[from] ADAPTIVE REUSE

WHILE THE ADAPTIVE REUSE OF VARIOUS BUILDING TYPOLOGIES IS NOWADAYS A WIDESPREAD PRACTICE – A RADICAL CULTURAL SHIFT [to] ADAPTIVE ARCHITECTURE WOULD FACILITATE THE TRANSITION FROM A WIDESPREAD CULTURE OF NEW CONSTRUCTION TO A CULTURE OF ADAPTABILITY IN THE FIELD OF ARCHITECTURE REGARDLESS OF WHETHER THE BUILDING UNDER CONSIDERATION IS NEW, PRE-EXISTING OR DESIGNATED HERITAGE. EVERY BUILDING PROJECT COULD BE APPROACHED FROM THE PERSPECTIVE OF ITS PRESENT (AND FUTURE) ADAPTABILITY.

CONTENTS

[from] ADAPTIVE REUSE
[to] ADAPTIVE ARCHITECTURE

Co-convenors

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CALL FOR PAPERS

As American philosopher Nelson Goodman (1906-1998) reminds us, every making starts not from nothing but from something.[1] Despite the growing interest in ADAPTIVE REUSE since the 1970s in what is now considered an emerging discipline, there is not yet a well-formulated theory nor the full awareness of how increasingly dominant it is becoming in the Architecture, Engineering and Construction industry (AEC).

While the adaptive reuse of various building typologies is nowadays a widespread practice–a radical cultural shift (from) ADAPTIVE REUSE (to) ADAPTIVE ARCHITECTURE would facilitate the transition from a widespread culture of new construction to a culture of adaptability in the field of architecture regardless of whether the building under consideration is new, pre-existing or designated heritage. Every building project could be approached from the perspective of its present (and future) ADAPTABILITY.

This call invites papers supporting the redefinition of the boundaries between architectural design and ADAPTIVE ARCHITECTURE to explore meaningful theories of alterations of new or existing buildings, arguing that all past is present and that all making is a remaking.

ADAPTIVE ARCHITECTURE is an attitude towards the built environment. The topic has global relevance in current sustainability and environmental challenges. Despite the evolution and creation of pedagogical curricula that embrace the culture of re(use) and re(cycle), architecture schools are still predominantly focused on new construction, even when many projects in the building industry deal with remodelling and adaptations of existing and historic buildings. A few publications have begun to address adaptive reuse theories, including their relations to heritage practices. In architectural design, projects often start not from something but from scratch, each time anew, even though all places and sites have deeply situated histories. In this context, an in-depth study providing an international perspective on adaptability in architecture (whether this refers to new construction or building alterations) is much needed. Adaptability practices and the associated technologies are becoming increasingly indispensable for practising architects.

Adaptability often gives rise to interpretive conversions recontextualizing ideas, details, or buildings along with their sites through re-design, forming a project within an(other) project, or a story within another, allowing to re-enter a pre-existing reality anew (physically and culturally) through radical re-interpretations. With this in mind, we ask what stories emerge when places evolve, contributing to an inclusive and diverse sense of cultural orientation through architectural adaptability.

Contemporary material conservation practices and policies, examined in the context of emerging critical conservation theories, underscore the social and cultural aspects of sustenance and sustainability, as well as questions of equity and inclusivity in urban renewal. The study of climate adaptation, deep retrofitting and vulnerability assessments can further expand these themes.

Transhistorical adaptability suggests that places are constructed by merging unfinished stories. Adaptability is a market-driven material and technological practice that is socially and culturally oriented.

Moving towards an understanding of the practices of ADAPTIVE ARCHITECTURE, this international call for papers invites contributions from architectural historians, theorists, conservation scholars, researchers, designers and practising architects to draw out the connections between architecture, its imagination and the qualities of sustainable environments as places aspiring to be socially just, inclusive and equitable.

The event is complemented by site visits to adaptive reuse projects in Ottawa on Saturday, May 23, 2026.

[1] Goodman, Nelson. 1978. Ways of Worldmaking, 6. Indianapolis, IN: Hackett Publishing. [2] Benjamin, Walter. 2007. *Illuminations*, 84–85, 253–254. Edited by Hannah Arendt and translated by Harry Zohn. New York: Schoeken Books.

FROM SINGLE AUTHORSHIP TO MULTI-AUTHORSHIP DESIGN

In the modern and contemporary Western world, an imbalance has led to preservation approaches that limit the possibility of creative intervention within a historical context. At the same time, designers often do not view historic or heritage buildings as likely canvases for creation, imbued as they are with a culture of instant making. Under what conditions could projects be conceived as "open works," and how can architecture be designed for future adaptability? Open works contravene conventions and are deliberately equivocal, open to diverse readings rather than fixed by dominant narratives. The openness of the stories told through buildings and places involves the occupants, designers, and other stakeholders with invested interests, which may range from economic, cultural, social, and geopolitical. While a drawing may be autographic, an authentic allographic architecture results from multiple authorships (through collaboration on a project) over time (through adaptability and change).

FROM HISTORICAL MATERIALISM TO A CULTURE OF PLURAL STORYTELLING(S)

Material conservation efforts are not sufficient to sustain a sense of place. Interventions in a historical context should extend beyond compliance with transient conservation standards and guidelines. International charters offer general principles for a global conservation practice. Conversely, close-up readings into the particularities of a place offer sited-insight into re-envisioning buildings. Understanding the past as a form of inventory can turn cities into museums, congealing design imagination. Indeed, while the past is at work within the present, it does not fully coincide with it. Architectural stories are not the product of the accumulation of information, which produces an indexable material history to be preserved. Adaptability is more akin to "storytelling" than "historical materialism" if we consider how these two ideas have been defined by Walter Benjamin. The time-lapse between additions, changes, and transformations can generate multiple stories, manifesting diverse and, at times, conflicting perspectives—realising contiguous images of past and future events, evoking and provoking a process through which memory traces overlay in the imagination. In this way, the past is not erased from memory but rather ambiguously dwells within a possible future, aiding sustainability practices and establishing a design dialogue between the layers of different and even contested sites and their stories.

FROM A CULTURE OF DEADLINES TO A CULTURE OF MULTIPLE BEGINNING(S)

Presently, the architect's responsibilities are timed by design and construction deadlines. At the same time, drawings are maintained as contractual work records for the legislated liability period, which varies according to local legislation. In contrast, an architect of record is seldom in place past the construction time. The historicity of buildings is measured in linear time. At the same time, the separation between the present and the historical past is marked by conservation guidelines that establish the number of years required for a building to be deemed historic. In this context, adaptability exemplifies an in-between practice that is neither architecture nor conservation per se; instead, it demonstrates architecture in the process of becoming. This approach substitutes the dominant IMAGINATION OF ENDINGS (conservation as is or single-author design) with an imagination of MULTIPLE BEGINNINGS (design alterations, multi-author design) in a historical context.

FROM A USE CULTURE (FUNCTIONALISM) TO A CULTURE OF CONVERSION

Inspired by the form follows function concept, modernism was not keen to consider conversion as a modality of creativity, and existing buildings were seldom the chosen site of creation. Since the 1920s, according to Cramer and Breitling, the terminologies "conversion" and "conversion architect" have been used to discredit the work of modernization in a historical context. Perhaps this is because the conversion is loosely defined as a change of use or because we lack a deeper understanding of it as a form of material imagination. New buildings were often designed as finished objects for short life cycles, focusing on individual creators rather than architecture as the product of multiple authors, stories, and time. This attitude makes architecture less apt to age well, less inclusive, and less sustainable. Use can be temporary in architecture and not, as it is often assumed, the primary intended purpose. Practices, such as conversion and adaptive reuse, are essential to bridge the fields of architecture and conservation.

FROM (HISTORICAL) ARCHITECTURE TO (TRANSHISTORICAL) ADAPTABILITY

Architecture is not just a spatial art—it is a temporal art. The transhistorical adaptability project activates potential readings of architecture (and its representational media) through inter-scalar temporal relations, nurturing a multichroic imagination within an extended timeframe. From this perspective, the making of architecture is a slow, intergenerational phenomenon and an integral part of the architectural project. This suggests seeing architecture not as a finished product but as a complete yet unfinished work. Ambiguous conversions reveal time-dependent interpretations influenced by changing economic, social, cultural and geo-political contexts. Adaptability reveals the qualities of architecture as a nested site of knowledge construction.

FROM THE PEDAGOGY OF THE NEW TO A PEDAGOGY OF ADAPTABILITY

While architecture schools are still predominantly focused on new construction, conservation programs have primarily focused on preservation and restoration, with lesser attention paid to the design dimension of conversion and adaptive reuse projects. The emerging field of adaptive reuse has, however, led to a shift in architectural pedagogies and has also seen the establishment of new master's programs focusing on adaptability. Which pedagogical approaches have been taken, experimented with or still await implementation, and how do they connect with architectural practice?

PROGRAM
WEDNESDAY MAY 20, 2026

CARLETON UNIVERSITY
Nicol Building, 1125 Colonel By Drive, Ottawa ON K1S 5B6

LOBBY - NICOL BUILDING

12:45 — Registration & Coffee

13:30 — **Welcome & Land Acknowledgement** by Federica Goffi, Mariana Esponda, and Mario Santana Quintero (Co-Hosts)
Welcome by Betina Appel Kuzmarov, Associate Vice-President and Vice-Provost (International Student Experience and Strategic Partnerships, Carleton University
Jean-Pierre Chupin, Canada Research Chair (SSHRC Partnership), Université de Montréal

14:15 — Introduction to the Conference Topic
Federica Goffi

14:35 — FROM THE PEDAGOGY OF THE NEW TO A PEDAGOGY OF ADAPTABILITY
Moderated by Federica Goffi | Page 12-13

14:40 ZOOM — RADICAL REPAIR
Reorienting Architectural Pedagogy through Adaptive Making
Jhono Bennett, Zachary Fluker, Maxwell Mutanda

14:55 — REASSEMBLING FUTURES
The Potential of 'ReAssembly Rooms' in an Adaptive Architectural Pedagogy
Ashley Mason

15:10 ZOOM — CARE, REPAIR, ADAPT
On an Ecofeminist-Framed Design Studio in Nicosia
Konstantinos Avramidis

15:25 — Question Period

15:40 — FROM A USE CULTURE (FUNCTIONALISM) TO A CULTURE OF CONVERSION
Moderated by Mario Santana Quintero | Page 14-15

15:45 — ENDOGENOUS MATERNITY AND THE CONVERSION OF INDIGENOUS ARCHITECTURE
Narratives, Material Memory, and Sustainable Adaptation in Toribío, Colombia
María Patricia Farfán Sopo, Julián Ruiz, Tomas Bolaños Silva, Lina Escudero

16:00 — LOW-INCOME HOUSING IN PORTUGAL
From a Culture (of Construction) for All to a Culture of Adaptability for All
Maria Tavares

16:15 ZOOM — COLONIAL ECHOES, NEW NARRATIVES
Materiality, Memory, and Decolonial Futures in Angola's Colonial Cinemas
Yolana Lemos

16:30 — BEYOND FIXED FUNCTIONALITY
Embracing Adaptive and Mixed-Use Culture in Urban Architecture
Tanjina Khan

16:45 — Question Period

17:00 — MAKING THE CASE FOR CANADA
Incentivizing Adaptive Reuse in Ottawa and Gatineau
Mariana Esponda, Mario Santana Quintero | Page 16

17:20 — Question Period

17:30 — Break

18:00 — KEYNOTE
ADAPTATION AS REMEMBRANCE
Indigenous Frameworks for a Living Architecture
Wanda Dalla Costa
Introduced by Kahente Horn-Miller | Page 18-19

18:30 — Question Period

NICOL BUILDING RM. 4010

8:30 — Registration & Coffee

9:00 — Welcome
Mario Santana Quintero (Co-Host)

9:05 — KEYNOTE
RECIPROCAL ADAPTABILITY
Sybil McKenna
Introduced by Mario Santana Quintero | Page 20-21

9:35 — Question Period

9:50 — FROM A USE CULTURE (FUNCTIONALISM) TO A CULTURE OF CONVERSION
Moderated by Susan Ross | Page 22-23

9:55 — THE TRANSFORMATIVE POTENTIAL OF VINKEVELDEN RESIDENTIAL TOWERS
Outlining the Potential for Adaptation of Modernist Housing through Strip-Out Intervention
Elena Guidetti, Marie Moors, Bie Plevoets, Matteo Robiglio

10:10 — FROM PALIMPSEST TO PROTOTYPE
Reframing the Department Store in the Circular Age
Elżbieta Komarzyńska-Świeściak, Krystyna Kirschke, Paweł Kirschke

10:25 — ADAPTIVE CHANGE
Performance over Use for a Holistic Reactivation of Built Heritage
Maddalena Ferretti, Benedetta Di Leo, Ramona Quattrini

10:40 — Question Period

10:55 — FROM THE PEDAGOGY OF THE NEW TO A PEDAGOGY OF ADAPTABILITY
Moderated by Ashley Mason | Page 26-27

11:00 — ADAPTIVE ARCHITECTURE
The Question of Autonomy in Design and History
Berrin Terim

11:15 ZOOM — PRESENT CONTINUOUS
A Paradigm Shift in Adaptive Reuse. Practice and Theory
Alberto Velazquez Yebenes

11:30 — MATTER OF TIME-THEMA XRONOU
Marisela Mendoza, Simon Beames

11:45 — ADAPTABILITY AND TEXTILES
Bridging Pedagogy, Practice, and Sustainability
Karen Lens

12:00 — Question Period

NICOL BUILDING RM. 4020 [PARALLEL SESSION]

9:50 — FROM (HISTORICAL) ARCHITECTURE TO (TRANSHISTORICAL) ADAPTABILITY
Moderated by Jerzy Elżanowski | Page 24-25

9:55 — THE EVOLUTION OF DOMESTIC ARCHITECTURE IN TWENTIETH CENTURY SPAIN
Elena Roig Cardona

10:10 — ADVANCING LOCALIZED ADAPTABILITY
Contemporary Industrial Building Design
Sander Løkkegaard Benner, Olga Popovic Larsen

10:25 — CONCEPT VERSUS COMPOSITION
New Directions in Architectural Transformations – A Taxonomy
Françoise Astorg Bollack

10:40 — Question Period

NICOL BUILDING RM. 4010

12:20 — Lunch

13:20 — **FROM SINGLE AUTHORSHIP TO MULTI-AUTHORSHIP DESIGN**
Moderated by Peter Hodgins | Page 28-29

13:25 — SENSORY (RE)CONSTRUCTION
A Way of Knowing One's Co-Authors for Adaptive Architecture
Sheryl Boyle

13:40 — TRICKY ADAPTATIONS OF TICKY-TACKY - RECONCILING AUTHORSHIP
Environmental Impact of Building Materials in Canadian Suburban Housing
Kristine Prochnau, Romy Poletti

13:55 — VERNACULAR ARCHITECTURE AS COLLECTIVE DESIGN PRAXIS
Sophia Banou, Piers Taylor, Matthew Hynam

14:10 — FROM TOP-DOWN TO CO-AUTHORED
Adaptive School Design for Sri Lanka's Marginalized Communities
Inuri Maheshika

14:25 — Question Period

14:45 — Break

15:15 — **FROM HISTORICAL MATERIALISM TO A CULTURE OF PLURAL STORYTELLING(S)**
Moderated by Dillon Pranger | Page 32-33

15:20 ZOOM — DRAWING SCARS
Gordon Matta-Clark's Last Incisions as Architecture-in-Becoming
Camila Mancilla Vera

15:35 — FROM INDUSTRIAL SPACES TO LIVING NARRATIVES
Plural Storytelling through Adaptive Reuse of Interior Architecture
Nasim Shiasi

15:50 ZOOM — (TAIPEI) ADAPTIVE ARCHITECTURE
Troels Steenholdt Heiredal

16:05 — Question Period

NICOL BUILDING RM. 4020 [PARALLEL SESSION]

13:20 — **FROM THE PEDAGOGY OF THE NEW TO A PEDAGOGY OF ADAPTABILITY**
Moderated by João Miguel Couto Duarte | Page 30-31

13:25 ZOOM — BUILT HERITAGE ADAPTABILITY
A Pedagogical Approach in the Portuguese Context
José Miguel Silva

13:40 — EXISTING POTENTIAL
(from) Experimental Preservation (to) Adaptive Interventions in a Graduate Design Studio
Julia Jamrozik, Joey Giaimo

13:55 — THE VALUE OF THE LESS VALUABLE
Value Assessment Case Studies of 'Everyday-Buildings' Deemed Worthless
Line K. Frederiksen, Magnus R. Kramhøft

14:10 — SUSTAINABLE DESIGN FOR UNCERTAIN FUTURES
Examples and Lessons Learned
Joshua D. Lee

14:25 — Question Period

15:15 — **FROM THE PEDAGOGY OF THE NEW TO A PEDAGOGY OF ADAPTABILITY**
Moderated by Joshua D. Lee | Page 34-35

15:20 — EDUCATING ADAPTIVE ARCHITECTS
Amy Hetletvedt

15:35 — IMAGINING POSSIBLE FUTURES
Teaching Adaptive Architecture through Preservation, Memory, and Reuse
Erika Lindsay

15:50 — FROM ADAPTIVE REUSE TO ADAPTIVE ENGINEERING
Educating Emerging Professionals
Mario Santana Quintero, Christian Viau, Jack Vandenberg

16:05 — Question Period

NICOL BUILDING RM. 4010

16:20 — FROM (HISTORICAL) ARCHITECTURE TO (TRANSHISTORICAL) ADAPTABILITY
Moderated by María Patricia Farfán Sopó | Page 36-37

16:25 — CRAFTING RESILIENCE
The Idea of Adaptive Cultural Craft Practices in Post-Conflict Srinagar, India
Sharmeen Dafedar

16:40 — ADAPTIVE WHOLENESS
Site-strengthening in the Theory of Christopher Alexander and the Kolumba Museum
Isabel Potworowski

16:55 — AN IMAGE OF GROWTH IN POSTWAR JAPAN
Theory and Practice of Adaptation in the Ōita Prefectural Library
Marcela Aragüez

17:25 — Question Period

17:45 — Break

18:00 — KEYNOTE
ADAPTIVE ARCHITECTURE - PRESENTING DIFFICULT PASTS THROUGH THE INCOMPLETE, IMPERMANENT, AND IMPERFECT
Rumiko Handa
Introduced by Federica Goffi | Page 40-41

18:30 — Question Period

19:00 — Speakers' Dinner @ Riverbank Social, Richcraft Hall, Carleton University

NICOL BUILDING RM. 4020 [PARALLEL SESSION]

16:20 — FROM A USE CULTURE (FUNCTIONALISM) TO A CULTURE OF CONVERSION
Moderated by Marisela Mendoza | Page 38-39

16:25 — (from) ADAPTIVE REUSE (to) ADAPTIVE INTERIORITY
Recontextualizing Airplane Interiors for Life on the Ground
Lina Ahmad, Marco Sosa

16:40 — FROM METRIC TO MEANING
A Critical Theory for Sustainable Architecture
Yahya Lavaf-Pour

16:55 ZOOM — REFRAMING RETROFIT
Adaptive Retrofit Panels for Canada's Aging Building Stock
Adonis Lau

17:10 — REDUCING THE RISKS OF MALADAPTATION BY SALVAGE AND REUSE
Susan Ross

17:25 — Question Period

CARLETON UNIVERSITY
Nicol Building, 1125 Colonel By Drive, Ottawa, ON K1S 5B6

NICOL BUILDING RM. 4010

8:30 — Registration & Coffee

9:00 — Welcome
Mariana Esponda (Co-Host)

9:10 — FROM HISTORICAL MATERIALISM TO A CULTURE OF PLURAL STORYTELLING(S)
Moderated by Sheryl Boyle | Page 42-43

9:15 — AN ADAPTABLE PAST
Taking over Agricultural Compounds in Country Women and Rural Fairy Digest's early 1970s Issues
Theo Maligeay

9:30 — THE ADAPTIVE REUSE DESIGN PARADOX
Reflections on the Moral Significance of Storytelling through Design
Chris Bessemans, Koenraad Van Cleempoel

9:45 — RECORDS OF RESISTANCE
Art and Architecture versus Urban Regeneration at the Aylesbury Estate and Burgess Park (South London)
Felipe Lanuza

10:00 ZOOM — AGAINST COHERENCE
Queer Ephemera and Adaptive Frameworks of Value
Adam Thibodeaux

10:15 — Question Period

10:35 — FROM A CULTURE OF DEADLINES TO A CULTURE OF MULTIPLE BEGINNING(S)
Moderated by Isabel Potworowski | Page 46-47

10:40 — ADAPTIVE REUSE OF POST-WWII OFFICE TOWERS
Analyzing Vacancy, Challenges, and Conversion Strategies in New York & Brussels
Elena Guidetti, Paulien Beeckman, Waldo Galle, Caterina Barioglio, Niels De Temmerman

10:55 — ADAPTATION, ERASURE, RENEWAL
Islamic Heritage in Spain
Michele Lamprakos

11:10 ZOOM — REVEALING THE IMPLICIT POTENTIALS OF THE CITY
Halic Shipyard as a Toolbox for Resilience
Serhat Ulubay, Nilsu Altunok, Ayşen Ciravoğlu

11:25 ZOOM — EXHAUSTIVE REUSE
Wearing Out, Misusing, and Dismembering up to Exhaustion and Extinction
Claudio Sgarbi

11:40 — Question Period

NICOL BUILDING RM. 4020 [PARALLEL SESSION]

9:10 — FROM HISTORICAL MATERIALISM TO A CULTURE OF PLURAL STORYTELLING(S)
Moderated by Berrin Terim | Page 44-45

9:15 — RETELLING LATENT NARRATIVES
Meherzad B. Shroff

9:30 — THE SPIRIT OF A BUILDING WITHIN THE THEORY OF ADAPTABILITY IN ARCHITECTURE
A Conceptual Framework
José Evandro Henriques, Fernando Diniz Moreira, Robert Schmidt III, Mila Lima Santos

9:45 ZOOM — METAMORPHOSIS OF PALAZZO TE, MANTOVA
From Mannerist Villa to Contemporary Museum
Andrea Crudeli

10:00 — MODERNISM IN CONTEXT
Adapting and Fitting In
Robert Lemon

10:15 — Question Period

10:35 — FROM A USE CULTURE (FUNCTIONALISM) TO A CULTURE OF CONVERSION
Moderated by Joseph Murray | Page 48-49

10:40 — (P)RECAST
Adapting Masonry Rubble as a Future Building Resource
Dillon Pranger

10:55 ZOOM — REVERSIBLE AND MODULAR ARCHITECTURE
Design Guidelines for Circular and Adaptive Building Systems in Contemporary Urban Contexts
Anna Berbesz-Wyrodek

11:10 — WOOD IN TRANSITION
Adapting Wood Construction to Cope with Forest Change
Peter Osborne

11:25 — FOREVER SUS
Everything is Transformed
Monica Hutton

11:40 — Question Period

NICOL BUILDING RM. 4010

12:00 — Lunch

13:45 — **KEYNOTE**
CIRCUMSTANCES
Héctor Fernández Elorza
Introduced by Mariana Esponda | Page 50-51

14:15 — Question Period

14:35 — **FROM (HISTORICAL) ARCHITECTURE TO (TRANSHISTORICAL) ADAPTABILITY**
Moderated by Linda Heinrich | Page 52-53

14:40 ZOOM — USE AND USED SCENOGRAPHIC (RE)DRESSING
Hamish Muir

14:55 — AN ADAPTIVE REUSE LABORATORY
From Carlo Scarpa's Unfinished Spaces to Exhibition Design Practices at the Castelvecchio Museum, Verona
Alba Di Lieto

15:10 ZOOM — CROSS-DISCIPLINARY COLLABORATION IN ADAPTIVE ARCHITECTURE
Working Across Boundaries to Reimagine the Existing
Barbara Vogt

15:25 — LA MAISON PIERRE DU CALVET
The PHI Contemporary Competition Introduces a New Chapter
Sonya Jensen

15:40 — Question Period

16:00 — Break

16:25 — **FROM HISTORICAL MATERIALISM TO A CULTURE OF PLURAL STORYTELLING(S)**
Moderated by Mariana Esponda | Page 56-57

16:30 — ÁLVARO SIZA'S OPEN SCULPTURE
Towards a Notion of Adaptive Architecture
Maria João Soares, João Miguel Couto Duarte

NICOL BUILDING RM. 6011 [WORKSHOP]

12:15 — ADAPTIVE REUSE SSHRC PARTNERSHIP LUNCH WORKSHOP (registered participants only)
Towards a Culture of Reuse and Quality in Canada
Moderated by Mariana Esponda, Mario Santana Quintero, Chris Wiebe and Adam Hatch | Page 17

NICOL BUILDING RM. 4020 [PARALLEL SESSION]

14:35 — **FROM (HISTORICAL) ARCHITECTURE TO (TRANSHISTORICAL) ADAPTABILITY**
Moderated by Chris Wiebe | Page 54-55

14:40 ZOOM — HERITAGE REINSCRIBED
The Transformation of El Mercurio de Valparaíso, Chile
Fabiola Solari Irribarra

14:55 — EXISTING BUILDINGS, CARBON, AND CODE ANALYSIS
Ria Al-Ameen, Adam Hatch

15:10 — REINTERPRETING ARCHITECTURAL HERITAGE NARRATIVES THROUGH ADAPTIVE REUSE
Zhenzhen Yu, Robert Schmidt III, Simon Richards

15:25 — ADAPTIVE POLICY, RESILIENT HERITAGE
Imagining Alternatives in Ottawa, Canada
Kitt Man

15:40 — Question Period

16:25 — **FROM SINGLE AUTHORSHIP TO MULTI-AUTHORSHIP DESIGN**
Moderated by Françoise Astorg Bollack | Page 58-59

16:30 — KNOWLEDGE ENGINEERING TO ACTION
Decision Support Systems for Adaptive Reuse at the Community and Campus Scales
Joseph Murray

NICOL BUILDING RM. 4010

16:45 — NARRATIVE DESIGN APPROACH FOR ADAPTIVE REUSE
Comparison of Two Cases in The Netherlands
Karim Youssef, Karissa Moritz

17:00 ZOOM — RENOVATION AS RESISTANCE
Housing Activism in Montreal & Melbourne, 1970s-80s
Nina Tory-Henderson

17:15 — Question Period

18:00 — KEYNOTE
ADAPTATION_AN ARCHITECTURAL GENEALOGY
Liliane Wong
Introduced by Anne Bordeleau | Page 60-61

18:30 — Question Period

18:45 — Closing Remarks
Co-Convenors Federica Goffi, Mariana Esponda, and Mario Santana Quintero

NICOL BUILDING RM. 4020 [PARALLEL SESSION]

16:45 — ADAPTIVE ARCHITECTURAL METHODOLOGIES IN URBAN INFRASTRUCTURE REUSE
A Case Study of The Bentway Conservancy, Toronto
Yaxin Jiang

17:00 ZOOM — INUJIMA'S STORIES
Architectural Adaptation and Cultural Memory
Luís Carlos Bucha

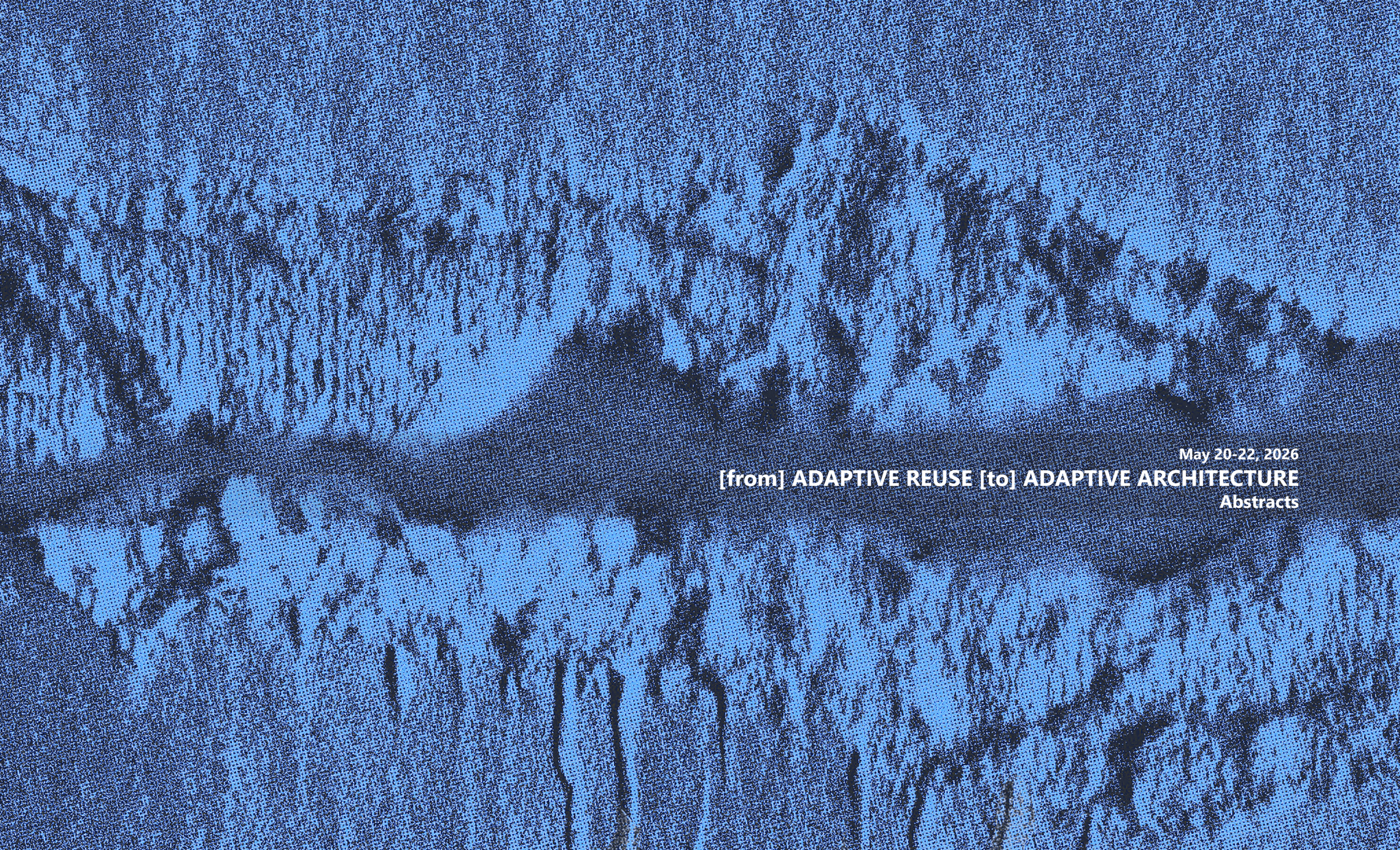
17:15 — FROM POST-INDUSTRIAL OBSOLESCENCE TO CIVIC SPACE
Reconversion Cultures and the Architectural Reuse of Industrial Heritage in Canada
Paloma Castonguay-Rufino

17:30 — Question Period

SITE VISITS [for registered participants]
SATURDAY MAY 23, 2026

10:00 - 11:30 — WESTBORO BEACH Organized by Mariana Esponda

9:00 - 12:00 — CANADIAN MUSEUM OF NATURE + RIDEAU CHAPEL + NATIONAL GALLERY OF CANADA
Organized by Federica Go i



May 20-22, 2026

[from] ADAPTIVE REUSE [to] ADAPTIVE ARCHITECTURE

Abstracts

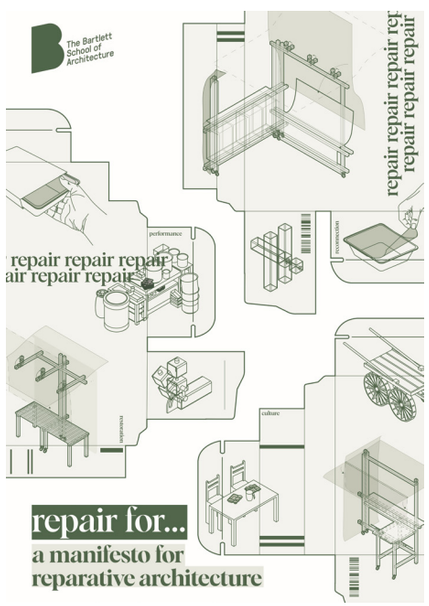
MAY 20, 2026 14:40 [ZOOM]

RADICAL REPAIR

Reorienting Architectural Pedagogy through Adaptive Making

JHONO BENNETT, ZACHARY FLUKER, MAXWELL MUTANDA

This paper shares the evolving pedagogy of Unit 2 (UG2), a design studio within The Bartlett School of Architecture (University College London, UCL, UK) that repositions architectural education around the act of repair as adaptation.[1] UG2's curriculum responds to ecological urgency and socio-political fragmentation by inviting students to approach architecture not as a singular, new intervention but as an accumulative, iterative, and collaborative process. Moving beyond adaptive reuse, the unit cultivates a theory and practice of *adaptive architecture*—an ethos grounded in self-build, circular material economies, and radical repair. Beginning with 1:1's investigations—object repair, digital/physical making, and site-based ethnography—students develop an 'Atlas of Repair' to reveal socio-technical systems within London's layered urban fabric.[2] These inquiries culminate in architectural propositions for East London sites through *radical repair*, where self-build methods and community co-design inform speculative, adaptive interventions. UG2 frames adaptation as *a pedagogical shift*: from static preservation toward *temporal openness*, from singular authorship toward *distributed making*, and from design as a final object to *architecture as an ongoing process*. Our work activates buildings as sites of narrative layering and plural authorship, where tools such as Augmented Reality (AR), 3D scanning, and stop-motion manuals support accessible documentation for future adaptation. This paper argues that UG2's integrative pedagogies and project frameworks offer a valuable model for embedding adaptability into both architectural education and practice. By centring repair and self-building within an urban and material systems context, the studio fosters design literacies that embrace incompleteness, temporality, and future-making—a necessary foundation for an adaptive architectural culture.



'Food for Thought' created by Harshal Gulabchandre as part of the UG2 studio at The Bartlett School of Architecture (UCL, London, UK) taught by Zachary Fluker, Jhono Bennett and Maxwell Mutanda in the 2023-2024 academic year.

[1] "Repair For," https://ug2.repair/manifesto. [2] "1:1 Agency of Engagement," https://1to1.org.za/about/.

MAY 20, 2026 14:55

REASSEMBLING FUTURES

The Potential of 'ReAssembly Rooms' in an Adaptive Architectural Pedagogy

ASHLEY MASON

Collectively, spatial practitioners (present and future) share responsibility for building sustainable and maintainable environments amidst entangled and shifting crises. This paper considers teaching practices at the University of Sheffield (UoS), UK, informed by research as part of the Climate ReAssemblies (2024–)[1] project to consider how spaces of architectural education can radically reconfigure pedagogy and practice when reflective of an adaptive 'attitude'. In Climate ReAssemblies, citizen-climate-researchers (diverse community members, policy actors, academics) have been assembling (and reassembling) to ask: What's next for South Yorkshire's climate future? As part of this work, a masters-level 'Live Project' asked students to engage with citizens in Stocksbridge, a peri-rural/urban area on the outskirts of Sheffield.[2] Live Works – the School of Architecture's 'urban room', a former shop front space in Sheffield city centre – and existing community spaces in Stocksbridge hosted scenario-making workshops, where participants collectively and iteratively generated spatial stories in response to regional climate policy recommendations. In a second Live Project, students collaborated with Sheffield's Energy Hub to consider how existing urban spaces might be adapted to inspire inclusive climate action and climate policy engagement, and how support structures (temporary / adaptive / mobile) could act as democratic infrastructural props to archive, accumulate and project ongoing climate conversations and actions. This paper will examine the key role that 'reassembly rooms', in varying guises, played in allowing students (alongside citizens) to generate attentive, embedded, and polyvocal placings of climate policy, responsive to intersections of local, regional and planetary scales, as well as ever-changing pasts, presents and futures. It, thus, asks: How might we open architectural teaching to reassembly, and where could such an adaptive pedagogy take place?

[1] "Climate ReAssemblies," https://sites.google.com/sheffield.ac.uk/climatereassemblies/i-doc?pli=1; see also, https://cultureandclimatechange.co.uk/projects/assemblies [2] "Live Projects," https://liveprojects.ssoa.info/about/

JHONO BENNETT is a Senior Lecturer at the University of Cape Town, South Africa. He is the co-founder of *1to1 – Agency of Engagement*, a design-led social enterprise established in Johannesburg in 2010 that addresses spatial inequalities in post-apartheid South African cities through collaborative, design-based projects. Jhono completed his PhD in Architectural Design at the Bartlett School of Architecture, UCL, London, UK, within the TACK / Communities of Tacit Knowledge network. His practice-led research explores inclusive design, spatial justice, critical positionality, and urban planning in South African contexts—a trajectory developed through his work with 1to1, academic and governmental collaborations, and teaching roles within South Africa and beyond.

ZACHARY FLUKER is an architect who graduated from the Architectural Association, London, UK, in 2013. Prior to that, he earned a bachelor's in Industrial Design at Emily Carr University and trained as a joiner, influencing his hands-on, research-driven approach. He is co-founder and director of the London-based architecture practice *ao-ft*, established in 2017. In 2023, *ao-ft* won the RIBA East London Regional Award for their Spruce House and Studio project in Walthamstow—a thoughtful, low-carbon design realized with cross-laminated timber. Zach has been a lecturer at the Bartlett's Urban Design MArch and Architecture BSc programmes for over ten years.

MAXWELL MUTANDA was born in 1983, in Harare, Zimbabwe. Mutanda is a multidisciplinary researcher, visual artist, and designer who co-founded *Studio [D] Tale*, a design research firm based in London, Harare, and Cape Town. He studied architecture at the Bartlett School of Architecture, UCL, London, UK. His work spans collage, data visualisation, and architectural practice, focusing on globalisation, environmental change, and participatory design. Mutanda has been recognized with a range of fellowships—including Eyebeam's Rapid Response Fellowship, the *IdeasCity* New Orleans initiative, the *Africa'sOut!* artist residency, the British Council's *ColabNowNow* residency, and a fellowship from Akademie Schloss Solitude. His work has been featured in major exhibitions worldwide, including the Venice Architecture Biennale (2014 & 2016), the Chicago Architecture Biennial (2015), the Louisiana Museum of Modern Art (Copenhagen), and Arc en Rêve (Bordeaux). He has served as a guest lecturer at UCT and University of Johannesburg (2016–2017).

ASHLEY MASON is a postdoctoral researcher at the University of Sheffield, UK. She is part of the Culture and Climate Change initiative, exploring interdisciplinary climate futures through projects including Climate ReAssemblies (2024–). She has been part of OpenHeritage (2022), an EU Horizon2020 funded project engaged with adaptive heritage reuse. Publications include the volume, co-edited with Adam Sharr, *Creative Practice Inquiry in Architecture* (Routledge, 2022).

KONSTANTINOS AVRAMIDIS is an assistant professor in architecture at the University of Cyprus. He holds a DipArch from the Aristotle University of Cyprus, an MSc from the National Technical University of Athens with distinction, and a PhD in Architecture by Design from the University of Edinburgh. He co-founded the design-led research journal *Drawing On* and co-edited *Graffiti and Street Art: Reading, Writing and Representing the City* (Routledge, 2017), *Kessariani 22: Histories and Projects* (Themelio, forthcoming) and *Drawing-led Research in Architecture* (Intellect, forthcoming).

FROM THE PEDAGOGY OF THE NEW TO A PEDAGOGY OF ADAPTABILITY
moderated by Federica Goffi

Lobby, Nicol Building
14:35 - 15:40

MAY 20, 2026 15:10 [ZOOM]

CARE, REPAIR, ADAPT

On an Ecofeminist-Framed Design Studio in Nicosia

KONSTANTINOS AVRAMIDIS

In the face of overlapping global crises —climate change, economic precarity, and displacement— this presentation examines a Year-4 design studio framed by ecofeminist principles at the University of Cyprus (Spring 2024).[1] The studio critically challenges conventional models of spatial production, which prioritize extraction and resource exploitation, advocating instead for repair and reuse.[2] This approach is tested in Cyprus, a Mediterranean island grappling with geopolitical tensions, an emerging housing crisis, and the direct impacts of climate change. As the need for affordable housing grows, there is an urgent ecological imperative to care for existing spaces, fostering resilience through repair and reuse.[3] Here, 'care' encompasses a fundamental shift away from neoliberal urban development and its culture of rapid obsolescence.[4] Architecture and urban planning play a crucial role in cultivating an ethic of care, emphasizing the interconnectedness of local and planetary systems.[5]

The Cypriot refugee estates —which were built shortly after the division of the island in 1974 and are currently considered for demolition— offer a rich social and design legacy to tackle contemporary issues. Working with estates in Nicosia, the studio explores adaptive design strategies that prioritize social resilience, environmental justice, and spatial sustainability. These proposals emerge from close observation of the neighbourhoods and engagement with residents and stakeholders. The presentation discusses studio projects that together form a toolkit of design, management and policy strategies adaptable to different refugee housing typologies and settings across Cyprus. The aim is to shift architectural pedagogy away from its dominant emphasis on new construction and towards an ethos of repair and adaptability. By reimagining collective inhabitation through the careful repair of Cyprus's modernist heritage, the studio's work contributes to broader discussions on social sustainability and urban resilience through the adaptability of existing infrastructures.

Left:
© 'Co-yards' by Margarita Grouta and Panayiota Kyriacou. Designed in the context of the 4th year studio at the University of Cyprus (June 2024).

Right:
© 'Common Rooms' by Constantinos Papanicolaou and Nikoletta Vitti. Designed in the context of the 4th year studio at the University of Cyprus (June 2024).

[1] Avramidis Kostantinos, Charis Nika and Ersia Stylianos. 2025. Architectural Design VIII. In Architectural Design Studios 2023-2024. Edited by Popi Iacovou, Kostantinos Avramidis and Savia Palate. *JUCY* 10: 52-54. [2] Lacaton Anne and Jean-Philippe Vassal. 2015. *Freedom of Use*. Edited by Jennifer Singler and Leah Whitman-Salkin. London: Sternberg Press with Harvard University Graduate School of Design. [3] Berger, Markus and Kate Irvin, editors. 2023. *Repair: Sustainable Design Futures*. Abingdon, UK and New York: Routledge. Wong, Liliane. 2017. *Adaptive Reuse: Extending the Lives of Buildings*. Basel: Birkhäuser. [4] Graziano, Valeria and Kim Trogal. 2019. "Repair Matters." Ephemera: Theory & Politics in Organisation 19, 2: 203-227. [5] Fitz, Angelika and Elke Krasny, editors. 2019. *Critical Care: Architecture and Urbanism for a Broken Planet*. Cambridge, MA: The MIT Press.

MAY 20, 2026 15:45

ENDOGENOUS MATERNITY AND THE CONVERSION OF INDIGENOUS ARCHITECTURE

Narratives, Material Memory, and Sustainable Adaptation in Toribío, Colombia

MARÍA PATRICIA FARFÁN SOPO, JULIÁN RUIZ, TOMAS BOLAÑOS SILVA, LINA ESCUDERO

This paper explores the shift from a function-based use culture to a culture of conversion, emphasizing adaptive Indigenous architecture as a key approach to achieving sustainability. Research in the Indigenous *Resguardo* of Toribío, Colombia, examines how traditional knowledge, material memory, and cultural narratives shape resilient built environments. The concept of 'endogenous maternity' articulates the deep connection between habitat, materiality, and socio-cultural reproduction. Through historical materialism and community engagement, this study highlights how ancestral wisdom informs adaptive reuse strategies addressing environmental and social transformations. A participatory action research methodology ensures alignment with community values. Three adaptive design strategies are analyzed: (1) optimizing existing structures with local materials; (2) hybridizing traditional and contemporary techniques for semi-autonomous modules; and (3) developing independent, sustainable lodging units reflecting Indigenous spatial organization. These strategies reinforce cultural preservation, ecological resilience, and economic empowerment.[1] Findings indicate that conversion and adaptive reuse in Indigenous contexts integrate spiritual and communal dimensions. Traditional techniques such as bahareque and earth-based construction offer pathways for contemporary reinterpretations that meet sustainability criteria. Community-led architectural practices strengthen self-governance and territorial sovereignty, ensuring adaptation remains an organic process rooted in local storytelling. This research contributes to the discourse on endogenous maternity and conversion demonstrating how Indigenous knowledge and narratives inform sustainable design. It highlights the need for a decolonial approach to architectural adaptation, advocating for an inclusive paradigm valuing multiple voices, historical continuity, and material memory. By embracing architecture as a dynamic cultural practice, this study presents Indigenous-built environments as models for inclusive, sustainable, and resilient spatial interventions.

