

ART IN CONTEXT

Int

Interventions

AR

Adaptive Reuse

Vol. 07

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Interventions | Adaptive Reuse

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COMING HOME

A CONVERSATION WITH DO HO SUH

by LEA HERSHKOWITZ

Named Wall Street Journal Magazine's 2013 Innovator of the Year in Art, Do Ho Suh received a BFA in painting from the Rhode Island School of Design and an MFA in sculpture from Yale University. As a Korean man living abroad, Suh describes his feelings of "cultural displacement"¹ when first arriving in the United States as a student at the Rhode Island School of Design; these feelings became the springboard for his Home series, which comprises some of his most coveted works today. The "so called transitional spaces"², such as staircases and doorways, represent the physical space separating the United States and Korea, as well as the space that we all create within different cultures.

Interested in the malleability of space in both its physical and metaphorical manifestations, Do Ho Suh constructs site-specific installations that question the boundaries of identity.³ Through full-scale fabric installations, Suh recreates specific domestic spaces informed by his experiences. These spaces include his childhood home, a traditional hanok-style Korean house; a house in Rhode Island, where he lived as a student; and his apartment in New York City. Dreamlike and captivating, Suh's work is one that meticulously encapsulates memory by replicating such interiors that address some of our most vulnerable feelings.

Do Ho Suh's works are housed in several globally prestigious collections such as: the Guggenheim Museum, New York's Museum of Modern Art, The Whitney Museum, LACMA, and Tate, London⁴. Suh shares with Int|AR author and RISD graduate student of Interior Architecture, Lea Hershkowitz, his experiences of the city of Providence and of RISD, while discussing the impact of place on artists and designers as they strive to





348 West 22nd Street, New York, NY 10011, USA - Apartment A, Corridors and Staircases (Kanazawa version)

2011-2012

Polyester fabric, stainless steel

Apartment A: 690 x 430 x 245 cm / Corridors and Staircases: 1328 x 179 x 1175 cm

© Do Ho Suh

allow their personal questions and longings to manifest while maintaining the logic and ethos of a universally relatable work.

Do Ho Suh: The first place that I ever lived outside of Korea was Providence, to go to RISD. The experience of leaving home and going somewhere to study without knowing what was going to happen in my life was something to chew on for many years. I'm still fascinated by it. It was a physical and spiritual experience, rather than an inspirational one.

Lea Hershkowitz: You've mentioned the idea of transitional space⁵ as the focal point for much of your work. I imagine this stems from the feelings of cultural displacement that you just alluded to. These ideas are

literally represented in your *Home* series and mirrored by your placing of your homes in Korea and Providence within the walls of a gallery. In this sense, does the gallery become your new home, rather than the work itself?

DHS: Each time I show my work in a different space I know the piece will somehow contain the memory or the experience of that particular space. That trace of movement from one space to the other has always been in my mind from the very beginning of the project. It's hard to see it in an obvious way, since the physical change might be subtle.

My fabric pieces are very ephemeral. The museum people probably hate to hear this, but the color of the fabric fades once it has shown for several months in the museum context. Simple wear and tear as well as aging

Each replicated space is precisely measured, wrapped in paper, and then rubbed to generate an imprint of every scratch, notch, or smooth surface within the space.





accumulate the more you show the work and the more the work travels to different places. That is what happens to the physical piece.

For me, it is how I remember the space; it is the memory associated with that particular space and that particular piece. These intangible elements become visible layers that my pieces start to possess. It is a very complex experience. In a way, the piece itself is a catalyst. You bring your work to show somewhere, but ironically, the final product is less about the piece being shown somewhere than it is about the process of organizing, traveling, and communicating to get the piece

there. Each particular process of showing the work gets added onto the piece.

LH: That is what is most fascinating. You scrupulously replicate the space through your papering process, creating volumes rather than objects in the space. You've mentioned that the intention behind building your childhood home out of fabric was to be able to carry it everywhere with you. You once said, "I want to carry my house, my home, with me all the time, like a snail."⁶

Typically, when people travel and want to be reminded of home, they bring memorabilia with them, maybe

**Specimen Series: Stove, Apartment A, 348 West 22nd Street, New York, NY 10011, USA
2013**

**Polyester fabric, stainless steel wire, and display case with LED lighting
74 1/8 x 36 1/8 x 35 inches**

© Do Ho Suh

a book or a photograph, maybe a stool. You've done the opposite and found a way to take the space with you, rather than the objects. Was your reasoning that the space holds memory in a way that objects cannot?

