

SNAP

ARCHITECTURAL NEWS + PRODUCTS

VOLUME 10, ISSUE 2

DESIGN A LA CARTE

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BLOCK CART FROM ALLSTEEL**

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CHINA RISING

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UNITED STATES OF GROWTH

New England companies report strong manufacturing activity.

PAGE 39



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Clockwise from top left: The facade of Switch Abu Dhabi restaurant; Gensler hospitality design director D.B. Kim; HBF Textiles' sound-absorbing fabric; and the Kashan lounge from Bernhardt Design.

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PHOTOGRAPHY: (CLOCKWISE FROM TOP LEFT): COURTESY OF KARIM RASHID INC.; © GARY HE; HBF TEXTILES; BERNHARDT DESIGN.



A Host of Issues



THE DEMANDS ON HOSPITALITY

design cannot be underestimated. Often serving as leisure destinations, hotels and restaurants can present architects with the opportunity to exercise more creative license than usual. But these projects are also high-traffic and tough on building materials. In particular, wallcoverings (page 29), upholstery (page 24), and finishes (page 36) must wear well to make a good first impression and keep guests coming back.

In this issue's Q&A, **Gensler** hospitality design director D.B. Kim underscores that point. An architect by training, Kim says that it was the experience he gained designing hundreds of hotels over the past 25 years for companies such as Starwood (famously for its W brand) and not his formal education that taught him it is the right choice of building materials that makes a design successful. There is an art to specifying products that wear well and can be employed across a brand's locations—domestic or international. One of the ways he shares this wisdom is to take new designers on factory tours. Read more on page 14.

Another good approach for designers hoping to refine their specifying skills is to review helpful design case studies such as **Perkins+Will's** Grinnell Hotel, a great example of adaptive reuse in Iowa (page 17), and **Karim Rashid's** Switch restaurant, which shows a clever retrofit of an existing space in Abu Dhabi (page 20).

Performance also influenced our selections in the Trending Products section (page 12). It highlights some new office seating that works harder than it looks. Whatever your next project, you'll find options throughout this issue to help you design the most inviting spaces.

Kelly L. Beamon

KELLY L. BEAMON Editor

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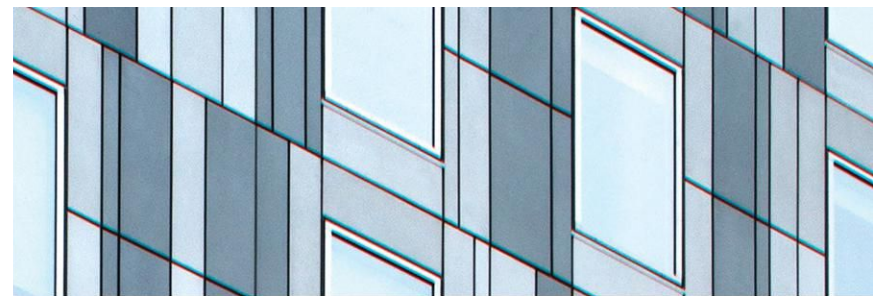
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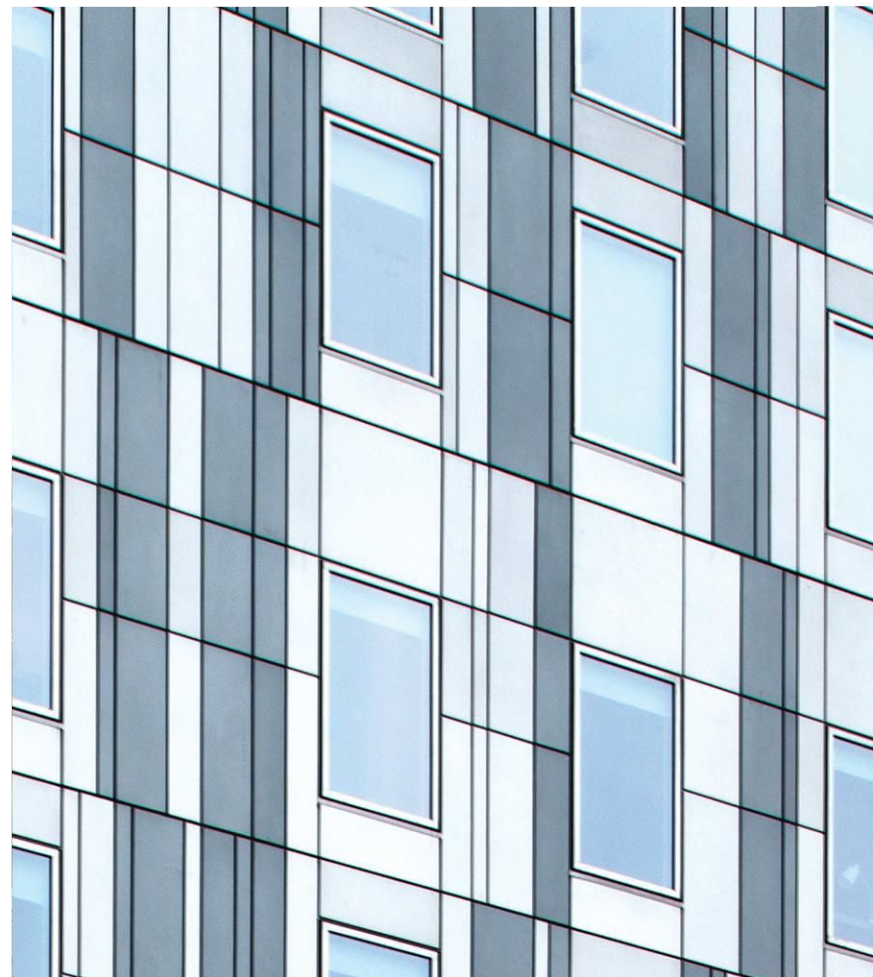
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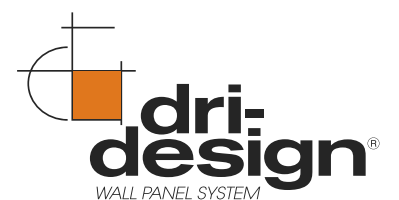
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Style Meets Function and Affordability: Design Strategies for Multifamily Housing Projects

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Window Sprinklers as an Alternative to Fire-Rated Glass

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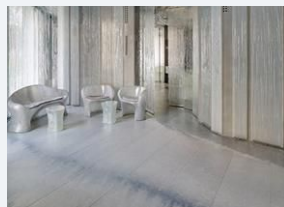
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Fire-Rated Glass & Framing 101

