

VOLUME 4.0

WORK

AAS INTERIOR DESIGN
PARSONS

VOLUME 4.0

WORK

AAS INTERIOR DESIGN
PARSONS

WORK 4.0
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PARSONS THE NEW SCHOOL
FOR DESIGN

AAS INTERIOR DESIGN 2010

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JOEL TOWERS

Dean of Parsons The New School of Design

At Parsons, we constantly challenge our students to train a laser-like focus on the way things really “are” in the world, while teaching them to never let that knowledge prevent them from imagining how the world could be different. Our students appreciate both the reality and the potentiality of the world. These are the qualities that enable them to innovate and then renovate, to generate and then regenerate. At the heart of the concept of reuse is the belief that there is no such thing as a “finished product”: nothing is static. The world itself—including natural and artificial ecosystems, buildings and cities—is constantly in flux. And in an age marked by decreasing material resources and increasing design innovation, the process of reuse will be central to the process of adaptation.

Students and faculty in Parsons’ AAS Interior Design program are doing cutting-edge work on the topic of reuse, as you’ll observe in the following pages. Through this work, they’re helping the world adapt to increasingly complex conditions, and they’re also adapting themselves to an ever-changing professional environment. After all, the most important careers five years from now may not have been even imagined 15 years ago. Parsons’ AAS program in interior design has long served as a bridge for students and professionals of wide-ranging backgrounds to launch (or enhance) successful careers in the professional design world. The associate’s degree today is a valuable credential in a world where career paths can change quickly but require well-rounded, savvy and strong foundations of knowledge. The study of interior design at Parsons has a rich history, having begun more than a century ago, and it proudly continues to prepare its graduates for diverse pursuits, placing them on a common path with designers such as Albert Hadley, Angelo Donghia, and Sheila Bridges.

The theme of reuse that runs through the work in these pages is timely, given our pursuit of sustainable and ecologically literate means of creation at Parsons, as well as timeless, in its conceptual sense and simplicity. Our faculty and students, capably led by Bill Morrish and Johanne Woodcock, immersed themselves in a rigorous curriculum, and their creative ability to consider, imagine, re-imagine, and re-invent the space and structure of interior environments is remarkable. Their work this year attests to the transformative capacity of design, so it is with great pleasure that I present this edition of WORK 4.0.

WILLIAM R. MORRISH

Dean of the School of Constructed Environments

In the last ten years society's need to reduce pollution and waste has been a catalyst for designers to produce a growing range of constructed environments made from the things that we have thrown away. These projects are powerful educational events, but yet the garbage still continues to pile up. We are still locked in our habit of making things that have a single function or use.

In *Cradle to Cradle*, authors William McDonough and Micheal Braungart pose another perspective on the idea of "reuse." To me they are saying something quite simple and at the same time critical to changing our habits. It is to remove the prefix "re" from our design and development language. The prefix "re" has been attached to many familiar nouns such as the words use, generation and position as a way of describing our processes of sustainable urbanization. In this collection of essays, I believe that, like McDonough and Braungart, these authors understand the term "reuse" to mean "useful" in a very real sense.

In this sense, we could understand the idea of reuse as a lost object or space that was once prosperous but is now abandoned, like a vessel washed up on the beach that is ready to be discovered, salvaged, and reclaimed. Embedded in this narrative is a romantic notion of finding treasure in abandoned landscapes, or a design aesthetic tied to building a new urban utopia within the carcass of collapsed urban systems. "Reuse" represents in many ways the order of magnitude of abandonment in our urban landscapes. The term "reuse" focuses on the fact that most of what we make has not been useful beyond its shelf life, has a limited function and has not added to the community's long-term commonwealth.

But with the intervention of committed and skilled designers, the reused object becomes useful. A "useful" product or environment offers a more forward perspective, contributing in positive, helpful and constructive ways to the existing context. This useful product or environment addresses the questions of scale, multiple uses, accessibility to different constituencies, and applicability over time. "Useful" establishes a design agenda in which we no longer see the city as a composition of land uses, and product items, but rather a set of products, landscapes, buildings, interiors and systems that add up to interdependent networks of creative activities.

This edition of WORK is a useful collection of constructive ideas from faculty, students and designers that embody the usefulness of reuse.

Our challenge as designers is to take this dialogue into the scale of the political urban landscape.

JOHANNE WOODCOCK

Director of AAS Interior Design

It is with great pride that I introduce WORK 4.0, highlighting work from the 2009-2010 academic year as well as interesting projects and discussions featuring Parsons graduates and professionals in the field. For the first time, our annual edition of WORK has a single organizing principle: interior-design practices that actively incorporate the ideas and strategies of "Reuse." As the projects and conversations in this volume show, interior designers play a significant role in creating a more sustainable world, in planning, developing and implementing sustainable practices and specifying appropriate materials. An important part of that work is educating clients regarding the necessity and opportunities for more sustainable design in the public and private spaces that they commission.

Part 1 of WORK 4.0 presents student's proposals for the redevelopment of Engine 212, a reclaimed Brooklyn firehouse that was awarded to three non-profit organizations as a multi-use community center. In Part 2, Ioanna Theocharopoulous and Emily Abruzzo interview design professionals with international practices. They offer surprising and wide-ranging responses to a set of questions that explore theoretical and concrete issues around sustainable design.

Part 3 presents work created in a design studio led by faculty member Anne Nixon, who asked her students to consider reuse in the public realm. The challenge was to rethink modes of practice in projects as different as a wallcovering made of recycled magazines to a public interior town square in which iconic Airstreams trailers are used to create private spaces for conversation and entertainment.

Part 4 presents commercial and residential projects by faculty member Sarah Strauss and her firm, BigPrototype, as well as published work by AAS Interior Design alumnus Scott Sanders, who was the subject of a 2010 Pointed Leaf Press monograph. Finally, Part 5 showcases a variety of additional student projects, including a healthcare facility for insomniacs that derives its design from the concept of a mother's womb.

In our first issue of WORK, in 2007, we began a conversation about interior design that continues here, in WORK 4.0—and perhaps more importantly takes place every day in the classrooms and corridors of Parsons. It gives me great pleasure to invite you to investigate WORK 4.0.



REUSE

ENGINE 212



ACTIVIST INTERIORS

ASLIHAN DEMIRTAS >>> CURATOR

The exhibition ENGINE 212: ACTIVIST INTERIORS is a collection of ideas that addresses the often-overlooked impact of interiors and interior design on civic and urban life. The focus of the exhibition is work produced by Parsons Interior Design AAS students during two semesters. The students collaborated with non-profit activist community groups in Brooklyn who are currently working to transform Williamsburg's Engine 212 (a now-defunct fire station) into a community and arts center.

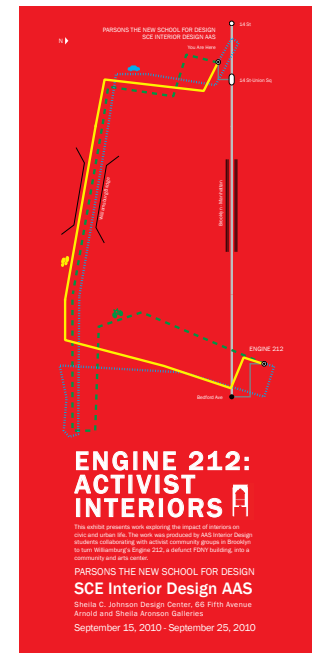
The students worked with Northside Town Hall Community and Cultural Center (<http://nthccc.org/>), a group made up of members of two historical community groups, Neighbors Allied for Good Growth (NAG) and People's Firehouse, Inc., to develop a series of proposals that investigate the role of interior design in the transformation of the firehouse building. NTHCCC won the development rights for the project.

The exhibition includes the student proposals and documentation of the design process. It also presents historical documentation of the resistance and community activism that emerged through the occupation of Engine 212 for sixteen months in the 1970's by the members of the community in order to stop-successfully-the city from shutting down the fire station. Taking a cue from the documentary "People's Firehouse," which tells the story of the transformation of the interior into a social space of resistance, the gallery is transformed into an "occupiable space" through the placement of four portable benches which will be used for the duration of the exhibition.

Ironically, the original proposal for the exhibition, which included bleacher-like structures, was deemed unsafe by the Fire and Life Safety officer and that plan was abandoned in favor of the current "safe" scheme.

When the exhibition period has ended, the students will collect the material hung on the walls of the gallery and assemble a "book of ideas" to be donated to the community group. The benches will also travel across the East River to Engine 212 for future use in arts events in the community center.

This exhibition brings attention to the critical role that interiors play in the context of social and constructed environments as well as the potential that exists in collaboration between students and community groups in developing ideas and design strategies.

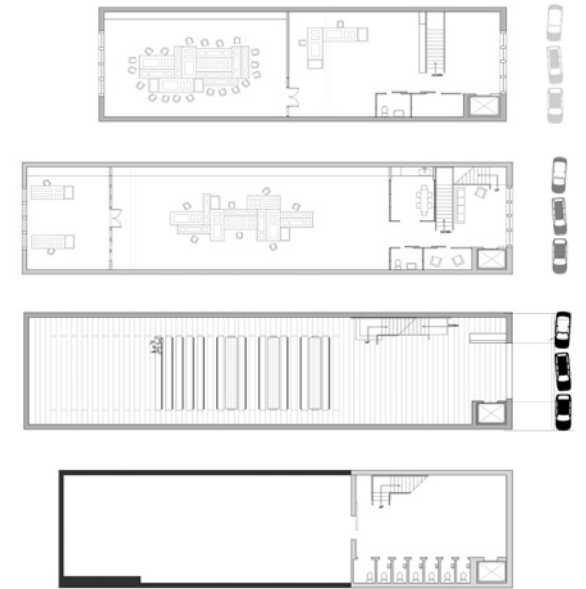
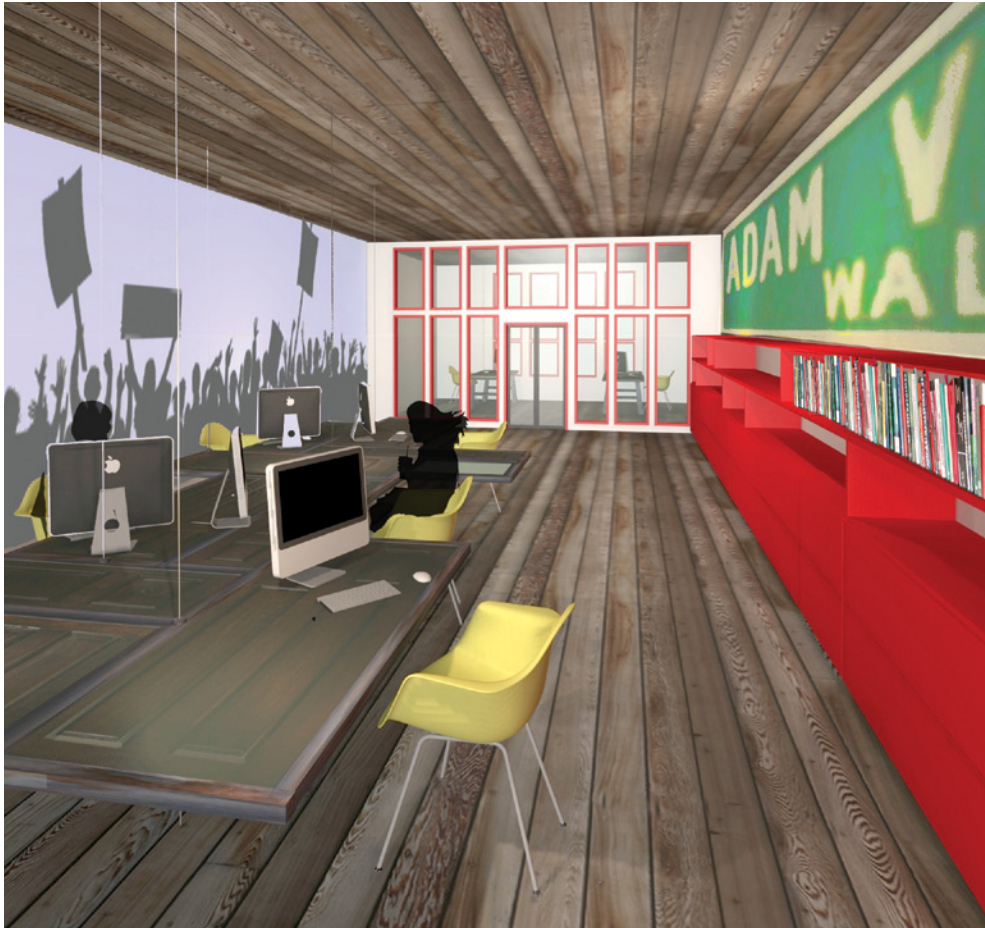


CAITLIN NUGENT

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My proposal for Engine 212 focused on the prefix RE: REduce, REuse, REcycle. The not-for-profit groups housed in the former Engine 212 are advocates for the wellbeing of the community and the environment in which they live. To integrate their initiative into my design I decided to construct the space from reclaimed materials. Some of the many doors throughout the space were reused in their original capacity, but the majority were transformed into horizontal surfaces such as desks and conference tables. These surfaces were assembled using reclaimed steel and some were supported by recycled sawhorses. All the floors and the ceilings of The People's Firehouse offices were finished with reclaimed wood. On the ceiling in the Community Center, recycled fire hoses were used to create the lighting system and acoustic control. In the offices of Neighbors Allied for Good Growth (NAG), there is a reclaimed wood bookcase, along with desks made from reused doors. The light fixtures were made from recycled mason jars and light bulbs collected into globes. The community-center space is also reusable with its ability to be transformed into multiple configurations, such as a gallery, a concert hall, a banquet hall, or a meeting room.





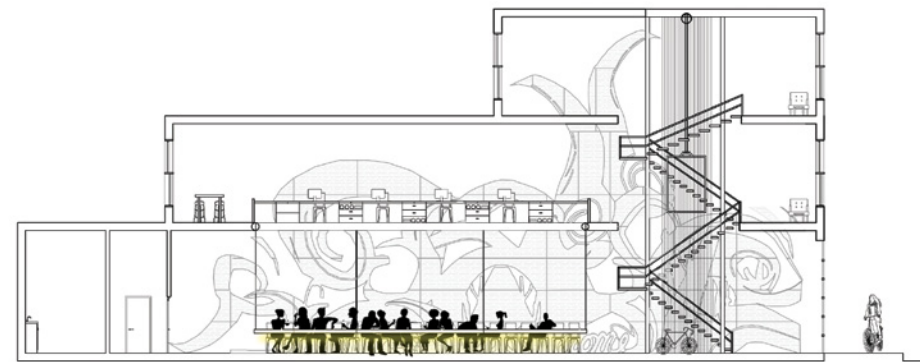
"MY PROPOSAL FOCUSED ON RE:
REDUCE, REUSE, RECYCLE."



MOLLY MCCORKLE

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“MY GOAL WAS TO
BRING THE EXTERIOR OF
WILLIAMSBURG
INTO THE INTERIOR OF
THE FIREHOUSE.”



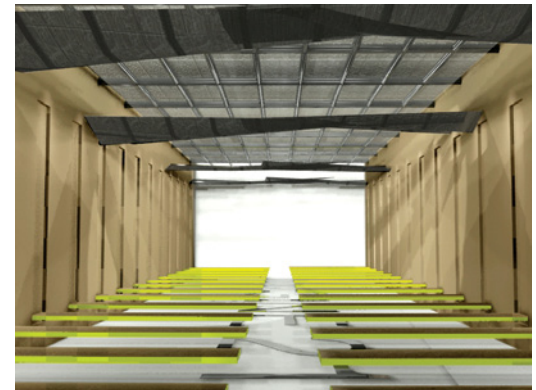
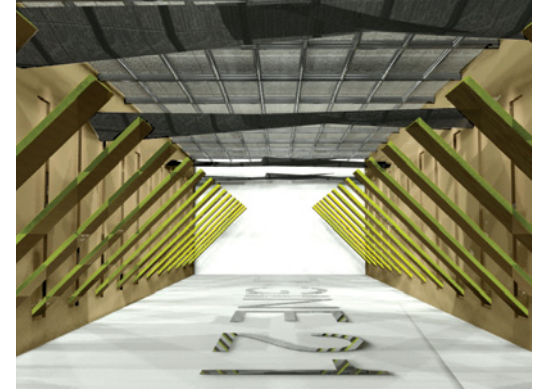
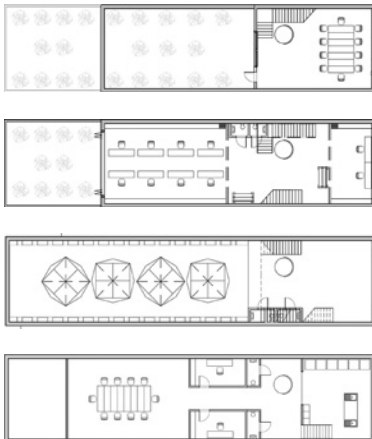
CRISTINA GIRALT

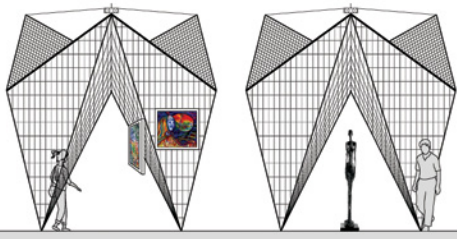
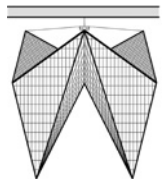
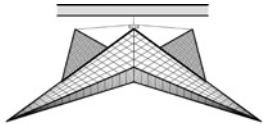
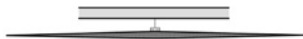
giralt.cristina@gmail.com

This project is a proposed renovation for Engine 212, an old fire station in Williamsburg, Brooklyn. The clients, People's Firehouse and Neighbors Allied for Good Growth, groups that have worked actively in the community, wanted to locate their offices in the building, as well as to promote art and culture. A multifunctional design was essential to achieve a space that offered space for banquets, art exhibitions, and performances, as well as offices for rent.

