 2011-2012, polyester fabric and stainless steel. Apartment A 690 x 430 x 245 cm / Corridors and Staircases 1328 x 179 x 1175 cm. © Do Ho Suh; Figure 02\_Rubbing/Loving Project: Kitchen, Apartment A, 348 West 22<sup>nd</sup> Street, New York, NY 10011, USA 2014. Colored pencil on vellum pinned on board. Dimensions, overall 363.9 x 843.6 cm (143.25 x 332.125 inches). © Do Ho Suh; Figure 03\_Specimen Series: Stove, Apartment A, 348 West 22<sup>nd</sup> Street, New York, NY 10011, USA 2013. Polyester fabric, stainless steel wire, and display case with LED lighting. Framed dimensions 74 1/8 x 36 1/8 x 35 inches. © Do Ho Suh. Figure 04\_Fallen Star 1/5, 2008-2009. ABS, basswood, beech, ceramic, enamel paint, glass, honeycomb board, lacquer paint, latex paint, LED lights, pinewood, plywood, resin, spruce, styrene, polycarbonate sheets, and PVC sheets. Approximately 332.7 x 368.3 x 762 cm (131 x 145 x 300 inches). © Do Ho Suh; Figure 05\_Home Within Home Within Home Within Home 2013, polyester fabric, metal frame 1530 x 1283 x 1297 cm. © Do Ho Suh; Figure 06\_Apartment A, 348 West 22<sup>nd</sup> Street, New York, NY 10011, USA 2011-2014, polyester fabric, stainless steel tubes. Dimensions 271.65 x 169.29 x 96.49 inches / 690 x 430 x 245 cm. © Do Ho Suh; Figure 07\_Wienlandstr. 18, 12159 Berlin, Germany – 3 Corridors 2011, polyester fabric and stainless steel tubes 655 x 209 x 351 cm. © Do Ho Suh; Figure 08\_Apartment A, 348 West 22<sup>nd</sup> Street, New York, NY 10011, USA 2011-2014, polyester fabric and stainless steel tubes. Dimensions 271.65 x 169.29 x 96.49 inches / 690 x 430 x 245 cm. © Do Ho Suh.

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## DESIGN, SUBJECTIVITY, AND CULTURE

Image Credits\_ All images courtesy of the author, Clay Odom; Figure 01\_Installation 'Tesseract 4.0' at Salvage Vanguard Theater, Austin, Texas; Figure 02\_Rendering of proposal for installation at Boston Society of Architects

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### THE BUTTERFLY EFFECT

Project 01 name\_Center for Engaged Art and Research\_Project location\_601 Tully, Syracuse, NY; Project 02 name\_M Lab, Mobile Literacy Arts Bus, Syracuse, NY.

Image Credits\_Figure 01\_Pre-Renovation Exterior View, 601 Tully, Syracuse, NY, 2010, Photograph, John Cardone; Figure 02\_Renovated First Floor, 601 Tully, 2013, Photograph, Charles Wainwright; Figure 03\_Students of SUNY/ESF drawing in Mobile Field Station, Syracuse, NY, 2015, Photograph, Steve Sartori; Figure 04\_Student Façade Assignment, Andrew Weigand on Daniel Buren, Photograph, Marion Wilson; Figure 05\_Student Façade Assignment, Wayne Tseng on Eva Hesse, Photograph, Marion Wilson.

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### SINGULARITIES OF PLACE

Image Credits\_All images courtesy of the author, Elizabeth Parker; Figure 01\_An existing peculiar gap between two widths of wallpaper that, when painted over, grew apart. Washington, D.C., 2014.

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### FIGURAL IDENTITY IN ADAPTIVE REUSE

Project location 01\_50 Moganshan Road (M50), Shanghai, China; Project location 02\_Les Halles townhouses, Paris, France\_Project artist\_Gordon Matta Clark\_Project completed\_1975 Biennale, now demolished; Project location 03\_Westbeth Arts live-work housing, New York City\_Project architect\_Richard Meier; Project location 04\_Hamburg, Germany\_Project name\_Elbphilharmonie\_Project architects\_Herzog & de Meuron.

