

# SNAP

ARCHITECTURAL NEWS + PRODUCTS

VOLUME 9, ISSUE 3

## HOW DOES YOUR GARDEN GROW?

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### THE GREAT OUTDOORS

See new products for patios, landscapes, and poolside

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### COMEBACK KIDS

Southern New England manufacturers are thriving

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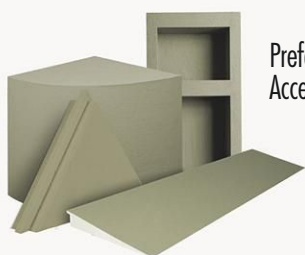
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MAY/JUNE 2017



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In Milan, a light-permeable housing prototype by SO-IL and MINI blurs the line between inside and out (top left). Tom Fereday's SP01 outdoor furniture withstands ocean and wind exposure (left). Pedestrians win with Snøhetta's redesign of Times Square plazas (above).

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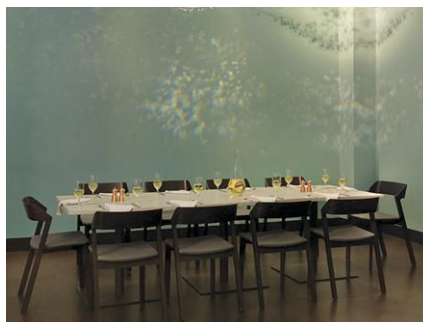
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## Time to Get Away



**WITH SUMMER COMING**, we've been thinking more about how to escape from the everyday. In this issue of *SNAP*, we look at hospitality and leisure projects—and the products that help transform these environments into special destinations. A pair of restaurant case studies make the point. Legendary restaurateur **Danny Meyer**, working side

by side with architect **David Rockwell**, has re-created his first great establishment, the **Union Square Café**, capturing its casual neighborhood spirit through careful detailing and the sensitive use of materials. Similarly, the St. Louis restaurant **Parigi**, designed by local firm **Mitchell Wall**, strives for a relaxed bistro-like feel, but with slightly more formal touches, as in its selection of lighting.

Elsewhere in these pages, you can savor the essence of the season with products that take you outside, whether by the pool, on a terrace, or at a ball game. From high-performance decking, large-scale lighting solutions, and weather-resistant furniture, these design elements enhance the experience of enjoying outdoor spaces.

Also check out our dispatches from the **Salone del Mobile** in Milan and the Expo at the **AIA Convention** in Orlando, as well as news about the **COTE** awards for the top 10 sustainable works of architecture in 2017.

*The Editors*

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**SNAP:** (ISSN: Print 1947-2374 Digital 2470-1505) is published 6 times annually, bi-monthly by BNP Media II, L.L.C., 2401 W. Big Beaver Rd., Suite 700, Troy, MI 48064-3333. Telephone: (248) 362-3700, Fax: (248) 362-0317. No charge for subscriptions to qualified individuals.

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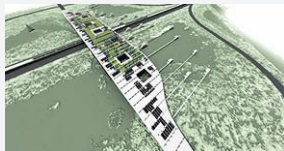


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### A Placemaking Approach to Design

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### The High-Performance Benefits of Specifying Lightweight Wood Panels

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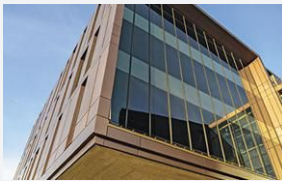


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### Economic Benefits of Building with Wood#

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### Design Innovation Using Wood#

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### The Benefits of Designing Healthier Buildings^

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### Healthy, Sustainable Buildings by Design^

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### Innovative Interiors

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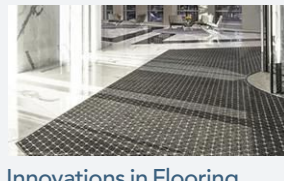


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### Overcoming Structural Floor Squeaks in Wood-Framed Construction

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### Insulated Metal Panels: An All-In-One Air and Water Barrier

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### Energy-Efficient Automatic Sliding Doors

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### Fire Prevention in the Modern Era

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### System Solutions for Stadiums

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### Trends in Urban Outdoor Amenity Spaces

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### Shelter from the Storm

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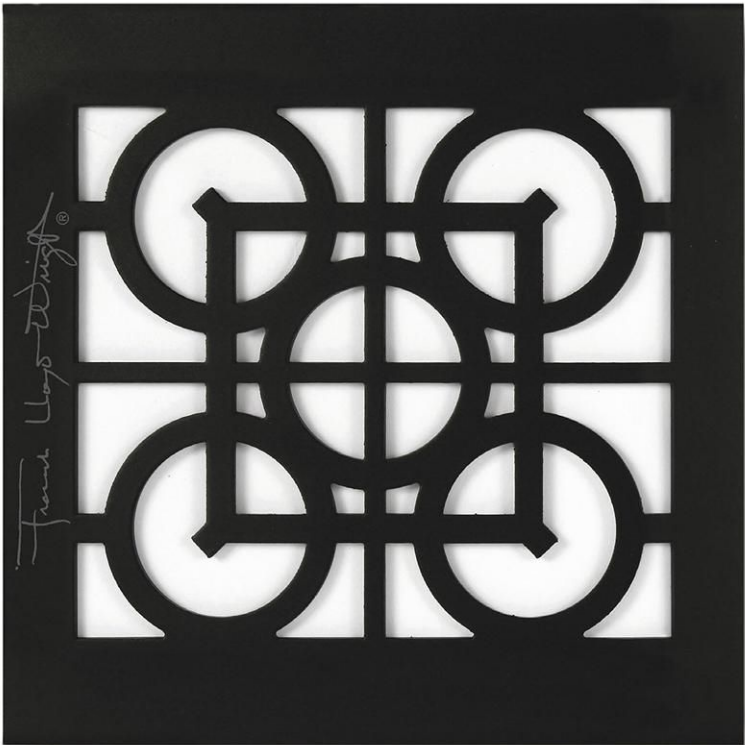
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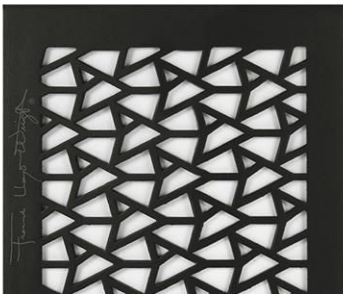
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# in brief



## SUSTAINABLE PROJECTS HONORED

The John H. Sbraga Health and Science Building at Bristol Community College in Fall River, Massachusetts, designed by Sasaki, was one of 10 recipients of the 2017 COTE Awards. The winners were celebrated at the 2017 AIA Conference on Architecture in Orlando.

## COTE Announces the 21st Annual Top Ten Awards

IN APRIL, THE AIA Committee on the Environment (COTE) announced the recipients of the 2017 **COTE Top Ten Awards**. The program recognizes buildings that wed superior design and sustainable performance.

“People are inspired by examples and positive solutions more than mandates, but they’re both needed,” says Top Ten juror and **International Living Future Institute** CEO Amanda Sturgeon. “The Top Ten reinforces that those principles are realizable and beautiful.”

Top Ten evaluation criteria underwent a significant revamping for this year’s awards cycle to reflect **Lessons from the Leading Edge**, an analysis of previous Top Ten winners by Lance Hosey that the AIA published last year. This year’s application emphasized actual performance, as well as metrics concerning occupant health and comfort, resilience, and economic sustainability.

Several commonalities distinguish the 2017 Top Ten. Because they have long lives and are used as pedagogical tools, Sturgeon says, “education projects have been at the leading edge of sustainability since the early days”; five higher-education facilities and the **VMDO Architects**–designed Discovery Elementary School in Arlington, Virginia, earned slots in the Top Ten. The awards pool also includes a hospital, two public buildings, and an environmental center. Sturgeon adds that all the winning projects employ cutting-edge sustainability initiatives like net zero and net-positive performance. — *David Sokol*



## RESTORED TO FORMER GLORY

The sculpture gallery at Philip Johnson’s famed Glass House, in New Canaan, Connecticut, reopened in May with new glazing and lighting.

## Glass House Sculpture Gallery Reopens

**WHILE SCULPTURES** by the likes of Robert Rauschenberg, John Chamberlain, Bruce Nauman, and Robert Morris deserve permanent places of honor in a building designed by one of architecture’s legends, birds and rodents decidedly do not. Thanks to a \$2 million restoration of **Philip Johnson’s** Sculpture Gallery at the Glass House, these priceless works are safe again from the elements—and the wildlife—of New Canaan, Connecticut.

In May, the gallery reopened to the public after a two-year-long renovation that left the structure—one of 14 on the 49-acre museum property—with a new roof, updated lighting system, and fresh paint inside and out. Built in 1970 to house Johnson’s personal collection, the gallery is thought to have been inspired, in part, by the narrow streets and staircases of the Greek islands.

Time took a toll, and the Sculpture Gallery fell into disrepair: The steel was rusting, the lighting didn’t work, the gutter liners were failing, and several glass panels in the skylights had been replaced with imperfect matches, allowing water inside. “We made sure none of the art was damaged,” says communications director Christa Carr, “but when it rained, we had buckets hidden behind the sculptures, and sometimes you’d come in and see birds flying or chipmunks running around.”

No more. —*Miriam Sitz*

## Gehry Archive Goes to L.A.’s Getty

**THE GETTY RESEARCH INSTITUTE** in Los Angeles has procured **Frank Gehry’s** early archive. The acquisition, announced in late March, will cover three decades of Gehry’s career—from 1954 to 1988—and comprises thousands of sketches, drawings,

and photographs. It will also contain hundreds of office records, personal papers, and models for 283 projects, including his Santa Monica residence, the Walt Disney Concert Hall competition, and the Vitra Design Museum.

The extensive collection, part of which is being donated by Gehry and the rest purchased, represents a significant step for the Getty; the museum has been making efforts to comprehensively document the culture and influence of Southern California architecture.

Though the archive only includes work predating the architect’s 1989 Pritzker Prize, the time period is crucial in understanding Gehry’s later work, according to senior curator Maristella Casciato—especially in showing how his presence around the L.A. art scene during the 1960s and ’70s shaped his practice. Also apparent is the centrality of sketching and model-making to the 88-year-old architect’s design process.

Over the next two years, materials will be transported from Gehry’s office and L.A. model warehouse to the Getty. While drawings, photographs, and other papers will be kept at the Getty Research Institute, the plan for models is storage at an off-site facility. Three-dimensional photographs of the models, along with other selections from the archive, will be digitized and eventually put online. —*Alex Klimoski*



## NEW HOME FOR GEHRY MODELS

The Getty has acquired Frank Gehry’s early archive, including this working model of the 1989 Vitra Museum, in Weil am Rhein, Germany.



# Contemporary Curve

## Jefferson County Western Health Center, Midfield, AL

Owner: Jefferson County Department of Health

Architect: Birchfield Penuel & Associates, Birmingham, AL

General contractor: M.J. Harris Construction Services, Birmingham, AL

Installing contractor: CSC Roofing, Birmingham, AL

Profiles: Tite-Loc curved, Reveal Wall Panels

Colors: Cardinal Red, Sierra Tan



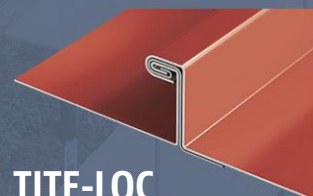
"The curved roof in Cardinal Red and the Sierra Tan metal wall panels complement the other materials and really create a contemporary appearance..."

Tom Kidwell, senior associate and project architect, Birchfield Penuel & Associates



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Sierra Tan - Energy Star - Cool Color



**TITE-LOC**

Cardinal Red - Energy Star - Cool Color

CASE STUDY



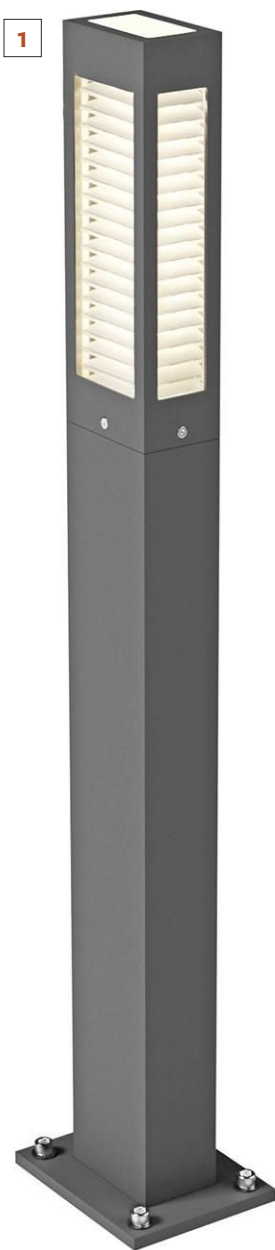
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**APPLICATIONS:** The 39 and 43" heights were designed for corporate campuses, parks, cultural centers, and other public areas.

**HESSAMERICA.COM**  
(SNAP #200)

### 2. PALISSADE

**MANUFACTURER:** Hay

**PERFORMANCE:** The powder-coated steel pieces include dining chairs, tables, stools, benches, lounge chairs, and a sofa.

**PRICE RANGE:** \$\$\$

**APPLICATIONS:** The collection, by Ronan & Erwan Bouroullec, comes in light gray, anthracite, and olive for both commercial and residential projects.

**HAY.DK**  
(SNAP #201)

### 3. PRISM

**MANUFACTURER:** Penroyer Newman

**PERFORMANCE:** The hand-crafted 18-high-by-20"-wide lead-gray planter made of a marble, rock, and resin composite comes predilled with drainage holes.

**PRICE RANGE:** \$\$\$

**APPLICATIONS:** This modern, geometric planter can be used in residential or commercial, interior or outdoor settings.

**PENROYERNEWMAN.COM**  
(SNAP #202)

### 4. ASHBERY

**MANUFACTURER:** Landscape Forms

**PERFORMANCE:** Low-glare LED technology and traditional style meet in this line of cast-aluminum street- and area lights; choose from three color temperatures.

**PRICE RANGE:** \$\$

**APPLICATIONS:** Designed with Robert A.M. Stern Architects and lighting design firm Fisher Marantz Stone, the lamp is for public or commercial settings.

**LANDSCAPEFORMS.COM**  
(SNAP #203)

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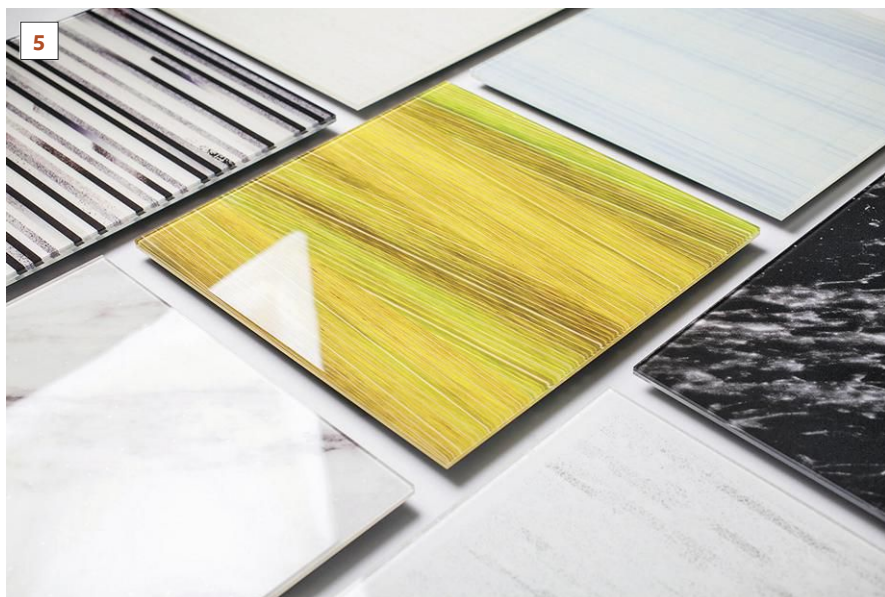
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### MANUFACTURER:

Forms+Surfaces

**PERFORMANCE:** In six new nature-inspired patterns, this interior or exterior glass comes in sizes up to 60 x 120".

**PRICE RANGE:** \$\$\$

**APPLICATIONS:** It can be used as a wall cladding, a light panel, and in elevators, as well as for room dividers, partitions, railings, backlit displays, and other custom fabrications.

**FORMS-SURFACES.COM**  
(SNAP #204)

## 6. AH16 KITCHEN

### MANUFACTURER:

Boffi

**PERFORMANCE:** The compact kitchen, for outdoor use, is manufactured in AISI316 stainless steel.

**PRICE RANGE:** \$\$\$

**APPLICATIONS:** The mono-block, which includes a cooking zone with professional burners, a washing zone, a worktop, and a drawer, is compatible with standard gas-barbecue cylinders.

**BOFFI.COM**  
(SNAP #205)

## 7. TOBI-ISHI OUTDOOR

### MANUFACTURER:

B&B Italia

**PERFORMANCE:** The table's overhang and the vertical trapezoidal bases combine to create a strong sculptural statement.

**PRICE RANGE:** \$\$\$

**APPLICATIONS:** Designed by Edward Barber and Jay Osgerby, the cement Tobi-Ishi Outdoor comes in gray and anthracite.

**BEBITALIA.COM**  
(SNAP #206)

## 8. PLANTERSPEAKERS

### MANUFACTURER:

PlanterSpeakers

**PERFORMANCE:** Hidden in architectural planters, these sealed and weatherproof speakers are offered in many shapes, sizes, and materials.

**PRICE RANGE:** \$\$\$

**APPLICATIONS:** Controllable via smartphone, the speaker can create outdoor sounds for gardens, decks, or patios.

**PLANTERSPEAKERS.COM**  
(SNAP #207)

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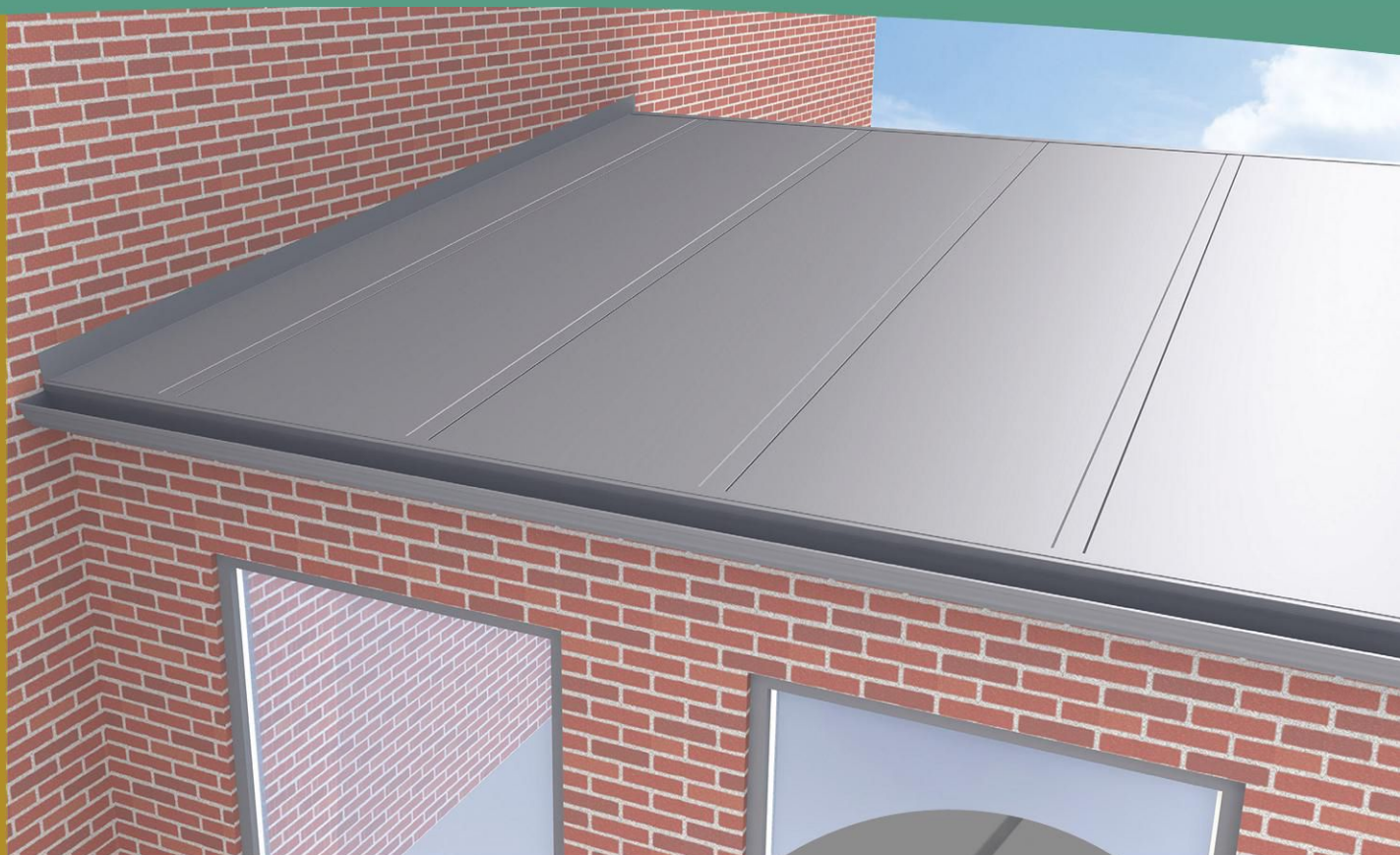
## Thermal and Moisture Protection Roof and Wall Panels

### Division 7 Thermal and Moisture Protection Specification Section 07411 - Manufactured Roof Panels

The Overly *Evolution* metal wall and roof system is without raised batten or standing seams and exposed fasteners. The system consists of a hidden drain channel, compression bar, cover cap and cladding sheets. The smooth, contemporary design appears monolithic when viewed from just a short distance. It's an 'Evolution' to all the standard metal wall and roof systems available throughout the history of the industry.

