

INTERVENTION AS ACT

Int | AR

Interventions

Adaptive Reuse

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TACTICAL URBANISM WHERE IT MATTERS

SMALL SCALE INTERVENTIONS IN UNDERSERVED COMMUNITIES

by SALLY HARRISON

Tactical Urbanism and the Creative Class

In 2005 a collaborative of artists and designers paid for two hours at a parking meter and installed turf, chairs and a potted tree. Inspired by stealth interventions of artists like Banksy and the Situationists, the parking space installation by the San Francisco group Rebar posed a critique of cultural values embedded in the use of urban space.¹ The idea of natural and human elements invading a space designated for car storage, and visitors finding a pleasurable respite in a parking space, became iconic. Images went viral.

Two years later, this spatial détournement had become an international event: Park(ing) Day became an opportunity for young designers to express their creativity and assert the right to claim public space, if only for an afternoon. Rebar's instant global success is often cited as the beginning of the movement now called "tactical urbanism."² Employing small-scale, short term interventions to return vibrancy to city life and "seed structural environmental change," tactical urbanism tapped into the estrangement of the common citizen from having a role in shaping cities.³ Though various iterations have retained a seriousness of intent with a view to addressing critical, environmental and





social issues, the once subversive Park(ing) Day is now an annual staple of celebratory, “fun urban design.” As the leading edge of the tactical urbanist movement, Park(ing) Day has engendered a cascade of novel, engaging interventions made and enjoyed by members of the young creative class. Pop-up markets and beer gardens, chair-bombing, hand-made wayfinding tactics, downtown beaches and unsanctioned bike-lanes are hallmarks of casual-chic tactical urbanism in cities worldwide - a brand itself.

Begun as spontaneous, community-generated activism, tactical urbanism - with the tag line “lighter, quicker, cheaper,” or “LQC” in the parlance of the Project for Public Places - has been popularized in various media and exhibited in prestigious venues, guaranteeing mainstream acceptance.⁴ Almost as quickly, tactical urbanism has attracted city leaders and the development community seeking opportunities to promote gentrifying neighborhoods with an allure of hipness. Installations become nothing more than a marketing tool, stealthily reversing the grass roots ethos of the movement.⁵ A favorite of young urbanites is the much replicated pop-up-beer-garden-in-vacant-lot. Vaguely reminiscent of a suburban backyard barbecue with its picnic tables, kegs and Adirondack chairs, the beer garden tactic has been seized by the development

community to promote so-called “emerging” neighborhoods by creating a familiar, nonthreatening scene – a strategy for attracting young, white gentrifiers into poor strategically located neighborhoods where they might otherwise feel uncomfortable living, and for the unwitting neighbors a kind of pacification through lot clean-up.⁶ Sadly, these techniques have been remarkably successful.

Informality and Urban Space

Urban tactics have been around as long as there have been cities: the street vendor, the sidewalk lounge, the child at play, the graffiti artist, the squatter, the guerrilla gardener – all have taken their corner of the city and appropriated it for individual or collective use.⁷ Historically urban tactics have been open to all. Those without privilege survive through creative inventions, and have utilized the city opportunistically: finding unclaimed space, using available materials, bending the rules to accommodate needs unmet by the powerful entities that plan and organize their environment. Without self-celebration these urban tacticians operate in what de Certeau calls the drifts and ellipses of the urban order – by-passing or overwriting with lived experience the formal strategies of the top-down city.⁸

While tactical urbanism has deep roots in age-old informal practices of urban dwellers, its contemporary iteration can be traced to mid-century resistance against modernist planning and bureaucracy – articulated at length by Lefebvre, Rudofsky, Alexander, Jacobs, Team Ten and others. Van Eyck of Team Ten decried postwar redevelopment as “mile upon mile of organized nowhere, and nobody feeling he is ‘somebody living somewhere.’ No microbes left –yet each citizen a disinfecting pawn on a chessboard, but no chessmen -- hence no challenge, no duel no dialogue. ... Architects have left no cracks and crevices this time. They expelled all sense of place. Fearful as they are of the wrong occasion, the unpremeditated event, the spontaneous act...”⁹

The call to human-centered design provoked study of everyday spatial practices. These were undertaken in non-western contexts such as Rudofsky’s 1964-65 ground-breaking exhibition at MoMA and subsequent book, *Architecture Without Architects*, but also in the epicenter of corporate power, by William Whyte in his famous New York City plaza studies. Partly due to his accessible language and non-threatening tone, and partly to the rigor of his observational methods, Whyte’s contributions have helped to popularize an understanding of urban dynamics. His observations astutely (though often hilariously dated) point out simple truths about informal, spontaneous use of highly formal space: access to food, moveable seating and “triangulation.” It is not surprising that Whyte has become the godfather of the current tactical urbanism/placemaking movement.¹⁰

Though Whyte’s work is important, it is apolitical. He opens his film “The Social Life of Small Urban Spaces” with scenes of street life in Harlem (circa 1969), but it is a sentimental depiction of otherness, with “no challenge, no duel” that would address the larger inequities of urban space.

