

The Architect's Newspaper

July/August 2025

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LACMA; Mecanoo and Marvel at Jacob's Pillow; USPS turns 250; and more news page 6

Bench Architecture designs a new concrete loft building in Bushwick page 10

AN visits the U.S. office of Allford Hall Monaghan Morris in Oklahoma City page 14



Lane Rick illustrates a puzzle in homage to a now-demolished modular utopian icon page 62

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66 Comic: Amelyn Ng

Blessed Are the Model Makers

A detailed look at New York's community of independent and in-house fabricators. [Read on page 16.](#)



Waterfront Living in Gowanus?

"He's the keeper of the dream," says an off-camera voice, introducing the man with the plan to reinvent Gowanus. "He's the visionary who, for 30 years, has been leading the community efforts to make beneficial change in this place." Some two decades before politician Brad Lander set out to reinvent the noxious Brooklyn neighborhood, a vocal resident named Buddy Scotto campaigned for the very same, his efforts chronicled in Allison Prete's prescient 1999 documentary *Lavender Lake* (the title replicating the waterway's nickname, for its oil-slicked surface.) Long ripe for redevelopment, the low-lying industrial area was still a sparsely populated artist enclave back then, when Lander was cutting his teeth with the Fifth Avenue Committee. Years later, as a city councilmember, the recent mayoral hopeful would spearhead the successful albeit controversial rezoning that is now briskly reshaping the neighborhood. The construction of new housing is [continued on page 11](#)

Train to Plane

L.A.'s \$900 million transit center at LAX is a win. [Read on page 21.](#)



VOLCANIC ESCAPES

Basalt Architects delivers eco-resorts in Iceland. [Read on page 24.](#)



LAKE TEXCOCO ECOLOGICAL PARK

Iñaki Echeverria leads a large-scale project in Mexico that stores stormwater, supports biodiversity, and adds recreation. [Read on page 26.](#)



Lobbies Are for Everyone!

Everyone uses lobbies but almost always as a passage to somewhere else. You're on the way to your own apartment or someone else's; you're off to work or to an appointment.

There's a sort of inchoate social norm that lobbies are a place where you don't belong unless a social or business transaction awaits. This is incorrect: Lobbies are for everyone! You might not be able to get farther into the building, but the interior entrance area, usually accessible, gives you a good whiff of what's around the corner. Why explore lobbies? They are the concentrated charm offensive in a building. No one would put all of the marble or chrome in their home into a foyer; many towers do. Lobbies are often the sole interior space in a high-rise where architects can have any fun at all. Every other floor tends to be the same thing or barely detailed from the start.

My personal gawking habit ramped up during those tedious COVID-19 months, when I reached a certain explorer's frustration with a New York [continued on page 64](#)

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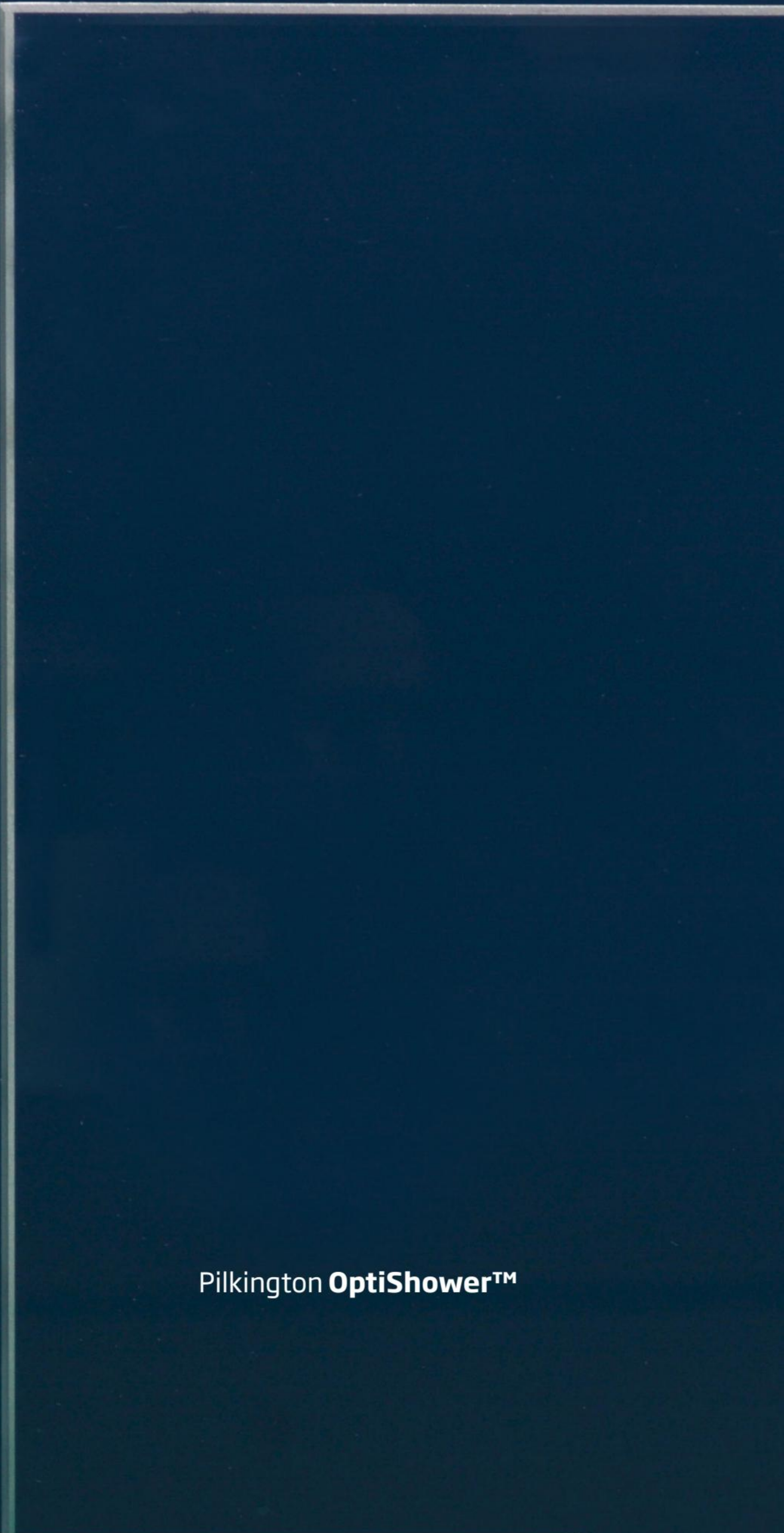
Glass

Reflections on glazing. Plus resources. [Read on page 31.](#)





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Editor's Note



Installation view of *The Many Lives of the Nakagin Capsule Tower*, on view at MoMA through July 12, 2026

Consider the Elephant

I often think about the parable of the blind men and the elephant. Each person grasps a different part of its body—trunk, tusk, skin, tail—and believes it to be the whole story, when in reality it isn't. The predicament is a reminder about the subjective nature of how each of us moves through the world.

Architecture is an elephant, and a slippery one. Architecture exists between and among formats, as I've written—and often intone during presentations. Architectural knowledge is spread across mediums; it resists centralization. It persists in the intelligence of architects, but it is also distributed across a range of brains, from material makers to allied professionals, construction workers, building operators, occupants (those “users” of architecture!), critics, historians, and others. Even academics: See page 44 for Gosia Pawlowska's roundup of glass research as part of our Glass Focus section.

Understanding the whole animal of architecture is also part of our goal at AN Media Group, where in addition to print and digital publications we share knowledge through in-person conferences via Facades+, continuing education via CE Strong, and virtual events.

Travel is one way we explore more of the architectural elephant. Though photography is an essential part of how we understand architecture, it omits the story of how things are made. Closing the laptop and touching grass help ground one's perspective in the world. It's why architectural travel is so important to the education of an architect and why it matters for design journalists to see things in person to establish “a real living contact with the things themselves,” to borrow the title from a 2018 book of essays by the critic Irénée Scalbert.

IRL visits are part of what makes my job so fun. After we published pihlmann architects' Thoravej 29 on the cover of AN's March/April 2025 issue, I was able to tour the building with its architect, Søren Pihlmann, in the middle of 3 Days of Design in Copenhagen, a casual but increasingly popular design fair that unfolds across the Danish capital. (I was there after getting a good look at Kasthall's rug factory and archive in nearby Sweden.) The travel bug is also what pushed me, during a recent trip to visit Bocci in Vancouver, to fold myself into the passenger seat of a De Havilland Beaver seaplane to voyage out to Galiano Island and observe 91, the latest residence designed by Omer Arbel Office. It was published recently, but seeing it up close with its owners was a treat.

A range of stories that emerge from in-person adventures appear on the following pages of our

summer issue. Among our features, Jesse Dorris returned from Iceland with a piece about Basalt Architects, who are giving form to the country's aquatic hospitality destinations (page 24); Alissa Walker, fresh off her appearance on *Everybody's Live with John Mulaney*, blurbs her enthusiasm for the intermodal LAX/Metro Transit Center (page 21); Matt Shaw studies a hotel in Arkansas where graphics and interiors merge (page 22); and Stephen Zacks scratches the surface of the Parque Lago Texcoco in Mexico City, a vast, transformative project (page 26).

Other items lean into the theme. The Dallas-based architect Michael Malone, a prolific sketcher, offers two spreads of his notebook from a visit to Paris in 2022 (page 65). Up front, news editor Daniel Jonas Roche reports on sites he visited during a trip to Tashkent, Uzbekistan, earlier this year (page 12). And on the back page, Amelyn Ng delivers a comic that roasts the abstract documentary sensibilities of architects (page 66).

We also keep an eye on development across North America. July Winters collects big projects (page 12), and, closer to home, two Brooklyn stories: Read Emily Conklin on a new building in Bushwick (page 10) and Ray Hu catching up with Gowanus, with a photograph by Barrett Doherty (page 11). Don't miss Anthony Paletta writing about the joy of the lobby, with a photograph by Anna Morgowicz (page 64), and Diana Budds filing a longform piece of reportage about New York's community of model makers, with accompanying photographs by Christopher Payne (page 16).

Sometimes the elephant arrives to us, like with the opening of *The Many Lives of the Nakagin Capsule Tower* at MoMA, where curators Evangelos Kotsioris and Paula Vilaplana de Miguel present an engaging exhibit about the creation, occupation, and afterlife of a famous, now-demolished building by Kisho Kurokawa. (We dedicated a special piece to it in our June 2022 issue, when it was slowly deconstructed.) The show orbits the fully restored capsule A1305, seen above, which is now part of the museum's permanent collection. Kotsioris told me that MoMA loaded the capsule into the museum directly through the retractable glass facade, whose central four panels folded open in pairs early one Saturday to accept the delivery. The feature was part of the design of the 2019 MoMA extension by DS+R and Gensler, but this show was the reason for its first usage. To mark the occasion, see page 62 for an homage to the tower in the form of a connect-the-dots puzzle by Lane Rick that depicts the building in midconstruction—or is it middemolition? Draw fast, and stay cool. **Jack Murphy**

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Corrections

The May 2025 issue page showcasing Composites products featured a misspelling of the brand ALUCOBOND and misidentified its website, which should be: alucobondusa.com; the specific product URL is https://www.alucobondusa.com/systems-easyfix.html.

The June 2025 issue featured a case study on the T. Rowe Price Building that misrepresented the architecture firm, which should have been referred to as KPF.

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6 News

A new museum will celebrate Hector Guimard, the designer of Paris's Métro entrances

Hôtel Mezzara, a 4-story limestone ensemble in Paris designed in the art nouveau style, was built in 1910 as a private home for textile manufacturer Paul Mezzara. The building was later acquired by the French government and used as school housing. Vacant for the past decade, it is now poised to become a museum honoring its original architect: Hector Guimard. **Iana Amselem**

Field Operations replaces SWA as landscape architect for Dallas Museum of Art renovation

In an unexpected turn of events, Field Operations has replaced

SWA as landscape architect for the forthcoming renovation of the Dallas Museum of Art. The news comes two years after Nieto Sobejano Arquitectos, a Madrid- and Berlin-based office, won an international competition to design DMA's future home. **Daniel Jonas Roche**

FBI to relocate from Hoover Building to Reagan Building, designed by James Ingo Freed

The FBI announced on July 1 it is vacating its Brutalist headquarters, the J. Edgar Hoover Building, designed by Charles F. Murphy. It will move into the nearby Ronald Reagan Building, designed by James Ingo Freed of Pei Cobb Freed & Partners. **DJR**

California Environmental Quality Act revisions split politicians, housing advocates, and environmental groups

California lawmakers approved sweeping revisions to the California Environmental Quality Act on June 30. The overhaul removes the act's environmental review requirements for nine project types, including child-care centers, health clinics, and food banks. Advocates say the update breaks bureaucratic gridlock and jump-starts housing and community services, while critics warn it could exacerbate climate change, inequality, and toxic exposures without adequate safeguards. **DJR**

Amazon granted extension to complete next phase of HQ2 project

Amazon's HQ2 project in Arlington, Virginia, once promised 25,000 jobs and a \$2.5 billion investment, but its future is now uncertain. After the completion of phase one in 2023, construction paused due to layoffs. Recently, the Arlington County Board approved a three-year extension for Amazon's HQ2 development plans, giving the corporation until June 30, 2028, to move forward. The next phase includes a striking glass spiral, the Helix, but delays, workforce reductions, and AI-driven changes are signaling a strategic shift. **IA**

LACMA announces building previews of Peter Zumthor-designed David Geffen Galleries ahead of April 2026 official opening

LACMA has begun member previews of its new David Geffen Galleries, designed by Peter Zumthor with SOM and set to open in April 2026. The sweeping, elevated concrete structure spans Wilshire Boulevard and reflects Zumthor's sculptural style, albeit with design cuts. Early events include concerts and sculpture installations in the new W. M. Keck Plaza. While construction is mostly complete, the museum will close later this year for art installation ahead of its public debut. **DJR**

Brent Buck Architects delivers one of New York City's first mass timber buildings in Clinton Hill

Brent Buck Architects, a small practice in Brooklyn, has pulled off one of the first mass timber buildings in New York City's five boroughs. Known as Frame 122, the Clinton Hill apartment building takes advantage of a 2022 update to the New York City building code that permitted the use of the material. **Trevor Schillaci**



COMPOSITE BY AN/COURTESY UNITED STATES POSTAL SERVICE

↑ On July 26, the United States Postal Service (USPS) will celebrate its 250th anniversary: It began delivering mail a year before the country declared its independence in 1776. As one part of the quarter millennium festivities, it commissioned a panel of 20 interconnected stamps, seen above, "that offers a bird's-eye view of a bustling town." The illustration was created by cartoonist Chris Ware and codesigned with the USPS. A commemorative booklet includes a new Forever stamp featuring Benjamin Franklin, the first postmaster general. **JM**

NYC DOT taps Starr Whitehouse to reimagine Park Avenue

The New York City Department of Transportation (DOT) has tapped landscape architecture firm Starr Whitehouse to redesign 11 blocks on Park Avenue between East 46th Street and East 57th Street. The redesign is part of NYC DOT's commitment to "Put the 'park' back in Park Avenue," a component of an overall strategy to improve pedestrian accessibility in the city's heavily congested commercial corridors. **July Winters**

Architecture nonprofit leaders in New York form Public Design Alliance, a new coalition to combat federal funding cuts

In response to federal funding cuts in the White House's 2026 budget, recently approved by Congress, 15 New York-based

architecture and design nonprofits have formed the Public Design Alliance. The Alliance has a few key priorities: knowledge sharing, program collaboration, community and audience building, and message amplification. This is all meant to combat the stigmatization of DEI, the widespread loss of public funding, and "recent unprecedented federal challenges and pressures on civil society." **DJR**

Five ways Zohran Mamdani could make his New York City mayoral primary-winning housing plan even better

In June, Zohran Mamdani, a State Assemblymember from Queens, won the New York City Democratic mayoral primary. His platform includes rent freezes for 2 million New Yorkers in rent-stabilized apartments, 200,000

new affordable housing units, fare-free buses, and municipal grocery stores. Mamdani supports the creation of a new Social Housing Development Authority in Albany that would use state capital to finance public and cooperative housing. As he heads to the general election against independent incumbent Eric Adams and Republican candidate Curtis Sliwa, *AN* encourages Mamdani to adopt additional policies: building housing on golf courses, redefining affordability using local—not regional—income data, relaunching a "Mitchell-Lama 2.0" program, rejecting NYCHA privatization under RAD/PACT, and launching a citywide design competition for cooperative housing on municipal land. **DJR**

National Medal of Honor Museum by Rafael Viñoly Architects opens in Arlington, Texas



↑ We published Iwan Baan's photographs of LACMA's David Geffen Galleries, designed by Peter Zumthor with SOM and slated to officially open in April 2026. On Instagram, readers shared their thoughts about its construction. Chris McVoy wrote, "I wish I could look at these images and ignore the fact that the building has the highest embodied carbon per enclosed [square foot] of any building built this decade. Unfortunately, it feels like a dinosaur, like those preserved in its fossil-fuel site. No matter how talented, architects can no longer ignore the carbon footprint of their buildings. Ed Ruscha should make a new painting of flames coming out of this new [LACMA]." Thomas de Monchaux found our comparison of the interior to Zumthor's Therme Vals project "bizarre." He commented, "That's like comparing 1970s Fat Elvis to the spirited young man who brought us *Jailhouse Rock*." **Viva Los Angeles? JM**

Rafael Viñoly Architects completed the National Medal of Honor Museum in Arlington, Texas, honoring recipients of the award. The 102,000-square-foot building appears to float 40 feet above ground on five massive “megacolumns,” each representing a U.S. Armed Forces branch. Beneath the exhibition hall is the Rotunda of Honor, featuring a spiraling stair and oculus, connecting visitors to immersive galleries displaying helicopters, photos, and personal artifacts. **DJR**

Neutral breaks ground on Milwaukee 31-story building that could be the tallest mass timber tower in the world

Construction is reaching new heights at The Edison in Milwaukee—a luxury mass timber apartment complex by Wisconsin-based developer Neutral. At 31 stories, the new building will surpass the Ascent MKE, which is currently not only the tallest mass timber building in Milwaukee, but holds the world record, according to the USDA. The residential units will range from studios to three-bedroom apartments, and the building will add approximately 7,200 square feet of retail space to the heart of the city. **JW**

Elizabeth Street Garden, on a site targeted for affordable senior housing, is saved after a long fight

The Elizabeth Street Garden will remain permanently open in Manhattan. The fight over the 1-acre plot in Lower Manhattan extends back to 2016, when the NYC Department of Housing Preservation and Development requested proposals to develop the space into affordable housing for seniors. The plan was stalled by a lawsuit earlier this year. The affordable housing will be built two blocks away on the Bowery, replacing a site planned for luxury market-rate housing. **Richard Martin**

Herzog & de Meuron shares vision for Sotheby's New York at former Met Breuer

A few weeks ago, the New York City Landmarks Preservation Commission designated the former Whitney Museum of American Art—completed by Marcel Breuer and Associates in 1966—an individual and interior landmark. Acquired by Sotheby's in 2023, the building will be adapted by Herzog & de Meuron, becoming Sotheby's New York headquarters. The renovation will preserve key Brutalist features while creating world-class gallery space.

The adaptation is slated for completion by the end of 2025. **DJR**

Allied Works and Adre to bring BIPOC community-driven art space to Portland, Oregon, with Grammy Award winner esperanza spalding

In Portland, Oregon, a city ripe with untold stories of Black history, a reclamation and curation of BIPOC space is taking place in the St. John's neighborhood. Co-founded by the Portland-born, Grammy Award-winning jazz bassist and composer esperanza spalding, Prismid Sanctuary is being brought to life by architecture firm Allied Works and Black-owned real estate developer Adre, along with the community. Construction is scheduled to begin in January 2026 and complete in spring 2027. **JW**

Léon Krier, traditional architect and New Urbanist, dies at 79

Léon Krier, a pioneer of New Urbanism and traditional architecture, died at age 79 on June 17 in Palma de Mallorca, Spain. He will be remembered for his teaching at the Architectural Association, Royal College of Art, Notre Dame, and elsewhere and his collaborations with King Charles III, namely the Poundbury masterplan. Krier also designed Ciudad Cayala, an extension to Guatemala City. Krier was awarded the Driehaus Prize in architecture in 2003 and the Athena Medal from Congress for New Urbanism in 2006. **DJR**

The Smithsonian's Art x Climate Gallery, by way of the Fifth National Climate Assessment, triumphs despite the circumstances

Art x Climate Gallery debuted at the Smithsonian Institution's National Museum of Natural History Ocean Hall this past Earth Day. Peculiarly, the show is not listed on the Smithsonian's website. Nor was the April 22 opening organized by

↓ **The amount allocated in President Trump's “Big Beautiful Bill” for ICE to expand its “already sprawling detention system over the next four years,” according to CBS News, “letting officials use the money to hold both single adults and families with children facing deportation.” CBS estimates that the \$45 billion could be used to allow ICE to hold more than a hundred thousand detainees in the U.S. at a time. RM**

\$45,000,000,000

↓ **On July 9, the Doris Duke Theatre opened at Jacob's Pillow in the Berkshires in western Massachusetts. Host to Jacob's Pillow Dance Festival, America's longest-running international dance festival, the facility replaces a studio theater that burned down in 2020. The new mass timber facility was designed by Mecanoo in partnership with Marvel and with the theater and acoustics consultants Charcoalblue. Clad in thermally treated pine, the facility incorporates advanced audio and visual technology to expand the possibilities for dance performance. JM**



Smithsonian staffers. Rather, former U.S. Global Change Research Program (USGCRP) employees assembled the welcome ceremony. Publicity wasn't allowed. The 92 artists featured in *Art x Climate Gallery* by way of the Fifth National Climate Assessment, published in 2023 by USGCRP, were selected from a pool of 800 applicants. Each made work about climate change, an apparently taboo subject these days. **DJR**

In Raleigh, North Carolina, Freedom Park by Perkins&Will and Phil Freelon memorializes African American history

North Carolina Freedom Park, completed in 2023 in downtown Raleigh, honors the legacy of African Americans in shaping the state. Designed by Perkins&Will and initiated by the late architect Phil Freelon and inspired by civil rights leader and activist Lyda Moore Merrick, the park features five angled paths called the “pathways to freedom,” leading to the 47-foot “Beacon of Freedom.” In contrast to nearby Jim Crow-era monuments, it uses words, not statues, to uplift voices of civil rights leaders. **DJR**

ISA Architects designs Louis Kahn-inspired pop-up at former UArts campus in Philadelphia with developer Scout

A year after Philadelphia's University of the Arts abruptly closed, the fate of its campus was uncertain. But women-owned development and design company Scout acquired the historic Hamilton and Furness buildings, and is bringing the campus back to life. Partnering with ISA Architects, Scout opened Frankie's Summer Club on June 20. It activates the courtyard of Furness Hall, right behind Hamilton

Hall, with an outdoor bar and seating area where visitors can enjoy natural wines, light bites, and soft serve ice cream. **JW**

Omar Degan to curate inaugural Pan-African Architecture Biennale next year in Nairobi

In 2026, Kenyatta International Convention Centre in Nairobi, Kenya, will host the inaugural Pan-African Architecture Biennale. The biennale will be curated by Omar Degan, the Italian-born Somali founding architect of DO Architecture Group. Its theme will be “Shifting the Center: From Fragility to Resilience.” The fully African-led biennale seeks to “shift the center of architectural discourse by foregrounding African cities, cultural memory, and design agency on a global stage,” Degan told *AN*. **DJR**

FXCollaborative and Lemay announce merger

FXCollaborative and Lemay, a Montreal-based 400-person architecture and design firm founded in 1957, announced that they are merging. This will expand their combined value offerings across the U.S. and Canada border to include landscape architecture, structural engineering, branding, wayfinding, advanced sustainability, and energy intelligent design. Both firms will maintain their own distinct identities and brands, albeit with a combined network spread across six countries. They will continue to operate under their established leadership and management teams. **DJR**

MillerKnoll opens new design archive showcasing over a million objects from the company's history

Herman Miller acquired its competitor Knoll four years ago in a

\$1.8 billion merger that formed MillerKnoll. The deal united two of the most influential names in American furniture. Now, MillerKnoll is honoring the distinct histories of each brand through a new archive on its campus in Holland, Michigan. The archive is a permanent home for the brands' archival collections and exhibits the evolution of modern design. The facility is organized into three distinct areas: an exhibition space, open storage, and a reading room. **IA**

Populous acquires Fentress Architects

Populous announced its acquisition of Fentress Architects. Fentress will now operate under the name Fentress Studios, a Populous Company. “We both design buildings for the public—very large, complex buildings with long span structures and many of the same programmatic elements,” Bruce Miller, global chair and CEO of Populous, told *AN*. “And so, we see a lot of parallels in our practices. We're not a general practice. We're a very specialized practice.” **Kristine Klein**



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Retail Reimagined

Stores are no longer just places to shop but spatial concepts that require designers to translate brand identity into immersive, functional experiences.



AIDAN MATTHEWS

RUSE by Studio Kiff

5141 St. Laurent Boulevard, Montreal, Quebec H2T 1R9, Canada

For the redesign of RUSE's consignment boutique, Studio Kiff strips back the space while optimizing its impact. The designers sanded down the original maple flooring to reveal its natural tone and refinished the walls in a creamy white. The neutral backdrop allows other elements to pop: Exposed ceiling cornices provide historic charm, aluminum clothing racks add a contemporary edge, a table by Justin Cristofaro contributes clean lines, and a pouf by Clara Jorisch lends a sculptural quality. A marble-patterned counter is positioned at the rear of the space, integrating built-in display cases. Behind it, a shelving unit features LED lighting that softly glows. The detail is yet another meeting of contemporary styles within the older elements of the shop, a renovation that pays homage to its previous outpost while looking forward to its future.



JOHN ALUNAN

Living Beauty by Odami

672 Dupont Street #103, Toronto, Ontario M6G 2A1, Canada

The brick-and-mortar store for skin-care brand Living Beauty turns an apothecary into a contemporary retail concept in light, clay-toned hues. A wraparound bar accented with Breccia Oniciata marble runs through the length of the space with arched product bays and small drawers, drawing from the structure of old-world shops. Rounded tambour paneling, beveled at both ends, creates texture and rhythm along the millwork while divvying up each bay, drawing interest as shoppers peruse displays. Fluted glass windows continue this gesture. On the floors, porcelain tiles, arranged in a radial pattern, extend the flowing layout of the open floorplan and texture. Makeup stations integrate into another counter that wraps around a hexagonal column, a preexisting element from the building's heritage as a factory building. The nod to the past makes the vintage fixtures and apothecary references even more fitting.



JEAN-GABRIEL NEUKOMM

Dyson Store Soho by JG Neukomm Architecture

155 Mercer Street, New York, New York 10012

Once a fireman's hall, venue for Dia Art Foundation, and performance space and theater, the new Dyson store is suffused with history. JG Neukomm Architecture kept the building's lineage front and center when retooling the space into a retail outpost and office for Dyson. The architects preserved the historic facade, exposed the existing brick walls, and kept the cast-iron columns that flow through the space. An open floorplan allows the structural elements to define the floor, while interweaving display vignettes, stations to try out products, and—befitting the Dyson brand—technology. Screens punctuate the brick walls and the workspace lofted above the main floor, where the architects make room for offices without interrupting the old-meets-new approach to the space.

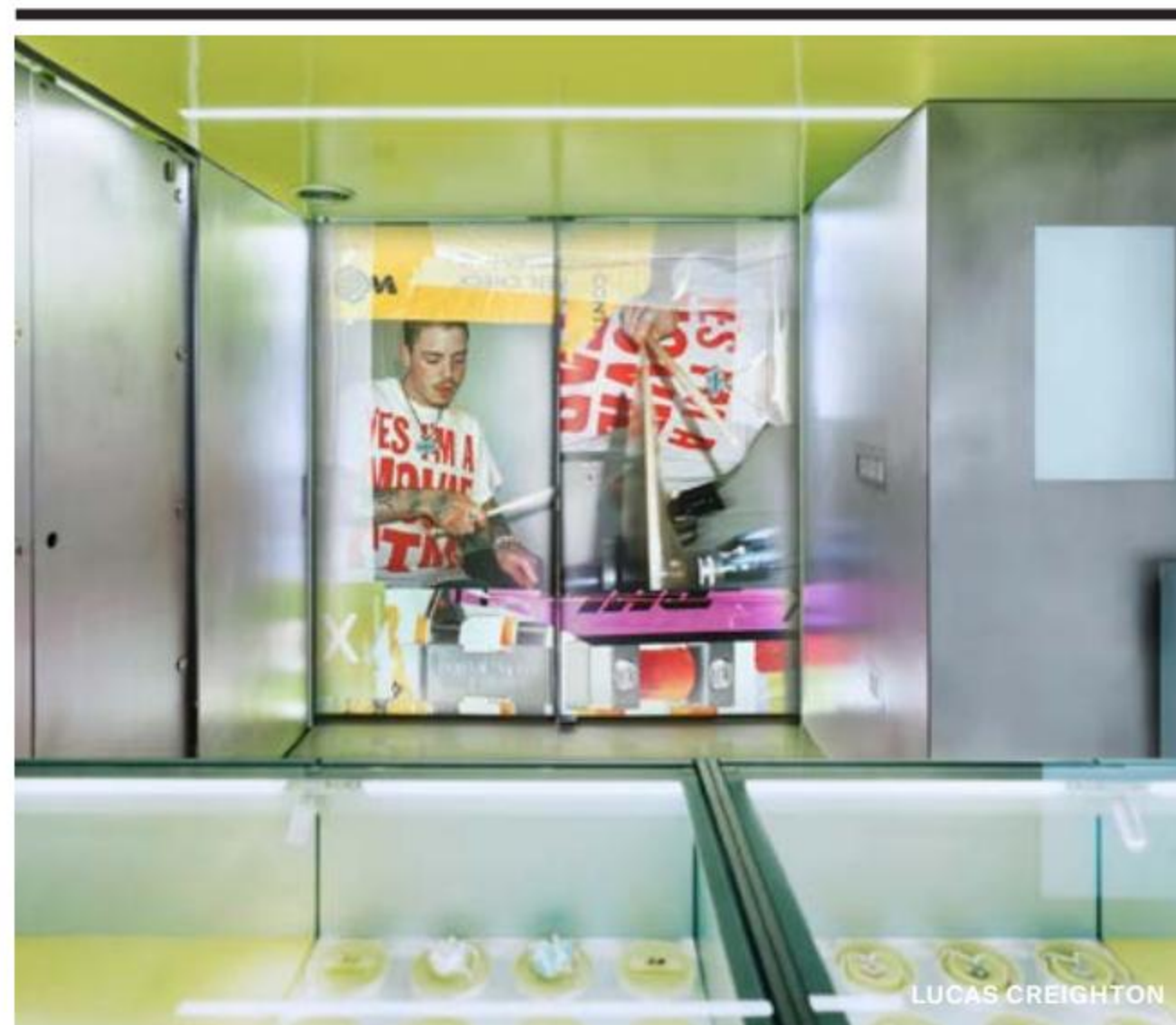


JONATHAN ANDERS HÖKKLO

Maguire by Perron

190 Berry Street, Brooklyn, New York 11249

Perron outfitted Maguire's new Brooklyn outpost in bold colors and varying geometry. The shoe store unfolds in volumes and pedestals, arranged more like a modern loft than a boutique. The first display lies just off the entry, a white, stepped and curving volume that presents shoes and objects alike. An orange corner seat offers colorful and geometric contrast. Across the way, a wardrobe-like built-in offers rectilinear rationality, finished with an accordion curtain to hide storage. A blue, checkered counter is placed nearby in a playful departure. There's more: A maroon bench snakes behind it, incorporating pedestals for a unique shoe display. The bench continues toward the rear of the store, where an angled archway marks the transition to yellow. Perron washes this space in the bright hue, from the curtains to the shelving. Sculptural displays and color unite for a lively showcase for Maguire.

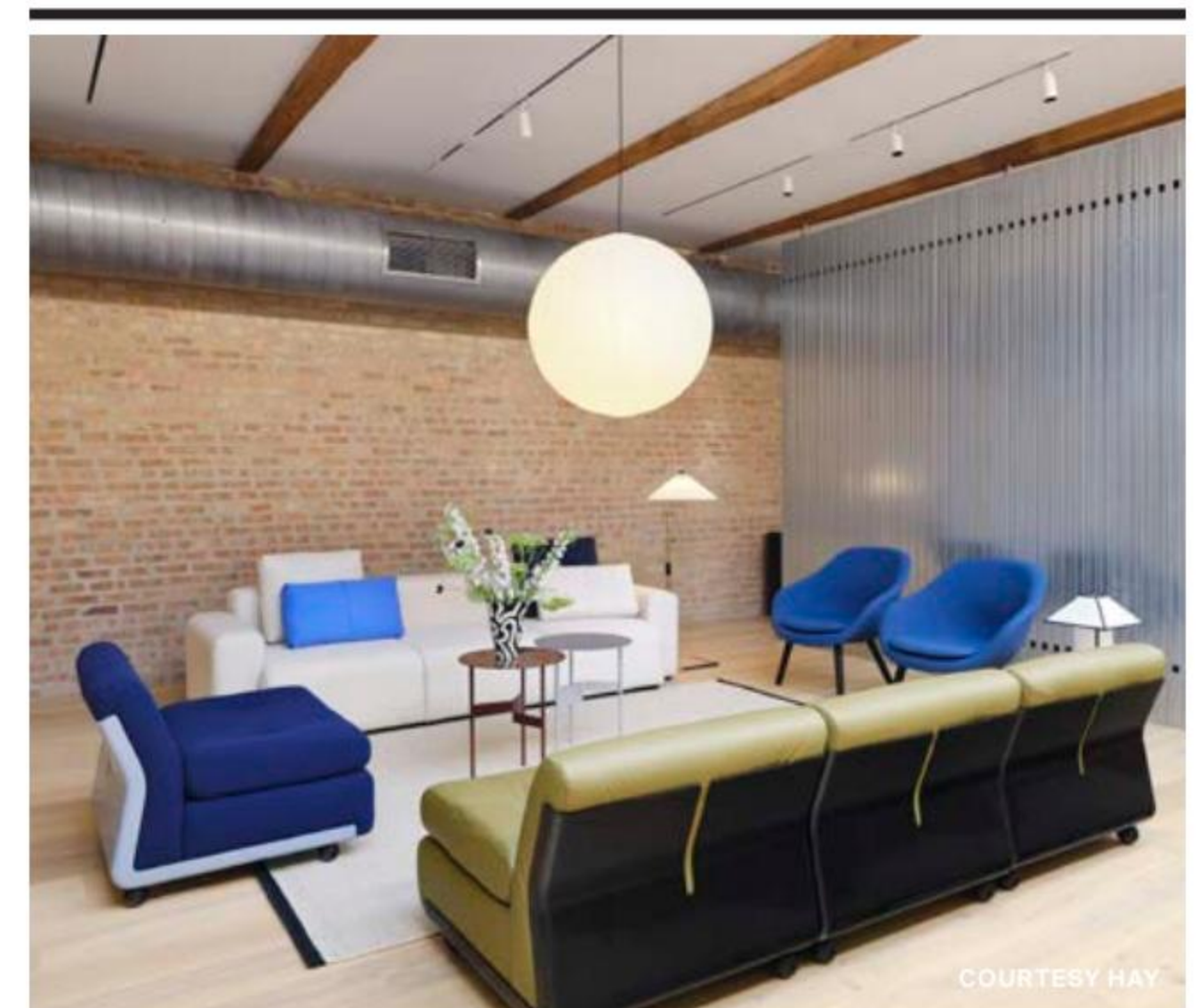


LUCAS CREIGHTON

Homer Los Angeles by Abel Nile New York

650 South Hill Street, Los Angeles, California 90014

Frank Ocean's jewelry brand, Homer, debuts two new retail stores in Los Angeles and London that convey the brand's futuristic style in slightly different ways. Abel Nile New York (ANY) designed the stores in collaboration with the singer. For the Los Angeles location, ANY opted for metal panels and neon green for a clean yet striking interior. The materials are interrupted by bright artwork and tubes of light. A display counter anchors the space, protecting and showcasing the jewelry behind glass. The design captures the bright marriage of colors within Homer's own designs, including a new collection designed in collaboration with New York artist Barry Kieselstein-Cord, "Frankenstein-Cord," which debuts as part of the rollout of the new locations. Notably, the brick-and-mortar stores will exclusively showcase Homer's complete collection, with limited online availability.



COURTESY HAY

MillerKnoll Chicago Flagship

1100 West Fulton Market, Chicago, Illinois 60607

MillerKnoll has revamped its previous showroom at 1100 West Fulton Market and launched a new addition at the nearby 1144 West Fulton Market. In the former space, the 5-story building is reimagined to include a welcome area that also creates room for an exhibition space. On the second floor, workplaces offer social and independent ways to work. Beyond it, the building houses showroom and retail spaces for Herman Miller, Knoll, Edelman, Knoll Textiles, and Maharam. The new building acts as showroom spaces for HAY (pictured)—its first in North America—Muuto, and NaughtOne, and a dedicated area for the company's healthcare solutions. Spanning 3 stories and 21,000 square feet, the multibrand concept will also merge outdoor space and a store for Design Within Reach. **Kelly Pau**

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10 News

Bushwick Glow-Up

At 53 Scott in Brooklyn, Bench Architecture learns from the surrounding industrial context to deliver a new building for developer Happier.

If you're a New Yorker partial to live music, you've no doubt trekked out to Bushwick's manufacturing quarters for shows in a variety of postindustrial sheds. Whether it was navigating the corrugated metal-capped stairs at Elsewhere or risking life and limb dodging semitrailer trucks while searching for parking around Under the K Bridge Park, it's clear the area is exploding.

Bushwick has moved quickly from a manufacturing area to a trendy mixed-use neighborhood thanks to its proximity to subway lines, relatively cheap land, and culture's continued obsession with industrial aesthetics. It is becoming more elevated, though, and developers at Happier, in partnership with Bench Architecture, are building a reputation on it.

A slew of new developments have opened over the past year or so, known not by a moniker but solely by their addresses: 53 Scott, 154 Scott, 99 Scott. All are a quick walk from the Jefferson L subway station, and all have been developed by Happier, which has tapped Bench Architecture for the first two addresses to create spaces with a vibe that's more Aesop and less Fast Orange.

When 154 Scott opened last year, it received wide acclaim due in part to its trendy and luxe tenant, SAA—a new member's-only club catering to the creative class. It sits atop the vintage industrial warehouse in a new overbuilt space, making good use of the roof. The rest of the building houses art studios, which rented almost immediately—many by referrals from Bench Architecture founder David Bench.

So, when Happier approached Bench with a proposal for another studio loft building just down the street, the architect jumped at it. Fueled by the early success of 154 Scott, 53 was to be a ground-up project.

Seen from the street, the 5-story building rises above most of its neighbors, and at first glance the mass fits in with the industrial lofts surrounding it, except everything is clean and even—like a fresh coat of makeup. A stepped profile tapers as it rises. It's heavy, and its presence betrays that. Each wall is thick, and windows are cut with generous setbacks to further this image of volume. Bench explained that an additional 40-something stories could eventually be built atop the structure, if (or when) zoning laws change in the area. "In a hundred years or more, when nature takes over, this building will still be here," Bench told *AN*, invoking a popular story told by architects using concrete: Yes, it's durable, but it also has a high environmental cost. Additionally, 53 Scott sits on the Newton Creek floodplain, necessitating 300-plus timber pilings and no basement.

Bench and his team designed with an "obsessively reductionist mindset," Bench described. Though this achieves a luxurious feeling. Polished concrete floors meet 17-foot-high ceilings. Windows are raised a

few feet above the ground and centered in the wall to give rhythm and order to both the studio and the facade. Oh, and your stuff won't show if you pile it up against that glazed wall. And you won't kick it, breaking or cracking the panes accidentally. These details betray Bench's own artistic thinking and experience as a maker.

Bench might be most proud of the concrete-block hallways, though. Punctured only by high-grade welded doors leading to each studio, the blocks were specced to avoid the multistep process of making sheet-rock walls, a result that he finds "flimsy" with a process he said is "cluttered." "For these halls, we hired a skilled mason to simply stack each unit. Then it was finished. Maybe it cost more up front, but the quality and integrity of the material is on full display," he said.

