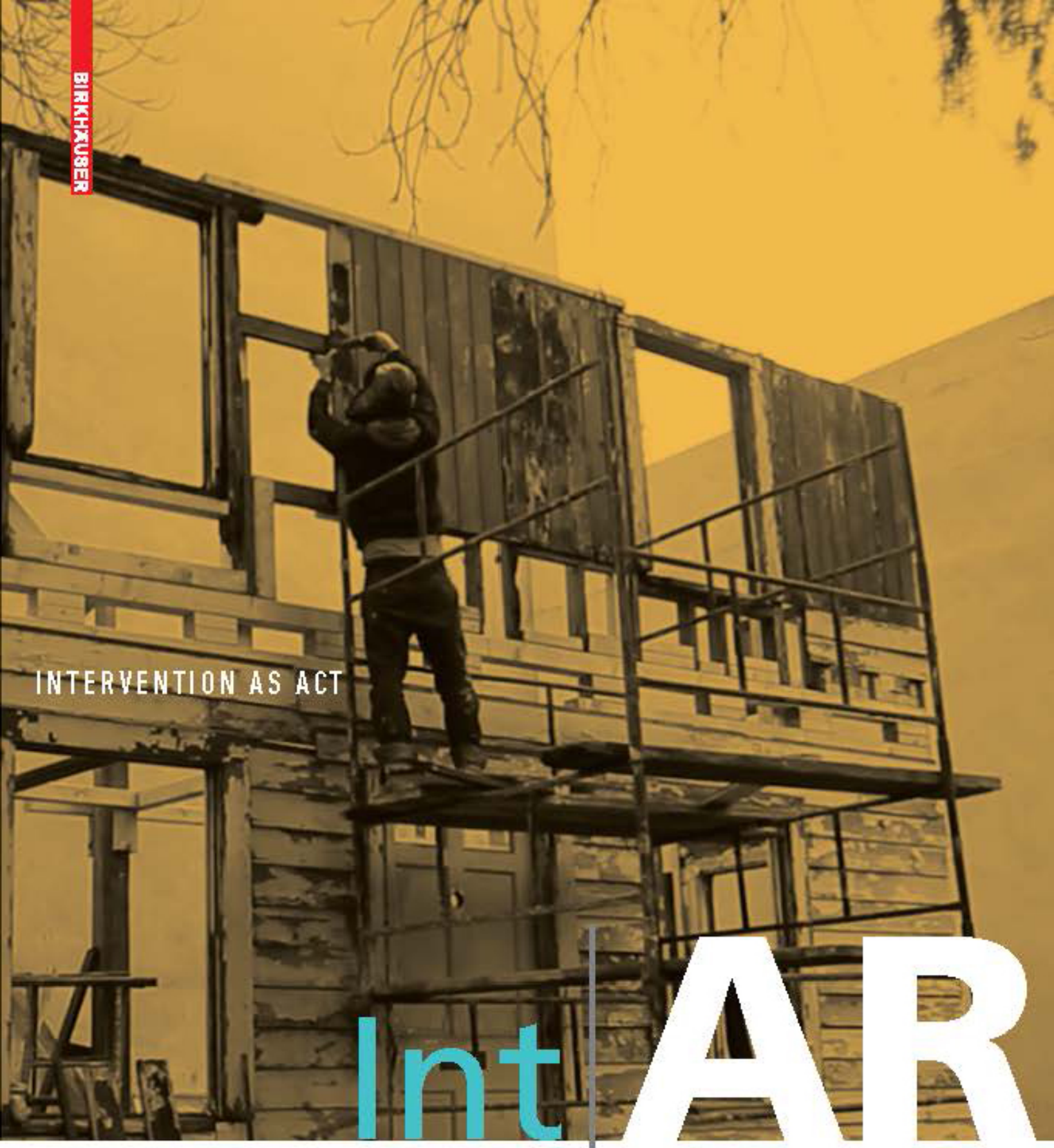
BIRKHÄUSER



# INTERVENTION AS ACT

# IntAR

Interventions | Adaptive Reuse

Vol. 09

**Department of Interior Architecture,** Rhode Island School of Design

# IntAR

Interventions | Adaptive Reuse

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# WE ARE NEVER NOT INSIDE

## DISCRETE OBJECTS AND NESTED INTERIORITIES

by CLAY ODOM

Hierarchies of resistance, manifest in the form of borders, border walls, envelopes, enclosures, and edges, are central to design and cultural discourse today. Certainly in the West, the practice of Architecture, and subsequently that of Interior Design, has been organized by the consideration and development of borders defined, for example, as rigid containments, separations, and delimitations of spaces by program.[1] In addition, traditional codified systems (including laws, building codes, rules, norms, pedagogies, theories and stylistic movements) often reinforce rigidity and resistance in design practices and associated engineering and building trades. Not surprisingly, these practices and codes also actively conspire in perpetuating, or even generating, a-priori hierarchical understandings of boundaries which rigidly divide environments, objects, and interiorities.

Digging deeper into this observation of both design paradigms and objective realities, we find that borders seem to prioritize oppositions such as inside v. outside or object v. space as well as dualities and hierarchy of material and form associated with demarcation of such interiority and exteriority. They resist effective interactions of objects and more complex systems of objects while also blocking much of their critical reconsideration. In its resistance, the clarity of opposition is black and white and creates a hierarchical world-view where objects people create are not 'in' but 'on' the world.[2] In addition, oppositional notions such as mind/body, us/them, public/private, natural/artificial, or nature/human, to name a few, have developed out of western classical thought; in fact, this type of separation is visualized, for example, in the 18th century maps created by Giambattista Nolli of that most classical of cities, Rome.[3] The "Nollimaps" and later examples in Gestalt studies prioritize oppositional relationships of figure/ground or object/ space, and (even when 'reversed') we then see them as distinct and hierarchical (one above or greater than the other).