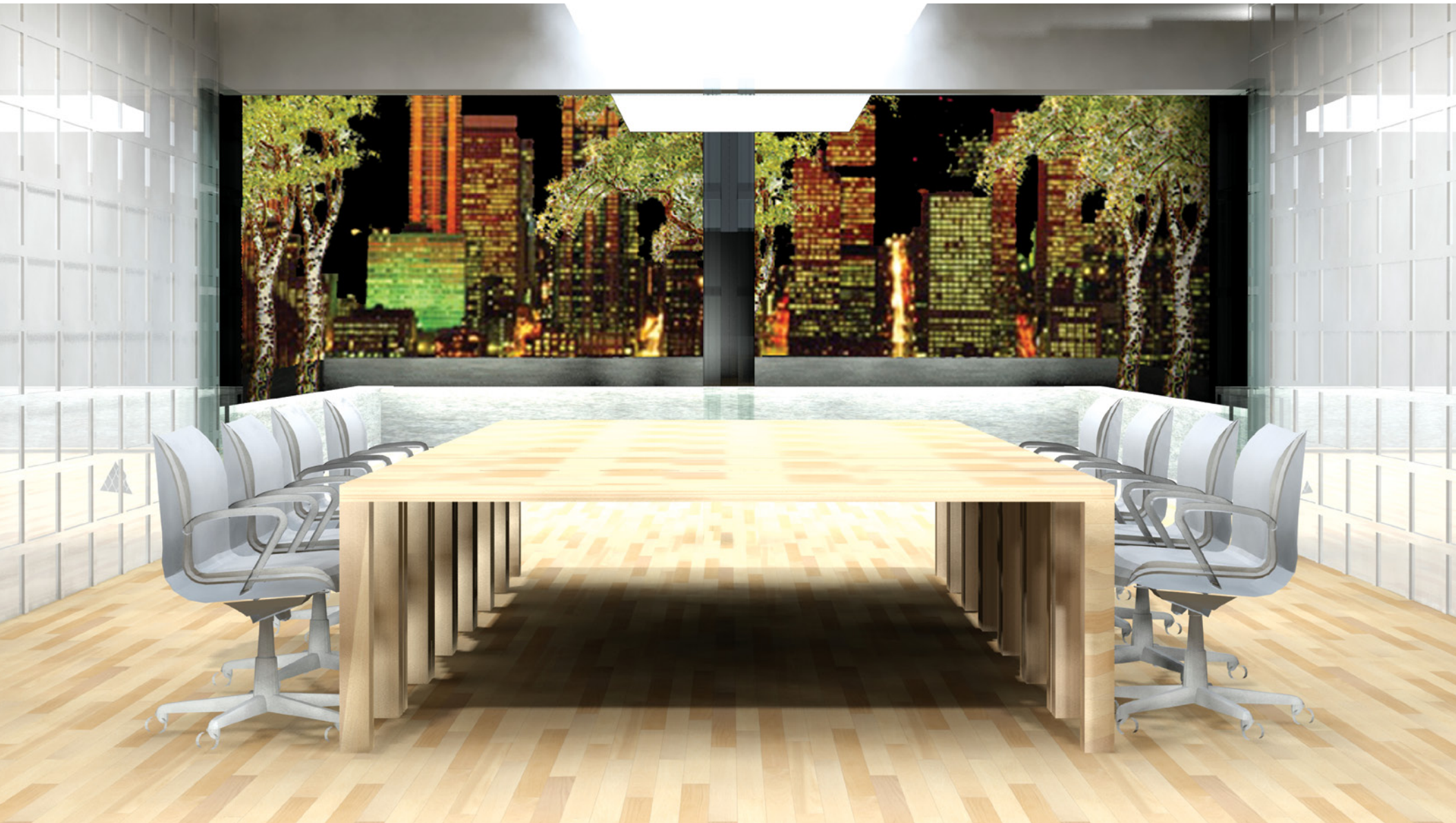
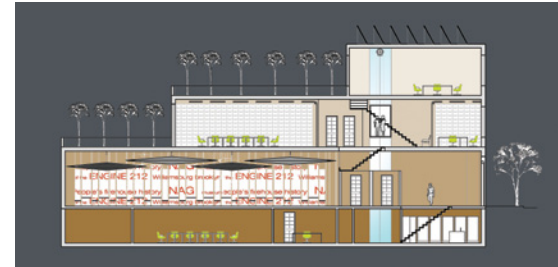
In my design, I decided to conserve the original structure. The "origami" accentuates the youth of the community while the "garage doors" in the offices reflect and accentuate the old and rich history of the neighborhood. In this project I play with repetitive elements to give the space its character. Each element needed to be as multifunctional as the space itself is, and I wanted to develop a specific design for every single object. The overall project creates a special harmony, and consistently reaffirms the main ideas of the program: "community" and "multifunctional."

To see more about this project, please visit:
www.behance.net/cristinagiralt





**"THE ORIGAMI ACCENTUATES
THE YOUNG COMMUNITY
AND THE GARAGE DOORS
ITS HISTORY."**

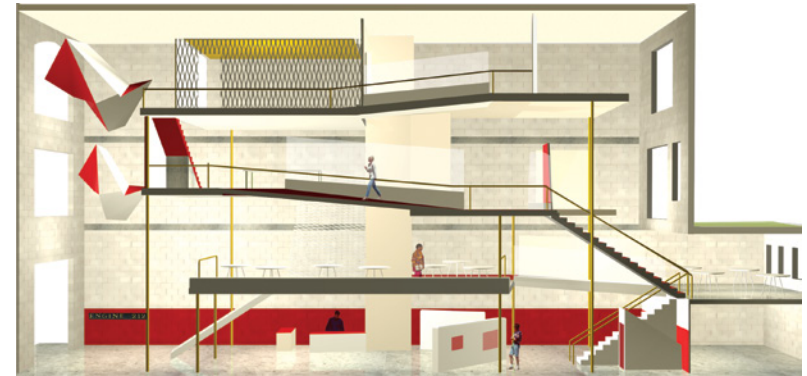


EDITH WHITSELL

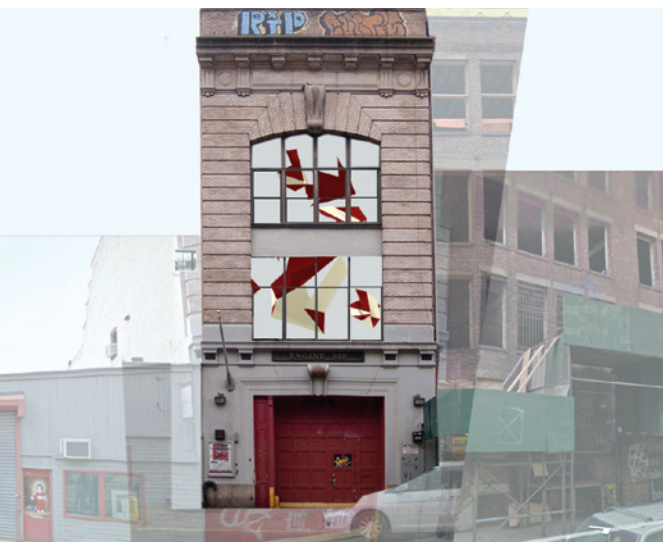
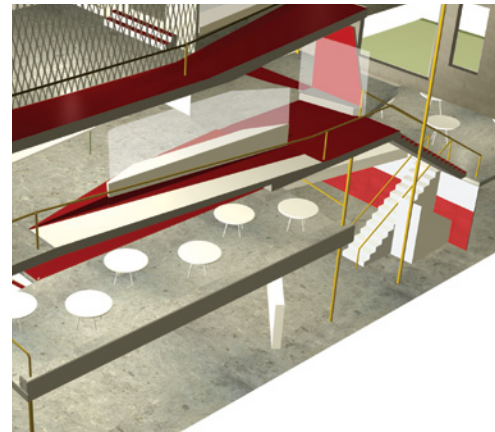
edeath@gmail.com

My idea was to make visitors aware of the firehouse's former use by keeping the evidence of the original floor lines embedded on the walls, and then inserting a new structure that is offset about a foot from the shell. In my design, the two ends of the new structure nearest to the windows are set back far enough to let in much-needed natural light. There is generous space in front of the front window to make room for installations that can be viewed from the inside and outside of the new community center.

The entire space zig-zags back and forth, with the first two floors dedicated to performance, art, and community meetings, and reserving the top two floors for office and conference space. All the ramps that connect the various levels are lined with display cases that are filled with artifacts and documents pertaining to the community. This reinforces the idea that this building is imbued with the memory of activism, and that it continues to promote activism today.



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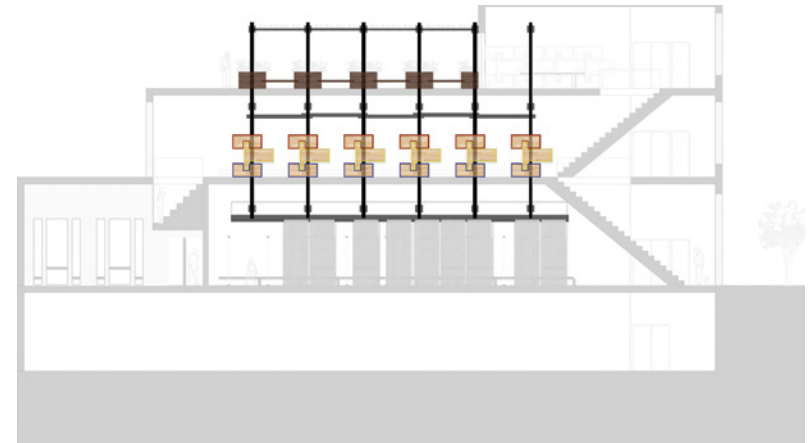
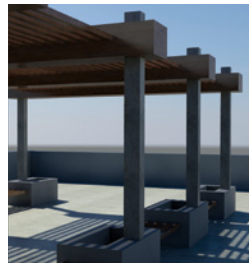


JENNY YIN

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**“MY PROPOSAL CONNECTS
DIFFERENT PIECES TO FORM
A NEW INVENTION.”**



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TERESA CACHO

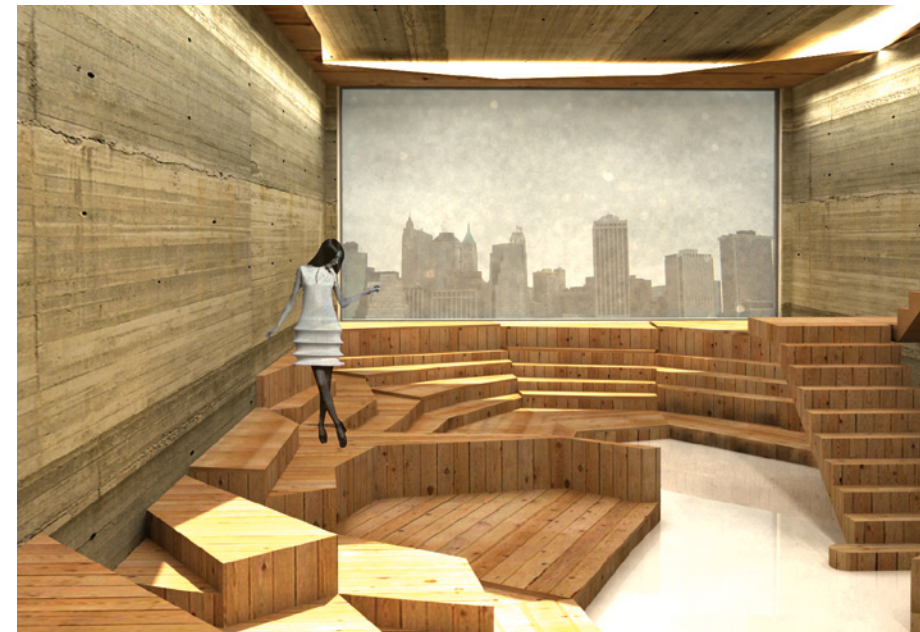
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Engine 212 is being redeveloped by two community organizations, Neighbors Allied for Good Growth and the People's Firehouse Inc. Local residents, businesses and artists have joined forces to raise the funds to transform the building into community meeting space, job-training classrooms, exhibition space, and non-profit art performance and event space.

My project is informed by the idea of colonialization of the topography, with a mechanical/flexible object designed to enable the creation of different spaces. A hydraulic system moves wood panels up and down to create the space needed. This idea allows a great diversity of possibilities, from art exhibitions and performances to a gym area, lecture room, classrooms, and offices.

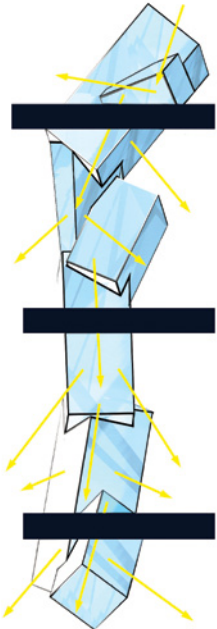
The layout creates a landscape that organizes the space in three-dimensions. The main floor is flexible enough to allow any kind of activity. The mobile panels can be converted from a flat ground to tables, chairs, scenarios or walls. They can separate spaces as a mountain creates boundaries between countries.

Three areas are defined in the landscape: the river (the entrance with the reception and waiting areas), the canyon (a flexible space), and the valley at the end of the stage. The theatrical area is a relaxed and flexible space suitable for lectures or performances.



STEFANIE OLD

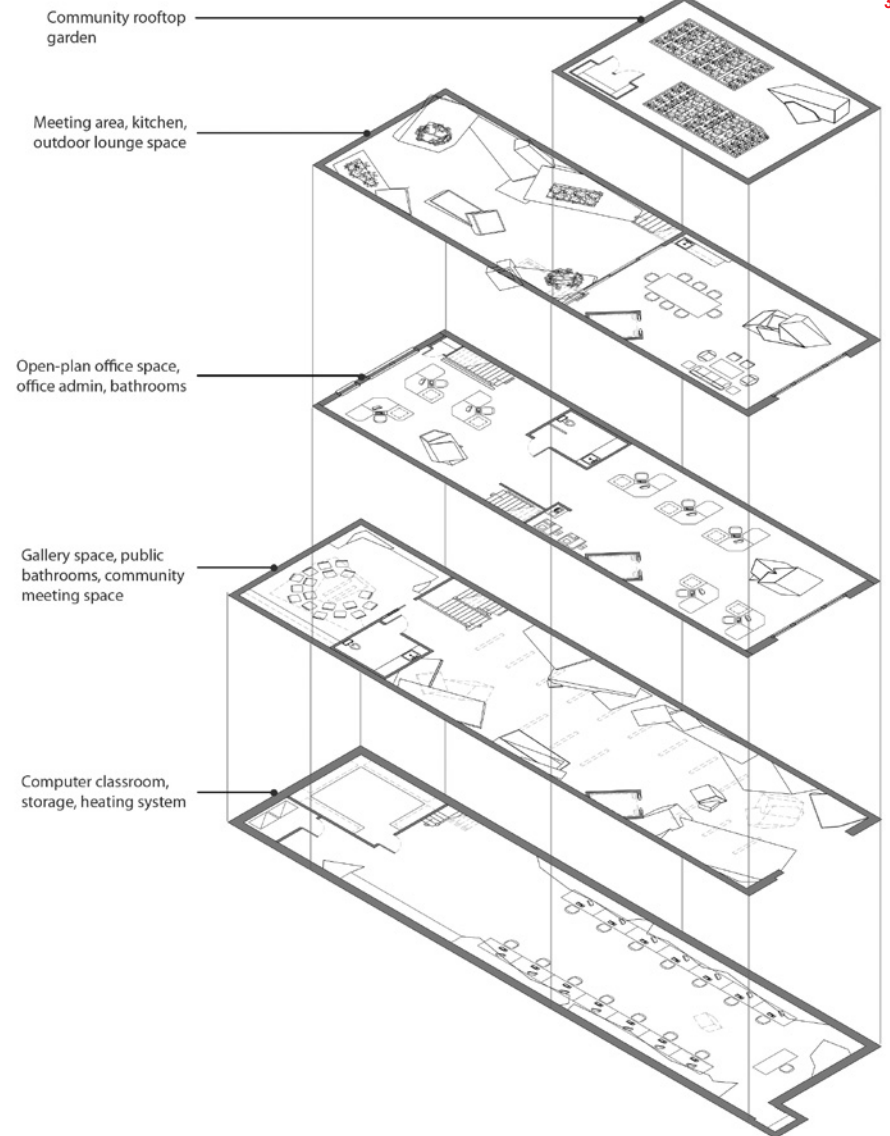
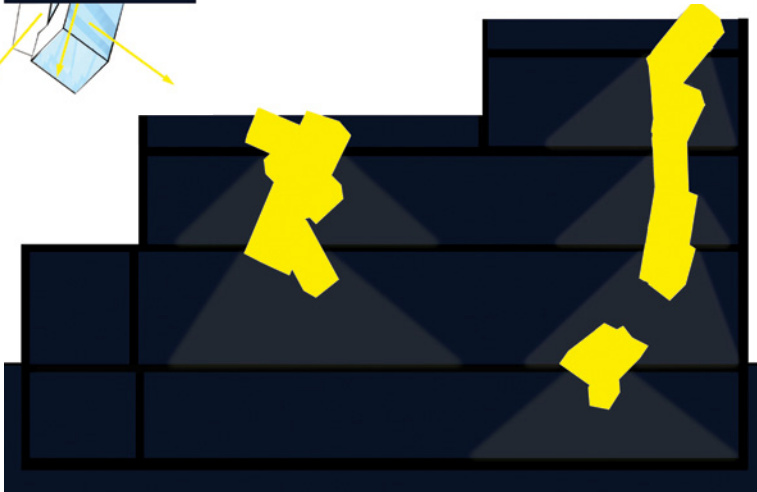
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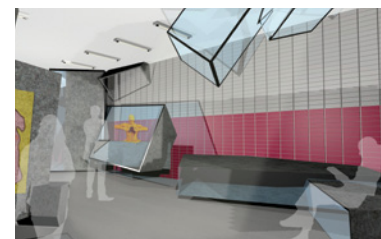
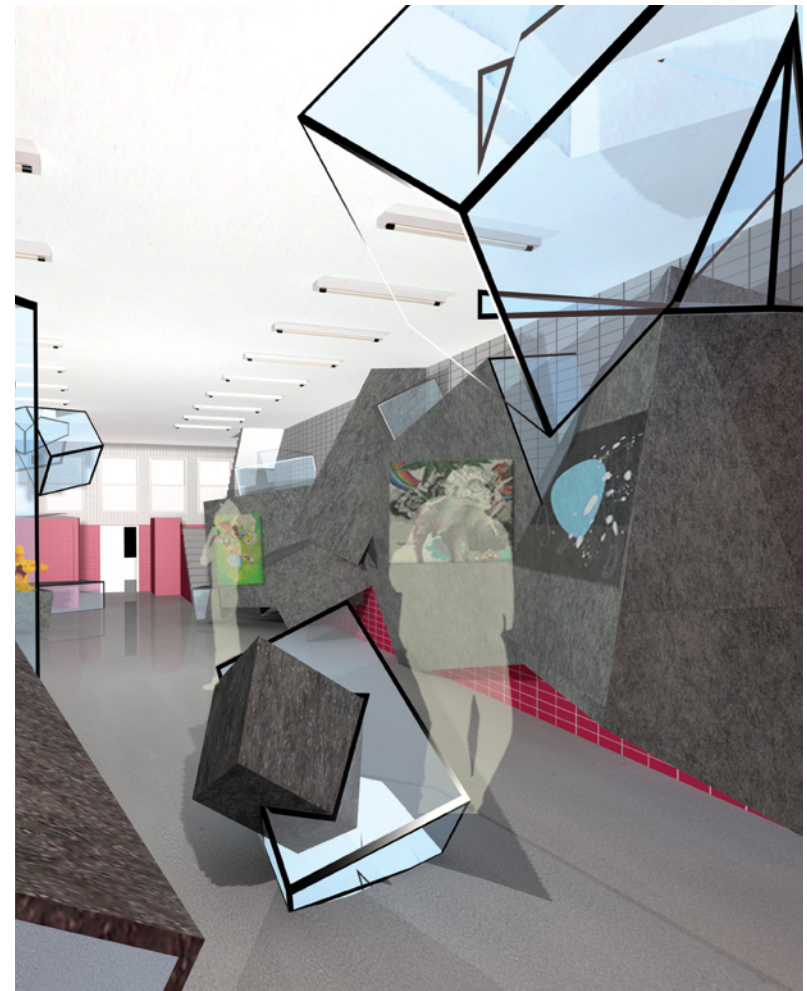
In 2009, after years of activism and neighborhood efforts, Engine 212 was returned to the community for adaptive reuse as the Northside Town Hall Community + Cultural Center.