The two upper floors are already home to event spaces, though the building has yet to be 100 percent completed. Mobile bars and 5-foot speakers perch in front of floor-length curtains that beckon visitors onto the terrace. "The key to the success of these projects is ensuring there's constant action," said Tyler Schadt, a real estate lead at Happier. It's a cultural third space that a certain echelon of creatives desires. How many artists do you know that have brand-new studios? With a price starting at \$3 per square foot, you could have a corner for \$1,200 per month.

This relative affordability is thanks to the Happier founders' vision back in 2011. The combination of cheaply acquired land and access to public transit continues to be the secret sauce for development in NYC. But Happier, founded by two brothers, has taken big risks for its big vision out in Bushwick. Standing directly across the street from an active open-air recycling plant is 154 Scott. One of Bench's young designers told me, however, that people fight for a street-facing desk, to be able to watch the industrial play throughout the day—a break from the screen. It's easy to see this situation as noisy and distracting, but a new generation of creative workers is embracing it.

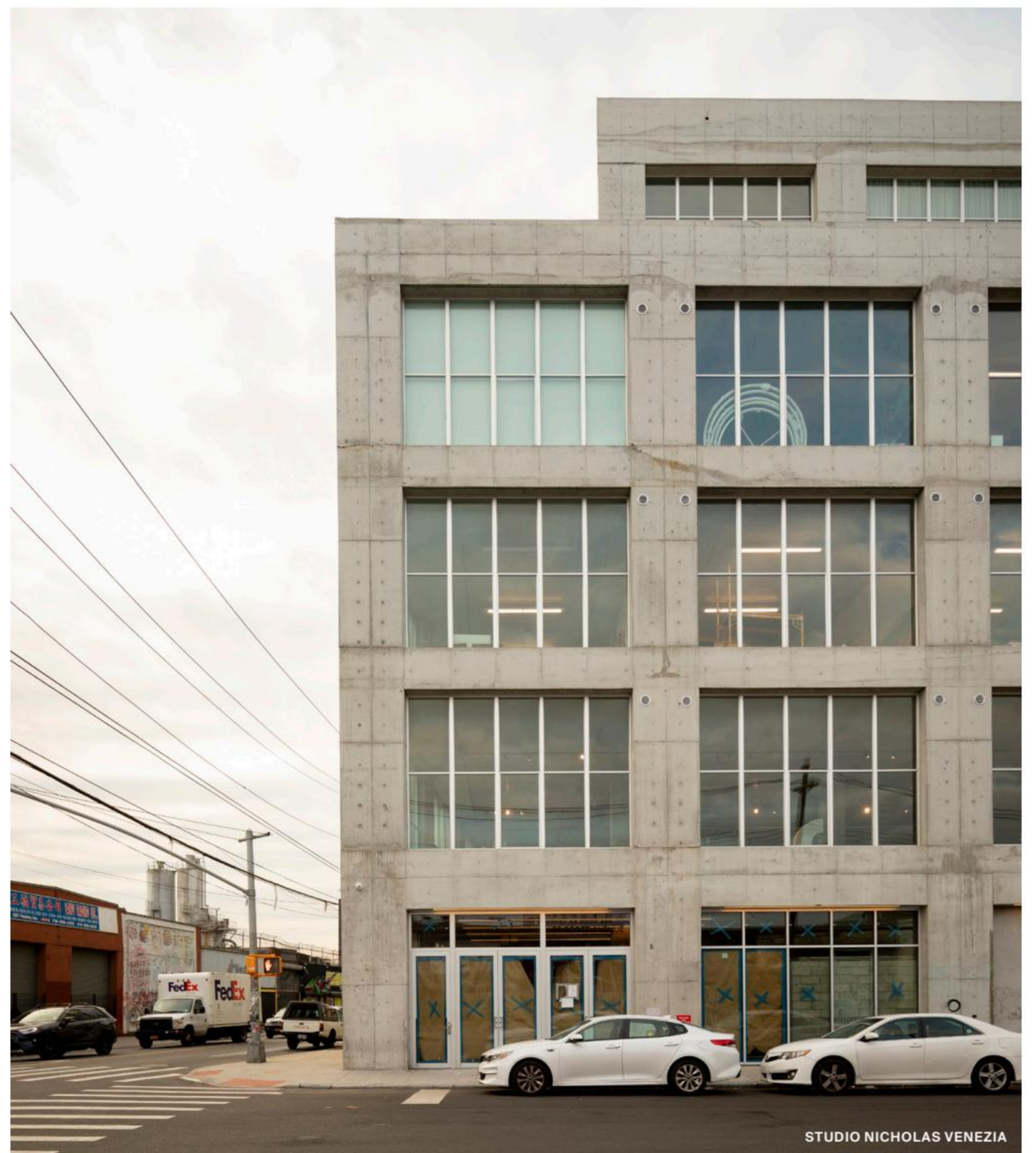
"We're still in 1961 when we talk about zoning," Bench said through a tight jaw. But his design for these projects sees well beyond the '60s: We descended via stairs through the building's core, stairs at least triple the width of your average emergency egress landing. "Like the pilings meant to support another 40 stories, this stair was designed to accommodate their egress." Design for a future you want: where rooftop pools can coexist with the detritus of our consumer economy.

Emily Conklin, formerly *AN*'s managing editor, is a design historian and critic based in Manhattan.

Top: The developer Happier tapped Bench Architecture to deliver 53 Scott, the office's first ground-up building in New York.

Middle: Developments like 53 Scott are transforming Bushwick from a neglected industrial district into a bustling neighborhood with residential, retail, and office space.

Bottom: Polished concrete floors meet 17-foot-high ceilings, achieving a luxurious feeling.



STUDIO NICHOLAS VENEZIA



STUDIO NICHOLAS VENEZIA



STUDIO NICHOLAS VENEZIA

Smell Test

The Gowanus is one of New York City's most ambitious redevelopment projects—and its most fraught.

continued from cover outpacing the long-overdue effort to dredge the superlatively toxic waterway—“one of the nation's most extensively contaminated water bodies,” per the Environmental Protection Agency (EPA)'s 2010 superfund designation—and mitigate district-scale sewage issues for posterity.

Where Prete's elegiac film tells how one of the most important waterways in 19th century America became one of the most compromised bodies of water in the 20th, Jamie Courville and Chris Reynolds take a more abstract tack in their new documentary, *Gowanus Current* (2024). Their vérité approach is poetry to Prete's prose, a chronological series of long takes that capture the forlorn beauty of urban decay alongside countervailing community activism over the course of a decade.

At a screening in April, Reynolds noted that the directors “weren't trying to make an advocacy film [but rather] a portrait of advocacy and its limits.” The other side of the coin—the one it landed on—is Lander's proudest achievement as a councilmember, as he put it at a campaign stop this spring: “More housing is going up right now [in Gowanus] than anywhere else in the city.” Construction has forged ahead at a mind-boggling pace, with building cores and skeletal floorplates shooting skyward like a superbloom of concrete and steel. By one recent count, there are 141 residential projects in development in Gowanus; all told, the 82-acre rezoning is slated to bring upward of 9,000 units—or 20,000 new residents—by 2035. With housing near the top of the list of just about every mayoral candidate's talking points, the comptroller is among the few who can point to new residents enjoying a public esplanade while pile drivers peek over plywood fencing across the way.

Whether or not it's a replicable model remains to be seen; with Zohran Mamdani's nomination, Lander has positioned himself for a key role in the next administration. Yet the rezoning didn't happen overnight: The carcinogenic canal has inspired flights of postindustrial renaissance since its decline in the 1960s, from Scotto's Venetian vision to the delayed but finally underway remediation efforts and infrastructure upgrades. Courville and Reynolds started filming in 2013, the same year that the EPA's Record of Decision finally kicked off the cleanup. That year also saw Lander launch the Bridging Gowanus community planning initiative, a prelude to a Department of City Planning official study in 2016, which culminated in the passage of the Gowanus Neighborhood Plan in the final months of the de Blasio administration.

The films invariably fail to capture the bouquet of l'eau de Gowanus, the fetid odor that is partly attributable to combined sewer overflow (CSO) events, when heavy rain flushes sewage into the canal. Indeed, the cleanup effort has been a slog, with costs ballooning to triple the EPA's original high estimate of

\$500 million as nearly every step has taken longer than anticipated. Completion of the two new CSO storage tanks, originally slated for 2022 completion, has been pushed back to 2028 and 2029; Department of Environmental Protection—putatively working in tandem with the feds but often at odds with them—completed excavation of the larger site, near the northern terminus of the waterway, in March 2025. Perversely, delays in constructing the tanks mean that contamination from CSOs may require the redredging of sections of the canal.

Environmental concerns and sordid history notwithstanding, a handful of the new residential blocks have recently been completed, the first one being the FXCollaborative-designed towers at 420 Carroll Street, where move-ins—to studios starting at \$3,430 per month and 3-bedrooms going for around \$9,000—started in February. It sits across the canal from the first movers in the neighborhood, at 363 and 365 Bond Street, who arrived in 2017, predating the rezoning. At 12 stories each, the Hill West-designed, Lightstone-developed rental towers seemed out of scale at the time but have since been dwarfed by the 21- and 16-story towers of 420 Carroll and its fast-rising neighbors.

A couple of blocks up Bond Street, Society Brooklyn started welcoming new residents in May; both its waterfront Privately Owned Public Spaces and that of 420 Carroll were designed by SCAPE and are now open to the public. Developed by Property Markets Group and designed by SLCE Architects, Society Brooklyn is punctuated by two glazed 21-story high-rises and is one of several new buildings that boast an outdoor pool among their many amenities. Unsurprisingly, the new buildings' marketing either glosses over or romanticizes the canal's history: 499 President Street, another pool-bedecked recent completion, markets itself as an example of “how Gowanus is transforming into a

mini-Copenhagen,” citing Danish bricks and ignoring the more compelling parallel of the Scandinavian city's comprehensive “Sponge City” approach to managing stormwater.

Nearby, Charney Companies and Tavros Capital have strung together a series of parcels on the east side of the canal in a portfolio that they've dubbed Gowanus Wharf, totaling over 2,000 units across four buildings. All but one were designed by Fogarty Finger, with Union Channel being the first to complete and Nevins Landing to follow. Across the canal from the latter, Tankhouse's 450 Union, its fourth project designed by SO-IL, is now under construction.

A couple blocks downstream, past 420 Carroll and Powerhouse Arts—Herzog & de Meuron and PBDW Architects' impeccable adaptive reuse of a former power station known as the Batcave—175 Third Street is a recent acquisition for the Charney/Tavros joint venture, with a newly updated design by Bjarke Ingels Group (BIG). More staid than BIG's previous design for seller RFR, the massive property will occupy a full block between the art hub and the Whole Foods that opened in 2013, a bellwether of changes to come. With their esplanade frontage, both Nevins Landing and 175 Third also feature landscape design by Field Operations.

At one million square feet and “around 1,000” units, 175 Third will be the largest single development in the area, matched only by the long-planned Gowanus Green development, where 950 units, all affordable, will rise at the former Citizens Manufactured Gas Plant site on Smith Street. The project has been in the works for nearly two decades, with new renderings of the Marvel Architects-designed buildings revealed last April but still no start or end date as of press time. (Neither HPD nor the developers—the Hudson Companies, Jonathan Rose, and Fifth Avenue Committee—responded to inquiries.) It can't come soon enough: At a March Gowanus Oversight Task Force

meeting, Christian Schilhab of Domain, the developer of 420 Carroll, reported that it had received 94,000 housing-lottery applications for 90 affordable units.

On a more positive note, the neighborhood plan's \$200 million for modernization and renovation of the Gowanus Houses and Wyckoff Gardens, two New York City Housing Authority campuses in the vicinity, is beginning to bring tangible benefits to some 3,700 residents. With any luck, those much-needed improvements will be completed within the projected 3.5-year timeline, coinciding with the completion of the CSO tanks.

In the meantime, sidewalk sheds and construction fences will continue to go up as fast as they come down. Given the pace of development, *Gowanus Current* is now as much a time capsule as *Lavender Lake* is. “Although [the rezoning] was pitched as growing the neighborhood, what actually happened was that the old Gowanus was taken away and a new neighborhood was put into its place,” reflected Reynolds after the screening. “[One with] the same name but nothing else in common. That's not a value judgment; that's just the reality of what this process was all about. That might be what's best for New York City; it might be what's best for Brooklyn. But really, there's nothing left [from before].”

Indeed, the newcomers moving into the new homes probably don't know or care that the Gowanus Creek—precanalization—was the site of the Battle of Brooklyn, a key moment in the Revolutionary War, or that the Gowanus Dredgers regularly conduct surveys of Atlantic ribbed mussels in the canal. They may not even know who Brad Lander is—they're just looking for somewhere nice to live.

Ray Hu is a Brooklyn-based design writer and researcher.



12 News

Major Developments

Real estate projects with big-name architects attached are transforming these cities and neighborhoods across North America—despite the obstacles.

There are perhaps more challenges than ever when designing a new development or master plan. Political and economic turmoil, sustainability issues, community input, a lack of affordable housing, high land valuations, walkability, and transit access all factor into the construction of new real estate projects. But transforming cities and neighborhoods also offers rewards, like the opportunity to innovate with materials and construction systems, put new ideas into action, or add density to provide housing for cities that will only get more populated in the future—not to mention the potential profit! The former obstacles aren't preventing ambitious developers and forward-thinking architects from taking on the work of forward-thinking architects. As a result, important new projects are taking shape across North America. Here, *AN* highlights some of the most noteworthy developments, grouped by city.

Increasing the Spectacle Atlanta



Local development company New City Properties has transformed the Fourth Ward, playing off the success of the nearby, long-evolving Beltline. Olson Kundig, HKS, Morris Adjmi Architects, and Barkow Leibinger are just a few of the firms in on the action. Meanwhile, as one of 16 hosts for the FIFA World Cup in 2026, Atlanta is preparing for its closeup by giving an underdeveloped 50-acre site known as the Gulch a makeover; Foster + Partners designed the master plan. Known as Centennial Yards, it got its first tower in 2022 from SOM, and the second phase will see 470,000 square feet of residential, commercial, and entertainment spaces, including 7.5 acres of new construction designed by Gensler and SHAPE. An entertainment facility already leased to Live Nation that can seat over 5,000 people will anchor the multi-use district.

Beyond Academia Tempe, Arizona

Right next to the Arizona State University (ASU) campus, South Pier is a \$1.8 billion mixed-use

development that brings residential, recreational, and entertainment space to 18 acres of land on Tempe Town Lake. Construction has begun on three residential towers that comprise 724 units. A total of 17 high-rises are planned for the space. ASU is also trying to maximize the town's development by transforming 355 acres of land on its campus into the Novus Innovation Corridor with Catellus Development Corporation. The site features 10 million square feet of mixed-use urban development, including a main street retail district, more than one thousand hotel rooms, and over 4.5 million square feet of Class A office space.

Revitalizing the Bay San Francisco



As covered in *AN* and discussed at Facades+ San Francisco, Mission Rock has A-list names attached, including MVRDV, Studio Gang, and Henning Larsen. Nearby, Meta is tapping into the real estate market, taking a former industrial complex and creating Willow Village, its own hamlet, with 1,700 units and a town square. Hart Howerton is the master planner with Ankrom Moisan, Pickard Chilton, and Safdie Architects covering the residential, office, and meeting and collaboration spaces, respectively. A ferry ride away on 393-acre, man-made Treasure Island, a former naval base, CMG Landscape Architecture is creating 212 acres of parks; Mark Cavagnero Associates is delivering two multifamily buildings; and as *AN* reported in March, Olson Kundig will design a practice facility for Bay Football Club, San Francisco's new National Women's Soccer League team.

Increased Connectivity Boston



WS Development and Buro Happold have been at the helm of an array of projects in the Seaport District, including works designed by Elkus Manfredi Architects and OMA. The transformation

includes Boston's largest net-zero office building, designed by Henning Larsen and Gensler. Also on the waterfront, as *AN* reported in April, CBT Architects and Procter & Gamble have announced a mixed-use redevelopment plan for a former Gillette plant in South Boston, with 5.7 million square feet of development planned for the 31-acre site. Even South Station has a new look, with a tower designed by Pelli Clarke & Partners approaching completion.

A Metropolitan Powerhouse Austin



The Waterline is Austin's first supertall, a 74-story luxury complex by Kohn Pedersen Fox and HKS boasting a new 1 Hotel, retail space, and restaurants; *AN* Best of Practice Southwest (Large) winner Michael Hsu Office of Architecture is attached for interior design. The complex fronts Lady Bird Lake next to the Waterloo Greenway Park system, which is undergoing its own redevelopment. The Row, developer Presidium's 314-acre, mixed-use community near Tesla's new gigafactory, recently opened for retail leasing; Chioco Design is leading the retail architectural design component.

Second City Upgrades Chicago

RIOS received city approval for phase one of The 1901, a \$7 billion project that will transform Chicago's West Side. Plans include a 6,000-seat music hall, hotel, parks, and an elevated outdoor destination by Field Operations being touted as Chicago's answer to New York's High Line. The mixed-use development project will occupy over 55 acres of privately owned land that surrounds the United Center arena complex, home to the Bulls. In addition, Related Midwest is planning a megadevelopment: The 78, an \$8 billion mixed-use project on 62 acres in the South Loop, which could bring upwards of 10,000 residential units, anchored by Gensler's planned \$650 million Chicago Fire stadium.

Beachfront Business Miami

For CIM Group, Elkus Manfredi is leading the master plan of a 27-acre redevelopment that will expand the Central Business District. The first phase of the \$6 billion project includes 1,000 residences, 350,000 square feet of retail space, and new public plazas with pedestrian walkways. Related Group and GTIS Partners are moving forward with the long-planned Baccarat Residences, a 75-story tower attached to the French crystal and hospitality brand. In Wynwood, Michael Maltzan Architecture is designing the Bakehouse Art Complex, a live-work complex for artists. Meanwhile, The Underline—a 10-mile linear park and urban trail that in places runs beneath the elevated

Metrorail—continues to take shape. Phase Two, handled by Gardner + Semler Landscape Architecture Design, opened in late 2024. Field Operations designed phase one, which was completed in 2023, and is now at work on the final phase, which broke ground in June.

An Expanding Landscape Houston

A master plan by Michael Van Valkenburgh Associates for the Buffalo Bayou Partnership (BBP) aims to bring affordable housing, infrastructure improvements, and public space to an area in the Greater East End and Fifth Ward now dubbed Buffalo Bayou East. Two projects have been completed under the plan: Japhet Creek Park by Asakura Robinson, and a mixed-income apartment complex with 80 units by Humphreys and Partners. NADAAA with Reed Hilderbrand is also transforming the graffiti-laden post-industrial site of Turkey Bend for the BBP. On the north side of Buffalo Bayou close to downtown, Page led the planning, design, and construction of the first phase of East River, a planned 150-acre urban district; the initial 26-acre mixed-use redevelopment features 167,000 square feet of office space, 117,500 square feet of retail, and a 900-car parking garage. Nearby, Concept Neighborhood plans to bring together nearly 17 acres that emphasize walkability and adaptive reuse; the scheme won a Best of Design Award from *AN* last year. Across town, Rice University continues its building boom, with projects by Diller Scofidio + Renfro and Architecture Research Office under construction.

Indigenous Construction Vancouver



The city's densest development once completed—and the largest First Nations real estate development project in Canada's history—is currently under construction on 10.5 acres of land at Kits Point, just south of downtown. Señákw is an 11-tower development split into four phases that when complete will offer 6,000 apartments with 7.5 acres of community space. The project is led by Squamish Nation's Nch'kaý Development Corporation in collaboration with Westbank; Revery led the master planning and design, with Kasian Architecture as architect of record. The first phase, which includes three towers, retail, and public space, is expected by next year. Señákw anticipates net-zero energy operations: The project's district energy system will be powered by excess heat from Metro Vancouver infrastructure. The heat pump and overall power plant is part of phase one.

A joint partnership between the Musqueam, Squamish, and Tsleil-Waututh nations called MST Development Corporation is planning multiple developments on First Nations land in other parts of Vancouver. MST's Heather Lands will create a mixed use residential community with retail space, public amenities, and an Indigenous cultural center on 21 acres; and Jericho Lands, still in its early planning phases, could add approximately 13,000 units and create nearly 3,000 jobs. **JW**

13 Dispatch

All Eyes on Tashkent

Uzbek modernism takes its place on the world stage while undergoing a resurgence at home.

In 2023, Rem Koolhaas, Sumayya Vally, Shumon Basar, and others flocked to *Where in the World Is Tashkent?*—a symposium about Uzbek modernism. Jean-Louis Cohen, prior to his untimely death, was penning an application for UNESCO to help certify Tashkent’s modernist architecture as world heritage; the 2023 symposium in Uzbekistan was dedicated to the late historian. Today, Cohen’s effort survives thanks to the Uzbekistan Art and Culture Development Foundation (ACDF), led by executive director Gayane Umerova. Milan-based GRACE cofounders Ekaterina Golovatyuk and Giacomo Cantoni, historian Boris Chukhovich, and Davide Del Curto of the Politecnico di Milano are also part of the conservation coalition.

AN ventured to Tashkent this March to see the preservation work underway there and to meet the people leading the charge. If all goes according to plan, myriad modernist buildings in Tashkent will be designated UNESCO World Heritage Sites, including Tashkent’s Panoramic Cinema by Vladimir Beryozin (1964), the former Lenin State Museum by Yevgeny Rozanov and Vsevolod Shestopalov (1970), and Hotel Uzbekistan (1974), perhaps Tashkent’s most famous Soviet building designed by Ilya Merport. The Uzbekistan State Circus by Genrikh Aleksandrovich and Gennady Masyagin (1976), Chorsu Bazaar by Vladimir Azimov and Sabir Adylov (1980), the People’s Friendship Palace by Yevgeny Rozanov (1981), and Cosmonaut Prospekt Metro Station by Spartak Ziganshin (1984) are also up for consideration. Other nominated buildings include structures that may be aptly called “decorated sheds,” like Tashkent Television Center (1985), which features a monumental mosaic by Evgeny Ablin.

The Central Asian capital city of three million people is booming, and there’s no sign of it slowing down. The ACDF is engaged in a hefty amount of institution building, all while international architects help conserve Tashkent’s stunning modernist heritage and center it on the world stage. Initiatives include a new state history museum by Tadao Ando slated for completion in Tashkent this year. A contemporary art museum—Centre for Contemporary Art

Tashkent—helmed by New York-based curator Sara Raza, designed by Studio Ko, is also in the works. GRACE curated the Uzbekistan Pavilion at the 2025 Venice Architecture Biennale, *A Matter of Radiance*, which centers epic Tashkent modernist buildings like the Sun Institute of Material Science (1985), otherwise known as “the Heliocomplex,” one of the two largest solar furnaces in the world.

“The Uzbekistan Pavilion this year marks a key milestone in our bold vision to bring Uzbekistan’s multifaceted cultural scene, artists, and creative practitioners into the global spotlight,” ACDF’s Umerova told AN. “I’m extraordinarily proud of this pavilion that is built on many years of research initiated within the Tashkent XX/XXI project and is part of a broader vision my team and I are following at [ACDF]: to protect, promote, and reinterpret our modernist heritage. What makes this pavilion truly fascinating is, of course, its view on history, science, and architecture, as well as the questions it raises for our future, both in Uzbekistan and beyond.”

The Uzbekistan National Pavilion at EXPO 2025 Osaka by Atelier Brückner opened in April, as did the Aral Culture Summit in Nukus, a city north of Khiva on the border of Turkmenistan. The inaugural Bukhara Biennial, curated by Diana Campbell with creative direction by architect Wael Al Awar, launches in September. The New Silk Road is expected to help propel Uzbekistan’s capital city onto the world stage, explaining the

gleaming new glass towers and condos that now populate Old Tashkent, the section west of the Ankhor Canal that divides the Uzbek and Soviet sides of the city. “We’re in a hurry,” Umerova told AN. “We need to develop new buildings and institutions. We’re a young population that’s growing fast.” DJR

Top left: The former Lenin State Museum by Yevgeny Rozanov and Vsevolod Shestopalov, completed in 1970

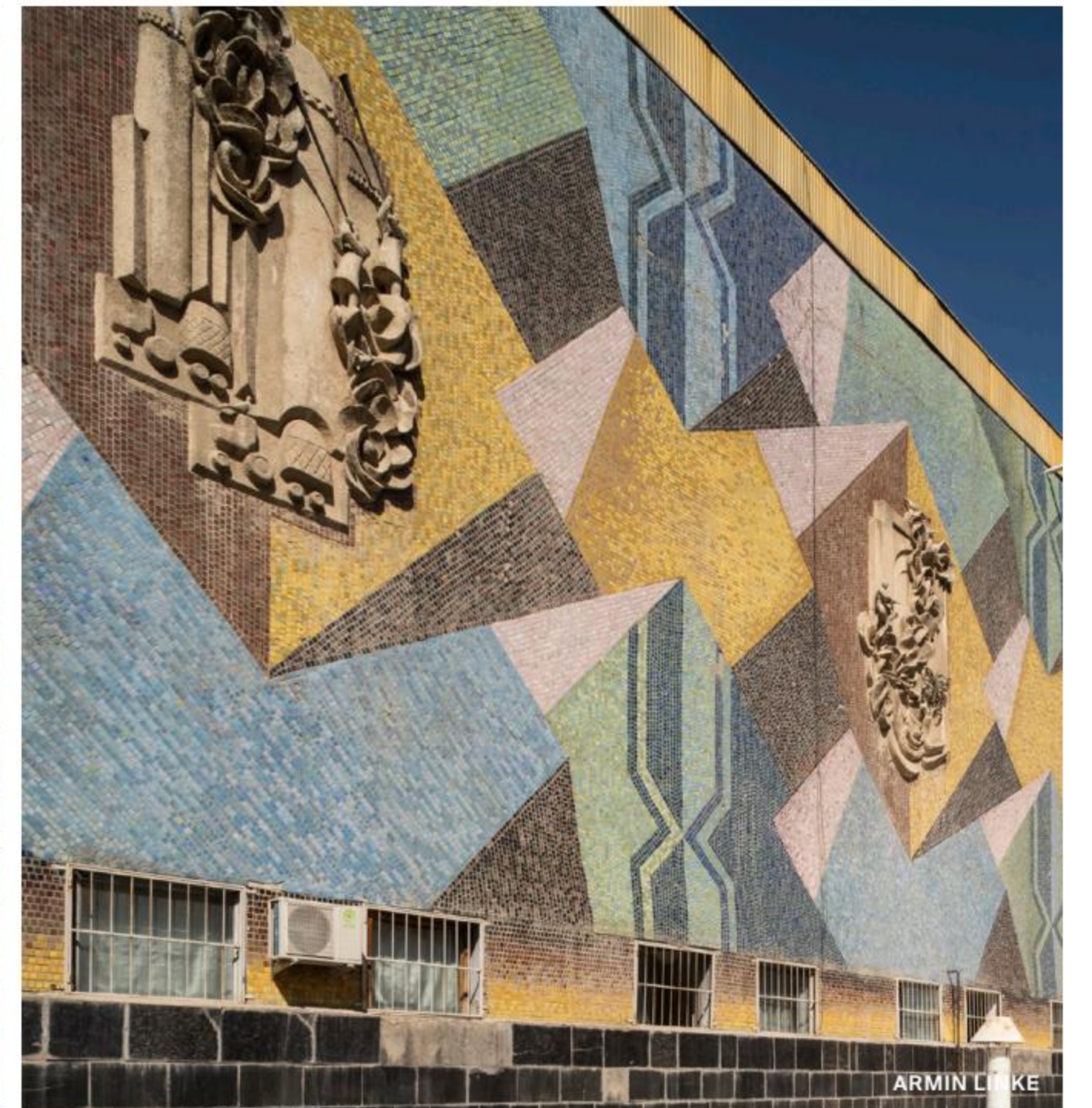
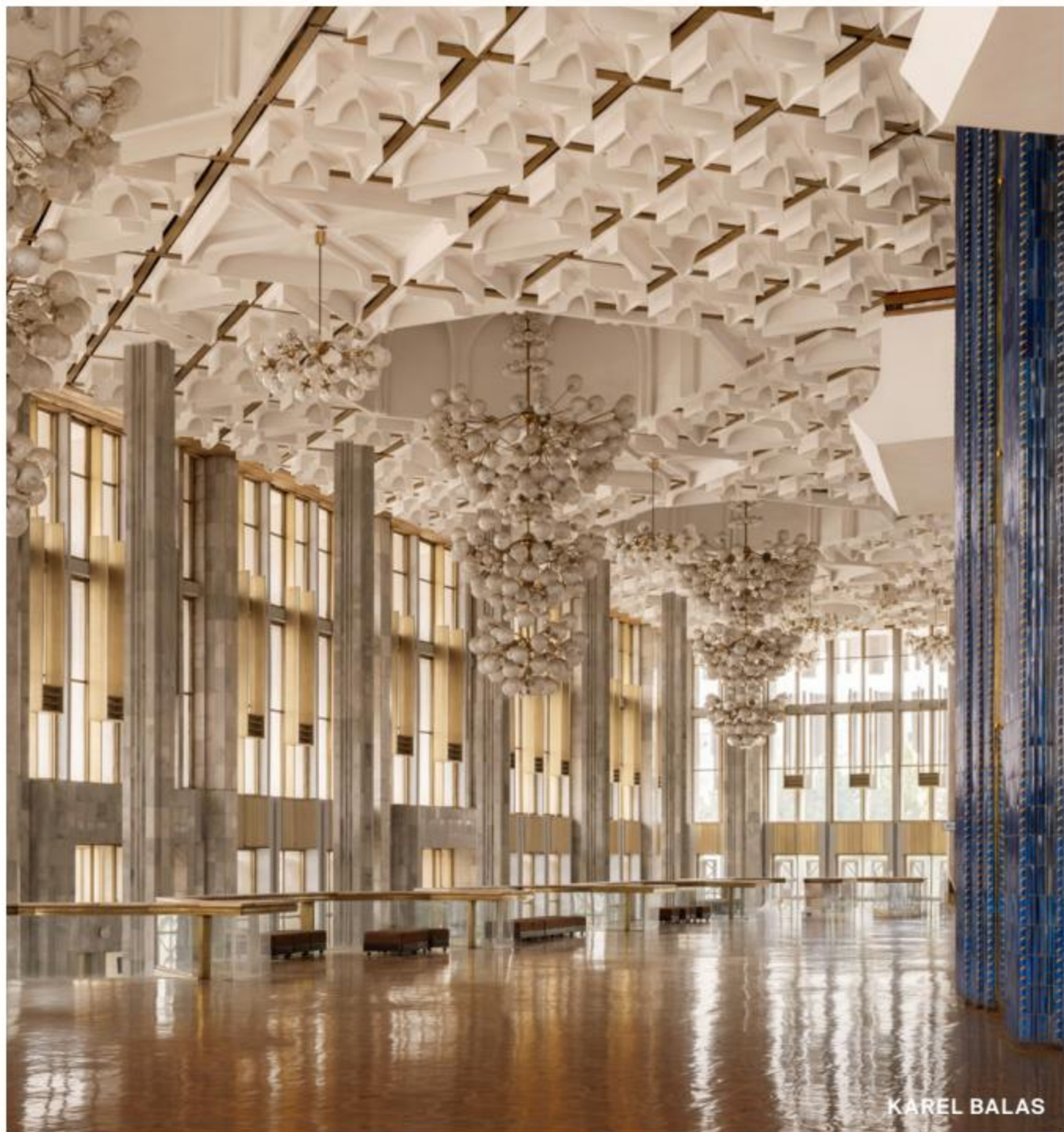
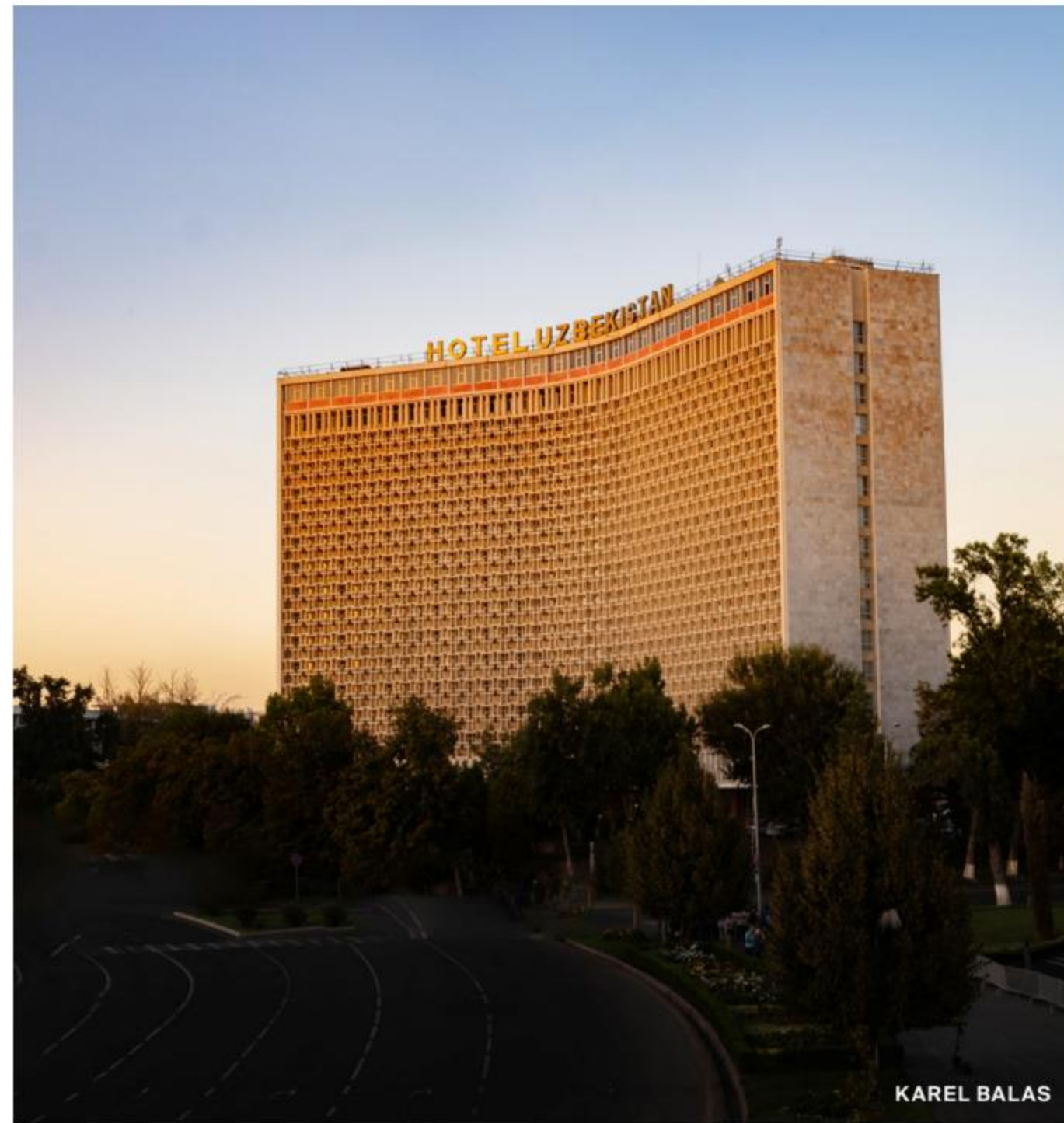
Top middle: Hotel Uzbekistan was designed by Ilya Merport. It was finished in 1974.

Top right: Interior view of Chorsu Bazaar by Vladimir Azimov and Sabir Adylov, completed in 1980

Bottom left: Interior view of the People’s Friendship Palace by Yevgeny Rozanov, completed in 1981

Bottom middle: Cosmonaut Prospekt Metro Station, designed by Spartak Ziganshin and others, opened in 1984. Its glass works are by Irena Lipene.

Bottom right: The Tashkent Television Center’s mosaic by Evgeny Ablin.



14 Studio Visit

London Calling

At the Oklahoma City office of Allford Hall Monaghan Morris, designers work across the pond—and the Panhandle.



Allford Hall Monaghan Morris (AHMM) was started over three decades ago in London after the founding partners—Simon Allford, Jonathan Hall, Paul Monaghan, and Peter Morris—studied together at the Bartlett School of Architecture. Oklahoma City native Wade Scaramucci joined AHMM's ranks in 2005 after meeting the other partners during a stint living in London. AHMM today has locations in London and Bristol, United Kingdom; Madrid, Spain; Melbourne and Sydney, Australia; and Scaramucci's hometown. How did the London office end up in the 405? According to Scaramucci, it all started over an ice-cold beer in the Deep Deuce, a historic Oklahoma City jazz neighborhood.

"I was born in and grew up in the South Side of Oklahoma City and went to Oklahoma University before moving to London in 1998, on my Italian passport," Scaramucci told *AN*. "Simon, his wife, Fiona, and I met up for a few days looking around and partying in Oklahoma City," in 2008, he added, when the Allfords were road-tripping Route 66. "Over a late beer in a Deep Deuce dive bar, I was highlighting how Oklahoma City was rapidly undergoing an intense transformation, from Midwest mediocrity to a city with intense ambition. We then decided to give it a go and open an office. At that late hour, it seemed like a great place to try doing a project!"

Scaramucci has worked for AHMM for two decades now, and the Oklahoma City office he runs at AHMM has become part of the family. "Wade and I have never considered the Oklahoma City office as a regional office," Allford said. "It's just another arm of our London studio. But of course, it has grown and is now 30 people. In that sense it is a model for our smaller studios in Madrid and Sydney," he elaborated. "In terms of the two offices and the broader scheme of things, it is about importing and exporting ideas and people! Both offices intentionally work across a variety of typologies and scales. We have specialist knowledge in numerous sectors, but we find that the challenge of addressing multiple complex briefs drives our design intelligence."

Left: The Well is a purpose-built home for Norman Farm Market, which provides fresh produce for Cleveland County residents. The 2-story building stands out thanks to its attractive sawtooth profile and gleaming material finishes.