Further, these types of oppositions seem to reinforce anthropomorphic, or human-centric, actions and the negative environmental effects of the Anthropocene.[4] Foregrounding human actions in ways that are distinct and separated from an interior rather than linked to it, people operate independently of effect and therefore without consequence of individual actions which aggregate into larger systems. However, this separation may be overcome by reframing our work in relation to interiority rather than distinction from it. "This, then, is the paradox of the Anthropocene: the point at which we recognize our species to be a geologic force requires, simultaneously, the rejection of our metaphysical separation from nature." [5] Perhaps then entertaining a different view of these relations may be a beginning for recalibrating actions of design and theory today.

Today emerging theoretical frameworks and projects are beginning to re-situate relations between objects and spaces (including people), or better yet between forms of objects and spaces, both in and around the constructions. These contemporary works develop relations through objects and interiors which both aggregate and interact in localized and non-hierarchical ways. These works reframe how we understand and operate in the world and serve as alternatives to existing modernist dogma which prioritizes gestalt, figure-ground forms of hierarchy. Contemporary examples include theories such as Object Oriented Ontology and Post-Humanism, meaning 'beyond humanism', which seek to re-situate

**RC8_Scendobia_Perspective_NewYork**
(photo@ Daniel Koehler)

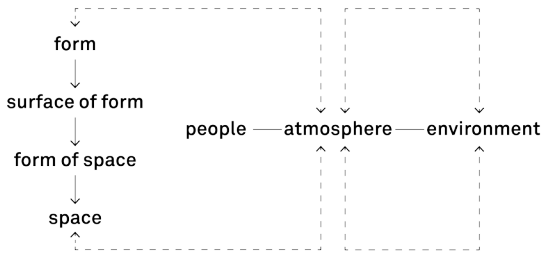
the relationships between people, objects, relations, and effects.[6] These previously hierarchical relationships, seen typically in order from people to objects to space and environment, may be understood in a more nuanced spectrum. This new domain is situated between the explicit or externalized and the 'withdrawn.' [7]