My concept for the interior explores the phenomenon of naturally-occurring parasitic growth, and a gentle occupation is established of new structure within the old. The defining forms are organic and grow both into the space and vertically through it, according to program and function. This treatment allows the original meaning and role of the firehouse to remain visible, celebrated within its new context.

The mixed use program of the building and communal elements require a certain level of transparency. The design must also address the low levels of natural light throughout the space.



**"THE INTERIOR EXPLORES
THE PHENOMENON OF
NATURALLY-OCCURRING
PARASITIC GROWTH."**



JESSICA LIN

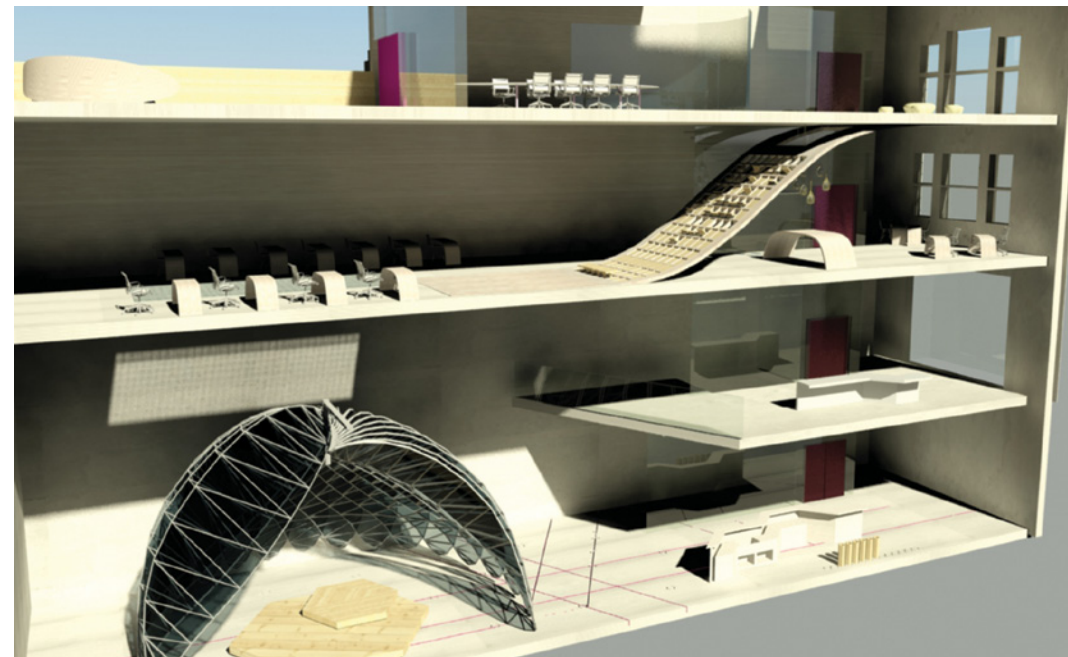
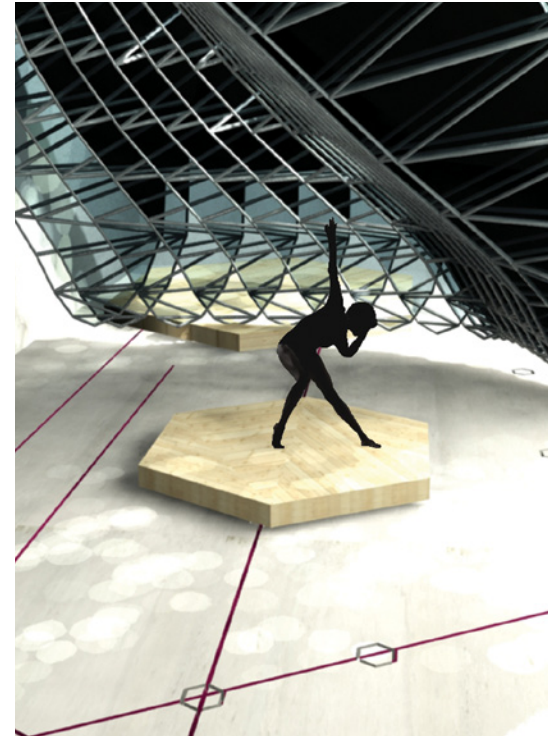
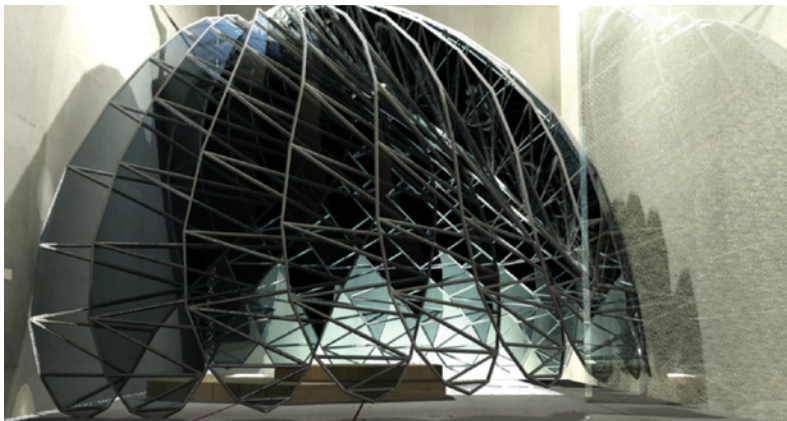
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My purpose is to explore the impact of interiors on civic and urban life, collaborating with activist community groups in Brooklyn to turn Williamsburg's Engine 212, a defunct firehouse, into a community and arts center.

Inspired by geometric rules and formulas, I attempted to decipher the shape of Fibonacci, a number sequence used in computer algorithms. What makes it so beautiful and complex is that simply repeating an unique numerical pattern developed my concept, transforming it into spatial terms.

A Fibonacci spiral—the basis for this project—is flexible, like a spring capable of expansion and contraction. The entire space is activated by movement and system. For an activist group, the concept of movement represents the people, the community and the history.

Movements in this project can create different functionality through different configurations. Everything can be easily operated by anyone, which expresses the purpose of a center and where people from the community gather.

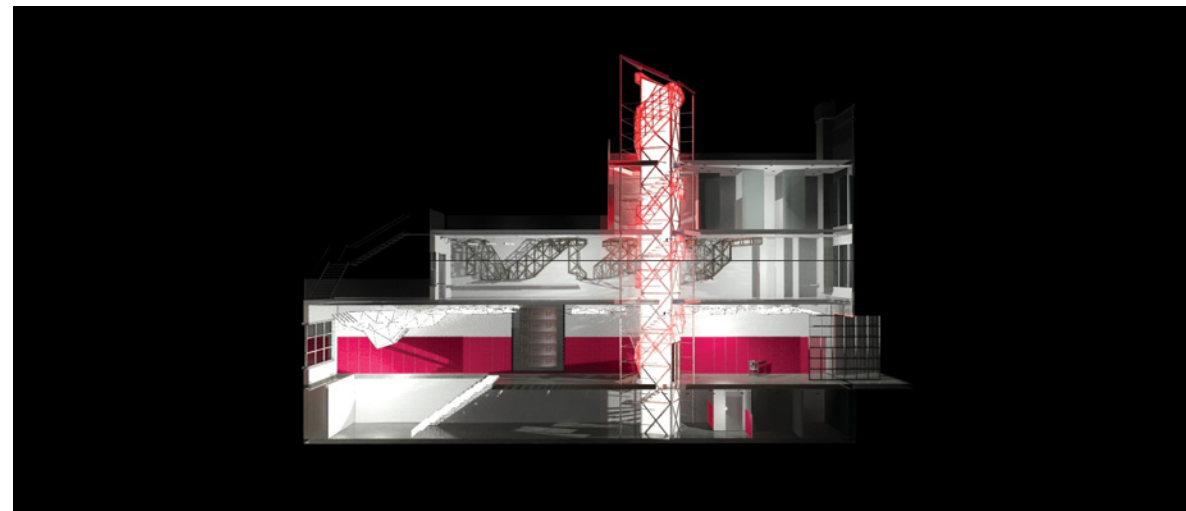
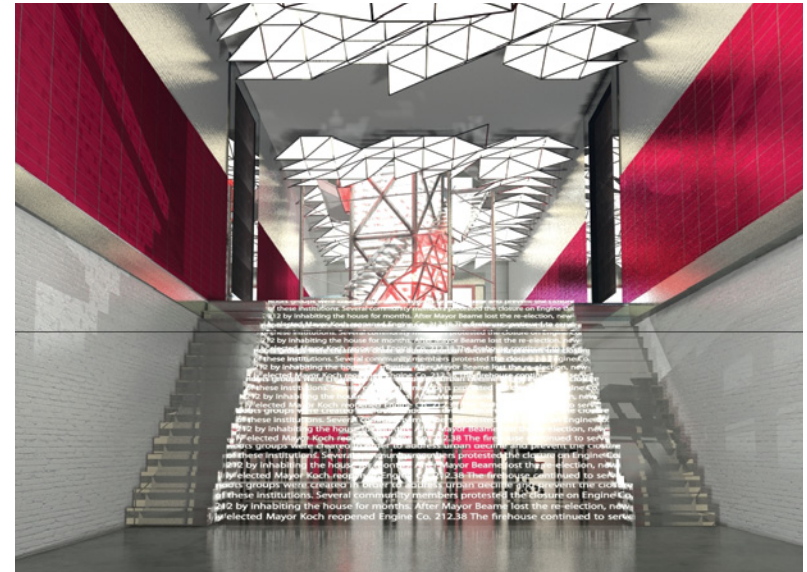
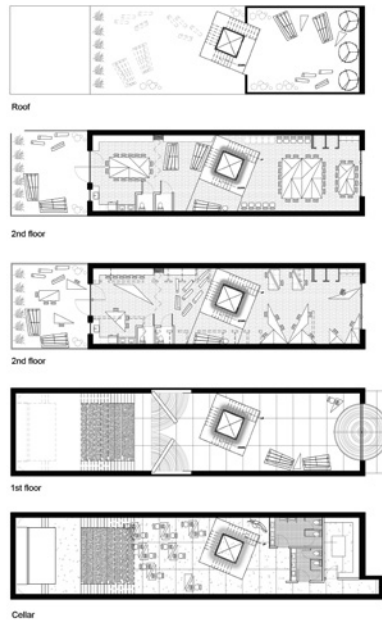


JASON BECKWITH

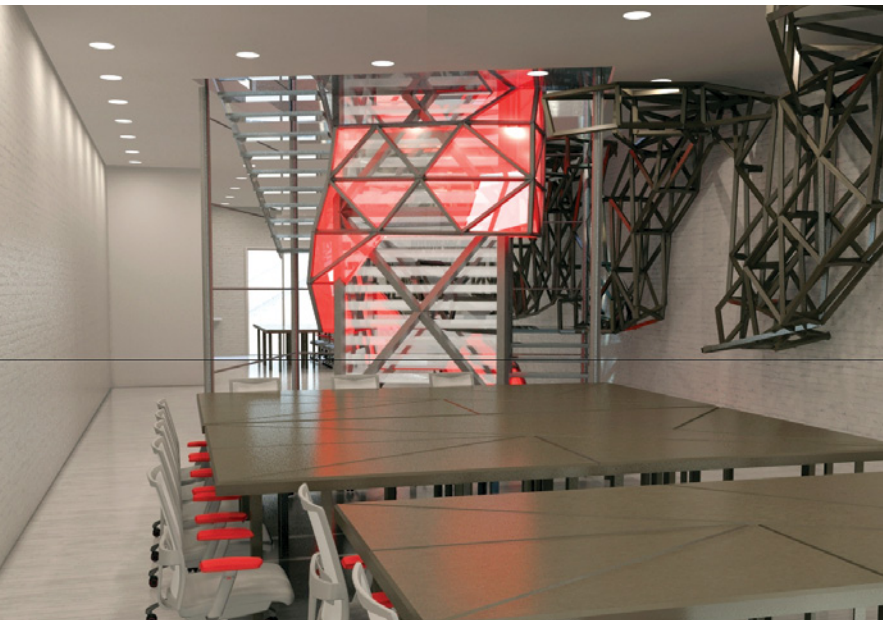
jrbeckwith@gmail.com

Visiting the dilapidated fire house on Wythe Avenue in Williamsburg, Brooklyn, I realized that the old space was screaming for a new life. For me, community spaces are all about life, and I wanted the new space to encourage, embrace, and evolve life.

The source of all life is the sun, and I knew right away that I wanted to puncture the building with a sculptural yet functional element that would flood the new space with light. That was the inspiration for the elevator chamber, which became a central design element of the new firehouse. It became the space's new language, generating new life within the firehouse and within the surrounding community.



**“THE OLD SPACE
WAS SCREAMING FOR
A NEW LIFE.”**



REBECCA KING

rebeccaking66@gmail.com

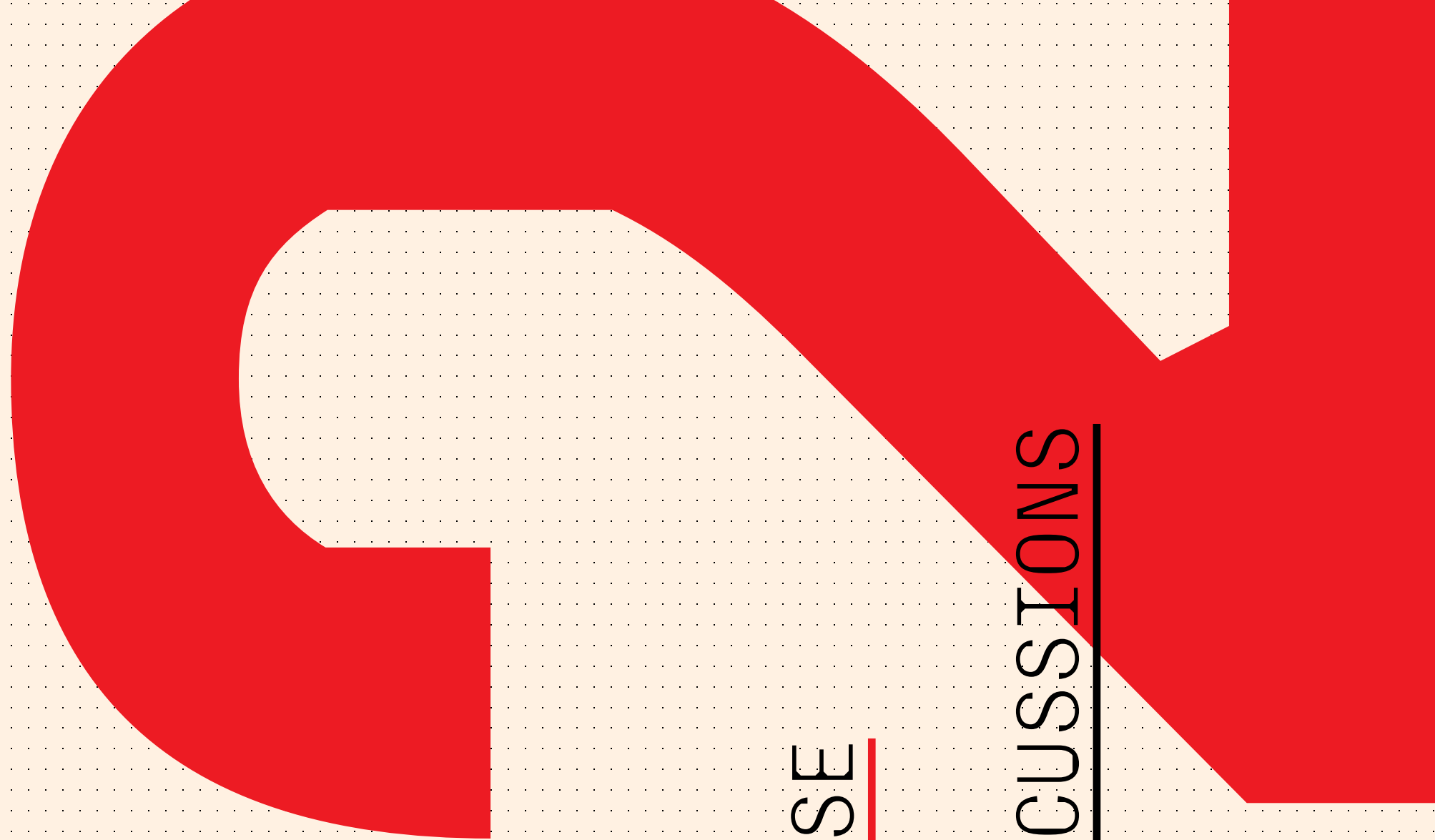
The metaphor of weaving informs the design of the NTHCCC, as a metaphor for community: a complex, interwoven structure of warps and wefts. The entire interior space is composed of individual ropes that emerge to form an entangled knot on the rooftop.

The building was carefully studied to create balance between the three distinct zones required by the community center. A multifunctional entrance room on the ground floor is can be used for art exhibitions, fundraisers and performance openings. Here, partitions are created from a series of horizontal ropes that can either be pulled closer together to provide privacy or drawn apart to become a screen. This curvilinear form becomes a separate entity within the space and gives the impression that the space flows freely and harmoniously.

The second floor further explores the language of the rope and, in contrast to the ground floor, accentuates its linearity. Offices for Neighbors Allied for Good Growth and People's Firehouse are created by the position of the ropes, becoming desks and private rooms.

The rooftop examines another iteration of the rope material. A topography of knots forms an outdoor lounge for visitors and guests to relax and enjoy the view of Manhattan.





REUSE

DISCUSSIONS

REUSE: THE AFTERLIFE OF BUILDINGS AND INTERIORS

EMILY ABRUZZO & IOANNA THEOCHAROPOULOU. >>> EDITORS

Emily Abruzzo is a writer, licensed architect, and LEED Accredited Professional. She is partner in Abruzzo Bodziak Architects, recipients of the 2010 Architectural League Prize for Young Architects and Designers. Emily is a founding editor and publisher of 306090 Books, and editor of Workbook, the official catalog of Workshoping: An American Model of Architectural Practice, The U.S. Pavilion for La Biennale di Venezia, 2010.

Ioanna Theocharopoulou is an architect and architectural historian. She has taken part in numerous academic conferences and her writing has appeared in various publications, including Landscapes of Development: The Impact of Modernization on the Physical Environment of the Eastern Mediterranean, (GSD Harvard 2011); LOG magazine (Spring 2010); and Negotiating Domesticity: Spatial Productions of Gender in Modern Architecture (Routledge, 2005).

