

ART IN CONTEXT

Int

Interventions

AR

Adaptive Reuse

Vol. 07

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Interventions | Adaptive Reuse

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DESIGN, SUBJECTIVITY, AND CULTURE

NOTES ON PRODUCTIONS

by CLAY ODOM

Given contemporary contexts of instability, growth, and change, are design practices becoming more ephemeral and transient in their engagement with questions of inhabitation and intervention? Contemporary Architecture, which focuses primarily on the project of constructing new buildings, is growing slower as land-use and building costs escalate due to the urban(izing) conditions that emerge from globalization. Michael K. Jensen argues in his book *Mapping the Global Architect of Alterity* that: "though globalization is defined in many ways, none of its definitions capture the magnitude of its influence on modern society more than its definition as de-territorialization, where cultural spaces are developing with no tangible connection to physical geography."¹ This type of distribution and 'deterritorialization' that emerges from globalization and urbanization produces an effect in which interventions seem to be increasingly temporal, distributed and aligned with questions of interiority and adaptation. Andrea Branzi described this transformation, writing that "the quality of an urban place is no longer therefore formed by the effectiveness of its architectural setting, but rather by the sophistication of its various interior designs... It is a city of interior spaces, immaterial experiences,

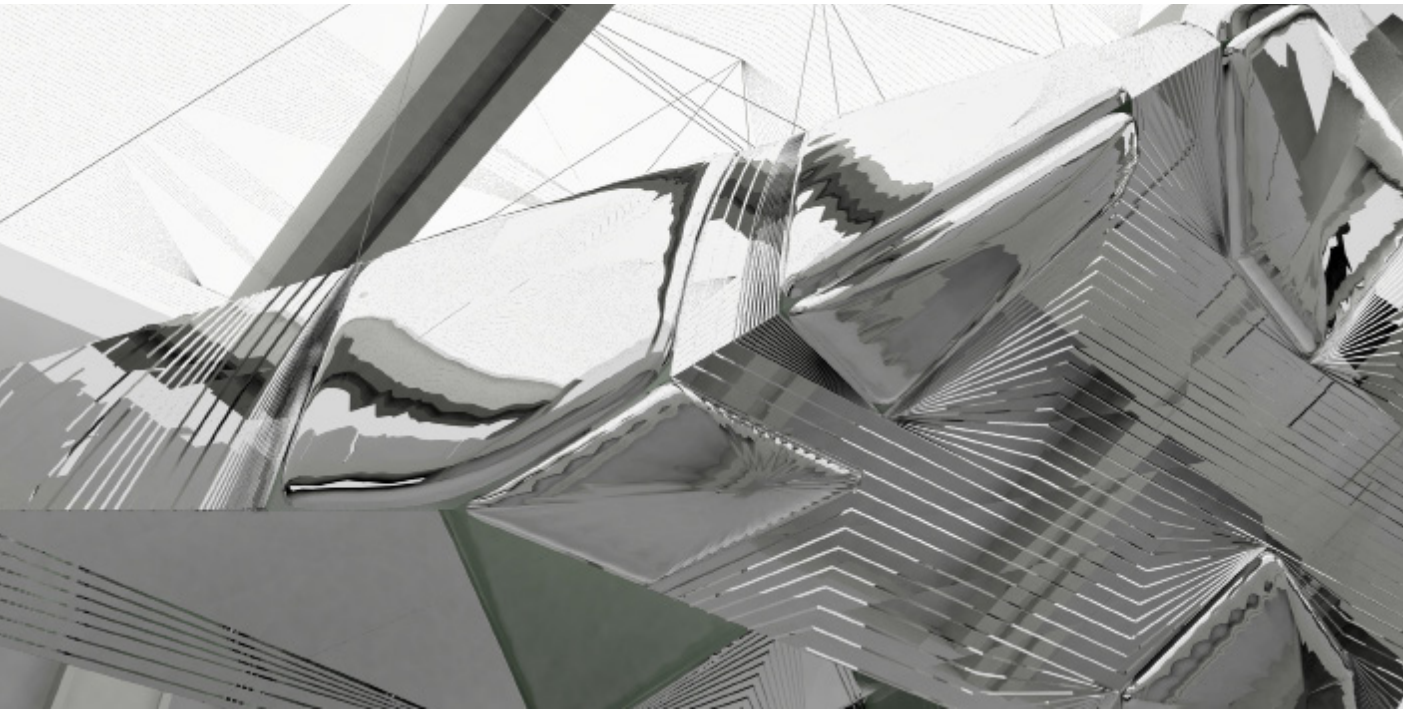
and pulverous systems of micro-projects."² As a result, interventions into existing conditions become more prevalent and important; however, they also become more ephemeral and transient. This temporal shift is the effective "deterritorialization" to which Jensen referred. However, this shift could be seen as generating new, optimistic territories from which one can consider spatial-practices relative to questions of reuse, adaptation, and intervention. Here, we may begin to see the development and expansion of global, de-territorialized processes into the built environment through local, territorial projections.³ In this context, the way that contemporary spatial practices generate, disseminate, and transfer projects within this temporal field becomes increasingly more important. Ultimately, these considerations lead one to explore and expand understandings relative to the processes, objects, spaces, and experiences that contemporary practices generate, or produce. It is this notion of productions that is the core of this essay.