Construction of a traditional dwelling in the Indigenous *Resguardo* of Toribío, Cauca. © Julián Ruiz, 2016. Personal archive.

[1] Bolaños-Silva, Tomás, Julián Ricardo Ruiz-Solano, María Patricia Farfán-Sopó, Juan David González-Vallejo, Valeria Daniela Ruiz-Triana. May-August 2019. "Propuesta de diseño de alojamientos rurales indígenas en la comunidad Nasa-Páez en Toribío, Cauca. Turismo y cultura en el posacuerdo." *CS* 28: 229-257.

MAY 20, 2026 16:00

LOW-INCOME HOUSING IN PORTUGAL

From a Culture (of Construction) for All to a Culture of Adaptability for All

MARIA TAVARES

In Portugal, we can highlight a significant number of low-income housing projects designed in the 1950s and 60s by public organisations, which are characterised by modern urban and architectural principles. While most of these housing communities are in populous urban centres, one of the program's assumptions is that they would be spread across the country. And so, it was! Habitações Económicas - Federação de Caixas de Previdência [HE/FCP] (Affordable Housing - Federation of Pension Funds) was a semi-public organisation focused on the study, promoting and constructing of low-income housing in Portugal. For 26 years, it collaborated with architects socially committed to addressing the needs of the population, the location, and the potential of modernity to meet these needs. Architects engaged with avant-garde developments in Western architecture worked closely with residents and other stakeholders throughout the design process. The result was an architecture of multiple authorships. Seventy-five years later, these supposedly social housing estates are now consolidated and accepted as successful examples of a balanced relationship between public space and housing. This study proposes framing this heritage and its production process within the scope of HE/PCP, offering the author's contribution and a reflection on the collective design fostered by the organisation. *How does this story of committed architects emerged, and in what way is it distinctive?* This paper reflects on intervention strategies conducive to a logic of adaptive reuse, which would preserve their identity while telling their stories.

Ramalde Residential Unit, Porto, Portugal, 1952. Fernando Távora (1923-2005). Designed for Habitações Económicas - Federação de Caixas de Previdência, a semi-public organisation focused on the study, design, and construction of low-income housing. © Fernando Távora Archive, PT_FIMS_FT_0017-Foto0003.

MARÍA PATRICIA FARFÁN SOPÓ is an architect with a Master's and PhD from McGill University and a former postdoctoral fellow at Université de Montréal, Canada. She serves as the dean of the School of Architecture at Universidad Piloto de Colombia, leading research on habitat, territory and cultural resilience.

JULIÁN RICARDO RUIZ SOLANO is an architect with a PhD in sustainability and urban regeneration from the Universidad Politécnica de Madrid, Spain. His research focuses on sustainable housing, urban informality, and habitat studies. He is a faculty member at the Universidad Piloto de Colombia and is involved in interdisciplinary research on inclusive and regenerative urban environments.

TOMÁS BOLAÑOS SILVA is a biologist with a Master's degree in Environmental Management from the Pontificia Universidad Javeriana. He is a researcher at the Laboratory of Sustainable Environments at Universidad Piloto de Colombia, where he leads the Ecohábitat project, which focuses on environmental sustainability, territorial studies, and socio-ecological approaches to habitat transformation.

LINA MARCELA ESCUDERO GIRALDO is a telecommunications engineer and project management specialist with extensive experience in research coordination and social outreach. She contributes to interdisciplinary projects focused on habitat and territory within the Architecture Program at Universidad Piloto de Colombia, emphasising community-centred development and knowledge transfer.

MARIA FERNANDA GASPAR TAVARES, architect, assistant professor in the Integrated Master's Degree in Architecture at the Faculty of Architecture and Arts of Lusíada University - North, Portugal, and coordinator of the Seminar on Phenomenology of Architecture in the Doctoral Programme at the same institution. She holds a Master's degree in Housing Architecture (2003) and a PhD in Architecture (2016), with research focused on state-subsidised residential architecture in Portugal and its impact on the transformation of the national landscape in the 20th century. She is a research associate at CITAD/ULL and has published extensively on the practices and policies of 20th-century housing architecture, architectural culture, and the organisations that promote it.

YOLANA ARIEL AZEVEDO DE LEMOS holds a master's degree in architecture from Lusíada University, Lisbon, Portugal (2019). In 2020, she co-founded Banga Colectivo, whose objective is to develop architectural projects and interventions that intersect with various disciplines, including visual arts, sociology, and philosophy, utilising mixed media. These works fundamentally seek to promote Angolan culture within contemporary architectural thought and theory. Within the collective's works, we can highlight their participation in the 18th Biennale Architettura di Venezia (Laboratory of the Future, 2023) and the 13th International Architecture Biennale of São Paulo (2022). With great enthusiasm and interest in the scientific world, especially in the state of contemporary architecture in Angola, in 2021, Lemos joined the group of researchers at the Design, Architecture, and Territory Research Centre [CITAD], Lusíada University, Lisbon, Portugal.

TANJINA KHAN is a Bangladeshi architect and doctoral candidate at the Bartlett School of Architecture, UCL, UK. An academic at the Bartlett and BRAC University, Bangladesh—where she completed her undergraduate studies—she holds a Master of Design Science from the University of Sydney. Her research and practice focus on adaptive urban environments, functional transformation in architecture, sustainable design, and placemaking. Grounded in principles of context, care, creativity, and clarity, her design research integrates interdisciplinary perspectives. She collaborates with the Bangladeshi government and academic institutions, bridging research and practice. Tanjina has published widely and plays an active role in teaching, research projects, and civic engagement in the fields of architecture and urbanism.

FROM A USE CULTURE (FUNCTIONALISM) TO A CULTURE OF CONVERSION
moderated by Mario Santana Quintero

Lobby, Nicol Building
15:40 - 17:00

MAY 20, 2026 16:15 [ZOOM]

COLONIAL ECHOES, NEW NARRATIVES

Materiality, Memory, and Decolonial Futures in Angola's Colonial Cinemas

YOLANA LEMOS

The question of rehabilitation in Angola – a nation shaped by centuries of colonial extraction, 27 years of civil war (1975-2002), and the geopolitical impositions of externally defined borders – demands a dialectical interrogation of what constitutes 'reconstruction' in contexts where trauma permeates both physical landscapes and collective consciousness. Post-conflict nations in Africa grapple not merely with infrastructural repair but with the epistemic violence of histories written through colonial lenses. Angola's reconstruction (since 2002), while lauded for its rapid urbanisation, has prioritised material rehabilitation – evidenced by the proliferation of decontextualised high-rises in Luanda that emulate international models – while neglecting the immaterial dimensions of cultural reclamation. To date, there has been mass construction, as if the number of buildings measured progress. The constructions from the country's various historical periods – pre-colonial, colonial, and post-colonial – hardly engage in dialogue with each other. Luanda's urban morphology exemplifies this tension. The city's architectural scenery exists in fractured dialogue with each historical layer, symbolically negating its predecessor. The colonial buildings of Luanda stand as poignant testaments to a bygone era, particularly in the post-independence landscape. The cinemas also reflect this paradigm. Once vibrant hubs of social interaction, they are now in a state of abandonment, echoing the nostalgia of a time when they served as a cultural beacon for the Portuguese and Angolan communities. In reimagining these colonial structures for contemporary use, we must transcend mere rehabilitation, which often adheres to a Eurocentric perspective of preservation that views architecture as static and unyielding to the passage of time. To transcend the material-immaterial binary, Angola might look to the concept of adaptive architecture, which acknowledges the fluidity of cultural practices, rejects colonial museumification, and embraces a liminal space where contradictory identities coexist. This approach recognizes that these buildings, steeped in a European leisure ethos, have become integral to the daily lives of a cosmopolitan populace, where the cinema experience has been woven into the very fabric of urban existence.

Overlapping in Luanda, Angola. Image by author, 2024.

MAY 20, 2026 16:30

BEYOND FIXED FUNCTIONALITY

Embracing Adaptive and Mixed-Use Culture in Urban Architecture

TANJINA KHAN

In rapidly urbanising cities like Dhaka, Bangladesh, the rigid boundaries of architectural functions are constantly challenged by the realities of density, informality, and necessity. Modernist ideas of architecture as a singular-use, static entity fail to address the evolving needs of residents in a city where spatial scarcity, economic pressure, and social networks drive organic transformations of the built environment. This paper examines the phenomenon of functional mixing and functional adaptation in Dhaka's urban residential fabric, where living spaces often convert into workplaces, shops, warehouses, institutions, clinics, and other uses, revealing a complex system of adaptation that extends beyond conventional planning frameworks. Through the lens of sustainability, this study critically reassesses informal architectural adaptations, moving beyond their perception as mere regulatory deviations to understanding them as integral survival strategies in a high-density, resource-constrained environment. Informal conversions blur the distinctions between public and private, temporary and permanent, legality and informality, offering insights into a more resilient and context-driven model of urban living. However, these transformations often clash with Dhaka's rigid regulatory framework, which prioritises formalised zoning and standardised building codes over the evolving needs of its residents. This paper advocates for a reoriented perspective on architectural sustainability—one that considers social, economic, and cultural adaptability as primary drivers. It explores how bottom-up conversions can inform a more inclusive and responsive regulatory system, embracing the organic evolution of architecture rather than resisting it. By analysing real-life case studies and spatial modifications, the paper proposes a shift toward a culture of conversion that legitimises adaptive reuse as a sustainable practice within dense urban contexts.

Mixed use building in Dhaka, Bangladesh. Photo by author.

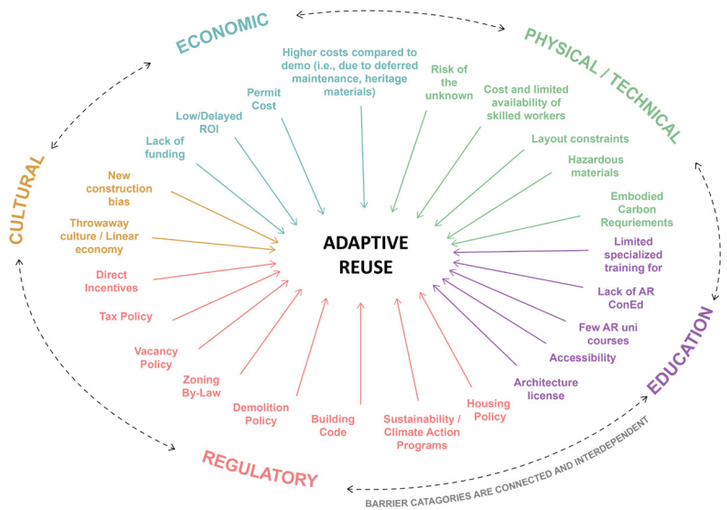
MAY 20, 2026 17:00

MAKING THE CASE FOR CANADA

Incentivizing Adaptive Reuse in Ottawa and Gatineau

MARIANA ESPONDA, MARIO SANTANA QUINTERO

Carleton University is one of 14 Canadian universities contributing to the national research initiative Quality in Canada's Built Environment funding by SSHRC.[1] The interdisciplinary and transnational partnership aims to engage those who are active in considering and creating built environments in redefining quality, moving Canada towards increased equity, greater social value and sustainability amidst a period of critical social and environmental concern. Through community and industry collaboration, each university strives to enhance the social value of the built environment. Since 2022, Carleton's team has been researching how to incentivize Adaptive Reuse in Ottawa and Gatineau. Adaptive Reuse (AR) is the process through which a building changes from one functional typology to another and is an alternative to demolition and new-build design. A primary driver of Carleton's research is the lack of awareness among academia and the ACE (Architecture, Construction, and Engineering) industries about what makes AR a feasible and sustainable construction method, such as its carbon savings, reduction of material waste and reuse, cultural, historical, and social preservation, and more. By identifying the barriers underlying this lack of awareness, documenting detailed case studies, expanding existing theories on the topic, and enacting feasible solutions, Carleton's research team strives to make AR a more feasible and desirable construction method among academia and ACE industries. Carleton's team developed a roadmap that condensed a visual representation of the barriers and steps required to incentivize AR in Ottawa and Gatineau. The team is also working on three feasible and transformational national actions across educational, professional, and economic themes that could incentivize AR beyond Ottawa and Gatineau. With hopes of visualizing the number of adaptive reuse sites existing and their differing characteristics, the team is developing an interactive map which catalogues over 150 sites across Ottawa and Gatineau that could be reimagined through AR.



Carleton University Research: Barriers to Adaptive Reuse

Barriers to Adaptive Reuse in Ottawa and Gatineau, Canada. Carleton University Research. Image by author and Daphne Stams, 2025.

[1] "SSHRC grants 2.5M$ to a partnership on quality in the built environment," ASAU, Carleton University, https://architecture.carleton.ca/2022/sshrc-grants-2-5m-to-a-partnership-on-quality-in-the-built-environment/.

MARIANA ESPONDA, is a professor of architecture and coordinator of the Conservation and Sustainability Program in Architecture at the ASAU, Carleton University, Canada. Following her training as an architect in Mexico, she obtained a PhD in Architecture (2004) from the Polytechnic University of Catalonia (UPC), Spain. Esponda has been working on heritage buildings in both the private and public sectors for the last 25 years in North America, as well as in Spain, to understand historical constructions and create new, sustainable designs. Her projects include the restoration of modernist historic facades, the adaptive reuse of churches, monasteries, and industrial buildings, as well as the conditional assessment and rehabilitation of existing structures. Currently, she holds two research grants to study "Concrete in the National Capital Region -From Technological Innovation to Sustainable Rehabilitation" and "How the Climate Change is Impacting Heritage Buildings and look on the mitigation/adaptation strategies". She is the lead researcher and chair of the Carleton Research Cluster of the Canadian SSHRC Partnership in Adaptive Reuse. Esponda is a strong proponent of building reuse as a key measure towards meeting climate change goals.

Professor **MARIO SANTANA QUINTERO** has contributed to the conservation of World Heritage sites worldwide through his innovative digital documentation methods. He is co-chair of the UNESCO Chair on Digital Twins for World Heritage Conservation. He holds cross-appointments in the Department of Civil and Environmental Engineering and the Azrieli School of Architecture and Urbanism, both within the Faculty of Engineering and Design at Carleton University. He is also a member of the Carleton Immersive Media Studio (CIMS). In addition to his academic work in Canada, he served as the immediate past Secretary-General of the International Council of Monuments and Sites (ICOMOS), member of the Association for Preservation Technology College of Fellows, Doctorate *Honoris Causa* from the University of Liège (Belgium), and is one of the Honorary Presidents of the ICOMOS Scientific Committee on Heritage Documentation (CIPA). He has collaborated on numerous international heritage documentation initiatives with institutions such as the Getty Conservation Institute and UNESCO. He recently completed a fellowship at the International Centre for the Interpretation and Presentation of World Heritage Sites (WHIPIC), where he continues to advance inclusive and ethical approaches to heritage interpretation.

Lobby, Nicol Building
17:00 - 17:20

CHRIS WIEBE is the manager of the Heritage Policy and the National Conference at the National Trust for Canada (Ottawa, Canada). He organizes the National Trust's annual Conference with CAHP & IHC (Ottawa, Canada). Wiebe helped it become Canada's leading forum for professionals, practitioners, and volunteers working to save and transform heritage places. He manages the annual National Trust Endangered Places List program, and recently led a major report on the systemic barriers to building reuse as climate action in Canada – Making Reuse the New Normal: Accelerating the Reuse and Retrofit of Canada's Built Environment. Wiebe coordinates the National Roundtable on Heritage Education, and is a North American Co-Chair for the Climate Heritage Network.

Originally from Winnipeg, **ADAM HATCH** is an architect and heritage consultant based in Vancouver and practicing across British Columbia. Specializing in contract administration, Adam sees projects through the realization of their design during the phase where everything finally comes out in the wash. He has been involved in the adaptive re-use of heritage buildings from masonry and wood to concrete Mid-Century Modern structures. Adam is the President of the Canadian Association of Heritage Professionals (CAHP) and a contributing author for CAHP's Codes Acceleration Fund report titled Unlocking the Value of Existing Buildings which advocates for changes to national model codes.

LUNCH WORKSHOP
(for registered participants)
moderated by Mariana Esponda, Mario Santana Quintero, Chris Wiebe, Adam Hatch

Rm. 6011, Nicol Building
12:15 - 13:45

MAY 22, 2026 12:15

ADAPTIVE REUSE SSHRC PARTNERSHIP LUNCH WORKSHOP

Towards a Culture of Reuse and Quality in Canada

MARIANA ESPONDA, MARIO SANTANA QUINTERO, CHRIS WIEBE, ADAM HATCH

As part of the national research initiative Quality in Canada's Built Environment led by Jean-Pierre Chupin, Canada Research Chair (Universite de Montreal), and funded by SSHRC, the Carleton University's team Chaired by Mariana Esponda developed a roadmap that condensed a visual representation of the barriers and steps required to incentivise Adaptive Reuse (AR) in Ottawa and Gatineau.[1] The team is also working on three feasible and transformational national actions across educational, professional, and economic themes that could incentivise AR beyond Ottawa and Gatineau. With the hope of visualising the number of vacant sites existing and their differing characteristics, the team is developing an interactive map that catalogues sites across Ottawa and Gatineau (over 150 to date) that could be reimagined through AR. The main national actions are:

1. Education: Integrate instruction on the value and practice of traditional construction methods and AR strategies into architecture, culturl landscapes, urban planning, and engineering curricula.
2. Professional: Incorporate training about best practices of AR into professional licensure and continuing education requirements to reinforce AR's significance in architectural practice.
3. Economic: Implement tax incentives for AR projects based on explicit evaluation criteria to facilitate and reduce the cost of AR design and construction.

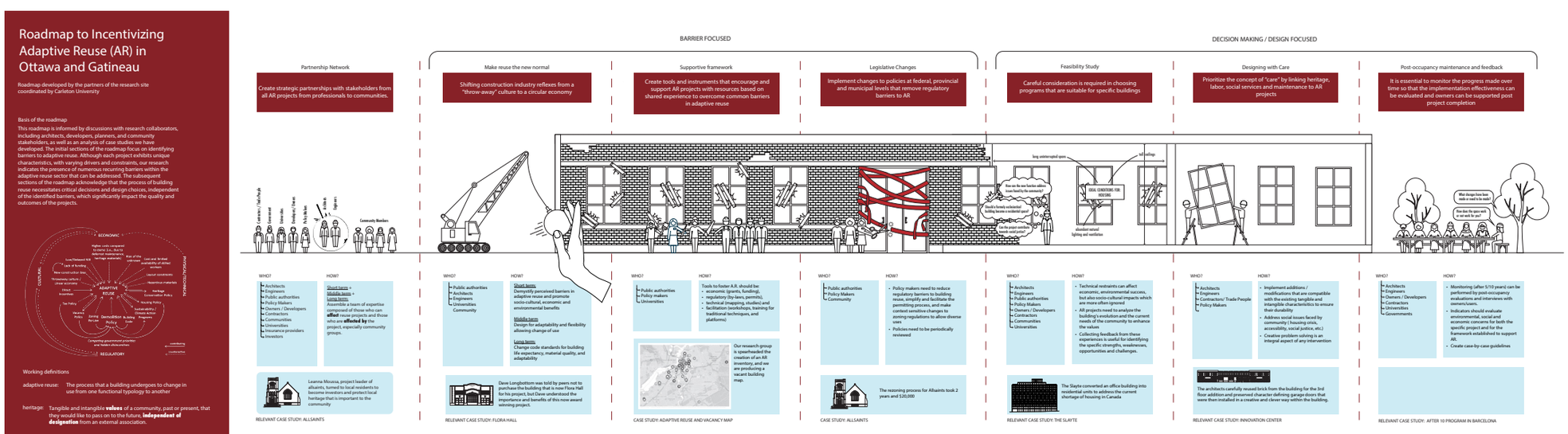
After a presentation on the current findings of the SSHRC partnership on adaptive reuse in Ottawa and Gatineau, participants will exchange knowledge and discuss how adaptive reuse is incentivised in their context, as well as some of the lessons learned related to best practices. The feedback provided by participants will be documented and incorporated into the SSHRC Partnership recommendations for further research.

Participants:

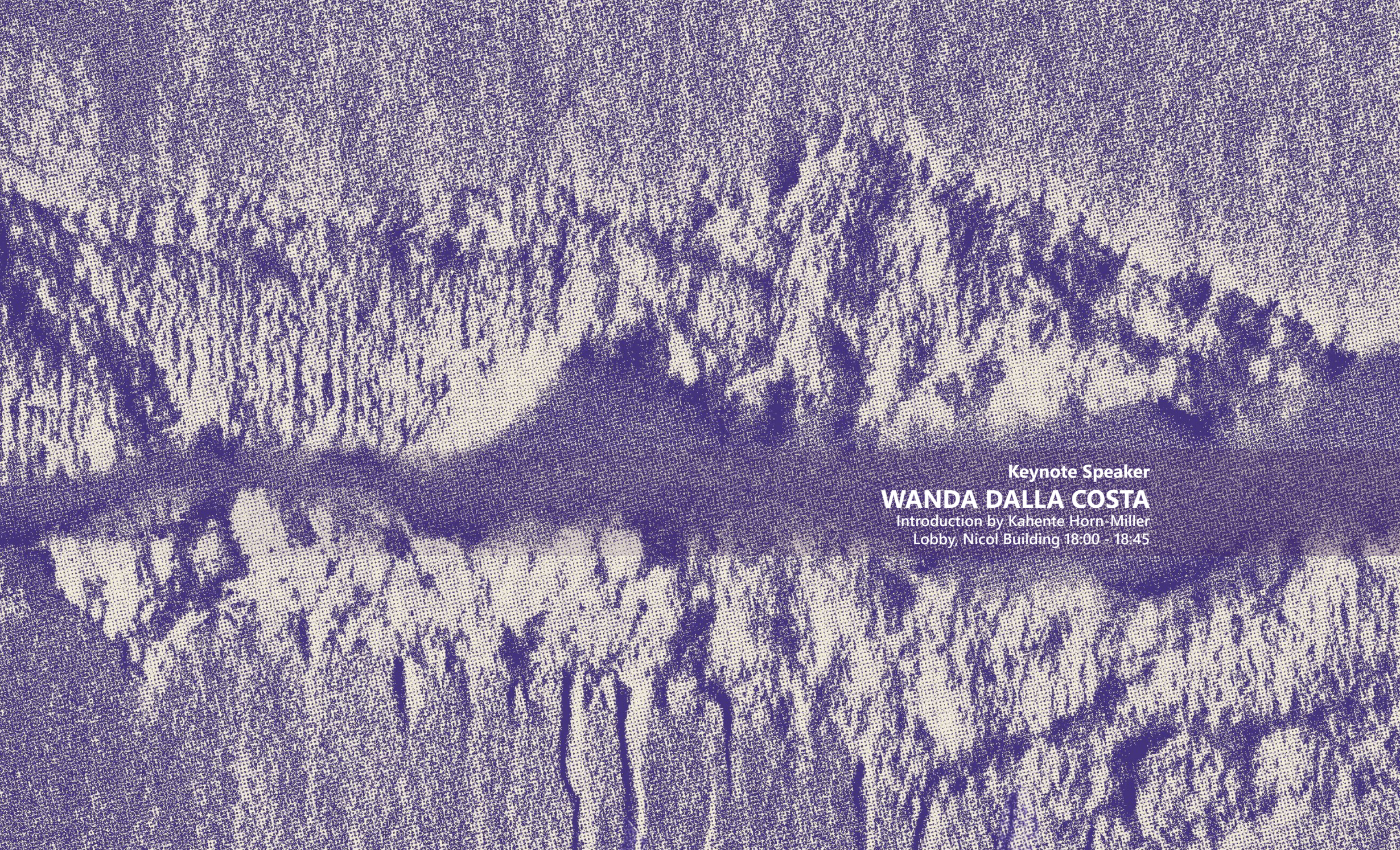
1. CATERINA BARIOGLIO
2. PAULIEN BEECKMAN
3. ANNA BERBESZ-WYRODEK
4. FRANÇOISE ASTORG BOLLACK
5. PALOMA CASTONGUAY-RUFINO
6. HÉCTOR FERNÁNDEZ ELORZA
7. JOEY GIAIMO
8. ELENA GUIDETTI
9. SONYA JENSEN
10. YAXIN JIANG
11. TANJINA KHAN
12. ERIKA LINDSAY
13. SYBIL MCKENNA
14. MARISELA MENDOZA
15. ELENA ROIG CARDONA
16. HEATHER THOMPSON
17. JOHN DIODATI

Research Assistants:

KITT MAN
NATALIE MURDOCH



Roadmap to Incentivizing Adaptive Reuse (AR) in Ottawa and Gatineau, Canada. Image by author, Lia di Guilio, and Andrée-Ann Langevin, 2025.



Keynote Speaker

WANDA DALLA COSTA

Introduction by Kahente Horn-Miller

Lobby, Nicol Building 18:00 - 18:45

WANDA DALLA COSTA AIA, FRAIC, LEED A.P. is a member of the Saddle Lake Cree Nation in Northern Alberta, Canada. Her firm, Tawaw Architecture Collective (www.TawArc.com) has offices in both Phoenix and Calgary. At Arizona State University, she is the founder and director of the Indigenous Design Collaborative, a community-driven design and construction program, which brings together tribal community members, industry and a multidisciplinary team of ASU students and faculty to co-design and co-develop solutions for tribal communities. Her teaching and research are focused on Indigenous ways of knowing, co-design methodologies, and the resiliency of vernacular architectures. Dalla Costa received an Honorary Doctorate in 2023 from Athabasca University, Canada. In 2022, she was recognized as an Honorary Fellow of the Royal Architecture Institute of Canada, and in 2019, she was recognized as a YBCA 100 recipient by the Yerba Buena Center for the Arts, a list which celebrates people, organizations, and movements shifting culture through ideas, their art, and their activism.

The Wampum Learning Lodge (completed in 2022), Western University, London, ON, Canada. Project by Tillmann Ruth, Robinson Architects. Design Team: Wanda Dalla Costa, Dolores Tierra Miller and Rocky Hanish Cremonini. Image courtesy of the design team.

MAY 20, 2026 18:00

ADAPTATION AS REMEMBRANCE

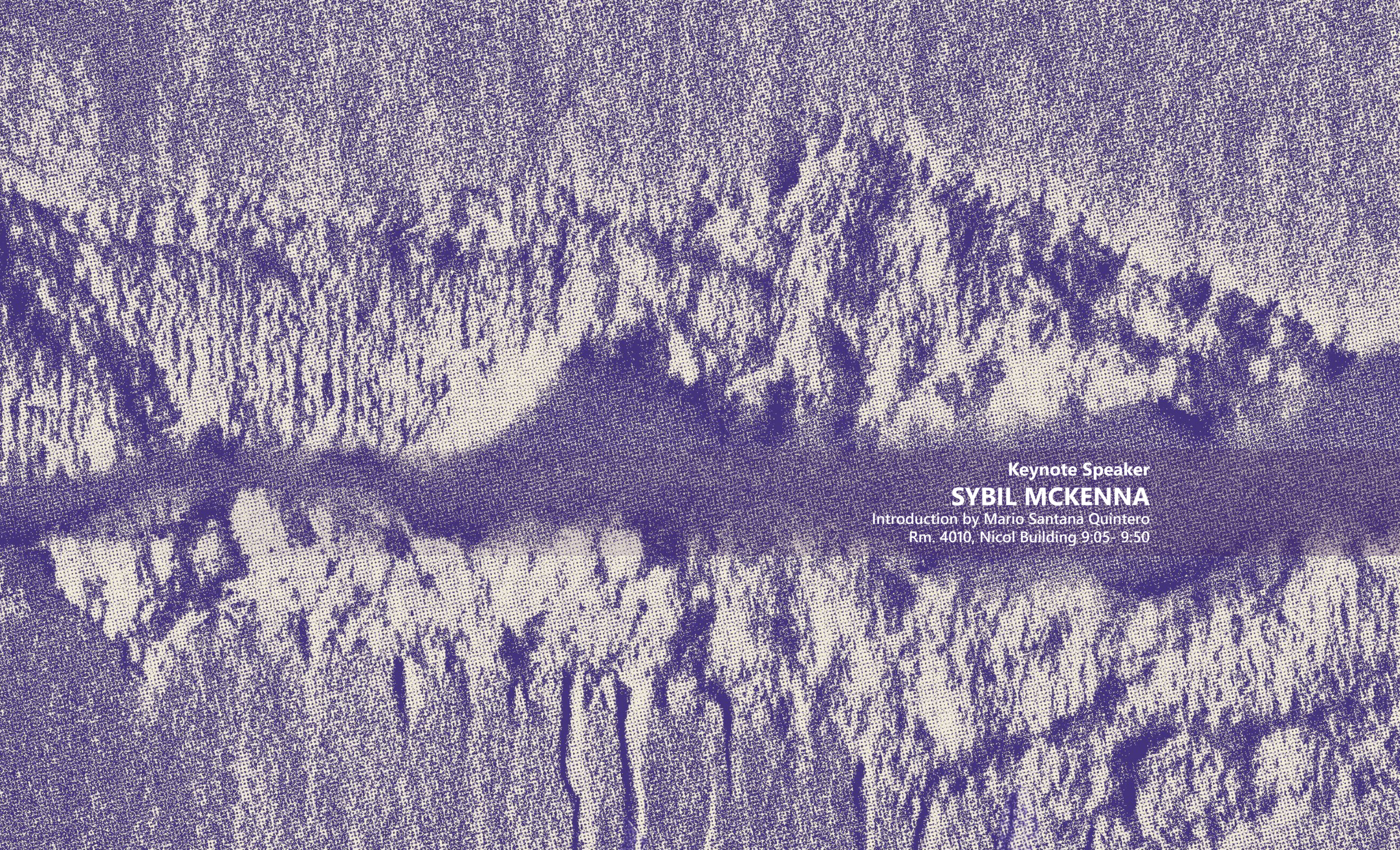
Indigenous Frameworks for a Living Architecture

WANDA DALLA COSTA

On reserves across Canada, Indigenous communities have long adapted architectural prototypes to reflect cultural practices. These adaptations - the clustering of dwellings for multigenerational living, and the reorganization of spatial layouts, modifications to accommodate rural adaptations - demonstrate a profound disconnect between imposed architectural models and Indigenous norms.

Yet these responses also highlight something deeper: an Indigenous ethos of adaptability. Communities have long relied on what is immediately available, by reusing, reshaping, and reimagining to define a cultural logic and relational priorities.

This keynote examines how such practices reveal a broader paradigm for adaptive architecture, one that is not defined by technical retrofitting, but by cultural continuity. Drawing on two Indigenous-led frameworks—the Indigenous Model of Design (IMOD), which identifies cultural data embedded in form, and the Indigenous Placekeeping Framework (IPKF), a relational methodology for Indigenous-centric design-research—this presentation argues for a reframing of adaptability as a cultural practice of continuity. Architecture is understood not as a static object but as a living system which carries meaning across generations.



Keynote Speaker

SYBIL MCKENNA

Introduction by Mario Santana Quintero

Rm. 4010, Nicol Building 9:05- 9:50

MAY 21, 2026 9:05

RECIPROCAL ADAPTABILITY

SYBIL MCKENNA

Adapting existing buildings to new uses is not unique to our time. However, given present environmental and social imperatives, architects and other city builders have the responsibility to conceive and construct both new and existing buildings for future reuse. This presentation addresses the reciprocal qualities of adaptability in reuse and new construction, using examples from professional practice and research. The examples will explore how the understanding of an existing building and site gained through research and analysis of their physical characteristics and conditions is essential to identifying synergies, and determining the compatibility of an existing architecture with a new program or vocation. This in turn, speaks to the potential of a building or group of buildings for adaptation and reuse. This understanding, and the knowledge gained through a subsequent process of preparing for and realizing the adaptive reuse project, provides insight that can guide decision-making and design for future change and adaptability in newly constructed architecture. These and other key issues (regulatory, cultural, etc.) central to adaptive reuse and designing for adaptability will also be addressed through the examples presented, including EVOQ Architecture's Maisonneuve Library (2003).

SYBIL MCKENNA has played key roles in numerous planning, architectural, and heritage projects, with mandates for the Parliamentary and Judicial Precincts in Ottawa, including the Master Plan for Blocks 1, 2, and 3, as well as the current Block 2 Redevelopment. With 30-plus years of experience in Canada, the United States, and China, she is a seasoned architect and skilled communicator. Throughout her career, and in parallel with her architectural practice, Sybil has served as a guest design critic at architecture schools across North America, holding appointments at Ohio State University, US, Carleton University, and McGill University, Canada, where she teaches architectural design.

Maisonneuve Library, EVOQ Architecture, Montreal, Canada, 2023. Photo: Adrien Williams.

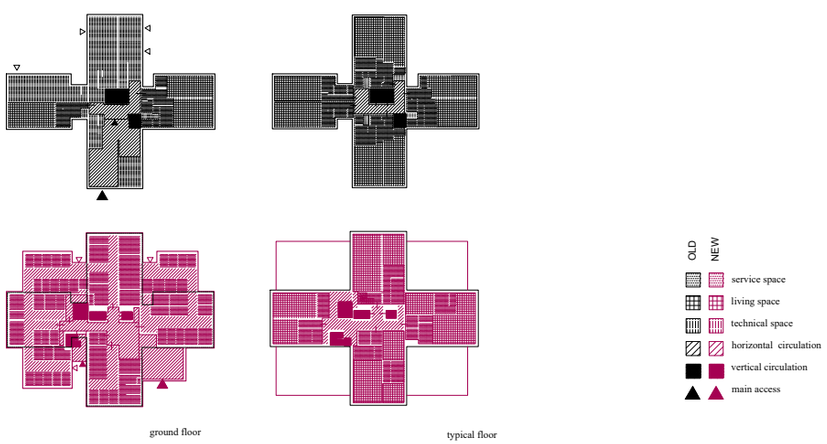
THE TRANSFORMATIVE POTENTIAL OF VINKEVELDEN RESIDENTIAL TOWERS

Outlining the Potential for Adaptation of Modernist Housing through Strip-Out Intervention

ELENA GUIDETTI, MARIE MOORS, BIE PLEVOETS, MATTEO ROBIGLIO

This contribution investigates the transformative potential of Vinkevelden residential towers in Antwerp, Belgium, focusing on the adaptation of modernist high-rise housing through strip-out interventions. The study examines the reconfiguration of technical installations, facades, circulation, and interior layouts, positioning these towers as a representative case study for post-war concrete housing blocks that face functional and physical obsolescence. The research outlines the potential for adapting the Vinkenvelden towers as a representative case study for a specific morpho-structural type—the post-war concrete housing block—facing functional and physical obsolescence. In doing so, this paper aims to define built heritage in terms of its potential for transformative interventions from a morphological perspective, outlining the morphological impact of the strip-out approach in the remodelling process. This (transformative) potential is meant as the adaptive capacity embedded in the building's form in terms of the variation of physical features to address the *actual* users' needs. The novel methodology, combining "building's layers evaluation"[1] based on "shearing layers of change"[2] and "intervention theory"[3] examines morphological shifts, utilises critical redrawing and schemes as primary research tools.

The objective is to examine and propose an assessment methodology that incorporates inherent morphological conditions, recognizing transformative potential as an intrinsic value. More broadly, this study aims to heighten awareness of the morphological adaptability of existing buildings to address evolving needs through adaptation projects, thereby fostering the preservation of these structures despite their heritage recognition and advancing a holistic commitment to sustainability.



Vinkevelden towers in Antwerp, Belgium, before and after the adaptation. Comparative scheme of the main morphological variations. © Authors.

[1] Guidetti, Elena. 2025. *The Potential of Form: How to Transform Existing Buildings in Post-Functional Europe*, 56. Berlin, Boston: Jovis. [2] Brand, Stuart. 1995. *How Buildings Learn: What happens after they're built*, 14-17. London: Penguin Books. Duffy, Francis. 1992. *The Changing Workplace*. Edited by Patrick Hannay. New York and Londo https://www.criptic.org/agoran: Phaidon Press. Kuipers, Marieke and Wessel de Jonge. 2 https://www.criptic.org/agora017. *Designing from Heritage: Strategies for Conservation and Conversion*, 33-64. Delft: TU Delft - Heritage & Architecture; [3] Plevoets, Bie and Koenraad Van Cleempoel. 2019. *Adaptive Reuse of the Built Heritage: Concepts and Cases of an Emerging Discipline*, 29-30. London: Routledge. Guidetti 2025: 56-58.

ELENA GUIDETTI is an assistant professor at Politecnico di Torino, Italy, and a member of the Future Urban Legacy Lab (FULL). She holds a Ph.D. in Architecture and, in 2022, completed her thesis on the transformative potential of existing buildings in post-functional Europe. Elena has lectured and collaborated with several European institutions since 2018. Her research focuses on the adaptive reuse of buildings from a morphological perspective, emphasising stages of completeness and retroactive embodied energy. She also serves as an Editor for Ardeth - Architectural Design Theory Journal.

MARIE MOORS, PhD, is an architect working as a researcher-expert and teaching assistant (for the courses of Cultural Sciences) at Hasselt University's Faculty of Architecture and Arts, Belgium. She is part of the Adaptive Reuse Research Group TRACE. In addition to her academic role, she is engaged in architectural practice. She finished her PhD —funded by the Research Foundation Flanders— "The Ensemble Unveiled - Research by Design in Adaptive Reuse" in 2024. Besides, she is the secretary of DOCOMOMO Belgium, the Belgian committee of DOCOMOMO International, which focuses on the DOcumentation and COnservation of buildings, sites and neighbourhoods of the MOdern MOvement.

BIE PLEVOETS studied interior architecture in Hasselt and the Conservation of Monuments and Sites at the Raymond Lemaire International Centre for Conservation in Leuven, Belgium. She obtained a PhD in adaptive reuse, approaching it from an interior design perspective. Her research focuses on the theory of adaptive reuse. She has worked on the concept of genius loci in relation to adaptive reuse and on various conceptual strategies to intervene in the existing fabric, such as *aemulatio*, vernacular adaptation, and façadism. She is currently an assistant professor in the research group Trace and a senior postdoctoral fellow of the FWO Flanders, working on a project entitled 'Reusing the Ruin: Building upon the fragmentary fabric'.

MATTEO ROBIGLIO is an architect and urban designer at TRA Toussaint Robiglio Architetti. He is a professor in Architectural and Urban Design at Politecnico di Torino, Italy. His design and research activity are focused on reuse design for cities in landscapes in transition. In 2017, he founded FULL – the Future Urban Legacy Lab, an interdisciplinary research centre that brings together 50 researchers from seven fields in architecture and engineering to explore the potential of historical legacies in cities facing emerging global challenges. He is the founder and scientific director of the spin-off benefit corporation Homers, which develops community housing projects in Italy, and President of Fondazione Impact Housing, a non-profit foundation that promotes the culture of impact investment in the real estate and housing sector.

ELŻBIETA KOMARZYŃSKA-ŚWIEŚCIAK, PhD, is an architect, conservation consultant, and assistant professor at the Faculty of Architecture, Wrocław University of Science and Technology, Poland. She has over 15 years of experience combining practical design, gained in Poland, Ireland, and the Netherlands, with academic research and teaching. Her interests include architecture open to change, *terrain vague*, post-infrastructure sites, and Open Building strategies. She has participated in several international research projects and authored over 40 scientific publications. She has completed numerous conservation studies and participated in a recent adaptive intervention at the Renoma department store, informing her current research on circular design.

KRYSTYNA KIRSCHKE is an architect specialising in monument conservation and a professor at Wrocław University of Science and Technology, Poland. She completed a postgraduate conservation course at KU Leuven's Raymond Lemaire Centre, Belgium. In her research, she primarily focuses on twentieth-century architecture and conducts interdisciplinary studies, tying history to broad cultural and political contexts, as well as technical aspects. Since 1992, she and Paweł Kirschke have run their design firm, which has completed over 100 architectural designs, conservation studies, and expert opinions.

PAWEŁ KIRSCHKE is a professor of Wroclaw University of Science and Technology, Poland. Is the author of numerous studies, expert opinions and architectural project focusing on problems of adaptive reuse of twentieth-century commercial buildings and post-industrial complexes. He is the author of one hundred scientific publications on the theory on designing public building and research by design methods of applied in renovation of historic service buildings.

MADDALENA FERRETTI, architect, international PhD (IUAV), associate professor of Architectural and Urban Design at the Department of Construction, Civil Engineering and Architecture and President at the Università Politecnica delle Marche, Italy. She is the scientific coordinator (principal investigator) of the Branding4Resilience project, a project of national interest (PRIN) funded by the Italian Ministry of Education and Research (2020-2024). Her research,

awarded in national and international competitions, focuses on architectural design combined with a transcalar approach, on the transformation of sensitive contexts, and the recycling of built heritage with a focus on sustainability, innovation, and creativity. From 2012 to 2017, she was a researcher in urban design and planning at Leibniz University Hannover, Germany.

BENEDETTA DI LEO, engineer, architect and PhD, is currently a research fellow at the Università Politecnica delle Marche, Italy. In 2021, she won the MUR innovative PhD scholarship for the project "RESETtling APPennines" at the Dept. of Construction, Civil Engineering and Architecture, UnivPM, where she is leading research in the field of architectural design and participatory processes. She carried out a period of her PhD at the UNL in Santa Fe, Argentina, and at the UPC in Barcelona, Spain. In 2019, she obtained a master's degree in "Architecture and Museography for Archaeology", and in 2020, she graduated with honours in Building Engineering-Architecture (UnivPM). She is now working on a research project about the accessibility of Italian historic centres.

RAMONA QUATTRINI, architect & building engineer, PhD, associate professor, vice-director of the Department of Construction, Civil Engineering and Architecture, Università Politecnica delle Marche, Italy. Her research focuses on digital cultural heritage, architectural and cultural heritage surveys, 3D digital artefact capture, semantic segmentation, and HBIM for smart access to knowledge. It also explores web-based and mobile technologies (VR/AR) for CH storytelling, as well as technologies for virtual and digital museums. She is a member and co-founder of the Digital Cultural Heritage research group, DISTORI Heritage. She published more than 130 works, including one book and 70 papers in peer-reviewed journals. She has been a speaker and participant in international conferences and serves as associate editor for the *ACM Journal of Computing and Cultural Heritage*.

FROM A USE CULTURE (FUNCTIONALISM) TO A CULTURE OF CONVERSION
moderated by Susan Ross

Rm. 4010, Nicol Building
9:50 - 10:55

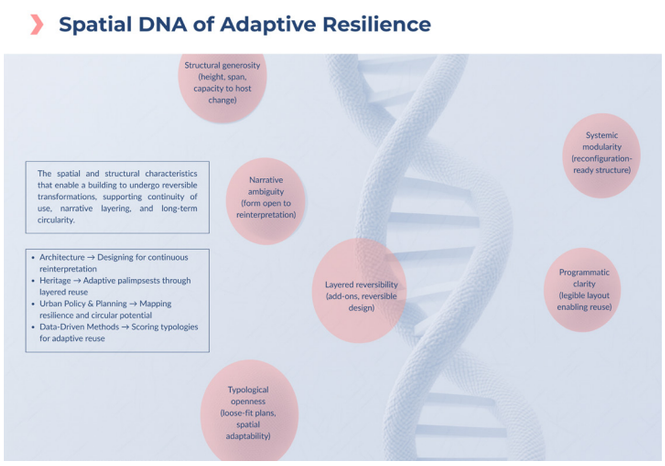
MAY 21, 2026 10:10

FROM PALIMPSEST TO PROTOTYPE

Reframing the Department Store in the *Circular Age*

ELŻBIETA KOMARZYŃSKA-ŚWIEŚCIAK, KRYSTYNA KIRSCHKE, PAWEŁ KIRSCHKE

The Renoma department store in Wrocław, Poland, presents a compelling case of multi-layered architectural adaptability within the rapidly evolving landscape of retail architecture. Originally constructed in the 1930s, Renoma has undergone repeated transformations in response to political regimes, social demands, and—most notably—irreversible shifts in consumer culture and commercial practices. These transitions have profoundly altered its spatial layout and programmatic identity, making Renoma an ideal prototype for studying long-term adaptability in the context of circular design. This paper applies five theoretical lenses—Alex Gordon's 3L principle of *long life, loose fit, low energy* (1972),[1] Stuart Brand's concept of *shearing layers* (1994),[2] Niklaus Kohler and Uta Hassler's (2002) view of buildings as *dynamic resources*,[3] Graeme Brooker and Sally Stone's (2004) theory of *interior reinterpretation*,[4] and Habraken's *open building theory* (1998)—to investigate how Renoma's typological openness, structural clarity, and narrative layering have supported multiple adaptive cycles over nearly a century. [5] Drawing on both archival research and first-hand professional experience—the authors participated in one of Renoma's recent transformation phases—this paper identifies key spatial strategies such as add-on extensions, loose-fit layouts, and interior reinterpretation. The case study is framed not as an exception but as a model of architectural resilience that offers transferable lessons for other buildings facing obsolescence in changing urban economies. The analytical framework provides a replicable methodology for evaluating adaptability in post-commercial and post-industrial typologies. The paper argues for a shift in architectural thinking—from static preservation or demolition toward continuous reinterpretation as a cultural and environmental imperative. In the context of climate urgency and material economy, Renoma serves as a palimpsest and a prototype: a building that embodies architecture not as a fixed object but as an evolving system of spaces, meanings, and possibilities.



