

The Architect's Newspaper

March/April 2025

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Remembering Alain Peauroi, TERREMOTO cofounder, who died at age 46 page 13

In Houston, Karamuk Kuo finishes Cannady Hall for Rice School of Architecture page 14

AN ventures to Missouri to appreciate projects by Dake Wells Architecture page 16



Women Architects at Work corrects the record on American modernism page 52

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Pihlmann Architects recycles an existing building to create a coworking center.
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OLD BRICKS, NEW TRICKS

HAMPUS BERNDTSON

JARDÍN Y PABELLÓN EN CDMX

A new performing arts complex and landscape. [Read on page 20.](#)



ARTURO ARRIETA

Rebuilding After the L.A. Fires

In January, the world watched in horror as wildfires tore through Southern California neighborhoods, destroying more than 11,000 structures and killing at least 29 people. Many outside observers wondered whether anyone would want to return and rebuild in and around the affected Los Angeles areas; the early response is a resounding yes. Still, residents and architects must contend with the ongoing housing crisis—and the housing insurance crisis—in addition to the questions of how to adapt the built environment and landscape to withstand future wildfires and other potential catastrophes.

AN surveyed eight top Los Angeles architecture and landscape architecture firms to gain insight into how they are thinking about the current moment and how they plan to move forward. They offer detailed thoughts on how these stricken communities can rebound and perhaps even become stronger in the process. [continued on page 9](#)

Liu Jiakun

Learn more about the winner of the 2025 Pritzker Architecture Prize.
[Read on page 8.](#)



BI KEJIAN

Ricardo Scofidio, 1935–2025

The cofounder of Diller Scofidio + Renfro improved New York City's public terrain and institutions.
[Read on page 12.](#)

Organized Obsessions

Elizabeth Diller discusses *Architecture, Not Architecture*, DS+R's new "anti-monograph." [Read on page 53.](#)



DILLER SCOFIDIO + RENFRO/PHAIDON

AN FOCUS

Hospitality

A food hall, a hotel, products, and more. [Read on page 29.](#)



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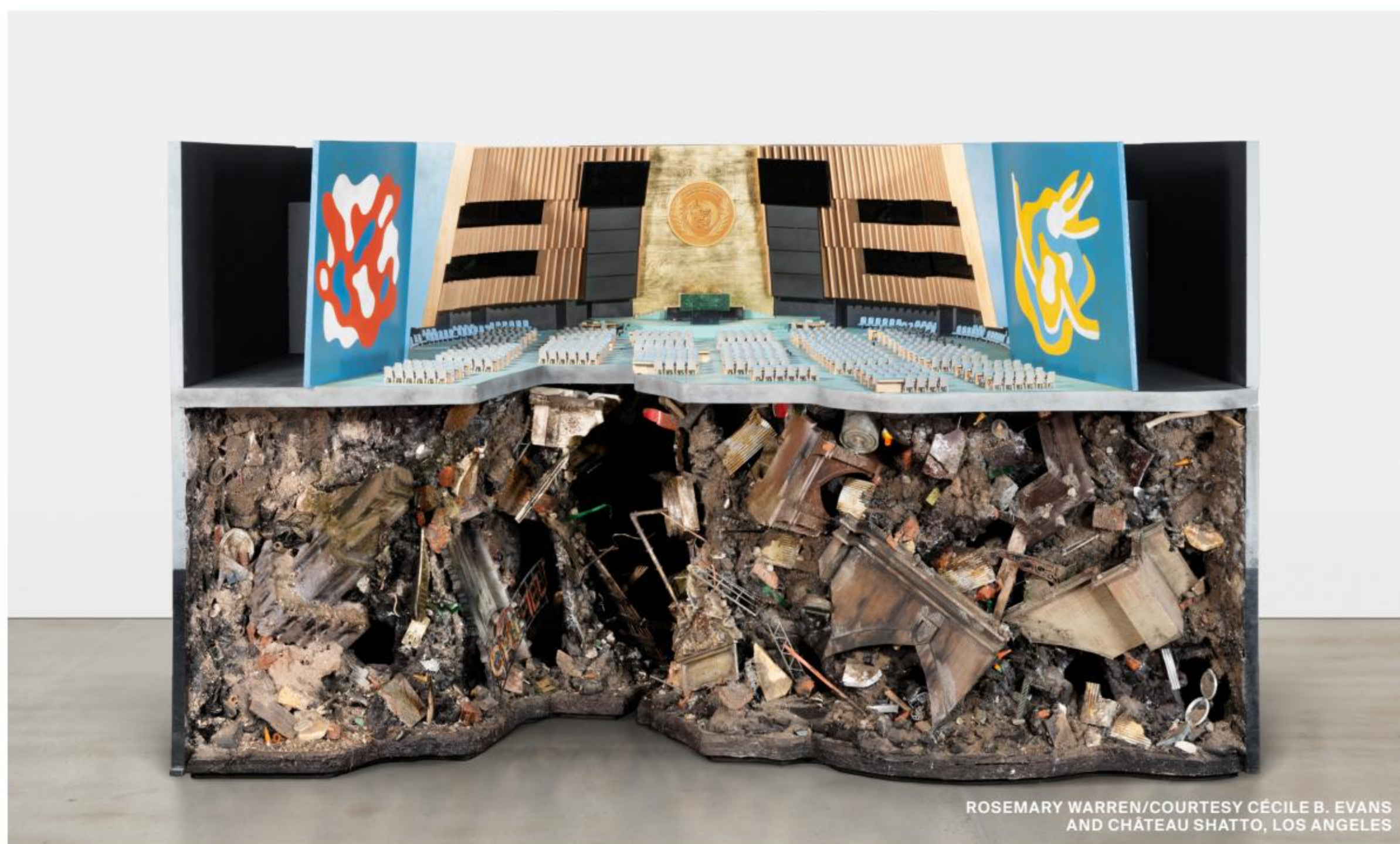


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The image features three vertical panels of varying shades of dark grey or black, arranged in a row from left to right. Each panel has a long, vertical handle. The leftmost panel has a dark handle, the middle panel has a light-colored handle, and the rightmost panel has a dark handle with a light-colored section at the top and bottom. The background is a dark, gradient-like space, and the floor is a dark, textured surface. The lighting is dramatic, highlighting the handles and the panels against the dark background.

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Editor's Note



ROSEMARY WARREN/COURTESY CÉCILE B. EVANS AND CHÂTEAU SHATTO, LOS ANGELES

Ad Hoc Order

What a difference two months can make. In rapid time, the Trump administration, which has empowered Elon Musk's Department of Government Efficiency (DOGE) operation to hunt through the executive branch of the federal government supposedly in search of inefficiency, has taken a chainsaw to so much statecraft. This turbulence has major significance for those who work on the built environment: Tariffs increase the cost of building materials, mass deportations constrict the construction workforce, layoffs hinder HUD's abilities, and anti-trans policies impact architects, architecture professors, and students. Further, the exit from the Paris Agreement and the deprioritization of mass transit over road construction, among other issues, slow collective responses to climate crisis.

With impressive speed, Trump's administration has sought to curtail even the most minor of energy-saving efforts. An executive order from January 20 took direct aim at building products: "Unleashing American Energy" claims that "burdensome and ideologically motivated regulations have impeded the development of these resources," and so we must "unleash America's affordable and reliable energy and natural resources" to "restore American prosperity." The executive order encourages "energy exploration and production on Federal lands and waters," eliminates the "electric vehicle (EV) mandate" (which is not a real thing), and safeguards "the American people's freedom to choose from a variety of goods and appliances, including but not limited to lightbulbs, dishwashers, washing machines, gas stoves, water heaters, toilets, and showerheads, and to promote market competition and innovation within the manufacturing and appliance industries."

On February 11, Trump took to social media to discuss the topic: "I am hereby instructing Secretary Lee Zeldin to immediately go back to my Environmental Orders, which were terminated by Crooked Joe Biden, on Water Standards and Flow pertaining to SINKS, SHOWERS, TOILETS, WASHING MACHINES, DISHWASHERS, etc., and to likewise go back to the common sense standards on LIGHTBULBS, that were put in place by the Trump Administration, but terminated by Crooked Joe. I look forward to signing these Orders. THANK YOU!!!" (As noted by *Politico*, "Zeldin is the administrator of the Environmental Protection Agency. The Energy Department—not EPA—is responsible for establishing efficiency standards for consumer products and appliances.") Under President Biden, the Department of Energy tightened restrictions for washing machines and dishwashers and in 2023 began enforcing electricity usage regulations that incandescent bulbs cannot achieve, "effectively prohibiting their retail sale," according to *Politico*. Apparently even LED light bulbs are woke?

The upheaval reminds me of an artwork I stumbled across at Art Basel Miami last December: Cécile B. Evans's *Ad Hoc Order* is a "six-part sculpture that photorealistically reproduces a scale model of the United Nations General Assembly Hall," according to their gallery, Château Shatto. Beneath, a darkened, subterranean mass is actually a kit-bashed trash heap "imagined as a storage space for the plundered ruins of New York City." Within the rubble, there are detectable bits of the metropolis, like the torch from the Statue of Liberty, a corner of the Flatiron building, signage from Citi Field, highway signs, a subway tile mural from Times Square, and more. The model, which depicts an imagined institution titled the Global Archive of Memory, comes apart in pieces to be able to be used as a set for futuristic films made by the artist about Reception, one of the last human translators in this world, and her double, a memory that has abandoned Reception's body. The model and films are on view at the Sharjah Biennial.

The worldbuilding (and model-making) speaks to the bifurcated reality of our moment: A new show of administrative strength, surfaced in gold leaf and official-looking seals, above, and a chaotic hot mess of wreckage below.

Instead of giving in to the tumult, in this issue, we look to projects that offer a place of gathering and respite. Across three features, read about remarkable structures that support cultural activation, whether through performance (Michan Architecture, page 20), civic infrastructure (Colloqate and Bora, page 24), or a progressive shift in building culture through the reuse of existing materials (pihlmann architects, page 22). Plus, our Focus section delivers a range of hospitality products and projects (page 29).

Before and after, we sequence stories for your consumption, including a survey of the voices of the L.A. design community in response to the devastation of the recent fires (page 9), a remembrance of Alain Peuroi (page 13), a review of Karamuk Kuo's Cannady Hall at Rice University (page 14), and an interview with Elizabeth Diller on the occasion of Diller Scofidio + Renfro's widescreen monograph (page 53), in addition to an obituary of Ricardo Scofidio (page 12). And: See exhibitions and events to watch on our Happenings lineup (page 51).

On page 8, learn more about this year's Pritzker Prize winner, Liu Jiakun, who has kept a relatively low profile in Western media so far. But his sensibility is spot on: Architecture "should abstract, distill and make visible the inherent qualities of local people," he commented. "It has the power to shape human behavior and create atmospheres, offering a sense of serenity and poetry, evoking compassion and mercy, and cultivating a sense of shared community." In architecture as in life, a little grace goes a long way. **Jack Murphy**

Masthead

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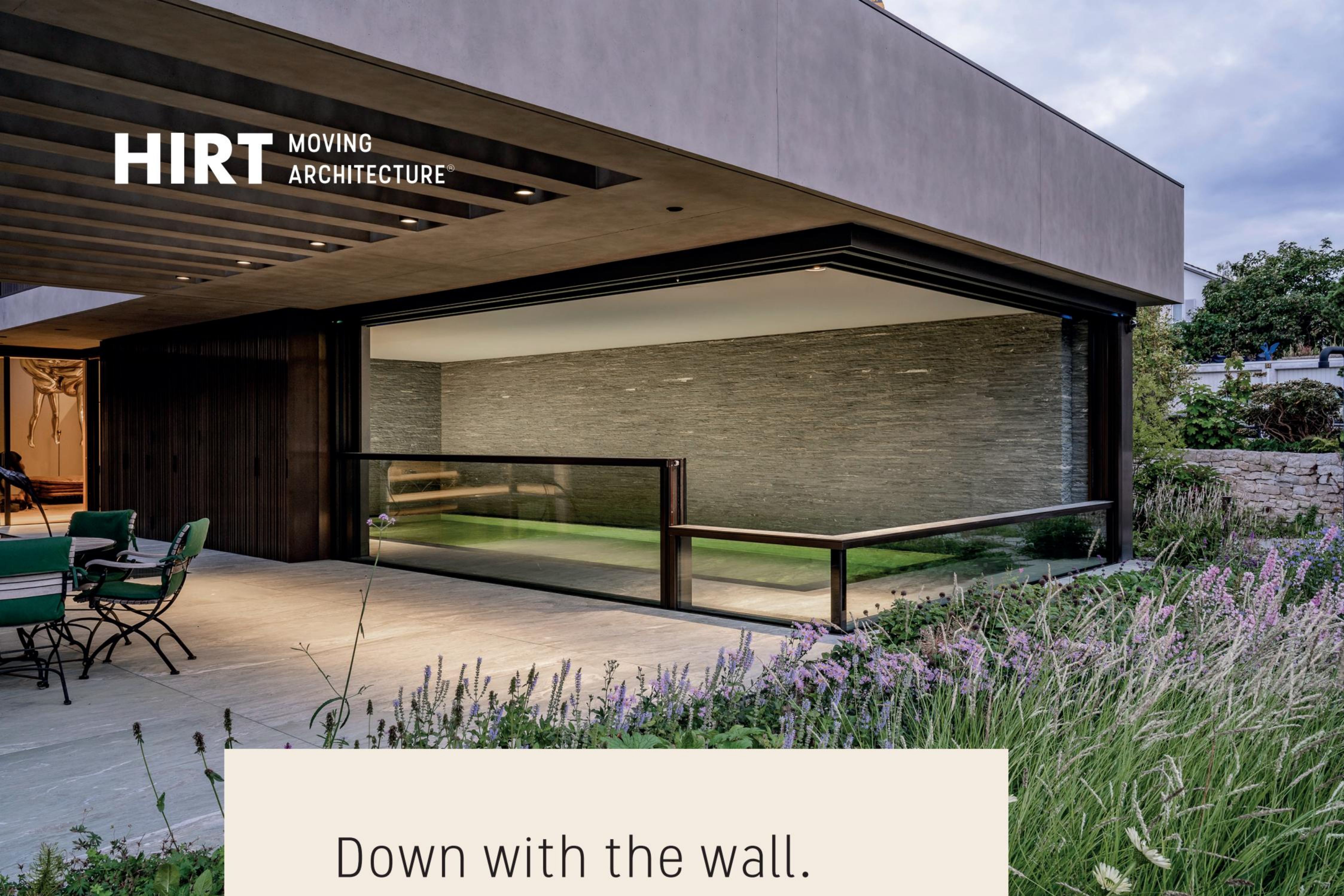
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Corrections

In the January/February issue, the story "A Room of One's Own" included an incorrect attribution about the report on SROs. It was coauthored by Gensler with the Pew Charitable Trusts, not the Pew Research Center. The story also included a misspelling: It is Avison Young, not Avis Young.

In the January/February issue, in the story "Amenitize This," the CEO of Gotham's name was misspelled: It is David Pickett, not Pickett.

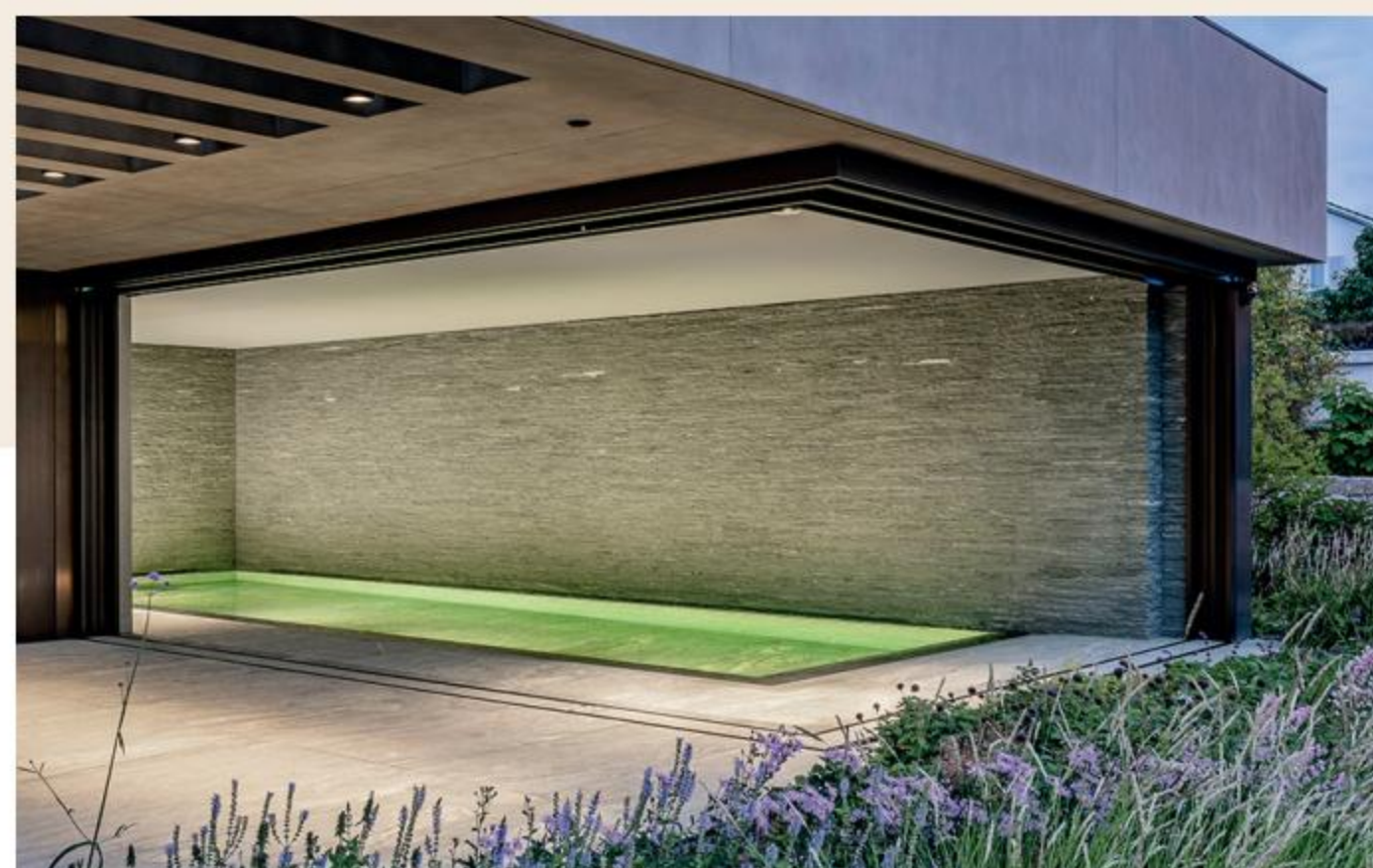
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6 News

Preservation Detroit pushes back against demolition of Detroit's Renaissance Center

Preservation Detroit, the city's oldest and largest preservation organization, is arguing against General Motors, Bedrock, and Gensler's demolition plans for Tower 300 and Tower 400 in John Portman's General Motors Renaissance Center (RenCen). The RenCen consists of seven towers, of which GM owns the original five. In a statement, Preservation Detroit urged the City of Detroit to protect the RenCen, citing the buildings' significant place in Detroit's civic and architectural history.

JULY WINTERS

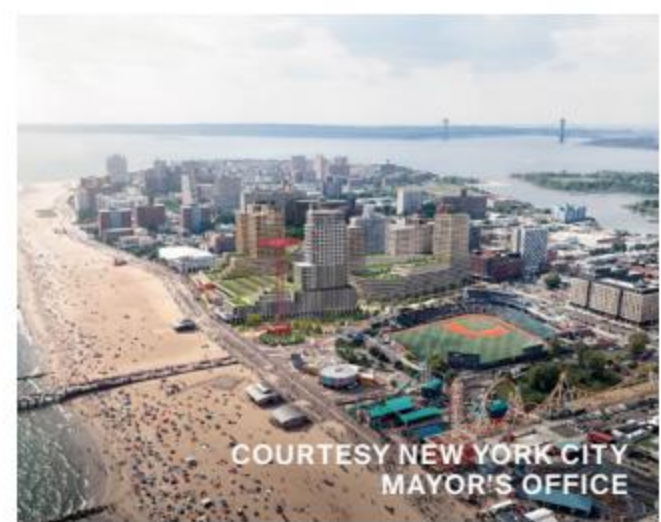
KieranTimberlake transitions to 100-percent employee-owned firm

KieranTimberlake announced it has transitioned from a founder-led partnership to an employee-owned corporation. The award-winning Philadelphia office joins other employee-owned companies Gensler, Ayers Saint Gross, Zaha Hadid Architects, IA Interior Architects, BNIM, and SHoP Architects. DANIEL JONAS ROCHE

The Brutalist wins Best Actor, Best Cinematography, and Best Film Score, but not Best Picture?

Best Actor, Best Cinematography, Best Film Score—these were the three Oscars Brady Corbet's *The Brutalist* took home at the Academy Awards. The film architecture critics love to hate came up short, however, of reeling in the big fish: Best Picture. DJR

ONE Architecture & Urbanism shares housing and coastal resiliency plan for Coney Island



ONE Architecture & Urbanism has grand plans to transform Coney Island. New York City Economic Development Corporation and Mayor Eric Adams debuted a multifaceted conceptual plan and renderings for the swath of Brooklyn coastline frequented by locals and tourists alike for its amusement park. The new plan by ONE, "Coney Island West," would deliver 1,500 new housing units spread across multiple buildings and would renovate the Abe Stark Sports Center and the Riegelmann Boardwalk. DJR

Christ & Gantenbein and Bovenbouw Architectuur to design new Museum of Contemporary Art Antwerp



with an inaugural exhibition stocked with works by more than 150 artists. There will also be myriad site-specific installations that respond to the expansion's architecture. OMA first shared renderings of the project in 2019. New Museum has since raised \$118 million as part of its capital campaign to earn a total of \$125 million for the project's completion. Construction costs are estimated to be \$82 million. DJR

DESIRE LINES: KASTHALL RELEASES FASAD, A RECYCLED WOOL CARPET BY DAVID CHIPPERFIELD DESIGN.



MAGNUS MEDING

Commission on Higher Education elected to withdraw its accreditation. JW

Alloy shares renderings of One Third Avenue, phase two of Downtown Brooklyn's Alloy Block megadevelopment

Architects at Alloy Development shared renderings of a new infill tower that will reshape Downtown Brooklyn's skyline. One

modular children's hospital in Brody, Ukraine, with nonprofit Sunflower Network. The children's hospital can be replicated in other parts of the country. The project is a timely one: According to the design team, the existing children's hospital in Brody has seen a 100-percent uptick in the number of patients in the three years since Russia's full-scale invasion started. Today, there's urgent demand for more capac-

natural, cultural, and educational resources on Governors Island. The \$700 million project began in 2020. Once fully operational, the 400,000-square-foot campus is expected to serve postsecondary students, K-12 students, workforce trainees, and faculty and researchers every year while supporting businesses annually through its incubator program. JW

Lina Ghotmeh Architecture wins British Museum's Western Range competition

Lina Ghotmeh Architecture was announced as the winner of the competition to redesign sections of London's British Museum. The Paris office will redesign the British Museum's Western Range galleries, which currently store hundreds of artworks and significant back-of-house areas in the 1850 building completed by architect Sir Robert Smirke. Renderings by Lina Ghotmeh show the British Museum's collection interspersed within cavernous rooms lined in masonry. Some materials are coarse and have a pinkish hue, while others are striated and white. The British Museum said the final design will be shared in mid-2026. DJR

A new facility by Olson Kundig and SWA at Stanford University takes cues from the campus's midcentury modernism



A new administrative building at Stanford University by Olson Kundig and SWA takes cues from the campus's "understated" midcentury modernism. The new building hosts the Center for Advanced Study in Behavioral Sciences at Stanford University, a research center that combines legal scholars, humanists, public policy practitioners, philosophers, and technical experts. The facility is a milestone for Stanford—there hadn't been a new ground-up project on the campus since 1954. DJR

M. Paul Friedberg, radical landscape architect and public housing champion, dies at 93

M. Paul Friedberg—a pioneering landscape architect, artist, planner, and educator—died on February 15 at age 93. Friedberg started his eponymous New York-based practice in 1958. One of Friedberg's first projects was at Pruitt-Igoe, the canonical St. Louis public housing development by Minoru Yamasaki. DJR

The Flemish government chose Christ & Gantenbein and Bovenbouw Architectuur to design a new museum of contemporary art in Antwerp, Belgium. The Swiss and Belgian offices, respectively, won a competition backed by the Flemish Ministry of Culture, which gathered entries from high-profile firms around the world. The architects described their winning preliminary design as a "tower volume with a stepped arrangement of distinct yet clearly recognizable parts." DJR

OMA-designed New Museum expansion to open in fall 2025 and host inaugural exhibition with over 150 artists

New Museum officials announced a completion date for its expansion by OMA: fall 2025. The opening will coincide



Developer Scout acquires two historic buildings that are part of the former University of the Arts campus in Philadelphia

Scout, a women-owned development and design company based in Philadelphia, successfully acquired the historic Hamilton and Furness buildings on the Avenue of the Arts with a winning bid of \$12.25 million. The buildings were part of the now-defunct University of the Arts (UArts) in Philadelphia. The news of UArts' sudden closure was announced in May 2024, shortly after the Middle States

Third Avenue is phase two of Alloy Block, a mixed-use development of market-rate and affordable housing, retail, and commercial office space that's home to New York's first passive public school. The future 63-story building will go up at the intersection of 3rd Avenue, Schermerhorn Street, and Flatbush Avenue. It will be tucked behind two historic buildings from the 1800s. One Third Avenue will rise 725 feet, making it just over 200 feet taller than its iconic neighbor, the Williamsburgh Savings Bank Tower by Halsey, McCormack & Helmer. DJR

CannonDesign and Pelli Clarke & Partners design modular children's hospital in Ukraine

CannonDesign and Pelli Clarke & Partners are ideating a new

ity. CannonDesign noted that its approach can be aptly called trauma-informed architecture. DJR

SOM and Stony Brook-led consortium reveal updated renderings for the Center for Climate Solutions on Governors Island



Skidmore, Owings, and Merrill released updated renderings for the Center for Climate Solutions, a climate research hub on Governors Island. The project seeks to place New York City at the forefront of the nation's climate research and education, while enhancing the existing

Fasad is a new rug collection from Kasthall and it's the first to use recycled wool, which is woven into tight linear bands. AN chatted with Dirk Gschwind, managing director for David Chipperfield Design, about the product.

AN: What was the design inspiration for Fasad?

DIRK GSCHWIND: The inspiration for Fasad came from the desire to transfer the design aspects of our first rug series with Kasthall, a tufted rug series called Tegel, to a woven rug series. This sounds simpler than it is, as the processes for creating tufted or woven rugs are very different. With a tufted rug, you can achieve a design intention relatively directly, like a picture, through the sum of individual points (in this case threads). With woven rugs, however, you have to think much more about their construction, structure, and the material—which creates different challenges. The results could be unpredictable at times, so this was a learning experience.

What is exciting about the incorporation of recycled wool? How did that change the design?

By using recycled wool, it was possible to add a whole new layer to this project both technically and aesthetically. There was little prior experience with recycled wool, posing a challenge in terms of the stability of the yarn, which now had to be guaranteed with much shorter fibers. To produce the desired colors also took a few attempts, as the recycled fibers reacted very differently to the dyes. In the end, this experimentation prompted us to use the yarn also undyed. In addition, there was an impact on the surface structure, with the shorter recycled fibers creating a much woollier appearance. It was exciting to us to see how responding to the technical challenges opened new design and aesthetic possibilities.

Can you describe how Fasad looks up close?

When you look at Fasad up close, you dive deeper into its materiality. You can see the warm, slightly woolly surface of the recycled yarn very clearly, but also the liveliness of the bouclé yarn with the individual shimmering areas of the mixed-in linen. The close-up view reveals a variety of textures and surfaces which are quietly inviting in their tactility. JM

New York nonprofit files federal lawsuit to stop housing plan for Elizabeth Street Garden

A federal lawsuit was filed in the U.S. District Court for the Southern District of New York to stop housing from being built atop Elizabeth Street Garden. The lawsuit is supported by high-profile artists, curators, and historians, including JR, Patti Smith, Mara Miller, Klaus Biesenbach, and Jeffrey Brodie. **DJR**

Simone Swan, legendary adobe advocate and architectural patron, dies at 96

Simone Withers Swan, who introduced Nubian vaulted adobe construction to the Chihuahuan Desert of Texas and Mexico at the turn of the 21st century, died in Tucson, Arizona, on January 16, 2025. She was 96 years old. By force of her personality and style, Simone Swan cut a swath across the Chihuahuan Desert. She pursued the cause of adobe construction with dedication and diligence in the conviction that, as she asserted, "adobe is political." **STEPHEN FOX**

Trump orders GSA to sell properties—Mies van der Rohe, Victor Lundy, and Walter Gropius buildings could be impacted

The General Services Administration (GSA) has been ordered to sell off properties it owns and/or leases. The directive

came by email, the Associated Press reported, when regional managers got messages this month from GSA headquarters in Washington, D.C., to terminate leases at all of its approximately 7,500 federal offices. *Wired* reported that GSA has also been directed to sell off more than 500 "non-core" buildings held by the federal government. **DJR**

SO – IL and Coburn awarded North Boulder Creative Campus commission

SO – IL and Coburn, a Colorado office, have been selected to design the Boulder Museum of Contemporary Art (BMoCA), a future "iconic facility" that will anchor the North Boulder Creative Campus, museum officials said. SO – IL and Coburn will ideate a new purpose-built home for BMoCA and also a master plan for North Boulder Creative Campus, a new 100,000-square-foot development with live-work, commercial, and retail spaces where the future museum will be sited. **DJR**

Elkus Manfredi envisions Palm Beach campus for Vanderbilt University



In October, Vanderbilt University reached a deal with Palm



O'Neill McVoy Architects offers a master class in light and energy at Brooklyn's Language and Laughter Studio

Beach's County Commissioners that provides five acres of county-owned land, on top of two already approved city-owned acres, to operate a campus in Palm Beach. The university plans to use the land for graduate-level business programs and facilities to study data and computer science and AI in Florida. The Tennessee-based school shared renderings from Elkus Manfredi Architects that envision what a campus in Palm Beach could look like. **KRISTINE KLEIN**

762 participants will take part in the 19th International Architecture Exhibition of La Biennale di Venezia, curated by Carlo Ratti

Venice is readying for the 19th International Architecture Exhibition of La Biennale di Venezia, which will take place May 10 through November 23. What distinguishes this year's roster is the variety of disciplines and sheer quantity of participants that will take center stage, Carlo Ratti shared. Architects and engineers will participate, which is what you may expect, but also "mathematicians and climate scientists, philosophers and artists, chefs and coders, writers and woodcarvers, farmers and fashion designers," the curator said. **DJR**

Maryland officials reveal Kiewit's design for Francis Scott Key Bridge replacement

It's been almost one year since Baltimore's Francis Scott Key Bridge collapsed into the frigid Patapsco River after a cargo ship owned and operated by DALI crashed into it, killing six construction workers. Kiewit Infrastructure Corporation was

awarded a \$73 million contract to design and build the bridge replacement last September. Governor Wes Moore and the Maryland Department of Transportation unveiled Kiewit's design for the bridge. **DJR**

SANAA wins 2025 RIBA Royal Gold Medal

SANAA, the Japanese practice helmed by Kazuyo Sejima and Ryue Nishizawa, is this year's RIBA Royal Gold Medal winner. RIBA recognized SANAA for "pioneering sustainable, user-centered design" and the office's "ability to shape a universal language of architecture that resonates with people everywhere." After hearing the news, Sejima and Nishizawa said in a statement: "We are delighted and very honored to receive the Royal Gold Medal. We have always believed that architecture can transform and repair environments, helping us to relate to our surroundings, nature and each other." **DJR**

HOK, C.F. Møller Architects, and sbp refurbish Stockholm's Avicii Arena



Formerly Stockholm Globe Arena, Avicii Arena was built in 1989 but renamed after the famous Swedish DJ's death in 2018. The building was recently refurbished by HOK's London office. C.F. Møller Architects, schlaich bergemann partner (sbp), and the City of Stockholm were also on the project team.