01

When the word "production" is used, one's imagination moves almost immediately to fields of art, film, or theater. These fields are important within this context



Installation 'Tesseract 4.0' at Salvage Vanguard Theater, Austin, Texas.



for two primary reasons: their speed relative to forms of interior design and architecture and their focus on experience and effects. The types of work that these fields generate are focused on producing new conditions that might best be described as temporal, atmospheric, or ephemeral. However, many critics might pejoratively characterize these types of work with terms such as 'superficial', 'fake,' and 'scenographic'. However, as Gernot Bohme stated in his seminal work, "Atmosphere can only become a concept...accounting for the particular intermediary status of atmospheres between subject and object."⁴ This intermediary status can be described as the territory in which the effects, the material, the experience, and the contextual conditions are complexly entangled. These entanglements are primarily associated with interior space and its fields of interior design, interior architecture, and art, which consider the implications of form and surface as generators of spatial, contextual, and experiential effects. Installation work is particularly relevant for its relationship to the generation of effects and its engagement with context. A simple example of atmospheric, subjective intervention is found in a current exhibit at the Cooper Hewitt National Design Museum.⁵ People visiting the exhibit, titled 'Immersion Room,' can interactively view the museum's large collection of wall coverings by selecting different digitized versions with accompanying audio descriptions. However, viewers are also immersed in the range of patterns, colors, and textures that they "...[see] projected on the walls from floor to ceiling—for a vibrant,

impactful, immersive experience."⁶ This experience engulfs the entirety of the historic space and remakes it with each new viewer.

Today, "the goal of architectural practice is still highly predictable, especially in the way that representations remain focused on the production of buildings, and in the way that they remain static and lack the immersive qualities of phenomenal space."⁷ However, this condition has changed for practices engaged in questions of production. In an interview with Charlie Rose in which he described Milstein Hall at Cornell University, Rem Koolhaas stated, "performance is not function. What role does the building play, and what kinds of scenes does it trigger? ... What does it create? What does it sponsor? And what does it stimulate?"⁸ The notion of questioning what design 'triggers', 'creates', 'sponsors', and 'stimulates' is now essential to understanding productions as the focus of both design processes, the results that are generated by these processes, and the way that work is distributed in a global context. Although Koolhaas referred to a specific architectural project in his interview, the general understanding that he elucidated does give a glimpse into issues -namely ephemerality and effects such as those described in 'Immersion Room.' These issues have emerged from a trend toward the development of complex form and surface in consort with investigations into systematized design processes.

In addition to the complex entanglements of form, material, and effects, works associated with productions engage questions regarding authenticity that

differ from traditional notions of authenticity in art, as well as questions regarding the dissemination of work. Here, they are more aligned with aspects of popular culture such as film or music, in which one could assert that authenticity is produced as an effect of experience by individuals. The concerns surrounding questions of 'productions' are also evidenced by engagement with concepts of repetition and seriality as aspects of strategic design processes and the tactical realization of work in particular locations.

Within production-oriented practices and their referents, space and atmospheres are driven by collaborations between form and surface that reflect and transmit light. At the same time, these collaborations also create moments and passages for people to move through or experientially pause within. A dialectical attitude toward the relationship(s) between the producer and produced, between the objective and subjective, and between contexts and interventions may be useful in the development of serial diagrams of potentiality. However, contemporary approaches seem to be on an interactive, oscillating continuum.