### Applications

The Overly *Evolution* system can be installed on sloped roofs and vertical walls. Panels can be curved and/or tapered for barrel vaults and domes or spherical shapes. The system features hidden fasteners and an internal drainage component which removes any moisture that migrates into the system and skillfully designed joints which allow for expansion and contraction. The system is the exterior exposed component of a wall/roof composite assembly. Several composite assemblies are available ranging from thin to thick as determined by aesthetic preferences or as necessary to meet performance requirements such as thermal, structural and fire ratings.

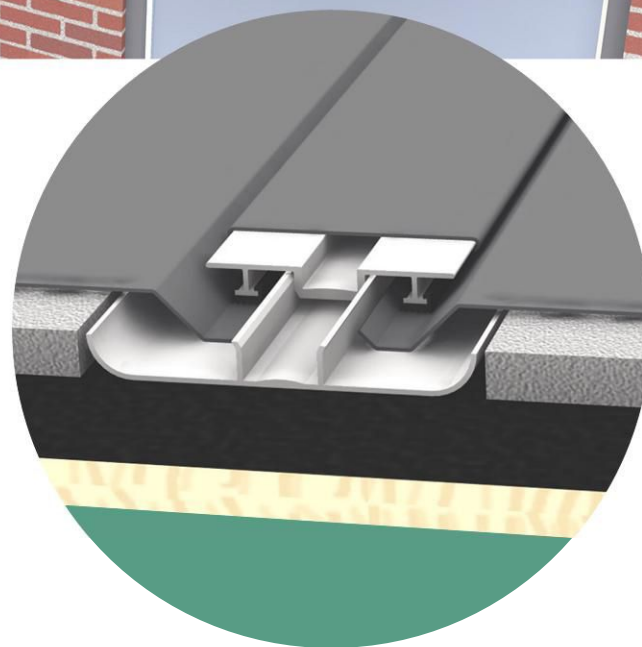


### Materials

- Aluminum Alloy 3003-H14, Standard Thickness 18 gauge (.040")–16 gauge (.050") available in painted K500 finishes, brushed and mill finishes
- Stainless Steel type 304 and type 316, 24 gauge (.024")–20 gauge (.036") available in 2B, 2D, #4 and several custom directional and non-directional finishes
- Titanium Grade 1, gauges .018"–.024" available in standard mill or matte finishes
- Zinc, gauge .028"–.032" available in natural or pre-weathered finishes
- Recycled content varies upon material selected. 100% recyclability of all metal components

### System Design Data

- Width of Compression Cover: 2.75"
- Minimum/Maximum Spacing between Compression Covers: 12"–48"
- Maximum Length of Panels: 40'
- Compression Extrusion Thickness: .056"
- Channel Extrusion Thickness: .056"
- Test data in accordance with ASTM E 283, ASTM E 330, ASTM E 331 and UL 580 (Class 90 available upon request)



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## UNION SQUARE CAFÉ, NEW YORK

# Second Course

**CHALLENGE:** Re-create the feel of an iconic eatery in a new space.

**SOLUTION:** Retain the intimacy of the old restaurant with similar scale and volumes while introducing new elements.

**DANNY MEYER** was only 27 when he opened his first restaurant, the Union Square Café, in New York in 1985, yet the CEO of what is now one of the world's most dynamic restaurant groups easily recalls his original design concept. He told Larry Bogdanow to "create a restaurant that will look like an architect never set foot in it, with a

design that is so timeless it won't be dated in a couple of years."

That architect specialized in glamorous residences at the time, but Meyer wasn't going there. "I knew exactly what I wanted," he says. "I had visited trattorias in Italy, bistros in France, and liked the casual 1980s bar-and-grill culture of San Francisco. I'd been collecting ideas for years that I recorded in a notebook."

The restaurant space was a rabbit warren of low-ceilinged rooms joined by narrow corridors. What Bogdanow produced looked like a club, with wide-plank cherry floors, a 27-foot bar, vintage wood tables and chairs, green wainscoting, and, everywhere, colorful paintings by Judy Rifka. It was low-key, laid-back, and the food was good.

It was an immediate success and soon came to be known as America's neighborhood restaurant. But that particular neighborhood got a little less seedy over the years and is home now to high-tech headquarters, design firms, and high-end eateries. So in 2014, when Meyer's landlord wanted to double his rent, Meyer decided to move. He spent the next year and a half looking around Union Square. His requirement? The place could be no more than a six-minute hand-truck walk from the Union Square Greenmarket, where his chefs shop.

When he found a space on 19th Street and Park Avenue South, he asked the architect David Rockwell if he could re-create the old Union Square Café there.

### FINE DINING

Behind the bar dining area and central staircase is the main dining room. Custom pendant lights hang at the ceiling height of the old space.



## LONG DRINK

Just past the entry vestibule, patrons are greeted by the 27-foot-long mahogany bar. Its rounded light fixtures were inspired by ones from the original restaurant.

That Meyer would hire Rockwell Group, a Tony Award-winning firm known for theater sets and flashy restaurants, to replicate an unpretentious joint is surprising. But, says Meyer, “David’s office is on Union Square. He had been eating at the restaurant for 25 years, and I needed to work with someone who truly understood the original. At the same time, I told him, ‘I don’t want a Rockwell.’” Rockwell understood.

“What was memorable about the original was the feel and the experience; the idea was to take its DNA and implant it in a new body,” Rockwell says. “This gave us the opportunity to examine on a granular level what made the old one special.”

Because of the new space’s size—far larger than the original, with 1,800 square feet in the ground-floor dining area, 2,400 on the mezzanine, and 4,700 in the cellar, which holds the bakery and main kitchen—Rockwell’s concept was to break it down into distinct zones. “We wanted to define the space so the rooms had an appropriate scale,” he says. The new place can accommodate 215 diners and 20 at the bar. Private dining rooms upstairs can feed another 50.

The new restaurant sits on a prominent corner, but Rockwell put the entrance on the side street to give it a neighborhood feel. He installed two-story-high mullioned windows on both facades to mimic the windows of the old place and give it a sunny interior. The space next door, also leased by Meyer, was transformed into a separate establishment called Daily Provisions, which sells drinks, sandwiches, and fresh bread from the on-site bakery at reasonable prices. “Danny said we had to give the neighborhood a gift, a place for people to start the day, have lunch, and get things on the way home,” says Richard Coraine, chief of staff of the Union Square Hospitality Group.

Past the entry vestibule and the maître d’ desk at Union Square Café is a mahogany bar—still 27 feet, 1 inch long, like the old one—bordered by colorful cement tiles (to recall the former terra-cotta ones). The old DNA continues with wide-plank cherry floors, green wainscoting, and the same Rifka paintings. Opposite the bar are five round walnut dining tables for walk-ins.

A dramatic new staircase serves as both focal point and space divider. From eating balconies on the two upper levels, diners can survey the action below. In the rear is a smaller upstairs bar (transplanted from the original space) and an alcove with red leather banquettes.

Rockwell designed new café chairs (in ash, with elongated, curved backs) for comfort







## CASE STUDY: HOSPITALITY



### COMFORT FOOD

The staircase is a focal point, breaking the loftlike space into distinct zones, including two levels of balcony dining above the main dining room (left). The upstairs bar was transplanted from the original restaurant (bottom left). Daily Provisions, the 675-square-foot next-door eatery, has a different color palette but similar feel as the restaurant (bottom right).

and square cherry tables with elegant brass inserts. He introduced many other refinements. Custom golden pendant lights hang at precisely the ceiling level of the old restaurant, 9 feet from the ground, and divide the soaring height of the space in half visually. LED strips inside them point up toward bronze mesh “hats.” Here the Broadway set designer shows his mettle. “It’s hard to create sparkle with LED lighting,” Rockwell says. “If you have flat lighting, your eye falls asleep.” So he installed spotlights on the ceiling that beam down on the mesh fixtures, making them glow.

Danny Meyer is famously sensitive to noise; tables are purposefully spaced far enough apart so conversations cannot be overheard. For sound absorption, Rockwell installed ceiling panels wrapped in acoustic fabric and wood beams with microperforations. Explains Rockwell, “Here the sound is alive, but you can hear yourself.”

“Danny and I met twice a week to review every detail,” says Rockwell. “We retained the soul of the place by not trying to copy it.” In his 2006 book, *Setting the Table*, Meyer wrote: “In the end, what is most meaningful is creating positive, uplifting outcomes for human experiences and human relationships. Business, like life, is all about how you make people feel. It’s that simple, and it’s that hard.” Amen. ■



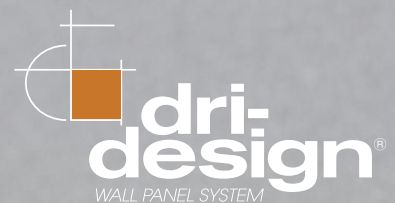
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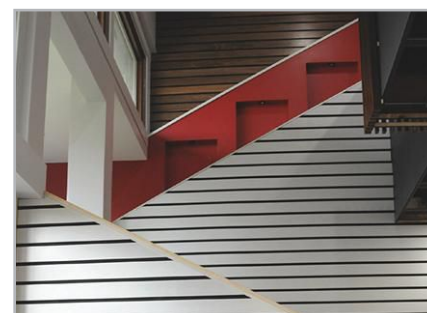
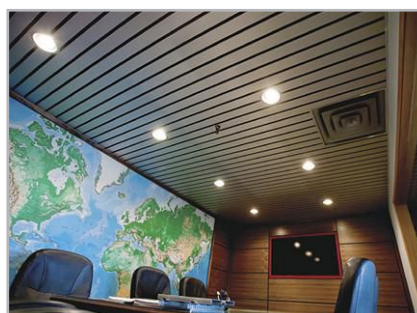
- ▶ Fast & easy installation
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SNAP 150





## CASE STUDY: HOSPITALITY

BY JOSEPHINE MINUTILLO



### PARIGI RESTAURANT, ST. LOUIS

## Light Meal

**CHALLENGE:** Create an intimate dining experience in a residential building with large storefront windows.

**SOLUTION:** Separate the layout into several zones defined by lighting.

**NAMED AFTER THE** Italian word for Paris, Parigi was designed to look as if it were an Italian restaurant in the heart of the French capital. Located instead at the ground level of a luxury apartment building in Clayton, a tony St. Louis suburb, the eatery fuses Italian design inspiration, and leading Italian design brands, with a traditional bistro feel.

Lighting played a large role in achieving that effect. The restaurant's main space is divided into three zones—the general seating area, private dining, and the bar—with a different lighting scheme corresponding to each. The main dining room, which includes booths at the center and small tables along the expansive storefront windows, features rows of bare LED A lamps—a nod to Adolf

Loos—suspended from brass lamp holders along the ceiling. “Exposed bulbs were very commonplace in bistros at the turn of the last century,” explains architect Susan Bower, who led the design team at locally based firm Mitchell Wall. “They also work here to provide spherical illumination and bounce light up to show off the ceiling posters.”

A mash-up of images of Italian and French art, food, fashion, and cinema designed by architect Stephen Leet, these PVC panels are affixed to the ceiling due to the limited wall space. Those cross bands of artwork, though, also serve to tie the two linear seating areas together. Embedded in the salmon-colored partition walls that separate them are vertical architectural fixtures, whose LED light sources emit a soft glow around the lampshade and beneath the base toward the floor.

On the low wall by the booths, upholstered in a bright orange that was a popular color for Ferraris in the 1960s, is a line of large table lamps. Finished in copper, they offer diffused light while mingling with James Beard Award–nominated chef and owner



Ben Poremba's collection of copper pots and espresso makers.

Brass-toned panels in tandem with cleverly concealed LED accent ropes are responsible for the golden hue around the bar. Rotating sconces with long cantilevering arms satisfy Poremba's wish for the bar to be a flexible space.

A large window on the kitchen, visible from the main dining room and bar, is framed by heat lamps that both keep food warm and

### LOOKING RADIANT

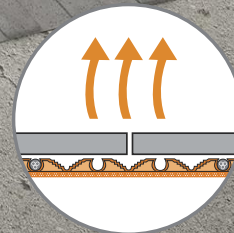
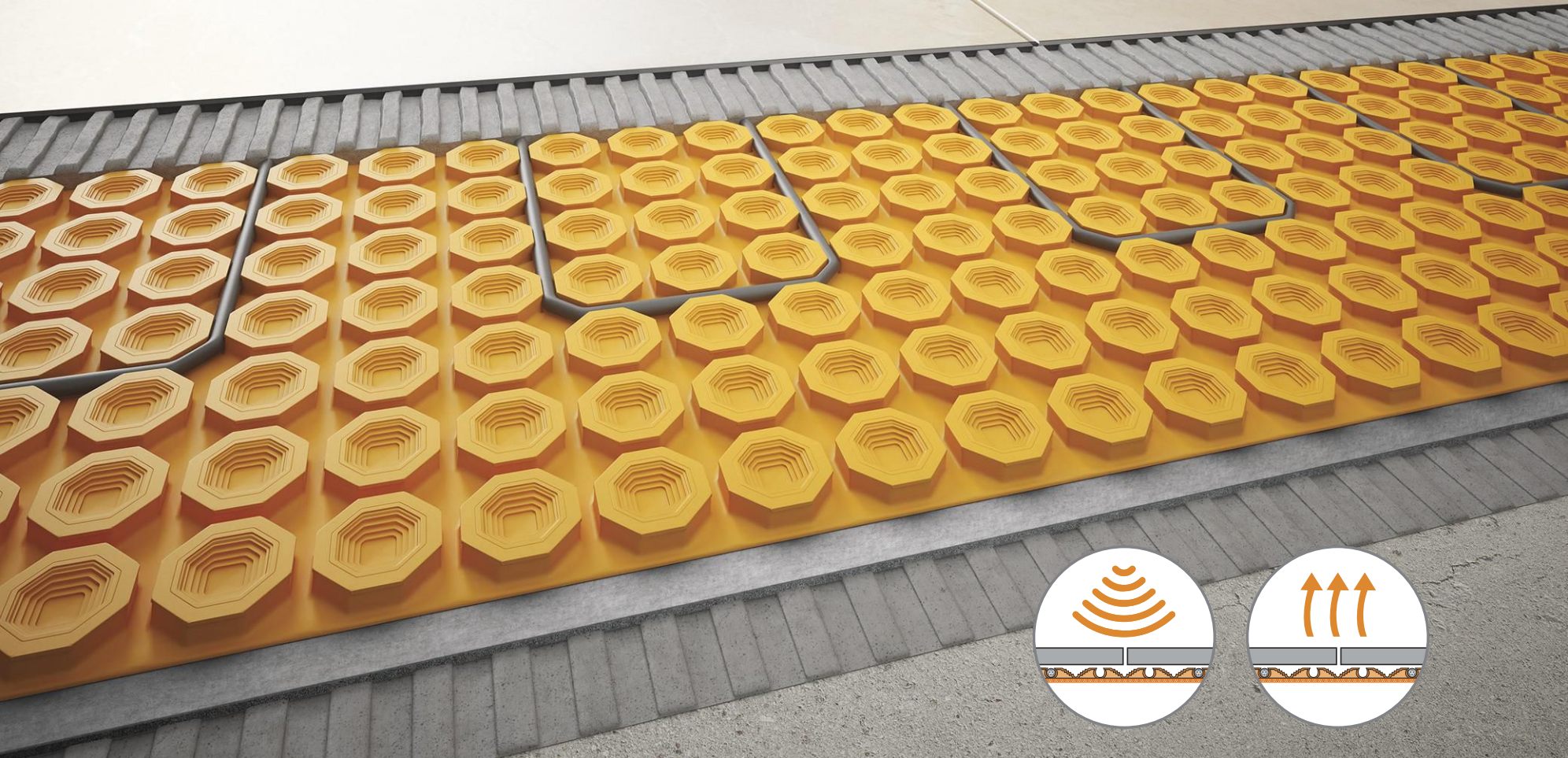
At the bar, LED rope lights allow the brushed-aluminum panels, which are anodized with a brass finish, to glow (above). Bare bulbs dot the ceiling while copper-finished Foscarini table lamps line the top of the booths (top).

PHOTOGRAPHY: © ALISE O'BRIEN



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## CASE STUDY: HOSPITALITY

act as subtle ornament. “Light and heat emanate from the kitchen,” says Bower. “We wanted that to be the brightest spot.”

On the opposite end of the restaurant, and exuding a very different kind of illumination, is the private dining room. Painted turquoise, with walls left bare to allow for presentations during business lunches and dinners, the central focus is a beautifully tiered Ingo Maurer chandelier. It is called Lacrime del Pescatore—Italian for “tears of the fisherman”—because its nylon nets are dripping with 385 crystals. A single 3,050K halogen spot, mounted separately on an adjacent wall, projects onto the luminous drops.

“Installing that piece was like installing an artwork,” recalls Todd Lannom, consultant and supplier for the project, who also provided lighting for three of Poremba’s earlier restaurants in a grittier part of downtown St. Louis. “Each crystal had to be added individually, and the placement of the nets adjusted with the incremental weight. It’s amazing though how light fills that volume with just one bulb.”

