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## CONTENTS

<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
<th>Title</th>
<th>Authors</th>
</tr>
</thead>
<tbody>
<tr>
<td>04</td>
<td>EDITORIAL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>06</td>
<td>FARAWAY, SO CLOSE</td>
<td>FRAC NORD-PAS DE CALAIS: ON CLONING AND DUPLICATION</td>
<td>Stefano Corbo</td>
</tr>
<tr>
<td>12</td>
<td>TEMORARY ACTS</td>
<td>THE DECORATORS</td>
<td>Kristina Anilane and Luis Sacristan Murga</td>
</tr>
<tr>
<td>16</td>
<td>EVERYBODY’S HOUSE</td>
<td>THE ROSA PARKS HOUSE PROJECT</td>
<td>Ryan &amp; Fabia Mendoza, Diogo Vale, João José Santos</td>
</tr>
<tr>
<td>30</td>
<td>TACTICAL URBANISM WHERE IT MATTERS</td>
<td>SMALL SCALE INTERVENTIONS IN UNDERSERVED COMMUNITIES</td>
<td>Sally Harrison</td>
</tr>
<tr>
<td>38</td>
<td>WE ARE NEVER NOT INSIDE</td>
<td>DISCRETE OBJECTS AND NESTED INTERIORITIES</td>
<td>Clay Odom</td>
</tr>
<tr>
<td>44</td>
<td>KLAN KOSOVA</td>
<td>RESISTING NEW ORDER</td>
<td>Astrit Nixha</td>
</tr>
<tr>
<td>52</td>
<td>THE PAST EMBODIED IN ACTION</td>
<td></td>
<td>Laura Gioeni</td>
</tr>
<tr>
<td>62</td>
<td>FREE SPEECH COMES HOME</td>
<td>LA CASA DEL HIJO DEL AHUIZOTE</td>
<td>Enrique Silva</td>
</tr>
<tr>
<td>68</td>
<td>EMPOWERING ACTIONS</td>
<td>THE PARTICIPATORY RENOVATIONS OF A SHELTER</td>
<td>Cristian Campagnaro and Nicoló Di Prima</td>
</tr>
<tr>
<td>76</td>
<td>BEING ARCHITECTURE AND ACTION</td>
<td>FROM DESCARTES TO FOUCAULT</td>
<td>Barbara Stehle</td>
</tr>
<tr>
<td>82</td>
<td>APPROPRIATING ARCHITECTURE</td>
<td>DIGITAL GRAFFITI AS TEMPORARY SPATIAL INTERVENTION</td>
<td>Dorothée King</td>
</tr>
<tr>
<td>90</td>
<td>THE ELEPHANT REFUGE</td>
<td>‘PRE-USE’ vs ‘RE-USE’</td>
<td>Heinrich Hermann</td>
</tr>
<tr>
<td>96</td>
<td>UNDER THE RADAR</td>
<td>JOE GARLICK ON REAL ESTATE DEVELOPMENT AND EQUITY</td>
<td>Elizabeth Debs and Liliane Wong</td>
</tr>
<tr>
<td>102</td>
<td>SECOND ACT</td>
<td>CONVERSION OF THE MERCADO DE XABREGAS</td>
<td>João Santa-Rita</td>
</tr>
</tbody>
</table>
The ‘Klan KOSOVA’ is one of the first examples of an industrial building transformation in Kosovo, converted from a 1980’s shock absorber factory into a television studio. The transformation highlights a building’s ability to give subliminal messages about the context of its materials, and generates an awareness about their reuse. Through the choice and narratives of the materials used, the building remembers, yells, screams, whispers, creates sanctuary, and absolves. It moralizes, redeems, and heals. In an act of defiance, it represents a resistance to the new social and political order of the place while looking to the future.

Once a typical industrial space defined by a sea of interior columns and continuous strip windows, the factory has been transformed to its new use primarily through an innovative reuse of abandoned materials – materials from the factory itself but also those abandoned due to political and social changes within the country. The architecture of the new television studio brings the old building and the recycled materials to new life, and also emphasizes and enhances the social pattern of its users. These characteristics bring a dynamic design that represents concepts of environmental, social and spiritual sustainability.
The 120-meter-long facade is clad in recycled railway sleepers
The reused materials imbue the shattered building structure with new meaning, as does the integration of recycled materials from various parts of Kosovo. The reuse of elements from the former factory, such as light fixtures, radiators, and pipes, not only retains the original manufacturing infrastructure, but also contributes accessory elements to the interior.

Reuse of solid waste from different parts of the country has a positive environmental impact, and serves as an example of how to create compelling architectonic expression. Most of the interior surfaces were built with recycled materials: bricks from the ruins of houses burned during the Kosovo War, wooden walls made out of refuse planks. The exterior was made with recycled railway sleepers’ boards, composed in a natural parametric form in different sizes and dimensions.