The renovation at Avicii Arena entailed upgrading the structure for modern sports, concerts, and cultural needs while preserving the building's architectural integrity, the designers shared. New retractable systems with movable panels offer unmatched acoustic optimization, and new gondola seating provides unique views of the stage set. **DJR**

Prince Karim Al-Hussaini, the Aga Khan IV, patron of architecture and cultural heritage, dies at 88

Prince Karim Al-Hussaini, the Aga Khan IV, died on February 4 in Lisbon at age 88. As founder and chairman of the Aga Khan Development Network, the Aga Khan IV was one of architecture's greatest patrons. The network has commissioned projects all over the world by renowned architects, including the United States' first Ismaili Center by Farshid Mousavi Architecture, which is near completion in Houston. The Aga Khan IV founded the Aga Khan Award for Architecture in 1977. That award has since recognized and documented more than 9,000 projects around the globe. **DJR**

Spacesmith to lead renovation for One and Two United Nations Plaza

The UN has committed to multiple long-term leases at UN Plaza. The lease renewal will coincide with a major redevelopment of One and Two UN Plaza led by Spacesmith, a New York office. Cushman Wakefield is in charge of construction management. The \$500 million development plan, funded by a UN public benefit corporation, will entail multiple building-wide renovations. **DJR**

Obama Presidential Center subcontractor II in One Concrete sues Thornton Tomasetti for alleged racial discrimination

II in One Concrete, a subcontractor responsible for laying concrete, is suing Thornton Tomasetti for \$40 million. The Chicago-based general contractor, part of the Obama Presidential Center's construction team, filed a lawsuit alleging racial discrimination against Thornton Tomasetti, the office providing structural engineering and protective design services for the high-profile project. Owners of II in One Concrete, including Robert McGee, claim that actions taken by Thornton Tomasetti have put the minority-owned business on "the verge of bankruptcy." **DJR**

Desert X announces Ronald Rael, Agnes Denes, Sanford Biggers, and others will design installations for exhibition's fifth edition

In its fifth iteration, which opened on March 8, Desert X again presents a range of site-specific installations in the Coachella Valley that concentrate on themes related to nature, land, the desert landscape, migration, and identity. Participating artists in the 2025 edition include Sanford Biggers, Ronald Rael, Jose Dávila, Agnes Denes, Cannupa Hanska Luger, Raphael Hefti, Kimsooja, Kapwani Kiwanga, Sarah Meyohas, Alison Saar, and Muhannad Shono. **kk**



The Faces of Our City

AN is proud to announce the winners of our inaugural New York City facades award program! The Faces of Our City honors and celebrates the teams who shape our cities through their work. These awards will recognize the ambition, innovation, craftsmanship, and dedication that bring New York's skyline to life. The program aims to inspire future professionals and projects that will continue to define the city's architectural landscape.

THE WINNERS ARE

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Hydro Circal

Emerging Professional
Kateri Knapp, Arup

Lifetime Achievement
Robert Heintges,
Heintges Consulting Architects & Engineers

Want to find out who wins? Join us for our awards celebration in New York on April 3 after Facades+ New York. facadesofourcity.com

AND THE NOMINEES FOR PROJECT OF THE YEAR ARE

The Refinery at Domino, designed by PAU

El Borinquen Residence, designed by Alexander Gorlin Architects

The Gilder Center at AMNH, designed by Studio Gang

Columbia Business School: The Henry R. Kravis Hall and David Geffen Hall, designed by Diller Scofidio + Renfro

Perelman Performing Arts Center, designed by REX

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8 News

“Utopia Versus Everyday Existence”

Liu Jiakun, an architect who works from his hometown of Chengdu, China, is awarded the 2025 Pritzker Architecture Prize.



TOM WELSH FOR THE HYATT FOUNDATION/THE PRITZKER ARCHITECTURE PRIZE

Liu Jiakun is the 2025 Pritzker Architecture Prize laureate, making him the 54th recipient of the annual prize.

Jiakun is based in Chengdu, China, the same city he was born in. He founded his eponymous practice, Jiakun Architects, in 1999. The Pritzker Prize jury recognized Jiakun for honing an approach that oscillates between “utopia versus everyday existence, history versus modernity, and collectivism versus individuality.” The jury praised his work for being rooted in local Chinese philosophy and traditions.

Jiakun’s portfolio is expansive, including small-scale exhibition designs, vast institutional buildings, and master plans for cities. His largest project is West Village, a 5-story building completed in 2015 in Chengdu that takes up an entire city block.

In describing his approach, Jiakun said in a statement: “Architecture should reveal something—it should abstract, distill and make visible the inherent qualities of local people. It has the power to shape human behavior and create atmospheres, offering a sense of serenity and poetry, evoking compassion and mercy, and cultivating a sense of shared community.” This attention to place and community is discernible in projects like West Village, where a central courtyard lined with trees serves as a public gathering place.

Jiakun was educated at the Institute of Architecture and Engineering in Chongqing (later renamed Chongqing University) and graduated with a bachelor of engineering degree in architecture in 1982. The years following his graduation were a transformative time politically and economically for China. Soon after finishing school, he contemplated giving up architecture, but he eventually attended a solo architecture exhibition by a former classmate, which inspired him to continue practicing design.

“In Liu Jiakun’s work, identity is as much about the individual as it is about the collective sense of belonging to a place. He revisits the Chinese tradition as a springboard for innovation devoid of nostalgia or ambiguity,” the jury noted in its citation.

“For him, identity refers to a country’s history, the traces of its cities and the relics of its communities. At the same time, he integrates the local and global dimensions with unprecedented results,” it added.

Museum projects from Jiakun include Luyeyuan Stone Sculpture Art Museum (2002); Design Department, Sichuan Fine Arts Institute (2006); Museum of Clocks, Jianchuan Museum Cluster (2007); Lancui Pavilion of Egret Gulf Wetland (2013); and Suzhou Museum of Imperial Kiln Brick (2016). Beyond institutional work Jiakun has tried his hand at city planning. Projects such as the Songyang Culture Neighborhood (2020) are emblematic of his practice’s ability to apply an understated modernity with ancient heritage. The renovation of Tianbao Cave District of Erlang Town, which takes advantage of its mountainous landscape exemplifies his work on an urban scale.

Alejandro Aravena, chair of the jury and 2016 Pritzker laureate, commended Jiakun for his work in exurban peripheral areas throughout China.

“Cities tend to segregate functions, but Liu Jiakun takes the opposite approach and sustains a delicate balance to integrate all dimensions of the urban life,” Aravena said. “In a world that tends to create endless dull peripheries, he has found a way to build places that are a building, infrastructure, landscape and public space at the same time. His work may offer impactful clues on how to confront the challenges of urbanization in an era of rapidly growing cities.”

Several prominent architecture and cultural figures made up the Pritzker Prize jury, some of whom were past winners of the award: Alejandro Aravena, Barry Bergdoll, Deborah Berke, Stephen Breyer, André Aranha Corrêa do Lago, Anne Lacaton, Hashim Sarkis, Kazuyo Sejima, and Manuela Lucá-Dazio.

This spring, Jiakun’s award will be celebrated in Abu Dhabi, United Arab Emirates. This will be followed by a global, virtual ceremony in the fall. Last year’s recipient was Riken Yamamoto, an architect from Japan. **DJR**



West Village, 2015, Chengdu, People's Republic of China



Design Department on new campus, Sichuan Fine Arts Institute, 2006, Chongqing, People's Republic of China



Songyang Culture Neighborhood, 2020 Lishui, People's Republic of China



The renovation of Tianbao Cave District of Erlang Town, 2021, Luzhou, People's Republic of China.

Future-Proofing

Los Angeles architects are hard at work rebuilding after the fires and thinking about what comes next.

continued from cover

What are the immediate effects the fires have had on you and your practice?

“We have lost seven projects, one in construction, to the fires. Our immediate response was touching base with current and former clients in the affected areas. Within a couple days of the fire’s eruption, potential clients started reaching out to us. We were at a bit of a loss about what our response should be. The urgency that they felt was palpable, and our measured response turned at least one of them away.”

— Alice Fung, principal, Fung + Blatt Architects

“The immediate effect for me and my practice has been that so many friends, extended family members, and employees have been directly affected by the traumatic losses of their homes and belongings. There is an aspect of this which feels very much like bombings during wartime.”

— Barbara Bestor, principal, Bestor Architecture

“In the past, most of our architectural commissions have been underscored by excitement, extensively planned and entered into by choice. Now, for the first time in our careers, we are sitting down with families to navigate the aftermath of what has been for many of them the most tragic experience of their lives. This new prompt requires a deeply human sensitivity and an abundance of empathy.”

— Peter Harper, founder + principal, Breland + Harper

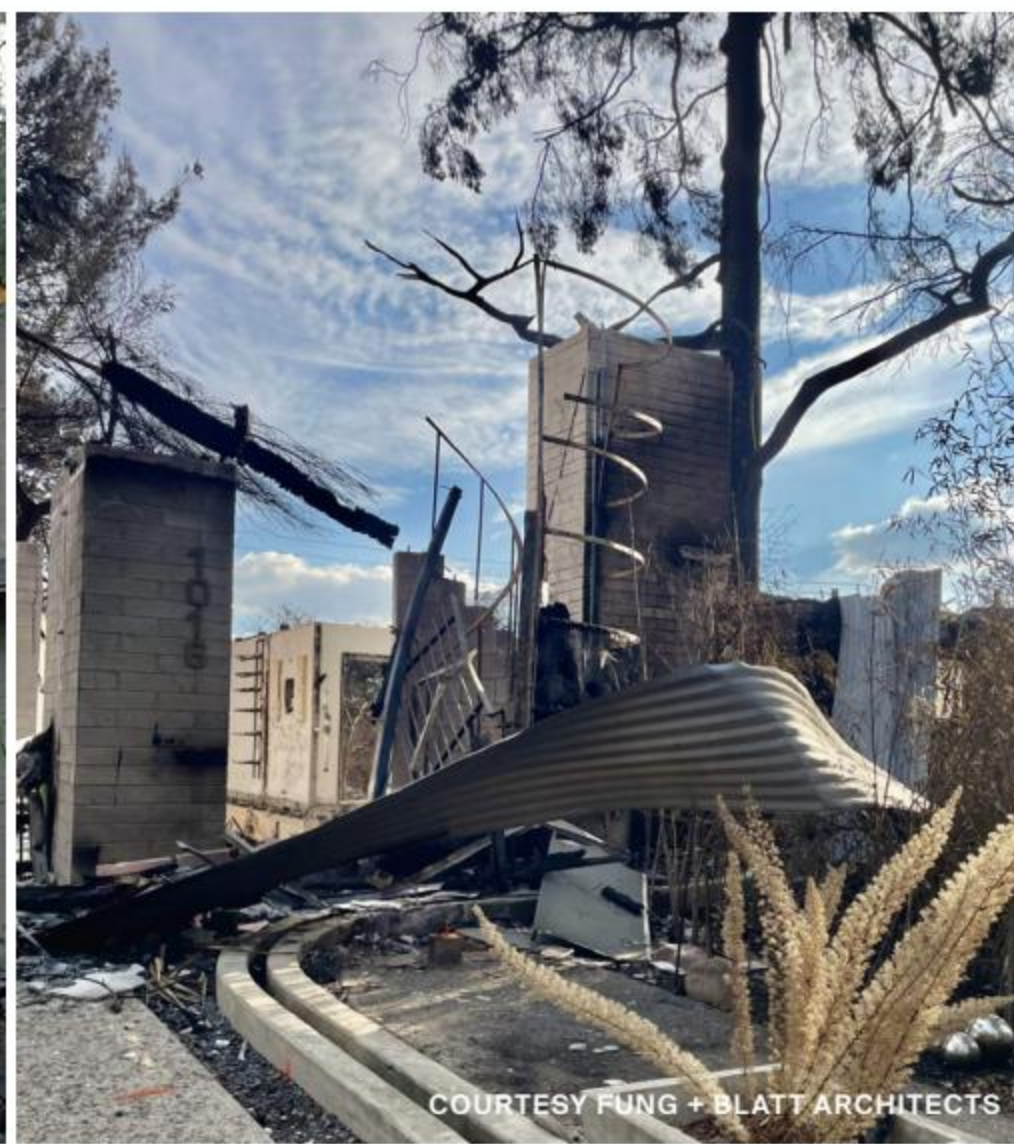
“We are engaged in ongoing conversations with academics (specifically at SCI-Arc), architects, and our clients about designing fire-responsible gardens without sacrificing ecological well-being. Southern California native plants have coevolved with fire so there is potential for flammability that we must consider when fostering ecological relationships.”

— David Godshall, TERREMOTO

“The fires have highlighted a critical need to integrate environmental risk management into every facet of our work. Our practice has had to rapidly adapt to challenges such as hazardous waste removal—dealing with an extended timeline due to contaminated debris and ensuring that cleanup processes meet stringent environmental standards. At the same time, we’re grappling with an unpredictable real estate market where property values are shifting rapidly due to perceived risks.”

— Amanda Gunawan and Joel Wong, OWIU Design

“The effects of the wildfires on my architectural practice have been profound. They have underscored the critical need for architects



Before-and-after photos show a completed project by Fung + Blatt Architects that burned in the Eaton Fire.

to take a proactive role in climate resilience, disaster recovery, and policy advocacy, reinforcing my commitment toward designing a more fire-adaptive future. My family lost our home, and half of our community, in the 2018 Woolsey fire. The events of January brought those same feelings back, along with a renewed focus and effort toward building a more equitable and resilient L.A.”

— Greg Kochanowski, design principal, Practice

Will the fires and the destruction they caused change the way you approach projects or the way you design?

“There is a growing emphasis—both among architects and clients—on fire-resistant materials and sustainable design. As an L.A.-based firm, we have generally prioritized sustainably sourced materials suited to coastal environments. However, it’s encouraging to see fire resilience becoming a more widespread priority. This shift will help ensure that future structures are not only environmentally conscious but also better equipped to withstand natural disasters.”

— Aaron Leshtz and Harper Halprin, AAHA Studio

“The scale of devastation has reinforced the urgent need for fire-adaptive, resilient, and sustainable architecture and has underscored the necessity of a paradigm shift in architectural practice. Fire resilience can no longer be an afterthought—it must be embedded in every stage of design and planning.”

— Greg Kochanowski

“This rebuilding is an opportunity for devastated communities to reform themselves in a manner consistent with contemporary fire code, which was virtually nonexistent 20 or 30 years ago and was reflected in woefully unprepared structures.... We find the greatest frontier to be the cultivation of fire-resistant gardens that are not the ‘easy’ two-dimensional gravel and cacti variety, but rather the complex gardens that we associate with the beauty and romance of California domestic gardens. Trees are not in themselves a fire threat, and we look forward to continuing to prove that in our landscape work.”

— Peter Harper

“We’re humbled by how much there is to learn about how to build differently. Thinking of fuel management in buildings and nontoxic materials and how to build simpler. The architecture community is feeling a collective calling to administer to a need, and that feels galvanizing. But the power that we wield as a collective feels small. We

are only one part of the building equation. Our first response was to go on autopilot, to be helpful and productive with what we know to do—which is advising, designing. We’re also dealing with individuals whose lives have been upended. There is a lot of emotion, uncertainty, vulnerability. And depending on where one is in life—family structure, means, and resources—one faces this catastrophic event differently. We have a direct role to play in the recovery, not just of places but of lives. How do we make the architecture process a healing one? That is an ever-present thought.”

— Alice Fung

How do you see rebuilding happening in the areas that were affected?

“The reality of rebuilding and rethinking our urban spaces in the wake of these fires is very much going to be a tale of two cities. The City of Los Angeles has a relatively progressive building department, plus some experience in managing and streamlining opportunities for rebuilding and code requirements that are more explicitly fire prevention oriented. Altadena, within the unincorporated county of Los Angeles, is in a somewhat politicized planning environment with very conservative building codes, huge parking requirements, and no current opportunities for medium density rebuilding or changing of the small-scale, single-family residences. We are finding that for properties in Altadena, the insurance and opportunities for funding are less ample and [we] are quite concerned that many more people will permanently lose their homes because of the fires in that area. Whereas in the Palisades, we see a lot of clients and others already jumping into new permits and rebuilding with gusto.”

— Barbara Bestor

“The pace of rebuilding is going to be understandably fast, [but] is not always in agreement with the time that natural materials, such as soil and vegetation, need to heal themselves. For example, we disagree with the presently occurring carte-blanche removal of burned trees in the immediate aftermath of a fire as the ubiquitous solution to mitigate future risk. Certain native trees such as *Quercus agrifolia* have evolved to be fire resilient and, with time, to recover from burning. The unnecessary loss of urban tree canopy can lead to heat island effects that exacerbate future fire risk, contribute to habitat loss affecting endangered and at-risk species in the wildland urban interface, and reduce quality of life for individuals living in postburn areas.”

— David Godshall

“It appears that many people want to stay and want to rebuild, which is crucial for the community. I believe it will take a combination of approaches and expertise. Wild-fire-resistant concrete structures can be expensive, but there are other alternatives that are less costly. We’ll certainly see an increase in smart, fire-resistant landscaping design, which is one key way to limit the spread of fire and by limiting vulnerability to embers carried by wind. Infrastructure for fireproofing beyond the home will be critical. There’s certainly potential for a firewall between brush and neighborhoods, but it won’t be enough on its own with the increase in wind speeds due to climate change.”

— Lorcan O’Herlihy, Lorcan O’Herlihy Architects

What is your longer-term vision for how the L.A. region ought to move forward?

“There has to be a robust collaboration between architects, private citizens, and the public sector addressing and designing for climate change. What we as architects are dealing with is larger and more profound than ever before. [We] can work closely with the city to mitigate these profoundly challenging times with regards to fire. There is a solution, and architects should take the position of being a strategist to work holistically.”

— Lorcan O’Herlihy

“The bigger issue of natural disasters—if we look back at John McPhee, Mike Davis, and others—there is certainly plenty of warning that these large national and state parks adjacent to residential areas are full of many kinds of dangers whether it’s mudslides, fires, or earthquakes. There is a bargain in living on the edges of the city. I hope... increasing public transportation and city infrastructure will allow us to grow in population without forcing people with less money out further and further into less accessible places to live.”

— Barbara Bestor

“The 2025 wildfires have exposed more than just the fragility of our built environment—they have laid bare the deeper inequities embedded in our urban fabric. Rebuilding cannot be a return to what was, but a reimagining of what could be: a city that is not only fire-resilient but fundamentally more just.... If we can get this right, Los Angeles can become more than just a city that survived its latest disaster—it can become a global model for how fire-prone regions can adapt with intelligence, humility, and justice.”

— Greg Kochanowski

“New does not need to mean soulless—devoid of depth or complexity. Rebuilding in a manner that incorporates aspects of what was is not a form of denial—denial of the fires, denial of the passage of time. Sometimes it is an acknowledgement of value, of importance, and simply of love. Community groups would be well served to engage in discourse that pursues a shared sense of place—of why the affected inhabitants found security in their neighborhoods, as well as what needed to change, and then petition the powers that be to hear them and incorporate these aspects into the future environment. This process is by no means meant to expunge variation or stifle unique perspectives, but rather to help define the basis on which personal art, variation, may populate itself. Within an outline, within a structure, beauty and complexity can flourish.”

— Peter Harper

Richard Martin

Pack Your Bags

A sextet of hotels designed by architects offer options for a vibey getaway.



COURTESY THE MANNER

The Manner by Verena Haller, Hannes Peer Architecture
58 Thompson Street, New York, NY 10012

Milanese firm Hannes Peer Architecture's first hotel project brings an elegant Italian and residential style to New York's The Manner, a spinoff from Standard International. The firm worked with Verena Haller, the hotel's chief design officer, to outfit the property's lobby, 97 guest rooms, penthouse, restaurant, cocktail bar, and the guest-only space dubbed The Apartment. The lobby is a series of richly layered textures, materials, and compositions, including a terracotta frieze, fluted walls, and marble. Marble stairs lead up to The Apartment, where a cork-clad ceiling and ceramic columns continue the abundant materiality. A heavy fireplace, floor-to-ceiling mirrors, and many chandeliers create a chic social area. In the guest rooms, a sense of Milanese midcentury modernism is evoked in the glossy ochre walls and red lacquer, devoid of art so that the color does the talking. Chandeliers, plush seating, dark wood veneers, and bespoke Italian fabrics add warmth to the decadence.



KRIS TAMBURELLO / COURTESY THE MOORE

The Moore by ICRAVE and Studio Collective
4040 Northeast 2nd Avenue, Miami, FL 33137

Built in the 1920s as a furniture warehouse and showroom in what is now Miami's Design District, this 90,000-square-foot landmark has been renovated to accommodate a new restaurant, members club, coworking space, and hotel. The first floor, a sundrenched space underneath a four-story interior arcade, houses the restaurant Elastika; the name refers to the 2005 stretching sculpture by Zaha Hadid. Latin-influenced decor and tiling complement this sculpture. At the rear, the hotel and members club atrium continue to riff on the sculpture with another shapely addition that geometrically curves overhead. On the above floors, flooring shifts from cork to pre-existing restored hardwood and playful tile. Clandestine rooms offering karaoke spaces, bars, and photobooths each bring their own sense of place. The hotel suites begin on the fourth floor, led by a mix of eclecticism and Latin American leanings. The rooms trend toward the residential, as each comes with a separate living room and bedroom.



DILLON MAGNUSSON

Albert Hotel by Clayton Korte
213 E Austin Street, Fredericksburg, TX 78624

This boutique hotel operated by New Waterloo gets its name from local Fredericksburg architect and preservationist Albert Keidel. The 2-acre property is aptly located behind the 1860 Keidel family home, 1860 Brockmann-Kiehne House, and 1888 White Elephant Saloon, in the Texas Hill Country town. Clayton Korte references this historic area through the hotel's material palette, with traditional wood siding, stone walls, and limestone. The design of the 105 guest rooms takes after the hotel's namesake's taste: warm, cozy, and unfussy. It includes custom-designed furniture, lots of wood, and dark blue and green walls. The building facade combines traditional wood siding with a custom raked stucco finish, while generous roof overhangs offer sun protection. The property also includes a full-service spa, fitness center, and a sunken outdoor limestone pool and lounge. The architects fuse a relaxed style across the destination, fitting for its surroundings, with a more quietly sophisticated and contemporary look.



JACQUELINE MARQUE

The Hotel Perle by Ward + Gray and Rome Office
757 Saint Charles Avenue, New Orleans, LA 70130

A boutique hotel designed for group travel, The Hotel Perle is a collaboration between interior designers Ward + Gray and local architects Rome Office. The design takes its cues from the mixed eras and influences that make up the city. Like the Creole Cottages that create a succession of pastel-hued houses, multi-room suites oscillate between pale blue, yellow, and soft pink. Here, as well as in the lobby, furniture blends temporality and cultural influences: Caribbean-like rattan pieces, French armoire, traditional headboards, wrought iron coffee tables, and other antique pieces sourced from local shops. Rugs evoke folk and voodoo practices, while custom wallpapers on the bedroom ceilings draw from French expressionism and coastal flair. In the lobby and atrium, tiled flooring with chiseled edges falls alongside pre-existing plastered walls. Gardens and foliage, and feathers and chandeliers, also make their way through and add drama. It is New Orleans, after all. A ground-floor cafe will open in fall.



COURTESY PRODUCTORA AND BACE

Punta Nayaá by PRODUCTORA and BACE Arquitectos
Calle Héroes Oaxaqueños SN Colonia Brisas de Zicatela, 70934 Oaxaca, Mexico

Staggered cuboid volumes clad in green, handmade cactus paste introduce Punta Nayaá. What might feel like heavy forms is rendered light due to the latticework facade, reinforced with prefabricated pieces of sand cement. In contrast, the rear facade opens more completely to let the outdoors in and situate the property in line with the tropical surroundings. The facade itself continues inside with the green paste surrounding the walls so that the texture of the paste adds dimensionality to the rooms. In other places, lighter green acts as a complement to this, from the ceilings to the curving stairs, built-in storage, and furniture. The hue falls alongside yellow tropical wood called macuil, which makes up the doors, windows, pergolas, and carpentry. The resulting material palette enables the hotel to feel at home in its surrounding landscape and lends the property a warm, hand-touched feel.



CHRIS MOTTALINI

Casa Loma Beach Hotel by Electric Bowery and LAND
211 North Coast Highway, Laguna Beach, CA 92651

From Marc & Rose Hospitality, this 70-room hotel offers a coastal retreat in the property that was formerly The Inn at Laguna Beach. Guests are greeted with a sculpted mural by design studio LAND located in the sand and clay-toned lobby. Immediately the wooden furnishings and material palette evoke the Mediterranean; clay tiles, plaster wrap, and organic curvature complete the escapist fantasy. In the lobby and throughout the property, archways offer recessed nooks to take a break. Architecture firm Electric Bowery ties the hotel to the site's history, particularly in the guest rooms. The custom headboards, built-in desks, case goods, and sofas resemble the sinuous forms of surfboards. Lighting and banquettes mimic shapes of the seascape. Textiles, from the checkered upholstery to traditional ticking stripes, add a touch of coastal style. Woven lighting fixtures throughout the property resemble mini beach hats, a playful detail to round out the retreat. **KP**



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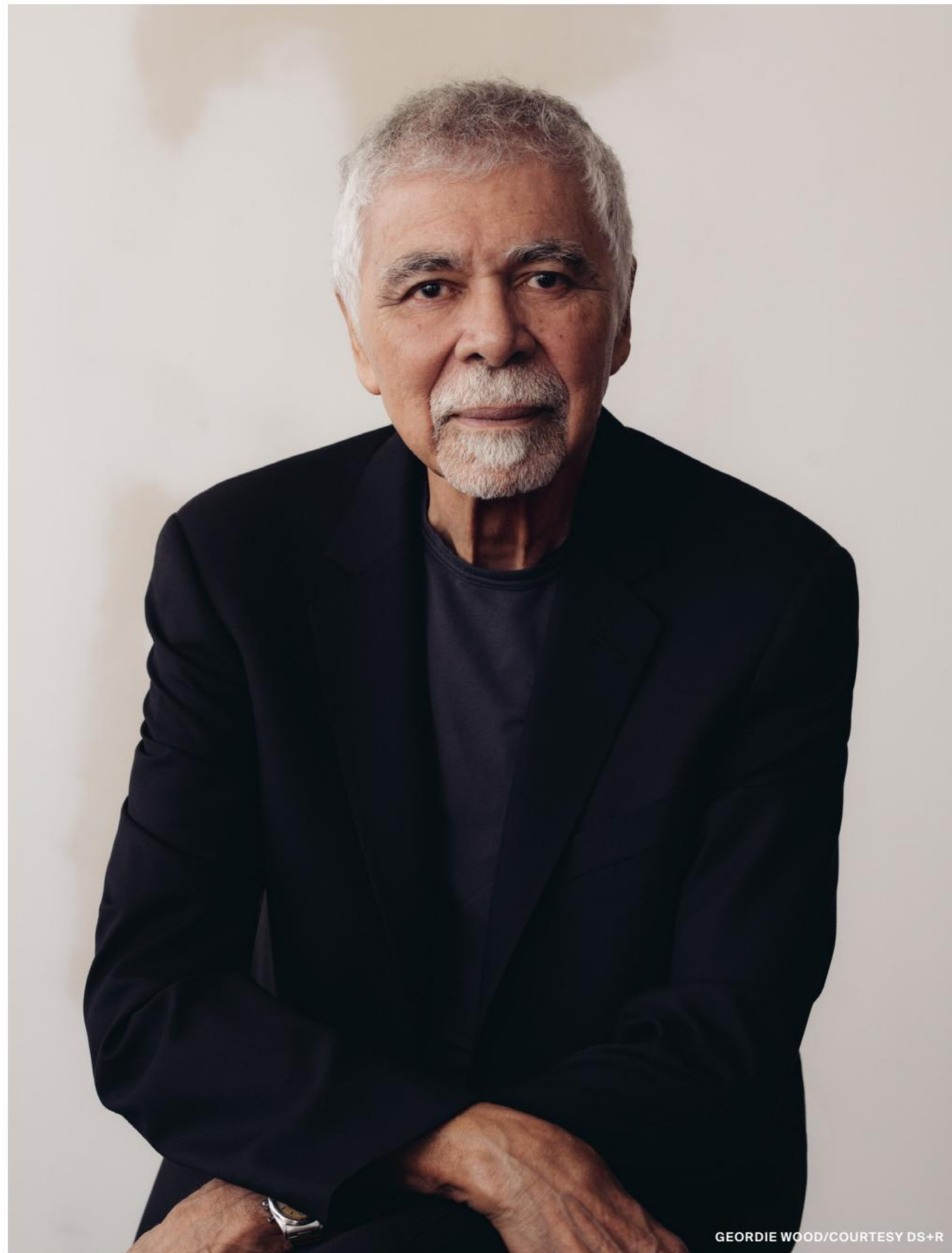
Calacatta
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Ricardo Scofidio, 1935–2025

The cofounder of Diller Scofidio + Renfro had an outsized impact on New York City's architecture, culture, and landscape.



GEORDIE WOOD/COURTESY DS+R

He lived long enough to see his monograph come out. Ricardo Scofidio, cofounder of Diller Scofidio + Renfro (DS+R), or “Ric” to his friends, died on March 6 at age 89. News of Scofidio’s death was confirmed by two of his sons, Ian and Gino, according to an obituary in *The New York Times*. A spokesperson for DS+R told *AN* that Scofidio died of natural causes.

Scofidio’s expansive oeuvre, and that of his wife and business partner, Elizabeth Diller, was recently encapsulated in *Architecture, Not Architecture*, the first comprehensive book about DS+R, which featured over 100 built and ephemeral projects by the lauded New York City office. (For more on the monograph, read our Q&A with Diller on page 53.) *Restless Architecture*, a show Scofidio helped curate at MAXXI, is still on view in Rome. Beyond books, exhibitions, and buildings, Scofidio’s legacy will live on in the lives of those who knew him.

Diller + Scofidio got its start in a humble East Village studio doing avant-garde artwork, choreography, teaching, and some buildings here and there. It went on to conceive skyscrapers, urban forests, funky houses, and so much more. Scofidio’s imprint as an educator, mentor, and friend can be seen in the heartfelt messages that poured in after his death.

Jill Medvedow, former director of ICA/Boston, who worked closely with Scofidio on DS+R’s landmark home for the institution, told *AN* that Scofidio “was my rock in a building project that was a first for me, the ICA, and Diller and Scofidio. His quiet authority; sensitivity to space, detail and client; and his extraordinary partnership with Liz and Charles [Renfro] helped create a beloved museum and a treasured friendship.”

“We Never Had a Desire to Have an Office Like This”

Ricardo Scofidio was born in 1935 in New York City. His father, who was a jazz musician, was Black. Scofidio’s mother was half Black and half white. His father told him he was Italian in order to evade racial prejudice. “I was continually told as a child to be invisible,” Scofidio commented in *The New York Times Magazine* in 2003. “It’s been difficult all my life to have a presence. To this day, in a crowd, I want to retreat.”

Scofidio studied architecture at Cooper Union and then Columbia University. He married Allana Jeanne De Serio in 1955, but the two divorced in 1979. They had four sons. While teaching at Cooper Union, Scofidio had Liz Diller as a student. After Diller was no longer in his studio, they started dating

and moved in together. They founded their practice in 1981.