Tactical Urbanism for Whom? Stories from Two Sides of the Same River¹¹

Tactical urbanism and placemaking projects have chiefly concerned themselves with activating underutilized space in almost-healthy, well-served environments.¹² Indeed, prerequisite conditions are cited in the *Project for Public Spaces* website: “Once components like accessibility, safety, and overall comfort have been addressed, it may be the right moment to think about some LQC strategies.”¹³ That excess of caution certainly contradicts the movement’s stated desire to seed structural environmental change; it precludes those places that may most urgently need well-designed catalytic interventions – in underserved urban neighborhoods accessibility, safety and overall comfort are among the chief issues that undermine active social spaces that build community. Add to this high household poverty levels and inadequate public funding and the result

is that lighter, quicker and cheaper is most often the only option. In view of this, a discussion about a new iteration of tactical urbanism in places where it really matters is important and timely.

Despite being known for its recovery from post-industrial depopulation through the ascendancy of its creative class, Philadelphia has another narrative. Its twenty-six percent poverty rate exceeds that of the ten largest cities in the US, and directly across the river Camden, New Jersey is the poorest city in the country. Citizens of both Philadelphia and Camden suffer deep unemployment, a predominance of single-parent households with high numbers of children, low educational attainment and poor health. Consistently, residents report the isolating impact of drug culture and criminal activity and the erosive effects that the concentration of vacant lots have in their neighborhoods.¹⁴ These are not conditions in which small, temporary acts of design intervention can easily ignite significant change. Nevertheless design centered in a deep understanding of place provides a more hopeful perspective. Even – and especially – in these most profoundly underserved neighborhoods there are patterns of citizen action that are creative and pragmatic spatial responses both to need and to opportunity; here as in impoverished neighborhoods around the world, in Cathy Lang Ho’s words, “what we call tactical urbanism is simply a way of life.”¹⁵ Designers with a commitment to broader social impact might find ways to collaborate with communities who know their own landscape, and together develop urban tactics to tap veins of unrealized possibility.

How can a new version of tactical urbanism be employed to advance a social justice agenda and reclaim democratizing effects of the movement? How, outside the centers and contested gentrifying periphery, can small scale design-interventions address the multi-layered quality-of-life issues born of poverty and public underinvestment? What must be added to the “spontaneous” act of intervention to make sure that it knowingly engages larger spatial, socio-economic and temporal contexts? Who participates, and how do designers, who are mostly outsiders, operate?

Play, Tactics in the Interstices

On Lancaster Avenue, a struggling commercial corridor in West Philadelphia, play is a vehicle for social and physical health. Play Lancaster, led by the design collaborative Public Workshop, teaches youth within the local neighborhood skills in building and designing urban space. Eschewing the guerilla-designer as Robin Hood role, Public Workshop draws enthusiasts and skeptics alike into a collective ethos of placemaking. The group has an established collaborative history with the local CDC that has been at work on revitalization strategies for the Avenue, and Public Workshop

has demonstrated long term commitment to the neighborhood and evolution of the project by co-inhabiting a storefront near the play site.

The neighborhood-generated idea for Play Lancaster began with an empty lot that called out to be a playground. However, the 80' by 100' lot on the Avenue defied the security principles of natural surveillance: no surprise that it was soon revealed as a nighttime drug hangout. Undeterred, Public Workshop and its young crew first enclosed the deep back of the lot with a decorative fence and lockable gate, reducing the play area to a ten-foot band along the Avenue. Not exactly expelling the intermittent drug users, the enclosed off-street space was gradually colonized by youth activities, becoming a seasonal workshop for future community design-build projects.

The street-front play scape is owned by the neighborhood. Fun and informal, this strip merges with the public space of Lancaster Avenue. Public Workshop furnished it with a community chalk board, a platform with table for eating and relaxing, a "switchback play bench," a mini-fort and simple exercise equipment. Counter to the traditional design of playgrounds as unique bounded areas, the play space spills out on to the street for hopscotch and other pavement games. It operates in the spirit of Christopher Alexander's observation, "Play takes place in the interstices of adult

life. As they play children become full of their surroundings..."¹⁶ Indeed, the sidewalk is where city kids, instinctive tacticians, have always played - out in the carnival of street life, but also under the watchful eye of parents and neighbors.

Understanding the ecosystem of the neighborhood, Public Workshop saw the potential for this tactical intervention to both thrive and to have a critical impact at a larger scale. Despite the lot's reputation as a tough corner, it is directly adjacent to a popular deli, across the street are a daycare and after school center, and around the corner a charter school, all filled with kids who gravitate to the site.

The founder of Public Workshop says he wants to "rewire the community engagement process" by making it tangible, visible and animated by the creative energy of youth. While at work on Lancaster Avenue, the crew drew wide participation from diverse members of the community: some helped build, some set up chessboards, some gave advice. Some were part of the very drug culture whose space the project had appropriated, but as is common, many were related to participants and became invaluable as guardians of the site.¹⁷

