

ART IN CONTEXT

Int

Interventions

AR

Adaptive Reuse

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Interventions | Adaptive Reuse

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FIGURAL IDENTITY IN ADAPTIVE REUSE

PRESERVED, NEW, AND HYBRID

by MARIE S. A. SORENSEN

Experimental Ambitions and Legacy – Architecture as Art in the Modern Period

Why is it useful to explore the apparently semantic discussion of art and its categorical difference from architecture? Architecture's aspirations to achieve 'artistic' merit are endemic to the discipline – appearing in recorded history as early as Vitruvius' first century BCE platform of 'firmitas,' 'utilitas,' and 'venustas' (strength, utility, and beauty). However, the 'beauty' of early architecture was a classical and symmetrical undertaking, and a majority of the work of architects during and since Vitruvius' time fell within a mode of 'fabric' buildings, structures with height, bulk, proportions, and detailing based in the existing construction and stylistic traditions of a given city, town, or rural region.

Departing from the 'fabric' building tradition, formal inventiveness in architecture flourished at the turn of the twentieth century in the horizontal and vertical expansiveness, volumetric drama, and sculptural freedom of residences for professors by Bernard Maybeck in the Berkeley Hills of California and in Frank Lloyd Wright's Prairie School compositions for Chicago's elite. On the eve of the First World War, Henry van de Velde and Bruno Taut celebrated the excitement of the new spatial possibilities engendered by steel, reinforced concrete, and glass in temporary exposition buildings for the Werkbund Exhibition in Cologne. While regular in their symmetry, these buildings and Erich Mendelsohn's post-war Einstein Tower near Berlin are highly stylized, geometric formal departures from the metered vocabulary of the earlier regional and classical traditions. But in the post-

World War II building boom, the 'fabric' building returned, now taller. Chicago's first skyscrapers, quickly adopted in New York City and other dense cities, set the trend for the regular shape of urban buildings from the turn of the twentieth century.

In the past forty years, only the most virtuosic architects who created advertising value through formal distinctiveness – employing visually memorable silhouettes; dramatic use of sculptural relief and cladding color and texture; strongly contoured horizontals, verticals, and curves; and/or shapes with form references easily understood by reference to familiar objects (such as 'the washboard,' as the Boston Fed is known)¹ – managed to break the developers' pro-forma of maximum leasable space and achieve divergent artistic form in urban settings: Jorn Utzon with the Sydney Opera House (1973); Philip Johnson and John Burgee at Pennzoil Place in Houston (1975); Hugh Stubbins with the Boston Federal Reserve Bank (1977); Dominique Perrault at the National Library of France (1995); Frank Gehry with the Guggenheim Museum Bilbao (1997); OMA with the Beijing CCTV Headquarters (2012); and others – but few.

Building or Complex as *Object Trouvé* – 'Found Object'

Architects and artists seeking large-scale formal experimentation outside of this commercial setting looked to factory complexes as territory. Writing reflectively in 1990 on the prior two decades of industrial decline and prospectively on the continuing economic need to revitalize districts left vacant with offshoring, theorist Kevin Lynch envisioned vacant urban factories as places

¹An informal exterior composition in red, turquoise and white as a 'topographical artwork', 50 Moganshan Road, Shanghai.

of unbounded possibility.² The low economic value of these purpose-built structures and complexes at city edges made them ideal sites for low-risk experimentation within their large volumes. Upon their surfaces, and through additions, the architects or artists worked with the existing structure as a large-scale *object trouvé*. This term describes an artist incorporating a 'found' object with culturally-specific meaning into a new context wherein its meaning is transformed by the perception of the artist's work of art. Marcel Duchamp's *Fountain* (1917) – the display of a urinal as art – is the iconic example, though the descriptive term *object trouvé* came into use in 1937. Artists 'find' buildings designed for manufacturing, science, engineering, offices, and housing in districts that have been eclipsed by new developments fulfilling related needs. Upon securing access – through cooperative and/or governmentally-financed means, through direct arrangement with the owner, or, in unfortunate cases, illegally – artist occupants respond to the megalithic form with three overarching purposes: (1) to shelter themselves and their art-making; (2) to create at an unprecedented scale in terms of 'numerosity' or sheer size; and (3) to alter our understanding of the building's signification as a shelter. Developers and owners often encourage and facilitate artist occupancy and alteration of vacant industrial buildings and complexes, as their creative culture has been shown to precipitate district regeneration in cities around the world, including New York, Boston, San Francisco, Basel, and Copenhagen.