Image Credits\_Figure 01\_An informal exterior composition in red, turquoise and white as a 'topographical artwork', 50 Moganshan Road, Shanghai\_Image Credit\_Marie S. A. Sorensen, 2006; Figure 02\_Complex as Topographical Artwork - Richard Meier's 1970 topography of white paint on brick exteriors at New York City's Westbeth Arts can be understood as a megalithic artwork at the scale of an urban block\_Image credit\_Marie S. A. Sorensen, 2015; Figure 03\_Westbeth Arts, the first publicly-funded live-work artist loft project in the United States, is an Escher-esque composition of white on brick by Richard Meier, showcasing geometric additions like these park benches\_Image credit\_Marie S. A. Sorensen, 2015.

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### FROM RUST TO REUSE

Project location\_Otisco Street historic New West Side neighborhood, Syracuse, N.Y.; Project completed\_2009

Image Credits\_Image courtesy of the author, Zeke Leonard\_Figure 01\_The completed RustOPhone in situ.

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#### CONVERGING IN SPACE

Project name\_P.S. 1's *Rooms* exhibition; Exhibition opened June 9 - 26, 1976; Museum founded\_1971; Founder\_Alanna Heiss; Affiliation with MoMA: 2000

Image credits\_All images courtesy of Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY. Rooms P.S. 1 (New York: Institute for Art and Urban Resources, 1977), pages 10, 11, 16, 18. The Museum of Modern Art, New York, NY, U.S.A. \_Figure 01\_ Installation View, Gordon Matta-Clark, *Doors, Floors, Doors*, May, 1976; Figure 02\_ Installation View, Gordon Matta-Clark, *Doors, Floors, Doors*, May, 1976; Figure 03\_The *Rooms* exhibition on the cover of *Artforum*; Figure 04\_ Installation View, *Rooms* Exhibition, May, 1976.

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#### **PICTURING SPACE**

Image Credits\_Figure 01\_*Wrap Around Window*, 2003 ©  
James Casebere. *Courtesy of the artist and Sean Kelly, New  
York*; Figure 02\_Andreas Gefeller, *Untitled* (Academy of Arts,  
R209), Düsseldorf, 2009; 110 cm x 89 cm; Figure 03\_Andreas  
Gefeller, *Untitled* (Panel Building 5); Berlin, 2004; 110 cm x 131  
cm; All works from the series *Supervisions*, *Courtesy Thomas  
Rehbein Gallery Cologne*; Figure 04\_Filip Dujardin, *Untitled*  
from series 'Fictions' (*courtesy Van der Mieden Gallery*), Figure  
05\_Filip Dujardin, *Untitled* from series 'Fictions' (*courtesy Van  
der Mieden Gallery*); Figure 06\_*Green Staircase #3*, 2002, ©  
James Casebere, *Courtesy of the artist and Sean Kelly, New  
York*; Figure 07\_Beate Gütschow, *S#31*, 2009, LightJet print,  
142 cm x 122 cm (55 7/8 x 48 in.), *Courtesy: Sonnabend Gal-  
lery, New York*, © Beate Gütschow, VG Bild-Kunst, Bonn 2015;  
Figure 08\_Beate Gütschow, *S#2*, 2005, LightJet print, 212 cm  
x 177 cm (83-1/2 x 69-5/8 in.), *Courtesy: Sonnabend Gallery,  
New York*, © Beate Gütschow, VG Bild-Kunst, Bonn 2015.



## COLOPHON

**Jenna Balute** is a Masters candidate in the Department of Interior Architecture at RISD. Before attending RISD, Balute graduated from the American University of Beirut with a Bachelor of Architecture. A licensed architect in Lebanon, Balute has lived most of her life in Beirut, an ever changing and hybrid city that has inspired her to pursue the field of adaptive reuse. Balute's work focuses on the reuse of materials, transformative interventions, and the preservation of memory.

**Kirby Benjamin**, a recent graduate of the Department of Interior Architecture at RISD, is currently a designer at the NYC architecture firm, The Fractal Group. Benjamin's Masters thesis focused on the current decline of Christian religious practice, the subsequent religious building typologies left underutilized or vacant, and the difficulty of adapting such iconic structures. Following graduation, Benjamin helped to teach the foundational semester for the incoming class of Interior Architecture Masters students, alongside Katherine Porter, before traveling through Africa and Europe building, studying, and continuing her thesis research.