Functional DNA – Conceptual Framework for Adaptive Reuse. A theoretical model identifying key spatial characteristics—such as openness, modularity, circulation clarity, and reversibility—that support long-term adaptability and circular design in commercial architecture. Image by authors.

[1] Gordon, Alex. 1972. "Designing for Survival" The President Introduces his Long Life/Loose Fit/Low Energy Study." *RIBA Journal* 79, 9: 374–376. [2] Brand, Stuart. 1994. *How Buildings Kearn: What Happens After They Are Built*, 13. New York: Viking; [3] Kohler, Niklaus & Uta Hassler. 2002. "The building stock as a research object." *Building Research & Information*, 30, 4: 226–236; [4] Brooker, Graeme & Sally Stone. 2004. *Re-readings: Interior Architecture and the Design Principles of Remodelling Existing Buildings*. London: RIBA. [5] Habraken, N. J. 1998. *The Structure of the Ordinary: Form and Control in the Built Environment.* Edited by Jonathan Teicher. Cambridge, MA: The MIT Press.

MAY 21, 2026 10:25

ADAPTIVE CHANGE

Performance over Use for a Holistic Reactivation of Built Heritage

MADDALENA FERRETTI, BENEDETTA DI LEO, RAMONA QUATTRINI

Adaptive change is a compelling focus also for marginal areas. This contribution focuses on the adaptive reuse and reactivation of the former convent of San Francesco in Cagli, Marche, Italy, which stems from the interdisciplinary research approach of our research team. The case study is a historical complex located in a small town in the Central Apennine, Italy. The convent, built in the thirteenth century, will soon be vacant, as the school program currently housed there will be relocated outside the city centre due to earthquake risks. The relocation process outside the vulnerable area will leave a significant physical, social, and economic void in the historic centre of Cagli. The issue of the former convent has triggered broader and more complex projects concerning the entire historic centre and its many 'potential spaces,' involving various actors and considering them as an essential regenerative potential for the territory to be protected and reactivated, thereby contributing to its conservation, also based on sustainability. Both research projects and master's theses, as well as the workshops and agreements between the municipality and the university, have explored the possible and multiple transformations of the entire complex over time, starting from the fact that new functions must adapt to the existing form rather than vice versa. Researchers, stakeholders, associations, students, and the local administration have been involved in realising projects that enhance the existing resources through minimal interventions while also responding to the present and future needs of the territory. Starting from the Convent of San Francesco, the researchers have proposed projects that prioritise performance over function, placing at the centre of the idea of change not the immediate use but an innovative result in ecological terms that fosters a system of environmental, physical, or immaterial relations that substantiates the existence of adaptive reuse.

Point cloud section of the San Francesco Convent complex, Cagli, Pesaro-Ubino, Marche, Italy. Image by authors.

MAY 21, 2026 9:55

THE EVOLUTION OF DOMESTIC ARCHITECTURE IN TWENTIETH CENTURY SPAIN

ELENA ROIG CARDONA

This proposal explores the transformation of domestic architecture along the Spanish Mediterranean coast during the twentieth century, focusing on the period from 1920 to 1960. By examining both popular and elite architectural practices, the study aims to illustrate how domestic spaces adapted to profound social changes, offering insights into the broader relationship between architecture and societal evolution. The analysis begins with the vernacular architecture of fishing villages and *poblados de colonización* (settlements established during Franco's regime, 1936-1975), where modest, functional homes reflected the needs and lifestyles of working-class communities. These structures, often overlooked in architectural discourse, reveal a pragmatic approach to adaptation, responding to economic constraints and cultural traditions. In contrast, the work of José Antonio Coderch (1913-1984) represents a more academic and elitist perspective, showcasing innovative designs that redefined domesticity through a modernist lens. Coderch's homes, with their emphasis on light, privacy, and connection to the Mediterranean landscape, exemplify how architecture can transcend functionality and become a cultural statement. By revisiting these two poles of domestic architecture, this presentation seeks to highlight the interplay between social change and architectural innovation. It argues that understanding this historical context is essential for envisioning the future of adaptive architecture. As contemporary challenges, such as urbanisation, climate change, and shifting family structures, demand new approaches to housing, the lessons of the past offer valuable guidance. This retrospective analysis not only celebrates the adaptability of domestic architecture but also underscores the importance of learning from history to inform future practices in a rapidly evolving world.

[Left] Houses that stood right in front of the small 1930s port of Xàbia, a small town located in the province of Alicante, Spain. Source: Arxiu Municipal de Xàbia, municipal archive. [Right] The port and the village of Xàbia in the 2020s. © Turisme Comunitat Valenciana, 2025.

MAY 21, 2026 10:10

ADVANCING LOCALIZED ADAPTABILITY

Contemporary Industrial Building Design

SANDER LØKKEGAARD BENNER, OLGA POPOVIC LARSEN

Adaptability has long been a defining feature of industrial building design, from eighteenth-century mill buildings to today's mega-factories producing wind turbines, electric vehicles, etc. Throughout history, industrial buildings have primarily been shaped by production needs, favouring open-plan layouts, repetitive building systems, and minimal decoration to ensure flexibility, cost-efficiency, and rapid construction. The early twentieth century marked a turning point in American architecture, as Albert Kahn (1869-1942) advanced industrial architecture by enhancing adaptability through five key enablers: universality, mobility, scalability, modularity, and compatibility. These principles continue to shape modern industrial building design. However, today's climate and resource crises necessitate a broader perspective. Industrial buildings now face three critical environmental and resource challenges: (I) high environmental impact of construction materials, (II) short building lifespans, and (III) limited reusability of construction solutions. While historical material choices were driven by local availability, contemporary construction relies on globally standardised materials, such as concrete and steel, often overlooking regional resources. This study investigates whether a new adaptation enabler should be introduced: industrialised building systems that integrate local materials and craftsmanship to enhance sustainability and regional adaptation practices. The research methodology is based on semi-structured focus group interviews with two architectural departments specialising in industrial buildings and case reviews of best-practice projects that successfully incorporate adaptability and/or local materials. The focus groups aim to uncover current design drivers and assess their relevance to adaptation and environmental concerns. Following Bent Flyvbjerg's case study methodology,[1] this research embraces complexity, aiming to surface diverse, nuanced, and even conflicting insights. By using interviews and case studies for mutual verification and falsification, this study advances a deeper understanding of how industrial buildings can be designed for greater adaptability while addressing localised prerequisites. The findings offer valuable insights into the sustainability aspects of technical buildings, a building typology characterised by high and distinct complexities.

The Igus Factory by Grimshaw, in Cologne, Germany (2000) exemplifies adaptable building skins through a system of interchangeable panels - closed, louvered, glazed, and service ready - that allows quick modifications and expansions. For this study, it serves as a key precedent in adaptable envelope design, with attention to how similar strategies might be realized using localized and low-emission materials.

[1] Flyvbjerg, Bent. April 2006. "Five Misunderstanding About Case-Study Research." *Quality Inquiry* 12, 2: 219-245.

ELENA ROIG CARDONA is an architect and holds a master's degree in Philosophy (2015, The Open University, UK). Her doctoral thesis, in Etudes du Contemporain en Littératures, Langues, Arts at the Université Jean Monnet de Saint-Etienne, France, titled, "Parallel Worlds, Shared Spaces: The Early Works of Juan Benet, Eduardo Chillida, and José Antonio Coderch. Literature, Sculpture, and Architecture in Post-Civil War Spain," explores the intersections between artistic mediums—literature, visual arts, and architecture—during the first two decades of Spain's post-war period. As an architect, she has been a member of the collective Incommunstudio since 2006, working on projects in France and Spain. Since 2022, she taught Spanish and culture at Lyon 2 University, France, combining her academic expertise with her passion for interdisciplinary artistic and architectural practices.

SANDER LØKKEGAARD BENNER (first author), with a background as a carpenter, is an industrial PhD student at the Royal Danish Academy in Copenhagen, Denmark, where he earned a Master's in architectural technology. Before starting his PhD, Sander gained experience in architectural practices, research, teaching, and craftsmanship. His work is cross-disciplinary and aims to build bridges between research and practice with a focus on sustainability in architecture, material practices, building systems, and industrial architecture. In his PhD, he explores adaptable design solutions with lowered environmental impact and their implementation in industrial architecture.

OLGA POPOVIC LARSEN (second author) is a professor in Architecture/Structures at the Royal Danish Academy in Copenhagen, Denmark, and Head of the Master's education in Architectural Technology. She is an experienced educator and researcher. Olga's research is cross-disciplinary and closely connected to practice, with projects exploring the crossover between architecture/aesthetics and structural/material efficiency. She focuses on the design and construction aspects of three-dimensional wood systems, such as Reciprocal Frames, Gridshells, and Tensegrities, that offer both aesthetic, functional, and resource-optimising opportunities. Her work is developed through the application of circular approaches, including design for disassembly, transformability, adaptability, and reuse.

FRANÇOISE ASTORG BOLLACK, RA, DESA, is an associate professor of historic preservation at Columbia GSAPP. She is a registered architect with over 30 years of experience in architectural design, historic preservation, adaptive reuse and interior design. Since 1981, she has been the principal of Françoise Bollack Architects. Recent publications include *Old Buildings – New Forms: New Directions in Architectural Transformations* published by The Monacelli Press, 2013 (Historic Preservation Book Prize, University of Mary Washington, 2014); "Defining Appropriateness" was published in 2015 in "Saving Place" by the Museum of the City of New York and The Monacelli Press.

MAY 21, 2026 10:25

CONCEPT VERSUS COMPOSITION

New Directions in Architectural Transformations – A Taxonomy

FRANÇOISE ASTORG BOLLACK

The architecture of additions has historically relied on the art of composition to manage the relationships between an existing building form and its alterations. New designs have traditionally used hierarchies, axialities, symmetries, repetitions, balance and other compositional devices to create a visually coherent new whole by setting up new formal relationships based on well-understood classical principles. Then, the second half of the twentieth century saw the emergence of new additive design approaches based on concepts rather than composition. These are best understood within the context of contemporary art – particularly in the context of the emergence of Conceptual Art, as summarized by Sol LeWitt's (1928-2007) "the idea becomes a machine that makes the art".[1] Architectural transformations could now function not as compositions but as animated by core concepts generating the design and acting as the source of all decisions – to paraphrase LeWitt: 'the idea becomes the machine that makes the architecture.' This new approach created works that added to our formal repertoire, making new ideas available to architects and others in the field of preservation. However, as we can no longer depend on the classical discipline of composition to come to terms with this new work, we need a new system of formal classification. What is proposed here is a formal taxonomy to clarify late twentieth-century additive design strategies, enabling a comparative analysis of similar schemes to understand how they function as architecture in relation to one another and to earlier works. This new taxonomy can then be extended to analyze historical additive architecture and to map formal continuities across time by identifying recurring formal patterns that transcend styles and manners. This illustrated lecture proposes a formal taxonomy of additive architecture and tests its validity against twentieth-century architectural production and earlier works dating back to the Renaissance.

Musée Champollion, Figeac, France, main façade. Renovation by Moatti & Rivière Architects. 2007. © Moatti & Riviére. Photo by Luc Boegly.

[1] LeWitt, Sol. June 1967. "Paragraphs on Conceptual Art." Artforum 5, 10: 79–83. Reprinted in Gary Garrels, editor. 2000. Sol LeWitt: A Retrospective. Exhibition catalogue, 369. New Haven and London: Yale University Press.

FROM HISTORICAL ARCHITECTURE TO TRANS-HISTORICAL ADAPTABILITY
moderated by Jerzy Elżanowski

Rm. 4020, Nicol Building
9:50 - 10:55

MAY 21, 2026 11:00

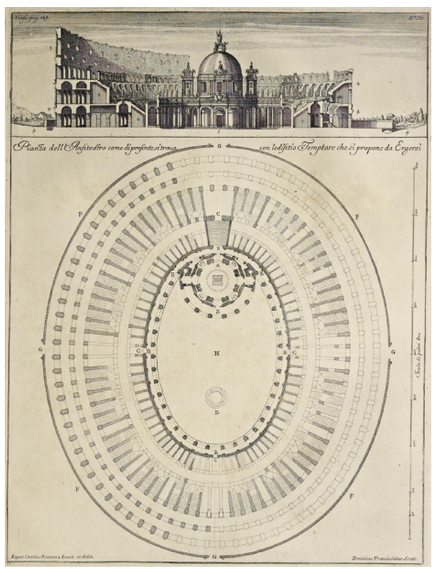
ADAPTIVE ARCHITECTURE

The Question of Autonomy in Design and History

BERRIN TERIM

What is the relevance of architectural history courses at a time when the divide between the disciplinary distinctions between history and design culture is widening even more? On the one hand, design studios often emphasise formal innovation, which can be detached from its historical context. On the other, architectural historians are focused on the political and ideological implications tied to historical circumstances that shaped architectural styles.[1] What is often overlooked is the role of historic buildings in constructing cultural memory and their ability to adapt to changing urban conditions while maintaining a degree of autonomy. Starting with this premise, this paper argues for placing adaptive architecture as an intersection point that ties the relevance of history to design culture.

The intersection of design and history was vividly explored in the 1960s with the rise of postmodern discourse. One influential approach in pedagogy, exemplified by Roger H. Clark and Michael Pause's *Precedents in Architecture* (1985), advocated for studying architectural precedents – identifying essential qualities that transcend styles, periods, and geographies. In contrast, Aldo Rossi's (1931-1997) *The Architecture of the City* (1966) introduced a critical perspective on architectural autonomy by examining historic buildings that persist and evolve beyond their original intended functions. Rossi's argument for the autonomy of architecture within the historic city underscores an essential characteristic of architecture—one not inherently present at the time of construction but conferred through collective memory. By revisiting these discussions, this paper positions adaptive architecture as a vital framework for reestablishing the link between architectural history and design culture.



Project for the transformation of the Coliseum in Rome into a forum for a centrally planned church, Carlo Fontana 1707. Image from Rossi, Aldo. 1984. *The Architecture of the City,* 90. Cambridge, MA: The MIT Press.

[1] Sibel Bozdoğan. 1999. "Architectural History in Professional Education: Reflections on Postcolonial Challenges to the Modern Survey." In *Journal of Architectural Education* 52, 4: 207-215 and Mark Jarzombek. 1999. "The Disciplinary Dislocations of (Architectural) History." *Journal of Society of Architectural Historians* 58, 3: 488-493.

MAY 21, 2026 11:15 [ZOOM]

PRESENT CONTINUOUS

A Paradigm Shift in Adaptive Reuse. Practice and Theory

ALBERTO VELAZQUEZ YEBENES

This talk examines the ongoing evolution of Adaptive Reuse (AR) in both architectural practice and education, revealing a layered and unfinished timeline that extends into the foreseeable future of Adaptive Architecture. Through three co-designed projects, I will connect industry challenges with pedagogical opportunities and critical reuse narratives. Spanning diverse contexts and disciplines, these will reflect a holistic approach to the dramatic transformation of this field over the past three decades—incorporating historical, cultural, economic, and functional dimensions through exercises in memory and anticipation.

- The Royal Mint in Segovia, Spain, balances the conservation of a fifteenth-century mill with urban regeneration, preserving historical integrity while integrating hydraulic engineering with contemporary needs.
- The 2019 RHS Garden in Worsley, Salford, Greater Manchester, UK, presents a landscape-driven master plan shaped by site-specific conditions and a community-led, phased agenda.
- N1 City Square in Leeds, UK, highlights the intersection of architecture and interiors, where post COVID-19 adaptation transformed a 1980s office building into a flexible, resilient civic and infrastructure frontage, responding to uncertain occupational demands.

Beyond these case studies, I will explore broader theoretical and pedagogical frameworks emerging in architectural Higher Education amid market and employability pressures. The MA Architecture and Adaptive Reuse, which I co-lead with Sally Stone, integrates architectural theory, heritage, and planning with conservation, technology, and research methods, equipping students with critical and reflective tools to reinterpret buildings, situations, and places through culturally and environmentally sustainable strategies. By linking internationally recognised projects with urban ecology research and process-based teaching, this discussion challenges conventional design timelines and critiques mainstream greenwashing practices. Beyond net-zero targets, social sustainability requires engagement with art, demographics, education, activism, and construction. In rethinking the environmental, economic, and industrial landscape in response to the urgent need for radical building resilience, we can shape a paradigm shift toward Adaptive Architecture in the midst of a climate emergency.

One of the oldest industrial buildings in Europe, the Royal Mint of Segovia, refurbished by Alberto V Yebenes – GYPRO (2008-2011), embodies a living heritage of reuse, resilience, and transformation — conserving a 15th-century mill while integrating hydraulic engineering heritage with contemporary urban needs.
© Photo by Turismo de Segovia.

BERRIN TERIM is an assistant professor at Clemson University, US, where she teaches history, theory courses, and design studio. Terim earned a PhD in Architecture and Design Research at the Washington-Alexander Architecture Center of Virginia Tech in 2021. Her research examines representation as the product of architectural labour and explores its potential and limits in shaping the built environment, raising questions about authorship and its gendered dimensions. Terim has published her work as book chapters (Vernon Press, Routledge) and journal articles (*Architecture and Culture*, *ARQ*), and she has presented her work extensively at national and international conferences.

ALBERTO VELAZQUEZ YEBENES, architect, BA (Hons) Outstanding Distinction and MSc from Madrid Polytechnic (ETSAM, Spain) in 2004. He furthered his education with a PGDip in Urban Ecology in 2005, which forms the foundation of research within Sustainable Urban Futures at Manchester Metropolitan University, UK. With a second PGDip (Master of Arts in Higher Education), he earned a Full Fellowship of the HEA. As a lecturer in architecture and adaptive reuse at Manchester School of Architecture, his practice integrates contextualism, social sciences, technology, and relational pedagogy. His 20 years of work in practice earned him awards from RIBA, MSA, the Chicago Athenaeum, and the AJ Retrofit Awards, among others.

MARISELA MENDOZA RAMOS associate professor, and course leader of the MArch (RIBA Part II) at the School of Architecture at Nottingham Trent University, UK. Marisela is a member of the International Research Group CIMIS – Candela, Isler, Mutter and Chair of the IASS Working Group 17: Historic Spatial Structures. In 2010, Marisela received the Research Trust Award from the Royal Institute of British Architects. Since then, she has made a substantial contribution to the field of historic concrete shells, their conservation, and rehabilitation. Marisela is a co-founder and member of the Association of Architectural Educators (aae) in the UK, and she is also a research member of the Centre for Architecture, Urbanism and Global Heritage at NTU.

SIMON BEAMES is an associate professor, Bartlett School of Architecture, University College London, UK. Simon is an architect and academic with extensive experience in architectural education, curriculum development, and interdisciplinary collaboration. He teaches at the Architectural Association and NTU, playing a key role in shaping inclusive and innovative pedagogy. Simon supervised over 350 design theses. Actively engaged in outreach and mentoring, he collaborates with ARUP and Grimshaw to bridge academia and practice through design innovation projects. His research-based design briefs address real-world challenges, fostering critical engagement and professional readiness among students while advancing the role of architecture in social and environmental contexts.

KAREN LENS is a designer with a keen interest in sustainability. Adaptive reuse is an essential aspect of her designs within (interior-)architecture and textiles. These interests translated partly into her PhD: "Adaptive Reuse of Monastic Heritage - Cloth Maker's Moulage, as an alternative thread to an architectural master plan." This dissertation is an interdisciplinary work based on research (by design), (interior) architecture, adaptive reuse, fashion and tailoring. As a member of Trace, she employs the same interdisciplinary approach when she teaches design and theoretical studios/courses to (interior) architecture students in both bachelor's and masters.

FROM THE PEDAGOGY OF THE NEW TO A PEDAGOGY OF ADAPTABILITY
moderated by Ashley Mason

Rm. 4010, Nicol Building
10:55 - 12:20

MAY 21, 2026 11:30

MATTER OF TIME-*THEMA XRONOU*

MARISELA MENDOZA, SIMON BEAMES

The studio project presented in this paper explored the dialectics of permanence and temporality in performance spaces in relation to their past, present and future inhabitation and crafting. Etymologically, the term 'matter' derives from the Latin *materia*, meaning the 'subject of discourse,' as well as 'timber' or 'substance.' 'Materia' served as the foundation for exploring the ongoing evolution of existence and events across the past, present, and future of existing buildings and their communities. Moreover, our praxis and pedagogic approach emerged from the term "Thema Xronou," which consists of "thema" or propositions, "xronos" or specific sequential moments, and "kairos" or critical instances in the design process, ultimately reflecting and challenging common architectural narratives of permanence. The project brief targeted theatres at risk in the UK,[1] aiming to reimagine and design theatres that serve as cultural sanctuaries, addressing contemporary social, environmental, and cultural concerns. Inspired by Joan Littlewood's and Cedric Price's radical ideas,[2] students were encouraged to design flexible, inclusive, and socially engaged theatres. The project involved advanced timber engineering, partnering with Hill Holt Wood to use locally sourced, sustainable materials. A core enquiry in the brief was whether disassemble and reconfigurable structures offer optimal sustainability compared to buildings designed for a 1000-year lifespan. Historic precedents guided students in designing theatres that adapt to enhance contemporary performance practices. Greek theatres differed in their use of space, performance style, and narrative structure. While Roman theatres focused on the interaction between the audience and performers, Greek theatres incorporated architectural elements as an integral part of the performance. A comprehensive understanding of these distinctions guided students in designing theatres that are adaptive to and enhance contemporary performance practices. Ultimately, the project combined innovative material use with social and cultural relevance, ensuring designs reflect contemporary urban challenges and future needs. It prioritised environmental responsibility, cultural narrative, and technical innovation, reimagining endangered urban sites through sustainable, adaptive reuse. The work presented in this paper is founded upon a decade of experience in designing and leading master's-level architecture studio projects. These projects have substantively engaged with existing urban fabrics, heritage, local communities, and the pressing challenges of the climate emergency.

Collective design exploration and fabrication of timber connections for a studio table. This tectonic investigation informed individual strategies for architectural interventions to existing theaters, which further explored the dealectics of permancence and temporality in architecture. Image by MArch student Ian Carter.

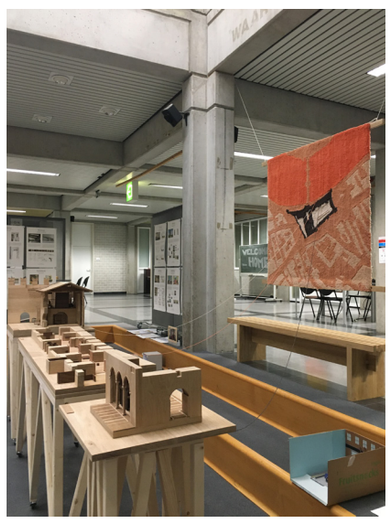
[1] Theaters at Risk Register 2025. See https://www.theatrestrust.org.uk/how-we-help/theatres-at-risk/theatres-at-risk-register-2025. [2] Bonet Miró, Ana. 2024. "Architecture Media Archives. The Fun Place of Joan Littlewood and Cedric Price as a Cultural Project." London: Bloomsbury Visual Arts.

MAY 21, 2026 11:45

ADAPTIBILITY AND TEXTILES
Bridging Pedagogy, Practice, and Sustainability

KAREN LENS

Anni Albers (1899-1994) was a visionary thinker, maker, teacher, and writer who explored the intersection of textiles and architecture. While building and weaving may seem fundamentally different due to their scale, they share essential similarities in their development processes. Both serve as forms of shelter, as noted by Gottfried Semper (1803-1879), but textiles offer greater intuitive flexibility and adaptability, connecting the work of men and women across history. In *The Pliable Plane* (1957), Albers highlights how collaboration can lead to new applications for textiles, transforming them from overlooked elements into fundamental design components. [1] Today, this perspective is increasingly embraced in adaptive reuse, as seen in the experimental work of Petra Blaisse and her team at Inside Outside. The resilience, lightweight nature, and flexibility of textiles foster innovation and contribute to the longevity and sustainability of adaptive reuse strategies. At the *Genius Loci* seminar, we explore adaptive reuse with master students in architecture. Drawing inspiration from the above and key figures such as Lina Bo Bardi (1914-1992) and Carlo Scarpa (1906-1978), we examined how past and present design strategies can inform more sustainable architectural futures. Rather than treating textiles as secondary materials, both architects integrated them as primary spatial elements in permanent and temporary redevelopment projects. Through a pedagogical approach that involved hands-on engagement with real-life materials, we observed how working with textiles and recycled wood shaped the design attitudes of the studied architects and the students themselves. Many participants later applied these strategies in their graduation projects, reinforcing the role of textiles in contemporary architecture practices. This paper first outlines the development of this methodology within our seminar, focusing on textiles and their role in pedagogy and adaptive reuse. It then examines how our approach, implemented in an adaptive reuse design studio, can support architecture students in developing inventive and sustainable projects driven by material intuition and exploration.



Presentation seminar work at Faculty of Architecture and Arts (WAA), Hasselt University, Belgium, 12 February 2025, supervised by Koenraad Van Cleempoel, Karen Lens, Malinde Valee, Isa Leemans and Zeynep Selvi.

[1] Albers, Anni. 1957. "The Pliable Plane: Textiles in Architecture." Perspecta The Yale Architectural Journal 4: 36-41.

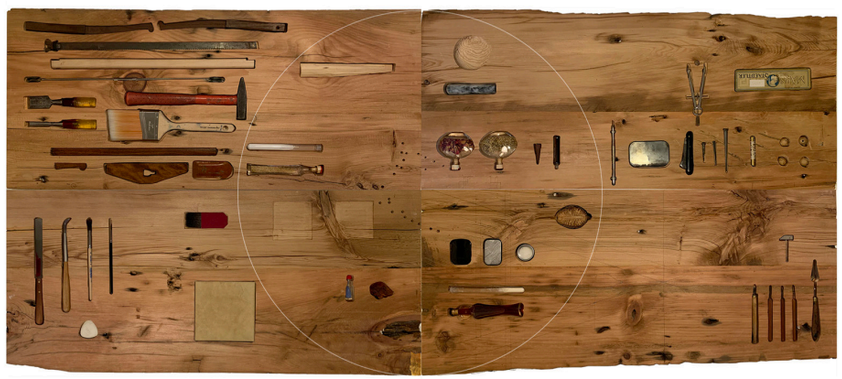
MAY 21, 2026 13:25

SENSORY (RE)CONSTRUCTION

A Way of Knowing One's Co-Authors for Adaptive Architecture

SHERYL BOYLE

How can architects reimagine intervening in historical contexts in a way that recognizes the invisible authors of space as co-authors? Western epistemology reinforces a hierarchical ranking of building attributes that follows the hierarchy of the senses, placing the formal characteristics identified by the distance senses (vision, hearing) above the attributes defined by the proximity senses (smell, touch, taste). If white men were the primary authors and architects of record in Western architectural history, how might we find attunement with the multiplicity of unrepresented authors who created the environments of the past beyond form? To understand architecture as an "open work" into which we,[1] as present-day settlers, can ethically contribute in collaboration, we must first work through diligent scholarship and new methods unearth the full spectrum of coauthors. These folks were the masons, carpenters, painters and, in particular, women whose stories are untold and whose 'epistemic objects' were ephemeral or consumed, whose knowledge participated in the domain of the so-called 'lower senses.'[2] To embrace co-authorship,[3] this paper proposes sensory (re)construction as a way of knowing the past – a methodology built upon the idea of "epistemic things" and "experimental systems" proposed by historian of science Hans-Jörg Rheinberger (1997) and his definitions of the setting or site, the interwoven system of things, materials and practices, and the notion of traces or "graphemes" at play in the making of knowledge.[4] Using the case of a typical colonial 'greater house' from sixteenth century England, I employ this methodology to 'make with' invisible co-authors through the traces they have left in artefacts and architecture to propose a series of research creation projects (a wall, a table, a window, and a writing instrument) as a speculative space of collaboration for future architectures alongside the authors of past atmospheres.



The Table of delight: a sensory toolbox for the artisan. © Boyle, 2020.

[1] Eco, Umberto. 1989. *The Open Work*. Translated by Anna Cancogni. Cambridge, MA: Harvard University Press. [2] Ackerman, Diane. 1991. A Natural History of the Senses. New York: Vintage Books; [3] Daniels, J. Yolande and Amanda Williams, Winter/Spring 2022. "On the Black Reconstruction Collective" in *Coauthoring Log* 54: 31-38. Guest edited by Ann Lui and Ana Miljački; [4] Rheinberger, Hans-Jörg. 1997. *Toward a History of Epistemic Things. Synthesizing Proteins in the Test Tub*, 24-37, 105-108, 110-113. Stanford, CA: Stanford University Press.

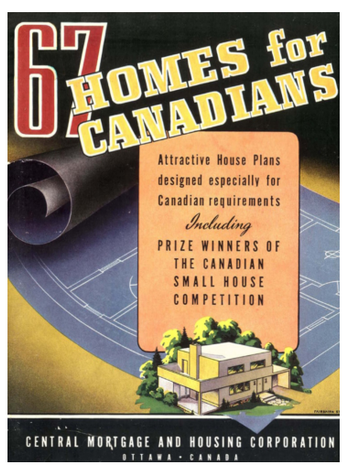
MAY 21, 2026 13:40

TRICKY ADAPTATIONS OF TICKY-TACKY - RECONCILING AUTHORSHIP

Environmental Impact of Building Materials in Canadian Suburban Housing

KRISTINE PROCHNAU, ROMY POLETTI

Suburban housing—tract built, developer, freehold—-has long been understood as an architectural entity that was built for immediate availability, not necessarily for longevity. Moreover, the materialization of postwar culture, historians argue—dominated by commodification—is perhaps nowhere more apparent than in housing.[1] The implementation of dubious building materials and the proliferation of new domestic products continue to encourage occupants to modify their spaces. This infinite cycle of renovation based on market and social trends—not to mention the later remediation of newly identified toxic materials—is both detrimental in its environmental impact, while also giving license for authorship of one's built environment. Borrowing the phrase 'ticky-tacky' from the polemic song by Malvina Reynolds (1900-1978) "Little Boxes" (1962) to describe low-quality housing material designed for rapid production, we examine notions of longevity and sustainability in the context of these domestic structures that were intended as a quick solution to an urgent problem. It is optimistic to imagine that every building has a standard forty-year life-span, given the vast variation of materials.[2] With many players at the table—governments, developers, buyers, product manufacturers—who, if at all, is considering the impact of continual use of ticky-tacky housing materials in their totality? Using key governmental documents from Canadian housing initiatives—the postwar CMHC model house designs (1947-1978) and the *Housing Design Catalogue* (2025)— as well as advertisements and publications designed for owner-led modifications, we trace current and historical articulations of authorship, the commodification of materials, and its potential environmental impact.[3] In the context of the climate crisis, what might the reconciling of these competing interests yield?



Cover of the Central Mortgage and Housing Corporation (CMHC), Ottawa, Canada, "67 Homes for Canadians," 1947.

[1] Marling, Karal Ann. 2001. "Nixon in Moscow: The Kitchen Debate (1994)." In *The Everyday Life Reader*, 101-107. Edited by Ben Highmore. Abingdon and New York: Routledge. [2] Abramson, Daniel Michael. 2016. *Obsolescence: An Architectural History*, 3-4, 29. Chicago, London: The University of Chicago Press. [3] *Central Mortgage and Housing Corporation*. 1947. "67 Homes for Canadians." Ottawa, Canada. https://publications.gc.ca/collections/collection_2016/schl-cmhc/NH17-61-1947-eng.pdf. See the Government of Canada site: "Housing, Infrastructure and Communities Canada." https://housing-infrastructure.canada.ca/index-eng.html. Canada Mortgage and Housing Corporation. 2025. "Housing Design Catalogue," https://www.housingcatalogue.cmhc-schl.gc.ca.

SHERYL BOYLE, PhD, is the director of the Carleton Sensory Architecture & Liminal Technology lab (CSALT), at Carleton University, Canada, where she supervises immersive materials research and innovative design for manufacturing and assembly processes, including work with biogenic materials, building components for prefabrication, craft knowledge, and construction systems that contribute to a circular economy. Her work encompasses the sensory and experimental realm of research creation, as seen in her forthcoming co-authored book, *Sense-Making: New Sensory Methods for Exploring the Past and Imagining Possible Futures* (Boyle, Genevieve Collins, David Howes, Routledge 2025). Boyle is committed to finding equitable solutions for housing and resource conservation, with a focus on retrofitting.

KRISTINE PROCHNAU is a PhD student in the PhD program in Architecture at Carleton University, Canada. She has been a researcher at the Carleton Immersive Media Studio (CIMS) since 2017, focusing on digitally assisted fabrication, which blends industrial robotic arms equipped for CNC milling with craftspeople-led collaboration in a variety of materials. Her doctoral research examines the relationship between the production of suburbia and its myriad of legacies in conjunction with emerging technologies for the increased retrofitting of existing domestic structures.

ROMY POLETTI is a doctoral student in the cultural mediations program at the Institute for Comparative Studies in Literature, Art and Culture at Carleton University, Canada. Previously, she served as special projects coordinator at the Ontario Association of Architects (OAA). Romy has been lead research assistant for the xDX study collection at Carleton, which is part of the former Design Exchange collection, focusing on the documentation and interpretation of design heritage and material culture in Canada. Romy's PhD research unearths the foundational role of basements and notions of unfinished and finished architecture in domestic space in postwar Canada.

SOPHIA BANOU is a senior lecturer in Architecture at UWE Bristol, UK and an architect registered in Greece (TEE/TCG). She has studied architecture in Athens, Edinburgh and Newcastle. She has been an editor for Charrette, the journal of the Association of Architectural Educators and Drawing On: Journal of Architectural Research by Design. Her doctoral research examined architectural notation and representation, framing space as a temporal and kinetic condition, and architectural drawing as a situated spatial practice. Her research extends into practices of mediation, collective visual cul-

tures and perceptions of architectural design and the city. Her work has been published and exhibited internationally.

PIERS TAYLOR is an architect and professor of Knowledge Exchange in Architecture at UWE Bristol, UK. He studied in Sydney and the UK and was awarded an anniversary scholarship for his PhD, which examined the consequences of architectural making in participatory contexts. He is also the founder of Invisible Studio, a multi-award-winning architecture practice that operates through collaboration, experimentation, research, and education. He has pioneered several academic programmes that rethink the relationship between design and making. His current research explores how we can design, plan and govern for social change - how architecture supports and makes tangible actions that encourage a civil society.

MATTHEW HYNAM is a senior lecturer in architectural design thinking at UWE Bristol, UK, with studies in architecture and planning and a design-led PhD in Architecture. His research focuses on media, representational techniques and design processes in architectural creativity and pedagogy. He is particularly interested in the exchanges between film, architecture and urbanism, with his films having been screened at international festivals. Matthew has worked for both large and small architectural practices, including Feilden Clegg Bradley Studios (UK) and was a co-founder of Studio KAH. He is currently working on developing critical survey techniques through digital imaging and fabrication.

INURI MAHESHIKA is a practising architect from Sri Lanka with professional experience in Sri Lanka and Vietnam. She holds a Bachelor's degree in Architecture from the City School of Architecture, Sri Lanka affiliated with the University of the West of England, Bristol, and a Master's degree in Architecture from RMIT University, Australia and Vietnam. She also earned a Postgraduate Diploma in Museology from the University of Kelaniya, Sri Lanka and has worked in curation at the Geoffrey Bawa Trust. Her research investigates architectural agency, user-driven design, and participatory processes in architecture, with publications addressing these themes.

FROM SINGLE AUTHORSHIP TO MULTI-AUTHORSHIP DESIGN
moderated by Peter Hodgins

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13:20 - 14:45

MAY 21, 2026 13:55

VERNACULAR ARCHITECTURE AS COLLECTIVE DESIGN PRAXIS

SOPHIA BANOU, PIERS TAYLOR, MATTHEW HYNAM

This paper seeks to frame vernacular architecture as a dynamic and inherently adaptive cultural condition rather than a set of fixed architectural paradigms objectified as standard idealised forms, techniques and materials. This definition encourages the understanding of vernacular or 'traditional' architectures as collective design praxes,[1] which are intertwined with the temporal adaptability of 'community' as a social ensemble and encompass Henri Lefebvre's (1901-1991) concept of 'lived space' (1974): a collective, cooperative condition, contingent upon people's engagement and negotiation in non-hierarchical endeavours where design, building and use are simultaneous.[2] The research considers the vernacular as the tacit methods through which collective practice emerges, develops and adapts to become consolidated in 'lived space' as a shared tradition. How can we engage with these architectures through the lived experience and collective memories of their evolving communities by recognising this collective authorship? The research examines two rural Corfiot villages (Greece) as case studies for the (architecturally, materially, culturally, socially and economically) sustainable adaptation of the small, dense, informal settlements that are typical in parts of the southern Mediterranean, with a specific focus on their built environment and architecture. This research proposes a new form of architectural survey that looks beyond buildings as formal or technological objects. Instead, by collectively mapping the relational networks and ecosystems that have allowed these buildings and spaces to evolve, the work presented will unfold the process of a multi-handed collaborative spatial drawing that emerges and materialises via a cumulative embodied dialogue between the researchers and the local residents. Beginning with topography and infrastructures, this collective drawing overlays the memories, associations, relationships, histories, and identities of inhabitants via a series of conversations within the local communities to produce a new type of emergent participatory drawing praxis that can manifest spatially how these places were designed and need to be adapted, as integral parts of the communities they foster.

North-East aerial view of the village of Chlomos, Corfu, Greece.
© Matthew Hynam, 2024.

[1] Hynam, Matthew. 2021. "Design leaps: Divergent thinking techniques across media for architectural design." Thesis. Bristol: University of the West of England. [2] Lefebvre, Henri. 1991 (1974). The Production of Space, 39-46. Translated by Donald Nicholson-Smith. Oxford, UK and Cambridge, MA: Blackwell.

MAY 21, 2026 14:10

FROM TOP-DOWN TO CO-AUTHORED

Adaptive School Design for Sri Lanka's Marginalized Communities

INURI MAHESHIKA

The tea estate worker communities of Sri Lanka, shaped by colonial-era labour migrations, remain socio-economically marginalized. In the isolated hilly regions of Hatton-Dickoya, schools suffer from inadequate infrastructure, environmental vulnerabilities, and limited resources, reinforcing cycles of poverty. Top-down school designs have failed to address these challenges, resulting in rigid, standardized solutions that are misaligned with the needs of students and teachers. This highlights the need for a more adaptive, community-driven model. This paper examines how participatory design—transitioning from single to multi-authorship—can foster schools that evolve in tandem with their communities. A collaborative process allows multiple actors, including residents, local builders, teachers, and students, to reshape educational spaces based on changing needs. Using a mixed-methods approach, the study integrates qualitative interviews, visual data collection, and participatory engagement with estate workers, teachers, and students to develop a toolkit that enhances the adaptability and inclusivity of educational spaces. Rather than treating school infrastructure as a static product, this study frames it as a continuous, co-authored process. It challenges fixed, one-size-fits-all designs and advocates for a flexible, evolving approach where schools are shaped and reshaped by those who use them. Given the unique context of these communities, it is essential to embrace both historical materialism and storytelling. The conventional Sri Lankan school model fails to meet the needs of these marginalized communities because it overlooks their vernacular, cultural, and economic histories. Incorporating these narratives into the design process is crucial to ensuring that educational spaces are meaningful, responsive, and reflective of the community's identity and evolving needs. Ultimately, this paper contributes to discussions on multi-authorship in architecture and participatory design in marginalized communities, offering insights for policymakers, designers, and educators.

Community Mapping Workshops. [Left] Parents from Hatton Tea Estate, Sri Lanka, participate in mapping key local spaces, safety concerns, and resources to guide adaptive school planning. [Right] Students and teachers map school routes, safe areas, and community facilities to support adaptive school design, Hatton, Nuwara Eliya District, Sri Lanka.

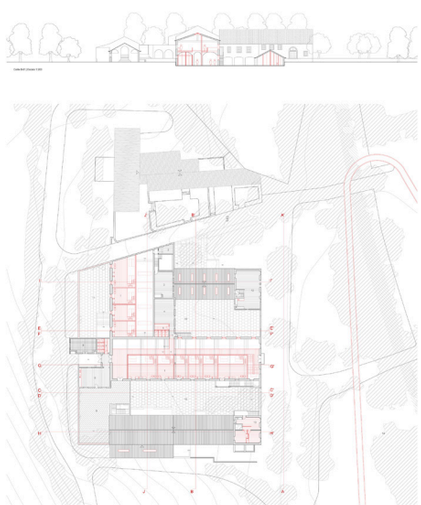
MAY 21, 2026 13:25 [ZOOM]

BUILT HERITAGE ADAPTABILITY

A Pedagogical Approach in the Portuguese Context

JOSÉ MIGUEL SILVA

Ancient convents, palaces, and industrial buildings represent a significant architectural and cultural heritage in the constructed landscape of Portugal. However, many of these spaces remain unused, while others are derelict, awaiting an occupation that reintegrates them into the community and addresses twenty-first century issues. Their adaptability as a theme within the pedagogical context thus emerges as a viable alternative, promoting heritage preservation and the dissemination of knowledge in conjunction with issues such as affordable housing, social inclusion, common space, and soft mobility. The theme is part of the development of the research project reHabit:ConventsLX, carried out at the Lisbon School of Architecture of the Universidade de Lisboa, aiming to understand the (re)adaptive capacity of built heritage to new ways of housing. In this context, an educational program was developed with Architecture Master's students working on their Final Thesis to develop an exploratory project-based study that articulates the territory, context, and local history as a stimulus for adapting the 'useless city' as (re)habitable space. Methodologically, the formal and structural elements of their primordial condition are identified, and the built fabric and its relationship with the public context are designed to enhance them as catalysts for new centralities – city-building – that preserve their memory and promote their adaptability to predominantly collective use. For this purpose, case studies of various architectural typologies were selected, such as the Quinta do Paço Real de Belas in Sintra, the former Convento de São José de Ribamar in Algés, Lisbon, or a fragment of the industrial fabric in Mangualde, Viseu Dão-Lafões, Portugal, among others. The encouragement of built heritage preservation through education creates an innovative learning environment, with the development of proposals that foster critical reflections on its preservation and adaptability. By integrating students as active players, meaningful learning and respect for the built past are promoted, equipping them with the necessary tools to develop similar proposals as future design professionals.



Adaptation of an old farmhouse in Quinta do Senhor do Monte, Belas, Sintra, Greater Lisbon Region, Portugal, into a "eco-(co) housing" system. © Andreia Figueiredo, June 2023.