Lee Skolnick, who studied with Diller at Cooper Union, worked with Scofidio and Diller at the firm but eventually left to start his own company. Diller and Scofidio went on to operate at the intersection of architecture, choreography, tourism, and other disciplines. *Traffic* debuted in 1981, occupying Columbus Circle with parking cones. *Back to the Front: Tourisms of War*, which came later, dealt with the “touristification” of D-Day beaches in Normandy, France.

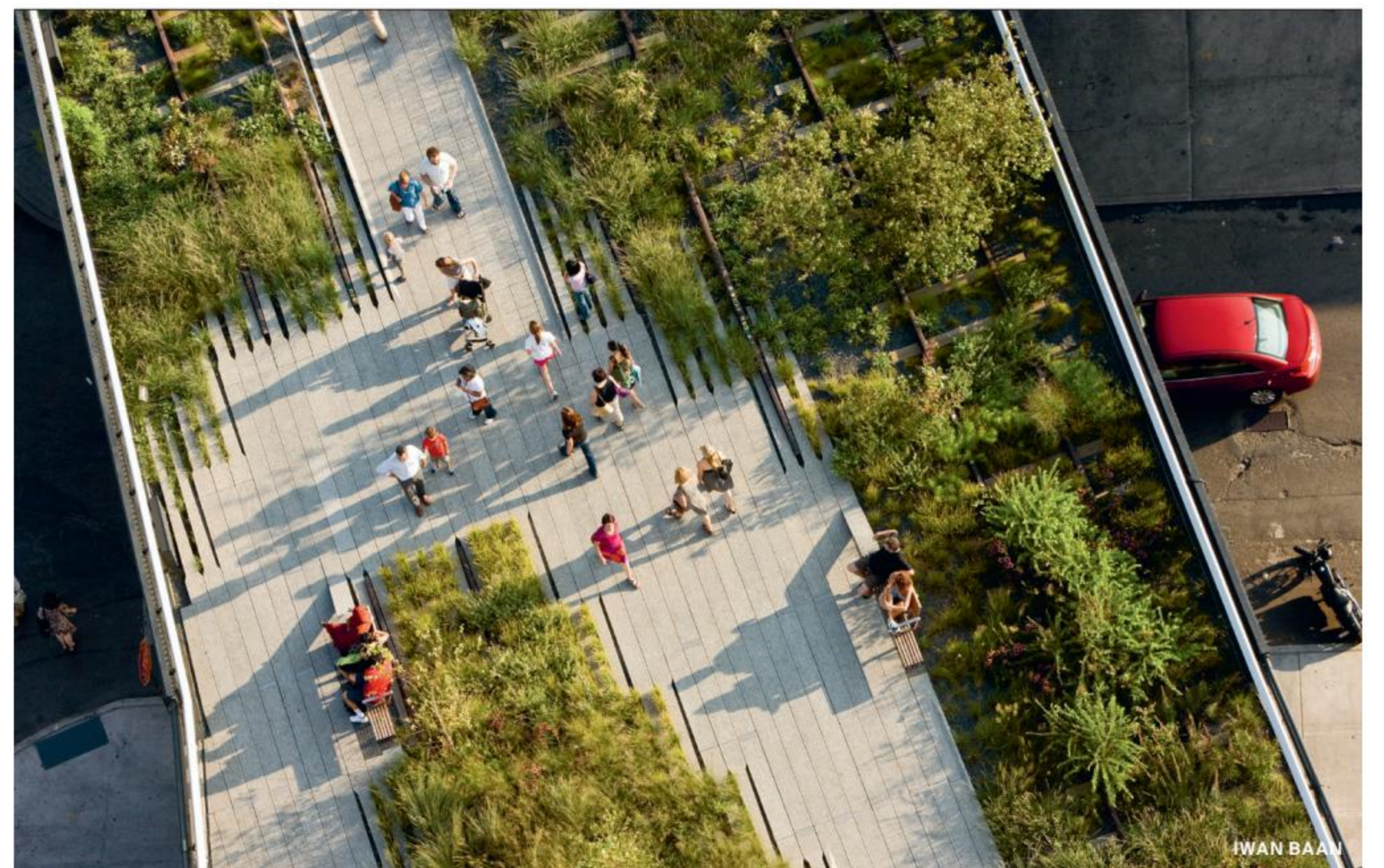
DS+R built near and far. Diller and Scofidio’s first joint architectural project was Kinney House (1981) in Westchester County, which was praised by John Hejduk. In 1986, *The Memory Theatre of Giulio Camillo* was staged in the brick vaults of the Brooklyn Bridge anchorage. Then came Slow House (1991).

Diller and Scofidio received MacArthur Foundation fellowships in 1999, the first architects to earn the honor. Slither Housing, a 105-unit apartment building, opened in 2000 in Gifu, Japan. Blur Building opened in Switzerland in 2002, becoming one of DS+R’s best-known projects. The following year, the Whitney Museum of American Art hosted *Scanning: The Aberrant Architectures of Diller + Scofidio*, a show of their work. ICA/Boston was completed in 2006.

In 2001, not long after 9/11, Scofidio and Diller built *Viewing Platform*, a harrowing “plywood sightseeing platform” that gave voyeurs a peak into gaping holes in the ground left by the terrorist attack, covered at that time by fences. Diller, in conversation with Nile Greenberg and Michael Abel for *Brooklyn Rail* in September 2024, said over 40,000 people used *Viewing Platform* every day for months to see the carnage, and to grieve.

Charles Renfro joined Diller and Scofidio in 1997 after a stint at Smith-Miller + Hawkinson and became a partner in 2004. (That’s when D+S became DS+R.) The Highline, The Shed, and Lincoln Center all followed. Benjamin Gilmartin joined as a partner at DS+R in 2015, the same year construction finished on The Broad in Los Angeles.

The Roy and Diana Vagelos Education Center opened in 2016 at Columbia University, arguably revisiting a concept DS+R employed for an earlier unbuilt project, Eyebeam Museum of Art and Technology. The same ribbon-like, single-surface idea also powered its design for the Museum of Image & Sound in Rio de Janeiro; the firm won the commission in 2009, and completion is expected this year.



IWAN BAAW

The High Line in New York City stands out as one of DS+R’s signature projects. Its use of an obsolete elevated railway as a park has inspired others around the world to adapt outdated infrastructure for public space.

Given the firm’s critical success, it grew quickly to keep pace with the work. “We never had a desire to have an office like this,” Scofidio told *Brooklyn Rail*.

“Buildings Snuck in There!”

DS+R kept the Dada spirit alive as time went on: The Hirshhorn Bubble (2012) posited an inflatable intervention, for instance, at the center of the Gordon Bunshaft–designed museum on the National Mall. But, as DS+R grew larger, it also took on controversial commissions. The firm was criticized for designing Zaryadye Park in Moscow, at the foot of the Kremlin, and for its leadership attending a 2017 ribbon-cutting ceremony with President Vladimir Putin. Michal Murawski, an architectural anthropologist who’s written extensively about DS+R, lambasted Zaryadye in the independent Ukrainian journal *Soniakh*.

“We never considered scaling up from a 12-person office, but all of a sudden we were 50 strong,” Diller told *Brooklyn Rail*. “You can’t always control the direction of your practice. Ours unfolded in an organic way; we just rode with it.”

“Because we started with independent work, without clients and the restrictions associated with professional practice, we became independent and scrappy,” Diller added. “We were able to write our own agendas, find sites, and create opportunities to make our work public. Architecture snuck in there. Buildings snuck in there! We never thought of it as invasive though, or a threat to our independent work, just more opportunities.”

While practicing, Diller and Scofidio kept teaching. Alan Smart, a longtime collaborator who had Diller as a thesis adviser, said Scofidio was “a good guy in a field, and a city (and a country and a world) that has so few of those and none who did it with as much style and grace.”

In a statement, DS+R said Scofidio was “surrounded by family, including his partner in life and work, Elizabeth Diller,” when he died. “Ric had a profound impact on our architectural practice, establishing the studio with a mission to make space on his own terms. The firm’s partners and principals, many of whom have collaborated with him for decades, will extend his architectural legacy in the work we will continue to perform every day.”

A spokesperson for DS+R told *AN* that “a memorial service to celebrate Ric’s life is being planned and will be announced in the coming weeks.” DJR



COURTESY TERREMOTO

Alain Peuroi in Healdsburg, California

Alain Peuroi, 1978–2025

The TERREMOTO cofounder shied away from the spotlight but was foundational to the ethos of the West Coast firm.

From the earliest days of the West Coast landscape architecture firm TERREMOTO, a strange cloud hung over it. It was a cloud not of terror or hopelessness but of profound uncertainty. In 2013, roughly six months into the life of the firm, founding partners David Godshall and Alain Peuroi were meeting at a cafe in the Bay Area when Peuroi had a seizure. Godshall called 911 and followed the ambulance to the hospital. After various tests, doctors told Peuroi he had glioblastoma, an incurable form of brain cancer.

The average person with glioblastoma lives just 12 to 18 months, and yet the prognosis barely seemed to faze Peuroi, from Godshall's perspective. "He wasn't one to live small or to let it get in the way of what he wanted to do," Godshall shared over Zoom. "He did a triathlon, he got married, he had two kids." The cancer and the uncertainty it introduced did, however, add an emotional and, at times, existential dimension to the partnership. "There were several times when I thought that I was going to lose [Alain]," Godshall said, recalling one of several brain surgeries Peuroi had over the years. "So in a weird way, I've been slowly preparing myself for this to happen. But preparing yourself is a very different thing than having it happen."

Peuroi died on January 14, 12 years after the initial diagnosis. He was 46 years old. TERREMOTO shared the news on Instagram, writing: "Alain was kind, generous, handsome, funny, and had no patience for bullshit. He was somehow simultaneously both gentle and powerful.... He leaves behind two perfect little boys, a loving wife, and an office of twenty-six souls who all miss him dearly." A memorial for Peuroi was held February 8 at Marinship Studios, an artist collective in Sausalito for which TERREMOTO designed the communal spaces. TERREMOTO is also setting up a scholarship in Peuroi's name for landscape architecture students at California Polytechnic State University San Luis Obispo.

In the years since Peuroi and Godshall founded TERREMOTO—always leading separate offices in San Francisco and Los Angeles, respectively—the firm has unquietly become one of the most influential and critically acclaimed landscape architecture practices on the West Coast, possibly in the United States. With 26 people currently on staff and 64,000 followers on Instagram, TERREMOTO is the rare landscape architecture firm with *fans*. (The office even has merch: A branded hat, perched on the head of a Superiority Burger employee, recently appeared in *The New Yorker*.) The studio has been included on *Architectural Digest's* AD100 list for the past five years and in 2021 was named the Landezine International Landscape Awards' Office of the Year. ("Every community needs a TERREMOTO," Landezine's editors wrote at the time.) Last month, just days after the news of Peuroi's death broke, TERREMOTO received the 2025 Cooper Hewitt National Design Award in Landscape Architecture.

"They created a movement," Bianca Koenig, a landscape architect and founder of BEK Collective in Cayucos, California, told *AN*. TERREMOTO's preference for shaggy, wild-looking landscapes—often built from salvaged materials and native plants—even in the highest-end settings, such as celebrity gardens, showed her (and seemingly an entire generation of landscape designers) that the two were compatible. More importantly, the firm wasn't "afraid to take a stand and have uncomfortable discussions around labor and the environment," Koenig said. "To see this young, up-and-coming group do that was super inspiring."

Amid the accolades, Peuroi's contributions to TERREMOTO's ethos could be hard to discern from the outside. Peuroi's reluctance to court the spotlight, coupled with an innate inscrutability, rendered him the less visible, slightly more enigmatic partner. "TERREMOTO really is half Alain and half David, but a lot of people don't know that," said Jenny Jones, a partner in the firm's Los Angeles office. "David's very outward facing, like, 'Let's talk, talk, talk, talk.' And Alain's quieter. He's more like, 'Let's get it done.'"

"Alain felt like the work speaks for itself, and that's where he would put his energy," recalled Nick Gotthardt, who met Peuroi at Surfacedesign in San Francisco, where Gotthardt is now a principal.

As TERREMOTO grew, Peuroi and Godshall operated as a kind of double helix, complementary forces that provided balance but also the means to achieve what neither designer could have on his own. "David was always more the face of TERREMOTO—the person taking the pictures, putting the website together, Instagram—but David could not have done all that without Alain."

Rebecca Greenwald, a researcher and strategist who worked with TERREMOTO on its Land and Labor initiative, said: "It takes a lot of very unsexy stuff to build the infrastructure to scale from 3 people to 30 people, and almost all of that stuff was Alain."

Those who worked with Peuroi describe him as unpretentious. The son of two accountants, he had a working-class sensibility that facilitated an easy rapport with the firm's construction crews. He had a lifelong respect for craftsmanship. He was a designer who "hated CAD" but "loved value engineering." Who "didn't equivocate" but "always allowed other people to speak." As Michal Kapitunik, who worked with Peuroi at Surfacedesign, put it, "Alain is one of the few people I've ever met who is truly open-minded. Like, no pretense."

Peuroi graduated from Cal Poly SLO with a degree in landscape architecture in 2002. Gary Clay, one of Peuroi's professors, remembers Peuroi as a "thoughtful and kind young person" who was "always trying to do things, to become a better person. I remember thinking, 'This kid is going to be something.'"

Godshall and Peuroi met in 2010 at Surfacedesign, where Peuroi had been employed since earning a master's degree in industrial design from the Design Academy Eindhoven in the Netherlands in 2007. While there, Peuroi became known for immaculately detailed yet elemental designs, such as Lands End Lookout above San Francisco's famed Sutro Baths. "He just knew how to detail things and how to teach you how to detail things," said Surfacedesign's Gotthardt. "Part of the mystique behind Alain is that he looks like this surfer bro, but he's a very thoughtful, detail-oriented designer and craftsman."

Throughout his years at TERREMOTO, Peuroi remained a natural mentor and teacher but also a lifelong learner. "He would teach us through just going to site and figuring things out," recalled Nadia Alquaddoomi, Peuroi's first hire for TERREMOTO's San Francisco office. "He led by example, but he also believed that he was learning by example from the builders."

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Jealous as Hell

At Rice University, Karamuk Kuo's new Cannady Hall serves as an extension of the school's architecture building.

Cannady Hall, Karamuk Kuo's recently completed, largely freestanding 2-story building at Rice University in Houston, complements and extends Rice School of Architecture's Anderson Hall. Anderson was designed by Staub and Rather in 1947 as a simple bar building to anchor the northwest corner of the university's central academic quadrangle, planned by Cram, Goodhue, and Ferguson in 1910. In 1981 Anderson was quietly expanded by James Stirling and Michael Wilford, who added a second, parallel bar of offices and studios linked to the original with a central jury and exhibition space. This addition suggested a courtyard that Cannady Hall finalized, giving the school a legible precinct with a clear center.

The new building mostly houses maker spaces: a large, traditional fabrication shop (for creating models, prototypes, and furniture) and mechanical support space downstairs, and a digital model shop and extensive, unassigned, open work area for students and faculty upstairs, from which you can look down through two double-height voids into the fabrication shop below. Cannady Hall also contains spaces to consider the *results* of making, in a long two-story, street-facing public gallery, which can be isolated but has an obvious door to the upstairs work area—and a pinup hallway built over an existing covered loggia that originally linked Anderson to Fondren Library at the ground level and now also links Anderson to Cannady above. Finally, the new building displays the *work* of making to the campus community. Because Cannady is raised three feet above grade for flooding, the mostly glazed fabrication shop, with workspaces extending onto exterior porches, is easily visible from the surrounding public walkways—even from the reading room of the adjacent library.

As an entity, Cannady Hall is a marvelous enigma. You can experience it as temporary or permanent, insertion or fabric, workman-like or exquisite, freestanding or linked, transparent or opaque, object or field, forward-looking or traditional. Each reading is carefully balanced against the other to achieve what Jeannette Kuo, the supervising partner for this project, describes as “oscillation,” a quality that enlivens the deep pragmatism of the young Swiss architecture firm's impressive and consistent built work.

Seen from a distance, Cannady Hall seems temporary, like one of those straight-forward, contextually oblivious, repetitive bay lab buildings that universities occasionally—but urgently—need. Inserted against the dense, dark-green live oak canopy and limestone-and-brick building fabric of the campus, it appears as a simple, mostly enclosed, metal-panel-clad object.

As you get closer, though, your understanding of the building changes. Stainless steel cladding panels and window wall on the ground floor make the brick-red upper mass appear to float. The prominent gallery bay, visible from the university's inner loop road, cleverly extends beyond the simple footprint, further upsetting the reading of the whole as a simple box. As you turn the gallery corner into the courtyard, two bays float above, forming a deep porch below and dropping a partly veiled open stair from a bright upstairs entry.

Still, these unconventional shifts—there is one more to the bay closest to the

library—balance against convention. In conspiracy with Anderson Hall and the Fondren Library, the moves clarify and concentrate public movement. The courtyard now forms a logically shaped, layered threshold to Rice's central Beaux Arts heart.

hang work. But the illusion of transparency is cleverly and surprisingly sustained, as diffuse north light from the repetitive monitors floods in.

The interior of the upper floor is organized under the repeating sawtooth skylit bays as an insistent field of steel I-beams painted white. This column grid does not differentiate the floor area into served and service spaces; it is all usable, flowing field space, *entirely without hallway*. While the repeating bay width is set by the existing loggia, it turns out this dimension is perfect for worktables for individuals or small

architecture students. Initiated, developed, and constructed under the watch of three successive deans—Sarah Whiting, John Casbarian, and Igor Marjanović—Cannady Hall stands as concrete recognition by a leading architecture program that its young charges, who are fluent in virtual means, also pressingly need to study, test, and represent in real space, to think by means of material engagement, and to operate in an open, collaborative environment beyond the hermetic screen in an isolated studio. Large, detailed models, built mostly using combinations of digital and hand processes,



Above: The young Swiss architecture firm Karamuk Kuo has created a “marvelous enigma” with Cannady Hall at Rice University. Its deceptive facade appears to be made of simple red metal panels but is instead glazed terra-cotta battens.

Opposite, clockwise from left: Cannady Hall, seen in the foreground, has become part of Rice's central Academic Quad; Karamuk Kuo designed the building in a way that makes the brick-red upper mass appear to float; inside, the workspaces flood with light from repetitive monitors; A plan of the building's second floor shows the continuity between the existing and new structures.

Close in, what had seemed from afar to be enameled metal panels turn out to be glazed terra-cotta battens, carefully detailed. As you move into the courtyard, the weight and opacity that material brings to the building volume is undercut by the full-height window wall at the ground floor that invites you to see in and through the big fabrication shop. The gallery and the enclosed upper loggia use the same window wall, so you assume the upper floor is also largely transparent. While you can't see inside because of the angle, the reflection of trees and sky in the ample glass nicely activates the courtyard.

When you eventually arrive inside to the second floor, which is more busily and casually used than the shop below, you realize that the sense of transparency is illusory. The gallery is isolated from that larger workspace with a wall, and the upper exterior window wall in the courtyard is spandrel, necessary to allow for interior wall space to

groups, while providing enough room for passersby to circulate and observe without self-consciousness.

Though the column field *feels* open, every other bay is enclosed with floor-to-ceiling glass layers—two sheets set several inches apart, flush with the beam and columns edges—that either surround the double-height voids over the fabrication shop or isolate areas that serve as project rooms or classrooms. (The layered glass provides acoustic isolation.) These enclosure areas form transparent *objects* that disrupt free circulation in the field, but the net effect is that you still feel you have a panoptic sense of everything going on both upstairs and down. It's a compelling and generous space.

So, here are two interestingly related facts: Cannady Hall adds about 22,000 square feet to the school, almost all of it usable by students. But Rice does not intend to admit a greater number of new

seem to be everywhere around the school. The faculty I spoke with now *expect* those.

If the programmatic and pedagogic agenda of the new building can be understood as a corrective measure to the consequences of the purely digital processes and representation that architectural design education has come to rely upon, what makes Karamuk Kuo's building so interesting is its refusal to see this correction as backsliding. On the second floor of Cannady, when school is in session, you will find the motley order of work: an ever-changing scatter of desk stools, layout stands, model bases, worktables, and computer desks surrounded by stacks of model materials, backpacks, empty coffee cups, and lunch containers, all given meter by the casual temporary geometry of power cables and local foci by the temporary placement of laptops and monitors. Given this mess, the effect of the grid of white columns in even light—which, in photos of the cleaned-up space, seems overstated—is

remarkable. An overarching sense of order happily prevails over the chaos.

There are a few areas where the building is less successful. Most are circumstantial and outside the architect's control. The site dictates that the building is a pavilion, with high visibility for all four elevations. Site hydrology did not allow for a basement, so mechanical spaces, masked with stainless panels, result in a relatively mute west facade facing a prominent public circulation axis across an open field. To help, a public artwork, yet to be commissioned, will be sited there. The second-floor hallway con-

necting Cannady and Anderson, built over the existing loggia to Fondren, is brilliant *inside*, but from the main quadrangle side it poses some detailing dilemmas. (The upper link is a necessity for the school to function, but elsewhere in the large quadrangle those corners are left open.) The new link seeks to appear as a preexisting extension of Anderson Hall over the loggia, but the latter cannot bear weight, posing difficult isolation-joint details. In this and a few other moments you sense perhaps the gap between the tolerance expectations of a Swiss firm detailing its first American building and the ability of even a solid American contractor like Linbeck to deliver.



While the architecture of Cannady Hall goes out of its way to make clear its primary structure and assembly—and the architects and school to explain the recyclability of its major materials—my one larger complaint is that I wish the building would as clearly communicate its active environmental

performance, which was a concern for Karamuk Kuo: Its target for this building was a 50 percent reduction in energy usage over standard practices. This seems low, but the achievable efficiency is skewed by the programmatic need to leave large window wall areas of the fabrication shop open to Houston's hot and humid air and because the gallery has to work with its window wall black-out curtains drawn or fully raised. Karamuk Kuo typically integrates active and insulative systems to the point that they disappear. Here, given that it's an educational facility for young architects, I wish they had been more didactic.

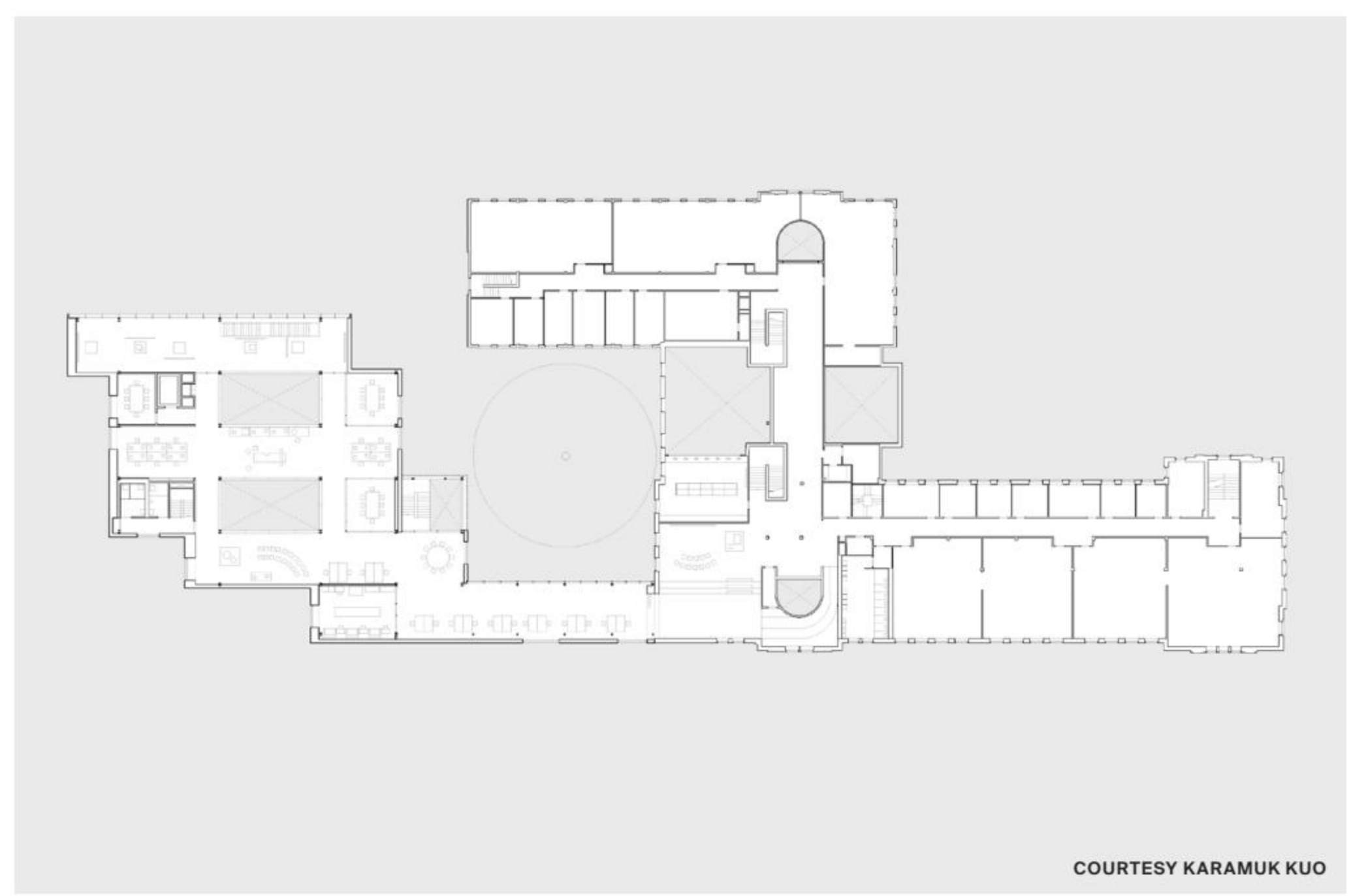
But that's a minor complaint. Congratulations, Rice, and congratulations, Karamuk Kuo. As a professor up the road at the University of Texas at Austin, I'm jealous as hell. Anderson Hall, meanwhile, has been simultaneously and smartly renovated by Kwong Von Glinow to coordinate with its new addition. (The interiors commission is the firm's first project outside its home state of Illinois.) The intervention does a remarkable job of clarifying that building's primary entry—in part by cutting large new windows to create views of the quad—and of integrating its public spaces into the courtyard, which, though intended, had never worked as Stirling and Wilford had hoped. Anderson Hall's new upper-floor connection to the loggia hallway provides a centralized group meeting area to balance the general work areas of Cannady and uses the exterior curve of one of Stirling's round skylight coves for the geometry of a ramp to reach Cannady's upper level. It all feels smart, and

it works effortlessly with the new addition.

I would be remiss to not mention that the new building is named for its lead donor, the irascible, driven, and superbly pragmatic architect William T. "Bill" Cannady, who was already a Rice professor when I was an architecture student there in the late 1970s. Bill's career has been marked by several fundamental changes of direction, so the pedagogical shift this legacy ensures feels appropriate. With that support, Rice may be one of the few U.S. architecture schools that can afford to make more, better space these days. But the university, as a leading

academic institution, seems to have committed itself, in this building and several others both finished and underway, to the critical role that design, generously and thoughtfully housed, plays in a leading university. Fingers crossed that this message makes it out beyond the hedges.

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Higher Education

Dake Wells brings thoughtful architecture to educational campuses in the U.S. heartland.

Dake Wells is a Missouri-based architecture firm with offices in Kansas City and Springfield. Its early commissions were K-12 schools and higher-education buildings, and it hasn't looked back. Firm cofounders Brandon Dake and Andrew Wells met at a previous office more than 20 years ago; the pair decided to go out on their own in 2004. "We were both owners and minority owners in another firm, and we had signed a two-year noncompete contract. The K-12 and higher-ed market was something we could confidently get into without violating that contract," Wells told *AN*. "So those were the first projects we went after, but we really started out doing anything we could get our hands on." It worked: In 2023, the office was recognized with *AN*'s Best of Practice Award in the Architect

(Medium Firm)—Midwest category.

In 2018, architect Dan Maginn joined Dake Wells after a tenure in Kansas City running a separate office. Today, Wells and Dake oversee the Springfield office, while Maginn helps the Kansas City address. Maginn described the firm as "one office with two doors." Wells implied that the distance subtly helps: "We're only about two and a half hours apart, but we think about our practice as one thing that serves a broad geographic area," a basket that includes the Ozarks, one of the most impoverished parts of the U.S. "We have a connection to rural projects," Wells said. "Whether the context is urban, suburban, or rural, in every project we pay close attention to the community while trying to go above and beyond their expectations."



1 Jarrett Middle School 2023

Matthew Thornton is a project architect at Dake Wells who has worked for the firm for well over a decade. Not long ago, Thornton was given the opportunity to embark on a project that “hit close to home,” as they say: He was the project lead for Jarrett Middle School, which his children currently attend. The project consolidated multiple smaller middle schools throughout Springfield into one location. It was built in a single-family suburban neighborhood, so the challenge was packing lots of program into a large volume without making something that stood out like a sore thumb.

Architects at Dake Wells tucked the building into an existing hillside, taking advantage of the site’s natural topography. They also had fun with the facade, incorporating Jarrett Middle School’s mascot, a Trojan, into wall art that is visible from the street. Thornton said whenever he picks up his family from Jarrett Middle School, he checks out the fins that make up the facade, without trying to embarrass the kids. “Maybe in a few years they’ll think it’s cool that Dad designed their school,” Thornton said. “But for now they’re still in their ‘Dad’s embarrassing’ phase.”



2 Innovation Lab 2024

The Missouri University of Science & Technology (S&T) is a top-notch regional institution that has graduated its fair share of astronauts: Sandra Magnus, Janet L. Kavandi, Thomas Akers, and other NASA scientists, to name a few. The University of Missouri satellite in Rolla, a city approximately midway between St. Louis and Springfield, caters to mostly rural agricultural students, and it recently earned Carnegie Classification®, meaning it’s one of the best research universities in the U.S. today. Missouri S&T now has a gleaming new research center designed by Dake Wells, Innovation Lab.

The lab building is front and center in a new part of S&T, the Arrival District, meant to be the heart of the campus. Dake Wells designed a structure that stands out as an identifiable landmark. The facade bends and folds while incorporating materials that nod to the institution’s history; it’s meant to suggest a vertical projection map of a silver mine. “The institution began as a School of Mines, which was all about geology and metallurgy,” Wells said. “It also had one of the earliest ceramics programs, so materials like terra-cotta and brick became things we wanted to explore.”



3 Autism and Neurodiversity Center 2025

The town of West Plains, Missouri, in Howell County, is a place where 23 percent of the population lived below the poverty line in 2022, more than double the recent national poverty rate of 11.1 percent. Dake Wells helped deliver a new center there that caters specifically to college students with autism and other neurodiverse individuals, while filling a specific need for the region. The Autism and Neurodiversity Center broke ground in 2023, and it completed construction early this year.

The 9,300-square-foot facility is located on the Missouri State University–West Plains

campus, approximately 100 miles east of Springfield. Its design focus is on the sensory environment. “This campus serves one of the poorest congressional districts in the country,” Wells said of MSU–West Plains. “It’s mostly commuter students from rural areas. The idea for this program was to provide for students that graduate from high school with autism a way for them to continue their education. There are just not many programs out there that do this sort of thing. It also offers a curriculum for those who want to be caregivers and educators for students with autism.”



4 Judith Enyeart Reynolds Performing Arts Complex 2022–

One of Dake Wells’s many ongoing projects is the Judith Enyeart Reynolds Performing Arts Center, which entered construction last year at Missouri State University’s (MSU) main campus in Springfield. It sits on the campus’s southern edge, which is a major east-west thoroughfare. It replaces an existing building, Craig Hall, located between the football field and a retro Brutalist building from the 1970s.

