

PIN-UP

POWER

MAGAZINE FOR
ARCHITECTURAL
ENTERTAINMENT
ISSUE 21

OFFICES!
BATHROOMS!
BRUTALISM!

FEATURING
RICHARD
ROGERS,
AMALE ANDRAOS,
ALEXANDRE
DE BETAK,
MOS ARCHITECTS,
BERNARD KHOURY,
ROBIN MIDDLETON,
PHYLLIS LAMBERT,
GCC, ZAHA HADID,
VALERIA NAPOLEONE,
EYAL WEIZMAN,
AND MUCH
MORE...

NEW POWER
GENERATION:
FAMILY, BURO
KORAY DUMAN,
CHARLA P
HYMAN &
HERRERO, EZE
ERIBO, FOAM,
HUSBAND WIFE,
ONLY IF, SPACE
EXPLORATION,
AND YOUNG
PROJECTS



Fall Winter 2016/17

USD 20.00



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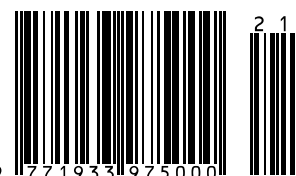
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Nine New York firms
that will shape the
future of architecture

NEW

POWER

GENERATION

Portraits by

RACHEL CHANDLER

Text by **IAN VOLNER**

and **PAUL KESKEYS**

PORTFOLIO SPECIAL

FAMILY



Rem Koolhaas's 1978 classic of architectural theory-cum-social fantasy *Delirious New York* closes with a surreal parable about a group of Russian Constructivists who swim to New York via a giant floating pool. In Madelon Vriesendorp's accompanying illustrations, the pool is a big blue strip bobbing inexplicably in the middle of the Hudson River — not unlike the renderings of FAMILY's +POOL concept, an audacious proposal for a real-life, water-filtering swimming hole in New York City's East River. The similarities may not be entirely coincidental. Oana Stanescu and Dong-Ping Wong, the founders of the Manhattan-based firm, first met in the mid-00s while working at REX, the New York offspring of Koolhaas's firm OMA. +POOL may be cross-rather than strip-shaped, but in spirit it's not far from the Koolhaasian ideal of the urban uncanny, an experiment in the hyperactive possibilities of city life. FAMILY first devised the idea for +POOL in 2010 and, thanks to a truly massive list of institutional and individual backers, it's currently in development.

"We always come back to the pool as the perfect center point in our projects," says Wong. "It represents everything we're interested in trying to do, from community outreach to environmental and technological innovation, to just having a sweet space to hang out in that's weird and iconic." Keeping these objectives in sight, the firm has struck out into ever more adventurous territory over the last six years: they've proposed a circular bridge, acting as both a crossing and a public amenity in the middle of the Drava River in Maribor, Slovenia

(2010), as well as building a store for Virgil Abloh's Off-White line in a narrow plot in Hong Kong that has a "jungle entryway" and a "quarry-like interior" (2014). It's all part of FAMILY's urban vision, one that sees cities as the most easily mobilized unit in the global effort to change the way the world works. "Today, cities are more purposeful than their national governments," says Stanescu. "It's important to be more proactive."

Trying to stay one step ahead of the cultural curve has been FAMILY's modus operandi from the get-go — their first realized project was *Worms*, a 2010 installation for the New Museum's Ideas City Festival that attempted to enliven the familiar street-fair experience by channeling visitors through a warren of colorful nylon tubes. The same enterprising approach brought them to what would possibly be, for less intrepid offices, the literal peak of their careers: their set design for Kanye West's 2013 *Yeezus* tour. Featuring a giant mountain and an artificial sun, it made a suitably grandiose backdrop for a performer trying to create a theatrical version of the second coming. (Though who can imagine him being content with only two?) "He's one of the hardest-working people I know," says Stanescu of West. "We would hold back, trying not to go all out, and then he would push the concept further." Working with the hip-hop messiah was good prep for their next big gig — a church in Copenhagen. "It's super fun, and super weird," says Wong. Sounds like FAMILY is in its element yet again.