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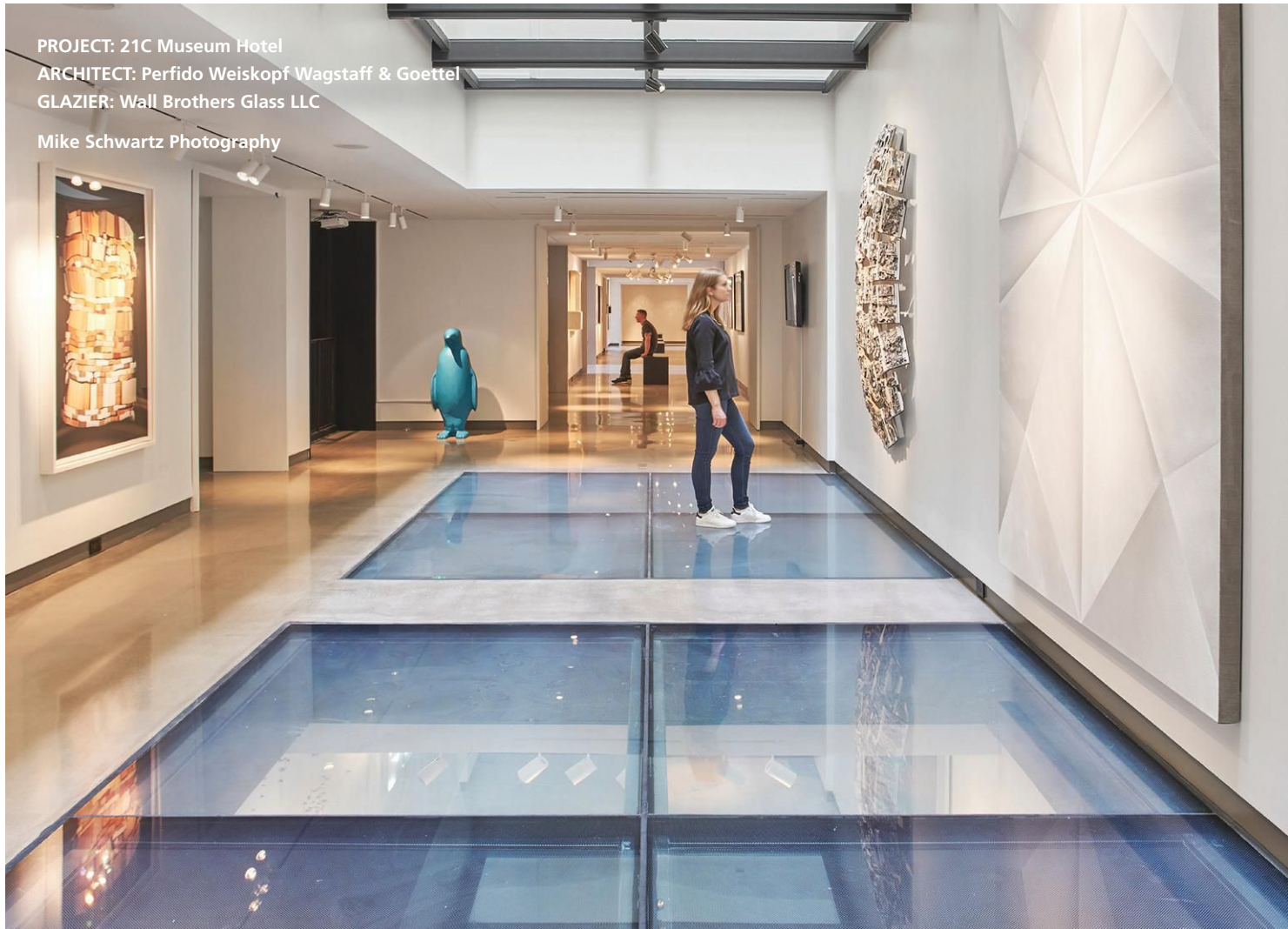
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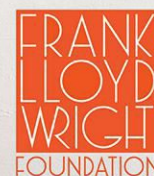
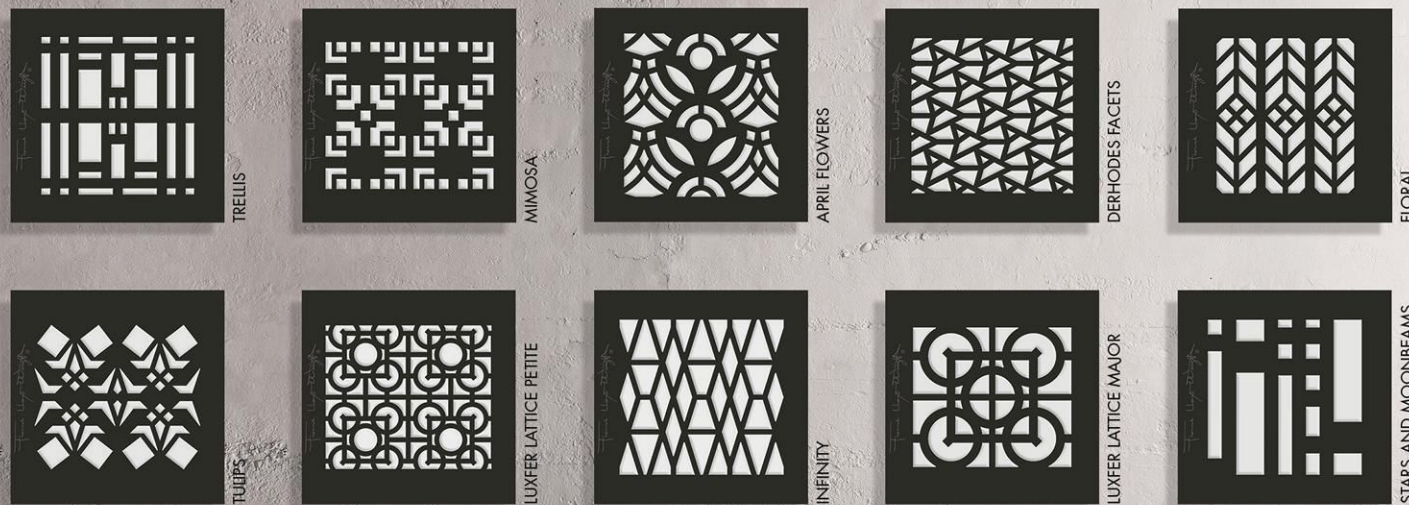
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in brief



GLOBAL INFLUENCES

David Adjaye's plan for Ghana's 5,000-seat National Cathedral (right) is expected to feature interior designs by Ghanaian and African artists. A new monograph from OPEN (bottom) reveals a promising building innovation.



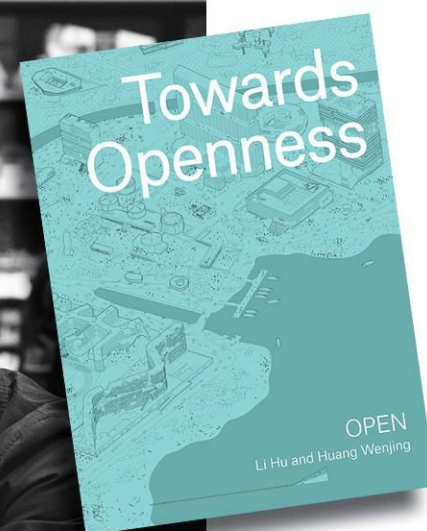
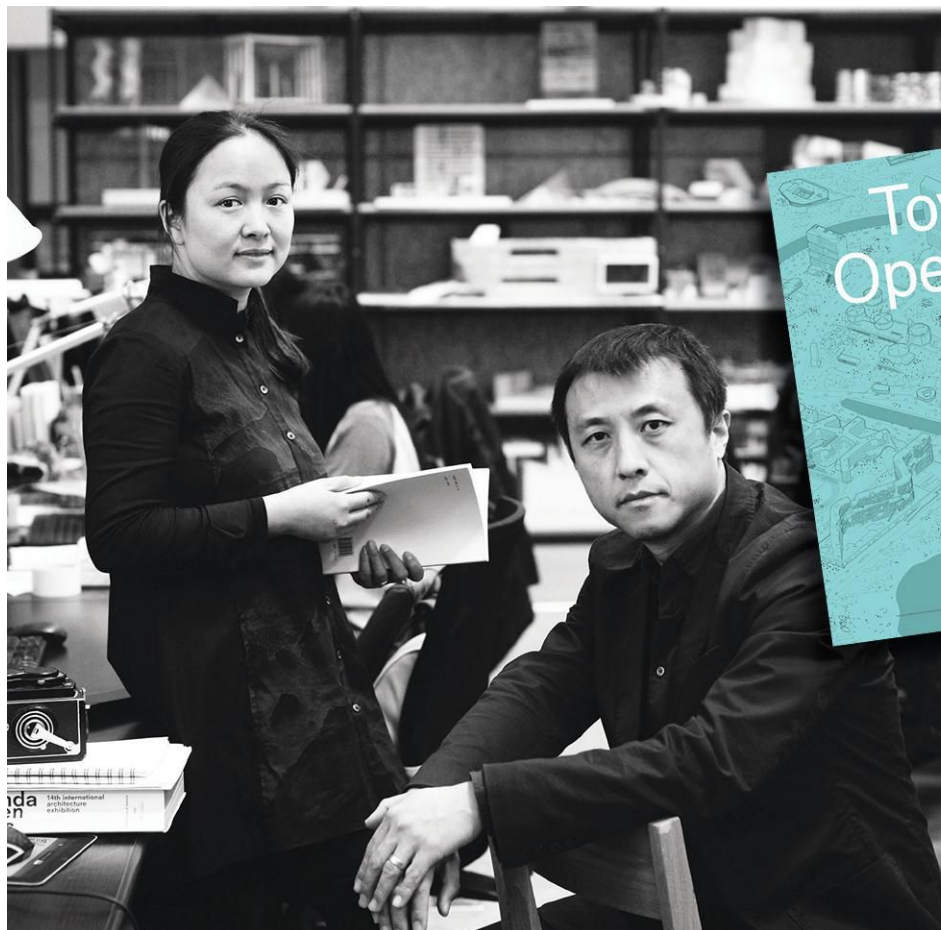
Accolades for Adjaye

SINCE HIS MUSEUM OF African American History and Culture captured the Beazley Design Awards' top honor as 2017's best design across categories, British-Ghanaian architect Sir David Adjaye has also earned the Thomas Jefferson Foundation's Medal in Architecture (among America's most prestigious prizes awarded previously to Mies van der Rohe, Marcel Breuer, and I.M. Pei) and won a commission to design the National Cathedral of Ghana (above), a project expected to be among his largest to date.

The architect, who told SNAP that he feels the latest honors are "truly humbling and a bit overwhelming," will give a public lecture at Monticello, Jefferson's primary plantation, following a ceremony on April 13.

The Story of OPEN

Towards Openness is the first monograph from Beijing firm OPEN. Besides providing an overview of the firm's work, the 287-page book (it has an introduction by architect Steven Holl) offers a look at a remarkably reusable building system by the principals called HEX-SYS. Among plans and photos of six projects by OPEN's founding husband-and-wife architects Li Hu and Huang Wenjing, 17 pages are devoted to the recently patented system which the couple installed in an exhibition center in Guangzhou demonstrating how it "can easily adapt to many different functions." "We're hopeful for its application in the overseas market," the architects said.





FROM CAPE TOWN TO PHILLY

The Arch for the Arch (above) by Local Studio and Snøhetta commemorates Archbishop Desmond Tutu. RISD student Manan Narang (below) will display his furniture (below right) at the Philadelphia Furniture Show this April.

A New Cape Town Monument

Local Studio, a Johannesburg firm, partnered with Oslo-based Snøhetta to build a commemorative arch in Cape Town, honoring the Nobel Peace Prize-winning activist Archbishop Desmond Tutu, the first black Anglican Dean of Johannesburg who was a key figure in unveiling crimes by South Africa's apartheid government.

The structure, titled *Arch for The Arch*, is made of 14 pieces of Siberian larch wood arranged in what appears to be a three-story curved trellis, situated at the entrance of a 17th century promenade in the city's cultural district.

The monument's structural properties emerged as a core concept for the design, in which the arch is a metaphor for the integrity of the country's democracy, according to a statement from Snøhetta.