The office’s design for the center responds to these contextual signals by making an architectural statement. University officials have called it MSU’s new “front porch”

for its Grand Street entryway. “The project, at least programmatically, is relatively simple,” Wells said. “It’s a new black box theater with a lobby, rehearsal spaces for dancing, acting, and performance, while also some smaller editing rooms, and other uses.” Keeping in line with the building’s performing arts usage, Dake Wells looked at the work of Bauhaus artist and choreographer Oskar Schlemmer, whose “slat dance” inspired so many 20th-century artists. “The building is this sort of abstraction,” Wells added, “which is ultimately about accentuating movement.” DJR

WHERE WE GATHER

Cultural projects offer spaces of assembly, education, and celebration. Across these stories, visit new—or reimagined—buildings that provide platforms for exchange and experience. In Mexico City, Suleman Anaya assesses a new garden and performing arts pavilions by Michan Architecture with Parabase that add to the historic Bosque de Chapultepec. (p. 20) In Portland, Oregon, Brian Libby covers the improved Midland Library, a branch location that has been expanded by Colloqate and Bora Architecture & Interiors. (p. 22) And in Copenhagen, Holly McWhorter reports on Thoravej 29, where a co-working community occupies a renovation by pihlmann architects that recycled 95 percent of its demolition waste. (p. 24)





CULTURE GARDEN

Michan Architecture and Parabase's pavilions at Mexico City's Jardín y Pabellón Escénico Chapultepec plant a new paradigm for performing arts in urban park environments.

One of the world's great urban parks, Mexico City's Bosque de Chapultepec is at once the main green lung oxygenating the metropolis's infinite sprawl; a respite for countless families that, looking to unwind, flock to its playgrounds, lawns, and cultural sites every weekend; and in need of rehabilitation. Its fraying edges are not surprising given that the forest's history can be traced back over 3,000 years. After the 1325 founding of Mexico City—named Tenochtitlan at the time—Chapultepec's natural springs made it a sacred and strategic place for the Mexica people, supplying essential water to their capital. Around 1900, under the dictatorship of Porfirio Díaz, the park took on its current form as a public recreation spot stretching over 1,600 acres. Paved roads were traced, an artificial lake was excavated, and the park's first two sections were adorned with plazas and fountains. (The less-frequented third section's wooded areas remain home to rich wildlife.) An erstwhile military school atop a hill became a lavish castle in which the republic's presidents resided until the move to a more modern estate, also in Chapultepec, in 1941.

Since then, Chapultepec has undergone further transformation, reflecting Mexico's larger political, economic, and cultural changes. But no rehaul of the iconic forest has been as ambitious as the one launched by former President Andrés Manuel López Obrador, who enlisted the artist Gabriel Orozco to oversee a grand master plan to revitalize the vast park, repair its neglected corners, and replace outdated facilities with state-of-the-art infrastructure. Under the banner "nature and culture," around half a billion dollars are said to have been allotted to spiff up 2.66 square miles, with a focus on new pathways to connect the park's distinct areas, foster social engagement, and create new venues for accessible culture programming. Aligned with López Obrador's populism—under "AMLO," the presidential residence was opened to the public as a museum and the ancient park became home to a huge Ferris wheel—all new projects, including a skate park and the city's third state-funded cinemateque, were designed to attract a broad swath of users, without regard to educational background or economic ability. This is a welcome departure from Chapultepec's existing offerings, which include fine art museums and the National Auditorium, where tickets to see established music acts command hefty prices.

Up until a year ago, a partially unpaved and abandoned piece of land, sometimes used as parking, bordered the east side of the National Auditorium's massive edifice, whose impressive scale was emphasized in a 1991 redesign by Abraham Zabludovsky and Teodoro González de León. But since February 2024, a different tableau greets anyone who enters the 7-hectare plot to the left of the dated-looking *auditorio* from Reforma Avenue. What appears to be an inviting, carefully designed garden full of native plants turns out—once the visitor has walked well into its winding paths past grassy mounds and a little artificial waterway—to contain three deceptively light structures that blur with the vegetation, their glazed, canopied forms peeking through age-old trees. The whole ensemble is the new Jardín y Pabellón Escénico Chapultepec (literally "Scenic Garden and Pavilion," with *escénico* referring not to views but to the performing arts the garden and its main structure are designed to host).

The pavilions were designed by the Mexico City firm of Michan Architecture, which collaborated with the international studio Parabase. Born out of a competition that was part of the Chapultepec master plan, the initial brief asked for a "polyvalent" space with capacity for 400 people that could easily morph to stage an array of experimental theater, opera, and music. A rehearsal space and a cafeteria also needed to be part of the single-building design. To help counter the National Auditorium's physical mass, Michan

and his collaborators proposed something else: a garden dotted with discreet (and discrete) smaller buildings for the different functions. "It didn't make sense to plant another large theater building on the site, so we split the program, which resulted in three pavilions for the three main requirements," Michan told *AN* during a recent visit to the project. It was an inspired call: The choice to build light and unobtrusive is the Jardín Escénico's most appealing quality. Another critical choice by the design team was to leave as much of the site unbuilt as possible, instead relying on skillful landscape design in which to embed the slender pavilions. "We wanted to diminish the boundaries between architecture and garden," Michan said. "That gave us a road map: Using the existing dug-out earth found on-site, we could transform the site into a landscape of low hills and lakes. The resulting topography generates intimate pockets of space for outdoor activities while allowing us to impact existing ecosystems minimally and create a series of differentiated microenvironments."

When one enters the Jardín, the three new buildings are invisible until the visitor glimpses their cantilevered, cream-colored roof coverings, which appear to be floating but are in fact supported on glass and concrete structures that rise out of inclined ground sections. What *does* immediately catch the eye is the skillful landscape design by Taller de Paisaje Entorno, which planted a variety of endemic plant species while preserving as many existing trees as possible. Artificial mounds made from soil excavated on-site articulate the space, create a small winding lake, and hide service and back-of-house areas. The graded terrain also produces auditive barriers, filtering out traffic noise—a necessity in the middle of one of the world's largest cities.

The main performance pavilion is a 12,055-square-foot versatile glass box that can be blacked out or—thanks to pivoting aluminum frames—opened to the gardens, depending on the event. "The idea is that during a performance the landscape is the silent backdrop," Michan explained of the project's poetic premise. But what gives the venue and its smaller rehearsal facsimile a few yards farther into the plot a distinct character is the roof design, the architecture's most deliberate formal gesture. Flat on top, the coverings' cantilevered underside mimics gently sloping dunes. (A tension between organic and hard-edged forms is a signature of all of Michan's projects to date, mostly formally daring, materially expressive apartment buildings). But the coverings do not just perform aesthetically, they are also functional: Their elegantly inflated shape conceals lighting, sound, and other tech systems, allowing the theater's interior to stay clear. Lastly, the roof overhangs also provide shade, cooling the AC-free buildings on hot days.

Resting on the glass boxes, the roof coverings—hollow cement shells wrapped around a steel structure—are, in essence, the only visible architecture. The rest of the building is conceived to vanish into the landscaping, an effect achieved by burying ancillary functions into the low hills at the edge of the footprint. Evocatively, the performance and rehearsal halls are accessed through tunnellike openings in the mounds, which produces a sense of entering an insulated cocoon to enjoy a play or sonata.

The landscape is designed to change with time and the seasons. As in all of Taller de Paisaje Entorno's landscape projects, the new garden in Chapultepec is meant to maintain itself and grow on its own, thus minimizing the amount of required care and resulting in a more natural appearance. As haphazardly exuberant as all the greenery can appear, especially after the summer months' heavy rain, quasi-surgical precision went into the placement of the pavilions and paths to respect the existing vegetation.

A cafeteria concession, housed in a circular pavilion,

opened recently. Here, as in the other buildings, the kitchen and service areas are tucked into the sloped perimeter, leaving the central space open for dining with panoramic views. The garden has clearly been embraced by locals of any age, who can be found relaxing on the verdant grounds at all hours. It also serves as an appealing practical axis connecting a busy metro station to, at the *Jardín's* back end, an Orozco-designed bridge that leads to Chapultepec's second main section. That said, the programming for the main performance pavilion—which is run by INBAL, Mexico's National Institute for Fine Arts—seems to not be clearly defined yet. Occasional chamber concerts are announced the week before on the site's social media. For a project that cost close to US\$14 million, that seems like squandered potential, but it's also not surprising in a country where funding for culture has been slashed as part of government austerity measures.

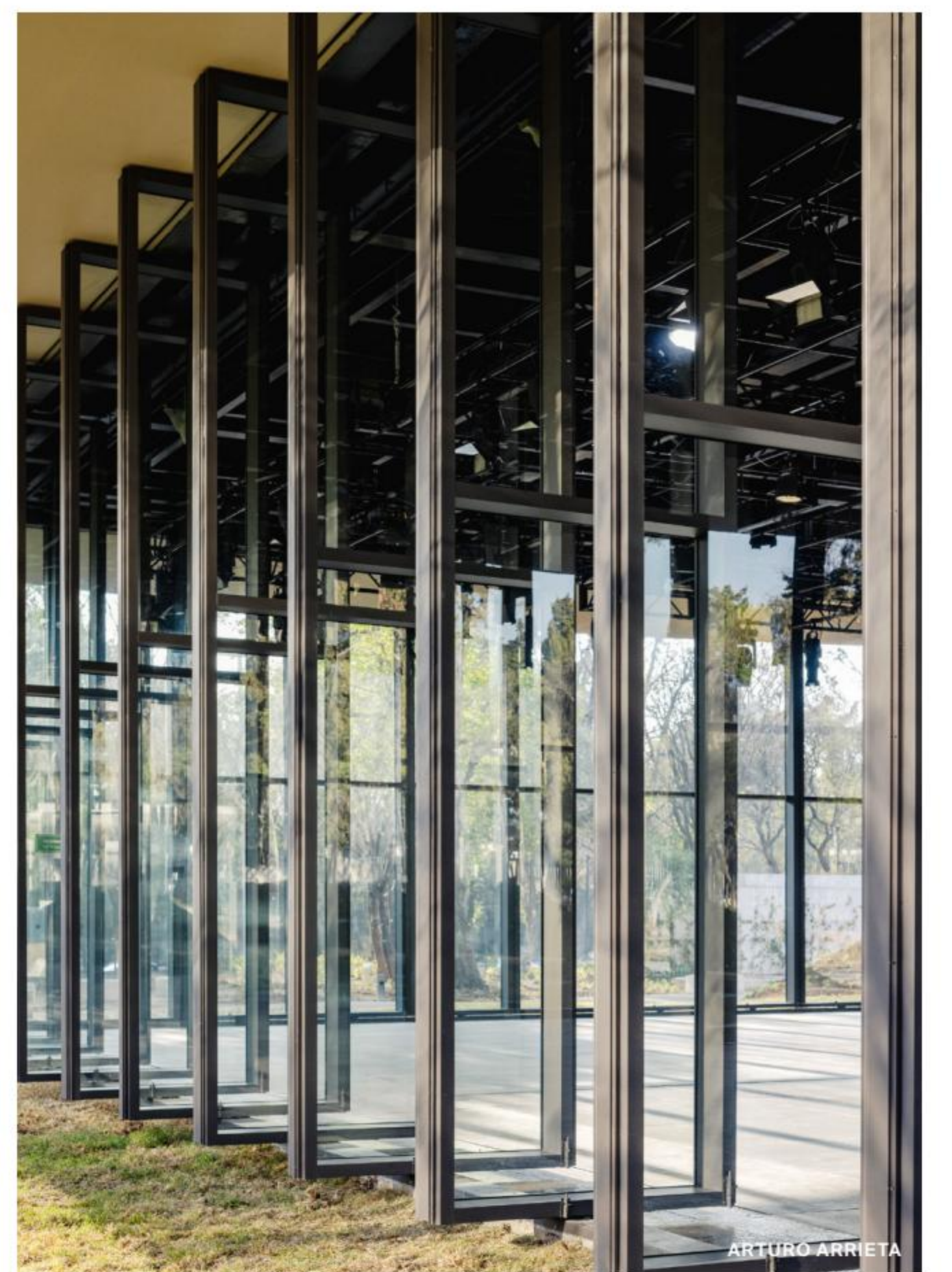
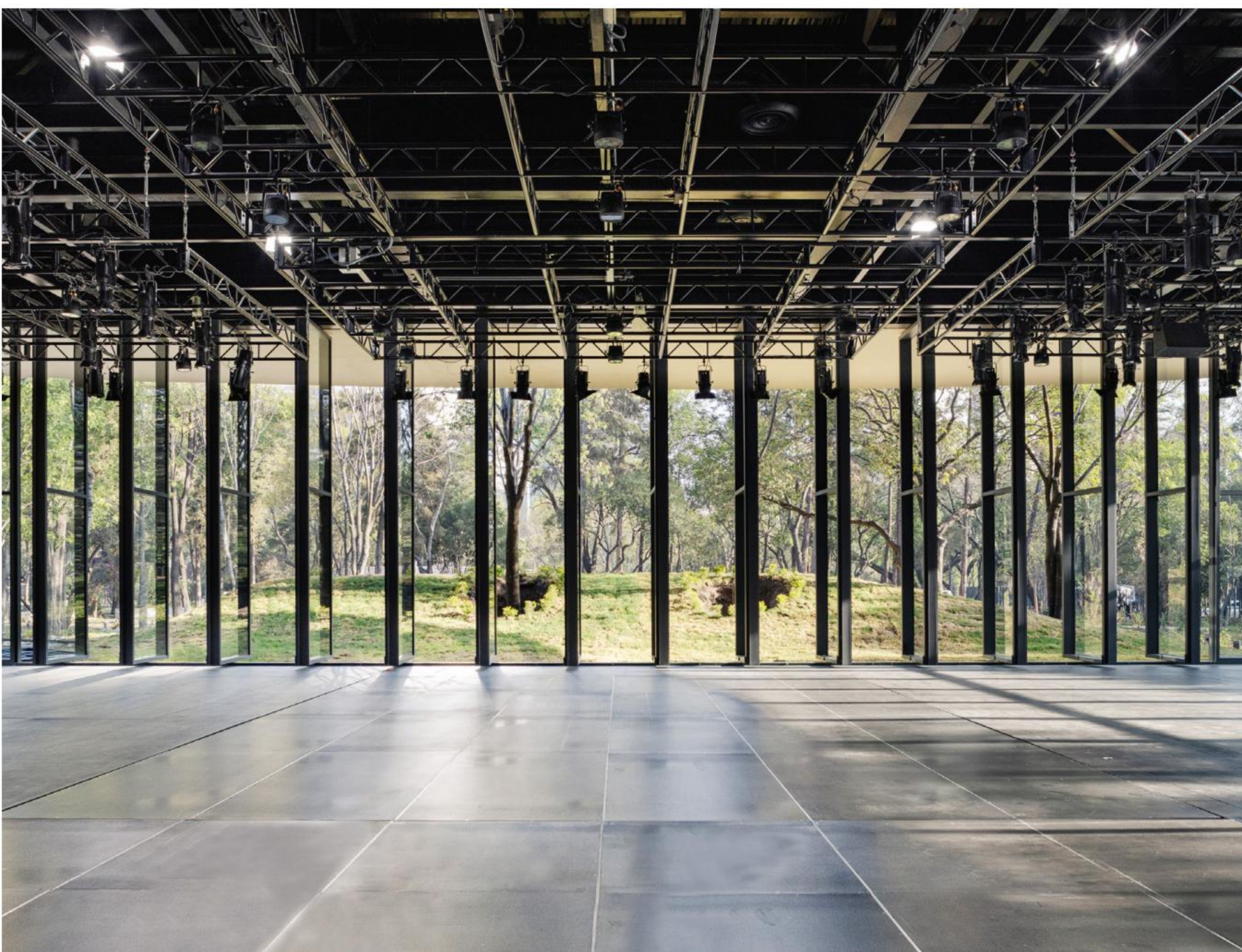
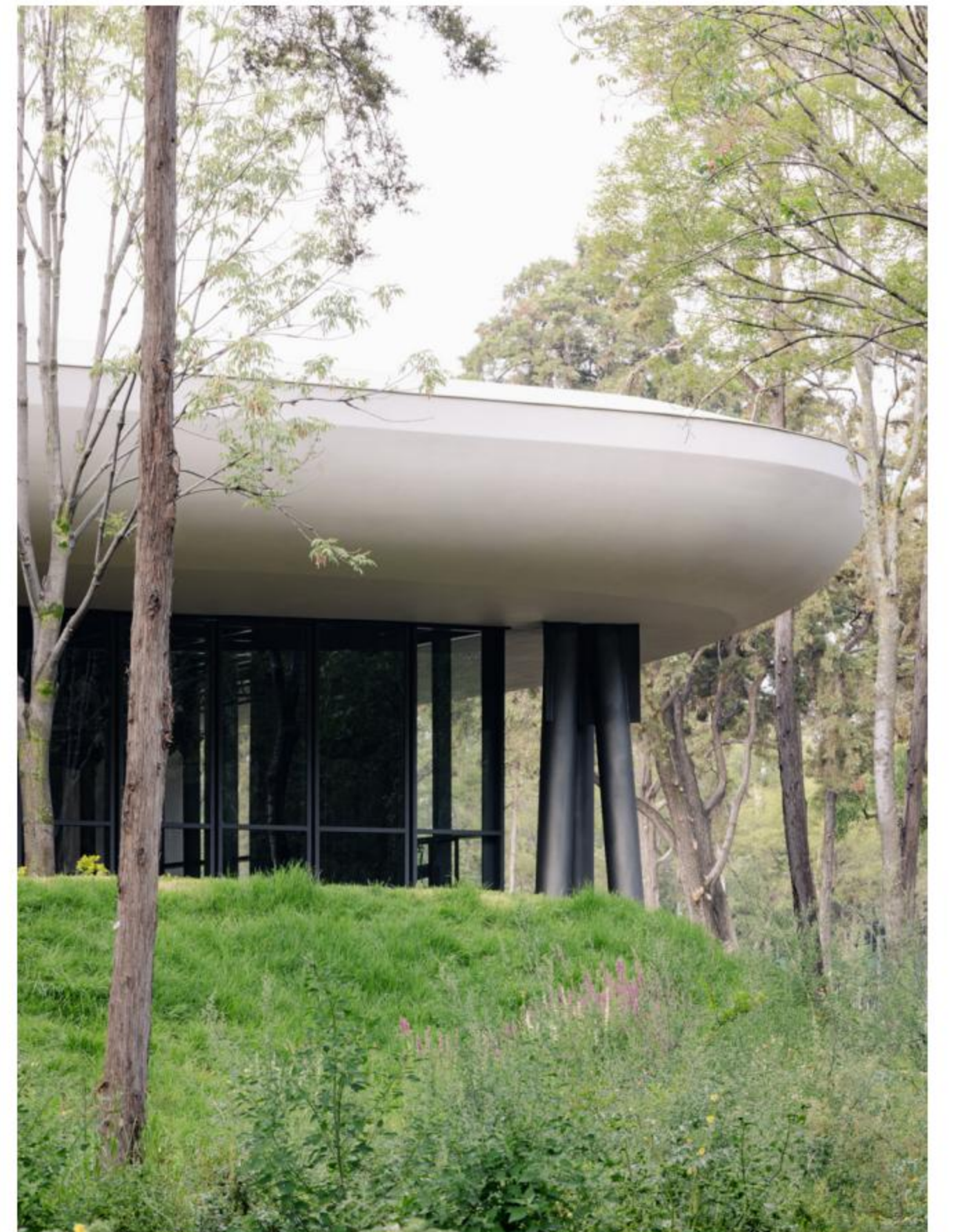
Still, the main draw of Jardín Escénico is its openness and the lightness of its buildings. Not only is most of the site given over to plants, trees, and inviting, expansive greenery accessible to anyone in need of a pause, but its main venue is effectively a hybrid of an open-air forum and a covered theater that visually blends into its surroundings. To build it, existing resources—namely, soil—and novel landscape design were integrated as material and functional elements of the scheme. That alone creates a new paradigm in a city that is setting standards for generous thought-out public infrastructure projects at an exemplary pace.

NOT ONLY IS MOST OF THE SITE GIVEN OVER TO PLANTS, TREES, AND INVITING, EXPANSIVE GREENERY ACCESSIBLE TO ANYONE IN NEED OF A PAUSE, BUT ITS MAIN VENUE IS EFFECTIVELY A HYBRID OF AN OPEN-AIR FORUM AND A COVERED THEATER THAT VISUALLY BLENDS INTO ITS SURROUNDINGS.

Suleman Anaya writes about architecture and culture for *The New York Times Style Magazine*, *Aperture*, *Apartamento*, and the *Architectural Review*, among other publications. He studied at London's Architectural Association and is based in New York and Mexico City.

Previous spread: The flexible main performance pavilion is a glass box that can be blacked out or opened to the gardens.

Opposite, clockwise from top left: An aerial view of the Jardín y Pabellón Escénico Chapultepec, updated under a new master plan by artist Gabriel Orozco, with new pavilions by Michan Architecture with Parabase; one of the main strategies employed was to diminish the boundaries between architecture and landscape; the roof coverings are hollow cement shells wrapped around a steel structure that float above the glass facades; a detail of the performance pavilion; pivoting aluminum frames allow the performance pavilion to open to the gardens; landscape architecture firm Taller de Paisaje Entorno's design incorporates bermed plantings as a backdrop to the pavilions.





WASTE NOT WANT NOT

With Thoravej 29, pihlmann architects has created a welcoming workspace for collaborative groups in Copenhagen—and a prototype for using recycled materials in building renovations anywhere.

Anyone approaching Thoravej 29 in Copenhagen's post-industrial, rapidly gentrifying Nordvest neighborhood will encounter buildings in a variety of historic styles. There's an early-1900s lowrise apartment building faced in traditional Danish detailed red brickwork and, right next door, a completely asynchronous pair of small gable-roofed houses from the early 1800s that could have been airlifted in from a countryside village.

The 4-story shell at number 29, built in 1968 using Denmark's ubiquitous yellow brick, fits right in—despite being the only structure of its era on the block. After all, it's a building type seen throughout northern Europe: 4 stories high, brick, each floor with a long, continuous row of connected windows. (Originally used for fur auctions, the space was later converted to house labs for the Danish Geological Survey and then offices for municipal use.) But any sense of familiarity ends once a visitor arrives and *stands* on that same yellow wall brick—this time as part of the sidewalk, like a preview of the innovations in material reuse to be experienced inside.

For this is not just any old renovation: pihlmann architects' redesign of Thoravej 29 is setting new standards for not only how much but also *how* to dramatically reduce and reuse waste in a renovation—without losing all-important elegance.

The existing building covers a total area of roughly 50,000 square feet, with an additional 18,500-square-foot basement. Today it is home to a co-working community of the same name as the address. This includes approximately 175 people from 28 organizations who operate independently but often collaborate across fields that include art, social innovation, politics, democracy, digital innovation, and sustainability.

Chief among these organizations is the building owner, Bikubenfonden ("the Beehive Foundation," in English), which bought the building in 2021 with plans to move its company headquarters there from its longtime home in central Copenhagen. The foundation's board invited three architecture studios whose guiding principles aligned with

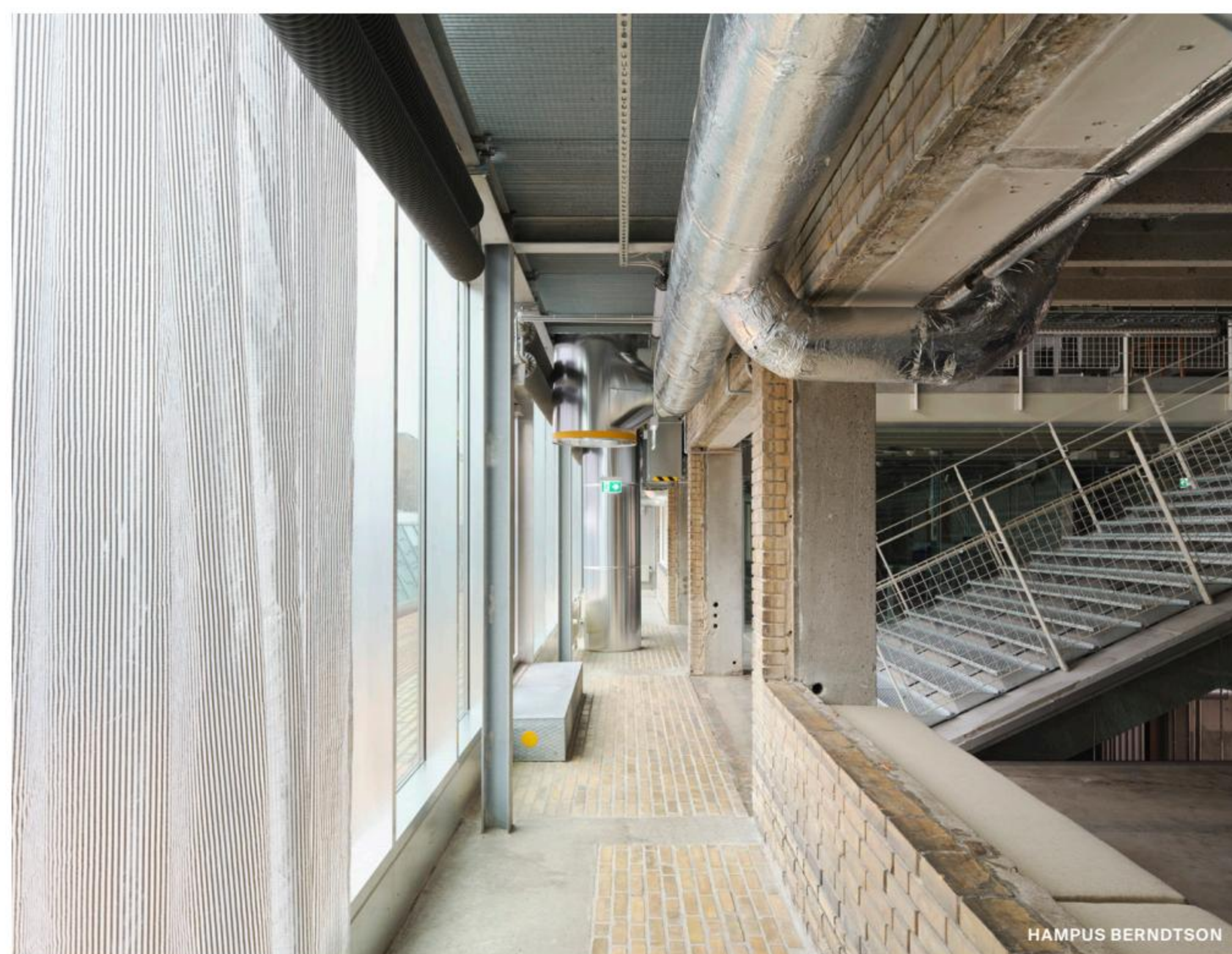
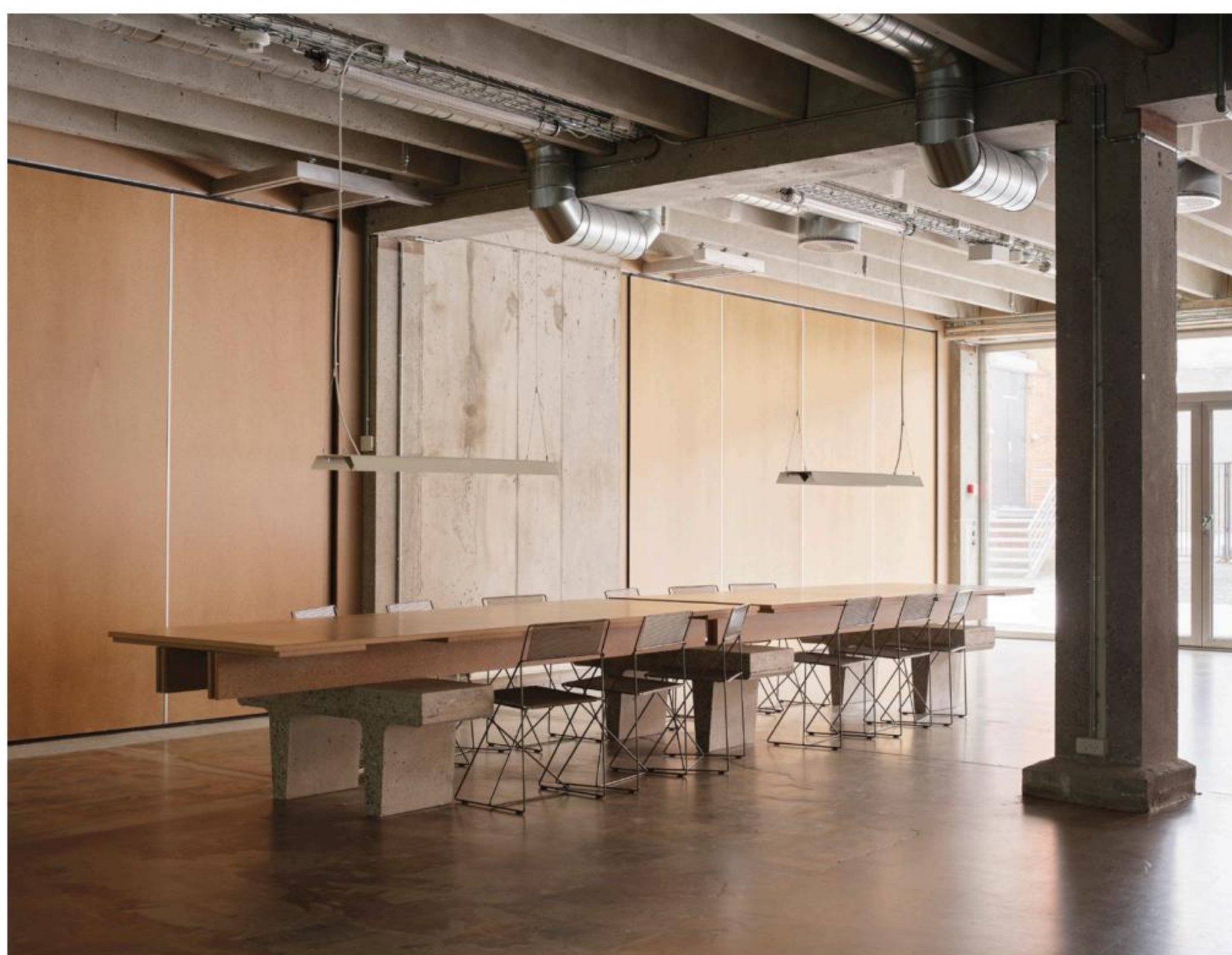
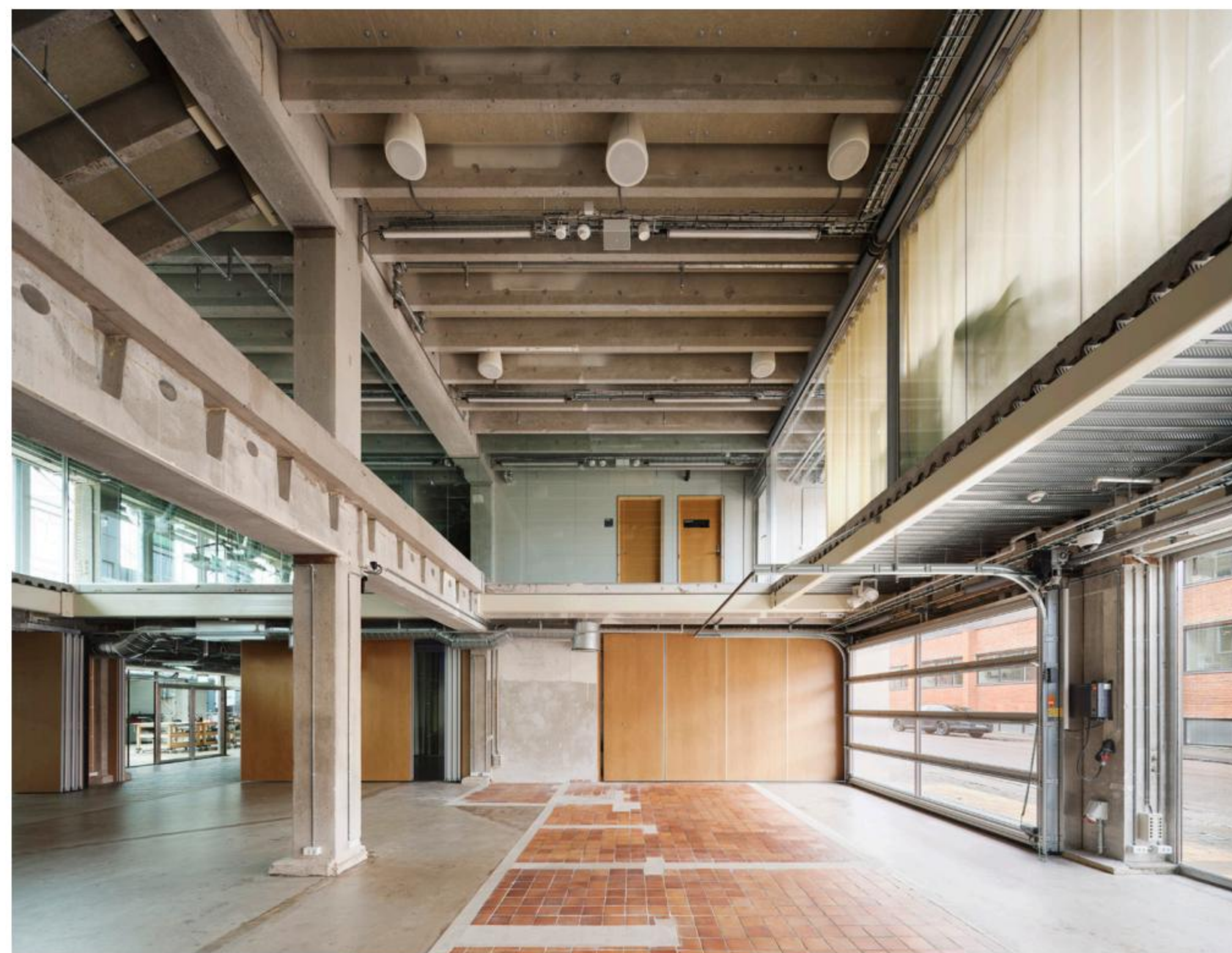
the organization's focus on tackling society's most pressing challenges to compete for the building's redesign. After pairing each studio with a construction company and an engineering firm (to make sure each entry could be built), the board met with each team at three points along the way before accepting final submissions. This was an innovative approach to organizing a competition, meant to reduce the time studios typically end up spending on elaborate, unchosen entries. It had successful results.