Once considered a marginal, “countercultural” activity, reuse is fast becoming a new kind of challenge for scores of designers working today. In an article entitled “Wrecking and Salvage” from 1973, Shelter Magazine asked, “How do you take a building down?” One response, “find out the way it was built and reverse it,” could easily be featured in our issue today. Whether in interiors, product design, lighting or architecture, “reuse,” “re-cycling,” “up-cycling,” or as 2012 Architecten prefers, “super-use”—that is, the transformation of something already used in the past into something entirely different and thus endowing it with a new afterlife—is gaining more and more momentum.

“Reuse” is perhaps the greenest of the “reduce, reuse, recycle” triumvirate, and as a technique that has been used for centuries, its also perhaps the oldest, most traditionally “common sense” method of the three. It can further be argued that reuse is the sustainable method that most relies on design, for it tends to be very important for the designer to grapple with the past life of an object, a space, or a surface. This history can pose serious challenges as often as it can be exploited for the inherent qualities, or weathered or patinated beauty that it imparts.

Reuse therefore implies an act of translation. And the invention within that act of translation is what we sought to demonstrate by asking various talented design professionals to respond to a series of inquiries about reuse. Their

responses will inform a larger discussion that will begin in the fall of 2011 with a series of public events at the School of Constructed Environments at Parsons in which we will to explore issues raised by reuse in interiors, product design, architecture and lighting.

QUESTIONS

a. What, for you, does reuse mean?

b. How do you employ reuse in your research, work, or life?

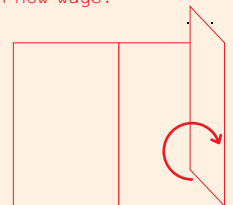
c. How does the concept of reuse apply specifically to interiors?

d. What examples of reuse in design inspire you?

e. What things, materials, ideas, places or structures are ripe for reuse in a way that is currently under-exploited?

f. In the new documentary Waste Land, director Lucy Walker follows New York-based artist Vic Muniz as he creates huge portraits out of trash in one of the world's largest landfills, Jardim Gramacho, in Sao Paulo. Muniz remarks that “the moment when one thing turns into another is the most beautiful moment.” Is there such a moment for you in your work—or to what extent using materials as “found objects” transform the design process in new ways?

Unfold the questions on page 73



CHISLAINE VIÑAS

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a.

Very literally, it means not throwing something out but instead repurposing, and therefore not adding to a landfill. It may mean coming up with something ironic, provocative or funny out of something old.

b.

In residential design you are often asked to reuse existing pieces of furniture. We find ways to give old pieces a new life instead of just buying something new. It's like breathing some hip new breath into something tired. We may repaint, or refinish or think of some other way of covering an object and modifying it. Sometimes we chop up an object and reconnect it to something else... It also really helps if your client is open minded and has that same sense of fun and wackiness.

Using a client's existing piece often also means that I am using something that I might not have selected myself, so it forces me to find beauty in something that I may not have seen before. I see that as a challenge and "messing with it" allows me to put a personal stamp on it.

c.

I like that it makes us think outside of the box. It forces us to look at materials in a new way. It makes us use more of our brain capacity. We do a lot of "shopping" or sourcing in our office but we think in much larger terms than just putting those items in the online "shopping cart". Reuse makes us REALLY think.

d.

I really love Platform 21 the Dutch initiative where artists and designers are always looking to repair and repurpose in clever ways. It's a small movement but big things start small.

In my office we are always looking for craftspeople with whom we can collaborate—for example, knitters who can knit a new cover over something old and add another layer to an otherwise old and tired piece. We recently used silver duct

tape on an old table for a client. The shape of the table was fabulous and the tape added a new dimension to an old table and made it totally modern and clever. We also just finished a townhouse where we used about 185 plates mostly sourced from garage sales, thrift and vintage stores; it made for an amazing and fun installation.

This past Halloween I saw a boy in my daughter's class who had made a beautiful costume using green packing chips beaded together and forming long strands that cascaded from his neck—he was a weeping willow. I just thought it was so creative and clever and I loved that he had used things that he found around the house. A lot of it is about the way we think.

e.

I think that one man's trash is another man's treasure. It kills me to see materials that have been tossed in dumpsters. I think with some good and thorough organization the old materials could be moved in the right direction. I know that a lot of discarded materials could be reused and repaired and find happy homes. I am sure that a lot of the old furniture and building materials that are being tossed out by schools, universities and other institutions could find happy homes in third world countries or even in underprivileged areas in the USA.

f.

I just finished a townhouse and the client owns a Vik Muniz piece, so I know exactly what you are referring to. I can't tell you what

we will think of next, but we continue to challenge ourselves to make new beauty out of things that already exist. As a designer, the fun part is being able to work some magic into existing pieces or to repurpose things that are already there.

I am becoming more and more conceptual as a designer and being able to use color blocking to transform a piece of furniture is very interesting to me right now. There's a lot of fun to be had in this field of design and I am happy to keep pushing the envelope.

Chislaine Viñas raised in South Africa, but born in the Netherlands, Viñas studied interior design at Philadelphia University, establishing her interior design studio in New York City in 1999. Her projects include lofts in Tribeca and an art gallery in Chelsea, as well as offices and homes in Los Angeles, New Jersey, Holland, Pennsylvania and Connecticut.



PHOTOGRAPHY COURTESY OF GVINTERIORS

PETIA MOROZOV

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a. This is a provocative question, and one that conjures up a vital follow-up: Reuse of what? Of objects? But what of the systems that produced that object, i.e the material systems, as well as the cultural, economic, and socio-ecological systems at work? And following that idea, what of the behaviors and practices that emerged out of our engagement with that object? If we take these questions seriously—and I do—we are required by our ethical concerns to confront our current object-oriented worldview, in which we have habitually separated our understanding of objects/things/stuff from the systems that produce them. How design rises up to engage the repercussions of this shift will be our greatest design problem.

The model of thinking I bring to both my work and my teaching is one that doesn't differentiate our

objects from the systems that produced those objects, or for that matter, the systems that are yet to be created. To apply this to the concept of reuse, I see it as demanding a new design approach in which I am no longer in the role of grooming systems into a predetermined outcome, but in the more inspiring role that surfs, sleuths and meets these systems with boundless curiosity.

b. Reuse becomes, for me, a type of co-option of components/processes/behaviors of one system for use in another. This form of systems modulation is sideways thinking at its best, no matter what the context.

c. I imagine that in the big picture, we are always inside and a part of some system. We are always in an "interior." This shift in ecological thinking goes deeper: we are not simply *in* a world/interior, we are *of* a world/interior. We need to rethink and expand interior design from within this logic. Reuse is a form of emergent world making via transposition (see above).

Petia Morozov has maintained a cross-disciplinary practice in architecture, infrastructure, ecology and urban design for over 15 years, advancing the potential of each project by identifying key collaborators and building strategic teams for implementation. Her work in collaboration has been exhibited at Cooper-Hewitt, National Design Museum (1999) and the National Building Museum (2003), and her writing has been featured in various publications. Morozov teaches environmental design in the AAS Interior Design program at Parsons and is a founder of Madlab.

d.

How the leg evolved for swimming and was reused (co-opted) to work when we moved onto the land, how the double jaw was reused/co-opted/modulated for hearing.

e.

Everything. We still seem to be far too interested in what things "mean," but in reality, we still do not know what things can do.

f.

MADLAB is always experimenting with these emergent logics. A good example is our wine store Le Vigne in Greenwich Village. We demonstrated that co-opting old tables and furniture could create a radical new landscape that not only reorients the customer with the merchandise, but more significantly, reconfigures our concept of what we are capable of "consuming."

PHOTOGRAPHY COURTESY OF MADLAB



ADA TOLLA

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a.

To reuse, for us, is a powerful creative action. We see adaption as a form of invention. To reuse requires the attitude of seeing things outside of what they are, what they look like, or what they signify within our current culture. To reuse is the belief (as well as the challenge) that the cycle of design does not stop with the things that have already been produced by material culture and, even more, it is the belief that we can continue to invent from those things, precisely because of their existing physicality, restrictions and limitations.

b.

Reuse is daily bread. We reuse leftover food to make tastier and better foods, we reuse clothes to make new and different outfits and, in a more challenging operation, we reuse large scale objects (that were not originally intended for architecture) to make architecture and space.

Our approach to ecology and economy begins with technology. We don't promise some utopian future technology that will make everything effortless. We don't look for a false cleanliness, or hide the effort behind making, maintaining, and inhabiting the built environment. Instead, we begin by looking for the dirt: for the backstage objects, products, and artifacts that enable architecture to exist. We look at the wrong sides of things. We look under tables and under cities. We scan for hidden messes. And hidden systems.

c.

It doesn't.

d.

We are inspired by examples of reuse that are very transformative while retaining a connection, a kind of loyalty, to the reused item. We are not interested at all in operations that grind objects to smithereens and then re-glue or re-compose them into a new essence. We are interested in actively pursuing the tension between the reused object as found and its potential for transformation into a totally new state of being, with new performative qualities and spatial values.

e.

Airplanes, billboards, highways, jetways, booths, boxes, cranes, ducts, pipes, scraps, trucks, scaffoldings, shipping containers, tanks...

Our research focuses on man-made objects and systems, those not originally intended for architectural use but with inherent architectural qualities, and the way they proliferate, accumulate, overlap and interfere with the built as well as the natural environment around the globe.

f.

No white sheet of paper, no blank screen. We start from an ITEM, an object, a thing, with an existing structure, color, texture, volume, space, dimensions... and

possibly with a vocation too. Yes, the moment of transformation can be beautiful if you want it to be, but we try to be very interested in what the object already is, as much or more than our desire of how to deploy it.

The most beautiful moment is in the mind, when that connection is made and the vision forms, clear and simple, that allows us to see—to just see—an oil-tank as a chaise, an airplane cemetery as a neighborhood, a stack of containers as a city.

Ada Tolla co-founded LOT-EK with Giuseppe Lignano in 1993. LOT-EK's projects vary in scale and complexity from buildings and urban design to art installations and design objects. The firm has completed projects for residential, institutional and commercial clients all over the world. From 2000 to 2005 Tolla and Lignano taught architectural design at Parsons; currently, they teach in the Graduate School of Architecture, Planning and Preservation at Columbia University.

PHOTOGRAPHY COURTESY OF LO-TEK



RAMA CHORPASH

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a. Reuse can be related to notions of product service systems and strategic business thinking. Phone companies once created high-quality durable and desirable products—which they owned, and reused. Things intended for reuse are harder, more robust and often have open-ended elements that anticipate future use. They can exist within a family or community creating provenance and particularity. Baby products and silverware are classic examples of hand-me-downs with cultural residue. Participating in gift circles, sharing, free-cycle thinking, and waste exchanges can become a political act that questions materialistic values and capitalism. In the hippy realm I grew up in, free boxes—official dumping boxes from which anyone could freely take—were ubiquitous.

New York's free-box is the curb. We don't institutionalize it, but it exists. Bedbug hysteria may change this. Then again, even Macy's and Bloomingdale's have had bedbugs.

b. Reuse and re-purpose are branches of the same tree. I collect and reuse a lot of old design, which often gets re-purposed. For an industrial designer, this is a great way to explore new use. Reusing things and spaces endlessly inspires and nurtures innovative thinking.

c. New York City's Soho neighborhood is an easy example of radical transformation of use, from shopping and residential uses in the 18th century to light industry in the 20th century, and back again

to upscale stores and living lofts. Cultural richness and technological history is reflected in Soho's structures through fire-safe cast iron, stamped tin ceilings and clear-cut douglas fir beams. The embellishment and ornament in those spaces isn't necessarily structurally critical, yet without it we lose historical context. Designers decide what to preserve and how to contrast the past with their own time. Bold juxtapositions allow a deep realization of both past and present. Clifford Geertz's statement that we "build worlds upon worlds" illuminates the idea that design can be a gradual accumulation of things—accretion linked to lineage and locality.

d. The retrofitting of the iconic UPS truck to meet contemporary needs is an astonishing move for a publicly traded company. Industrial buildings made into cultural spaces always open the imagination. The transformation of the Meatpacking District into a luxury neighborhood or the reimagination of the High-Line as a see-and-be-seen boulevard bring into focus the speed at which re-reuse can occur. Returning from Shanghai, an extremely contemporary city that has swallowed much of its past, I'm reinvigorated by the opportunity to rethink New York, utilizing what we have.

e. Industry is full of "dropped materials"—waste that reveals the contours of the primary product that was cut out. These outlines

have potential as figurative building sheet goods. One doesn't need to go far to find underexploited opportunity. I live on the North Shore of Staten Island, in a five-story landmarked house from 1843, with seven unique fireplaces and a block-to-block garden. I can hardly believe that houses like mine are on the market for months at the price of a Manhattan studio apartment.

f. I lived in Brazil for three and a half years, and I had opportunity to know Vic both here and there. His work seems to develop in a fluid process, and yet within that process I can imagine a moment of transformation. Designers and artists work with their own sense of wonder, and intuition, but there is a moment of commitment when you must follow through, and trust your process. My studio is filled with found objects. Some sit for a decade before I'm ready to engage. Others are just the thing I am looking for now. Muse has no time-line.

Rama Chorpash is the director of Product Design in the School of Constructed Environments at Parsons. At his namesake New York studio Chorpash develops objects that explore contemporary social use and production through the design of benchmark products, environments, furniture, and art. Chorpash's designs have been exhibited at venues including the Museum of Modern Art in New York and the San Francisco Museum of Modern Art, and internationally at Portugal's Bienal da Prata to Art Basel in Switzerland. His work has been honored in the ID Annual Design Review and the Industrial Design Excellence Awards (IDEA).



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a.

• Recycling is grinding and melting and reshaping a waste product material or component into a new product.

• Reuse is the use of a component or product for the same function that it had in its former life-cycle: for instance the refilling of a glass bottle.

• Superuse (what we do), is the use of a waste component, material or product for a different use than what was intended when it was designed and fabricated, extending its lifespan, preferably in the vicinity of where it is found.

b.

In our projects we create "harvest maps" that show available waste-streams. We use these to select materials to be applied in a project. The concept is also applied on other flows next to material flows, like food, water, energy transport, labor, etc.

We feel that the former life of the product contributes to a lively and history-rich environment that is much more layered than newly built environments. (I believe someone at MIT called this a four-dimensional environment.) Our office also

employs a superuse-based knowledge development, where knowledge follows a cycle from research (including urban plans and material research), to redesign (furniture, interiors public space), through rebuild (architecture), and back to research.

c.

Interiors are a good opportunity to experiment with waste-flows, since materials do not have to perform in outside conditions. On the other hand, the closeness of object and spectator bring about a very direct relationship in terms of experience.

d.

We collect them at superuse.org! In general, we are inspired when the result is a surprising, aesthetic and consciously developed design.

e.

Well, windmill wings—there are so many of them, they can't be recycled and there are more possible uses than the playgrounds we invented so far...

f.

I agree that this is fascinating, especially the moment when the single element dissolves in a bigger structure that brings it to an

aesthetic level—literally this is the moment when something becomes beautiful. We always intend to find the scale of application in which at first sight you do not recognize the origin of the reused element; only when you take a closer look do

you understand its "nature." This mix of estrangement and recognition is known to be an important imperative for aesthetic experience.



PHOTOGRAPHY COURTESY OF 2010 ARCHITECTEN

Jan Jongert is the director of 2012 Architecten based in Rotterdam, the Netherlands, a firm dedicated to developing strategies to facilitate the transition to a sustainable society. Jongert focuses on creating tools and processes that empower local exchange and production as an alternative to transporting resources, products and components. He co-initiated the Miele Space Station project (2003), the Superuse book (2007), and the website Superuse.org. He is involved in several urban and regional research projects under the name of Recyclicity.

GABRIELA RENDÓN

COHABITATION STRATEGIES
Cooperative for socio-spatial research, design & development
www.cohabitationstrategies.org

a. Reuse means utilizing and/or consuming, for the same purpose or another. In architecture and urbanism, reuse is often associated with spatial restructuring and/or exploitation. Adaptation, rehabilitation and transformation can lead to different outcomes—favorable as well as harmful.

Positive results may come with adapting old structures for new proposes, in developed countries, where industrial decline has occurred, and emerging economies where a new labor force occupies former manufacturing sites.

The redevelopment of brownfields has helped prevent further urban sprawl by allowing the rehabilitation of large areas. However, some properties that have suddenly moved from marginal status to prime real estate have been exploited by developers for their location and historic value. This transformation of existing housing into condominiums and boutiques can create massive displacement, causing harmful transformations.

b. My research deals with deprived neighborhoods, where urban rehabilitation and renewal are important

not only in physical structures but also in social, economic and political terms. I combine research and practice in addressing transformations usually undertaken by public-private partnerships but contested by grassroots organizations and residents.

I begin by analyzing the citizens' position and rights in relation to the powerful entities controlling these processes. Then I consider how vacant, illegal and occupied housing that is in decline can be reconceptualized as needed space, or restored without dislocating inhabitants. The transformation of those spaces can empower residents to manage and improve their environment and their everyday lives. Finally, we evaluate how adaptive or restorative reuse can expand our knowledge as designers, and can be used elsewhere.

Adapting old structures to current needs must address social and economic issues as much as physical and aesthetic concerns. For example, I am working on a marginalized neighborhood in Rotterdam in collaboration with Cohabitation Strategies, a non-profit organization that I co-founded. The neighborhood experienced extraordinary decline at the beginning of the

1990s due to such factors as the mechanization and displacement of the port. The state has designated the housing, mainly constructed in the 1930s for the then-rising working class, for urban renewal, including the social and economic restructuring of the neighborhood, but instead these tactics have promoted gentrification. Working-class apartments have been transformed into larger upscale units, displacing half of the local families and providing larger spaces for others who can barely afford to live there. Rather than creating a positive transformation, this has promoted evictions and vacancies, since families able to pay for these units are unwilling to move to the area. This is one of many interventions in this neighborhood that we are trying to contest, providing alternative solutions.

c. Structures of all sizes and profiles have recently been rehabilitated. Most of the interventions have changed the spatial program or internal configuration while retaining the structure and valuable architectural elements.

d. The transformation of uninhabited spaces into inhabited ones. When unoccupied or underutilized space is appropriated to provide needed space and even affordable housing, reuse transcends interior design and architecture. It has a strong positive effect in the wider context, responding to social as well as economic conditions.

Warehousing by developers, along with social and economic forces, has led to rundown and unoccupied public and private housing in urban areas. If those units were transformed into economically accessible occupied housing, what would be the effects citywide? In addition to having an enormously positive economic, social and spatial impact, the process could present a challenging laboratory for designers.

The practice of reuse inspires me because it addresses more than design issues, offering the opportunity to formulate new models of inhabitation that respond to current needs.

e. Structures in former industrial sites are ripe for reuse, as are spaces that are in decline due to real-estate speculation or poor maintenance. Abandoned or neglected properties and structures, regardless of ownership, must be reappropriated and rethought. In Europe, vacant buildings have been illegally occupied as a form of protest by groups struggling for housing. However this phenomenon has not been adequately addressed by policy makers, urbanists and architects.

Gabriela Rendón is a co-founder of Cohabitation Strategies, a non-profit cooperative practice focused on conditions of socio-spatial inequality and exclusion within the contemporary city that attempts to overcome the traditional divisions of architecture, planning and development. Gabriela teaches at Parsons. She has also taught at Delft University of Technology in the Netherlands, where she received her Masters in Urbanism and is currently carrying on doctoral studies.