The site was also the literal starting point for Tutu's Anti-Apartheid marches more than two decades ago. He received the Nobel Peace Prize in 1984 for his tireless advocacy and, on his 86th birthday last October, the arch was unveiled for him in its permanent location.



A RISD Student Wins a Booth At the Philly Furniture Show

Winning the national Emerging Artist Competition by The Furniture Society, a nonprofit based in Durham, North Carolina, means that Indian-born, Rhode Island School of Design student Manan Narang can showcase his furniture at the 24th annual Philadelphia Furniture Show this April with 50 seasoned artisans. "I'm super stoked to be a part of this show," said Narang. "As designers, we're always questioning the relevance of our work and trying to get feedback. Winning this competition gives me a boost," says Narang.

Narang, who is pursuing his MFA at RISD, was selected by a jury which included Dennis Fitzgerald, former head of the furniture program at SUNY Purchase and Tor Erickson, a third-generation furniture maker whose family's work is in the Smithsonian. Craftsmanship, design, innovation, and presentation were the criteria. The winner receives a booth at the Philadelphia show and mentoring from the jurors. The show runs April 14th and 15th at the city's Armory, and is expected to draw 3,000 visitors.

— Briefs by Erin Hudson and Kelly Beamon



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-Joe Dougherty, Principal, Dougherty Architecture + Design

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TRENDING PRODUCTS

1



1.

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MANUFACTURER: Steelcase

PERFORMANCE: SILQ is built from a special polymer that makes it desirably lightweight and stiff, so it provides support.

PRICE RANGE: \$\$

APPLICATIONS: Designers can specify chair frames in the company's high-performance polymer and in carbon fiber, with seats upholstered in a variety of textiles and colors (shown above), including digitally printed fabrics.

STEELCASE.COM

(SNAP #200)

2.

PILOT

MANUFACTURER: Wooda

PERFORMANCE: For a touch of craftsmanship, Wisconsin-based Wooda uses 3D modeling and computer-controlled wood shaping to produce this modern take on a classic "Captain's Chair."

PRICE RANGE: \$\$\$

APPLICATIONS: The 30" wide x 31" deep chair is available in maple, mahogany, or walnut (shown).

WOODA.CO

(SNAP #201)

2





3. LYSS

MANUFACTURER: Allseating

PERFORMANCE: Designer Carl Gustav Magnusson's Lyss chair (31" high x 25" wide x 23" deep) can be customized with a full or partially upholstered shell of polypropylene atop its base of oak or metal.

PRICE RANGE: \$\$

APPLICATIONS: One swivel style called Wood Lounge (shown below) turns traditional office seating on its ear with haberdashery-inspired fabric. Optional casters and swivel- and height-adjustment mechanisms for the aluminum base add more flexibility in workplace settings.

ALLSEATING.COM

(SNAP #202)



4. CORNER OFFICE

MANUFACTURER: Pablo Designs

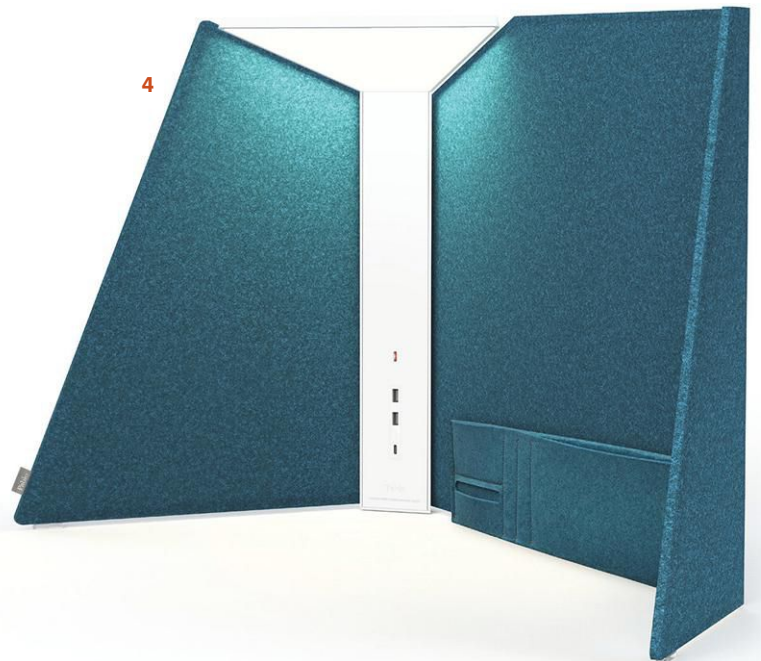
PERFORMANCE: This award-winning desktop system is comprised of a dimmable 3,000K LED tasklight, polyester acoustic panels, and a charging hub, which can be reconfigured on a dime.

PRICE RANGE: \$

APPLICATIONS: Built to add flexible light, power, and privacy in any open plan, the partition measures 18" tall x 30" long x 16" deep, and comes in four colors.

PABLODESIGNS.COM

(SNAP #203)



5. NORMANN COPENHAGEN

MANUFACTURER: Normann Copenhagen from Allsteel

PERFORMANCE: These Danish furnishings made of bent plywood, composite plastic, and ash are offered exclusively through Allsteel in North America.

PRICE RANGE: \$\$

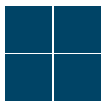
APPLICATIONS: Frames and finishes are designed to hold up in contract environments.

ALLSTEELOFFICE.COM

(SNAP #204)



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



D.B. Kim

Design Director, Gensler APAC Hospitality Practice, Shanghai

IN YOUR 25 YEARS DESIGNING AND BRANDING HOTELS, WHAT HAVE YOU DISCOVERED THAT GUESTS WANT?

KIM: People want an authentic experience.

BUT WHEN YOU LAUNCH MULTIPLE LOCATIONS, HOW CAN YOU ENSURE AUTHENTICITY ACROSS CHAINS?

KIM: Design needs to reflect the local culture, while also adapting to modern sensitivities. In China, for instance, traditions vary by city and province. Adapting the cultural aesthetic through material selection is key.

WHAT IS YOUR DESIGN PROCESS?

KIM: My teams and I educate ourselves on local history and culture. We also understand the user groups; we learn who the guests are.

DO YOU THINK DESIGNERS AUTOMATICALLY CONSIDER THAT MATERIALS MUST WEAR THE SAME EVERYWHERE USERS ENCOUNTER THE BRAND?

KIM: Well, when I went to architecture school, we didn't focus on that sort of thing, so I think it takes reminders to prepare for this or that situation. I like to take young designers to factories to show them how yarns are woven, how patterns are conceived, and to let them handle samples to understand costs and product testing. It's a combination of educating and mentoring.

SPEAKING OF MANUFACTURING PROCESSES, MANY PROJECTS NOW SEEM TO FEATURE A HAND-CRAFTED AESTHETIC. ANY IDEA WHY?

KIM: Absolutely. Time is a luxury, and when guests glimpse artisanship in details—stitched leather or honed marble—they immediately appreciate the time that went into making it. In this digital world, you don't need a trained eye to recognize that something made with human skill is special. It feels authentic.



30+

total projects D.B. Kim launched just in China for the hotel-design arm of Dalian Wanda Group

An architect by training, D.B. Kim has developed award-winning global brands as vice president of design for both Dalian Wanda Group in Beijing and Starwood Hotels & Resorts Worldwide.



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LIGHTING COMPANY

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GRINNELL, IOWA

PROBLEM: Adapt a historic junior high school for use as a boutique hotel.

SOLUTION: Design interiors that repurpose and reuse existing features.

THE HOTEL GRINNELL IN IOWA makes no pretenses about being housed in the town's former junior high.

Perkins+Will designed the 65,000-square-foot hotel to embrace the 1921 building's history and strengthen its ties to the local community by highlighting and repurposing original details in the new-concept hotel.

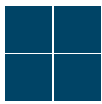
"It's a true boutique hotel, the way they used to be," says Jacqueline McGee, a Perkins+Will design principal, explaining the hotel has the typical limited number of guestrooms, an urban location, and a strong concept. The owner, a former executive of the local chamber of commerce and visitors bureau, had a vision for something that could host visitors to Grinnell College and celebrate broader reinvestment in the town.

To start, building products were sourced with an emphasis on social purpose. For example, rooms contain paintings by local artists; an Iowa-based manufacturer fabricated the iron beds, armoires, vanities, and table bases; and a woman-owned company produced the OEKO-TEX-certified bedding and bath linens.

"This hotel has become a labor of love for the whole community," says McGee. For that reason, the hotel needed to be inviting to locals as well as out-of-towners. Therefore, it houses a lounge, an outdoor dining space, a ballroom, and a 450-seat auditorium in addition to its 43 guestrooms and suites. Architects formed these areas in spaces previously occupied by classrooms on three levels. Historic preservation concerns precluded removing existing terrazzo floors or narrowing eight-foot-wide corridors to expand guestrooms. As a result, rooms vary in size from 250 to 300 square feet and range from 12 feet to 15 feet wide, to make use of narrow footprints left by the classrooms. In some cases, sinks had to be located outside the ensuite bathrooms. Oversize windows and 15-foot-tall vaulted ceilings, origi-

PLACEMAKING

Perkins+Will endowed Hotel Grinnell with inviting public areas, including the revamped gym, to keep the school-turned-boutique tied to its community.



CASE STUDY: HOTEL DESIGN



nal to the building, were also restored to save the building's original details and let in additional daylight.