In the end, the foundation selected pihlmann, which partnered with contractor Hoffmann A/S and engineers ABC Rådgivende Ingeniører for a design that placed a heavy emphasis on reusing the existing building's own materials. Søren Kaare-Andersen, administrative director of Bikubenfonden, told *AN*, "Before we started the renovation, we made an active choice to work with sustainability as a guideline, and we made all our decisions with that as the starting point: to use what is available instead of drawing on resources that are already scarce."

As it happened, Søren Pihlmann, principal of pihlmann architects, had been designing with sustainability in mind since his architecture school days. In his own words, "We demolish and build anew more than we use what we already have, and we do it in a way that damages not only our basis of existence but the basis of existence of future generations, especially," he said during a recent tour given to *AN*. "Has this harsh reality truly not dawned on us yet?"

With this in mind, all the projects he's helmed thus far share an aesthetic grounded in the visible use of common materials like corrugated metal and plywood and design approaches that tie directly into adaptability and reuse—like making it easy to access technical and plumbing systems (for easier updating when the time comes) and extensive reuse of demolished materials when renovating.

Thoravej 29 features both approaches, but the latter stands as its most noteworthy achievement. The project recycled an astounding 95 percent of its own demolition waste, minimizing 90 percent of the material waste and 88 percent of the CO₂ emissions of typical new construction.



These achievements have hardly gone unnoticed: The building received a DGNB Gold precertification from the Danish Council for Sustainable Building in the fall of 2023 and was named Denmark's 2024 Building of the Year by the Danish construction trade journal *Licitationen*.

"We wanted to create something that might serve as an inspiration for other architects working on not just this building typology but many different ones as well. I decided to look at the project as a closed ecosystem, with the idea being that we couldn't introduce anything new," Pihlmann said. To that end, the team saved and reused functional components, like plastic window frames that had over a decade more of expected usable life and outdated red floor tiles that they found ways to incorporate in the restrooms. They also repurposed large-scale structural components, like the concrete floor slabs they removed to make double-height spaces and transformed into stairways. And where they took out sections of brick wall to make ground-floor window openings into wide, community-welcoming doorways, they simply flipped them down 90 degrees to serve as sidewalk pavers.

Old metal ventilation ducts were compressed into blocks (reminiscent of the late American sculptor John Chamberlain's work) to support tabletops. Damaged doors were reduced to sawdust, mixed with a biobased resin, and molded into a new solid surface material for the cafe and tea kitchen countertops. On a larger scale, interior spaces were adapted for flexible use to avoid unnecessary structural changes and expand the overall program far beyond the physical footprint.

Perhaps most impressive is that despite all this in-your-face reuse of industrial concrete, metal, and sawdust—which could have turned Thoravej 29 into a Brutalist's Valhalla, lacking any experiential *hygge*—it actually feels quite good to be there.

Entering from the street into the main lobby, a visitor has a first interaction with the interior that is the unheralded, movement-triggered parting of a pair of transparent heavy plastic curtains that make up a sort of momentary

vestibule that appears and vanishes for each visitor in turn. The curtains slide back on a track curving toward the doors, which feels something like the love child of a carwash and the beginning of a vaudeville show. The effect is welcoming.

Inside, a wide and dramatic staircase (with an airy cafe to the right and a waiting and reception area to the left) beckons the eye upward to the bright, open spaces above. The metal stair treads are mounted on a single, massive slab of concrete that gives the appearance of having been simply cut on three sides out of the ceiling above then folded down along the fourth side until it hit the floor. An attached set of ropes and pulleys suggests the possibility of folding it back up, but these turn out to be a sculptural art piece by Minae Kim—one of a group of four permanent, location-specific artworks commissioned by Bikubenfonden for the building.

In the entrance area and throughout the building, sharp edges are either filed just round enough or kept away from the foot traffic of soft bodies. Cushions soften otherwise hard seating, and a muted color palette of grays, tans, and a buttery pale yellow—chosen to match the yellowed enamel of the building's original (reused) radiators—allows the eye to rest. Solid walls and curtained glass allow for privacy where you'd expect it, while discrete areas distinguished by furniture groupings are connected via clear sightlines.

Through it all flows an abundance of daylight, even on a typically cloudy Danish winter day, reducing electricity use for lighting and helping boost occupant well-being and productivity. This is because the entire back facade is a glass curtain wall. The wall stands a few feet from the original brick facade, which remains in place, though with all windows and large sections of wall removed. The building's ventilation and other technical stacks, sheathed in shiny aluminum tubes and located for easy access, rise dramatically through this interstitial space.

Before Thoravej 29, pihlmann architects was best known for its award-winning House 14a, a high-concept residential renovation-plus-addition project in a Copenhagen suburb that incorporates many of the material and reuse

principles seen in Thoravej. Other high-profile initiatives include its reconception of the office and exhibition space of ArtHub Copenhagen, one of the organizations that has since relocated to Thoravej 29, and Kunsthal 44Møn, an experimental art space on the island of Møn, a few hours south of Copenhagen.

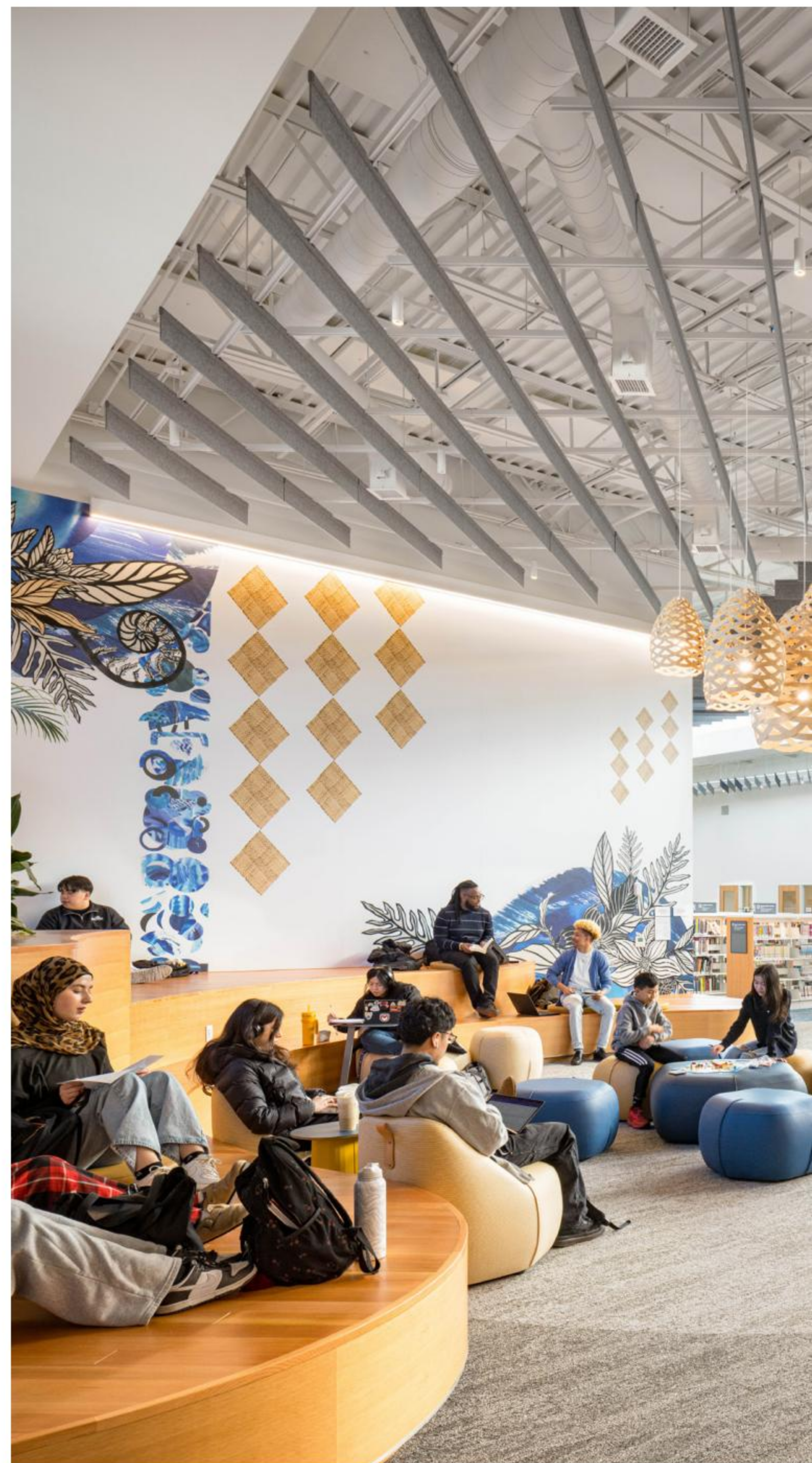
In line with his growing renown on both the architecture and sustainability scenes, Pihlmann himself was selected by the Danish Architecture Center to curate the Danish Pavilion at the upcoming Biennale Architettura 2025 in Venice. Because of flooding driven by climate change, the pavilion has long needed a renovation—and in response to the selection panel's question "Can we keep on building the world without building anew?" Pihlmann chose to make the exhibition and the renovation one and the same. It will open when the upgrades are only half complete, and construction will continue throughout the Biennale, allowing the public to witness the building's internal structures and materials and the actual process of their reuse to fortify and expand the site.

Pihlmann said, "I think in architecture, and the building industry in general, we're all looking for role models who can inspire us to think differently." By redefining how we build, showing it's possible to prioritize what we already have, he's doing just that.

Holly McWhorter is a writer, designer, and artist based in Copenhagen and New York City.

Opposite: The team at pihlmann architects saved and used large-scale structural components of the original building, including concrete floor slabs they removed to make double-height spaces and then transformed into stairways.

Clockwise from top left: The 4-story shell at Thoravej 29 was built in 1968 using common yellow brick; sections of wall were removed to make ground-floor window openings; the entire back facade is now illuminated by a glass curtain wall that stands a few feet away from the original brick facade; furniture made from pieces of salvaged material encourage collaboration between the building's coworking residents.



Top: The Midland Library by Colloqate and Bora Architecture & Interiors features an entry canopy with a vibrant collage and a series of hexagonal sculptures.

Left: The library's redesign maintained the light-filled spaces and included subtle changes, such as lowering the height of bookshelves to improve visibility.

Right: The library's interwoven artwork and community spaces reflect a desire to connect to the building's *raison d'être*: storytelling.

Portland's Midland Library, renovated by Colloqate and Bora, abounds with artwork and gathering spaces.

CHILD'S PLAY

Visitors encounter community spaces enlivened with colorful artwork from murals to a covered events plaza before even entering Portland, Oregon's renovated and expanded Midland Library by Colloqate and Bora Architecture & Interiors.

Near the entrance are a series of orange and pink hexagonal sculptures resembling children's building blocks, by the artist team HYBYCOZO. A new entry canopy provides a covered space for farmers' markets, fairs, and other events. The canopy's underside is festooned with a vibrant collage in tropical colors of people, flora, and fauna by artists Lillyanne Pham and Paola De La Cruz. Its metal overhang and adjacent facade panels are inscribed with symbols of stars, mountains, suns, and rippling water, drawn from the cultures of people who live in the surrounding neighborhoods. Inside, where a security checkpoint has been removed, the foyer offers information about upcoming events: a teen council, a graphic novel book club, and drop-in violin lessons. In the nearby double-height central space, beneath a ceiling mural depicting the nearby Columbia River, shelves are lined with books in not only English but Chinese, Russian, Vietnamese, and Spanish.

Though books are a library's reason for being, the Midland building itself, through its interwoven artwork, interactive and community spaces, and an overall welcoming spirit, is like a collection of stories. "I can't overemphasize how central that is to the work that we do, because people live their lives and recount their lives through stories," Karim Hassanein, codirector of New Orleans-based Colloqate's Portland office, told *AN*. "The art and the architecture are not separate when it comes to creating a sense of place and reflecting culture. They have to work together."

Midland is among the first projects completed in a multiyear, \$387 million bond-funded campaign to renovate and replace eight Multnomah County Library (MCL) branches, most of which are several miles east of Portland's downtown, a part of the city where the patron base is demographically diverse. "We have so many different communities and cultures represented, so many age groups from very young to very old, which for me is the leading edge of library service," said Midland Library administrator Greta Gutierrez.

The existing Midland branch, completed in 1996 and designed by Portland's Hacker Architects (replacing the circa 1958 original), established the axial, natural-light-filled space that remains today. But the library lacked community meeting spaces. Its entrance, at the building's southeast corner beside a busy thoroughfare, also "presented some challenges to creating that neighborhood feel," Gutierrez said.

Colloqate and Bora's redesign added 6,000 square feet, and now Midland is fronted by glass-walled community rooms and an art gallery. Because the entrance was relocated from the southeast corner to the midpoint of the building's south facade, near these new spaces and with a larger foyer, it becomes more of a social space and a crossroads rather than a pass-through area. "We have a better ability to see people coming in and help them," Gutierrez explained.

Colloqate and Portland's Bora, the design architect and architect of record, respectively, deliberately blurred those roles in an equal exchange of ideas.

Since its 2017 founding by Bryan Lee, Jr., the nonprofit Colloqate has become a leader in the burgeoning design justice movement. Its framework prioritizes the input of marginalized communities throughout the design process. Still, Lee, a Harvard University Graduate School of Design visiting critic and the current president of the National Organization of Minority Architects, became wary of Colloqate being "pigeonholed as an engagement firm," he explained. "The whole point of design justice is that engagement and design are not distinctly different processes. It's one process. So our ability to have conversations that influence a design is necessarily the next evolution of what this type of work should be, specifically in civic, cultural, and community spaces."

Colloqate and Bora first partnered on a workforce training center for Portland Community College in 2023 and have collaborated on renovations for an additional MCL branch and (with Lever Architecture) Portland's Jefferson High School. After Hassanein and architect Sophia Xiao-fan Austrins decided to leave Bora to open their own design justice-focused firm, Lee invited them to instead cofound Colloqate's first office outside New Orleans.

As one of Bora's first city library projects, Midland's design drew from the firm's portfolio of performing arts facilities, which, like libraries, increasingly accommodate myriad activities from morning to evening. "The traditional model of a library, you have a majority of spaces used for the collection. In this new model we worked with MCL to turn it into three buckets," said Bora principal Jeanie Lai. "One is tables and seating where people can hang out. One is the collection. And then one is meeting spaces. We tried to make them all equal in the use of space: a community-centric library for modern times."

Thanks to a separate operations center and warehouse

"HOPEFULLY SOME KID THAT WE INVOLVED ACTUALLY LOOKS INTO ARCHITECTURE BECAUSE THEY WERE LIKE, 'THIS IS KIND OF FUN. I WANT TO DO THIS.'"

nearby, Midland can offer a rotating curation of books based on what's popular. Plus the height of bookshelves lining the library's main space was deliberately lowered in the new design for better visibility. "For staff, it's easier now to track what's going on from one end to the other without running around," Lai explained.

Just beyond the bookshelves is the gathering circle, a multiuse space formed by curving benches and seating, inspired by Indigenous gathering circles and Black story circles, framed by a Kanani Miyamoto mural. An adjacent children's area includes interactive play features and books in several languages; teen spaces and sensory rooms are also available. An outdoor interactive children's garden, designed by Portland landscape architecture firm Place, is accessible through a nearby glass door.

A combination of community meetings and engagement programs with paid facilitators guided public input into a variety of design choices, from the interior color palette to the exterior canopy. "I've worked in libraries since the '90s, including a brand-new library opening. I've never seen a process like this before, with such free-flowing ideas," Gutierrez said.

Midland's community engagement has continued well past the design stage, to establish a continuing feedback loop that may lead to additional changes over time. The hope is that this dialogue will also expose the design profession to new voices.

"Hopefully some kid that we involved actually looks into architecture because they were like, 'This is kind of fun. I want to do this,' and it feels possible," Hassanein said. "That's how we're going to change and diversify the profession."

Brian Libby is an architecture and arts journalist based in Portland.



JOSH PARTEE

Facades+ delivers an all-new program featuring the latest developments in building enclosure design and technology. This one-day event at the Orange County Convention Center in Orlando, Florida, will cover everything from high-performance facades to strategies for increasing climate resilience and energy performance.

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← **Palmer Museum of Art: Opacity, Transparency, and the Sandstone Panelized Facade**

Pennsylvania State University commissioned Allied Works to design a new home for the Palmer Museum of Art. Clad in locally sourced sandstone panels, the new facility divides the museum's large collection across several staggered volumes that take advantage of its hilly site. Nathan Hamilton, associate principal at Allied Works, will share how the building balances opacity and transparency, highlighting its use of custom metal shade screens.

Nathan Hamilton, Associate Principal, Allied Works



↙ **Recladding as a Vehicle for Reuse: The Johns Hopkins Bloomberg Center**

Architects from Ennead will share the adaptive reuse of the Newseum in Washington, D.C., which has been transformed into an academic facility for Johns Hopkins University. Central to the renovation was the addition of a new cladding, a pink Tennessee marble that relates to I. M. Pei's nearby extension of the National Gallery. The presenters will discuss how new cladding and glazing systems were integrated with existing parts of the building, imparting how the design of the envelope shapes the function of the building as a whole.

Kate Kulpa, Associate Principal, Ennead Architects
 Billy Erhard, Designer, Ennead
 Dan Sesil, Partner, LERA
 Monica Gawet, President/Owner, Tennessee Marble Company

Exterior Vertical Ceramic Tile Installation: Failures and Lessons Learned

Facade+Envelope has been contacted to either assess the failures or inspect the reinstallation of failed (falling) exterior vertical adhered Ceramic Tiles. Projects range from small format to large format tiles. The types of failures observed are typically linked to improper installation. This presentation will go through the general installation requirements specified in ANSI (American National Standards Institute) and TCNA (Tile Council of North America) and include possible quality control procedures.

Manuel Morales, Founding Principal, Facade+Envelope

Terra-cotta: Durability and Sustainability Driving Building Envelope Innovations

This session will discuss terra-cotta as a durable and sustainable cladding material. Utilizing it in facade design is a way to address issues like climate resilience, lowering your project's embodied carbon footprint, and long-term durability. Designers will share their experience on projects with the material and its use in rainscreen and other applications.



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[duravit.us](https://www.duravit.us)

Hospitality

Restaurants, hotels, and destinations offer welcome venues for sensorial escapes and memorable events. In this section, check out worthwhile case studies—including an in-depth look at noteworthy agritourism projects—alongside the latest product releases.

30 Agritourism in Action!

32 Acoustics & Textiles

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35 Indoor Furniture

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Field Trips

A new approach to agritourism has architects working to more than just frame a scenic landscape—instead they are integrating terrain and sustainably built environments to create inspiring journeys.

The height of destination hospitality used to be a beautiful landscape—say, the dappled sunlight across the rolling hills of Napa Valley or Provence or Paarl, South Africa—viewed from a picturesque patio while sipping wine from grapes grown just there. Or a rural stay-over in a historic inn where a day of apple picking ends with sampling ciders and pies. Today, though, a growing interest in improving the food chain mixed with the rootsy glamour of off-the-beaten-track destination celebrations (and, of course, selfies) have whet an appetite for agritourism. And architects are feeding tourists projects they hope will offer sustenance, not just spectacle, tastefully layering the built and the natural environments to encourage participation in the land.



COURTESY MASS DESIGN GROUP

The Stone Barns Center for Food & Agriculture has inspired agritourism projects for decades with its interplay between farm, historic buildings, and its award-winning restaurant, Blue Hill at Stone Barns.

The Stone Barns Center for Food & Agriculture, and its two-Michelin-star Blue Hill restaurant can be looked upon as a founding member of this movement. Launched in 1996 in Tarrytown, New York, Stone Barns quickly outgrew its complex of historic dairy barns, vertically stacked around a rectangular courtyard and commissioned by John D. Rockefeller Jr. in the early 1930s. MASS Design Group consulting principal Caitlin Taylor helped spearhead a new site strategy in 2019 as the farm-to-table pioneer outgrew its operations. The new plan, as yet unrealized, seeks to balance visitor experience of the *farm* with that of the *table*. MASS worked with Nelson Byrd Woltz to flip the visitor experience from arriving at the bottom of the site's distinctive hill to beginning at the top. As you travel to the restaurant, Taylor told AN, "You get this beautiful prospect of the whole property. You can see the livestock, the main vegetable fields, the greenhouses down below. You're embedded in the landscape in a multisensory way that adds layers to your understanding of what's happening there." This recalibration finds material

expression, too, in a new complex of livestock buildings. "The bales of hay that supply the animal feed are stacked around the north and west sides of the courtyard to block the cold winter wind," she explained. "As the animals eat the hay down, the walls disappear. Spring arrives, and the animals are ready to move out to the pasture. It's a living architecture." Just like the Blue Hill at Stone Barns menu, the design is inherently seasonal.

New Mexico's Los Poblanos similarly aims to cultivate for its visitors a connection to the land beneath its historic buildings. Nestled into the Rio Grande River Valley, Los Poblanos was built by the father of Santa Fe Style, John Gaw Meem, in 1932. Its Hacienda and La Quinta buildings exemplify Meem's blend of Spanish and Western modernism, but it's equally beloved for its 25-acre lavender farm, which provides an instantly recognizable backdrop for weddings and other celebrations—the lavender also is used in a range of beauty and home products. The kitchen, meanwhile, sources its heirloom and native crops from the site's organic farm.



KATE RUSSELL



KATE RUSSELL

Top: AOS Architects updated historical Los Poblanos in New Mexico for its owners, creating buildings and landscapes designed to attract visitors and special events such as weddings.

Above: AOS made the farm the heart of the Los Poblanos property, with surrounding vegetable and lavender fields.

Los Poblanos is owned and operated by the Rembe family, which brought in AOS Architects to make the business achieve sustainable growth. "They were struggling with all these bits and pieces of business," said Shawn Evans, who was a principal at AOS and lead architect on the project, before becoming a principal at MASS Design Group. "They had a vision that if they got the formula right, these four components—events venue, restaurant, hotel, and lavender manufacturing—would each strengthen the others." As the buildings were set back in the property, the farm had been what he calls "the front lawn" of Los Poblanos. AOS made it the heart of the project: A wedding party, for example, can pick vegetables on the farm and eat them at the dinner while toasting the happy couple with gin distilled on the property with local botanicals, then practice self-care in the morning with lotion infused with the lavender immortalized in the wedding photos. Architectural interventions reinforced the farm vernacular, Evans explained, embracing materials like the corrugated material

used on the historic barns. "We paid careful attention to the traditions that had shaped the buildings and landscapes we treasure here," he said, "but we were not interested in replicating historic buildings." The farm is modern enough, in other words, without turning it into a return-to-the-land theme park.

"One of the tricky things with historic sites is, do you take people back in time? Do you preserve it exactly as it is now? Or do you reimagine a totally different future?" said Stacy Passmore, principal and cofounder of Colorado-based Superbloom. The firm's design for the ten-acre flex space 1881 Farm Park in Denver does a little of each. At its entrance, landforms make room for historically native plants to attract biodiverse visitors, from insects to local humans. "Colorado has a beautiful array of annuals and perennials that will grow under pretty harsh conditions," said principal and cofounder Diane Lipovsky. "The experience will be a dynamic landscape that will not be the same in year one as in year ten. It's meant to ground you in the prairie, in the water



Top: Superbloom designed 1881 Farm Park in Denver with an eye to the past and the future, incorporating existing structures and creating a landscape that will evolve; the site will feature a market and seasonal restaurant.
Above: A repurposed barn at 1881 Farm Park, also visible in the rendering at top.

story, and help you see the beauty." And keep you coming back, over the years.

Existing barns and other structures nod to the settlement of the land by Henry and Anna Windler in the late 1800s, while a living seed library acknowledges more ancient cultivations. "Because of the history of dryland agriculture there," Passmore explained, "we wanted to imagine a new model of park where food is part of the process, whether highly managed like a farm garden or with a cyclical planting nature, or orchard." A new circuit of play spaces will be accessible by foot and bike and sustained by an on-site market and seasonal restaurant. "We wanted to find ways to make food become a contributor to the experience," she said.

Sometimes, creating a new destination can offer definition for local agriculture. Guadalajara-based Estudio ALA recently completed a mezcal distillery in Jiquilpan, Mexico, that aims to demonstrate the region's deep roots in agave. "We envisioned the project as an ambassador for responsible mezcal production," said

founding partner Luis Enrique Flores. As guests explore the 7-hectare farm, they can learn about local species of agave and join in the harvest. The rows of agave plants are separated from the factory only by a timber screen facade and exposed structural walls, inspired by the vernacular wooden architecture of the Michoacán region. Nearby, a water reservoir both nourishes a biopond and botanic garden and offers a handy alternative to water storage tanks for fire safety. Tours conclude, fittingly, with a tasting and meal taken within a sunken pit in the heart of the mezcal *palenque*. "Agriculture, nature, culture, and production can merge into a positive, authentic, and sustainable example for this specific region," Flores said. "We believe that spaces like this encourage a more respectful, rather than extractive, interaction with the land and its traditions."

Agritourism can thus offer experiments in philosophy. In 2021, Katherine Massey, a former Chicago-based floor trader, began transforming 131 acres of greenbelt between an extinct



Top: Guadalajara-based Estudio ALA completed a distillery in Jiquilpan, Mexico, envisioned as "an ambassador for responsible mezcal production," according to founding partner Luis Enrique Flores.
Above: Rancho Almasomos, in Sedona, Arizona, is a 131-ranch designed by Mattaforma to provide hospitality programs with the least amount of intervention to the land.

volcano and an active creek in Sedona, Arizona, into what she hopes will be the state's first certified biodynamic farm. Rancho Almasomos includes plans to embed a self-sustaining, pesticide-free ecosystem in the land. That practice, informed by Rudolf Steiner and exceeding the green principles of typical organic farming, will be the attraction itself, said Mattaforma founder Lindsey Wikstrom, who was brought in to envision a site strategy that allows the ranch to do the most, hospitality-wise, with the least amount of intervention. Existing buildings from a former industrial farm on the site will be retrofitted, she said, "using structural tongue-and-groove paneling as a lot of the sheathing material, instead of plywood, so that reduces adhesives and reveals the structural nature as a finish." New buildings will lack air-conditioning but will be enclosed, when possible, alternating between typologies of barns, greenhouses, cottages, and a wellness center with saunas and an oculus. Crucially, a bistro and farm stand will offer up the land's bounty. "This project has brought the narrative

of food into the way I was thinking about sustainability," Wikstrom said. "Farm-to-table is so: Grow the trees, cut the trees, use the trees to build a building. But the environment I'm designing here is going through everybody's body, not just going through their eyes. As architects we should consider how we're putting things in people's mouths and bodies. We need to build an appreciation of ways to give people an experience that exposes them to things that are typically hidden or abstract," she said. "The built environment often makes all these systems invisible to the modern person." Across the industry, architects are plating up ideas of how to experience food. "We're trying to draw parallels between agricultural and ecological systems," said MASS's Caitlin Taylor. "Architecture is a way of making some of those invisible forces visible." And making them worth the trip.

Jesse Dorris is a writer and radio DJ based in Brooklyn.

Acoustics & Textiles

These hospitality-appropriate acoustics and textiles cater to both performance and style, with an emphasis on material sustainability, texture, and dual functionality.^{KP}



Pantheon | Turf
turf.design

Recessed square panels create a coffered ceiling, offering sound absorption that doesn't compromise on aesthetics.



Acoustic Divider Vario | Carnegie
carnegiefabrics.com

In celebration of Carnegie's 50-year partnership with Création Baumann, the duo has released acoustic curtains, a sleek sound solution to making interiors flexible and functional.



Fresco | Designtex
shop.designtex.com

Fresco is a coated upholstery design on a woven polyester and rayon backing that offers a subtle dry-brushed texture.



Tectum DesignArt - Lines Finale PB | Armstrong World Industries
armstrongceilings.com

Available in 28 designs of routing lines, these panels are made with an acoustical infill using a plant-based binder to offer texture and sound control.



Dappled | Arktura
arktura.com

In an expansion of Arktura's torsion panel Vapor line system, Dappled is a perforated panel whose pattern recalls topographical maps and weather patterns and that can come custom with Soft Sound acoustic backers and RGBW lighting.



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AuralScapes Acoustic Wall Panels | modularArts
modulararts.com

Offered in six different topographies and colors, these panels absorb sound through parabolic ridges cast into the gypsum panels to reflect sound into the absorbent baffles.

Nest Baffle | FilzFelt
filzfelt.com

This series of contoured and linear acoustic panels is made of wool felt and can be combined in myriad ways to create clusters and configurations for spaces of varying dimensions.