— Ian Volner

SPACE EXPLORATION





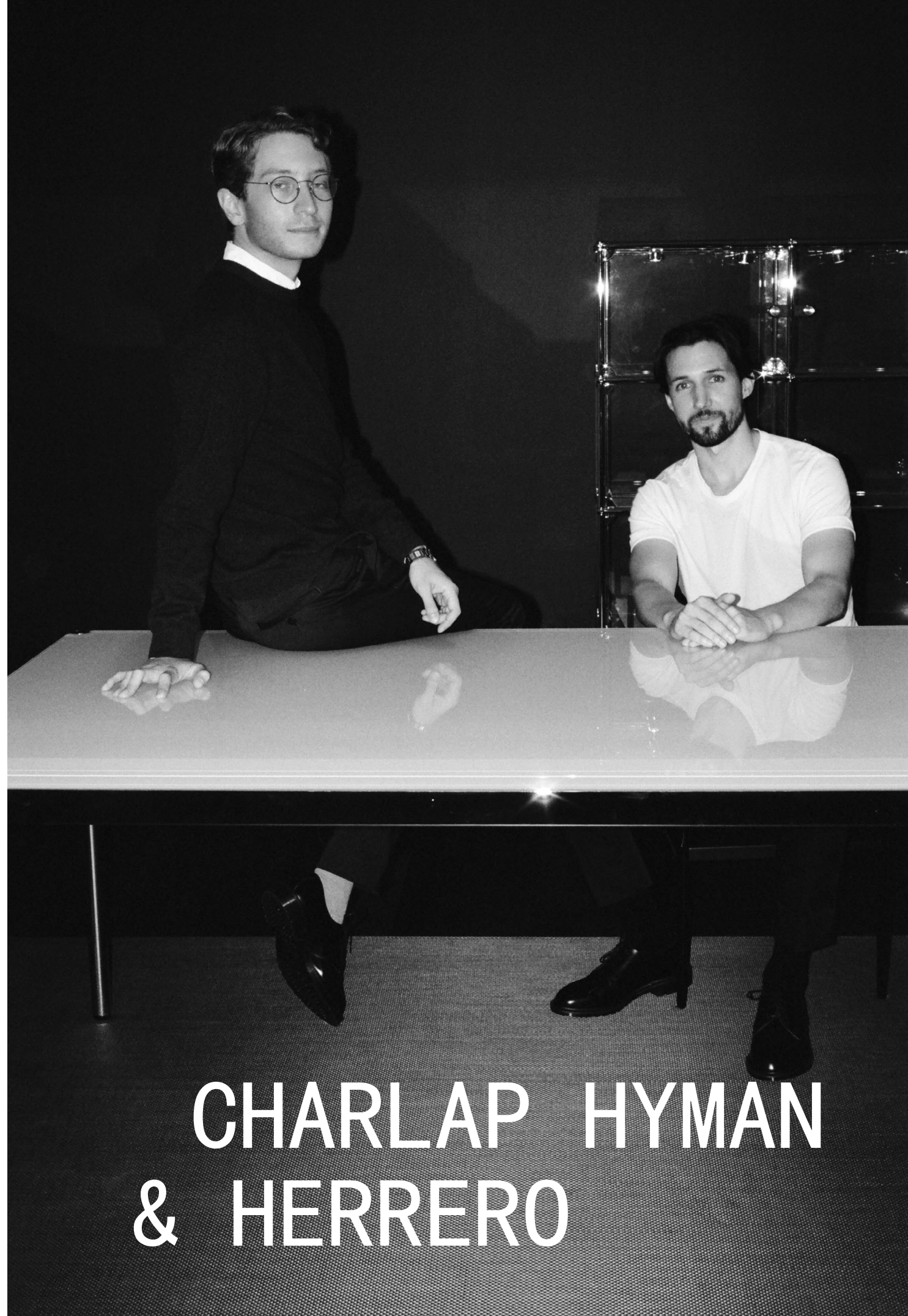
A certain ethos pervades every tile, brick, and timber board of Kevin Greenberg's interior renovations. Prior to settling in Brooklyn and founding the firm SPACE EXPLORATION in 2008, the 39-year-old Texas native worked in Kyoto for K.Associates, the office of acclaimed Japanese architect Waro Kishi. Greenberg's time in Japan, designing residences and commercial interiors under the sober minimalist, had a lasting impact on his outlook. "The Japanese emphasis on craft and precision, which is so deeply ingrained in that culture, is something I aspire to recreate in my own work," explains the architect, who is proficient in Japanese. Greenberg's fundamentally understated aesthetic manifests itself in thought-out details such as a handrail in a recent Williamsburg loft renovation, made from timber set within its own alcove and backlit by a subtle stretch of golden LEDs. This trademark subtlety of SPACE EXPLORATION's interior transformations carries over even into the most lavish settings, such as a Miami penthouse interior (currently under construction) where the views of sparkly Biscayne Bay in the aggressive Florida sun are softened by the interior tones of blached white oak and honed travertine.