KENT HIKIDA

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a.

For me, reuse is the second tier of the sustainability mantra: reduce, reuse, recycle. In our culture reuse has an unfortunate stigma attached to it, as in the expression “hand-me-down” clothing. I find it ironic that objects in our culture have caché as “new,” then fall out of fashion as “used,” and then find a chic afterlife as “antique.”

b.

In my work as an interior architect I often suggest to my clients that they can reuse elements of their existing interiors for their renovations, sometimes to surprising, innovative, and serendipitous effect. Design ideas are often reused and newly re-interpreted from project to project. In my life I try to first reduce the environmental impact of my actions: I buy less. When I do have to purchase an item, I try to use and reuse it as long as possible, and then recycle it.

c.

Designers have the power to reinvent spaces. We also have a responsibility to design sustainably with the limited resources of our planet. With every design, we have the opportunity to

re-envision our client's interiors. We examine every project critically, thinking creatively about how we can reduce our use of new materials and natural resources. One strategy to reduce the use of new materials is to reuse existing materials. We should be elevating the reuse of materials to an art.

d.

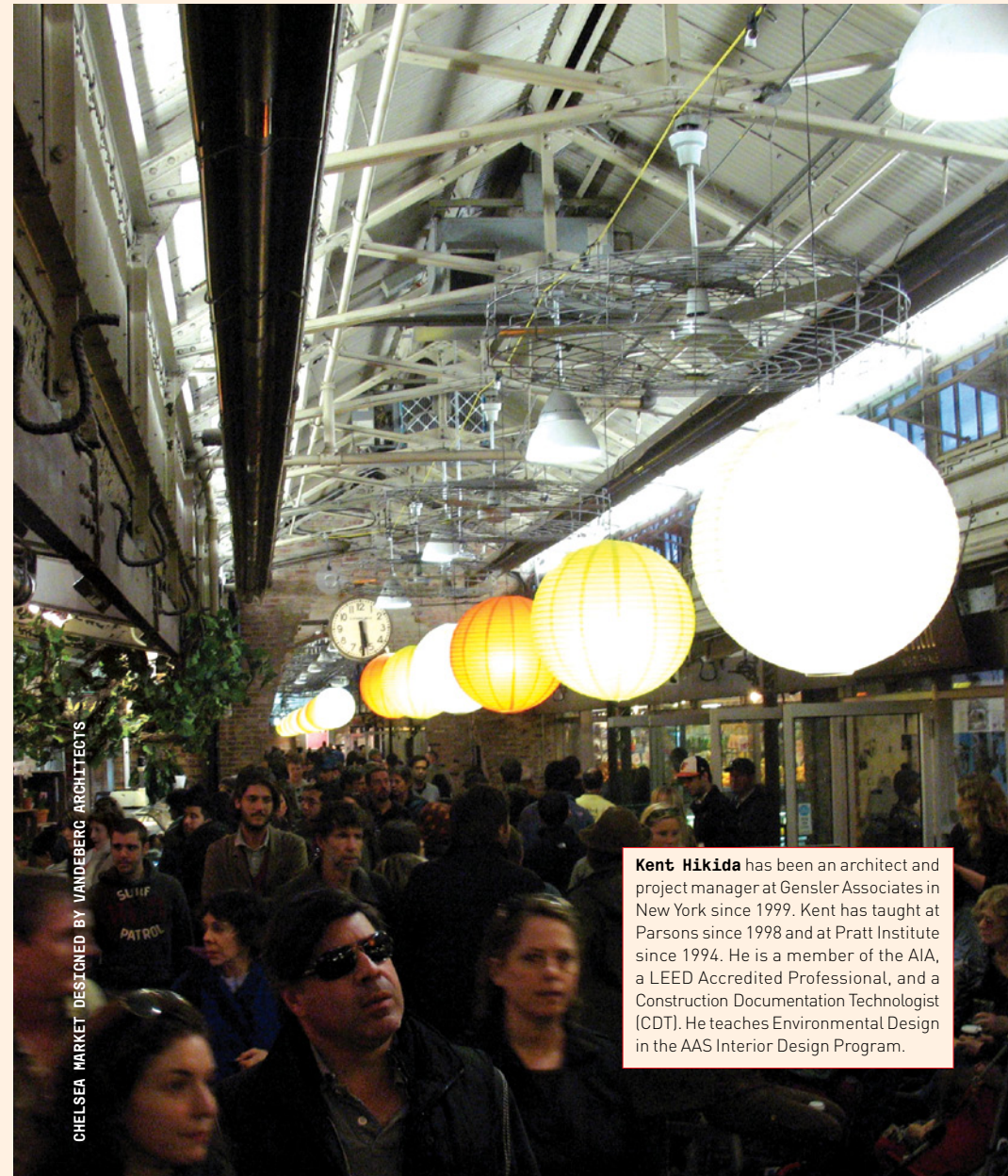
We tend to romanticize the reuse of materials in the Brazilian slums known as favelas. This kind of reuse is driven by a social and economic necessity rather than a choice, but the favelas are still an inspiration. I think that the High Line—the reuse of a disused elevated rail track as a public park—is an inspired example of reuse. SoHo is a great example of urban reuse, from industrial sweat shops, to live-work space for artists, to the present-day high-end residential and retail commercial district. The Meatpacking District, Chelsea, and Williamsburg are also examples of reuse in New York City. The Chelsea Market on the west side of Manhattan is a wonderful conversion of an industrial building into a foodie mecca. The reuse of the former Limelight nightclub (itself once a church) as a mini-mall in Manhattan is also inspiring.

e.

Parking garages are ripe for reuse. The reuse of parking garages into mixed-use live-work-retail space would be a fitting symbol of the denouement of car culture.

f.

Yes—everyday! We just need to open our minds and our eyes. Le Corbusier said, “Our epoch is fixing its own style day by day. It is there under our eyes. Eyes which do not see.”



CHELSEA MARKET DESIGNED BY VANDEBERG ARCHITECTS

Kent Hikida has been an architect and project manager at Gensler Associates in New York since 1999. Kent has taught at Parsons since 1998 and at Pratt Institute since 1994. He is a member of the AIA, a LEED Accredited Professional, and a Construction Documentation Technologist (CDT). He teaches Environmental Design in the AAS Interior Design Program.

JEAN GARDNER

SCHOOL OF CONSTRUCTED ENVIRONMENTS
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a.

Re-Use, for me, is basically an example of the cybernetic principle of iteration over time. Applied to buildings and interiors, cybernetics repositions their afterlife as part of a natural dynamic that continually regenerates the non-human material world. For instance, I spend every summer living in a large room that once housed farm animals—the afterlife of a stone barn from the early nineteenth century. Outside the open door, I can see as I work bees and butterflies making the rounds of glistening morning glory flowers, sprouted from seeds I planted five or six years ago. Modernism stressed the new at the expense of what was at hand. In the process, we lost touch with the evolutionary stability of additive and incremental gestures that aligned human design within the larger earth dynamics.

b.

At this point I find that it is impossible to separate my research, work and life. My research infuses my work, transforming my life—definitely a reuse of my life I never imagined as a graduate student. For instance, my current research focuses on developing exercises, practices, and techniques for

re-integrating mind and body as a basis for designing sustainably. In other words, a reuse of the human body/mind as the tuning fork for design decisions: doing as thinking. Traditional practices of walking a site or an interior to experience its sensory realities, working with wood, stone, water, and fire as well as synthetic materials as you design, making adjustments over time to a place as you use it—all stem from thinking with our bodies.

An example: Our hands are the interface between what our bodies know and what we design. They are the transmitters of tacit knowledge. In my course Nature, Culture, & Design students learn a new hand skill as a way to understand that the neuro pathways of their brains (which should be distinguished from their minds) are shaped by what their hands are doing. The students are reusing a tool—their hands—that many of them initially dismiss as no longer part of design because they use computers. In contrast, by the end of the semester, many students experience transforming their bodily participation in design by reusing their hands—tools they had ignored as irrelevant. A transformation dependent on reuse!

c.

The concept of reuse applies to everything we design, including interiors. Human activities have transformed the entire Earth. The belief that nature as we have used it in modern times is something separate from ourselves and thus with no effects on us is no longer tenable. As a result, exteriors cannot be distinguished from interiors because their components—from air to wallpaper—come from the reuse of limited exterior “resources.” The re-using of the Earth is all we have to work with.

d.

The everyday re-imaging of someone who has limited monetary means but can envision reusing what is at hand to meet her needs. It inspires me because it reminds me that design—the making of one's own place in the world—is a human necessity. Design is seen when you walk the streets of any city or explore the countryside.

e.

The entire human habitation of the Earth is ripe for reuse, given that our misuse of it has engendered uninhabitable buildings and interiors that are responsible for climate change and for decimated forests, meadows, streams, and wildlife, as well as compromising our immune systems and alienating us from ourselves as part of nature.

f.

I agree “the moment when one thing turns into another is the most beautiful moment,” whether it is a caterpillar turning into a

butterfly, a wooden box that once held tangerines becoming a doll's bed, discarded clothes being made into a scare-crow, or the rising waters of the Netherlands into building sites. That moment for me in my own work is when I experience my own making as thinking.

Using materials as “found objects” transforms the modern basis of design from creating a consumer product to one of employing human ingenuity in a world of limited “resources.” It thus transforms the entire design process.

Jean Gardner is an activist, writer, teacher, and consultant on sustainable design issues. She is the author of *Urban Wilderness: Nature in New York City* (1988), and co-author with Brian McGrath of *Cinemetrics: Architecture Drawing Today* (2007). Gardner was part of a team led by David Rockwell that exhibited at the 2002 Venice Biennale. They created “The Hall of Risk”, a participatory center for conflict resolution. She teaches Environmental Design in the Graduate Program of Architecture at the School of Constructed Environments.

ALISON MEARS

PACI + MEARS ARCHITECTS
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a.

I think materials, objects, and pieces of buildings, as well as whole buildings, have the ability to be adapted and reused when they exhibit some kind of intrinsic value. It could be aesthetic value (a great piece of marble that could be refinished, re-cut, and reused), sentimental value (the same piece of marble found in an old kitchen that bears the evidence of years of cooking and use and might be reused “as is”) or again a piece of stone that is simply useful: why waste something that is hard wearing and able to be adapted for multiple uses? Reuse has multiple sustainable implications: reduction of waste and a careful understanding of use go together as reduction if we try to reduce waste.

b.

Research: In my research I am studying the old Siheyuan (courtyard) houses of the old hutongs of Beijing. I maintain they have social and historic value that is enduring and important for the citizens of the city of Beijing, as sustainable places to live close to downtown. These houses are important for many reasons and they should not be systematically destroyed as they have been, and continue to be. They can be used

and reused as important sources of downtown housing.

Work: Teaching principles of sustainability as a practical approach to design is an important part of my work. I try to help students consider the site and its importance as a piece of land, a place of memory, and to consider what may be there and what could be reused. My students learn about the life of materials, from creation to reuse: their total life span.

Life: My mother's favorite motto was “waste not want not”—we didn't waste anything. I save and recycle. I try to use left-overs when I cook. I never throw away wrapping paper and ribbon; I reuse clothes handing them on to members of my family; I bring home branches from the street for the fireplace, etc.

c.

In one sense, my response to this question is about memory: much of what is important to us has a story, a past, whether it is an object or a room. When we throw it away we lose that story, that reference. When we reuse part or the whole of an interior we keep that memory.

Secondly, the question has to do with sustainability: reuse prevents

waste. It forces us to think creatively about the way we use things from their original, intended life to the moment that they are ripe for reuse.

d.

Evidence of the past, of other lives and other times embedded in material, inspires me... I think a transformation of the material from its discarded, rejected form to something else of value, is important. New York's lofts are an example of a great reuse of industrial to residential spaces with minimal intervention. Shigeru Ban's use of paper tubes is transformational, amazing and inspiring.

e.

Posing the question begins the process. Instead of imagining that everything has to be completely “new,” designers can be provoked to think of ways to reuse or find interesting elements in the existing design. This transforms the process.

f.

I have reused fireplaces from abandoned old houses, floor boards and old doors; old tree trunks (as tables); found furniture from the street; and old kitchen cabinets. I have also resused old fabric, such as linens that are stained but beautifully hand-woven, and having them re-dyed, using traditional indigo dyes for example. These are fairly traditional ways of re-using materials and objects, but they inform the design process by incorporating the work of others. Sometimes evidence of craft

or the hand embodies time, in contrast with more modern, machine-made elements. I think that there is a difference between art and design approaches to reuse: design incorporates use so it needs to go beyond the act of reuse as interest or provocation, and do something!

67

Alison Mears is the Director of the BFA Architecture and Interior Design programs in the School of Constructed Environments and an Assistant Professor at Parsons. Alison teaches a community-based program as part of the Solar Decathlon project, based in the Deanwood area of Washington DC. She is a registered architect who has worked in both large corporate firms and now heads her own architectural practice, Paci + Mears Architects.

CARLOS SALGADO

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a.

Reuse means giving new life, to a material or object that was destined for our landfill. Whether it employs recycling or up-cycling you've given your design a new identity.

b.

Our work repurposes wood waste from our local waste stream into new furniture. This is technically a subcategory of reuse. We never really thought about using futon frames or wooden bed frames that had been discarded until one day a friend brought a futon frame to the shop to show us how beautiful the wood is that they use. Unfortunately for the environment it is a tropical wood, but for us it became another valuable resource.

c.

I feel with clients and interior designers there is always a bias toward purchasing new objects. We have been trained to think this is our only interior option. We all like to have a "fresh" start. The truth is old furniture that isn't an antique can be refurbished to look brand new. I wish more people used Build it Green as a resource for design.

d.

For me Tejo Remy's iconic drawer piece will always serve as inspiration. It was the first piece to really show me the potential of re-using objects. I am also inspired by Piet Een Heik's wooden furniture, and Stuart Haygarth's trash pieces.

e.

Everything. We throw out so many objects, materials, clothes that just end up in our local landfills. I also feel there are vast amounts of abandoned warehouses that could be put to good use.

f.

Every time I finish a piece and begin to oil it I have one of those moments, seeing all the beautiful wood species working together in such a dynamic way. For me every piece has an origin and a story since it is I who has collected it. To see it all come together as a usable piece of furniture sometimes even surprises me.



PHOTOGRAPHY COURTESY OF SCRAPILE



Carlos Salgado is co-founder, with Bart Bettencourt, of SCRAPILE. Seeking to create a positive environmental impact with their work, the two developed a unique method of collecting and repurposing discarded scraps of wood from New York's woodworking industry. Since its conception in Fall 2003, this project has continued to yield an ever-evolving line of furniture and product that by its very nature insists each piece be one of a kind. Carlos, who received a BFA in Sculpture from Parsons in 1993, is working to develop and grow SCRAPILE into a sustainable business, reaching a wider audience with his message of environmental responsibility.

ELENA BARTHEL

THE RURAL STUDIOS
33 Flatbush Avenue, 7th Floor
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a.

In this era of excessive consumption, reuse challenges designers' environmental responsibility, offering the opportunity to critique the design process from producing to marketing and consumption. Exploring a second chance for objects, spaces and materials provides a chance to look for a new longer life.

Reuse also means being inspired by what is available. I believe the best Italian pasta is aglio olio e peperoncino (garlic, olive oil and chili) mixed with the vegetables from the night before!

b.

At the Rural Studio, we challenge our imagination by testing unpredictable materials. Sometimes we create new geometries with beautiful and colorful surfaces. For example, the 900 tires used to build the Yancey Chapel made a beautiful wall, and we created the Masons Bend's Glass Chapel with windows recycled from a 1950's Chevrolet Caprice.

The Cardboard Pod, built to accommodate the Rural Studio's students, has walls made of two-foot thick bales made of non-recyclable wax-impregnated cardboard. The implicit thermal mass of the material allowed

us to use the cardboard bales as large-scale self-insulating bricks.

Recently the Rural Studio has begun re-using specifically local materials, exploring ways to build with "thinnings," small trees between three and six inches in diameter that are usually used as firewood. This underutilized material, which comes from the management of county forests, offers a possible new future for the local forest industry, which is currently compromised by the pulpwood crisis.

c.

Reuse can return to our buildings the "patina" and texture that contemporary minimalism has replaced with cold materials and atmospheres. For example, Rose Lee's house, built by Rural Studio students in 2008, uses grainy yellow-heart pine recycled from a twentieth-century abandoned barn for the roof structure and to wrap the living-room walls, giving the house a warm, cozy atmosphere.

d.

There are three artists I often refer to when I work with recycled materials. I admire Nils Udo's Land Art, especially his reuse of leftover autumn leaves and his

giant nests made with small branches, and I enjoy the figures that Tony Cragg makes with plastic objects found in the trash. But my favorite has to be Marcel Duchamp's glorification of everyday objects in his "readymades."

e.

Arable land is the most underexploited space that can be reused as it becomes more and more urgent to reconsider living off the land and producing what we consume.

The redesign of our campus has provided us an opportunity to initiate the Rural Studio Farm, an experiment in the production of food, energy and building materials. Its educational purpose is to provoke a new style of life within the Rural Studio and its local community. Eating, building, and living are symbiotic systems driven by the same holistic ethic; our challenge is to live off the land, using it creatively as a precious resource.

The Rural Studio Farm is a prototype for the exploration of sustainability and a better quality of life. In the tradition of the Rural Studio's philosophy of "building inside to build outside," the redesigned campus is intended to answer an important question: What can the future of farming be in a contemporary rural setting? We will experiment with growing, cooking and eating healthy, sustainable and nutritious food, while looking for a deeper understanding of its economic, social, cultural, and environmental implications. We will also explore efficient organic

farming techniques that will extend food production throughout the year.

The project is based on the "flexitarian" (semi-vegetarian) diet that was discussed by Michael Pollan in his book *In Defense of Food*. This diet, which is based on fresh food as an alternative to the current culture of processed industrial food, also challenges the current passive-consumer attitude by following the coproducers' ethic that was discussed by Carlo Petrini in his book *Terra Madre*.

f.

The best moment for me is when we discover that the second life we've offered to a reused material, object, space or idea is better than its original one! For example, I dislike carpet tiles, but I love the Lucy's Carpet House! Carpet tile floors are usually ugly, dirty, and kitsch, and they age badly, but the Carpet House walls are beautiful, durable, and solid—and they have already lasted over.

Elena Barthel is an Assistant Professor for The Rural Studio, an undergraduate program of the School of Architecture at Auburn University. The Rural Studio, founded in 1993 by Dennis K. Ruth and the late Samuel Mockbee, was conceived as a strategy to improve the living conditions in rural Alabama while imparting practical experience to architecture students. The Rural Studio completed its first project in 1994. Under the guidance of Andrew Freear, who succeeded Mockbee as director, its focus has shifted from the design and construction of small homes to larger community projects.

MITCHELL JOACHIM

a.

Reuse means up-cycling the previous state of an object into something greater than the original.

b.

Our Rapid Re(F)use project is a research endeavor that considers waste a resource. This “waste” is understood to be a dynamic nutrient in a continual process of regenerating the city.

c.

We modify existing off-the-shelf rapid prototyping technologies to re-print waste to make all kinds of interior furnishings.

d.