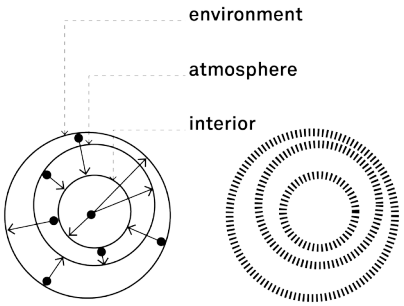
Reconsidering duality by engaging with contemporary theories outlined above, ranging from Post-Humanism and Object Oriented Ontology to engaging issues of Phenomenology and Atmospheres, we might come to a vital new understanding. In short, we begin to realize that everything, from buildings and parks to people and planets, can be understood as objects and effects. [8] By extension, "we are coming to realize that human places exist within and alongside thousands and thousands of nonhuman places, overlapping, intersecting, and interpenetrating with 'our' place." [9] Objects, which now include people, spaces, and effects, as well as physical constructs, are multi-scaled, layered, nested, overlapped, containing, and contained by other objects and object-like interiorities. In our daily life we find examples of this through experience. For example, we may understand that as we move out of objects such as buildings, we move into other objects that we call public spaces. To follow, we may understand that, as we move out of cities, we move into suburbs. If we continue this trajectory, we not only expand in scale, but we also see that we are always moving through, across, or between borders 'into' another interior. We may then come to realize that perhaps we aren't ever fully outside.[10] Further, we might even begin to consider that our day-to-day experiences are of interiors of objects, and we are never not inside them. [11]

What are explicit examples interior designers and architects might reference when they interrogate, activate, and synthesize object-oriented interior relationships between larger and smaller objects? Returning to the framework of varied, layered relations as suggested in the illustrations, architect and professor Tom Wiscombe creates a compelling pair of analogies. He writes that, "a sack gathers things together into a loosely coherent form without dissolving the things' discreteness…this theory suggests multiple outsides and insides, and an infinite deferral of interiority, like drilling sideways through a set of Russian dolls…buildings become objects, wrapped in objects, wrapped in object and so on." As either sack of objects or nested objects, borders in these powerful analogies become the defining points of articulation between interiorities. Most likely, these borders exhibit different tendencies for formal or spatial readings depending on which side relations of people and/or objects occur. Although the readings of nested interiorities in these examples are subjectively contingent, the relationships are autonomous. Therefore in order to break a tendency to dualism, objects (existing either within interiorities of larger objects, or enclosing smaller objects) should be understood and developed to articulate and promote a range of interactions-with and autonomy-from their human and non-human neighbors.[12]

When challenging hierarchy and rigidity, we might be tempted to reinforce existing paradigms of digital form and space which prioritize unification, gradation, or smoothness as actionable concepts and operations. This type of smoothness is one characteristic of early digital projects. This is perhaps most evident in continuous gradation and curvatures, facilitated by software operations such as 'lofting'. This is also developed within the 'blob' projects from the 1990s and early 2000s by architects such as Greg Lynn, and outlined in his seminal exhibition "Intricacy." [13] More recently this is a characteristic of what is called parametric 'style,' espoused most famously by Patrik Schumacher.[14] 'Parametricism' in this case describes formal, spatial, and stylistic outcomes of continuous transformations between conditions, rather than articulating explicit and localized, or discrete, difference. Critically, however, this simply masks oppositional thinking as critical design operation while ignoring the question of articulation.

These theories are also being addressed in speculative practices which explore the development of local conditions and relations which are articulated locally, and perhaps roughly, rather than concealed within either smooth continuities or hierarchical part-whole concepts. Today, these types of relations, articulated between objects, are being characterized as 'discrete.'






LEFT
**Diagram escribing nesting objects of interiority atmosphere and environment**
RIGHT
**Diagram expanding the relationship of nested interiority and points for possible articulation between interiors, objects, people, and environments**

Historian Mario Carpo traces the rise of the discrete in relation to contemporary practices where the idea has developed through digital tools and assembly-based material computation. In his essay 'Excessive Resolution,' Carpo writes 'discreteness is...now embedded in most software," following with how material forms of computation are being developed which capture "the inherent discreteness of nature."[15] The projects and frameworks emerging from these practices critically reconsider ideas of anthropocentrism, hierarchy, and duality while defining new modes for theory and design based on objects, interiors, and their active articulation.