DHS: I think so. Don't get me wrong - I have obsessions with or attachments to certain objects as well. What struck me since first moving to the United States was how different cultures construct space and environments, which is directly related to how different cultures see the universe and understand the world. There were many stimuli all at once; it was not just a single object, it was the space that I responded to.

I think I moved nine times over the course of my three years at RISD, and your first impression is always the space without anything in it. I didn't like the process at the time, but it gave me a lot to think about. Then, when I moved to New York, I lived in one place for 18 years, which was a little different. I started traveling a lot, and my New York home became my home base. I have been traveling like crazy for the last decade, and I have started

to develop certain attachments to objects within the building. It has been an interesting development.

From the beginning, it was always about the space. I was a painting major at RISD, so I didn't have the means to realize my ideas in a three dimensional way, but I really wanted to make something spatial. I wanted to make something at a 1:1 scale. I didn't want to make anything smaller scale because, for me, everything that I experienced was really physical.

LH: You wanted something you could be in.

DHS: Right. So the very first series of works and experiments that I did at RISD, which still resonate with me, dealt with measuring my studio. Measuring the corridors in the Met Café and measuring my apartment without really knowing what I was going to do. I really spent time with those particular measurements and came up with something. While I was developing an understanding of my environment, I was learning the techniques that I needed to realize my ideas in a three dimensional way.





The rubbings are transposed onto silk or polyester, rung on metal wire, and hung to represent, in a 1:1 scale, the documented space that a viewer can occupy.





Maybe because I did not come from architecture or sculpture I had the flexibility to approach the problems I saw in a more naïve way. Making something in fabric is almost impossible in construction: A whole house, a three story building at a 1:1 scale, in fabric?

LH: From the outside, your work is a precious object, which is typically not occupied by people. You've mentioned that your inspiration came from the way you interacted with people in different cultures and the way that people interact with the spaces within which they exist. I'm wondering if you have an opinion regarding what happens in the spaces that you create once people interact, touch, or engage them, because those interstitial spaces are then dissolved.

DHS: It is interesting that you mention the absence of people. With any work of art, there is no one there when you are creating something; you are alone. Once you put your work out, and it starts to interact with people, my presence as an author and theirs as the user is always there.

LH: As if in the absence of a person, you know that there is the presence—

DHS: — presence of the person, yes. It is related to the things that I mentioned at the very beginning: that you only see the sheer fabric, and it seems like there is nothing attached to it. But, for me, there is this invisible memory with many layers attached to it. It's an interesting question, because I hardly ever see my favorite architecture without any people in it.

LH: It's impossible, yet that is typical of how the completed space is displayed within a firm's portfolio.

DHS: When it's being documented, there's no human presence. I think that's a really interesting thing. It's kind of a modernist tradition.

LH: Once you add a user, the nature of the space changes: it potentially implies a new author and, with her or him, the possibility of a change of function to the form, maybe different from what the architect intended.

DHS: Exactly. I've been trying to fight against that tradition in many ways. First of all, the use of ephemeral fabric is against this modernist attempt to preserve and monumentalize. My works, my pieces, are about the anti-monument. The monument is immobile.

LH: It's a dead thing.

DHS: It's on a pedestal. It doesn't really matter where you show that piece - as long as it is on the pedestal, it

is the same piece. That's how the modernists see their work. For me, each and every time I show work in a different place, it becomes a different work, because it's in a different context.

LH: When I first began to think about you and your work, meticulously measuring, documenting, and papering each aspect of the building or room, it seemed almost a preservationist technique. But it sounds like you would not consider yourself a preservationist.

DHS: I don't think so! My work is not about being an immobile static sculpture. The work is about the beholder's movement throughout the different spaces. Lately, when I've shown my work, I have used video. The interaction of my work within different contexts, and with different viewers, is important, and that makes the experience of the work differ from one place to the other. It is about the subtle changes of light and movement of the people. In different cultures, people behave differently at the museum, and that also makes the work a different piece—a completely different piece. I think the ironic thing is that the original space is an extremely private place. As art, it becomes a highly public space with a transformation of both the space and its functionality.