MAY 21, 2026 13:40

EXISTING POTENTIAL

(from) Experimental Preservation (to) Adaptive Interventions in a Graduate Design Studio

JULIA JAMROZIK, JOEY GIAIMO

This paper shares the pedagogical approaches of two practitioners for a graduate design studio course conducted in 2023, 2024, and 2025 in the Department of Architectural Science at Toronto Metropolitan University, Canada. Rather than starting from a blank slate *(tabula rasa)*, the graduate design studio asked students to consider and take a position towards the existing critically. The studio demonstrates a pursuit of adaptive opportunities considering a "tabula plena" approach.[1] For their semester's work, each student chose a site at the scale of a building, block or neighbourhood. The only criterion for site selection was that the selected site must have a connection to it, either through direct personal experience or other, more indirect ties (professional, familial, cultural, or otherwise). The sites chosen were: Seoul's ceremonial Gwanghwamun Square, Korea; a ruined fortress in Iran; a family home in Malta; and grain silos in Saskatchewan, a former power station in Niagara Falls and a city block along Queen Street in Toronto, Canada. Informed by an attitude attuned to care,[2] students first examined and acted on their chosen locations through the lens of Experimental Preservation,[3] proposing a conceptual and speculative project that emphasises the distinct existing qualities of the site. Next, through research and analysis, students documented and critically represented the intrinsic qualities of the site over time, understanding contexts and values.[4] Lastly, students proposed an adaptation strategy for the site that intensifies its use and extends its lifespan. Recognising the potential in material artefacts, spatial organisations and experiential narratives, students conceptualised, documented and acted upon both designated heritage and existing everyday architectures. Furthermore, by understanding that conservation and preservation are deliberate and charged acts that are nevertheless not incongruous with ideas of transformation, reuse, or adaptation, students calibrated their responses and interventions to existing conditions in informed, curious, and strategic ways. This presentation serves as both a reflection on the pedagogy and a framing of an approach to adaptive architecture, which is further explored in an upcoming monograph documenting the studio.

Adapting Grain Elevators. Graduate Design Studio, Department of Architectural Science, Toronto Metropolitan University, Canada © Student work by Jessica Gu, 2023.

[1] Roberts, Bryony, editor. 2016. *Tabula Plena: Forms of Urban Preservation*. Zurich: Lars Müller Publishers. [2] Mattern, Shannon. November 2018. "Maintenance and Care," *Places Journal*. https://doi.org/10.22269/181120. [3] Otero-Pailos, Jorge, Erik Fenstad Langdalen and Thordis Arrhenius, editors. 2016. *Experimental Preservation*. Zurich: Lars Müller Publishers. [4] Latour, Bruno and Albena Yaneva. 2022. "Give Me a Gun and I Will Make All Buildings Move: An ANT's View of Architecture, 2008." In *Historic Preservation Theory. An Anthology: Readings from the 18th to the 21st Century*, 566-571. Edited by Jorge Otero-Pailos. Sharon, CT: Design Books.

JOSÉ MIGUEL MENDES FREITAS SILVA is an architect who holds a Master's degree in Architecture Rehabilitation and Urban Areas (2010) and a PhD in Urbanism (2017) from the Lisbon School of Architecture, Universidade de Lisboa, where he is a guest assistant professor, where he conducts his research work in collaboration with the CIAUD and the Formaurbis LAB research group. He served as a research fellow at the University of Tokyo, Japan, between 2013 and 2015. He participates as an assistant and principal researcher in various research projects funded by FCT and CIAUD, including "Building Typology" (completed in 2022) and "reHabit:ConventsLX" (completed in 2024). His research is dedicated to the morphological study of urban heritage, with a particular focus on the processes of transformation and reuse of obsolete and vacant built fabric in Portugal and Japan.

JULIA JAMROZIK is an associate professor in the Department of Architectural Science at Toronto Metropolitan University, Canada. She is a designer, artist, and educator. Her multidisciplinary practice, in collaboration with Coryn Kempster (www.ck-jj.com), tackles projects of various scales, ranging from temporary installations to permanent public artworks and architecture. They are the authors of "Growing up Modern: Childhoods in Iconic Homes" (Birkhäuser, 2021). Their work was recognized in 2018 with the League Prize by The Architectural League of New York. Formerly, Julia was an assistant professor at the University at Buffalo, worked as an architect at Herzog & de Meuron and taught architectural design studios at the ETH in Zurich.

JOEY GIAIMO, OAA CAHP MRAIC, principal at Giaimo, instructor at the Department of Architectural Science, Toronto Metropolitan University, Canada. An architect and educator, Joey brings 30 years of experience across Canada. He founded the architecture and heritage conservation practice Giaimo in 2015, adopting an approach to architecture that draws on the value and characteristics of existing buildings and places. As principal, he led dozens of projects integrating new designs within existing buildings through renovations, retrofits, restoration, and adaptive reuse. His projects received numerous awards, such as the Lieutenant Governor's Ontario Heritage Award for Excellence in Conservation.

LINE KJÆR FREDERIKSEN, Cand.arch. PhD. is an architect and researcher who works within the fields of tectonics, circular economy, design for disassembly and materials, with a focus on design strategies in industrialized construction. Line's PhD dissertation examines principles for a circular material economy in construction, demonstrating how tectonic principles of disassembly are crucial to incorporate early in the design phases of buildings. Parallel to this, Line has been involved in research projects investigating biogenic materials in construction and has taught at the candidate level at The Royal Danish Academy in Denmark, including co-leading a research course on the reuse of existing buildings.

MAGNUS REFFS KRAMHØFT is a practice-based lead design architect at the Danish architectural office Henning Larsen. Over the past 14 years, he focused on developing projects with a curious, exploratory, and value-based approach. Building resources have been a central theme in many of the projects Magnus has led. His industrial PhD project on adaptive reuse stems from a comprehensive interest in promoting increased awareness and ethics in architectural practice. This involves, among other things, investigating the diverse inherent values of existing buildings and developing approaches to transform them for new purposes that can create both new relevance and local anchoring.

JOSHUA D. LEE is an associate teaching professor at Carnegie Mellon Architecture, US, where he teaches and pursues research on sustainable design, adaptive reuse, open building, circular construction, and public interest design. He is the author of *Flexibility and Design: Learning from the School Construction Systems Development (SCSD) Project* (Routledge 2019) and co-editor of *Sustainable Design for Uncertain Futures: Dialogues on Time-Based Architecture* (Wiley 2025). Joshua heads the award-winning Protean Design Collaborative. Before joining CMU, he was a faculty member and Assistant Director of the Restoration Institute at Clemson University and an architect at SOM-NY, SHW Group Austin (now Stantec), and Wellogy, working on a wide array of projects. Joshua completed his MArch, MSSD, and PhD at the University of Texas, Austin, US.

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13:20 - 14:45

MAY 21, 2026 13:55

THE VALUE OF THE LESS VALUABLE

Value Assessment Case Studies of 'Everyday-Buildings' Deemed Worthless

LINE K. FREDERIKSEN, MAGNUS R. KRAMHØFT

This study explores the identification and assessment of values as a basis for intervention in existing buildings, particularly those considered worthless by formal preservation standards. Through case studies, the research critically examines the inherent values of younger buildings facing potential demolition. While heritage discourse often centres on older historical buildings, more recent architecture remains underappreciated. This research seeks to shift perspectives on these obsolete buildings, positioning them as overlooked but valuable heritage resources for sustainable development and catalysts for innovative design approaches. Architectural strategies such as adaptive reuse and transformation play a crucial role in reducing the environmental impact of the construction industry and supporting broader sustainability objectives [1]. Reusing existing structures through considerate intervention strategies is a less resource-intensive alternative to demolition and new construction [2]. Rethinking how we define architectural heritage encourages more inclusive design strategies that reflect broader temporal and material considerations beyond the conventional ones [3]. Historically, buildings have been repurposed for pragmatic and symbolic reasons, involving processes of modification and resource circulation [4]. However, the potential lies in understanding the inherent values of these structures through preparatory investigations [5], while approaching the existing fabric with thoughtful recognition and sensibility to build narratives for renewed relevance [6]. The research investigates value assessment methodologies and adaptation strategies through case studies of younger obsolete buildings, including period-typical office buildings from the 1970s and 1990s in Copenhagen, Denmark. The buildings are analysed to identify potential for interventions and propose strategies for resuscitation and reuse for new purposes. Findings suggest that current value assessment methods do not adequately address more recent historic buildings or align with ecological and ethical considerations. The study advocates for a revised value paradigm, shifting from static heritage assessment methods to value systems rooted in a thorough architectural understanding, emphasising continuous adaptation, emergent aesthetics, and ecological awareness.

Buddinge former police station, Gladsaxe Municipality, Copenhagen, Denmark, 1973. © Photo by Henning Larsen Architects.

[1] Intergovernmental Panel on Climate Change (IPCC), *Climate Change 2023: Synthesis Report. Summary for Policymakers. Contribution of Working Groups I, II, and III to the Sixth Assessment Report of the Intergovernmental Panel on Climate Change.* Geneva: IPCC, 2023. [2] Eberhardt, Leonora C. M., Agnes Garnow, Harpa Birgisdottir, Jørgen Rose, and Jesper Kragh. 2022. *The climate potential of renovation versus demolition with new construction (Klimapotentialet ved renovering kontra nedrivning med nybyg),* 5-6. Institut for Byggeri, By og Miljø (BUILD), Aalborg Universitet. BUILD Rapport Bind 37. [3] Plevoets, Bie and Koenraad Van Cleempoel, *Adaptive Reuse of the Built Heritage. Concepts and Cases of an Emerging Discipline*, 110. Routledge, Oxon and New York, 2019. [4] Lanz, Francesca and John Pendlebury. 2022. "Adaptive reuse: a critical review." *The Journal of Architecture* 27, 2-3: 441-462. [5] Cramer, Johannes and Stefan Breitling. 2007. *Architecture in Existing Fabric. Planning, Design, Building*, 42, 102-104. Translated by Julian Reisenberger. Berlin: Birkhäuser. [6] Stone, Sally. 2020. *UnDoing Buildings. Adaptive Reuse and Cultural Memory,* 169. London: Routledge.

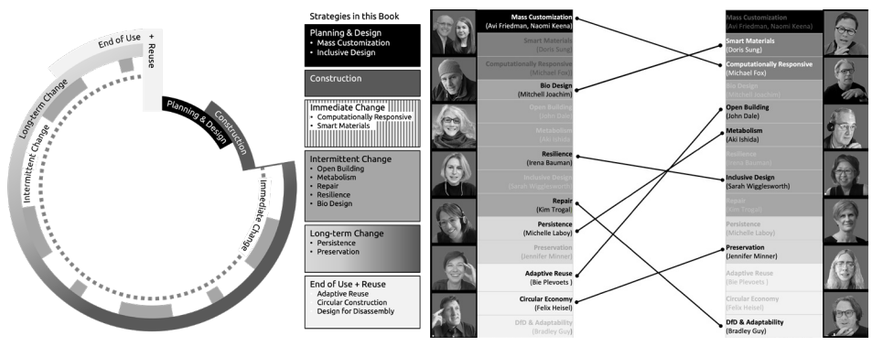
MAY 21, 2026 14:10

SUSTAINABLE DESIGN FOR UNCERTAIN FUTURES

Examples and Lessons Learned

JOSHUA D. LEE

Architecture and engineering students throughout North America and beyond are trained to frame design problems and solutions based on the current needs and desires of their clients within the bounds of regulatory and construction industry norms. This is reasonable. After all, it is the client that pays for their services, the local government that grants construction permits, and contractors that must deliver the finished building on time and on budget. The problem is that every work of architecture is already out of tune with unanticipated needs and dynamic context before it reaches substantial completion. The inability of our buildings and cities to adapt to shifting circumstances has led to an enormous amount of material and cultural waste. For the past seven years, we have offered a seminar course that addresses uncertainty in the built environment by exploring various forces of change and introduces a range of strategies, including *Mass Customization, Computationally Responsive Environments & Facades, Open Building, Adaptive Reuse, Metabolism, Persistence, Preservation, Circular Economy, Repair, Design for Disassembly & Adaptability, Design for Inclusion, Resilience, Smart Materials,* and *Bio Design*. Throughout the semester, students engage in readings, group discussions, case studies, and design exercises that apply their understanding of these strategies to a project of their choosing. For these design exercises, the students identify the forces of change the project could face throughout its lifecycle through AI-assisted scenario planning. Proposed solutions include typical architectural documentation augmented with time-based diagrams and animations, as well as the necessary social supports and a self-assessment that acknowledges trajectories for further development. Examples and lessons learned from this course will highlight the challenge of covering numerous time-based strategies in a one-semester seminar course and suggest the need for a more expansive and coordinated exploration of these strategies with multiple seminars and studios.



Time Signatures and Strategies and Dialogue Switchboard. Source: Joshua Lee and Joseph Murray, editors. 2025. *Sustainable Design for Uncertain Futures: Dialogues on Time-Based Architecture*. Hoboken, New Jersey: John Wiley & Sons.

MAY 21, 2026 15:20 ZOOM

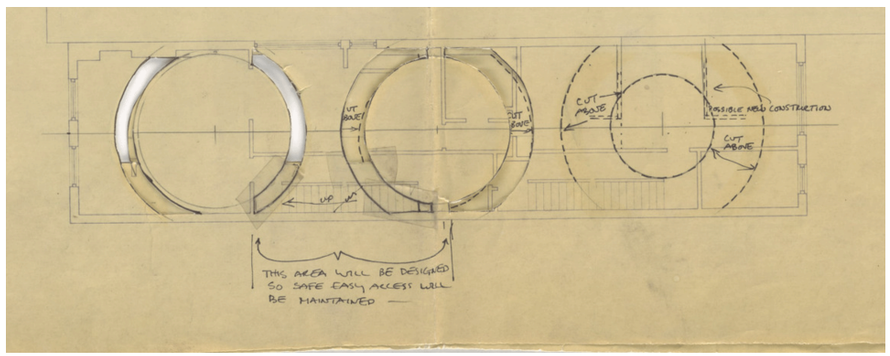
DRAWING SCARS

Gordon Matta-Clark's Last Incisions as Architecture-in-Becoming

CAMILA MANCILLA VERA

Gordon Matta-Clark's (1943-1978) work on *Circus: Caribbean Orange* (1978) began with standard as-built diazotype prints—drawings intended to record a building's final, 'fixed' state for renovation. Rather than simply marking walls or mechanical systems, Matta-Clark used these plans as an artistic medium, physically cutting circular openings and taping them back in place. His incisions disrupt the idea that such documents must remain inert references; instead, they become sites of experimentation, echoing how he would later intervene on the actual building. By removing, then reattaching portions of the plan, Matta-Clark draws attention to what he called a "powerful drawing device"—treating the knife as an instrument of both critique and creation.[1] Each circular cut represents a deliberate "scar," reminiscent of the Japanese practice of kintsugi, where mended breaks are prominently displayed rather than concealed.[2] The taped incisions emphasize that architecture is never truly complete, suggesting buildings (and their representations) are open to ongoing reinterpretation.

This approach aligns with broader notions of adaptive reuse as a dynamic, layered process. Traditionally, as-built drawings freeze a moment in time—highlighting the building's final form for future reference. Matta-Clark subverts this finality by rendering every plan susceptible to further cuts, alterations, and additional revelations. Instead of affirming the building's end state, his interventions highlight its capacity for continuous becoming. In doing so, he challenges architectural conventions that separate design from the existing environment. The circles he inscribes onto the plan form literal apertures—'windows' into new spatial and conceptual possibilities. Ultimately, Matta-Clark's manipulations transform as-built documents into palimpsests that convey both the current state of the architecture and the potential for its reinvention. By celebrating every trace of cutting and taping, he reminds us that architecture can thrive on transformation rather than permanence, broadening our view of what it means to design, adapt, and reuse.



SEQ Figure * ARABIC 1 Detail of Matta-Clark's plan for *Circus (Caribbean Orange)*, 1978, showing circular incisions taped back into place. The annotation "this area will be designed so safe easy access will be maintained" underscores how these "scars," rather than blocking circulation, were strategically created to let people move through the transformed space—turning subtraction into an act of user-centered design. Pencil, ink, staples, and correction fluid on three sheets of paper (44.1 × 54 cm). © 2025 Estate of Gordon Matta-Clark / Artists Rights Society (ARS), New York.

[1] Interview with Gordon Matta-Clark by Judith Kirshner. "Typescript of Interview with Judith Kirshner at the Museum of Contemporary Art in Chicago, 1978." 2022. In *Gordon Matta-Clark: An Archival Sourcebook*, 281. Edited by Gwendolyn Owens and Philip Ursprung. Oakland: University of California Press. [2] Longhua, Gu. 2021. "Kintsugi. On Repairing Architecture. Behind tags of social media definition." 2021. *Recording & Responding Cities. Urbanogram: Journal of the Built Environment*: 34, 32-39.

MAY 21, 2026 15:35

FROM INDUSTRIAL SPACES TO LIVING NARRATIVES

Plural Storytelling through Adaptive Reuse of Interior Architecture

NASIM SHIASI

Once vibrant hubs of production and community life, industrial heritage interiors frequently face abandonment and neglect, yet they embody complex narratives that await rediscovery through adaptive reuse. This research explores adaptive reuse as a plural storytelling practice, highlighting how interior architecture can creatively transform industrial heritage from static remnants of the past into dynamic narratives of ongoing cultural dialogue. Through a comparative analysis of three exemplary European case studies—FerroForum (Luxembourg, 2019), MACRO Museum (Rome, 2010), and Matadero Madrid (2006)—this study investigates diverse strategies of adaptive reuse that emphasize narrative creation, reinterpretation, and multi-authored approaches to interior spaces. FerroForum illustrates the revival of Luxembourg's industrial craftsmanship and material culture through interior interventions that celebrate local memory while fostering contemporary community engagement. MACRO, situated within a transformed industrial complex in Rome, represents a powerful architectural and curatorial reinterpretation of industrial heritage, activating its spaces through contemporary art practices that layer new meanings onto historical fabric. In contrast, Matadero Madrid exemplifies a narrative-driven approach, transforming a former slaughterhouse into a culturally vibrant public venue that actively engages users in pluralistic storytelling, merging social narratives with adaptive design strategies. Central questions guiding this research include: How can interior architecture methodologies effectively translate layered historical memories into meaningful contemporary experiences? How do adaptive reuse practices foster plural narratives through multi-authorship, balancing historical authenticity with contemporary function? By examining the interplay between tangible heritage and intangible narratives in these adaptive reuse interventions, this research makes a direct contribution to the evolving discourse on adaptive architecture, moving beyond mere functional conversion toward spaces that live, breathe, and narrate diverse stories. Ultimately, this study highlights the critical role of interior architecture in the adaptive reuse process, demonstrating its unique capacity to preserve and animate diverse histories, thereby promoting more inclusive, culturally sensitive, and sustainable architectural practices.

CAMILA MANCILLA VERA is an architect and interdisciplinary artist from Chilean Patagonia and is currently an assistant professor at the University of Nebraska–Lincoln (June 2025). She holds a PhD from Virginia Tech's Washington-Alexandria Architecture Center, US. Her creative and scholarly work addresses memory, identity, and cultural ritual and has been exhibited in Europe and the Americas. A registered architect in Chile, Mancilla teaches design studios and theory courses, drawing on her independent practice and collaborations with institutions to foster inclusive, transformative approaches to the built environment.

NASIM SHIASI holds a PhD in the *History, Representation, and Restoration of Architecture* from Sapienza University of Rome, Italy. She has a Master's degree in *Architecture* and a Bachelor's in *Historic Preservation*. Her primary research interests include the history, theory, and criticism of architectural heritage conservation. Nasim specializes in designing strategic interventions for the adaptive reuse of historic buildings. She has presented her research at both national and international conferences and has received research grants. In addition to her research endeavours, Nasim actively contributes as a teaching assistant. Furthermore, she is a member of SAH Historic Interiors Group's Research Committee.

TROELS STEENHOLDT HEIREDAL
(b. 1984, he/him/they) is an Autistic/neuroqueer architect, artist, and independent researcher examining the differences between explaining and exploring disability. He grew up in Toftlund, Denmark, and currently lives and works in Taipei, Taiwan. In 2019, Troels learned he is Autistic. Since coming out, he has been developing new languages that better represent his Autistic perception, expressed through poetry, prose, lens works, drawings, and constructions. He was a founding fellow at Arts, Letters & Numbers, has exhibited and lectured internationally, and has been a guest critic at Columbia GSAPP, Cornell, RISD, Cooper Union, US, and Tamkang University, Taiwan.

MAY 21, 2026 15:50 ZOOM

(TAIPEI) ADAPTIVE ARCHITECTURE

TROELS STEENHOLDT HEIREDAL

Contemporary Western architecture and planning are becoming increasingly homogeneous, prioritising order, regulation, and economic interests over the diverse spatial needs of inhabitants. Adaptive reuse, once a tool for reclaiming space, is now co-opted by capital-driven urban development, further smoothification of our cities.[1] Neurotypicality plays an undetected yet crucial role in shaping these environments, reinforcing rigid structures that exclude neurodivergent and disabled bodies. This research investigates the informal architecture of Taipei, Taiwan, where adaptation is not an exception but an embedded condition of the built environment. Residents continually adapt their private spaces by adding metal cages and glazed build-outs to balconies and facades, creating a cityscape that is a cacophony of residents' voices. In contrast, architecture, as framed by the Western canon, celebrates the static, finished object, assigning authorship to a singular architect rather than recognising the evolving nature of lived space and collective creation. I propose that these informal adaptations embody an Autistic Architectural Approach (AAA).[2] Taipei's buildings were not designed with adaptability in mind, yet residents circumvent standardised structures—paralleling how people with disabilities have long needed to alter spaces to fit their needs. This research situates AAA within the evolving framework of Disability Justice,[3] a movement that has yet to find meaningful traction in architectural discourse, following Erin Manning's call *against method*,[4] which resists conventional architectural frameworks that privilege rigid methodologies and language as the primary vessel for knowledge. The writing will be a mix of poetry and prose, resisting the pressure to edit my Autistic perspective into neurotypical frames and language. This piece will be an enactment of AAA—expanding how architectural knowledge is shaped, shared, and experienced to reimagine how we transform contemporary Western architecture's highly homogeneous spaces and rehearse what a neurodiverse world feels like.

Figure: The southside of Alley 6, Lane 137, Sec. 5 Minsheng East Road (民生棟樓五段6巷137弄) in the Songshan district of Taipei, Taiwan. A standardized concrete building, with six stairwells, each with three units on either side (not counting the ground floor) which are mirrored identical, totalling 36 identical units. After the user's interventions, not two units are any longer the same. © Digital photo collage by author, 2025.

[1] Boer, René. 2023. *Smooth City. Against Urban Perfection, Towards Collective Alternatives. Amsterdam*: Valiz.
[2] This is based on my Autistic perception of the world; it is not meant as a generalization of all Autistic individuals, similar to how Neurotypical approaches vary. I frame it as an approach because I do not think one can define an Autistic architecture. It is not a static object.
[3] Sins Invalid, "Ten Principles of Disability Justice," https://sinsinvalid.org/10-principles-of-disability-justice/.
[4] "Despite decades of engagement in transdisciplinary thought, disciplines still tend to order knowledge according to specific understandings of what constitutes proper methods, policing methods through long-standing systems of peer and institutional review. Disciplines also tend, in too many cases, to suggest that interdisciplinary research and especially transversal modes of thought are, by nature, weak because of their inability to secure robust methodologies that prove that knowledge was formally attained. Method, here, is aligned to a making-reasonable of experience. At its worst, it is a static organization of preformed categories. At its best, it is an inquiry into the formation of categories that will, in the future, stand in as organizational strategies for academic thought." Manning, Erin. 2016. *The Minor Gesture*, 31. Durham, NC and London: Duke University Press.

FROM HISTORICAL MATERIALISM TO A CULTURE OF PLURAL STORYTELLING(S)
moderated by Dillon Pranger

Rm. 4010, Nicol Building
15:15 - 16:20

MAY 21, 2026 15:20

EDUCATING ADAPTIVE ARCHITECTS

AMY HETLETVEDT

This paper examines how architectural learning can better support future architects in facilitating the reuse of underutilised structures and reconnecting them to the community. Based, in part, on a studio taught at Carleton University, Canada (Winter 2025), the paper shares the foundational objectives of the course, how these objectives shaped the pedagogy of the studio and some of the known outcomes. Boyer and Mitgang's report for the Carnegie Foundation in 1996 [1] about the state of architectural education stated: "What seems missing, we believe, is a sense of common purpose connecting the practice of architecture to the most consequential issues of society."[2] Higher education can wander into the realm of intellect-only or seclusion (the Ivory Tower). We need these reminders that humans are whole beings and that education is a connective endeavour. Discussions and exercises within the first few weeks of the studio explored obligation(s) and the meanings of value based on my underlying conviction that architectural practice can and must more broadly serve the health, safety, and welfare of society. Students were asked not only to design an architectural solution for a ruinous or underutilised structure but also to develop a program to activate the structure for the benefit of the community. These programs were refined and clarified throughout the design development process, as students were challenged to integrate their intentions with the realities of cost, code, and operations. In considering how we might transition from adaptive reuse to adaptive architecture, we should, in parallel, examine how architectural education contributes to shaping adaptive architects as individuals who are not only creative and competent but also deeply curious, courageous, and compassionate.

The Lone Tenement, 1909, by George Bellows (1882-1925). Oil on canvas, 91.8 x 122.3 cm. Chester Dale Collection, National Gallery of Art (US). Public domain.

[1] Boyer, Ernest L. and Lee D. Mitgang. 1996. *Building Community: A New Future for Architecture Education and Practice: A Special Report.* Princeton, NJ: Carnegie Foundation for the Advancement of Teaching. [2] Ibid.: 13.

MAY 21, 2026 15:35

IMAGINING POSSIBLE FUTURES

Teaching Adaptive Architecture through Preservation, Memory, and Reuse

ERIKA LINDSAY

In the Fall of 2024, I developed and taught at the University of Detroit an undergraduate architecture course titled Preservation, Memory, Reuse to nine Polish exchange students. The course positioned adaptive reuse not as an afterthought but as a critical design ethic rooted in heritage preservation, memory work, and cultural responsibility. Framed by the 2013 [1979] *Burra Charter*'s methodology for defining cultural significance,[1] the course challenged students to approach unoccupied and overlooked buildings not as obsolete structures but as rich sites of layered meaning and memory, brimming with potential. Working through a cross-cultural lens, students examined abandonment as a spatial condition shaped by global and local forces. They were introduced to adaptive architecture as a practice of care, transformation, and contextual response. In this model, reuse becomes a form of social, ecological, and cultural repair, engaging students in an ethic of design that values degrowth principles and reimagines architecture beyond production. The course's core project, *Imagining Possible Futures*, invited students to select an unoccupied building and conduct rigorous site-specific research to contextualize each site. Drawing from earlier precedent studies, students proposed speculative but grounded reuse strategies based on the socio-political, economic, ecological, and historical forces shaping each site. Projects included civic, cultural, educational, and multi-use reprogramming concepts contextualized through memory. Sites ranged from modernist relics and industrial ruins to neglected vernacular structures in urban and rural contexts. Each student crafted a *Statement of Significance*, following the 2013 *Burra Charter*'s criteria—aesthetic, historical, scientific, social, and spiritual—while working through a phased design process that reflected real-world constraints, including funding, feedback loops, and long-term stewardship. This seminar offers a model for adaptive architecture pedagogy that engages both design and research as acts of critical memory work. It affirms architecture's potential to serve as a transhistorical, collaborative practice—one that resists the culture of newness and contributes to more just, plural, and sustainable futures.

The abandoned Łapalice Castle in Kashubia, Poland, was conceived in the 1980s by Piotr Kazimierczak as artist studio residence. Poster prepared by *Julia Robak* for the undergraduate course 'Preservation, Memory and Reuse' taught by Erika Lindsay, Fall 2024, University of Detroit Mercy, SACD (School of Architecture and Community Development), US.

[1] The Australia ICOMOS Charter for Places of Cultural Significance. 2013. https://australia.icomos.org/wp-content/uploads/The-Burra-Charter-2013-Adopted-31.10.2013.pdf.

AMY HETLETVEDT is a licensed architect (US), preservationist, and educator who has been supporting buildings, the people who love them, and the communities they serve for more than 25 years. She has lived and worked on four continents, collaborating on projects of various scales and settings. Hetletvedt has served on the Historic District Commission for the City of Detroit and has taught design studios and architectural ethics. Her writing has appeared in ArchDaily, Slate, Docomomo, and regional architectural media. She is the author of the book *Preserving with Purpose: Reimagining Buildings for Community Benefit* (Island Press, 2025).

ERIKA LINDSAY is an associate professor of architecture at the University of Detroit Mercy, US, where her teaching and research focus on preservation, memory, adaptive reuse, and ecological justice. Her interdisciplinary practice, IS/WAS, engages with disused and contested landscapes through field recording, photography, and video to investigate the temporal and cultural layers embedded in place. Her work explores how the built and natural environment function as living archives shaped by human and more-than-human forces. Her ongoing project, Spomenik in Flux, documents the evolving conditions of Socialist memorials across former Yugoslavia, contributing to critical discourse on heritage and sites of memory.

Professor **MARIO SANTANA QUINTERO** has contributed to the conservation of World Heritage sites worldwide through his innovative digital documentation methods. He is co-chair of the UNESCO Chair on Digital Twins for World Heritage Conservation. He holds cross-appointments in the Department of Civil and Environmental Engineering and the Azrieli School of Architecture and Urbanism, both within the Faculty of Engineering and Design at Carleton University. He is also a member of the Carleton Immersive Media Studio (CIMS). In addition to his academic work in Canada, he served as the immediate past Secretary-General of the International Council of Monuments and Sites (ICOMOS), member of the Association for Preservation Technology College of Fellows, Doctorate *Honoris Causa* from the University of Liège (Belgium), and is one of the Honorary Presidents of the ICOMOS Scientific Committee on Heritage Documentation (CIPA). He has collaborated on numerous

international heritage documentation initiatives with institutions such as the Getty Conservation Institute and UNESCO. He recently completed a fellowship at the International Centre for the Interpretation and Presentation of World Heritage Sites (WHIPIC), where he continues to advance inclusive and ethical approaches to heritage interpretation.

CHRISTIAN VIAU, PhD, PEng is an assistant professor at the Department of Civil & Environmental Engineering of Carleton University (Ottawa). His area of expertise includes timber engineering and the effects of extreme loads on built infrastructure. He is a voting member of the CSA S850 Technical Committee on Blast Resistant Buildings, a subcommittee member of the CSA O86 Technical Committee on Engineering Design in Wood, the Vice-Chair of the CSCE Wood Structures Committee, and an active member of the European Union COST Action #CA20139. Before his appointment, he was an assistant professor at the Royal Military College of Canada (Kingston).

JACK T. VANDENBERG, MEng, PEng is an associate professor - Teaching Stream at the Department of Civil and Environmental Engineering at Carleton University (Ottawa). Jack has 31 years of experience working in the industry, including 13 years in structural analysis and design related to historic buildings and engineering works, 18 years of experience as director of the Heritage Conservation Directorate, and two years of experience as Director of Architecture and Engineering services at Public Services and Procurement Canada. Jack also has 12 years of experience as a professor at Carleton University specializing in Mechanics.

MAY 21, 2026 15:50

FROM ADAPTIVE REUSE TO ADAPTIVE ENGINEERING

Educating Emerging Professionals

MARIO SANTANA QUINTERO, CHRISTIAN VIAU, JACK VANDENBERG

Architectural conservation and sustainability considerations are strongly required in a society where engineers are needed to become climate-responsible professionals. Carleton University has been at the forefront of this; the Architectural Conservation and Sustainability program provides training to engineers in their final year through capstone projects that explore the transition from adaptive reuse to adaptive engineering. This equips students with the skills to address the evolving challenges of the built environment. Profound knowledge of the Standards and Guidelines for the Conservation of Historic Places in Canada is the cornerstone of this program, providing a rigorous framework for assessing, conserving, and adapting heritage structures. Adaptive reuse has long been a fundamental strategy in sustainable conservation, promoting the repurposing of historic structures to extend their lifespan while minimising environmental impact. However, the growing complexity of climate change, resource scarcity, and technological advancements demands an evolution towards adaptive engineering—an approach that integrates digital documentation, building performance analysis, responsible structural rehabilitation, and material innovation to create resilient, low-carbon, responsible interventions. Through a multidisciplinary methodology, this project employs cutting-edge tools, including 3D laser scanning, building information modelling (BIM), structural simulation, material testing, and environmental performance simulations, to evaluate heritage structures. Students engage in real-world case studies, identifying vulnerabilities and proposing solutions that balance retaining the character-defining elements with minimal interventions to meet contemporary standards. The project also emphasizes collaboration with industry partners, fostering a learning environment that bridges academia and professional practice. The outcomes of this capstone project contribute to the broader discourse on sustainability in architectural conservation, demonstrating that adaptive engineering can serve as a bridge between conservation and innovation. By reframing preservation as a forward-looking practice rooted in established conservation principles, this educational model prepares emerging professionals to lead in a rapidly changing field, ensuring that historic structures continue to serve communities sustainably and meaningfully.

FROM THE PEDAGOGY OF THE NEW TO A PEDAGOGY OF ADAPTABILITY
moderated by Joshua D. Lee

Rm. 4020, Nicol Building
15:15 - 16:20

MAY 21, 2026 16:25

CRAFTING RESILIENCE

The Idea of Adaptive Cultural Craft Practices in Post-Conflict Srinagar, India

SHARMEEN DAFEDAR

This study examines how cultural building-craft practices in Srinagar, India, can contribute to contemporary adaptive architecture through collaboration with craftspeople. In the city's post-conflict urban setting, traditional crafts—from intricate wood carving to vernacular timber-laced masonry techniques—embody cultural resilience by sustaining heritage skills and community livelihoods. These practices are maintained primarily by craftspeople, forming a continuum of local knowledge transmitted through an embodied apprenticeship in community workshops (*karkhanas*). Such craft-based systems have historically supported the repair and continuity of Srinagar's built environment, enabling communities to adapt spaces and livelihoods amid socio-political upheavals, insurgency and resource scarcity. By foregrounding the often-overlooked contributions of craftswomen in these processes, the study reveals how craft sustains cultural identity and supports socio-economic recovery in post-conflict and post COVID-19 times. The study advocates for an expanded concept of adaptive reuse in architecture that responds to shifting social and technological paradigms by extending beyond materials and space to incorporate the adaptation of diverse labour practices, knowledge systems, and collaborative methods. It highlights how architects and local craftspeople can co-create through open, interdisciplinary engagement, bridging traditional craftsmanship with digital design technologies. By reinterpreting traditional practices alongside current tools, this approach integrates heritage practices without displacing them, demonstrating that all new "making" is fundamentally a form of "remaking."[1] Such adaptive architecture practice ensures the continuity of cultural wisdom while fostering transformative design innovation. The study frames adaptability in architecture as an act of cultural resilience and socio-technical collaboration—repairing not just physical structures but also the socio-urban fabric of a post-conflict city. Thus, it foregrounds continuity, repair, and transformation in the built environment, reaffirming the importance of an open, interdisciplinary practice in achieving sustainable craft and architectural resilience.

Women carpet makers in Kashmir, India. From Kamini Gupta and Mir Autif Mahammad. October 5, 2022. "In Kashmir weaving offers women a space to bond, a chance to earn a living." *Scroll*. © Photo by Dr. Prateek Raj.

[1] See the call for papers: *(from) Adaptive Reuse (to) Adaptive Architecture* written by Federica Goffi (2024) referencing Goodman, Nelson. 1978. *Ways of Worldmaking*, 6. Indianapolis, IN: Hackett Publishing.

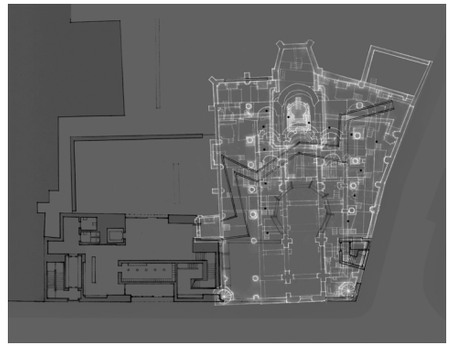
MAY 21, 2026 16:40

ADAPTIVE WHOLENESS

Site-strengthening in the Theory of Christopher Alexander and the Kolumba Museum

ISABEL POTWOROWSKI

Project sites are not blank slates but have spatial qualities, histories, and atmospheres that new interventions can amplify or dampen.[1] This paper examines the adaptive processes by which architecture can enhance such qualities to form a new whole. It analyses the site of Kolumba, the diocesan museum in Cologne, Germany, and its layered, adaptive additions. The sixteenth-century St. Kolumba church, built on previous churches dating back to at least the eight century, was destroyed during Allied air-raids of Cologne in WWII and became the site of the post-war 'Madonna in the Ruins' chapel by German architect Gottfried Böhm (1920-2021). The site was chosen as the new location of the diocesan museum. The competition launched in December 1996 asked to "make the stones speak,"[2] so that the traces of history might give the museum a "spiritual inter-connection with the past history."[3] Zumthor's winning proposal followed the footprint of the destroyed church, containing the chapel, adapting it towards the "wholeness of the new architectural body."[4] The paper proposes a conceptualization of 'adaptive wholeness,' informed by the writings of American architect Christopher Alexander (1936-2022), whom Zumthor references.[5] Alexander develops the notion of "life" in buildings and cities, through "structure-preserving transformations," an "adaptive process" that "pull[s] on latent aspects of the structure which [is] there already," and by "step-by-step adaptation" from design through construction.[6] Based on a reading of the Kolumba site in light of Alexander's work, this paper will contribute to the theories of adaptive reuse by defining 'adaptive wholeness' as a process preserving historical traces, and amplifying the qualities of place.



Analytical drawing showing pre-war layers (white); older layers (transparency); post-war layers (black). Elaborated by author based on a plan by Atelier Zumthor and archaeological drawings sourced in Seiler, Sven, Michael Dodt, Thomas Höltken, and Marc Steinmann. 2018. *Kolumba Ausgrabung*. Edited by Stefan Kraus, Ulrike Surmann, Marc Steinmann, and Barbara von Flüe. Kolumba Werkhefte und Bücher.

[1] Griffero, Tonino. 2020. *Places, Affordances, Atmospheres. A Pathic Aesthetics*, 144. Abingdon and New York: Routledge. [2] Translated by author from Feldhoff, Norbert. 1997. "Weshalb jetzt ein neues Museum bauen?" In *Kolumba: Ein Architekturwettbewerb in Köln 1997: Erzbischöfliches Diözesanmuseum*, edited by Joachim M. Plotzek and Erzbischöfliches Diözesanmuseum Köln, 8. Walther König. [3] Kolumba, "Vollständiger Auslobungstext," section B.3 "Bauplatz und Architektur," https://www.kolumba.de/?language=ger&cat_select=1&-category=14&artikle=590&preview=. Translation by author. [4] Zumthor, competition text, in Plotzek, Joachim M. and Erzbischöfliches Diözesanmuseum Köln, editors. 1997. *Kolumba: Ein Architekturwettbewerb in Köln 1997: Erzbischöfliches Diözesanmuseum*, 126. Walther König. Translated by author. See Zumthor, Peter. 1998. *Works. Buildings and Projects*, 286-287. Baden: Lars Müller. [5] Zumthor, Peter. 2010. *Thinking Architecture*, 54. Translated by Maureen Oberli-Turner and Catherine Schelbert. Birkhäuser. Zumthor assigned Alexander as required reading (Alexander, Christopher. 1977. *A Pattern Language: Towns, Buildings, Construction*. Oxford: Oxford University Press) in a 2001-2002 4th-year housing studio, Academy of Architecture, Mendrisio (source: USI-ARC archives). [6] Alexander, Christopher. 2002. *The Nature of Order: An Essay on the Art of Building and The Nature of the Universe*, Book 1: 27-63; Book 2: 51-84, 204, 236. Berkeley, CA: The Center for Environmental Structure.

SHARMEEN SAYED DAFEDAR is a PhD student at Carleton University's School of Architecture, Canada. She holds a BArch from Mumbai University, India (2014) and an SMArchS from MIT, US (2019). Her research explores intersections between traditional architecture and cultural crafts, focusing on their contemporary evolution in urban environments. With professional experiences in Mumbai and New York, Sharmeen engages in research through design, sustainable construction methods, and material innovation. Her interdisciplinary pursuits include culinary arts, recreational drawing, and the representation of architecture in science fiction, reflecting her commitment to preserving cultural practices and advocating cross-disciplinary approaches in architectural discourse.

ISABEL POTWOROWSKI is an assistant professor of Architecture at the University of Cincinnati, US. She completed her PhD about spiritual atmospheres in Peter Zumthor's buildings in 2025 (Carleton University). She holds a Bachelor's in Architecture (McGill University), and obtained a professional Master's in Architecture (TU Delft) and a Master's in Architectural History and Theory (McGill). In the Netherlands, she worked at Barcode Architects, the International New Town Institute, and Mecanoo Architecten. Her research interests include the embodied and experiential qualities of space, design processes and pedagogy.

MARCELA ARAGÜEZ is assistant professor of Architecture and Director of the Master in Architecture at IE University in Madrid, Spain. A licensed architect, she holds an MSc in Spatial Design and a PhD in Architectural History & Theory (Bartlett School of Architecture, UCL). Her research focuses on adaptable architecture in cross-cultural postwar contexts. She has been a visiting researcher at ETH Zurich and the Tokyo Institute of Technology. Her work received recognition from institutions such as the Japan Foundation and the Sasakawa Foundation. Marcela published and lectured widely and is Editor of *Architectural Histories*.

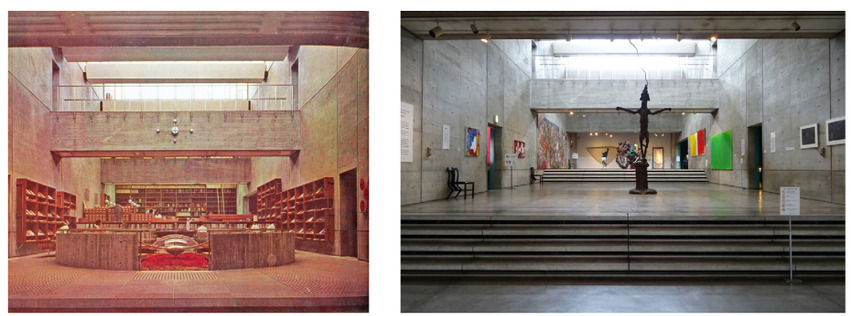
MAY 21, 2026 16:55

AN IMAGE OF GROWTH IN POSTWAR JAPAN

Theory and Practice of Adaptation in the Ōita Prefectural Library

MARCELA ARAGÜEZ

Challenging the fixed plans of conventional architecture and the generic spatial systems of modular planning, Arata Isozaki (1931-2022) conceived the Ōita Prefectural Library (1966) as a built framework accommodating growth and transformation, while preserving the image of a completed structure. Developed in parallel with Isozaki's theoretical work *Process Planning Theory,*[1] and the urban research project *Nihon no Toshi Kūkan (Urban Space in Japan),*[2] the library can be seen as an architectural embodiment of the processes Isozaki and his contemporaries explored in response to the rapid transformation of Japanese cities following the Second World War. The building's layout, volumetric articulation, and symbolic references—ranging from traditional Japanese urbanism to D'Arcy Thompson's (1860-1948) biological metaphors—reflect a deep engagement with temporality and the dynamics of change.[3] Although the library was never physically extended, it underwent a significant transformation in the 1990s when it was repurposed into a cultural centre—an unusual instance of architectural preservation in provincial Japan. This paper examines the building's conception, execution, and transformation. It explores the manifestation of an "image of growth" in the original design and its theoretical grounding in Isozaki's urban research. It also analyses the building's adaptive reuse as a rare example of preservation that affirms its capacity for functional and spatial evolution. This paper aims to foster a discussion on the extent to which a design process can embed ideas of change in the representation and performance of a permanent building. It challenges the binary between completion and incompletion proposing an alternative for adaptive design thinking rooted in process, perception, and urban resonance, contributing to current debates on preserving the recent past in Japan and strategies that enable buildings to adapt over time.



[left] Ōita Prefectural Library (1966), Arata Isozaki; [right] Ōita Art Plaza (1998). Lobby, before and after.

FROM (HISTORICAL) ARCHITECTURE TO (TRANS-HISTORICAL) ADAPTABILITY
moderated by María Patricia Farfán Sopó

Rm. 4010, Nicol Building
16:20 - 17:45

[1] Isozaki, Arata. 2009. "*Process Planning Theory.*" In Arata Isozaki, 22-27. Edited by Ken Tadashi Oshima. New York: Phaidon Press. [2] *Urban Design Research Collective*, University of Tokyo, supervised by Kenzo Tange. 1968. *Nihon no Toshi Kukan (Urban Space in Japan)*. Tokyo: Shokokusha. [3] D'Arcy Wentworth Thompson. 1917. *On Growth and Form*. Cambridge, UK: Cambridge University Press.