In the tradition of community-driven youth hostels, architects designed two bunkrooms in a space that was formerly a corridor behind the school cafeteria. Each has 10 bunkbeds, a bathroom with two vanities, a shower, and toilets—ideal for sports teams competing against the local college.

In the Periodic Bar and a coffee lounge, which replace the old locker room, vintage-style checkerboard flooring enlivens gray-painted walls, and a motley array of chair seating styles in metal, wood, leather, and fabric create a casual atmosphere. The bar includes a gaming area, complete with an oversized Scrabble board. This space connects to an outdoor patio where guests can sit and relax around a fire pit.

The ballroom accommodates up to 350 people in what was once the school gymnasium. Basketball court lines were repainted on the original refinished wood floor to impart a sense of nostalgic fun, and small-aperture LED downlights stud a black-painted ceiling for a starry “prom night” effect.

Myriad similar design references to the building's past influence its new identity, including a chalkboard in every guestroom, benches in guestrooms built from old lockers, and a scoreboard in the hotel bar. McGee credits the client's entrepreneurial spirit for the successful design scheme. Feels like school spirit to us. ■

COMMUNAL LIVING

Architects converted the corridors behind the old cafeteria into bunkrooms (above), ideal for accommodating sports teams visiting the local college. Common-area bathrooms (left) recall old school lavatories and feature classic checkered floors.



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U.S. Patent No. 9,181,692

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- Install the panels between drain channel extrusions and anchor to substrate as required.
- Install the gasket to the compression cover and secure the assembly to the drain channel.
- Install & seal the cover cap securely over the compression plate to complete standard installation.
- Complete installation by installing perimeter covers and flashings.
- Can anchor to 3/4 plywood and a minimum 18GA metal substrate.

TEST DATA

- UL-580 Class 90 (Uplift Resistance)
- ASTM E 330 (Structural Performance)
- ASTM E 283 (Air Infiltration)
- ASTM E 331 (Water Penetration)

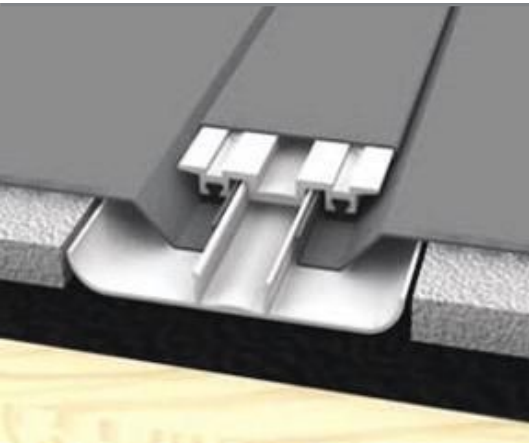
Testing is not applicable to all substrates, materials, and dimensions. Additional testing and analysis is available upon request.

COVER CAP The width of the cover cap is 2 ¾ inches.

PANEL SIZE Width: Maximum extrusion center is 4 feet in select materials and gauges
Length: Maximum panel length is 30 feet in select materials and gauges

MATERIALS & FINISHES	MATERIAL	PANEL THICKNESS / WEIGHT	FINISHES
	Aluminum	18 GA (0.040”) / 16 GA (.050”)	Painted (PVDF) finishes include: Standard, Custom Metallic, Mica, Exotic, Weathered Patina Prints, Woodgrain Prints, Embossed
	Stainless	24 GA (0.024”) / 22 GA (0.029”) 20 GA (0.036”)	2B, 2D, Matte, Custom Directional & Non-directional
	Titanium	26 GA (.018”) / 24 GA (.024”)	(Grade 1) Mill and Matte
	Zinc	0.7 mm / 0.8 mm / 1.0 mm	Back Coated Natural, Pre-Weathered, Colored

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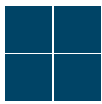
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CASE STUDY: RESTAURANT DESIGN

BY TANISHA A. SYKES



SWITCH ABU DHABI, UNITED ARAB EMIRATES

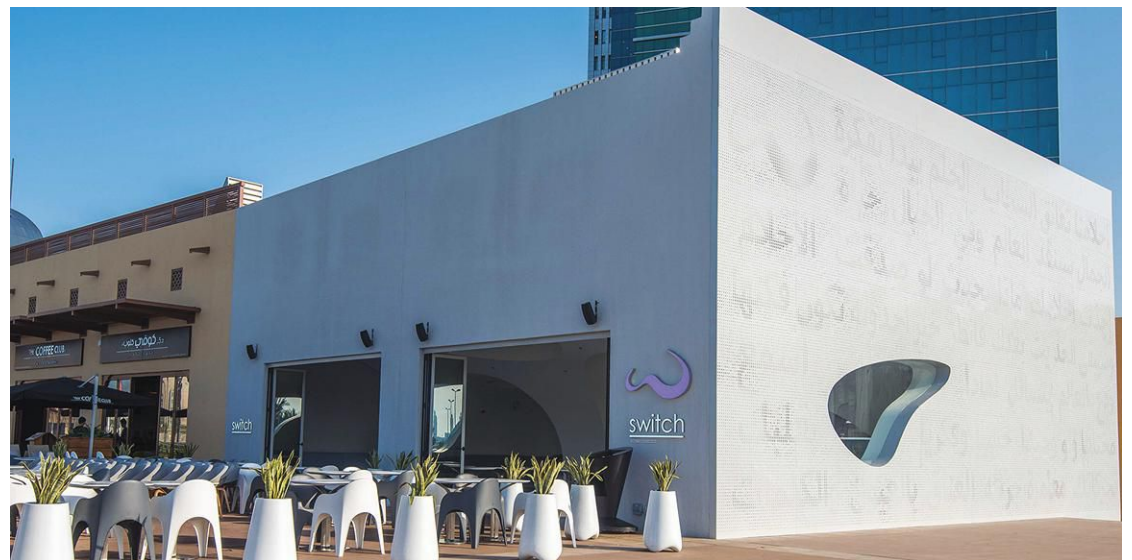
PROBLEM: Provide a fresh dining spot in a traditional shell.

SOLUTION: Cover the interior in sculptural curves and add an illuminated screen to the façade, making it a wall-to-wall beacon.

TO UPDATE Switch Abu Dhabi in Al Bateen—one of the more exclusive areas packed with upscale shops—interior designer **Karim Rashid** thought he could attract more attention with curves than color. Rashid, an Egyptian-born designer known for his eye-popping futuristic designs for luxury brands Christofle, Veuve Clicquot, and Alessi, and restaurants Kurve and Morimoto, has a reputation for coaxing up-market looks from a carefully edited list of monochrome building materials. And on the heels of its first Switch Restaurant and Lounge, owners the Independent Food Company wanted their second spot to bring the area a distinctly non-traditional experience.

To deliver a one-of-a-kind design, Rashid decided to break up its boxy, one-story volume, which viewed from the outside blends in with neighboring buildings the same height.

Keeping the interior walls and ceilings white not only saved on construction costs,



but also helped reflect daylight deeper into the corner space and allowed Rashid's new curves to be the focus of the 2,475-square-foot main dining room, according to Steven Robinson, senior project manager of **Compass Project Management**, which helped execute the renovation.

To achieve the seamless appearance of the egg-like interior, Rashid used GRP (Glass Reinforced Polyester) and GRC (Glass Reinforced Concrete) to cast custom moldings onsite, which the team adhered to bare straight planes of the ceiling and walls. He

says he chose the materials because they're lightweight, durable, and easy to shape. Curves echo in the furniture, which he also designed, especially the Hoop chair from B-Line srl, with its scooped seat of gray polyurethane. The dining tables by Cizeta comprised of white Corian tops and stainless steel bases are also Rashid's custom design.

Because the restaurant has only two exterior walls facing a busy retail strip, Rashid needed artificial lighting solutions as well as windows. His team specified concealed white-tunable RGB cove lighting by Skylume

DINING ON THE MOON

Switch Abu Dhabi restaurant (top) by Karim Rashid features a futuristic dining room comprised of Glass Reinforced Polyester and Glass Reinforced Concrete on the walls and ceiling. The modern interior contrasts the unremarkable shape of its existing location (above).

PHOTOGRAPHY: COURTESY OF KARIM RASHID INC.

behind the banquettes and LED downlights by Flos throughout, giving the space its mysterious moonscape glow. “Scooping out walls created niches ideal for different seating zones,” says Rashid. A scooped-out window in one wall provides outside passersby with a voyeuristic glimpse into the bar’s egg-shaped service window, and adds much-needed daylight, he says. His big daylighting idea was to orient the dining room toward a wall where he installed two large sliding windows. When they are ajar, the dining room joins its adjacent outdoor café, open to the lively pedestrian walkway.

The connection to the outdoors is intentional. Rashid says, “Visitors aren’t just experiencing spaces visually, but sensorially immersing themselves. Hopefully, I’m transcending their notions of public space and inspiring them to live more progressively.”

And how to update the squat square façade without altering its load-bearing walls? Rashid designed a 796-square-foot screen of aluminum and white acrylic sheets to cover it; these sandwiched LEDs, illuminating a pattern of perforated Arabic characters, spell out poetry. The writing on the wall is a continuation of a branded design detail in the original Switch.

“Good design speaks simply and directly,” Rashid says of his choices, “without being superfluous or speaking to the past.” ■

LOOPED IN

Rashid, whose background includes industrial design, extended his curvy monochrome vision to the restaurant’s custom tables and chairs.