TIMOTHY SOAR

The Well, 2020

Cleveland County, Oklahoma, is immediately south of Oklahoma City. Wellness Square, or The Well, for short, is a recently completed project by AHMM that delivers 14,000 square feet of classroom and meeting space, as well as a purpose-built home for Norman Farm Market, a community fresh-produce staple. AHMM calls The Well an “all-in-one destination” for shopping, learning, playing, and exercise. It’s

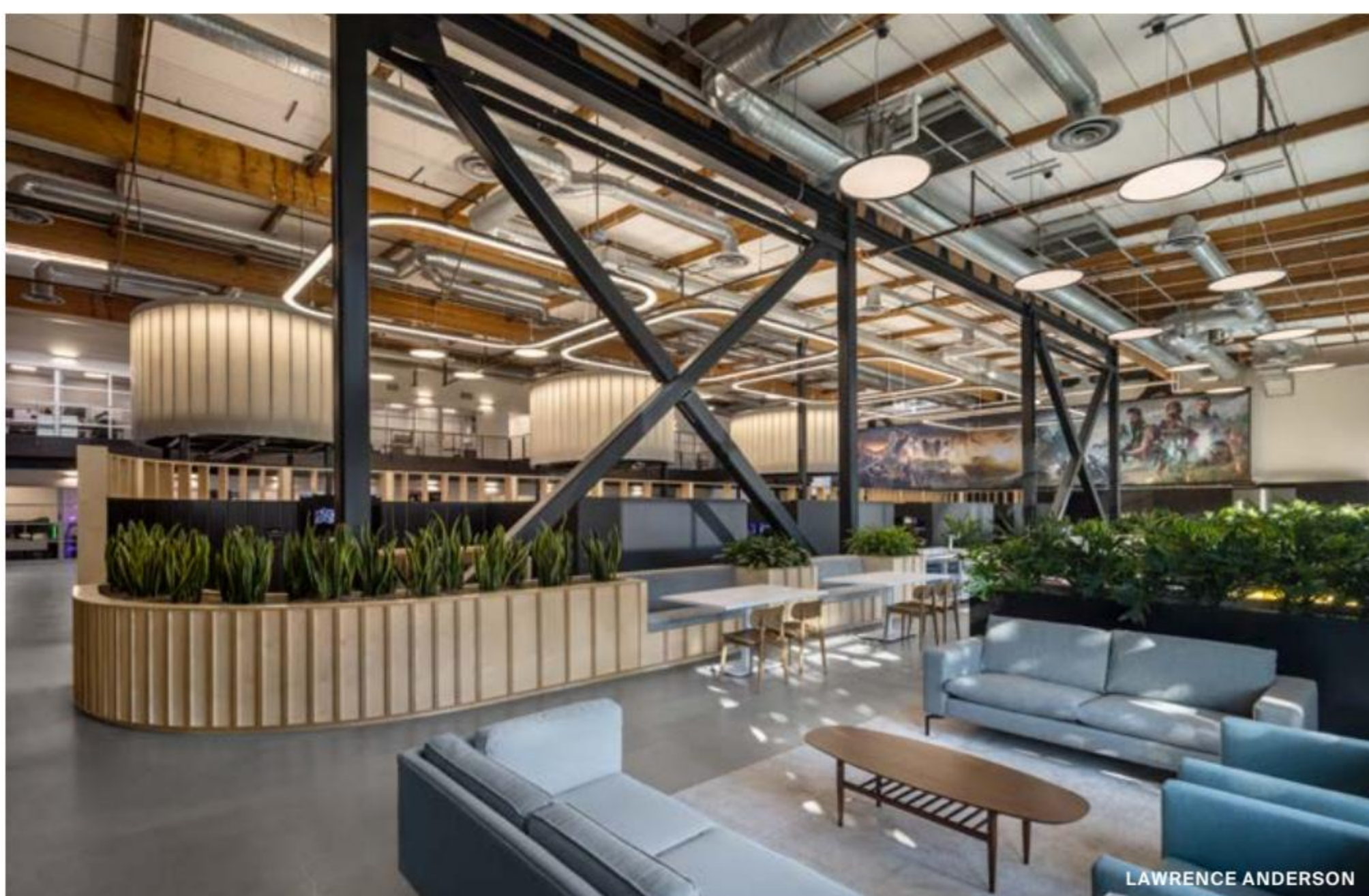
open to all Cleveland County residents regardless of income or background. The project was a partnership between the Cleveland County government and Cleveland County Health Department. The 2-story building has an attractive sawtooth profile, evoking other projects by AHMM that echo the modern movement’s penchant for factory functionalism.



Treyarch, 2023

AHMM’s America’s Office builds all over, not just in Oklahoma, and the firm doesn’t limit itself to new ground-up work. Treyarch, for instance, is an 88,000-square-foot office space in Los Angeles that the firm completed in 2023. The project consisted of an interior office fit-out of a building from 1969 for the new headquarters of Treyarch Corporation, a video

game company, and Activision Blizzard, an interactive entertainment company. The building used to be an industrial facility. AHMM renovated it into a functioning workspace with large open office areas, private offices, and conference rooms. Editing suites, a screening room, play test areas, and a photogrammetry room round out the space.



Classen 16, 2021

Oklahoma City’s Plaza District is laced with arterial roads, charming old buildings, and arts and culture offerings. There, AHMM completed a handsome multistory residential project, Classen 16. Perched above Classen Boulevard, the building is an act of density in a city known for sprawl. It has 48 residential units of one and two bedrooms, and a 3,800-square-foot retail space. The footprint comes up to the street

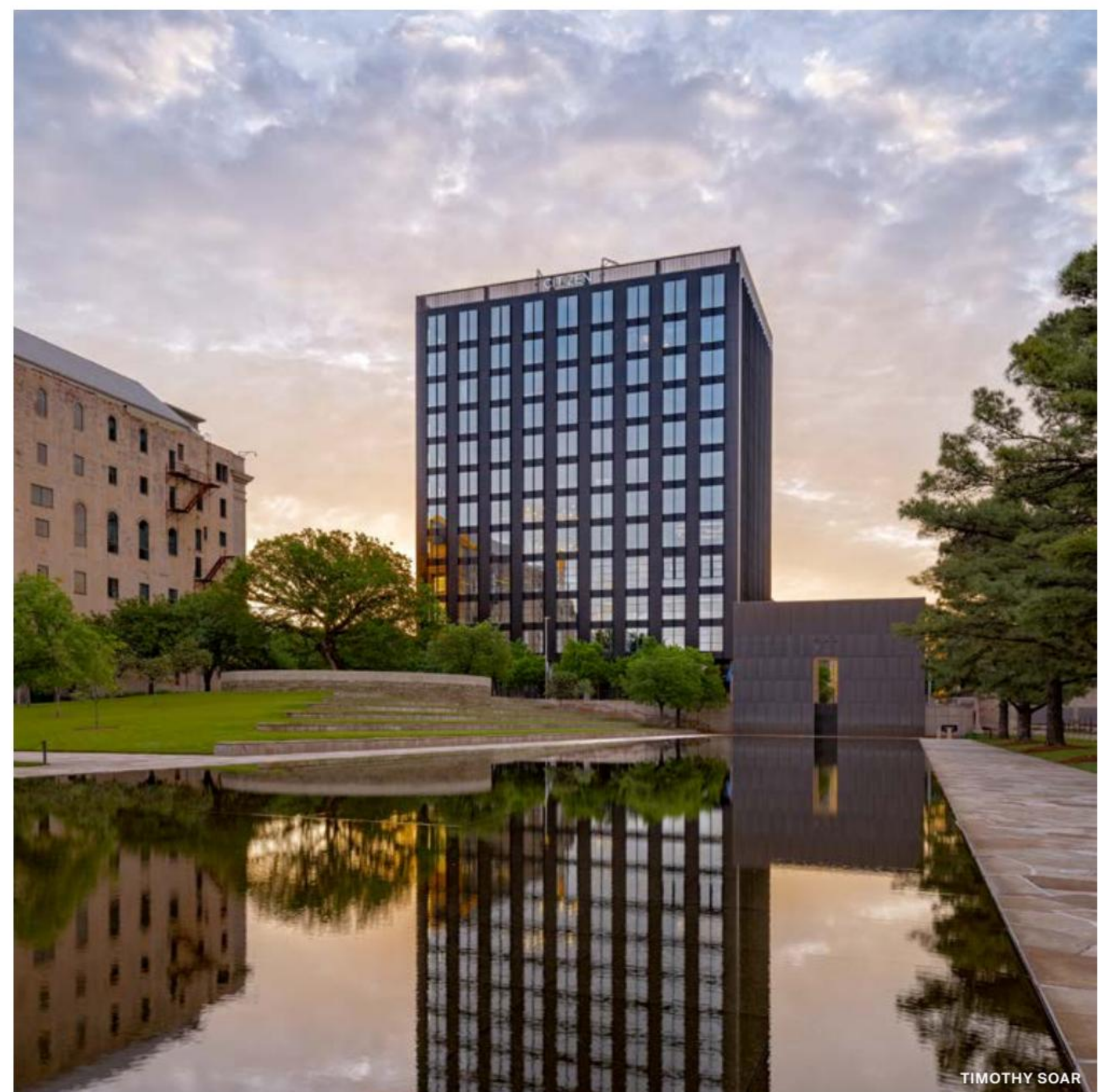
edge. Surface parking and resident amenities are concealed by the form. Plants create a buffer between the street and Classen 16’s unique stoops. Shimmering aluminum is clad on the exterior, evoking the vernacular shingle style, albeit with a contemporary twist.



The Citizen, 2024

What’s it like to work in an office building that you designed? This past January, the Oklahoma City office relocated to the 9th floor of The Citizen, a recently completed mixed-use project the office conceived in the city’s downtown district. The goal was to create a “modern day forum,” Scaramucci said, a “take on the 21st-century warehouse.” The Citizen is

located across the street from the Oklahoma City National Memorial. Coworking space, a members’ club, hotel, and tech start-up incubators populate the upper levels, which sit above a banking hall and restaurant space on the ground floor. The building foyer creates a seamless connection with the public realm. **DJR**



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Why a Model Shop Can Pay Dividends

According to model makers, the investment is a smart move. “The good architects build models for themselves to iterate, to figure out what they’re designing, to catch problems early on,” said Jenny Tommos, an industrial designer turned model maker who once ran the model shops at Diller Scofidio + Renfro, Beyer Blinder Belle, and FXCollaborative, and currently runs the shop at WXY. “There’s a learning step translated into a model. The big, good architecture firms understand this. You can sort of tell when buildings are realized and you see stuff that actually wasn’t intentional—not that anyone’s going to own up to it at that point.”

At Rockwell Group, model making is frequently for internal use. “Clients rarely ask us for models, but we create them proactively because they tend to reveal things that renderings can’t—and bring the project to life,” said Brad Zuger, a Rockwell Group partner and studio leader. The firm also has a specialty practice making diorama-like models for theatrical productions, which directors, choreographers, and actors reference throughout rehearsal; the Victoria & Albert Museum acquired a few of these last year.

Firms that do have the resources and space for a dedicated model shop often use it for design and conceptual models and enlist hired guns when the stakes are high, like competition entries and donor gifts. Snøhetta, which has long centered models in its practice, commissions Radii when it needs a model “made in a more Sunday attire manner,” said Donesh Ferdowsi, architectural designer in the firm’s New York office, who works closely with the model shop manager, Mario Mohan. One of their recent collaborations was a gift for a panel reviewing a competition entry that consisted of a kit of parts that snapped together and was based on a conceptual model for the project. “That’s an instance where you’re moving fast, you know what you want, you don’t have time, and you want it to be really attractive for people,” Ferdowsi said.

Vincent Appel, founder of the architecture firm Of Possible, which works primarily on single-family residential projects, makes models for internal use. He recently enlisted Carlos Castillo, founder of the two-year-old model shop Castillo Fab, to make a series of display models of past projects to keep in the studio for reference and to help the work stand out. “You’ve got to figure out a way to punch through that sort of homogenizing effect of our image culture,” Appel said. “That’s what the effort is here with Carlos.”

The Big World of Tiny Architecture

Here’s what New York’s physical model makers are up to.

Recently, I stood in the conference room at Radii, a fabrication studio in Hoboken, New Jersey, peering at a packed shelf of architectural models. “You’ll probably recognize some of these,” Ed Wood, Radii’s director and founding partner, said to me. He was right. The tiny corner studies read like a who’s who list of contemporary architecture. “This is 11 Hoyt for Jeanne Gang. This one is 130 William for David Adjaye. This one is Lantern House for Thomas Heatherwick,” he continued. They are remarkably detailed and realistic, right down to millimeter-wide chalky gray bricks on Lantern House, or the bronze latticework on the National Museum of African American History and Culture’s facade, which resembles filigree jewelry at small scale.

Amid all of the ways to make an architectural model today—from 3D renderings to virtual reality fly-throughs and AI illustrations—there’s agreement at the upper echelons of architects and developers that there is no substitute for the tangible, physical thing. A cohort of model makers like Radii, which is celebrating its 25th anniversary this year, are continuing to push the art and craft of architectural models into exciting new territory. They’re theatrical pieces with iPad-controlled lighting, kinetic elements that reveal themselves with a push of a button, and, perhaps paradoxically for a scale model, the ability to become quite large. Radii made a 16-foot-tall model for SHoP Architects’ Steinway tower, which required cutting a hole in the sales

office walls for it to be displayed. (A supertall tower deserves a supertall model, naturally.) When delivering a model to One World Trade Center, Radii had to transport it on top of the elevator cab to accommodate its height. Budgets can hit over \$1,000,000. No, all those zeros are not a typo; the business of tiny architecture is indeed that big. But surprisingly, it still remains a little-known part of the architecture world.

Physical model-making has been an element of architecture since ancient times, but as digital tools like AutoCAD, Grasshopper, and Midjourney have come onto the scene, the role of the model has shifted. Sure, there are Richard Meier-like ateliers that churn out mini monuments to projects (though he might be the only one to build a museum to contain them) and designers who treat their models like sculpture. The interior designer Giancarlo Valle, who makes his models out of clay loofahs and wood, received a *T* magazine feature that lauded his “dollhouse like” maquettes. Most architects will have to slog through foam and cardboard in a studio at some point, but once they enter the professional world their work will happen entirely on a screen.

Now, however, some architecture firms are reinvesting in physical models. BIG recently quadrupled the size of its model shop in Brooklyn, to 3,500 square feet, due to increased demand for them. The firm has the same equipment as specialty shops: filament and resin 3D printing with large

format capabilities, laser cutting, 3-axis CNC milling, and traditional shop tools. There’s a separate woodworking space and dedicated area for resin, plaster, and concrete casting. Meanwhile, the nomenclature is shifting too. SHoP, whose in-house models are highly regarded, calls its version a “Fabrication Lab.”



CHRISTOPHER PAYNE/ESTO



Part of what's driving model making today—and fueling one-upmanship in the details used to create the models—is the booming luxury real estate market. Developers commission models for their sales suites in order to woo prospective buyers. “In the last 15 years, 80 percent of our work is just high-end and residential towers around New York or Miami,” said Michael Kennedy, the founder of Kennedy Fabrications, a “scaled constructions” shop located in Midtown Manhattan. (The other 20 percent of work at the studio has included installations for the set designer Es Devlin and a model of a railway station that appeared as a prop in HBO’s *The Gilded Age*.) “But it gives us an opportunity to make really museum-quality pieces, which I like.”

Those works have included a 9-foot-tall model for the Residences at the Waldorf Astoria, which took nine months to build and cost nearly \$1 million. The six-figure price tag went toward gold leaf detailing, a mechanized roof that opens to reveal the amenity floor’s pool and winter garden, and over 4,000 lights inside that are programmed to illuminate individual condos. The model rests on a glowing alabaster plinth. While these elements inspire wonder in the people who behold the models, they’re also a mark of pride for the makers behind them. For a sales suite model for One Wall Street, a luxury apartment building, the firm made thousands of tiny vegetables for the basement grocery store, each so realistic you’d think you could bite into one. “That’s just obsession, honestly,” Kennedy said. “No one asked us to do those vegetables.”

A Profession for Architects, Craftsmen, and Dreamers

While methodical megadevelopment models may pay the bills, model makers sometimes prefer less glamorous formats. Tommos primarily works on sketch models, with “down and dirty materials: foam core and paper versus acrylic,” she says. “To me, they’re a lot more fun.”

Richard Tenguerian, a master model maker based in Noho, thrives on the fast-paced nature of architecture competitions. “The design is still cooking; it’s not complete,” said Tenguerian, who opened his shop in 1985. “I have my record—all the competitions that I build models for, they win. And we have never missed a deadline.” In these projects, there aren’t months to belabor tiny carrots, but there is the opportunity to work closely, and more collaboratively, with architects. For Tenguerian, who studied architecture at Pratt, model making has enabled him to work with numerous great projects instead of toiling away for years on the same building in an architecture firm. In his office, he displays a wall of busts of his clients, including Robert A. M. Stern, Thom Mayne, and Philip Johnson, all covered in plastic bags to protect them from dust in the shop.

But of all the models he’s built—including the 3-story-tall model of the Empire State Building in its lobby—Tenguerian is most proud of one for a Seattle tower by KPF where every single line is straight and true. The model is likely more perfectly aligned than the building. Tenguerian credits the precision to his training in traditional handmade techniques and hand cut and assembled all

of the acrylic. Today he uses 3D printing, laser cutting, and CNC milling in his models, but he prefers to teach his employees—there are 16 in the shop—traditional methods too so that they work the same way he does. “I don’t get ‘ready’ model makers,” he said, noting that someone who is set in their ways will have conflicts with how he likes to build. “[Model making] is very personal to me. I put my love into it.”

While the city’s top shops are run by people who have architectural training, it isn’t required to make a good model (though it certainly helps). Decades ago, Rafael Viñoly’s office hired Japanese cabinetmakers to craft its models. At Radii, a tattoo artist heads up the painting division, which is responsible for the intricate color-matched bricks all the way to creating naturalistic foliage on trees. (The secret recipe? Painting furniture foam, blending it in a coffee grinder, and repeating the process until it looks something like dried herbs.)

It’s also rare for architectural model makers to have specific formal model-making training since there isn’t a degree program in the U.S. for the specialty. In that regard, Adrian Davies, head of the model shop in NBBJ’s New York office, is a rarity. He graduated from the University of Sunderland, in the north of England, one of three colleges in the United Kingdom that offered a degree program in model making at the time. While he originally got into the field to work on visual effects in films, the shift to computer-generated imagery led him to architecture. “I always liked building things, but building buildings—that seemed good,” he explained. Castillo was self-directed, too. He studied architecture at Southern Polytechnic University and focused all his energy in studio on physical models, neglecting the renderings and floorplans, which were also part of the assignment. “I might not show up with anything else, but there’s going to be a badass model,” Castillo said. “I got away with that for a while, but not always.”

The training gap poses a challenge for the field. It’s hard for studios to come by people with shop and hand skills plus knowledge of design that makes models sing. This has had an effect on what the models look like, noted Jonathan Zack, a model maker and the shop manager for Michael Van Valkenburgh Associates. He’s noticed that as 3D printing has become more common, models have become sized to their printer beds. “We don’t use laser cutters and such machinery in our models but rely almost exclusively on hand cutting and hand assembling what are often very large-scale pieces,” Zack said, noting that project teams make their own models and he serves as the shop’s “lifeguard & cheerleader.” A model for Brooklyn Bridge Park was 65 feet long.

Manual Versus Digital

Some model makers are pushing to get architects comfortable working with their hands, in addition to digital tools. “What we’re trying to do at NBBJ is break them out of the computer and get them back into thinking by making,” Davies said. “Project managers like 3D printers because they don’t fill in timesheets. But if you need that thing quickly, you need the immediacy of hand tools.”

For the past few years, Davies has seen more architecture students with strong digital and physical model making work in their portfolio and in graduate exhibitions. “They want to do something a bit more real and are actually pushing back now from screens,” Davies noted. “I used to think until fairly recently the biggest danger for model making was not the lack of work, but the lack of people to do it. But we are actually seeing that there are people who want to do this.”

Ferdowsi, however, has had the opposite experience with the students he teaches at Parsons. “What I witness at the moment is an extreme poverty of embodiment,” he said. “It’s like they’re clumsy with their hands in

Opposite, top: A model at Radii’s workshop in Hoboken, New Jersey, located within the historic Neumann Leathers Building. For a time, Sonic Youth’s studio was nearby in the complex.

Opposite, bottom: The level of detail that goes into making models is intense. Palm trees at Radii are prepared for a tropical project.

Top left: The booming luxury market is fueling one-upmanship in models. As with buildings, corner mock-ups ensure that the desired color and visual impacts are in place before the full construction moves forward.

Below: Scott Porter, a senior project manager, at work in the Radii workshop.



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CHRISTOPHER PAYNE/ESTO

a way that's strange. I've had a class where I just brought in a bag of sticks that I collected in the park, passed out knives, and said, 'Over the next hour, we're going to listen to classical music and carve sticks.' And it's because they had zero control over tools. I was like, 'Guys, you are going to be making the physical world and you have no way to participate in it.'

Wood echoed the sentiment. "Because of liability and insurance, schools are reluctant to have power tools and table saws in their studios," he said. Shop space is usually limited to digital and 3D printing because it's safe. And I think the same thing is for architects' offices." Radii has had to develop a robust internship program to train architectural model makers, who usually stay with the studio for the long haul. John Shimkus, the project director at Radii, joined right out of Cooper Union and has been there for over 20 years. (Part of the reason for this is that the shop usually maintains a nine-to-five schedule so that its employees can have work-life balance, which is still not the norm in architecture.)

The overlapping Venn diagram of physical model making, digital fabrication, and architectural expertise is where Radii finds itself. While Wood and his since-retired cofounder Leszek Stefanski began with a mission to make one good model at a time, the studio now employs 12 full-time master model makers and has three to four large-scale projects in production at a time. It also has enough wiggle room to fit in a quick turnaround project, like a competition model where the challenge is "how few lines do you need to describe the spirit of a project with a short attention span of the jury," Wood said. It has also steadily expanded to 8,000 square feet, with portions

of the shop dedicated to painting, traditional power tools, a fleet of laser cutters and 3D printers, and electronics. It also has a photo studio in-house. Having everything under one roof lets the model makers control the quality and schedule much more tightly. "Whenever we rely on an outside source, it usually bites us in the butt," Wood said.

Engineering to Rival Actual Buildings

While architectural drawings might be enough to build a real-world building, it isn't a one-to-one translation for the model world. A lot of the work Wood and his team does is redrawing what they receive so that they can figure out how to make something that looks realistic, won't fall apart, and, in the case of models with electronics and lights, can be serviced. And just as the built world around us has changed with the introduction of digital tools, so, too, has the model-making world changed. Traditional techniques alone can't yield the complex forms architects gravitate toward. "The blob shape can be built in the real world, whereas 20 years ago, flat-plane towers were the norm," Wood explained. "We no longer could just rely on flat laser-cut sheets of material. We had to evolve as architecture evolved. You can't say, 'Sorry, we can't make that shape; call us when you've got a flat-sided tower.'"

The amount of engineering and thinking that goes into making these models might rival those of an actual building. "It's a very similar challenge design-wise," Wood said. "What's the narrative? What story are we telling? What does the building look like? Is it transparent? Is it reflective? Is it bony? Is it

Above: Tools of the trade at Radii. Founder Ed Wood said: "We had to evolve as architecture evolved. You can't say, 'Sorry, we can't make that shape; call us when you've got a flat-sided tower.'"

Below: The team at Radii, seen in one of the shop spaces, designs realistic models that sometimes feature electronics and lights, which can be serviced if they burn out.



CHRISTOPHER PAYNE/ESTO



Above: Richard Tenguerian at work on a model for the forthcoming Wynn Al Marjan Island resort in the United Arab Emirates.

Right: Tenguerian designed a 3-story-tall model of the Empire State Building for its lobby, complete with visitors in the observation deck.

smooth? It's all the things on the creative end of making architecture and then making architecture small. It sounds really lofty for an architectural model, but it's stuff we think about, and I think it's what makes us unique."

Wood handed me a 6-inch-square study model for a model (they make study models just like architects do) of the KieranTimberlake-designed U.S. embassy in London, which has an undulating, translucent ETFE scrim affixed to the facade. Making a miniature version involved laser-cutting the back face; creating a Corian mold that they then used to Vac-U-Form acrylic to the shape of the scrim; etching metal to mimic the armature that holds the scrim; and applying extremely thin layers of glue to adhere the structure to the scrim, all while maintaining the exact proportions of the real building. "We're thinking down to the 5,000th of an inch," Wood said. For 130 William Street, Adjaye's residential 66-story tower clad in tinted concrete, Radii opted to build a model from walnut, as opposed to painted acrylic, to evoke the facade's richness. "It's like a grandfather

clock," Wood said. "It'll be an heirloom that will last forever."

The effort is worth it in the end. Models get results. Zack recalled assembling a multiblock cityscape as a client observed. "She reached into the model, picked up a miniature city bus, and pretended to drive it around the streets," he explained. "She said, 'This is the doll's house my father never let me have' and approved the entire project. I'm not so sure that would have happened with a few renderings hanging off the wall." Davies remembered a similar experience. The decision-makers involved in Massachusetts General Hospital weren't able to grasp design proposals presented in renderings and video fly-throughs, so the team made a model and presented it in person. "We get there, we put the model down on the conference room table, the client takes one look and said, 'Yes, that's it,'" Davies said. "Everyone thinks models are a magical thing, but I think actually it's the clarity that they give that [makes them special]."

Models are more legible for everyone than a two-dimensional image, which is especially

critical for long-term, multiphase projects. They're "the best way to communicate a substantial and often yearslong vision, helping our community see the components of a project and how it all knits together," said Dave Lombino, managing director of external affairs at Two Trees, the developer behind the transformation of the Williamsburg waterfront around the former Domino Sugar Refinery into a mixed-use neighborhood. Two Trees hired Radii to make the model, which sits in the lobby of the Refinery at Domino, an office building at the heart of the redevelopment. "Each building on the Domino site is architecturally distinct, so we appreciated Radii's unmatched attention to detail," Lombino said.

Ferdowsi notes that models also help with internal decision-making at Snøhetta. "Models are a really important social tool," he said. "Because we're a very collaborative design studio where ideas come from every level, the challenge is actually to develop a coherent collective voice."

Through the years, WXY's Tommos has noticed more architecture firms opening their model shops to the entire staff, Snøhetta style, which she fully endorses. "Sometimes people ask me, 'Oh, but if architects build their models, won't you be unemployed?'" she said. "And I cackle, because I won't be. I teach people, more than anything. I build, too, but the bigger role is to help inform and strategize around models." Right now, there's more work than there are people who are capable of doing it, especially for freelancers. "I literally can't find people that have skills," she said. "It's a problem."

To help increase the visibility of architectural model makers in New York, and perhaps attract more people to the field, Tommos launched the Model Makers Guild of New York, a first-of-its-kind group in the city. (There is a national model-making organization, the Association of Professional Model

Makers, but it's ceasing operation at the end of the year.) Tommos's group is an email list and forum that helps the makers build community, trade notes on technical questions, and find work. Tommos also organizes visits to model shops across the city. "It's not to our benefit that we're sort of hidden," she said.

Despite working on many high-profile projects through the years, Radii sometimes experiences a similar challenge. "We have to continue to reintroduce ourselves and be discovered again," Wood said. "We go through cycles of turnover of staff studios that we have close ties with during recessions." Additionally, big firms have been commissioning models from overseas shops when their clients aren't willing to pay the price for a high-quality model. There's a global market that didn't exist a decade ago. "There's a large, government-sponsored model-making factory in China that can make a 'fast food' model for about a third of the cost of what can be done the right way in New York," Wood said. "Our reward is when we get a call three months later: 'The model has arrived in pieces. Can you make it look good?' Or: 'The model arrived, and we can't use it.' I resist saying 'I told you so.'" Regardless of these industry changes, Wood isn't reactive. "We just maintain the highest level of quality and service and never miss a deadline," he said. "We're riding on that reputation."

Fans of model making are eager to share their enthusiasm and hope more people join them in their appreciation. "When you encounter a model, there's a sense of delight, of love, of attraction, magnetism," Ferdowsi said. "And I think the world is becoming increasingly thirsty for some semblance of realness. The tricky thing is you can't be hungry for something you've never tasted."

Diana Budds is a design journalist based in Brooklyn, New York.



CHRISTOPHER PAYNE/ESTO

Summer can be a time to step away from the screen and seek a change of scenery. Architects and architecture play a central role in shaping our experiences of tourism and travel, as seen in these stories: Alissa Walker reports from Los Angeles, where, thanks to Grimshaw, Gruen Associates, and Arup, you can now (almost) take the Metro to LAX (page 21); Matt Shaw catches up with FÖDA to get the scoop on its holistic design for The Stonebreaker Hotel in Fayetteville, Arkansas (page 22); Jesse Dorris profiles Basalt Architects, an office that is shaping the eco-hospitality scene in Iceland (page 24); and Stephen Zacks traverses Lake Texcoco Ecological Park, a monumental effort of landscape remediation and park construction near Mexico City led by Iñaki Echeverria for a site that is more than twice the size of Manhattan (page 26).

OUT THERE



Grimshaw, Gruen Associates, and Arup's new LAX/Metro Transit Center stylishly connects the airport to the city ahead of Los Angeles's turns on the world stage.

SAFE PASSAGE



JASON O'REAR

Los Angeles has long been ridiculed for its lack of transit-to-terminal connectivity. How does a city with the country's third-busiest airport and the second-highest transit ridership *still* not manage to have a train to the airport? Now, with last month's opening of the LAX/Metro Transit Center, L.A. is, well, still not quite there, but a lot closer to that reality.

A design supergroup of Grimshaw, Gruen Associates, and Arup helmed the \$900 million project nearly a decade in the making, tackling the challenge with functionality and finesse. The 5-story space is stacked by mode with wide, daylit platforms, crowned by the Glenn Kaino sculpture *The Distance of the Sun*, featuring fantastical modes of transit climbing toward the sky. The welcome-to-L.A. view beats the LAX arrival deck, with a roofline that unfurls to the north like a zipper, revealing a multimodal tableau of the city, planes landing in the distance. The goal was to create "a significant civic landmark and gateway to the city's transport network," according to Andrew Byrne, managing partner of Grimshaw's L.A. studio, although exactly how that gateway performs is yet to be seen—the

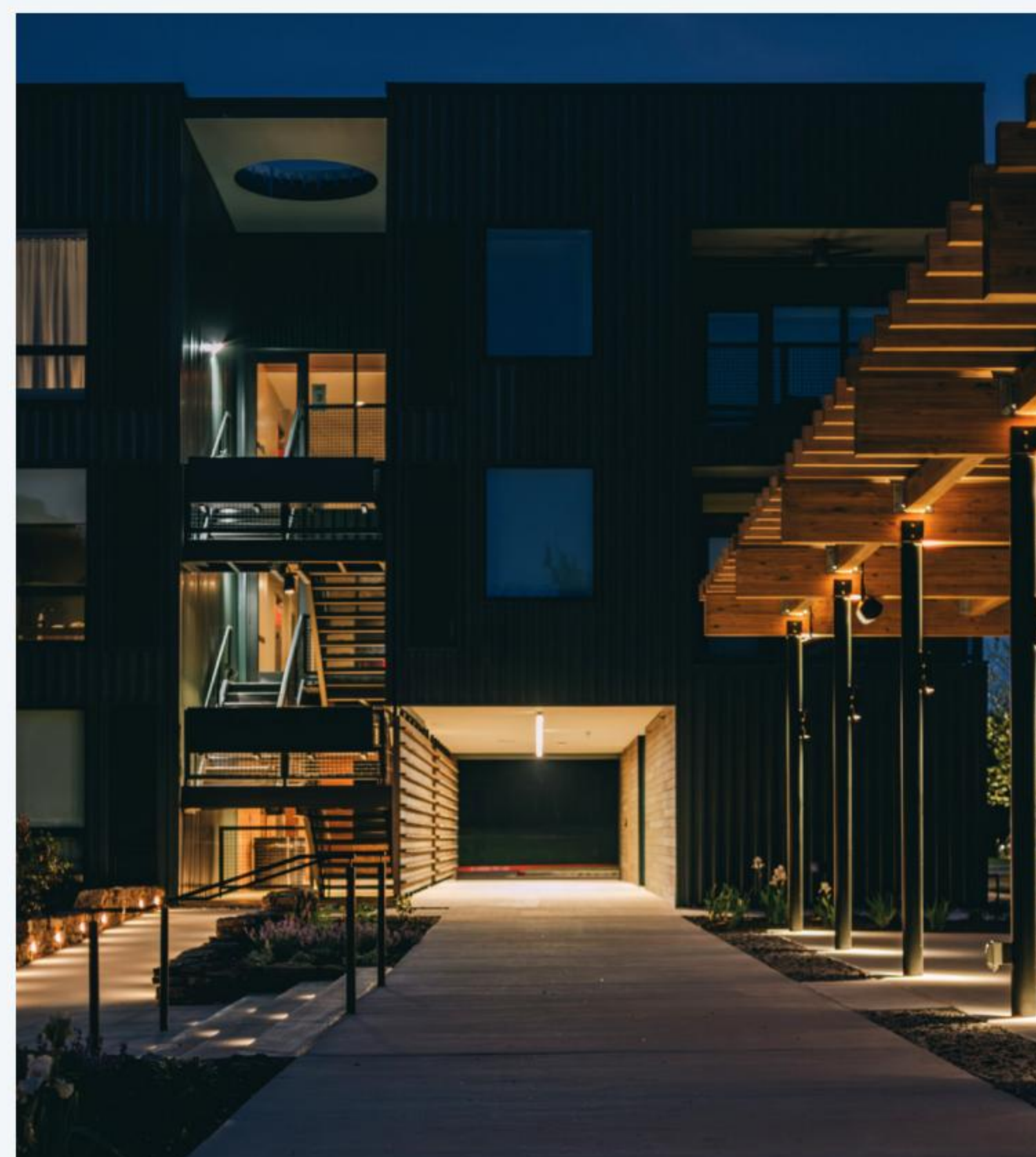
final chunk of the route, the 2-mile Automated People Mover from the station to the terminals, opens in early 2026. (For now, there are shuttle buses.)

In addition to facilitating transfers to LAX, the transit center knits together a yawning gap in the network, connecting Metro's north-south K and east-west C lines. This move will be extremely beneficial to LAX's 50,000 airport workers, noted Holly Mitchell, L.A. County supervisor and Metro board member: "Not only is LAX one of the busiest airports in the world, it's also an important job center for Angelenos, particularly for residents of South Los Angeles." But the LAX/Metro Transit Center is more than just a light-rail stop; it's a truly intermodal station. A Metro-staffed bike hub includes a storage room for use by airport commuters, a combination coffee and repair shop, and even public showers (accessible with bike hub membership). Believe it or not, the real stunner here is the bus depot, serving six Metro routes and other municipal lines: a leafy, open-air plaza with plenty of seating for passengers and their luggage. A cafe would have been a nice touch and not at all out of place, but there is at least

a kiosk where snacks are dispatched by robotic arm like a giant vending machine.

The LAX/Metro Transit Center was originally conceived to welcome millions of sports fans coming to the region as L.A. hosts the 2026 World Cup, 2027 Super Bowl, and 2028 Olympic and Paralympic games. That vision has been clouded by Trump administration policies that have decimated L.A.'s tourism industry; in the week the station opened, the federal government instituted new travel bans and began a 60-day ICE siege, terrorizing the region. Metro officials didn't acknowledge the challenges ahead, but one speaker did. At the very beginning of the ribbon-cutting ceremony, Bishop Francine Brookins of the African Methodist Episcopal Church delivered what would be an astonishingly prescient blessing for the station: "Let this station stand as a symbol of safe passage and shared purpose."

Alissa Walker is the editor of the newsletter *Torched* ([Torched.la](https://torched.la)), which tracks the legacy improvements Los Angeles is making ahead of the 2028 Summer Olympics.



RAZORBACK TO THE

The air is crisp on Saturday afternoons in Fayetteville, and the town is swarmed with crimson-clad University of Arkansas football fans who mill about hotel lobbies and local restaurants before and after the games. Their red sweaters and jackets will look a little better at The Stonebreaker Hotel, located a short walk from Razorback Stadium. That is because Austin-based FÖDA designed the interiors to coordinate with Arkansas's team colors.

The main color is Cardinal Red #9D2235, and the designers were hesitant to use it directly. Rather, they pinned it up to act as "the ghost in the machine," as they described it, as they worked out the color palette. The strategy of the Stonebreaker design is to find opportunity in the existing and bring it to life with minimal intervention. "The football fans become these free bursts of colors," FÖDA director of interiors Stephanie Leung told AN. "It's like performance art."

This is just one of many clever yet minimal interventions that brought to life the 78-room hotel, which includes a restaurant, bar, and members club in a renovated Victorian house. A barn on the property that had housed Highland cattle is now an event space, while a new hotel building, a pool, walking paths, and landscaped

gardens complete the grounds. FÖDA also completed the naming, branding, market research, graphic design, art program, and interior design for the entire project.

RENOVATING THE HOUSE

The house is the center of the project. Originally built in the 1800s, it had been subjected to many additions and renovations. "Stylistically, it was a hot mess," said Jett Butler, founder and chief creative officer of FÖDA. The manor house was a simple Arkansas Victorian farmhouse from the late 1800s with vague Arts and Crafts and revivalist additions. The pièce de résistance of this hodgepodge was several tons of Carrara marble that had somehow been hoisted into the upstairs master suite.

FÖDA's strategy was to lean into the house's quirks. "How do you bridge these stylistically different parts without remaking it all?" Butler said. "We can't afford to fix it, so let's double down on the eclecticism."

Rather than do an extensive renovation, FÖDA added subtle changes, leaving historical details like the pitched roofs and trellises. "We wanted to capture the history of the house and honor the past," Leung said. "There were

a lot of stories to tell with design decisions as well as with the art and branding."

They first set out to change the circulation in the house and orient its entrances for their respective uses: Hotel guests enter from the west and restaurant patrons from the east. There were small opportunities to carve into the building, and the designers divided the house into zones, each with a distinct material and color palette: gold for the main entry, muted grays and creams in hallways, olive green in the lounge, cobalt blue in the Chess Room. "Different hues are exposed as you move through the space," Leung said. "There are moments of surprise in each room."

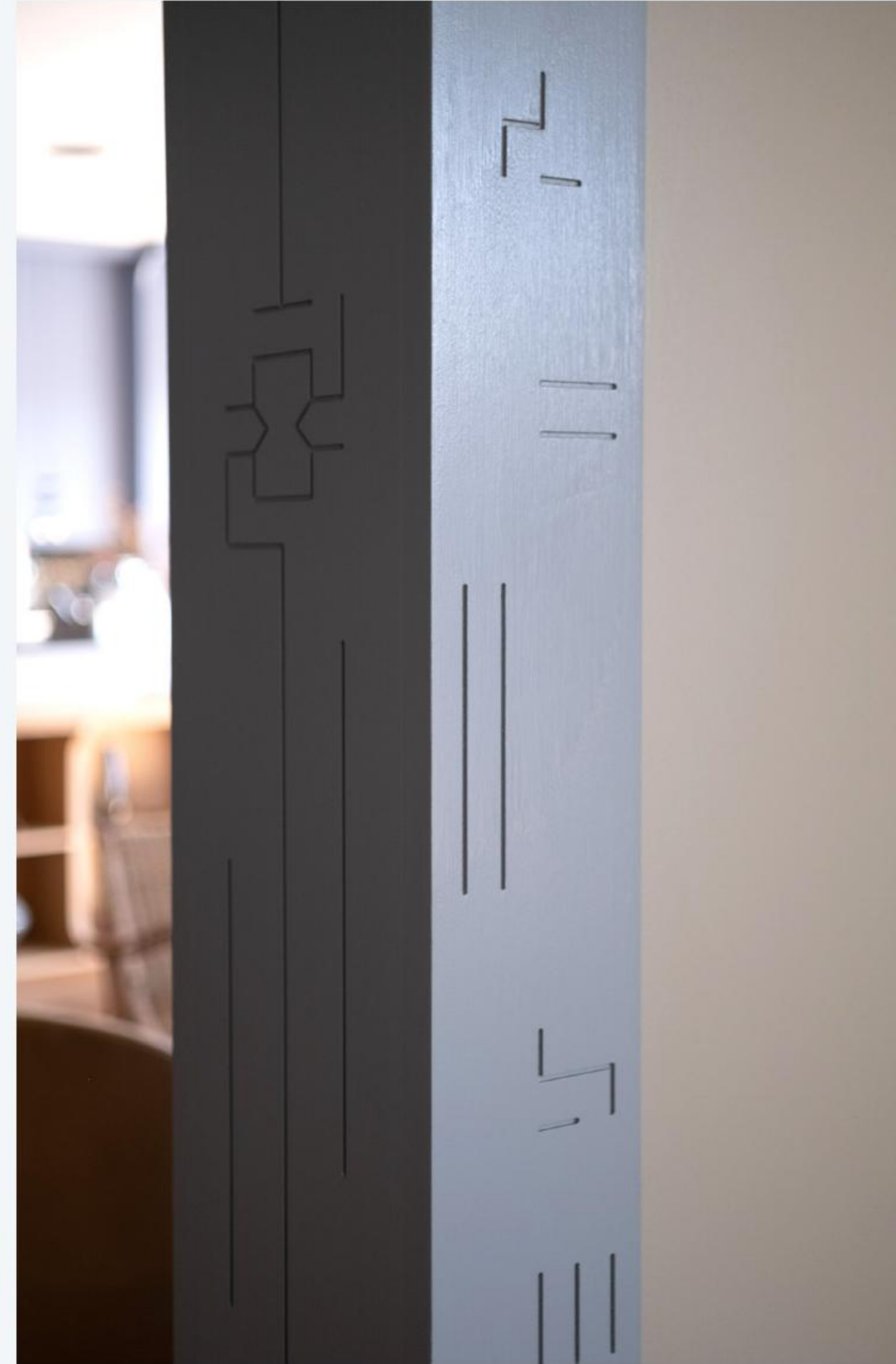
To deliver the look of a four- or five-star hotel with a three-star budget, design decisions had to be precise. Existing cabinetry was repainted and other details in the house lean into maximalism and folk art, connecting to the local traditions of craft and woodworking. Working with Kansas City-based Hufft, FÖDA designed custom millwork that is etched with 80 different patterns, including some from the Indigenous Osage Nation. These boards were used to wrap columns and adorn door casings with the history of the place.