Test Before You Invest: Reimagining the Public Realm in Camden

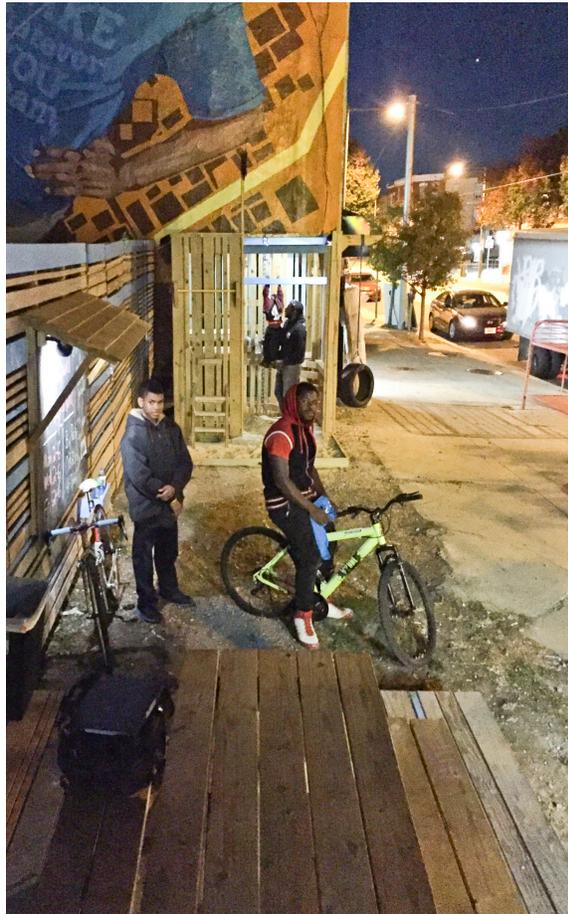
Nowhere are the challenges to the public realm as



evident as Camden, New Jersey, the poorest city in the country. Directly across the Delaware River from Philadelphia, Camden claims distinction as an active port city as well the home of an important university and hospital, but these assets cannot compensate for the depth of its poverty. The crisis of identity, of truly belonging neither to Philadelphia nor New Jersey, is painfully clear in its active recreational waterfront whose public spaces and amenities unapologetically turn their backs on the city. By contrast, in the experimental interventions within Roosevelt Plaza Park at the heart of Camden, democratic access to public space is the driver. The two-acre park replaced a demolished parking garage, but was only a wind-swept walk-through with few amenities that could build community and civic identity. Led by a public-private partnership and designed by landscape architects and planners Sikora Wells Appel and Group Melvin Design, the seasonal installation is ambitious and innovative in terms of design, program and research. Its tactics serve the placemaking principle of “test before you invest” famously used in the Times Square project, but now in a very different in context: Roosevelt Plaza Park is bordered by City Hall, a large methadone clinic, a Rutgers academic building and small scale commercial uses.¹⁸

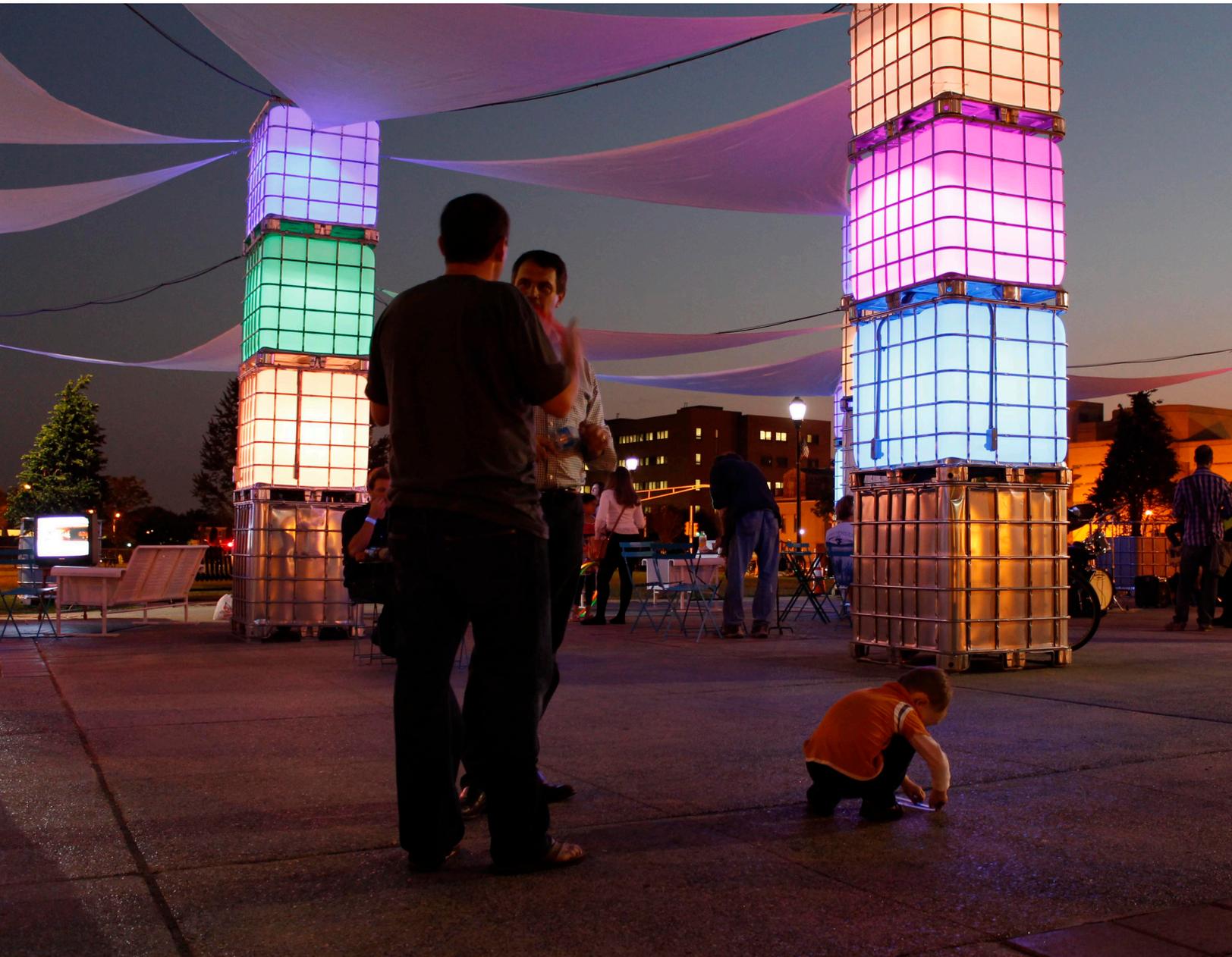
Over three years of iterative placemaking – designing, building, studying, revising– the designers have been able to experiment freely with low-cost high-impact interventions, and observe how they engage the public. Sourced from the nearby port, Intermediate Bulk Containers (IBCs) are stacked to form towers as the centerpiece of the plaza where jazz concerts and other public events are held. Off to the side is the Grove, a node with moveable tables and chairs and brightly colored umbrellas interspersed with plantings. It serves as the “social room” of the site where the exceptionally diverse population in the area comes to lunch and hangs out with friends – city workers, out-patients from the methadone clinic, Rutgers students, neighborhood children. Here the social-bonding agent is a simple upright piano where people from every walk of life love to perform. This small but compelling intervention creates what William Whyte has famously called “triangulation,” an urban event stimulating complete strangers to interact as if they know one another.¹⁹