IN THIS PROJECT



HOOP

MANUFACTURER: B-Line srl

PERFORMANCE: The wrap-around chair features smooth, rounded surfaces that create a small “lip” at the top making it easier to lift and carry. Available in real or imitation leather.

PRICE RANGE: \$\$

APPLICATIONS: Ideal for residential and contract environments, the polychair can be made of lightweight metal tubing or feature solid wood legs for a natural look.

B-LINE.IT/EN/
(SNAP #208)



EPOXY SEAMLESS FLOORING SYSTEM

MANUFACTURER: Terrazzo

PERFORMANCE: A flooring system combining pigmented epoxy resin with colored glass, marble, granite, and more in a trowled mortar system.

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

APPLICATIONS: With a thickness of .28” to .71”, the flooring is odorless, slip-resistant, and capable of being manufactured in any color combination in the spectrum.

TERRAZZOLTD.COM
(SNAP #209)



VLEK

MANUFACTURER: Vondom

PERFORMANCE: The 100% recyclable planter is made of polyethylene resin. Includes a self-watering system and can be specified to include internal lighting with RGBW LED technology.

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

APPLICATIONS: Available in different finishes and sizes, the largest planter weighs 18.7 lbs and measures 21.7” wide x 39.4” high.

VONDOM.COM
(SNAP #210)



BUILT UP PERFORATED EXTERIOR WALL PANEL

MANUFACTURER: Vision Tec LLC

PERFORMANCE: The aluminum sheet with a perforated metal exterior measures 47.2” high x 94.5” wide x .08” deep. Custom-designed for Switch Abu Dhabi, the design features illuminated Arabic poetry.

PRICE RANGE: \$\$

APPLICATIONS: Ideal for use as a decorative wall feature or in an outdoor terrace area.

BWINTERIORS.AE
(SNAP #211)



CASE STUDY: HOSPITALITY



PHOTOGRAPHY: © COURTESY OF BW INTERIORS.

THE WRITING IS ON THE WALL

To distinguish the building from its neighbors, the designer built a 796-square-foot screen of aluminum and white acrylic sheets sandwiching LEDs that illuminate its pattern of perforated Arabic characters, which spell out poetry.

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SNAP 204

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SOFTER WALLS

Arena from Knoll (top) is among several stain-resistant textiles made specifically for vertical applications on panels, dividers, feature walls, and architectural elements.

All Wrapped Up

THERE ARE MORE OPTIONS than ever for dressing up vertical surfaces like panels, privacy screens, or architectural elements in commercial, office, or hospitality settings. Designers are turning to durable and versatile fabrics that can help minimize sound, reflect light, and are easy to clean and install as well as provide tactile and textural elements to a space. The Verona collection from **Pallas Textiles**—which honors the romantic setting of Shakespeare's *Romeo and Juliet* with its four-pattern collection—is made specifically for wrapped panel applications, suitable for any vertical surface, and can be cleaned with bleach.

Brentano's Comet has a pebbled texture and a touch of iridescence, passes more than 40,000 double-rubs-abrasion testing, and can be used for wrapped paneling when treated with an FR backing or a topical finish formulated to pass ASTM E-84 (unadhered). Arena, a woven wallcovering from the Bonjour collection by **Knoll Textiles**, is made with 50 percent polyester and 50 percent olefin for colorfastness and durability; it is also bleach-cleanable and finished with **Crypton INCASE** for stain resistance, and is ideal for direct-glue and wrapped-panel applications.—*Ashleigh VanHouten*



IDEATION

MANUFACTURER: Luum Textiles

PERFORMANCE: PFOA/PFOS Free Stain Repellent and made with recycled content.

PRICE RANGE: \$\$

APPLICATIONS: A durable collection by designer Suzanne Tick that is all about fresh approaches to classic materials, Ideation features two upholstery patterns and two multi-purpose textures available in a range of colorways inspired by unexpected materials like brick and concrete.

LUUMTEXTILES.COM

(SNAP #212)



DAYBREAK

MANUFACTURER: Fil Doux Textiles

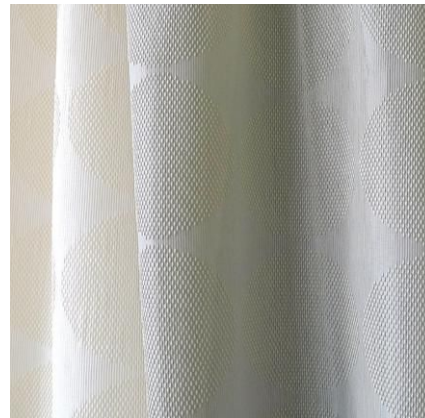
PERFORMANCE: Meets NFPA 701 flame retardancy standards and may also be treated with the company's proprietary water-based stain protection, PRO-TECH.

PRICE RANGE: \$-\$\$

APPLICATIONS: Daybreak, the first drapery collection from Fil Doux Textiles, focuses on matte metallics in 13 nature-inspired patterns and 12 colorways. Sensation, pictured, is a Greek-inspired geometric design.

FILDOUX.COM

(SNAP #213)



ACOUSTIC

MANUFACTURER: Designtex

PERFORMANCE: Performs best in the sound frequency range of 500-2,000 Hz—the range of the human voice—making them ideal for busy public spaces.

PRICE RANGE: \$\$

APPLICATIONS: Pairing light transmission and sound dampening, these translucent window treatments absorb noise and minimize sound reverberation without blocking light. Three patterns, Baleen, Glace (pictured), and Lumin are available in nine colors.

DESIGNTEX.COM

(SNAP #214)



INNER STRENGTH

MANUFACTURER: Carnegie Fabrics

PERFORMANCE: Exceeds 50,000 double-rubs-abrasion testing and is bleach-cleanable and PVC-free.

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

APPLICATIONS: This polyester upholstery collection incorporates metallic and floral elements for luxurious and durable patterns that can stand up to high-traffic spaces. Comprised of two designs, Beam and Cross Stitch (pictured) the latter is available in a 56" width and five colorways.

CARNEGIEFABRICS.COM

(SNAP #215)

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

Sound Off

IT'S NO LONGER ENOUGH for high-performance textiles to simply be durable and good-looking; increasingly, when used in busy public spaces where noise can be a distraction or where privacy is important, they must offer acoustic benefits as well. **Wolf-Gordon's** Acoustical Sheers line by **Vescom** aid in sound mitigation and are ideal for hospitality, health care, retail, or office environments. These lightweight translucent draperies trap and diminish sound reverberation when hung five to seven inches from a surface such as glass, concrete, or drywall. **Kirei's** geometric-print EchoPanel Mura can be used in floor-to-ceiling applications as well as workspace partitions; it is lightweight and adheres to any clean, flat surface, and has a Noise Reduction Coefficient of .10. And the vibrant 2018 Spring collection from **HBF Textiles**, developed by VP of design and creative direction **Mary Jo Miller**, includes Ziggy Zag, a polyester pattern with a thick, open weave that helps absorb sound. —AVH



ACOUSTIC ACTION

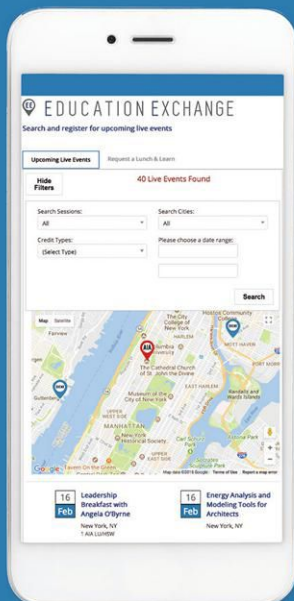
Thick, tactile weaves like Ziggy Zag from HBF Textiles (above) and the EchoPanel Mura from Kirei (left) help trap and diminish sound reverberation in public spaces where some privacy is also needed.