Today, through theories of object-orientation and discreteness, objects and interactions are being reconsidered not as smooth continuities but rather as localized conditions articulated within even larger sets of objects and situations. Describing a quality of irregularity informed by discreteness, Timothy Morton has written "from the standpoint of the genuinely postmodern ecological era, what has collapsed is (the fantasy of empty, smooth) space....The world is so much more independent of us and so much more playful than that." [16]The independence of discrete objects (as physical and spatial formations as well as systemic conditions) allows multiple forms of 'playful' relationship and articulation to occur.

Ultimately, "if everything is a whole object and not a part of something else, and everything exists equally but differently, then vertical stratification between parts and wholes becomes impossible...everything exists side by side." [17] Laterally reframing and dismantling traditional hierarchies therefore becomes a tool used to reconsider architecture and interior design in the Anthropocene. Human-made or not, in this view, objects' interactions are varied and non-hierarchical. They may generate or affect smaller and larger conditions while also maintaining ontological and situational 'differences' as varying degrees of autonomy depending on the interactions.[18]

In order to test the theoretical frameworks described above, we must expand our understanding of discrete relations within design itself. Returning to Mario Carpo, who has tracked the "turn" from smoothness toward the discrete in contemporary digital design and fabrication, we understand articulation through "the inherent discreteness of nature (which, after all, is not made of dimensionless Euclidean points nor of continuous mathematical lines but of distinct chunks of matter...) is the nengaged as such, ideally, or in practice as close to its material structure as needed, with all of the apparent randomness and irregularity that will inevitably appear at each scale of resolution."[19] An example of this form of discreteness is found in the work 'Grotto' by Benjamin Dillenberger and Michael Hansmeyer, which uses the discrete manipulation of over 30 billion volumetric pixels, or voxels, to create extensive and immersive 3D printed environments.[20] Objects (including digital voxels and physical 3D prints) in this paradigm are allowed to affiliate, aggregate, and generate interstitial effects while maintaining varying degrees of individuality and autonomy.[21]

Through articulation, borders may be designed to relate outward yet into the surrounding environment as nested interiorities or surrounding objects may relate inward through borders of smaller objects. In the project "House on Ile Rene-Levasseur" by Mark Foster Gage Architects, the environment is designed and visualized as an object that the object of the house sits within. The work uses concepts of time as process to demonstrate the transgressive expansion of an objective, interiorized form of post-natural environment both onto and into the house-object . Through the object's own articulations, the living interiors of the environment interact locally, discretely, with the object. In the process, the border between object and environment is remade, and the object is almost, but not totally, subsumed into its environment, and the environment is literally informed through the object's articulations. The man-made and the natural are placed on the same footing in this operational model of nested interiority and articulated border. Therefore, the object maintains some autonomy and the overgrowth is also only partially 'natural'. The natural elements take on some of the aspects of the object conforming to its form while the object itself is partially

**House on Ile Rene-Levasseur**
(photo@ Mark Foster Gage Architects)

obscured in this direct interaction with its environment. This inherently follows the tenets of Object-Oriented Ontology while also developing discrete relations and notions of effects.

In another example from Professor Daniel Kohler's research at The Bartlett School of Architecture, discrete objects of everyday human habitation (bedrooms, living rooms, and kitchens, for example) proliferate extensively within objective urban environments. Kohler uses data to articulate and drive the local relations within this expanding set. He describes the process of moving from immaterial data to material objects as a form of urban transgression, stating that "today's abundant information inverses the foresight of an immaterialist city. The completed anthropomorphic scenography of our environments reverses as you look to its main driving ingredient. Data becomes the missing link between the human and inhuman parts of the city... ." [22]

In the B_Mu Tower proposed for Bangkok, Thailand by R&Sie(n), the architects propose another type of action, one that literally catalyzes microscopic polluting particles in the environment into larger forms as a phenomenotechnical experiment and a literal act of atmospheric scrubbing. [23] The work of materializing atmosphere at once creates form while also creating new types of action and interaction on the border between an object and the environment it is within.