The park is a work in progress. During the first year the IBC towers supported canopies, and the towers were lit from within to create a nighttime spectacle. Motion sensors changed the light color from cool to warm as people passed. In the second year the same cubes were reinstalled as vertical planters topped with rainwater-capturing saucers. These green towers and a rain curtain set the stage for a lively, interactive teaching demonstration about the water-based environmental problems facing Camden. And in the third year the green towers were reinstalled and concerts expanded; health



was introduced as a theme, with new food stands, play space, and exercise programming.

During each six-month installation the park was documented using time-lapse photography, video interviews, ground observations and postcard surveys. This documentation identified and mapped how the park was used and by whom, what worked and did not – methods straight from William Whyte. New ideas surfaced – more music events, more family-centered space, a playground, food carts, and, interestingly, an often-voiced concern over the excessive presence of “police” (potentially the uniformed park “ambassadors”).²⁰ An overwhelming sense of satisfaction and pride infuses feedback from visitors. Says one: “Camden has been neglected for so long...and to have somebody just care enough to give this – it’s the smallest thing but the biggest thing.”²¹ This is a poignant remark, at once validating the project’s success and revealing a flaw. Perhaps the intensity of surveillance for research and safety has had the unintended consequence of distancing placemaking from the users. For all its generosity and focus on activity, the park is “given,” rather than co-created with this hugely underserved community.



The interviewee's gratitude shimmers with awareness of endemic powerlessness, a recognition that others choose the agenda to serve the interests of the populace.

Rules of Engagement: Context, Commitment, and Collaboration

These very different cases speak to a how tactical urbanism might be used to advance social justice goals in underserved communities. However well-meant or cleverly conceived, designer-generated tactical

urbanism applied in struggling neighborhoods is challenging; we cannot simply draw on the now-predictable social-space tropes to transform quality of life. While the ethic of unfettered pro-active intervention tempts designers to decide what is in the interest of the common good, in order to carry social impact, a design intervention – even one quite small – should evolve from a deep recognition of how the neighborhood works.

Thoughtful designers do have much to offer. Trained as we are in multi-scale research, representation, and making, we can help a community to create

a simultaneous reading of larger systems and locally practiced tactics, suggesting how and where intervention would be most effective. We understand that the tactical project itself cannot be a no-risk proposition. However much it may be lighter, quicker and cheaper, it is a commitment of some significance. It must be well-designed because what is temporary often becomes permanent.

A commitment to continued involvement further distinguishes these cases from the typical tactical urbanism project. Whereas in healthy environments, simply “seeding” might reasonably yield new and sustainable growth, in underserved communities the rough terrain presents significant obstacles to survival and continuity. At Roosevelt Park, it has taken years of vigorous programming, evaluation, redesign and reprogramming for patterns of human-centered civic expression to take root. Notwithstanding the disconcerting excess of oversight, the annual experiments in placemaking in this once bereft plaza have succeeded. And though the “LQC” tactics employed by the designers were meant to minimize risk for future capital expense, it may be that the vibrancy of change is the most valuable contribution to the long-term identity of the place.

Play Lancaster has also undergone constant change since its inception. Less about a fully-formed future vision than about a process that takes full advantage of trial and error, it has become a space that learns and teaches. Intentionally educative, the program challenges its young builders to balance the discipline of making with the porosity of creative thought. Inviting collaboration from all corners of the neighborhood, it also challenges the community to commit to its children. The seeming paradox of play, front and center in the public realm, literally spilling out on the sidewalk of a shopping corridor, tells us something important about what our society should value. Is this not what tactical urbanism is meant to do?

ENDNOTES:

1 Blaine Merker, “Taking Place: Rebar’s absurd tactics in generous urbanism,” in *Insurgent Public Space: Guerrilla Urbanism and the Remaking of Contemporary Cities*, ed. Jeffrey Hou (New York: Routledge, 2010): 42–51.