Opposite page, clockwise from top left: Original details such as pitched roofs and trellises were updated at the renovated house, which features a restaurant, bar, and private membership club; the Stonebreaker icon was hand-painted onto the gable; a nighttime view of the hotel addition, with its lighting and other elements designed for wayfinding; the updated barn, at left, is now an events space, while the hotel addition, clad in dark metal and softened by wood, houses 78 guestrooms.

This page, clockwise from top: The bar faces a staircase with its original balustrades, which were restored and hand-painted; wainscoting was used as a canvas for brand storytelling, with etched motifs created for the project; rooms feature custom furniture; the restaurant and other common spaces feature furniture and fixtures that subtly allude to the Stonebreaker's setting in the Ozarks.

PHOTOGRAPHS BY FÖDA



LAND

FÖDA breathes life into an eclectic hotel and restaurant on a hilltop in Fayetteville, Arkansas.

AN "EXERCISE IN TRUST"

FÖDA took a different approach to the design process at Stonebreaker, as its client was willing to take unusual risks. For example, FÖDA was able to acquire furniture and track the budget on the fly, rather than buying it all at once. "A lot of money is wasted in risk management and middlemen," Butler said.

An unusual collaboration was with the general contractor, which FÖDA challenged to find moldings from wherever it could and bring them to the Stonebreaker, where they were installed without any strict plan. "We just gave them one rule, which was to not repeat a molding profile," Leung explained. "We had a ton of different moldings."

In the private dining room, Leung and her team painted wall-sized flora such as vines and blossoms, giving occasional organic bursts of color. These details are a lesson in taking chances rather than being bureaucratic about design approvals, especially on low-risk features like painted surfaces. "The client gave us some freedom to play in real time, in situ," Leung said. "It was a great exercise in trust."

STRIVING FOR ORGANIC COHESION

While the strategy for the house was to create difference, leaning into a sort of eclecticism, the overall site strategy aimed to conjure cohesion between old and new—connected by a landscaped garden in the center. The barn was repainted and will host revenue-generating events such as corporate dinners and weddings. A 78-room hotel building was added. This addition is clad in metal panels, with cuts into its massing to create covered exterior spaces, which are clad in wood.

Inside, rooms are compact spaces based on hotels like citizenM or New York's Public Hotel, which have very efficient layouts. This increased the number of rentable rooms to ensure the business plan would work. Within a single module, the bathroom is clad in one colorway of tile. The shower and commode are a different color behind a sheet of glass.

The sleeping area is another hue and contains a bed, chair, and built-in bench that creates a calm sitting area by the window. "The compression of space allowed us to use better materials than the budget might otherwise have allowed," Butler said.

FURNITURE, ART, AND GRAPHICS

In addition to the custom furniture and bedding, the furniture, fixtures, and equipment budget included art and decorative objects. In the house, the team used vintage pieces or things they could easily customize to make the rooms feel unique.

As a full-service design studio, FÖDA completed all of the furniture, art, and branding for Stonebreaker. This included uniforms, menus, and signage. FÖDA used graphics to add a layer to the architectural vocabulary with a cohesive branding and marketing strategy. A faceted and chunky typeface is meant to feel contemporary, but at second glance, it has complexity, much like the house's architecture. Stonebreaker's wordmark is a sassafras leaf, a nod to the trees on the site and its history as Sassafras Hill before the Markham family bought it. The name itself comes from the roots of the sassafras tree, which are known to break rocks. "The Stonebreaker is about narrative," Butler said. "Each element helps tell these stories in a simple and honest way."

Matt Shaw is a New York-based architecture author, editor, and curator and a former executive editor of AN.

From 9th-century Norse pagans to 21st-century followers of Björk's pagan poetry, adventurous types have long flocked to Iceland. The terrain is a destination all its own—expanses of nubby, black lava stone, iridescent with minerals and blanketed by moss, dotted by steaming geothermal pools and buffeted by the churning seas, all of it lit by the midnight sun of summertime or almost never in the winter's endless evenings. But Reykjavík's Basalt Architects have spent the past few decades refining ways to experience it, along the way helping the country define who it's going to be going forward.

Established in 2009 by founding partner Sigríður Sigþórsdóttir, Basalt now counts some 25 people on its team, and a CV that reads like a map of Iceland's most characteristic (and glamorous) hot spots. Many of the retrofuturistic spas dotting the edges of the country's ring road are Basalt's, each an elegant balance of a material or three (generally concrete, lava, and local wood) and a form that best blurs the indoors and out (a series of low-slung boxes, often with porous perimeters of either glazing or the steaming water itself). The studio is currently making plans for C40, a health and wellness zone. It's completing work on one of the country's largest buildings, the National Hospital Treatment Centre, with five light-filled bars connected through central spines, as well as the

hospital's glazed Research Centre, both within the city limits, and a few (very) private residences farther afield.

But Basalt is certainly best known for its ongoing work with the Blue Lagoon, the famed geothermal spa tucked into a 751-year-old lava flow in the Reykjanes UNESCO Global Geopark. According to many estimates, more than one million people visit the Blue Lagoon each year. This summer, I was one of them, but first I had a coffee with the Basalt team at their sunny office near the city's dockyards. "I don't know how much you know about our swimming culture," said partner Hrólfur Karl Cela, and my answer was, "Not much." He continued: "Geothermal swimming is part of every single little municipality around the country. Italians have their piazzas. The British have their pubs. And we have our pools." Basalt has done a few pools of its own, including the 2018 Guðlaug Akranes project in West Iceland, just south of the Arctic Ocean. Its triple-stack of circular forms, each surrounding an individual rock, channels untreated water from Deildartunguhver, Europe's largest hot spring, in patterns derived from the process of sea pools formed via the tides, in the voids around beach rocks.

The Blue Lagoon was created by a similar, if man-made, runoff. "In the 1970s, it was the first geothermal power plant in the country," Sigþórsdóttir said, and it

pumped out excess water around the towers. "People discovered that the water healed psoriasis. Now, there's a treatment center for it, and it's used for making skin-care products." Today, guests bathe in the milky, minerally blue water, made accessible through a simple series of concrete pools served by a crisp public building in the International Style.

Since 1998, Basalt has expanded the offerings. First came 2005's Silica Hotel, a private lava-coated-concrete and timber clinic a few minutes' jaunt off the main drag. Thirteen years later, the Retreat arrived, with guest suites defined by glazing that just barely separates the airy interiors from the personal-use geothermal pools beyond. At the end of a glamorously shadowed underground passage, a 4,000-square-meter spa appears, offering interconnected treatment areas warmed by the hot springs. Above, the Moss restaurant serves modern takes on traditional Icelandic delicacies atop a monumental chef's table made of local lava and fortified by a circular wine cellar whose walls are of a lava naturally reddened into a hue just shy of a bright Barolo. All that lava, by the way, has an identifiably craggy patina, but it also has a mind of its own: Last fall, the nearby Mount Þorbjörn erupted. The lava not only covered parts of the main road but scuppered plans to construct a new entrance to the Blue Lagoon, now

THE

LAGOON



GIORGIO POSSENTI



RAGNAR TH. SIGURDSSON



COURTESY BLUE LAGOON ICELAND

under redesign. In its conference room, the Basalt team chuckle lightly at rumors that the eruption was caused by Iceland's governor not getting sufficient approval for the plans from the local elves. (They're also rumored to have slowed down construction of the dining room, until a USB stick with the blueprints was stuck into a hole in the wall.) I'll just note that the team didn't entirely rebuke the need for community outreach.

The difficulties, though, speak to the particularities of Icelandic architecture. These can be mythological. In 2019, Basalt completed the Vök Baths, a series of land-based, floating pools in East Iceland around Lake Urriðavatn. "Centuries ago," Sigþórsdóttir said, "people noticed openings in the lake when it froze over. Immediately, they thought this was some kind of monster." Perhaps even the Nykur, a sort of centaur that rides you to death by drowning. "It was steam, of course. But when the ice broke, it would form geometrical shapes in weird locations. And so the pools are inspired by the shape that would have been the opening of the eyes. We placed the pools outside, in the lake, to bring guests closer to the monster," she continued with a slight grin.

A human monster inspired 2010's Hofsó's Geothermal Pool. Basalt sited the rectangular swimming pool according to the saga of Grettir the Strong. "He was a really bad

man," explained partner Perla Dís Kristinsdóttir, "who was outlawed because of his wrongdoings." On the run, he swam to Drangey Island. Presumably more law-abiding swimmers now can do a lap to the pool's infinity edge, which seems to disappear into the ocean—and end, as Grettir's saga did, on the distant island.

That persistent return to what Björk famously called the country's "emotional landscapes" might be the firm's signature. But it's more a question of material than mythology, an embrace of what makes the country Iceland. A few weeks after my visit, I checked in with Cela via Zoom. He was literally half buried in volcanic rock, selecting by hand the boulders that would form structural supports and visual elements for the Earth Baths spa, opening soon in Mývatn, in the northeast. In another life, steam had cracked through the building walls. "Wherever you put a shovel down around here, you'll get steam," he said with a laugh. They had to build a basement of concrete and high-grade stainless steel to cope with the chemical composition of the water. The overhangs are filled with material from the earthwork. Some of the walls are cast with gravel, and the floor will be a kind of earthwork terrazzo. He climbed out of the pit and showed me the breathtaking views. Wind threatened the connection. I think about a conversation, safe in Basalt's office,

about the Highland Base project in central Kerlingarfjöll, where you can ski in the summer if you can get there and where, in fall and winter, winds blow ice at 150 miles per hour. "It's difficult here," Cela amiably continued while climbing over a few rocks. "When you contact producers of architectural elements, when you give them the load requirements that are calculated for Iceland ... well, most often they think you're wrong." But that's just how it is, placemaking in a place like nowhere else on earth.

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

Opposite page, clockwise from left: Basalt Architects has continually worked on facilities at the Blue Lagoon, the famed geothermal spa that is one of Iceland's most popular attractions; at Guðlaug Baths, a triple stack of circular forms channels hot spring waters into pools; Basalt built the Silica Hotel at the Blue Lagoon in 2005.

This page, clockwise from left: An aerial detail of Hofsó's, a rectangular geothermal swimming pool inspired by the saga of Grettir the Strong; Basalt completed the Vök Baths, a series of land-based, floating pools, in 2019; the Earth Baths spa, opening soon in the northeast of Iceland.

WHISPERERS

Basalt Architects draws from Iceland's natural materials to create otherworldly destinations.



NANNE SPRINGER



NANNE SPRINGER



COURTESY BASALT ARCHITECTS



CGVERON/COURTESY IÑAKI ECHEVERRIA

GARDENER OF THE

At Lake Texcoco Ecological Park in Mexico City, Iñaki Echeverria tests large-scale solutions for stormwater mitigation and improving biodiversity using modest natural tools.

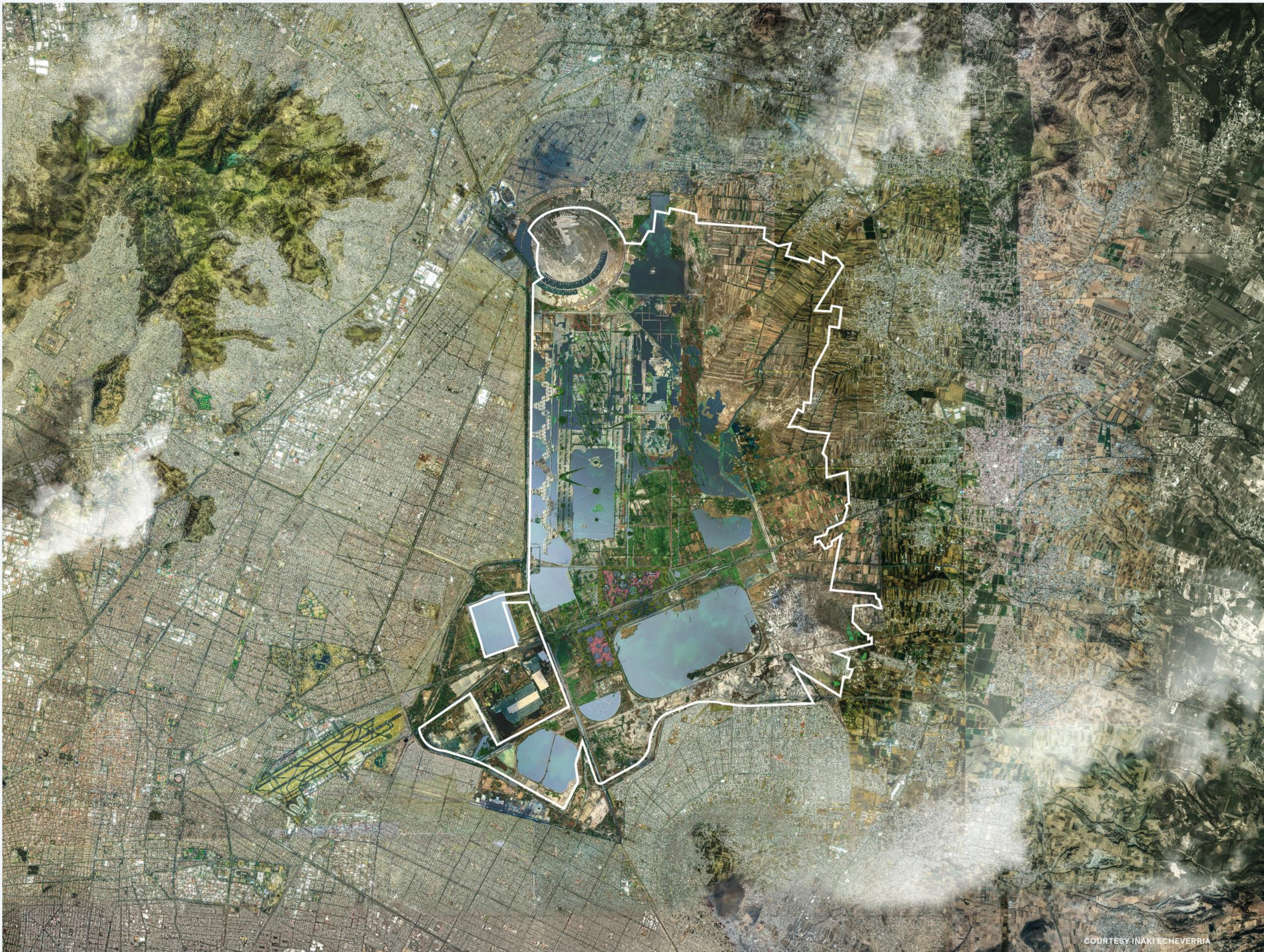
Iñaki Echeverria's office is stationed in a 2-story tropical timber structure overlooking the vast 55-square-mile wetland on the northeastern edge of Mexico City, where he has devoted the last 15 years of his career to developing the Lake Texcoco Ecological Park. At dawn, the view across Nabor Carrillo Lake stretches all the way to the mountains on the horizon—Mount Tláloc, traditional home of the rain gods, and beside it, the once-snowcapped Iztaccíhuatl. For Echeverria, trained at the National Autonomous University of Mexico's (UNAM) architecture school and in Columbia University GSAPP's urban design program in the 1990s, the whole project is an immense scientific experiment testing what he and Richard Plunz described in a 2001 article for *Praxis* magazine as using a "gardener's logic" to strategically replenish a once-desiccated lake.

Since then, Echeverria has further developed ideas for the wetland as a practicing architect and professor at UNAM, which led to a 2010 commission from the government of Felipe Calderón. But the project was subsequently called off, and a small kitschy "ecological" park with streets named after Mexican presidents was constructed. Then, soon after taking office in 2018, President Andrés Manuel López Obrador declared the area the Lake Texcoco Ecological Park by decree, appointing Echeverria to direct

it and canceling the completion of an international airport designed by Norman Foster. "When he invited me, he said he wasn't interested in me delivering a design but rather making it happen," Echeverria, speaking of López Obrador, told me in front of his apartment in Polanco as we set out on a four-hour tour of the vast territory. "The offer was to become a full-time employee of the government, to be the general director."

The airport cancellation was a controversial decision. It was already 10 to 15 percent complete, the terminal under construction and extensive tracts of land drained and prepared with layers of volcanic rock trucked in to stabilize the ground. Still, it would have needed to be continually drained, and it suffered from subsidence, constantly sinking and requiring reconstruction. López Obrador was rejecting the economic development regime that had initiated it and appealing to neighboring communities that saw the land as their own: poor, rural, agricultural towns whose livelihoods were threatened by the airport.

Summertime is the season of monsoons in Mexico City. In the spring, verdant foliage blooms everywhere: Purple flowers of jacarandas and long-stemmed fan palms grow from sidewalk tree beds, agaves and corn plants overflow from balconies, and monsteras and peace lilies



COURTESY INAKI ECHEVERRIA

MEGACITY

fill lush courtyards and rooftop gardens. But with relatively little soft ground in Mexico City to absorb torrential downpours, the arrival of summer brings nearly daily reports of neighborhoods inundated, streets transformed into rivers, jets of water spouting from elevated highways, streams flowing down atria of metro stations, dormant pools standing atop low-lying areas.

This is not what people in the U.S. think of when we think of Mexico. Far south of Texas, Florida, and Southern California, it is, in our imagination, intolerably hot and arid, like those barren stretches of the Sonoran Desert along the southern border. In reality, all of Mexico City is at once elevated and low-lying. Situated in a mountain valley that produces a cooler, more temperate climate, the Aztec city then known as Tenochtitlan expanded after the 1521 Spanish conquest on a terrain of massive swampland. Popular tourist destinations like Xochimilco recall the centuries-old legacy of the chinampas—artificial islands on top of tree trunks—where visitors rent colorful *trajinera* boats to navigate through the canals. At the time of the arrival of Cortés, the chinampas supplied food to nearly 1 million people, surpassing the population of most cities in the world to this day. The first English colony on the North Atlantic coast was established 95 years later.

AN ARTIFICIAL LAKE AS URBAN INFRASTRUCTURE

At the center of Lake Texcoco is a 3.5-square-mile artificial lake, originally created by pumping subsurface water aboveground, designed by Mexican engineer Nabor Carrillo. Begun many years after Carrillo's death, the first phase was completed in 1985. "One thing I have been interested in for a long time was to bring design to the realm of infrastructure and infrastructure to the realm of the public," Echeverria explained, peering over the expansive lake. "This thing is infrastructure. It's an artificial lake. It's a space where you really can understand what it means to recover this area."

By the time of Echeverria and Plunz's 2001 *Praxis* intervention, the discussion in professional circles revolved around the Lakeside City, an ecological restoration proposal by architects Teodoro González de León and Alberto Kalach that would have expanded the artificial lake on an astronomical scale, equivalent to 15 percent of present-day Mexico City. The impacts on farmland in the valley to the north, which relied on drainage from the city, were potentially severe. Echeverria and

Opposite page: Lake Texcoco Ecological Park covers over 35,000 acres of land northeast of Mexico City. It is the last remaining open-air portion of the lake where first settlement was established. Over 13,000 workers contributed to the park's realization.

Above: The outline represents the border of the park, which is more than twice the size of Manhattan. Seen from above, restored and recovered bodies of water hint at the park's importance as an ecological zone that supports an urban area with nearly 23 million residents.

Plunz reacted to this totalizing vision with an alternative arguing for the area's gradual replenishment as a varied ecological zone. Using a flexible strategy whose goals would be evaluated, tested, and adjusted as changes were observed over time, they described their methodology as responsive to a terrain that was inherently subject to change.

"I turned to landscape through urban design, because after Columbia, I realized that this idea of what a city is doesn't really work here," Echeverria said as we walked through a nursery of saltwater-tolerant grasses. "I was looking for alternatives for my conceptual toolbox that would help me approach a completely different idea of what a city is. I needed something much more flexible, capable of dealing with uncertainty and change over time, and something that would be much more about process than image. Somehow, gardening became the metaphor for me about that."

The strategy worked: Over the last seven years, the dry, despoiled land has become progressively resaturated. Native saltwater-tolerant grasses fostered in raised-bed gardens were replanted to initiate a process of succession. Deliberate seeding of diverse saltwater-resistant species added biological complexity. Some nonnative plants like



LUIS GORDOA



LUIS GORDOA

ragweed, tamarix, *papelillo*—a member of the frankincense family—sprung up without prompting, carried in by imported soils; others were planted during a 1970s program to prevent dust storms from forming on the desiccated land. Wildlife took over. Hundreds of bird species flocked to the area as a stopping place in their seasonal trips across the Americas. During monsoon seasons, the entire area becomes inundated, returning to a temporary lake condition. Saltwater drawn to the surface from underground aquifers overwhelms some existing plants, spurring the salt-tolerant species to surge forward.

“Part of the effectiveness of the narrative that the government constructed to build the airport here was absolutely based on lies and misconceptions and misguided public opinion saying that there’s nothing here,” said Echeverría. “First of all, for us in Mexico, we’re not used to fields being nature. For us, a park is Chapultepec. It has to have some big trees, and we’re used to mountains.”

Among the tools Echeverría imagined would preserve Lake Texcoco Ecological Park’s legacy were public facilities offering residents access to the landscape and

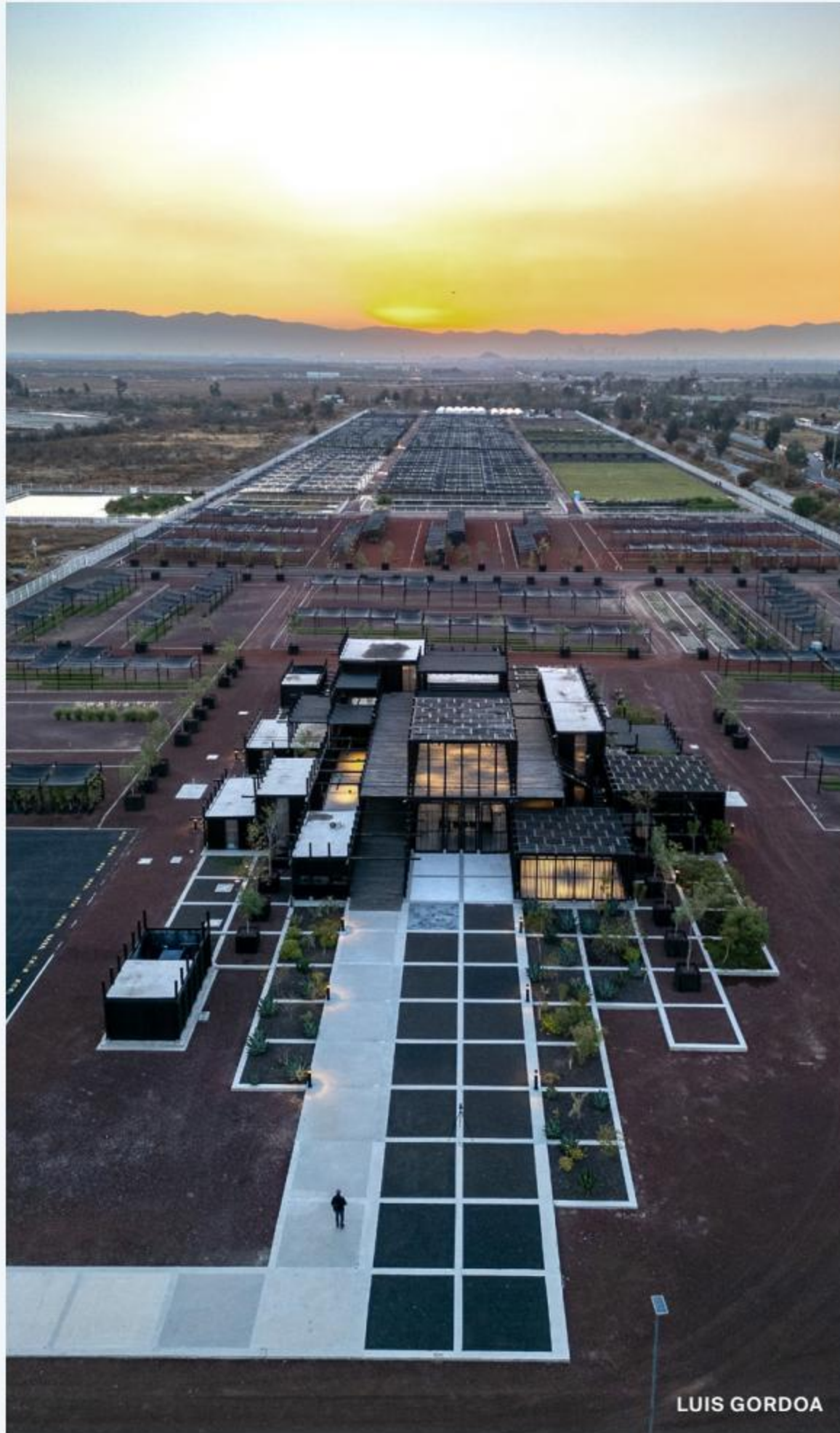
promoting ecological awareness. His office is located within one of a handful of new buildings constructed in the last five years to promote public access, designed in a modern idiom and aiming for high ecological standards. Most of them employ local tropical hardwoods like *sapodilla* and *chechen*—charred on the surface using the Japanese *shou sugi ban* method—to limit weight, protect against saltwater damage, and improve resilience.

The buildings and other infrastructure include a small museum dedicated to the site’s ecological history, a culinary institute and restaurant, a plant nursery and biological research facility, public recreation areas, free bikes for exploring the grounds, and sports facilities, including skateboarding ramps and baseball, soccer, and American football fields. Twenty-four raised viewing platforms and shade structures with restrooms and picnic tables are scattered throughout the territory. Paved roads built for the airport were kept as service and public access roads. Ultimately, the protected natural zone represents 11 percent of the built-up metropolitan area of Mexico City. Two years ago, UNESCO designated the project an ecohydrological demonstration site.

A TRANSCENDENTAL CHAIN OF EVENTS

During the last seven years, Echeverría’s conception of the place has evolved. After many conversations with neighboring communities, he stopped describing it as an urban park. He came to understand Lake Texcoco as belonging to an intermediate zone between farming communities and the city, control of its public use necessary to protect its biological diversity and prevent its absorption into the megacity. And a certain amount of drainage had to be maintained to support upland farming communities.

“The most important thing that happened is that President López Obrador stopped the airport and made the decree to protect the area,” Echeverría said, as he showed me an exhibit on the history of the region’s development in the visitor’s museum. “Otherwise, what would happen is this area that hasn’t been urbanized yet, if it was an airport, would absolutely become urbanized. The most transcendental thing is, it kept alive the possibility to change the direction of where the Valley of Mexico is going.”



LUIS GORDOA



LUIS GORDOA



LUIS GORDOA



LUIS GORDOA

Back in Echeverría's office, a framed photograph behind his desk of President Claudia Sheinbaum—who came into office last October—highlights the fact that his position is an appointed one. Unusually, he was invited to stay on as director by the new government. But at the moment, the project is in a period of transition. The budget for the park has not yet been finalized, and for now, the sports park is open but some of the other facilities still are not. With limited staff, Lake Texcoco is only open on weekends, and bus service from the city has been suspended for the moment, meaning only cars have easy access.

Lake Texcoco exemplifies a pathbreaking hydrological solution to stormwater management in Mexico City—and potentially many other places. But serious flood mitigation issues remain in the federal district. Some of the most densely populated neighborhoods like Chalco, Chimalhuacán, and Nezahualcóyotl are prone to flash floods. In the past, planners contemplated reflooding Chalco, systematically displacing people from one of the poorest areas of the city. Lake Texcoco, however, offers the beginnings of an alternate model.

Instead of rapidly pushing water out through storm drains, creating inevitable bottlenecks—or adopting absolutist solutions like replacing entire neighborhoods with lakes—Echeverría and other officials are actively discussing the strategic reintegration of rivers and wetlands into the urban landscape at a meaningful scale to prevent regular natural disasters.

"We've entered this mindset of thinking of water in a very binary way," Echeverría said, showing me the parched land on the opposite side of the park's exit ramp. "Is there danger or no danger? We try to work with grace and gradients. Instead of just keeping the water going out, we're trying to bring water in. How risky is it really to have some lagoons?"

Stephen Zacks is an advocacy journalist, architecture critic, urbanist, and project organizer based in Mexico City.

Opposite page, top: Pavilions and sports facilities were placed on circular islands for protection and to preserve the land around them. Each activity has its own zone: There is a skatepark, stadiums, and pavilions for a variety of uses.

Opposite page, bottom: In its current state, Lake Texcoco Ecological Park serves Mexico City and nearby farming communities with public recreation areas. Two courts for the Mesoamerican ballgame are visible in the foreground.

This page, clockwise from top left: Echeverría and his team have constructed buildings to improve public access, using local tropical hardwoods with resilience in mind; an aerial view of a skate park; one of 24 raised viewing platforms for visitors allows an elevated view of more than 250 species of flora in the park; the structures were also designed to provide shading for park visitors.



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Glass



Tempered, laminated, insulated, frosted, channel, bird-safe, ballistic, decorative, stained—all manner of fabrication techniques and visual treatments make glass a go-to material for architects. On the following pages, review trends from professional and scholastic arenas; witness expert glazing usage at a consulate, school, and residential tower; and peruse new products. At the end of the section, don't miss our in-depth resources listing, with recommended companies assembled from our coverage, events, and awards.

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Glass Trends

The glass industry continues to evolve with new systems, techniques, and scientific advances.

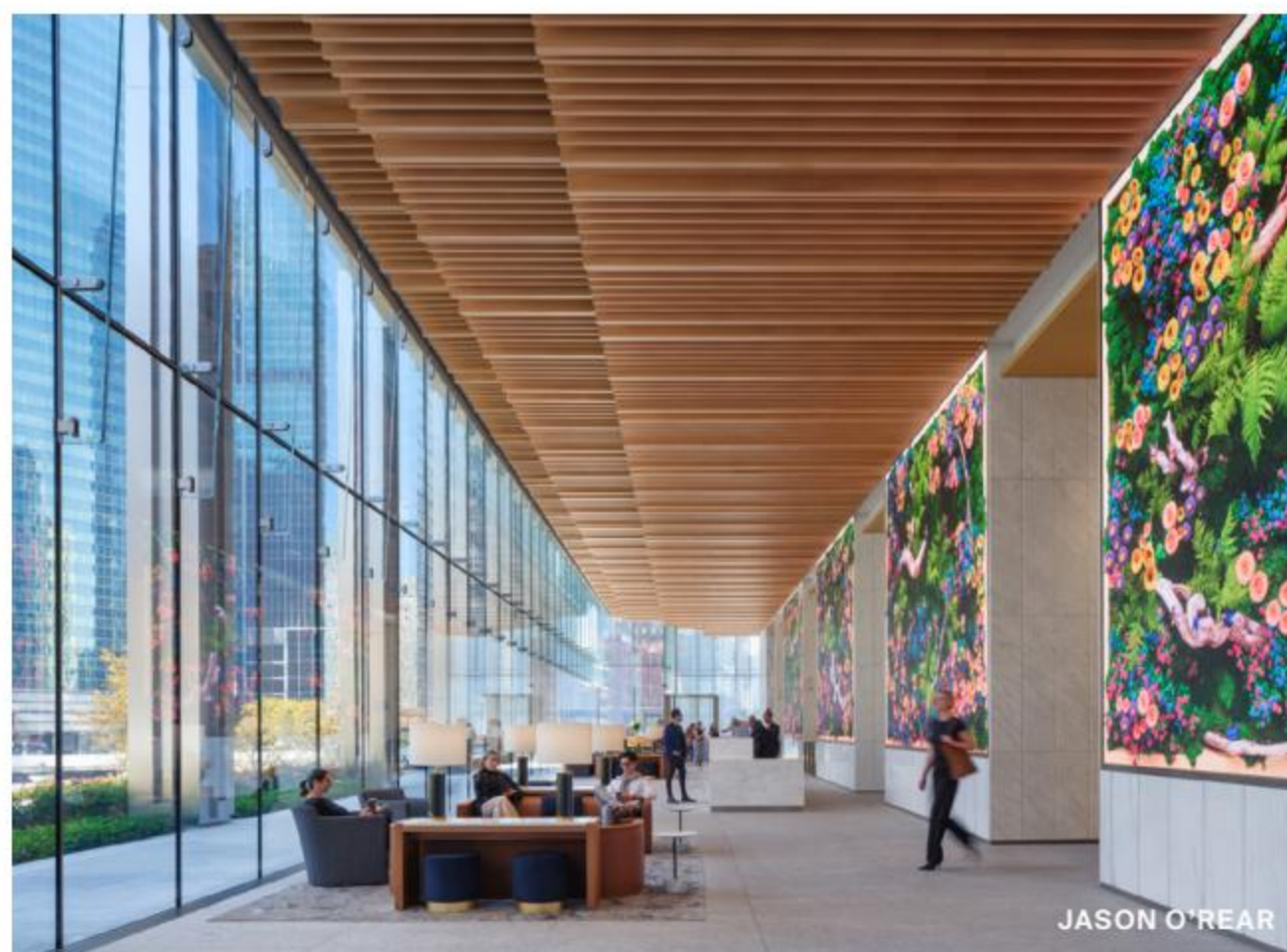
As architects embark on a transition toward more sustainable methods of construction, the industry is slowly phasing out the all-glass enclosures that have for many years defined commercial projects. This change certainly doesn't spell the end for glass, a material that has been used to create windows since Roman times. Rather, it entails a more thoughtful and restrained approach to its application. Here, we examine how manufacturers and government research laboratories, often guided by the evolving needs of architects and engineers, have developed new high-performance systems with improved structural capacity, longevity, and the ability to express complex geometries that will propel glass through its next century of use.

Clockwise from top left: As part of a recent reglazing effort at Harvard Graduate School of Design's Gund Hall, the north and south curtain walls were replaced with hybrid vacuum-insulated units; Diamond Schmitt clad the Fanshawe College Innovation Village in opaque BIPV panels that are angled upward to increase sunlight absorption; Philadelphia's Bulletin Building was reclad in glass by KieranTimberlake, featuring a ceramic frit pattern of letters and numbers that references the building's history while also preventing bird strikes; glazing specialists are devising new ways of sorting crushed postconsumer glass, or cullet, for recycling; large structural glass panels enclose the lobby of Pelli Clarke & Partners's Salesforce Tower in Chicago.



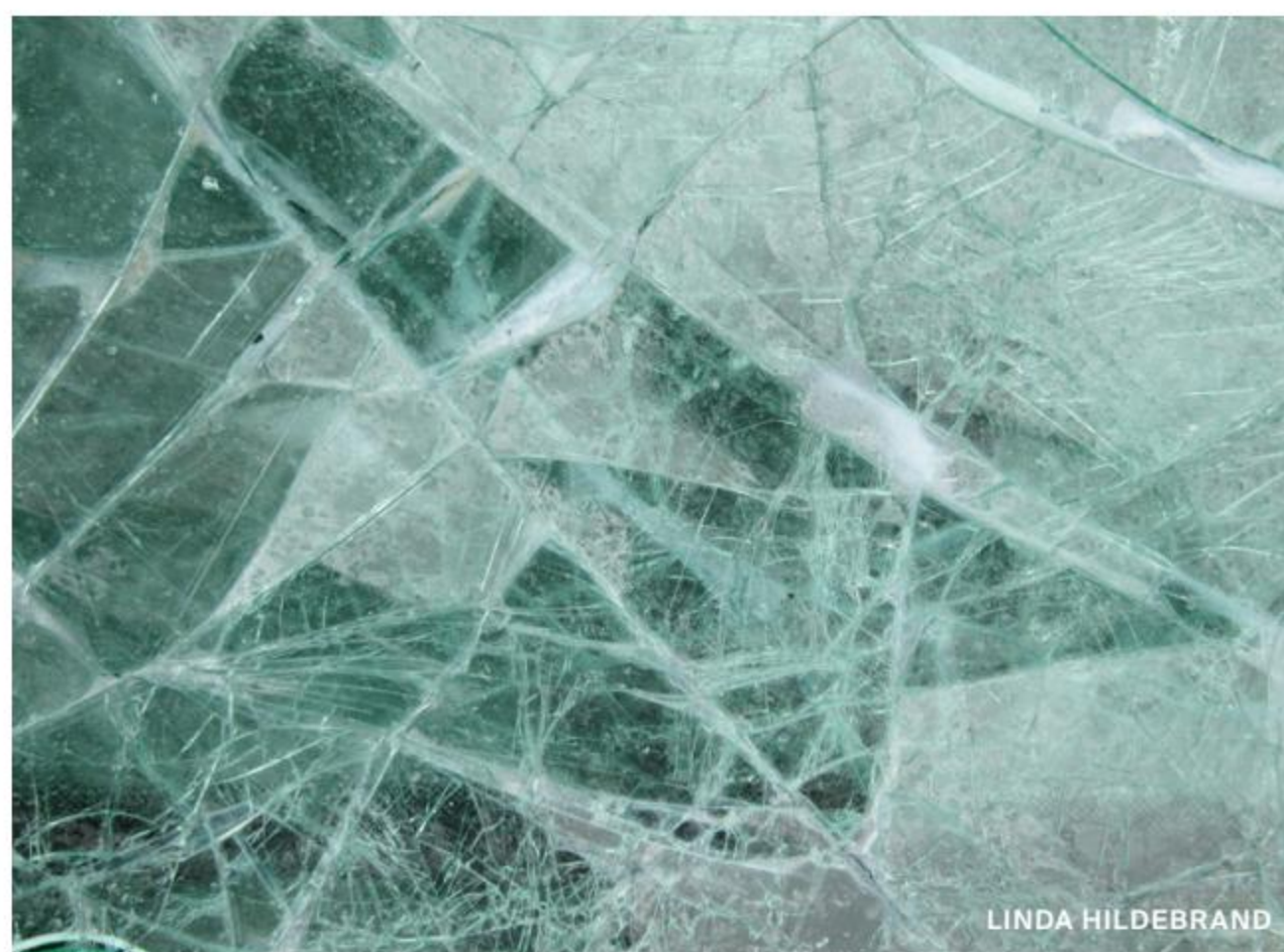
↑ Vacuum-Insulated Glazing

Today, double-paned glazing is the industry standard for windows in new construction, with some larger-budget projects even featuring triple-paned units. However, a new alternative to the insulated glass unit (IGU) is poised to disrupt the market. Known as vacuum-insulated glazing, the technology is assembled using two panes of glass, like an IGU, yet with a much smaller intermediary space, usually about 1 millimeter. The air between the panes is removed, hence the vacuum reference, and the addition of a molten ceramic seal provides superior insulation and an enhanced lifespan, collectively exceeding the performance metrics of a conventional IGU.