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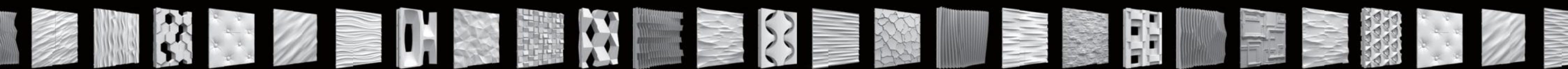
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Outdoor Furniture

Outdoor furniture manufacturers increasingly offer items that can maneuver both indoors and out. These entries are no different as they showcase visual appeal and ruggedness. **KP**



Ralik | Arper
arper.com

Initially designed by Ichiro Iwasaki in 2023 for indoor environments, Ralik moves outdoors with the same modularity in pouf, backrest, and storage modules with removable upholstery.



Made You Look Outdoor Dining Chair | Blu Dot
bludot.com

This outdoor chair is a modern twist on the traditional cane chair, consisting of a powder-coated steel frame with an all-weather rattan seat and back.



PARISIENNE 21 | Fermob
fermob.com

Fermob's new take on the Paris bistro chair updates the classic with a curving armrest, a variety of weave patterns using handcrafted fibers, and a lightweight aluminum construction for easy stacking and moving.

Fiber Outdoor Armchair | Muuto
muuto.com

Made with a 100-percent-recycled plastic shell, this outdoor chair features UV stabilizers to protect the color from fading in areas with intense sun and drain holes for use in the rain.



Utzon Collection | Eco Outdoor
eco-outdoor.com

A sofa originally designed by architect Jørn Utzon forms the inspiration for this teak collaboration with his daughter Lin Utzon and grandson Mika Utzon Popov, continuing the original's bullnose edge and truss legs.



Sola Collection | Tuuci
tuuci.com

This full seating collection of loungers, chaises, benches, and ottomans prioritizes a rational, clean design using Aluma-TEAK and waterproof, antibacterial liners and cushions.



Insula | Kettal
kettal.com

With slightly round forms, low-slung seating, and design that blurs the boundary between indoors and out, this modular sofa collection by Patricia Urquiola takes its form and functions from traditional seating found in Arab *majlises*.

Indoor Furniture



PI Dining Chair | Ethnicraft
ethnicraft.com

The PI Dining Chair is crafted from and relishes in oak through its revealment of joinery and imperfect, hand-finished polish.

The following offerings don't sacrifice high-use durability for a unique and clear design language, all of which engender a welcoming, unique sense of place. **KP**

Anagram Sofa | Vitra
vitra.com

Designed by Panter&Tourron, Anagram is a modular system that can create shifting seating, side panels, and workstations thanks to an outer shaped rail cast into the frames.



Bolete Chair | Andreu World
andreuworld.com

Patricia Urquiola designs a ribbed, curving base and upholstered seating using fully recycled materials for this pop-like chair with a cozy, wide seat and bulbous form.



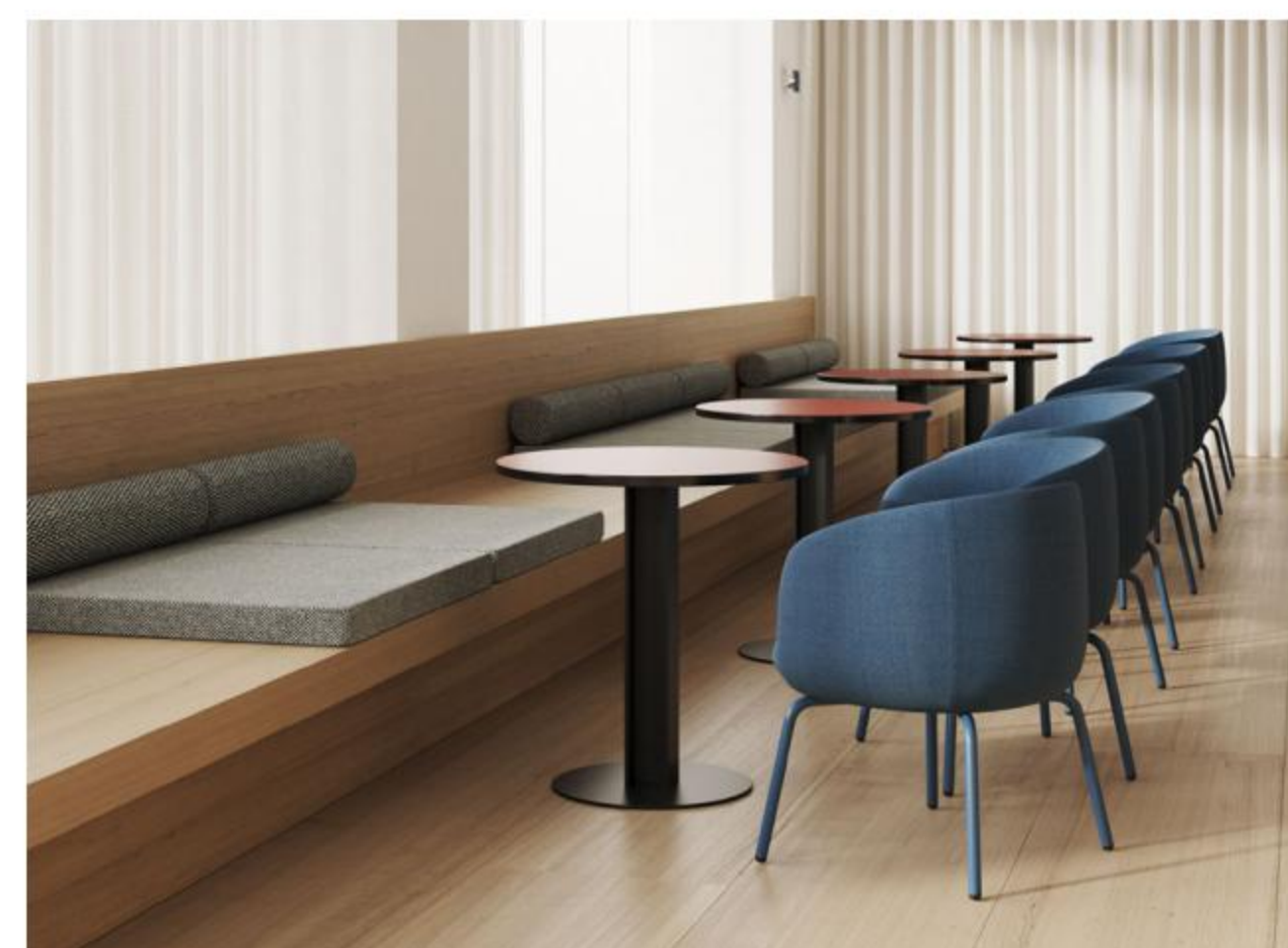
Lisbon Chair | Room & Board for Business
roomandboard.com

Upholstered in either bouclé or leather, this chair offers a contemporary yet classic profile with a shallow depth and firm seat for wide-ranging comfortability.



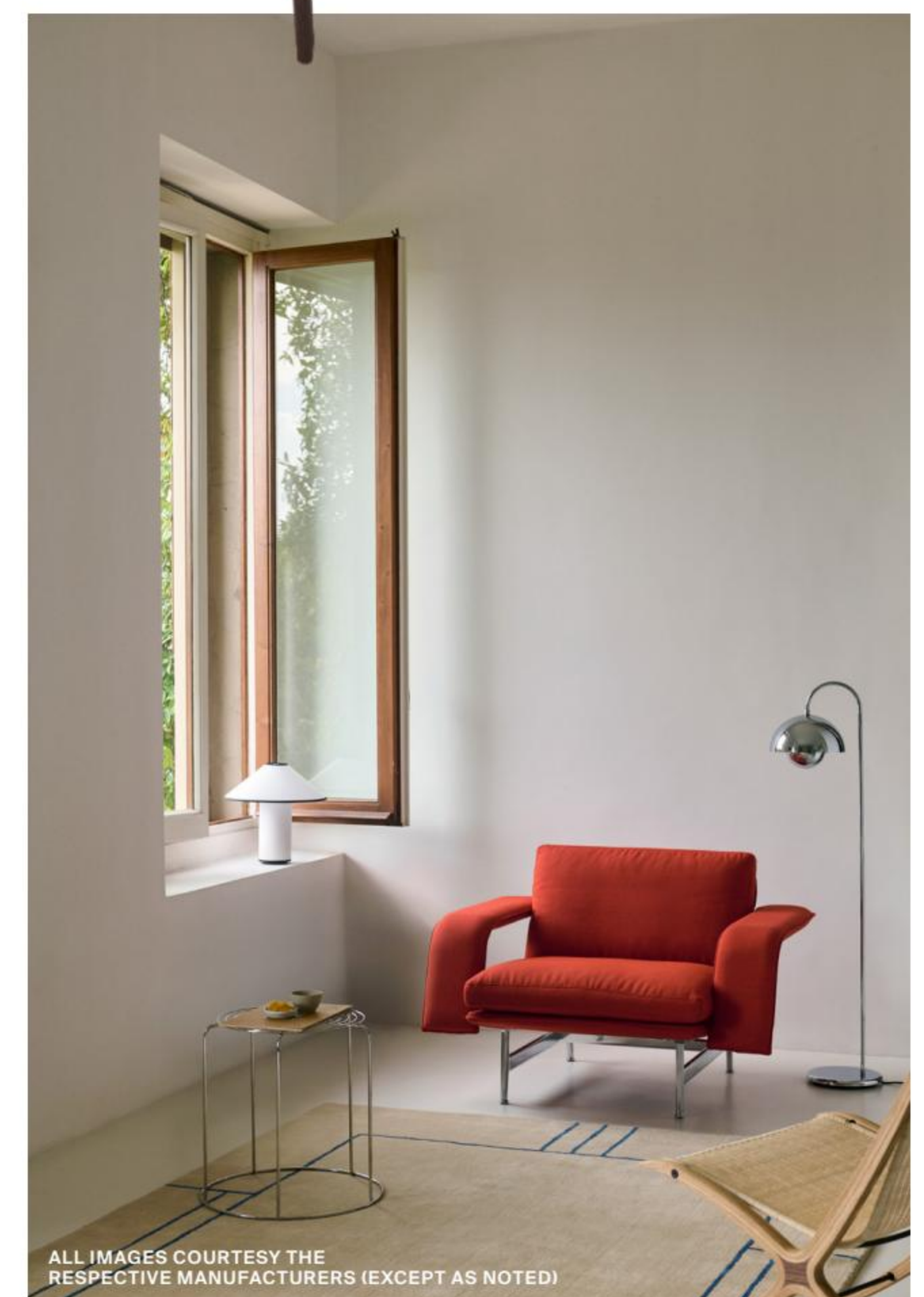
KUBI Collection | HBF
hbf.com

Combining angular forms and curved seating, this seating and table collection by Barbara Barry offers inviting proportions for sitting and lingering.



HEB Table | Hightower
hightower.design

Krøyer-Sætter-Lassen's design pairs the industrialism of aluminum with playfully vibrant colors for these tables of different sizes and dimensions.



ALL IMAGES COURTESY THE RESPECTIVE MANUFACTURERS (EXCEPT AS NOTED)

Meantime by Anderssen & Voll | &Tradition
andtradition.com

Designed to blur the boundaries between residential and commercial settings, this collection consists of a one-seater lounge chair, a two-seater sofa, and a three-seater sofa, all characterized by slender, sloping arms.

Rising Again

Studio UNLTD channels the “basic tectonics of architecture” for a contemporary reimagining of the historic Helms Bakery in Culver City, Los Angeles.

DESIGN ARCHITECT: Studio UNLTD
 ARCHITECT OF RECORD: Oakes Architects
 GENERAL CONTRACTOR: WNM Realty
 INTERIOR DESIGN: Studio UNLTD
 STRUCTURAL ENGINEERING: Reiss Brown Ekmekji
 ELECTRICAL ENGINEERING: Creative Engineering Group
 LIGHTING DESIGN: Studio UNLTD
 GLAZING CONTRACTOR: Ruben's Glass Service
 AV: SquareEye Networks

SIGNAGE/WAYFINDING: Folklor
 WINDOWS: Torrance Steel
 LIGHTING: Neptune Glassworks, Lusive, Nuura, Rejuvenation
 ARCHITECTURAL LIGHTING: Amerlux, Core Lighting, Tivoli, B-K Lighting, Columbia Lighting

Los Angeles sometimes faces derision for its lack of history, but one beloved element of its past is being revived in Culver City. As of last November, Helms Bakery, which baked and delivered bread to Angelenos from 1931 to 1969, is now back in action, this time as a market hall with a forthcoming all-day cafe—and, of course, a bakery. To lead the project, Studio UNLTD channeled a bit of nostalgia when incorporating elements of the original industrial bakery space but largely pushed a design that looks more to the future than the past.

“To be able to pump life into something and give the district back its heritage was really the thing that drew me to this project,” Greg Bleier, founding principal of Studio UNLTD, told *AN*. Bleier, a seasoned interior designer for revered area restaurants such as Bestia and Bavel, also jumped at the chance to work with the chef and restaurateur Sang Yoon, who spearheaded this latest addition to the Helms District, where he operates a location of his beloved restaurant Father's Office amid design showrooms, retail shops, and an art bookstore.

The chef is known in part for his obstinacy about condiments: His Office burger is famously served as is, topped with caramelized onion, bacon, and Gruyère, with no substitutions and no ketchup. At Helms Bakery, Yoon collaborated with Studio UNLTD more cordially, perhaps, though Bleier noted that the concept took some inspiration from the chef's appreciation of the popular upscale Erewhon markets; Bleier also indulged Yoon's desire to include a vintage-style flipboard, which announces daily specials. (Yoon's team operates the entire market.)

Otherwise, Studio UNLTD set out to design a flow that would allow customers to shop from Helms Bakery's various counters, picking up coffee and juice pastries, as well as provisions, in a seamless experience. “I'm a big fan of facades that step in,” Bleier said with a laugh. “The first thing I did was step the facade of the building to create a covered patio area so that [we] weren't just pushing people out onto the



STEPHEN PAUL

street.” From there, Studio UNLTD employed an eyebrow element to create a datum to define the stalls; branding from local firm folklor adds to the retro-chic vibe.

Bleier and his team leveraged existing elements from the building, including a bow-trussed roof and skylights that bathe the space in light while incorporating what he referred to as the “basic tectonics of architecture,” like character oak cladding on the skirt fronting the counters, plaster finishings, concrete, glass, and steel. The 6,880-square-foot main floor is dotted with subtle art deco elements, while khaya mahogany planks were used to create custom checkout stands, a nod to the Helms Bakery delivery coaches and their wooden racks.

Studio UNLTD's designs spin the project's inherent nostalgia with a contemporary touch. The forthcoming cafe, Dinette, also from Yoon, will feature an entry with fluted-glass panels. Inside, antique mirror and glass frame the seating areas.

“The cleanliness and brightness and the simplicity of it is where that modernity shines,” Bleier explained of the renovated Helms Bakery. Consider it a new addition that also creates another chapter in Los Angeles's evolving history. **RM**

Top: Studio UNLTD's design for Helms Bakery features subtle art deco references, with like-minded branding by folklor.

Right: Designer Greg Bleier and his team at Studio UNLTD employed character white oak to create custom checkout stands, while alluding to Helms Bakery delivery trucks.

Bottom left: The new market and restaurant from chef Sang Yoon revives the name and location of a legendary Los Angeles bread brand that closed in 1969.

Bottom right: Studio UNLTD aimed to celebrate the history of the Helms Bakery brand with elements such as antique-inspired mirrors while maintaining a fresh-looking design scheme.



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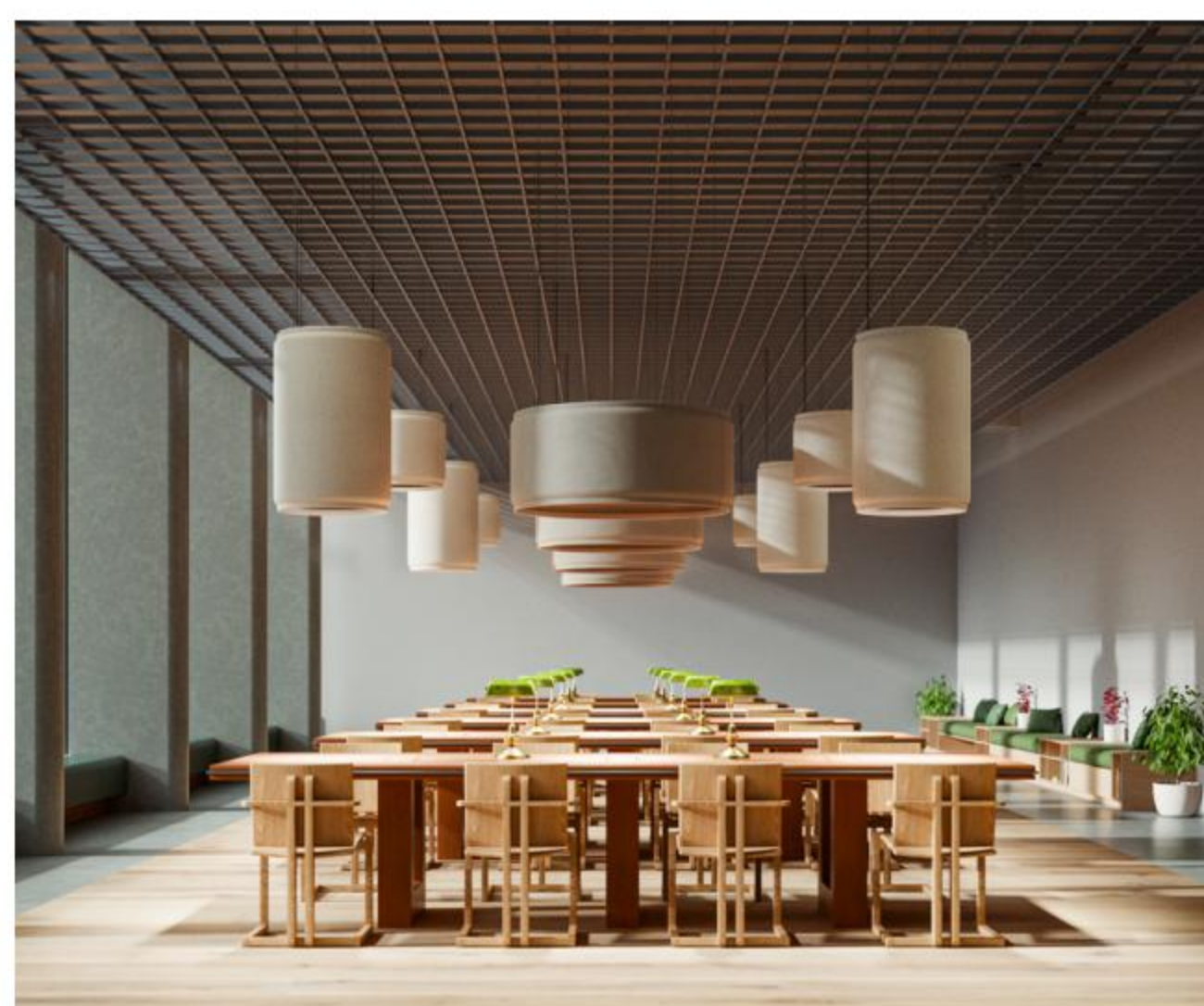
Lighting

Whether a project requires narrow spotlights from a tall ceiling or pendants with multipurpose functionality, these luminaires bring the ambience and precision. KP



Flow | Estiluz
estiluz.com

Available as a suspension lamp or wall pendant, Flow is a metal tube with a pinched middle designed by Estudi Ribaudi and has the ability to create compositions for an elegant yet slender profile.



Spool | RBW
rbw.com

Spool is a light pendant as well as an acoustic solution, made in collaboration with designer Kelly Harris Smith and featuring a spool-shaped sculpture with options for both direct and indirect lighting.



Weave | Juniper
juniperdesign.com

A new addition to Multiverse, Juniper's modular system of thin-profile ribbon tracks, Weave is a design by Peter Bristol that lifts off the wall to create 3D backlit displays.



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ZipTwo | Vode Lighting
vode.com

Vode's ZipTwo, a flat, micro-profile luminaire with versatile mounting options and beam control, is now offered using Hydro's postconsumer recycled aluminum, CIRCAL.



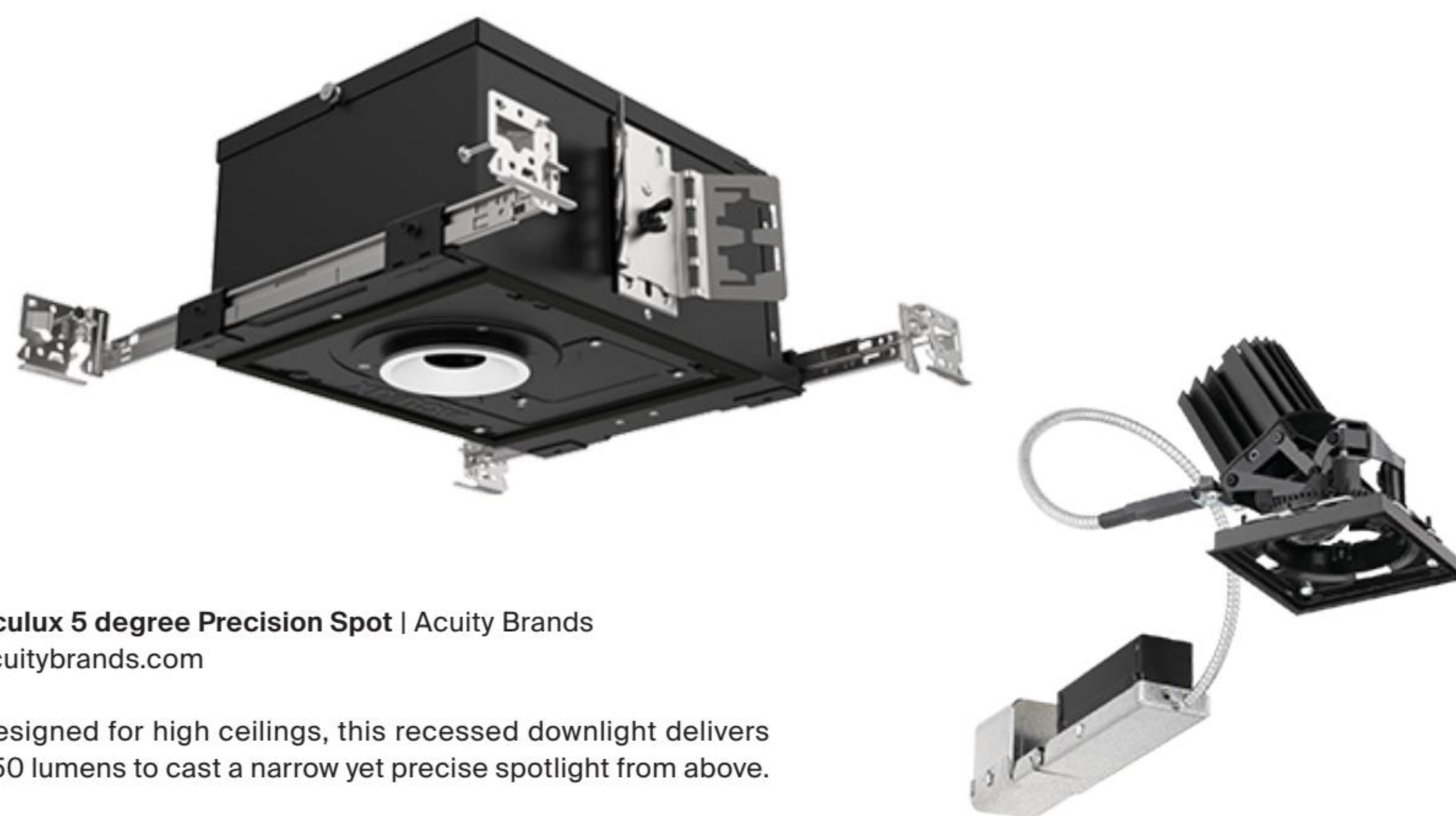
0 Series | Lucifer Lighting Company
luciferlighting.com

With an output of up to 1,041 lumens, this small, recessed fixture features an aperture of only 0.5 inches.



Facet Collection | Danny Kaplan Studio
dannykaplanstudio.com

The Facet Collection is a series of sconces that reimagines slab-built forms in metal via three geometric designs.



Aculux 5 degree Precision Spot | Acuity Brands
acuitybrands.com

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Hydra Collection | Glamora
glamora.it

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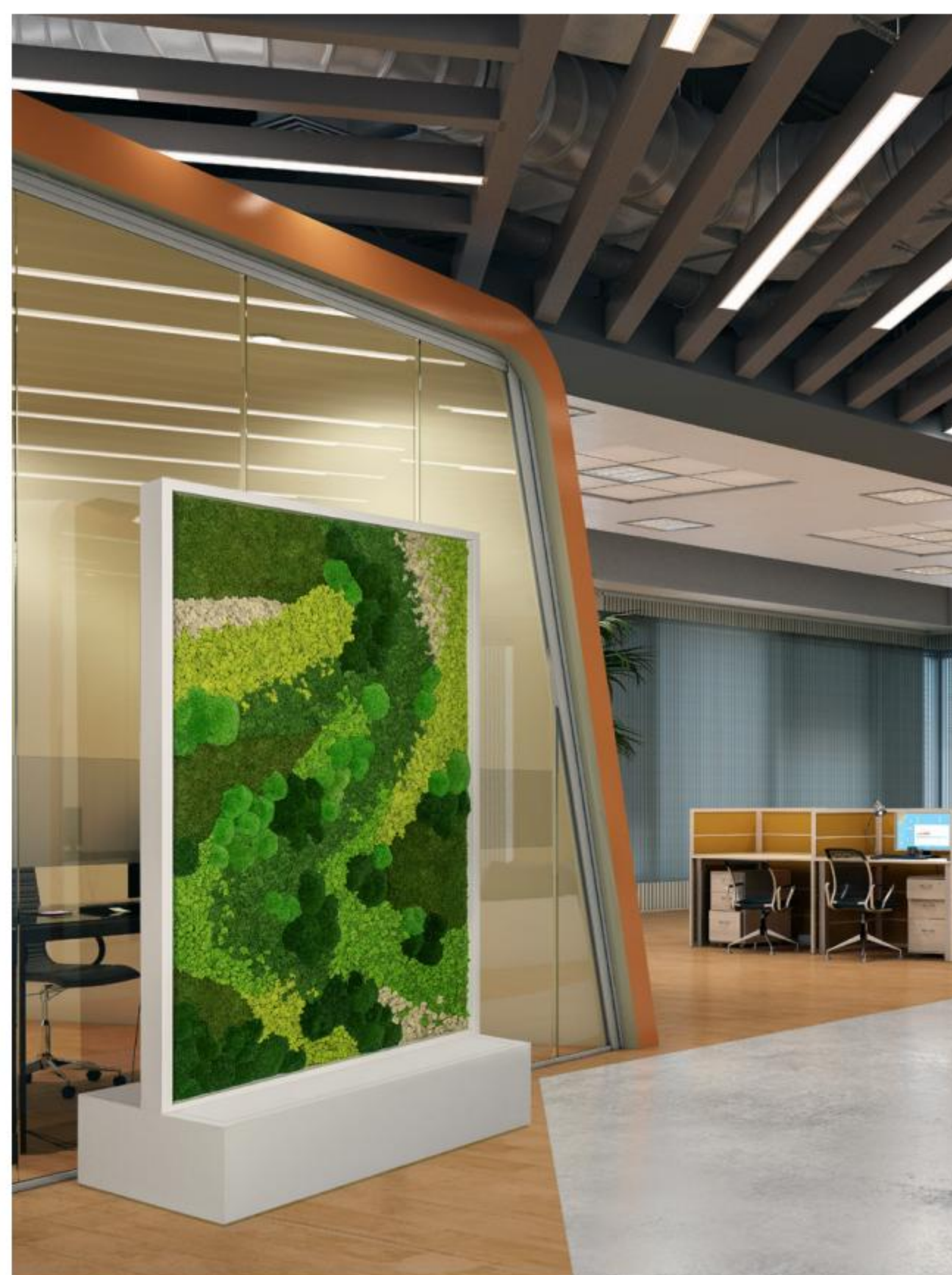
SuperPaint Interior Acrylic with Air Purifying Technology | Sherwin-Williams
sherwin-williams.com

Using new technology and interior acrylic latex, this paint contributes to better indoor air quality by reducing VOC levels from potential sources like carpet, cabinets, and fabrics, while breaking down odor.



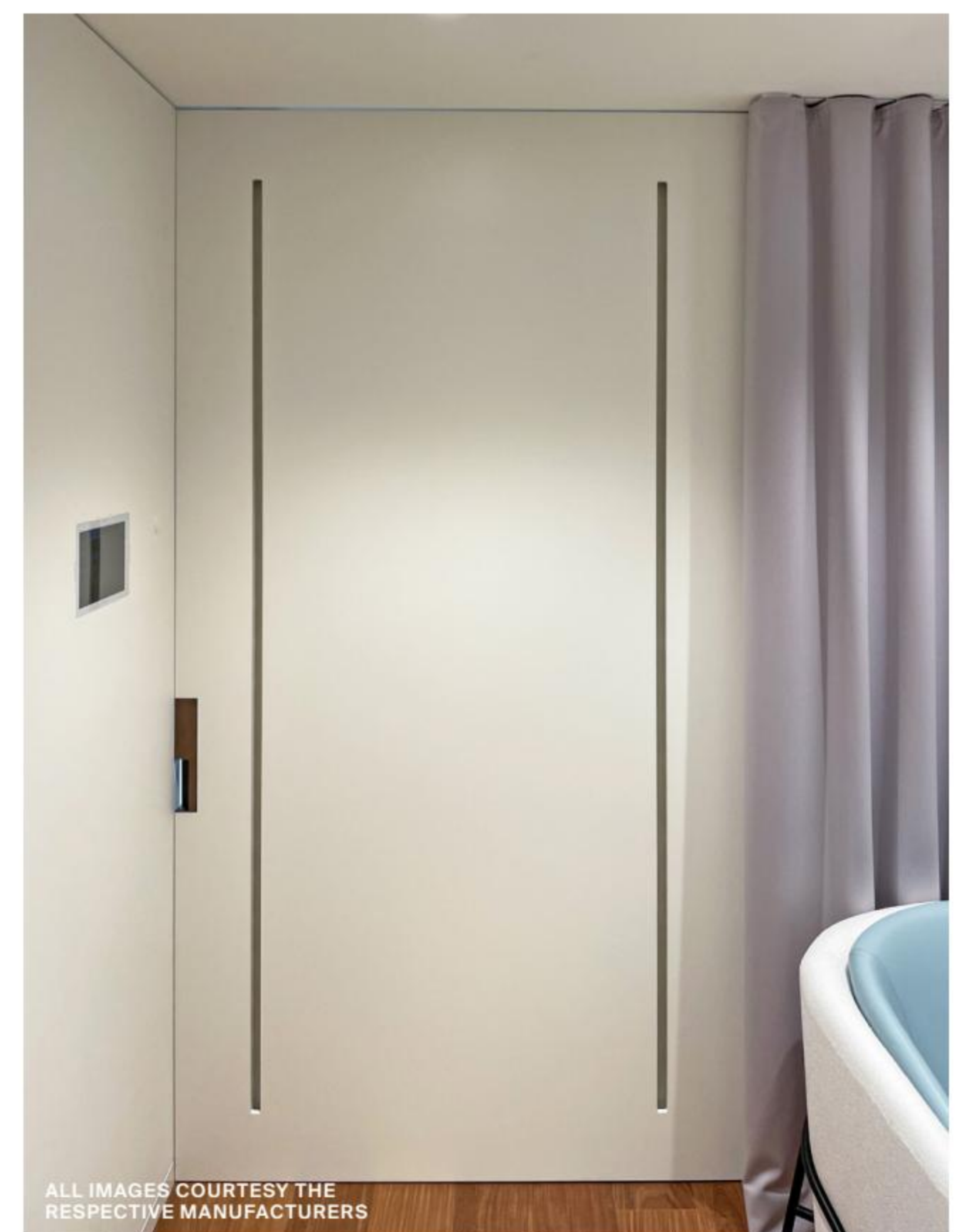
THÉKÉ Trame | ICG Italia
icgitaliaporcelain.com

This porcelain tile offers the aesthetics of a textured carpet but with added hypoallergenic, low-maintenance, resilient, and easy-to-clean properties.