2 Mike Lydon and Anthony Garcia, *Tactical Urbanism 2: Short Term Action, Long Term Change*. (Washington: Island Press, 2012), and Susan Silberberg, “Places in the Making, how placemaking builds places and Communities”, <https://dusp.mit.edu/sites/dusp.mit.edu/files/attachments/project/mit-dusp-places-in-the-making.pdf>. MIT Department of Urban Studies and Planning, Accessed May 12, 2016.

3 Merker, 49.

4 Three high-profile exhibits were mounted between 2008

and 2013: *Actions: What You Can Do With the City* (Canadian Center for Architecture); *Uneven Growth: Tactical Urbanisms for Expanding Megacities* (Museum of Modern Art) and *Spontaneous Interventions: design actions for the common good* (American Pavilion at the Venice Architecture Biennale).

5 Oli Mould, “Tactical Urbanism: The New Vernacular of the Creative City,” *Geography Compass* 8.8 (2014): 529–539.

See also: Gordon Douglas, “The formalities of informal improvement: technical and scholarly knowledge at work in do-it-yourself urban design,” *Journal of Urbanism: International Research on Placemaking and Urban Sustainability* (2015): 1–18.

Gordon Douglas, “Do-it-yourself Urban Design in the Help Yourself City,” in *Architecture Magazine: Spontaneous Interventions*, (August, 2012): 44.

6 Damon C. Williams, “Gentrification dispute revived,” *Philadelphia Tribune*, February 20, 2016, http://www.phillytrib.com/news/gentrification-dispute-revived/article_e3d6f076-6878-5e92-9cb5-d3d94a3cfa8b.html. Accessed 3 June 2016.

7 See: John Chase, et al., *Everyday Urbanism*, (New York: Monacelli Press, 1999), and Ananya Roy and Nezzar AlSayyad, *Urban Informality: Transnational Perspectives from the Middle East, Latin America and South Asia*, (Oxford: Latham Press, 2004).

8 Michel de Certeau, “Spatial Practices: Walking in the City,” in *Michel de Certeau*, trans. Steven F. Rendell (Berkeley: University of California Press, 1988), 91–110.

9 Aldo Van Eyck, “The Role of the Architect,” in *Team 10 Primer*, ed. Alison Smithson, (Cambridge, MA: MIT Press, 1968), 44.

10 William Whyte, *The Social Life of Small Urban Spaces*, (New York: The Conservation Foundation, 1980). I use placemaking and tactical urbanism as co-related terms that both refer to iterative processes that support human centered use of public space. Generally, the spatial tactic is a (smaller) tool for (larger) placemaking.

11 Portions of the case studies of “Play Lancaster” and Roosevelt Plaza Park have been published in my article “Innovation: Tactical Urbanism in Underserved Communities,” in *Context, the Journal of AIA Philadelphia* (Spring 2016).

12 Notable exceptions are Corona Plaza in Queens, NY; the Detroit Alleys Project; the Rebuild Foundation in St. Louis, the Village of Arts and Humanities in Philadelphia.

13 “The Lighter, Cheaper, Quicker Transformation of Public Spaces,” *Project for Public Places*, <http://www.pps.org/reference/lighter-quicker-cheaper/> Accessed 2 June, 2016.

14 Nila Luiz et al., “Quality of Life Plan”, unpublished report by Asociacion Peurtorriquenos en Marcha, 2010.

15 Cathy Ho, “Spontaneous Interventions: Design Actions for the Common Good,” in *Architecture Magazine: Spontaneous Interventions*, (August, 2012): 24.

16 Christopher Alexander, “A City is not a Tree,” in *Architectural Design*, 206 (1966): 12.

17 Alex Giliam, Personal interview, January 22, 2016.

18 Lydon and Garcia, 36.

19 Whyte, 94–101.

20 Joseph Sikora, Personal Interview, Feb. 3, 2016.

21 Sikora Wells Appel and Melvin Group Design, Unpublished report, “Activating Roosevelt Plaza Park, Placemaking in Camden’s Public Spaces,” 2015.

PROJECT CREDITS, INFORMATION AND BIBLIOGRAPHIES

EDITORIAL

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FARAWAY, SO CLOSE

Name of the project_ FRAC Nord- Pas de Calais; Location_ Dunkirk, France; Name of design firm_ Lacaton & Vassal Architectes; Names of designers involved in project_ Anne Lacaton & Jean Philippe Vassal, Florian de Pous (chief project), Camille Gravellier (construction supervision), Yuko Ohashi; Client_ Communauté Urbaine de Dunkerque; Structural and Mechanical Engineering_ Secotrap; Metal Structure_ CESMA; Year completed_ 2013 – 2015; Cost of construction_ 12M Euros net; Website_ www.lacatonvassal.com; Name of Photographer and Image Credits_ fig. 01-05 by Philippe Ruault; fig. 06 by Florent Michel, © 11h45m.com

TEMPORARY ACTS

Interview conducted by_ Kristina Anilane and Luis Sacristan Murga; Interviewees_ Carolina Caicedo and Xavi Llarch Font; Image Credits_ courtesy of Dosfotos and The Decorators

EVERYBODY'S HOUSE

Name of project_ *The Rosa Parks House Project*; Location_ Detroit, Berlin, Providence; Name of artist_ Ryan Mendoza; Name(s) of key architects involved in project_ João José Santos & Diogo Vale; Website_ www.ryan-mendoza.com; www.whitehousefilm.net; Image Credits_ fig. 01-07, 14-15 by Liliane Wong; fig. 08, 17, 19 by Fabia Mendoza, fig. 09 by Elaine Fredrick, Courtesy of WaterFire; fig. 10-13, 16 by João José Santos & Diogo Vale; fig. 18 by Stefano Corbo; fig. 20 by Erin Cuddigan, Courtesy of WaterFire.