LH: What is the function of the space? It was meant to be your home, but what is it now?

DHS: Once I occupied the space, my old apartment became my own intimate space. The audience has never lived in or even seen my old apartment. If the audience includes people from New York or the West Coast, the apartment might be a different spatial configuration and have different hardware.

LH: The objects you've chosen to feature—the stove, for example—are very utilitarian, but they also create an emotional connection, because everyone experiences those objects. This is why at the beginning of the interview, I asked about objects in space rather than just space. Your idea that the space you've transposed is unique while also being universal comes through in

these typical appliances; they hold your memories but can also hold mine.

DHS: At the moment, I'm in London, renovating my old apartment. It's quite interesting; this is the first time I've had the opportunity to make a lot of decisions based on my own taste.

The structure of the building is already given; it's really limited for the architect. There are many unforeseen discoveries that force us to change the design as we take the walls down, for example. It's almost a karmic experience. How many people can afford to create their own space from scratch? Most of us cannot. But the original appliances in the apartment were not my choices; they were already given and are probably the most generic things.

LH: They look like mine in Providence, which probably look like yours did when you were in Providence.

DHS: And somehow we created this collective memory based on these sorts of mass produced products, which is fascinating.

LH: Going back to this idea of being able to create or design your own space being something of a luxury: On one end of the spectrum, I think of your work in relation to primitive man or nomadic architecture. On the other end, and more relevant in today's context, I think of refugees. Though you've elevated this idea, your work references what is currently happening throughout the world, as people are being forced to carry their homes with them.

DHS: Let's put it this way: I think that going to the United States was probably the most important experience in my life, and a lot of my work comes out of that experience. Interestingly enough, no one really asks me about my work prior to what I did in the United States. It's very strange.

LH: Well, what was your work like prior to coming to the United States?

Heavy in process, the work reflects how the pieces are experienced by the artist and how the pieces are constructed.



DHS: I was a painting student.

LH: Because your father was a painter?

DHS: Yes. I studied the more traditional medium of ink and brush on paper. However, the pieces that I was making were installations that dealt with the idea of transporting space from one place to another. My point is that, before I left, the seed was planted in Korea but it was nurtured by my education at RISD. That's how all of this work started.

In Korea, I was making a piece using a balloon, blowing it up in my studio. The idea was that the air inside the balloon was representative of the space in my studio. I put the balloon in a very large plastic bag and then transported it to the gallery space, but it was not

just sitting in the gallery. The balloon traveled from one gallery space to the other. It wrapped around the partitions from one gallery space to the next, so that at first glance within the gallery spaces, the piece was difficult to see in its entirety. In this sense, I was transporting the air from one particular space to the other. This was one example of how the ideas I'm working with now first developed in Korea.

When I went to the US, I started again as a painting student. It didn't occur to me to continue to work three dimensionally, and maybe the reason was that I just wanted to learn something completely new. The strange thing was that when I look back at my old sketchbooks in Korea, there are some old sketches that are very relevant to what I'm doing now. I didn't even realize that connection until recently.

Wielandstr. 18, 12159 Berlin, Germany - 3 Corridors

2011

Polyester fabric, stainless steel tubes

655 x 209 x 351cm

© Do Ho Suh

LH: The connections our brains make before we are consciously aware of them are fascinating. It sounds like that's what you're describing.

DHS: It was great to discover these old sketches. Did I really think about this back then? At the same time it's scary; you're kind of trapped with this one idea for a long time, and you have to wonder, how did it happen?

LH: As if we choose these paths or topics based on our experiences, something innate.

DHS: Yes. However, I'm pretty sure someone would have done this work if I hadn't done it. But I happen to be the person, and I've only just barely scratched the surface. In this way, I know that it didn't happen without any reason, because these ideas are a consistent thread throughout my life. I completely forgot about my old sketches, and I came up with some great ideas. I'm happy about them, only to look back at my sketchbook, and the drawing is already there. I know that I didn't intentionally look back in my studio just to create this piece ten years later. Maybe that idea or that sketch has been in me on a subconscious level for ten years, and then reemerged. I'm not sure how those things work.

I also think there are particular spaces that I'm more drawn into, and I'm trying to understand why and what triggers that. You probably have experienced this sense of *déjà vu*? Whenever I remember my dreams, the spatial background or the places and spaces are always the same. For example, my childhood home in Korea is different than the real house or home. Some part of the house is similar to the real home, but it is otherwise different.