A guest critic at Pratt Institute, Columbia University, and New York Institute of Technology, as well as a frequent contributor to many cultural publications (including PIN-UP, see pages 72 and 83), Greenberg is firmly implanted in the Big Apple's creative scene. "It's hard not to be inspired and influenced by the abundance of good work happening all around you in other creative fields,"

he says. "The cosmopolitan character of New York benefits young architects. And there's always a ton of construction happening here at any given time." SPACE EXPLORATION offers a refreshing counterpoint to the one-upmanship of the New York real-estate industry. The understated rusticity of Glasserie (2013) and the comfortable warmth of Walter's (2013), both popular Brooklyn restaurants, readily submit themselves to the primary experience of dining. And the Lower East Side boutique for celebrated fashion designer Maryam Nassir Zadeh (2010) is a perfect example of Greenberg's artful talent of creating spaces of welcoming warmth through unpretentious industrial detailing, allowing the designer's colorful wares to take center stage.

Despite his many connections to the art world, Greenberg dismisses the idea of architecture as an art form. "Growing up, both my aunt and uncle were professional artists, and I originally self-identified as an artist. There was a time when I was very disillusioned about how architecture is practiced and how it is appreciated," he remembers with slight bemusement. "Now, however, what I love most about architecture is the nuance and depth of expression it allows. I think the biggest challenge for architects has to do with being flexible and adaptable, staying upbeat in the face of changes or setbacks, and looking for moments of beauty in places where you didn't at first expect or intend them."

— Paul Keskeys



CHARLAP HYMAN & HERRERO

CHARLAP HYMAN & HERRERO is a firm in dip-tych — split down the middle not just between Los Angeles and New York and two rather different partners, but also between some very lofty abstractions on the one hand and straight-shooting aesthetic chops on the other. "In this pairing," says Adam Charlap Hyman about his work relationship with Andre Herrero, "we have a metaphysical side, and then there are the more humble concerns of, 'is the vase going to look good on this table?'" Charlap Hyman and Herrero — graduates of furniture and architecture programs, respectively — became friends while studying at the Rhode Island School of Design, but didn't join together in a professional partnership until some years later, when both found themselves working on the same project in New York. Herrero, then an associate at the Brooklyn-based firm SO-IL, was the project architect for a client that Charlap Hyman was employed by as a decorator. "We had such a good time doing it that when we had the opportunity to do another type of project" — a renovation of art gallery Salon 94's Bowery space (completed 2014) — "we decided to partner and do it together," explains Charlap Hyman. A studio was born.

That commission was the opening bid in what's proven to be a highly adaptable practice, with a special facility for slightly off-kilter art spaces. CHARLAP HYMAN & HERRERO's interior for Salon 94 upset the staid formula of the white-box gallery without calling attention to itself, lining the floors in studded Pirelli rubber; meanwhile their private-viewing

room for Manhattan's Tina Kim Gallery (2015) has a comfy calm that makes it feel almost like a chic bedroom — which, in fact, it is, the walls concealing a Murphy bed and kitchen for gallery guests. Still another project, Gallery Diet in Miami's Little Haiti (2015), manages to seem right at home in the decidedly unpretentious neighborhood, using plain gypsum-board walls and a tile-clad reception desk to give it more the appearance of a workspace than a gallery. "We wanted a kind of, I want to say, *solid* feeling," says Herrero.

What unites the work in CHARLAP HYMAN & HERRERO's growing portfolio is a predilection for playful reference and storytelling that flies just a touch below the radar. A small New York bedroom for two brothers (2015) wavers between the unassuming and the romantic, a quiet composition in blue and black that evokes a 1920s dormitory at the Bauhaus. In Bernard Tschumi's BLUE residential tower on the Lower East Side, whose lobby the duo renovated last year, the brilliant chrome cladding, leather-bound chairs, and potted philodendra make for both a pleasantly tony reception area and recall the visual motifs of a late Antonioni film. It all depends on which side of the diptych you look at. "Small touches can take you into this very different terrain," says Herrero. Never too on-the-nose, the duo seems to enjoy slipping these moments in, nearly unnoticed, creating what Charlap Hyman dubs "humble narratives."