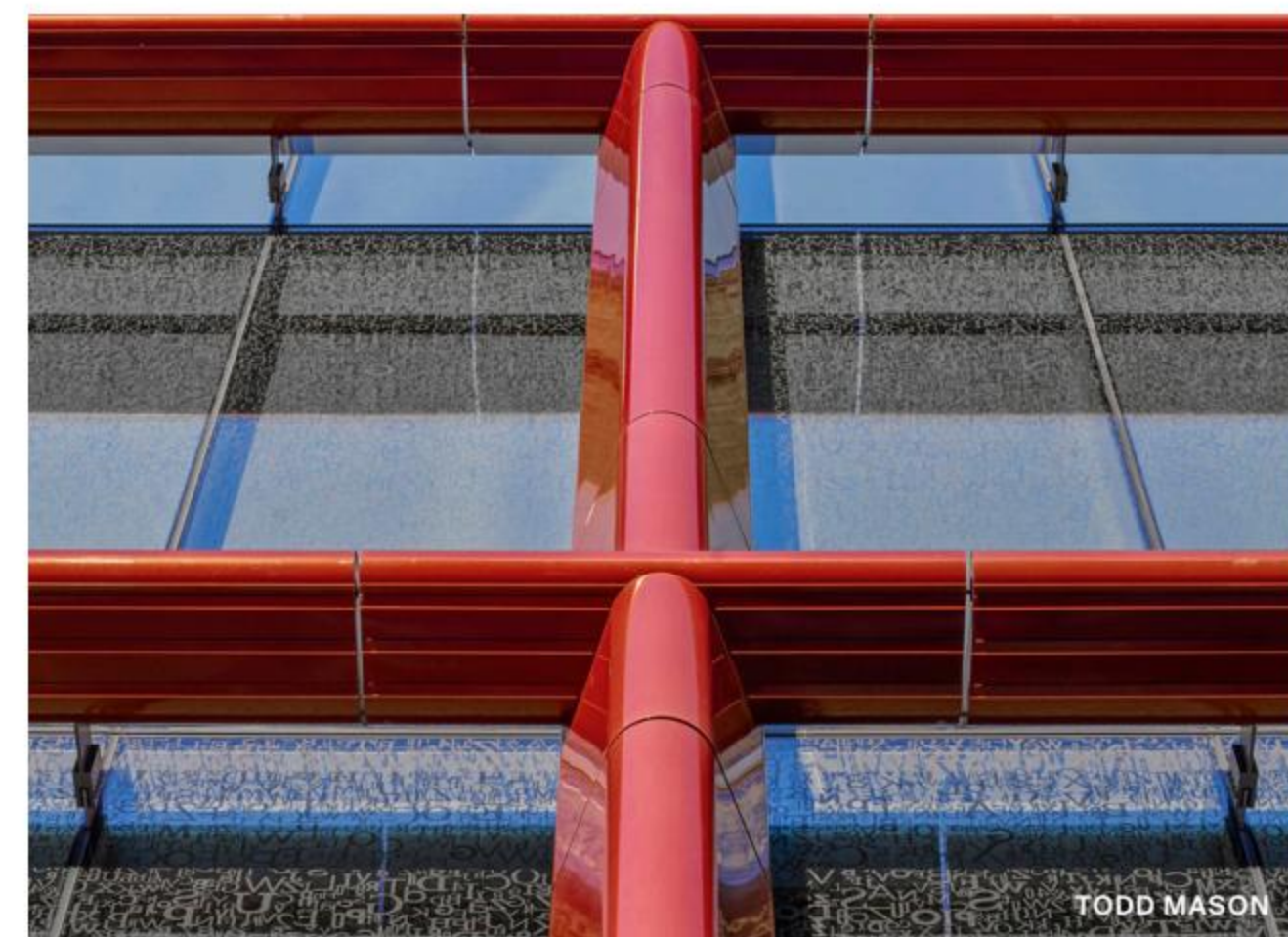
↑ Advances in Structural Glass and Custom Forms

While glass manufacturers work to adopt new sustainability targets, they are simultaneously expanding the material's viability for applications beyond simple windows. Through scientific advances that allow for the production of larger sheets of tempered and laminated glass, the material is finding use as a self-supporting structural element, often used to transparently enclose massive corporate lobbies or frame the entrance to world-class art institutions. Meanwhile, curved glazing, once reserved for only the highest-budget projects, is becoming increasingly accessible as more manufacturers adopt cost-effective cold-bending techniques, allowing architects to expand the formal language of their designs.



↑ Building-Integrated Photovoltaics

One of the most exciting new applications for glass is building-integrated photovoltaic (BIPV) technology, a classification of cladding products that produce renewable solar energy. While rooftop photovoltaics have existed since the 1970s, vertically oriented facade panels are gradually taking root in the industry, overcoming the high upfront costs that once hindered wide adoption. The photovoltaic cells are typically housed between two panes of glass in BIPV units, which can be either opaque or transparent, turning what are otherwise inert windows or cladding elements into energy producers that—in the long run—save money for building owners.



↑ Bird Safety

Every year, hundreds of millions of birds are killed by building collisions in the United States—and the number may exceed 1 billion. The transparent and reflective properties of glass prevent birds from seeing many tall buildings, resulting in mass avian casualties during the migratory season. To prevent this, many architects now specify bird-safe glazing for their projects. The most popular means of bird-proofing glass is the application of a frit to the panel, a visible pattern, often made from a ceramic material, which is baked onto the glass pane during the firing process. Less common is the use of ultraviolet reflective coatings, which are visible to birds but not humans.

← Glass Recycling

In the race to sequester embodied carbon, no topic is more important than circularity, a new approach to manufacturing, supply chains, and the wider economy that promotes the reuse of building materials. While it is comparatively easy to recycle bottles and consumer products made from glass, windows and glass building systems often vary widely from one another in chemical composition and method of construction, which prevents large-scale recycling. Furthermore, preparing glass building products requires a labor-intensive disassembly process. Despite these challenges, industry specialists are conceiving new methods of collecting and sorting cullet—broken pieces of postconsumer glass—while also redesigning and standardizing the production process in a way that eases recycling. **TS**

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Metamorphosis

Revery Architecture alters Vancouver's skyline with The Butterfly, a residential tower with organic curvature and custom glazing.



In the City of Glass, tall towers have tended to look alike. The homogenized skyline of Vancouver, British Columbia emerged during a construction boom in the 1990s, with the confluence of condensed construction timelines and restrictive zoning bylaws producing a seemingly endless repetition of sea-green tinted window wall condominiums across the city's peninsular downtown. As Canada's most expensive city rezones to increase density in the face of a worsening housing crisis, the skyline's once implacable uniformity has begun to change, largely at the hands of Westbank, a local developer responsible for a series of striking new additions.

The firm's portfolio includes the similarly massed Alberni and Vancouver House, designed by Kengo Kuma and Bjarke Ingels Group, respectively, two towers that appear to have a bit taken out of their bases, resulting in top-heavy forms that narrow as they approach the ground.

Westbank's most recently completed residential project is no less experimental, particularly through its circular form and use of custom glass. It is the product of a collaboration with Revery Architecture, the rebranded continuation of Bing Thom Architects. Thom, known for his design of civic buildings and theaters, passed away in 2016. Since then, the firm's scope of

work has expanded, with the office now pursuing large-scale commercial work.

The Butterfly is a 586-foot tower adjacent to First Baptist Church, an early-20th-century stone structure that together with St. Andrew's Wesley forms the gateway to Vancouver's West End. This site lies at the crest of a hill and is the highest elevation point on the downtown peninsula, creating the perception that The Butterfly is the city's tallest tower, though it is technically surpassed by Living Shangri-La (659 feet) and the Paradox Hotel (616 feet), a former Trump Tower. Westbank was able to achieve this height thanks to zoning amendments in the 2013 West End Community Plan that upzoned sites along the periphery of the historic neighborhood, adding density without altering the district's leafy midrise core.

First Baptist Church, which owns the site, used proceeds from the development to finance a \$30 million Canadian (\$22 million U.S.) renovation project that included much-needed seismic and accessibility upgrades to the historic stone church, as well as the construction of a new addition that doubles the church's community spaces to 80,000 square feet and features a small affordable-housing complex of 61 units.

Above this, the tower rises 57 stories across four cylindrical volumes that are fused at the center by an elevator core. In plan, the building resembles two parallel Venn diagrams or, conveniently, the four wings of a butterfly, although Revery insists this wasn't intentional. The circular floor plates are subdivided so that each unit is oriented diagonal to Vancouver's street grid, creating sightlines that penetrate the surrounding forest of condominium towers and open sweeping vistas of the city and mountains beyond.

However, The Butterfly's most radical departure from the conventions of luxury high-rise design is the implementation of open-air corridors on each floor. Exploiting Vancouver's temperate climate, these passageways are oriented to capture gentle breezes and are decorated with plant life, encouraging tenants to linger in what would otherwise be a transitory space.

"It's a project that is trying to solve an urban problem: social isolation—something that is attributed to the city's quick growth in density," Amirali Javidan, director at Revery, told AN. "We were trying to see if we could improve high-density living by reintroducing semiprivate spaces, so that people are not just going directly to their private units without seeing each other or talking."

On the exterior, the tower is cloaked in one of Canada's all-too-ubiquitous window wall systems, though you're hardly able to tell, as hollow GFRC panels are hung from the slab edge, swelling outward in bulbous, cloudlike forms. The white cladding alternates with ribbons of curved glazing, rotating in orientation on each floor to create a sense of variety.

Despite its assembly from standardized building systems and off-the-shelf products, The Butterfly is replete with customization and bespoke detailing. For instance, two enormous parabolic arches are carved into the base of the building. Derived from the fluted geometry of church organ pipes, the arches are faced with a tessellated veil of glass curtain wall and each rise multiple stories. One opens to the street, announcing the entrance to the lobby, while a taller iteration hovers above First Baptist Church. Conceived as a silhouette of the historic church, it matches the height of its 1911 bell tower.

The building's lap pool is an equally impressive design feat. Situated atop the street-level podium, the natatorium is enclosed in a case of glass with a series of riblike precast concrete arches upholding the roof. This condensed space presented a technical conundrum: to eliminate massive amounts of condensation that would have rendered the glass nearly opaque (particularly in the winter), the pool needed a powerful ventilation system to

aggressively recirculate air. Not wanting visible vents to disrupt its design, Revery worked with RDH Building Science to conceal the system within the concrete supports, which also hide lighting and feature a special sound-dampening treatment along their inner surface.

As The Butterfly nears full occupancy and the official end of construction, Revery and Westbank's next project is already underway across False Creek. Serhákw, a massive mixed-use development designed in collaboration with the Squamish Nation, is located on a repatriated parcel of land, allowing the Indigenous owners to skirt a local zoning ordinance and add 11 formally expressive towers to the historically low-rise Kitsilano neighborhood.

The character of the new building boom, which is affecting Downtown Vancouver as well as the exurbs of the Lower Mainland, contrasts with that of earlier periods, as described in local author Douglas Coupland's seminal essay collection *City of Glass*, which examines the city's quirks.

"If Paris is a city of monuments, and if Tokyo is a city of small beautiful moments, Vancouver is a city of scenery," Coupland wrote. "It coasts on its scenery quite shamelessly, and many builders take advantage of our love of the mountains to build charmless concrete dumps."

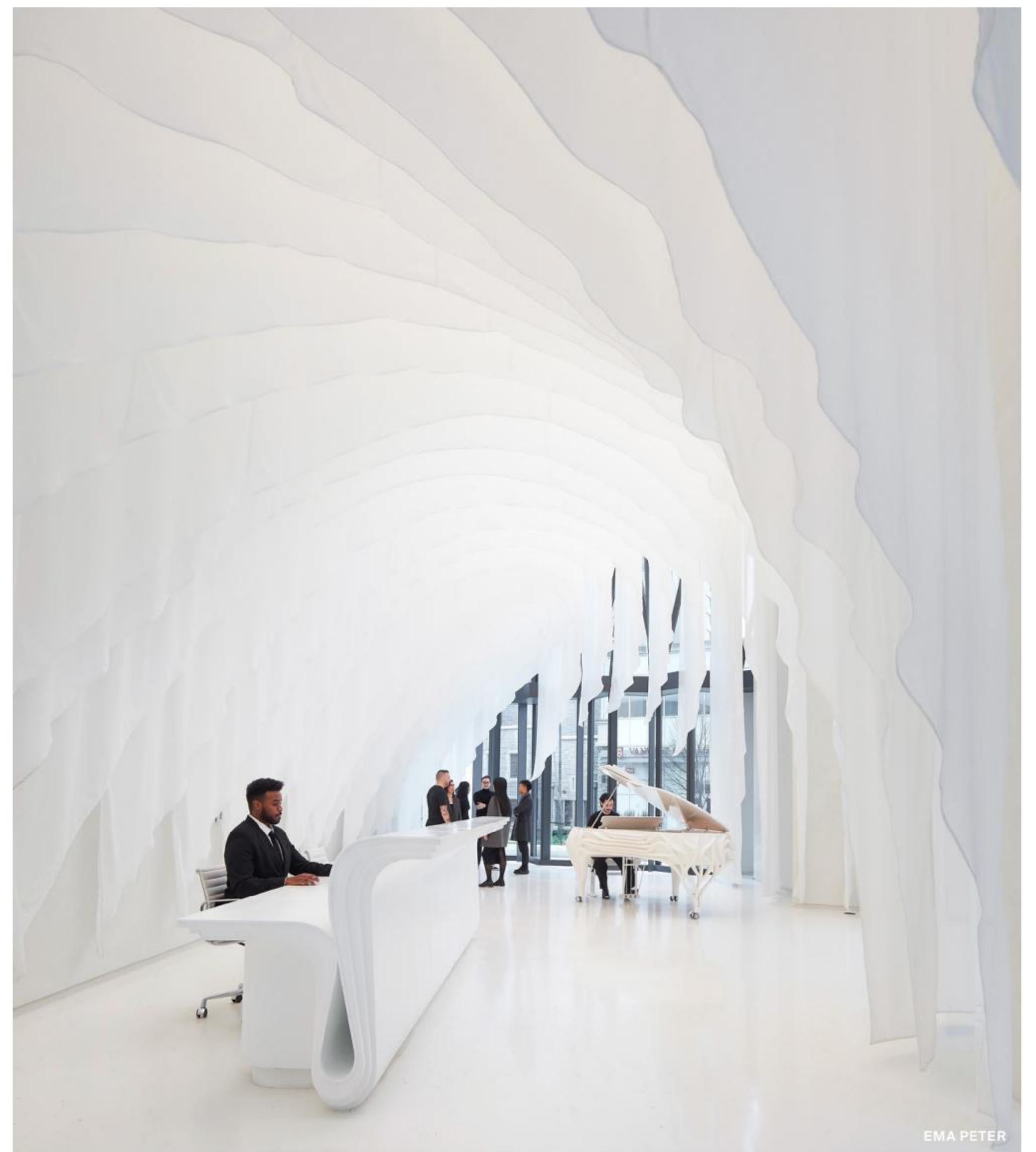
Today's towers—particularly those developed by Westbank—aim to become scenery themselves, for better or worse competing for prominence with the city's mountains, ocean, and forests. **TS**

Left: At 586 feet, The Butterfly is the third-tallest tower in Vancouver.

Opposite page, clockwise from top left: The tower's circulation spaces are open-air, exploiting the city's temperate climate; a scalloped, parabolic arch was designed to negotiate the transition between the church and the new building; for each of their projects, Westbank invites the architect to custom design a Fazioli piano in the building's lobby; a progression of precast concrete ribs frame a lap pool set atop the tower's podium.

DESIGN ARCHITECT: Revery Architecture
 ARCHITECT OF RECORD: Revery Architecture
 LANDSCAPE ARCHITECT: SWA Group, Cornelia Oberlander, GIALA
 INTERIOR DESIGN: Revery Architecture
 STRUCTURAL ENGINEER: Glotman Simpson
 ELECTRICAL ENGINEER: Nemetz & Associates
 CIVIL ENGINEER: WSP
 LIGHTING DESIGN: ARUP, Nemetz & Associates
 ACOUSTICS: BKL Consultants
 SIGNAGE/WAYFINDING: Cygnus, Multigraphics
 CODE, FIRE & LIFE SAFETY CONSULTANT: LMDG Building Code Consultants
 GENERAL CONTRACTOR (NEW CONSTRUCTION): Icon West Construction
 GENERAL CONTRACTOR (HERITAGE): Haebler Group
 GLAZING CONTRACTOR: Lotte
 FACADE INSTALLATION: Lotte
 MECHANICAL/PLUMBING: Introba
 SUSTAINABILITY & ENERGY MODELING: Introba
 BUILDING ENVELOPE: RDH Building Science
 MASONRY RESTORATION/STUCCO/PLASTER: Van den Kerkhof & Son
 HERITAGE CONSERVATION: Donald Luxton & Associates
 WIND: Gradient Wind Engineering

TOWER GLAZING/GFRC: Lotte
 METAL CLADDING: Keith Panel Systems
 POOL PRECAST STRUCTURES: Architectural Precast Structures
 POOL GLAZING: Blackcomb Facade Technology
 GALLERIA GLAZING: Echo Glazing



High-Performance

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ykkap.com

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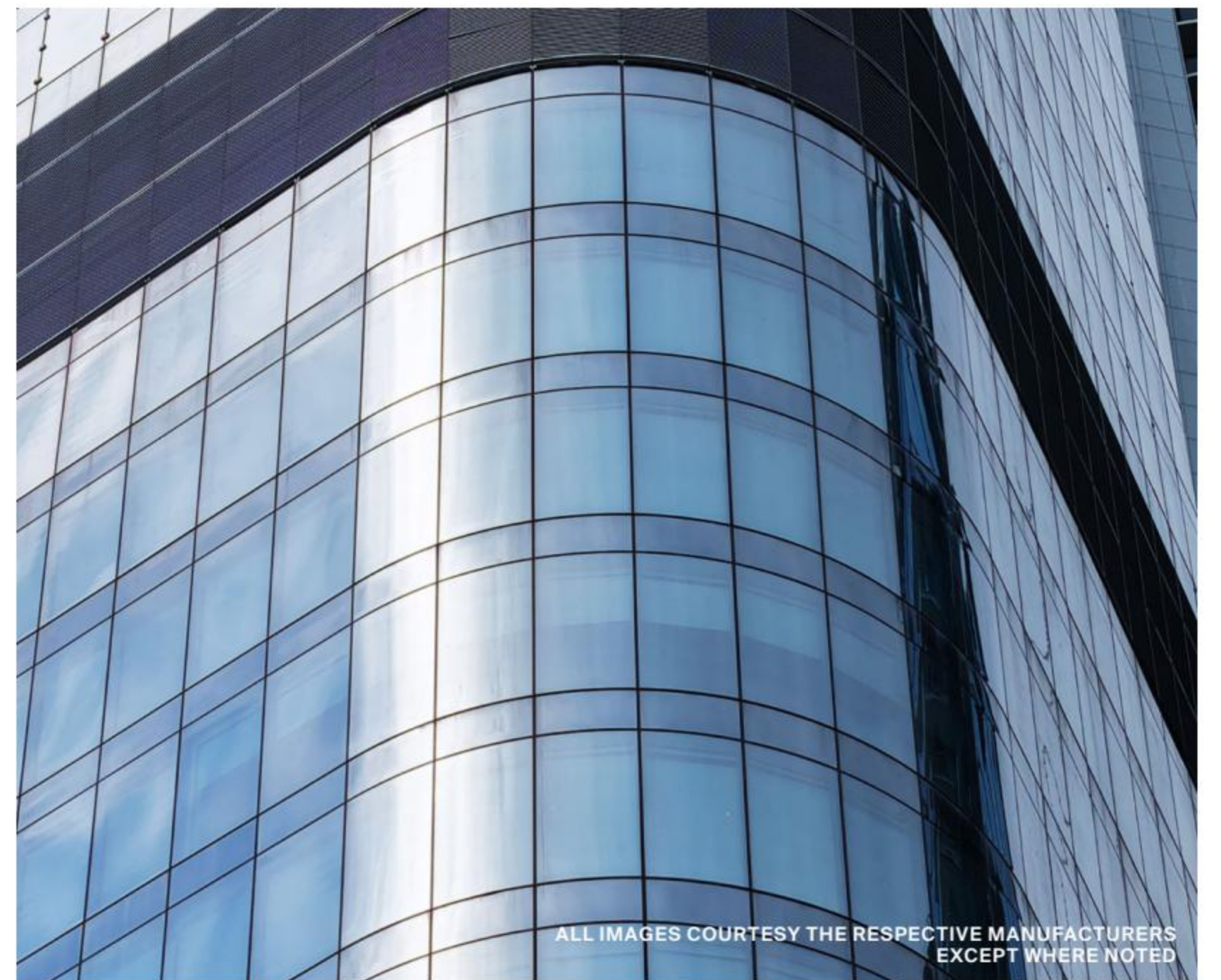
Multifaçades | Stekar
stekar.com

Compatible with a range of materials, independent panels, and adjustable spans for windows, this system boasts easy aesthetic flexibility.



VetraSpan-L | Sentech Architectural Systems
sentechas.com

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TecnoBEND | Tecnoglass
tecnoglass.com

This low-E, curved-glass line is manufactured using the latest Glaston technology and can be produced in jumbo-sized, low-E glass sheets.



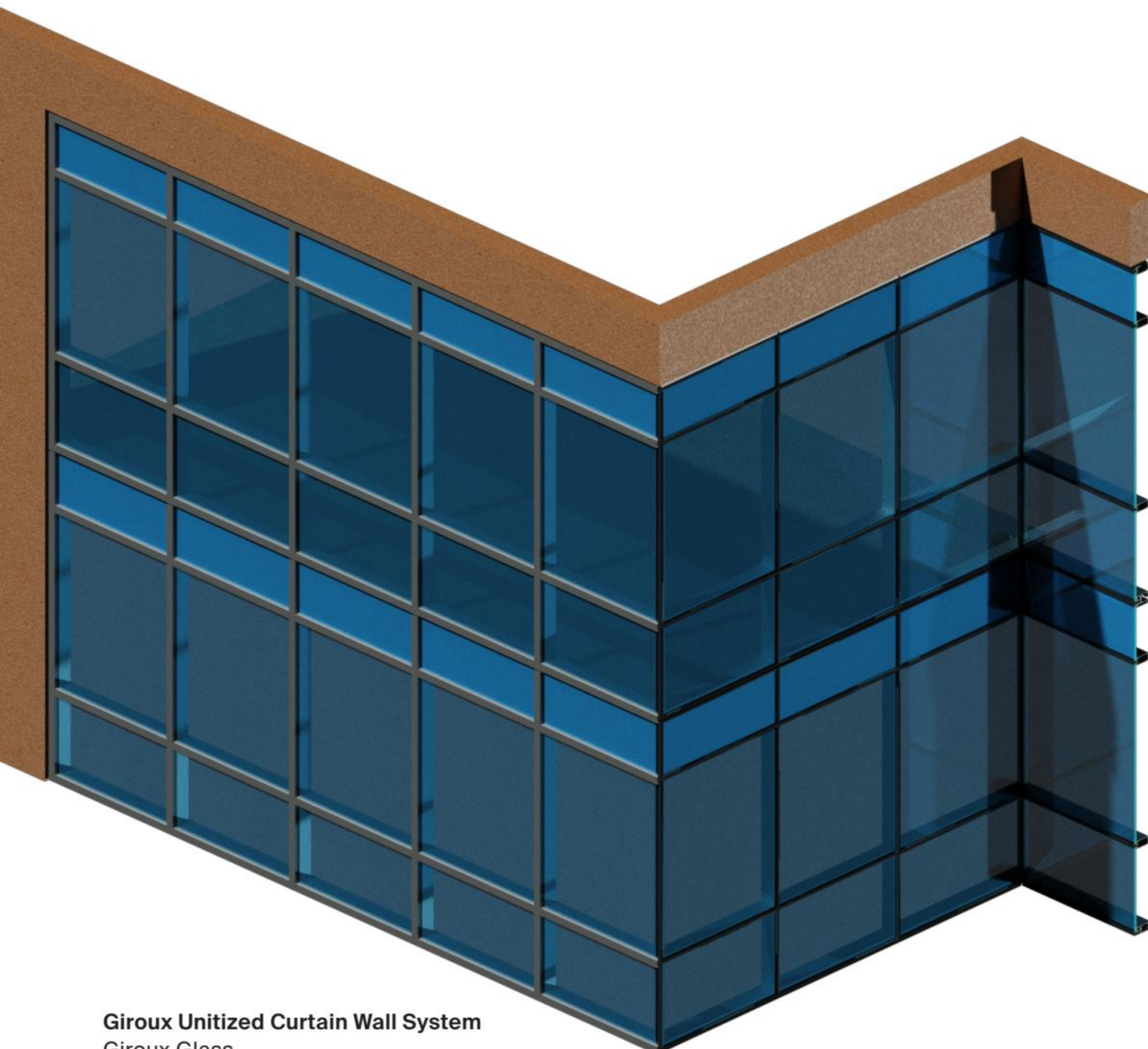
Triple Glazed IGU | Press Glass
pressglass.com

Triple Glazed IGU, fabricated by Press Glass, features a moisture-inhibitor molecular sieve and internal and external sealants for air tightness.



Zola Firewall | Zola Windows
zolawindows.com

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Giroux Unitized Curtain Wall System
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Diplomatic Mission

The Miller Hull Partnership clads the main floors of the Consulate General Guadalajara in glass to inspire an inviting visitor experience.

They say you always remember your first time. For Brian Court, partner at the Miller Hull Partnership and project lead for the new \$191 million U.S. consulate general in Guadalajara, Mexico, his work on the complex remains particularly memorable, even as he went on to work on subsequent U.S. Department of State Bureau of Overseas Buildings Operations (OBO) assignments, building embassies and consulates for the U.S. government in Morocco, Malawi, and South Sudan.

Court started on the complex, sited in Guadalajara's tony Monraz neighborhood, nearly

a decade ago, and it served as a fitting introduction for his debut OBO project. The brief for the consulate general called for the creation of a ground-up structure to serve American diplomacy while being responsive and welcoming to Mexican and U.S. citizens in the country's western state of Jalisco, a major economic and cultural center. The architects also carefully considered energy efficiency, workplace and leisure spaces for staff, and spaces for public art installations.

"That's one of the most interesting parts of these projects," Court told AN over a video

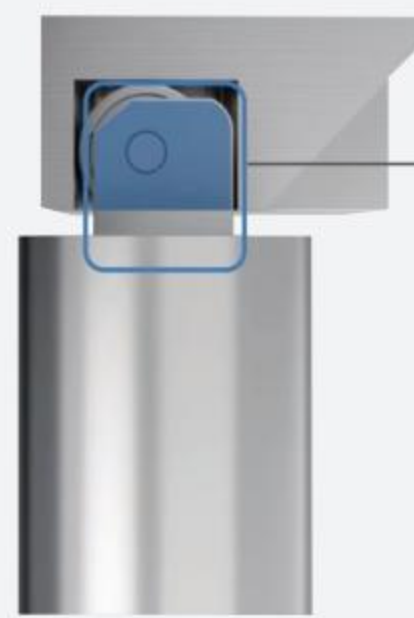


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Miller Hull continued

call from the Miller Hull Partnership's office in Seattle. "You're working in a foreign culture, learning and adapting the buildings. On one hand, they have to represent America and democracy, and on the other hand, you're trying to foster diplomacy. It's got to be respectful of the host country; it has to be inviting and welcoming, but also secure and resilient."

To achieve these disparate goals, Miller Hull designed a compound that emphasizes security while blending into the lush natural environment—Court proudly mentions the preservation of native jacaranda trees around the property, with "beautiful purple flowers that are in bloom most of the year in Guadalajara." The facade is particularly striking: Clad in a curtain wall of proprietary ballistic glass, it invites employees and visitors to gaze out at those picturesque trees, with shading provided by a free-standing steel superstructure that references the vernacular precedent of the *palapa*. Court and his colleague Jim Hanford, a principal and leader of Miller Hull's building performance and sustainability efforts, said that they performed extensive daylight analysis that informed the decision-making for the envelope and glazing.

The focal point of the complex is the main building, with consular services concentrated in a glass-clad second-floor cantilevered space, and a design aimed at streamlining the visitor experience. Miller Hull created 62 bank-teller-like "windows," as Court called them, glassed-in interview spaces in an L-shaped configuration for Mexican citizens in need of visas and other documents.

Court explained that such service areas are typically placed on the ground floor, but Miller Hull reimagined the visitor experience for this unique project. "If we did this as a program diagram, it would have been a pyramid with a huge ground floor, and then every floor above that would get smaller and smaller. That didn't make any sense," he said. "The conceptual design breakthrough on this project was to take the entire consular program area and put it on the second floor."

The first floor instead was dedicated to security and maintenance, and is an area where U.S. citizens can make transactions with consulate personnel separate from the Mexican clientele on the second floor. The third and fourth floors feature the consular workspaces, with windows providing views of Guadalajara and natural light for office staff. The layout allowed Miller Hull to place a large rooftop garden on the third floor so consulate employees can take advantage of the city's temperate climate in a secure space.

Part of the delay in getting the project built was the relocation of the existing consulate from a rougher neighborhood to its new, more upscale home. Monraz residents were wary of an influx of visitors. The OBO also wanted to account for increased demand; Miller Hull planned for an increase to 2,500 daily visitors over the next decade, up from the current 1,200. Court said that Miller Hull considered community needs, adding underground parking lots on either side of the complex—one for consulate employees and one for guests. "It's not typical that the U.S. government is going to provide parking for consular visitors," he noted. "But it turned out that was the kind of critical linchpin to getting the neighborhood groups on board."

It no doubt helped that Miller Hull delivered a design that goes beyond what most people would consider a government building aesthetic. The Guadalajara consulate resembles a luxury resort, with the 12,000-square-foot office building anchoring the property, separate residences for U.S. Marine guards, and entry pavilions that keep visitors in secure areas and away from the neighborhood streets. (It even earned Miller Hull an AIA Honor Award for Architecture in June.) There are water features throughout that double as passive cooling devices and areas for art displays such as a butterfly

sculpture by Norman Mooney, which alludes to Guadalajara's famous monarch butterfly population. Court credits landscape architect Marilee Hanks of Knot Studio for the thoughtful interventions, including garden spaces that respect the local culture. There's even a rooftop pool and lounge reserved for U.S. staff and their families, though Court noted it is a standard amenity for OBO projects such as consulates and embassies.

East outdoor access makes all the difference. "You don't have to check in and out with a marine," Court said. "You can just open a door and walk outside. You can take your laptop outside, and you're working in this great tree canopy in the habitat of Guadalajara." **RM**

Previous page: The Miller Hull Partnership created a glass-clad, cantilevered section and centered much of the consular business on the second floor.

Top: The multi-building compound was designed to fit seamlessly into Guadalajara's historic Monraz neighborhood.

Middle: A steel structure provides shading for the building's exterior and interior, part of a design strategy to prioritize comfort for workers and visitors.

Bottom: The architects used thin floor plates and concentrated glazing in work areas to take advantage of Guadalajara's natural light and scenic views.

DESIGN ARCHITECT: The Miller Hull Partnership

ARCHITECT OF RECORD: Page

LANDSCAPE ARCHITECT: Knot Studio

INTERIOR DESIGN: Integrus

STRUCTURAL/CIVIC ENGINEERING: Magnusson
Klemencic Associates

ELECTRICAL/MECHANICAL/PLUMBING ENGINEERING:
Interface Engineering

LIGHTING DESIGN/AV/ACOUSTICS: Interface
Engineering

SIGNAGE/WAYFINDING: Mayer Reed

TELECOMMUNICATIONS: Mason & Hanger

GENERAL CONTRACTOR: BL Harbert International

CLIENT REPRESENTATIVE: Overseas Buildings
Operations

INSTALLATIONS: BL Harbert International

FACADE SYSTEM: Architectural Stone Imports,
Rainscreen Solutions

CLADDING: Chelmsford Granite, Takt/Rainscreen
Solutions, Alucomex/Tofar

GLASS (FEFR): United States Bulletproofing

GLASS (NONFEFR SPANDELI): PWS International

WINDOWS (FEFR): United States Bulletproofing

WINDOWS (NON-FEFR): PWS International

DOORS (FEFR): United States Bulletproofing and
Fabrication Designs

DOORS (NON-FEFR): PWS International

ROOFING (MEMBRANE ROOFING AND GREEN ROOFS):
American Hydrotech

ROOFING (PARKING STANDING SEAM ROOF): Morin

PV CANOPIES: Solar Design Associates

WATERPROOFING (MEMBRANE): W. R. Meadows

WATERPROOFING (CEMENTITIOUS): Penetron

FIRE PROTECTION: CHA Fire Protection Services

INSULATION: Knauf

VERTICAL CIRCULATION (ELEVATORS AND ESCALATORS):
Otis Mexico

FIXTURES (SAIL CANOPIES): Fabritecture

FIXTURES (INTERIOR SHADES): Mecho

LIGHTING: Lumenwerx, Axis, Metalux, NeoRay,
Portfolio

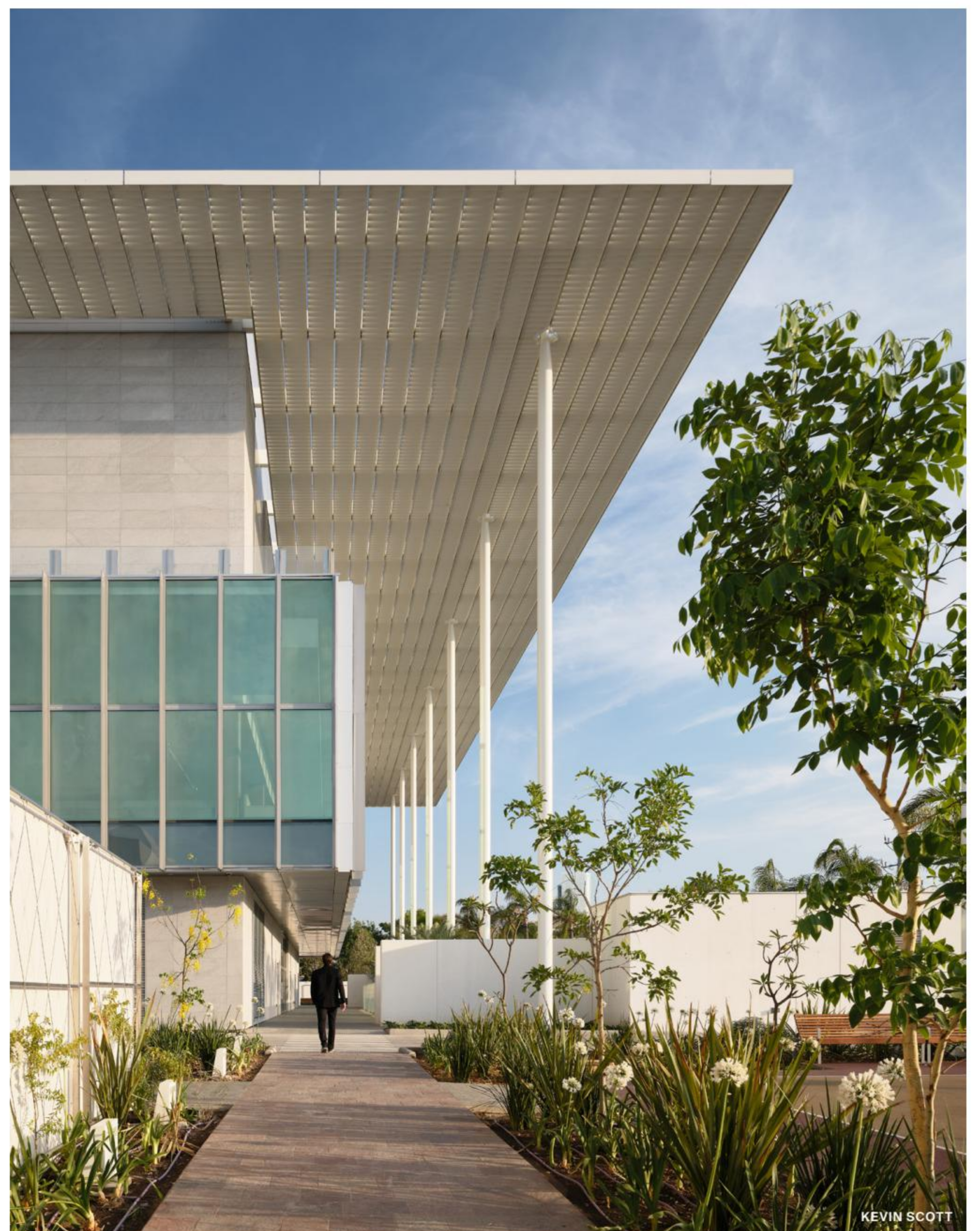
APPLIANCES (COMMERCIAL KITCHEN): Bresco

FURNITURE: Maharam, Knoll Textiles, Allsteel,
Gunlocke, Steelcase, Humanscale

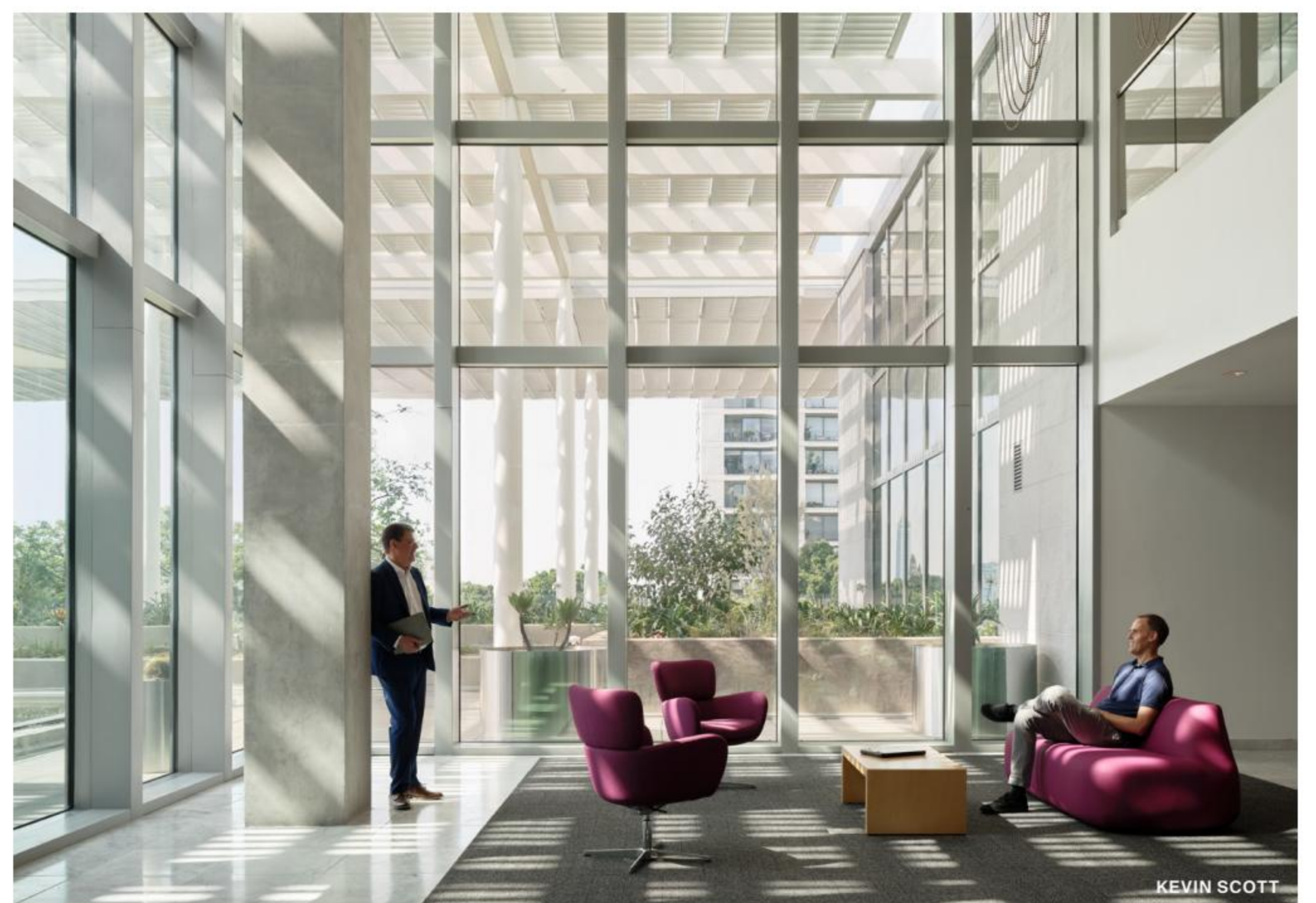
LANDSCAPE (PLANTINGS): Bonsai Paisajismo



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Vetra & Kiara Block | Eco Outdoor
eco-outdoor.com

Created in collaboration with Tom Fereday, this Mano Glass Block collection is made with 70 percent recycled glass.