TACTICAL URBANISM WHERE IT MATTERS

Image Credits_ fig. 01. Help Build a Playground, by Public Workshop; fig 02. Story time in the Logan Parklet, by PhilaNOMA; fig. 03. Street games are age-old urban tactics, by Public Workshop; fig. 04. Night guardians, by Public Workshop; fig. 05. Light towers, by Sikora Wells appel/Group Melvin Design; fig. 06. Street games are age-old urban tactics, by Public Workshop; fig. 07. Night guardians, by Public Workshop; fig 08. Roosevelt Plaza Park, by Sikora Wells appel/Group Melvin Design; fig 09. The Grove, by Sikora Wells appel/Group Melvin Design; fig 10. Piano Man, by Sikora Wells appel/Group Melvin Design; fig. 11. Light towers, by Sikora Wells appel/Group Melvin Design; fig. 12. Green towers, by Sikora Wells appel/Group Melvin Design; fig. 13. A community-based process, by PhilaNOMA;

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WE ARE NEVER NOT INSIDE

Image Credits_ fig. 01_ Daniel Koehler, AD Research Cluster 8; fig. 02, 03 courtesy by the author; fig. 04_ Mark Foster Gage Architects; fig. 05_ Daniel Koehler, AD Research Cluster 8.

KLAN KOSOVA

Name of project_ Klan KOSOVA Television; Location_ Pristina, Kosovo; Name of design firm_ ANARCH; Name(s) of key architects/designers_ Astrit NIXHA; project assistant_ Artan HOXHA; Name of owner_ Klan Kosova; Name of consultants_ Xero A; Name of contractor_ ASHALA; Name of photographer_ Valdrin REXHAJ and Astrit NIXHA; Year completed_ February 2015; Website address of design firm_ www.anarch.biz; Image Credits_ Valdrin REXHAJ and Astrit NIXHA.

THE PAST EMBODIED IN ACTION

Name of project_ Cattedrale di Pozzuoli; Location_ Pozzuoli, Napoli, Italy; Name(s) of key architects/designers_ Marco Dezzi Bardeschi (Capogruppo), Gnosis Architettura (Francesco Buonfantino, Antonio De Martino e Rossella Traversari), Alessandro Castagnaro, Renato De Fusco e Laura Gioeni; Name of owner_ Regione Campania; Name of structural engineer_ Giampiero Martuscelli; Electrical_ Domenico Trisciuglio; HVAC_ Fulvio Capuano; Consultants_ Alessandra Angeloni (geologist), Mario Bencivenni (restoration history and theory), Giovanni Coppola (art historian and archaeologist), Sabino Giovannoni (conservationist), Ugo Grazioso (liturgist), Giorgio Piccinato (town planning), Furio Sacchi (archaeologist), Ferdinando Zaccheo (restoration specialist); Name of contractor_ Rione Terra Pozzuoli Consortium; Year completed_ 2014; Image Credits_ courtesy by Marco Dezzi Bardeschi

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FREE SPEECH COMES HOME

Name of project_ La Casa del Hijo Ahuizote; Location_ Ciudad de Mexico, Mexico; Name(s) of key architects/designers: Giacomo Castagnola (industrial designer); Name of owner_ Centro Documental Flores Magón, A.C.; Name of photographer_ fig. 01_ Roberto Arellano; all other images courtesy by the author; Website address of design firm_ <http://giacomocastagnola.com/>

EMPOWERING ACTIONS

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BEING, ARCHITECTURE AND ACTION

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APPROPRIATING ARCHITECTURE

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US Embassy Berlin, March 8, 2017 *Planet Earth First Projection*, 2017, copyright: Team Vulvarella; fig. 06_ *Drury live in the subway*, Berlin, 2017, copyright Michael Ang; fig. 07_ Shamsia Hassani, *Dream Graffiti*, 2015, copyright Shamsia Hassani; fig. 08_ Shamsia Hassani, *Dream Graffiti*, 2015, copyright Shamsia Hassani.

THE ELEPHANT REFUGE

Name of project_ The Elephant Refuge in Rejmyre; Location_ Rejmyre, Sweden; Name of design firm_ atelier Kristoffer Tejlgaard; Name of key architects/designers_ Kristoffer Tejlgaard; Name of owner_ Daniel Pelz and Kristoffer Tejlgaard; Name of photographer_ Kristoffer Tejlgaard; Year completed_ 2018 (Design Proposal); Website address of design firm_ <https://www.instagram.com/ktejlgaard/>; Image credit_ Kristoffer Tejlgaard.

UNDER THE RADAR

Interview conducted by Elizabeth Debs and Liliane Wong; Interviewee_ Joe Garlick; Image Credits_ fig. 01, 02, 04, 06 by Elizabeth Debs; fig. 03, 05 by Liliane Wong.