02

"...various software packages for building information modeling are quickly becoming global and almost inevitable industry standards...the potentials for these new tools go well beyond the mostly bureaucratic purposes to which they are presently confined."⁹

It is easy to see negative effects of the globalized serial transmission of projects in the built-environment. From local mom-and-pop shops that open second locations to the large multi-national roll-outs of corporations such as *Starbucks* or *McDonalds*, the idea that projects can be distributed is certainly applicable to us today.

"In these scenarios, rigor is used to generate precise known and measurable conditions and to project brand identity. These types of known conditions are key to typologies developed and aligned with global brands in fashion, food and other consumer-oriented businesses. They have traditionally been applied with disregard if not disdain for the production of difference. In his book *Pattern Recognition*, William Gibson laments this effect, 'My God, don't they know? This stuff is simulacra of simulacra of simulacra. A diluted tincture of Ralph Lauren, who had himself diluted the glory days of Brooks Brothers, who themselves had stepped on the product of Jermyn Street and Savile Row, flavoring their ready-to-wear with liberal lashings of polo kit and regimental stripes. But Tommy is surely the null point, the black hole.'¹⁰ Instead, a contemporary approach to ID/IA (Interior Design and Interior Architecture) becomes a mode of transmitting and projecting knowledge while also maximizing the potential for localized idiosyncrasy and emergent effects."¹¹

In addition, the role of repeatability has been notable since the Industrial Revolution, and the implications of industrial repetition for art and aesthetic productions are almost always associated with 'The Work of Art in the Age of Mechanical Reproduction.'¹² However, evidence of the role of serial reproductions dates much farther back. This idea is even the subject of the current exhibition 'Serial Classic' at the Prada Foundation in Milan, the online catalog of which states, "We tend to associate the idea of classical to that of uniqueness, but in no other period of western art history the creation of copies from great masterpieces of the past has been as important as in late Republican Rome and throughout the Imperial age."¹³

One key aspect of contemporary production-oriented work is that it is repetitive, but not identical. Production practices, understood across a range of contextual scenarios through processes of design and material intervention, are developing "a typology of design process rather than a typology of form... the redefinition of typology from formal classification to generative device."¹⁴ This typology is described as serialized, as a set of instances that are similar nonetheless. Better still, the similarities are not the same project, but rather resultant productions that emerge from the same process. Additionally, these similarities are locally differentiated by their response to contextual conditions. The contextual conditions are given by the varying 'sites' of the work, which range from gallery spaces to abandoned warehouses, while the overall strategies are developed external to these local constraints. Finally, they are consistently re-worked as iterative developments between instantiations. As productive enterprises, works by designers and artists such as Olafur Eliasson, Anish Kapoor, Christo, and Tomas Saraceno tend to optimistically embrace the potentiality of contemporary forms of distribution. Although these forms of distribution are somewhat driven by the commodification of experiences, they are more focused on generating serialized yet differentiated (re: parametric) interventions as ongoing actions.

03

Traditionally, art has been understood to consist of single objects, such as paintings or sculptures, that were physically transmitted from artist to museum to museum or from artist to collector to collector and so on. Today, however, objects can be translocated through code transfers, resulting in local instantiations in which differences are produced based on engagement with context. Today, codes are transferred at the speed of light using the Internet and may consist of computer programs or other forms of instruction for making. In the last 10-15 years, much of contemporary design practice has moved through a preoccupation with parametricism as a project-specific logic focused primarily on material

'Intricacy.'¹⁵ Today, we see practices that leverage these more localized, project-specific engagements to move to larger understandings of parametricism.¹⁶ The spatial, perceptual, and qualitative effects that have designed conditions produce both objects and effects. Even if these productions are fundamentally temporal and ephemeral, these realities are of equal (if not greater) importance to their poetic or philosophical meanings, which one might argue are cultural effects that they produce as well.