NatureDivide Mobile Sanctuaries | Garden on the Wall
gardenonthewall.com

These freestanding mobile units act as "garden furniture" to divide space and create distinct zones while incorporating biophilic design and a sense of Zen.



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VanAir Dual Channel Door | VanAir Design
vanairdesign.com

The VanAir Door utilizes the empty space of a hollow-core door to allow for passive air circulation throughout the air column, managing intraroom temperature and air pressure.

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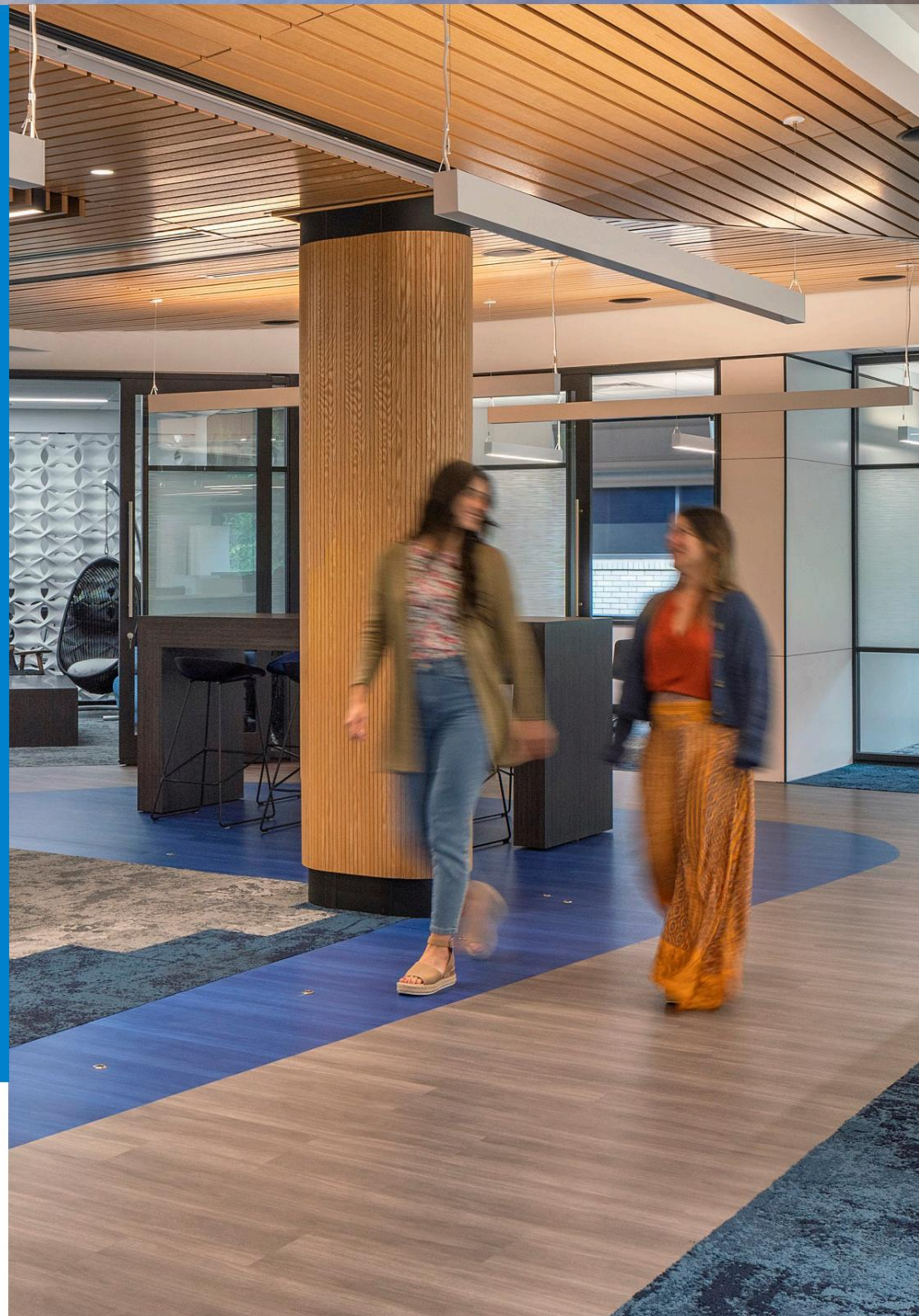
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Tailored for Travel

Holloway Li honors a 1913 Beaux Arts bank and its neighborhood's sartorial legacy for Club Quarters Hotel, London City.

DESIGN ARCHITECT: Holloway Li
 INTERIOR DESIGN: Holloway Li
 ELECTRICAL ENGINEERING: Introba
 LIGHTING DESIGN: Light IQ
 GENERAL CONTRACTOR: MM Services
 CLIENT REPRESENTATIVE: Cumming Group

FURNITURE: &Tradition, Ferm Living, Hay, Meridiani, Poltrona Frau, Six the Residence
 LIGHTING: Aromas del Campo, Bert Frank, Carl Hansen & Søn, Chelsom, Joe Armitage, L. Ercolani, Muuto, Neoz, Noom, Space Copenhagen

HSBC opened its first banking location in London in 1913. In the city's financial district, the purpose-built bank served as a grand introduction with its Beaux Arts style, marbled interiors, and abundant ornamentation. In 1988, the building was converted into a hotel. Now, the former Gracechurch Street Hotel offers a new look using old references. Local firm Holloway Li, previous collaborators with the hotel's owner, Club Quarters, carried out the facelift. The designers looked to the 1950s era of the building as a guiding point for its new design.

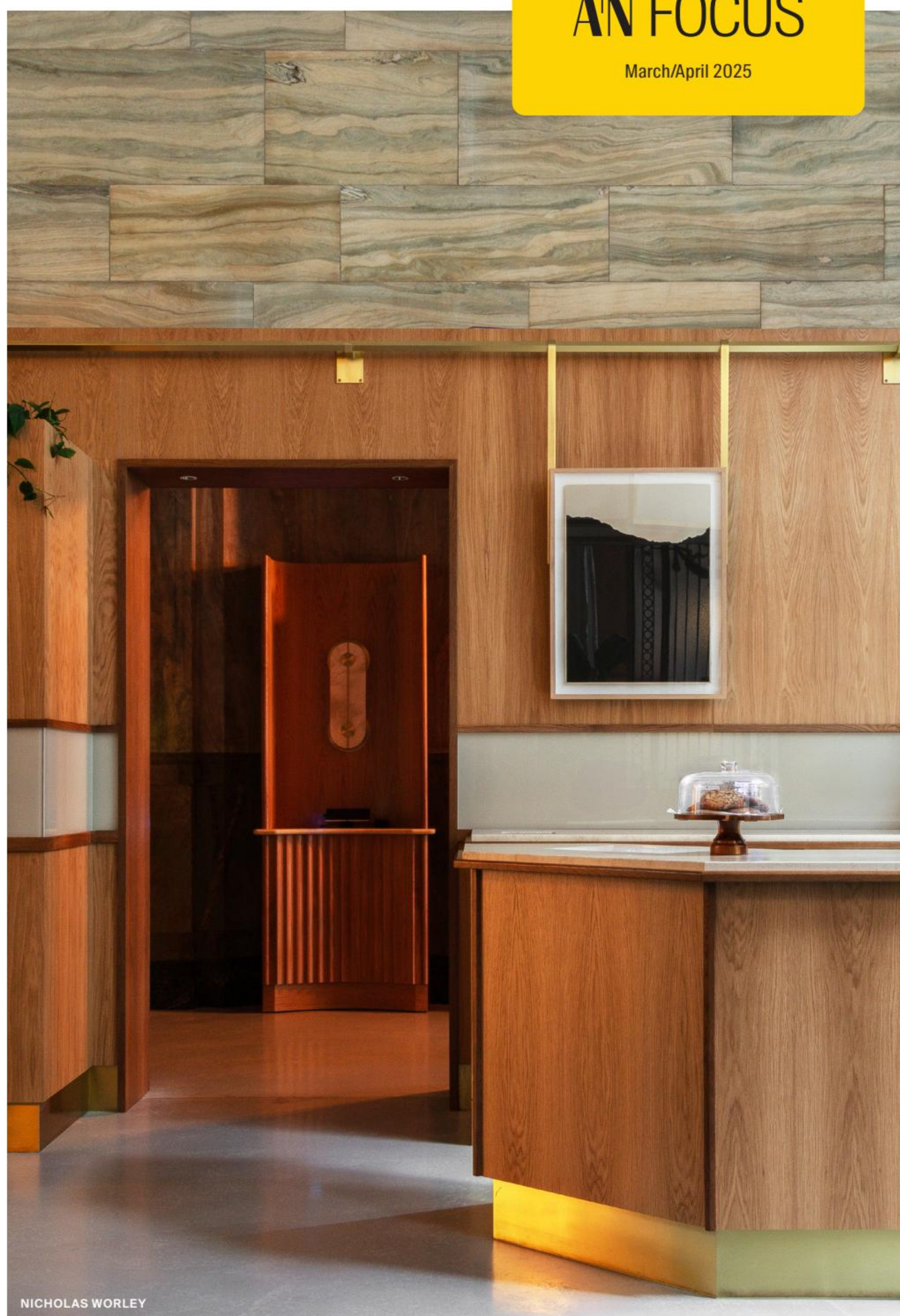
Previous renovations divided the floor plate into small lots with a pub (Wetherspoons) on one side and the reception and lobby on the other. This left approximately 82 gross square feet for the reception area, formerly the space for the bank's clerical work. To maximize the proportions, the designers accentuated the double-height, barrel-vaulted ceilings with a geometric backlight feature that falls underneath custom millwork.

"We wanted to highlight what was already there," said Carrie Coningsby, senior designer at Holloway Li. "We did a deep dive of what we had, starting from there and then building up. We approached the lighting strategy like one of our materials." In other words, lighting acts as a layer to highlight original characteristics of the building. In the reception area, this means adding cove lights to draw attention upward toward an original gold mosaic ceiling, which previously went unnoticed by guests.

The theme of lighting as material continues into the hybrid lobby-coworking space and cafe with fixtures installed over bespoke joinery. The lobby occupies the former typist room of the bank, originally anchored by a circular pendant that hung over the desks. Now, a custom octagonal brass pendant recalls this history.

Further historic references tie the hotel to its neighborhood. As Coningsby explained, "The history of the area has its own tailoring traditions, which are separate from other tailoring traditions of London." Bespoke curtains by Elizabeth Power allude to the understated yet luxurious style of suits worn by bankers in the financial district; the headers are inspired by common shirt cuffs and cuff links.

This sartorial style suffuses the contemporary and elegant design of the hotel's rooms. Each guest room has a different dimension thanks to the quirks of heritage buildings, so the design adapts to accommodate relaxation areas and workspaces across the hotel's eight floors. **Kelly Pau**



NICHOLAS WORLEY

Above: The reception desk at Club Quarters Hotel, London City, renovated by Holloway Li for Club Quarters. Bottom left: The lounge and coworking area, with Margas sofa by &Tradition, Times 7 chair by Poltrona Frau, IO long coffee table by L. Ercolani, Emilia Kuoio chair by Meridiani, Stone Table by E15,

bespoke rug by Holloway Li with Oriental Weavers, and Loafer chair by Space Copenhagen. Below: Detail of the banquette seating area below original artwork by Elizabeth Power, with drapery by Holloway Li in collaboration with Couture Embroidery, pouf with ball feet by Six the Residence, and Bellingen table lamp by Neoz.





Hotel Rokin, Amsterdam
CONE by Osiris Hertman

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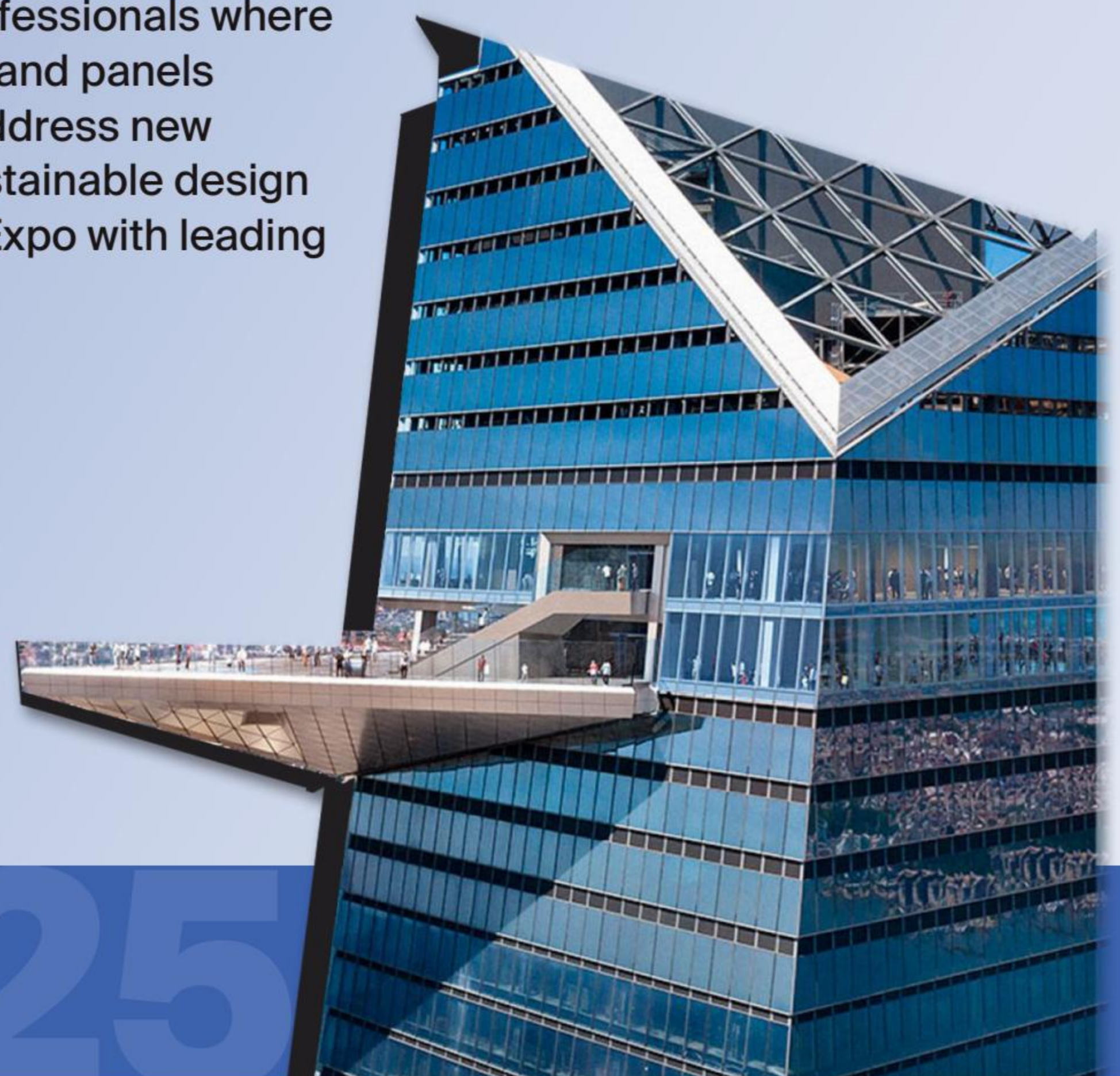
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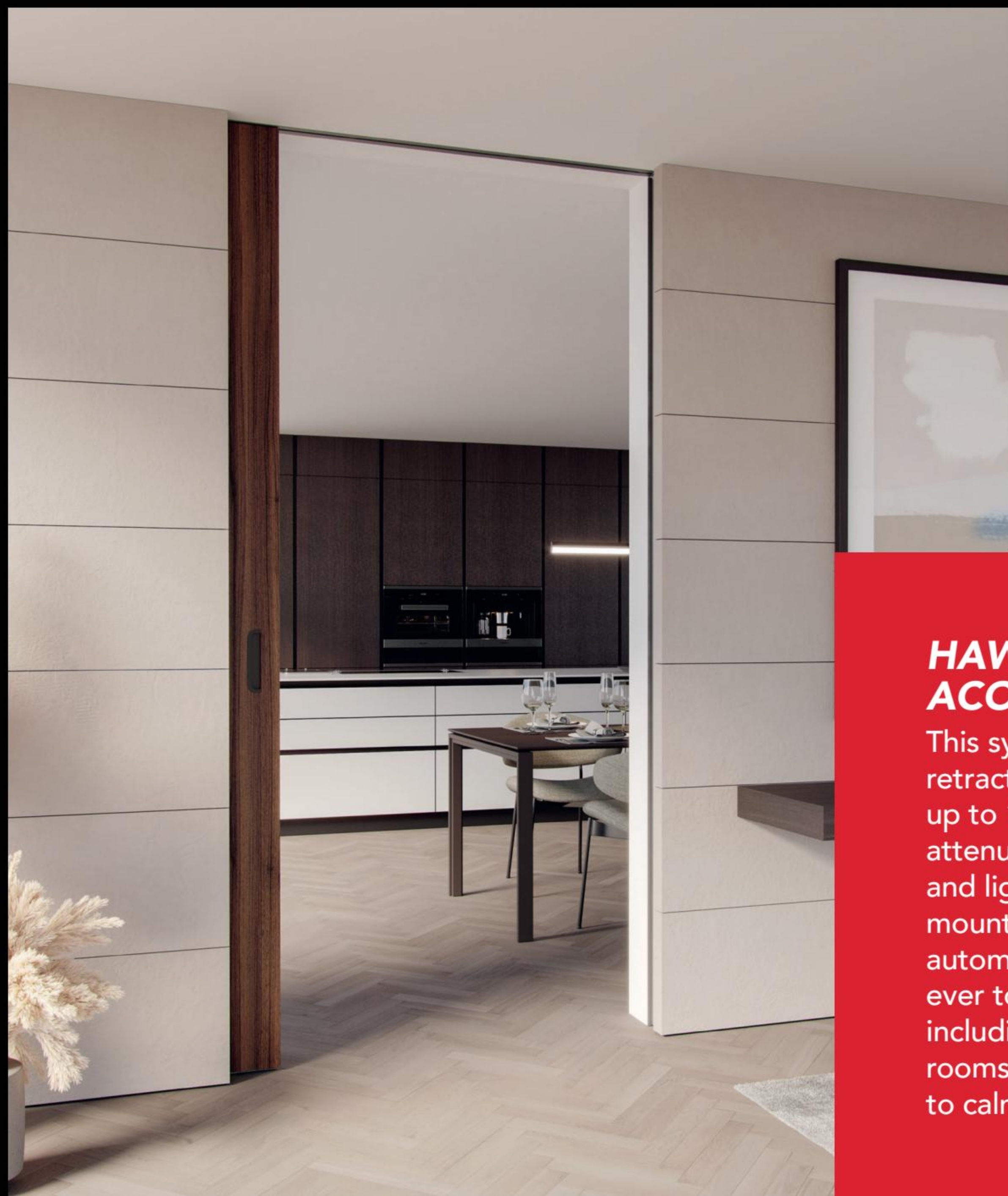
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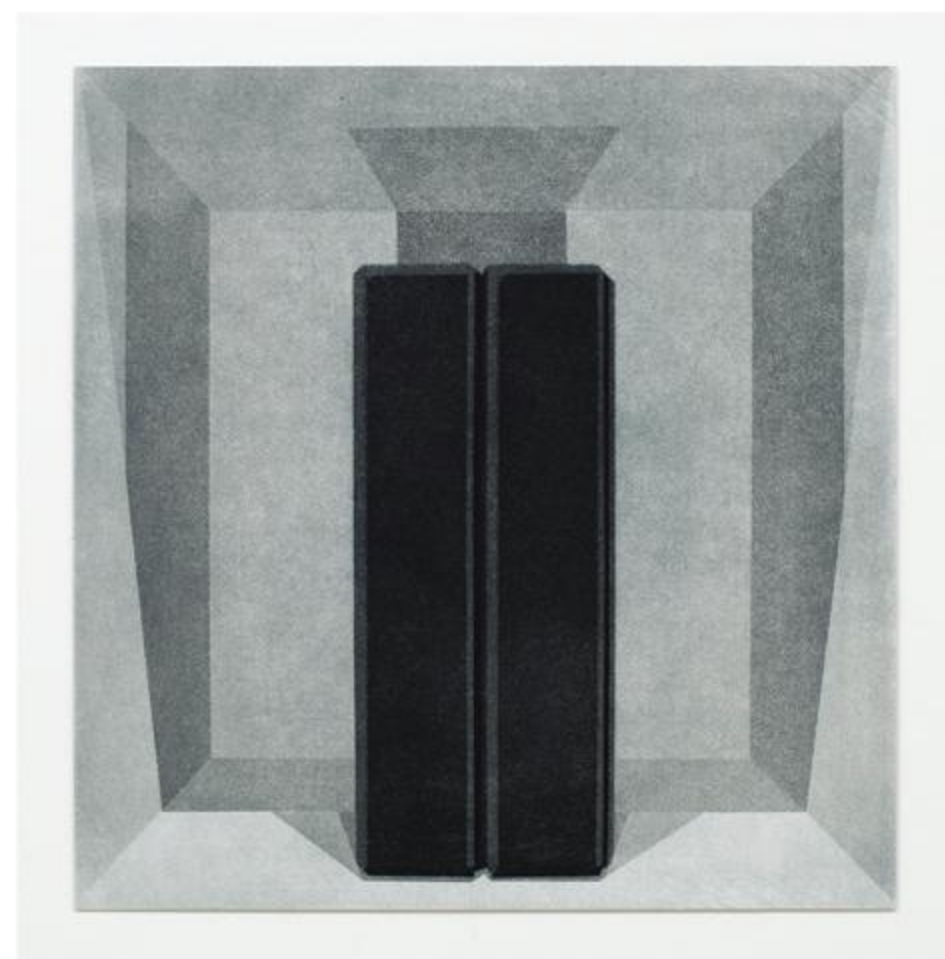
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51 Happenings

Exhibitions



Models of historic and contemporary projects in Oregon's largest city are the subject of *City of Possibility* in Portland.

City of Possibility: Portland Seen Through Architectural Models, Past, Present, Future

A look at the ongoing legacy of Portland architecture and urban design, with more than 50 architectural models, historic and contemporary, plus a virtual fly-through of major future districts being planned.

Expensify Bank Building, 401 SW 5th Avenue and J. K. Gill Building, 408 SW 5th Avenue
Portland, Oregon 97204
cityofpossibility.net

Through March 27

Memory of Art and Architecture at Museo Nacional de Arquitectura

The National Museum of Architecture takes part in the celebration of 90 years of the Palace of Fine Arts with an exhibition of 46 photographs divided into seven themes.

Avenida Juárez 1, Centro Histórico de la Ciudad de México, Centro, Cuauhtémoc, 06050 Cuauhtémoc, Mexico City, Mexico
munarq.inba.gob.mx

Through March 30

Building with Writing: Stan Allen at Princeton University School of Architecture

This exhibition features 48 drawings from 12 buildings and 12 pieces of writing, (re)presented as pamphlets. Writing and design are distinct yet parallel practices for Allen; usually kept separate, here his writing and buildings are presented together, next to each other.

S-110 Architecture Building
Princeton, New Jersey 08544
soa.princeton.edu

Through May 2

Mapping Trajectories by Rosemarie Chiarlone at The Wolfsonian-FIU

Blending poetry, painting, and typography, Rosemarie Chiarlone transforms the Wolfsonian Bridge Tender House into a street-side canvas, filling the windows with large, abstracted, and vibrantly colored aerial maps.

1001 Washington Avenue, Miami Beach, Florida 33139
wolfsonian.org

Through June 1

Tatiana Bilbao ESTUDIO: Research Center of the Sea of Cortez at Boston Architectural College

The architecture of the Sea of Cortez Research Center fully demonstrates Bilbao's imagination. This project creates a fictional past—and an architecture of ruin is brought into connection with its site and its ecologies.

McCormick Gallery, 320 Newbury Street
Boston, Massachusetts 02115
the-bac.edu

Through May 9

Dawoud Bey: Street Portraits at Denver Art Museum

The first stand-alone museum show to explore a transformational phase of the celebrated photographer and 2017 MacArthur Fellow's work, featuring 37 portraits he made from 1988 to 1991 of Black Americans whom he met on the streets of various American cities.

Martin Building, 100 W 14th Avenue Parkway
Denver, Colorado 80204
denverartmuseum.org

Through May 11

People Look Up at Good Architecture at Robert B. Haas Family Arts Library

Explore photographs, letters, sketches, and other archival materials from Yale's repositories that highlight the Yale Center for British Art's history and the significance of its building, the last design by architect Louis I. Kahn.

180 York Street, New Haven, Connecticut 06511
britishart.yale.edu

Through May 11

To Build Law at Canadian Centre for Architecture

To Build Law and its accompanying documentary, conceived by Francesco Garutti and directed by Joshua Frank, follows bplus.xyz (b+) and station.plus (s+) as they establish a policy lab, HouseEurope!, to propose industry reforms and shift cultural norms. This is the second chapter of "Groundwork," a 3-part series. (Reviewed in *AN's* January/February issue.)

1920 Rue Baile, Montreal, Quebec H3H 1R4, Canada
cca.qc.ca

Through May 25

Prospecting Ocean by Armin Linke at Columbia GSAPP

Prospecting Ocean, a multimedia artistic research project, features Linke's archival research, photography, and films, including behind-the-scenes footage at leading oceanographic research institutions and at sea. It is Linke's first solo exhibition in the U.S. in more than 20 years.

Arthur Ross Architecture Gallery, Buell Hall, 1172 Amsterdam Avenue, New York, New York 10027
arch.columbia.edu

Through June 27

The Tuskegee Chapel: Paul Rudolph X Fry & Welch at the Yale Architecture Gallery

This exhibition reveals the often-overlooked story of the rich partnership behind a celebrated yet understudied work of midcentury architecture: Paul Rudolph, Louis Fry Sr., and Colonel John Welch's landmarked Tuskegee Chapel (1960–1969) on the campus of Tuskegee University, the HBCU in Macon County, Alabama.

Paul Rudolph Hall, second floor
190 York Street, New Haven, Connecticut 06511
architecture.yale.edu/exhibitions

Through July 5

HEAVE by Samuel Ross at SCAD

The British Caribbean artist and designer creates works in a range of media through an exploratory analysis of raw material and functionality. In *HEAVE*, Ross presents several distinct but connected bodies of work, anchored by two of his rarely shown abstract paintings.

601 Turner Boulevard, Savannah, Georgia 31401
scadmoa.org

Through July 6

Making Home—Smithsonian Design Triennial at Cooper Hewitt, Smithsonian Design Museum

Featuring 25 site-specific, newly commissioned installations, *Making Home—Smithsonian Design Triennial* explores design's role in shaping the physical and emotional realities of home across the United States, U.S. territories, and tribal nations. (Reviewed in *AN's* January/February issue.)

2 East 91st Street, New York, New York 10128
cooperhewitt.org

Through August 10

Janna Ireland: Even by Proxy at Frank Lloyd Wright's Hollyhock House

Presenting 21 photographs by the artist that introduce new perspectives on Los Angeles's only World Heritage site. The title comes from Wright's autobiography, in which he describes the process of realizing Hollyhock House.

4800 Hollywood Boulevard
Los Angeles, California 90027
hollyhockhouse.org

Through September 27

Cosmograph: Speculative Fictions for the New Space Age by DESIGN EARTH at the MIT Museum

DESIGN EARTH's exhibition at the MIT Museum offers an artistic perspective on challenging issues in an era where outer space is both a frontier for human exploration and a new territory for exploitation and development by private enterprise.

314 Main Street, Gambrell Center, Building 28-E,
Cambridge, Massachusetts 02142
mitmuseum.mit.edu

Through December

Events

Design for Freedom Summit at Grace Farms

The 2025 Design for Freedom Summit builds on the momentum of previous years and will deliver inspiration, hope, and dignity to build capacity to design and build a more humane future for all.

365 Lukes Wood Road
New Canaan, Connecticut 06840
designforfreedom.org

March 27

Art in Context: Art, Architecture and the Middle Landscape at The Chinati Foundation

This symposium at Chinati will explore the relationship between art, architecture, and land by focusing on one of the most significant examples of the integration: the former artillery sheds that house Donald Judd's one hundred untitled works in mill aluminum.

1 Cavalry Row, Marfa, Texas 79843
chinati.org

April 4–6

Conversations in Architecture: A Way of Wood with Dinesen at Grace Farms

Learn about forestry, wood product development, and the philosophy of Dinesen with Grace Farms architecture adviser Toshihiro Oki, along with Hans Peter Dinesen and Mikkel Vestergaard of Dinesen, a wood flooring company based in Denmark.

365 Lukes Wood Road
New Canaan, Connecticut 06840
gracefarms.org

April 5

Congreso Internacional de Arquitectura 2025

Speakers at this year's event include Arrhov Frick, Studio Zhu Pei, BeAr Architects, Jsa Taller de Arquitectura, Johnston Marklee, Pezo von Ellrichshausen, Rojkind Arquitectos, Thomas Phifer and Partners, and Tomoaki Uno Architects, among others.

Calle 16 de Septiembre No. 44-E, Centro Histórico
Santiago de Querétaro, Querétaro
Mexico C.P. 76000
ciaqueretaro.com

April 8–10

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Elizabeth-Ann Campbell, watercolor of one of the Cambridge School's drafting rooms (detail), c. 1936. Private collection

Women Architects at Work: Making American Modernism

Mary Anne Hunting
Kevin D. Murphy
Princeton University Press
\$65

"It's impossible to work on marriage and collect recipes, investigate gardenias, observe behaviors of pregnant women, think about the education of children, the managing of a house, gardening, holidays and everything that I've been doing with half my mind and all my heart—and at the same time to work just hard enough to be paid."

While this sounds, eerily, like many of the texts I've fired off to friends in the last five years, it is an entry from the 1943 diary of Mary Coss Barnes, an American architect trained at London's Architectural Association School of Architecture, writer, curator at the Museum of Modern Art, and a frequent and integral collaborator with her second husband. Women have always wanted a lot and to be good at all of it.

Coss was one of at least 100 women architects working in the early to mid 20th century who might have been lost to history had their professional aspirations and achievements not been unearthed and given form and texture in *Women Architects at Work: Making American Modernism*, an exhaustive work of setting the record straight by historians Mary Anne Hunting and Kevin D. Murphy, the result of 20 years of research. The authors met in Murphy's seminar at the CUNY Graduate Center in 2004, where Hunting wrote a paper about Ethel Brown Power, an editor at *House*

Beautiful from 1923 to 1933. Simultaneously, Murphy was researching Power's life and that of her work partner Eleanor Agnes Raymond, a Boston-based architect. Working as a team, Power and Raymond had an enormous and mostly unsung influence on developing and dispersing a regionally influenced European modernism throughout New England and the United States—a decade before Walter Gropius was heralded for doing the same with the design of his own house in Lincoln, Massachusetts.

