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EDITORIAL
THE SECOND LIFE OF WATER INFRASTRUCTURE
Lindsey Winstead

A TOMB THAT LIVES
Alexander Ford and Nicholas Gervasi

RE-USE OF INDUSTRIAL HERITAGE ON URBAN WATERFRONTS
Graeme Evans and Naomi House

THE SPATIAL DIMENSION OF WATER MANAGEMENT
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A CONFLUENCE OF PAST, PRESENT, AND FUTURE
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OBSCENESCE, URBAN NOMADISM AND THE NEW WORLD MALL, BANGKOK
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WATER AS MEDIUM IN INTERVENTIONS AND ADAPTIVE REUSE
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5th century B.C. Greek philosopher Empedocles posited a world composed of a combination of fire, earth, air, and water. Half a century later, Plato, in his dialogue Timeo, termed these as elements and associated them with forms now referred to as the Platonic solids. Fire was associated with the tetrahedron, earth with the cube, air with the octahedron, and water with the twenty-sided icosahedron. Ostensibly, these volumetric associations related to identifying traits of each element; the sharp points of the tetrahedron conjuring the heat of fire, the cloddish quality of the cube to clumps of earth and the smoothness of the many-sided icosahedron to spherical drops of water. From sustenance to survival, inspiration, memory and power, the many aspects of and about water justify its designation as the Platonic solid with the greatest number of faces.

In Volume III, our contributing authors corroborate Plato’s multifaceted depiction and provide a complex picture of this element as a catalyst for design and adaptation. Through adaptive reuse, the temporal nature of infrastructure/structures of and about water is revealed as they are brought forward in time with renewed purposes, or, in the case of Ebbil, Iraq, returned in time to resuscitate an important socio-cultural function. Memory and memorial of water-related events past reveal distant histories of the United States through the properties of water in its many states and its comings and goings. By one author, the deification of water is ascribed to the concept of memory and memorial of water-related events past. By another, design has served and can continue to serve as a catalyst for political ideology. On the other hand, acknowledging the immensity of water but also realizing the dangers of climate change for water’s sake, in situ, the physical effects of rising sea levels on a threatened area of Easton’s Point.

As our authors and their representation of the many faces of water in this issue of MA|AR speak to a changing world in which water plays a pivotal role. In the Department of Interior Architecture at RISD, where the focus is on the practice of adaptive reuse, we also look to understanding the changing face of reusing existing structures at the water’s edge. Thanks to the generosity of the Van Beuren Charitable Foundation and the Newport Restoration Foundation, graduate students of our post-professional Master of Arts (MA) in Adaptive Reuse program are focusing their spring on the changing face of heritage in Newport, RI. In this 378-year old city on the water are embodied many issues of American historic buildings and cities today, including the impact of sea level rise. With 39% of the U.S. population living on the water’s edge, this is of particular relevance at Easton’s Point, a 17th century settlement along the western shoreline. While this area has historically experienced extreme storms, high tides and storm surge, the National Oceanic and Atmospheric Administration (NOAA) model adopted in 2016 by the RI Coastal Resources Management Council predicts 1 foot of sea level rise by 2035. For this historic community, built on grade, the possibility of inundation is far from remote. Today, in a world shifting beneath our feet, the need for positive adaptation is not exclusive. Through In|AR — the RISD studio and this publication on adaptive reuse — we embrace these challenges through projecting our hopes for change.

ENDNOTES:
1 http://oceanservice.noaa.gov/facts/population.html
2 Louisiana Governor Declare State Of Emergency Over Disappearing Coastlines,” National Public Radio, April 11, 2017

by LILIANE WONG

PROJECTING CHANGE
FROM NEWPORT TO SÃO PAULO BY WAY OF VENICE

Michaela Neag and me, the project addresses Bridge Street in the Point Neighborhood and extends the work begun in the Keeping 74 Bridge Street Above Water project of our co-sponsor, Newport Restoration Foundation (NRF). Where NRF’s project focused on immediate and tangible solutions for a single historic house combatting sea level rise in the next decade, the RISD project, Projecting Change, instead focuses on raising public awareness of the effects of sea level rise on cultural heritage.