We look here at two spatial expressions of adaptive reuse within the *object trouvé* typology – *the complex as topographical artwork* and *the building as hybrid figure* – to describe those qualities that make them 'art.' Illustrating *the complex as topographical artwork* are two projects that create a morphological play between the existing complex and the new forms or surface treatments: Richard Meier's Westbeth Arts live-work housing in New York City and the informally-developed arts complex 50 Moganshan Road (M50) in Shanghai. Describing *the building as hybrid figure* are two projects separated by over nearly fifty years in time: a pair of Paris townhouses in Les Halles altered by artist Gordon Matta-Clark for the 1975 Biennale (now demolished) and Herzog & de Meuron's Elbphilharmonie in Hamburg. These are discreet singular structures changed by a significant addition or subtraction of form. Derelict or otherwise underutilized buildings have long been locations of expansive creativity for artists – and in fact, the four examples given are programs for artists and the arts.

Art's Critique of Architecture and the Built Environment

In the 1970s, art reacted to architecture, and the ensuing experiments in turn influenced architects. Sculptors

Donald Judd, Robert Smithson, Richard Long, Gordon Matta-Clark, and others carried art practice into the built environment. Robert Rauschenberg criticized the archetypal sterile white gallery by breaking the edge of the frame in mixed-media collages he called 'combines.' Smithson created *Spiral Jetty*, a large rock formation in the landscape; Richard Long documented long lines walked across desert territory and allowed only recordings of the ephemeral actions to be curated; and Donald Judd made geometric vertical and horizontal forms with deep voids breaking masses. The architecture world almost claims Judd – and he confirmed the presumed affinity with his purchase of a former army base in Marfa, Texas as *object trouvé*. These experiments, briefly mentioned here, have detailed histories beyond the scope of this analysis and impacted art in additional ways.

As Smithson and Long drew the art world's attention to the environment, historians JB Jackson and Dolores Hayden contemporaneously penned critiques of the new look of the American landscape: the sprawling cities, redeveloped downtowns, proliferating highway interchanges, and increasingly abandoned factories. Landscape photographers Robert Adams and Lewis Baltz – members of a group of large-format photographers referred to as *New Topographics* – photographed the dystopia of residential and industrial sprawl. In their images, clusters of dwellings read as topographical aberrations on scraped sites.

Complex as Topographical Artwork

This 'topographic' trend in art surely influenced architects such as Richard Meier, also based in New York City, a major center of the 1970s art world. Today, we know Meier as an architect of major commercial works of new construction – luxury apartment buildings, academic centers, and government offices with clean lines and bold white humanistically-scaled facades. But Meier's first large commission, completed in 1970s, was a renovation project for the J.D. Kaplan Fund and the National Council on the Arts: Westbeth Arts. This 384-unit complex in New York City's Greenwich Village was the first publicly-funded live-work housing project in the United States. The existing buildings, Bell Telephone Laboratories' late nineteenth and early twentieth-century office and research and development complex, were an agglomeration of robust brick structures assembled to utilitarian ends. The multiple structures on the large block had diverse footprints and heights, though several strong rectilinear axes brought drama and coherence to the assemblage.

Subtracting two existing timber-framed structures, selectively painting facades, and adding geometric elements like fire escapes, concrete park benches, and a fountain, Meier developed a new language of form to be read at an urban scale simultaneously with the existing historic volumes. The resulting Escher-esque composi-



tion of white on brick showcased new geometrically-defined gathering spaces while allowing the formal identity of the existing office and lab building complex to remain visually whole.

Today, the website of the architect, to whom Ada Louise Huxtable referred in 1969 as "...one of the city's more conspicuously talented and stylish younger architects,"³ lands on a sizable life sciences research building at Cornell University, clad in white. Headlines move along the website with the text of Meier's 1984 Pritzker Prize acceptance speech:

"White is the most wonderful color because within it you can see all the colors of the rainbow. The whiteness of white is never just white; it is almost always transformed by light and that which is changing; the sky, the clouds, the sun and the moon."⁴

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.

Meier's use of white paint to alter the urban presence of the former Bell Labs complex is elemental to its resonance as a large-scale work of art. It brings the former office and test facility buildings into the modern spatial idiom of solid and void by amplifying the presence of certain facades. This use of white on such a large scale is the earliest expression of Meier's later oeuvre.