SECOND ACT

Name of project_ Mercado de Xabregas; Location_ Lisbon, Portugal; Construction Area_ 2837,18m2; Date_ 2016/2017; Owner_ AR.CO - CENTRO DE ARTE E COMUNICAÇÃO VISUAL; Designer_ SANTA-RITA ARQUITECTOS, João Santa-Rita; Collaborators_ Pedro Guedes Lebre; Artur Simões Dias; Carolina Portugal; João Vidal Sousa; Structures_ Teixeira Trigo, Lda; Eng. João Leite Garcia; Other Engineering and Systems_ GRAUCELCLUS, CONSULTORES DE ENGENHARIA, GESTÃO E PLANEAMENTO, LDA, Eng. Carlos Oliveira; Construction Supervisor_ TEIXEIRA TRIGO, LDA; Eng. João Cordeiro; Contractor_ GUALDIM NUNES DA SILVA, LDA. Eng. Bruno Ribeiro; Photographer_ Inês Guedes Lebre; Image Credits_ fig. 01, fig. 06, fig. 8, fig.10 by Inês Navarro Soeiro Guedes Lebre; fig. 02 -05, fig. 07, fig. 09 by ar.co, Centro de Arte & Comunicação Círculo, copyright_ Nuno Martinho.

Kristina Anilane is a Ph.D. candidate at the department of Critical Studies and Creative Industries at Kingston School of Art researching emerging global urban initiative and formats of its curatorial implications. Her exhibitions and research projects including *Imagine Moscow* exhibition at the Design Museum London and *Late Light* project at Goldfinger House, in partnership with the National Trust UK. She holds Curating Contemporary Design MA from Kingston University and Design Museum. Kristina acts as creative director for *Vesta 3D* and is a co-founder for *PROLETKINO* independent platform for distribution, research and curatorial practice.

Cristian Campagnaro, is an Architect and Associate Professor at the Department of Architecture and Design of Polytechnic of Turin. He focuses his research on two topics: "Ecodesign and sustainable processes" toward a reduction of ecological footprint on the territories and populations; "Design for social inclusion and cohesion" via participatory, creative and interdisciplinary processes. He is co-responsible with Valentina Porcellana (University of Turin) of the action research "Living in the dorm" aimed to develop new product, process and system strategies to strength services for homeless adults.

Stefano Corbo is an architect, researcher and Assistant Professor at RISD (Rhode Island School of Design). He holds a PhD and an M.Arch. II in Advanced Architectural Design from UPM-ETSAM Madrid. Stefano has contributed to several international journals and has published two books: *From Formalism to Weak Form*. The Architecture and Philosophy of Peter Eisenman (Routledge, 2014), and *Interior Landscapes. A Visual Atlas* (Images, 2016). In 2012, Stefano founded his own office SCSTUDIO, a multidisciplinary network practicing architecture and design, preoccupied with the intellectual, economical and cultural context.

Elizabeth Debs is a studio critic in the Department of Interior Architecture at RISD. Debs received her Masters of Architecture from Harvard University, Graduate School of Design and a Bachelor of Art in Philosophy from Vassar College. Prior to joining the department in 2015, Debs worked for many years in the community development sector in Florida and Rhode Island. She is part of the Advisory Group for the AIA Housing Knowledge Community and promotes social equity as an important foundation in design studies. Debs has coordinated the INTAR department charrette, which pairs the talents of RISD with the needs of a community partner.

Nicolò Di Prima is Research Fellow at the Department of Architecture and Design of Polytechnic of Turin. His research focuses on design and cultural anthropology. He is currently working on interdisciplinary research projects dealing with participatory design processes in deep marginality contexts. He has conducted three academic workshop for the Bachelor's degree in Design and Visual Communication (Polytechnic of Turin) focused on co-design and social design issues.

Laura Gioeni is an architect, philosopher, independent researcher and lecturer. She initially trained at the School of Mimodrama in Milan, experiencing Jacques Lecoq's theatrical

pedagogy, then graduated cum laude in both Architecture and Philosophy. She worked as architect, in the field of architectural design and adaptive reuse, and as adjunct professor at the Polytechnic of Milan. In 2017 she received the Italian National Scientific Qualification as associate professor in Architectural Design. Author of various books and essays, she is currently a secondary school teacher, engaged in theoretical research on the philosophy of architecture and in promoting mimodynamic methods in architectural education.

Sally Harrison is a Professor of Architecture and Head of the Master of Architecture Program in the Tyler School of Art of Temple University. Her design and scholarship addresses reemerging postindustrial neighborhoods as sites for social justice, creativity and learning. The work has been widely published in books and academic journals and has been recognized in national, international and regional design awards programs. Professor Harrison is the leader of The Urban Workshop, (<http://tyler.temple.edu/urban-workshop-0>) an interdisciplinary university-based design and research collaborative. Ms. Harrison received her Master of Architecture from MIT.

Heinrich Hermann earned master's degrees from the University of Applied Arts Vienna and Cornell, and his PhD from Harvard. Aside from RISD, he taught at Cornell, Montana State, Virginia Tech, Washington University in St. Louis, Harvard, Roger Williams, and Northeastern Universities, and from 2012-15 implemented SUNY's only BArch program, as chair and professor of architecture at SUNY Alfred State. He practiced in Austria, Germany, and Greater Boston with large and small firms, and through Hermann Design Studio in Concord, MA. With Liliane Wong and Markus Berger he co-founded the Int|AR Journal.