“Given the context of the restaurant in a suburban high-rise, we really wanted that space to sparkle and evoke the clinking of glasses,” says Bower. “The defraction of light into a rainbow of colors makes you feel as if you’ve entered a very special place.” ■



<b>ARCHITECTS</b> Mitchell Wall Architecture and Design	<b>MANUFACTURER</b> Ingo Maurer	A separate 4 1/3-inch-diameter halogen or LED spot is fixed to the wall and projects light onto the chandelier. <b>PRICE RANGE</b> \$\$\$ <b>INGO-MAURER.COM</b> (SNAP #208)
<b>TYPE</b> Hospitality	<b>PERFORMANCE</b> Layered nylon nets in three different sizes drip with 385 crystals.	
<b>PRODUCT</b> Lacrime del Pescatore	<b>APPLICATIONS</b>	

**CRYSTAL-CLEAR**  
In the private dining room, a chandelier of layered nylon nets drips with crystals (above left). Vertical fixtures are embedded in walls and mounted several inches above the floor (above).



= ECO-FRIENDLY ATTRIBUTES

**KEY** \$ = VALUE, \$\$ = MID-RANGE, \$\$\$ = HIGH-END

### IN THIS PROJECT



#### BIRDIE

**MANUFACTURER:** Foscarini  
**PERFORMANCE:** Made with sturdy yet lightweight materials, the table fixture uses one 120V halogen 150W E-26, LED retrofit or fluo 26W E-26 lamp.  
**PRICE RANGE:** \$\$\$  
**APPLICATIONS:** The slim stem recalls the trunk of a tree, its shade is a reinterpretation of the classic reading lamp, and the “branch” turns the fixture on or off at a touch.  
**FOSCARINI.COM**  
(SNAP #209)



#### SOFT SPUN LED LARGE

**MANUFACTURER:** Flos  
**PERFORMANCE:** This flush-mount luminaire features an LED lamp with an electronic driver (120V/50–60Hz).  
**PRICE RANGE:** \$\$\$  
**APPLICATIONS:** Designed by Sebastian Wrong, the fixed wall lamp, mounted several inches above the floor, offers symmetrical light distribution.  
**FLOS.COM**  
(SNAP #210)



#### TILT MINI

**MANUFACTURER:** Cedar & Moss  
**PERFORMANCE:** The 5 1/2"-deep x 6 1/2"-long fixture is position adjustable to 90° with an E-26 medium base (maximum 75W) and 5"-diameter canopy.  
**PRICE RANGE:** \$\$  
**APPLICATIONS:** This custom wall or ceiling fixture is handcrafted in heavy-gauge solid brass parts with wax finishes.  
**CEDARANDMOSS.COM**  
(SNAP #211)



#### DLH-400

**MANUFACTURER:** Hatco  
**PERFORMANCE:** This handsome heat lamp offers eight mounting configurations and four switch options.  
**PRICE RANGE:** \$  
**APPLICATIONS:** The DLH-400 keeps food warm in commercial serving areas while complementing the decor. It is available in a range of colors and gloss or plated finishes.  
**HATCOCORP.COM**  
(SNAP #212)



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## Heart of the Matter

**AT 106,000 SQUARE FEET**, Hillman Hall by **Moore Ruble Yudell** (MRY) and **Mackey Mitchell Architects** doubles the footprint of Washington University's George Warren Brown School of Social Work. According to MRY partner Buzz Yudell, the expansion was intended not only to accommodate students, faculty, and local residents but also to amplify their kinship. "That meant opening up the building more than the university's traditional Gothic structures allowed," Yodell says.

The centerpiece of Hillman Hall is a glazed rotunda known as the Maxine Clark and Bob Fox Forum, a double-height volume that projects from an undulating northwest elevation to maximize visibility to the Brown School's two existing facilities and wider campus. "It is used all day and into the evening," Yudell explains. "It can host colloquia, parties, lectures, and events and reverts to informal study and gathering."

The Forum's focal point is a suspended woodwork ceiling with maple-veneered members that radiate from an oculus. This "shrouds quite a bit of ductwork and all the equipment required for multifunctionality," says Gabe Guilliams, associate principal of lighting at **BuroHappold Engineering**, which collaborated on the project. "It also provides the illumination that makes transparency legible."

To transform this decorative veil into a chandelier, the design team embedded the tops of individual members with 1,900 linear feet of LED **Feelux** luminaires. The magnetically backed fixtures, also connected by HDV, uplift the ceiling evenly at a color temperature of 3000K. "Ten years ago, that wouldn't have been possible, but with low-voltage LED fixtures the size of a pencil, we could route channels into the wood," Guilliams says. —David Sokol



### RADIANT PAVILION

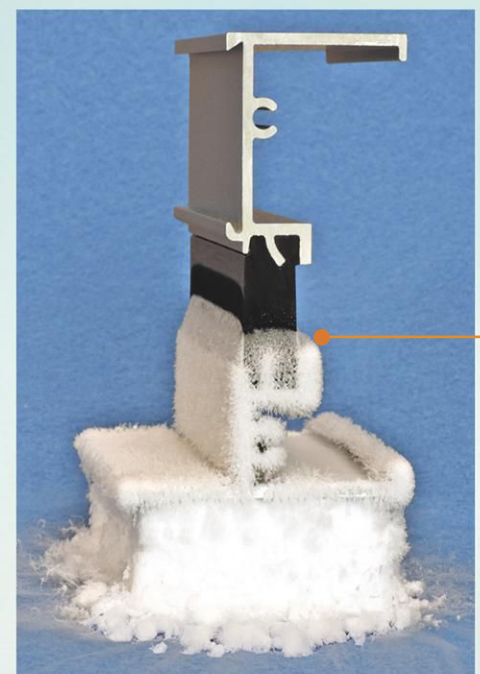
The Maxine Clark and Bob Fox Forum (above), part of Hillman Hall, was conceived as a more transparent interpretation of Collegiate Gothic-style architecture. The Forum's woodwork ceiling (top) glows due to integrated linear LED luminaires; a 17-foot-diameter pendant suspended beneath the lattice, downlights, and demountable spotlights rounds out the lighting.



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## PANTRAC

**MANUFACTURER:** Erco  
**PERFORMANCE:** Installs to two-circuit track with an Erco turning adapter. Several wattages are available with luminous flux from 1260lm to 3300lm; dimming via phase or integrated potentiometer.  
**PRICE RANGE:** \$\$\$  
**APPLICATIONS:** These wall-washing, cast-aluminum LED luminaires, intended for museums and galleries, project 3000K or 4000K light via Spherolit lens technology for uniform illumination with increased spacing.  
**ERCO.COM**  
 (SNAP #213)



## ONE ILLUMINATES

**MANUFACTURER:** Orsman Design  
**PERFORMANCE:** Line-voltage fixtures cast 3000K light downward in a controlled beam spread of 40°. Stock shade sizes range from 2 to 4 feet OAL, and stems between 9 to 15 inches are offered.  
**PRICE RANGE:** \$\$\$  
**APPLICATIONS:** Three styles make up this collection of Nathan Orsman-designed LED art lights for commercial and residential settings, set for release this summer.  
**ORSMANDESIGN.COM**  
 (SNAP #214)



## L03

**MANUFACTURER:** MP Lighting  
**PERFORMANCE:** The RoHS-compliant anodized-aluminum or marine-grade stainless-steel fixture comes with a tempered glass lens, aluminum flange, splice box, and level gauge. It can be cast in concrete for submerged use or buried.  
**PRICE RANGE:** \$\$  
**APPLICATIONS:** Suited to core drilling retro-fits without back box and flange, the submersible LED luminaire produces 50,000 hours of light in freshwater up to 3 meters deep.  
**MPLIGHTING.COM**  
 (SNAP #215)



## FLICKER FREE MR16

**MANUFACTURER:** Soraa  
**PERFORMANCE:** Available in 6W, 7.5W, and 9W versions as well as 95CRI and 80CRI. Beam angles range from 10 to 36°, and color temperatures from 2700K to 5000K.  
**PRICE RANGE:** \$\$\$  
**APPLICATIONS:** By incorporating advanced digital drivers, the new generation of fully dimmable MR16 LED lamps eliminates stroboscopic effect. The 6W and 7.5W versions are usable in closed, nonventilated indoor and outdoor fixtures.  
**SORAA.COM**  
 (SNAP #216)

**KEY** \$=VALUE, \$\$=MID-RANGE, \$\$\$=HIGH-END

= ECO-FRIENDLY ATTRIBUTES

## Street Life

**THE CORRIDOR OF LUXURY** couture, fine art, and furnishings known as the Miami Design District had a Walt Disney *Beauty And The Beast* moment this past holiday season, when London-based designer **Philippe Malouin** completed his temporary commission *Speed of Light* for the neighborhood's development company **Dacra**. The installation was on view for a six-week period coinciding with Christmas and New Year's.

Consider *Speed of Light* an urban-scale version of the animated film's anthropomorphic candelabra, Lumiere: Located in the Design District's pedestrian artery, Paseo Ponté, the piece included two tubular-steel assemblies, each comprising a roller coaster-like track connected by a pair of poles. A hardwired LED-illuminated globe loops around each track, ascending to its peaks via the remote-controlled motorized buggy



to which it is attached and zooming around the descents by gravity. The London-based studio **JLK-DS** fabricated the LED fixtures and consulted on lighting design. Besides trailing the globes on foot, visitors watched the lighted sphere's journey from the concrete seating in

which the steel poles were mounted. "It's important that light is used during the holidays, but to me it was important to not get stuck in holiday-based iconography," Malouin says. Instead, he reinvented the streetlamp to convey: "Be our guest." —D.S.

**GLOW BALL**  
 Late last year, Philippe Malouin created *Speed of Light* for the Miami Design District as an alternative to the traditional holiday lights that decorate downtown shopping corridors. An LED-illuminated globe wended its way around the steel structure's elevated tracks on a wheeled carriage.





# CASE STUDY



Project: Matsuhisa Denver - Denver, CO

Firm: Rowland + Broughton

## Design Challenge

Create a retractable private wall within a restaurant that feels natural, artistic, and unimposing when closed off, yet invisible when open.

**SNAP 39**

### Systems:

- Sliding Pocket Wall  
used to divide bar from dining space
- Pivot / Swing door  
for concealing storage

### Finishes:

- Frames – Teak
- Inserts – 3 Form Fray Pearl





## Homecoming Scene

**WOLF-GORDON** launched from a Manhattan sublet in August 1967 with not even a sample book to show clients. Eventually moving to a 15,000-square-foot Long Island City, New York, office, this once humble distributor of vinyl wallcoverings has since become a powerhouse with a product offering that includes textiles and coatings, as well as collaborations with architects and designers like Laurinda Spear, Karim Rashid, and Petra Blaisse. Earlier this year, near its 50th anniversary, Wolf-Gordon relocated its headquarters to a smaller office designed by **Lewis.Tsurumaki.Lewis** (LTL Architects) just steps from its first home.

Chief creative officer Marybeth Shaw asked LTL to transform the new 8,300-square-foot workplace into a contemporary, interactive space in which to showcase Wolf-Gordon's inventory. "The primary challenge involved the shift from a roomy facility to the realities of Manhattan real estate," says architect Marc

Tsurumaki. "The space had to [achieve] more with less in terms of overlapping uses and flexible functions." The payback: its central location and improved employee environment.

The design team fabricated an 80-foot-long armature from blackened steel by Philadelphia-based **Veyko** that divides open workstations from the rest of the office. More than 40 movable steel-frame panels are suspended from the structure, each displaying one of the company's materials. The panels rearrange into various combinations, Tsurumaki explains, "to allow for differing degrees of enclosure and permeability between working and gathering areas, to orchestrate informal collaboration, and for public events, training sessions, or talks." The interior was designed to inform visitors about Wolf-Gordon's offerings and features many of its veneers, coatings, and wallcoverings, along with upholstery and acoustical surfacings: The dry-erase coating



### DOUBLE DUTY

Lewis.Tsurumaki.Lewis created a system of movable steel-frame panels for Wolf-Gordon's office that doubles as a flexible wall system and changing display for its textiles and finishes (top). Acoustical draperies maintain privacy and lower the noise factor in conference rooms, also surfaced with the company's wallcoverings (above).

Wink was applied to walls, textiles designed by Mae Engelgeer are found on the lounge and reception furniture, and an acoustical fabric-wrapped panel stretches above the workstations beneath the ductwork. LTL's strategy also embodies a lesson about good design in general: reconceiving even common elements like display systems can boost a project's functionality. —David Sokol





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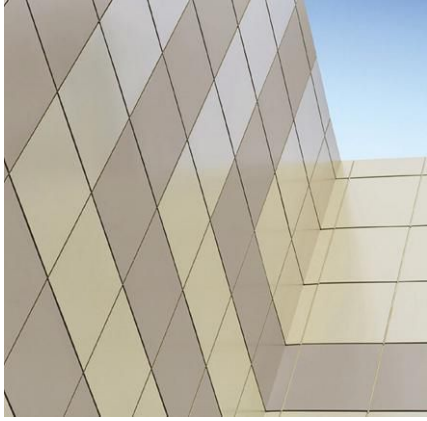
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**MANUFACTURER:** APV Engineered Coatings

**PERFORMANCE:** Solvent or low-VOC water-based metal-restoration coatings resist abrasion, UV degradation, and other abuse while maintaining their color. Systems are custom color-matched and available in flat, eggshell, and semigloss finishes.

**PRICE RANGE:** \$\$\$

**APPLICATIONS:** New primer and topcoat systems are available for restoration of architectural metal structures.

**NEVERFADECOATINGS.COM**

(SNAP #217)



## CENTURY



**MANUFACTURER:** Benjamin Moore

**PERFORMANCE:** The new collection comprises 75 colors, ranging from mid-tone to dark shades, inspired by natural elements such as minerals, gems, spices, and plants. Each batch is sealed.

**PRICE RANGE:** \$\$\$

**APPLICATIONS:** This small-batch, low-VOC, ultrapremium paint features a Soft Touch matte finish that offers a tactile experience likened to a calfskin glove.

**EXPERIENCECENTURY.COM**

(SNAP #218)



## TOPOGRAPHIES

**MANUFACTURER:** Calico

**PERFORMANCE:** Scuff-resistant as well as moisture- and heat-tolerant, this vinyl product is a type II substrate and Class A Fire Rated ASTM E-84.

**PRICE RANGE:** \$\$\$

**APPLICATIONS:** Design studio Snarkitecture translated the concept of excavation into a textural wallcovering that is approved for residential and commercial use.

**CALICOWALLPAPER.COM**

(SNAP #219)



## TRACELESS LAMINATE



**MANUFACTURER:** Wilsonart

**PERFORMANCE:** The technology integrates with the laminate during manufacturing, so it is more durable than a topcoat. It will be initially marketed in five tonal patterns, with Greenguard Gold certification for low chemical emissions.

**PRICE RANGE:** \$\$

**APPLICATIONS:** Launching in late May, this Greenguard Gold-certified, fingerprint-resistant material facilitates the use of matte and silken surfaces in commercial settings.

**WILSONART.COM/TRACELESS**

(SNAP #220)

**KEY** \$ = VALUE, \$\$ = MID-RANGE, \$\$\$ = HIGH-END



= ECO-FRIENDLY ATTRIBUTES

## Dining by Design

**IN THE WORLD OF HOSPITALITY**, finishes make the venue. They distinguish the casual upscale restaurant from the more democratic cafeteria, or the formal dining room from the foodie laboratory. Yet for the new Manhattan restaurant Villanelle, local firm **Wid Chapman Architects** sent mixed messages. Refined **quarter-sawn straight-grain oak floors** offset an **eggshell-finish gray brick wall** and complement the knotty pine that clads a central bar and dropped ceiling above it; drywall is also painted gray with an eggshell sheen. Meanwhile, the bar's **honed Carrara marble counter** and **satin-brass wall shelves** provide a glamorous contrast to the rustic cladding. This material palette's hybrid quality reflects the approach of chef Nick Licata, who relies on ingredients from regional purveyors. One of Licata's desserts combines seasonal parsnips with white chocolate and sea salt.

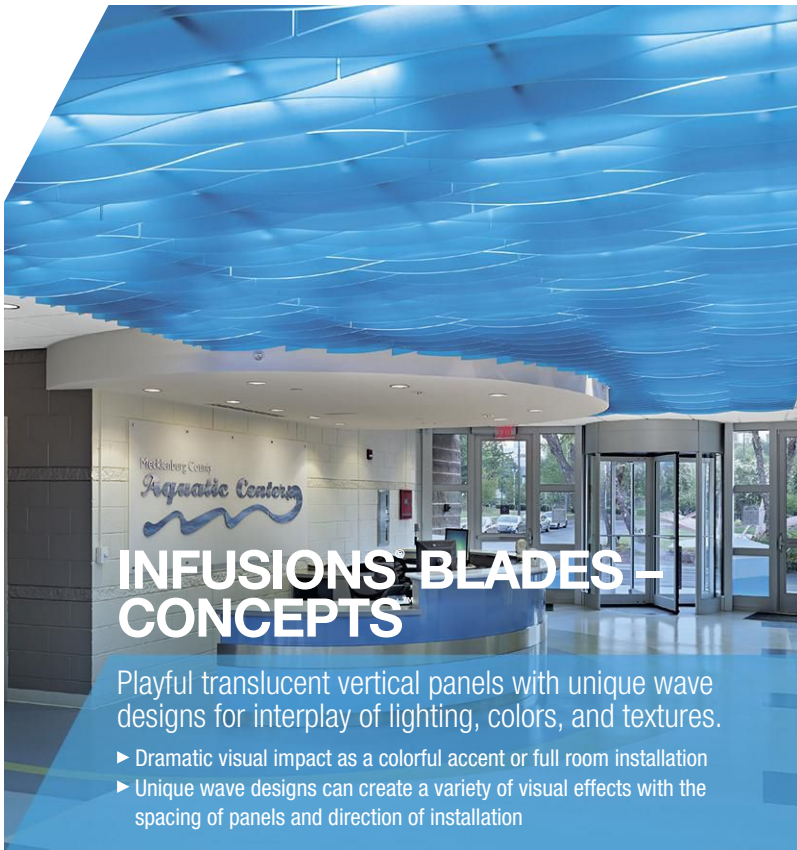
Besides setting the appropriate tone, Chapman advocates using materials to define space. "Materials can clarify the dimensional and programmatic parts of a restaurant," he says. Here, the long and narrow storefront demanded modulation. By placing the bar in the center and employing pine planks in that zone, Chapman created a cozy nook for 10 cocktail sippers that divides the 44-seat dining room into two comfortable areas. "Some small spaces beg to feel unified and expansive," Chapman explains. "A long thin space can afford to be broken into parts." —D.S.



### FOOD FOR THOUGHT

Architect Wid Chapman used finishes and materials to define the space at New York City's Villanelle restaurant (above). The gray walls of the front and back dining rooms are painted in an eggshell finish; rustic pine cladding surrounds the honed-marble bar—on its base, the ceiling, and the opposite wall (left).