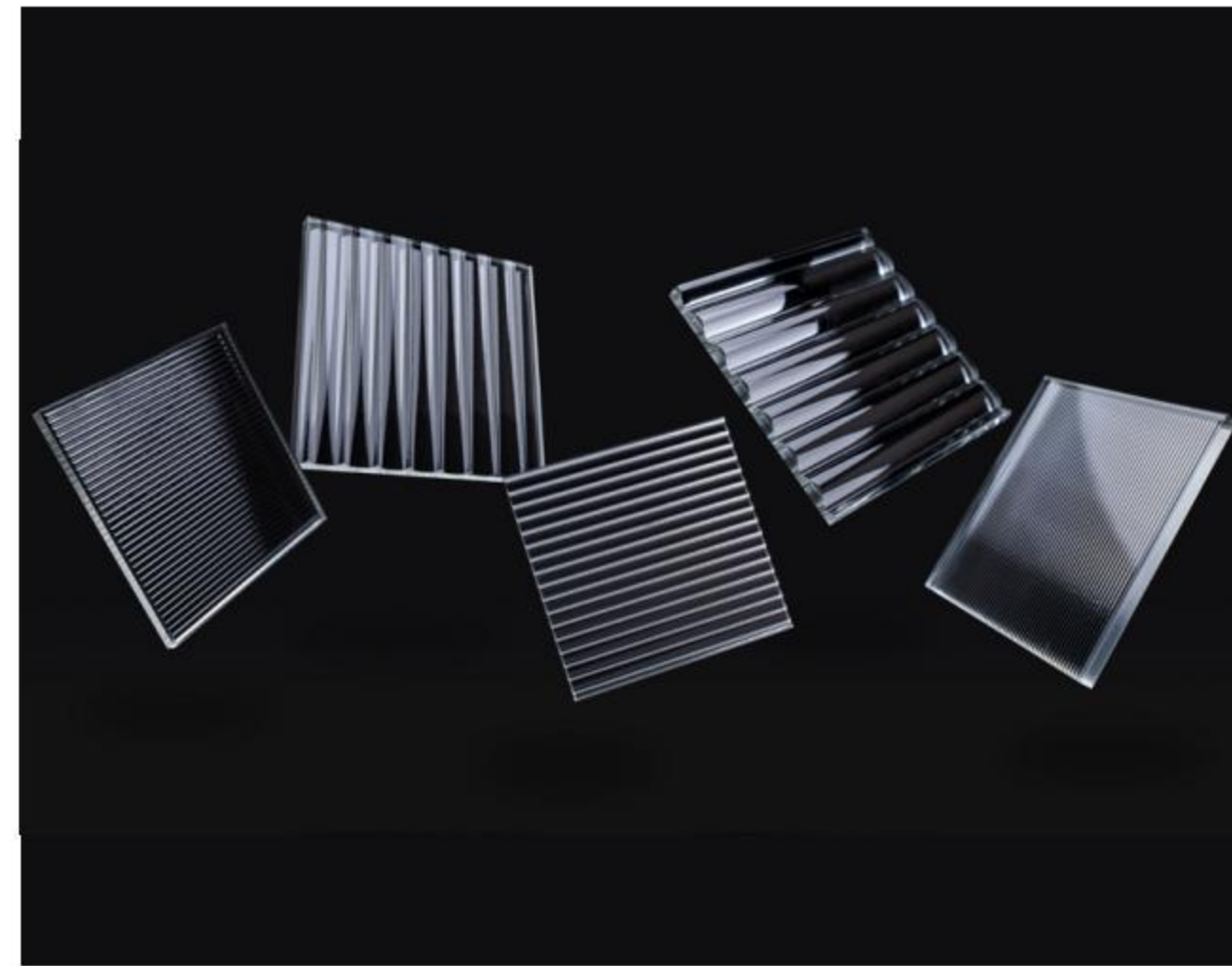
Bespoke Glass Facade | Pulp Studio
pulpstudio.com

As a fabricator of technically advanced decorative glass, Pulp Studio crafted a glass facade for Van Cleef & Arpels by Design Republic Partners Architects in Miami comprising 26 pieces of glass.



Murals on Glass | Skyline
skyline.glass

Designed in collaboration with Jill Malek, this series consists of five of Malek's large-scale abstractions of the natural world on durable substrates of glass.



GlasPro Low-Iron Textured Glass Collection | GlasPro
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GlasPro's newest additions to the textured glass line include five low-iron options in varying scalloped, ribbed, and mini-ribbed designs.



WONDERWALL | Tonelli Design
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PROJECT SHOWCASE

Embry-Riddle Aeronautical University

Daytona Beach, FL

Pulp Studio contributed to the design and fabrication of the façade at the Cici and Hyatt Brown Center for Aerospace Technology at Embry-Riddle Aeronautical University in Daytona Beach, Florida. The 65,000 sq. ft. facility supports aviation, aerospace, and STEM education.

This project stands out for its vibrant, color-shifting glass panels, which deliver a dynamic visual experience across the building's exterior. Pulp Studio achieved these effects through custom-fabricated dichroic interlayers that interact with light to create rainbow and metallic finishes. The result is a bold architectural statement that reflects the innovative spirit of the university."

Architect: ikon.5

Photographer: West Tampa Glass

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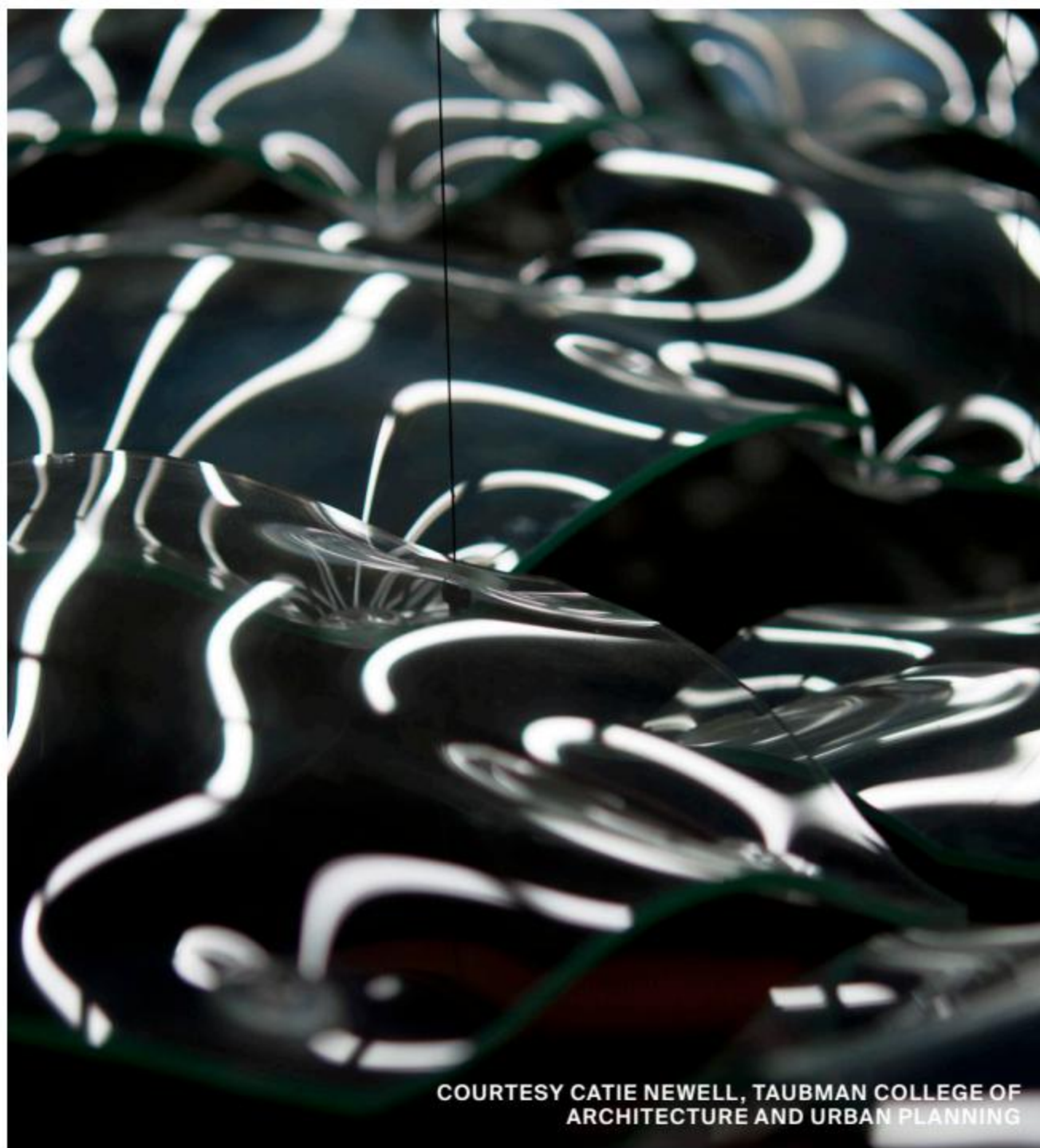
Cutting Edge

Catch up on the latest academic research on architectural glass.

Schools of architecture can foster an environment of experimentation that eventually leads to breakthroughs for the profession. The university setting challenges academics to take conceptual risks, an opportunity that becomes increasingly rare once entered into the field. As new tools and technologies have emerged over the last decade, there has been a particular rise in projects that push the limits of what materials can do—including glass.

The following research, including my own work, highlights how academics in the field are exploring this unique and capricious material. Although it presents more challenges than other materials, glass also contains so much potential. I find these projects inspiring because they represent a passion for hands-on prototyping with glass in the education of future architects—an important goal toward imagining better applications of glazing in the built environment.

Gosia Pawlowska is a glass artist and architectural designer based in New York. She is currently an instructor at NJIT's Hillier College of Architecture and Design and specializes in mold-making for glass and digital fabrication.



COURTESY CATIE NEWELL, TAUBMAN COLLEGE OF ARCHITECTURE AND URBAN PLANNING

Catie Newell
Taubman College of Architecture and Urban Planning, University of Michigan

Glass Cast, developed by Catie Newell and her team in 2012, proposed a novel glass-forming technique whereby a repositionable pin mold was built into the floor of a kiln. They were able to form sheets of glass in real time by adjusting the height of each pin, remotely controlled by a servo motor and digital software. Through careful analysis of geometric properties and maximum allowable surface curvature, the final installation of undulating glass panels created kaleidoscopic effects of reflected light.

A subsequent project headed by Newell along with Wes McGee and Zackery Belanger, Long Range (2022), investigated the effects of curvature on the acoustic properties of slumped glass. Working with a team of students, they were able to test the impact of curvature and waterjet-cut perforations in sandwiched hexagonal glass panels on the reflective, diffusive, transmissive, and absorptive acoustic behaviors of the system. Extensive prototyping and simulations allowed the designers to calibrate the material's geometry for desired ambient effects.



COURTESY POLYHEDRAL STRUCTURES LAB, STUART WEITZMAN SCHOOL OF DESIGN

Masoud Akbarzadeh and the Polyhedral Structures Lab
Stuart Weitzman School of Design, University of Pennsylvania

Bridging the challenge of using glass as a primary structural system with the geometry-based solutions of polyhedral graphic statics, Masoud Akbarzadeh and his lab at UPenn have built two prototypes for a self-supporting glass bridge. Tortuca (2022) was assembled out of 13 hollow glass units (HGUs), together spanning over 10 feet. The top and bottom faces of each cell were cut from annealed glass using a 5-axis abrasive water jet, with acrylic spacers as side walls, which accommodated the connection mechanism to neighboring HGUs.

The research team expanded to include an array of collaborators from other institutions; last year, it developed and installed Vitrum Leve, or the Lightweight Glass Bridge, at the Corning Museum of Glass. It consists of ultrathin multilayered glass sheets (16 millimeters) that form a high-performance sandwich system. The internal flow of forces is contained within a slender cross section, resulting in an ultratransparent, high-strength structure. The main objective of this research is to demonstrate that a challenging material like glass can be used as a primary structural system while also appearing as an elegant design solution.



COURTESY MIT FABRICATION-INTEGRATED DESIGN LAB

Michael Stern and Evenline
Glass 3D-printing from MIT to RIT

MIT's Mediated Matter Group developed the first-of-its-kind additive manufacturing technology for 3D-printing optically transparent glass in 2014. The team of engineers, architects, and scientists was at the time led by Neri Oxman. The glass 3D printer consists of an integrated three-zone thermal control system with 4-axis motion control. A crucible of molten glass (1,000 degrees Celsius, or 1,832 degrees Fahrenheit) is gravity-fed through a ceramic nozzle and deposited into a build chamber at 500 degrees Celsius, or 932 degrees Fahrenheit—the annealing temperature of glass—to control its cooling rate and prevent stress fractures. As an early proof-of-concept, a set of three 10-foot-tall glass columns were 3D-printed and installed at Milan Design Week in 2017. The pieces highlighted the geometric complexity, strength, and transparency of 3D-printed glass at an architectural scale.

Since then, this patented 3D-printer has endured several transformations and now exists as a third-generation model, G3DP3, owned and operated by Evenline in Rochester, New York, under the leadership of Michael Stern, one of the original team members from MIT. Stern teaches a digital-glass elective course at the Rochester Institute of Technology (RIT), while also continuing to collaborate with MIT's Fabrication-Integrated Design Lab. Together, they recently prototyped recycled glass structural facade systems. Previously, Stern worked with Daniel Lizardo of MIT to start Lios Design, a company that developed 3D-printed architectural lighting. The many iterations of this technology offer an interesting case study of work emerging from an academic setting to existing within the industry, where it is applied toward both decorative design objects and scientific innovation.



COURTESY RESTRUCT GROUP, TU DELFT

Telesilla Bristogianni and Faidra Oikonomopoulou
Glass & Transparency Research at TU Delft

The Glass & Transparency Research Group at Delft University of Technology in the Netherlands (TU Delft) has established itself as a world-renowned institution focused on novel glass research for built structures. Currently chaired by James O'Callaghan, the team investigates diverse aspects of glass such as its structural performance and recycling possibilities. Assistant Professors Telesilla Bristogianni and Faidra Oikonomopoulou, also members of ReStruct Group, have been researching the mechanical properties of cast glass in load-bearing applications and how various types of glass waste can be recycled into cast volumetric components for architectural use. The university has led R&D efforts behind landmark commercial projects, such as Crystal Houses, an acclaimed glass block facade built by MVRDV in Amsterdam. Ongoing work also explores topological optimization, the use of glass in restoration, 3D-printed sand molds, glass forensics, and adhesives for float glass assemblies.



GOSIA PAWLOWSKA

Gosia Pawlowska
The Bartlett School of Architecture, UCL/NJIT

The previous projects represent the most inspiring efforts of architectural glass researchers I have encountered in academia. This work often involves teams of collaborators—both professors and students—and is made possible by funding.

I personally became acquainted with glass through independent study, when I immersed myself in craft workshops at studios like Urbanglass and Brooklyn Glass. This inspired me to pursue an M.Arch thesis focused on the forming and assembly of architectural glass at the Bartlett School of Architecture within its Design for Manufacture course. There, I developed Viscous Catenary (2019), an assembly system of kiln-formed glass panels designed in Grasshopper and draped over waterjet-cut steel molds. Given the opportunity to present this work the following year at the ACADIA conference, I was grateful to connect with other academics engaging in similar topics.

I have pursued further research on steel formwork for glass made by robotic incremental sheet forming thanks to a residency with the Consortium for Research and Robotics (Intentional Folds, 2022) and was awarded an Urbanglass Fellowship in 2022 to explore experimental molds for glass in collaboration with fellow architect Michael Haddy. Currently, I continue to share my knowledge on digital fabrication and mold making for glass as an instructor at the New Jersey Institute of Technology (NJIT).

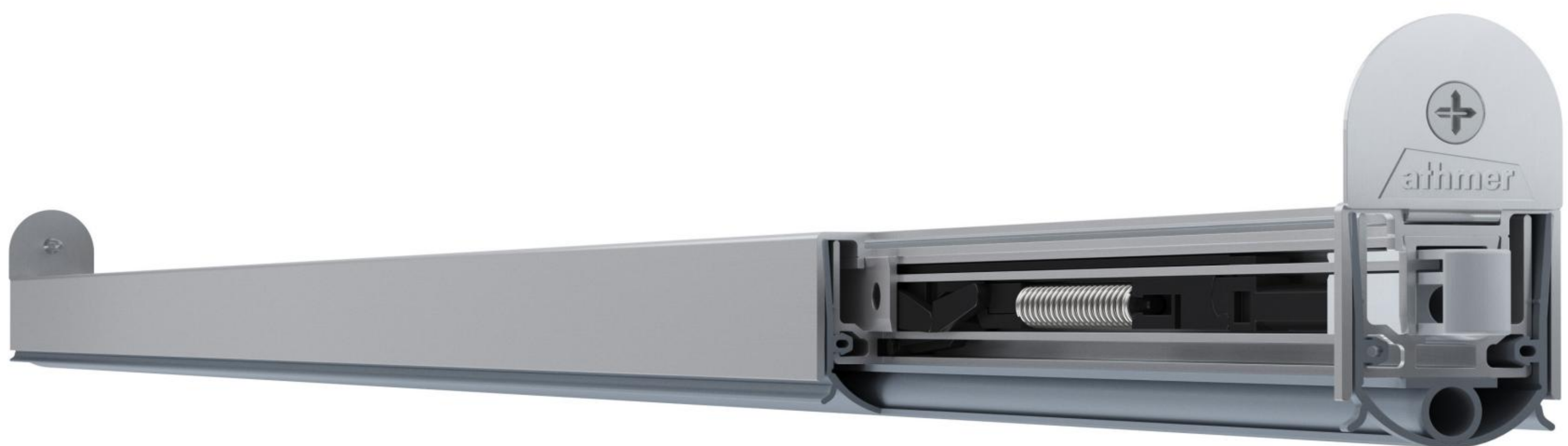
Through navigating the challenges of hands-on research with glass, I have direct appreciation for the investment required to produce meaningful results. Aside from developing custom machinery that can withstand high temperatures, I believe it's possible to experiment with glass in more accessible ways, through inventive formwork design and mold-making techniques. My hope is that these examples of academic glass research will inform and inspire new investigations of the material, both at the high and low end of lab budgets.

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High Hopes

Lamar Johnson Collaborative transforms a long-shuttered Chicago school into the Aspire Center for Workforce Innovation, centered around a new crystalline triangle atrium.

Veteran Chicago Public Schools (CPS) teacher Barbara Johnson was teaching at Oscar DePriest Elementary School in 2013 when nearby Robert Emmet Elementary School was closed, one of four schools shuttered in the Austin neighborhood of Chicago, part of the largest mass closure of schools due to declining enrollment and poor academic performance—50 in all—in American history. Her school absorbed students from Emmet and much of the trauma from this loss. The building sat empty for years, but she never forgot about it. Every time she walked by, she would think, “If I ever got into some money, I would want to transform it into a homeless shelter,” she told *AN*. “But I didn’t have the resources.” However, the will, vision, and money were there to bring Emmet back, as her neighbors banded together to transform it into a workforce development and community services hub led by neighborhood-based nonprofits, Austin Coming Together and Westside Health Authority, with roots in the area. “Together they were able to do it,” said Johnson, who recently retired from teaching.

Darnell Shields, the executive director of Austin Coming Together, hands the credit back to the community itself: “I feel like the community reclaimed it,” he said.

Schools closed in 2013 have been converted into luxury housing, private schools, senior housing, and a union hall, but the \$47 million Aspire Center for Workforce Innovation, designed by Lamar Johnson Collaborative (LJC), is the first comprehensive, community-led adaptive reuse of an affected CPS school. This effort is embodied in the Aspire Center’s dramatic 50-foot, triple-height atrium lobby and the glass curtain wall that erupts out of the legacy redbrick facade with the confidence and refinement of a cultural institution. It’s a signpost for the West Side of Chicago that there’s a future for self-determination and rebuilding after public sector abandonment.

LJC turned the building around to face the major intersection at Madison Street and Central Avenue, inserting the crystalline triangle atrium so that it “points up as [a] beacon,” said Shields. An orange sunburst vinyl decal at the atrium’s upturned corner, ascending to the horizon, adds another layer of branding and identification.

Thin, delicate aluminum mullions divide 12-foot-by-4-foot panes of glass, emphasizing the verticality of the space. It’s a typical commercial-grade finish that’s rare on the West Side, which has struggled with disinvestment and depopulation for decades. The mullions divide the curtain wall into three levels corresponding to the floors of the existing building. Tensile cables for lateral bracing cross and connect in a slip-rod and buckle system, avoiding bulky gusset plates and aiding transparency through the glass. At night, the atrium glows like a lantern, illuminated by 6-foot-tall light fixtures by Visa Lighting hanging from the ceiling.

The atrium curtain wall is structurally isolated from the legacy brick, connected via a caulk joint and rainscreen panel system. Westside Health Authority purchased the school in 2018 for \$75,000. The school was built with two wings, the latter of which was designed by longtime Chicago Board of Education architect John Christensen and built in 1935. Its stolid massing, graceful proportions, and understated formal decoration make it a fine example of progressive early-20th-century Chicago school architecture.

Inside, a variety of textures and materials (red brick, matte-gray steel, smooth wood) create an

exuberant hub of activity. It verges toward frenetic, though a consistent grid theme organizes the building’s geometry, with strong vertical articulation of steel columns, I-beams, and ceiling lights, transposed with wood ceiling panels above and rectangular stacked wood terrace seating below. There are two levels in the atrium, with a mezzanine lounge reached by a floating stair faced with blue vertical slats hovering over a small stage and event space.

The grid theme reflects the “regularity of the grid of education,” said Max Komnenich, associate principal at LJC, which the triangular glass atrium ruptures, portending a new path for the school and community. The ordering effects of the grid are seen most literally in an installation by Borderless Studio that traces the history of Emmet Elementary, the Austin neighborhood, and the West Side of Chicago. Expository panels embedded in a gridded frame sit in front of sections of the school’s gymnasium floor, ascending level by level toward the ceiling with stops at hand-drawn blueprints, stories of civil rights struggles, and more.

The atrium lobby functions as an open, accessible community forum that invites people in. Conference rooms on the second and first floor pull activity from the rest of the building, where classrooms are given over to offices, counseling spaces, and lounges, into the atrium. “The whole goal was to bring everybody’s front door closer,” according to Komnenich.

Finishes in the former school building are durable, flexible, and modest, with many hints pointing back to the building’s first life. LJC’s plan maintained the same dark bronze window frame color and generous size. Original wood crown molding was preserved. Shields’s executive suite previously hosted the school principal’s office, with wood benches that were once used by unruly students sitting in queasy, punitive anticipation of a meeting with the principal. “Even though the building has a new purpose, you know it was a school,” he said.

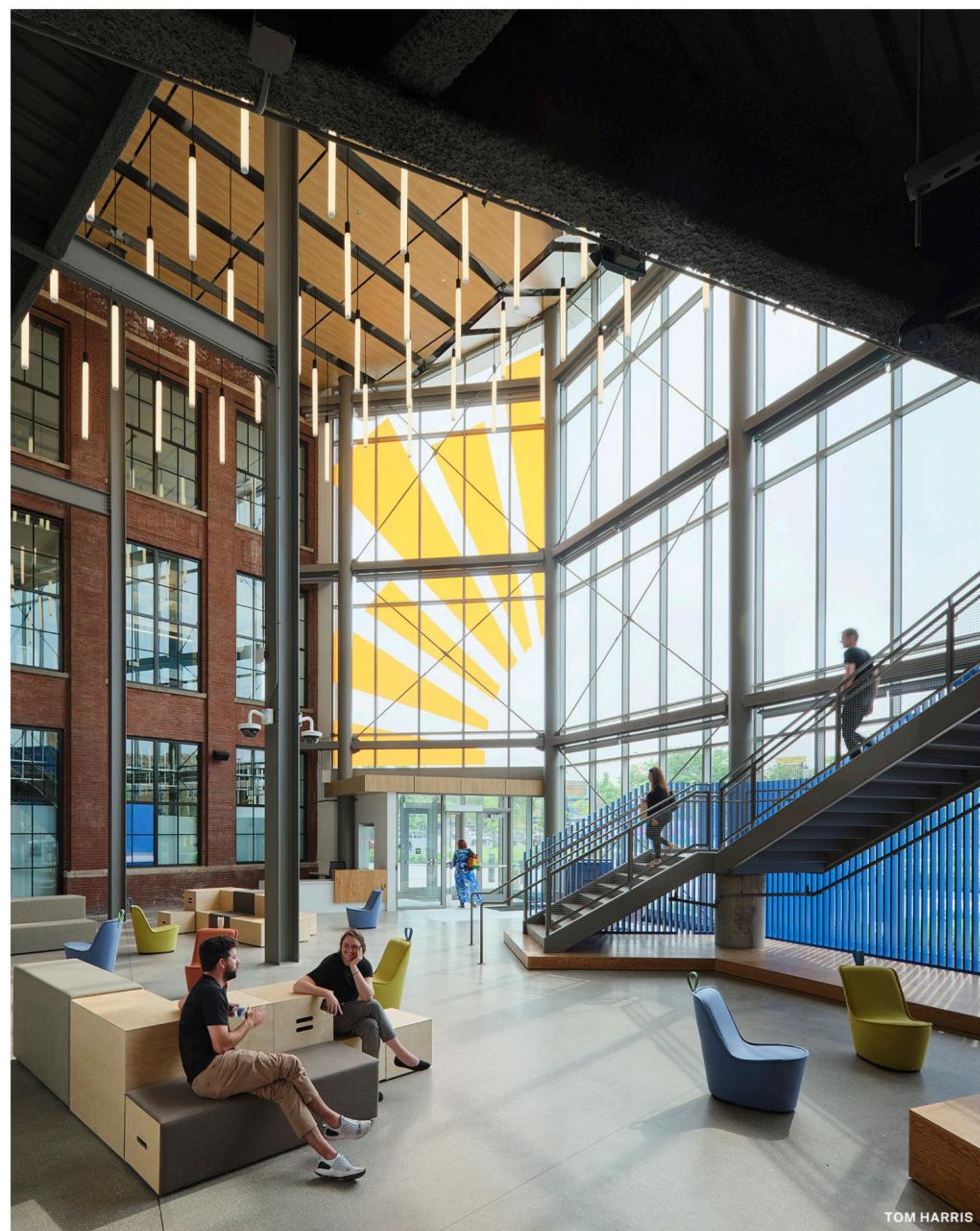
Zach Mortice is a Chicago-based design journalist and critic focused on architecture and landscape architecture’s relationship to public policy.

DESIGN ARCHITECT/ARCHITECT OF RECORD: Lamar Johnson Collaborative
LANDSCAPE ARCHITECT: Lamar Johnson Collaborative
INTERIOR DESIGN: Lamar Johnson Collaborative
STRUCTURAL ENGINEERING: Helen Torres Associates
ELECTRICAL ENGINEERING: MEPIS
CIVIL ENGINEERING: TERRA Engineering
LIGHTING DESIGN: KSA Lighting
AV/ACOUSTICS: MEPIS
FAÇADE CONSULTANT: Intertek
GENERAL CONTRACTOR: Sergeant Blinderman United

FAÇADE SYSTEM: Tubelite
GLASS: Vitro Solarban 60
WINDOWS: Tubelite
VERTICAL CIRCULATION: Kone Elevators
INTERIOR FINISHES: PK 30 Demountable Partitions, Greco Glass Railing
FURNITURE: Interior Investments
LANDSCAPE PRODUCTS: Site Pieces



TOM HARRIS



TOM HARRIS

Top: The Aspire Center features a 50-foot, triple-height atrium lobby with a glass curtain wall emerging from the brick facade.

Above: An orange sunburst vinyl decal stretches along the atrium’s corner, alluding to the Aspire Center’s community programming.

kuraray

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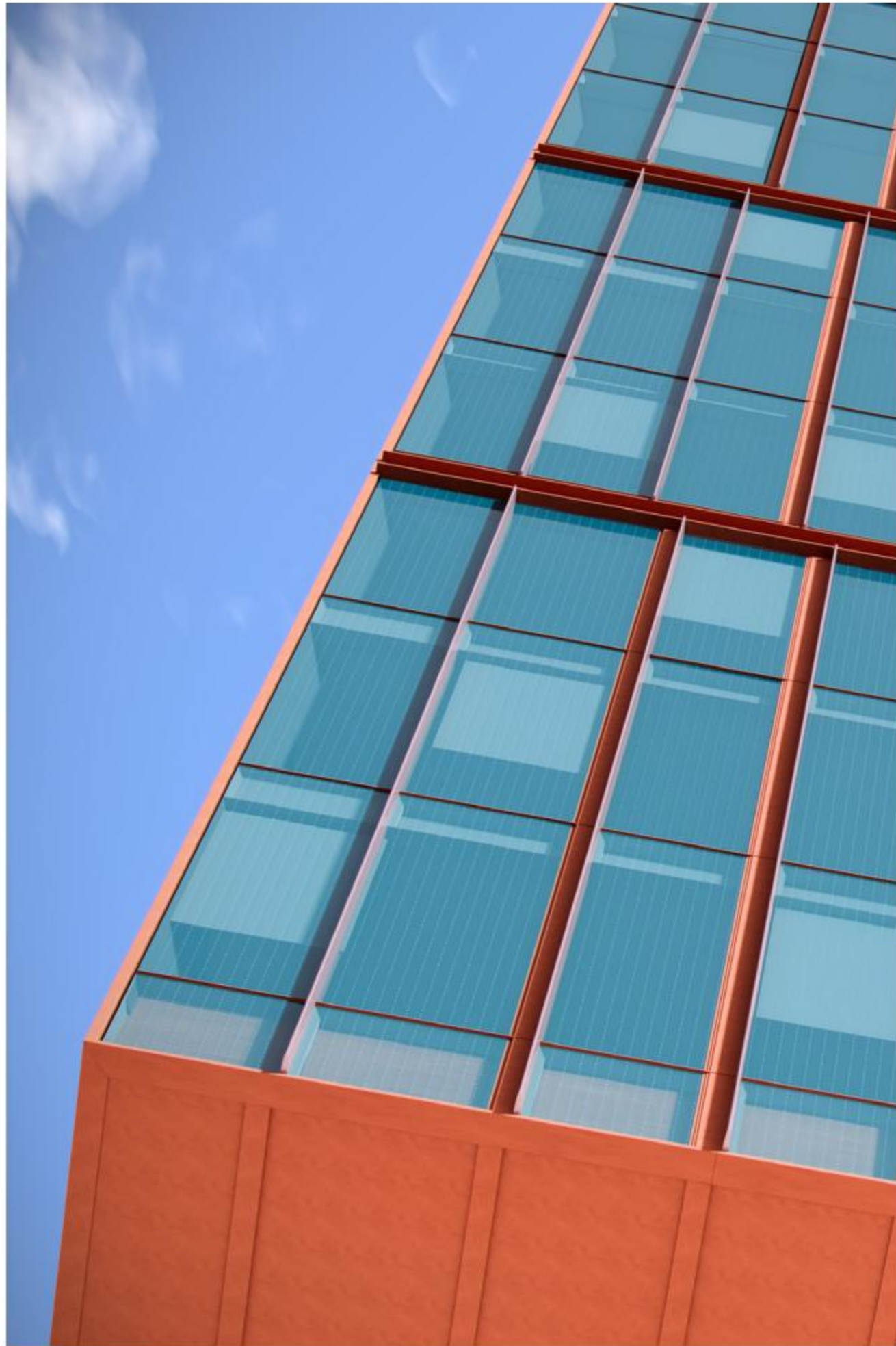
SentryGlas® only by Kuraray

trosifol.com



Specialty

The following products help resolve specific project issues, from to bird safety and privacy. KP



Bird Guard Glass | Oldcastle BuildingEnvelope
obe.com

Bird Guard Glass utilizes first-surface, laser-enamel printing to create durable, high-contrast patterns for bird visibility while preserving glass clarity.



BirdSmart Bird Safe Glass | Vitro Architectural Glass
vitroglazings.com

Engineered with a first-surface, laser-etched design, this glass significantly reduces bird collisions by disrupting reflective and transparent illusions.



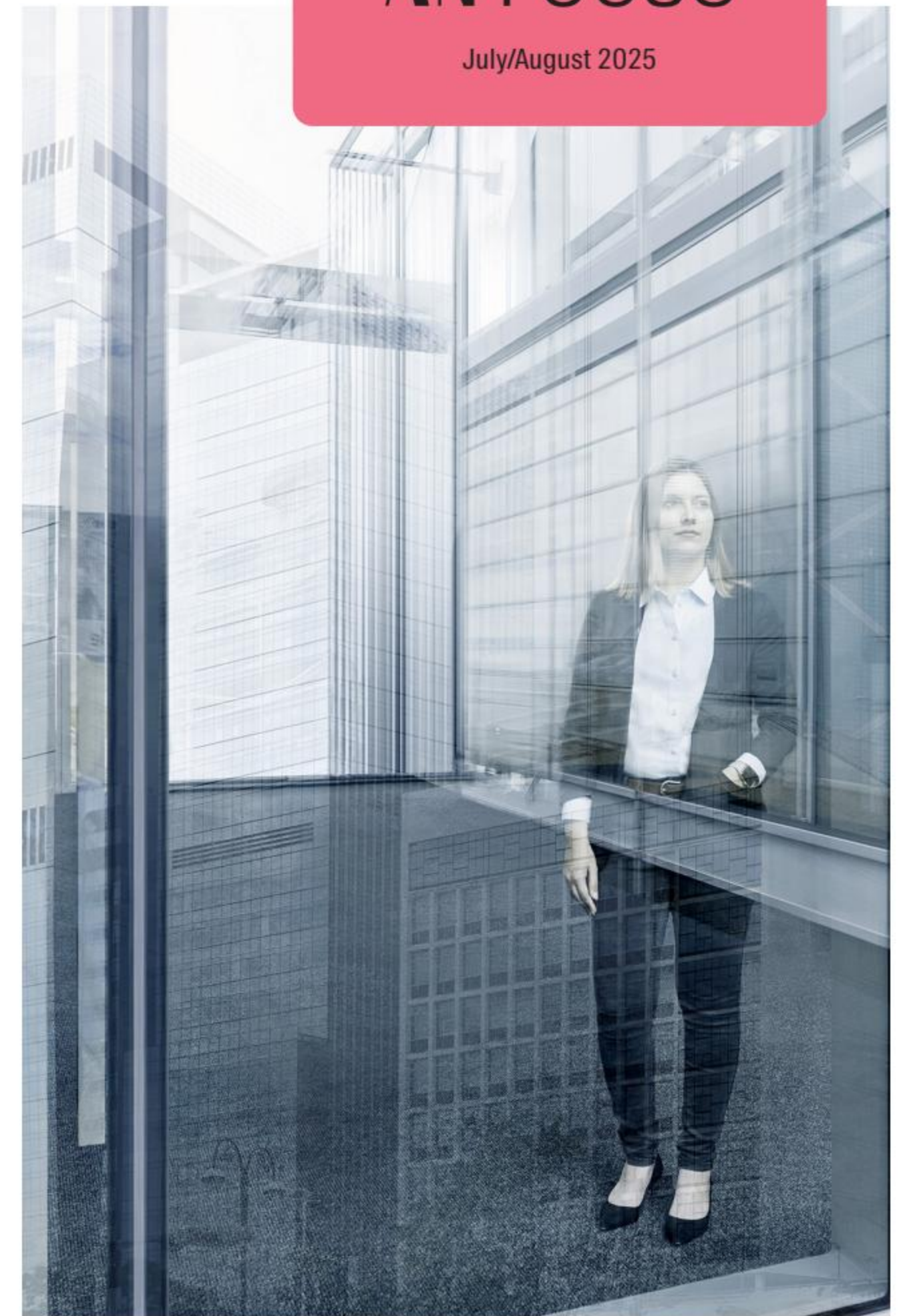
Lyto | Privacy Glass Solutions
privacyglassolutions.com

By embedding an electrostatic microshade between two layers of insulating glass, Lyto enables light control, blackouts, and privacy at the touch of a button.



AviProtek 226 and 227
Walker Glass
walkerglass.com

These multidirectional, bird-friendly patterns eliminate the need for alignment while reducing waste, increasing efficiency, and, above all, safeguarding birds.



sedak ballistic glass HMG | sedak
sedak.com

This high-security glass withstands attacks with armor-piercing ammunition, including from heavy machine guns, while remaining at 124 millimeters in thickness.



SageGlass RealTone | SageGlass
sageglass.com

A smart glass that preserves views, this electrochromic glazing eliminates the blue tint that often comes with glass of this kind to preserve true-to-life colors.



Guardian Bird1st UV Jumbo Coated Glass | Guardian Glass
guardianglass.com

A new nondirectional pattern design is offered for split jumbo, jumbo, and super jumbo sizes to better protect birds without sacrificing building performance and design.

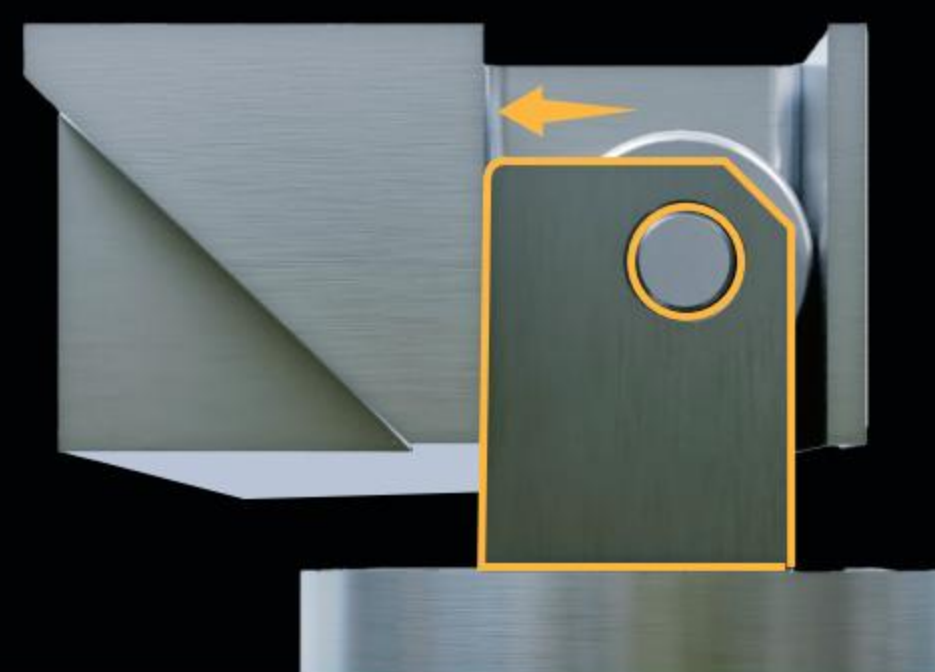
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- Backwards Compatible - Fully Compatible With Existing Steincraft® Panic Handle Installations For Seamless Upgrades.
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- Improved Overhead Strike Engagement - Enhanced Lock Resists Exterior Pull Force More Effectively Than Ever.

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Barriers, Films & Coatings

The following offers range from performance-enhancing films and coatings for solar and energy efficiency to art-forward applications to rejuvenate old glass. **KP**



SentryGlas Natural UV | Kuraray
trosifol.com

Manufactured in a special high-UV-transmittance sheet, this structural interlayer for safety glass allows sunlight to provide essential vitamin D through the glass while promoting the wellness of animals and marine life.



BSF-DB35 Solar Bird Safety Film | Decorative Films
decorativefilm.com

A SOLYX product, this window film is designed to deter birds from flying into glass while rejecting up to 64 percent of the sun's solar energy and 99 percent of harmful UV rays.



AN FOCUS

July/August 2025

Stopray Ultraselect 60/27 | AGC Architectural Glass
www.agc.com

Designed to meet the increasing summer heat requirements, this highly selective glass coating can be processed onto high-end solar control insulating glass.



NxLite L80 | NxLite
nxlite.com

This low-emissivity sputter coating expands energy-efficient window options beyond traditional glass applications to thin glass, acrylic, and polycarbonate.



Auravate Decorative Window Film Series | Avery Dennison Graphics Solutions
graphics.averydennison.com

Available in seven different films, this collection provides a cost-effective retrofit solution to modernizing existing glass windows, doors, and partitions.

ALL IMAGES COURTESY THE RESPECTIVE MANUFACTURERS



SECURITY GLASS FROM VIRACON

Helping Protect Lives and Property.

Enhance building occupant protection from forced-entry threats by choosing a laminated glass solution from Viracon. Our security glass, tested in accordance with ASTM F3561*, features a full portfolio of options suitable for a range of environments including retail, educational facilities and hospitals to government and high-level security buildings.

As security concerns grow, trust Viracon's proven expertise to deliver high-performance laminated glass that meets today's evolving safety and design requirements without sacrificing natural daylighting or aesthetic appeal.

* Laminated glass performance are tested in accordance with ASTM F3561 Appendix X1, glass-only performance capability.



viracon.com/security



VIRACON®

GLASS IS EVERYTHING®

Glass Resources

This listing combines glazing-related companies specified in case studies and product highlights, plus additional recommendations. By Arlo Freedman

Ballistic/ Safety

ALCAM Glass

alcam.com.tr

ALCAM Glass is an architectural glass solutions company fabricating storm, attack, fire, and bullet resistant glass with strict quality control processes and guidelines.