The students are conducting their investigations on issues of preservation in historic neighborhoods seriously threatened by rising sea water levels through the use of new data acquisition technology, together with state of the art visualization and processing technology such as Augmented Reality (AR) and Virtual Reality (VR). The objective in using these digital tools with virtual building models is to engage a general public, at times skeptical and inured to the dangers of climate change for waterfront heritage. The visualization of these objects as they change through Mixed Reality tools will allow for the creation of an immersive and interactive built environment that enables the public to ‘see’ in situ, the physical effects of rising sea levels on a threatened area of Easton’s Point. Through a mobile device, the citizen will experience a neighborhood transformed in the future through proposed, virtual design interventions. Embracing the impermanence enabled by such technology, the studio endeavors to intervene on the heritage of Newport, without encroaching upon its authenticity. Through a projection of temporary imagery directly onto buildings, this project aims to pose questions of the not-too-distant future of such heritage. One can ‘try on’ an inundated Bridge Street in 2035 with the luxury of retreating to the Bridge Street of today. For a heritage-laden Newport threatened by sea level rise, realization, and perhaps even a call to action, may eventually come with exposure to small glimpses of the future. These glimpses will perhaps convince the public that design interventions to heritage are no longer simply part of a privileged conversation but, rather, a new and urgent discussion that will push the boundaries of preservation and adaptive reuse. On May 26, we will host an event on Bridge Street in which Google Cardboard viewers and mixed reality markers will offer five glimpses into the possible future of this historic community. The projects — existing on Water: Grey-Blue, Memory Trace, Up-Struct and The Game — provide views of Bridge Street in a future in which water is coast. They offer new interpretations of what it means to “protect, accommodate, retreat.” We offer the same augmented reality opportunity for our readers, with directions on the following page.

In this vibrant city, more than a decade after devastation by water, we spoke with members of the architectural firm of Waggoner and Ball who spearheaded the multi-layered efforts for “living with water.” Post-Katrina. While they have worked tirelessly since 2005, there is only now talk of the implementation of the schemes arising from their work. In this inarticulacy is evident in Governor John Bell Edwards April 19th official declaration of a state of emergency for Louisiana’s coastal land loss, “a move he hopes will expedite a host of restoration projects mired in federal permitting.” In his declaration, the governor said that “The Louisiana coast is in a state of crisis that demands immediate and urgent action to avert further damage to one of our most vital resources.” While many now engage in designing for the effects of water, the implications of the long-term efforts of Waggoner and Ball speak to the need for not only design but collaboration, economic initiatives, community engagement, education and, most of all, endurance.

This year’s cohort of MA graduate students will participate in 3D Digital Documentation conference of the U.S. Dept. of the Interior. In this vibrant city, more than a decade after devastation by water, we spoke with members of the architectural firm of Waggoner and Ball who spearheaded the multi-layered efforts for “living with water.” Post-Katrina. While they have worked tirelessly since 2005, there is only now talk of the implementation of the schemes arising from their work. In this inarticulacy is evident in Governor John Bell Edwards April 19th official declaration of a state of emergency for Louisiana’s coastal land loss, “a move he hopes will expedite a host of restoration projects mired in federal permitting.” In his declaration, the governor said that “The Louisiana coast is in a state of crisis that demands immediate and urgent action to avert further damage to one of our most vital resources.” While many now engage in designing for the effects of water, the implications of the long-term efforts of Waggoner and Ball speak to the need for not only design but collaboration, economic initiatives, community engagement, education and, most of all, endurance.

Today, in a world shifting beneath our feet, the need for positive adaptation is not exclusive. Through In|AR — the RISD studio and this publication on adaptive reuse — we embrace these challenges through projecting our hopes for change.