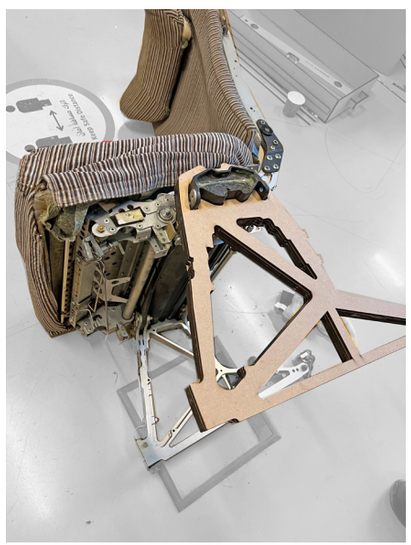
MAY 21, 2026 16:25

from) ADAPTIVE REUSE (to) ADAPTIVE INTERIORITY

Recontextualizing Airplane Interiors for Life on the Ground

LINA AHMAD, MARCO SOSA

Globally, vast amounts of construction waste are generated from the constant transformation of interior spaces, retail, food and beverage, domestic, office, and event venues, all of which evolve due to aesthetic trends or regulatory demands. At the same time, the aviation industry retires fleets, discarding highly specialized interior components that are still structurally sound but deemed obsolete. This research investigates the adaptive reuse of passenger aeroplane interiors, shifting the focus from building shells to the interior elements themselves. Our case study examines how these highly engineered components can be re-adapted for life outside the aeroplane's fuselage, offering new spatial opportunities in both static and mobile contexts. By deconstructing and reconfiguring aeroplane interiors, the project proposes a methodology for adaptive interiority, rethinking materials, joints, and systems to create new environments from highly engineered site-specific interiors. This approach not only reduces waste but fosters hands-on design and assembly skills among participants, generating a collaborative design culture grounded in local engagement and global knowledge. The involved participants have been immersed not just in the design and build process but also in learning how to adapt and decontextualize materials, therefore creating an adaptive methodology that can be applied to other highly 'site-specific' interiors such as trains, yachts, caravans, and cruise boats. Through this, the research provides a scalable and adaptive framework for rethinking interiors within a circular economy, highlighting how material intelligence and system reconfiguration can drive sustainable spatial solutions. This presentation will share insights into the design/build process, material adaptation, and community involvement, proposing a shift from the adaptive reuse of buildings to the adaptive reuse of interiors themselves.



Adaptive reuse of passenger seat from the interior of an airplane. © Lina Ahmad, Marco Sosa.

MAY 21, 2026 16:40

FROM METRIC TO MEANING

A Critical Theory for Sustainable Architecture

YAHYA LAVAF-POUR

The prevailing discourse on sustainable architecture remains largely constrained by techno-scientific determinism and reductive materialism that reduce sustainability to metrics of efficiency and carbon performance. This paper challenges such reductive paradigms by proposing a deconstructive approach to sustainability, one that acknowledges the instability, contradictions, and entanglements inherent in the built environment. Drawing on Derridean deconstruction,[1] this study argues that sustainability should not be understood as a fixed state but as an ongoing, temporal negotiation between architecture, ecology, and cultural contingencies. Morton's concept of the "mesh,"[2] which sees all things as interconnected in a vast, non-hierarchical system, deepens this perspective by highlighting the complex, interdependent relationships between humans and the non-human world. This paper critiques the assumption that sustainability can be universally defined, advocating instead for a more situated, adaptive, and open-ended architectural practice. By repositioning sustainability as an emergent and relational condition, this paper proposes new methodological approaches to reframe architecture as an open system in dialogue with its ecological and social contexts. The notion of "dark ecology," which Timothy Morton proposes to challenge human-centred thinking,[3] further informs this argument by suggesting that sustainable architecture must engage with the unsettling and sometimes uncomfortable truths about our environmental impact rather than striving for simplistic solutions or idealised visions. In parallel, the paper draws on Felix Guattari's (1930-1942) concept of ecosophy,[4] which calls for a new way of thinking about ecology that integrates the complex interconnections between the environment, social relations, and human subjectivity. Guattari's vision of a dynamic, collective subjectivity resonates with Indigenous philosophies that recognise human and ecological systems as interconnected. Through this lens, sustainability is not a fixed goal but an ongoing negotiation that transcends individualism and seeks a deeper, collective engagement with the environment. This theoretical investigation is accompanied by speculative design strategies that illustrate how sustainability might be reimagined beyond the current fixation on permanence, control, and optimisation. By embracing an ecology of interconnectedness –both in terms of the physical environment and the cultural, social, and psychological dimensions of human experience– this paper offers a more fluid vision of ecological thinking in architecture.

Blur Building, Swiss Expo,Yverdon-les-Bains, 2002. Courtesy of Diller Scofidio + Renfro.

[1] Derrida, Jacques. 1998. *Of Grammatology,* 21, 24. Translated by Gayatri Chakravorty Spivak. Baltimore, MD: Johns Hopkins University Press. [2] Morton, Timothy. 2010. *The Ecological Thought*, 8, 28-38. Cambridge: Harvard University Press. [3] Morton, Timothy. 2016. *Dark Ecology. For a Logic of Future Existence*, 7-32. New York: Columbia University Press. [4] Guattari, Felix. 1989. "The Three Ecologies." Translated by Chris Turner. *New Formations* 8: 131-147

LINA AHMAD and **MARCO SOSA** are associate professors at Zayed University, UAE, and co-founders of the Limass Design Research Unit. Experts in UAE Modern Heritage, Ahmad and Sosa, focus on sustainability through adaptive reuse and adaptive interiority. Their work bridges traditional research with emerging technologies, recently expanding into AI-driven design strategies. They have published and exhibited widely, including Abu Dhabi Art, Dubai Design Week, and the Venice Art and Architecture Biennales (2014, 2019, 2024). In 2025, their AI-integrated research was selected by curator Carlo Ratti. They also participated in the UAE: Living Landscape | Living Memory exhibition at the 56th annual Smithsonian Folklife Festival in 2022.

YAHYA LAVAF-POUR is a senior lecturer in architecture, programme leader of the BSc (Hons) Architecture course at University of the West of England, UWE Bristol, and a senior fellow of the Higher Education Academy. He currently teaches at both the undergraduate and postgraduate levels of the Architecture course. In 2023, he was awarded the university's Outstanding Teaching and Learning Award. Previously, in practice, he has worked on several international design projects, as well as in the UK, and was involved in the refurbishment of the Liverpool Royal Court Theatre. Yahya holds a PhD in architecture from Liverpool University.

ADONIS LAU is a research associate at the CSALT Lab. He leads research in scaling robotic processes and integrating industrial robotics into architectural and construction workflows. He completed his Master of Architecture thesis entitled "Imperfect Precision: Design for Manufacturing and Assembly (DfMA) Workflows for Exterior Retrofit Wall Panels using Industrial Robotics" in 2025. He utilises his expertise in software, digital tools, and process automation in this research to explore workflows that utilise advanced manufacturing techniques with industrial robotics to prefabricate retrofit insulation panels for highly deformed existing buildings.

Associate professor **SUSAN ROSS** is a licensed architect in Quebec who has practised in the private sector and government in Montreal, Berlin and Gatineau (Quebec) and now teaches full-time at Carleton University, where she is cross appointed between the Schools of Canadian Studies and the Azrieli School of Architecture and Urbanism, Canada. She is Carleton's lead with the Climate Heritage Network and co-chair of Canada's National Roundtable for Heritage Education. She teaches courses in sustainable heritage planning, conservation, and related studies. Recent published research looks at the intersections of heritage, values, and waste.

FROM A USE CULTURE (FUNCTIONALISM) TO A CULTURE OF CONVERSION
moderated by Marisela Mendoza

Rm. 4020, Nicol Building
16:20 - 17:45

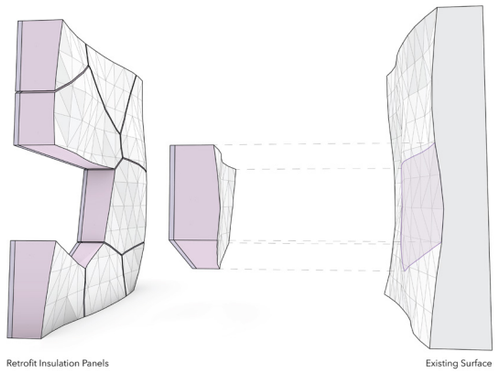
MAY 21, 2026 16:55 [ZOOM]

REFRAMING RETROFIT

Adaptive Retrofit Panels for Canada's Aging Building Stock

ADONIS LAU

In Canada, a large stock of buildings built before the introduction of national energy codes is currently deteriorating, resulting in poor energy performance. Current research on retrofit solutions – such as Energiesprong [1] in the Netherlands and the Prefabricated Exterior Energy Retrofit (PEER) project [2] in Canada – explores methods to manually prefabricate exterior insulation panels to create a more insulated building envelope. In parallel with, but not in relation to, retrofit, there is significant research on using robotics to participate in construction processes and workflows. While the adoption of these technologies is primarily focused on new construction,[3] their application to prefabricated retrofits remains underdeveloped. This research proposes an alternative panelized retrofit solution by investigating new strategies that utilise industrial robotics to optimise Design for Manufacturing and Assembly (DfMA) workflows for highly deformed existing buildings.[4] The proposed workflow introduces an adaptive digital design-to-fabrication process to address current limitations in traditional prefabrication and installation methods for retrofit panels, including the difficulty of accommodating existing building deformation, the unique window and door punctuations (every house is different), and the long timelines associated with traditional on-site retrofits. This research focuses on the design and fabrication of a panel structure composed of bespoke vertical trusses that are formed to fit existing surface deformations. This creates a lightweight structure and enables greater insulation thicknesses. Robotic fabrication techniques support the cost and labour feasibility of producing these bespoke panels while allowing for mass-produced anchoring to be used for installation. This shifts the complexity of managing surface deformations from current on-site approaches to a controlled prefabrication environment, significantly reducing on-site labour and improving project timelines. The result of this research is a proto-process demonstrated through the construction of a half-scale retrofit panel model. This prototype demonstrates the feasibility of this approach as a novel method for industrialising retrofit solutions for existing, energy-inefficient buildings.



Retrofit insulation panels cut to be molded on irregular existing structure. © Author.

[1] European Union. Piet Jacobs, Kees Leidelmeijer, Wouter Borsboom, Marcel van Vliet, Peter de Jong. 2014. "Transition Zero: Energiesprong." https://cdn.prod.website-files.com/59944999990f53000134107e/5bc8766a33d973180b34d58c_ESUK-Transition_Zero_document.pdf. [2] Carver, Mark, Christopher McLellan, Daniel Calero, Graham Finch, Jeff Armstrong, and Darcy Charlton. 2023. "Prefabricated Exterior Energy Retrofit (PEER) Project Guide." CanmetENERGY, Ottawa: Naturel Resources Canada. [3] Reisach, Dominik, Stephan Schütz, Jan Willmann, Sven Schneider. 2023. "A Design-to-Fabrication Workflow for Free-Form Timber Structures Using Offcuts." *Computer-Aided Architectural Design. INTERCONNECTIONS: Co-Computing Beyond Boundaries*, 361–375. International Conference on Computer-Aided Architectural Design Futures. Edited by Turrin, Michela, Charampos Andriotis, Azaraksh Rafiee. Cham: Springer, https://doi.org/10.1007/978-3-031-37189-9_24. [4] This research was initiated by Dr. Sheryl Boyle and the author. This paper was developed by the author as part of a research project at the CSALT lab and the author's Master of Architecture thesis project. The author is responsible for the development of the design, parametric scripts, and robotic fabrication process.

MAY 21, 2026 17:10

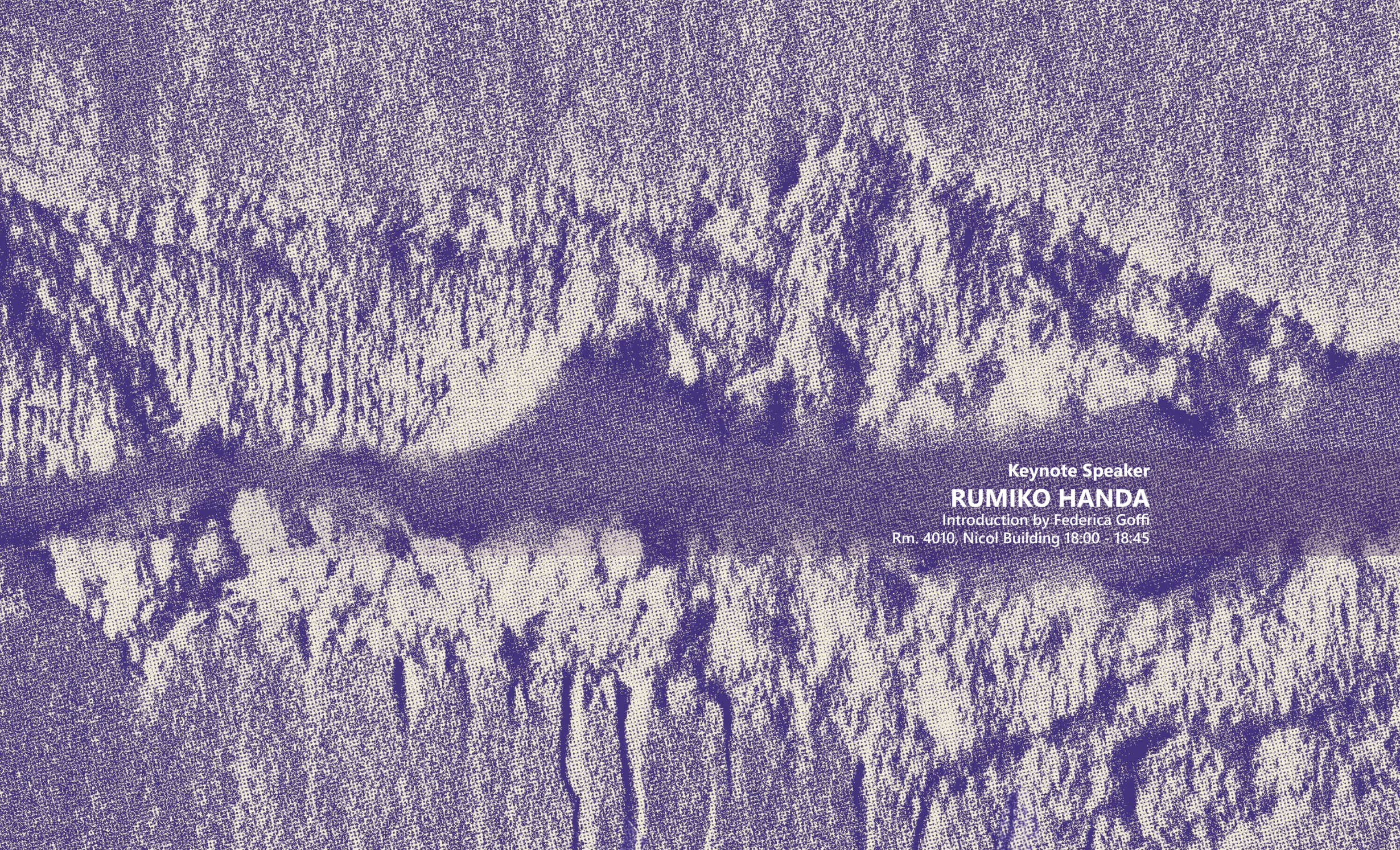
REDUCING THE RISKS OF MALADAPTATION BY SALVAGE AND REUSE

SUSAN ROSS

Maladaptive practices are climate adaptation actions that increase the vulnerability or risk of climate change.[1] Maladaptation risk is, therefore, now being studied in the context of building adaptation for climate mitigation, such as when new technologies prove to be ultimately unsustainable or resilient. Maladaptive factors include situations where insufficient consideration is given to a local community's capacity or culture.[2] Historic building retrofits for energy efficiency that disregard heritage values have been identified as maladaptive.[3] Increasing awareness of maladaptation risks should expand our adaptation objectives. This includes objectives for heritage protection, resource consumption and poverty reduction as identified in the United Nations Sustainable Development Goals (SDGs).[4] The relocation of entire communities, also known as 'managed retreat,' is one of the most impactful strategies for climate mitigation or adaptation.[5] Often involving involuntary displacement, such relocation is seen as a last resort strategy, most likely spurred on by initial climate-related disaster experiences such as flooding or fires. The benefits of planning retreats from vulnerable locations are being studied across Canada and internationally.[6] Such studies identify the possible role of place attachment but have not examined the impacts in-depth on historic environments, including existing buildings. It is often assumed that buildings left behind would be demolished. When relocation becomes necessary, it is crucial to plan for cultural continuity. One opportunity is through the salvage and reuse of existing buildings and components in new locations. Architectural components and materials have movable histories and transportable capacities. Their embodied values could be productively renewed by new contexts and future place stories.[7] When the salvage of buildings or their parts is not feasible, an alternate approach may be curated decay, where abandonment becomes more deliberate, both accepting and fostering natural forces for entropy and material deterioration to make space for collective memory and new futures.[8] In either case, this paper advocates for finding the balance between potential loss and future needs, including practical needs for materials, less tangible cultural heritage and new collective place-making, to reduce the risks of maladaptive reuse practices.

A historic example of relocating (left, 1968) versus abandoning houses (right, 1992) during resettlement in Trinity Bay, Newfoundland © Marilyn Marsh, Memorial University Maritime History Archive PF-317.072, PF-317.057. Used with permission from MUMHA.

[1] IPCC. "Annex I: Glossary." 2018. Edited by Matthews, J.B. Robin. In *Global Warming of 1.5°C. An IPCC Special Report on the impacts of global warming of 1.5°C above pre-industrial levels and related global greenhouse gas emission pathways, in the context of strengthening the global response to the threat of Climate Change, Sustainable Development, and efforts to eradicate poverty*, 541-562. Edited by Masson-Delmotte, V., P. Zhai, H.-O. Pörtner, D. Roberts, J. Skea, P.R. Shukla, A. Pirani, W. Moufouma-Okia, C. Péan, R. Pidcock, S. Connors, J.B.R. Matthews, Y. Chen, X. Zhou, M.I. Gomis, E. Lonnoy, T. Maycock, M. Tignor, and T. Waterfield. Cambridge, UK and New York: Cambridge University Press. [2] Wiggins, Meredith. Spring 2018. "Eroding Paradigms: Heritage in an Age of Climate Gentrification." *Change Over Time* 8 / 1: 122-130. [3] ICOMOS. July 1, 2019. *The Future of Our Pasts: Engaging Cultural Heritage in Climate Action*. Paris: ICOMOS. Pender, Robyn. September 2021. "Making Good Decisions: avoiding alignment problems and maladaptation in retrofit and construction." *Journal of Architectural Conservation* 27, 3: 151–175. [4] United Nations (UN), *Transforming our World: the 2030 Agenda for Sustainable Development*. Resolution adopted by the General Assembly on 25 September 2015. https://sdgs.un.org/2030agenda. [5] Ajibade, Idowu Jola and A. R Siders. 2022. *Global Views on Climate Relocation and Social Justice: Navigating Retreat*. Abingdon and New York: Routledge. [6] Saunders-Hastings, Patrick, Michael Barnard and Brent Doberstein. 2020. *Planned Retreat Approaches to Support Resilience to Climate Change in Canada*. Ottawa, Canada: Natural Resources Canada. [7] Ross, Susan M. 2020. "Re-evaluating Heritage Waste: Sustaining Material Values through Deconstruction and Reuse" *The Historic Environment: Policy & Practice* 11 / 2-3: 382-408. [8] DeSilvey, Caitlin. 2017. *Curated Decay: Heritage Beyond Saving*. Minneapolis, MN: University of Minnesota Press.



Keynote Speaker

RUMIKO HANDA

Introduction by Federica Goffi

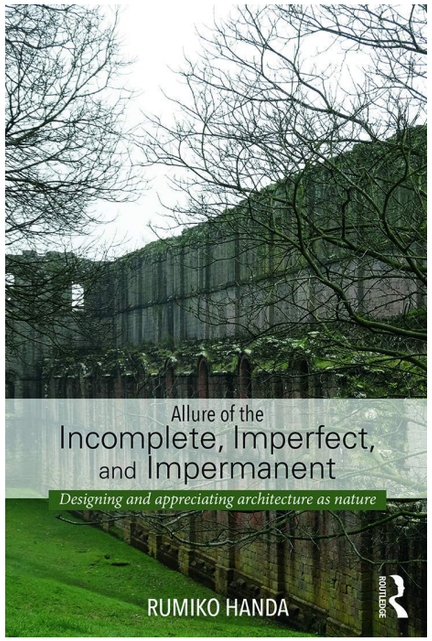
Rm. 4010, Nicol Building 18:00 - 18:45

MAY 21, 2026 18:00

ADAPTIVE ARCHITECTURE – PRESENTING DIFFICULT PASTS THROUGH THE INCOMPLETE, IMPERMANENT, AND IMPERFECT

RUMIKO HANDA

Architects have long operated with the notion that a building is complete when construction is finished, and that any subsequent alterations are a form of degeneration. They strive to make the building perfect and wish to maintain it in this state permanently. The notion is problematic: First, it does not reflect a reality. Alterations are inevitable as people's needs change and the building becomes obsolete. In fact, the 'afterlife' is the very 'life' of the building. Second, the notion has allowed the culture of 'architect-experts' to take precedence over the everyday life-world. And third, this idealism leads us to make light of a certain architectural value, which may be characterized as ontological. I propose that we incorporate into the way we produce and evaluate architecture not only the reality but also the value of the incomplete, imperfect, and impermanent. In doing so, this approach regards adaptive architecture not merely for its utilitarian and aesthetic values, but also its philosophical values. We can then task adaptive architecture with representing the immaterial past, which no longer exists materially but is represented in the mind at any given present. While the task of making the past intelligible is typically assigned to historians, I believe adaptive architecture could take up the role of presenting the past in meaningful ways. This role is especially important when dealing with difficult pasts. Every society has at one time or another committed a crime against humanity. When faced with physical remains from such a past, we tend naturally to express our abhorrence by destroying them. However, in some, if not all, cases, we could devise a way to present those remnants in a manner that clearly states our critical stances. That, I believe, would be the biggest challenge and opportunity of adaptive architecture.



RUMIKO HANDA is a professor emerita of Architecture at the University of Nebraska-Lincoln, US. She is a registered architect and holds a PhD in Architectural Theory from the University of Pennsylvania, as well as a BArch. from the University of Tokyo. She received the American Institute of Architecture Students' 2001-2002 National Educator Honor Award. She is the author of *Allure of the Incomplete, Imperfect, and Impermanent* and *Presenting Difficult Pasts through Architecture* and a co-editor of *Conjuring the Real: The Role of Architecture in Eighteenth- and Nineteenth-Century Fiction*. Her writings also have appeared in *The Journal of the Society of Architectural Historians; Design Studies; Interiors: Design, Architecture, Culture; Preservation Education & Research; The Papers of the Bibliographical Society of America;* etc. She lives in Lincoln, NE, and loves to travel.

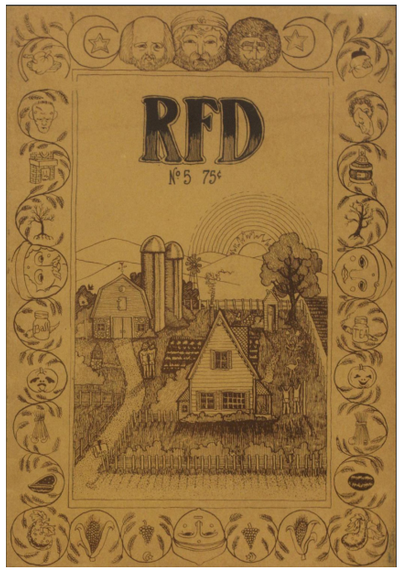
MAY 22, 2026 9:15

AN ADAPTABLE PAST

Taking over Agricultural Compounds in Country Women and Rural Fairy Digest's early 1970s Issues

THEO MALIGEAY

As argued by Greg Castillo, the relationship of counterculture "outlaw builders" to past architecture was that of a "usable past."[1] This paper proposes reading the countercultural endeavours documented in the pages of two underground newspapers from the early 1970s, *Country Women* (CW) and *Rural Fairy Digest* (RFD), not merely as reusing rural structures but also as adapting them to the queer, anti-establishment, and do-it-yourself worldview of their participants. Although the colourful domes of Drop City, Colorado, and the imposing vaults of Arcosanti in Arizona by Paolo Soleri (1919-2013) loom large in the memory of the architectural counterculture of the 1960s and 1970s, it was, in fact, far more common for counterculturists seeking a place to establish their utopias to repopulate and renovate existing agricultural compounds that had fallen into disuse. Beyond the functional continuity between the buildings' former and projected agricultural purposes, the testimonies collated and circulated in CW and RFD reveal the breadth of the symbolic reassignment that these bastions of traditional patriarchy underwent when brought back to life by queer Aquarian men and women. Finally, because country women and rural fairies could also use tradition as a refuge and a base against the constraints and violence they faced,[2] the process also sheds light on how adaptive architecture can be used as a tool to ensure the relevance of the past in the present.



Cover of RFD by Wisc Olaf, Autumn 1975, 5. Published by the Iowa City Women's Press.

[1] Castillo, Greg. "Counterculture Materialized: Work and the 'Outlaw Builder'." Work. *UC Berkeley's graduate architectural journal* 06: 49-81. Brooks, Van Wyck. April 11, 1918. "On Creating a Usable Past." *The Dial* LXIV, 764: 337-341. [2] Lemke-Santangelo, Gretchen. 2009. Daughters of Aquarius: Women of the Sixties Counterculture. Lawrence, KS: University Press of Kansas.

MAY 22, 2026 9:30

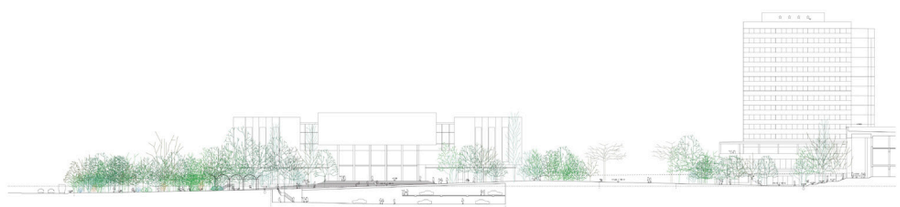
THE ADAPTIVE REUSE DESIGN PARADOX

Reflections on the Moral Significance of Storytelling through Design

CHRIS BESSEMANS, KOENRAAD VAN CLEEMPOEL

It seems widely acknowledged that adaptive reuse is a reappropriation and resignification deed of a materialized past being a repository of meanings,[1] or 'a package of sense' that asks to be interpreted,[2] reformed or rejected. The ethical underpinnings of this deed, however, have not yet been thoroughly scrutinized. While most architectural ethical writings remain pragmatic, as if they concern (solely) a kind of business ethic, we argue that applying moral phenomenology – which relies on accurate descriptions of moral experience and subsequent reflections that try to grasp what is characteristic about a phenomenon – to adaptive reuse and, more general, to architecture can help us to understand their ethical nature. While we have recently illustrated the value of this methodology in the context of memorial architecture and prison design,[3] its added value in this context lies in explaining the difficulties adaptive reuse design faces. The adaptive reuse design paradox holds that a reuse-design very often has to acknowledge the meanings and values of the past and present while allowing sufficient space for new meanings (and uses) to develop. But this involves a very precarious balance between that which has to be acknowledged – eliciting moral (dis)approbation when (not) acted upon – and that which deserves to be unfolded – meanings and values that earn to be given space to foster. In summation, this paper clarifies the adaptive reuse design paradox, suggests how to understand the inherently ethical nature of adaptive reuse, clarifies the designer's responsibilities, and elucidates the importance of adaptive reuse as a materialized and purposefully designed way of storytelling to morally and symbolically engage, dialogue, communicate with that which is often (im)materially present but at the same time asking for some kind of material representation, and thus, acknowledgement of its significance through design while being in tension with stories that have yet to unfold.

This work was supported by the Research Foundation - Flanders (FWO) under Grant G0A2624N.



Section, Skanderbeg square, Tirana. © 51N4E | 51N4E in collaboration with Anri Sala, Plant en Houtgoed, iRI | Skanderbeg Square, Tirana, Albania, 2008-2019.

[1] Lanz, Francesca and John Pendlebury. 2022. "Adaptive reuse: a critical review." *The Journal of Architecture* 27, 2-3: 441–462.
[2] Machado, Rudolfo. 1976. "Old buildings as palimpsest. Towards a theory of remodeling." *Progressive Architecture* 11: 46–49.
[3] Bessemans, Chris and Tine Vandendriessche. 2024. "Ethics, architecture and prison design — a primer." *The Journal of Architecture* 29, 7-8: 967-990.

THÉO MALIGEAY is a PhD candidate, Université Paul Valéry-Montpellier, Études Montpelliéraines du Monde Anglophone (EMMA), France. Under the supervision of Claude Chastagner, Maligeay explores the ambiguity of countercultural attitudes towards ideas of progress and modernity from the mid-1960s to the mid-70s. The author argues that the hippies' "*funkitectural*" style (Blauvelt, Maniaque-Benton) delineates a reshaping of the idea of progress. Recent papers include "*Silent Spring*, Summer of Love, les hippies étatsuniens ont-ils écologisé la modernité ?" (to be published in *Les cahiers d'études du religieux. Recherches interdisciplinaires)*, and "Queer architectural empowerment in the 1970s: DIY as an alternative to metronormativity in *Country Women* and *Rural Fairy Digest*" (2024 annual Association Française d'Études Américaines conference).

CHRIS BESSEMANS (PhD Philosophy, University of Leuven, Belgium) is currently working as a post-doctoral researcher at the TRACE: heritage & adaptive reuse research group at the Faculty of Architecture and Arts at Hasselt University, Belgium, where he also teaches architectural ethics.

KOENRAAD VAN CLEEMPOEL is currently the head of TRACE at the Faculty of Architecture and Arts at Hasselt University, Belgium, where he has been a professor of art history and vice-dean since 2004. He studied art history in Leuven, Madrid and London and obtained his PhD at the Warburg Institute in London, UK. In 2017, he held the Peter Paul Rubens Chair at the University of California, Berkeley.

FELIPE LANUZA is an architect qualified in Chile and holds a PhD in architectural design from the Bartlett School of Architecture UCL, UK. He has extensive international teaching experience, and his research bridges the fields of architectural humanities, cultural heritage, and advanced recording technologies to address urban memory, focusing on the discourses and experiences of absence in cities and landscapes. He is currently a senior research fellow in Architecture at the University of Nottingham and teaches at the School of Architecture and Landscape at the University of Sheffield. Felipe is a member of Urban Transcripts and co-founder of DLA Scan Architectural Studio.

ADAM THIBODEAUX is an assistant professor in the Department of Architecture at the University of Wisconsin-Milwaukee, US, where his teaching and research are centred on the uncovering, preservation, and reclamation of architecture that once sheltered populations marginalized by difference. His practice has focused primarily on buildings that once served as queer gathering spaces whose histories have been masked by the need to assimilate in urban conditions where they were once unwelcome. His work on this subject has included built works, public installations, writing, and grassroots activism. Adam is an NCARB-registered architect, and holds a post-professional Master of Architecture from Yale University, US.

FROM HISTORICAL MATERIALISM TO A CULTURE OF PLURAL STORYTELLING(S)
moderated by Sheryl Boyle

Rm. 4010, Nicol Building
9:10 - 10:35

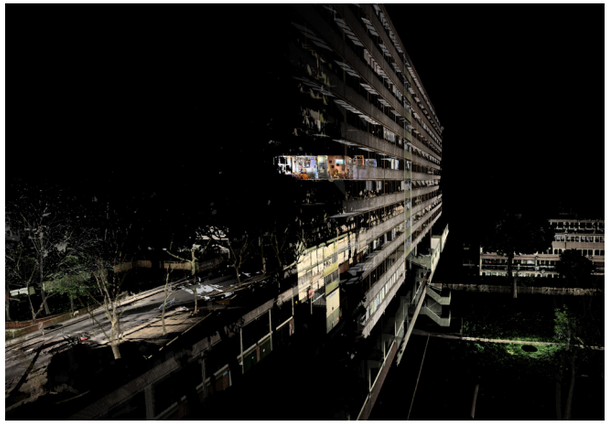
MAY 22, 2026 9:45 [ZOOM]

RECORDS OF RESISTANCE

Art and Architecture versus Urban Regeneration at the Aylesbury Estate and Burgess Park (South London)

FELIPE LANUZA

The Aylesbury Estate (1963-1977) is a vast Brutalist housing scheme in Southwark, South London, UK, situated adjacent to Burgess Park, which was developed following the clearance of a densely populated industrial quarter. They were created in complementarity within the context of the Welfare State and are now undergoing a significant urban regeneration process. Burgess Park's palimpsest-like array of incomplete erasures and unfinished projects is flattened into a more coherent and legible urban space, whilst the Aylesbury is undergoing demolition and replacement, implying dispossession and displacement of vulnerable people,[1] and environmental damage due demolishing and building anew. A market-driven process of large-scale urban transformation takes precedence over accumulative adaptation and reuse in urban space, resulting in a loss of diversity and richness of both the spatial and socio-cultural fabric of the city. But there is a response. This presentation focuses on one particular flat in the Wendover block, one of Aylesbury's high-rise slabs, where former tenant and activist AE lived since 1993.[2] They adapted their flat into a free exhibition space accounting for AE's life-leading community efforts to challenge the estate's regeneration since 1999. Pieces by different artists were featured throughout the flat while AE kept on making their daily life until shortly before being relocated in 2023. Visitors learned about the struggles of vulnerable people against the socially unjust and unsustainable regeneration of the Aylesbury. The flat and exhibition's 3D laser scanning record serves as the basis for a virtual exhibition that extends the memory and message about a place now inaccessible to its people and currently at risk of disappearing. Art and architecture merge into a single digital vessel, reflecting both the fragility of the building and the life it supported, amplifying the voices against the city-making model and social stigma pushing for its replacement.[3]



Wendover House, Aylesbury Estate (built 1967-1977), Southwark, South London, UK. 3D laser scan capture, post-processing and image by Felipe Lanuza.

[1] Lees, Loretta and Hannah White. 2020. "The social cleansing of London council estates: everyday experiences of 'accumulative dispossession." *Housing Studies* 35/10: 1701-1722, DOI: 10.1080/02673037.2019.1680814. [2] AE are the fictional initials of the flat's tenant and activist. [3] Campkin, Ben. 2013. *Remaking London: decline and regeneration in urban culture*. London: I.B. Tauris.

MAY 22, 2026 10:00

AGAINST COHERENCE

Queer Ephemera and Adaptive Frameworks of Value

ADAM THIBODEAUX

Existing preservation frameworks continue to privilege historical materialism by centring permanence, material coherence, and architectural authorship—criteria that systematically exclude ephemeral, ad-hoc, and performative adaptations enacted by marginalized users. Such omissions are structural and pervasive, embedded within established frameworks such as the *Secretary of the Interior's Standards for the Treatment of Historic Properties* and *Preservation Brief 17*, which uphold narrow definitions of historic integrity and significance.[1] In contrast, contemporary attempts at critique, such as UNESCO's 2011 *Recommendation on the Historic Urban Landscape*,[2] offer a more expansive foundation, acknowledging the need to integrate intangible heritage, cultural diversity, and local knowledge into conservation practice. However, the potential for such expansion lacks precedent support. Building on this potential, this paper advocates for the consideration of queer ephemera—traces of improvised spatial use—as vital components of a plural and adaptive preservation ethic. Drawing on José Esteban Muñoz's notion of ephemera as 'the remains embedded in queer acts,' the paper reframes the fleeting as evidentiary.[3] Queer spatial practices, such as 'passing' and 'flagging,' as described by George Chauncey,[4] and coded architectural appropriations, understood through David Getsy's concept of "intentional pseudomorphosis,"[5] reveal how queer users have historically adapted built environments under conditions of surveillance and erasure. These acts resist visibility, coherence, and permanence—precisely the metrics by which dominant preservation deems value. Sarah Ahmed's *Queer Phenomenology*,[6] and Paul B. Preciado's "Biopolitical Disobedience,"[7] both highlight the urgency of reorienting preservation around marginalized spatial experiences. Rather than enshrining singular histories, a framework attentive to queer ephemera acknowledges loss, multiplicity, and the potential of reuse over erasure. In embracing ephemera, preservation can evolve beyond material fixation, affirming adaptability, memory, and the unfinished project of social justice embedded in the built environment.

Marks left behind by the dungeon stage in the former second-floor sex club of the Bijou Theater, Chicago, IL, in the process of its conversion to a private apartment. © Photo by Tom Slazinski, 2015.

[1] National Park Service. 2017. *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings* (36 CFR Part 68, 1995). Washington, DC: US. Department of the Interior, National Park Service, Technical Preservation Services. Nelson, Lee H. "Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character." 2004. In *Preservation Brief 17*. Washington, DC: U.S. Department of the Interior National Park Service, Cultural Resources, Heritage Preservation Services. [2] UNESCO. 2011. *Recommendation on the Historic Urban Landscape*, adopted by the General Conference at its 36th session. Paris: UNESCO. [3] Muñoz, José Esteban. 1996. "Ephemera as Evidence: Introductory Notes to Queer Acts." *Women & Performance: A Journal of Feminist Theory* 8, 2: 5–16. [4] Chauncey, George. 1996. "Privacy Can Only Be Had in Public: Gay Uses of the Streets." In *Stud: Architectures of Masculinity*, 225, 224-266. Edited by Joel Sanders. New York: Princeton Architectural Press; [5] Getsy, David J. "Ten Queer Theses on Abstraction." 2019. In *Queer Abstraction, Exhibition Catalogue*, 70, 65-75. Edited by Jared Ledesma. Des Moines: Des Moines Art Center. [6] Ahmed, Sara. 2006. *Queer Phenomenology: Orientations, Objects, Others*. Durham, NC: Duke University Press; [7] Preciado, Paul B. Summer 2012. "Architecture as a Practice of Biopolitical Disobedience." *Log* 25: 121, 121-134.

MAY 22, 2026 9:15

RETELLING LATENT NARRATIVES

MEHERZAD B. SHROFF

This paper challenges conventional approaches to adaptive reuse by interrogating the intangible dimensions of architectural memory beyond material preservation. Moving beyond historical materialism toward a plural culture of storytelling, it examines how heritage policy increasingly emphasizes cultural significance that transcends the physical reality of existing buildings. Recent literature has highlighted the latent cultural potential of adaptive reuse—a process termed in the 1970s as a methodology for building repurposing. But what are the mechanisms of architectural memory and its transmission? Based on doctoral research, this paper examines the 'latent histories' and qualities categorized as 'intangible heritage' within the design process for new interventions, which seek to promote "architecture's status as a domain of cultural representation."[1] The concept of 'latent' provides a methodological framework for active agents (architects, designers, historians) to interpret architectural meaning. Architecture becomes a temporal narrative rather than a fixed artefact, where buildings and their histories emerge as compositions of many actors that manifest into form.

This paper will engage with Paul Ricœur's (1913-2006) work on narrative.[2] This theoretical approach reveals how architectural memory operates not merely as historical documentation but as an active, regenerative force that continually redefines the cultural significance of built environments through multiple interpretations and interventions across time. Through focused analysis of post-occupancy experiences and reenactment strategies within expanded adaptive reuse practices, the research reveals how previous users and design architects can be honoured through critical reinterpretation. Existing structures contain traces of inhabitants and events—imprints of cultural, aesthetic, and economic forces coalesced into built form. As Walter Benjamin observed, "[t]o live means to leave traces."[3] These findings demonstrate how adaptive reuse processes, which often involve stripping back materials or modifying architectural plans, can be reconceptualised beyond mere physical transformation. Rather than erasing traces of previous occupancy, these processes can function as sophisticated acts of cultural translation that create everyday monuments, preserving connections to former users and architects through intentional indexical references as an *aide-mémoire*.

Tectonic sculpture of previous users. Photo by author

[1] Hays, Michael K. 2010. Architecture's Desire. Reading the Late Avant-Garde, 1, 1-22. Cambridge, MA: The MIT Press. [2] Ricœur, Paul. 1990. Time and Narrative. Translated by Kathleen McLaughlin and David Pellauer. Chicago: University of Chicago Press. [3] Benjamin, Walter. 1978. "Paris, Capital of the Nineteenth Century." In Reflections: Essays, Aphorisms, Autobiographical Writings, 156. Translated by Edmund Jephcott. Edited by Peter Demetz. New York: Harcourt Brace Jovanovich.

MAY 22, 2026 9:30

THE SPIRIT OF A BUILDING WITHIN THE THEORY OF ADAPTABILITY IN ARCHITECTURE

A Conceptual Framework

JOSÉ EVANDRO HENRIQUES, FERNANDO DINIZ MOREIRA, ROBERT SCHMIDT III, MILA LIMA SANTOS

Focusing on adaptability, this study metaphorically reimagines architecture as a living organism,[1] manifested through the dual interactions of 'matter' and 'spirit.' While 'matter' represents the physical and spatial presence of a building, 'spirit' denotes the invisible aspects embedded in that 'matter', resonant with human experiences. This interpretation revives ancient philosophical perspectives that conceive *spiritus* as a force that heats the 'matter' – akin to *pneuma*, as in the works of Aristotle and Seneca.[2] Whereas conventional framing of adaptability concentrates on the matter (for example, alterations in materiality or spatial arrangements), the aim and originality of this paper is to position the relevance of the spirit within the theory of adaptability in architecture. The paper critically appraises the question: *to what extent is considering the 'spirit of a building' essential to the theme of adaptability for both design and conservation purposes?* Rooted in philosophical thought, the elaboration on the 'spirit of a building' interweaves a broader theoretical architectural discourse. [3] Key outcomes include the incorporation of 'spirit' into the concept of "shearing layers of change,"[4] as well as the proposal of a novel conceptual framework for exploring the influence of spirit into matter: e.g. (1) *Inspiration:* referring to embedded energies, captured by fulfilling human's desires, connecting with place,[5] and accepting time;[6] and (2) *Expiration:* an analogy to emanated energies irradiated through designed atmospheres.[7] This more inclusive approach advances existing knowledge through a novel framework that shifts how we conceptualise practices to extend a building's lifecycle. The paper concludes by formulating the central hypothesis: the spirit sustains the transformation of matter during the adaptation process.

Architecture as living organism manifested by the interplay of 'matter' and 'spirit.' Time-lapse photo captures the essence of an underground threshold. 59 St -Columbus Circle, Subway Station, New York, US. © Adriano Rodrigo, 2013.

[1] Habraken, Nicholas John. 2019 [1961]. *Supports. An Alternative to Mass Housing.* Abingdon and New York: Routledge; Brand, Stuart. 1994. *How Buildings Learn: What Happens After They Are Built.* New York: Viking. [2] Bartoš, Hynek and Colin Guthrie King, editors. 2023. *Heat, Pneuma, and Soul in Ancient Philosophy and Science.* Cambridge, UK and New York: Cambridge University Press. [3] Ruskin, John. 1849. *The Seven Lamps of Architecture*. New York: Wiley; Kahn, Louis. 2003 (1960). "Form and Design." In *Louis Kahn: Essential Texts*, 62-73. Edited by Robert Twombly. New York and London: W. W. Norton & Company; Norberg-Schulz, Christian. 2008 (1976). "O fenômeno do lugar." In *Uma Nova Agenda Para a Arquitetura. Antologia Teórica 1965-1995*, 444–461. Edited by Kate Nesbitt. São Paulo: CosacNaify. [4] Duffy, Francis. 1990. "Measuring building performance." Facilities 8, 5: 17–20; Brand 1994: 13; Schmidt, Robert III and Simon Austin. 2016. *Adaptable Architecture. Theory and Practice*. London and New York: Routledge. [5] Pérez-Gómez, Alberto. 2019. "Emerging Place in Contemporary Architecture: The Problem of Context in a Cosmopolitan World." In *Understanding and Designing Place: Considerations on Architectural Philosophy*, Dautop 38, 30-49. Edited by Pekka Passinmäki and Klaske Havik. Tampere: Tampere University; Pallasmaa, Juhani. "Placing the mind: Existential Meaning in Architecture." In Passinmäki and Havik 2019: 50-63. [6] Leatherbarrow, David, *Building Time. Architecture, Event and Experience*, Bloomsbury Visual Arts, London, 2021. [7] Zumthor, Peter. 2006. *Atmospheres. Architectural Environments Surrounding Objects.* Basel: Birkhäuser; Griffero, Tonino. 2010. *Atmospheres: Aesthetics of Emotional Spaces.* Translated by Sarah De Sanctis. Farnham, UK, Burlington, US: Ashgate; Böhme, Gernot. 2017. *The Aesthetics of Atmospheres.* Edited by Jean-Paul Thibaud. London and New York: Routledge.