— Ian Volner

EZE ERIBO

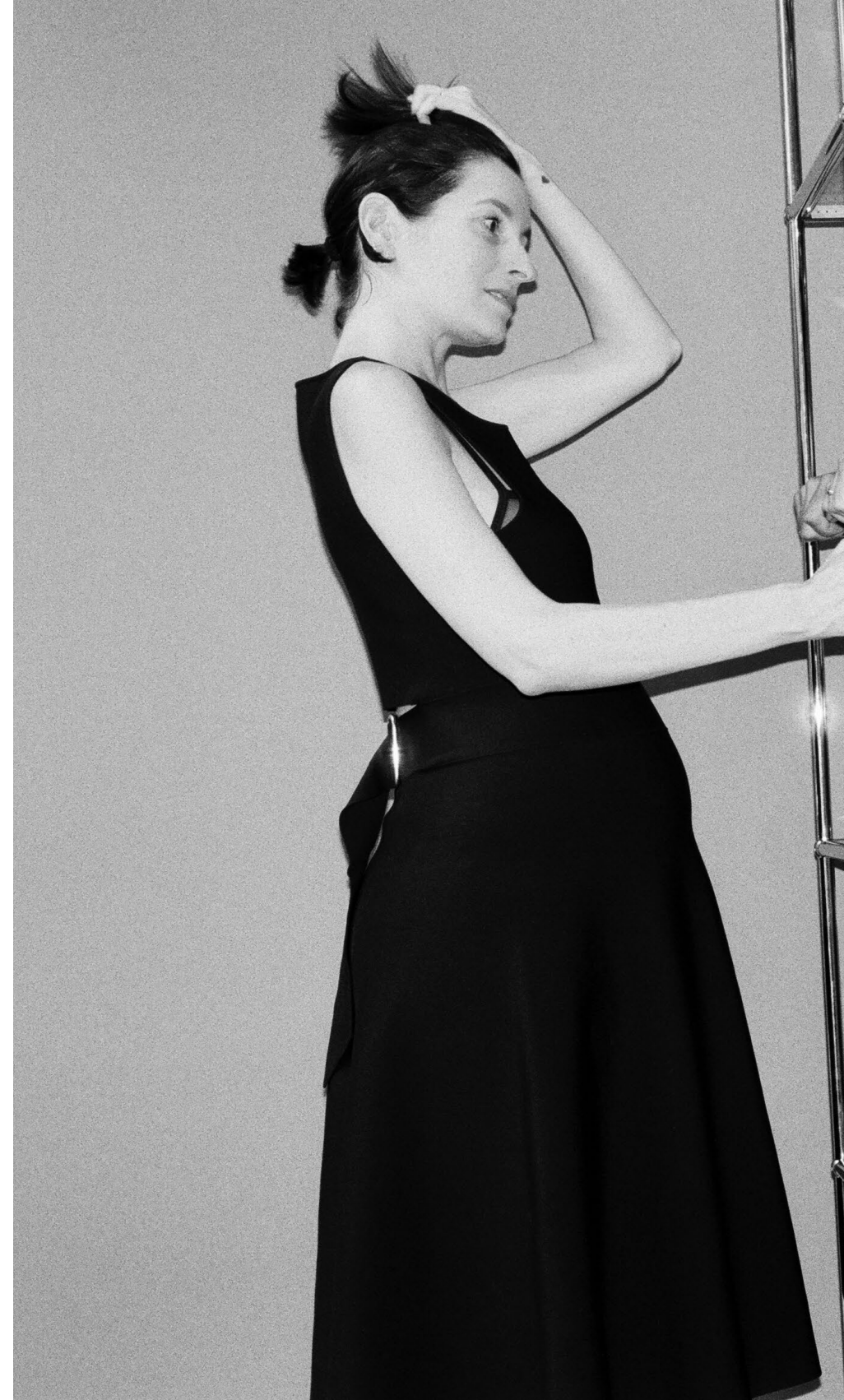


An author of a book of poems and a former med-school candidate, 27-year-old EZE ERIBO has taken a circuitous path to the field of design. "My descent into architecture," as she calls it, "was really about putting all the pieces together." This is an apt description of the Nigerian-born designer's process, which is about bringing her taste, innovation, and scientific research into the building practice. An alumnus of Cooper Union's legendary Irwin S. Chanin School of Architecture, Eribo made headlines in 2013 when the *Architectural Review* selected her thesis project as a runner-up in its Global Architecture Graduate Awards — a worldwide competition for which only five entrants make the shortlist each year. *Reconstructing the Banal*, as she titled it, was a proposal for a floating fish-smoking facility among the mangroves of Bakassi, a long-disputed peninsula on the border between Cameroon and Nigeria. Since Nigeria transferred sovereignty to Cameroon in 2008, the Bakassi people have been the victims of a violent displacement campaign, and thousands have fled. EZE ERIBO's project was intended to serve the local fishing economy (but not only). "How do you address the politics of a situation when you're not allowed to speak about it?" says Eribo.