Aluflam

aluflam-usa.com

Aluflam fabricates fire-rated window, door, and curtain wall systems available in 25, 45, and 60 minute ratings.

Blast Structures

blaststructures.com

Blast Structures manufactures glass products of quality ballistic and stormproof grade in custom forms.

CRICURSA

cricursa.com/en

CRICURSA develops bullet resistant curved annealed glass for design-forward architectural projects seeking added security measures.

Dependable Glass Works

dependableglass.com

Dependable Glass Works is a Los Angeles-based fabrication company providing non-UL Rated bullet resistant glass and hurricane-resistant glass products for local and national clientele.

Insulgard

insulgard.com

Insulgard's window, glass, and door products come in bullet-proof, storm defense, and forced entry-resistant forms.

Kontek

kontekindustries.com

Kontek provides custom security and defense fabrication in a wide variety of materials, including ballistic glass.

Oldcastle BuildingEnvelope

obe.com

A supplier offering a comprehensive list of glazing-focused interior and exterior products and services in the industry, with expertise in designing, testing, engineering, and manufacturing high-performing architectural glass.

Protogetic

protogetic.com

Protogetic is a protective design marketplace offering a range of glass products with protection against ballistics, fire, blast, and other security risks.

SAFTI FIRST

safti.com

SAFTI FIRST provides customers with fire-rated glass products that can be customized to shield against bullets, blasts, and hurricanes. Its products are tested and certified to meet rigorous fire and safety standards.

School Guard Glass

schoolguardglass.com

School Guard Glass specializes in affordable, forced-entry resistant glass and glazing products for security needs in architectural projects.

Technical Glass Products

Fireglass

fireglass.com

TGP is a fabricator and distributor of fire-rated glass and framing systems.

Total Security Solutions

tssbulletproof.com

TSS offers bulletproof glass, fiberglass, windows, and frames as well as consulting, designing, and engineering services.

Tubelite

tubeliteusa.com

Tubelite is relied on by glazing contractors for commercial and institutional buildings nationwide and offers blast-proof, weather-proof, and bulletproof architectural glass solutions.

U.S. Bullet Proofing

go.usbulletproofing.com

U.S. Bullet Proofing offers advanced lines of ballistic, blast, storm impact, and forced-entry-proof storefront windows and architectural glass.

Barriers, Films & Coatings

ACRYLITE

acrylite.co

ACRYLITE creates UV-absorbing films for architectural, decorative, and protective-end and weather-proofing use.

Artscape

artscape-inc.com

Artscape creates privacy and decorative window films inspired by vintage glass with simple adhesive-free application.

Avery Dennison

averydennison.com

Avery Dennison offers an extensive range of quality architectural adhesive films to enhance aesthetics and safeguard surfaces for building and construction, with 90 years of industry experience in self-adhesive labelling.

DuPont

dupont.com

DuPont provides an array of products to enhance glass durability and performance for architectural uses.

Eastman

eastman.com

Eastman is a large materials provider with a range of architectural glass products for construction and building.

EnduroShield

enduroshield.com

EnduroShield creates protective glass coatings for easy clean glass treatment for curtain walls, insulated glass units, and commercial and residential windows.

Kuraray

trosifol.com

Kuraray's Advanced Interlayer Solutions Division offers a broad array of laminated glass products for glazing systems on the global market.

Owens Corning

owenscorning.com

Owens Corning's composite products include a wide selection of high-performance glass coatings and films.

Polyguard

polyguard.com

Polyguard offers air barrier, drainage, and waterproofing systems that effectively protect surfaces of architectural projects.

Saflex

saflex.com

Saflex manufactures interlayer films for laminated glass with specifications ranging from structural glazing strengthening to dynamic coloring and weatherproofing.

Saint-Gobain

saint-gobain.com

"Contraflam One fire rated glazing offers 90 percent light transmission with 35 percent less embodied carbon than conventional multichamber products. Contraflam One is distinguished by Hybridcore Technology, an innovative single-chamber foaming interlayer for all fire-resistance ratings."—Rita Catinella Orrell, AN, July/August 2025

Tremco

tremcosealants.com

Tremco provides sealants for glazing applications in single- and multi component silicones, latex, and butyl.

Unicel Architectural

unicelarchitectural.com

Unicel Architectural offers specialty glazing and integrated shading films and coatings for interior and exterior architectural glass.

Bird-Safe

AGNORA

agnora.com

AGNORA is a North American architectural glass fabricator specializing in oversized glass and bird-safe glass.

Andluca

andluca.com

Andluca makes smart windows for residential projects with proprietary coatings and interlayers to ensure bird and UV safety.

Arcon

arcon-glas.de/en

Arcon offers sun-protected, thermally insulated, and bird-safe coatings for facades, windows, and other architectural glass components.

Bendheim

bendheim.com

"Bendheim's Lamberts glass is the first channel glass to earn the Bird-Smart Certification from the American Bird Conservancy. With their entire channel glass line now certified as Bird-Smart, Bendheim offers an alternative to traditional opaque building walls and flat architectural glass."—Rita Catinella Orrell, AN, Feb. 2025

GlasPro

glas-pro.com

GlasPro is a recognized fabricator and leader in bird-safe glass design, affording clients quality control as well as competitive pricing and lead time.

HEGLA boraident

hegla-boraident.com

HEGLA boraident's Laserbird glass processing and finishing technology provides active bird protection for glass panes and other architectural glass products.

Pilkington

pilkington.com

Pilkington is a globally recognized supplier of glass and glazing systems providing cost-efficient, bird-safe glass solutions with high design flexibility for a wide range of building types.

Thompson Innovative Glass

thompsonig.com

Thompson Innovative Glass is a glass fabricator with bird-friendly and high-performance products.

Vitro Architectural Glass

vitroglazings.com

Vitro Architectural Glass is a glass fabricator with an array of proprietary glass products designed to reduce bird collisions.

Consultants

Deerns

deerns.com

Deerns provides technical and engineering consultant services for high-performance buildings specializing in facade consulting.

Front

front.global

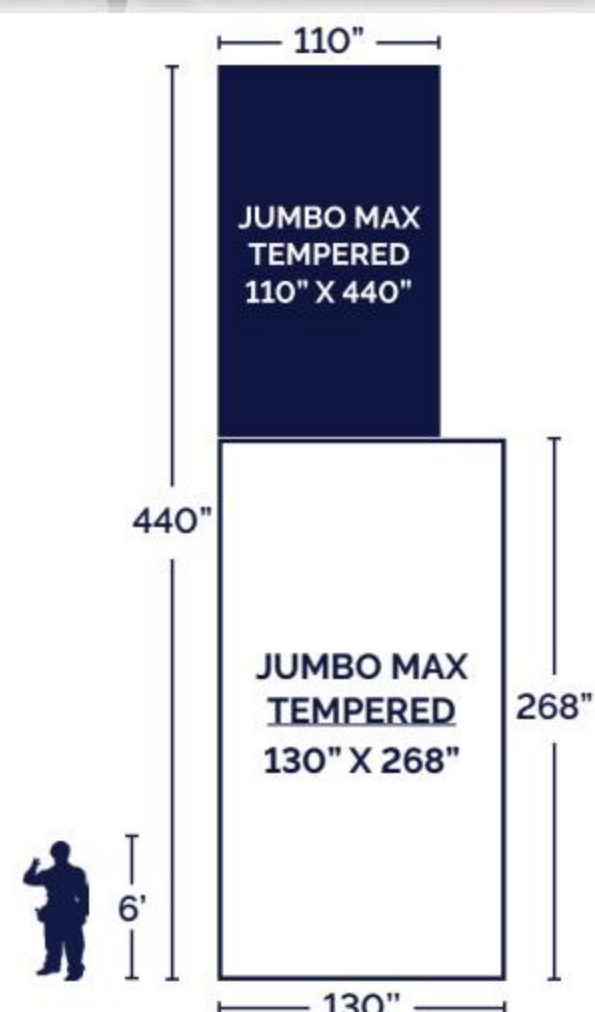
Front is a global facade consulting firm applying technical depth and practical knowledge to multidisciplinary issues ranging from sustainability and security to usability and aesthetic development.



Glasswerks is the largest fabricator of architectural glass in Southern California. Our state-of-the-art facility is equipped with brand new equipment that can handle the largest sizes available in North America and is staffed by experienced professionals. Our Jumbo Glass facility can produce oversized annealed and tempered monolithic glass, annealed and tempered laminated glass, jumbo I.G. units featuring our G3® non-metallic spacer, and low-e soft coat insulating units.

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- High-Performance Insulating
- Laminated Glass
- Heat Soak
- Bent Glass



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Heintges (Winner of AN's Lifetime Achievement, Faces of Our City Award 2025)

heintges.com

"This prestigious award honors an individual who has made a profound and lasting impact throughout their career. Their grounding contributions have not only transformed the realm of facades but have also served as a guiding inspiration, encouraging others to embark on similar paths of excellence and innovation." (Lifetime Achievement Award, AN)

Intertek

intertek.com

Intertek offers consulting services for building and construction projects, with services in glass facade consulting.

RDH

rdh.com

Founded in Vancouver and now with offices across North America, this building science and engineering consulting firm offers diverse glazing and facade services for the architecture and construction industries.

The Roschmann Group

roschmann.group

The Roschmann Group provides bespoke and innovative design solutions for facades, working with clients from consultancy stages through installation.

RWDI Consulting Engineers & Scientists

rwdi.com

RWDI is a consulting firm with a focus on climate and environmental engineering across a spectrum of industries and sectors, offering consulting in glass and facades.

Simpson Gumpertz & Heger

sg.h.com

Founded by MIT professors and renowned engineers, this engineering firm designs, investigates, and rehabilitates structures and building enclosures, leveraging their experience to deliver thoughtful glazing and facade solutions.

Studio NYL

studionyl.com

Studio NYL is a structural engineering and facade design firm providing consulting services, backed by a vast library of materials and technologies.

SURFACE DESIGN GROUP

surfacedg.com

SURFACE DESIGN GROUP is an exterior envelope design and construction consultant team with services ranging from historic facade renovations to complex specialty structures.

Techne

techne-us.com

An award-winning professional team working with investors and clients to ensure smooth architectural and development processes from start to finish, Techne boasts a 100 percent client retention rate.

Thornton Tomasetti

thorntontomasetti.com

Consultant team with a wide array of services and expertise including experience in glazing and structural glass facades.

Wiss, Janney, Elstner Associates

wje.com

Wiss, Janney, Elstner Associates is a firm of architects, engineers, and material scientists who work globally to provide clientele with empirical, technical expertise and solutions to unique challenges.

WSP

wsp.com

The global professional services firm works with architects to create durable, dynamic structural glass designs for buildings, balancing performance, constructability, and attention to future maintenance requirements.

Decorative

3form

3-form.com

3form glass is a high-performance, architectural-grade glass that can be customized to meet specific design and decorative needs.

CARVART

carvart.com

CARVART is a team of experienced artists and engineers creating design-forward glass products and architectural systems made of curated and refined materials.

Cristacurva

cristacurva.com

"Pitched at the high-end interior market, Cristacurva's Creanza family of decorative glass products offers endless opportunity for customization." (AN, July/August 2021)

Dreamwalls

dreamwalls.com

Dreamwalls fabricates decorative glass and mirrors in modern, colorful, standard and custom styles.

Fireclay Tile

fireclaytile.com

Fireclay Tile is a U.S.-made tiling manufacturer with an expansive glass tile collection.

Galaxy Glass & Stone

galaxycustom.com

Galaxy Glass & Stone is a New Jersey-based custom decorative architectural glass fabricator working with commercial and residential applications, with a specialty in laminated glass products.

Glen-Gery

glengery.com

Glen-Gery is a premier brick and cladding system manufacturer offering glass brick products for architectural projects.

Glas Italia

glasitalia.com

Glas Italia is an Italian-based design firm creating specialty and decorative glass products for interiors and exteriors.

Goldray Glass

goldrayglass.com

Goldray Glass offers a wide variety of innovative decorative glass products and systems for interiors in various colors, textures, and tints.

Lasvit

lasvit.com

A design and artisan house producing light and glass installations with a bohemian touch and emphasis on traditional glasswork.

Lunada Bay Tile

lunadabaytile.com

Lunada Bay Tile manufactures handcrafted unique glass and ceramic tiling, drawing inspiration from nature, painting, sculpture, and textiles.

Nathan Allan

nathanallan.com

Nathan Allan Glass Studios specializes in the production of large-scale architectural decorative and textured kiln-formed glass products for interior projects.

OmniDecor Glass Design

omnidecor.it

A leading Italian creative glass and design enterprise with a finger on the pulse of current design, fashion, and art zeitgeists, providing intricate and original work designed for international clientele.

Pulp Studio

pulpstudio.com

Specializing in decorative and specialty glass manufacturing, Pulp Studio's cutting-edge graphic and design capabilities empower a wide range of custom glass products fit for projects of all shapes and sizes.

TOGETHER FOR BETTER Windows, doors & façades

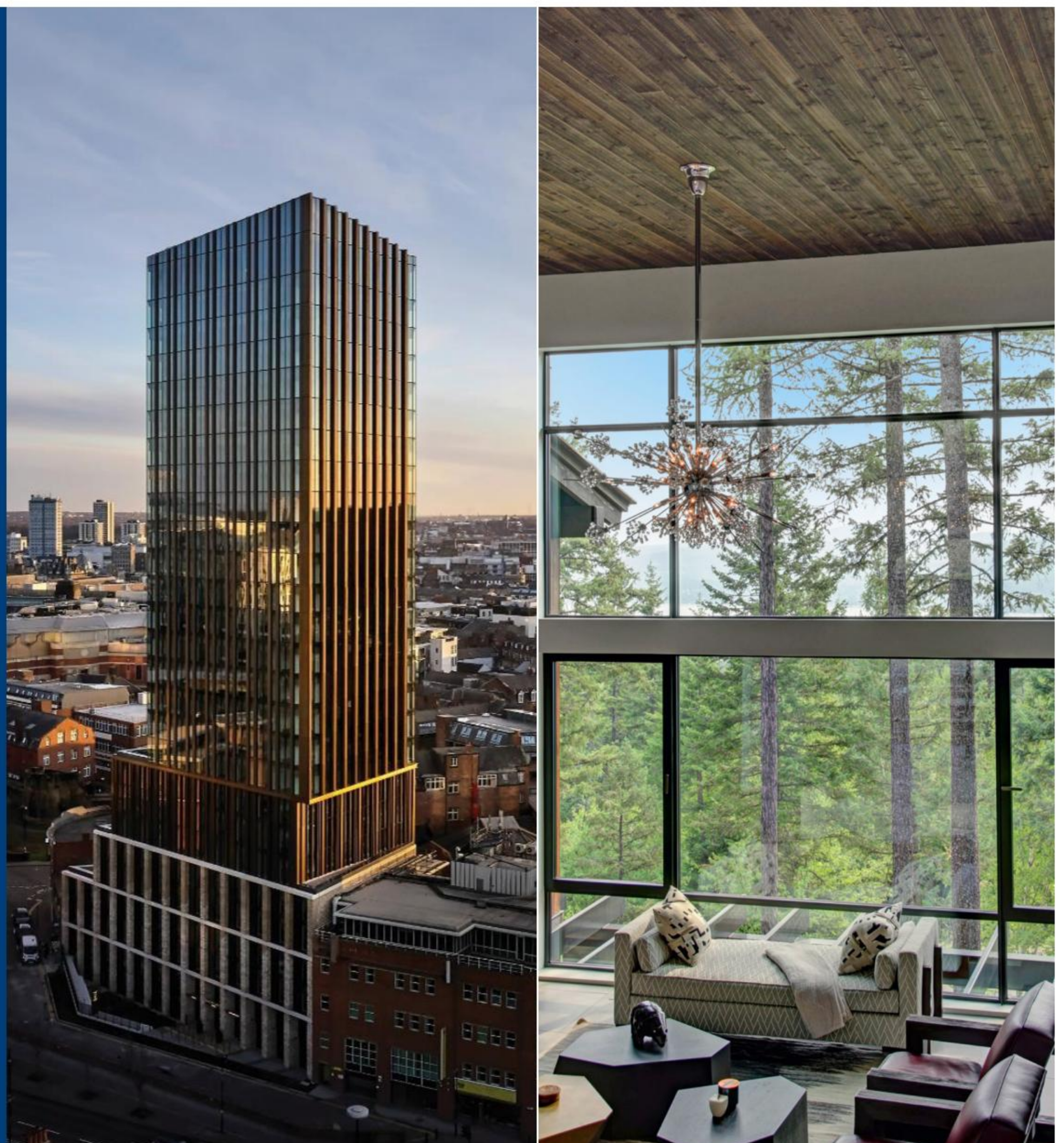
Reynaers is a leading specialist in the development of innovative aluminum solutions for **windows, doors and façades**.

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Partner intimacy is at the core of what Reynaers does. This unique cooperation reflects in our motto:
Together for better.



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for better



Glass Resources continued

SCHOTT
schott.com

The SCHOTT group is a manufacturer of specialty glass and glass-ceramics with a broad portfolio of decorative and structural glass products.

Skyline Design
skyline.glass

"For forty years, Skyline has brought unique perspectives to the design industry, and I'm excited to usher in the next forty years of growth and innovation."—Vipul Bhagat, president of Skyline Design, *AN*, April 2023

TCG Glass
tcglass.com

TCG Glass creates molten cast and slumped glass for architectural and design applications with bold texture and refined detail.

Tonelli
umodern.com/tonelli

Tonelli is a fine Italian glass furniture brand using UV bonding processes to create innovative contemporary designs in furniture.

Fabricators**Architectural Glass**
architecturalglass.com

Architectural Glass is a specialty and custom fabrication company offering cut-to-size glass fabrication and the largest selection of interior decorative glass in the industry.

Benson Industries
bensonglobal.com

Benson Industries is a curtain wall manufacturer and external cladding subcontractor, that also provides glazing installation services.

Blue Star Architectural Glass
bluestarglass.net

Blue Star provides a wide range of fabrication services with a fully automated insulating glass facility based in Dallas.

Consolidated Glass Corporation
cgcglass.com

CGC offers custom fabrication services including glass tempering, logo etching and edgework, and polishing.

Digifabshop
digifabshop.com

"I am impressed with Digifabshop's expertise and range of workable materials. The shop has delivered components for architects like KieranTimberlake. It takes skilled craftspeople to translate from design intent to completed installation." —*AN* executive editor Jack Murphy, 2024 Best of Practice Awards

Dynamic Glass
dynamicglass.com

Dynamic Glass is a Houston-based glass and glazing consultant and installer with expertise in large-scale projects.

ESWindows
eswindows.com

ESWindows manufactures high-specification architectural glass for the commercial and residential construction market with manufacturing branches in the U.S., Italy, and Colombia.

Garibaldi Glass
garibaldiglass.com

Garibaldi Glass is an architectural glass fabricator providing a range of custom and complex glass solutions with an extensive global partner network.

Glasswerks
glasswerks.com

Glasswerks delivers full-service custom and architectural glass products and custom fabrication for clients in the Southern California, Nevada, and Hawaii areas.

Harmon
harmoninc.com

Harmon fabricates and installs custom curtain wall and exterior envelope systems for large-scale projects requiring modern, sophisticated facades.

Hartung
hartung-glass.com

Hartung is a North American independent glass fabricator with 100 years of operating experience in the production of custom insulated, laminated, and security glass.

Innovation Glass
innovationglass.com

Innovation Glass is a high-performance curtain wall supply company specializing in in-stick glass facade technology.

Massey's
masseysglass.com

Massey's Plate Glass & Aluminum manufactures glazing and facade materials and boasts over 50 years of experience working with Northeast clientele.

Momentum Glass
momentum-glass.com

Momentum Glass provides solutions for glazing, building enclosures, and interior glass and offers both manufacturing and installation services across Texas and the Southeast.

Permasteelisa
permasteelisagroup.com

Permasteelisa is a global contractor in the manufacturing and installation services of the architectural envelope and facade construction market.

Prelco
prelco.ca/architectural

Prelco is a glass fabrication company offering a complete range of specialist glazing and technical support services.

Press Glass
pressglass.us

Press Glass manufactures and fabricates an array of architectural glass systems for the facade and interior glass construction markets throughout North America.

U.S. Glass and Aluminum
us-glass.com

U.S. Glass and Aluminum offers preconstruction planning, project management, and in-house fabrication and installation services for projects nationally.

High-Performance**Cardinal Glass Industries**
cardinalcorp.com

Cardinal provides high-performing architectural glass fabrication services including custom tempered glass, insulated glass, and advanced coating products.

Erie Architectural Products
erieap.com

Erie Architectural Products engineers, manufactures, and distributes curtain wall systems nationally, addressing market demands for highly engineered, high-performance, and prefabricated facade solutions.

Faour Glass Technologies
faourglass.com

Faour Glass makes high-performing glass systems for commercial and residential projects with a specialization in frameless impact products for interiors.

FENEX
fenex.com

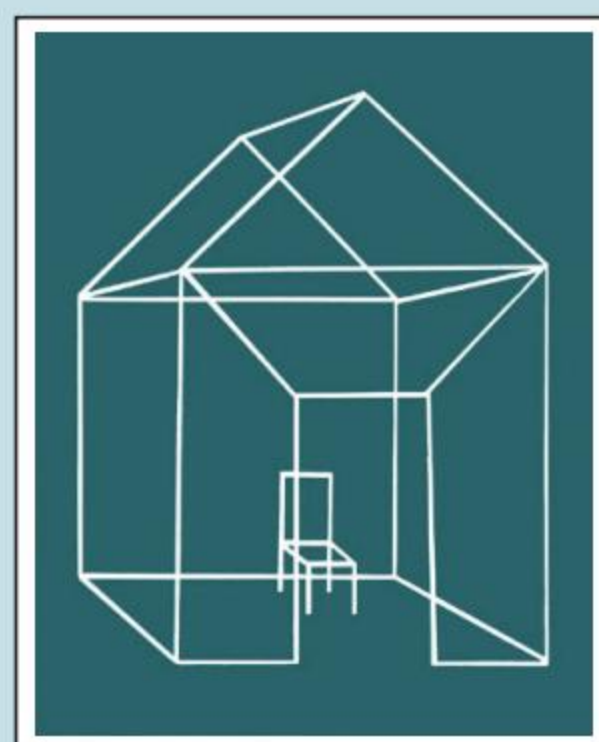
FENEX provides custom-made specialty and oversized windows and skylights designed to fit non-standard projects yet ensuring safety and security, as well as impact rating.

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Richard Pasquarelli
VanDeb Editions



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Young Projects
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General Glass International (GGI)

generalglass.com

"GGI became the largest global importer of specialty glass in the United States while also creating a portfolio of custom-fabricated glass products that require a high level of expertise and technological skill." (GGI sponsored content, AN, July/August 2022)

Guardian Glass

guardianglass.com

Guardian Glass is one of the largest glass producers globally, applying glass innovation across a diverse range of projects and synthesizing design with environmentally conscious practices.

Innovative Glass

innovativeglasscorp.com

Innovative Glass manufactures a diverse portfolio of technologically advanced specialty and smart glass products for commercial and residential projects.

sedak

sedak.com

The glass refinement company sedak offers laminated glass and insulated glass in flat and curved formats for architecture and other projects.

Tecnoglass

tecnoglass.com

Since 1983, Tecnoglass has provided record-breaking technology advancements to the architectural and residential glass manufacturing industry, creating high-performance glass with optical quality, durability, and strength.

Thermalsun Glass Products

thermalsun.com

Thermalsun delivers high-caliber glass products to customers throughout the Bay Area, offering glazing solutions in tempered, annulated, insulated, and laminated forms.

Viracon

viracon.com

Viracon is an architectural glass fabrication company with bird-safe, hurricane-resistant, insulating, and other high performing glass products.

Installers**Architectural Glass & Aluminium**

aga-ca.com

AGA is a California-based installer in facade, glazing, and architectural glass systems with sourcing, manufacturing, and construction capabilities.

Enclos

enclos.com

Enclos is a facade contractor providing design, engineering, fabrication, and assembly services for complex and large-scale facade projects across the United States.

Giroux Glass

girouxglass.com

Giroux Glass is a glass and glazing contractor catering to luxury, retail, and residential sectors in the Southern California, Arizona, and Nevada areas.

New Hudson Facades

newhudsonfacades.com

"Ennead worked closely with local glazing contractor New Hudson Facades. Together the team of designers reviewed countless mockups of the glass panels and tested the performance of various fits." —AN web editor Kristine Klein, AN, July/August 2024)

PICHLER

pichler.pro

PICHLER is a premier manufacturer and installer with a concentration in innovative glass facades, distinguished by its quality standards and cutting-edge manufacturing machinery and software.

Sunrise Erectors

sunriseerectors.com

Sunrise Erectors is an installer and custom fabrication company specializing in exterior envelopes throughout New England.

W&W Glass

wglass.com

W&W Glass is an installer with expertise in projects requiring complex applications of structural glass facades, all-glass enclosures, and curtain wall systems.

Insulated**Duratherm**

durathermwindow.com

Duratherm is a window and door fabricator and installer, producing luxury insulated architectural window systems and custom designs since 1967.

Frameless Hardware Company

fhc-usa.com

Frameless Hardware Company is a glazing supplier providing architectural hardware in addition to a broad array of glazing supplies.

ODL

odl.com

"ODL's largest insulated-glass size is now available with integrated blinds, perfect for applications like patio door and bathroom windows, where more light and privacy control are needed." —AN design editor Kelly Pau, AN, January/February 2025)

REHAU

rehau.com

REHAU specializes in tailor-made polymer products with experience in customized manufacturing processes informed by a practice in environmental stewardship.

Rochester Insulated Glass

rochesterinsulatedglass.com

Rochester Insulated Glass is a glass manufacturer offering tailored solutions with specialization in a variety of insulated and laminated glass products.

Sto Corp.

stocorp.com

Sto Corp's StoVentec line manufactures high performing, thermally insulated glass rainscreen systems.

Tristar Glass

tristarglass.com

Tristar is an integrated architectural glass fabricator working in the south-central regions of the U.S., creating specialized and customizable insulated glass products.

Specialty**AGC**

agc.com

AGC offers high-performance specialized glass solutions and manufactures durable, tailored thin glass products.

AGC Interpane

agc-interpane.com

AGC Interpane oversees glass manufacturing, finishing, and insulating glass construction for windows, facades, and major global architectural projects.

ClearVue

clearvuepv.com

ClearVue is a manufacturer of renewable solar glass energy products for building envelopes with products ranging from solar cladding to solar skylights.

Formglas

formglas.com

Formglas is a manufacturer of specialty molded architectural glass solutions, creating decorative glass products for interiors and exteriors, as well as facades.

GLASSBEL

glassbel.com

GLASSBEL is a specialty glass processing company for architectural and interior glass markets.

Multiver

multiver.ca

Multiver is a glass fabricator with a diverse product catalog containing specialty and decorative architectural glass.

NorthGlass

northglass.global

NorthGlass is a global manufacturer of flat and curved tempered architectural glass, as well as printed, insulated, and other specialty glass products.



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Privacy Glass Solutions
privacyglassolutions.com

A glass manufacturer offering privacy glass products and smart-operated privacy glass.

PurOptima
puroptima.com

PurOptima is a glass wall partitioning system fabricator and manufacturer offering various single-glazed and double-glazed glass wall products.

SageGlass
sageglass.com

"SageGlass pioneered electrochromic glass technology and continues to set the standard for innovation in the industry." —Saint-Gobain, *AN Buzz*, February 2025

Seele
seele.com

Seele is a facade specialist and engineering company designing high-profile facades and manufacturing technologically advanced facade units.

Standard Bent Glass
standardbent.com

Standard Bent Glass is a fabricator and supplier of quality custom flat and bent glass products for decorative architectural needs.

Sunglass Industry
sunglass-industry.com

Sunglass Industry specializes in curved glass, providing architectural glass products for interiors or facades that can also be customized to meet safety and insulation needs.

Walker Glass
walkerglass.com

Walker Glass manufactures acid-etched, mirror, bird-friendly, and specialty glass for the North American architectural market.

Structural**C.R. Laurence**
crlaurence.com

C.R. Laurence is a market leader in architectural hardware, glass fittings, and glazing solutions, with a wide breadth of services and a commitment to premium standards of manufacturing.

Custom Metalcrafters
custommetalcrafters.com

Custom Metalcrafters is a New York City-based building envelope contracting company that offers designing, engineering, fabrication, and installation services.

Fabbrica
fabbricausa.com

Fabbrica designs, produces, and installs facades for commercial architectural projects in the United States and Canada.

Goldbrecht
goldbrecht.com

Goldbrecht is an exclusive manufacturer and distributor of slim-line and fenestration solutions, including the innovative Vitrocsa Invisible Wall system used by architects such as Tadao Ando, David Chipperfield, and Foster + Partners.

Kalwall
kalwall.com

Kalwall offers high-performing translucent daylight solutions through glass skylight, facade, and skyroof products.

P.W.S. International
pwsintl.com

P.W.S. is a supplier and installer of Division 8 architectural specification products and manufactures several structural glass systems and curtain walls for commercial projects.

Sentech Architectural Systems
sentechas.com

Sentech designs and produces specialty structural glass systems for glazing and architectural needs, servicing customers through design assist, engineering, and manufacturing and construction supervision.

Shüco
schueco.com

Shüco develops and sells holistic solutions for building envelopes and is dedicated to contributing to the realization of climate neutrality as a leading presence in the construction industry.

Stekar
stekar.com

Stekar manufactures architectural systems for building facades, with a product catalog that includes curtain wall and multifacade systems.

Window Systems**Alumicor**
alumicor.com

Alumicor provides curtain wall and window systems for sustainable and innovative projects in the architectural and construction community.

Andersen
andersenwindows.com

Andersen manufactures an extensive line of window systems for residential projects and provides installation and planning services.

Capoferri
capoferriwindows.com

Capoferri's glass window and door products unify creative, technological, and functional needs with a background of artisan tradition.

Crystal Window & Door Systems
crystalwindows.com

Crystal Window & Door is a fenestration supplier with a large product portfolio and customization services suitable for any architectural project.

Duo-Gard
duo-gard.com

Duo-Gard offers complete fabrication and design services with a product line featuring translucent walls, interiors and skylights.

Duxton Windows & Doors
duxttonwindows.com

Duxton Windows & Doors is a Canadian-based fenestration supplier with a broad range of durable fiberglass windows and frames.

FAKRO
fakrousa.com

FAKRO manufactures skylights, roof windows, balcony windows and other roof systems and accessories.

Gutmann North America
gutmann-na.com

Gutmann North America is a supplier and manufacturer of aluminum building systems with a diverse line of window system products.

Inpro
inprocorp.com

Inpro Architectural Products offers window cladding products and commercial window treatments as part of an extensive product catalog.

Jansen
jansen.com

Jansen's steel systems for windows are durable and stylish, designed to provide increased natural light, attractive aesthetics, and security.

Jersey Tempered Glass
jerseytemperedglass.com

Jersey Tempered Glass provides quality fabricated tempered and insulated glass products for commercial, residential, and industrial use across the U.S.

Kawneer
kawneer.com

Kawneer specializes in window manufacturing, adapting high-performing architectural aluminum systems paired with contemporary technologies for architects, contractors, and glaziers.

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Kingspan Light + Air
kingspan.com

Kingspan is a supplier of insulation and building envelope solutions designed to enhance natural light and energy.

Kolbe Windows & Doors
kolbewindows.com

Kolbe Windows & Doors provides handcrafted window systems and floor-to-ceiling configurations for modern architectural projects.

Maison Janneau
maison-janneau.com

Maison Janneau is a luxury, handcrafted French window manufacturer creating custom windows and glass doors for an international clientele.

Marvin Windows
marvin.com

Marvin is a leading window and door manufacturer recognized for its quality craftsmanship, energy efficacy, and purposeful designs, which are tailored to suit a wide range of architectural requirements.

Mr. Glazier
mrglazier.com

Mr. Glazier is a design-forward glazing manufacturer with a vast range of products suitable for commercial and residential use.

National Glass and Metal Company
ngmco.com

Glass and Metal Company provides customized and project specific curtain and window wall systems in the Philadelphia region.

Panoramah!
panoramah.com

Panoramah! is a Swiss-based manufacturer creating bespoke minimalist windows and window system components.

Quaker Windows
quakerwindows.com

Quaker Windows provides architectural window solutions for commercial, residential, and luxury projects with thermal, structural, and sound transmission performance.

RAICO
raico.de

RAICO specializes in envelopes, developing and distributing custom-made glass curtain walls and window systems for unique architecture.

Reflection Window + Wall
reflectionwindow.com

Reflection Window + Wall is a national architectural building envelope company whose product line features window wall and curtain wall systems.

Wausau Window and Wall Systems
wausauwindow.com

Wausau offers high-performance architectural windows and curtain wall systems with sustainable designs and weather impact protection.

Western Window Systems
westernwindowssystems.com

Western Window Systems is a window system and moving glass walls manufacturer with expertise in large dimensions for commercial and residential architecture.

YKK AP
ykkap.com

An architectural fenestration solutions manufacturer with a U.S. headquarters in Atlanta and commercial manufacturing facilities in the Atlanta area, YKK AP manufactures and distributes quality window and facade systems.

Zola
zolawindows.com

Zola Windows is a North American high-performing window supplier drawing from European design and the leading passive house window supplier in the U.S.

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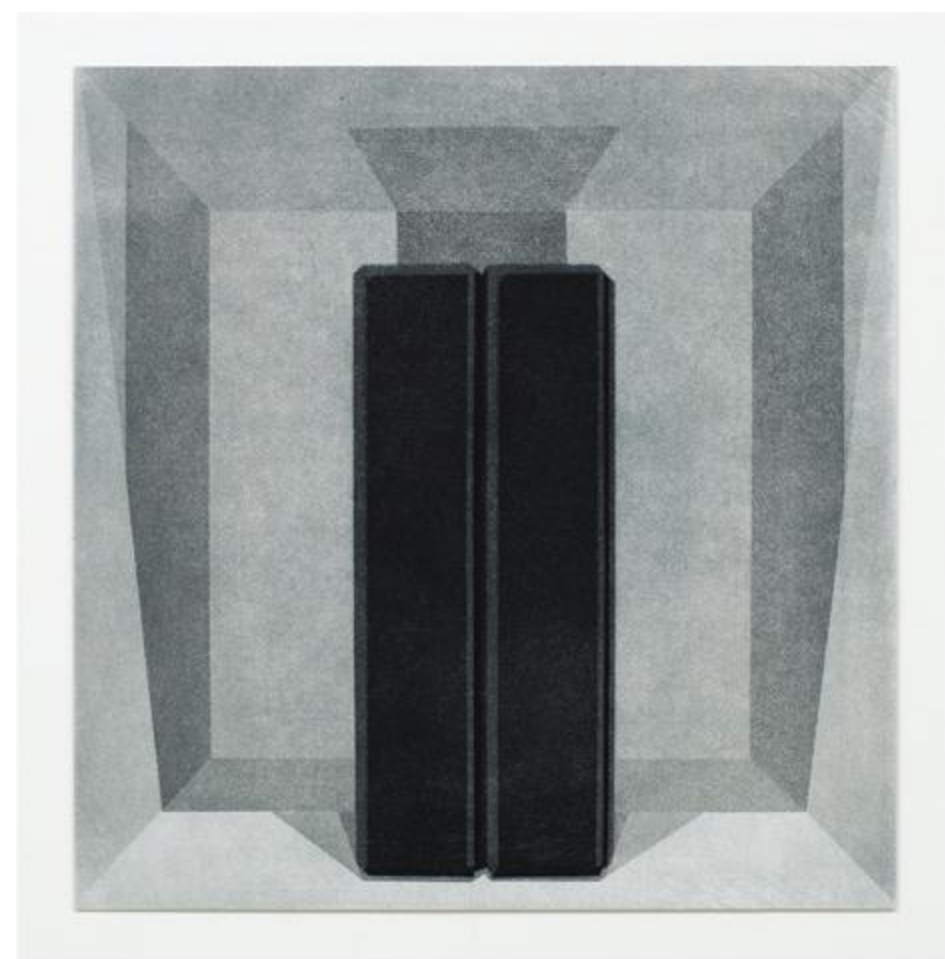
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2025

61 Happenings

Exhibitions

By Ilana Amselem



COURTESY CANADIAN CENTRE FOR ARCHITECTURE

The Canadian Centre for Architecture hosts the final chapter of *Groundwork*, a film and exhibition series.

Home Making: Artists and the Domestic at the Johnson Museum of Art

Home Making explores how artists from the 1960s to today have reimagined the concept of home, moving beyond traditional, gendered notions to reflect complexity, experimentation, and personal meaning. The exhibition mirrors a broader cultural shift toward redefining domestic life through new lenses.

Bartels Gallery, Herbert F. Johnson Museum of Art, Cornell University, 114 Central Avenue, Ithaca, New York 14853
museum.cornell.edu

Through July 27

On a Comfortable Sofa Dreamed at Superhouse

Guest-curated by San Francisco-based Studio AHEAD, *On a Comfortable Sofa Dreamed* unites six artists from California and the East Coast to explore the intersection of art, architecture, and home. Framed by ideas of patronage, the show presents sculptural works as elements of a fictional interior.

120 Walker Street, 6R, New York, New York 10013
superhouse.us

Through August 2

Chasing Modernity: Fleeting Moments and Elusive Urbanity at the Hood Museum of Art

Part of the Hood Museum's *A Space for Dialogue* series, the student-curated *Chasing Modernity* draws connections between New York's 20th-century Ashcan School and 19th-century Parisian modernism—two movements committed to portraying the fleeting, everyday rhythms of urban life.

6 East Wheelock Street, Hanover, New Hampshire 03755
hoodmuseum.dartmouth.edu

August 2–September 6

Believers: Artists and the Shakers at the Institute of Contemporary Art Boston

Believers explores the legacy of the Shakers, a pacifist Christian sect known for simplicity, through works by contemporary artists. It revisits a 1996 residency put in motion by curator France Morin at the last active Shaker community and examines ongoing artistic engagement with Shaker ideals.

25 Harbor Shore Drive, Boston, Massachusetts 02210
icaboston.org

Through August 3

Susumu Shingu: Elated! at the Japan Society

Japan Society Gallery relaunches its summer season with *Susumu Shingu: Elated!*, the celebrated artist's first solo museum exhibition in New York. Trained in painting and shipbuilding, Shingu creates kinetic sculptures powered by natural forces, inviting reflection on movement, biomimicry, and environmental awareness.

333 East 47th Street New York, New York 10017
japansociety.org

Through August 10

Ryoji Ikeda: data-verse at the High Museum of Art

The Japanese multimedia artist's first U.S. museum exhibition presents seven audiovisual works exploring the vastness of the universe through sound, light, and immersive video. Known for pushing the boundaries of sound, Ryoji Ikeda creates a multisensory journey projecting data from mathematical theories and quantum physics.

1280 Peachtree Street NE, Atlanta, Georgia 30309
high.org

Through August 10

Picturing Paris: Monet and the Modern City at Oberlin College

Picturing Paris: Monet and the Modern City highlights three early cityscapes Monet painted in 1867 from the windows of the Louvre—one from Oberlin College, the others on loan from Berlin's Alte Nationalgalerie and the Kunstmuseum in The Hague. In these paintings Monet captures Paris as a vibrant, modernizing city.

Stern Gallery, Allen Memorial Art Museum at Oberlin College, 87 North Main Street, Oberlin, Ohio 44074
amam.oberlin.edu

Opens August 19

Verdant Laboratory at Architecture Center Houston

Sculptor and landscape architect Falon Mihalic reimagines Houston's overlooked landscapes through large-scale mixed media drawings, sculptures, and video projection. With this exhibition Mihalic asks: How can landscape ecology take a leading role in designing resilient cities?

902 Commerce Street, Houston, Texas 77002
architecturehouston.org

Through August 22

Wayne Thiebaud: Art Comes from Art at the Legion of Honor

Celebrated for his vibrant paintings of cakes and cityscapes, Wayne Thiebaud was also a devoted student of art history. This exhibition explores his six-decade practice of reinterpreting, copying, and learning from past masters, emphasizing how historical influence shaped his distinctly modern style.

