

WATER AS CATALYST

Int

Interventions

AR

Adaptive Reuse

Vol. 08

**Int** | **AR**  
Interventions | Adaptive Reuse

Editors In Chief:

**Markus Berger**

**Liliane Wong**

Graphic Design Editor:

**Ernesto Aparicio**

**Int|AR** is an annual publication by the editors in chief: Markus Berger + Liliane Wong, and the Department of Interior Architecture, Rhode Island School of Design.

Members of the Advisory Board:

- Heinrich Hermann, Adjunct Faculty, RISD; Head of the Advisory Board, Co-Founder of Int|AR
- Uta Hassler, Chair of Historic Building Research and Conservation, ETH Zurich.
- Brian Kernaghan, Professor Emeritus of Interior Architecture, RISD
- Niklaus Kohler, Professor Emeritus, Karlsruhe Institute of Technology.
- Dietrich Neumann, Royce Family Professor for the History of Modern Architecture and Urban Studies at Brown University.
- Theodore H M Prudon, Professor of Historic Preservation, Columbia University; President of Docomomo USA.
- August Sarnitz, Professor, Akademie der Bildenden Künste, Wien.
- Friedrich St. Florian, Professor Emeritus of Architecture, RISD.
- Wilfried Wang, O'Neil Ford Centennial Professor in Architecture, University of Texas, Austin; Hoidn Wang Partner, Berlin.

Layout + Design Coordination\_Cara Buzzell, Sungkyu Yang

Editorial + Communications Assistant\_Toban Shadlyn

Cover Design\_Ernesto Aparicio, Cara Buzzell

Cover Photo\_Browning Cottage, Matunuck, RI\_Aerial Photograph by John Supancic

Inner Cover Photos\_Markus Berger, Jeremy Wolin

Support Team\_Iris Kuo

Copyediting\_Amy Doyle, Clara Halston, Jeremy Wolin

Printed by SYL, Barcelona

Distributed by Birkauer Verlag GmbH, Basel P.O. Box 44, 4009 Basel, Switzerland,

Part of Walter de Gruyter GmbH, Berlin/Boston

Int|AR Journal welcomes responses to articles in this issue and submissions of essays or projects for publication in future issues. All submitted materials are subject to editorial review. Please address feedback, inquiries, and other material to the Editors, Int|AR Journal, Department of Interior Architecture, Rhode Island School of Design, Two College Street, Providence, RI 02903 [www.intar-journal.edu](http://www.intar-journal.edu), email: [INTARjournal@risd.edu](mailto:INTARjournal@risd.edu)



# CONTENTS

|  |           |   |
|--|-----------|---|
|  | <b>04</b> | EDITORIAL   |
| <b>BREATHE, LOOK, STAND UP</b>           | <b>08</b> | THE SECOND LIFE OF WATER INFRASTRUCTURE<br>Lindsay Winstead                                   |
| <b>THE TEARS OF THE U.S.S. ARIZONA</b>   | <b>20</b> | A TOMB THAT LIVES<br>Alexander Ford and Nicholas Gervasi                                      |
| <b>THE EDGE CONDITION</b>                | <b>26</b> | RE-USE OF INDUSTRIAL HERITAGE ON URBAN WATERFRONTS<br>Graeme Evans and Naomi House            |
| <b>BACK TO THE FUTURE</b>                | <b>34</b> | THE SPATIAL DIMENSION OF WATER MANAGEMENT<br>Kees Lokman                                      |
| <b>THE OYSTER BLOCKS PROJECT</b>         | <b>44</b> | SUBAQUEOUS INTERVENTIONS FOR NON-HUMANS<br>Michael Leighton Beaman                            |
| <b>THE HAMMAM OF ERBIL CITADEL</b>       | <b>50</b> | A CONFLUENCE OF PAST, PRESENT, AND FUTURE<br>Ahmed Abbas and Karen Lens                       |
| <b>(re)MADE BY WATER</b>                 | <b>56</b> | OBSOLESCENCE, URBAN NOMADISM AND THE NEW WORLD MALL, BANGKOK<br>Gergory Marinic               |
| <b>T-HOUSE</b>                           | <b>64</b> | WATER AS MEDIUM IN INTERVENTIONS AND ADAPTIVE REUSE<br>Katherine Bambrick and Brian Ambroziak |
| <b>THE BLUE LINE</b>                     | <b>72</b> | REUSING TRADITIONAL RURAL WATER MANAGEMENT SYSTEMS<br>Francesco Garofalo                      |
| <b>ENVIRONMENTAL IDENTITY</b>            | <b>76</b> | THE SÃO PAULO RIVERS CASE<br>Anne Schraiber   |
| <b>A METROPOLITAN PARK OF WATER</b>      | <b>82</b> | Renzo Lecardane and Paola La Scala  |
| <b>BETWEEN RESILIENCY AND ADAPTATION</b> | <b>88</b> | Catherine Joseph  |
| <b>WATER AS MEDIUM</b>                   | <b>96</b> | ADAPTING WATER TOWERS<br>Inge Donn  and Bie Plevoets  |

# THE TEARS OF THE U.S.S. ARIZONA

A TOMB THAT LIVES

by ALEXANDER FORD AND NICHOLAS GERVASI

## The Site

The history of the Japanese attack on Pearl Harbor and the U.S.S. Arizona have been thoroughly treated by scholarship. This paper will refrain from repeating the historical narrative, but instead offer a short outline of events, and aim to engage a wider sense of recollection. Since the U.S.S. Arizona sank 75 years ago, her ruins have been leaking oil into the harbor, a phenomenon colloquially referred to as the “Tears of the Arizona.” Within our lifetime, the oil reservoirs that remain on board will empty. Our aim is to reconsider the traditionally static role of the monument as an object of architecture, and to propose by way of incorporating the seawater into a hypothetical design proposal, a building that is both alive and operates as an extension of the wreckage condition, as opposed to a rhetorical projection of it. By viewing the submerged wreckage as an opportunity for monumental adaptive reuse, and by situating the remains of the U.S.S. Arizona in the context of experimental preservation, the morphology of the monument — the program of reverence, memory, and cultural signification — transforms into a question: Can the Tears

of the Arizona be preserved? The U.S.S. Arizona, a Pennsylvania Class battleship no. BB-39, set off on her maiden voyage in June of 1916. As early as 1927, the Japanese Navy War College had begun examinations of a hypothetical attack centered around Pearl Harbor. In 1928, Captain Isoroku Yamamoto lectured on the subject.<sup>1</sup> By 1940 Yamamoto’s proposed attack on Pearl Harbor had been suggested and rejected on more than one occasion. It was only by threat of resignation, not just by Yamamoto but by the entire staff of representatives of his Combined Fleet, that Yamamoto’s plans were finally approved in October of 1940.<sup>2</sup> Just before dawn on December 7th, 1941, 353 Japanese aircraft launched from the decks of Yamamoto’s four heavy carriers, including 40 torpedo planes, 103 level bombers, 131 dive bombers, and 79 fighters.<sup>3</sup> The attack began at 7:55am and lasted only seventy-five minutes. 2,403 Americans were killed. A staggering 48.9% of those who died perished on the U.S.S. Arizona alone: roughly one in two.