The answer she found was to sneak a recording and broadcast system into the smoke-house, to allow the local community to air stories of government persecution under the guise of documenting folktales. "In Africa you can't directly talk about politics," says Eribo, "but through art, it is forgiveable."

While Eribo is currently pursuing a graduate degree in business design (following a master's in fashion design at the Domus Academy in Milan), her ultimate goal is to be an independent multidisciplinary architect and designer. "There's just no other way than to eventually start a design firm," she says. When she finally does, her work will surely continue to draw from her varied experiences abroad, in Italy and the U.S. "Living in all these different places has afforded me the opportunity to exist and operate within different mindsets, frameworks, and stereotypically-projected opinions," she observes. But for all the diversity of her experiences, it is her formative years in Nigeria that Eribo credits with providing her with a nuanced lens. She describes her home country's "myriad expressions of art, tradition, and religion" as hanging in a delicate balance, within "a place that defines itself as a guardian of antiquity but that also has to participate in new and often conflicting technological and social dialogues." The same could be said of EZE ERIBO herself. Whether it's through a network of smoke-house/broadcasting studios in Bakassi, which she insists she can find the resources to build, or her more recent studies in the complicity of designers in the transatlantic slave trade, EZE ERIBO's open-minded, multidisciplinary approach seems to benefit more and more from her cultural roots the farther away her passions take her.

— Paul Keskeys



HUSBAND WIFE



Given the challenging nature of the profession, it is often said that architects should only practice their art for the love of it — which might explain why so many architect couples decide to work together. The 20th century alone is full of celebrated husband-and-wife partnerships, from the Eameses to the Smithsons to the Venturi Scott Browns. When, in 2013, married partners Brittney Hart and Justin Capuco were looking for a name for their budding Brooklyn-based architecture firm, they decided on the obvious: **HUSBAND WIFE**. “When you start out, you always try to assign an identity to your practice,” explains Capuco. “For us it just made sense to highlight this existing dialogue between us as a couple.”

Capuco, who was a research scientist in biology before switching to architecture, met Hart a few years earlier while she was working for Greg Lynn in Los Angeles and he was working for New York-based firm Architecture at Large. “We met and really fell for each other — we almost immediately started dreaming and combining our ideas,” gushes Capuco. The couple’s major breakthrough came in 2015, when they were commissioned to design a stand for luxury-lighting company Roll & Hill at the Salone del Mobile in Milan. “It was probably one of the first projects that we did that really began to showcase our own design language,” explains Hart. “We were fortunate to have a client who was willing to take some chances.” Many ideas explored at the stand were pursued in **HUSBAND WIFE**’s design for Roll & Hill’s three-story Mercer Street showroom in New York, which opened in May 2016. “We like that the architecture recedes at times but still defines the space and subversively highlights their product” (which includes pieces by the likes of Lindsey Adelman and Philippe Malouin).

Another recent project is the Football Cafe, a local for soccer enthusiasts in Lower Manhattan which opened last fall. And in addition to a complete house renovation in Atlantic Beach, **HUSBAND WIFE** are currently working on a number of residential projects in Manhattan, including one with acclaimed artist and textile designer Madeline Weinrib. “There is so much unclaimed territory in interiors-based architectural design,” says Capuco. “Even the slightest design gestures can greatly impact people’s experience.”

So do the two let themselves be inspired by the work of other husband-and-wife partnerships? “Liz Diller and Ricardo Scofidio are always a great inspiration in terms of the boundaries that they have placed on their work and how they have developed their firm. And we really appreciate the work of Alison and Peter Smithson, and Team X in general.” They also cite French architect Robert Mallet-Stevens (see page 82) as an inspiration: “He believed that unornamented, strategically-designed spaces could influence the psychological,” say the architects.

These theories are currently being thrown into sharp focus with the couple’s most challenging project to date: their own home in Brooklyn, which they’re getting ready for their newborn twins. “It’s much easier working for someone else than having your wife or husband as your client,” Hart exclaims in faux exasperation. “We’re still working through it.”

— Paul Keskeys



YOUNG PROJECTS

BURO KORAY DUMAN



Asked to describe the 2015 Gerken Residence — a 6,000-square-foot apartment in Tribeca with elegant outdoor terraces, bridge-like black corridors, and a core block clad in rippling plaster panels — architect Bryan Young of YOUNG PROJECTS says he can do it two ways: “the architecture community” way, or the “broader audience” way. For the layman, he says, the white central square that gives the apartment its sense of drama can be summed up as “reconsidering the technique of crown molding to define more fluid geometries and a contemporary aesthetic.” For an architecture audience, things get more complicated — “It’s about chatter, disruption.” Both the visual effect and the process of creating the home’s defining feature were an exercise in taking something familiar and making it new. The pulled plaster was not just a digital form, having been shaped mostly by human hands following a computer-drafted design. It’s a technique typical of YOUNG PROJECTS, which describes itself as “interested in building, making, and explicitly trying to create a sense of ambiguity.”