Providence
Spring 2017
The five projects, herein, of the RISD Master of Arts in Adaptive Reuse students offer uniquely different views for an historic community threatened by sea level rise in the next 75 years. These projects were shared with the Newport community in an augmented reality event in May 2017. The students have created virtual and augmented reality experiences for this edition of the IntAR Journal on Water as Catalyst. To learn more about the project ‘Projecting Change’ and to access and activate this experience on your mobile device, please go to http://www.vbcf-risd.com
Introduction
The beginning of the twenty-first century has seen growing interest in how industrial heritage is considered — its contribution to our understanding of the past and its place in the evolution of landscapes and societies. Waterside architecture has a special place in cultural heritage, and in industrial heritage in particular. It offers an entry point to the waterways that fuelled both production and early mass transportation, as well as essential infrastructure to support the growth of urban populations through the provision of drinking water, sewage disposal and human-nature ecosystems. Buildings that originated as mills, pumping stations and factories have been gradually transformed into studios for artists, designers and digital industries, into arts centres and museums, as well as private residences, waterside restaurants and leisure facilities, as these previously ‘private’ industrial waterways open up for recreation, dwelling and commercial use.

The phenomenon of waterfront architecture has, since the 1980s, focused on high profile port, dock and lake/riverside cities — from Barcelona, Liverpool, London and Venice, to Boston, Baltimore, Toronto and Montreal, whilst these and cities such as ‘Guggenheim Bilbao’ also look to iconic new buildings to reimagine their post-industrial futures. More prosaic and everyday waterside sites seldom attract this attention and investment, as either visitor attractions or as ‘aesthetic anchors’ to larger redevelopment projects, whether commercial, housing or culture-based. However, huge tracts of riverside industrial sites lay largely undeveloped and/or under-appreciated — from central and
expressions of cultural identity and sense-of-place. ‘4 scales, they also capture aspects of the nonmaterial processes at work over different spatial and temporal not only the material expressions of physical and human topography and with regards to the architectural heritage, alongside a network of locks and bridges. The river creates an edge condition, simultaneously linking and separating the surrounding landscape and framing our experience of this obsolescent infrastructure. These watery fragments of the past slip into view as you descend into the valley towards the River Thames, offering a glimpse of London’s pasts, presents and possible futures. How might we identify an after-life for this strange environment? And what narratives can be suggested through the adaptive re-use of the waterfront architecture that persists?5 Water provides a medium for land and buildings, and mediates both as it flows over time and space, eroding and reshaping the built and natural environment as it goes.

Rewriting cultural identity

“If an original building is considered as a first discourse that conditions future formal discourses to be inscribed upon it, then remodeling can be conceived of as rewriting... as writing over, as underlining, as partially erasing, as interstitial writing (writing between the lines), as a way of qualifying, accentuating, quoting, commenting upon, as digression, interlude, or interval, as a way of setting off or punctuating, as a new form for an old story.” Within the context of urban regeneration and re-use it is useful to understand the Lee Valley as a palimpsest landscape both in terms of its topography and with regards to the architectural heritage that punctuates it. …palimpsest landscapes... are not only the material expressions of physical and human processes at work over different spatial and temporal scales, they also capture aspects of the nonmaterial expressions of cultural identity and sense-of-place.6 7This intersection of landscape and architecture creates a complex and layered environment that is obsolete as a space of industry, yet vibrant as a place. The watery nature of this peculiar urbanity sustains it in a desirable continuum between past and present. The three sites that we encounter here all demonstrate a capacity to be rewritten, offering themselves up as spaces of intervention and re-use. Engaging with the material condition of the architecture, is it possible to isolate fragments that persist into the next iterations of use and inhabitation? The remnants of the erased, which are still visible here as traces, become clues — evidence perhaps of existing or passing design precedents; or clues to more traces as yet un-covered. In engaging with these sites forensically we operate as detectives, revealing the extraordinary instability, and potency of spaces and things.