The bombing of the U.S.S. Arizona was particularly catastrophic. Eleven minutes after the first blast, at 8:06am, an 800-kilogram bomb struck the front of Turret 2 and ricocheted forward toward the starboard side,

puncturing the deck off-center between Turrets 1 and 2.<sup>4</sup> Seven seconds later, a colossal explosion tore the entire battleship in half. Within 9 minutes, the U.S.S. Arizona had sunk 40 feet to the bottom of the harbor. Resultant fires in the vicinity burned for two days. The shockwave from the blast that destroyed the Arizona was so strong that it whipped out the fires blazing on the deck of the Vestal, a repair ship moored nearby.<sup>5</sup>

Since the ship sank in the winter of 1941, the wreckage of the U.S.S. Arizona has been leaking oil at a steadily increasing rate into the open water at Pearl Harbor. The day before her demise, on December 6th, the Arizona was fully fueled and held 1.5 million gallons in preparation for a trip to the mainland, scheduled for the end of the month. While much of this oil fueled the fires and explosions which destroyed the ship, some 500,000 gallons still remained by the time the ordeal was over, and have been leaking from unidentified breaches in the hull interior for seventy-five years. The current rate of leakage is approximately two to nine quarts of oil per day.<sup>6</sup> In 1989, the National Park Service conducted research on the wreckage site and published an extensive historical and archaeological report which included figures pertaining to the hull corrosion and structural integrity.<sup>7</sup> While the National Park Service has since concluded that the amount of oil streaming into the bay poses no chemical hazard, there remains the fear that a catastrophic collapse of the hull structure might release all of the remaining oil at once, and do significant damage to the harbor and surrounding Hawaiian coastline.

Further, this incredible phenomenon — easily visible to the eye of an observer and occasionally in such large quantities as to appear even on satellite imaging — is temporary. The oil reservoirs housed within the confines of the Arizona's corroding hull are draining now faster than ever before, and soon the shimmering black scar draining from the tomb year-round will dry up entirely.

#### The Water

The existing monument on site at the shipwreck was designed by Alfred Preis, and completed in 1962. Preis was an Austrian-born architect who was detained at the start of the war in an internment camp on Sand Island, Honolulu, due to his foreign nationality, and considered an enemy of the country.<sup>8</sup> Following the war and his release, a competition for the memorial design was held by the U.S. Navy, which stipulated the structure be in the form of a bridge that spans the wreckage. Preis' design is a wholly metaphorical object, described in the form of representations and substitutions, of architecture for poetry and poetry for architecture. Preis' bridge scheme employs 21 apertures cut into the main observation deck to represent a 21-gun salute to the dead. It contains a characteristic sag in the center and stands tall at the ends, which the architect likened to the height of



A proposed monument that creates a registry of the leaking oil from the U.S.S. Arizona



American pride prior to the war, the depths of despair during the war, and the subsequent rise of American power that followed the war.<sup>9</sup> Critics at the time of the monument's dedication instead likened it to a crushed milk carton, and Preis' son, Jan Peter Preis, remarked that his father was outraged but maintained that the structure would be appreciated in time. However strong or weak any individual may come to decide such formal-conceptual connections are, the fact remains that in the water beneath, the Tears of the Arizona are draining quietly away into the sea and will eventually be only a memory.

Preservationists and conservationists are in the habit of considering natural forces and pollutants as destructive processes to objects. Put simply, environmental forces act to erode the object of note — constituting a base loss of material — and the attitude both employed and taught in this regard is usually to mitigate those forces of decay as much as possible. Unfortunately, this frame of mind renders the architecture of an object to be fossilized. That fossilization

becomes the subject of apologetics targeted at characterizing the object in question as a purely didactic thing, as though the highest form of preservation is intimately tied to pedagogy. But architects have long been in the practice of welcoming and reinterpreting environmental pressures critically, incorporating the aesthetics of decay into the conceptual and material heart of the structure. One of the most prominent examples of such an approach is the renovation of the ground floor and gardens at the Querini Stampalia Foundation in Venice, by Carlo Scarpa. Designed to incorporate the Venetian canals, Scarpa elected to open the building to the canals that define the unique Venetian urban condition rather than keep the structure hermetically free of water. Scarpa's approach confronted and embraced the degradative effects of water on the architecture.

#### The Monument

The proposed monument elects to integrate the water that flows over the wreckage of the U.S.S. Arizona, creating a prefabricated, permanent registry of the leaking oil

before the reservoir is emptied entirely. That registry of materials could then be extracted from the site and preserved independently of the building itself. In effect the architecture is tasked with the derivation and creation of an entirely new, eternal artifact from the transient, polluted condition on site.

As the original U.S. Navy design competition stipulated, the monument takes the shape of a bridge spanning the ruins of the ship, though instead of traversing the site, the bridge is oriented vertically along the length of it and anchored just off the prow. This composition allows the structure to work along the major axis of oil drainage observed on site, and perform as a collection vessel more effectively than would a transverse orientation. Along the port side of the ruins, seven concrete pylons are anchored to house seven salvaged Pennsylvania-Class aircraft-handling cranes, which in turn support the cantilevering armature from above as it spans the Arizona's hull and slopes downward into the water.

The entire structure is made of several prefabricated component parts, and could be assembled from the crane's superstructure, similar to how a tension bridge would be built. In section, the triangular profile provides less material than a square section and thus less weight as well as fewer points of connection to negotiate. Suspended by a network of floatation pistons tied into the central columns, a main platform sits level atop the surface of the water and provides the major route of access along the length of the hull.

The monument consists of three major rooms: First, an antechamber serving to dock the harbor ferry and bring visitors to and from the site. The antechamber is also the structural anchor point of the bridge armature. Second, a memorial room located directly over the spot between turrets I and II where the bomb that detonated the black-powder magazines punctured the deck. A submerged industrial planter houses a single cypress tree, which grows in the center of the memorial room, some twenty-five feet over the bomb's precise entry point. Third, at the end of the structure, as the depth of the water rises up to four feet, is located a small hypostyle hall comprised of 8-foot white travertine columns anchored into the bridge armature. The location of this open-ended memorial room serves to collect as much of the draining oil as possible and funnel the pollutants into the structure, where the travertine columns are to stain and blacken over a short period of time. In the future, when the Arizona's reservoirs are emptied, the columns themselves can be removed from the structure as a permanent registry of the Tears of the Arizona, and moved to a separate location where they would be placed under the tenure of a material conservation plan, and exhibited.

What is important in considering the decaying forces of pollution, corrosion, and erosion that are causing not

only the deterioration of the Arizona's ruins, but would cause the deterioration of the monument as well, is to recognize that there is a temporal event on site reaching the end of its life-span. Rather than propose a wholly metaphorical connection between the whimsy of a particular form and some more palatable conceptual or poetic inclination, architecture might be considered as a mortal object itself. That is, a temporary construction, which was designed with its deconstruction firmly in mind. In order to preserve the Tears we thus propose an object not of metaphor, but one of metonym. Not of substitution, but of extension.