Powers and Raymond met at the Cambridge School of Architecture and Landscape Architecture and received certificates in architecture there in 1919. As Hunting and Murphy continued with their research, they discovered that the Cambridge School—established in Cambridge, Massachusetts, in 1915 because Harvard's Graduate School of Design wouldn't admit women—fostered a widespread community of women architects whose work in mass housing, community planning, industrial design, curating, and more "created a transformative cultural moment" by practicing "a sort of Modernism that was less formally radical but nevertheless functionally and socially progressive." In some cases, this meant designing modern architecture in places where it was unconventional or unfamiliar and slyly relying

on the style's functionalism to create comfortable, working homes for other women. In others, it meant softening the formal aesthetics of modernism and blending them with regional materials such as adobe or wood framing to be less shocking and blend in. (References such as these throughout the book remind me of the ways women still must bob and weave, adapt, pivot, accommodate, and compromise to achieve—it's simultaneously enraging and incredible.)

In *Women Architects at Work*, the authors document stories of the school's alumnae and faculty as well as a web of their contemporaries. (The Cambridge School, officially associated with Smith College, but also very much intertwined with Harvard faculty, closed when the GSD began admitting women during the 1942–43 academic year.) While the number of trained female architects in the U.S. in the early 20th century was minuscule compared with that of their male counterparts, the long tails of their connections, collaborations, networks, and modes of practice "allowed them to reach a larger and broader audience to advance Modernism," write Hunting and Murphy.

Throughout eight thematic chapters that coalesce around brief biographies, the book tells an alternate history of modernism in the U.S., focusing on the Cambridge School's pedagogical evolution and its foundation in principles that reflected modern practice rather than established tradition; women architects' work in various programmatic areas; the influence of Europe, Asia, and South America on their practices; and—most compellingly—their professional survival through collaboration, with each other, their male or female life partners, or family members.

If obscurity is a through line in *Women Architects at Work*, its counternarrative is collaboration, to which an entire chapter is devoted. While the architecture profession has been based on collaboration since its beginnings, the widespread peddling of the lone, white male auteur continues. What emerges from Hunting and Murphy's research is the degree to which Cambridge School alumnae and their female peers formed a vast and many-tentacled network, referring each other for jobs, hiring each other, and supporting one another in a myriad of ways. In the absence of archives—another privilege of the time, resources, and attention given mostly to men—Cambridge School architects' social, educational, and professional connections and relationships show the breadth and depth of their endeavors. In several graphic representations, the book's authors show these staggering, crisscrossing webs.

Though Hunting and Murphy document so many women it can be dizzying, their sheer number, and their permanence on the page and in the indexes, is the point. But Raymond and Power are emblematic of the book's spirit: Raymond's career spanned almost 60 years, during which she designed innovative housing and experimented with materials and building systems, including a foray into passive-style housing, like 1948 Dover Sun House, on which she collaborated with engineer Mária Telkes. She founded her own practice and was adept at integrating landscape and architecture. Her own renovated townhouse in Boston, which she shared with Power, became a kind of co-working space for other professional women in their circle. Power, for her part, published many of Raymond's designs, in addition to covering modernism in the pages of *House Beautiful* in all its complexities, educating her readers with "finesse and patience."

Hunting and Murphy also acknowledge the lack of women architects of color in this period, as well as the exclusion of African American, Jewish, and other architects from many middle-class housing communities. They document Black women architects' stories when possible, including that of Amaza Lee Meredith, an unregistered architect, teacher, and artist who followed in her sister's footsteps to establish the waterfront community Azurest North, developed in Sag Harbor on Long Island after World War II.

Though the book sweeps the reader back a century in time, the sexism, classicism, and racism midcentury architects faced feels, in some ways, painfully current in both architecture culture and our political moment. Although statistics don't necessarily reflect the lived experience of women practitioners, today's numbers are at least somewhat heartening.

Hunting and Murphy's project details the erasure of women in modernism as much as their contributions—it's a necessary if painful symbiosis. As they write in their conclusion to *Women Architects at Work*, "Without the inclusion of women in the narrative of Modernism, our comprehension of this dynamic movement is impoverished." Thanks to the authors, it has also been enriched.

Laura Raskin writes about architecture, design, and culture.

53 Q&A

Seeing Double

Elizabeth Diller discusses *Architecture, Not Architecture*, a viewing device for over 40 years of practice.

If you don't count the catalog for *Scanning: The Aberrant Architectures of Diller + Scofidio*, a 2003 exhibition at the Whitney Museum of American Art, then the recent Phaidon publication *Architecture, Not Architecture* is, in the office's description, the "only comprehensive monograph" of Diller Scofidio + Renfro (DS+R), led by partners Elizabeth Diller, Ricardo Scofidio, Charles Renfro, and Benjamin Gilmartin. Scofidio died on March 6 at the age of 89; read his obituary on page 12 of this issue.

For the book, DS+R, in collaboration with 2 x 4, created a two-volume offering that artificially cleaved a single portfolio into two sections: "architecture" and "not architecture." Each book block is affixed to a double-jointed, magnet-latched cover, which means one can look through front to back (the page numbers are continuous) or flip it out to see both sections—four pages, two spreads—at once. (An early, inspiring maquette was reversible, but the binding would have been difficult to manufacture.) Unfurled, the wide-angle object measures just over 40 inches in width and allows simultaneous viewing, like a Wölfflinian lecture with twinned slide projectors or two tape loops playing at different speeds.

The book has multiple routes through its contents; one can scan chronologically, alphabetically, typologically, or by obsession. There are interstitial dialogues along the way. Manicules—those little pointing-hand icons: ☞—direct attention across the spreads to make connections. While the first chunk evidences the now-familiar output of an office that expertly works around the world, the second surfaces a lesser-known portfolio of objects, installations, exhibitions, films, and happenings that are deviant, critical, and inventive.

Diller recently spoke with Jack Murphy, AN's executive editor, about the book's archaeology, how New York has changed, and what risks are worth taking.

AN: Can you talk about the origin of *Architecture, Not Architecture*?

ED: We steered away from a monograph in the past. It never occurred to us to do one. We take books seriously, as if they were projects, and each book that we've made has had a theme or has focused on a particular project, so it's a complete story of that effort or even a new manifestation, rather than just documentation.

There's nothing preconceived about the way we do books; it happens naturally and organically in the studio. After books on the Blur Building, High Line, and Lincoln Center, we were working on one about The Shed when the idea of a monograph came up. I think it was because I was tired of lugging three 10-pound books around with me when I traveled. I thought, "Wouldn't it be better to have something that's more consolidated?"

We were allergic to a standard monograph, which is this heroic thing meant to organize and explain a body of work as something that's understandable between two book covers. We tried that, with projects in a chronological order; it didn't make any sense, because our independent, self-propelled work just intersects everything.

We tried another tactic, which was to separate the work typically considered as architectural work—buildings, parks, master plans, the stuff that normal architects do—and then the projects that were independent, curatorial, public art, performance, or artifacts—things that are actually foreign to architecture work. With this structure, a reader can bounce back between the two volumes.

And then, of course, we had to make it more complicated. The sections had to be conjoined rather than freestanding volumes, a special table of contents was required, and we imagined different ways to navigate. We decided we're making a portable archive. It's a two-volume book, but it shouldn't be read from beginning to end; you take your own path.

There seems to be an inflection point in the early 2000s for DS+R: On the left side of the book, the buildings take off at that moment, and, correspondingly, the exhibitions seem to slow. Can you talk about that moment when building commissions became more prominent?

We did a housing project in Gifu, Japan, at the invitation of Arata Isozaki, which finished in 2000; that was a turning point. An earlier one was the unrealized Slow House, from 1991. It was almost the first project we had, because we had written off architecture for the most part. Our view was a bit aligned with Cooper Union's position at the time that architecture as a profession was intellectually bankrupt.

But then, when we started to work, it felt different; people were coming to us who were like-minded and didn't represent power structures or "the man." It went beyond the institutional critique—there was no one to critique. Jill Medvedow, our client for the Institute of Contemporary Art in Boston, was my contemporary, and she wanted to do something interesting. So when there's no resistance, you have to change your tune. It's no longer *only* about being critical. You could still think critically about the conventions of a museum, but you also had to think more generatively about what you can contribute. The inflection point was that we were no longer in a big fight; we found our way in. Sometimes it had to be stealthy, and it was a learning process.

We were maturing and the world was changing; we were given opportunities, but we never stopped doing independent work. It's not like the architectural projects took up all our brain space, and it's not as if we felt this need to not allow this stuff to disappear; it's just natural. When the opportunities happen, we do them, whether they're self-initiated or by invitation. I think that's what keeps us sane.



Traffic, New York, 1981. Aerial view looking north (fig. 4, page 400, top) *Not Architecture*.

The studio's success also parallels the development of New York. You went from an installation of traffic cones in Columbus Circle in 1981 to, blocks away, redesigning Lincoln Center in the early 2010s. You were able to change so many pieces of your hometown. How have you experienced this creative growth?

I see New York as a big punch list. Sometimes I can be on the High Line and appreciate it, but often when I see something that's out of place or needs to be maintained, it bugs me. I get an OCD effect at the scale of the city. How can I have control over that? In our formative years, we were able to do things like *Traffic*, and we felt that we could just do things in our own city.

After 9/11 was an extraordinarily important time. With Michael Bloomberg's three-term run as mayor, we were the beneficiaries of an unusual administration where, in addition to Bloomberg, both Amanda Burden as the planning commissioner and Kate Levin as the commissioner of the New York City Department of Cultural Affairs were interested in new things and making the city better. Things felt like gifts. When we opened the High Line, nobody expected anything. It wasn't preadvised, it just happened.

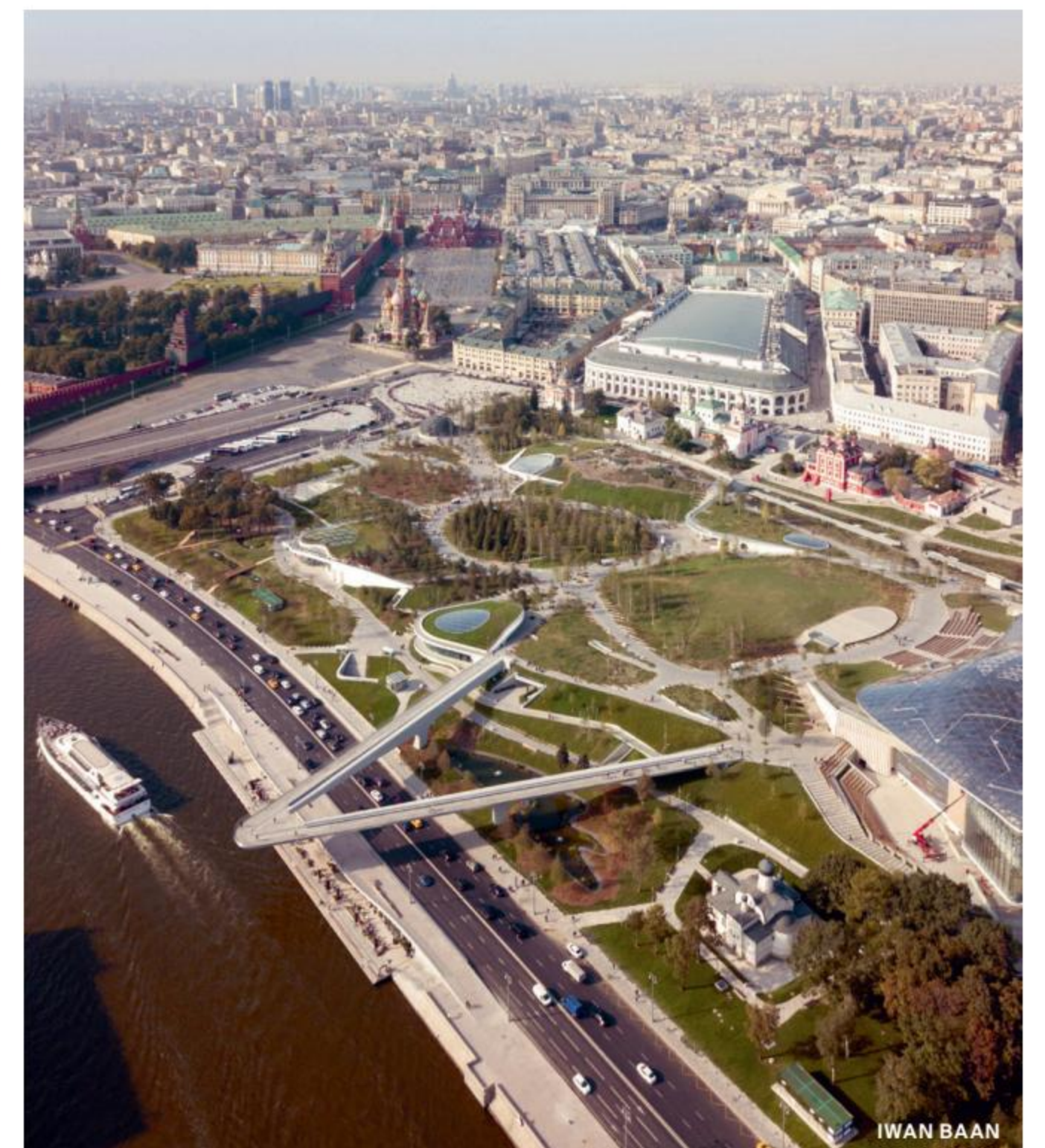
Some of your work is risky: It's provocative, and it's about bodies and technology. But culture, lately, is fairly risk averse. How do you navigate which risks to take as a firm?

One of the big risks is that we take on things that we're totally unqualified to do. Like with *The Mile-Long Opera*, we had a thousand singers, and we were producing and directing it. We were doing all this, and we weren't qualified. We learned as we went. Like with the Blur Building, we jumped off the cliff without a parachute and learned on the way down. Thankfully we had a soft landing. We didn't understand what we were getting into; we didn't realize that all of Switzerland could've gotten Legionnaires' disease. But we learned we needed serious filtration systems, and we had water engineers involved.

The projects we take on wouldn't be interesting if there was no risk, because then we're just doing something we already know. It could be a new project or a novel structural system or technological idea, and even if it is a typology we have done before, we rethink it in a different way.

We also do unpopular things, which is risky with our own audience. We designed Zaryadye Park in Moscow, right in front of St. Basil's Cathedral and close to the Kremlin. It raised the question, "Are we supporting a regime we don't endorse?" We decided to move forward because there was an international jury that picked us legitimately and there was a city architect who was extraordinarily enlightened. The project, which didn't seem like a Russian project, was selected, and it went forward without being stopped.

It was a delicate thing. The brief instructed us to not make any spaces where the public can assemble. So we



Zaryadye Park, Moscow, 2017. Aerial view with flyover bridge looking northwest toward the Kremlin, Red Square (fig. 6, page 238) *Architecture*.

included lots of smaller spots, including places where you can walk on the grass, unlike other parks in Russia. Challenging the rules might include taking on something that is risky in an ideological way, but it is an opportunity to make a positive change. I struggle with the issue, as populations need good minds, people, and institutions to change, but I can't quite get it out of my head when the ruling body enables criminal things that we can't support.

Every project has those kinds of assessments. We actually made this interesting scorecard that had all the countries and their relative risk levels, so we could assess where we could feel comfortable working. It's funny, but it allowed us to think about the world and human rights.

What surprised you when making this book?

I thought looking back at this work would have a nostalgic effect or that we would be showing things that maybe we're not proud of. Instead, everything in there I feel I would do again.

Things have changed, but every entry cracked a piece of research that was essential in our growth. When I look back, I'm proud of every project: Each made us think differently about the world and institutions and so forth. Maybe that's the biggest discovery. And there are all these postpublication discoveries of the networked connections between projects that I didn't realize before. We'll have to start noting them down for the next edition.

54 Comment

Every Quarter Century

Rome's struggle with urban renewal takes center stage in this year's Jubilee.

"The eternal city that changes forever" is the slogan coined by the mayor of Rome for the 2025 Jubilee. Every 25 years, believers from around the world flock to the city to step through one of its four holy doors and have their sins forgiven. But it seems that Rome itself is hoping for some forgiveness, too. In Italy's capital, public works are often slow to be decided, even slower to begin, and nearly impossible to finish on time.

As Marco D'Eramo writes, the city is governed by four key forces: public administration, the church, the real estate sector, and the tourism industry. This quadriga makes processes, competitions, and decisions anything but agile. A prime example of how long things take can be seen in the development of the city's metro network. Work on Metro B began in the 1930s but was halted by World War II. It resumed in 1948, with the first section inaugurated in 1955. A few more stops were added in 1990, and the project was finally completed 64 years later, in 2012. Metro A was a bit faster: It took 36 years to finish after starting in 1964, with the final section being completed in 2000. Currently, Metro C is under construction. Its initial plan ran from 2007 to 2013, with the first station opening in 2015 and a second station following in 2018. Its full completion, promised in time for the Jubilee, remains uncertain.

Although mass transit might be one of the more utilitarian projects planned for the Jubilee (and certainly no easy task given Rome's rich archaeological history), the Metro project is an example of how things often work in the city. Presently, over 300 urban renewal projects are underway, with a total investment of around 3.5 billion euros. Romans

have watched the construction sites pop up at nearly every corner of the city with a mix of curiosity and skepticism, wondering how many projects will actually be finished. Large banners and scaffolding haven't gone unnoticed by tourists either, with humorous videos circulating on social media that showcase impaired sightseeing experiences. Meanwhile, the city's mayor, Roberto Gualtieri, is running his own social media campaign to promote the works.

One of the most ambitious projects is the redevelopment of Piazza Pia into a pedestrian zone, which was inaugurated on December 23, 2024, just in time for the start of the Holy Year. An existing underpass was extended to create a large public square to directly connect Castel Sant'Angelo and both sides of the Tiber River to St. Peter's Basilica. The redesign offers a new walkway and, perhaps more importantly, new sightlines. It's now possible to view the papal basilica head-on from before the start of Via della Conciliazione, a street designed in 1936 by Marcello Piacentini following Pope Pius XI's request to Mussolini for a triumphal avenue highlighting Michelangelo's dome. And indeed, it's a triumph to experience the view, the proximity to the river and city, and most notably, the absence of cars—Rome's main handicap—on such a vast stretch of land.

It's nearly all right, at least. What also stands in view are two circular fountains that appear to have been designed without any particular criteria other than not interfering with the surrounding culture. Unfortunately, their meaningless slanted lines detract from the rich historical context around them. There's no clear architectural signature on this or other interventions, a condition that reflects the growing trend of anonymous Italian infrastructure that emerges from the need to efficiently spend European recovery funds, whether in Piazza Pia or the tourist harbor of Palermo. As one Roman notes, even if one were to praise these works, it would be unclear to whom those compliments should go. Faced with tight deadlines, the city planner evidently took no time for considerations of authorship.

Many of the projects underway feel more like cosmetic changes rather than genuine progress. On Via Nomentana, bike lanes have been painted in red, but the potholes that cyclists risk falling into remain untouched. Parking islands in the middle of the road have been tidied up with a tree

here and there, but no attempt has been made to rethink traffic and transportation as a whole. What, then, is the radical vision for Rome in 2050? If the metro system cannot be built successfully, why not invest in the best bike lanes in Europe? If traditional basalt stones are no longer available—more on that in a moment—why not replace paved squares with gardens and green spaces? What's at stake—or what should be at stake—is nothing less than Rome's identity today and in the next 25 years. An illustrious urban research lab, Laboratorio Roma050, led by Stefano Boeri, has been commissioned by the municipality to consult on Rome's future, but the opportunity for renewal and forward-thinking urban design and policymaking that *this* Jubilee presents has largely gone unrealized. Despite the allusions to—or illusions of—the "Eternal City," 92 percent of Rome is modern. The historic center is but a small drop of water in a vast urban lake. Yet, Rome's complexity and enormous urban sprawl are seldom considered in the broader narrative of the city, as though Le Corbusier's drawing from 1932 is the only image Rome could ever aspire to.

It is this outdated notion of identity that holds Italy's capital captive. The aforementioned basalt stones are a key example. Heritage authorities have insisted that certain roads and squares be paved with traditional *sampietrini*, Rome's iconic square pavement stones, first used in the 16th century and given their name in 1725, when they were used to replace pavement in St. Peter's Square. Even though the quarries and labor conditions that once produced them no longer exist in the Lazio region and the few remaining stones are prohibitively expensive, the authorities have opted to import similar-looking stones from Vietnam. Of course, Italy's heritage authorities are known for their rigid, arbitrarily conservative approach, and issues like transport emissions, labor ethics, and resource scarcity are unlikely to be considered anytime soon. This, perhaps, is Rome's real problem: What standard should this eternal, yet eternally changing, city be held to?

Izabela Anna Moren is a researcher, writer, and curator, as well as a PhD candidate at the University of Tor Vergata in Rome and a lecturer in architecture and environment at Syracuse University in Florence.

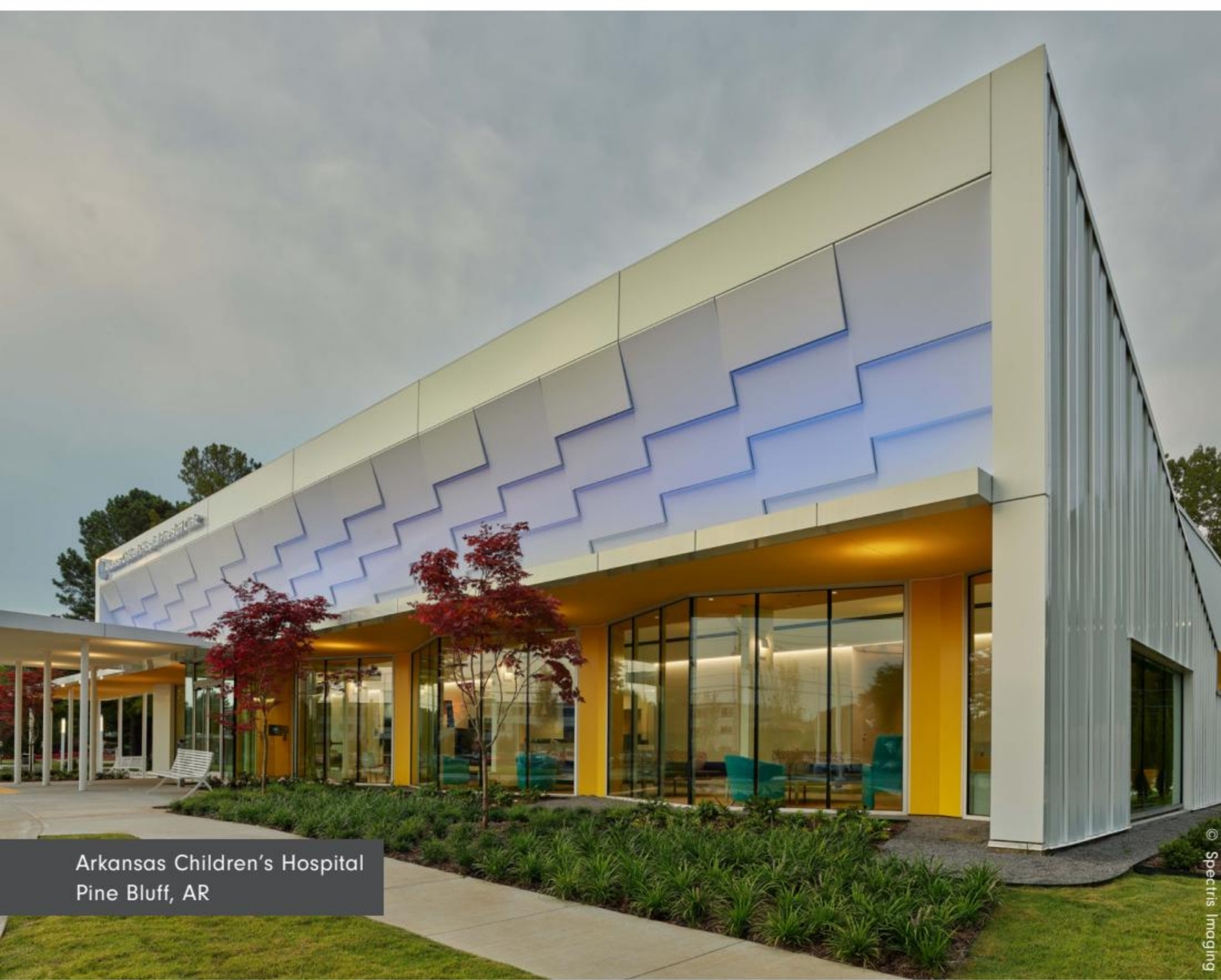


Highlands Oncology
Springdale, AR



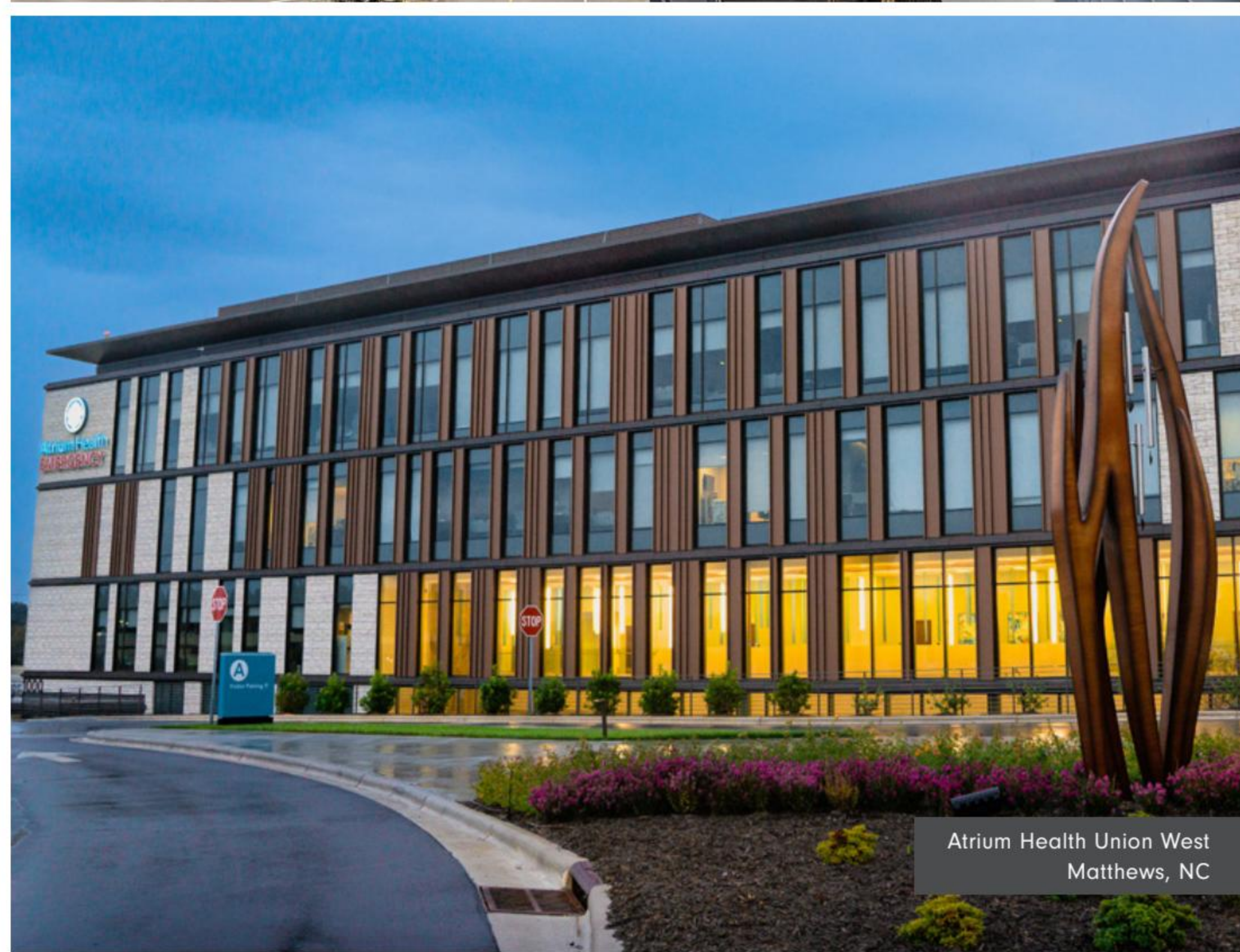
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San Antonio, TX

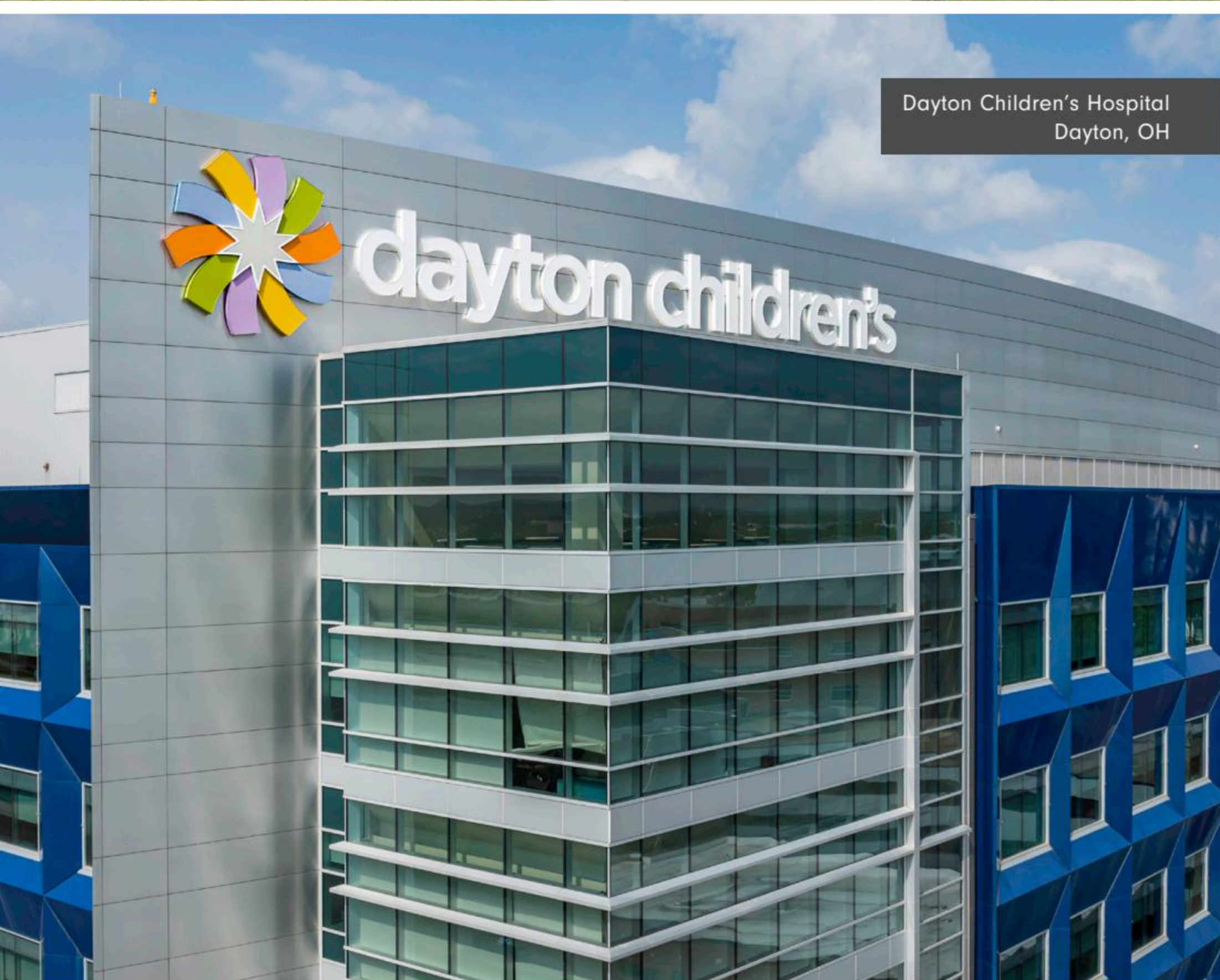


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