It is a building that remembers. By using bricks from the ruins of houses burned during the Kosovo War to create an interior feature – a unique design that can be translated from the distress on the bricks themselves – the expression of Klan KOSOVA’s building construction becomes something of an exclamation point. Through these visual traits we can understand its traumatic history: the shelling, the burning, and people’s screams. Over 200,000 residential units were destroyed during the war. The need to rebuild the country as quickly as possible meant that there was not enough time to reconstruct from the existing ruins. Instead the country was built anew, leaving no reflective scar of its war throughout the countryside.

Muddied brick was extracted, cleaned and repositioned as the main interior walls, so that remembrance would become an aspect of everyday life without building a memorial. The bricks were laid with traditional
Interior of the former shock absorber factory
mortar, 4 meters high and spanning 120 meters, on two floors. In specific cases, bricks were turned outside to represent the screams, the yelling, the gunfire and burning that they endured in their previous lives. The wall positively impacted the social economic context as well. The war rubble from the surrounding countryside was cleared to the extent that the project necessitated it, and poor families were given a modest amount of money as charity: about 10% of the bricks' market price. The largest impact that the construction of this wall enabled was the reevaluation, rebranding and reuse of local craftsmanship and design.

It is a building that screams its difference in presentation and style. Its façade is clad in recycled and cut railway sleepers. Every 20-25 years the railway changes the track sleepers, and despite the fact that the wood was treated with toxins for its original use, there was a time when the discarded material was burned and used for heating. When the European Union banned this process because of its toxic emissions, they legislated that the material be buried deep underground. The wood could therefore never find its reuse. This history gives the façade special meaning, as does the railway sleepers' role in expelling more than a million people during the war. Using safety provisions the façade incorporates the wood exactly as it came from the cut. The lifespan of the bolts and cuts is clearly rendered on the face of the building. 3-centimeter-thick planks of different sizes were fixed on the façade and made natural parametric designs on the site. The 120-meter-long façade proves that there is no such thing as waste, and that materials should be looked at anew in different contexts.

It is a building that whispers. Klan KOSOVA TV Station's slogan, "Klan Kosova – Jemi nje" (translated to "Klan KOSOVA – we’re one"), is visible from the exterior through façade openings that graphically simulate sound waves. Windows are designed so that the interior is flooded with an enormous amount of light.

It is a building that absolves through the reuse of the existing elements of the factory. Light fixtures, found hanging in the original building, were rehung. Transformers were cleaned, repainted, and electrically brought up to date by implementing a lighting scheme as a visible expression of the building's past use. This clean, retro application of the old elements is also visible in the reuse of the existing radiators and pipes from the original manufacturing infrastructure. Reused pipes were used in creating duct work for new electric infrastructure, radiators, and also, as desk legs.

It is a building that moralizes with respect to architecture. It presents a different approach to globalization. Its use of local, natural materials prompts discussions on environmentalism and wellbeing. Elements reflect wellbeing through local craftsmanship, the arts, and its materialization. It adds important questions about technological achievement in our time.
The interior use of bricks from the ruins of house burned during the Kosovo War
It is a building that redeems one way of living and questions another: Have we become artists who make design decisions that are only driven by time, and the requirements of the global building industry? Have we lost our sense of enjoyment during the work? Have we lost touch with time, and are our days becoming shorter and shorter? Are we losing the power to create by finding the easy way out? Have we become a society of homogenous personalities, reflected in global architecture, or is there a unique DNA to each of us? Klan KOSOVA redeems individuality, presented through recycled materials and design, and the scars embedded therein.

It is a building that heals wounds of ordinary, everyday life. It acknowledges that everything has a potential for recycle and reuse. It represents hope that life can be seen in different ways, and that these multifaceted perspectives should drive societies.

It is an act of defiance to globalization, in an effort to reclaim personality. It represents a resistance to the new order, while looking to the future. With architecture, we can make a stand and architecture can represent resistance to political and social order. Architecture can and will eventually drive social requirements to political approvals to a more humanly and environmentally friendly approach.

I believe that life is perfect because of its imperfection. That is why perfect architecture is expressed in buildings that reflect life’s imperfections.

ENDNOTES:
1 200,000 represent destroyed apartments and houses. The number represents the figure of families not being able to shelter themselves after the war being one apartment or one house.

Reuse of existing elements from the factory, such as these light fixtures, heating radiators and pipes
PROJECT CREDITS, INFORMATION AND BIBLIOGRAPHIES

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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), Yoko 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

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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/designers_ Marco Dezzi Bardeschi (Capogruppo), Gnonis Architettura (Francesco Buonfintano, Antonio De Martin e Rossella Traversari), Alessandro Castagnaro, Renato De Fusco e Laura Gioeni; Name of owner_ Region de Compania; Name of structural engineer_ Giampiero Martuscelli; Electrical_ Domenico Trisciuoglio; HVAC_ Fulvio Capuano; Consultants_ Alessandra Angeleni (geologist), Mario Bencivenni (restoration history and theory), Giovanni Coppola (art historian and archaeologist), Sabino Giovanni (conservationist), Ugo Grazierio (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/

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**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_ GRAUCELICUS, 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.08, fig.10 by Inês Navarro Soeiro Guedes Lebre; fig.02 -05, fig.07, fig.09 by ar.co, Centro de Arte & Comunicação Visual, copyright_ Nuno Martinho.
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