The story of architecture is the active process of producing an artifact that demands to be conserved. That a point of deconstruction is implicit in the construction of the armature means that the architecture is subject to the same temporal forces that threaten both the wreckage and the Tears. With respect to the monument, the incorporation of decay constitutes the making of a relic as opposed to the loss of one. Once the panels are stained, if they're left in the water they will be brined over and stripped of that texture again in time. The materials prepared and offered by the building must be collected from the water at the correct moment in order to be saved.

#### ENDNOTES:

- 1 Mark Stille and Adam Hook. *Yamamoto Isoroku: Leadership, Strategy, Conflict* (Oxford: Osprey, 2012), page 17.
- 2 Ibid.
- 3 Figures issued by the National World War II Museum, in part of the exhibition "The D-Day Invasions in the Pacific," December, 2001.
- 4 Paul Stillwell. *Battleship Arizona: An Illustrated History* (Annapolis: The Naval Institute, 1991), pages 267-78.
- 5 Ibid., page 228.
- 6 U.S.S. Arizona Preservation Project 2004, "Baseline Environmental Data Collection." [http://128.146.17.149/previous-programs/Arizona/Legacy\\_2.html](http://128.146.17.149/previous-programs/Arizona/Legacy_2.html). (10 December, 2016.)
- 7 Scott Henderson. "Submerged Cultural Resources Study, USS Arizona Memorial and Pearl Harbor National Historic Landmark." Santa Fe: Submerged Cultural Resources Unit, Southwest Cultural Resources Center, 1989.
- 8 Teresa Shapiro. "Arizona Memorial Seen as a Dedication to Peace." *Honolulu Star Bulletin*, (May 2002)
- 9 Ibid.

# PROJECT CREDITS, INFORMATION AND BIBLIOGRAPHIES

## EDITORIAL

Project Name\_ Projecting Change

Image Credits: Neethi Abraham, Angelica Carvahales, Udeeta Jain, Mengran Jiang, Vinoti Kabara, Krishna Lingutla, Sneha Mathreja, Hana Mehta, Gloria Ramirez, Eshank Rishi, Eder Romero, Yinghua Tan, Rohit Vantaram, Ananya Vij, Plub Warnitchai, Mengyue Zhou

## BREATHE, LOOK, STAND UP

Project Name 01\_ DC ExchangeProject\_Site\_ McMillan Slow Sand Filtration site\_ Location\_ Washington DC\_ New use 01\_ Community center, marketplace, performance\_ Project Name 02\_ People's Liberation Army No. 1102\_ Location\_ Shenyang China\_ Original architect\_ Communist Party China\_ Rehabilitation architect\_ META-Project\_ New use 02\_ Exhibition space, mini theatre

Image Credits\_ Figure 01,02, 08\_ McMillan slow sand filtration site, Washington, DC, Lewis Francis; Figure 03 –07\_ Public Folly, Shenyang, China, META-Project; Figure 09\_ Courtesy of Lindsay Winstead

## BIBLIOGRAPHY:

- Burian, S., J. Stephan Nix, Robert E. Pitt, S. Rocky Durrans. "Urban Wastewater Management in the United States: Past, Present, and Future." *Journal of Urban Technology* 7, no. 3 (2010): 33 – 62, <https://dx.doi.org/10.1080%2F713684134>.
- Cartwright, M. "Aqueduct — Definition." *Ancient History Encyclopedia*. 2012. <http://www.ancient.eu/aqueduct/> (accessed September 5, 2016).
- EHT Traceries, Inc. "McMillan Slow Sand Filtration Plant." Historic Preservation Report for the Proposed Redevelopment of the McMillan Slow Sand Filtration Plant. 2010.
- Greenberg, S. *Invisible New York: The Hidden Infrastructure of the City*. London: The Johns Hopkins Press Ltd. 1998.
- Harper, D. "Infrastructure." *Online Etymology Dictionary*. <http://dictionary.reference.com/browse/infrastructure> (accessed January 10, 2014).
- Hobsbawm, E. *The Age of Revolution: Europe 1789-1848*. United Kingdom: Weidenfeld & Nicolson Ltd. Vintage Books, 1962.
- Jacobsen, T., and L. Seton. *Sennacherib's Aqueduct at Jerwan*. University of Chicago Press: Oriental Institute Publication. 1935.
- META-Project. "Public Folly — Water Tower Renovation PR Text." Dongcheng District, Beijing: August 5, 2013. September 3, 2016.
- META-Project. "Water Tower Renovation — Industrial Heritage Reuse." December 2012. <http://www.meta-project.org/projectdetail?projectQueryCon.id=47&select=2,1> (accessed September 3, 2016).
- Metcalf, L.; Harrison P. Eddy. "American Sewerage Practice." New York: McGraw-Hill. Vol. I, Design of Sewers, 1914.
- "Public Folly — Water Tower Renovation / META – Project." *ArchDaily*. August 20, 2013. <http://www.archdaily.com/417034/public-folly-water-tower-renovation-meta-project/> (accessed September 3, 2016).
- "Reference Terms — Infrastructure." *ScienceDaily*, 2006. <https://www.sciencedaily.com/terms/infrastructure.htm>.
- Rodda, J. C. and Lucio Ubertini. "The Basis of Civilization — Water Science?" International Association of Hydrological Sciences, 2004.

- Staley, Cady; George S. Pierson. *The Separate System of Sewerage, Its Theory and Construction*. New York: D. Van Nostrand Co. 1891.

## THE TEARS OF THE U.S.S. ARIZONA

Project Name\_ A tomb that lives; Location\_ Pearl Harbor, Hawaii

Image Credits\_ Figure 01\_ View of USS ARIZONA taken from Manhattan Bridge on the East River in New York City on its way back from sea trials. December 25, 1916, Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA [http://hdl.loc.gov/loc.pnp/pp.print;photographer\\_EnriqueMuller,Jr./E.Muller;1916;Wikimedia](http://hdl.loc.gov/loc.pnp/pp.print;photographer_EnriqueMuller,Jr./E.Muller;1916;Wikimedia); Figure 02\_ A TOMB THAT LIVES Monument proposal, illustration by author; Figure 03\_ An aerial view of the USS Arizona Memorial, U.S. Navy photo by Photographer's Mate 3rd Class Jayme Pastoric, Wikimedia

## BIBLIOGRAPHY:

- Henderson, S. "Submerged Cultural Resources Study, USS Arizona Memorial and Pearl Harbor National Historic Landmark". Santa Fe, NM: Submerged Cultural Resources Unit.
- Shapiro, T. "Arizona Memorial Seen as a Dedication to Peace." *Honolulu Star Bulletin*. May, 2002. Southwest Cultural Resources Center. 1989. "Section IV: Biofouling and Corrosion Study."
- Stille, M., and A. Hook. *Yamamoto Isoroku: Leadership, Strategy, Conflict*. Oxford: Osprey. 2012.
- Stillwell, P. *Battleship Arizona: An Illustrated History*. Annapolis, MD. Naval Institute. 1991.
- The National World War Two Museum, New Orleans. "The D-Day Invasions in the Pacific". December 2001. <http://www.nationalww2museum.org>
- U.S.S. Arizona Preservation Project 2004, "Baseline Environmental Data Collection." [http://128.146.17.149/previous-programs/Arizona/Legacy\\_2.html](http://128.146.17.149/previous-programs/Arizona/Legacy_2.html) (accessed 10 December, 2016).