EDUCATION EXCHANGE

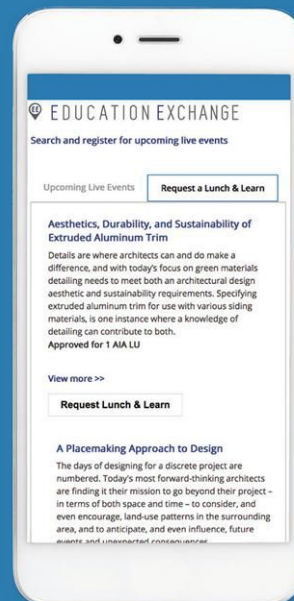


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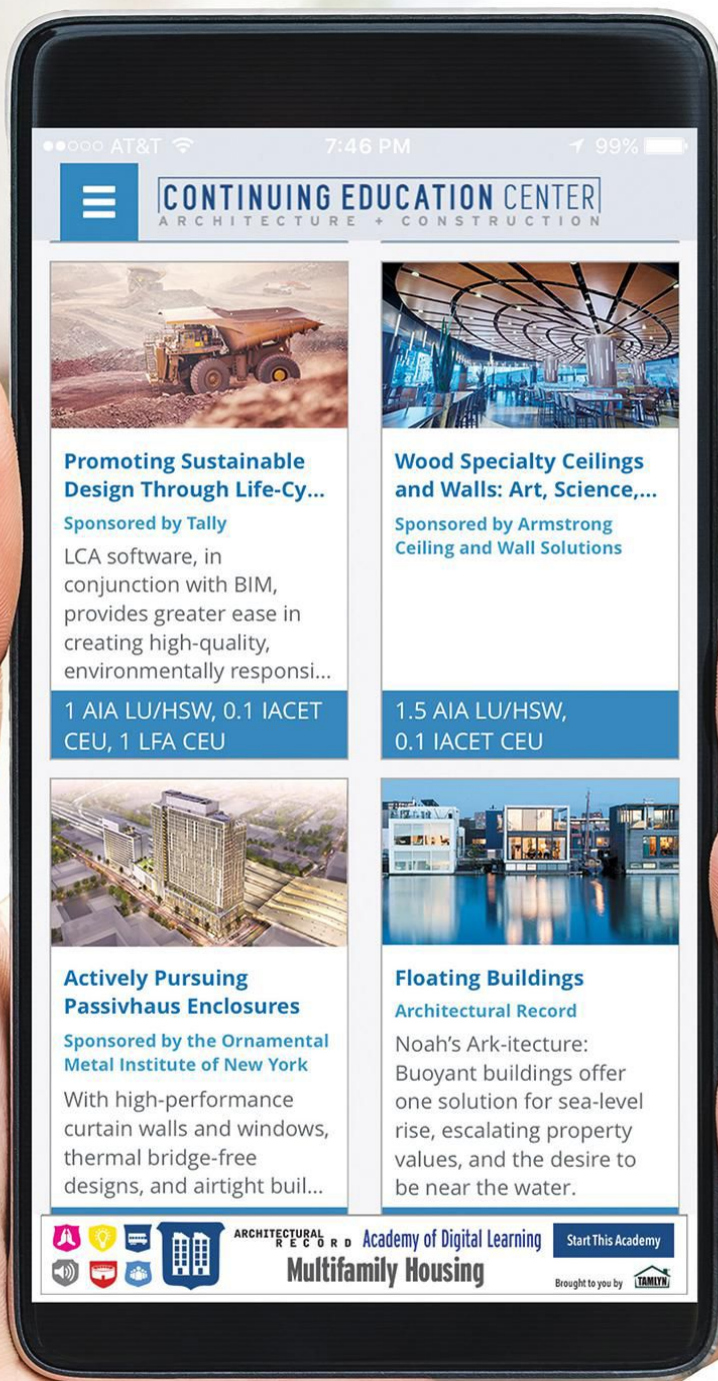
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Making a Statement

WHAT DO ARCHITECTS USE to create interesting vertical surfaces in their own offices? According to one design house, wallcoverings that pop. When **HOK architecture firm** collaborated with local contractor **ABI Companies** to merge an office area with an elevator lobby in the firm's Tampa office, the designers wanted to brighten up the space without interrupting the workflow.

"One of the largest challenges was to minimize disruption for the team and work within the existing footprint," says Eddie Pabon, a designer for HOK. The designers "wanted a dramatic look that could be viewed from the elevator lobby, while providing privacy and physical separation," says Pabon.

HOK selected **Lumicor** Resin Panels to create a statement wall that greets visitors exiting the elevator. ABI installed a suspended wall system of edge-aligned Lumicor panels, encapsulated with a custom digital print color-matched to the HOK brand and featuring the company's logo.

The options for customization are endless. "Our main line of decorative resins includes more than 250 standard décor choices," says a Lumicor spokesperson. Made using several high-performance engineering resins, including acrylic, polycarbonate, and PETG, the custom-fabricated panels are offered in standard 4-foot-by-8-foot sheets. Also, the product is 7-130 times stronger than glass and is naturally resistant to UV rays. Besides its durability and performance, the end result is often stunning. "The translucency of the resin panels allows for the lobby, reception, and workspaces to feel cohesive, resulting in an impactful, branded entryway that refreshes this contemporary space," says Pabon.—*Tanisha A. Sykes*

A BRAND NEW WORLD

As part of an office entryway update in its Tampa location, architecture firm HOK installed Lumicor high-performance resin panels that were color-matched to the company's logo. The sheets measure 0.050" to .944" in thickness and come in a variety of finishes that can be specified for each side of the sheet.



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SNAP 40



WALLCOVERINGS



GEODE

MANUFACTURER: Innovations

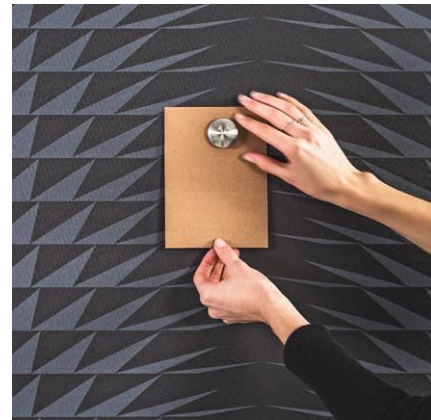
PERFORMANCE: The substrate is a heavy-duty (20 oz/lineal yard, Type II) metallic vinyl designed for high-traffic areas. Measuring 50" wide with a vertical repeat of 72", a non-woven fabric is fused to the top, giving it a brushed appearance, without affecting durability.

PRICE RANGE: \$\$

APPLICATIONS: Geode is an affordable alternative to metal panels, murals, and labor-intensive architectural surfaces.

INNOVATIONSUSA.COM

(SNAP #216)



FORCES

MANUFACTURER: Visual Magnetics

PERFORMANCE: Jill Malek designed these magnetic textile wallcoverings with dry-erase surface integration to post or hang items magnetically on a wall. Each pattern has a vertical repeat of 2' and is custom-tiled to fit the space.

PRICE RANGE: \$\$

APPLICATIONS: The textiles are PVC-free and made with recycled polyester fabric, making them perfect for offices, residential, and hospitality settings. The Poplin Weave textured finish is water- and smudge-resistant and easy to clean.

FOSTER.VISUALMAGNETICS.COM

(SNAP #217)



BUILT-IN LIVING WALL

MANUFACTURER: Sagegreenlife

PERFORMANCE: This vertical system is made up of tropical and low-maintenance real plantings, rooted in a layered basalt rock fiber that evenly distributes water, oxygen, and nutrients.

PRICE RANGE: \$\$\$

APPLICATIONS: The customizable living wall provides improved air quality and noise control, and can attach to any structural plane, including columns and curved surfaces indoors and outside.

SAGEGREENLIFE.COM

(SNAP #218)



VERTICAL COLLECTION

MANUFACTURER: Havwoods International

PERFORMANCE: These solid and engineered interlocking oak planks enable designers to create intricate mosaics with visual warmth and texture.

PRICE RANGE: \$

APPLICATIONS: Measuring .59" in thickness, cladding units are cut to various widths and lengths, offering rustic grades and a variety of gray shades. Suitable for commercial and residential settings.

HAVWOODSUSA.COM

(SNAP #219)

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

Crafty Creatures



WALL-TO-WALL OPTIONS

From top left: An element of craftsmanship is highlighted in these products from Ravenna, Designtex; and MDC Studio Digital Solutions.

DESIGNERS NEED WALLCOVERINGS that create movement and variation in every setting. As a result, companies are showcasing evidence of craftsmanship in things like labor-intensive textures, hand-painted and handcrafted canvases, and full-scale from-scratch digital design on a variety of flexible substrates.

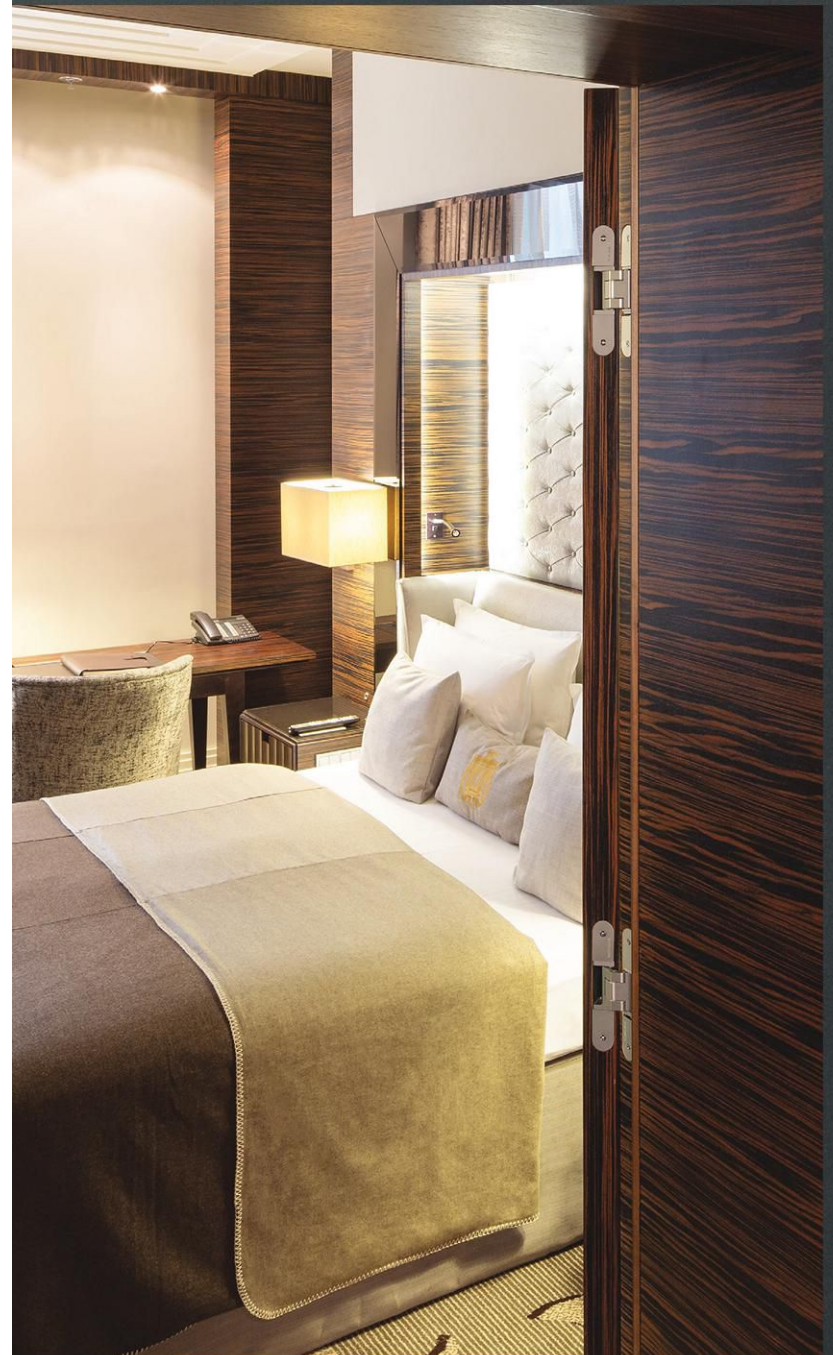
To tap into handmade art processes that offer new textures and tonalities, **Designtex** introduced Paint Dot, a PVC-free, non-woven wallcovering substrate featuring a grid of multi-color hand-painted swirls on a geometric repeating pattern. “It’s comparable to vinyl wallcovering in durability, installation, and price, while offering a sustainable material solution,” says Karen Gelardi, principal designer of Designtex.