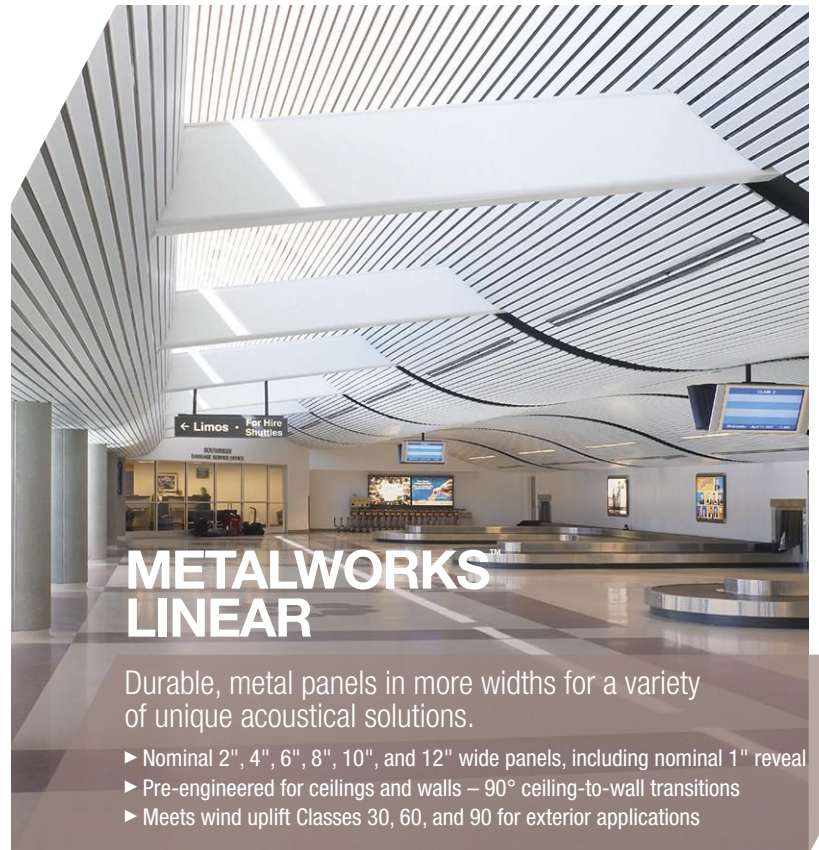




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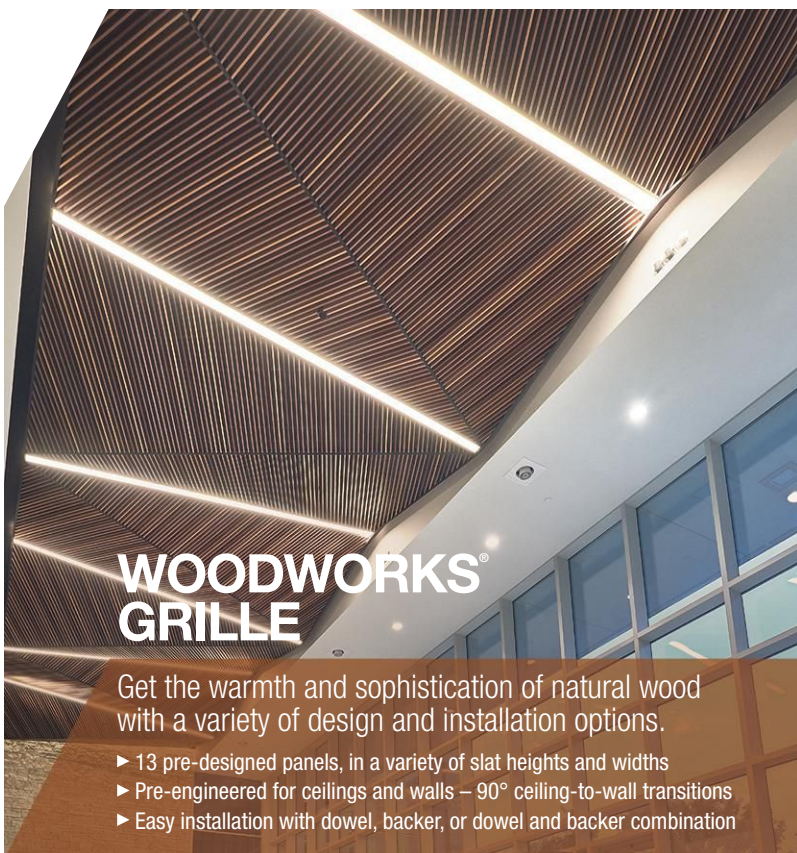


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## Circle Games

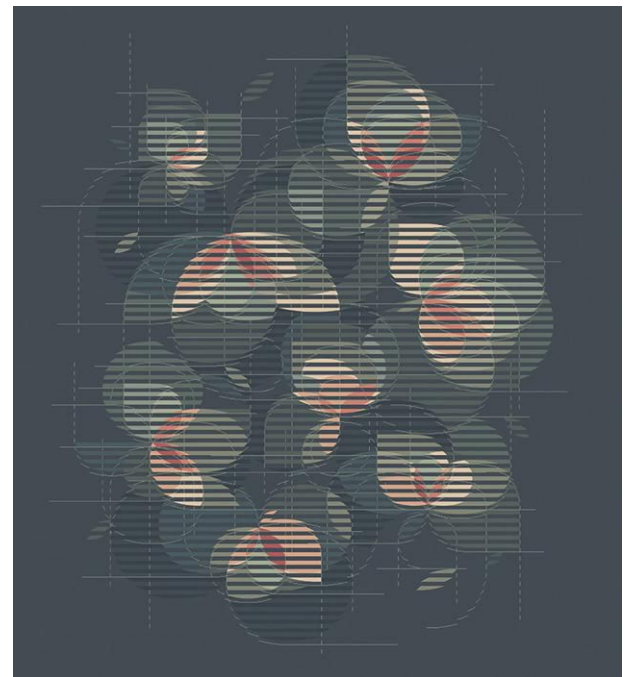
**LONDON STUDIO Raw Edges** partnered with Italy-based Persian rug company **Golran** to update the latter's Lake collection with a floral pattern whose color appears to change depending on the viewing angle.

The new design, available in three color-ways and introduced at **Milan Design Week** in April, is an extension of an earlier range the studio launched in 2014. It references the work of Israeli artist **Yaacov Agam**, who used color and lenticular patterns to create optical art. In this process, lenticular lenses—a technology also used for 3-D displays—produce printed images with an illusion of depth or movement as the onlooker changes location.

While working with Raw Edges on the first collection, **Eliahu Golran**, one of the company owners, expressed interest

in an original floral sketch. “Ever since, he has asked us, ‘Why not expand the collection?’ As the first design was very triangular and sharp, we wanted to create a pattern with a grid of circles that developed in a more floral direction,” says Raw Edges cofounder **Shay Alkalay**.

Hand-knotted from silk and wool in Nepal, the rugs follow a circular grid pattern that creates color-filled spaces. They are made with varying pile heights so the hues are perceived differently depending on the viewer's vantage point (colors appear more intense from one end and more muted from the other). “You see plainer graphics on one side, and more color on the other,” explains Alkalay. “When you walk around it, you experience the change almost as if it were animated.” —*Ashleigh VanHouten*



### DOUBLE TAKE

Raw Edges design studio and Persian rug company Golran expand their Lake collection with new floral patterns inspired by lenticular art. The designs, made with varying pile heights, appear to change color and intensity according to the viewing angle.



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**SNAP 57**

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## MOSAIC



**MANUFACTURER:** Chilewich

**PERFORMANCE:** Made from woven vinyl with a commercial-grade, polyurethane cushion backing, this floor mat achieves a jacquard diamond motif with bicolor yarns.

**PRICE RANGE:** \$-\$\$

**APPLICATIONS:** The collection comes in blue and gray and formats ranging from 23 x 36" to 72 x 106 1/2". All products are low VOC and Green Label Plus certified.

**CHILEWICH.COM**

(SNAP #221)



## OUTLIER



**MANUFACTURER:** Bentley Mills

**PERFORMANCE:** From the Outskirts tile and broadloom collection, Outlier's geometric design uses pattern tufting technology to combine metallic lines and insets for a layered look.

**PRICE RANGE:** \$\$

**APPLICATIONS:** Available in 10 colorways and 24" square and 18 x 36" tile options, Outlier is NSF 140 certified and CRI Green Label Plus certified.

**BENTLEYMILLS.COM**

(SNAP #222)



## LUCE



**MANUFACTURER:** Lunada Bay Tile

**PERFORMANCE:** Semiopaque glass mosaic tiles inspired by the interplay of the sun on water reflect and refract light to create the effect of movement.

**PRICE RANGE:** \$\$\$

**APPLICATIONS:** Suitable for light traffic, the tiles are made with postconsumer recycled glass and are available in 12 pastel hues and four patterns: Clipper (1.375 x 5"), Feather (1 x 2.5"), Fin (1.125 x 5"), and 2" Hexagon.

**LUNADABAYTILE.COM**

(SNAP #223)



## HANGAR



**MANUFACTURER:** Emser Tile

**PERFORMANCE:** Offering a linear-concrete look in a glazed body-match porcelain tile, Hangar's large panel options are suitable for commercial and residential use alike.

**PRICE RANGE:** \$\$-\$\$\$

**APPLICATIONS:** Made without VOCs and with recycled content, Hangar is available in four colors—ash, sand, smoke, and coal—and three tile sizes: 63 x 126", 31" square, 24 x 47", and 12 x 24".

**VIEGA.US**

(SNAP #224)

**KEY** \$=VALUE, \$\$=MID-RANGE, \$\$\$=HIGH-END



= ECO-FRIENDLY ATTRIBUTES

## A Step Up

**INTERNATIONAL FASHION** footwear retailer the **Dune Group** partnered with **Havwoods International** to bring a greater focus to the floors in their 95 worldwide stores. Dune, working with UK-based design firm **Four-by-Two**, wanted a light and a dark color palette, to define a "catwalk" of planks, cut and laid in a V shape to subtly guide customers around the store. Havwoods recommended the smooth Venture plank and textured Henley collections with a UV-dried hardwax-oil finish, the most wear- and stain-resistant and water-repellent oil finish in the line. The finish is comparable to a lacquer and makes the planks easier to clean, says **Allan Singh**, general manager for Havwoods North America. The dark plank is also smoked, meaning the color penetrates the surface: an important detail in a high-traffic floor.

There are pros and cons to both the smooth and textured choices, Singh points out, adding, "A textured surface is better at disguising any superficial scratches or marks. However, a floor with a textured finish is not suitable for sanding, or even spot sanding and refinishing."

The project continues as new stores open, and different styles were chosen for different flagships. Aspen Raw and Quadro, featuring knots and color variation, were selected for the 10-inch-wide Venture and Henley planks in New York, London, and Zurich, while the more cost-effective, FSC-certified Vogue chevrons in Oak Neutro and Oak Bronzo from the Italian collection were selected for stores throughout the Middle East. —AVH



## FANCY FOOTWORK

Havwoods International is providing the flooring for all 95 of the Dune Group's shoe stores around the world; here, Aspen Raw from the Venture plank collection has been cut and laid in a V shape, which draws the eyes downward.



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## Culture Club

**AUSTRALIAN DESIGNER Tom Fereday** collaborated with leading Italian manufacturers on the **SPo1** Outdoor series of furniture, distributed in the United States by **Modern Principle**. Designed to withstand the intense ocean and wind exposure of the Australian outdoors, durability is paramount, and all pieces undergo rigorous 1,500-hour salt-mist testing.

“The conditions on the coast of Australia are much tougher than [those] you typically encounter in most parts of the U.S. and the rest of the world,” explains **Matt Lorrain**, creative director for SPo1. “Our salt-mist test is about twice [as thorough as] what the auto industry does.”

Made up of pared-back elements whose

fine lines belie the collection’s toughness, the collection is characterized by bent metal wire mixed with a natural palette of marble and FSC-certified timber. The line includes three chairs, a stool, and three tables, available in five powder-coated colors: black, salmon, blue, green, and white. All the furniture in SPo1’s outdoor launch has been given the GECA (Good Environmental Choice Australia) rating.

“In Australia, our environments tend to blend indoor and outdoor spaces freely, with more flexibility between the two. This collection reflects that lifestyle,” says Fereday. “Each piece is incredibly durable yet is beautiful enough to stand on its own within an interior.” —*Ashleigh VanHouten*



### HARDWIRED

Built to withstand the tough Australian outdoors, the SPo1 series of deceptively simple yet durable chairs and tables by Tom Fereday is made from powder-coated metal wire.





## KATACHI



**MANUFACTURER:** Janus et Cie

**PERFORMANCE:** The eight-piece collection includes an armchair, low- and high-back lounge chairs, sofas, and cocktail and side tables, all with an aluminum frame, in four new colors.

**PRICE RANGE:** \$\$\$

**APPLICATIONS:** The collection is made with a 100 percent recyclable proprietary synthetic JANUSfiber in a variegated, herringbone weave that is resistant to ultraviolet light, snagging, and tears.

**JANUSETCIE.COM**

(SNAP #225)



## NAR53



**MANUFACTURER:** Royal Botania

**PERFORMANCE:** French landscape architect Louis Benech designed the Nara collection—which also features several other chair styles, a lounge bench, and dining, low, and side tables—for Royal Botania's Black Label series of exclusive, handmade outdoor furniture.

**PRICE RANGE:** \$\$\$

**APPLICATIONS:** Made from sustainably harvested solid teak, the three-legged NAR53 chair measures 22 x 34 x 15".

**ROYALBOTANIA.COM**

(SNAP #226)



## MBRACE



**MANUFACTURER:** Dedon

**PERFORMANCE:** This Sebastian Herkner-designed collection brings together mesh-like woven Dedon-fiber seating and a sustainably sourced teak base for the first time.

**PRICE RANGE:** \$\$\$

**APPLICATIONS:** MBrace includes a lounge (shown here, 30 x 33 x 42"), a wingback chair, a rocker, and an optional footstool in three colorways.

**DEDON.DE**

(SNAP #227)



## MONZA

**MANUFACTURER:** Plank

**PERFORMANCE:** Designed by Konstantin Grcic, the Monza armchair has been updated for outdoor use with iroko wood and a polypropylene backrest.

**PRICE RANGE:** \$\$

**APPLICATIONS:** The backrest of the chair is available in nine colors, among them three new warm, nature-inspired hues: caffe latte, caramel, and terra brown.

**PLANK.IT**

(SNAP #228)

**KEY** \$ = VALUE, \$\$ = MID-RANGE, \$\$\$ = HIGH-END



= ECO-FRIENDLY ATTRIBUTES

# Rest Your Seoul

**KOREAN DESIGNER Jiyoun Kim** created 24 Dokkaebi stools as part of a larger art installation in the **Hangang Art Park**, near the Han River in Seoul. Four artists including Kim were selected to provide permanent works for the project, which was initially launched by the city's government body. The task: devise original pieces that revolve around the theme of *suim*, Korean for "rest."

Named after a playful goblin mentioned in Korean folk tales, the 24 cylindrical stools—one for each pine tree in the selected installation site—are made of mirror-polished stainless steel and measure 14 inches in diameter and 18½ inches high. The tops are painted in eight nature-inspired gradient colors with a resilient matte clear coat. The stool's mirrored surface captures reflections of the surrounding grass, trees, and sky, creating the illusion that the colored portion is floating in midair. "Just like Dokkaebi easily manipulating his appearance, these stools naturally immerse into the surrounding areas," says Kim. "They will also transform according to the colors of the forest that change as the year passes." —AVH



## POLISHED PERCHES

Jiyoun Kim's Dokkaebi stools, part of a permanent installation in Seoul's Hangang Art Park, were made from mirror-polished steel that reflects the surrounding forest; the matte-painted tops appear to float in midair.



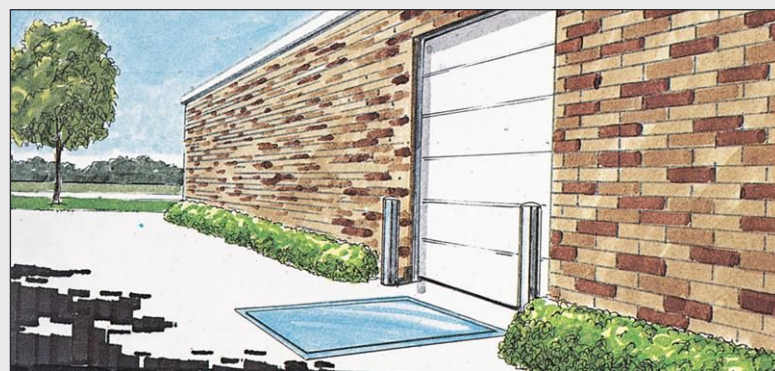


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## Walk This Way

**IN 2010, New York City** authorities selected international design firm **Snøhetta** to design permanent pedestrian plazas in Times Square. The \$55 million project, which spans 85,000 square feet of former roadway, was officially completed in December 2016, nearly doubling the amount of public space for pedestrians in the tourist hot spot.

The scheme permanently closes off Broadway between 42nd and 47th streets to traffic, replacing congested streets with five pedestrian plazas ranging from 10,000 to 22,000 square feet. Snøhetta added ten 30-to-50-foot-long **Granicor** granite benches—with embedded power supply, eliminating the need for temporary generators during events—along Broadway. The benches aid in securing the plazas' perimeters, as do bollards: not insignificant in light of an out-of-control driver who struck many pedestrians, killing one and injuring others, on adjacent Seventh Avenue last month.

Snøhetta used dark precast-concrete pavers from **Wausau Tile**, selected in two finishes to create visual interest and embedded with nickel-size steel discs that capture the neon glow from the marquees above. The designers also widened sidewalks by 12 inches and eliminated obsolete phone booths, many traffic lights, and most curbs.

“When Broadway closed to cars in 2009, we observed that people still largely used the sidewalks to circulate through Times Square. By removing the curbs, we changed the way people experience the space,” explains **Nick Koster**, project architect for Snøhetta.

In reducing traffic and providing more pedestrian space, the design has had a positive impact on health, public safety, and the environment, says Snøhetta founding partner **Craig Dykers**. “You can even find some quiet spots and good food there now, something New Yorkers cherish,” he adds. —*Ashleigh VanHouten*



### GO ZONE

Snøhetta's redesign of the pedestrian plazas in Times Square changed the way visitors move through and experience the bustling tourist hub, by removing curbs, widening sidewalks, and adding long granite benches.





## MOISTURESHIELD INFUSE



**MANUFACTURER:** MoistureShield

**PERFORMANCE:** This composite decking with wood-grain finish is infused with MoistureShield CoolDeck technology that optimizes heat reflection, so boards absorb up to 35 percent less heat than other capped composites in similar colors.

**PRICE RANGE:** \$\$

**APPLICATIONS:** Made from 95% total recycled content and available in five colors, the deck board is 1 x 6" with 12, 16, and 20' options and can be installed on or in the ground, or underwater.

**MOISTURESHIELD.COM**

(SNAP #229)



## CLIMBER



**MANUFACTURER:** Flos

**PERFORMANCE:** Designed by Piero Lissoni, the aluminum die-cast LED light is surface-installed and available in mono- or bi-emission versions: lower optics are retracted to restrict glare while the glass of the upper optic is flush with the light to prevent water deposits.

**PRICE RANGE:** \$\$\$

**APPLICATIONS:** The outdoor light comes in three sizes and four finishes: white gray, black, anthracite, and deep brown.

**FLOS.COM**

(SNAP #230)



## GO OUTDOORTABLE



**MANUFACTURER:** Landscape Forms

**PERFORMANCE:** Made with Panguard II powder-coated aluminum to keep surfaces cool, this outdoor work surface provides power access and an optional canopy with lighting.

**PRICE RANGE:** \$\$-\$\$\$

**APPLICATIONS:** Ideal for campuses and community spaces, the hardwired or solar-powered table is offered in dining height and three standing heights. Power garages close when a device is plugged in, making them weather and corrosion-resistant.

**LANDSCAPEFORMS.COM**

(SNAP #231)



## CASSERO

**MANUFACTURER:** Serralunga

**PERFORMANCE:** Designed by Patricia Urquiola, these architectural polyethylene planters have a concrete-texture effect, as if they were pulled directly from a mold.

**PRICE RANGE:** \$\$\$

**APPLICATIONS:** UV-protected for outdoor use and available in tall (60 x 47 x 70") and long (100 x 48 x 55") versions, these 100 percent recyclable vases come in four natural tones.

**SERRALUNGA.COM**

(SNAP #232)

**KEY** \$ = VALUE, \$\$ = MID-RANGE, \$\$\$ = HIGH-END



= ECO-FRIENDLY ATTRIBUTES

# Light It Up

**AS OF MARCH 2017**, PNC Park, the 38,362-seat home of the **Pittsburgh Pirates** Major League Baseball team, has benefited from a retrofit LED lighting system from **Eaton's Ephesus Lighting Solutions** on the playing field, replacing a metal-halide system. This upgrade reduces glare, provides more uniform on-field illumination, and requires little to no maintenance.