Westbeth's Executive Director, Steven Neil, understands the importance of the white paint to the historic significance of the modern period of this complex and the work of Meier. He is currently supervising the restoration of the complex as part of a \$7 million renovation project that includes deferred maintenance left off the project in 1970, like fixing roofs and other envelope issues. The New York City Landmarks Preservation Commission, which designated the complex in 2011, men-

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.

tions Meier's alteration work but attributes Westbeth's contemporary significance primarily to the building's social history as a community of significant artists.⁵ As early work by Meier and other members of the New York Five – an avant-garde group of architects featured in a 1969 exposition at the Museum of Modern Art – increasingly requires substantial renovation, preservation tides will surely shift. Docomomo, the international preservation organization for modern movement heritage, and *Metropolis Magazine*⁶ are at the head of this trend, building the case for the significance of noteworthy works of architecture built since 1970.

As at Westbeth, exterior paint is the primary element of change in the adaptive reuse of 50 Moganshan Road (M50), a studio, dwelling, and gallery complex developed in the late 1990s in a multi-structure 1930s-era former textile mill complex owned by Shangtex, the state textile company, in the Putuo District of Shanghai, China. Over 100 artists' studios are located here and merge with the adjacent residential and industrial neighborhoods. The underutilized factory buildings in this area are quickly being converted to residential, office, and artist studios such as the nearby Creek Art Center. Located near the downtown of the Jing'an District, the area is a part of Shanghai's Suzhou Creek Renewal District and has been improved through public park amenities and infrastructure replacement over the last decade.

The M50 buildings are an assortment of tile-roofed one to four-story concrete, brick, and stucco structures with dark gray, white, and red brick weathered exteriors, alternately advancing and receding at irregular intervals. The varied topography of façades and roofs is connected on the ground plane by broken asphalt access drives from which furniture-scale water, sewage, and fire protection piping access points protrude and cluster, and large pipes occasionally pass overhead from building to building, making informal thresholds.

Within this discordant setting – reminiscent of the dystopic 1979 Russian film *Stalker* by Andrei Tarkovsky that initiated the 'landscape urbanism' trend, in which abandoned industrial landscapes are reclaimed as parks – the artists have built empathy with their surroundings by framing doorways, installing studio signs, and graphically altering entire sections of the exterior as informal site-specific artworks. One of these works, in red, white, and iridescent blue paint, colonizes a metal stairwell, a grouping of human-scale pipes, and the adjoining two building exterior walls.

Art enacted on the existing structures is an empathy-generating design mode, setting in play a new formal way of looking at the building forms and the experience of the space within. While the episodic alterations of M50's exteriors are small-scale topographic interventions, the interiors are claimed and altered in their entirety by the artists whose gear, workbenches, and framed works occupy the lower third to half of the

fifteen to thirty-foot high spaces. The upper two-thirds of the walls, the figurally-expressive rectangular columns with four-sided trapezoid-faced capitals, and the flat and saw-tooth ceilings are a topographic artwork of whitewashed planes. Within one of these radiant white volumes stands a twenty-foot high plaster figure of Mao Tse-tung with sculptures of children prostrate at his feet. As at Westbeth, the *complex as topographical artwork* is created through the amplification of latent spatial geometries.

Building as Hybrid Figure

In the 1970s, art reacted to architecture not only at the scale of the complex, but also in disputing the culturally prescribed meanings of individual structures. Artist Gordon Matta-Clark is arguably the initiator of the *building as hybrid figure* mode of adaptive re-use within the *object trouvé* typology – in which existing buildings are dramatically transformed through the addition or subtraction of large-scale elements with distinct figural identities.