Before founding the studio in 2010, Harvard-trained Young honed his skills in the New York architecture world, working for the celebrated Architecture Research Office as well as the New York branch of Brad Cloepfil’s Oregon-based Allied Works Architecture. “It was a conscious decision to work for two firms that I think prioritize building,” says Young, who collaborated closely with Cloepfil on his elaborate fixtures and interiors for New York’s Museum of Art and Design, including the building’s airy cable-bound staircase.

In his own practice, Young has stayed close to the principles of materiality and fabrication, seizing on new formal solutions as ideas emerge from his process of

technical research. For the Wythe Townhouse in Brooklyn (2016), Young used a corrugated polycarbonate veneer, whose tone and rhythm give the building a feeling of tasteful otherness, commanding attention while still managing to participate gracefully in the surrounding urban scenography. For the *Hive Lantern* (2010) — a collaboration with designer Michael Young, his brother — parametric patterning is combined with a metallic finish to create an almost unnervingly perfect synthesis of the natural and the synthetic. And for an Upper East Side pied-à-terre renovation, YOUNG PROJECTS transformed a banal postwar apartment through the addition of a continuous ribbon of wood, turning a hallway into a contoured funnel and a wall into a built-in closet.

One of YOUNG PROJECTS’s ongoing works is Playa Grande, a resort in the Dominican Republic, for which he plans to replicate his previous successes with pulled plaster in the poured concrete walls of the compound’s spa. Before the project’s anticipated opening in about a year and a half, Young has tasked his team with “experimenting in some very expressive colorful aggregates, sand-blasting them to reveal the color.” Although all the firm’s projects have an immediate visual appeal, their competitive craftsmanship is aimed at shooting a little bit over the audience’s heads. “We don’t want people to quite know what they’re seeing,” confesses Young.

— Ian Volner

Turkish-born Koray Duman first studied architecture in Ankara at a school that taught a strong Modernist canon. “Formal experimentation was a big sin,” he remembers. It was UCLA’s graduate program that allowed the young architect to explore alternatives to traditional design conventions. “Digital technology was a frontrunner with studio instructors like Greg Lynn and Mark Rakatansky, and there was also the influence of formal experimentation from Los Angeles architects like Thom Mayne and Michael Maltzan.” After working under Frederick Fisher for five years, Duman decided to move to New York in 2009 to practice under his own name, first as Sayigh Duman Architects and since 2013 as BURO KORAY DUMAN. “We believe in the power of architecture to challenge our perceptions of everyday life and, at times, to shock and surprise us,” explains the 39-year-old.

Among the standout projects put forward by BURO KORAY DUMAN is a proposal for an Islamic cultural center in New York, which garnered the seven-person firm the 2015 *Architect’s Newspaper* Best of Unbuilt award. Inside its diaphanous envelope — intended to foster openness between the city’s different communities, among them nearly a million Muslims — the proposal seeks inspiration from the Turkish tradition of the *kiilliye* (a complex of buildings surrounding a mosque), though due to the constraints of building in Manhattan, the usually horizontal typology is tipped sideways. The resulting tower stacks up 100,000 square feet of cultural-programming blocks that are wrapped in a patterned screen reminiscent of traditional North African and Middle Eastern architecture. For Duman, the project was a chance to expand the architect’s role beyond that of a mere facilitator of clients’ whims.