The works outlined above are distinct visual and instrumental examples of object-based contextual actions which combine the spatial and ephemeral with the formal and particular to create articulate objects which generate new interiorized environments. However, "we are not accustomed to the idea that non-human, inanimate objects possess agency and activity, just as we are not accustomed to the idea that they can carry information..."[24] These 'non-human' actors or objects (such as data, plants, or micro-pollutants) to which Easterling refers are, however, activated by the designer. Where B_Mu tower is acting on an interior urban atmosphere characterized by pollution, the existing contexts Kohler is acting within are defined not only by their relationship to forms of resistance in the codification of building, zoning, and land-use, but also through their relation to codes of capital flow as well as social and typological factors. Finally, Mark Gage's work invites an already interiorized form of designed nature, or post-nature, to interact with the object through the object's formal and material articulations. Transforming material and ephemeral information through design represents the greatest potential for developing new types of spatial ecologies within the varied scales of nested interiors that have been described.[25] Ultimately, in the process, objects (as interiorities, objects, and object-like environments nested within each other or within other systems) interact intensively without losing their autonomy.

Now that we are not only facing the reality of the Anthropocene but are also shifting to a post-human conceptual framework, we may be able to better understand the potential of nested discrete relations and forms of articulate interaction in new ways. This is certainly not idealized method and theory aimed toward the production of continuities or rigid resistance to existing forces. Instead, resistance is overturned by articulations of, variable relations between, and empathy for objects. In this way, design shifts to create effusive and proliferating identities which may allow all objects



**RC8_WanderYards_Perspective_Landscape**
(photo@ Daniel Koehler)

(including people) to exist and interact effectively with the constructions and contexts of the worlds that they either produce or are within.

Just as with codified hierarchies or Nolli's map, what we make also influences what we think. Emerging design processes, reinforced by conceptual and theoretical shifts, facilitate new actions and help develop new sensibilities, which are characterized by articulation, specificity, and connection. Ultimately, developing discrete forms and spatial articulations shows the potential to redistribute hierarchies and to supersede oppositional, resistance-based paradigms. Certainly, theoretical and instrumental modes of design are generating fresh models. These models focus on objects and interactions between object-based interiorities that have the capacity to aggregate at all scales, from particles to planets. Buckminster Fuller called it 'Spaceship Earth,' and we understand now that 'we are trapped, utterly reliant on our spaceship planet…" [26] Finally, these new ways of thinking and working may well generate even newer paradigms for action, productively synthesizing ecological thinking and empathetic imagining for a sustainable future inside.

ENDNOTES:

1 The notion of separation of mind and body, linked most explicitly to Descartes, may be at the core of this as a theoretical construct. Wikipedia, "Mind-body problem," Accessed Nov 14, 2017. https://en.wikipedia.org/wiki/Mind%E2%80%93body_problem

2 Philosopher and founder of the 'Sierra Club', John Muir is said to have said that "most people are on the world not in it."

3 Sean Lally, "When cold air sleeps," *Architectural Design* Issue 200, (07/2009): 56.

4 The Anthropocene is so named because of the effects individual, discrete human actions, in aggregate, are creating on a planetary scale.

5 Tom Roberts, "Thinking Technology for the Anthropocene: Encountering 3D Printing through the Philosophy of Gilbert Simondon," *Cultural Geographies* 24, no. 4 (2017): 540.

6 For a basic outline of Object Oriented Ontology see: Wikipedia, 'Object Oriented Ontology,' https://en.wikipedia.org/wiki/Object-oriented_ontology
For a basic outline of Post-Humanism see: WIkiPedia, 'Post-Humanism' https://en.wikipedia.org/wiki/Posthumanism .

7 The notion of the 'withdrawn' object is first posed by philosopher Graham Harman in his work, "Tool-Being: Elements in a Theory of Objects", and most often associated with his work and the general work of philosophy called Speculative Realism and Object Oriented Ontology. Graham Harman, *Tool-being: Heidegger and the Metaphysics of Objects* (Chicago: Open Court, 2002).

8 This builds on the notion of objects posed by philosopher Graham Harman, and associated with his work, and the associated philosophy called Object Oriented Ontology (OOO).

9 Timothy Morton, 'We have never been displaced," in *Olafur Eliasson: Reality Machines*, ed. Ólafur Elíasson and Matilda Olof-Ors (Stockholm: Modernamuseet, London; Koenig Books), 2015.