Defining the Edge Condition

The River Lee, also known as London’s ‘hidden’ or ‘second river’, originates in Marsh Farm in the Chiltern Hills north of London and flows for 50 miles south where it meets the River Thames at Bow Creek. With tributaries such as the ‘New River’ (constructed in 1613) 20 miles in length, or the Lee Navigation Canal a further 28 miles, the river feeds into 13 major reservoirs, which provide drinking water for a catchment area that extends over 500 square miles of flood plain. Several of these man-made reservoir areas are in the process of conversion to wetland ‘nature’ reserves incorporating visitor and interpretative education centres, making them open to the public for the first time.

The River Lee also provides a litmus test of London’s industrial history and growth. Much of the City’s manufacturing history is located here, plus agricultural production, which still serves London’s population today. Industries such as gravel and mineral extraction, metalwork, ordnance (weaponry, e.g. Lee-Enfield rifle), early TV set production, the first plastic (Parkene), brewing, sweets factories, furniture-making, textiles, were all served by the working river transport system, the legacy of which is visible in what remains of dockside buildings.8

The Lee Valley has therefore been a source of innovation and industrial production throughout this time, now represented by creative industries, new housing and leisure developments on the revalorised waterfronts. Since the 1980s, an increasing number of artists have worked from studios along the river, attracted by their low cost, large loft style spaces and the promise of an alternative and industrial production throughout this time, now represented by creative industries, new housing and leisure developments on the revalorised waterfronts. Since the 1980s, an increasing number of artists have worked from studios along the river, attracted by their low cost, large loft style spaces and the promise of an alternative...
eastern reaches of the city from the rest of London. As an extended threshold, the Lee Valley is a place of otherness, where the water operates as an acoustic buffer zone, softening the edges of urbanity, and operating as a portal into another world. This liminal landscape represents what Solà-Morales describes as ‘terrain vague’ — ‘strange places (that) exist outside the city’s effective circuits and productive structures’ — a concept that Barron and Mariani extend — ‘terrain vagues act variously as refuges, mirrors, and memento mori... As counter-spaces, terrain vagues are also containers of a fragmented shared history, illuminating the imperfect process of memory that constantly attempts to recall and reconstruct the past.’ Employing this metaphor we suggest that the Lee Valley is itself a terrain vague, simultaneously of London yet apart from it. Here the presence of the past is experienced as a heightening of the senses — a tuning in to the uncanny quality of place.

Towards a meaning of place

Norberg-Schulz describes the genius loci as the sense that people have for a place, while he considers the traditional form of buildings and cities as the basis for understanding this symbolic value. As he later observes, “the structure of a place is not a fixed, eternal state. As a rule places change, sometimes rapidly. Any place ought to have the ‘capacity’ of receiving different contents... A place which is only fitted for one particular purpose would soon become useless.” Indeed the meaning of places should not reside with professionals alone, but with the people who have used, occupied and constructed their own meanings from them. As Bluestone maintains, “we need a system for taking measure of and working with the reception side of cultural heritage... conservators can take an active role, however they also need to be open to the possibility that the places they conserve for one purpose may take on very different meanings over time.”

In The Secret Lives of Buildings, Hollis suggests that “The life of [a] building is both perpetuated and transformed by the repeated act ofalteration and re-use.” In practice, this alteration can be gradual or punctuate long periods of sustained single use (e.g. milling, pumping). In the waterside architectural re-use case studies reviewed here, the intermediate and planned adaptations have been conceived and executed with the input of former workers, such as retired dockworkers, millwrights (originally a specialized carpenter with knowledge of gear ratios, driveshaft speeds etc.), local historians, water utility workers and heritage volunteers who act as the stewards of, and interface with, the public over access to the sites. New occupants, notably practicing artists and architects, have also played an important role in the adaptation and usage of these buildings, particularly in the ‘meanwhile’ and self-build stage of their reincarnation and in the reinterpretation of their past. Students of Interior Architecture also provide a speculative insight into the possibilities of context-driven design projects, and this article incorporates schemes developed as part of final year work sited in these waterside heritage buildings.