## THE EDGE OF CONDITION

Project Name 01\_ Three Mills\_ Bromley-by-Bow\_ River Lee\_ London, England\_ Project Name 02\_ The White Building\_ Lee Navigation Canal\_ Hackney Wick\_ Stratford, England\_ Project Name 03\_ The Marine Engine House\_ Walthamstow Reservoirs

Image Credits\_ All images courtesy of the authors; Figure 01, 02\_ Three Mills Island, London\_ Figure 03\_ White Building\_ Hackney Centre Wick\_ Stratford\_ Figure 04\_ The Sinking Future Post Apocalyptic Flood Survival Centre.

## BIBLIOGRAPHY:

- Bluestone, Daniel. "Challenges for Heritage Conservation and the role of Research on Values" In *Values and Heritage Conservation*, ed. Erica Avrami, Randall Mason, Marta de la Torre. Los Angeles: The Getty Conservation Institute, 2000.
- Evans, Graeme. "The Lee Valley: an industrial river system and heritage landscape". In *Patrimoine Paesaggi : Costruiti Dall'acqua*, ed. Margherita Vanore, 90 –101. Milano: Mim Edizioni Srl-Udine, 2016.
- Foucault, Michael. "Of Other Spaces: Utopias and Heterotopias," *Architecture, Mouvement, Continuité*. 5, 1984, 46 – 49.
- Hollis, Ed. *The Secret Lives of Buildings: From the Parthenon to the Vegas Strip in Thirteen Stories*. London: Portobello Books, 2010.
- Knight, Jasper. "Development of Palimpsest Landscapes", 2012, <http://serc.carleton.edu/68942>, (accessed December 16, 2016.)
- Lewis, Jim. *London's Lee Valley: Britain's Best Kept Secret*. Chichester: Phillimore & Co, 1999.
- Machado, Rodolfo. "Toward a Theory of Remodelling — Old Buildings as Palimpsest." *Progressive Architecture*. 11, no. 76, (1976): 48.
- Marshall, R. *Waterfronts in Post-Industrial Cities*. London: Spon, 2001.
- Norberg-Schulz, Christian. *Genius Loci: Towards a Phenomenology of*

*Architecture*. New York: Rizzoli, 1985.

- Norberg-Schulz, Christian. "The phenomenon of place." In *Theorizing a new agenda for architecture: an anthology of architectural theory 1965 – 1995*. ed. Kate Nesbitt. New York: Princeton Architectural Press, 1996.
- Pallasmaa, Juhani. *The Eyes of the Skin*. Chichester: J.Wiley & Sons, 1996.
- Solà-Morales, I de. "Terrain Vague." In *Anyplace*. ed. Cynthia C. Davidson. 118 –123. Cambridge: MIT Press, 1995.
- Strong, Brian. "A tidal mill tale." *Journal of the Islington Archaeology & History Society* 4, no. 1 (2014): 16 –17.
- Symmons Roberts, Michael & Paul Farley. *Edgelands*. London: Vintage, 2012.
- TICCIH (The International Committee for the Conservation of the Industrial Heritage), *Industrial Heritage Re-tooled: The TICCIH guide to Industrial Heritage Conservation*. James Douet (ed.) Lancaster: Carnegie. 2012. 236.
- Weizman, Eyal. *Forensic Architecture: Notes from Fields and Forums*. Kassel: Documenta. Series 062.

## BACK TO THE FUTURE

Image Credits\_ Figure 01\_ The Big U, Courtesy of Bjarke Ingels Group; Figure 02, 03, 05) by Julia Casol; Figure 04\_ Courtesy of H+N+S Landscape Architects; Figure 06\_ Dijkdoorbraak bij Bemmell, 1799, Christiaan Josi, naar Jacob Cats (1741 – 1799), 1802, source: Rijksmuseum, Amsterdam

## BIBLIOGRAPHY:

- de Vries, J. "The Netherlands and the polder model: Questioning the polder model concept." *BMGN — the Low Countries Historical Review* 129, no. 1 (2014): 99 –111.
- Dutch Water Authorities. 2015. *Water Governance: The Dutch Water Authority Model*. URL: <http://www.dutchwaterauthorities.com/wp-content/uploads/2015/05/Water-Governance-The-Dutch-Water-Authority-Model1.pdf> (accessed August 30, 2016).
- Gunn, C. "Acequias as Commons: Lessons for a Post-Capitalist World." *Review of Radical Political Economics* 48, no. 1 (2016): 81 – 9.
- Lewis, M. E., and Craig L. Torbenson. "Cultural Antecedents of J. W. Powell's Arid Lands Report." *Journal of Geography* 89, no. 2 (1990): 74 – 80.
- Lokman, Kees. "Dam[ned] landscapes: Envisioning fluid geographies." *Journal of Architectural Education* 70, no. 1 (2016a): 6 –12.
- Lokman, K. "Exploring a New Paradigm: Water management in Mexico City." *Topos: European Landscape Magazine*, no. 96 (2016b): 44 – 50.
- Lokman, K. "Progressive Pragmatism: The Next Generation of Dutch Landscape Design Practices." *Proceedings of the Cracow Landscape Conference*, (2016c): 19 – 28. [http://www.clc.edu.pl/wp-content/uploads/2016/09/VOL\\_1\\_CLC2016.pdf](http://www.clc.edu.pl/wp-content/uploads/2016/09/VOL_1_CLC2016.pdf)
- Merlín-Uribe, Yair, et al. "Environmental and Socio-Economic Sustainability of Chinampas (Raised Beds) in Xochimilco, Mexico City." *International Journal of Agricultural Sustainability* 11, no. 3, (2013): 216.
- Parsons, J. R. "Political implications of prehispanic chinampas agriculture in the Valley of Mexico." In H.R. Harvey (ed.) *Land and politics in the Valley of Mexico. A two thousand year perspective*. Albuquerque: University of New Mexico Press, 1991.
- Powell, J. W. *Report on the lands of the arid region of the United States: With a more detailed account of the lands of Utah with maps*. Washington, DC: Government Printing Office, 1878.