Anyone/thing from Duchamp to Cuban cars.

e.

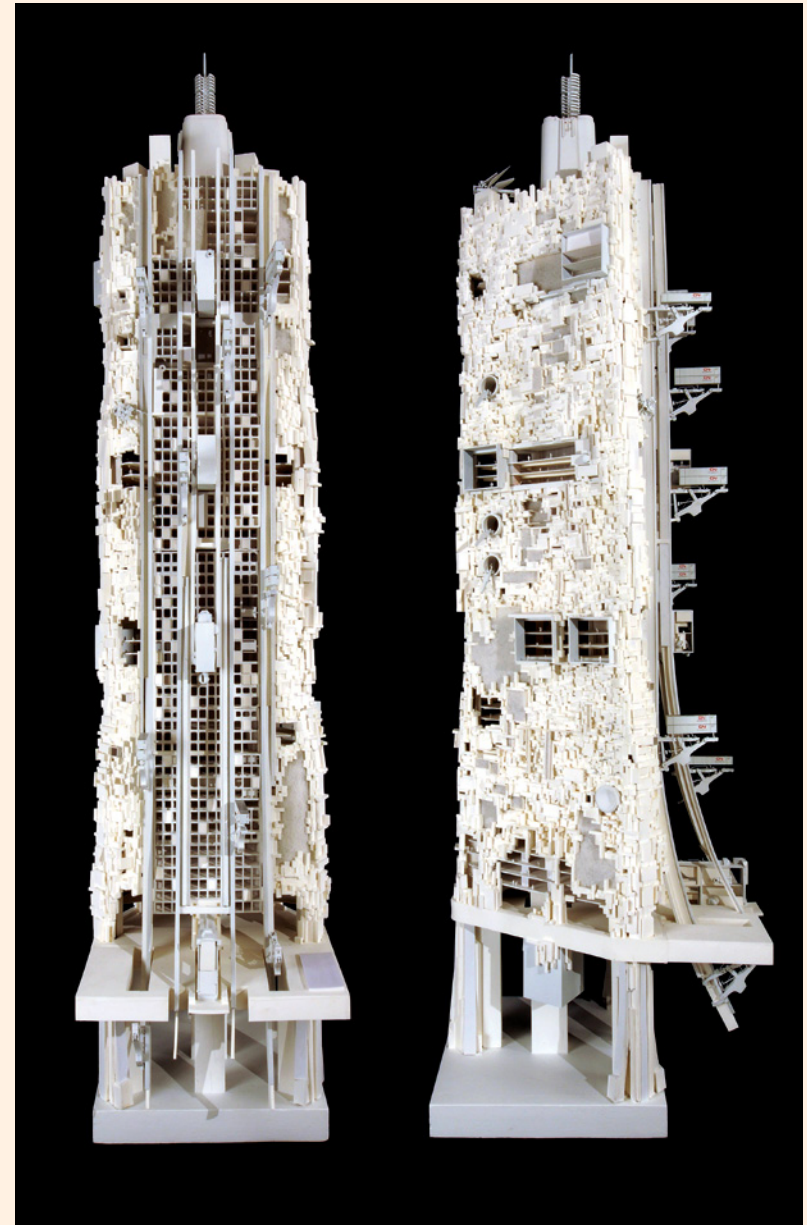
Landfills.

f.

The movie is very special and so are many books on the topic, including *Fat of the Land: The Adventures of a 21st Century Forager*, and *Cone Tomorrow: The Hidden Life of Garbage*. In 1996 I started my work in landfills and ecological reclamation in cities. I had a chance to work with Spanish architects for the Kinne Fellowship at GSAPP to explore landfills in the world. I proposed a museum of urban discards for the city of Madrid as the culmination of my travels. More recently, I've been inspired by *WALL-E* and have produced towers made from 56,000 tons of refuse that the City of New York produces daily. Seeing such constructed objects thrills and terrifies me at once—that is probably why I'm excited about the possibilities.

Mitchell Joachim is a Partner at PlanetaryONE, Co-Founder at Terreform ONE, and an Associate Professor at NYU, and the European Graduate School. He was previously the Frank Gehry International Visiting Chair in Architectural Design at the University of Toronto and taught at Columbia, Syracuse, Washington, Pratt and Parsons. He was chosen by *Wired* magazine for “The 2008 Smart List: 15 People the Next President Should Listen To”. *Rolling Stone* magazine honored Mitchell in “The 100 People Who Are Changing America”. In 2009 he was interviewed on the *Colbert Report*. *Popular Science* magazine has featured his work as a visionary for “The Future of the Environment” in 2010.

TERREFORM ONE + TERREFUGE
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RAPID COMPACT WASTE TOWER
PHOTOGRAPHY COURTESY OF TERREFORM ONE

GLOSSARY

ABATEMENT

The removal of a hazardous or toxic coating (e.g. lead paint or asbestos) from a building material.

ADAPTIVE REUSE

The process of adapting existing (typically old) materials or structures for purposes other than those initially intended. Oftentimes a building's historical features will remain intact even if the use changes.

CONSTRUCTION MANAGER

Individual who directs the construction process and coordinates all contractors. In some cases the construction manager is an agent of the general contractor, overseeing a group of subcontractors. In other project delivery structures, like multiple prime, the construction manager may oversee contractors contracted to separate entity, typically the client.

CONSTRUCTION WASTE MANAGEMENT

The separation of recoverable waste materials generated during construction and remodeling from landfill waste. These separated materials may be scraps of new building materials or old building materials removed from the site. Separated materials may be reused, but this is not necessarily the case. The materials are most often recycled.

DECONSTRUCTION

The careful, selective disassembly of building components for reuse. Deconstruction is an alternative to demolition, which often leaves materials unrecoverable.

DEMOLITION

The planned, rapid destruction of a full or partial building structure.

DESIGN BUILD

A project delivery system in which a single entity is in charge of both design

and construction. Unlike a design-bid-build delivery system in which design and construction typically occur in distinct phases, distinct phases are not required in design-build.

DESIGN FOR DISASSEMBLY

A design strategy to maximize the recovery and reuse of building systems, components, and materials. It is meant to ease disassembly or reconfiguration. Design for disassembly includes strategies such as building with single-material parts and using fasteners instead of adhesives. (also called design for deconstruction or design for reuse).

EMBODIED CARBON

A measurement of the carbon impact of a product's lifecycle, from cradle to grave, including extraction, manufacture, production, and disposal. Embodied carbon is different from embodied energy because it takes

into account the intrinsic physical properties of a product. For instance, cement emits about half of its embodied carbon because of a chemical process unrelated to energy use.

EMBODIED ENERGY

An assessment of the energy required to extract raw materials from nature, plus the energy used in primary and secondary manufacturing activities to provide a finished product and to dispose of that product.

FIXED-PRICE CONTRACT

A contract structure in which a contractor agrees to complete a predetermined scope of work at a predetermined fee.

FOREST STEWARDSHIP COUNCIL

A nonprofit organization devoted to encouraging the responsible management of the world's forests. The FSC is considered one of the world's leading standard

setting and accreditation services in the area of sustainable forestry.

GRADE

A classification of the quality of lumber based on factors including the amount and size of knots, twist, and cracks in the material. Many wood types have their own grading systems; there is no universal standard for all woods.

LEED™ MATERIAL REUSE CREDITS

The credits within the USGBC's LEED rating system that are available to buildings which incorporate material reuse. The requirement for credit is that reclaimed materials account for at least 5% [Credit 3.1] or 10% [Credit 3.2] based on cost, of the total value of materials on the project.

LIFECYCLE ASSESSMENT

The Lifecycle Assessment (LCA) is an environmental assessment that consid-

ers the entire value chain involved in producing, using, and disposing of a product. It includes data points such as energy consumption and related green-house-gas emissions.

LIFECYCLE BUILDING CHALLENGE

An annual competition for "lifecycle buildings," which are buildings that incorporate strategies of adaptability and disassembly to allow recovery of all building systems, components, and materials.

LIVING BUILDING CHALLENGE

A certification program that is considered the most advanced measure of sustainability in the built environment. The program has stringent requirements for the materials and energy impact of a building.

MATERIAL EXCHANGE

A service that connects individuals and entities wishing to offload

materials and products with those in need. Many exchanges are web-based, but some also have a physical warehouse or retail component.

MATERIAL REUSE

The act of incorporating reclaimed materials into a new assembly.

MATERIALS BROKER

Consultants that locate and connect reclaimed materials with designers, owners, or contractors for a fee. They often specialize in a particular material such as paper, metals or plastic, although some will handle multiple categories of materials.

MILL

To shape wood to a desired dimension and profile by running the wood a machine that removes material.

MULTIPLE PRIME

A project delivery structure in which all contractors are employed under a separate contract with the client, rather than as sub consultants to a general contractor.

PLANE

To pass wood through a device which smooths its surface.

RECLAIMED MATERIAL

Materials extracted from the waste stream that are reused without further processing or with only minor processing that does not alter the nature of the material.

RECYCLING

The processing of used materials into new products to prevent waste or reduce consumption of raw materials. Recycling includes a series of changes and/or treatments, as opposed to reuse which does not include significant treatments.

REFURBISH

To restore a material, product or assembly through cleaning, re-finishing or other modification.

REUSE RETAILER

A commercial outfit selling used and salvaged goods. Often reuse retailers have physical stores targeting specific markets.

SINKER LOGS

Logs recovered from the bottom of rivers. In the 19th and 20th centuries, the lumber industry often transported logs to sawmills via rivers. Sinker logs are those that sank along the way. Preserved beneath the river, these logs are often in excellent condition and offer a grade and character of wood not currently available on the market.

SURPLUS MATERIALS

Materials and equipment that go unused or are no longer needed during a construction project either due to over-ordering or change-order. Often this material or equipment is new or only lightly used.

The Design for Reuse Primer is reprinted here courtesy of Public Architecture [www.publicarchitecture.org]. Our special thanks to Liz Ogbu and to John Peterson. If you wish to view or to download the Design for Reuse Primer, please visit www.designforreuse.org.

Public Architecture puts the resources of architecture in the service of the public interest. We identify and solve practical problems of human interaction in the built environment and act as a catalyst for public discourse through education, advocacy and the design of public spaces and amenities. Liz Ogbu, responsible for the production of this Glossary, is in charge of design initiative selection, execution, and advocacy at Public Architecture. She recently was selected as "Green Giant" by Steelcase, Inc. for her work in promoting environmentally and socially sustainable design.



REUSE

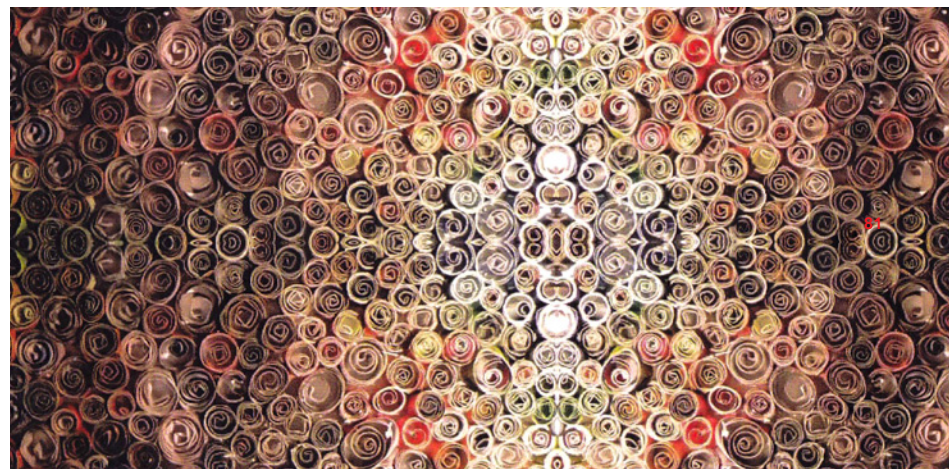
RETHINKING
MODES OF
PRACTICE



ID STUDIO 2

ANNE NIXON >>> FACULTY

WORK 4.0



NICOLE HIRSCH, PAPER WALL

ID STUDIO 2 investigates the design and use of the social realm in the digital age. With regard to reuse, it extends the conversation beyond the reuse of materials and pre-existing spaces and into the reuse and re-thinking of modes of practice—the habits and interactions as played out in space.

The first assignment, **LOOKALIKES: SOCIAL PRACTICES AND THE QUOTIDIEN**, began with a visual essay that deals with representation and presentation, viewers and views, and sequence, which are then used to construct a series of perspective drawings in the design of a space.

The design assignment, **SOCIAL AWARENESS OBSERVATION POINTS**, investigates design intent with an emphasis on a single semi-public space—a currently empty storefront space that has public presence as well as providing a space for gathering at the fringes of the public realm that allows a closer degree of communication and relationship between participants.

The program will provide a list of social topics or content as well as the incorporation of a media or network interface program (i.e. Internet access to a group or to a remote location, video, projection, and so on) or traditional analog methods, and a space for physical gathering.

For the next assignment, **RESTAURANT-SPACES PROGRAM AND SOCIAL CULTURE**, students researched and expanded upon real-world case studies that present a range of type, size, and spatial configurations. The design project incorporated the design of an environment—in material and light—representing the design ideas in physical and digital formats and showing the social relationships engendered and encouraged in design. Projects were concerned with sustainable local farming and food sources, such as apiary and herb gardens, as well as global issues such as the confluence of cultures and shared digital geographies.

COLLEEN CREEDEN SIDDIQ

colleen.creedon@gmail.com

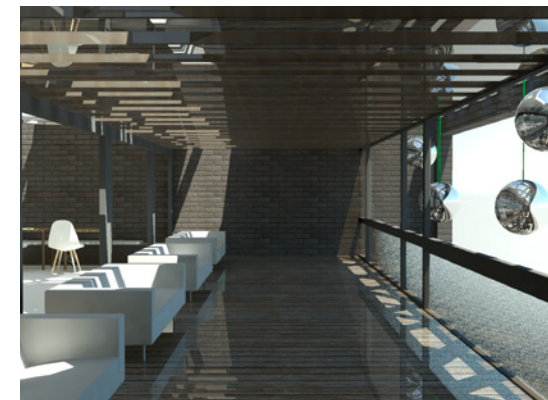
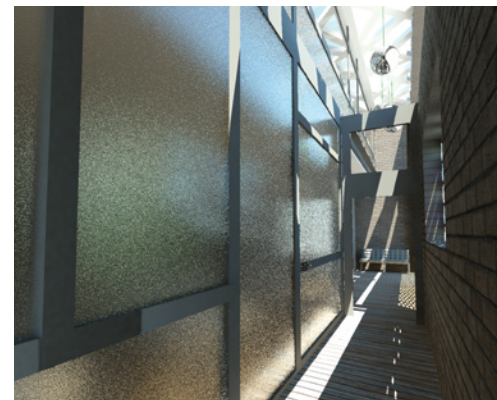
This restaurant is in Williamsburg Brooklyn, overlooking McCarren Park.

My concept is based on locally sourced products from area farmers, and Brooklyn vendors, including cheese, wine, beer, and farmer's-market produce.

I chose to highlight honey as a product that is actually produced on the roof of the restaurant. (Rooftop beekeeping has been happening illegally in New York City for years, but recently a law was passed to permit it.) Surprisingly, honey made in the city is known to be quite good because the bees have access to diverse pollens from nearby parks, trees and flowerboxes.

I made vertical cuts of varying scale throughout the space to allow natural light in, taking advantage of the unoccupied space above the restaurant, but also creating a connection to the beekeeping that is happening on the roof.

I also created moments that allow for guests to see or smell food being prepared—e.g., a view of chefs in the kitchen, the smell of baking in the wine bar/bakery area, honey being produced on the roof, and vertical herb gardens that hang around a private dining area.



This space features an Airstream park in the midst of an urban environment. The Airstreams are available to the public and provide a private space in a public setting where friends can gather to watch a film, cook dinner, or just socialize. The walls of the surrounding building space, where the Airstreams are installed, will feature still images or video that will make occupants feel as though they have been transported to a distant location.



GREGORY PAULNACK

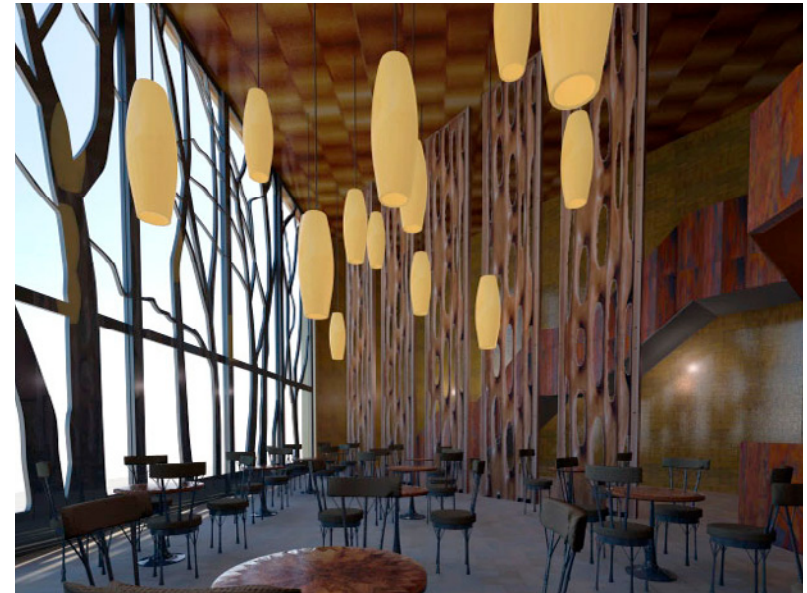
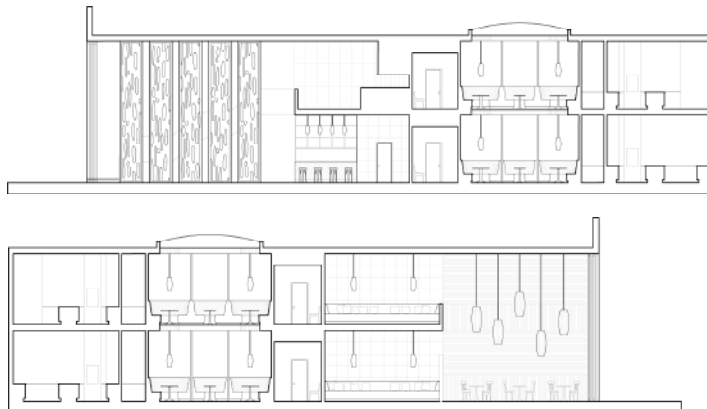
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The concept for this restaurant space is influenced by Tuscan cuisine and "open air" dining, a casual style that is often party-like in atmosphere. Therefore, I wanted to provide a progression of spaces that are influenced by topographic features such as plains, cliffs and caves where one can see and be seen, or retreat to more private spaces, in parties both large and small.

In geography, a plain is land that is flat or gently rolling—and that is my inspiration for the entrance and main floor, which extends onto the pavement, blurring the boundary between interior and exterior space.

Caverns are natural underground spaces large enough for a human to enter (sea caves, rock shelters, and grottos), represented here as a private room in the back of the lower level. "Sidewalk prisms" help create an underground feeling with an urban influence.