LH: But it has the same feeling, is that what you mean?

DHS: The sensation in my dream tells me that the space is my home, but there is a very strange, different feeling. It feels completely new. I'm almost lost within my own home, but that particular space, as a home, comes often in my dreams. Somehow my brain or my consciousness puts this information together, and it creates this...

LH: Whole new space?

DHS: Yes. So when I have a dream, I think, 'oh not again, that's the same space that's not home'. I know that 100%, but in my dream setting, that is my home. In real life, sometimes I go somewhere and feel the same way. I strongly believe that I've lived there in my previous life because there is no way I would know it otherwise. But in the dream, my studio is always in the same place looking down to the sea; the experience is just so vivid and real. The more I think about it, the more I think it is probably un-erased memory from many different past lives.





Apartment A, 348 West 22nd Street, New York, NY 10011, USA

2011-2014

Polyester fabric, stainless steel tubes

271.65 x 169.29 x 96.49 inches / 690 x 430 x 245 cm

© Do Ho Suh

LH: I once read that individuals with impaired facial perception do not dream of faces.⁷ Maybe it's possible that individuals with heightened spatial perception dream only of space, or create new spaces within their dreams. Yet, what you're saying is that maybe the spaces we create come from our past lives and our past experiences.

DHS: I think the mechanism of dreaming is very interesting. I'm not in a position to completely understand how it works, but what I find fascinating is that I remember this space within the dream over and over again. This space exists in me, and in a way, that makes it more real.

LH: Have you ever built it?

DHS: I've made some sketches about it, but I think in a way the work I'm doing now might be a quest to find that space that I've been dreaming of. I don't know whether I will find it. I think the conceptual gesture of working with the spaces I live in is itself an accumulation of the fragments that make up the space that appears in my dream.

LH: What I hear you saying is that you cannot create that space because you have not found it yet, and your whole conceptual method is: existing within these spaces first, developing memories, and then transposing those spaces. Rather than saying, 'I dreamt of this space and I want to construct it', which is very much more of an architectural practice!

DHS: There is probably a long history and tradition if you're an architect that becomes a limitation.

LH: To draw a conceptual link here, you are adaptively reusing your memories rather than developing a new construction of your dreams. And that is *The Architect's Dream*⁸: this perfect, complete world built of tradition that was dreamt and then created.

DHS: Right, and I don't have that, so I can do whatever I want to do! Art and architecture have their own limitations. I was traveling in Tokyo, and I saw the Frank Gehry and Norman Foster exhibition. From Tokyo, I went to Los Angeles, and I saw the other Frank Gehry exhibition at LACMA. The Tokyo show of Frank Gehry had a lot of models, but it was more focused on the technology that he created to design his buildings. The LACMA show was more traditional. I was thinking that I would like to have an exhibition like that. I really like architecture exhibitions. It was perfect for me to see how the models were made, and I would love to have an exhibition of just models and drawings.

LH: Your recent show at MOCA Cleveland included a lot of your sketches, the paper you used for imprinting, as

well as video. The idea of documenting and displaying your process seems particularly interesting for your work because the final form, as well as the process, makes up the total memory that is on display.

DHS: The process is becoming more and more important to me. The process has always been there, but I just didn't want to share it, or I just didn't think that it was something that people might be interested in.

LH: But now that you've found that sketch, you know that it's probably really important.

DHS: I think you're absolutely right, because the chain of thoughts, the threads in my old sketchbook, have always been there. I'm still making manageable pieces, even though the scale is large. There are pieces that are completely impossible to make in real life due to the scale, so I've been thinking of making models and drawings and bringing all of those things together to have an exhibition like those of architects.

LH: Something that is important in making models is how to get the viewer to really experience the space when it's very small, or when it's just a model, and the materials are not exactly what you imagine them to be. The model becomes a completely new and unique challenge, rather than being able to make the space the way that it really should be at a 1:1 scale.

DHS: I think that's a unique kind of challenge. For me, people have been experiencing my installation versions of the spaces, so I think people could make a connection from my model to the other full-scale versions. It's kind of a retrofit too. I just recently opened an exhibition at the Contemporary Arts Center in Cincinnati, and for that show, I made a few models, very intricate models, of the piece that was being made but then destroyed. Not many people were able to see it and experience it as a permanent piece. So, I made a model. It's not a study model to realize that project; it was more a replica of the actual piece that no longer existed.