"To minimize glare, we maximize the number of point sources on the fixture—the total number of LEDs used—to essentially spread the light out more evenly across its face," says **Mike Lorenz**, Ephesus president. "We also use custom lenses to precisely direct the light where we want."

The retrofit incorporated Ephesus **Stadium Pro** fixtures with a LandBurst digital control system allowing 100 percent dimming capabilities, color temperature tuning, and advanced control capabilities within each fixture. This provides more options for special effects, as "the lights not only dim but can also flash and create dynamic scenes," says Lorenz.

Halide lights are traditionally used in professional sports-stadium lighting systems because the large amounts of light and energy required also generate high amounts of heat, which can cause LED lights to degrade or fail. "Our lights generate less heat than other lighting systems and are designed to handle heat more efficiently," Lorenz explains. Two main sections of the Stadium Pro are designed with "fins" to maximize surface area, and the power supply in the



rear and the LEDs in the front are thermally isolated from each other, allowing heat to dissipate.

"The season is only a few weeks old," says Pittsburgh Pirates president **Frank Connelly**, "but the response to our new LED lights has been very positive from players, broadcasters, and fans alike." —AVH



## CLEAR VIEW

Pittsburgh's PNC Park switched out traditional metal-halide lighting for Ephesus LED Stadium Pro fixtures, which provide a more uniform illumination and advanced dimming control and result in reduced maintenance and energy costs.

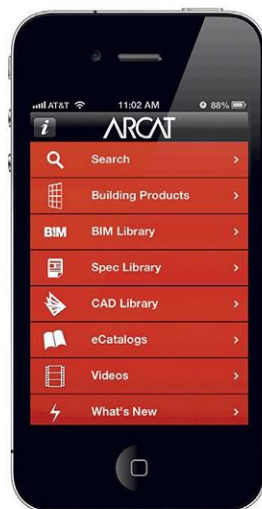




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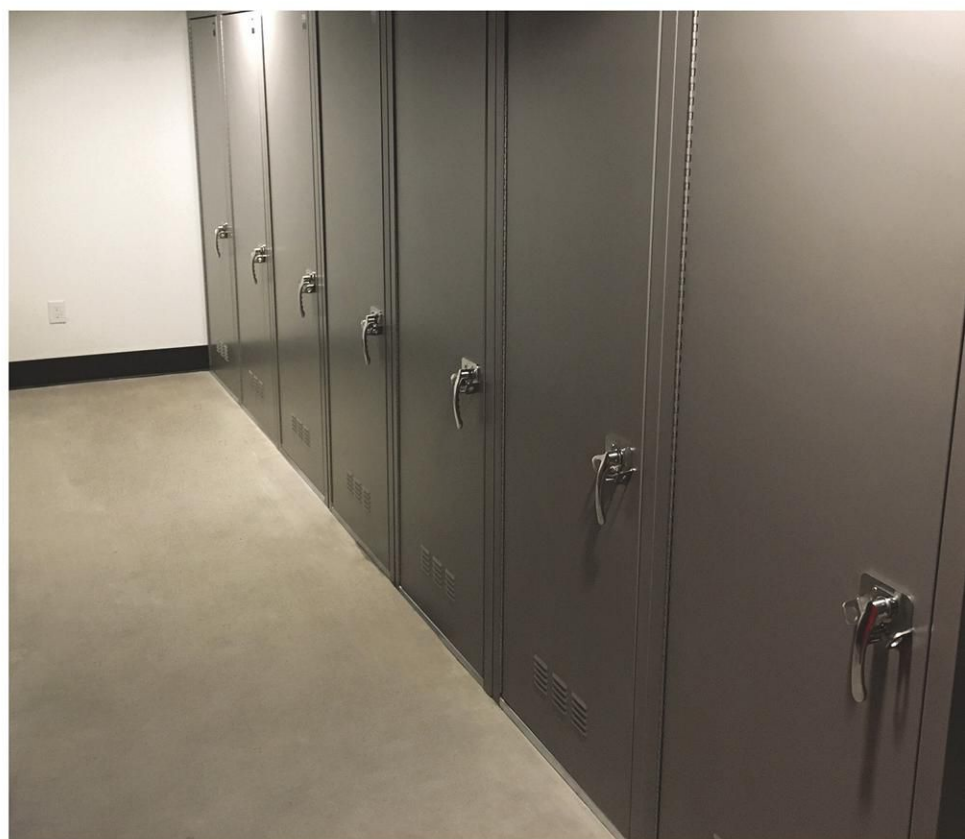
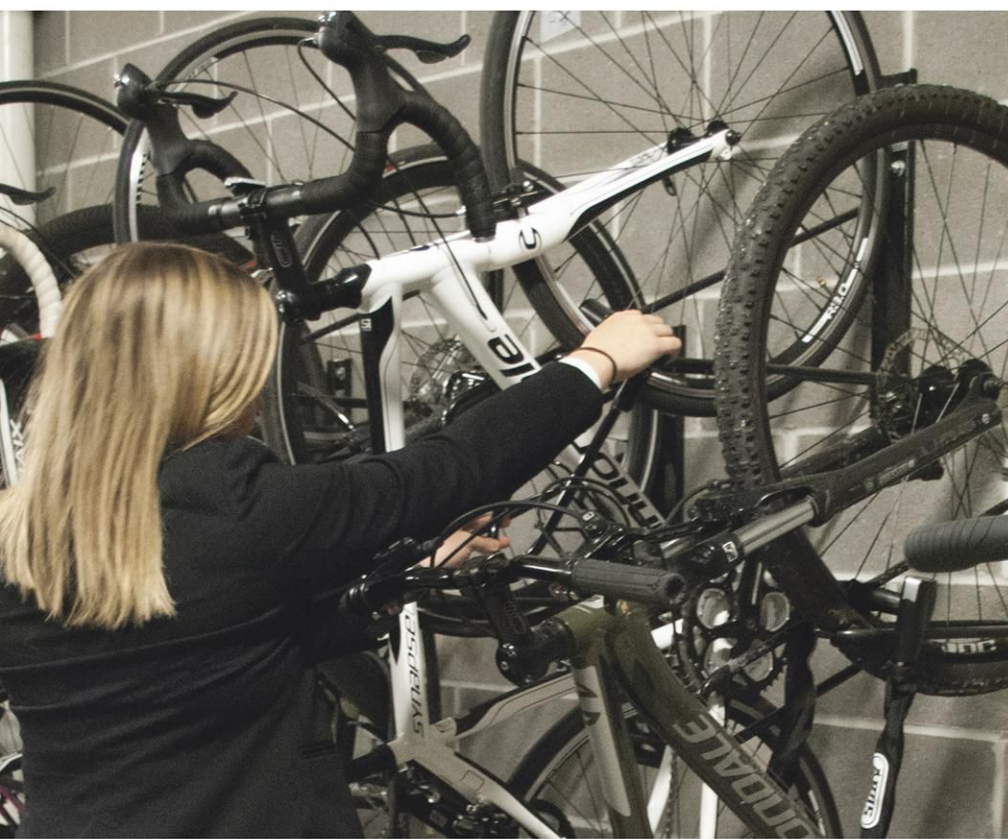


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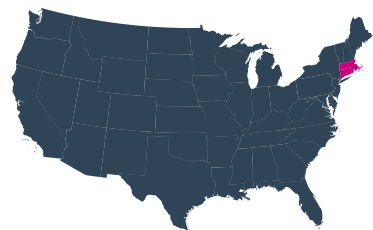




# Comeback Kids

*Manufacturing in Connecticut, Massachusetts, and Rhode Island is on the upswing.*

BY J. MICHAEL WELTON



**SLOW TO PULL** out of the Great Recession of 2008, manufacturing in Connecticut, Rhode Island, and Massachu-

setts is picking up a head of steam.

That's especially true in Stamford, Connecticut, home to **Accurate Lock and Hardware**. "On a revenue basis we've probably doubled compared to five years ago," says Ron Salvatore, chairman at the firm.

Business is booming too at **Laticrete**, in Bethany, Connecticut. "A year ago—2016—was a record year," says Sean Boyle, vice president of marketing.

Ira Moscowitz, director of advanced manufacturing programs at Mass Technology Collaborative, says manufacturing employment in Massachusetts has stabilized over the past five years, with compensation rising. "The average salary is about \$20,000 higher than the state average," he says.

At **Excel Dryer** in East Longmeadow, Massachusetts, where the XLERATOR® Hand Dryer is made, the slowdown never even happened. "We've had 10 years of double-digit growth," says Bill Gagnon, vice president of marketing.

Manufacturers are taking a second look and relocating to Rhode Island, according to Stefan Pryor, secretary at the Rhode Island Commerce Corporation. "We have new packages for smaller manufacturers: incentives like tax credits, job training, and innovation vouchers," he says.

Business is thriving at **Dryvit Systems** in West Warwick, Rhode Island, as automation changes the way products are made. "The materials are being measured and inserted into blenders controlled by computers," says Barbara Catlow, director of marketing communication, "so we don't need someone to pour and scoop or measure raw material."

For southern New England, 2017 is looking like the year of the comeback.

# Connecticut, Massachusetts, and Rhode Island

## 1 MANUFACTURER:

Runtal North America

**LOCATION:** Ward Hill, Massachusetts

**PRODUCTS:** Decorative radiators for hydronic (hot water)-, electric-, and steam-heating systems.

**FOUNDED:** 1987

**EMPLOYEES:** 97

**PRICE RANGE:** \$\$

**RUNTALNORTHAMERICA.COM**



## 2 MANUFACTURER:

Chemetal

**LOCATION:** Easthampton, Massachusetts

**PRODUCTS:** Metal designs and laminates for interiors in brushed, aged, and patinated aluminum, copper, and brass.

**FOUNDED:** 1963

**EMPLOYEES:** 42

**PRICE RANGE:** \$-\$\$

**CHEMETAL.COM**



## 3 MANUFACTURER:

Excel Dryer

**LOCATION:** East Longmeadow, Massachusetts

**PRODUCTS:** XLERATOR®, XLERATOReco®, and ThinAir® hand dryers.

**FOUNDED:** 1963

**EMPLOYEES:** 48

**PRICE RANGE:** \$\$

**EXCELDRYER.COM**

## 4 MANUFACTURER:

East Coast Lightning Equipment Inc.

**LOCATION:** Winsted, Connecticut

**PRODUCTS:** Lightning Protection Systems.

**FOUNDED:** 1984

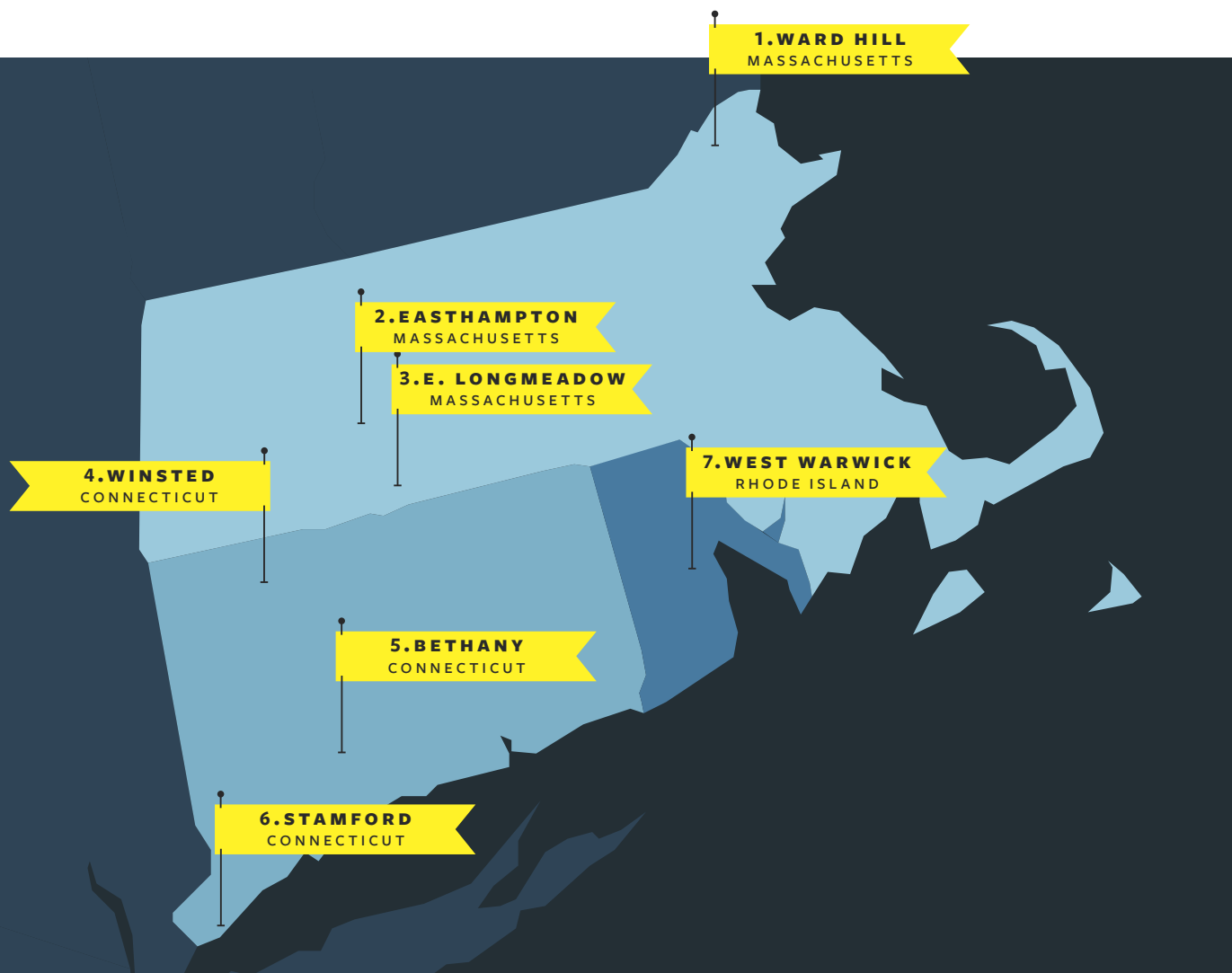
**EMPLOYEES:** 25

**PRICE RANGE:** \$\$

**ECLE.BIZ**







#### 5 MANUFACTURER:

Laticrete

**LOCATION:** Bethany, Connecticut

**PRODUCTS:** Latapoxy 300 adhesive and Latapoxy Biogreen 300 adhesive.

**FOUNDED:** 1956

**EMPLOYEES:** 1,500

**PRICE RANGE:** \$-\$\$\$

**LATICRETE.COM**



#### 6 MANUFACTURER:

Accurate Lock and Hardware

**LOCATION:** Stamford, Connecticut

**PRODUCTS:** Custom solutions for high-end residences, commercial buildings, institutional facilities, and landmarks like the White House, Ellis Island, and state capitols.

**FOUNDED:** 1972

**EMPLOYEES:** 112

**PRICE RANGE:** \$\$\$

**ACCURATELOCKANDHARDWARE.COM**



#### 7 MANUFACTURER:

Dryvit Systems

**LOCATION:** West Warwick, Rhode Island

**PRODUCTS:** Insulated wall systems and high-performance interior and exterior coatings.

**FOUNDED:** 1969

**EMPLOYEES:** 75 statewide; 280 worldwide

**PRICE RANGE:** \$\$

**DRYVIT.COM**

## SNAPSHOTS

### CONNECTICUT

The Constitution State is home to **5,000** manufacturers who employ nearly

**170,000**

people and generate more than **12.7%** of state GDP.



Connecticut's educated workforce ranks fourth in the nation: **34.7%** of the population over 25 has a bachelor's degree or higher.

The median hourly wage for an aerospace engineer in the state is

**\$39**

while the national average is \$44.

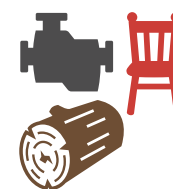
**SOURCES:** CONNECTICUT DEPARTMENT OF LABOR; CONNSTEP.ORG; CONNECTICUTECONOMICDEVELOPMENT.COM

### MASSACHUSETTS

The Bay State's **7,756** manufacturers employ

**374,107**

people in the state.



Among the Massachusetts industries shedding jobs is transportation equipment, down **7.5%**. Lumber/wood and furniture/fixtures are both down **2.5%**.

Manufacturing employment levels in the state inched down for a second straight year in 2016, despite a

**1.8%**

increase in jobs for Boston.

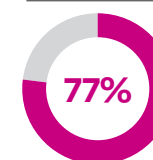
**SOURCE:** MANUFACTURERS' NEWS

### RHODE ISLAND

A total of

**1,403**

manufacturing firms call the state home.



The Ocean State exported **\$1.75 million** in manufactured goods in 2016, which amounted to 77 percent of all manufactured goods statewide.

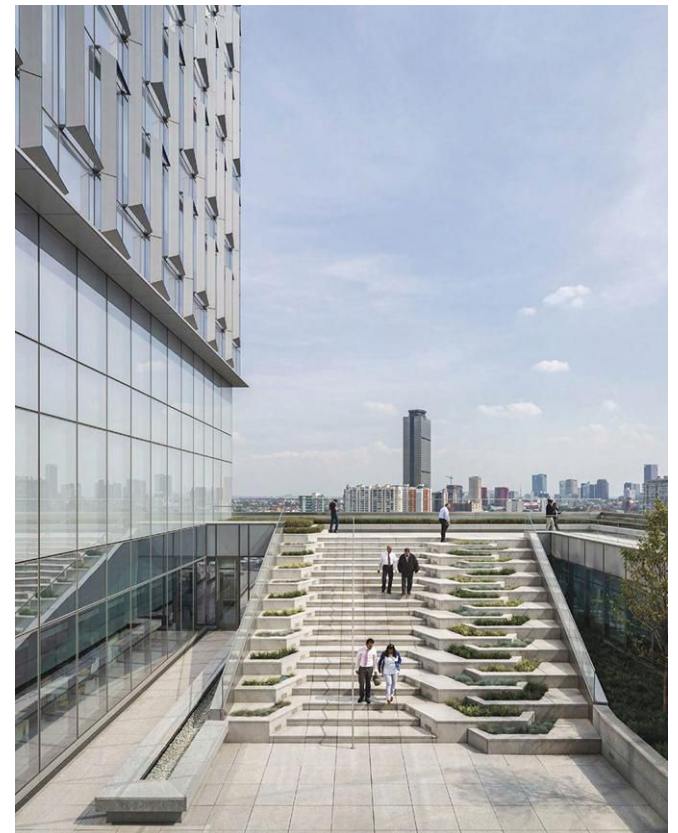
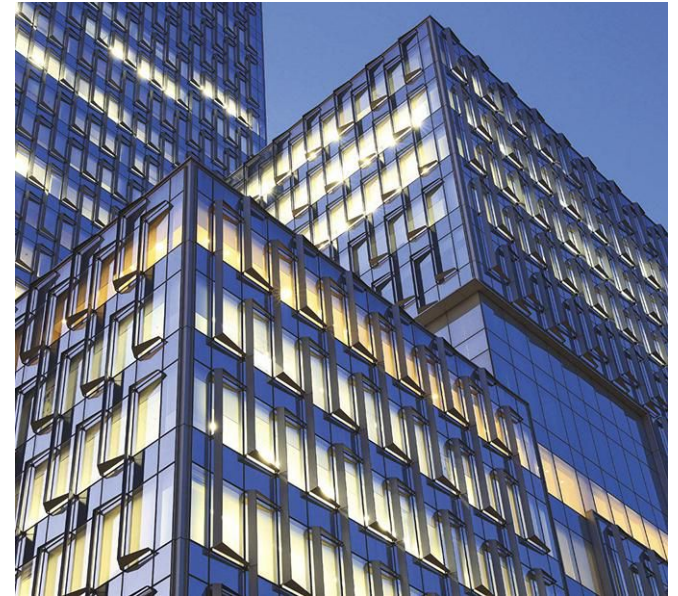
Exports in manufactured goods rose

**28.2%**

in Connecticut between 2010 and 2016.