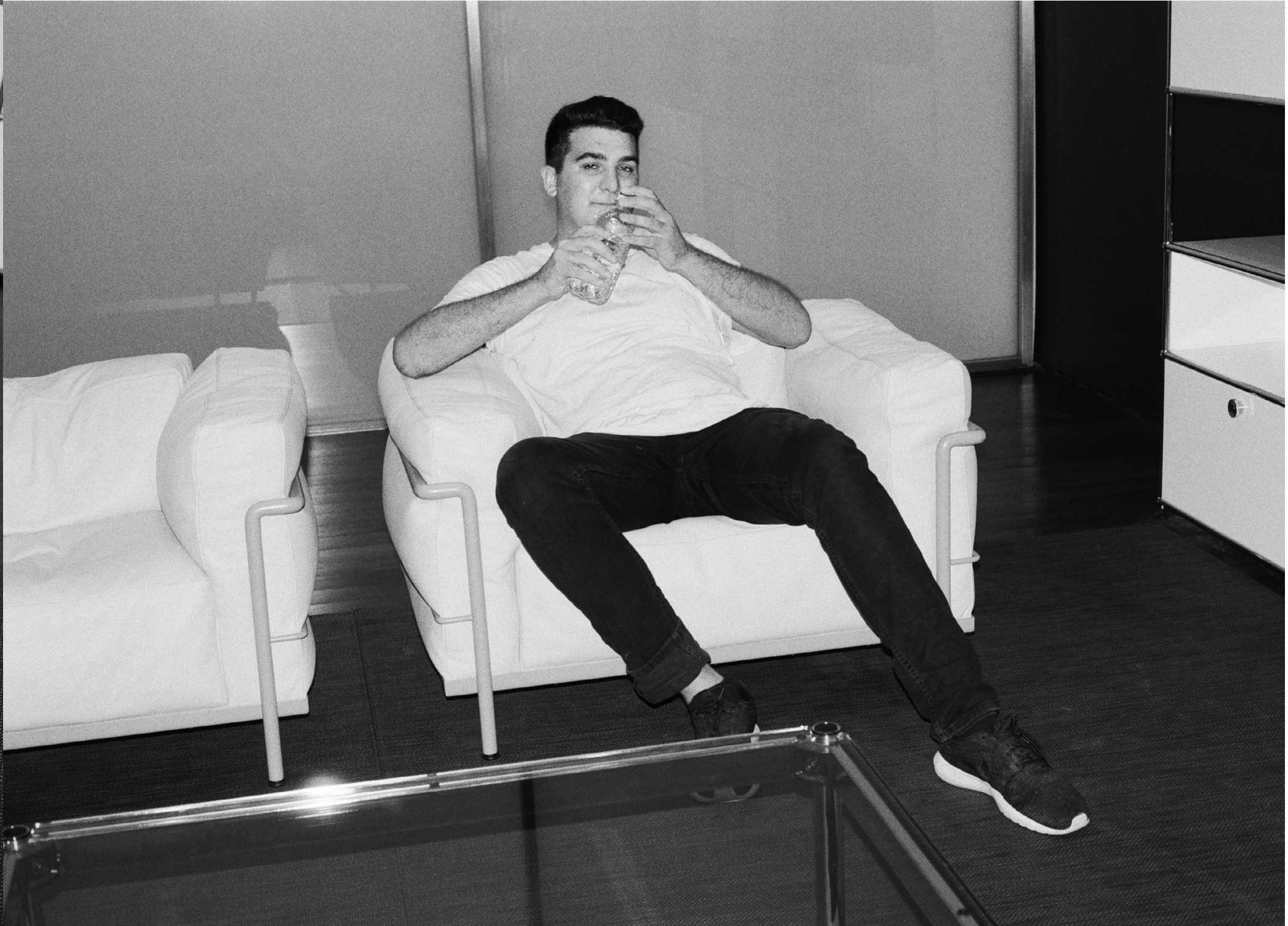
“We were a part of defining the project, not merely the creative problem solvers,” he attests.

Earlier this year BURO KORAY DUMAN unveiled another conceptual project, this time for the non-profit Design Trust for Public Space. Reimagining a disused stretch below the Brooklyn-Queens Expressway, Duman’s two “Under the BQE” proposals offer a sequence of either sporting facilities or food-truck lots beneath a creased canopy of soundproofing and artificial lights. Duman’s appetite for surprise can also be scaled to more domestic levels, such as in the backyard of a private Manhattan residence, where a brick wall is folded like origami to form a waterfall and is complemented by bespoke furniture that echoes its folded planes. And in the conversion of a four-story Harlem manufacturing building into an artist’s studio, Duman combined production facilities with exhibition space — “a unique hybrid,” as he describes it. Attention to detail at every scale is what really drives him, and for each project his office undertakes, no matter how large or small, he tries to stage “at least one moment that is ‘out of the box,’ yet which also responds to the client’s needs. It’s these moments that allow clients to realize the true value of design.”

— Paul Keskeys



FOAM



“We don’t have any conventional projects,” says Ryan King of FOAM. This is a bit of an understatement. The firm King runs with collaborator Katya Zavyalova is a speculative, research-focused workshop for design ideas, with one foot planted firmly in the realm of science fiction. Zavyalova was trained as an architect in Moscow, while King originally studied political science at Amherst College, before doing post-graduate research in architecture at Columbia University. Together, they don’t so much design buildings as they do systems in which building can take place, aiming to expand the realm of the socially and economically possible.