MEHERZAD B. SHROFF is an architectural practitioner, researcher, and educator based in Adelaide, Australia. He is undertaking a PhD by design, focusing on Adaptive Reuse and Intangible Heritage at the School of Architecture and Civil Engineering, University of Adelaide, where he is a sessional lecturer and tutor. His work explores architectural history and theory, digital fabrication, design research, construction history, intangible heritage and material sustainability.

JOSÉ EVANDRO HENRIQUES is an architect and a research associate at the Adaptable Futures Research Group at Loughborough University (2020-present). He is a PhD student at the Federal University of Pernambuco (UFPE), Brazil, where he earned a Master in Design (2022). He studied at the Illinois Institute of Technology through the Brazil Scientific Mobility Program Scholarship (CAPES-CNPQ 2014-2015). He was a researcher at the University of Southern California (2015).

FERNANDO DINIZ MOREIRA is a professor at UFPE (Brazil). He holds a PhD and a M.S. in Architecture (University of Pennsylvania 2004, 2000). He received his BArch and Master in City Planning (UFPE 1990, 1994). He taught courses on the theory and history of architecture and urbanism, urban conservation and the history of cities. He was elected as Federal Counselor for the Brazilian Council of Architecture and Urbanism (2012-2014 and 2015-2017).

ROBERT SCHMIDT III is an architect and a senior research associate at the Adaptable Futures Research Group at Loughborough University, England. He received degrees from Iowa State University (2000), the University of Tokyo (2007), and a PhD from Loughborough University (2013). He received several recognitions, including the Jeffrey J. Pilling Scholarship for excellence in design and the Pella Architectural Scholarship. He spent four years in New York working for Herb Beckhard and Frank Richlan (HB+-FR), a decedent firm of Marcel Breuer. He published several papers on the topic of adaptability.

MILA LIMA SANTOS is an architect and a Research Associate at the Adaptable Futures Research Group at Loughborough University. Currently, she is a Master's student at Politecnico di Milano (Italy) in Architecture and Urban Design. She holds a bachelor's degree in Architecture and Urbanism from the Federal Fluminense University in Brazil (2023).

Architect, PhD, adjunct professor at the University of Pisa, Italy. **ANDREA CRUDELI** holds a PhD in architectural design from the University of Pisa, where he currently teaches. Member of the Polit(t)ico Research Lab, he has been a visiting scholar at the CCA of Montréal. Alongside scientific articles, he's the author of the books "Massimo Carmassi 1974-1990. L'Ufficio Progetti e il suo archivio", and "Adaptive Reuse. Theoretical Glossary and Design Labs". He served as the scientific director of international workshops, exhibition curator, editor, and documentary director. He is a founding partner of the architecture and engineering firm Dedalo Building Lab, based in Florence. He worked in Seattle (Olson Kundig), Tokyo (Satoshi Okada), and Paris.

ROBERT LEMON specialized in heritage preservation in his over four-decade career as an architect and heritage planner in Vancouver. He studied architecture at Carleton (BArch 1979) with study terms in Paris (1975) and London's AA (1978) and won both the Heritage Canada Student Design Award and the Lieutenant Governor's Medal in architecture. After his studies in architectural conservation at ICCROM Rome (1984), he completed his MA thesis "Modernism in Context at York, UK (1998). In Vancouver, he was on the board (and as chair) of the Vancouver Heritage Foundation. He retired to Stratford, Ontario, where he serves as the steward of Shim/Sutcliffe's Tower House and is involved in local heritage issues. He has established the Robert Lemon Rome Prize at Carleton as well as the Robert Lemon Heritage Studies Prize at the Vancouver Heritage Foundation. His memoir, *An Architect's Address Book – The Places That Shaped a Career (ORO Editions)*, chronicles where Lemon lived while studying and working as an architect.

FROM HISTORICAL MATERIALISM TO A CULTURE OF PLURAL STORYTELLING(S)
moderated by Berrin Terim

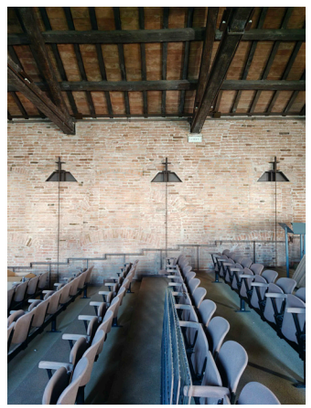
Rm. 4020, Nicol Building
9:10 - 10:35

MAY 22, 2026 9:45 [ZOOM]

METAMORPHOSIS OF PALAZZO TE, MANTOVA
From Mannerist Villa to Contemporary Museum

ANDREA CRUDELI

Palazzo Te in Mantua, the Mannerist villa designed by Giulio Romano (1499-1546) between 1525 and 1535 for Federico II Gonzaga (1500-1540), has been undergoing a gradual transformation into a dynamic museum space.[1] Originally situated on an island within Mantua's now-drained fourth lake, the villa was conceived as a place of leisure and lavish receptions.[2] Its interiors, adorned with frescoes, stuccoes, and ornamental details, exemplify Romano's cohesive artistic vision, shaped by layers of craftsmanship and collaboration.[3] In recent decades, the spaces of Palazzo Te have undergone a progressive evolution from vacant residential rooms to a structured musealization process through adaptive reuse. The first significant intervention was led by architect Adolfo Poltronieri, whose restoration approach—both in design and language—was deeply influenced by his mentor, Carlo Scarpa (1906-1978).[4] This reactivation of the villa facilitated a series of temporary exhibitions over the years, culminating in a recent adaptive reuse project that has transformed part of the palace into a permanent museum, complete with a ticketing area, service centre, and newly designed exhibition spaces. This latest intervention was carried out by Paolo Bertoncini Sabatini and Dedalo Building Lab.[5] This paper examines the process of Palazzo Te's adaptive reuse from the 1980s to the present, tracing its evolution from a historical residence to a permanent museum capable of hosting temporary exhibitions as well. Following an analysis of the villa's architectural features as envisioned by Giulio Romano, the study explores how the two major reuse projects unlocked the potential spatiality of Palazzo Te, contextualizing them within their respective historical periods and elucidating their architectural strategies. The study examines how the two interventions have envisioned the transformation of the museum as an opportunity to foster an engaging dialogue between the old and the new. They establish a respectful relationship with the preexisting structure while still making bold contemporary architectural statements.[6] By balancing permanent and reversible interventions, these projects have contributed to the revitalization of one of the most renowned Mannerist architectural masterpieces, repurposing spaces that had long since lost their original function.



Adolfo Poltronieri, New auditorium of Palazzo Te, Mantova, 1984.

[1] Tafuri, Manfredo. 1994. "Storia e restauro: il caso di Palazzo Te a Mantova." *Bollettino d'Arte*. Special issue VI: 1-18. Istituto Centrale del Restauro per Palazzo Te. [2] Belluzzi, Amedeo. 1998. *Palazzo Te a Mantova*. Modena: Franco Cosimo Panini. [3] Barbera, Dario. 2019. *Palazzo Te*. Milano: Electa. [4] Glancey, Jonathan. February 1984. "Poltronieri has made the museum's fitting into objects that are beautiful in their own rights." *Architectural Review*. [5] Dedalo Building Lab is a multidisciplinary team based in Florence, Italy and includes: Andrea Crudeli, Leonardo Magursi, Manuele Carrai, Francesca Molle, Emanuele Cremona. See https://www.dedalobuildinglab.com/projects/. [6] Crudeli, Andrea, editor. 2024. *Adaptive Reuse: Theoretical Glossary and Design Labs*. Firenze: STH Press.

MAY 22, 2026 10:00

MODERNISM IN CONTEXT
Adapting and Fitting In

ROBERT LEMON

How does an adapted building, addition or new structure relate to its historic context? How does it express the balance of being compatible and distinguishable while being a product of its time? How does one objectively assess if it is a good fit, complying with standards and guidelines that require a respectful response to a historic place? As an architect, Lemon's experience as senior heritage planner for the City of Vancouver, BC, Canada, exposed him to the problem of how some architects struggled to adapt - or add to - historic buildings and how they fit into a historical context without resorting to clones or pastiche. His previous research of Carlo Scarpa's (1906-1978) interventions at Museo Castelvecchio (1957-1975 in phases) was an early spark for this study. The premise was to explore how new and repurposed buildings and additions can be assessed in terms of their fit within their historic settings. Lemon focused on buildings in England, but also Denmark. He surveyed over one hundred buildings from the mid-20th century, then studied 66 in detail - and visiting all of them - to test a system based on four criteria and a continuum ranging from 'very compatible' to 'very distinguishable' to determine as objectively as possible if the building's adaptation or addition was a good fit and a 'product of its time'.' The 'fit' criteria were developed after reviewing the 1964 Venice Charter, policies of ICOMOS, UNESCO and English Heritage, as well as the standards and guidelines of the US Secretary of the Interior Standards and the Province of BC.[1] He summarized four broad criteria as a response to local vernacular or style, built form, height, scale and outline; rhythm, pattern and fenestration; material and colour. Municipal zoning and building guidelines were also reviewed for historic districts in Vancouver.[2] Guidelines in other places were considered, including New Orleans' French Quarter, Vieux Carré, US. This presentation will showcase several examples of modern buildings that adapt to historic settings and how they were evaluated using the 'fit' criteria. One example will compare two commercial buildings in Copenhagen, six decades apart, and how they fit in their streetscapes.[3] Another example is the challenges of adapting Vancouver's BC Electric Company building (Thompson Berwick & Pratt, 1957) to The Electra—the first large office-to-condo conversion in Canada (Paul Merrick, 1994).

B.T. House, 8 Kristen Bernikows Street, Grønnegade, Copenaghen by Henning Larsen (1994). © Photo by Robert Lemon.

[1] Robert Lemon was the Senior Heritage Planner for the City of Vancouver (1991-1996) and authored the guidelines for the province of BC, Canada. Lemon, Robert. 1989. *Rehabilitation Principles and Guidelines*. Edited by Mary McKinnon. Technical Paper 11. Victoria, BC: British Columbia Heritage Trust; Oberlander, Judy, Harold Kalman and Robert Lemon. 1989. *Principles of Heritage Conservation. Technical Paper series 9.* Edited by Mary McKinnon. Victoria, BC: British Columbia Heritage Trust. [2] Lemon authored also the guidelines for the districts of Chinatown and Shaughnessy Heights in Vancouver, BC, Canada. [3] Arne E. Jacobson's (1902-1971) Stellings House (1937-1938), and Henning Larsen's (1925-2013) B.T. House, (1994).

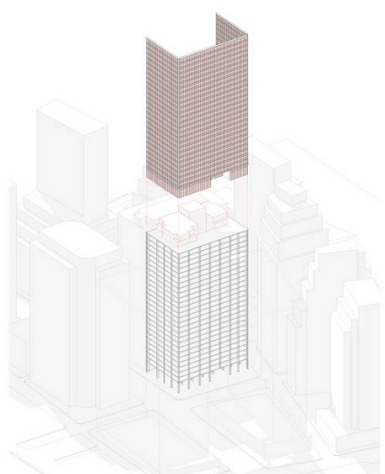
MAY 22, 2026 10:40

ADAPTIVE REUSE OF POST-WWII OFFICE TOWERS

Analyzing Vacancy, Challenges, and Conversion Strategies in New York & Brussels

ELENA GUIDETTI, PAULIEN BEECKMAN, WALDO GALLE, CATERINA BARIOGLIO, NIELS DE TEMMERMAN

Many Western cities are struggling with high vacancy rates due to the impact of the COVID-19 pandemic, with New York City and Brussels serving as relevant examples of this phenomenon. The scale of the problem is much larger in New York (23.6%) compared to Brussels (7.8%), as are the sizes of the buildings. Most buildings facing high vacancy rates and obsolescence date back to the 1960s and 1970s. Although these cities have distinct contexts, both are exploring adaptive reuse strategies to convert this office stock into mixed-use buildings. In this contribution, we present an interdisciplinary approach to analysing the adaptive reuse of post-World War II office towers. This innovative approach will be applied to three case studies in Belgium and New York. Our focus is on mapping the necessary changes required to accommodate future needs in these buildings and identifying the challenges these projects face at various levels. First, we will investigate the interplay between the morphology of these towers and new building programs to outline their capability to integrate multiple functions. This will be followed by the designation of service areas, residential and circulation spaces, and additional uses. A mixed building program requires a more complex circulation system, as the residential areas necessitate separate entrances, elevators, and other amenities, which will also be mapped accordingly. Second, we will analyse the structural influence on the layout and façade configuration to accommodate housing as a crucial design challenge. Detailed data on the extent of preservation, demolition, and additions will be provided to quantify this and map their impact in terms of the sustainability of the process. Lastly, by comparing the case studies, we aim to identify transnational practices and common challenges, contributing to a deeper understanding of adaptive reuse as a sustainable approach to urban development and the influence of context in addressing the global challenge of office tower conversion.



Axonometric view of the adaptive reuse process at 180 Water Street, Manhattan, NYC, US. © Authors.

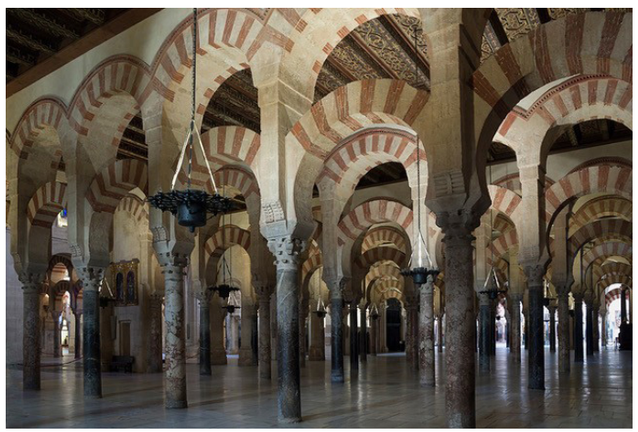
MAY 22, 2026 10:55

ADAPTATION, ERASURE, RENEWAL

Islamic Heritage in Spain

MICHELE LAMPRAKOS

The Mosque-Cathedral of Cordoba is a great monument of world architecture and a potent reminder of the Islamic past in Spain. Converted into a cathedral following the Castilian conquest (1236), the Great Umayyad Mosque (8th-10th centuries) survived in a strange hybrid form: with a towering choir-presbytery in the middle. The building's identity – is it a mosque, a cathedral, or both? – has long been a flashpoint for larger conflicts in Spanish society. Yet its contested pasts and present have never been adequately explained. This paper proposes a new narrative of the building's history: one that focuses on the process of change and its meanings for the architects and patrons who adapted, destroyed, defended, and recovered the Islamic fabric over the centuries. Some contemporary authors have described the Great Mosque as "open-ended" and adaptable, characteristics that allowed it to "become" what it was allegedly meant to be: a Christian cathedral. This paper refutes that argument: on the contrary, the original concept of the Umayyad architects – a vast, unobstructed forest of marble columns – was so strong that the mosque defied repeated attempts at erasure, surviving against all odds to the present day.



The Mosque-Cathedral of Cordoba: interior view from the southwest looking northeast. Photo: Cornelia Steffens, 2015.

ELENA GUIDETTI is an assistant professor at Politecnico di Torino, Italy, and a member of the Future Urban Legacy Lab (FULL). She holds a PhD in Architecture (2022) on the transformative potential of existing buildings in post-functional Europe. Elena has lectured and collaborated with institutions in Europe since 2018. Her research focuses on the adaptive reuse of buildings from a morphological perspective, emphasizing stages of completeness and retroactive embodied energy. She serves as an editor for Ardeth - Architectural Design Theory Journal.

PAULIEN BEECKMAN is a PhD researcher at the Department of Architectural Engineering at Vrije Universiteit Brussel (VUB), Belgium. She holds a Master's degree in Architectural Engineering (2022, Bruface program VUB-ULB). Her research focuses on the conversion of offices to housing and the development of circular economies.

WALDO GALLE is a part-time assistant professor and the academic policy coordinator on sustainability transitions at Vrije Universiteit Brussel (VUB) and associate researcher for the Flemish Institute for Technological Research (VITO), Belgium. As a member of the research groups VUB Architectural Engineering and Business Technology and Operations, he studies the financial and socio-technical feasibility of a circular construction economy.

CATERINA BARIOGLIO is an assistant professor at the Department of Architecture and Design at Politecnico di Torino, Italy. She earned her PhD in History of Architecture and Urban Design in 2016, conducting her research in both Turin and at Columbia University in New York City. Her work bridges the realms of history and design, focusing on urban transformation processes and the pivotal role of architecture in urbanization. She is a Research Fellow at the interdepartmental centre FULL - Future Urban Legacy Lab. She also serves as an Editor for Ardeth - Architectural Design Theory Journal.

NIELS DE TEMMERMAN is a professor at the Department of Architectural Engineering at Vrije Universiteit Brussel (VUB), Belgium. His research focuses on Transformable Structures for Sustainable Development, such as deployable structures and kit-of-parts systems for architectural applications. He is the supervisor of a large number of ongoing and finished PhD research projects in the field of sustainable building.

MICHELE LAMPRAKOS is associate professor of architecture at the University of Maryland-College Park. Trained as an architect and historian, her research focuses on two main themes: the lives and layers of buildings and sites; and the entangled histories of Islam and Christianity in the Mediterranean. Her forthcoming book, *Memento Mauri: the Afterlife of the Great Mosque of Cordoba* (2027) explores that building's changing fabric and meaning as cathedral, historic monument, and symbol of the Islamic past in Spain. Her first book, *Building a World Heritage City*, is an historical and ethnographic portrait of the living early modern heritage of Sanaa, Yemen (Society of Architectural Historians Spiro Kostof Book Award/Honorable Mention, 2018). Her work has been supported by the National Endowment for the Humanities, the Center for Advanced Study in the Visual Arts/National Gallery of Art, Washington DC, and other

institutions. Lamprakos' career has combined teaching, research, and practice in architecture, adaptive reuse, heritage, and community development. She has served as Technical Reviewer for the Aga Khan Award for Architecture and as Desk Reviewer for UNESCO.

SERHAT ULUBAY graduated from Kocaeli University, Turkey, Department of Architecture, in 2010. He completed his master's degree at Yildiz Technical University, Department of Architecture, in 2015 and his doctorate in 2021. He works as a faculty member at the same university. His research interests include the history of modernisation, the relationship between philosophy and architecture, and the impact of migration on spatial dynamics.

NILSU ALTUNOK is an architect and researcher with a master's in architectural design from Istanbul Technical University, Turkey. Her 2023 master's thesis centred on architectural theory at the intersection of critical theory, post-structuralist feminist theories, and architectural representation. Her work has been presented and exhibited internationally in invited talks, curated exhibitions, and conferences. Currently, she is a PhD student in Architecture by Design at the University of Edinburgh, UK.

AYŞEN CIRAVOĞLU is a professor conducting research and educational activities at graduate and undergraduate levels in the fields of sustainable architecture, design, environmental issues at the Faculty of Architecture, Yildiz Technical University, Turkey. Ciravoğlu is a council member of UIA (Union of International Architects). She is the editor of the *Mimarlık* journal, and is on the editorial board of *mimar.ist* (Istanbul Branch of the Chamber of Architects of Turkey). She was a member of the executive boards of CAT (Chamber of Architects of Turkey), MİAK (Architectural Accrediting Board of Turkey), MİMED (Association for Architectural Education), MİV (Foundation for Architecture), and ICUS (International Centre for Urban Studies). Ciravoğlu won the EAAE (European Association for Architectural Education) Prize in 2002 with her article entitled "On Formal and Informal Studies in Architectural Design Education".

CLAUDIO SGARBI, *Dottore in Architettura* (IUAV), MS, PhD (University of Pennsylvania, US), adjunct research professor (Carleton University, Canada), tutor (Marangoni Design School, Italy), is a practising architect and a teacher. His research focuses on the ethics, image, and gender of the architect, the design of construction sites, building technologies, and the relevance of architectural history and theory in contemporary projects. He designs, writes, publishes and lectures to accomplish these research projects while being fully involved in the construction processes. He is working on a publication with the title Misconceptions: The Infertile Belly of the Architect.

FROM A CULTURE OF DEADLINES TO A CULTURE OF MULTIPLE BEGINNING(S)
moderated by Isabel Potworowski

Rm. 4010, Nicol Building
10:35 - 12:00

MAY 22, 2026 11:10 [ZOOM]

REVEALING THE IMPLICIT POTENTIAL OF THE CITY

Halic Shipyard as a Toolbox for Resilience

SERHAT ULUBAY, NILSU ALTUNOK, AYŞEN CIRAVOĞLU

Turkey's geographic and geological conditions make it highly susceptible to major earthquakes. Emergency response organizations warn that highly populated cities like Istanbul, with nearly sixteen million people, may have to be self-sufficient for the first seventy-two hours following a disaster. Given the paradox that continuous urban expansion exacerbates vulnerability, architecture must critically engage with existing spatial potentials to enhance the city's resilience. This study examines how urban spaces can function as adaptive disaster response hubs rather than relying solely on new construction. Drawing from Martin Heidegger's (1889-1976) concept of techne,[1] which reveals hidden potentials beyond conventional assumptions, the research identifies a 'toolbox', a potential 'disaster centre' at every corner of the city. Rather than limiting adaptation to reuse alone, the study advocates for a holistic approach where diverse working spaces—such as factories, workshops, and production facilities—can function as micro or macro-scale disaster response centres. The Historic Haliç Shipyard on the Golden Horn, Istanbul, Turkey, emerges as a key case study. With its industrial heritage, material processing capabilities, and central location, the shipyard represents an underutilized yet vital urban resource. Conservation efforts should thus extend beyond preserving architectural form to recognising the shipyard's dynamic potential in safeguarding urban communities. As a functioning infrastructure, the shipyard holds the capacity to process, store, and repurpose materials, making it an essential asset in times of crisis. The 2023 earthquakes in southern Turkey underscored the need to rethink disaster spatialities beyond static emergency sites. Instead, Istanbul's urban fabric should be reconsidered for its ability to transform in response to crises. Through the Haliç Shipyard, this research highlights how working spaces can dynamically evolve into disaster relief centres, offering a critical framework for adaptive resilience in seismic-prone cities. This study advocates for a more integrated, site-responsive approach to urban resilience by shifting the discourse on disaster preparedness.

[1] Heidegger, Martin. 1977. *The Question Concerning Technology and Other Essays*, 3-35. Translated by William Lovitt. New York and London: Garland Publishing.

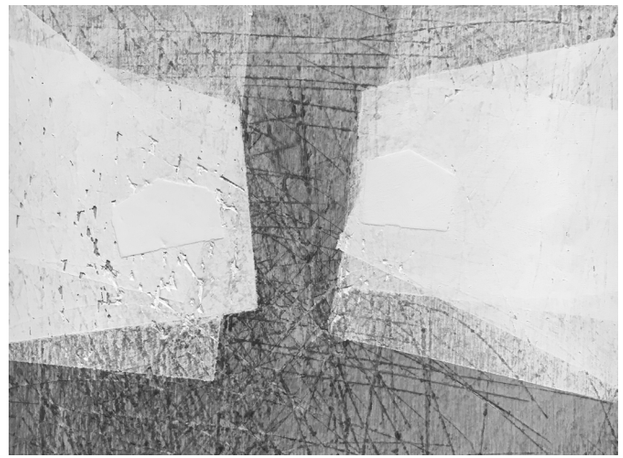
MAY 22, 2026 11:25 [ZOOM]

EXHAUSTIVE REUSE

Wearing Out, Misusing, and Dismembering up to Exhaustion and Extinction

CLAUDIO SGARBI

One of the architect's mandates is to *use thoroughly and exhaustively* what we have built so far before even imagining violating, extracting, occupying, spoiling more resources and seizing other territories. The paper aims to explore what the very idea of *using and reusing exhaustively* might mean. I will take into consideration three aspects of this idea. *The artifice of the artifice*. What happens if we think about using and reusing (usuring) a building, fixing and repairing it up to the complete 'loss' of its 'originality'? The paradox of the Ship of Theseus,[1] John Locke's (1632-1704) sock or contemporary advanced restoration technologies: prosthetic substitution and consumption. Parts with 'other' parts: 'parting.'[2] There seems to be a precise but ambiguous moment when something becomes something else, or, as Karen Blixen (1885-1962) pointed out, "the moment when it will be what it was and has always been."[3] *The transgression of the function (end)*. Someone supposes that you must know the difference that there is between an urn and a chamber pot to make sure that you don't switch uses – risking punishment and the fall into irreversible destinies. The notion of 'appropriate use' is a key concept essential for designers to consider in the context of the 'instrumental containment' that buildings are meant to represent. Cases of radical 'misuse' of buildings will be presented—*the dispersed dismembering*. To disassemble a building, scatter its components into other buildings and grind it up – stardust – like the drop of water that, to avoid evaporation, becomes eternal by falling into the sea: the issue of life, singularity and plurality of separated identities, components and particles that belong to different wholes or the whole of the difference.



Difference Between One and the Other. Study for the Renovation of "Twin" Houses. Claudio Sgarbi, 2018.

[1] Plutarch. 1914. Lives — Life of Theseus, 23.1, 48-49. Translated by Bernadotte Perrin. Loeb Classical Library. Cambridge, MA and London: Harvard University Press and William Heinemann Ltd. [2] Locke, John. 1689. An Essay Concerning Human Understanding. Book II, Chapter 27, 133-149. Edited by Kenneth P. Winkler. Indianapolis, IN: Hackett Publishing. [3] Dinesen, Isak. 1989. Out of Africa and Shadows on the Grass, 365. New York: Vintage International.

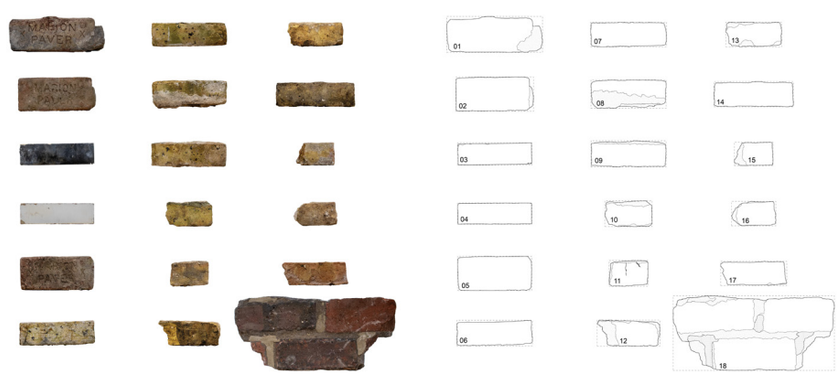
MAY 22, 2026 10:40

(P)RECAST

Adapting Masonry Rubble as a Future Building Resource

DILLON PRANGER

Building deconstruction is poised to revolutionize the construction industry. A growing number of deconstruction policies are being implemented to support this effort; however, when it comes to implementation, knowledge gaps surrounding cost, labour force training, application, assembly methods, and performance often deter industry professionals from considering reclaimed materials as a viable building source. With over 70% of the built environment relying on masonry construction, this research focuses on adaptive architecture created from the reclamation of demolished masonry elements. While irregularities in shape, geometry, or unknown structural capacity often lead to the downcycling of demolished masonry materials into aggregates through energy-intensive recycling processes, it is believed by the author that these materials remain a viable building resource that can be harnessed with appropriate design strategies. This process seeks to consider an alternative approach that challenges uniformity in architecture and its materials by questioning the role of discarded building elements and their ability to address urgent issues of resource scarcity within the profession. This project involves a multidisciplinary investigation aimed at reducing material and energy consumption in the built environment by developing new design typologies that consider each phase of a material's typical journey, from recovery to remanufacturing, design, and 'new' construction. An interdisciplinary team of building deconstruction, architecture, engineering, and construction experts leverage emerging construction technologies, including 3D part scanning, digital twin modelling, computationally driven material analysis, and augmented reality, to develop new design strategies focused on material recovery, design, and reuse. With an emphasis on design and cross-disciplinary collaboration, the project aims to collectively move towards a truly circular economy by rethinking the way we recover and reuse materials while also increasing energy efficiency by avoiding intensive remanufacturing or, worse, landfilling.



Digitized masonry rubble inventory. © Author.

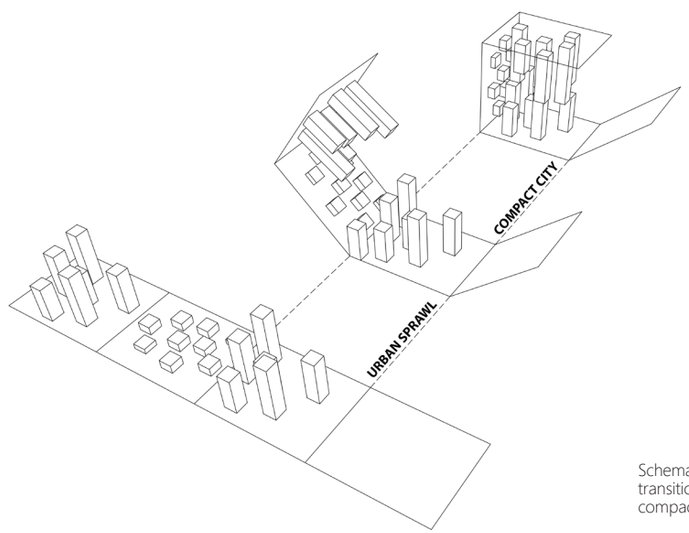
MAY 22, 2026 10:55 [ZOOM]

REVERSIBLE AND MODULAR ARCHITECTURE

Design Guidelines for Circular and Adaptive Building Systems in Contemporary Urban Contexts

ANNA BERBESZ-WYRODEK

Contemporary architecture must respond to the urgent demands of the circular economy, energy efficiency, and the convergence of design and material experimentation. This study focuses on developing design scenarios for reversible modular systems and strategies aligned with Design for Deconstruction (DfD), emphasising their relevance in future-proof urban contexts. The research explores how these systems can support both urban densification—through vertical or lateral modular extensions of existing structures—and the creation of new building typologies optimised for disassembly, reuse, and adaptive reconfiguration. These scenarios are positioned within the broader framework of smart city development and human-centred design principles. The primary research pathway centres on new modular constructions designed from the outset with reversibility in mind while also identifying retrofit opportunities for existing buildings. A focal point of the study is the ongoing research project at the Faculty of Architecture, Wrocław University of Science and Technology, Poland: Development of an innovative system of structural-architectural panels for a mobile recreational unit (ReSa). This project constitutes a prototype structure based on a portable system of layered, self-supporting panels made of thin-walled GRC concrete, designed to explore reversible assembly techniques and the potential for mobile, modular architectural applications. The study aims to develop a set of architectural guidelines that address modular design scenarios across various urban scales, integrating optimisation for disassembly, digital lifecycle management (via Digital Twins), and the reusability of components. Key outputs include a taxonomy of connection types, modular reconfiguration strategies, and scenarios for the circular deployment of reversible units in temporary, transitional, and permanent architecture. The evolution of prefabricated architecture hinges on its ability to adapt—physically and functionally—to changing urban and environmental conditions. Drawing on lessons from large-panel construction and integrating smart materials and IoT-based monitoring, the research envisions a new generation of modular architecture—flexible, repairable, and reconfigurable—capable of supporting resilient, circular, and human-scaled cities.



Schematic representation of the transition from urban sprawl to a compact city model.

DILLON PRANGER is an assistant professor at the Illinois Institute of Technology, US, where he directs the Deconstruction/Reconstruction Lab, an interdisciplinary research group whose work lies in sustainable building material recovery methods and circular construction techniques. Pranger is co-editor of The Architecture Waste: Design for a Circular Economy (Routledge 2021). This twofold publication questions the traditional role of the architect and challenges the discipline to address urgent material issues within the larger design process. As a licensed architect, Pranger is the founder and sole principal of ODP (Office of Dillon Pranger), an award-winning architecture and design practice located in Chicago, IL.

ANNA BERBESZ-WYRODEK is an assistant professor (Faculty of Architecture) at Wrocław University of Science and Technology: Wroclaw, Poland. Her scientific and research activities are currently focusing on issues related to innovative residential architecture, with particular emphasis on movement in architecture and mobile structures temporarily stationed in urban and non-urban areas. She is the author of scientific articles on movement in architecture, responsive architecture, and reversible structures. Her involvement in the educational process has led to numerous student awards in various competitions, including the Citation Award for a student project in the international competition "Architecture At Zero" for a zero-emission agricultural centre in the USA in 2023. She is an active architect specializing in designing single-family and multi-family houses, adapting existing buildings, and interior design. She is a member of IASS (The International Association for Shell and Spatial Structures), PZITB (Polish Association of Construction Engineers and Technicians) and PLGBC (Polish Green Building Council).

PETER OSBORNE is an assistant professor of architecture, climate adaptation and building rehabilitation at Carleton University, Canada. He is the founder of PAGANARC, a trans-disciplinary design practice focused on forestry and wood construction. His research program develops new concepts for a functionally adaptive architecture that supports ecosystem resilience and adaptation. His research explores how to design, retrofit, and adapt buildings as part of their natural ecological cycles, serving as a catalyst for a new focus on materials and decarbonization. He received his PhD from McGill University and, before that, was a Knox Fellow at the Harvard Graduate School of Design.

MONICA HUTTON is a sessional instructor at John H. Daniels Faculty of Architecture, Landscape and Design at the University of Toronto, Canada. Hutton is an architect and urbanist whose practice focuses on local and planetary impacts of building practices. She holds a Master of Science in Architecture Studies with a focus on Urbanism from MIT School of Architecture + Planning. Monica is a recent researcher with TBA21–Academy, focused on Ocean Futurisms: New Storytelling Devices for Radical Imagination. She worked with a Community Land Trust (CLT) based in Toronto, Canada, grounded in community governance and collective land stewardship. Her work engages material storytelling and includes various speculative architectural projects to communicate climate concerns. She has worked collaboratively with DESIGN EARTH for several years and has held teaching positions at the University of Toronto, University of Waterloo, and Toronto Metropolitan University.

FROM A USE CULTURE (FUNCTIONALISM) TO A CULTURE OF CONVERSION
moderated by Joseph Murray

Rm. 4020, Nicol Building
10:35 - 12:00

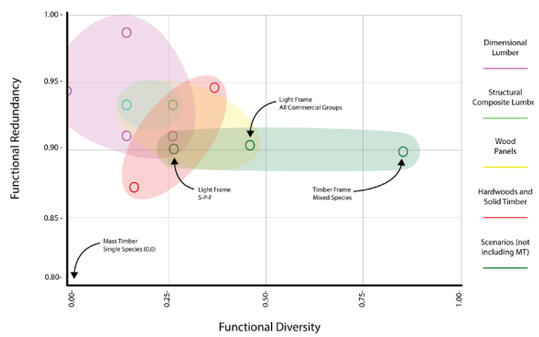
MAY 22, 2026 11:10

WOOD IN TRANSITION

Adapting Wood Construction to Cope with Forest Change

PETER OSBORNE

Along with forest managers, architects and builders are key change agents of forest ecosystems' structure and composition through the specification and use of wood products. New forest management approaches are being advocated to increase the resilience and adaptability of forests to climate change and other natural disturbances.[1] Such approaches call for diversification of our forests based on species' functional traits, which will dramatically change the harvested species composition, volume, and output of our forested landscapes. This calls for the architecture and the wood-building industry to adapt their ways of operating. Accordingly, new approaches have been proposed which expand the evaluation of the ecological resilience of forest ecosystems based on functional diversification to include a trait-based approach to building with wood.[2] Such trait-based plant-to-building frameworks illustrate how forecasted forest changes in the coming decades may impact and guide adaptation strategies for architectural design, wood-building practices, policies, and specifications. This research demonstrates how to design and assess the resilience and adaptability of wood buildings using a plant-to-building functional trait-based approach. It explores the performance of historical, extant, and novel wood building construction techniques — including mass timber, timber-frame, and light-frame wood construction — and their resultant forest management strategies in shaping the functional resilience and adaptability of both managed forested ecosystems and the ongoing utilization of wood in architecture. The results demonstrate the functional traits of each wood construction approach, the functional traits of the forestry practices inherent to each method, and finally, a multi-scale indicator of wood construction resilience based on species functional traits. This research provides new indicators and benchmarks for regionally specific wood architecture and construction approaches, which can be integrated into ongoing efforts at the architectural, forest, and climate adaptation.



Functional redundancy(FR) and diversity(FD) of wood construction approaches and scenarios in the study. The higher and to the right the shape the greater the resilience. Single species approaches (Mass Timber) with FD and FR of 0 are not shown. While dimensional lumber has high functional redundancy, they have low functional diversity. This puts manufacturers, sawmills, and wood construction approaches relying on a single commercial lumber group at risk as all species will react in a similar manner to future known and unknown disturbances. In contrast, wood panels and hardwood/solid timber approaches have slightly higher functional diversity, yet lower functional redundancy. Designers are able to increase the resiliency of their wood building approach by combining these products together – moving from Light Frame SPF, to Light Frame All Commercial Groups, and finally to an Adaptive Timber Frame approach.

[1] Messier, Christian, Jürgen Bauhus, Frederik Doyon, Fanny Maure, Rita Sousa-Silva, Philippe Nolet, Marco Mina, Núria Aquilué, Marie-Josée Fortin, and Klaus Puettmann. 2019. "The functional complex network approach to foster forest resilience to global changes." *Forest Ecosystems* 6, 21. [2] Osborne, Peter, Núria Aquilué, Marco Mina, Kiel Moe, Michael Jemtrud, and Christian Messier. August 2023. "A trait-based approach to both forestry and timber building can synchronize forest harvest and resilience." *PNAS Nexus* 2, 8: pgad254.

MAY 22, 2026 11:25

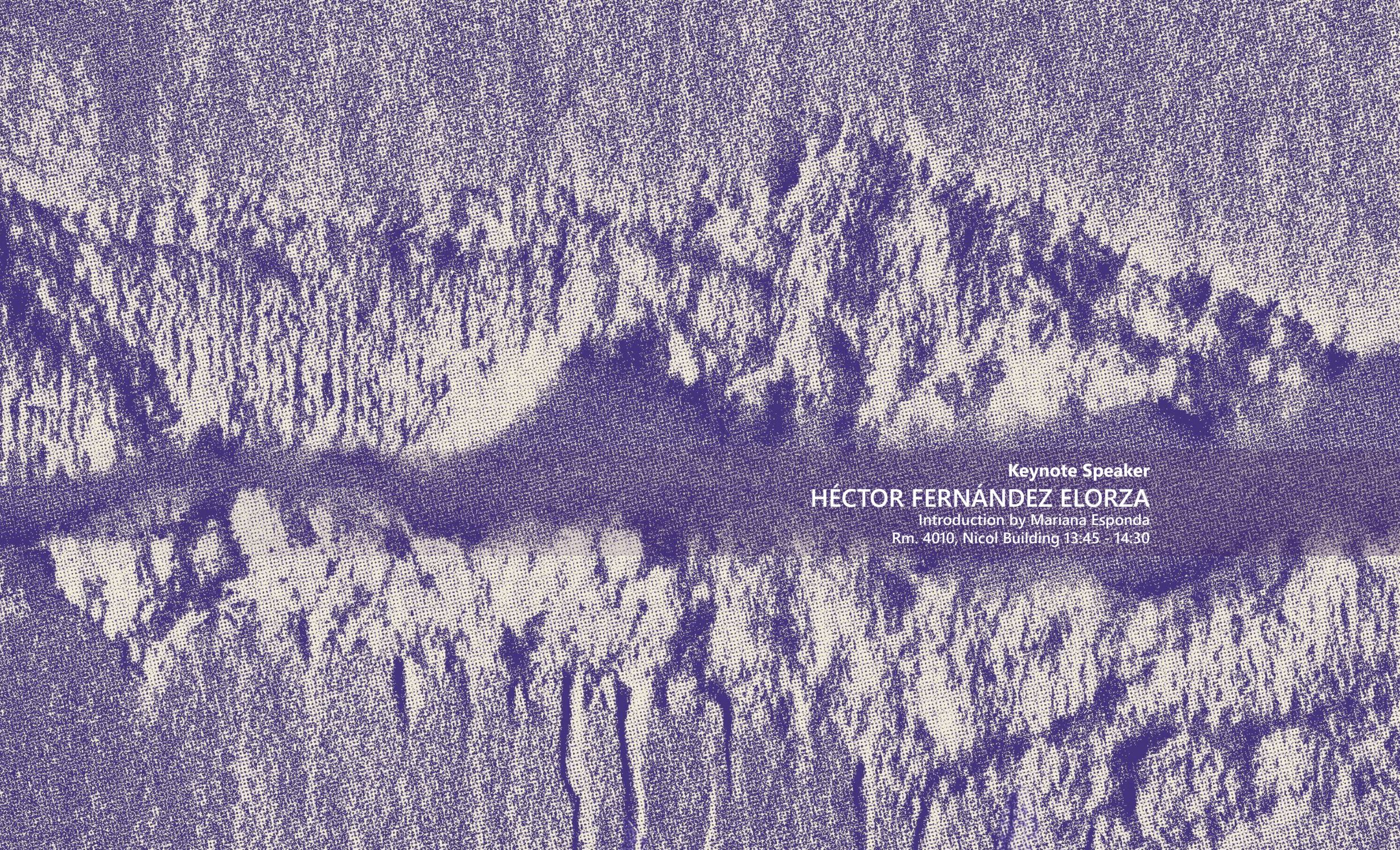
FOREVER SUS

Everything is Transformed

MONICA HUTTON

This contribution focuses on chemical worldmaking as past and future material remaking. Chemist, Antoine Lavoisier (1743-1794), summarised the Law of Conservation of Mass with 'nothing is lost, nothing is created, everything is transformed.' Treating matter as transformed (not new) is considered a critical attitude toward architectural design and adaptation. PFAS (per- and polyfluoroalkyl substances) are defined as a class of 'novel' entities that proliferated following the World War II Manhattan Project (1942-1946). The term 'novel' derives from 'new' and relates to narrative fiction. PFAS, also called 'forever chemicals' due to the duration of time they take to break down, relate to 'Forever After' storytelling that fabulates future stability and linearity. Despite limited contemporary discourse on forever chemicals, the material cultures that have driven PFAS production have heavily formed past and future built environments. Developed within a culture of anti-materials to prevent reactions, these compounds are commonly used to suppress characteristics of flammability and combustibility. Substances are designed to resist change and suppress planetary transformations that have shaped material worlds since the Earth likely resembled a magma ocean. Building components are treated as inanimate rather than adaptive. Material applications proposed as critical to visions of sustainable energy futures include solar arrays, electric batteries, and cooled data centres. These novel fictions do not reflect volatile material realities. With fluctuating climates and temperatures, PFAS move through the atmosphere from urban areas across the Earth's vast surfaces. Livers of wild boar, eggs of Arctic birds, and whale baleen embody the compounds found within landscapes that are discussed as 'protected' and 'undisturbed.' The substances blur the domestic and wild binaries, bring uncertainty to the biological health of future generations, and raise deep questions for preservation and conservation practices. Through alternate material storytelling, this contribution proposes adaptive architecture where conservation does not compromise the agency of materials to break down and remake. Time-based media communicates lively processes beyond building sites and embraces volatility through nonlinear transformations.

[1] Lavoisier, Antoine. 1790. Elements of Chemistry in New Systematic Order, Containing All The Modern Discoveries, 183. Translated by Robert Kerr. Edinburgh: William Creech.