**SOURCE:** NATIONAL ASSOCIATION OF MANUFACTURERS





# A Good Neighbor

*Sustainable design strategies contribute to employee well-being and to the changing neighborhood of an international bank's new headquarters in Mexico City.*

BY HEATHER CORCORAN

**WHEN DESIGNING AN OPERATIONS** Center for banking giant **BBVA Bancomer** in Mexico City, **Skidmore, Owings & Merrill** (SOM) faced more than the usual challenges in attaining LEED certification. There were also the specifics of the capital city, which often experiences brownouts and blackouts as development puts pressure on its infrastructure. Rising temperatures and long periods of drought, too, have dried up reservoirs as the city rapidly sinks. With that in mind, the architects set out to design a modern building that would tread lightly on the existing systems.

"If you want to be forward-thinking with sustainability, a big part of that is also all the local issues you're talking about," explains Kim Van Holsbeke, an associate

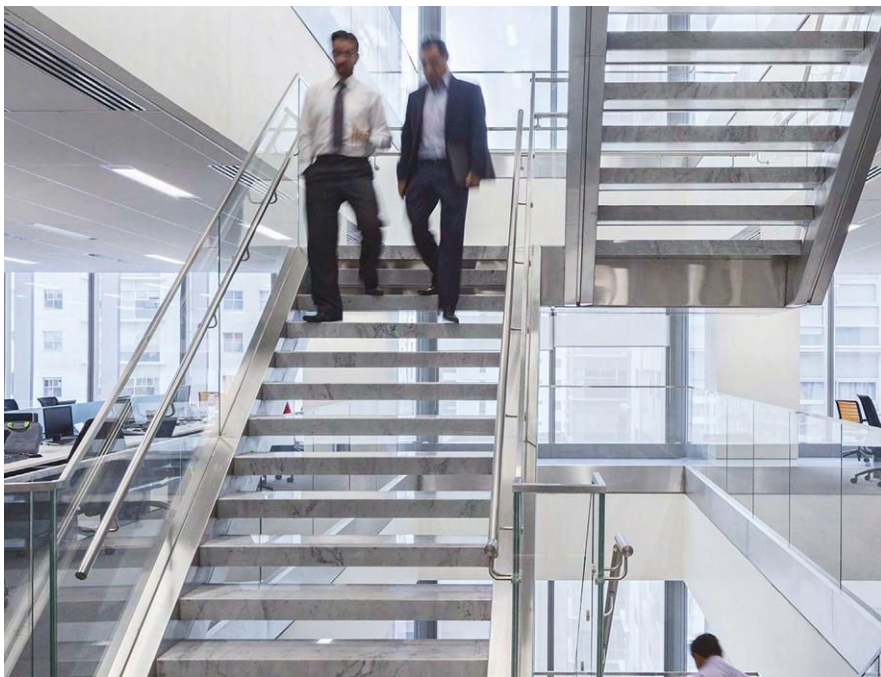
director at SOM and part of the team behind the 30-story, 1.66 million-square-foot commercial building in Parques Polanco, a development in the city's emerging mixed-use Nuevo Polanco area.

While the SOM crew had its own ideas about green building, there were already guidelines put in place by the local government to ensure that rainwater would be harvested, graywater would be treated on-site, and solar energy would be used to heat water. "They are stringent," Van Holsbeke notes, but SOM even went further, with a building that treats blackwater on-site and collects condensation from its cooling system for reuse. Additionally, low-flow fixtures and fittings from **American Standard** and **Kohler** cut back on water waste.

## WELCOME BENEFITS

A lively aluminum screen punctuates the structure's high-performance glass facade, regulating solar gain (left and top); the building has an average of 26 square feet of outdoor space per employee. A terrace between the 11th and 12th floors (above) provides places for employees to enjoy lunch on-site.





#### 30% SOLAR WATER HEATING

Heating water through solar green technologies reduces the building's energy consumption to a goal of 14% below ASHRAE standards.

#### DAYLIGHTING

Daylighting provides maximum natural light and reduces reliance on artificial lighting and energy consumption while creating a more comfortable and efficient work environment.

#### SOLAR SCREENING

Exterior fins reduce direct solar heat gain and allow a more evenly distributed temperature throughout the building.

#### WATER EFFICIENT FIXTURES

Innovative water technologies help reduce the building's water consumption by 40%.

#### RAINWATER HARVESTING

Harvesting rainwater reduces irrigation demand by more than 50%, while providing supplemental water supply for fire suppression and toilet flushing.

#### OUTDOOR GREEN SPACE

80% of the site area is programmed as green space throughout the building, providing prominent gathering spaces for building occupants, and allowing additional light and air to filter through the interior environments.

#### GREY/BLACKWATER TREATMENT

Waste water is treated and reused on site. Treated water is utilized for toilet flushing, HVAC cooling tower makeup water, and irrigation.



Adding to that, SOM devised a plan that would not only allow the building to power itself through cogeneration but also to bring in high-voltage power lines from a half mile away to supplement the on-site system, while creating a stronger grid for the surrounding neighborhood. Energy-saving LED light fixtures paired with ample daylighting further lessen the load on the local power grid.

Along with architectural interventions, the team devised other programs to cut down on the building's environmental impact. Inspired by businesses in Silicon Valley, they developed a nine-line employee transportation system terminating at the Operations Center. Together with a bike path that provides easy access to subway lines, these buses led to a 50 percent decrease in the number of employees who drive to work each day—proof, SOM design partner Gary Haney says, that companies with viable alternatives can devote less space to cars. Furthermore, a subsidized meal plan and full-service cafeteria significantly reduces the number of BBVA's 5,100 employees who leave the building for lunch.

BBVA invested an additional \$8.6 million beyond the cost of the building to engage the changing neighborhood: of that, \$4.4 million went toward direct community development, such as the planting of 355 trees. "It became a real outreach, way beyond the confines of the site," Haney says. But the architecture also contributes toward this goal. The building is enclosed with an elegantly shaded skin of aluminum and VRE-38 low-E-coated **Viracon** glass, part of a panelized exterior closure system manufactured by Inasus that includes the curtain wall and brise-soleil with an Interpon powder coating by **AkzoNobel**.

The client's responsible approach to employee well-being fed back into the sustainability goals, too. There is an average of 26 square feet of outdoor space per employee—irrigated by reclaimed water—providing a connection with nature during the workday as well as gathering and meeting places that are refreshing. Meanwhile, the building's external solar shades assure a comfortable workplace with plenty of sunlight minus glare and heat, and "communicating" stairs between floors encourage exercise. The decision to eliminate the hierarchy of private offices along the perimeter of floors in favor of a more democratic open plan actually helps bring daylight to these interior workspaces.

Inside, partitions of recycled wood are just one of the sustainably sourced materials utilized on the project. But finding such products on the Mexican market, especially at a competitive price, wasn't always easy. So SOM worked with their clients to choose local materials that would provide more energy-efficient (and budget-friendly) alternatives than would shipping in more familiar sources from abroad. "It doesn't always come with a certificate that we're accustomed to in our marketplace," Van Holsbeke notes of the developing market. Still, if the completed project is any indicator, building green is possible in any location.

"When you're competing for a high-end workforce, these things aren't just nice—they're necessary," Haney says of the building's holistic approach to well-being. "They make a difference when someone is offered a job. [Prospective employees] want to know the building is green; they want to know they can walk and have a coffee or get lunch whenever they want. It's the new standard." ■

#### OFFICE SMARTS

The lobby, imagined as a "street," has peaceful, verdant views (top). Sunny stairwells that encourage employees to climb between floors (above) are among the building's many sustainable and health-conscious features (above right).





## CONTINUING EDUCATION: FLOATING BUILDINGS

FROM ARCHITECTURAL RECORD







# Noah's Ark-itecture

*Buoyant buildings offer one solution for sea-level rise, escalating property values, and the desire to be near the water.*

BY KATHARINE LOGAN

**AS THE ICE MELTS** and the seas rise, building on waterfront and flood-prone sites begins to look a lot like foolishness, yet backing away from the water takes more willpower than most cities and towns can muster. Ever since the first settlements took root on flood-fertilized riverbanks, next to the water is where people have always wanted to be.

So what are the options for staying put and living with water rather than moving away from it? They range from keeping water out—with barriers, stilts, and raised ground planes—to letting water in, with ground floors designed for periodic inundation, to, ultimately, rising above it all, with floating architecture. Yes, really. “Whether it’s New York or London, Bangkok or Dhaka, all these cities are growing, all these cities are next to the water, and all are threatened by the water,” says Koen Olthuis, founding principal of Netherlands-based Waterstudio. “Floating developments can be part of the solution.”

The technology of floating architecture isn’t new. Each of the projects considered here uses tried-and-true technology adapted from marine applications to achieve its unusual results, whether it’s a floating house, an island, a church, or a plaza.

Houseboats, for example, have been around for centuries, and the floating houses that make up a neighborhood in IJburg, under development in Amsterdam’s Lake IJssel, are “really just better houseboats,” says Olthuis, “built to the same standards as a house on land, using the same methods and materials.”

For all their similarities to houses on terra firma, however, the float houses Olthuis has designed for IJburg differ in a crucial aspect: their buoyant “foundations,” or lower levels. Formed in a single pour to eliminate joints, and emphatically free of cracks, a prefabricated concrete tub—or hull—is designed to displace a volume of water with a weight equivalent to the weight of the house. The hull is submerged the depth of half a story and secured to telescoping piles at diagonally opposite corners, allowing the house to rise and fall with the water but not wander about. (Typically, bedrooms are located on the partially submerged level, and the water reduces heating and cooling loads on the house.) As a refinement, automatic air-water balancing tanks help keep the house level when the residents invite more than a few friends to a party.

A buoyant foundation can also be used to build amphibious architecture on flood-prone land. Amphibious architecture retains a connection to the ground under ordinary circumstances and floats as high as needed when flooding occurs. As a flood-mitigation strategy, amphibious architecture works with natural cycles, instead of trying to resist them.

**VILLA FLOTILLA**  
The floating houses designed by Waterstudio, which make up a neighborhood on Amsterdam’s Lake IJssel, have “foundations” formed in a single pour to eliminate joints.

Waterstudio’s 1,440-square-foot Villa De Hoef, for example, usually sits in a garden beside a waterway in the small Dutch town of De Hoef. When the waterway floods, which happens every 10 years or so, the house floats; as the flood recedes, the house returns to its original position. With a maximum anticipated flood level for the site of only 4 feet, the project’s engineers





## CONTINUING EDUCATION: FLOATING BUILDINGS

FROM ARCHITECTURAL RECORD



### NOT ALL WET

The Waterstudio's Villa De Hoef (above), in the Netherlands, normally sits on dry ground alongside a waterway. But when it floods, the house floats. A developer is currently seeking zoning approval to build 29 Waterstudio-designed private floating islands (left) on an inlet north of Miami Beach.

deemed it safe to tether the house with cables and surround it with a wooden deck, in preference to telescoping piles. A skirt of nylon net prevents flood debris from becoming lodged beneath the house. "Low-tech, low-maintenance," says Olthuis. Maintaining the amphibious system requires periodic visual inspection of the cables and deck, and, every five years, a recalculation of the house's added or moved live load to determine and adjust its center of gravity. This is in case the occupants have accumulated more belongings or rearranged the furniture.

Expanding the applications for floating architecture, Waterstudio is now designing private islands that will float on a patented platform moored to the seabed. With projects under way for Dubai and the Maldives, the firm's Amillarrah project is currently seeking zoning

IMAGES: © WATERSTUDIO





#### POP-UP CHURCH

Denizen Work's proposal for a floating and relocatable church (above and left) for the Diocese of London features a roof composed of a pair of asymmetrical, pleated wings. These are lifted, like the pop-top of a vintage camper, once the vessel is docked.

approval for a "villa flotilla," as the *Miami Herald* dubbed the proposal, with 29 floating islands on Maule Lake, an inlet north of Miami Beach.

Expected to sell for about \$12.5 million each, the floating islands will make only a few hundred very wealthy people happy, notes Olthuis. Ultimately, however, he sees a more egalitarian future for the technology, as a solution for people worldwide who live in slums that are close to open water and vulnerable to flooding. Improving these so-called wet slums is almost impossible, since governments are unwilling to condone illegal settlements by sponsoring upgrades and because lenders are unwilling to invest in something that will be

flooded out.

But, building on their experience developing floating islands, Waterstudio has proposed simple schools and critical infrastructure, such as water-treatment plants, that would sit on small floating islands and be connected to the slums. The firm has recently completed a prefabricated floating school that will be shipped to Dhaka and assembled next to a wet slum there. Such facilities typically qualify as temporary solutions, which makes them acceptable to government officials. They can be relocated as needed, retaining their value, which makes them attractive to investors. And they can be leased







## WALKING ON WATER

Carlo Ratti's scheme for Currie Park (above and opposite page) in West Palm Beach, Florida, consists of interconnected piazzette. The park, which will float on Lake Worth Lagoon, incorporates amenities such as a restaurant, an amphitheater, and a circular pool.

for limited periods, which makes them accessible to the communities that need them. "It's a delicate system, where you get investors, regulators, and users all together to improve life in these wet slums," says Olthuis.

A versatile, affordable, and mobile solution is exactly what the Church of England's Diocese of London was looking for when it commissioned London-based Denizen Works to design a floating church and community hub to support the diocese's outreach program along London's waterways.

With the rocketing cost of land, London's waterways are the busiest they've been since the Industrial Revolution, with a floating bookshop, cinema, restaurants, and even a puppet theater, as well as a significant residential component. The activity on the water could soon be eclipsed, however, by the activity of new development along the water's edge. In 2015, the mayor's London Plan identified key brownfield "Opportunity Areas," many of which lie along these waterways.

With its floating church, the diocese is responding both to the anticipated growth of

new waterfront communities on brownfields and underdeveloped lands, and to the difficulty of finding space in the rapidly redeveloping city for a new church. "We spotted this opportunity," says Hayley Harding, program management officer with the diocese, "and felt that it was something that could grow and support development and change."

The priority for the diocese is to establish a presence in emerging communities—on and beside the water—as early as possible, and in a space that the local parish can own and manage, running both secular and worship activities as it sees fit. The floating church will moor at key regeneration sites for three- to five-year periods, offering services, and developing relationships with growing communities. Ultimately the diocese will evaluate whether and how to build a permanent facility.

The competition brief for the project called for a multifunctional space that could accommodate a diverse program of worship and celebrations, art exhibitions, yoga classes, parent-and-toddler groups, and supper clubs. "They're not just looking to bring the church

to these emerging communities," says Murray Kerr, director at Denizen Works, "but a sense of community as well."

Denizen's winning scheme, developed in collaboration with Turks Shipyard and based on a traditional wide beam canal boat, provides 500 square feet of interior space, plus decks, in a vessel that is 60 feet long and 12 feet wide but less than 6 feet above the waterline, so that it can easily clear the London canal system's low bridges. The design, which is projected to cost about \$370,000, includes an innovative roof that generates a play of light and volume. Once the vessel is docked, the roof's two asymmetrical segments can be raised to reveal pleated sides much like the bellows of a church organ (or, more prosaically, the pop-top of a vintage camper). The longer wing shelters the hall, while the shorter one covers the ancillary spaces, including a kitchen and an office. Crafted from resin-impregnated sailcloth, the translucent bellows will provide a soft, ambient light during the day and act as a Chinese lantern at night, says Kerr, "creating a warm, inviting glow for





passersby and imbuing the interiors with a celestial quality.”

“They delivered something we weren’t expecting,” says Harding. “This beautiful volume is something that can be a sacred space as well as a community asset. And Denizen’s partnership with a shipyard demonstrates that it is viable.”

The church will be Denizen’s first project to float. By contrast, the work of Turin, Italy–based Carlo Ratti Associati demonstrates an abiding fascination with water, so it’s no surprise that the firm’s 2016 master plan for the Currie Park waterfront at West Palm Beach, Florida, incorporates a significant water-based element. What is unexpected is the use of a technology adapted from submarines to carve volumes of habitable space into the surface of the Lake Worth Lagoon.

“One of the aims of our work is to imagine an architecture that adapts to human need, rather than the other way around—a living, tailored space that is molded to its inhabitants’ needs, characters, and desires,” says Carlo Ratti, the firm’s founding partner and the director of the Senseable City Lab at the Massachusetts Institute of Technology. “Water is a reconfigurable material, and it allows us to develop adaptive, ‘fluid’ designs.”

The plan envisions a floating plaza (or, perhaps more accurately, a series of floating piazzette) projecting out onto the lagoon. The plaza will hang in the water, with its surface about 5 feet below sea level, providing views across the water from this unusual perspective. The project is anticipated to have virtually no environmental impact, floating in the lagoon just like a midsize boat, using no fuel, and discharging nothing into the water. As part of the 50-acre master plan, the plaza will connect to West Palm Beach’s city center along a pair of leafy promenades, and will incorporate such facilities as an organic restaurant with its own

hydroponic cultivations, a circular pool, and an amphitheater.

Now in design development while seeking municipal approvals, the plaza will consist of a series of lightweight steel modules composing a peninsula of about 5,000 square feet. The structure’s deck will be made of galvanized steel (similar to boat construction), with teak finishes. Beneath the plaza, a series of sensor-activated air-water chambers will open and close, releasing or taking in water according to the number of people walking on the surface, and adjusting for a height differential of up to 20 inches, which accommodates loading changes of up to 100 pounds per square foot. “The use of responsive digital technologies is often employed to introduce movement and complexity to static architecture,” says Ratti, “but it can equally be used to achieve stasis and equilibrium within a moving landscape.”

With this project, West Palm Beach aims to reclaim its connection to the natural environment it is part of, give shape to a vibrant new district, and, says Ratti, “radically redefine the relationship between architecture and water.” Ratti has identified the theme that unites these disparate examples of floating architecture: a floating plaza that engages with water in a playful new way; a floating church that enables an ancient institution to reach out to its changing city; floating islands that uplift the few and the many; amphibious architecture that celebrates a river even in flood; and a floating neighborhood that provides a city with new “ground.” All of these offer new possibilities for changing waterfronts and new possibilities for us to stay where we really want to be—by the water. ■

KATHARINE LOGAN IS AN ARCHITECTURAL DESIGNER AND WRITER FOCUSING ON DESIGN, SUSTAINABILITY, AND WELL-BEING.

#### Continuing Education



To earn one AIA learning unit (LU), including one hour of health, safety, and welfare (HSW) credit, read “Noah’s Ark-itecture,” review the supplemental material

at [architecturalrecord.com](http://architecturalrecord.com), and complete the online test. Upon passing the test, you will receive a certificate of completion, and your credit will be automatically reported to the AIA. Additional information regarding credit-reporting and continuing-education requirements can be found online at [continuingeducation.bnpmmedia.com](http://continuingeducation.bnpmmedia.com).

#### Learning Objectives

- 1 Outline the range of solutions for flood-prone areas that involve living with water rather than trying to keep it out.
- 2 Describe how marine technologies can be adapted to create floating buildings, islands, and public spaces.
- 3 Outline the distinguishing characteristics of amphibious architecture.
- 4 Discuss what makes floating islands an appropriate location for critical facilities and infrastructure in wet slums.