Examples of parametricism can be found in works generated by the installation art practices mentioned earlier. Here, we see works such as Tomas Saraceno's 'On Space Time Foam,' installed in Milan's repurposed Hangar Bicocca, that exhibit properties aligned with one-off site-specific installations. These works are also instantiations of installation systems that emerge and reconfigure across a range of sites and times. In her review of Saraceno's work, Allison Furuto touches on this aspect of transmission. "On Space Time Foam" is part of the research that has involved Saraceno for years on the creation of airborne systems, such as platforms that can change shape and be transformed thanks to public interaction. In his works, the structural context, environmental forms, and innovative materials come together to create projects with a powerful ideal impetus that can break down all disciplinary barriers and focus on the language of space and social dynamics. "Cloudy City" and "Air-Port City" are works in progress, systems and works that, as a whole, constitute a complex reflection on the major themes of the present..."¹⁷

04

"Atmosphere is the common reality of the perceiver and the perceived."¹⁸

The notion of form as emerging through a set of contingent, contextual conditions is not new; it has been espoused throughout the history of architecture and interior design. However, during the first digital revolution, Gregg Lynn espoused it through notions of seriality and proto-parametricism. In 'Animate Form,' "form is therefore shaped by collaboration between the envelope and the active context in which it is situated."¹⁹ Later in the exhibition that he curated, entitled "Intricacy," Lynn further examines the question of context in terms of the distribution of methods and conceptual frameworks across a range of disciplines. "Intricacy aspires to disassociate a number of common formal and structural techniques from the milieu of any particular field."²⁰ Today, we see this intricacy manifest in form and atmosphere. However, it is also evident in the way that work is globally disseminated and in its ability to produce cultural effects. The production of cultural space emerges from interventions into existing conditions. The generation of individual, subjective experience becomes an ever-changing yet objective potential that may be

produced through contemporary practices. Culture can be understood here simply as an inherently emergent condition of shared perceptions that results from interactions between people over time.

How does the notion of culture -Bohme's 'common reality'- as a shared set of perceptions, understandings, or values apply relative to notions of subjectivity? As with any anamorphic projection system, the understanding of the whole does not come into focus immediately or simply. Instead, individuals are required and even provoked to move through the system in order to discover moments in which things—figures, in the case of graphic anamorphosis—come into focus most clearly. Here, we can see the production of culture in a similar way. Individual subjective experiences are only shared ex-post-facto, and then they are developed into shared experiences. This mode of formation, which emerges from certain types of ID/IA projects over time as both a subjective and collective whole, is the way that the production of culture may be generated.

In inherently atmospheric works such as Olafur Eliasson's 'Feelings are Facts' or Antony Gormley's 'Blind Light,' the cultural, collective body is literally displaced within atmospheric effects of light, color, and fog. The effect is simultaneously visceral, visual, and completely subjective. The experience is manifest through means that take away one's ability to visually apprehend others; however, these means simultaneously disembodiment the subject, making one's self-awareness also more visceral than visual. "Rather than heightening awareness of our perceiving body and its physical boundaries, these dark installations suggest our dissolution; they seem to dislodge...-albeit temporarily- by plunging us into darkness, saturated colour, or refracting our image into an infinity of mirror reflections...the possibility of locating ourselves in relation to the space is diminished, because the space is obscured...or in some way intangible."²¹

05

In his seminal work, "Realist Magic," Timothy Morton argues for the fundamental aesthetic condition of objects. He states, "One of the many intriguing things about graffiti is that it straddles decorating and causing or affecting." He follows this by asking, "How can one aesthetic effect be more real than another?"²² Following Morton's lead, we can interrogate the role of materiality and surface as the conditions necessary for productions to occur. The definition of productions can then extend to encapsulate notions of form and surface, as well as the generation of effects. In addition, this definition also implicates issues that surround making, fabrication, and design processes themselves.

The particular type of project that is generated by means of this type of interventionist modality exhibits fluid, temporary, and fundamentally ephemeral qualities. Works such as Tomas Saraceno's 'On Space Time

Foam' offer insights of the particularities of existing conditions. However, these works also develop design systems and approaches that allow for work to be disseminated and re-installed in order to generate particularity to both location and connection. Questions of authenticity now emerge from subjective and interactive experiences within these temporal interventions. Furthermore, the totality of the work is now distributed and remade through experiences that are shared between geographic sites and across a-synchronous instances through social media.

The contextual engagement of works, such as those in the installation genre, continually remakes contextual conditions. The specificity of the interventions is important to this work, but it is neither the locus for its concept nor the end point for its distribution. In general, contemporary design and art practices engaged in installations either test grounds for ideas or instantiate iterations of projects. However, interventions as active, insurgent conditions are one way that we can begin to understand the radical potential underlying the current work of interior designers, artists, and architects who develop work through installation. Context, and by

extension, preservation and adaptive reuse, is at the core of the questions suggested by these works. If works are now considered part of a process that is only tested at the local level, then how might one now understand the role of context, not as instigator of work, but as part of a larger, contingent system in which works are developed iteratively? Through logics of shared information, the logics of the work are further disseminated as the work influences other designers and theorists to test and expand concepts through new, localized projects.