Speculative Interventions

Using the lower Lee Valley as a site-specific context for a year-long study of the edge condition, a design brief was developed to explore the complex social needs of incoming populations, and long-term inhabitants and businesses. Testing and exploring the potentially divergent needs of these groups, the proposals sought to accommodate either a duality of purpose through meantime projects, or to reconcile differing modes of occupancy and use through more permanent interventions. Testing the potential for new spatial typologies in this rapidly changing part of London, their attempts to address the edge condition revealed themselves through a range of interventions that often looked to exploit water, either as the focus of the project narrative, or as a contingent part of the urban landscape into which these narratives were inserted.

The three buildings that we focus on here all represent examples of spaces that have endured and experienced intensive historic industrial (including water utility) use, and change of use, followed by significant periods of redundancy and decline, and today, reoccupation and adaptation. And our reading of these places engages the slow look, utilizing peripheral vision to attend to the lost details of these environments. As Pallaisma suggests, “the very essence of the lived experience is moulded by hapticity and peripheral, unfocussed vision. Focussed vision confronts us with the world, whereas peripheral vision envelops us in the flesh of the world.” Situated within “an emergent forensic sensibility, an object-oriented juridical culture immersed in matter and materialities,” our analyses encounter the Lee Valley through the following buildings:

- The Marine Engine House at Walthamstow Reservoirs, ‘Wetlands’
- The White Building on the Lee Navigation Canal, Hackney Wick
- Three Mills at Bromley-by-Bow on the River Lee
Adaptive Practices

The Marine Engine House, located between several Reservoirs at Walthamstow, is an example of Victorian civic engineering. Constructed in 1894 as the Ferry Lane Pumping Station, it was designed by East London Waterworks Company’s Architect, H. Tuckley and Chief Engineer, Sir William Booth Bryan. The building is no longer in use and has been derelict for several years.

Consisting primarily of a two-storey building — the Engine House and a single-storey building attached to its northern side — there is a further parallel single storey building to the west, which includes the base of a new demoliished chimney stack.

Constructed in brick, the Engine House was designed in the simplified Italianate style much used for Victorian industrial buildings, with semi-circular heads to all of the principal door and window openings. There is also a relatively elaborate string course at mid-height and a highly detailed cornice to the two-storey section, with less elaborate details to the single-storey adjacent structures.

The roof of the Engine House is finished in plain clay tiles with extensive use of patent glazed rooflights and ridge lights in the single storey sections, and is pitched at around 45 degrees, half-hipped and is pitched at around 45 degrees, half-hipped and have half-hipped and gable end chimneys. The Engine House is a civic utilitarian architecture. Constructed in 1894 as the Ferry Lane Pumping Station, it was designed by East London Waterworks Company’s Architect, H. Tuckley and Chief Engineer, Sir William Booth Bryan. The building is no longer in use and has been derelict for several years.

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

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

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

Ingé Donné completed her bachelor’s degree in Interior Architecture at Luca School of Arts, Brussels, and her master’s degree on the topic of adaptive reuse at Hasselt University in Belgium. At Hasselt University, she earned a Master of Science in Architecture and Lens’ focus on architectural heritage, she researched the reuse of water towers and created a masterproject for the water tower of Hoeselt (BE) as co-working space.

Dr Graeme Evans is Professor of Urban Design at Middlesex University, Department of Design and Director of the Art & Design Academy. Since 2001 he has been leading a research project in the Lee Vale area as part of a 3 year Arts & Humanities Research Council-funded project. Towards Hydroclimax, explores the relationship between social spaces, ecosystems and urban water landscapes, and the legacy of watered side architecture and heritage. In June 2015 he curated the Haywick Wick & Fish Island Connecting Communities Festival. This was pro-actively driven by the local community with the support of local-based design schemes including BA Interior Architecture student work, as part of the London Festival of Architecture. Graeme is also Professor of Culture & Urban Development at Maastricht University, the Netherlands where he has been working on several industrial heritage re-use schemes.

Alexander Ford earned a B.S. in Architecture from the University of Arizona in 1994 and M.S. in Historic Design and Preservation from Columbia University in 2016. Ford currently works for Daniel Libeskind in New York. His architectural work has been published internationally.

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

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

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

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