- Raheem, N. "A Common-Pool Resource Experiment in Acequia Communities." *International Journal Of The Commons* 9, no. 1 (2015): 306 – 321.
- Raheem, Nejem. "A common-pool resource experiment in acequia communities." *International Journal of the Commons* 9 (1) (2015): 306 – 21.
- Salewski, C. *Dutch new worlds: Scenarios in physical planning and design in the Netherlands, 1970 – 2000*. Rotterdam: 010 Publishers, 2012.
- Sanders, William T., Robert S. Santley, and Jeffrey R. Parsons. *The Basin of Mexico: The Ecological Processes in the Evolution of a Civilization*. New York: Academic Press, 1979.
- Santistevan, M. "Acequia Culture and the Regional Food System." Coyote Gulch. URL: <https://coyotegulch.blog/2016/10/16/acequia-culture-and-the-regional-food-system-miguel-santistevan/> (accessed November 15, 2016).
- Schmidt, J.J., and D. Shrubsole. "Modern Water Ethics: Implications for Shared Governance." *Environmental Values*, vol. 22, no. 3 (2013): 359 – 379.
- Torres-Lima, P., B. Canabal-Cristiani, and G. Burela-Rueda. "Urban Sustainable Agriculture: The Paradox of the Chinampa System in Mexico City." *Agriculture and Human Values* 11, no. 1 (1994): 37 – 46.
- van Tielhof, M. "Forced Solidarity: Maintenance of Coastal Defences Along the North Sea Coast in the Early Modern Period." *Environment and History* 21, no. 3 (2015): 319 – 350.
- Worster, D. "A River Running West: Reflections on John Wesley Powell." *Journal of Cultural Geography* 26, no. 2 (2009): 113 –126.
- Zevenbergen, Chris, et al. "Taming Global Flood Disasters. Lessons Learned from Dutch Experience." *Natural Hazards* 65, no. 3 (2013): 1217 – 1225.

## THE OYSTER BLOCKS PROJECT

Project Name\_ The Oyster Blocks Project

Image Credits\_ Figure 01 – 07\_ courtesy of the author

## BIBLIOGRAPHY:

- Agrest, D. "Design Versus Non-Design," *Oppositions*, no. 6 (1976).
- Christian, R., F. Steimle, and R. Stone. "Evolution of Marine Artificial Reef Development — A philosophical Review of Management". *Gulf of Mexico Science* 16, no. 1 (1998).
- Crutzen, P. "Geology of Mankind." *Nature* 415 (2002).
- National Oceanic and Atmospheric Association. "Ocean Pollution" <http://www.noaa.gov/resource-collections/ocean-pollution>. (accessed Jan 12, 2017).
- Wilkenson, B. "Humans as Geologic Agents: A Deep-time Perspective," *Geology* 33, no. 3 (2003).

## THE HAMMAM OF ERBIL CITADEL

Project Name\_ Hammam of Erbil; Location\_ Erbil, Iraq

Image Credits\_ Figure 01 – 04\_ courtesy of the authors

## BIBLIOGRAPHY:

- Al-Haidari, A. *Urban renewal for Erbil Citadel: tafseer office Erbil* (2014).
- Al-Haidari, A. *Popular bathrooms in Erbil between past and present: Modern Discussion* (2014).
- Al Yaqoobi, D. *Highlights of Erbil Citadel*. Erbil: Government Governorate of Erbil High commission of Erbil Citadel Revitalization (2012).
- Ahmed, A. *Hammam – Herbestemming als brug naar de toekomst van Erbil*: Universiteit Hasselt (2014). not published.
- Derbandi, N. A. *Hammam as a Koerdish heritage*. Subartu: Issued



by Kurdistan archaeologists syndicate. Second year, no. 2 (2008): 140–141.

- MacGinnis, J. *Erbil in the Cuneiform sources*. Erbil: Ministry of Culture and Youth, Kurdistan Regional Government (2013).
- Musatafa, M. J. *Art of Decoration and Ornaments on the Stone in Erbil*: University of Salahaddin-Erbil in partial fulfillment of the requirements for the degree of M.A.in Islamic Archaeology, 2011.
- Plevoets, B. & K. Van Cleempoel. "Adaptive reuse as an emerging discipline: an historic survey," In *Reinventing architecture and interiors: a socio-political view on building adaptation*, ed. G. Cairns, 13–32. London: Libri Publishers, 2013.
- Resul, E. *Erbil, a historical study of Erbil's intellectual and political Role*. Cultural Centre of the Ministry of Culture — the Kurdistan Regional Government publications (2005).
- Yaraly, B. *So do not forget Arbil*: tafseer office of publishing & advertising / Erbil (2001).

## (re)MADE BY WATER

Project Name\_ New World Mall, Bangkok, Thailand

Image Credits\_ All images courtesy of the author; Figure 01\_ Mall; central court, Photograph by Perfect Lazybones; Figure 02\_ Floating market in Bangkok, Photograph by Georgie Pauwels; Figure 03\_ Mall, escalators, Photograph by Olga Saliy; Figure 04\_ Mall, koi, Photograph by Olga Saliy; Figure 05\_ Mall, escalators, Photograph by Olga Saliy.

### BIBLIOGRAPHY:

- Behnke, A. *Angkor Wat*. Minneapolis: Twenty-First Century Books, 2008.
- Benjamin, W. and M. Jennings. *The Writer of Modern Life: Essays on Charles Baudelaire*. Cambridge, MA: Belknap Press, 2006.
- Bharne, V. *The Emerging Asian City*. London: Routledge, 2013.
- Bharne, V. and K. Krusche. *Rediscovering the Hindu Temple: The Sacred Architecture and Urbanism of India*. Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2012.
- Budziak, A. *Text, Body and Indeterminacy: The Doppelganger Selves in Pater and Wilde*. Newcastle-upon-Tyne: Cambridge Scholars, 2008.
- Burke, P. *The New Cambridge Modern History: Volume 13*. Cambridge: Cambridge University Press, 1979.
- Byrnes, Mark. "Removing Fish from a Surreal Abandoned Shopping Mall," *The Atlantic*, January 16, 2015.
- Foucault, M., and Miskowiec, J. "Of Other Spaces." *Diacritics* 16, no. 1 (1986): 22–27.
- Fredrickson, Terry. "Bangkok's hidden fish pond," *Bangkok Post*, July 1, 2014.
- Goldstein, Sasha. "Abandoned Bangkok shopping mall Becomes incredible koi pond after years of neglect," *New York Daily News*, July 1, 2014.
- Grossman, N. *Chronicle of Thailand: Headline News Since 1946*. Paris: Editions Didier Millet, 2009.
- Hadjiyanni, T. "Rethinking Culture in Interior Design Pedagogy: The Potential Beyond CIDA Standard 2g," *Journal of Interior Design* 38, no. 3 (2013).
- Heberle, L. and S. Opp. ed. *Local Sustainable Urban Development in a Globalized World*. London: Routledge, 2008.
- Hill, C. *South Asia: An Environmental History*. Santa Barbara: ABC-CLIO Publishing, 2008.
- Kongarchapatara, B., and R. Shannon. "Transformations in Thailand's Retailing Landscape: Public Policies, Regulations, and Strategies" in *Retailing in Emerging Markets: A Policy and Strategy Perspective*, ed. Malobi Mukherjee, Richard Cuthbertson, Elizabeth Howard. New York: Routledge.