Projects associated most closely with productions are those with qualities of form, materiality, effects, and experience. These projects simultaneously engage and remake existing conditions and remake the process of design. The work is primarily defined by its ability to directly interact with local criteria, such as existing building context and spatial conditioning, and by its ability to globally transmit the modes of production and codes of design. These concepts and practices are inherently contemporary and hold vast potentials for consideration by Interior Designers and Interior Architects interested in the ability of design processes.

ENDNOTES:

1 Michael K. Jensen, *Mapping the Global Architect of Alterity* (New York: Routledge, 2014), 2.

2 Andrea Branzi, "The Visceral Revolution," *Domus* 897 (Nov 2006): 43.

3 Clay Odom, "Mobile Processes Transient Productions: Nomadic Spatial Practices", (these concepts were originally laid out relative to questions of contemporary transience in a paper presented at the IFW Nomadic Interiors, Politecnico di Milano, May 2015).

4 Gernot Bohme, "Atmosphere as the Fundamental Concept of a New Aesthetics," *Thesis* 11 36 (1993): 115.

5 The Cooper-Hewitt National Design Museum is housed in a re-purposed residence, formerly the Carnegie Mansion, New York City.

6 Cooper Hewitt National Design Museum, *Immersion Room*. <http://www.cooperhewitt.org/events/current-exhibitions/immersion-room/>.

7 Nic Clear, "Drawing Time," *Architectural Design* 83 Issue 3 (2013): 74.

8 Rem Koolhaas, interview with Charlie Rose, October 19, 2011, <http://www.archdaily.com/182642/rem-koolhaas-on-charlie-rose/>.

9 Mario Carpo, *The Alphabet and The Algorithm* (Cambridge: The MIT Press, 2011), 124.

10 William Gibson, *Pattern Recognition* (New York: Berkley Books, 2003), 17-18.

11 Odom, "Mobile Processes Transient Productions."

12 Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction* (London: Penguin, 2008). Benjamin's work is referenced broadly here in regard to concepts of transmitting work through technologies.

13 *Serial Classic*, Prada Foundation Milan, curated by Salvatore Settis and Anna Anguissola, (9 May – 24 August 2015), <http://www.fondazioneprada.org/exhibition/serial-classic/?lang=en>.

14 Roland Snooks, "Observations on the Algorithmic Emergence of Character," in *Models: 306090 Books*, Vol 11. Ed Emily Abruzzo, Eric Ellingsen, and Jonathan D. Solomon, (New York, 306090 Inc., 2007), 96. (Snooks develops this statement in reference to the work of Jesse Reiser and Nanako Umemoto)

15 Gregg Lynn, "Intricacy," in *Intricacy: Exhibition catalog* (Philadelphia: University of Pennsylvania / Institute of Contemporary Art, 2003). Intricacy as espoused by Gregg Lynn for example in this essay and exhibition.

16 Patrik Schumacher, "Parametricism as Style," <http://www.patrikschumacher.com/Texts/Parametricism%20as%20Style.htm>. Parametricism has been espoused as a 'style' by Patrik Schumacher for example.

17 Allison Furuto, "On Space Time Foam' Exhibition / Studio Tomas Saraceno," *ArchDaily* (November, 2012). <http://www.archdaily.com/292447/on-space-time-foam-exhibition-studio-tomas-saraceno>

18 Bohme, "Atmosphere", 122.

19 Gregg Lynn, *Animate Form* (New York: Princeton Architectural Press, 1999), 10.

20 Lynn, "Intricacy," *Intricacy: Exhibition catalog*. (Philadelphia: University of Pennsylvania / Institute of Contemporary Art, 2003).

21 Claire Bishop, *Installation Art: A Critical History* (London: Tate Publishing, 2005, 2008), 82.

22 Timothy Morton, *Realist Magic: Objects, Ontology, Causality* (Ann Arbor : Open Humanities Press, an imprint of MPublishing - University of Michigan Library, 2013), 40-41.

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 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.