Labor-intensive artisanal wall mosaics that add texture are in demand, too. The Living Wall mosaic by **New Ravenna** is handcrafted by artisans at the company. Made of eight shades of Serenity glass in matte and glossy finishes, the ¼”-thick glass wall creates shadows and depth perception because the face of the glass is transparent and the color is visible on a separate layer. “Each leaf is individually cut and arranged to create the movement felt when you encounter a wall of verdant green in nature,” says Cean Irminger, creative director of Ravenna. “The craftsmanship and customization just blows the doors wide open on the limits of design.”

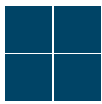
Companies pushing the boundaries of craftsmanship are using emerging technology to create innovative and eco-friendly substrates. Now, New York-based **MDC** is joining the party. The MDC Studio Digital Solutions collection brings printed murals and wall coverings to life on wood, metal, acrylic window film, and more. For instance, the Smooth, Suede & Artist Canvas is a vinyl wallcovering ideal for use as a wall mural, branding graphic, or headboard insert. Weighing 20 ounces per linear yard and available in 54-inch-wide print, it features low-VOC vinyl, Type II certification for scrubability and durability, and a Class A fire rating. “MDC Studio allows customers to unleash their creativity with no limits and no restrictions,” says Dan Brandt, MDC’s director of product. —TS

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Work Around

IN ITS DESIGN for the new **Allsteel** showroom in downtown Los Angeles, **Wolcott Architecture** Interiors created an adaptive workplace where the key component is flexibility: in planning, in space allocation, and in usage. A variety of seating options respond to different work styles and needs; for example, wingback chairs can be clustered together to create a sense of acoustic isolation for quiet discussions; moveable upholstered cubes can be arranged in tiered, stadium-style seating for brainstorming sessions; and semi-enclosed, freestanding booths fitted with benches and

tables for private, heads-down work. Providing relief from dedicated work environments, “tech-free” areas are furnished with tables instead of desks and welcoming area rugs rather than wall-to-wall carpeting. Wolcott’s design lead for the project, Pam Juba, incorporated several features that focus on the health of the occupants of the building, including designated eating areas, access to daylight, concrete floors, and low-VOC materials. These features contributed to the showroom achieving WELL Gold certification in the Retail Pilot Program. —*Leslie Claggett*



CHOICE (OF) SEATS

Despite a neutral color palette, the functionality of the seating in the Allsteel showroom is highly specialized. From modular cubic units to privacy-enhancing armchairs, the furnishings are environmentally responsive.



NEW YORK

MANUFACTURER: Poliform

PERFORMANCE: Fabric covers are removable, leather upholstery is not.

PRICE RANGE: \$\$

APPLICATIONS: A versatile piece that can be used as seating, a footrest, or occasional table, the pouf is suitable for hospitality, workspace, and residential spaces. The 16"-tall, 21"-wide item is offered in four lengths: 72", 48", 39", and 21", as well as a 39"-square model. Designed by Jean-Marie Massaud.

POLIFORM.IT

(SNAP #220)



KASHAN

MANUFACTURER: Bernhardt Design

PERFORMANCE: Upholstery options include leather, felt, manufacturer's fabrics, and COM. Non-marring glides.

PRICE RANGE: \$\$

APPLICATIONS: Suitable for commercial interiors, this lounge chair features a suspension spring seat made of high-density molded foam. Base options include polished stainless steel and matte black powdercoat. Designed by Monica Förster.

BERNHARDTDESIGN.COM

(SNAP #221)



DIFFRIENT SMART

MANUFACTURER: Humanscale

PERFORMANCE: Self-adjusting, mechanism-free recline function. Living Product Challenge-certified models use material made from recycled plastic fishing nets.

PRICE RANGE: \$\$

APPLICATIONS: This mesh-backed task chair is available with hard or soft casters, and in several heights, including a tall configuration with footring. Can be specified with adjustable or fixed arms, or armless. Designed by Niels Diffrient.

HUMANSCALE.COM

(SNAP #222)



BUZZIME LOW

MANUFACTURER: BuzziSpace

PERFORMANCE: Made with high-performance sound-absorbing materials for acoustic privacy. Swivel base.

PRICE RANGE: \$\$

APPLICATIONS: An optional, rotating tablet can be mounted on either arm, making the chair ideal for communal workspaces or lobbies. Dual-tone shell offered. Coordinating ottoman available. Designed by Axel Enthoven.

BUZZISPACE.COM

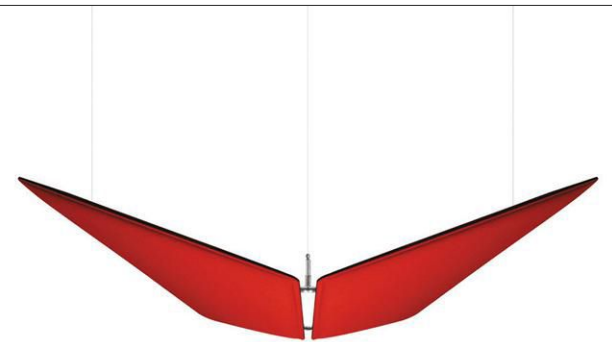
(SNAP #223)

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

The Sound of Silence

THE LARGE VOLUMES, flexible floorplans, and sound-bouncing hard surfaces that make open-plan offices so appealing frequently have a downside: unwanted noise. One way to mitigate the buzz of conversation and hum of machinery is to specify fabric acoustic panels. Economical, aesthetic, and portable, they can be strategically positioned where they are most needed. Rather than totally deadening the sound in a space, the panels selectively absorb high-, mid-range-, and low-frequency soundwaves, providing clarity and acoustic enhancement.

Offered by major contract furnishings manufacturers and by specialty suppliers such as **FilzFelt**, **Carnegie**, **BuzziSpace**, and **Snowsound** in a range of formats from modular tiles to large rigid panels to soft drapery, the floorplans are versatile and can be configured into freestanding room dividers, suspended from the ceiling, used as desk dividers, or applied directly to walls or ceilings with magnets, z-clips, or tape.—LC



QUIET, PLEASE

Aesthetic applications of acoustic textiles not only decrease the decibels in an office, they can also play a role in the space-saving planning and interior design.



Synthetic Sunlight

FROM VERTICAL FARMING and commercial greenhouses to horticulture research facilities and cannabis farms, indoor farming is a growth industry (pun intended). While year-round production capability, higher crop yields, lower consumer prices, and increased profit margins for growers are significant drivers of the market's appeal, for architects and manufacturers such as **Osram, Philips, and Bios Lighting**, the challenge to develop specialized lamping solutions has a different kind of incentive: energy efficiency.

In 2017, horticultural lighting installations consumed 5.9 terawatt hours (TWh) of electricity per year, which is equivalent to 61 trillion Btu of source energy consumption. Of this 5.9 TWh, 89

percent comes from lighting in non-stacked indoor farms, 10 percent from supplemental lighting in greenhouses, and 1 percent from lighting in vertical farms. If all horticultural lighting today was converted to LED technology, the sector's annual consumption would be reduced to 3.6 TWh, or 37 tBtu, which represents an economic savings of \$240 million—and a whopping 40 percent cut in energy usage.

Different plants and different growing scenarios have different needs when it comes to the color, intensity, and temperature of light. LED technology is making it possible to customize lighting conditions that ensure an optimal use of energy as well as maximize harvests.

—Leslie Clagett



LIGHTEN UPWARD

Vertical farms called “pinkhouses” (so named for the color of the artificial light that envelops towering stacks of plant trays) are increasingly located in former warehouses in urban areas.



FOLIO 32504BLK

MANUFACTURER: Hinkley Lighting

PERFORMANCE: Dry-rated. Dimmable, integral LED lamp.