- Lefebvre, H. *Critique of Everyday Life, Volume II*. Brooklyn: Verso, 2002.
- Leslie, E. "Ruin and Rubble in the Arcades," in *Walter Benjamin and the Arcades Project*, ed. Beatrice Hanssen. London: Bloomsbury, 2006.
- McDonough, T. *Guy Debord and the Situationist International: Texts and Documents*. Cambridge: The MIT Press, 2004.
- Peng, H. *Dandyism and Transcultural Modernity: The Dandy, the Flaneur, and the Translator in 1930s Shanghai, Tokyo, and Paris*. London: Routledge, 2015.
- Pleasance, Chris. "Splashing out at the shops: Hundreds of fish take over abandoned Thai mall after it's Flooded." *Daily Mail*, June 26, 2014.
- Sobocinska, A. "The Expedition's Afterlives: Echoes of Empire in Travel to Asia." In *Expedition into Empire: Exploratory Journeys and the Making of the Modern World*, ed. Martin Thomas. New York: Routledge, 2015.
- Turnbull, D. "Soc. Culture: Singapore." In *The Architecture of Fear*, ed. Nan Ellin. New York: Princeton Architectural Press, 1997.
- Vidler, A. *The Architectural Uncanny: Essays in the Modern Unhomely*. Cambridge: The MIT Press, 1994.
- Wacharoen, Supoj. "Fish pulled from New World pond." *Bangkok Post*, January 13, 2015.
- Wacharoen, Supoj. "A New World fish pond." *Bangkok Post*, June 30, 2014.

## T-HOUSE

Project Name\_ T-HOUSE, theoretical project; Location\_ Hains Point, Washington, D.C.

Image Credits\_ Figure 01 – 08\_ courtesy of the authors

### BIBLIOGRAPHY:

- Bell, Catherine. *Ritual: Perspectives and Dimensions*. New York: Oxford University Press, 1997.
- DeFerrari, John. "The Vanished Teahouse at Hains Point." Paper presented at the 40<sup>th</sup> Annual Conference on DC Historical Structures, Washington, D.C., November 14–17, 2013.
- "EPA, D.C. Area Students Officially Launch World Water Monitoring Day 2008." *US Newswire*, Alexandria, Virginia: September 18, 2008. Ga |A185264601.
- Howes, F.N. "Tea." Review of *Tea* by T. Eden. *Nature* 4649 (1958): 1577.
- Jackson, J.R. "Tea." *Nature*, July 14, 1870: 215–217.
- James, H. *The Portrait of a Lady*. New York: Random House, the Modern Library, 1851.
- Okakura, K. *The Book of Tea*. Rutland, Vermont: Charles E. Tuttle Company, 1956.
- Proust, M. *Swann's Way*. Translated by Lydia Davis. New York: Penguin Books, 2003.
- Sen, H. Afterword to *The Book of Tea*, by Kakuzo Okakura. Translated by the Urasenke Foundation, Foreign Affairs Division. Tokyo: Kodansha International, Ltd., 1989.
- Tafuri, M. *The Sphere and the Labyrinth: Avant-Gardes and Architecture from Piranesi to the 1970s*. Cambridge: The MIT Press, 1992.
- Thomas, F. "Tea." *New England Review* 33, no. 1 (2012): 82–87.
- Wedzicha, B.L. "Tea." *Nutrition & Food Science* 79, iss. 6 (1979): 2–4.

## THE BLUE LINE

Project Name\_ blue developments; Location\_ Battir, Palestine; Qeparo, Albania

Image Credits\_ Figure 01- illustration by author

### BIBLIOGRAPHY:

- De Sherbinin, A.; A. Schiller.; A. Pulsipher. "The vulnerability of global cities to climate hazards." *Environ. Urban.* 19 (2007): 26–39.
- Farmer, B. H. "Perspectives on the 'Green Revolution' in South Asia." *Modern Asian Studies* 20, no. 1 (1986): 175–199.
- McDonald, R.I.; P. Green; D. Balk.; B.M. Fekete.; C. Revenga; M. Todd; M. Montgomery. "Urban growth, climate change, and freshwater availability." *Proc. Natl. Acad. Sci. USA* 108 (2011): 6312–6317.
- Schuetze, T.; L. Chelleri. "Integrating Decentralized Rainwater Management in Urban Planning and Design: Flood Resilient and Sustainable Water Management Using the Example of Coastal Cities in The Netherlands and Taiwan." *Water* 5 (2013): 593–616.
- Shiklomnov, I. "World fresh water resources" in *Water in Crisis: a guide to the World's Fresh Water Resources*. edited by Gleick P.H. New York: Oxford University Press.
- UN, "International decade for action 'Water for life' 2005–2015." <http://www.un.org/waterforlifedecade/scarcity.shtml> (accessed November 6th, 2016).
- World DataBank, World Bank. "Rural population (% of total population)." <http://data.worldbank.org/indicator/SP.RUR.TOTL.ZS> (accessed November 6th, 2016).

## ENVIRONMENTAL IDENTITY

Project Name 01\_ Caiaques kayaks; Location\_ Pinheiros River, São Paulo, Brazil; Artist\_ Eduardo Srur; Project Name 02\_ Pets; Location\_ Tietê River in São Paulo, Brazil; Artist\_ Eduardo Srur

Image Credits\_ All photos courtesy of Eduardo Srur; Figure 01\_ Caiaques, kayaks, Pinheiros River, photo\_ Eduardo Nicolau; Figure 02\_ Caiaques, kayaks, Pinheiros River, photo\_ Alexandre Schneider; Figure 03\_ Pets, Tietê River, photo\_ Eduardo Srur; Figure 04\_ Pets, Tietê River, photo\_ Almeida Rocha

### BIBLIOGRAPHY:

- Brocanelli, Pérola Felipette. *O ressurgimento das águas na paisagem paulistana: fator fundamental para a cidade sustentável*. Phd diss., Universidade de Sao Paulo, 2007
- Carvalho, Fabíola Araújo de. *Caminho das águas: A água na cidade de São Paulo*. Sao Paulo, Revista Belas Artes 13 (2013): 1–43, url <http://www.belasartes.br/revistabelasartes/?pagina=player&slug=caminho-das-aguas-a-agua-na-cidade-de-sao-paulo> (accessed February 25, 2017)

## A METROPOLITAN PARK OF WATER

Project Name\_ Metropolitan Water Park project, Location\_ Saragossa, Spain

Image Credits\_ Figure 01\_ Bridge Pavilion & Third Millennium Bridge, Río Ebro, Zaragoza, España, Source\_Pabellón Puente y Puente del Tercer Milenio, Author\_ Juan E De Cristofaro from Zaragoza, España, CC-BY-SA-2.0; Figure 02\_Google Earth aerial view of Zaragoza, Spain; Figure 03\_ Plano topográfico de la ciudad de Zaragoza del siglo XVIII, Wikimedia;

### BIBLIOGRAPHY:

- Ebropolis, *Plan Estratégico de Zaragoza y su entorno*, Zaragoza 2006.
- Ezquiaga, J.M., "El lugar: Zaragoza y la Expo", *Arquitectura viva* 117, *Pabellón de Espana Expo Zaragoza 2008*, (2007).
- La Expo de Zaragoza acumula unas pérdidas de 502 millones de euros, *El Periódico de Aragón*, April 04, 2010.

- Lecardane, R., G. Cimadomo. "Las grandes exposiciones en Europa 1992–2002. Efectos duraderos sobre la ciudad y apropiación por parte de la ciudadanía", in *Proceedings of International Seminar on World Events and Urban Change, Grupo de Investigación HUM-700*, Siviglia, 2012.
- Lecardane, R., "Expo, ville, architecture. Lisbonne et l'héritage de l'Expo'98, in *Cahiers thématiques — L'architecture et l'événement*, 8 (2009), 127–135.
- Martínez Ramírez, I.M., "Las estaciones del ferrocarril Zaragoza-Caminreal, vistas por sus autores, los arquitectos Luis Gutiérrez Soto y Secundino Zuazo Ugalde." *Artigrama* 14 (1999): 99–107.