Lincoln Park, 100 34th Avenue, San Francisco, California 94121
famf.org

Through August 17

Movement: Water into Wood at the Edith Farnsworth House

Movement: Water into Wood situates Truman Lowe's nature-based sculptures within the historic Edith Farnsworth House, a landmark residence designed by Mies van der Rohe nestled between the Fox River and Rob Roy Creek in Plano, Illinois. The exhibition honors Lowe's deep connection to land, water, and motion.

14520 River Road, Plano, Illinois 60545
edithfarnsworthhouse.org

Through August 31

With an Acre at the Canadian Centre for Architecture

This film, the third chapter in the *Groundwork* exhibition series, follows architect Carla Juaçaba as she designs a museum and community space for coffee farmers in Minas Gerais, Brazil. Inspired by Indigenous structures and rural billboards, the project reflects regenerative agriculture and social resilience.

1920 Rue Baile, Montreal, Quebec H3H 2S6, Canada
cca.qc.ca

Through September 14

Imagining Future Cities: Global and Minnesota Visions, Past & Present at the Weisman Art Museum

Curated by Dingliang Yang, a founding partner of VARI Design, *Imagining Future Cities* explores visionary urban designs that blend global innovation with Minnesota's local context. The exhibition looks at historical utopias, World's Fair visions, and everyday experiences to consider how future cities might be more sustainable, fair, and livable.

333 East River Road, Minneapolis, Minnesota 55455
wam.umn.edu

Through September 14

Edward Burtynsky: The Great Acceleration at the International Center for Photography

Edward Burtynsky's first major New York solo exhibition in more than 20 years, *The Great Acceleration* reveals humanity's impact on natural landscapes through over 70 of his photographs. Curated by David Company, it attempts to highlight both environmental fragility and enduring beauty while urging reflection.

84 Ludlow Street, New York, New York 10002
icp.org

Through September 28

Events

“Going for Zero: Decarbonization of the Built Environment on the Path to Our Urban Future” with Carl Elefante

Known for coining the phrase “The greenest building is...one that is already built,” Carl Elefante, principal emeritus at Quinn Evans and 2024 AIA Firm Award recipient, will draw on decades of leadership in preservation and climate advocacy in this sustainability-themed lecture.

National Building Arts Center, 2300 Falling Springs Road, Sauget, Illinois 62206
web.nationalbuildingarts.org/programs/events

August 6

Bethel Woods Art and Architecture Festival 2025: Build Fest 2—Peace Rises

At the 2025 Bethel Woods Build Fest 2, faculty and student teams from universities across the United States will construct large-scale wooden installations on the historic grounds that hosted the original Woodstock music and arts festival. By day the architects build; by night they gather for concerts and exhibitions. The public can explore the completed works, which collectively aim to present a “Peace-Infrastructure,” on September 14.

Bethel Woods Center for the Arts, 200 Hurd Road, Bethel, New York 12720
bethelwoodscenter.org

September 10–14

Architecture Office Opening Weekend

In Marfa, the Texas town transformed by Donald Judd's vision, the artist's long-shuttered Architecture Office will reopen in September 2025 after a seven-year, \$3.3 million restoration and rebuilding led by Troy Schaum and Rosalyne Shieh, formerly SCHAUM/SHIEH. A weekend of talks, tours, and celebration will honor Judd's architectural legacy.

Judd Foundation, 104 South Highland Avenue, Marfa, Texas 79843-0218
juddfoundation.org/program

September 20–21

Woodrise 2025

The fifth annual international congress of Woodrise aims to bring together voices from around the world, showcasing innovative ways to build with wood and mass timber. Its programming spotlights fresh policies, innovative techniques, and low-carbon solutions, all through insights from a global lineup of researchers, builders, and industry pioneers.

Vancouver Convention Centre, 1055 Canada Place, Vancouver, British Columbia V6C 0C3, Canada
woodrise2025.com

September 22–25

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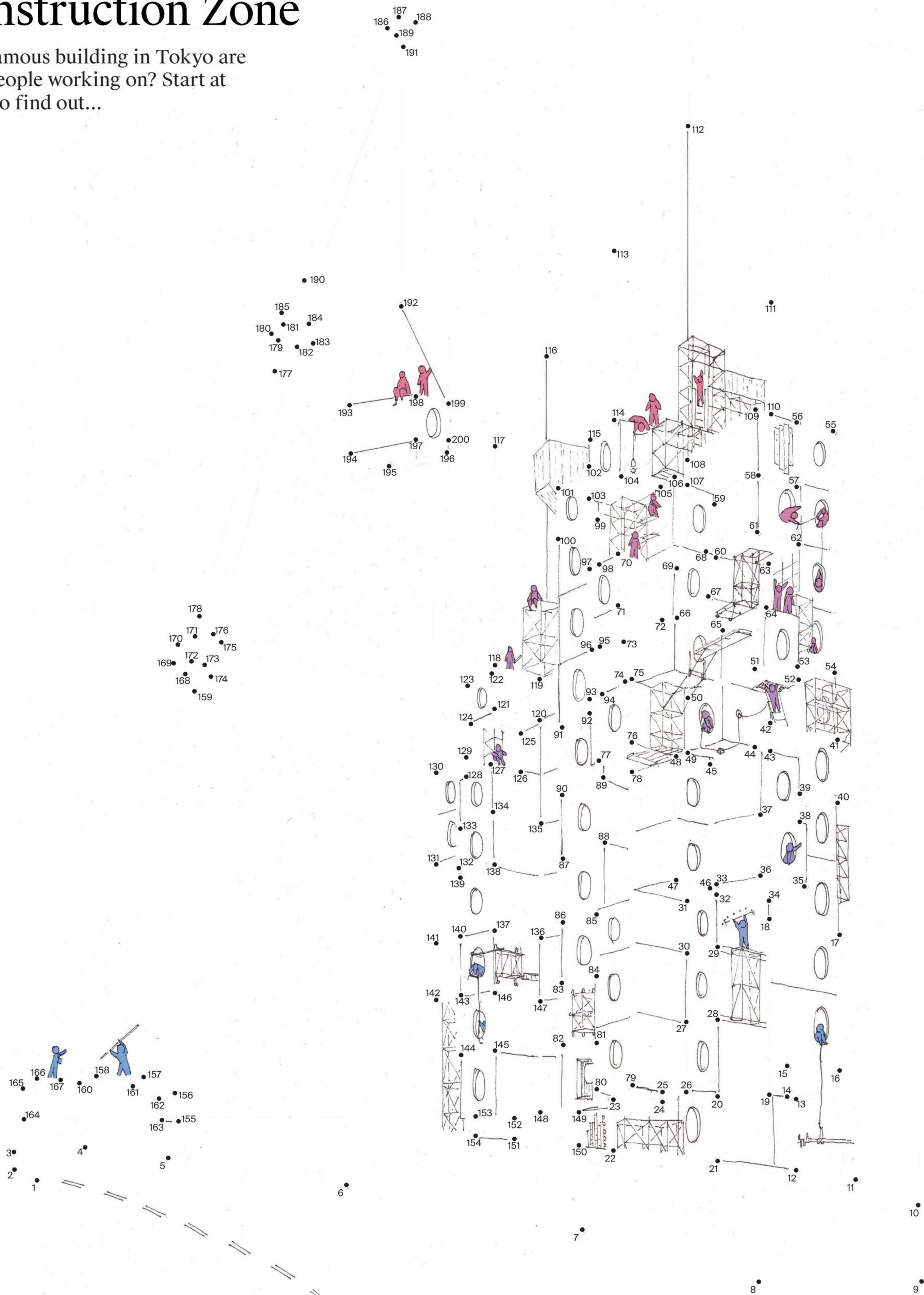
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glassbuildamerica.com | [#glassbuild](https://twitter.com/glassbuild)



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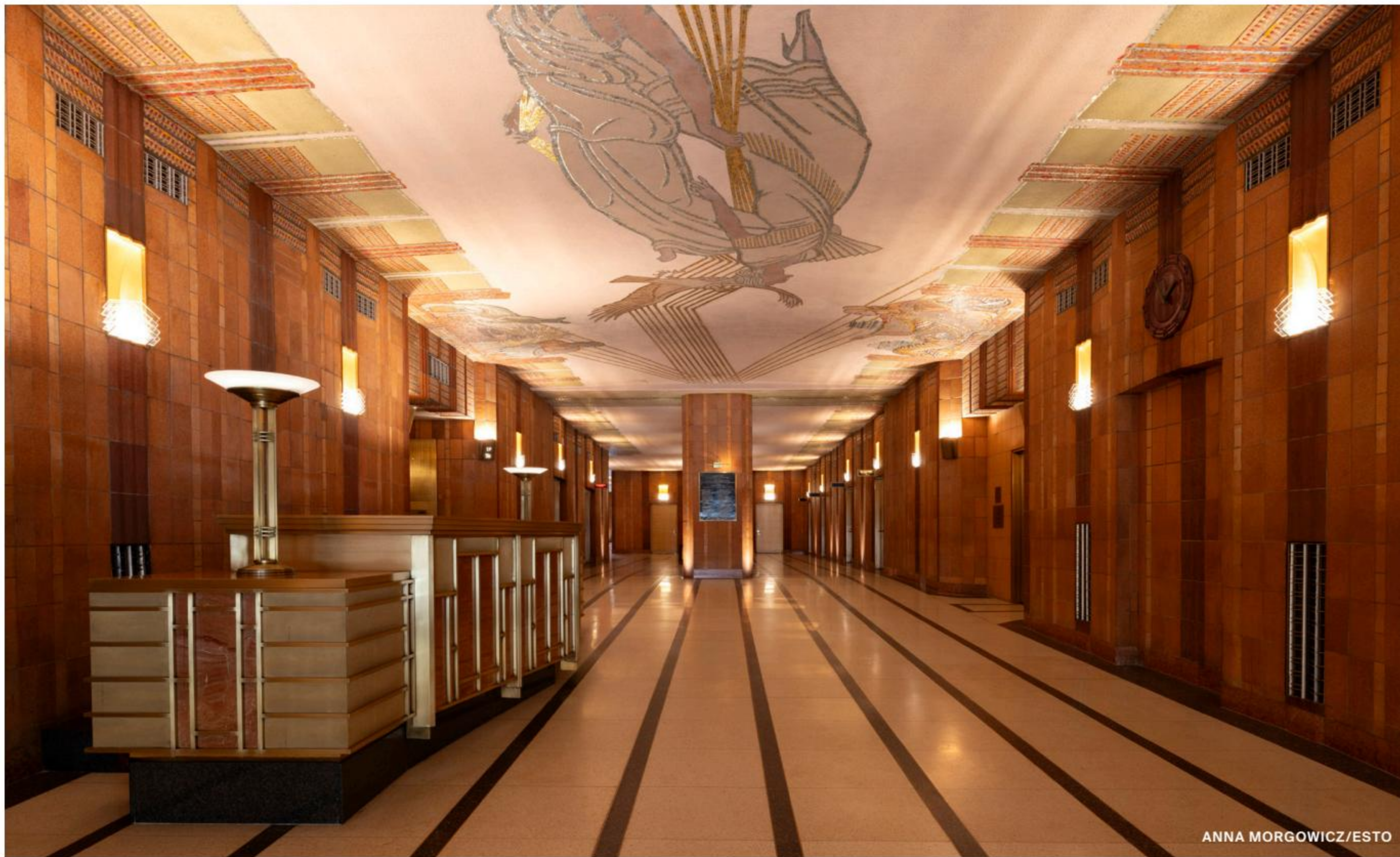
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64 Comment

The Lobbyist

More people should seek out the pleasure of exploring a building's public interior.



The lobby at Ralph Thomas Walker's 32 Avenue of the Americas: "One of the few places you'll find a kangaroo on the ceiling."

continued from cover where other "rooms" beyond the streetscape consisted only of retail or civic structures. Of course, I was already lobby-curious: I had Wirt C. Rowland's Guardian Building in Detroit as the background on my phone for years before finally scoring a visit. (Who said dreams don't come true?) I often find myself killing time in New York, and there are only so many coffees or martinis you can drink before endangering whatever you're going to do next. The solution awaits behind revolving doors.

My advice isn't novel; travel guides will tell you to go inside 30 Rockefeller Plaza (now newly primped) and the Empire State Building, but neither tourists nor guidebooks universalize the logic. Skyscrapers are things everyone aims to see in any city. This is almost always done purely from outside. I grasp the reason why: We fear Cerberus the doorman, or at least his many-eyed stare. My appearance almost never meets the minimal standards of business casual, so I have understandably received the tramp treatment more than once. I have been briskly turned out of the Chrysler and Woolworth buildings and fancy spots along Central Park. Yet I regularly succeed in taking a look around.

How to Sneak into Lobbies

Once across the threshold, the vital first step is to explain to the person behind the security desk what you're doing. They will often be baffled but usually assent. The lobby gawker is an easier guest than someone who needs a building ID. Ask a friendly question, and you'll frequently get a quality story about the space from the person who knows it best. Their job in almost every case is to ensure that people like me don't get *beyond* the lobby; hanging out in this interstitial space is just fine. (Like purgatory, it works for a limited time.) I won't deny that a certain illicit thrill comes with the victory of a successful snoop.

Read any book about a skyscraper and a handful of pages, paragraphs, or photos are usually all you get on its lobby. (Unless, of course, your freak is fancy Italian domiciles, and then your drug of choice is Karl Kolbitz's *Entryways of Milan*.) Lobbies are often the most public interior component of a large building and offer a liminal mixing chamber where all types of people collide. They are social condensers of sorts, these days replete with laptop warriors, delivery people, caffeine fiends, and curious spectators. This capacity goes underexplored in accounts of large buildings.

Serge Chermayeff explained in a 1964 piece in *Architectural Forum* that the lobby "imprints upon the spectator's mind and eye the character and quality of the building and its organization—if it has either." It's the sole opportunity to make a splash. Plenty of buildings make only a thud, but those that soar can achieve a sublimity that remains in place for well over a century.

Louis Sullivan, in essentially the first treatise on skyscraper design—his 1896 *Lippincott's Monthly Magazine* piece, "The Tall Office Building Artistically Considered"—devoted a morsel of consideration to their lobbies, explaining that they ought to be treated "in a more or less liberal, expansive, sumptuous way ... expressed with a sentiment of largeness and freedom." William F. Lamb, best known for working with his pals Shreve and Harmon, wrote in *Architectural Forum* in 1924 that the lobby "presents one of the very few opportunities in the interior of a commercial building when one may polish up the harness and drive one's thoroughbreds in the ring."

A Beginner's Guide to Architectural Lobby Snooping

The harnesses are polished to an enormous sheen at many locations in New York. Cross and Cross's 570 Lexington Avenue features metal ornament that's very deco set against marble shades that usually aren't—pink, black, and red. (A favorite detail: the mailbox shaped like the tower.) The office's 20 Exchange Place is another stone smorgasbord; sylphs adorn the silver nickel elevator doors. Clinton & Russell, Holton & George's 70 Pine Street, offers two floors of harlequin and is open as a preamble to the building's fine-dining options. There are many rote ways to get people to elevators; there are also highly imaginative ways to do it. Consider the transparent arrangement of elevator bays at Mies's Seagram Building (which you can step into) compared with any of those above. Sometimes you are channeled through a passage; at other points you are not.

Many eras offer highlights. James Ingo Freed's 499 Park Avenue, completed in 1980, contains a single Zen ficus framed by black granite. It's a great spot to watch the light shift. My luck has varied at Gordon Bunshaft's Lever House. (Some doormen are friendly, some are not.) Remember that no one will prosecute you for trespassing if you merely try. Follow your nose: If a building looks attractive outside, there's a good chance its splendor continues inside.

The options for finding great architectural design in lobbies continue across the country. I began my exploring near home in Pittsburgh. There's a John LaFarge stained glass window in Daniel Burnham's Frick Building. Other lobbies there reveal depths of character that exteriors do not. Harrison & Abramovitz's Alcoa Building lobby feels *slightly* older than its peak midcentury modern aluminum panel exterior; you can almost see the modern butterfly emerging from the deco chrysalis right there. There are numberless photos of Johnson/Burgee's black mirrored glass at PPG Place, but even plenty of locals have no idea about the Red Queen camp lobby spectacle inside. It's vital to see Frank Lloyd Wright tweaking Burnham at the Rookery in Chicago. I love the floral polychrome ceiling at Miller and Pflueger's 140 New Montgomery in San Francisco. Obviously, you'd always try for Sullivan and Burnham interiors; don't sleep on Yamasaki or Jahn. Don't neglect the megafirms, either. The BNY Mellon Center in Philadelphia is a welcome artifact from Kohn Pedersen Fox's postmodern glory days. You can find small gems in lobbies anywhere: a midcentury steel sculpture in Little Rock or a mural in what's now a public housing tower in Youngstown, Ohio. Don't just look *at* buildings; look *in* them.

There's an archaeological layer; many lobbies reflect intentions to impress from bygone enterprises. Banks in pre-FDIC days were very keen to flash their costly suit linings. If a company used ten different kinds of marble in its lobby, you might trust that company with your money. One can see this in almost every city, even as the uses have changed. (In San Antonio? Check out the Drury Plaza Hotel, formerly a banking hall.) Telephone companies also went all out. As a doorman in Ralph Thomas Walker's Barclay-Vesey Building once told me with a laugh, back then "there was only the one telephone company—they had all the money."

A Not-so-Secret Goldmine for Art Appreciation

Lobbies are also time-honored venues for seeing Big Art. Hildreth Meière has many fantastic pieces in the interior of Walker's 32 Avenue of the Americas; it's one of few places you'll find a kangaroo on a ceiling. (Her dazzling mosaic work is now accessible in Printemps's Red Room, also designed by Walker.) Roy Lichtenstein's *Mural with Blue Brushstroke* at Edward Larrabee Barnes's 787 7th Avenue is possibly the largest work he ever executed and was designed precisely for that spot—and the masonry wall's joints continue across the canvas. Harrison's 717 Fifth Avenue contains a Josef Albers mural in marble and gold leaf that was important enough that the architect offered to pay for it himself (according to Victoria Newhouse's monograph on the architect). Albers's monumental *Manhattan* towers over the concourse below the MetLife Building, and he has yet another piece lining an elevator bay in Harrison & Abramovitz's 1271 6th Avenue.

New buildings don't always do this to good effect, but sometimes they do. The Sol LeWitt inside Norman Foster's 425 Park Avenue is good, whatever you might think of the rest of it. Christopher Wool has improved SOM's already very fine 2 Manhattan West lobby. A fantastic Julie Mehretu graces the interior of the new Goldman Sachs HQ at 200 West Street, designed by Pei Cobb Freed & Partners, but sadly it can only be ogled from outside.

The task is sometimes dicier in residential buildings, but still worth it. A number of the aforementioned buildings are now residences. These have a built-in alibi for poking around, as you could easily be an interested renter or buyer.

The existential fragility of lobbies lends the best ones an urgent appeal. They can easily be ripped out—or "refreshed" or "repositioned"—due to the competitiveness of real estate operators. It doesn't require black-and-white photos to know what we've lost. Kevin Roche's 60 Wall Street lobby and Raymond Hood's McGraw-Hill interior were vandalized recently, and Isamu Noguchi's *Ceiling and Waterfall* for the lobby of 666 Fifth Avenue was removed in 2020 ahead of a full-building renovation led by KPF.

Amid the siloing of society into narrow slivers of privatized attention and audience, a small act of resistance is to refute the idea that a lobby is only for those who live or work in a building. They are—or ought to be—for everyone. Of course, the people who use a building benefit from a grand lobby every day, but its spatial thrill can be yours even if you don't exactly have any business being there. After all, your boss isn't waiting at the other end of the elevator.

Anthony Paletta is a writer living in Brooklyn.

65 Sketchbook

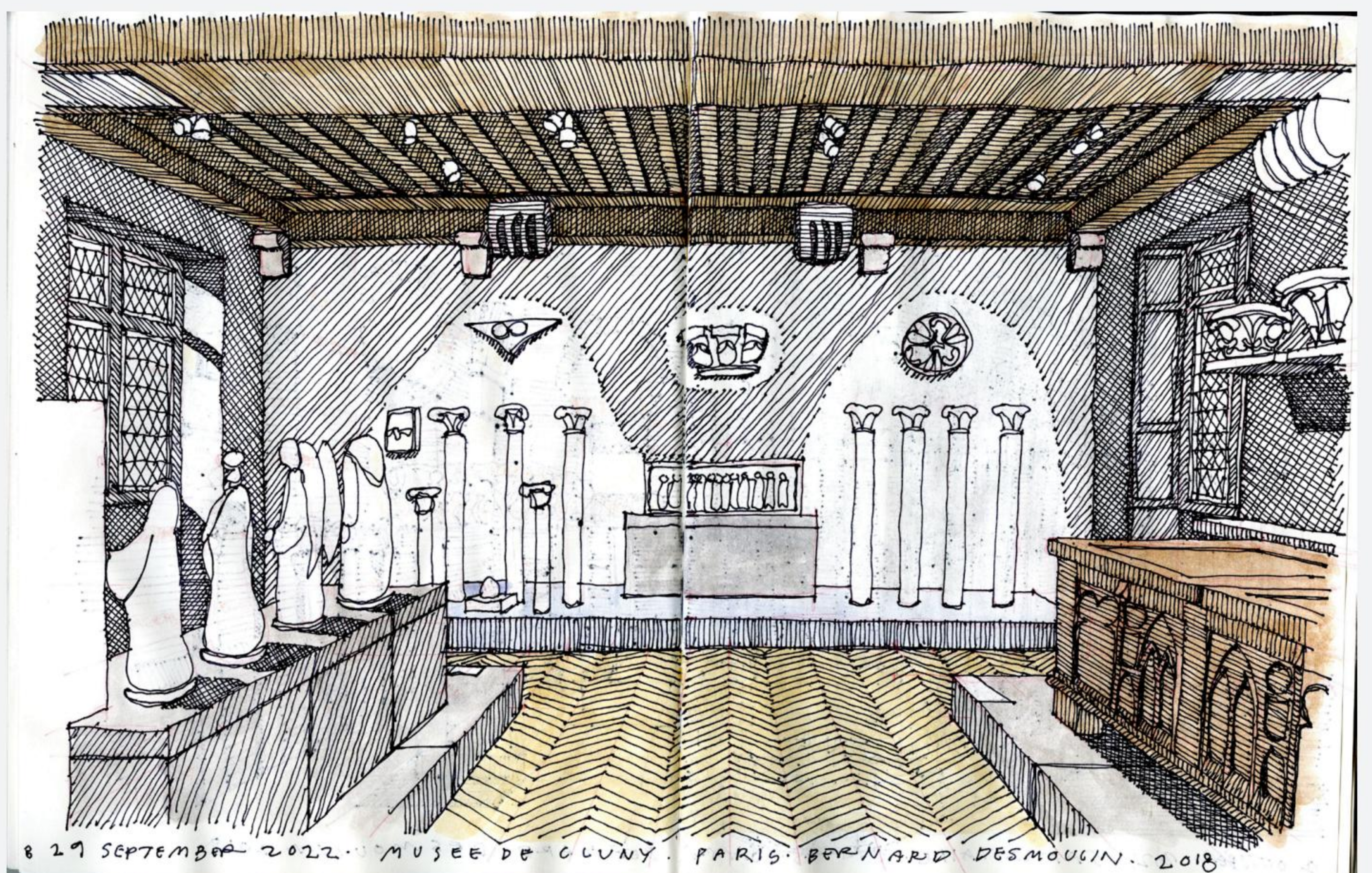
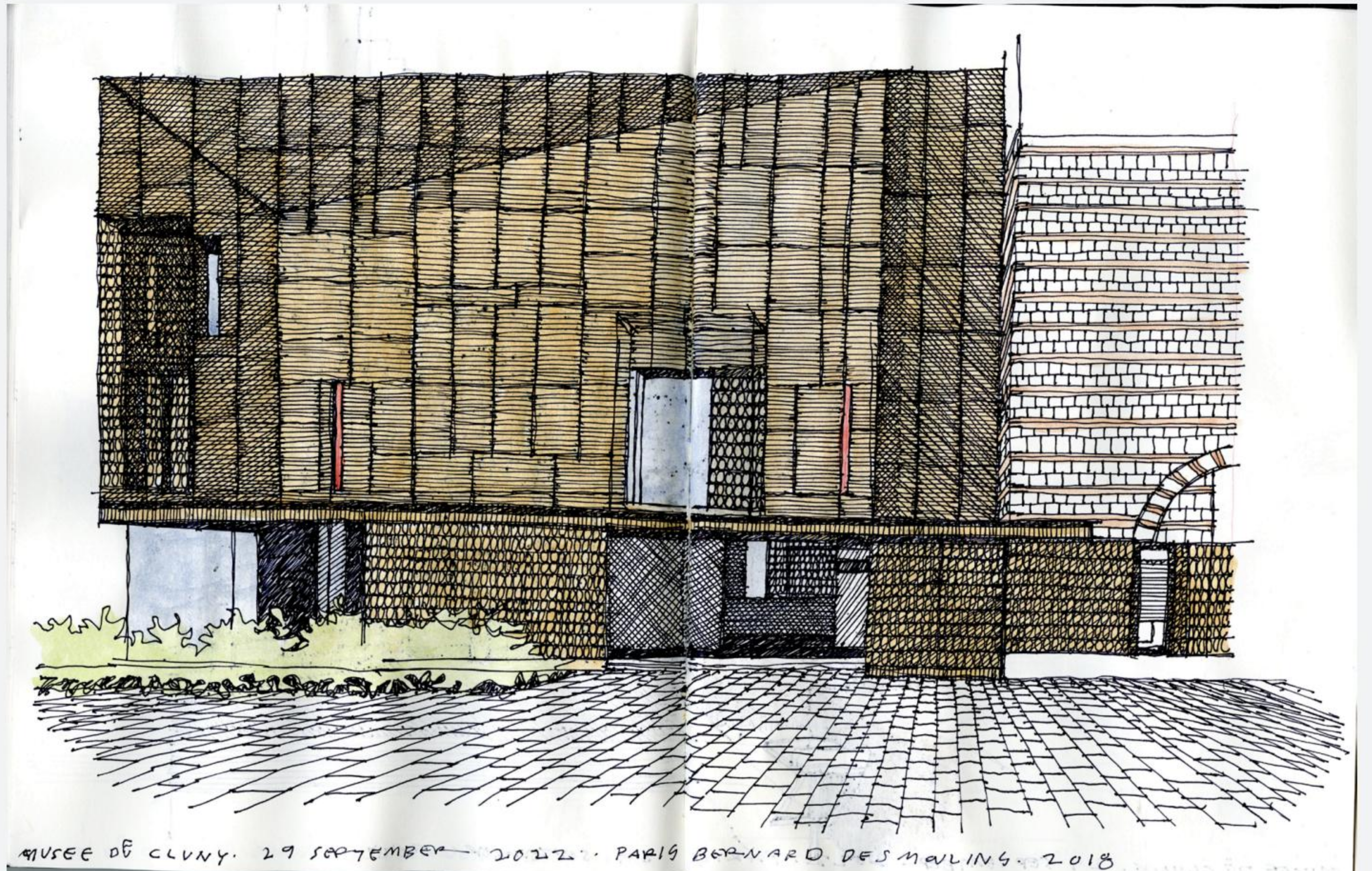
En Plein Air

Architect Michael Malone revisits drawings made during a trip to Paris.

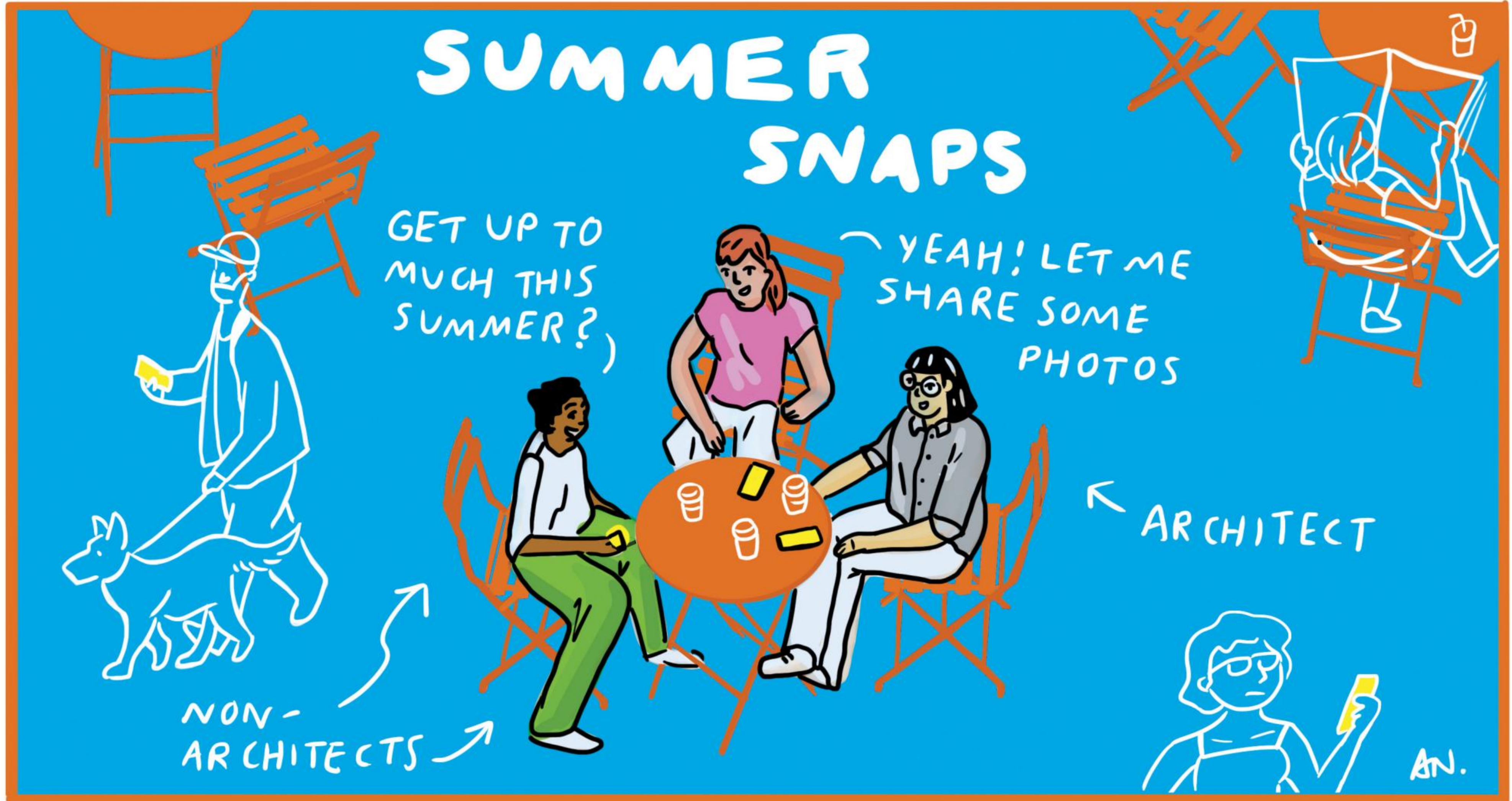
Travel sketching for me began during my freshman year at Auburn University. We were required to keep a sketchbook to draw and document buildings and spaces around town. I expanded this practice to field trips to places like Atlanta (our nearby big city), then most fully during a study abroad semester, when my fellow students and I recorded the trip by drawing and documenting buildings in our sketchbooks. I also shot about 1,100 35mm slides during the same semester; in the 44 years since, I have never looked at them.

However, I've returned to my sketchbook for memories of the trip and experiences. Unlike a photo, the things I draw become inscribed in my mind; revisiting the drawings brings me back to that place and time with a visceral sense of recall. As I have gotten older, I am less comfortable with quick line sketches. Now, I search to know and understand mass, shadows, how light falls in a space and on a facade. This requires more time and greater care, so knowing I have at least a few hours in a place is essential. This means I cannot see as many things while traveling—no whirlwind tours—but the things I do see I am able to enjoy, contemplate, and, importantly, understand. Usually, I record my travels in bound sketchbooks using a Sharpie pen and watercolor for infill.

While preparing for a 2022 trip to Paris, I read about the Musée de Cluny and architect Bernard Desmoulin's restoration and interventions there and was fascinated by it. My wife and I were able to visit and see Musée de Cluny firsthand. Desmoulin made circulation through complex older buildings an adventure, rewarded with beautiful spaces, innovative installations of the collections, and many memorable moments, not the least of which is the new entry with its sculptural bronze facade.

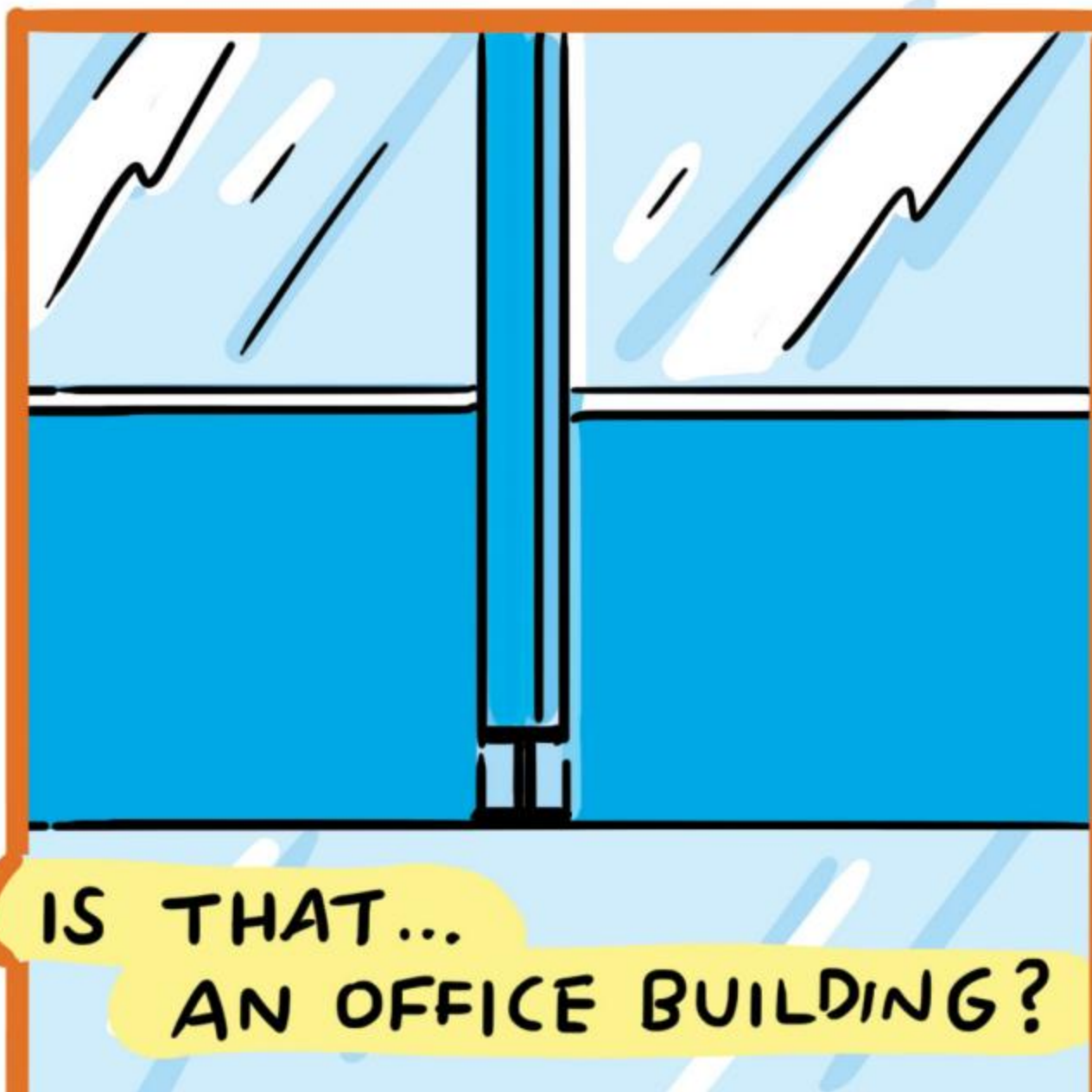
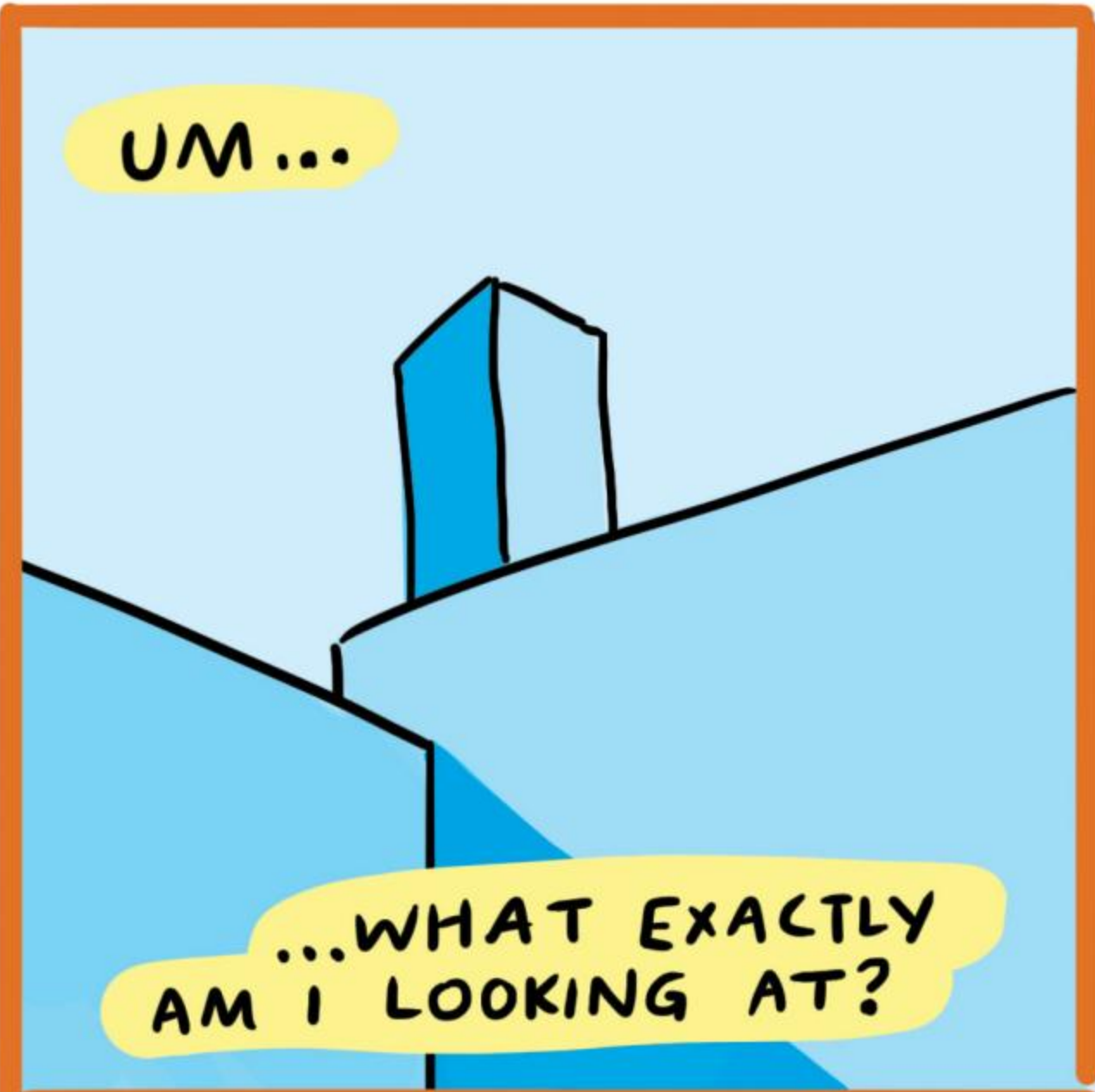


Michael Malone, FAIA, is the founding principal of Malone Maxwell Dennehy Architects and an adjunct assistant professor of architecture at the University of Texas at Arlington.



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