**Christopher Brown** is currently a PhD candidate and part time design tutor at Northumbria University in England. In addition to his studies, Brown works part time as a RIBA part 2 architectural assistant. He received his BA and MARCH in Architecture from Northumbria University in 2010 and 2014, respectively. Brown's research interests include: ruins, aesthetics, archaeology, forensic architecture, and evidence based design.

**Dennis Earle**, originally from upstate New York, teaches at Syracuse University's School of Design in Syracuse, New York. Earle focuses on cultural readings of form in design, especially in the context of traditional cultures and cultural conceptions of "green" design. He studied the History of Art and Architecture at Yale University prior to studying architecture as a graduate student at the University of Pennsylvania.

**Claudio Greco** is an architect and civil engineer practicing in Rome, where he was born in 1955. Greco is a researcher and professor of Architecture and Architectural Composition at the Tor Vergata University of Rome. Active in various fields of design, Greco focuses on the relationship between form and construction, and new and pre-existing architecture. Greco's research spans a multitude of topics, such as: the Italian modern movement; the renovation and reuse of historic, modern, and urban architecture; elements of past and present Chinese architecture; and new methods in the field of architectural composition.

**Lea Hershkowitz**, a Masters candidate in the Department of Interior Architecture at RISD, graduated with a BA from Bennington College, as well as a position on the College's Board of Trustees. Hershkowitz's Masters thesis seeks to remediate recidivism through the design of healthy architecture in prisons. She has received multiple fellowships and grants, including one that looked to patent and commercialize her work adaptively reusing existing mechanical air systems in hospital ICUs. In addition to her graduate work, Hershkowitz is the editorial and communications assistant for the Int|Ar Journal and a consultant for Delos, a wellness real estate firm in NYC.

**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, Katz transitioned to the Department of Interior Architecture, where he is currently a Senior Critic. The focus of his design studios at RISD has been retail and hospitality design.

**Zeke Leonard** is an assistant professor at Syracuse University's School of Design and a member of the Environmental and Interior Design faculty. Writing about research-based design practices in his forthcoming book, and presenting at the Mackintosh School of Art in Glasgow, Leonard focuses his research on the role social responsibility and ecological stewardship have in design and fabrication; and how partnering with community organizations can put local resources to better use. Leonard has taught at NYU and his alma mater, RISD, where he received an MFA in Furniture Design, after completing a BFA at the University of North Carolina School of the Arts.

**Clay Odom**, a NCIDQ certified Interior Designer, graduated from Texas Tech University's College of Architecture and Columbia University's Graduate School of Architecture Planning and Preservation. Odom has worked on numerous design projects throughout the world for firms such as SHoP Architects and Studio Sofield. Odom's current design practice, StudioModo, as well as his research as Assistant Professor at the University of Texas School of Architecture, has been the subject of numerous publications and lectures in the US, Canada, and Australia. Odom lives in Austin with his wife Amy, son Gaines, and daughter Lola.

**Elizabeth Parker** is a professor of Interior Design at her alma mater, the Parsons School of Design, in NYC. Her practice, ParkerWorks, explores building interiors as sites of memory, decay, identity, and attachment through the crafting of furniture and objects. Parker received her BA in English from Rice University before completing her MFA in Interior Design at Parsons in 2012. Her thesis, "Sub/Surface: Encounter and Domustalgia", was awarded the iCrave Thesis Award for "exceptional advancement to the field of Interior Design." Previously, Parker served as a Political Risk Analyst and West Africa Specialist at the World Bank Group.

**Katherine Porter**, a recent graduate of the Department of Interior Architecture at RISD, received her BFA in Sculpture from the University of Victoria, as well as an MA in Architectural History from the University of Toronto. Following graduation, Porter helped to teach the foundational semester for the incoming class of Interior Architecture Masters students, alongside Kirby Benjamin. Porter's experiences range from working in publishing and education, to architecture and design. A Toronto native, she currently works as a designer in Gensler's Toronto office and hopes to become involved with the development of a cohesive approach to adaptive reuse projects within the city.