10 As a theoretical/philosophical position, we could say that what we typically understand as object's exterior may also be the inside the border of the interior we are already within.

11 The border as a uniform, hierarchical condition is being reconsidered today. For example, the type of border to which John Kerry is referring in his quote is often transcended by ephemeral actors from the destructive such as ideology-inspired terrorism to the more benign such as weather, flora and fauna. These transcendent actors, like ideas in the internet age, move freely between each country's interior.

12 David Ruy, "Returning to (Strange) Objects," *Tarp Architecture Manual*, (spring 2012):38-42.

13 Greg Lynn, "Intricacy," *Institute of Contemporary Art* (University of Pennsylvania: January 18-April 6, 2003).

14 Patrik Shumacher, "Parametricism," *Architectural Design 79,* no. 4 (2009): 14-23.

15 Mario Carpo, "Excessive Resolution," *Architectural Design* Issue 244, (06/2016): 81.

16 Timothy Morton, 'We have never been displaced," in *Olafur Eliasson: Reality Machines*, ed. Ólafur Elíasson and Matilda Olof-Ors (Stockholm: Modernamuseet, London; Koenig Books), 2015.

17 Tom Wiscombe, 'Discreteness, or Towards a Flat Ontology of Architecture," *Project*, Issue 3 (Spring 2014):35.

18 This builds on the notion of the 'withdrawn' object is posed by philosopher Graham Harman.

Graham Harman, *Tool-being: Heidegger and the Metaphysics of Objects* (Chicago: Open Court, 2002).

19 Mario Carpo, "Breaking the Curve" *Artforum International* Vol. 52, Iss. 6, (Feb 2014): 169-170,172-173.

20 "Digital Grotesque," Accessed Dec 1, 2017, https://digital-grotesque.com/architecture/

21 This notion of autonomy in relation to contingency (what is shared and what is 'withdrawn') is a tenet of OOO.

22 "Lab-Eds – RC8 2017 Wa(o)anderYards", Daniel Kohler, accessed Nov 20, 2017, http://www.lab-eds.org/Teaching-RC8-2017-Wa-o-anderYards.

23 'Phenomentechnique' is a reference to Gaston Bachelard's neo-logism regarding the need to conflate concept and object in science. "A natural science that suspects in can no longer get hold of the phenomena it is trying to track down by natural means has to produce in the first place those experiences it wants to investigate. Science thus become, first and foremost, a 'phenomena factory'." In Miriam Schaub, "The Logic of Light: Technology and the Humean Turn," in *Thyssen-Bornemisza Art Contemporary: The Collection Book,* ed by Eva Ebersberger and Daniela Zyman (Cologne: Walter KonigVerlag (2009), 139.
"B_Mu Tower," accessed Nov 10, 2017, http://www.new-territories.com/roche2002bis.htm

24 Keller Easterling, 'An Internet of Things,' *E-Flux Journal* #31 (Jan 2012). http://www.e-flux.com/journal/an-internet-of-things/14

25 I first made this analogy to media objects and interior urbanism in a paper presented at the Interiors Forum World Conference in Milan in May 2015.

26 David Bielo. *The Unnatural World* (New York: Scribner, 2016), 3.

# 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 Trisciuoglio; 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

Image Credits_ fig.01_ *Greenpeace UN Climate Projection*, 2014, copyright: Greenpeace; fig. 02_ *Greenpeace Planet Earth First* Projection, 2017, copyright: Greenpeace; fig. 03_ *Greenpeace Planet Earth First Projection*, 2017, Greenpeace; fig. 04_ *Planet Earth First Projection*, 2017, copyright: Team Vulvarella; fig. 05_ Team Vulvarella, 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_ GRAUCELCIUS, 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 IInês Navarro Soeiro Guedes Lebre; fig. 02 -05, fig 07, fig. 09 by ar.co, Centro de Arte & Comuniçâto Cisual, copyright_ Nuno Martinho.

# COLOPHON

**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 form 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.

**Dorothée 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, Dorothée 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 Fur 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*.