Keynote Speaker

HÉCTOR FERNÁNDEZ ELORZA

Introduction by Mariana Esponda

Rm. 4010, Nicol Building 13:45 - 14:30

HÉCTOR FERNÁNDEZ ELORZA, PhD, has been a lectuer in Architectural Projects at the Escuela Técnica Superior de Arquitectura de Madrid, ETSAM, Spain, since 2001. He has been a visiting professor at the Escuela de Arquitectura de Zaragoza & ETSAB-Barcelona (Spain), Universitá Di Roma "La Sapienza", Italy, Fachhochschule Köln (Germany), NTNU University in Trondheim (Norway), Kunstakademiets Arkitektskole in Copenhague (Denmark), KTH University in Stockholm (Sweden), Universidad Católica de Rio de Janeiro (Brazil), University of Belgrade (Serbia), the Royal Institute of British Architects-RIBA, and the Cooper Union. In 2000 and 2012, he participated in the Biennale di Architecture di Venezia. He designed and built the Mausoleum for the oceanografist Odón de Buen; the Auditorium and Documentation Centre of Contemporary Architecture in "Nuevos Ministerios" (Madrid); the Agricultural Park, Valdefierro's park (Zaragoza). He is author and co-author of *E. G. Asplund, Exposición de Estocolmo* 1930; Babelia; Pensar con las manos and Materia y material, La ortografía del espacio y el alfabeto de la estructura; Chicago-Nueva York y Arqueología Contemporánea. His work has been showed in Spain and abroad. In 2009 and 2010, he was awarded the ROMA PRIZE (Spanish Academy in Rome, Italy).

Valdefierro Park in Zaragoza, Spain, designed by architects Héctor Fernández Elorza and Manuel Fernández Ramírez and completed in 2012.

MAY 22, 2026 13:45

CIRCUMSTANCES

HÉCTOR FERNÁNDEZ ELORZA

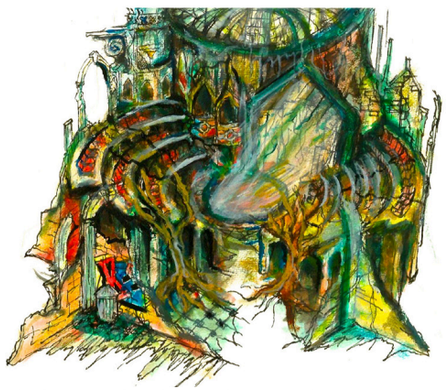
The process of reusing existing materials on construction sites has been on the rise in recent years. Architects have recognized the need to implement this waste management approach in construction processes. These cycles of reuse often take on an ethical rather than an aesthetic dimension. This proposal explores this dual ethical and aesthetic nature of reusing materials and waste from construction sites through the study of several constructed structures.

MAY 22, 2026 14:40 [ZOOM]

USE AND USED SCENOGRAPHIC (RE)DRESSING

HAMISH MUIR

This paper examines the design and reuse of scenographic materials for the theatre and performing arts. The paper will discuss the approach to reuse and the circular economy in theatre, as well as its potential application to the Architecture, Engineering, and Construction (AEC) industry. The commercial theatre industry has a high turnover of materials to stage temporary events. As such, theatre will be treated as a model for the construction industry with different spatial and temporal scales. Theatrical scenography will be framed as a medium that can critique the built environment and its relationship to waste and material turnover. The challenges and innovations in 'dressing the stage' will be addressed, enabling set designs to create diverse atmospheres. Importantly, how the theatre industry uses storytelling, themes and performance to metamorphose materials from one production to another will consider how material meanings on stage - as props, as emotional values, and as scenographic atmospheres - carry the memory of what they were and what they are becoming through their enactment inspired by Jane Bennett's theory of "vibrant matter."[1] Framing materials as dynamic performers that possess a sense of agency, history, autonomy, ecology and character draws attention to metamorphosis as a performative action that can produce new architectures out of old. The discussion of theatre scenography also questions assumptions about ephemeral architecture and waste.



The Overgrown Stage by Hamish Muir (acrylic on paper, 2014). © Hamish Huir

[1] Bennett, Jane. 2010. *Vibrant Matter: A Political Ecology of Things*. Durham: Duke University Press.

MAY 22, 2026 14:55

AN ADAPTIVE REUSE LABORATORY

From Carlo Scarpa's Unfinished Spaces to Exhibition Design Practices at the Castelvecchio Museum, Verona

ALBA DI LIETO

This paper aims to illustrate how, within a museum of ancient art, adaptive reuse can be experienced through the dialogue between architecture, restoration, and exhibition design. The Castelvecchio Museum in Verona, Italy, represents a milestone in post-war Italian museography, with the intervention of Carlo Scarpa (1906-1978). Although often perceived as a comprehensive recovery of the medieval castle, several areas remained unfinished, such as the towers and the eastern wing, where the so-called Sala Boggian is located. From its first conversion into a museum in 1926, Sala Boggian was conceived as a concert hall, "furnished" with works of art. During the Fascist era, it was transformed into a courtroom, while during World War II, the eastern wing was destroyed by the bombing of January 4, 1945. Under the direction of Piero Gazzola (1908-1979), the bridge and the east wing were rebuilt, and Sala Boggian was used again for concerts and later adapted for temporary exhibitions.
From the 1960s onwards, under director Licisco Magagnato (1921-1987), Castelvecchio became a dynamic site for exhibitions, extending into the garden and establishing a direct relationship between architecture, nature, museum, and city. In the 1990s, curatorial and museographic continuity was pursued with differentiated yet coherent exhibitions. Ancient collections, contemporary art and architecture engaged in a strong dialogue, reinforcing Castelvecchio as a true laboratory of adaptive reuse. This was achieved by reclaiming the castle's vertical spaces—adapting three medieval towers to conservation and exhibition functions—and by arranging the Sala del Mosaico on the ground floor of the eastern wing. This paper presents first-hand experience on how the conservation of a masterwork can be reconciled with the adaptive reuse of spaces for new conservation and exhibition purposes.

Entrance area at the Castelvecchio Museum in Verona, Italy, 2025. In the foreground a panel for the temporary exhibition 'Fascism, Resistance, Freedom, Verona 1943-1945,' (March 3-July 27, 2025). Photo by author.

Dr **HAMISH MUIR** is a multi-disciplinary researcher. He holds two Masters degrees in civil and environmental engineering from Imperial College, London and in the history of art from Christie's Education, affiliated with the University of Glasgow. In both degrees, he developed a research interest in environmentally sustainable theatre production and recently finished a PhD from the Bartlett School of Architecture, UCL. During the PhD, he worked with leading theatre organisations in the UK, including the National Theatre in London and the Society of British Theatre Designers. His research concerns circular economy methods within theatre production. Hamish also established Arctic Lion Theatre, a studio that creates experimental theatre art and scenography driven by sustainability and ecology.

ALBA DI LIETO is the former curator of the Carlo Scarpa Archive at Museo di Castelvecchio and served as executive architect for the City Museums in Verona, Italy, until 2022. She has collaborated on the restoration, conservation, and design of Verona's Museums. She has contributed to numerous international exhibitions dedicated to the work of Carlo Scarpa. Di Lieto has authored and edited various publications on Carlo Scarpa, including managing the website archiviocarloscarpa.it. She designed 60 exhibitions documented in *La continuità dell'esporre. Allestimenti ai Musei di Verona* 2004-2023 (with Marco Borsotti, Panini, 2023). Since 2016, she has been teaching "Interior Architecture and Exhibit Design" at the Politecnico di Milano, Mantova campus. In 2023, she served as a visiting lecturer at the Azrieli School of Architecture and Urbanism at Carleton University in Ottawa, Canada.

BARBARA VOGT is a German-Swedish architect (Dipl.-Ing. TU Berlin, Germany, Arkitekt SAR/MSA) and partner at White Arkitekter. Since 2004, she has worked across Sweden and internationally, with a focus on transformation, circular architecture, and sustainable urban development. She is head of Business Development in Germany, Chair of the Board of Trustees, and a member of the Board of Directors at White. Barbara also serves on the board of Sweden's strategic innovation program, Smart Built Environment. With a background in both design and leadership, she combines material sensitivity with a strong commitment to climate-responsive, future-oriented architecture.

SONYA JENSEN is an associate architect with DFS and holds degrees in Architecture Theory and Conservation. During her studies, research focused on how inclusive narratives and new program needs could co-exist harmoniously in historic places. She believes that rehabilitation of the built environment permits a deep examination of the world and an authentic building upon that understanding. Involved in the design of cultural space in Canada for 25 years, Sonya is currently a design manager for the rehabilitation of the Canadian Parliament, one of the most complex heritage restoration and modernisation projects in Canada's history.

MAY 22, 2026 15:10 ZOOM

CROSS-DISCIPLINARY COLLABORATION IN ADAPTIVE ARCHITECTURE

Working Across Boundaries to Reimagine the Existing

BARBARA VOGT

Adaptive reuse is no longer a niche practice—it is a necessity. Faced with accelerating climate change, resource scarcity, and the urgent need to reduce embodied carbon, architecture must move beyond the paradigm of new construction. At White Arkitekter, we approach this challenge not just through design but through new ways of working: fundamentally cross-disciplinary, iterative, and rooted in care for the existing. This paper explores how collaboration across disciplines enables a more holistic and impactful approach to adaptive reuse. By engaging architects, engineers, landscape architects, reuse strategists, digital tool developers, and clients early in the process, we can identify reuse potential, navigate regulatory and technical challenges, and unlock creative design opportunities. Adaptive architecture becomes not just a response to constraints but a shared framework for rethinking value, function, and identity in the built environment. Our internal development of cross-functional workflows—combining spatial analysis, digital scanning, material inventories, and climate calculations—has emerged through practice and continuous dialogue between disciplines. These workflows are supported by digital tools like White ReCapture but grounded in cultural and social intelligence: the ability to listen to a building, a site, and its users. This approach is exemplified in Feskekörka, where the revitalisation of an iconic fish market balances heritage values with new programmatic and environmental ambitions. In LUMI, Uppsala, Sweden, an obsolete lab building is transformed into a vibrant, low-carbon workspace through minimal intervention and high reuse. At Nobelberget Preschool, Sickla, Nacka in Sweden, adaptive strategies meet both pedagogical and climate goals, demonstrating the value of reuse at smaller scales. No discipline alone can address the complexity of adaptive reuse. By working across boundaries, we not only improve outcomes—we reshape practice itself around cooperation, shared responsibility, and long-term thinking.

Feskekôrka Gothenburg, Sweden, 2024. © Kalle Sanner, White Arkitekter.

MAY 22, 2026 15:25

LA MAISON PIERRE DU CALVET

The PHI Contemporary Competition Introduces a New Chapter

SONYA JENSEN

La Maison Pierre du Calvet was built as a distinctive, merchant-class residence from 1770 to 1771 on a pre-existing foundation from 1692 in the eastmost sector of the fortified city of Montreal, Canada. As the city walls were dismantled and the city expanded, the stone edifice on the corner of St. Paul and Bonsecours streets underwent successive changes in ownership and transformations of the neighbourhood from residential to commercial to historical district. The next transformation will be the bold result of an international competition won by a consortium of design architects Kuehn Malvezzi, Berlin, Germany and Pelletier de Fontenay, Montreal, Canada, in collaboration with the heritage conservation and planning expertise of DFS and ERA, Canada. *At the centre of the new design is our understanding of the institution as an active entity that is being formed in real-time, open and in a state of permanent transformation. Conceived as an open landscape rather than a building, the design presents a simple and solid framework, serving as a contemporary stage for hosting a wide range of activities.* —Kuehn Malvezzi and Pelletier de Fontenay on PHI Contemporary international competition. The proposed design successfully challenges the typology of a historic district while allowing four existing buildings on the site, including la Maison du Calvet, to continue their temporal journey that began with the origins of the colonial settlement. Involving heritage specialists at the competition stage fosters a greater respect, consideration and incorporation of the heritage fabric. Under the research cluster of Integrated Resilience, Material Culture, and Adaptive Reuse, the paper will discuss the history of the site and the transformations of La Maison du Calvet, along with their respective sociological conditions. The nature of this transformation will be examined through the lenses of métier, programme, and technique, to better understand the historic building as a character in a constantly changing landscape.

PHI Contemporary Competition Rendering, Montreal, Canada. © Kuehn Malvezzi, Pelletier de Fontenay and Jodoin Lamarre Pratte architects, 2022.

FROM (HISTORICAL) ARCHITECTURE TO (TRANS-HISTORICAL) ADAPTABILITY
moderated by Linda Heinrich

Rm. 4010, Nicol Building
14:35 - 16:00

MAY 22, 2026 14:40 [ZOOM]

HERITAGE REINSCRIBED

The Transformation of El Mercurio de Valparaíso, Chile

FABIOLA SOLARI IRRIBARRA

In Chile, architectural discourses surrounding pre-existing buildings in the 1970s and 1980s embraced the contentious concepts of 'transformation', 'opportunity', and 'improvement'. These ideas challenged the conservation orthodoxies presented less than a decade prior in the Venice Charter (1964).[1] Moreover, architects called for the re-envisioning of buildings and sites in Chile after closely analysing their specificities. As asserted by the editorial team of CA magazine n°16 Care for Heritage (1976): "We are not a generation of city founders. We have inherited cities already founded and it's our duty to re-found them, by reinscribing our heritage in the needs of the present."[2] In Latin America, and particularly in Chile, changes in the historic fabric due to development forced by exponential demographic growth fuelled criticism of modern notions of urban planning and progress. In this context, international conferences, journals, and biennials became forums for navigating the tension between preserving and transforming the historic city as projects emerged. This paper examines the tensions between heritage theory and professional practice during the emergence of architectural discourses in Chile, using the transformation of El Mercurio de Valparaíso as a case study. The project involved the removal of original layers of plaster and paint from a 1901 building, exposing "an extraordinarily noble structural and constructive character",[3] which directly opposed the principles outlined in the Venice Charter. Granted the 'remodelling award' in the 1979 Second Chilean Architectural and Urbanism Biennale, this project exemplifies how local architectural interventions of the time went beyond compliance with conservation guidelines, embracing a transformative approach to heritage. Drawing on archival research, site surveys, interviews, and original drawings, the paper argues that the debate surrounding adaptive reuse in Chile was not only about conserving the past but also about actively shaping its future in response to modern needs.

El Mercurio de Valparaíso, Chile. Interiors remodeled in 1979 by architects Christian de Groote, Hugo Molina, Gloria Barros, and Jacqueline Pertuiset. Camila del Fierro Private Collection.

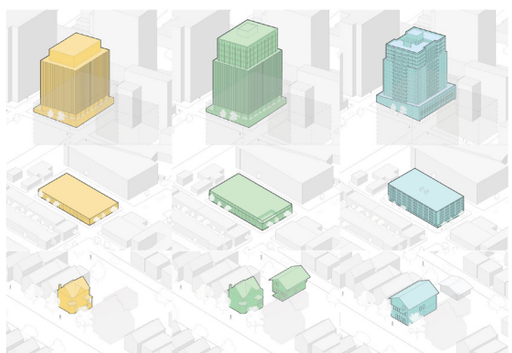
[1] "International Charter for the Conservation and Restoration of Monuments and Sites," The Venice Charter, 1964. Adopted by ICOMOS in 1965. Translated in Spanish by the Chilean Institute of Architects (CA) in 1970. [2] "Presentación Del Tópico: El Cuidado Del Patrimonio." June 1976. *CA Revista oficial del Colegio de Arquitectos de Chile*, 'El cuidado del patrimonio,' 16: 6. Author's translation. [3] De Groote, Christian, Hugo Molina, Gloria Barros, and Jacqueline Pertuiset. 1980. "Diario El Mercurio de Valparaiso." *AUCA: Arquitectura Urbanismo Construcción Arte* 40 Nuevo destino para viejos edificios: 18–20. Author's translation.

MAY 22, 2026 14:55

EXISTING BUILDINGS, CARBON, AND CODE ANALYSIS

RIA AL-AMEEN, ADAM HATCH

The Existing Buildings Carbon Code Analysis is a new project by the Canadian Association of Heritage Professionals (CAHP), funded by the Government of Canada's Code Accelerator Fund. The project, led by a multi-disciplinary consultant team (Giaimo Architects, Ha/f Climate Design, A.W. Hooker, and WSP), will undertake research, develop capacity-building resources to enable greater building and material reuse and disseminate findings to prepare Canadian markets for the future release and prompt adoption of retrofit codes and policies. Using 3 case studies across Canada, this project will compare a whole-life carbon and energy modelling analysis of 3 scenarios: adaptive reuse, adaptive reuse with new construction addition, and demolition with new construction. The case studies were selected to represent a range of building archetypes, including low-rise housing, mid-rise commercial and industrial buildings, and high-rise commercial-to-residential conversions, as well as various locations (Vancouver, Montreal, Halifax). The consultant team includes architects, heritage conservationists, sustainability experts, mechanical, electrical, and structural engineers, building envelope specialists, and code consultants to ensure a range of perspectives inform the analysis. Additionally, the team is conducting a series of collaborative and engaging workshops that allow experts from various industries to share their expertise on the challenges and solutions related to adaptive reuse and retrofits. The first workshop was held in March 2025 in Vancouver, BC, Canada, with 50 participants. Another workshop was held at the Canadian Centre for Architecture (CCA) in Montreal in May 2025, followed by a workshop in October 2025 at the National Trust for Canada Conference in Halifax. Together, the team will take the findings from the case study analysis and workshops to develop a final report with recommendations on best practices in working with existing buildings, including adaptive reuse and retrofits, from a heritage, carbon, and code perspective. As part of the Code Accelerator Fund, the project will then help inform future national building codes and policies. This final report will be completed by December 2025.



Comparative Case Studies Across Canadian Cities. The project features comparative case studies in different geographic locations - Vancouver, Montreal, and Halifax - representing a variety of building typologies and uses. It examines and compares the whole-life carbon emissions, energy performance, and cost implications of three scenarios: (1) retrofitting the existing building, (2) retrofitting the existing building with an addition, and (3) demolishing and replacing it with a new building.

FABIOLA SOLARI IRRIBARRA is a PhD candidate at the MSD, University of Melbourne, Australia, with Dr Hannah Lewi and Dr Stuart King as supervisors. Architect, Pontificia Universidad Católica de Chile (UC) and Master of Urban and Cultural Heritage, University of Melbourne. Between 2013-2019, Fabiola taught design and research studios at the School of Architecture UC, architecture theory and history at Universidad Andrés Bello. She coordinated the Cultural Heritage Diploma UC while working as chief architect and project coordinator at the Chilean firm Tándem. Since November 2020, Fabiola has been part of Conservation Studio, a heritage-specialised firm based in Melbourne.

RIA AL-AMEEN is a heritage architect at Giaimo with over a decade of international experience in design and conservation. Her current work focuses on integrating new designs into existing buildings, as well as exploring innovative circular construction solutions, including deconstruction, material salvage, and reuse. Ria currently serves on the Board of Directors for the Canadian Association of Heritage Professionals (CAHP) and is a member of the Toronto Society of Architects and DesignTO, Canada. Since joining Giaimo in 2016, she has overseen numerous heritage impact assessments, conservation plans, and other heritage projects for major clients, including Metrolinx, the City of Toronto, Toronto Metropolitan University, and Public Works and Government Services Canada.

Originally from Winnipeg, **ADAM HATCH** is an architect and heritage consultant based in Vancouver and practicing across British Columbia. Specializing in contract administration, Adam sees projects through the realization of their design during the phase where everything finally comes out in the wash. He has been involved in the adaptive re-use of heritage buildings from masonry and wood to concrete Mid-Century Modern structures. Adam is the President of the Canadian Association of Heritage Professionals (CAHP) and a contributing author for CAHP's Codes Acceleration Fund report titled Unlocking the Value of Existing Buildings which advocates for changes to national model codes.

ZHENZHEN YU is a PhD candidate in Architecture at the School of Architecture, Building and Civil Engineering, Loughborough University, UK. She is supervised by Dr Robert Schmidt III, co-author of "Adaptable Architecture". Her research interests include adaptive reuse theory, heritage building conservation, cross-cultural heritage values, and sustainable urban regeneration. Her doctoral project examines the adaptive reuse of industrial heritage buildings in the UK and China, with a particular focus on integrating cultural heritage values and economic sustainability within different socio-political frameworks.

ROBERT SCHMIDT III is an architect and a senior research associate at the Adaptable Futures Research Group at Loughborough University, England. He received degrees from Iowa State University (2000), the University of Tokyo (2007), and a PhD from Loughborough University (2013). He received several recognitions, including the Jeffrey J. Pilling Scholarship for excellence in design and the Pella Architectural Scholarship. He spent four years in New York working for Herb Beckhard and Frank Richlan (HB+FR), a decedent firm of Marcel Breuer. He published several papers on the topic of adaptability.

Dr **SIMON RICHARDS** is a senior lecturer in architectural theory and history at the School of Architecture, Building and Civil Engineering, Loughborough University, UK. His research interests include contemporary architectural theory and history, philosophical aesthetics, discourses of tradition and heritage, as well as behaviourism and environmental psychology.

KITT MAN is a PhD Student at the Azrieli School of Architecture & Urbanism at Carleton University, Canada. She worked as a documentation specialist internationally and as a Data Engineer specializing in Heritage asset data. She is currently a researcher at the Carleton Immersive Media Studio. Her interests lie at the intersection of people, data, and the construction of national identities through heritage and heritage policy.

FROM (HISTORICAL) ARCHITECTURE TO (TRANS-HISTORICAL) ADAPTABILITY
moderated by Chris Wiebe

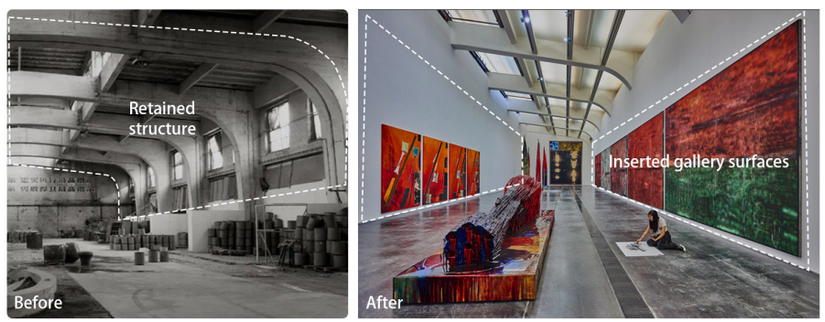
Rm. 4020, Nicol Building
14:35 - 16:00

MAY 22, 2026 15:10

REINTERPRETING ARCHITECTURAL HERITAGE NARRATIVES THROUGH ADAPTIVE REUSE

ZHENZHEN YU, ROBERT SCHMIDT III, SIMON RICHARDS

Architectural heritage conservation has long been grounded in material authenticity, static preservation, and standardized regulatory frameworks. While this paradigm has helped preserve physical integrity, it often overlooks the dynamic interactions between heritage and contemporary socio-cultural contexts, leading to the 'museumification' of heritage sites. In today's pluralistic society, adaptive reuse offers a critical pathway for the continued relevance and reinterpretation of architectural heritage. This study applies a novel analytical framework that re-examines adaptive reuse through three interrelated lenses: spatial transformation, narrative layering, and identity reconstruction. Here, spatial transformation refers to the physical and functional reconfiguration of heritage spaces through adaptive interventions shaped by the social production of space.[1] Narrative layering describes how historical and symbolic meanings are accumulated and reinterpreted within place through ongoing acts of storytelling, memory, and cultural inscription.[2] Identity reconstruction is concerned with how individuals and communities renegotiate belonging and form a collective identity through representational practices embedded in reused heritage spaces.[3] These three lenses were selected for their ability to holistically capture the material, symbolic, and social dimensions of adaptive reuse, enabling a more integrated understanding of how heritage buildings are reimagined across space, meaning, and identity. The framework is applied to three comparative case studies: Battersea Power Station (London, UK, conversion to mall and apartments 2022), 798 Art District (Beijing, China, 2008), and Tempelhof Airport (Berlin, Germany, conversion to park 2010), which were selected for their shared post-industrial origins, diverse socio-cultural contexts, and adaptive reuse into publicly accessible cultural spaces under differing governance models. The analysis reveals that adaptive reuse is not merely about spatial conversion or material restoration but a complex process of socio-cultural negotiation in which new narratives and identities are continuously produced. By grounding adaptive reuse in a multidimensional analytical framework, this study contributes to a more culturally responsive and theoretically grounded approach to heritage engagement. It also offers insights into urban policy and design practice, advocating for more participatory, flexible, and context-sensitive models of heritage transformation.



A restricted industrial workspace **An inclusive cultural arena accessible to the public**

Before and after spatial transformation of 798 Art District, Dashanzi, Chaoyang District, Beijing, China. Left: Dashanzi military factory complex: Factory 718. © Yan Zhu; Right: © Alamy. Composite image and annotations by author.

[1] Lefebvre, Henri. 1991. *The production of space*. Translated by Donald Nicholson-Smith. Oxford, Uk and Cambridge, MA: Blackwell. Douglas, James. 2006. *Building adaptation*. Oxford, UK: Butterworth-Heinemann. [2] Nora, Pierre. Spring 1989. "Between Memory and History: Les Lieux de Mémoire." *Representations* 26: 7–24; de Certeau, Michel. 1988. *The Practice of Everyday Life*. Translated by Steven Rendall. Berkeley, CA: University of California Press; Ricœur, Paul. 1984. *Time and narrative*, Volume 1. Translated by Kathleen McLaughlin and David Pellauer. Chicago, IL: The University of Chicago Press. [3] Hall, Stuart. 2011. "Introduction: Who needs 'identity?" In *Questions of cultural identity*, 1–17. Edited by Stuart Hall and Paul du Gay. London: SAGE; Smith, Laurajane. 2006. *Uses of heritage*. London: Routledge.

MAY 22, 2026 15:25

ADAPTIVE POLICY, RESILIENT HERITAGE
Imagining Alternatives in Ottawa, Canada

KITT MAN

There is a tension in Canadian adaptive reuse that sits between the ways in which it can benefit communities, and the ways in which it is being weaponized against the most vulnerable members of those same communities. Despite its relatively short history as a recognized architectural approach, adaptive reuse is an age-old practice that has long been a part of the built environment.[1] Yet, existing regulations in Canada were not necessarily established with adaptive reuse in mind, especially considering its ambiguity and novelty as a recognized practice, and as a result they can lead to regulatory barriers or even demolition by neglect. Yet, recent shifts in public policy to lift these barriers in support of adaptive reuse projects as part of broader housing and sustainability strategies have fully addressed neither the material nor social needs of such projects.[2] As defined by critical heritage scholar Laurajane Smith, heritage is a process of "meaning and identity making" for and in the present rather than a physical structure.[3] However, the requirements of heritage conservation outlined in our regulations are often considered to be met when the bare minimum of the structure's material integrity is kept.[4] This paper offers an exploration of the misalignment of current policies to the observable realities where reuse and built environment improvements are used to justify displacement of vulnerable populations through 'renovictions' in Ottawa, Canada, particularly within economically disadvantaged neighbourhoods such as Vanier and Heron Gate.[5] Through the examination of public testimony and lived experiences from reports compiled by housing rights activists and neighbourhood groups, the goal is to highlight the aspects of architecture that transcend material integrity and to support the idea of adaptive policies that can accommodate the multiplicity of heritage adaptive reuse projects and their communities respectfully and inclusively. By investigating the social and ethical implications of such practices within contemporary urban development, this research also questions the place of the practitioner in preventing situations where people fall through the gaps in our legislation, and hopes to offer seeds for reflection on the impermanence, evolution, and resilience of the social groups that are associated with heritage and architecture in Canada.

227 Bank Street, Ottawa, Ontario, Canada, built in 1888. Tenants were fully evicted in 2025 in preparation for redevelopment. Image by author.

[1] Sally Stone, "Notes towards a Definition of Adaptive Reuse," Architecture 3, no. 3 (2023): 477–89. [2] Bill 23, More Homes Built Faster Act (2022) Schedule 6; Ontario, "O. Reg. 332/12 BUILDING CODE | Ontario.Ca," pt. 10,11. [3] Laurajane Smith, Uses of Heritage (Routledge, Taylor & Francis Group, 2006), 13. [4] Ontario Heritage Act, R.S.O. 1990, c. O.18. [5] Monike Imeri, "Where Are We Supposed to Go?": Lived Experiences of Displacement in Ottawa, Canadian Right to Housing Research Fellowship (Canadian Centre for Housing Rights, 2025), 33,44-45; ACORN, Ontario Renoviction Report 2024 (ACORN Canada, 2024).

MAY 22, 2026 16:30

ÁLVARO SIZA'S OPEN SCULPTURE

Towards a Notion of Adaptive Architecture

MARIA JOÃO SOARES, JOÃO MIGUEL COUTO DUARTE

In a recent interview about the importance of monumentality, particularly in the work of the Portuguese architect Álvaro Siza, the Portuguese philosopher Maria Filomena Molder says that "the monument is a gesture of memory", stressing that this gesture "recognises and subverts the ruin of life."[1] Siza named his most recent work 'Open Sculpture', an intervention located next to the Monastery of Leça do Balio, a building in northern Portugal that dates back to the tenth century. The work was inaugurated in 2024. It is a body in white concrete, communicating with the monastery, which Siza also renovated, reviving it as a museum through a sensitive intervention characterised by weightless gestures. In this conversation between various bodies, the monastery is reflected in the new concrete body, returning it to its rightful place, like a mirror. It is a nod to the ruin of a life – that of the monastery – and one that directs memory towards the present. The Open Sculpture asserts itself as a subversion by participating in a (trans)history told by Siza, offering multiple beginnings. It is a truly open work, similar to poetry. Siza's proposal may seem paradoxical since the new body is the culmination of all the other bodies of the monastery that have passed through time. The idea of openness prevails, however, as it gives the whole, including the old monastery, a new beginning, free from functional restrictions, and accepts the possibility of future alterations.

Based on Siza's intervention in the Monastery of Leça do Balio – the renovation of the old building and the creation of the new body – the paper proposes a reflection on adaptive architecture in its openness as a poetic architectural device that works through conversations in time and space, between transhistorical bodies, opening-up paths to multiple futures based on pasts.

Álvaro Siza Viera, Open Sculpture, Monastery of Leça do Balio, Matosinhos, Portugal (2024).

[1] Maria Filomena Molder interviewed by Ana Tostões and Paulo Tormenta Pinto. July 27, 2023. Bairro Social do Arco Cego, Lisbon, Portugal. In Tormenta Pinto Paulo and Ana Tostoes, editors. 2023. *A Monumentalidade Crítica de Álvaro Siza*, 328, 322-333. Porto, Portugal: Circo de Ideias. Translation by authors.

MAY 22, 2026 16:45

NARRATIVE DESIGN APPROACH FOR ADAPTIVE REUSE

Comparison of Two Cases in The Netherlands

KARIM YOUSSEF, KARISSA MORITZ

Embracing the view that adaptability is more analogous to Walter Benjamin's idea of storytelling than to historical materialism,[1] this paper aims to bridge the boundaries between architectural design and adaptive architecture by investigating the application of a narrative design approach to the adaptive reuse of pre-existing buildings. Yet, current design theory lacks a well-formulated framework for applying narrative design to architectural design and to adaptive reuse, in particular. The narrative design approach offers a way to bridge these boundaries by engaging the embedded narratives of historical buildings — structures that invite reinterpretation and the emergence of new spatial stories. Unlike other semiotic design approaches that treat meaning as an overarching design paradigm but have never gained much traction in practice, a narrative design approach imbues memory with meaning and animates spatial experience through layered significance. Rather than erase the past, it preserves its traces through a palimpsest approach. Narrative design adds layers of meaning to an existing structure, thereby enhancing its relevance to contemporary societal needs. Past layers are not discarded but remain as traces to be incorporated into palimpsest layers that rewrite the historical and cultural text of a city anew. To delineate such a framework, this study borrows Andrew Benjamin's conceptualization of "time in architecture" and its relation to alterity through three dimensions—ambivalence, repetition, and function—for analyzing the dialogue between past and present, the interplay of linear and nonlinear rhythms, and the reconfiguration of spatial hierarchies. The paper applies the framework to two Dutch case studies: LocHal in Tilburg and Werkspoorfabriek in Utrecht, both exemplars of the emerging 'city campus' typology, which integrates education, culture, and commerce into revitalized industrial sites. These cases are not merely functional conversions but narrative reconstructions. LocHal, a former train hall, becomes a civic library through spatial thresholds and material remnants that foster collective authorship. Werkspoorfabriek resists monumental finality through its open-ended programming and non-linear spatial arrangement. Together, these cases demonstrate how narrative design enables the transformation of a pre-existing building into a civic palimpsest that showcases adaptive architecture attuned to contemporary society and revitalises the city. By framing adaptive reuse as narrative authorship, this study reveals how architecture becomes a temporal construct: layered, interpretive, and poised between past inheritance and future possibility. Narrative design treats time not as linear history but as an architectural framework. Unlike conventional design interventions, it puts the centrality of time at the forefront as a design medium and positions users as active participants in shaping evolving cultural meaning.

LocHal Tilburg, CIVIC Architects, Braaksma & Roos, and Mecanoo (2016–2019). Courtesy Ossip Architectuurfotografie.

[1] Federica Goffi, "Sited-Memory: Peripatetic Storytelling at the Castelvecchio Museum in Verona," *Joelho-Journal of Architectural Culture*, no. 13 (2022): 83–98; Benjamin, Walter and Harry Zohn, "The Story-Teller: Reflections on the Works of Nicolai Leskov," *Chicago Review* 16, no. 1 (1963): 80–101. [2] Benjamin Andrew. 2000. *Architectural Philosophy*, 5-42. London, New Brunswick, NJ: The Athlone Press.

MARIA JOÃO DOS REIS MOREIRA SOARES is a Lisbon-born Portuguese architect practising since 1988, an assistant professor at the Faculty of Architecture and Arts, Lusíada University, Lisbon, Portugal, where she taught since 1989, and a research associate at the Centre for Research in Territory, Architecture, and Design [CITAD]. She is CITAD's assistant director, a member of CITAD's Board of Directors, and the Architecture and Urban Planning Research Group coordinator. She is also a film producer. Maria João holds a degree in architecture from the Faculty of Architecture, Technical University of Lisbon, 1987, and a PhD in Architecture from Lusíada University, Lisbon, 2004.

JOÃO MIGUEL FERREIRA COUTO DUARTE is a Lisbon-born Portuguese architect practising since 1990 and an assistant professor at the Faculty of Architecture and Arts, Lusíada University, Lisbon, Portugal, where he teaches since 1991, and a research associate at Centre for Research in Territory, Architecture, and Design [CITAD]. He is also a film producer. João holds a degree in Architecture from the Faculty of Architecture, Technical University of Lisbon, 1990, an MSc in Art Theories from the Faculty of Fine Arts, University of Lisbon, 2005 and a PhD in Architecture from the Faculty of Architecture, University of Lisbon, 2016.

KARIM YOUSSEF is an assistant professor at California Baptist University, US who started his academic career assisting students in architectural design studios in the city of Tanta, Egypt. He completed a master's degree and PhD in Environmental Design from the University of Montreal and the University of Calgary, respectively, and was nominated for the Governor General Gold Medal in 2015. Author of three monographs on urban design and sacred architecture, Karim's research interests originated with a fascination with urban morphology, gradually evolving to include the social, cultural, and spiritual dimensions.

KARISSA MORITZ obtained in 2025 a Master of from California Baptist University, US, exploring narrative design and adaptive reuse. Her thesis examines how architectural elements—such as thresholds, spatial sequencing, and historical layering—mediate time to create meaningful and immersive experiences. With a background as a writing editor, her work seeks to bridge theory and practice, fostering a deeper understanding of architecture as a storytelling medium. She currently works as a writing editor and architectural teaching assistant. She is an active member of the executive board of the American Institute of Architecture Students (AIAS) and the National Organization of Minority Architects (NOMAS). Her interests are in architectural history and adaptive reuse, with a passion for serving others and fostering community.

NINA TORY-HENDERSON is a PhD student at the University of Melbourne, Australia, and a registered architect. She has experience across various scales and contexts, having worked in a range of sectors, including landscape, urban, cultural, heritage, residential, and educational projects in Melbourne, Sydney, and Copenhagen. Alongside her doctoral research, she works as a senior architect at NMBW Architecture Studio, Melbourne, Australia, where she has worked on social housing and educational projects across research and design. Nina is a recipient of the 2025 Canadian Centre for Architecture Doctoral Research Residency Program.

MAY 22, 2026 17:00 [ZOOM]

RENOVATION AS RESISTANCE

Housing Activism in Montreal & Melbourne, 1970s-80s

NINA TORY-HENDERSON

This paper investigates historical models of architectural practice centred on localised community service, resident engagement and housing repair, which have renewed relevance in the context of today's escalating housing and climate crises. It uses a comparative study of two neighbourhood-scale and community-led housing renovation projects in Montreal, Canada, and Melbourne, Australia, in the 1970s-1980s. In Montreal, the co-operative rehabilitation of Milton Parc's nineteenth century housing (1979-1982) led by residents,[1] architects and other professionals largely saved the neighbourhood from demolition and post-war urban renewal, maintaining both historic fabric and the affordability of housing. A similar story took place in Fitzroy, Melbourne, in the aftermath of the post-war 'slum' clearances, where residents, architects and the local council campaigned to keep the Victorian-era building stock and its residents in place (1976-1983). This study focuses on the architectural protagonists within these histories. In Montreal, architect and philanthropist Phyliss Lambert founded the Société du patrimoine urbaine de Montréal (SPUM) in 1979, responsible for executing the Milton Parc renovation project. Groupe Ressources techniques de Milton Parc (GRT), a non-profit organisation consisting of architects and other professionals assisted SPUM in day-to-day operations including technical support and resident engagement.
In Melbourne, the Fitzroy Housing Repair Advisory Service (FHRAS) was an architect-led voluntary co-operative founded in 1975, which provided free housing repair and maintenance advice to low-income earners, protecting at-risk housing and its residents from displacement. These dual histories offer a valuable comparison of two cities that share a settler-colonial history and an overlooked, peripheral status within the history of community architecture movements of this period, which typically focus on UK and US cities. Through primary research on these groups, the study will explore how architectural labour can be expanded to fight for social and spatial justice through urban stewardship, a shift of client-architect relationships that prioritise resident involvement, and the alignment of material preservation with social and political concerns.

Milton Parc Housing Co-Operative:
3573/3575 Hutchison, Montréal, Québec.
Photograph by David Miller, 3 August 1971.
Source: Canadian Centre for Architecture,
PH1991:0229.

[1] Milton Park Fonds, 1962-1989, CCA, Montreal, Canada, https://www.cca.qc.ca/en/archives/379534/milton-parc-fonds.

FROM HISTORICAL MATERIAL-ISM TO A CULTURE OF PLURAL STORYTELLING(S)
moderated by Mariana Esponda

Rm. 4010, Nicol Building
16:25-17:55

MAY 22, 2026 16:30

KNOWLEDGE ENGINEERING TO ACTION

Decision Support Systems for Adaptive Reuse at the Community and Campus Scales

JOSEPH MURRAY

When buildings change, the negative economic, social and ecological consequences are often externalized to surrounding communities. As the built environment faces rapid environmental, social, and technological shifts, a growing reliance upon computational systems to guide adaptive reuse decision-making highlights the need to consider such systems as design artefacts in themselves. This work addresses the need for more inclusive and socially informed design support systems (DSSs) for adaptive reuse projects with a focus on closed higher education campuses in the Northeastern United States. A combined methodological approach will centre on the prototype development and testing for a new explorable explanation-type DSS interface for supporting campus and community-scale adaptive reuse projects with multiple stakeholders. The parameters and system design of the DSS will be informed by workshops as a means to help establish and balance community-specific goals such as architectural preservation value, open space conservation and community economic needs. By developing a new DSS as a technically and socially integrated design artefact, this work aims to facilitate just transitions in the adaptive reuse of higher education campuses during this period of accelerating closures. The resulting DSS will pilot a new process for supporting adaptive reuse decision-making at the community scale. This work aims to inform the development of a new generation of system-based approaches for optimising change processes throughout the lifespan of existing buildings, leading to transitions that integrate ecological and social conceptions of justice. In addressing the specific needs of a test case campus-centred community, this work intends to have a local impact that could also inform adaptive reuse decision-making in other markets.

The statue of Minerva at the now closed Wells College in Aurora, New York. During an attempt to preserve the statue after the closure of the college in 2024 the statue was decapitated, underscoring the need for better decision support systems and processes to help closing institutions transition to new uses. © Author, May 2024.

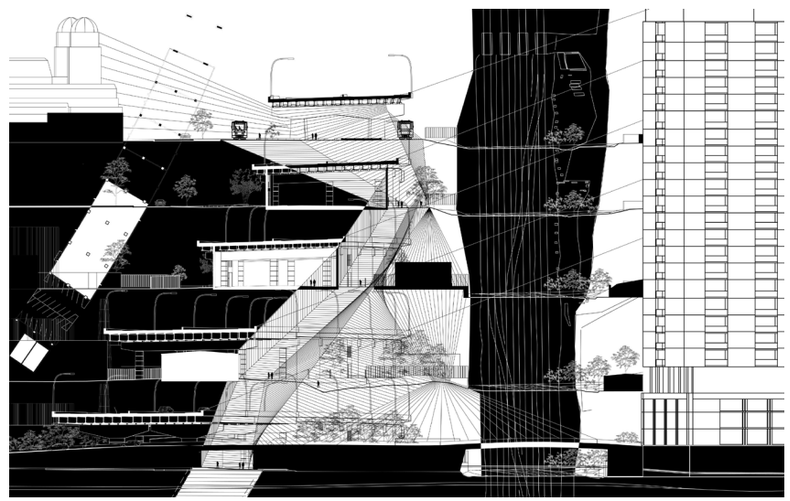
MAY 22, 2026 16:45

ADAPTIVE ARCHITECTURAL METHODOLOGIES IN URBAN INFRASTRUCTURE REUSE

A Case Study of The Bentway Conservancy, Toronto

YAXIN JIANG

There is both a creative opportunity and an urgent need for architectural consideration of the underutilised or disused vehicle infrastructure as expansive urban canvases. These historical structures often occupy key urban sites, lack clear authorship and demand a creative and adaptable approach. This research presentation shares the results of defining and testing new architectural design methodologies for infrastructure reuse, highlighting how adaptability can be cultivated through a collaborative process to promote community engagement and social inclusion in urban environments. Employing a case study approach, this research reports on the role of The Bentway Conservancy, a non-profit organisation in Toronto, Canada, that focuses on engaging stakeholders, local community members and designers to reinvent underused spaces under the Frederick G. Gardiner Expressway near Toronto's waterfront (2018-2030). The research is based on findings from a six-month MITACS Doctoral research collaboration with the organisation, focusing on the observation and analysis of the process of quality creation during the pre-design feasibility study phase of this highly complex and contested area, which involves highways, railroads, and driveways in the city of Toronto. The study found that architectural adaptability was developed through an iterative creative process that is enabled through 1) multi-scalar investigation involving drawings of the site in plan and section through various scales; 2) elemental design thinking, assessing qualities of architectural and structural elements individually and within the larger whole; and 3) a program-based approach: using temporary designs and installations as both experimental trials and catalysts for engagement. This research contributes to design thinking within and beyond infrastructural contexts by proposing a collaborative methodology for uncovering architectural adaptability. For architecture to function effectively as open-ended work, the qualities of architectural elements and their relationships within urban context must remain continually open to reinterpretation. This openness supports architectural inquiry, encourages inclusive dialogue, and enables collaborative reinvention in response to evolving urban contexts and programmatic needs.



Collage of section, elevation, and plan drawings illustrating the spatial complexity of overlapping conditions of visibility, openness, and accesibility across a site, highlighting potential zones for public interventions © Author, May 2025.

JOSEPH MURRAY is an interdisciplinary designer exploring the intersections of architecture, social research, and systems thinking. A PhD candidate at Carnegie Mellon University, US, he investigates adaptable building technologies and time-based design practices. As a board member of the Council on Open Building and researcher at Cornell's Just Places Lab, Murray bridges academic insight with practical innovation in building lifecycle management, focusing on long-term change processes at the building and district scales. He is co-editor of the book "Sustainable Design for Uncertain Futures: Dialogues on Time-Based Architecture".

YAXIN JIANG is a PhD student in Architecture at Toronto Metropolitan University, Canada, and a doctoral researcher with the Quality in Canada's Built Environment research team. Her research focuses on urban public spaces, infrastructure reuse, and architectural design methodologies. In 2025, she completed a Mitacs-funded research collaboration with The Bentway Conservancy on developing innovative processes for creating public spaces in complex urban infrastructural contexts. Yaxin holds a Master of Architecture degree from Columbia University, US, and is a LEED Accredited Professional. As an international researcher, she integrates diverse educational and professional experiences into her commitment to creating inclusive and equitable built environments.