**Marie S. A. Sorensen** is head of Sorensen Partners|Architects + Planners in Cambridge, MA and teaches Architectural History and Theory at Norwich University. She earned her MArch and MCP from UC Berkeley and received the John K. Branner Fellowship in 2006 for Transformations: Urban Memory and the Re-Making of Marginal Industrial, Military, and Leisure Space – a global investigation of adaptive reuse sites and strategies across twelve countries. Sorensen holds a B.A. in Anthropology and Art, with honors, from Yale University, and was nominated in 2015 for the AIA Young Architects Award.

**Cecelia Thornton-Alson**, currently a designer and curator in the Bay Area of California, holds an MA in Modern Art from Columbia University and a BArch with a minor in Art History from the University of Pennsylvania. Thornton-Alson's research focuses on the intersection of art, social change, and spatial politics in urban fabrics, such as those of New York, Europe, and Latin America. Thornton-Alson is in the process of renovating a 1906 Edwardian building, as well as undertaking the re-programming of the traveling fellowship: the Curatorial Program for Research.

**Mariel Villeré** researches, writes, and organizes exhibits and cultural programming at the intersection of architecture, art, landscape, and the city. As the Manager for Programs, Arts, and Grants for Freshkills Park, the largest landfill-to-park project in the world, Villeré works with artists to create opportunities for the public to experience the park. Mariel earned her BA in Architecture from Barnard College and her Masters of Architecture Studies in the History, Theory & Criticism of Architecture and Art at MIT, where she also developed exhibitions and publications for the Department of Architecture. Villeré lives in Brooklyn, New York.

**Marion Wilson** is an artist and Associate Professor at Syracuse University. Wilson institutionalized an art curriculum called New Directions in Social Sculpture as a result of her belief in the revitalization of urban spaces through the arts. Wilson has built collaborative partnerships with students, the homeless, and neighbors, accessing individual expertise and working non-hierarchically. Her studio work uses drawing, painting, and photography to research endangered landscapes as well as useful and stress tolerant botanics. Wilson recently drove MossLab from Syracuse to Miami as a special project for PULSE ART Fair 2015.

## EDITORS

**Ernesto Aparicio** is a Senior Critic in the Department of Graphic Design at RISD. Aparicio earned his BA at the Escuela de Bellas Artes, La Plata, Buenos Aires and completed 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, Aparicio has worked on corporate identities, publications, and way-finding for corporations and institutions in France, Japan, and the US. Recently, Aparicio was named Creative Director for the New York firm DFA.

**Markus Berger** is Associate Professor and Graduate Program Director in the Department of Interior Architecture at RISD. Berger 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 US, Berger practiced and taught in the Netherlands, Austria, India, and Pakistan, and currently heads his own art and design studio in Providence. His work, research, writing, and teaching focus on art and design interventions in the built environment, including issues of historic preservation, sensory experience and alteration. He is a co-founder and co-editor of the Int|AR Journal.

**Patricia C. Phillips**, the current Dean of Graduate Studies at RISD and guest editor of the Int|AR Journal, is an author and curator. Phillips was Editor-in-Chief of the Art Journal, a peer-reviewed quarterly on modern and contemporary art, and curator of numerous shows including: Disney Animators and Animation, Whitney Museum of Art, 1981; The POP Project, Institute for Contemporary Art/PS. 1, 1988; and Retail Value, Dorsky Curatorial Projects, 2008. Phillips is co-curator of a forthcoming exhibition at the Queens Museum and author of *Mierle Laderman Ukeles: Maintenance and Art*. She has held positions at Parsons: The New School of Design, SUNY New Paltz, and Cornell University.

**Liliane Wong** is Professor and Head of the Department of Interior Architecture at RISD. Wong received her Masters 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. Wong is a co-designer of the library furniture system, Kore. A long time volunteer at soup kitchens, she emphasizes the importance of public engagement in architecture and design in her teaching. Wong is a co-founder and co-editor of the Int|AR Journal.