## BETWEEN RESILIENCY AND ADAPTATION

Image Credits\_ All images courtesy of the author; Figure 01\_ by author, background\_ by Aleks Dahlberg at www.unsplash.com; Figure 02\_ by author; Figure 03, 04\_ graphic by author, background\_ by Frantzou Fleurine; www.unsplash.com

### BIBLIOGRAPHY:

- Buchanan, L., H. Fairfield, A. Parlapiano, S. Peçanha, T. Wallace, D. Watkins and K. Yourish.
- Erickson, C. "Crumple Zones in Automobiles," *Sourced through the American Institute of Physics*. (accessed July 28. 2015).
- Guattari, F. *The Three Ecologies*. 1989, Trans. Ian Pindar and Paul Sutton. New Brunswick, NJ: Athlone P, 2000.
- "Mapping the Destruction of Typhoon Haiyan", *The New York Times*. November 11, 2013. <http://www.nytimes.com/interactive/2013/11/11/world/asia/typhoon-haiyan-map.html>
- NOAA. "Storm Surge Overview", *National Hurricane Center | National Oceanic and Atmospheric Administration*. <http://www.nhc.noaa.gov/surge/>. August 27, 2015.
- Reed, C., and N. Lister. "Parallel Genealogie." In *Projective ecologies*. New York, 2014.
- Schwartz, J. "How to Save a Sinking Coast? Katrina Created a Laboratory", *The New York Times | Science*. August 7, 2015. [http://www.nytimes.com/2015/08/08/science/louisiana-10-years-after-hurricane-katrina.html?\\_r=0](http://www.nytimes.com/2015/08/08/science/louisiana-10-years-after-hurricane-katrina.html?_r=0)
- Wu, J., and W. Tong. "Ecological resilience as a foundation for urban design and sustainability", In *Resilience in Ecology and Urban Design* 3 (2013): 211–229.

## WATER AS MEDIUM

Project Name 01\_ Water tower in Delft, Architect\_ Rocha Tombal; Location\_ Delft, NL; Project name 02\_ Water tower in Brasschaat, Architect\_ Crepain-Binst Architects; Location\_ Brasschaat, Belgium; Project name 3\_ Water tower Sint-Jans convent, Overijssel; Architect\_ Zecc Architects; Location\_ Overijssel, NL

Image Credits\_ All images courtesy of the authors\_ Figure 01\_ typological evolution of the water tower, Source: Ingeonné; Figure 02\_ Water tower in Delft (NL), photo by Christiaan Richters; Figure 03, 04, 05\_ Water tower in Brasschaat (BE), Crepain-Binst Architects, photo\_ Crepain Binst; Figure 06, 07\_ Water tower Sint-Jans convent, Overijssel (NL), Zecc Architects, photo\_ Stijn Poelstra, <http://www.stijnstijl.nl/>;

### BIBLIOGRAPHY:

- Cercleux, A.-L., Mercliu F.-C., Peptenatu D. "Conversion of water towers — An instrument for conserving heritage assets." *Urbanism architectura constructi* 5, no. 2 (2014): 3–19.
- Norberg- Schulz, C. *Genius loci: Towards a phenomenology of architecture*. New York: Rizzoli, 1980.
- Van Craenenbroeck, W. *Eenheid in verscheidenheid watertorens in België*. Brussels: NAVewa, 1991.

**Ahmed Abbas** holds a Bachelor Degree in Architecture from the Technical University of Avans and a Master in Interior Architecture from Hasselt University in Belgium. He has six years of experience as an architect in leading his own company. He has been a lecturer at the University of Newroz (Iraq) since 2014, where he teaches Modern Design and coordinates Working / Drawing and Building Construction. Since 2015 he has been working on his Ph.D. entitled "A Proposed Methodology for the Adaptive Reuse of Traditional Buildings in the Buffer Zone of Erbil Citadel".

**Brian Ambroziak** is an Associate Professor of Architecture at the University of Tennessee, Knoxville. His publications include *Michael Graves: Images of a Grand Tour* (2005) and *Infinite Perspectives: Two Thousand Years of Three Dimensional Mapmaking* (1999) with Princeton Architectural Press. In 2008, Brian Ambroziak founded time[scape]lab with Andrew McLellan and Katherine Ambroziak.

**Katherine Bambrick Ambroziak** is an Associate Professor of Architecture at the University of Tennessee, Knoxville. Her publications include *DeadSpace Arlington*, *Material Scribe: Memoirs of the Collective Individual*, *Surrogate Stones*, *Odd Fellows: Constructing the Positive Place|Self*, and *Codification of Ritual in Design*. Since 2009, she has served as the primary designer and coordinator of the Odd Fellows Cemetery Reclamation Project, a conservation and rehabilitation initiative that aims to educate and support the minority communities of East Knoxville through the design and implementation of a responsive memorial landscape.

**Michael Leighton Beaman** is the founding principal of Beta-field, a design/research office run with Landscape Architect and educator Zaneta Hong. Michael is also a co-founding member of the design nonprofit GA Collaborative. Michael currently teaches at the University of Virginia where he is an Assistant Professor in Architecture and at the Rhode Island School of Design, where he is a critic in the Interior Architecture Dept. In addition to teaching and practice, Michael is a writer for *Architectural Record* focusing on design technologies and techno-centric design practices.

**Inge Donn ** completed her bachelor's degree in Interior Architecture at Lucca School of Arts, Brussels, and her master's degree on the topic of adaptive reuse at Hasselt University. After internships at Baccarne and Lens'ass architects, she researched the reuse of water towers and created a masterproject for the water tower of Hoeilaart (BE) as co-working space.

**Dr Graeme Evans** is Professor of Urban Design at Middlesex University, Department of Design and Director of the Art & Design Research Institute. He has been leading a research project in the Lee Valley as part of a 3 year Arts & Humanities Research Council-funded project: Towards Hydrocitizenship, exploring the changing relationships between people, ecosystems and urban water landscapes, and the legacy of waterside architecture and heritage. In June 2015 he curated the Hackney Wick & Fish Island Connecting Communities Festival including an exhibition of site-based design schemes including BA Interior Architecture student work, as part of the London Festival of Architecture. Graeme is also Professor

of Culture & Urban Development at Maastricht University, The Netherlands where he has been working on several industrial heritage re-use schemes.

**Alexander Ford** earned a B.S. in Architecture from the University of Arizona in 2014, and an M.S. in Historic Preservation from Columbia University in 2016. Ford currently works for Daniel Libeskind in New York. His architectural work has been published internationally.

**Francesco Garofalo** founded Openfabric in 2011, an office specialized in landscape architecture and urban planning based in the Netherlands. Francesco Garofalo studied Landscape Architecture in Van Hall Larenstein Arnhem, the Netherlands and in Genoa University. Through Openfabric he has led various awarded competitions and commissions, including: a proposal for New Tahrir square in Cairo, Egypt; an AIDS memorial park, New York, USA; renewal of the main boulevard in Genoa — Via XX Settembre, Italy (First prize); an urban square, realized in The Hague, The Netherlands (First prize). Francesco currently teaches at the Amsterdam Academy.