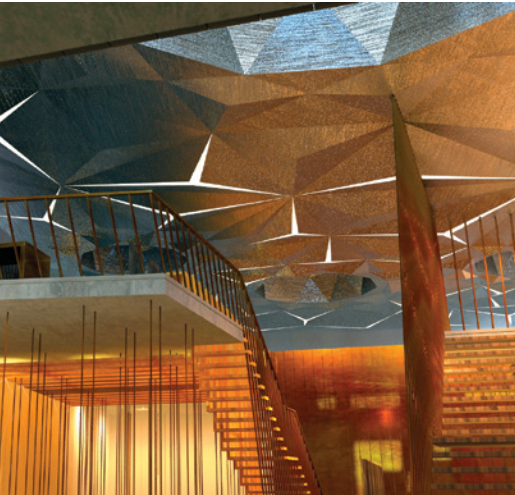
Cliffs are significant verticals or near verticals, represented here by a patinated steel staircase that provides a scenic overlook to diners en route to the mezzanine bar/lounge. Finally, a "summit" (a mountain peak with some significant amount of topographic prominence) is represented here as a sky-lit room, the highest destination and the opposite experience to the dim grotto located directly below.



WAAD EL HADIDY

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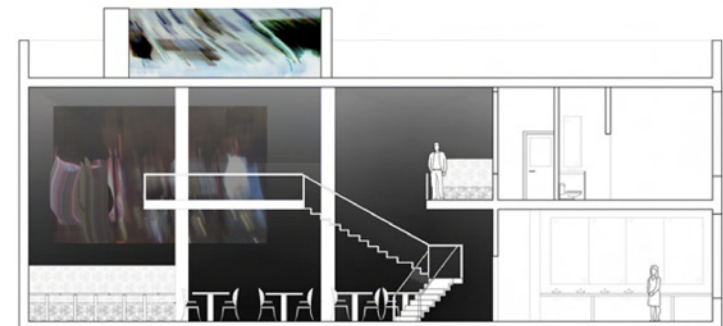
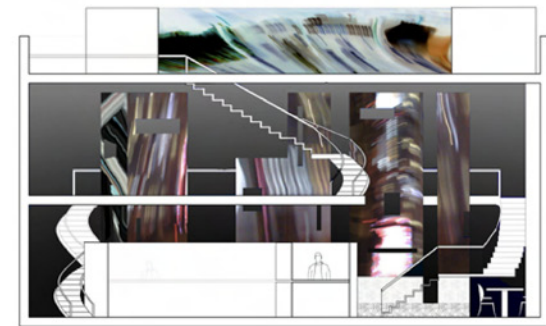
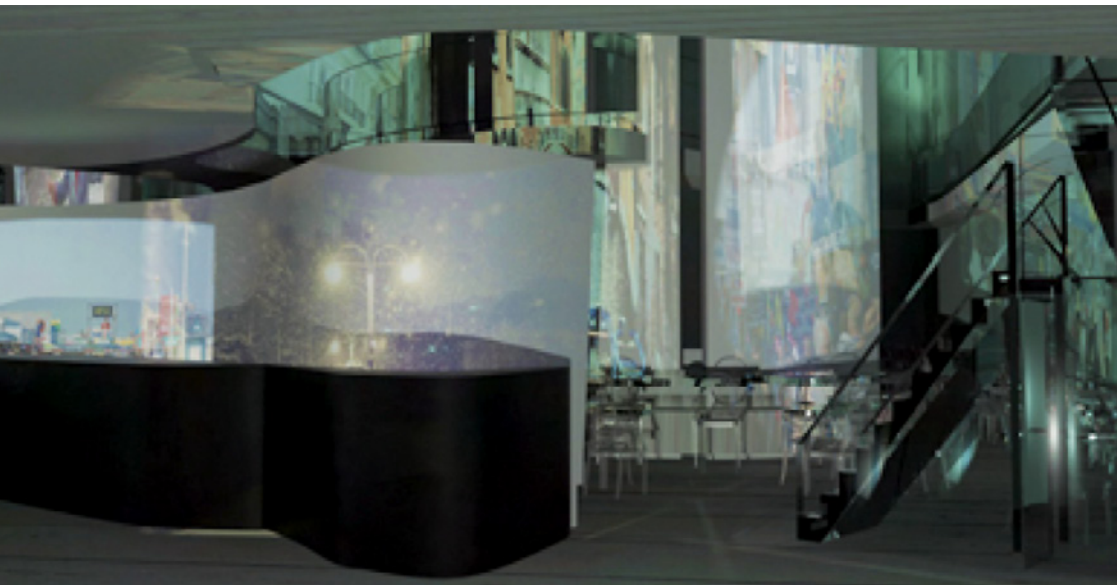
"Oculi" serves food concoctions that are the outcome of civilizations historically coming together. Central to the design is the idea of confluence (as opposed to influence). Two mezzanine spaces are separate yet mediated by a common double height space where live music explodes. The domes are microcosms of the world and moments of confluence in their own right. Looking from within, they are eyes to the sky, and from the outside, they enter into dialogue with the adjacent Slavic domes of Williamsburg.



NOAH MILLER

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The concept for the restaurant is to use live streaming projections from locations around the world. They are projected on large scale transparent scrims to create the experience of seeing many locations and cultures at the same moment in time and space. Curvilinear circulation through the double-height space allows for multiple simultaneous points of view of the occupants of the restaurant and of the remote urban movements at differing hours of day and night. The experience of dining and of inhabiting the city can be seen temporally and spatially in relation to global as well as local contexts.





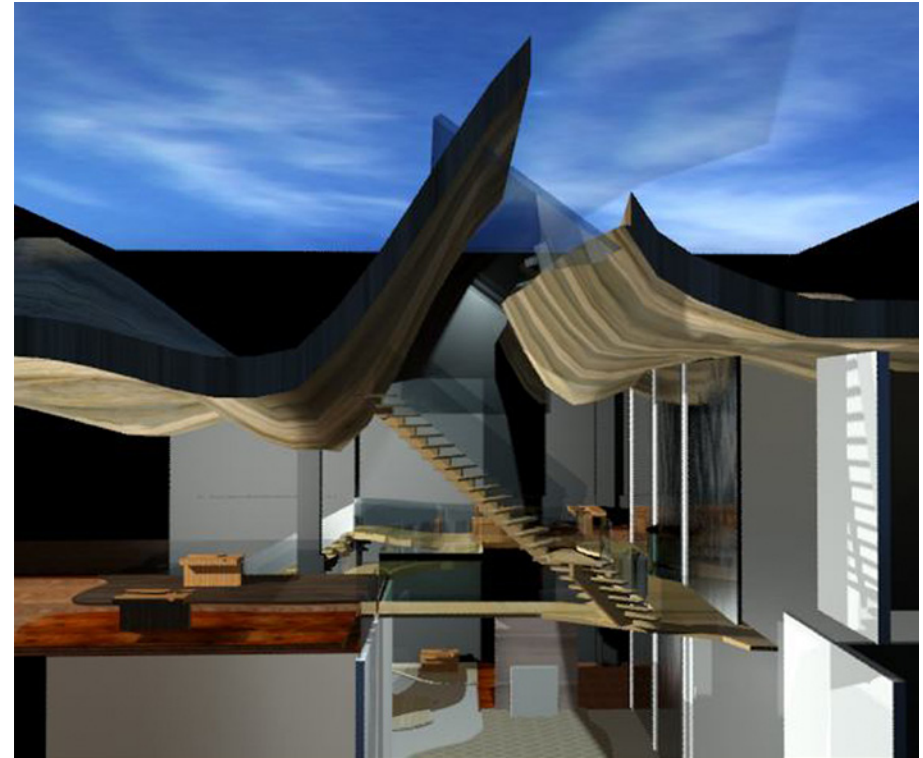
HYE RIE KIM

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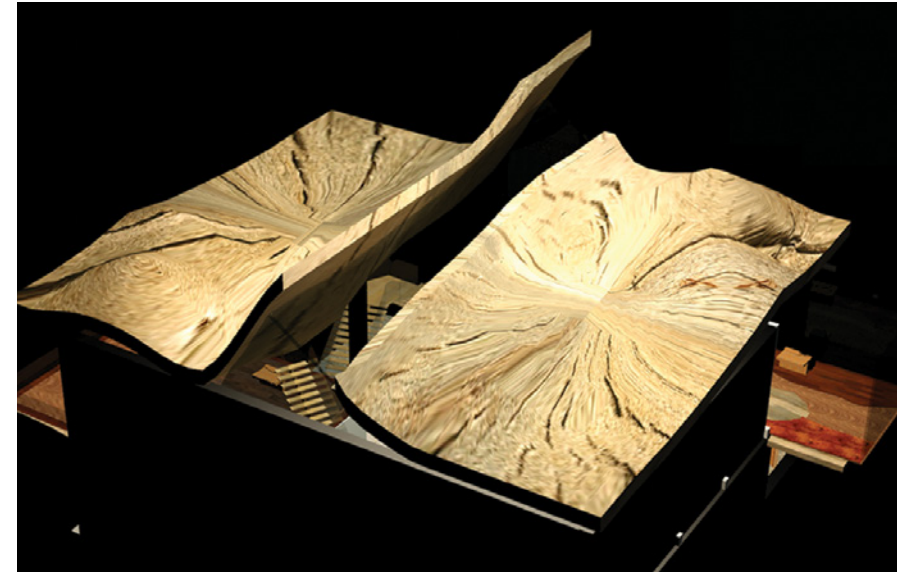
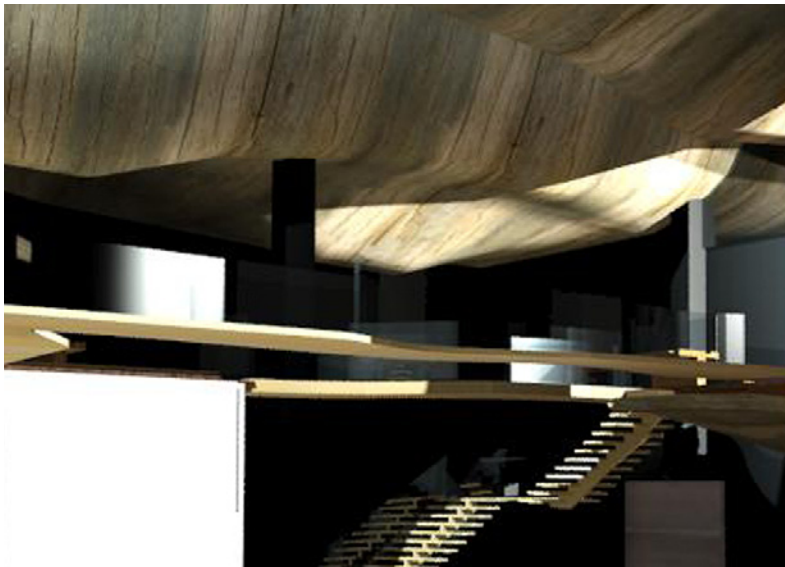
The design of the restaurant creates a series of constructed landscapes within the space of a repurposed parking garage.

The private dining areas hover within the reclaimed space while simultaneously pushing the envelope of the building and reclaiming views to the sky, to the other occupants and to the interior landscape.

The project seeks to intertwine constructed views both horizontal and vertical with circulation and social behavior, considering the visual and tactile use of material surfaces as the skin(s) of the building, the exterior and the interior—the urban and the natural.



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FEATURES



SARAH STRAUSS

Sarah Strauss received a Master of Architecture from Yale School of Architecture and a B.A. in Art History, Fine Arts, and Chemistry from Duke University. She worked at Kent Bloomer Studio, Turner Brooks Architects, and MADE LLC, before co-founding Bigprototype in 2004. Sarah currently teaches Ornament and Decoration at Parsons School of Constructed Environments

and senior studio for interior design at Pratt Institute. Sarah is a LEED Accredited Professional (AP) for new construction projects.

Bigprototype is a Brooklyn-based design firm and fabrication lab committed to the experimentation and the testing of techniques and effects. It is a tactile practice that operates at the intersection of design and building, and we believe that occupying this territory enables us to define a new role in the architecture discipline. Bigprototype's designers rely upon combined expertise in architectural and interior design, construction management and hands-on fabrication, allowing them to guide a project through the duration of its lifespan. The firm's work is innovative at multiple scales—from neighborhood planning and custom homes in the tropics to surface patterning and furniture design for New York interiors.

Bigprototype's unique fabrication lab unites production-scale shop facilities with laser cutting technology, encouraging research, testing and play. Our working method demands that each project we design will receive at least one signature piece in the form of furniture, lighting, pattern, or sculpture.



RINCON



Rincon is a joint venture by three New York surfers in need of a modern tropical getaway. The house is affectionately nicknamed "Little Malibu" after a local surf break. The Little Malibu house incorporates a green roof and wall system, water catchment and passive solar strategies to minimize energy dependence.

Circulation occurs at the building edges along covered outdoor

spaces, encouraging the flow between inside and outside.

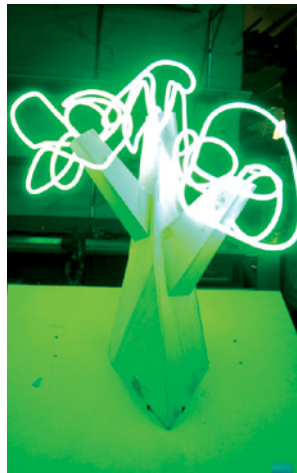
One of the green features of the Little Malibu house is the solar louver screen on the south side. The wooden decking that we used for this purpose was delivered at 15' lengths instead of 10' lengths—a lucky mishap! We used the 5' off-cuts to create a simple modular furniture system that could be reconfigured

to make chairs and couches throughout the house. Using an onsite table saw and a bag of tools from our shop in Brooklyn, we designed a repetitive frame unit that used all of the scrap and produced two chairs, three couches, and two bed frames, all in one week of work. The exterior furniture was rubbed with teak oil, and the interior furniture received cushions and backrests from a local upholsterer.



SPLIT LEVEL

This project was an exciting opportunity for us to unify a three-level space with soft textures and materials. We condensed an inefficient meandering stair into two compact runs with storage beneath. The middle and lower levels share a wall of cedar paneling, and the middle and upper levels unite book storage and whitewashed brick. We enclosed the bedroom with a translucent folding screen made of three form panels for privacy, giving the effect of a softly glowing lantern within the larger apartment.



The owners of this flagship store wanted to create a space that would appeal to both parents with boutique sensibilities and kids who love to explore the world at their height. Our solution was an interactive space with displays that could be occupied by kids and a circulation plan that allowed for ease of movement.

The footprint of the store is long and narrow with limited street access. We needed to design a highly visible "event" for the storefront that would speak to the contents of the store. Through models and experiments we devised a series of tree shaped neon lights that rest on a hilly landscape in the storefront display.

TOY STORE

SELECTED PROJECTS



Using 2D and 3D software Bigprototype created this patterning system for a custom headboard and storage unit. The matrix of tiles expands and contracts while maintaining adjacencies and continuity of pattern. The pattern was laser cut in our shop out of matte acrylic.

This low lounge chair repurposes an inexpensive industrial material originally developed for casting curved concrete. The two surfaces are formed by laminated curves that expose an articulated edge condition.



SCOTT SANDERS

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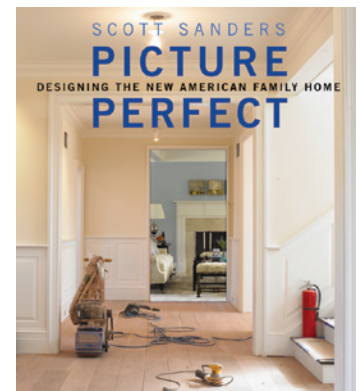
Born in Piqua, OH, into a family of residential developers, Scott Sanders grew up surrounded by design. A graduate of Parsons, Sanders began his professional career at Polo Ralph Lauren, where he created the company's interior design department. In 2000, he founded Scott Sanders LLC, a New York-based design firm that specializes in residential interiors.

Scott Sanders' ability to take the smallest theme or idea and transform it into a total living or working environment, where every element has been thought out and every option considered, is what clients have come to know that they can rely on. From buying prestigious art collections to purchasing knick-knacks at a local flea market, no detail is too small or grand for Sanders' professional eye. His versatility and whimsy, along with his love of color, line and classic proportion, create spaces that are the epitome of "Fresh American Style."



PHOTOGRAPHY BY JASON SCHMIDT

Many of Sanders' completed projects have been featured in prominent publications and he has been published in several books. In April 2010, Pointed Leaf Press published *Picture Perfect: Designing the New American Family Home*, an innovative book that documents Sanders' inspired youth and his accomplished career. It highlights a project that represents the culmination of a four year adventure in interior design and catalogs in detail—from tile samples to bed linens—the myriad of choices that transform an empty house into a wonderfully functional family home.