Splitting (1974) and *Conical Intersect* (1975), two of Gordon Matta-Clark's works of 'anarchitecture,' exemplify the alteration of a 'found' building whose signification as a sheltering structure is dramatically ruptured by a counter-posing figural gesture. Bruce Jenkins, biographer of Matta-Clark, chronicles the emotional impact of Matta-Clark's first building-scale works. He describes the New Jersey tract house that Matta-Clark split by making two vertical cuts one inch apart with power hand tools and by chiseling the foundation to cause its settlement to one side of the house. Matta-Clark had invited a group of friends to come see the work, but even right before the intended exhibit, Matta-Clark told interviewer Liza Bear, "there was a terrific suspense, not really knowing what would hold or shift." In the end, the cut building's two halves settled outwardly, creating a wedge of light that destabilized the solidity of the structure and carried the social commentary of that rupture with it.⁷

The geometric play of *Splitting* relies partly on an equivalency between the rectangular proportions of the original house and that of the two halves, which are proportionally identical to the house. *Conical Intersect* is a temporary work that Matta-Clark constructed in two Les Halles townhouses on the edge of the Pompidou Center construction site during the 1974 Paris Biennale. Matta-Clark's geometric dialogue with the existing structures similarly destabilizes their original meaning, in this case through the cutting away of a telescope-shaped form on the third, fourth, and fifth floors of the structure, its roughly 10-15-foot diameter opening, and several additional circular cuts beyond visible to passers-by below. The drama of *Conical Section* is clear in Marc Petitjean's photographs taken inside the structure during the construction of the artwork, in which the brick, timber, and

plaster of the floor and wall construction make a rough contour for the conical volume of intersecting circular cuts.

Equally dramatic is Herzog and De Meuron's alteration of Werner Kallmorgen's 1966 Kaispeicher A in Hamburg into a hybrid form with a brick base and soaring glass crown for the Elbphilharmonie symphony, hotel, and condominium complex (completion expected in 2017). As in *Splitting and Conical Intersect*, the historic form, the new form, and the compositional whole are uniquely identifiable. The distinctiveness of the historic form within the architects' hybrid composition stems from both its unique appearance and the geometric parity set up by the adaptation.

Kaispeicher A, rising 98 feet above a 25-foot high pier in the Elbe River, appears like a fortification, with three roughly 80-foot wide brick piers interspersed with the dark slots of vertical loading bays.⁸ Small, square, regularly-spaced openings evoke gun emplacements in a castle wall and have a similar aspect to the now classic postmodern façade of Michael Graves' 1980 Portland Building.

Above the brick base, trapezoidal in plan and used now for parking, a one-story high recess, perhaps fifteen feet in height, separates the brick volume from a soaring glass crown above that the architects refer to as a 'crystal.' This joint is the structure's main circulation node, the arrival point from the sweeping grand escalator and the entrance lobby to the two symphony halls. With the exception of the sky-reaching fore and aft portions of the 'crystal,' the heights of the brick volume and the glass volume are identical. The proportional balance strengthens the identity of the historic structure.

Herzog and de Meuron intended the glass addition to look like "...an immense crystal, whose appearance keeps changing as it captures and combines reflections from the sky, the water and the city..." and also "like a tent," bringing a vertical "accent" to the formerly planar pier.⁹ The operable apertures in the building's skin – precision-formed and coated slumped-glass panels of variable profile roughly eleven feet high and sixteen feet wide on standard floors¹⁰ – might be interpreted as a riff on the small regular openings of the warehouse façade, whose "abstract" beauty the architects admired.¹¹

The Elbphilharmonie's *hybrid figure* resonates as a compositional whole through proportional equivalency, the language of its apertures, and through the dramatic and abstract deployment of classical forms. In the glass crown, these forms resonate with the traditional language of the brick base: both the vaulted openings at lobby level and the arced forms of the 'crystal' play on the Gothic arch.

Experimental Ambitions – Formal Distinctiveness in Urban Settings

The successful and coherent transformation of com-

plexes and buildings into *topographical artworks* and *hybrid figures* argues for acceptance of the progressive approach outlined here, in which added elements have voice, historic works maintain material and formal integrity, and the resulting hybrid building or complex is itself a new work of art. These strategies are not simple or proscriptive, and any proposed development aspiring to artistic merit should be held to strict standards of review. But formal distinctiveness is a value we have neglected in the design of urban buildings, and we can and should use adaptive reuse as a vehicle of experimental ambitions.

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6 Paul Makovsky and Michael Gotkin. *The Postmodern Watchlist*. November 2014.

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8 "A Crystal in the Harbour – The Glass Façade of the Elbphilharmonie." *Detail*. 2010-5. 498-508.

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10 *Detail*. *A Crystal in the Harbour – The Glass Façade of the Elbphilharmonie*. 2010-5. 498-508.

11 Herzog & de Meuron, www.herzogdemeuron.com/index/projects/complete-works/226-250/230-elbphilharmonie-hamburg.html, accessed October 16, 2015.

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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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.