**Nicholas Gervasi** earned a B.ARCH and M.ARCH from Tulane University in 2012, and an M.S. in Historic Preservation from Columbia University in 2016. Gervasi currently works for AYON Studio Architecture and Preservation in New York.

**Naomi House** is a Designer, Educator and Writer with an approach to the Interior that is framed through forensic investigation. A Senior Lecturer in Interior Architecture at Middlesex University she is also a Tutor in Critical and Historical Studies at the Royal College of Art. Naomi is a founding member and Superintendent of C.I.D — the *Council of Inordinate Design*.

**Catherine R Joseph** is an architect based in New York City. She earned a Master of Architecture from Cornell University and a Bachelor of Science in Structural Engineering from Duke University.

**Paola La Scala PLS**, architect, she is *Doctor Europaeus in Museography* (Palermo). In 2013 attended, as a guest PhD student, the School of Museum Studies at University of Leicester (UK). Since 2013 she has been taking an active part in L@bCity Architecture, a research group headed by Prof. Renzo Lecardane at Department of Architecture in Palermo, concerning architecture and city planning, focusing on culture as important strategy for urban regeneration. Currently she is working on the use of digital technologies to enhance architectural heritage.

**Renzo Lecardane, Ph.D.** in Architectural Design (Palermo) and *docteur de l'Ecole Nationale des Ponts et Chauss es* (Paris), is Associate Professor in Architectural Design at Department of Architecture of University of Palermo. From 2000 to 2005 he carried out research and teaching activities in France (EAPMalaquais, EAPLa Villette, EAPVal de Seine; LATTS/ENPC-Paris; GRAI). From 2002 is associate to *Laboratoire Infrastructure, Architecture, Territoire* (ENSAPMalaquais). Since 2009 he is member of the Academic Board for the PhD in Architecture at University of Palermo. In 2013 he founded the research group *L@bCity Architecture* creating connections between architectural design and urban shape.

**Karen Lens** holds a Master in Architecture and Architecture Sciences from Sint-Lucas and KU Leuven, both in Belgium. She worked for 10 years as an architect specializing in adaptive reuse, energy efficiency and design for all. In 2012, Karen started a Ph.D. on the reinterpretation of underused monastic sites in Limburg (Belgium) and Western Europe at Hasselt University. She is also engaged in several design studios concerning adaptive reuse and collective dwelling at the same university.

**Kees Lokman** is an Assistant Professor of Landscape Architecture at the University of British Columbia. He holds degrees in planning, urban design and landscape architecture. Current research focusing on the intersection of landscape, infrastructure and ecology has been published in the Journal of Architectural Education, Topos, Landscapes|Paysages and New Geographies. Kees is also founder of Parallax Landscape, a collaborative and interdisciplinary design and research platform. klokman@sala.ubc.ca www.parallaxlandscape.com

**Gregory Marinic** an associate professor and head of the environmental and interior design program in the Syracuse University School of Design. His research and practice are focused on the intersection of architecture, interiors, obsolescence, geography, and adaptive reuse. A widely published design scholar and researcher, Marinic has served as an editor/associate editor of several international peer-reviewed publications, and as co-founder of the *International Journal of Interior Architecture & Design*. His most recent publications include *Journal of Architectural Education*, *Journal of Interior Design*, *AD Journal*, *Design Issues*, *International Journal of Architectural Research*, *IntAR Journal of Interventions and Adaptive Reuse*, and various publications of the Association of Collegiate Schools of Architecture.

**Bie Plevoets** studied Interior Architecture at the PHL University College in Hasselt (BE) and Conservation of Monuments and Sites at the Raymond Lemaire International Centre for Conservation in Leuven (BE). In 2014, she obtained a PhD in architecture at Hasselt University; her thesis was entitled 'retail-reuse: an interior view on adaptive reuse of buildings'. Her current research focuses on the theory of adaptive reuse, and preservation of spirit of place. She teaches courses on adaptive reuse at Hasselt University in the specialized master programme in Interiors 'Adaptive Reuse — exploring spatial potentials and the poetics of the existing'.

**Anne Schraiber** is a practicing architect based in S o Paulo, Brazil. She holds a bachelor degree in Architecture and Urban Planning from Universidade Mackenzie (2006) and a Master in Business Administration from Funda o Armando  lvares Pentead (2010). She continued her education at a postgraduate course in Ephemeral Architecture at Escuela T cnica Superior de Arquitectura de Madrid (2015). Anne was a participant at the 10th S o Paulo Architecture Biennale (2013) and won a best interior design project award at CASACOR TRIO (2011). Her academic interest focus on the research of the ephemeral design in the contemporary culture.

**Lindsay Winstead** is an architectural designer working in San Francisco, California for Rapt Studio. She began her career at Davis Brody Bond in New York City, after which she received

a Masters of Design in Adaptive Reuse, from the Rhode Island School of Design. Some of her built work includes the US Embassy Compound in Jakarta, Indonesia, Vivint Solar's headquarters in Lehi, Utah, and Lydian Dental in Tempe, Arizona.

## EDITORS

**Ernesto Aparicio** is a Senior Critic in the Department of Graphic Design at RISD. Aparicio earned his BA at the Escuela de Bellas Artes, La Plata, Buenos Aires and completed his Post Graduate Studies at the Ecole des Art Decoratifs, Paris. Prior to moving to the US, he served as Art Director for Editions du Seuil in Paris, while maintaining his own graphic design practice, Aparicio Design Inc. Best known for his work in the world of publishing, Aparicio has worked on corporate identities, publications, and way-finding for corporations and institutions in France, Japan, and the US. Recently, Aparicio was named Creative Director for the New York firm DFA.

**Markus Berger** is Associate Professor and Graduate Program Director in the Department of Interior Architecture at RISD. Berger holds a Diplomingenieur f r Architektur from the Technische Universit t Wien, Austria and is a registered architect (SBA) in the Netherlands. Prior to coming to the US, Berger practiced and taught in the Netherlands, Austria, India, and Pakistan, and currently heads his own art and design studio in Providence. His work, research, writing, and teaching focus on art and design interventions in the built environment, including issues of historic preservation, sensory experience and alteration. He is a co-founder and co-editor of the Int|AR Journal.

**Liliane Wong** is Professor and Head of the Department of Interior Architecture at RISD. Wong received her Masters of Architecture from Harvard University, Graduate School of Design and a Bachelor of Art in Mathematics from Vassar College. She is a registered Architect in Massachusetts and has practiced in the Boston area, including in her firm, MWA. She is the author of *Adaptive Reuse: Extending the Lives of Buildings*, co-author of *Libraries: A Design Manual* and contributing author of *Designing Interior Architecture and Flexible Composite Materials in Architecture, Construction and Interiors*. A long time volunteer at soup kitchens, she emphasizes the importance of public engagement in architecture and design in her teaching. Wong is a co-founder and co-editor of the Int|AR Journal.