SELECTED PROJECTS

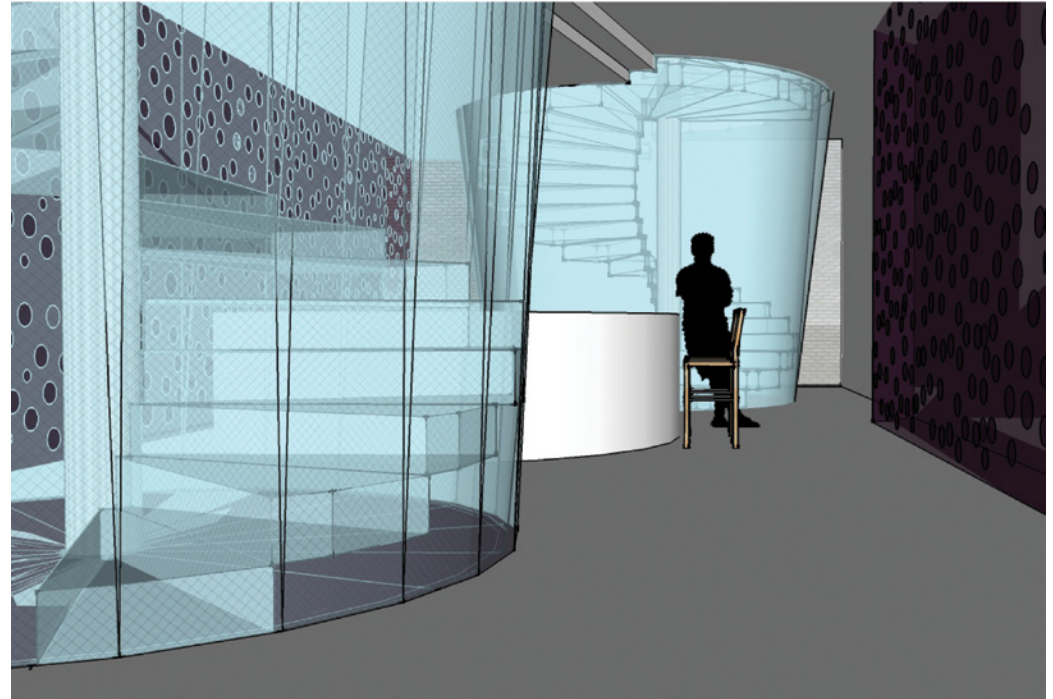


KELLY CASSIDY

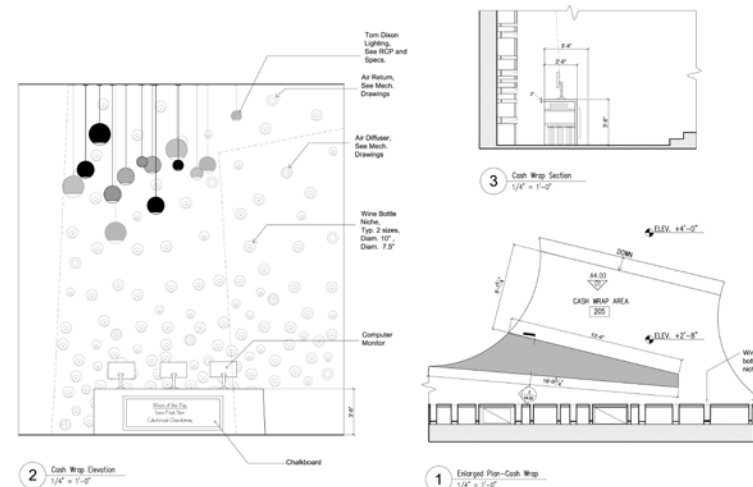
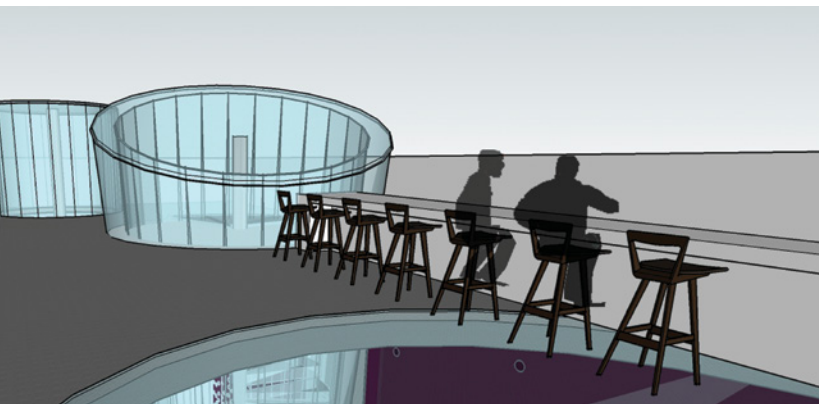
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The Wine Warehouse on Front Street in the South Street Seaport area is New York City's premier wine store. My design was inspired by Roald Dahl and his interesting life as a children's author, British Royal Air Force spy and noted wine enthusiast. Ideas that he inspired, of crawl spaces and secret passageways that are perfect for both children and spies led to my exploration of an enclosed spiral as the main circulation throughout the space. The spiral circulation element became two spiral staircases and an elevator. They are all enclosed by acrylic and steel funnels that begin in the basement wine-tasting area and extend and expand upward and outward as they approach the roof deck tasting area. This trio of funnels is the highlight of the design and a key part of the wine-bottle display.

The wine selection is divided among the three funnels by red wines, white wines, and specialty wines such as port, rose, champagne, etc. The red and white wines, which are housed in the spiral staircase funnels, are organized by region (US, Europe, Australia) in congruence with the rotations of the spiral. Ultimately, the overall store design and display design contribute to a unique shopping experience, where customers are guided through the store by a wine expert who informs and educates them about the wines they are seeing and buying.



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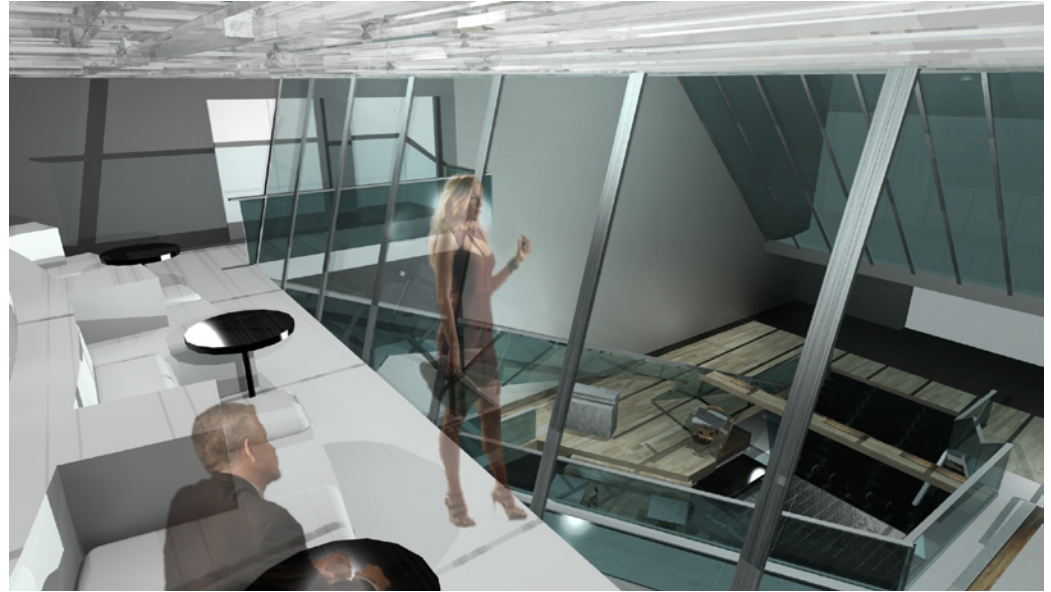
**"MY DESIGN WAS
INSPIRED BY CHILDREN'S
AUTHOR AND WINE
ENTHUSIAST ROALD DAHL"**

LAILA OESTREICHER

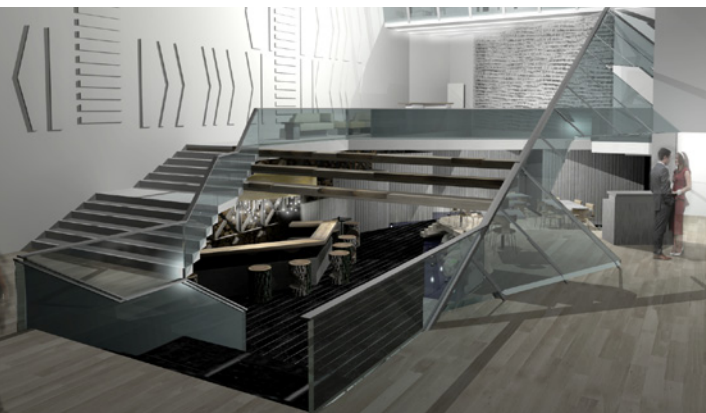
laila.luise.oestreicher@gmail.com

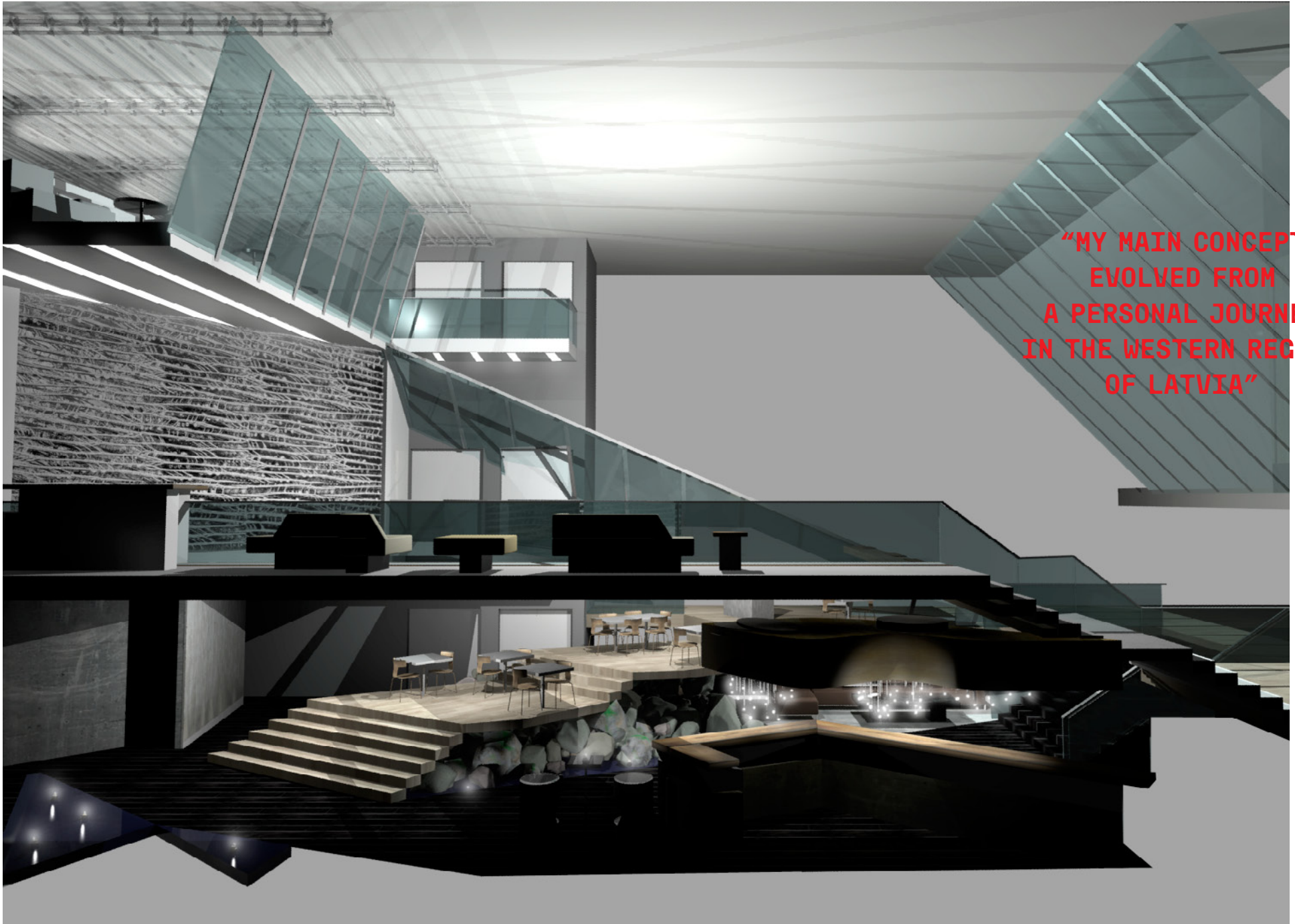
In this project, I explore the idea of moving from occlusion to expanse. The main concept for this hotel space evolved from the idea of a landscape. A personal journey in the Western region of Latvia, Eastern Europe involved the experience of moving from an elevated, forested environment down to an open, expansive seascape. I then discovered Le Corbusier's "Law of the Meander" which compares the development of an idea to a stream, moving through a landscape, which eventually reaches fruition when the stream reaches an open expanse of water. The stream becomes more and more meandering and complicated until it overlaps itself and finds the most direct path downwards.

My idea in the lobby was to create an experience of confusion ending in discovery of the most direct route to take, depending on the goal: checking in, eating in the restaurant, having a drink in the bar, getting to the V.I.P. lounge or simply taking the elevator up to the room. Once a guest has explored the space fully, the most efficient path to take is apparent.



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"MY MAIN CONCEPT
EVOLVED FROM
A PERSONAL JOURNEY
IN THE WESTERN REGION
OF LATVIA"

RIE SAKAI

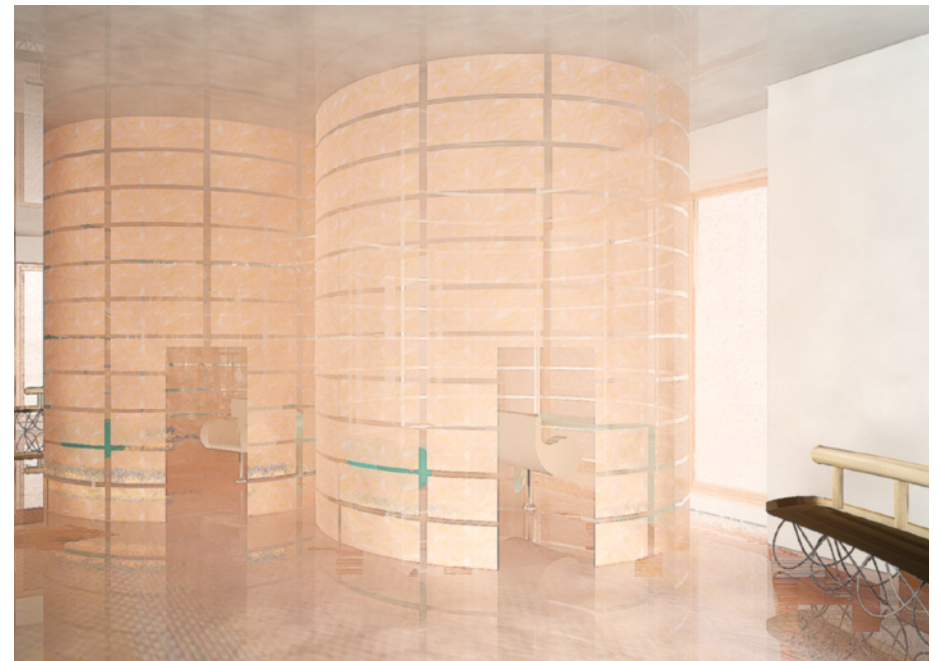
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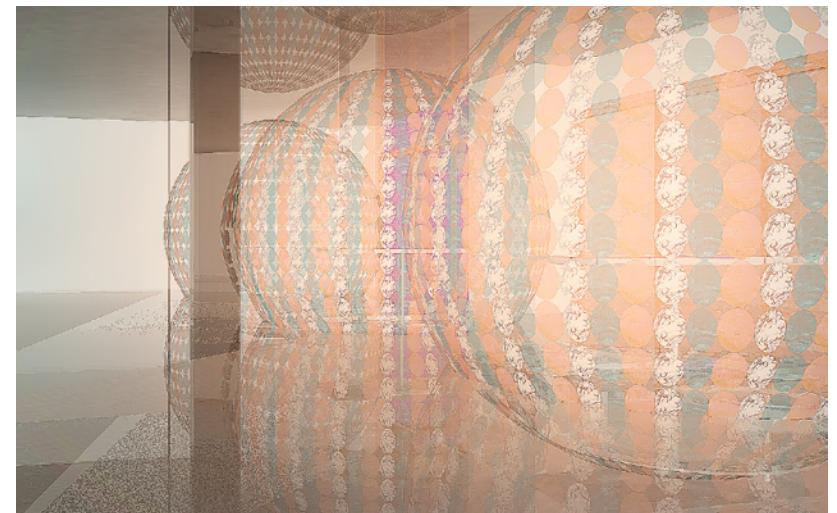
123

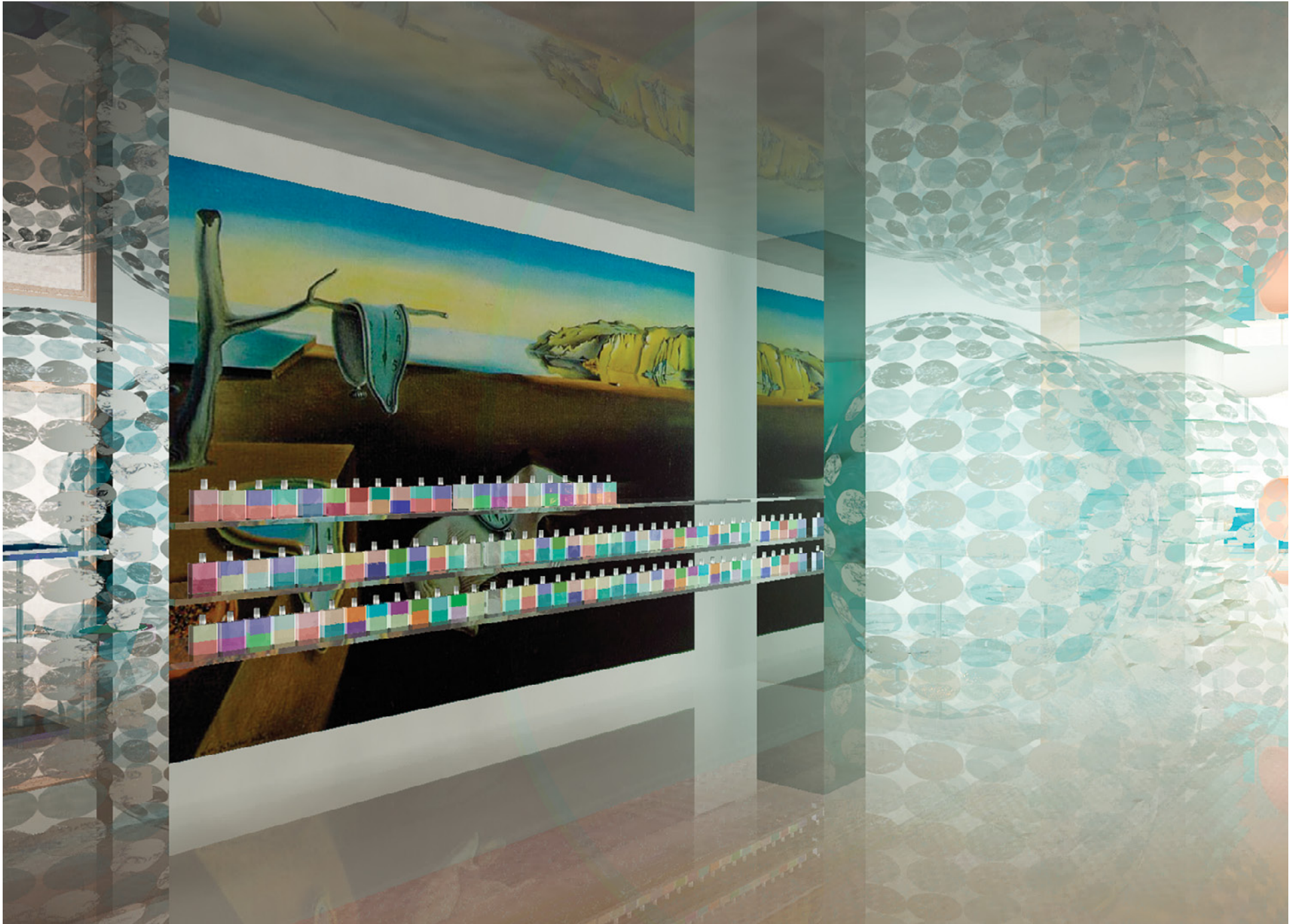
My design concept for Insomnia is "being in the mother." I believe that human relationships are the major factor in stress; I presume that humans cannot live without others because we identify our existence by others.

However, there are two conflicting facts: humans hurt each other and also mend each other. To mend a wounded heart is difficult because it is impossible to understand completely a client's feelings. What I can offer them as a student of interior design is a "home" for the heart. I assume that not everyone lives in peace even if they live with family. My strategy in treatment is to "meet your inner child"—that is, I want to make clients think of the trigger for their stress and its solution when meeting with counselors. Clients know what they need, but they just do not realize that they know. To make clients' minds open as if they are children is important to discharge pent-up emotions.

In addition, I hope that my design creates a space that helps clients relate to counselors and that their experience of the space will help build self-respect.







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