LUÍS CARLOS BUCHA is a Lisbon-born Portuguese architect practising since 2019, a PhD candidate in Architecture at the Faculty of Architecture and Arts, Universidade Lusíada, Lisbon, Portugal [FAA-ULL], and a research fellow at the Research Centre in Territory, Architecture, and Design (CITAD) At this research centre, Luís is a member of several research projects. As a PhD candidate, his research aligns with the inter- and transdisciplinary aspects of architecture, with a particular interest in understanding the transversal and interconnected nature of architecture, philosophy, and the body. Luís holds an M.Arch degree in Architecture from Universidade Lusíada, Lisbon (2018).

PALOMA CASTONGUAY-RUFINO (she/her) is a PhD candidate in architecture at the Université de Montréal, Canada. After obtaining her bachelor's and master's degrees in architecture, she completed professional training specializing in the conservation of built heritage. She has volunteered with non-profit associations such as Héritage Montréal and the Association québécoise pour le patrimoine industriel (AQPI) and has been involved in editorial activities for the magazines Échelles, Perceptions, and ARQ. Her current research focuses on the architectural reuse of urban industrial heritage in Canada.

FROM SINGLE AUTHORSHIP TO MULTI-AUTHORSHIP DESIGN
moderated by Françoise Astorg Bollack

Rm. 4020, Nicol Building
16:25-17:55

MAY 22, 2026 17:00 [ZOOM]

INUJIMA'S STORIES

Architectural Adaptation and Cultural Memory

LUÍS CARLOS BUCHA

Once a typical post-industrial Japanese landscape, Inujima Island in the Seto Inland Sea, has been revitalised since 2008 through art, architecture, and landscape design. An ongoing collaboration between architect Kazuyo Sejima and curator Yuko Hasegawa, the Art House Project first emerged as a series of pavilions around the island. It has since evolved into a paradigm for architectural adaptation, transcending mere material preservation by embracing the site's layered history as a conduit for cultural memory and collective storytelling. This project reveals a sensitive and adaptive small-scale transformation through architecture and art that not only fosters a renewed interest in this island but also voices the adaptation of a small local community that remains in what was once a bare and industrial landscape, now taken back by nature. The transformation in Inujima demonstrates how architectural adaptation can serve as a medium for cultural memory, transforming industrial landscapes into spaces for communal storytelling. This communal storytelling will draw not only on the impressions and testimonials that emerged from Sejima's initial contact with Inujima's network of residents, artists, workshop students and visitors since the inception of this project. For Sejima, the particularity of the Inujima Art House Project is revealed in the way the architecture takes place since "[...] making architecture here is probably the same as the old idea of 'villages without architects', making a landscape."[1] This making of architecture as a landscape results from the small scale of Inujima, which is the crucial element to the successful way in which architecture and art, in the hands of Sejima and Hasegawa, have transformed a territory with a diversity of pre-existences: the natural landscape, the industrial remains and the existing houses, the residents-storytellers, that is, "the community of inhabitants [...] who preserve their traditions and memories."[2] In fact, in the voice of one of these residents-storytellers, broadcasted in the travelling exhibition Symbiosis: Living Island (2021-2023), also conceived and curated by Sejima and Hesegawa, one can recognise the importance of this 'smallness' inherent in Inujima's geographical condition, since "[the] island is just under four kilometres around. In my opinion, that is just the right size for people, as a community, to take care of the environment."[3] In a sense, each of Sejima's projects reinforces the singularities of the island in its 'smallness', allowing site-specific narratives, convened through architecture and art, to transform a dormant land. This paper will attempt to explore how the Inujima's Stories, told not only through the architectural narratives behind the design of each "Art House" pavilion but also through the inclusion of the community's voice and storytelling, which has been already collected by Sejima and Hasegawa's exhibition and design research developed in Inujima, as well as the input from researchers who have been looking at this living island, a platform for architecture, art, and community, intertwined under the principle of 'smallness' for a caring and attentive form of adaptive intervention.

Inujima "Art House Project": main view of the exhibition display in *SANAA: SEJIMA + NISHIZAWA* exhibition at Serralves Foundation - Museum of Contemporary Art, Porto, Portugal, organised by António Choupina and curated by Kazuyo Sejima and Ryue Nishizawa. Source: author, 2025.

[1] Kazuyo Sejima in *Islands and Villages | Kazuyo Sejima on Inujima*, 2018, CCAchannel, https://www.youtube.com/watch?v=pZzH-DX1hT8g, 6:50. [2] Setti, Giulia. 2024. "The Call of the Wild. Inhabiting the Forest in the Works of Kazuyo Sejima and Sanaa." In *Forest Architecture. In Search of the (Post) Modern Wilderness*, 101. Edited by Stamatina Kousidi. Milano: Mimesis Edizioni. [3] Symbiosis | Inujima Landscape Project 4, 2023, JAPAN HOUSE, Los Angeles, directed by Yuko Hasegawa, https://www.youtube.com/watch?v=q7ZOeEhx-mck, 6:30.

MAY 22, 2026 17:15

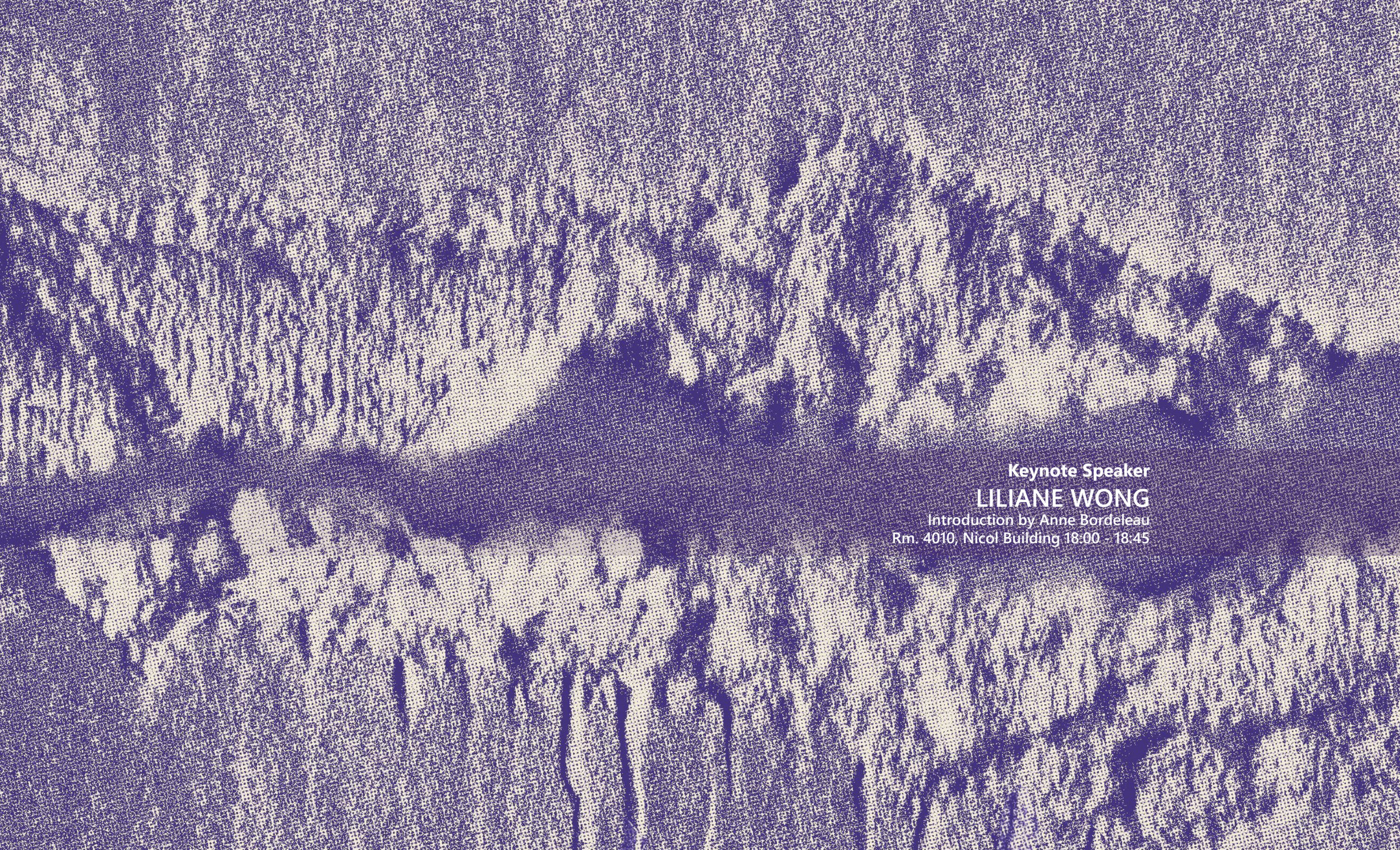
FROM POST-INDUSTRIAL OBSOLESCENCE TO CIVIC SPACE

Reconversion Cultures and the Architectural Reuse of Industrial Heritage in Canada

PALOMA CASTONGUAY-RUFINO

Canada's metropolitan regions are experiencing the phenomenon of post-industrial obsolescence. Material evidence of the complex relationship between nature and culture, as well as resource extraction and profound changes in the lives of urban populations, is evident in the remains of a diversity of industrial heritage sites across the country, as well as varying degrees of inclusion in public policy and local community narratives. This presentation engages in a conversation about industrial heritage reuse practices in Canada, specifically examining how architectural project processes contribute to the understanding of industrial remains in terms of their original historical and social contexts, as well as to a sense of their material realities and potential for transformation. A key aspect of this proposal is connecting heritage classifications with contemporary interventions—a task rarely undertaken in adaptive reuse project analyses. The emphasis lies on the shift from private (industrial) to public use and its implications for architectural practice and adaptive reuse theories in the Canadian heritage contexts. It will explore the intersection between industrial heritage and the development of projects rooted in local neighbourhoods and communities concerning the transition from functional architecture (industrial architecture) to a preferred object of reconversion in urban contexts of Canada. The objective is to find innovative ways to integrate public access into the reuse of these industrial sites. This paper draws on three case studies: Evergreen Brick Works (2010, Toronto), Roundhouse Community Centre (1997, Vancouver), and Fonderie Darling (2002-2006, Montreal), as well as ongoing initiatives like 4000 Saint-Patrick Street (Montreal) and The Hearn (Toronto), both situated near post-industrial waterways. These case studies have received recognition for their quality. The research methods employed consist of a multi-criteria analysis of these projects, combined with interviews with the main stakeholders involved in their design, to analyse the buildings' heritage characteristics and categorise the transformations and interpretive choices involved. The degrees of creative freedom and design approaches raise questions about whether there are common trends across cities or whether local contexts lead to distinct practices. In summary, through a comparative approach, this proposal examines the transformation of industrial sites—once private, utilitarian spaces—into public places and the architectural challenges this shift presents, aiming to gain a deeper understanding of the spatial and material characteristics of industrial architecture and how they support adaptive reuse.

Evergreen Brick Works. In 2010, the site opened to the public after being repurposed through a process of renaturalization into a public park and adaptive reuse into cultural and educational infrastructure. It is now home to the Evergreen Brick Works, a new ecosystem that is both natural and civic, accessible in the heart of Toronto. Source: author, 2018.



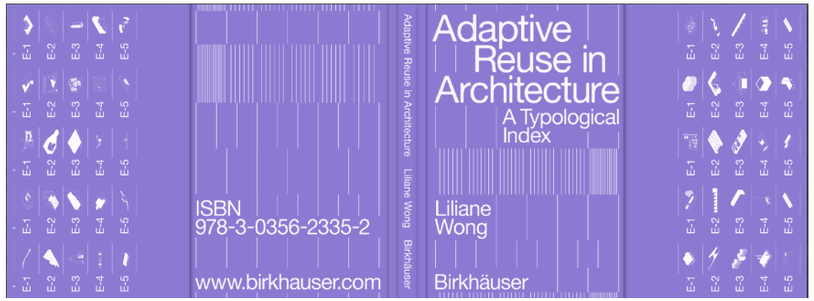
Keynote Speaker

LILIANE WONG

Introduction by Anne Bordeleau

Rm. 4010, Nicol Building 18:00 - 18:45

LILIANE WONG is a professor at the Rhode Island School of Design, US, where, for more than a decade, she served as chair of the Department of Interior Architecture. Her interest and teaching in adaptive reuse led her to co-found the *Int|AR Journal*, which promotes explorations of sustainable environments through exemplary works of reuse. Design Intelligence recognised her for 2018-2019 and 2019-2020 as one of the top 25 most admired design educators in the US. She is the author of *Adaptive Reuse in Architecture: A Typological Index*, *Adaptive Reuse Extending the Lives of Buildings*, co-author of *Libraries – A Design Manual Manual*, co-editor of *Adaptive Reuse: A Decade of Responsible Practice*. A long-time volunteer at soup kitchens, her teaching emphasises the importance of public engagement in the fields of architecture and design. Recent projects include Crossing the Pell, an interactive/experiential exhibition on adapting infrastructure, *Don't You Sit Down*, an installation on segregation and Jim Crow laws, *Projecting Change*, a community exhibition on the future of coastal neighbourhoods; and *Saving Superman*, a reuse of an Art Deco high-rise. Liliane Wong received her BA in Mathematics from Vassar College and her MArch from the Harvard University Graduate School of Design. She has practised through her own firm, Mahon Wong Associates, as well as with the Boston firms of Perry Dean Rogers and FHCM.

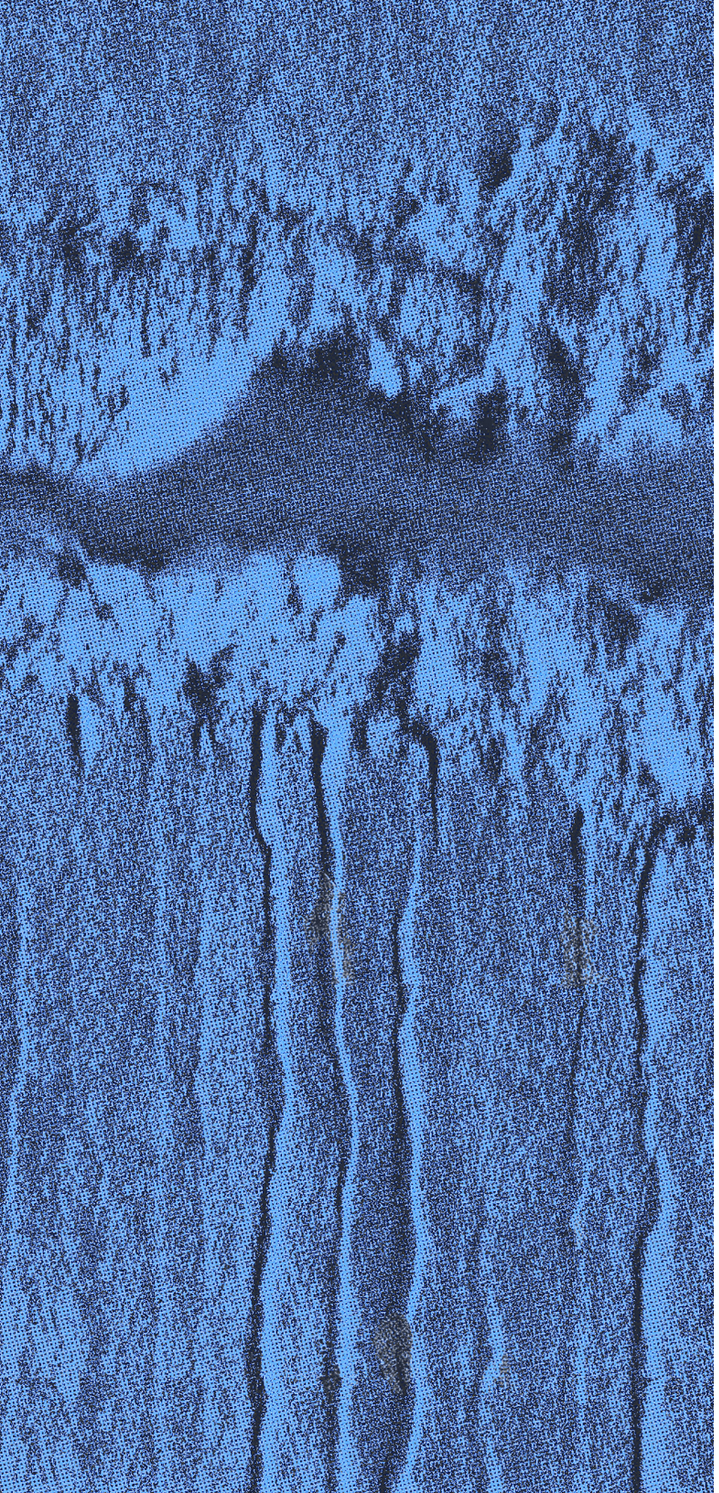


MAY 22, 2026 18:00

ADAPTATION_AN ARCHITECTURAL GENEALOGY

LILIANE WONG

In the pursuit of net-zero, age-old practices were resurrected to help offset architecture's carbon debt. Adaptive reuse, circular construction, and adaptive architecture emerged in the last decade as viable strategies for reducing construction's carbon footprint. Reconsidering the past or considering the future through prospective action, such practices address today's urgent concerns for sustainable and resilient futures. But these approaches to architecture were long in existence as iterations adapting to different contexts over time. Their reemergence now constitutes a small addition to a vast history. A theory arises from a panoramic consideration of this phenomenon.



MODERATORS & SPECIAL GUESTS BIOGRAPHIES

FRANÇOISE ASTORG BOLLACK, RA, DESA, is an associate professor of historic preservation at Columbia GSAPP. She is a registered architect with over 30 years of experience in architectural design, historic preservation, adaptive reuse and interior design. Since 1981, she has been the principal of Françoise Bollack Architects. Recent publications include *Old Buildings – New Forms: New Directions in Architectural Transformations* published by The Monacelli Press, 2013 (Historic Preservation Book Prize, University of Mary Washington, 2014); "Defining Appropriateness" was published in 2015 in "Saving Place" by the Museum of the City of New York and The Monacelli Press.

ANNE BORDELEAU, PhD is the director of the ASAU. She is an architectural historian and a registered architect in Quebec (OAQ). She was awarded a PhD from the Bartlett School of Graduate Studies (University College London, UK) after receiving her professional degree and Masters in the history and theory of architecture from McGill University (Montreal, Canada). Her publications include writings on the temporal and mnemonic dimensions of materials, drawings, maps, buildings, and architecture more generally. She is the author of *Charles Robert Cockerell, Architect in Time: Reflections around Anachronistic Drawings* and co-author of the book and exhibition *The Evidence Room*, presented at the 15th Venice Biennale, Royal Ontario Museum (Toronto) and Hirshhorn Museum (Washington, DC).

SHERYL BOYLE, PhD, is the director of the Carleton Sensory Architecture & Liminal Technology lab (CSALT), at Carleton University, Canada, where she supervises immersive materials research and innovative design for manufacturing and assembly processes, including work with biogenic materials, building components for prefabrication, craft knowledge, and construction systems that contribute to a circular economy. Her work encompasses the sensory and experimental realm of research creation, as seen in her forthcoming co-authored book, *Sense-Making: New Sensory Methods for Exploring the Past and Imagining Possible Futures* (Boyle, Genevieve Collins, David Howes, Routledge 2025). Boyle is committed to finding equitable solutions for housing and resource conservation, with a focus on retrofitting.

JEAN-PIERRE CHUPIN, PhD, FRSC and FIRAC, holds the Canada Research Chair in Architecture, Competitions and Mediations of Excellence at Université de Montréal (www.crc.umontreal.ca). He coordinates the interuniversity Laboratoire d'étude de l'architecture potentielle (L.E.A.P) and has published extensively on analogical thinking, design competitions, awards of excellence, design thinking, qualitative processes and architectural judgment. Jean-Pierre is the scientific director of the SSHRC research partnership: Quality in Canada's Built Environment: Roadmaps to Equity, Social Value and Sustainability, which brings together 14 universities, 60 researchers and 65 public and private organizations at the municipal, provincial and national levels. He is chief editor of three online databases of contemporary projects and buildings: the Canadian Competitions Catalogue (CCC) (www.ccc.umontreal.ca); the Canadian Map of Award-Winning Buildings and Places https://architecture-excellence.org) and ArchiQualiData (https://archiqualidata.ca/en), which intersects issues of quality, lived experience, sustainability and social value in the collective redefinition of living environments in Canada.

JOHN DIODATI has over 30 years of professional experience in building conservation and rehabilitation. Prior to starting Giovanni Diodati Architect Inc in 2026, John was a Principal/Director in EVOQ Architecture, where he played a key role as a specialist in building envelope and materials conservation and in traditional construction techniques. He led an impressive number of award-winning conservation/rehabilitation projects, overseeing and participating in all project phases, from the initial diagnosis to completion and in some cases, the long-term building performance monitoring and maintenance programs. In addition to his ventures, John continues his longstanding collaboration with EVOQ as a strategic advisor.

JERZY ELŻANOWSKI's work focuses on the history and historiography of urban war damage as well as recent commemorative strategies in the Ottawa National Capital Region, particularly the Holocaust and Communism memorials. He experiments with joint architectural and humanities pedagogies, both in his teaching and through collaborative projects in the fields of heritage conservation, memory studies, and curatorial studies. At the Azrieli School, he teaches core courses in the Graduate Diploma in Architectural Conservation, offers electives in Canadian Studies (paired with design studios informally co-taught with colleagues), and supervises MArch and PhD students. He periodically teaches graduate seminars and courses abroad in architecture and memory.

MARÍA PATRICIA FARFÁN SOPÓ is an architect with a Master's and PhD from McGill University and a former postdoctoral fellow at Université de Montréal, Canada. She serves as the dean of the School of Architecture at Universidad Piloto de Colombia, leading research on habitat, territory and cultural resilience.

JOÃO MIGUEL FERREIRA COUTO DUARTE is a Lisbon-born Portuguese architect practising since 1990 and an assistant professor at the Faculty of Architecture and Arts, Lusíada University, Lisbon, Portugal, where he teaches since 1991, and a research associate at Centre for Research in Territory, Architecture, and Design [CITAD]. He is also a film producer. João holds a degree in Architecture from the Faculty of Architecture, Technical University of Lisbon, 1990, an MSc in Art Theories from the Faculty of Fine Arts, University of Lisbon, 2005 and a PhD in Architecture from the Faculty of Architecture, University of Lisbon, 2016.

Dr. **BETINA APPEL KUZMAROV** is the Associate Vice-President and Vice-Provost (International Student Experience and Strategic Partnerships) at Carleton University. Betina previously served as the chair of the Department of Law and Legal Studies, where she was a faculty member since 2006, Clerk of Carleton's Senate, and Associate Dean (Students and Enrolment) in the Faculty of Public Affairs. She was also one of four co-chairs for the university's current Strategic Integrated Plan. As a trained lawyer, Betina's research interests lie in the area of international law, as well as law and religion. Her research and training all focus on aspects of international law or transnational legal issues. In addition to her legal background, she has a practical understanding of the value of international mobility, having been both an international student and visiting scholar.

Originally from Winnipeg, **ADAM HATCH** is an architect and heritage consultant based in Vancouver and practicing across British Columbia. Specializing in contract administration, Adam sees projects through the realization of their design during the phase where everything finally comes out in the wash. He has been involved in the adaptive re-use of heritage buildings from masonry and wood to concrete Mid-Century Modern structures. Adam is the President of the Canadian Association of Heritage Professionals (CAHP) and a contributing author for CAHP's Codes Acceleration Fund report titled Unlocking the Value of Existing Buildings which advocates for changes to national model codes.

LINDA HEINRICH, PhD, is a licensed architect and exhibition designer at the Smithsonian American Art Museum in Washington, DC. She began practice in 1986 designing exhibitions at the National Gallery of Art, within an in-house design department created by Senior Curator Gaillard Ravenel. Later, she worked on lighting design at George Sexton Associates and the design of public spaces at MFM Design. Her museum experience influences her approach to architecture and her architectural training influences the design of exhibitions. Heinrich augmented her practice with the study of architectural history at the Washington/Alexandria Architecture Center where her doctoral research focused on the tools used to imagine space via the study of early cartoons and animation.

PETER HODGINS, PhD, is the ICSLAC director at Carleton University. His research interests include the politics and poetics of public memory in Canada, Canadian cultural nationalism, and Canadian cultural studies. Publications include Settling and Unsettling Memories: Essays in Canadian Public History—Book co-edited with Nicole Neatby (2012) University of Toronto Press; "Our Haunted Present: Cultural Memory in Question", in Topia: the Canadian Journal of Canadian Cultural Studies (Fall 2004: vol.12). pp. 99-108; "The Haunted Terroir: Memory, Language, Landscape and Identity in Francis Leclerc's Mémoires Affectives". The British Journal of Canadian Studies 22, 2 (September 2009), 215-34; "Immunize-Nation: Hollywood Contagion and the Heritage Minutes." The Southern Review of Canadian Studies. (winter/spring 2011); "Taking the Romance out of Extraction: contemporary Canadian artists and the subversion of the romantic/extractive gaze" with Peter Thompson. Environmental Communication (Fall 2011); "The Haunted Dollhouses of Diana Thorneycroft" Jeunesse: Young People, Texts, Cultures (Spring 2011); "Make them endure, give them space": on the loss of academic cynicism" Emotion, Space and Society (in press); "Presenting Canada to the Scientific Gaze" International Journal of Canadian Studies: special issue on tourism and middlebrow culture in early 20th century Canada (accepted/in press).

Dr. **KAHENTE HORN-MILLER** (Kahente means "she walks ahead") (Kanien:keha'ka/ Mohawk) received her doctorate in 2009. She is a 2023 National 3M Teaching Fellow and currently the Associate Vice President Indigenous Teaching, Learning and Research. Dr. Horn-Miller research and teaching is centred in the development of Haudenosaunee-specific research and pedagogical practices. Her research interests include Indigenous methodologies, Indigenous women, identity politics, colonization, Indigenous governance, and consensus-based decision making.

JOSHUA D. LEE is an associate teaching professor at Carnegie Mellon Architecture, US, where he teaches and pursues research on sustainable design, adaptive reuse, open building, circular construction, and public interest design. He is the author of *Flexibility and Design: Learning from the School Construction Systems Development* (SCSD) *Project* (Routledge 2019) and co-editor of *Sustainable Design for Uncertain Futures: Dialogues on Time-Based Architecture* (Wiley 2025). Joshua heads the award-winning Protean Design Collaborative. Before joining CMU, he was a faculty member and Assistant Director of the Restoration Institute at Clemson University and an architect at SOM-NY, SHW Group Austin (now Stantec), and Wellogy, working on a wide array of projects. Joshua completed his MArch, MSSD, and PhD at the University of Texas, Austin, US.

ASHLEY MASON is a postdoctoral researcher at the University of Sheffield, UK. She is part of the Culture and Climate Change initiative, exploring interdisciplinary climate futures through projects including Climate ReAssemblies (2024–). She has been part of OpenHeritage (2022), an EU Horizon 2020 funded project engaged with adaptive heritage reuse. Her work involves creative writing, especially in relation to overlooked aspects of sites (whether of construction, demolition or extraction). Publications include the volume, co-edited with Adam Sharr, *Creative Practice Inquiry in Architecture* (Routledge, 2022).

MARISELA MENDOZA RAMOS associate professor, and course leader of the MArch (RIBA Part II) at the School of Architecture at Nottingham Trent University, UK. Marisela is a member of the International Research Group CIMIS – Candela, Isler, Mutter and Chair of the IASS Working Group 17: Historic Spatial Structures. In 2010, Marisela received the Research Trust Award from the Royal Institute of British Architects. Since then, she has made a substantial contribution to the field of historic concrete shells, their conservation, and rehabilitation. Marisela is a co-founder and member of the Association of Architectural Educators (aae) in the UK, and she is also a research member of the Centre for Architecture, Urbanism and Global Heritage at NTU.

JOSEPH MURRAY is an interdisciplinary designer exploring the intersections of architecture, social research, and systems thinking. A PhD candidate at Carnegie Mellon University, US, he investigates adaptable building technologies and time-based design practices. As a board member of the Council on Open Building and researcher at Cornell's Just Places Lab, Murray bridges academic insight with practical innovation in building lifecycle management, focusing on long-term change processes at the building and district scales. He is co-editor of the book "Sustainable Design for Uncertain Futures: Dialogues on Time-Based Architecture".

ISABEL POTWOROWSKI is an assistant professor of Architecture at the University of Cincinnati, US. She completed her PhD about spiritual atmospheres in Peter Zumthor's buildings in 2025 (Carleton University). She holds a Bachelor's in Architecture (McGill University), and obtained a professional Master's in Architecture (TU Delft) and a Master's in Architectural History and Theory (McGill). In the Netherlands, she worked at Barcode Architects, the International New Town Institute, and Mecanoo Architecten. Her research interests include the embodied and experiential qualities of space, design processes and pedagogy.

DILLON PRANGER is an assistant professor at the Illinois Institute of Technology, US, where he directs the Deconstruction/Reconstruction Lab, an interdisciplinary research group whose work lies in sustainable building material recovery methods and circular construction techniques. Pranger is co-editor of The Architecture Waste: Design for a Circular Economy (Routledge 2021). This twofold publication questions the traditional role of the architect and challenges the discipline to address urgent material issues within the larger design process. As a licensed architect, Pranger is the founder and sole principal of ODP (Office of Dillon Pranger), an award-winning architecture and design practice located in Chicago, IL.

Associate professor **SUSAN ROSS** is a licensed architect in Quebec who has practised in the private sector and government in Montreal, Berlin and Gatineau (Quebec) and now teaches full-time at Carleton University, where she is cross appointed between the Schools of Canadian Studies and the Azrieli School of Architecture and Urbanism, Canada. She is Carleton's lead with the Climate Heritage Network and co-chair of Canada's National Roundtable for Heritage Education. She teaches courses in sustainable heritage planning, conservation, and related studies. Recent published research looks at the intersections of heritage, values, and waste.

BERRIN TERIM is an assistant professor at Clemson University, US, where she teaches history, theory courses, and design studio. Terim earned a PhD in Architecture and Design Research at the Washington-Alexander Architecture Center of Virginia Tech in 2021. Her research examines representation as the product of architectural labour and explores its potential and limits in shaping the built environment, raising questions about authorship and its gendered dimensions. Terim has published her work as book chapters (Vernon Press, Routledge) and journal articles (*Architecture and Culture*, *ARQ*), and she has presented her work extensively at national and international conferences.

HEATHER THOMSON, MCIP RPP is the Manager, Heritage Program for the National Capital Commission. In her role at the NCC, she provides advice on heritage planning and management for federal lands in the National Capital Region including the Parliamentary Precinct, the Official Residences, the National Capital Greenbelt and the Gatineau Park, among others. Heather has worked in heritage planning for 17 years, for organizations at the local, provincial and national levels including Parks Canada and the Ontario Ministry of Culture.

CHRIS WIEBE is the manager of the Heritage Policy and the National Conference at the National Trust for Canada (Ottawa, Canada). He organizes the National Trust's annual Conference with CAHP & IHC (Ottawa, Canada). Wiebe helped it become Canada's leading forum for professionals, practitioners, and volunteers working to save and transform heritage places. He manages the annual National Trust Endangered Places List program, and recently led a major report on the systemic barriers to building reuse as climate action in Canada – Making Reuse the New Normal: Accelerating the Reuse and Retrofit of Canada's Built Environment. Wiebe coordinates the National Roundtable on Heritage Education, and is a North American Co-Chair for the Climate Heritage Network.

[from] ADAPTIVE REUSE
[to] ADAPTIVE ARCHITECTURE

ACKNOWLEDGEMENTS

[from] ADAPTIVE REUSE [to] ADAPTIVE ARCHITECTURE is an international symposium organized by co-convenors Dr. Federica Goffi, Dr. Mariana Esponda and Dr Mario Santana Quintero in relations to their research for the SSHRC grant: Quality in Canada's Built Environment: Roadmaps to Equity, Social Value and Sustainability which Canada Research Chair Jean-Pierre Chupin, Montreal University, leads. The SSHRC Partnership addresses the diversity of public environments that impact the everyday life of millions of Canadians in urban spaces, buildings, and landscapes, focusing on four research clusters that paper proposals can address: 1. Spatial justice and enhanced quality of life; 2. Integrated resilience, material culture and adaptative reuse; 3. Inclusive design for health, wellness, ageing and special needs; 4. Processes and policies supporting the reinvention of built environments. The event organization is also supported by the Carleton Research | Practice of Teaching | Collaborative (CRIPTIC) and is made possible also by the support of the Azrieli School of Architecture and Urbanism (ASAU), the Carleton Immersive Media Studio (CIMS), the Faculty of Engineering and Design (FED), and Carleton University (CU). We are especially grateful to be sponsored by the CUASA (Carleton University Academic Staff Association) Indigenous-focused programming. We are grateful for the support of the director of the ASAU, Anne Bordeleau, throughout the preparations for this event. We also thank the ASAU staff, Steve MacLeod and Kyle Bustin for their support, and Janet Perras, as well as Jenelle Williams and Holly Kleinswormink, for administrative support. Our gratitude goes to Maria Cook (ASAU, CU) for her support in disseminating news of this event. We thank the Carleton students who, in different roles, supported the realization of this event. We also would like to acknowledge the invaluable support of our sponsor, the Ottawa Regional Society of Architects (ORSA), and its Chair, Christopher Moise, as well as the Canadian Association of Heritage Professionals (CAHP) and its President, Adam Hatch. We are indebted to John G. Cooke & Associates Ltd. for their generous support and sponsorship of this event, in particular engineer John Cooke and Maria Luiza Bortolon (principal). Last but not least we thank Routledge for sponsoring the event, particularly Fran Ford, Senior Publisher for Routledge Architecture. We thank the Carleton students who, in different roles, supported the realization of this event, and particularly Kitt Man, David Bastien-Allard, Sena Kurcenli Koyunlu, Emiliano Ruidiaz, and Romy Poletti, as well as Yanin Mizar Pineda and Maria Luiza Bortolon who join us respectively from the Universidad de la Costa (CUC) – Barranquilla, Colombia and the Federal University of Paraná.

The convenors extend their gratitude to the forty scholars worldwide who acted as blind peer reviewers. Their work has been crucial in ensuring the selection of papers.

Finally, we are honoured that along with the keynote speakers, Dr. and architect Wanda Dalla Costa (Arizona State University, US), architect Sybil Mckenna (EVOQ Achitecture, Canada), architect Héctor Fernández Elorza (hfe architecture, Spain), Dr. Rumiko Handa (University of Nebraska-Lincoln, UNL, US) and Dr. Liliane Wong (Rhode Island School of Design, RISD, US), 101 scholars will present 72 papers dealing with case studies in Angola, Australia, Bangladesh, Belgium, Brazil, Canada, Chile, China, Columbia, Cyprus, Denmark, France, Germany, Greece, Holland, India, Italy, Japan, Luxemburg, Mexico, Poland, Portugal, South Africa, Spain, Sri Lanka, Sweden, Taiwan, Turkey, UAE, UK, US. The Canadian case studies explored by presenters are located in Gatineau, Halifax, Montreal, Ottawa, Toronto, Vancouver.

We wholeheartedly thank the Business School of Carleton University for hosting us for this event. A special thank you goes to the Associate Dean Rebecca Renfroe and Deborah Casselman, Manager (Business Academic Operations). Along with them we acknowledge the support of Conference Services at Carleton, and expecially Sarah Adams, Habeeba Mohamed.

As we gather around manifold questions ranging [from] adaptive reuse [to] adaptive architecture, the organizing committee acknowledges that this event takes place on the unceded and ancestral territory of the Omamiwininiwag (Algonquin) and Anishinaabeg people.

CO-COVENENORS

| Federica Goffi |

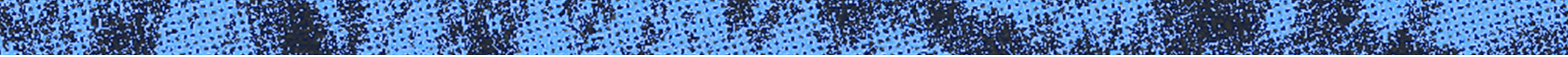
FEDERICA GOFFI is a professor of architecture at the ASAU Carleton University, where she has taught since 2007. She holds a PhD from Virginia Tech in Architecture and Design Research. She authored *Architecture in Conversion and the Work of Carlo Scarpa* (Lund Humphries 2025); *Time Matter[s]: Invention and Re-imagination in Built Conservation: The Unfinished Drawing and Building of St. Peter's in the Vatican* (Ashgate 2013). Her recent edited volumes include *The Routledge Companion to Architectural Drawings and Models: From Translating to Archiving, Collecting and Displaying* (Routledge 2022); *Marco Frascari's Dream House: A Theory of Imagination* (Routledge 2017); *InterVIEWS: Insights and Introspection in Doctoral Research in Architecture* (Routledge 2019), and the co-edited *(Un)Common Precedents* (Routledge 2026); *Architectures of Hiding* (Routledge 2024); *Ceilings and Dreams* (Routledge 2019). She holds a *Dottore in Architettura* from the University of Genoa, Italy. She has been Co-Chair of the PhD and MAS Program in Architecture (2017–2025), Interim Director (2021–2022) and Associate Director of Graduate and Professional programs (2011–2017). She is a licensed architect in Italy. She is the lead-curator, author of the call and the editor of the *[from] Adaptive Architecture [to] Adaptive Architecture* conference.

| Mariana Esponda |

MARIANA ESPONDA is a professor of architecture and coordinator of the Conservation and Sustainability Program in Architecture at the ASAU, Carleton University. Following her training as an architect in Mexico, she obtained a PhD in 2004 PhD in Architecture from the Polytechnic University of Catalonia (UPC) in Spain in 2004. Dr Esponda has been working on heritage buildings in both the private and public sectors for the last 25 years in North America, as well as in Spain, to understand historical constructions and create new, sustainable designs. Her projects include the restoration of modernist historic facades, the adaptive reuse of churches, monasteries, and industrial buildings, as well as the conditional assessment and rehabilitation of existing structures. Currently, she holds two research grants to study "Concrete in the National Capital Region -From Technological Innovation to Sustainable Rehabilitation" and "How the Climate Change is Impacting Heritage Buildings and Mitigation/Adaptation Strategies". She is the lead researcher and chair of the Carleton Research Cluster in Adaptive Reuse, part of the Canadian SSHRC Partnership led by Dr Jean-Pierre Chupin. Esponda is a strong proponent of building reuse as a key measure towards meeting climate change goals.

| Mario Santana Quintero |

Professor **MARIO SANTANA QUINTERO** has contributed to the conservation of World Heritage sites worldwide through his innovative digital documentation methods. He is co-chair of the UNESCO Chair on Digital Twins for World Heritage Conservation. He holds cross-appointments in the Department of Civil and Environmental Engineering and the Azrieli School of Architecture and Urbanism, both within the Faculty of Engineering and Design at Carleton University. He is also a member of the Carleton Immersive Media Studio (CIMS). In addition to his academic work in Canada, he served as the immediate past Secretary-General of the International Council of Monuments and Sites (ICOMOS), member of the Association for Preservation Technology College of Fellows, Doctorate Honoris Causa from the University of Liège (Belgium), and is one of the Honorary Presidents of the ICOMOS Scientific Committee on Heritage Documentation (CIPA). He has collaborated on numerous international heritage documentation initiatives with institutions such as the Getty Conservation Institute and UNESCO. He recently completed a fellowship at the International Centre for the Interpretation and Presentation of World Heritage Sites (WHIPIC), where he continues to advance inclusive and ethical approaches to heritage interpretation.



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cuasa Carleton University Academic Staff Association

CAHP | ACECP Canadian Association of Heritage Professionals Association canadienne d'experts-conseils en patrimoine

ORSA Ottawa Regional Society of Architects

CR|PT|C

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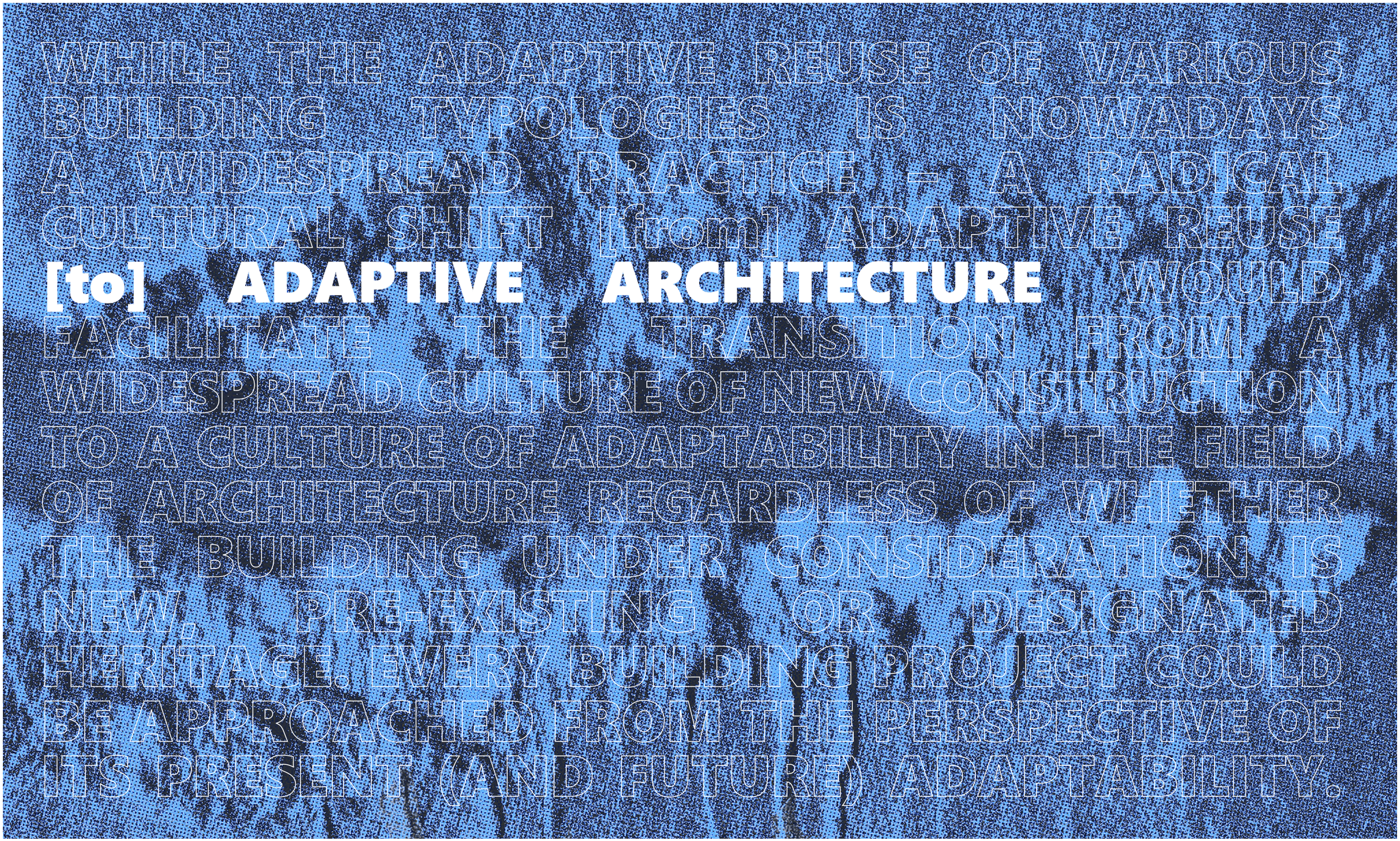
WHILE THE ADAPTIVE REUSE OF VARIOUS BUILDING TYPOLOGIES IS NOWADAYS A WIDESPREAD PRACTICE – A RADICAL CULTURAL SHIFT [from] ADAPTIVE REUSE [to] ADAPTIVE ARCHITECTURE WOULD FACILITATE THE TRANSITION FROM A WIDESPREAD CULTURE OF NEW CONSTRUCTION TO A CULTURE OF ADAPTABILITY IN THE FIELD OF ARCHITECTURE REGARDLESS OF WHETHER THE BUILDING UNDER CONSIDERATION IS NEW, PRE-EXISTING OR DESIGNATED HERITAGE. EVERY BUILDING PROJECT COULD BE APPROACHED FROM THE PERSPECTIVE OF ITS PRESENT (AND FUTURE) ADAPTABILITY.