Dorothee King is the head of the Art Education department at the Art and Design Academy in Basel, Switzerland. She was in 2017 lecturer for the Department of Interior Architecture and HAVC at the Rhode Island School of Design. Her scholarship and teaching is invested in contemporary and modern art history, participatory exhibiting, immersive environments, ephemeral materials, and multisensory aesthetic experience. Her research has been published in her first monograph (*KUNST RIECHEN!* Athena-Verlag: Oberhausen 2016), in peer-review journals, and in edited volumes. After studying art, design, and media theory in Denmark, Germany and England, Dorothee King earned her PhD Berlin University of the Arts. She works internationally as a researcher, consultant and curator.

Fabia Mendoza is a Film and Art Director from Berlin Germany. Her first movie 'The White House Documentary', 75min, 2017 won at the 18th Beverly Hills Filmfestival 2018. Over the past 6 years she collaborated on a variety of projects including 'Another Pussy for Putin' - an act of solidarity art performance for the Russian punk band The Pussy Riots, 2012, and 'Amerikkka', a photo project in collaboration with Erica Garner, the daughter of the late Eric Garner. Fabia's photographic and cinematographic work have been featured by *Vogue Italia*, *Interview Magazine*, *ID magazine*, *CNN Style*, *Vanity Fair* among others. Her video and documentary material has been featured by BBC World, Arte, ZDF, CNN, etc.

Ryan Mendoza is an American artist who lives and works in Sicily and Berlin. He is the artist behind *The White House* (2015), the *Invitation* (2016), and the *Rosa Parks House Project* (2017). Primarily a painter, Ryan's artistic projects move between expressionism and realism, engaging Americana and historical reference. Ryan's work often depicts obsessive scenes, illustrating questions of hypocrisy and repression. Ryan has shown with a range of European galleries and museums including White Cube, London, Galerie Lelong, Paris and Museo Madre, Naples. He is the author of *Tutto e mio*, published in Italian (*Everything is Mine*) 2015, Bompiani.

Astrit Nixha graduated at faculty of Architecture, University of Pristina, Kosova. With over 25 years of architectural and managerial experience he runs the architectural office ANARCH, that he founded in 2004. His original experimental architecture, especially in adaptive reuse, presents cutting edge 21st century design principles of reduce, recycle and reuse. He is the recipient of several International project awards.

Clay Odom is Assistant Professor in the Interior Design Program at The University of Texas School of Architecture, a graduate of Texas Tech University's College of Architecture and the Columbia University Graduate School of Architecture Planning and Preservation, and a licensed Interior Designer. He is principal of the research-oriented design practice, studio MODO based in Austin, Texas. Clay's active practice in combination with his academic position are the platforms for design-based scholarship which leverages advanced design and fabrication to explore spatial, atmospheric and material effects generation in relation to objects and interiors.

Luis Sacristan Murga is a practicing Architect at Heatherwick Studio in London, where he has been working since 2015 on several international projects, including the new Google campus in California. He received his architectural education from several universities including the Polytechnic School of Madrid in Spain, Lunds Tekniska Högskola in Sweden and Rhode Island School of Design in the USA. He serves as a guest critic at the Architectural Association and he has been a teaching collaborator in Diploma 17 organizing design workshops and reviewing student theses. Through the principles of adaptive reuse and the use of public space, Sacristan Murga works to understand the ways in which architecture can transform consciousness and merge with nature.

João Santa Rita is the founding partner of Santa-Rita Arquitectos. Since 1998, he is Associate Professor at the Universidade Autónoma de Lisboa. In 2005, he was an invited Member of the Akademie für Baukultur and from 2014/2016 the President of the Portuguese Chamber of Architects. His work and his drawings have been extensively exhibited in Europe, South America and the US. He was nominated for the Mies Van der Rohe Prize in 2012.

João José Santos holds a B. Arch and M. Arch from Escola Superior Artística do Porto and he is currently living and working from Berlin. He is specialized in not being specialized as he is moved by arbitrary challenges and mundane curiosity over science and art realms. He independently expresses this himself by exercising, on various mediums, over artifacts

about space and the human condition. Collectively wise he continuously looks for opportunities to rationally and physically assist on consequential projects and interventions.

Enrique Aureng Silva received his Bachelor of Architecture from Universidad Nacional Autónoma de México (UNAM), a Master in Critical Conservation at Harvard GSD and has practiced architecture in Mexico and the US. His research focuses on the intervention, transformation and reuse of historic buildings in Latin America, especially in post-disaster scenarios. He is editor of *Oblique*, Open Letters and Platform XI. When not thinking architecture or editing texts, he writes fiction in the form of short stories.

Barbara Stehle is an art and architecture historian, educator, writer, art advisor and curator. She holds a PHD from the Sorbonne and has worked for several museums including the Pompidou Center and The Zurich Kunsthaus. She has written extensively on modern and contemporary arts and architecture. In 2014 she gave a Ted x talk "Architecture as a tool for Human Investigation in the case of the Cambodian Genocide". Stehle has taught at Columbia University, RISD and NYU before founding "Art Intelligentsia", her own heterotopia.

Diogo Vale is deeply interested in breaking the boundaries of the architecture profession, with an intense curiosity in the meaning of preservation in the XXI century, and the studying of architecture as a tool for social intervention. Diogo attained a Bachelor and Master in Architecture at the ESAP (Escola Superior de Arquitectura do Porto) in Porto, Portugal and has worked as a Carpenter/Performer/Artist/Architect. He is currently living in Berlin Germany where he works as an Artist Assistant and Architecture consultant in Studio Mendoza as one of the architects/coordinators of the *Rosa Parks House Project*.