**AIA/CES Course #K1704A.**

FOR CEU CREDIT, READ “NOAH’S ARK-ITECHTURE” AND TAKE THE QUIZ AT [CONTINUINGEDUCATION.BNPMEDIA.COM](http://CONTINUINGEDUCATION.BNPMEDIA.COM), OR USE OUR ARCHITECTURAL RECORD CONTINUING-EDUCATION APP, AVAILABLE IN THE ITUNES STORE.



# MANUFACTURERS' SPOTLIGHT SECTION

In these pages are products brought to you directly from manufacturers. You'll find price, application, performance data, and contact information—the facts needed to make the right decisions. Use the reader service card in the issue or go online at [architecturalrecord.com](http://architecturalrecord.com) to request further details.



Danish designer Cecilie Manz fuses modernity and warmth in her Luv collection for Duravit, in which the soft-toned matte glazes of the washbowls combine with furniture finishes in characteristically Nordic colors. (SNAP #233)

## TABLE OF CONTENTS

### Doors, Windows

Page 55

Doors, windows, storefronts, entrances, skylights, framing systems, glazed curtain walls, and translucent wall and roof assemblies.

### Equipment

Page 55

A broad range of electrical and tech goods, among them audiovisual, multimedia, and control systems. Also covers elevators and appliances.

### Interior Finishes, Furnishings

Page 55

Products for finishing and furnishing building interiors, including flooring, wallcoverings, ceilings, furniture, shelving systems, and window treatments.

### Landscaping, Sitework

Page 56

Exterior improvement products such as site furniture, bollards, pavers, landscape edging, and exterior green walls. Also includes gazebos and other site structures.

### Materials

Page 56

Basic products used in construction, among them lumber, concrete, and masonry units. Includes paint, coatings, and structural materials and fittings.

### Mechanical Systems, HVAC, Plumbing

Page 56

Products for conditioning, moving, holding, and controlling air, water, and other fluids. Examples include fans, ventilators, and boilers.

### Roofing, Siding, Thermal & Moisture Protection

Pages 56–57

Goods for constructing the building envelope, such as exterior wall and roof panels, sheathing, thermal insulation, and waterproofing.

### Specialty Products

Pages 57–58

Products for special applications or that apply to more than one category, such as gates, ladders, columns, signage, awnings, canopies, and railing systems.



## DOORS, WINDOWS

## LIFT-STRAP BIFOLD DOORS AND ONE-PIECE HYDRAULIC DESIGNER DOORS

WR

## Schweiss Doors, Moving Walls

Schweiss Doors manufactures unique custom designer doors, one-piece hydraulic doors and patented lift-strap opening/closing bifold doors.

## Product Application:

- Moving doors and walls
- You think it, we build it
- Custom designed storefronts and more...

## Performance Data:

- Faster, safer operation
- Zero lost headroom
- Superior design that keeps working!

www.schweissdoors.com  
507.426.8273 | schweiss@bifold.com



SNAP 234

## DOORS, WINDOWS

## TRANSFORM SPACE

WR | GREEN

## Raydoor®

Sliding doors & walls that permit light into a room, while being a functional & flexible solution to divide interior space.

## Product Application

- Residential
- Hospitality
- Commercial

## Performance Data

- Fully customizable solutions for any application
- Lightweight, No Floor track & FSC certified

raydoor.com  
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SNAP 235

## DOORS, WINDOWS

## AZON SAVES ENERGY

GREEN

## Azon

Structural thermal barrier technologies, energy efficiency and high strength for aluminum fenestration products.

## Product Application:

- Storefront and curtain wall applications
- Commercial aluminum, windows, doors and skylights
- Thermal barriers for framing

## Performance Data:

- Intelligent technologies reduce overall U-factor
- Higher CRF (Condensation Resistance Factor)

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SNAP 236

## DOORS, WINDOWS

## BARN DOOR SLIDING TRACK HARDWARE

\$\$

## Richards-Wilcox Specialty Door Hardware

Barn Door Sliding Track Hardware for the latest in design aesthetic.

## Product Application:

- Partitioning Rooms
- Interior Doors
- Concealing Large Screen TVs

## Performance Data:

- Flat Track for 250 – 400 lb doors
- Custom Project Design Support
- Traditional, Arrowhead and Top Mount Hangers
- 8 Beautiful Powder Coat Colors

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SNAP 237

## DOORS, WINDOWS

## HISTORIC REPLICATION WINDOWS

WR

## Graham Architectural Products

With its floating vent, large openings, minimal sight lines and applied grids, the SR6700 Series window replicates historic steel windows.

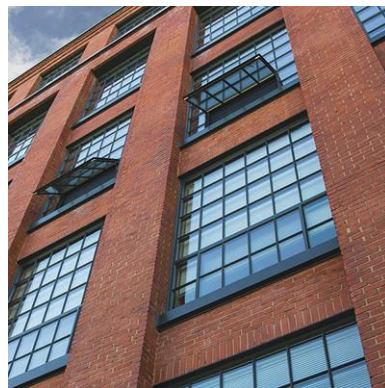
## Product Application

- State-of-the-art thermal technology in antiquated design for historic and commercial applications
- Meets needs of the National Park Service and Department of Energy

## Performance Data

- Architectural grade aluminum window with exceptional air, water, structural and thermal performance
- AAMA and NFRC tested and certified product

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800.755.6274 | jeisenbeis@grahamwindows.com



SNAP 238

## EQUIPMENT

## SERIES 3000 DOCK LIFT- UPDATED &amp; EXPANDED

## Advance Lifts, Inc

Advance Lifts Inc. The nations #1 dock lift builder has recently updated and expanded their 3000 series of pit mounted dock lifts.

## Product Application

- This newly expanded line brings lower lowered heights and a significant cost reduction to dock lifts with capacities between 8,000 and 20,000 pounds.

## Performance Data

- With the industry's leading warranty and most complete lines of surface and pit mounted dock lifts, every dock needs and Advance Lift.

www.advancelifts.com  
1.800.843.3525 | michaelr@advancelifts.com



SNAP 239

## INTERIOR FINISHES, FURNISHINGS

## TIMES-2 ROTARY CABINETS

\$\$

## Aurora Storage Products, Inc.

Times-2, the modern, dual-sided alternative to lateral filing cabinets, stores more in a smaller footprint and saves office rental costs.

## Product Application:

- Collaborative Work Areas
- Departmental Storage
- Sample & Binder Storage

## Performance Data:

- 10 Unit Sizes, 31 Beautiful Eco-Friendly Colors
- Waist high work area for projects

www.aurorastorage.com  
800-253-5668, ext. 4520 | sniemiec@aurorastorage.com



SNAP 240

## INTERIOR FINISHES, FURNISHINGS

## ROCYORK NO-HA INVISIBLE HANDLE

NEW

## Studco Building Systems

The latest innovation from ROCyork, following the EZ Concept Architectural Finishing's flush finished surfaces; No-Ha invisible door handle integrates door handle and lock into a recessed box.

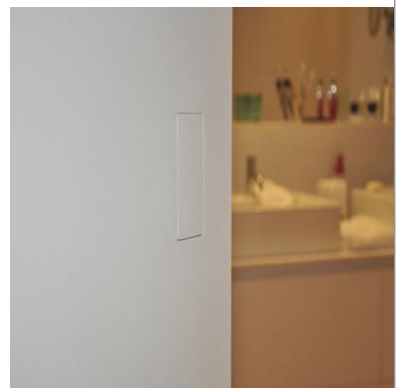
## Product Application

- Recessed invisible door handles
- Suitable for doors, sliding doors, drawers, cupboards and more
- Smooth, clean transition from handle to door

## Performance Data

- Brushed Stainless Steel on MDF cover so No-Ha can be seamlessly blended with wall and door finishing

www.ezconcept.com  
1.888.399.5262 | sales@ezconcept.com



SNAP 241



## LANDSCAPING, SITEWORK

## FUNCTIONAL &amp; PHENOMENAL FLOOR

## Stonhard, a brand of The Stonhard Group

Stontec, epoxy and urethane flake systems cleverly combine durability and long-life cycle with creative color palettes and fresh design. Stontec floors are long-term performers; stain, impact and slip resistant, and easy-to-clean. Flake palettes are unlimited, from bright and bold to earthy and soothing.

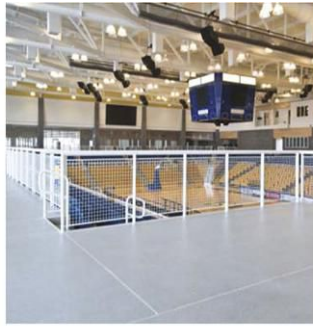
## Product Applications

- Formulated for cafeterias, kitchens, multipurpose rooms, classrooms, locker rooms, restrooms & stadium concourses
- Large, small and micro-flake sizes available

## Performance Data

- Easy to maintain, wear resistant against continuous foot and wheeled traffic
- Matte or gloss finish. No waxing required

stonhard.com 800.257.7953



SNAP 242

## MATERIALS

## MICROPERF ACOUSTICORE WALL &amp; CEILING PANELS

## Acoustical Surfaces, Inc.

Microperf Acousticore 519 & 525 Acoustic Wall & Ceiling Panels are superior in performance, discrete aesthetics, & structural integrity. They are an entirely new class of panels. 4-time award winner!

## Product Application

- Auditoriums, restaurants, bars, conference rooms, schools
- Open office areas, hotels, convention centers, retail stores
- Theaters, gymnasiums, houses of worship, airports

## Performance Data

- Microperf 519 NRC Rating .70 – Microperf 525 NRC

www.acousticalsurfaces.com

1.800.448.0121 | sales@acousticalsurfaces.com



SNAP 243

## MATERIALS

## REDEFINING UNDERMOUNT SLIDES

## NEW

## Accuride International, Inc.

Accuride's 3160EC is an ADA-compliant, AWI- and BH-MA-certified soft-close undermount drawer slide for loads up to 100 lbs.

## Product Application:

- Corner Cabinetry
- Kitchen Islands
- Concealed Storage Compartments

## Performance Data:

- Load rating of 100 lbs.
- Supports drawers up to 60" wide

accuride.com



SNAP 244

## MECHANICAL SYSTEMS, HVAC, PLUMBING

## IN-SINK DRAIN SYSTEM

## \$\$ | GREEN | NEW

## Just Manufacturing

Integra Drain - seamlessly welded to sink, creates an integral drain in-sink system, without additional parts or rings. Reduces leak potential. Includes basket strainer and tailpiece.

## Product Application

- Commercial & residential applications
- Ideal for healthcare environments

## Performance Data

- Integral seamless sanitary drain system
- Heavy-gauge stainless strainer
- Includes the JSNG-8-6 self-adapting sensor operated mixing faucet with manual override

www.justmfg.com/Integra-Drain.html

847.678.5150 | custserv@justmfg.com



SNAP 245

## MECHANICAL SYSTEMS, HVAC, PLUMBING

## COMPLETE WATERPROOF SYSTEM FOR TILED SHOWERS

## USG Durock™ Brand Infinity Drain™ Shower System

One complete waterproof shower installation made easy. Pairs high-performance Durock™ Brand Shower System components with decorative linear drains from Infinity Drain.

## Performance Data

- Easier and faster to install than traditional shower construction.
- Bonded waterproofing system with pre-sloped floor made for tile shower installations.

http://usgid.com

516.767.6786 | info@usgid.com



SNAP 246

## ROOFING, SIDING, THERMAL &amp; MOISTURE PROTECTION

## E.SERIES COMPOSITE WATERPROOFING SYSTEMS

## WR

## EPRO Services, Inc.

Redundant Field-Installed Composite Design combines multiple types of waterproofing into one system, thus creating the ability to meet a wide range of site conditions, performance goals, and budgets.

## Product Application

- Underslab
- Blindside Shoring Walls
- Over Excavated Walls
- Podium Decks, Planters, & Green Roofs

## Performance Data

- Resistant to Hydrostatic Conditions
- Extremely Effective Barrier to Methane Gas, and

www.eproinc.com

800.882.1896 | info@eproinc.com



SNAP 247

## ROOFING, SIDING, THERMAL &amp; MOISTURE PROTECTION

## RAINSCREEN SYSTEMS/WALL PANEL SYSTEMS

## WR | GREEN

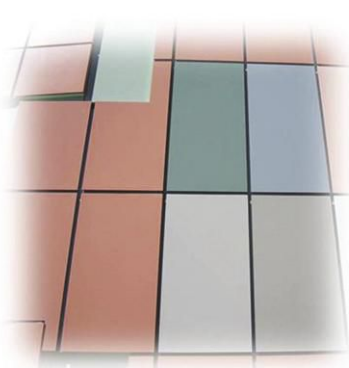
## Overly Manufacturing Company

Systems fabricated in a variety of metal types, thicknesses and finishes.

- Computer model creation allows variations in system depth and profiles to customize the project
- Designed and engineered to meet or exceed your performance criteria

www.overly.com

800.979.7300 | Jon Reese



SNAP 248

## ROOFING, SIDING, THERMAL &amp; MOISTURE PROTECTION

## ARCHITECTURAL PRECAST CONCRETE CLADDING PANELS

## GREEN | WR

## Easi-Set Worldwide Licensed Precasters

SlenderWall is an Ultra Hi-Performance 28 lb/sf award winning architectural precast concrete with integral heavy-gauge steel-stud frame building envelope panel system. Wind-load tested to 226 mph.

## Product Application

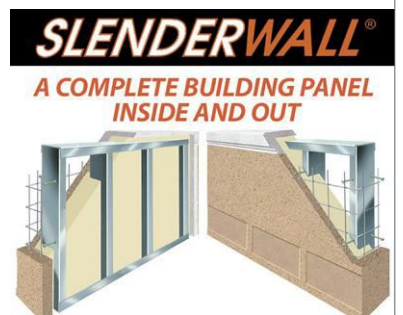
- Johns Hopkins Hospital, Baltimore, MD
- BioInnovation Center, New Orleans, LA
- Westin Luxury Hotel, Virginia Beach, VA
- US Army Legal Headquarters, Ft. Belvoir, VA

## Performance Data

- Factory-installed continuous closed-cell foam insulation - compliant with all IECC/ASHRE energy codes

www.SlenderWall.com

800.547.4045 | info@easet.com



- Fewer on-site trades
- Faster installation
- Lower structural cost
- Class "A" finishes

SNAP 249



## ROOFING, SIDING, THERMAL &amp; MOISTURE PROTECTION

## PERFORATED IMAGING ON VA PARKING STRUCTURE

WR

## Dri-Design

Dri-Design's Perforated Imaging technology can reproduce virtually any image by varying the size, density and location of the perforations.

## Product Application

- Carl T. Hayden VA Medical Center parking garage
- Phoenix, AZ
- Perforated and Perforated Imaging Panels

## Performance Data

- Available in a variety of materials and colors.
- Fully tested to exceed ASTM standards and the latest AMMA 508-07.
- Not laminated or a composite material.

www.dri-design.com

616.355.2970 | sales@dri-design.com



SNAP 250

## SPECIALTY PRODUCTS

## FOLDING STAIRWAY

\$\$ | NEW

## Precision Ladders, LLC

Automatic Super Simplex Folding Stairway opens and unfolds at the press of a button. New patent-pending stair can be operated from above or below for ceiling heights up to 16 ft.

## Product Application

- University of Memphis Clock Tower, Memphis, TN
- I-78 Toll Plaza, Blackwood, NJ
- Fort Saskatchewan Hospital, Edmonton, Alberta

## Performance Data

- 500-lb load rating with actual shear of rivets tested to 1,175 lb; steel frame, extruded aluminum treads

www.precisionladders.com

800.225.7814 | Steve Fugate



SNAP 251

## SPECIALTY PRODUCTS

## ANTI-SLIP STAIR TREADS &amp; NOSINGS

\$

## Wooster Products, Inc.

Anti-Slip Stair and Walkway Products for new construction and renovation. Brand names include Supergrit, Spectra, Alumogrit, Stairmaster and NITEGLOW.

## Product Application

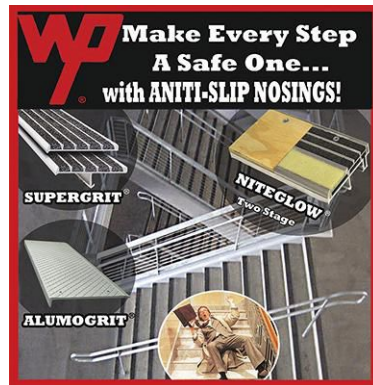
- Commercial and residential buildings
- Transit systems
- Stadiums and ballparks

## Performance Data

- Indoor and outdoor use
- ADA, New York MEA, IBC, and IFC compliant
- Available in a variety of profiles and colors

www.wooster-products.com

800.321.4936



SNAP 252

## SPECIALTY PRODUCTS

## FRANK LLOYD WRIGHT® SIGNATURE DECORATIVE GRILLES

\$\$ | WR | GREEN | NEW

## ARCHITECTURAL GRILLE

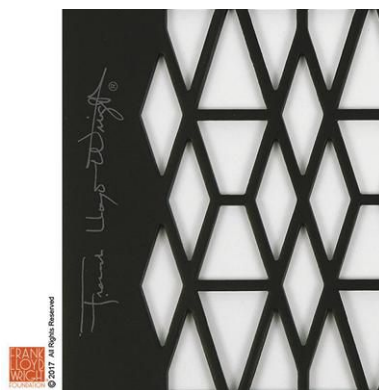
Premium HVAC grille covers in a variety of designs inspired by Frank Lloyd Wright. Made in Brooklyn, NY using post-consumer 94% recycled aluminum, variety of finishes, stock + custom sizes available

## Performance Data

- Varied degrees of pattern openness allow for desired air flow distribution needs in any residential or commercial project
- Interior or exterior applications

archgrille.com

718.832.1200 | info@archgrille.com



SNAP 253

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Gravel pave<sup>2</sup>

gravel porous paving



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InvisibleStructures.com | 800-233-1510

SNAP 40





## NEW AND UPCOMING EXHIBITIONS

### Hansel & Gretel

NEW YORK CITY

June 7–August 6, 2017

Jacques Herzog and Pierre de Meuron team up with Ai Weiwei for a large-scale installation commissioned for the Park Avenue Armory. Referencing the story of Hansel and Gretel, the interactive exhibit explores the meaning of public space in a surveillance-laden world. For more information, visit [armoryonpark.org](http://armoryonpark.org).

### Frank Lloyd Wright at 150: Unpacking the Archive

NEW YORK CITY

June 12–October 1, 2017

Marking the 150th anniversary of the American architect's birth, this exhibition at the Museum of Modern Art will comprise approximately 450 works made from the 1890s through the 1950s, including architectural drawings, models, building fragments, films, television broadcasts, prints, furniture, tableware, textiles, paintings, photographs, and scrapbooks, a number of which have rarely or never been publicly exhibited. For more information, visit [moma.org](http://moma.org).

## ONGOING EXHIBITIONS

### Moholy-Nagy: Future Present

LOS ANGELES

Through June 18, 2017

This exhibit, the United States' first László Moholy-Nagy retrospective in nearly 50 years, reveals a utopian artist who believed that art could work hand in hand with technology for the betterment of humanity. *Moholy-Nagy: Future Present*, taking place at the Los Angeles County Museum of Art (LACMA), examines the career of this pioneering painter, photographer, sculptor, and filmmaker and includes more than 250 multimedia works from public and private collections across Europe and the United States. For more information, visit [lacma.org](http://lacma.org).

### Todd Eberle: Empire of Space

SAN DIEGO, CALIFORNIA

Through June 24, 2017

*Empire of Space* highlights the work of photographer Todd Eberle, this year's recipient of the JSI Excellence in Photography Award from Woodbury University's Julian Shulman Institute. The exhibit will feature some of Eberle's best-known images, among them portraits of Hillary Rodham Clinton, Frank Gehry, Julius Shulman, Florence Knoll Bassett, Martha Stewart, David Adjaye, Peter Zumthor, and Philip Johnson. For more information, visit [wuho.architecture.woodbury.edu](http://wuho.architecture.woodbury.edu).