The project that first brought the duo together last year, as part of a larger design team called Second Media, was featured in the New Museum’s 2015 Ideas City Festival. Called *Foam-space* — from which King and Zavyalova’s firm now takes its name — the project was also declared the winner of the Storefront for Art and Architecture’s Street Architecture Prize. In essence, “the installation lasted only for six hours, a landscape made of geofoam blocks,” explains Zavyalova. But what made it unique, and what signaled FOAM’s direction as an office, was what happened when those six hours came to a close: visitors were able to buy de facto “shares” in the project, which entitled them to take home portions of the installation at the end of the festival. The purchases (made not in dollars but in a Bitcoin-based currency) could then be plowed back into prospective future projects. Gesturing at an imagined communal economic model, King described the piece as pointing the direction towards “new ways of valuing space, ways of tracking and organizing communities of architects.”

King and Zavyalova’s next endeavor attempts to expand that approach to

urban development. The project, titled Interfacing Absorption, comprises “an equity crowd-funding platform for the architecture industries, where users can invest in projects as financial stakeholders with spatial assets.” *Foamspace’s* squishy blocks are thus to be replaced by their real urban counterparts. “Over time,” predicts the duo, “a decentralized redefinition of ownership in the city absorbs buildings, with the architect orchestrating economic thresholds of projects funded by the end user. Through the FOAM interface, the city is absorbed by foam space.”

FOAM is currently engaged in improving the core infrastructure of its investment-interface idea, trying to refine and expand on it to see where it might lead. Nothing can be taken as a sure sign of what direction the practice might take down the line: technology has a way of evolving with a life of its own — and that’s what FOAM is most interested in. “When Twitter started up, none of the people running it knew how hashtags would be used,” says King. “Will we be administrators of this system? It could go different ways — into consulting, into projects. We’re very focused, but also very open.”

— Ian Volner

ONLY IF



Despite its name, the emergence of New York-based practice ONLY IF wasn’t so much a matter of “if” as “when.” “It’s always been an ambition to have my own practice,” says Adam Snow Frampton, who founded the young firm in 2013, after leaving OMA’s Hong Kong office where he had worked on landmark projects such as the Taipei Performing Arts Center. His time in Asia also inspired *Cities Without Ground* (Oro Editions, 2012), a guidebook to Hong Kong which he co-authored with Jonathan D. Solomon and Clara Wong.

“When I returned to New York, I immediately set up the office. It might have been smarter to get settled first, but momentum is an important force,” explains the 36-year-old. Three years later and the firm is still surfing on that momentum, with designs ranging in size from the elegant Voyager espresso bar in Manhattan’s financial district (2015) to ambitious behemoths such as a masterplan for the Liuxiandong quarter of Shenzhen (2013). While the former occupies only 550 square feet, and the latter over 10 million, the two projects are linked by their almost impossibly simple design schemes — a square within a circle within a square. “The job of the designer,” Snow Frampton insists, “is to envision simple gestures and forms that impose structure, coherence, and identity.” ONLY IF aims to use basic shapes to calm “the underlying uncertainties and complexities” of environments like a crowded transit concourse or a rapidly industrializing boomtown.

The Princeton-trained Snow Frampton also puts these principles to work in education. Among his teaching activities is a workshop — for Columbia University’s graduate-program project “Housing

the Majority” — that looks at one of Shenzhen’s less-developed quarters, the urban village of Baishizhou. “The workshop explores current issues around urban migration and density,” he explains.

At a more micro scale, Snow Frampton recently purchased a vacant lot measuring 100 feet x 13 feet 4 inches in Brooklyn’s Bedford-Stuyvesant neighborhood after a search for “irregular, undervalued, slender, or residual” sites in the city. The Narrow House he has designed for the plot employs an ingeniously straightforward scheme, envisioning each stair landing as a room and eliminating the need for corridors. “This self-initiated project will become a low-cost prototype for how to infill otherwise overlooked parts of the city,” says Snow Frampton. Another Brooklyn residential project is an affordable 70-unit senior-housing project, a typology Snow Frampton feels “is beset by institutional design.” He hopes that he can manage the contrast in scale between the Narrow House and the senior housing without getting overwhelmed, and that the two projects, though conventional in function, will appeal precisely because their programs “might be considered boring.” But if ONLY IF’s only goal is to make “boring” typologies interesting, Snow Frampton may already have succeeded.

— Paul Keskeys

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