LH: Talking about Modernism, Le Corbusier used to say that the model is the ideal form of the architecture. You can't touch it, and nothing happens to it. You are flipping that statement on its head and saying, 'well, I created the actual thing, but I destroyed it, and now I only have the model to show you.'

DHS: Right! So, I've been documenting the pieces through film. In Cincinnati, I showed a documentary of the making of the piece with a model and that's probably the closest experience one could have of the work without actually being there. It's a challenge for me when my work is really site specific. I think that my work, as well

as that of many architects, deal with three dimensional space, yet everything is becoming virtual.

LH: Do you know Oculus Rift? You put these goggles on and in a couple of seconds you can be anywhere, including home. I was wondering too what you thought about that because you spend enormous time doing these amazing, almost historic processes, and there are people on the other end of the spectrum that are using technology to try to replicate a similar experience. I wonder if you see the potential for that kind of thing in your work, or if integrating these kinds of technology is something that you'd like to stay away from?

DHS: I'm actually looking into it. Those technologies have been evolving so rapidly. I remember when I was at RISD we got a tour at some kind of media lab at Brown University. They were experimenting with virtual reality and it was so primitive. Now, we have 3D filming as well as virtual reality. Before 3D filming had the chance to pick up, virtual reality has really taken off. In my work, I would pass by the 3D filming and just go directly into virtual reality. It is really affordable now and I think it is perfect for documenting space. However, I still think that it cannot replace the physical experience. I have a collaborator who has been helping me to document my work and almost make video art so we've been talking about it.

LH: Which is really interesting as an architectural practice to create space without actually having to make space.

Being in Providence, I'm wondering if there are certain spaces at RISD that you found to be particularly inspirational?

DHS: Providence is a really beautiful place. I went back maybe 5 or 6 years ago, and I scanned the whole building I used to live in on Benefit Street. The landlord is actually an architect from RISD Architecture, practicing in Providence. He knew my brother, who also went to RISD, and he helped me access the building to do the documentation. There's a hidden staircase that goes up to the top of the building. I don't know how they did it. They just probably chopped the space into 6 or 7 units but originally it was meant for one very rich family. There are two different staircases; probably one was for the family, and the other was for the servants, but they closed it off and that staircase was behind the refrigerator in my flat.

LH: Did you know it was there?

DHS: I had no idea. I knew there was a space, but I had no access to it.

LH: The architecture in Providence has such amazing history, for reasons you've mentioned; it was a colonial

town, lots of really wealthy families. Some of the most amazing structures have been converted into the craziest units.

DHS: There are a lot of details, half buried in the plaster. It's fascinating when you're measuring those spaces. It was a total coincidence, but the building I used to live in was also where my brother used to live when he was at RISD before me. When I first moved to the US, I lived in one of the school dormitories, but it was too small. So, I was looking for an apartment, and someone called me to show it, and it happened to be my brother's building.

LH: Talk about building Karma?

DHS: I think there is something that is not just superstition. I really like Providence because it is associated with good memories. I really worked hard, learned so much, made good friends. You know, you see RISD graduates everywhere, and we still keep in touch.

LH: It's really nice to hear about your experience, as I am about to leave RISD and Providence.

DHS: Did you drink the water from that fountain on Benefit Street, the one outside of the court building?

LH: I have not, but maybe I should?

DHS: If you drink the water from that fountain, you will never leave Providence.

And maybe Do Ho Suh never has, as he continues to take 388 Benefit Street with him wherever he goes.

ENDNOTES:

1 <http://www.pbs.org/art21/artists/do-ho-suh>, accessed February 03, 2016

2 https://www.youtube.com/watch?v=xYEF_GXilu8, accessed February 01, 2016

3 Do Ho Suh Biography from the Lehmann Maupin Gallery website, <http://www.lehmannmaupin.com/artists/do-ho-suh>, accessed April 05, 2016

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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, Göpinger 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 Gagosian 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 Gagosian Gallery.

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COMING HOME

Image Credits_ All images courtesy of the artist, Do Ho Suh. Figure 01_348 West 22nd 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 22nd 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 22nd 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 22nd 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 22nd 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.