### Design Episodes: Form, Style, Language

CHICAGO

Through June 25, 2017

In anticipation of the Art Institute of Chicago's fall 2017 new permanent display of architecture and design works, this exhibition presents highlights from the Institute's own collection as three provocative episodes or vignettes: the modern chair, the emergence of postmodern design, and contemporary identity systems in graphic design. Each of three distinct "episodes" in the exhibit is tied together by *Boundary Lines*, a custom-designed installation by graphic designer Amir Berbic that occupies the gallery windows overlooking Griffin Court. For more information, visit [artic.edu](http://artic.edu).

### Mies van der Rohe and James Stirling: Circling the Square

LONDON

Through June 25, 2017

Comparing the design methods of two of the most highly recognized architects of the 20th century, this exhibit at the Royal Institute of British Architects offers a renewed look at the pair's respectively iconic architectural schemes proposed for the same London site. The exhibition features newly restored models and materials and other items that provide insight into the workings of the Stirling office, from initial sketch ideas to Stirling's famous "worm-eye" axonometric views. For more information, visit [riba.org](http://riba.org).

## ROOFING, SIDING, THERMAL & MOISTURE PROTECTION

### ROOF AND WALL TILES

\$\$ | GREEN | NEW

### Petersen Aluminum Corporation

PAC Precision Series Tiles offer a dynamic, cost-effective, attractive alternative to roll-formed panels. These stamped tiles are available in four profiles: flat, cupped, diamond and TS.

#### Product Application

- Print Shop, Cambridge, MA

#### Performance Data

- 30-year non-prorated finish warranty
- 43 colors on steel, 36 colors on aluminum



SNAP 254

PAC-CLAD.com

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### Bureau Spectacular: insideoutsidebetweenbeyond

SAN FRANCISCO

Through August 13, 2017

In its first museum presentation on the West Coast, the Los Angeles-based architecture studio Bureau Spectacular has designed a large-scale installation that further develops its ideas on past, current, and future architecture seen in the drawing *insideoutsidebetweenbeyond*, which SFMOMA acquired in 2015. Led by Jimenez Lai, Bureau Spectacular views architecture as a medium capable of rewriting cultural narratives. Reconsidering urban architecture inside, outside, between, and beyond the monotonous rectangular buildings seen in most city skylines, the exhibition offers an urban landscape littered with surrealist architectural forms and jarring environments. For more information, visit [sfmoma.org](http://sfmoma.org).

### The World of Radio

NEW YORK CITY

Through September 14, 2017

The centerpiece of this exhibition at the Cooper Hewitt Museum is a 1934 batik mural by Arthur Gordon Smith celebrating the career of soprano and radio star Jessica Dragonette, which will be displayed alongside radios, drawings, and photographs of the era. The mural contains multiple vignettes that illustrate milestones in radio's history and familiar Jazz Age icons, such as a wall of Art Deco skyscrapers crisscrossed by airplanes and musical notes. For more information, visit [cooperhewitt.org](http://cooperhewitt.org).

### LECTURES, CONFERENCES, AND SYMPOSIA

#### Architectural Record Innovation Conference West

SAN FRANCISCO

June 7, 2017

At the Mission Bay Conference Center at UCSF, RECORD brings together architects, designers, and industry leaders who are generating a range of creative solutions for the built environment today and into the future. Keynote speakers include Elizabeth Diller, Craig W. Hartman, and Thom Mayne. For more information, visit [west.arinnovationconference.com](http://west.arinnovationconference.com).

#### NeoCon

CHICAGO

June 12–14, 2017

This three-day event at the historic Merchandise Mart features nearly 1 million square feet of exhibition space, three floors of showrooms, and one floor of temporary exhibitors. Thousands of new products, including contract accessories, floor coverings, furniture, lighting, technology, textiles, tile, stone, and other surfaces, will be launched. For more information, visit [neocon.com](http://neocon.com).

#### Mundaneum 2017: re\_Thinking Architecture and Cities in the Americas

SAN JOSE, COSTA RICA

July 5–7, 2017

This event at the School of Architecture of the Universidad Veritas offers critical observations concerning the current state of architecture and cities in the Americas and explores new visions

of the built environment in the context of the clashing realities in the region. Speakers include Alejandro Echeverri, Michael Sorkin, Neil Brenner, Michael Rotondi, Juvenal Baracco, James Wines, Carlos Cubillos, and Patrick Dillon. For more information, visit [facebook.com/MundaneumCostaRica2017](http://facebook.com/MundaneumCostaRica2017).

### COMPETITIONS

#### Public for All: Rethinking Shared Space in NYC

Submission deadline: June 20, 2017

The Design Trust seeks innovative ideas for creating more accessible, resourceful public spaces and sustainable models for their operation and maintenance to strengthen the voice of communities and enliven neighborhoods. Projects may be site-specific but must have the potential to change the way we develop and manage public space citywide. For more information, visit [designtrust.org/rfp](http://designtrust.org/rfp).

#### Reshape 17 | Wearable Technology Competition

Submission deadline: June 30, 2017

For this contest, proposals will focus on wearables as prosthetic skin providing augmented functions such as growth, movement, respiration, and nutrition. Reshape 17 goes toward integrated and holistic strategies with the objective of eliminating electronics in favor of programmable materials. For more information, visit [youreshape.io](http://youreshape.io).

#### URBAN SOS 2017: hOUR CITY

Submission deadline: July 17, 2017

Presented by AECOM and Van Alen Institute, with 100 Resilient Cities, this global competition challenges multidisciplinary student teams to propose solutions to urban issues and support more equitable access to resources, improve the built environment, and enrich quality of life. Students are encouraged to propose policy strategies, business models, and other solutions to address their chosen challenge, but these proposals must be accompanied by a physical intervention at a specific site in a city within the 100 Resilient Cities network. Visit [aecom.com](http://aecom.com).

#### International Student Tall Building Design Competition

Submission deadline: July 24, 2017

This competition from the Council on Tall Buildings and Urban Habitat (CTBUH) aims to shed new light on the meaning and value of tall buildings in modern society. Participants are free to site their projects anywhere in the world. Proposals should show evidence of a clear understanding of how considerations of structure, environment, servicing, etc., are as vital to the success of a tall building as form, materials, and aesthetics. Visit [ctbuh.org](http://ctbuh.org).

#### Planetarium: The Experience of Space

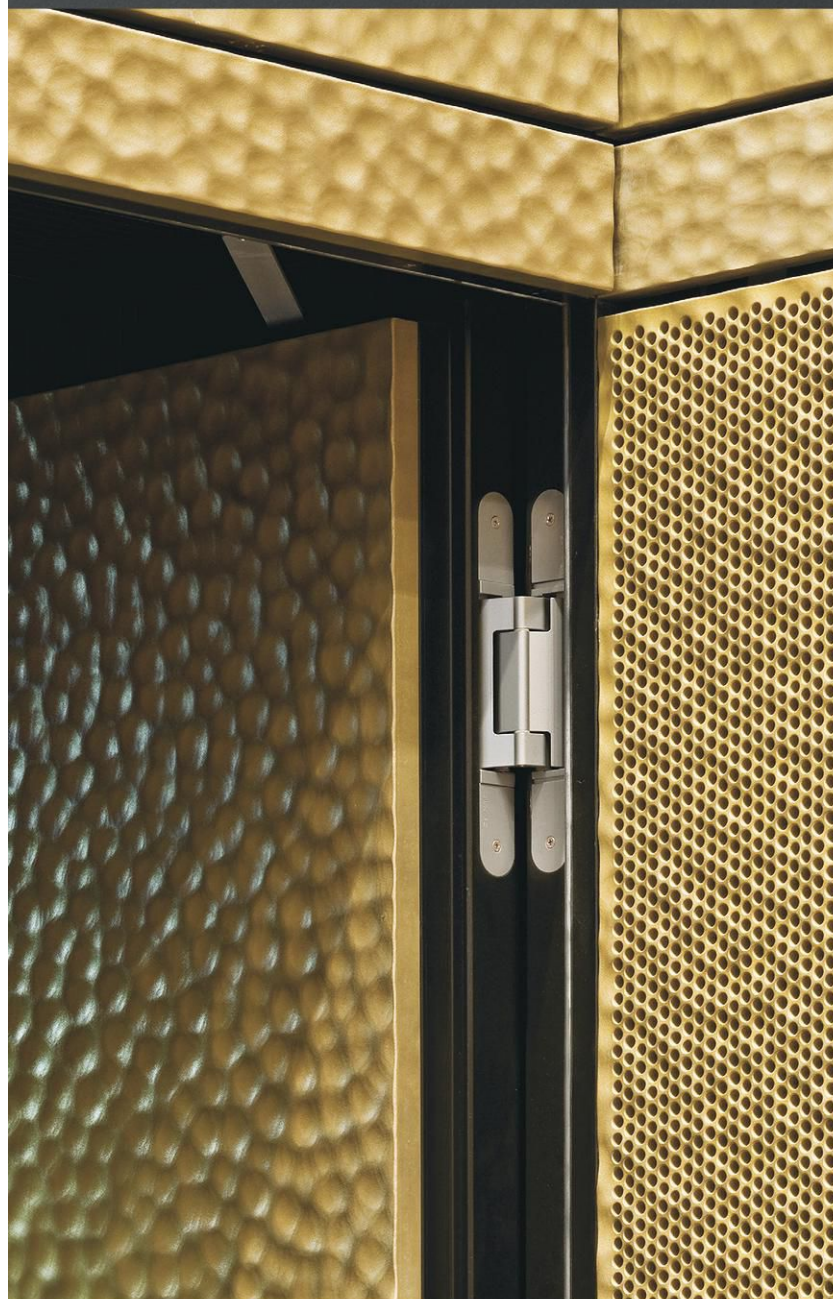
Submission deadline: August 11, 2017

Eleven magazine's latest challenge invites creatives around the world to imagine a new typology of planetariums, one that reflects today's renewed interest in space as well as an emerging understanding of our world. For more information, visit [eleven-magazine.com](http://eleven-magazine.com).

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The hinge that opens doors  
and possibilities.



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[www.simonswerk-usa.com](http://www.simonswerk-usa.com)





## International Architects Make Their Mark on Milan's Furniture Fair

**MILAN'S ANNUAL FURNITURE FAIR**, which this year took place April 4 to 9, is not just about furniture. Increasingly, exhibits outside the fairgrounds—the **Studio Fuksas**—designed epicenter of the Salone del Mobile—deal with design in a broader sense. And each year, architects play an important role.

New York-based firm **Diller Scofidio + Renfro** put together a striking exhibit inside the courtyard of the Palazzo Litta, in the city center. Called *Off the*

*Cuff*, the installation was composed of 300 pairs of stuffed Trussardi jeans, linked waist to waist and cuff to cuff to create a tensile catenary diagrid that acted as a canopy over the courtyard.

Another New York firm, **SO-IL**, teamed up with **MINI** to create *Breathe*. The installation proposes a resource-conscious approach to shared city living within a compact footprint. A flexible metal frame spanning three levels supported a light-permeable

outer skin with a special coating that filters and neutralizes the air. A roof garden featured vigorous oxygen-producing plants to further improve air quality and the urban microclimate. “*Breathe* brings its residents into direct contact with their environment,” said **Ilias Papageorgiou**, principal at SO-IL. “By making living an active experience, the installation encourages visitors to confront our tendency to take resources for granted.”

### IN THE JEANS

The individual pairs of pants in Diller Scofidio + Renfro's canopy within the courtyard of the Palazzo Litta point to the human scale in relation to the built environment.





RESET is a stress-reduction installation for the workplace. Conceived by **Ben van Berkel**, founder and principal of Amsterdam-based **UNStudio**, and **Jeff Povlo**, founder of social design company **SCAPE**, together with a multidisciplinary team of experts that included neuroscientists, the RESET pod was designed to empower people to deal with stress more effectively. It was exhibited as part of the *Joyful Sense at Work* exhibition within the fairgrounds. UNStudio's Knowledge Platforms and Product department are actively engaged in investigations into new ways of working and the role that architecture and design can play in the creation of physically, socially, and psychologically healthy spaces. "I've been interested for a long time in the relationship between health and architecture," van Berkel explained while giving a tour of RESET. "Studies have shown that we spend 80 percent of our time indoors." UNStudio also presented flatware for **Alessi** and a chair for the Spanish brand **Ondarreta**.

**OMA**, together with Dutch designer **Sabine Marcelis**, created **Knoll's** stand at the fairgrounds. Inspired by **Mies van der Rohe's** 1929 Barcelona Pavilion, it featured faux-marble floors, a replica of **Georg Kolbe's** statue *Dawn*, and, of course, Barcelona chairs among the company's newest offerings.

There were, at last, some architects who showed furniture they had designed for various brands. Japanese architect **Sou Fujimoto** created a very architectural piece for the Italian line **Alias**, drawing inspiration from the relationship between architectural space and the human body. Called Bookchair, the compact shelving unit is an object within an object, incorporating a chair that can be extracted.

Shanghai studio **Neri & Hu** acts as creative director for **Stellar Works**. The architects designed several elegant new pieces as well as porcelain ware for the brand, whose collections also feature furnishings by **Yabu Pushelberg** and **Rockwell Group**.

—Josephine Minutillo

#### FOR A LIVING

(Clockwise from above) Ben van Berkel de-stresses inside his RESET pod. Sou Fujimoto's Bookchair is an object within an object. OMA's design for the Knoll stand recalls the Barcelona Pavilion. SO-IL's *Breathe* installation features a light-permeable outer skin with a special coating that filters the air.







## Designing with a Conscience

**IF THERE'S ONE** takeaway from the speakers at this year's AIA conference in Orlando, it's this: when it comes to architecture education and practice, social and environmental responsibility can have profound effects for future generations.

In her first appearance since leaving the White House, former first lady **Michelle Obama** sat down with AIA president **Thomas Vonier** in front of more than 10,000 architects. The architectural community itself was a pivotal focus of their conversation.

Candid about the profession's struggle to recruit and retain women and African-American architects, Vonier asked Obama, "Can you give us any advice about things we can do better?"

Obama was frank. "You can't be an architect if you don't know architects exist," she said, calling on the audience to mentor children as a means to raise the next, more diverse generation of architects and designers in a profession where young

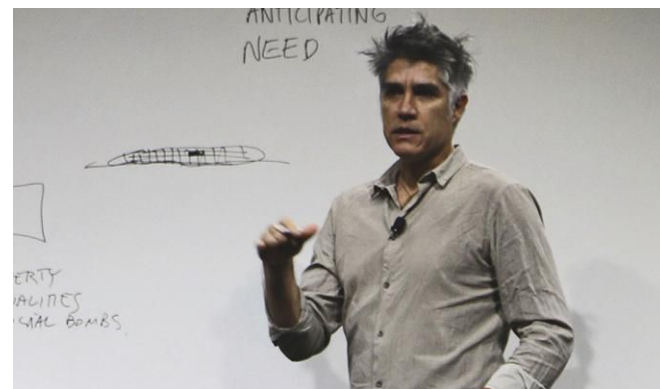
people of color lack role models. The same applies for empowering women in the workplace, according to Obama. "You need more women who are going to push if they have the leverage," said the former FLOTUS. "Not everyone has the leverage, so you have to push for the women who don't."

Other speakers included Berlin-based architect **Diébédo Francis Kéré**, who highlighted the importance of using local materials and labor, citing several of his school projects throughout his home country of Burkina Faso. **Michael Murphy** of Boston-based **Mass Design Group** spoke to the potential of design to unite people and of his firm's proposal with John McAslan + Partners for a London Holocaust memorial. And Pritzker Prize winner **Alejandro Aravena** addressed principles of forward-looking architecture, which form the foundation of his strategy for "incremental social housing" in his native Chile.

—Anna Fixsen and Miriam Sitz

### SPREADING THE WORD

(from top) Michelle Obama, flanked by AIA CEO Robert Ivy and AIA president Thomas Vonier, spoke of the important role that architects play in the "lifeblood" of a city. **Alejandro Aravena** gave a classroom-style lecture on how to anticipate housing needs in a rapidly urbanizing world. **Diébédo Francis Kéré** emphasized the value of education, particularly in Africa, where the need is great.





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## ANDRE KIKOSKI

*Kikoski is a Manhattan-based architect. His firm AKA has won over 30 design awards for interior design, architecture, and product design. He is a trustee of the Van Alen Institute and alumni council emeritus at the Harvard University Graduate School of Design.*  
[akarch.com](http://akarch.com)



## LENNY KRAVITZ

*Kravitz is a musician and head of Kravitz Design, a New York-based studio providing design, product development, and branding services.*  
[kravitzdesign.com](http://kravitzdesign.com)

**A NEW LUXURY** residential building is rising on the corner of Manhattan's Mulberry and Kenmare streets—a crossroads of popular downtown neighborhoods SoHo and Nolita. The project, called 75 Kenmare, is a collaboration between New York-based architect **Andre Kikoski** and **Kravitz Design**, the studio of rocker turned designer Lenny Kravitz.

Although Kikoski is known for high-end interiors projects, including The Wright restaurant at New York's Guggenheim Museum, Kravitz took the reigns on interior design while Kikoski tackled the building envelope. To develop an exterior that would belong to the neighborhood, Kikoski took inspiration from surrounding buildings' masonry facades. But instead of using brick, the architect opted for vertical cast-in-place concrete panels with deep, curving grooves. "It has a fresh look that has the same DNA as all the other buildings," he says, "but is its own thing."

In some ways, Kravitz's interiors are in conversation with the facade. The lobby, for instance, features a geometric pattern for the natural stone floor and an exposed concrete ceiling. Additionally, the blackened steel and lustrous bronze used for Kikoski's chamfered window frames are echoed in some of the Kravitz-designed bathroom fixtures.

The overall result, says Kikoski, "has an elegant but rock star feel." (**SNAP #270**)





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**SNAP 31**



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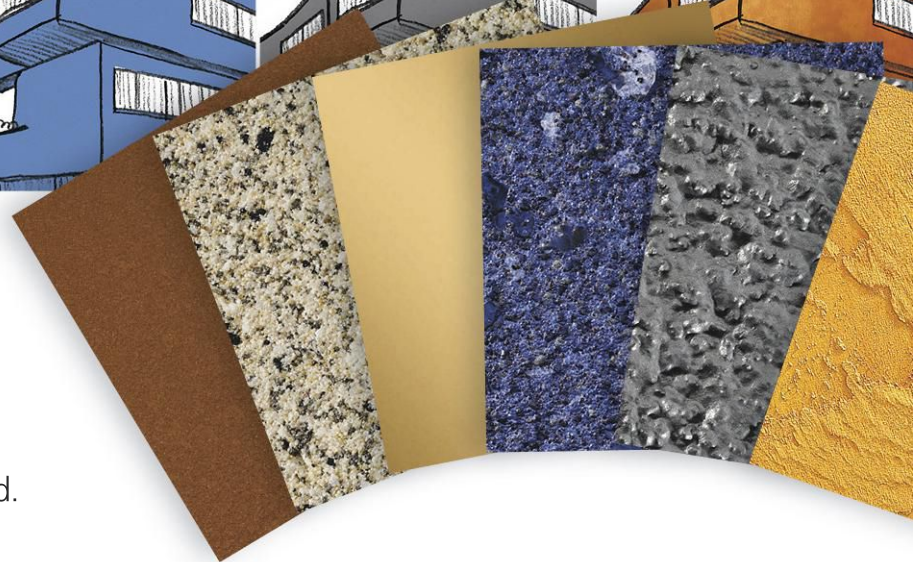
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