PRICE RANGE: \$\$

APPLICATIONS: Frame and downrods of the 30"-wide, 15.5"-tall fixture are aluminum; the lens is sandblasted acrylic. The framed light panels can be rotated. The collection comprises four ceiling-mounted configurations. Designed by Lisa McDennon Design.

HINKLEYLIGHTING.COM

(SNAP #224)



CONTRAPESSO

MANUFACTURER: Rejuvenation

PERFORMANCE: UL-rated for damp locations. LED lamp.

PRICE RANGE: \$\$

APPLICATIONS: Scaled for contract and residential use, the pendant fixtures are offered with 18" and 8" hand-blown opal glass globes; coordinating sconces are available. In polished brass and oil-rubbed bronze finishes, the drop range is 25" to 33"; custom lengths are optional. Designed by O & G Studio.

REJUVENATION.COM

(SNAP #225)



PH 5

MANUFACTURER: Louis Poulsen

PERFORMANCE: The reflective, five-shade design ensures 100% glare-free light.

PRICE RANGE: \$\$

APPLICATIONS: Offered in a new palette of six color families, the spun-aluminum shades are wet-painted in gradated hues and have a matte finish. The suspension fixture's anti-glare discs are in contrasting colors. Approximately 11" tall by 19.5" in diameter. Designed by Poul Henningsen.

LOUISPOULSEN.COM

(SNAP #226)



GEM

MANUFACTURER: Foscari

PERFORMANCE: Dimmable LED lamp.

PRICE RANGE: \$\$

APPLICATIONS: Approximately 17" tall and 17" in diameter, the textured glass shade has a decorative presence when off as well as when the fixture is illuminated. Aluminum base. Coordinating pendant fixture is available. Designed by Ludovica and Roberto Palomba.

FOSCARINI.COM

(SNAP #227)

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

In a New Light

IN THIS MANHATTAN OFFICE BUILDING, Anita Jorgensen Lighting Design, working with STUDIOS Architecture, juxtaposes a contemporary aesthetic with pre-war details for an ethereal meeting of design eras.

In geometric counterpoint to the rectangular ceiling coffers, a series of large circular LED pendants with direct and indirect light distribution provide ambient illumination along the length of the lobby. Above the reception desk, a custom chandelier performs double duty as a focal point and a source of light. This installation is composed of 162 OLEDs, with their color temperature tuned to match that of the overhead luminaires. Each OLED, a three-inch diameter circle attached to a white wire stem, shines glare- and shadow-free over the work station.

In contrast with these dramatic fixtures, the designers integrated some softer lighting effects into the project. Concealed LED cove lighting washes the back-painted frosted glass wall behind the reception desk, and LED ribbon lights delicately define the base of the desk, creating the illusion that the furnishing is floating above the floor. —LC

LIGHT SHOW

Subtle cove lighting and attention-grabbing fixtures (right) complement a 1930s-era office interior.





Black Is Back

BLACK FACADES on everything from houses to skyscrapers are gaining more notice in recent years. Just flip through the pages of Phaidon's 2017 book *Black: Architecture in Monochrome* to view striking dark structures by the likes of David Adjaye, Jean Nouvel, and Steven Holl. The Winter Olympics in Korea had its own black beauty, a pavilion designed by London architect **Asif Khan** for Hyundai Motor Company.

The structure's black-coated parabolic façades created a void while thousands of tiny white lights set against this backdrop evoked floating stars in outer space. The effect was made possible with Vantablack VBx2, a new ultra-low-density paint developed by **Surrey NanoSystems** that, with 1 percent reflectance in the visible spectrum, appears matte and two-dimensional from any angle. "As you walk around it, your perception doesn't change because the reflection is staying the same. This is almost unheard of in any black paint," says Ben Jensen, the chief technical officer at Surrey NanoSystems. This

project, however, was a one-off as Vantablack VBx2 is not rated for exterior application.

Still, there are numerous other black products for architectural façades that can help make a statement. Leading brick producer **Glen-Gery**, for one, offers extruded or cut units in Black Pearl, with customizable sheens and textures. Surfacing manufacturer **Cosentino** recently added new colors to its Dekton Industrial Collection, one of which is the bold acid-washed steel-evoking Radium. Impervious to the elements—from rain and UV rays to temperature—Radium is suitable for exterior cladding and is composed of up to 80 percent recycled materials. And wood companies like **Delta Millworks** and **reSAWN TIMBER** carry Shou Sugi Ban (charred wood) planks in a range of black hues and textures. Depending on the material, finish, and application, any of these can lend visual interest, whether the intention is to produce sleekness, mystery, or contrast.

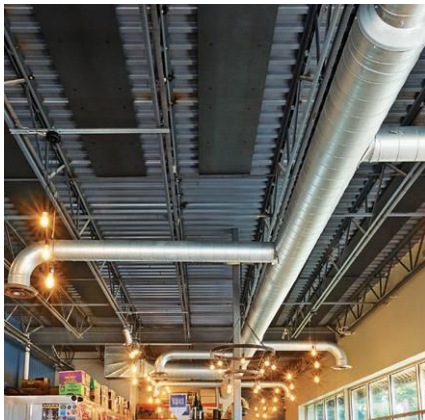
As for the Olympic Village pavilion, Khan



LIGHTS OUT

The entrance (top) to a pavilion at the Winter Olympics in Korea by architect Asif Khan is spray-painted with Vantablack VBx2, a hue developed by Surrey NanoSystems. On the façade (above) the coating is enhanced by tiny lights, which reference a galactic sky view.

explains, "Today the bright light from our mobile devices and constant illumination from cities are becoming our new experience of the world. What might we be losing in this intoxicating journey to the future? I think materials such as Vantablack could be a means to harness darkness just as we have learned to harness light." —*Sheila Kim*



INVISACOUSTICS BASICS

MANUFACTURER: Armstrong Ceilings

PERFORMANCE: The acoustic product contains up to 84% recycled content and has an NRC of 0.75.

PRICE RANGE: \$\$

APPLICATIONS: Ideal for exposed ceiling areas where baffles would visually disrupt the industrial design of the space, the 2x4' panels are available in white, black, or with a field-paintable scrim to match the deck and disappear into the ceiling.

ARMSTRONGCEILINGS.COM
(SNAP #228)



BOUNDARY METALLICS

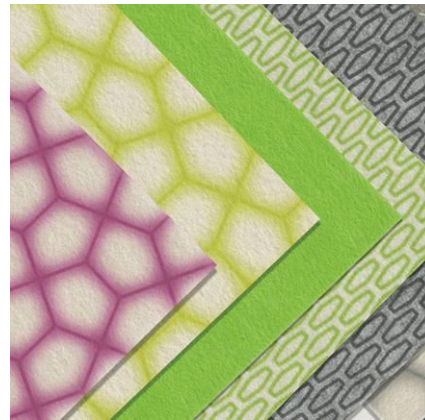
MANUFACTURER: Interface

PERFORMANCE: This LVT flooring features Sound Choice proprietary backing for reducing vertical sound transfer between floors and features pattern and texture that help mask long-term wear and tear.

PRICE RANGE: \$\$

APPLICATIONS: Offered in 25x100cm Skinny Planks and six colorways, the collection sports an urban aesthetic influenced by weathered industrial materials. The product is well suited to hospitality and multifamily projects.

INTERFACE.COM
(SNAP #229)



ECHOPANEL MURA FABRIC

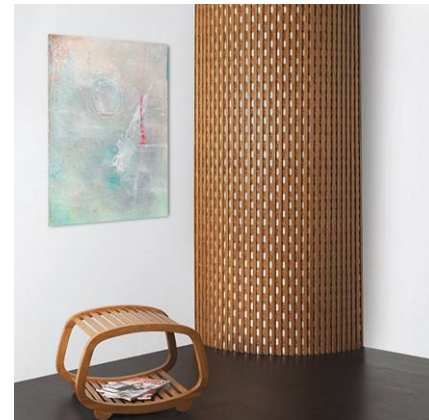
MANUFACTURER: Kirei

PERFORMANCE: The lightweight, Class A fire-rated wall covering comes in rolls of 19 3/4' to 82' widths (up to 344 1/2' for solid colors), is made of 100% PET (of which up to 60% is post-consumer recycled), and has an NRC value of 0.10.

PRICE RANGE: \$\$

APPLICATIONS: A more affordable option for contract wall applications, this acoustical covering is actually printed in a choice of 14 patterns that give the illusion of dimension and texture. Solid colors are also available in 14 hues.

KIREIUSA.COM
(SNAP #230)



LIVING HINGE COLLECTION

MANUFACTURER: Smith & Fong

PERFORMANCE: These flexible carved bamboo panels feature a hinge that is really a thin piece of the same material capable of flexing up to a 24" radius. They are Class A fire-rated, low-emitting, and have an NRC of 0.7.

PRICE RANGE: \$\$\$

APPLICATIONS: Thanks to its innovative hinges, the acoustical panels can be applied to curved walls and corners. Six patterns and four colors are available.

PLYBOO.COM
(SNAP #231)

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

Considering Cork

CORK—USED FOR DECADES for flooring to acoustical ceiling and wall tiles— isn't a new building material. But cork finishes have evolved in appearance, performance, and application.

More pliable than most people realize, cork is appearing in more textile products in recent years. **HBF Textiles'** Cork Cloth, conceived by New York architect Erin Ruby, is a contract-grade upholstery fabric (also usable as a wall covering or panel wrap) that feels just as luxurious as leather but is vegan. The cork face comes in five sophisticated colors with a stain-resistant waxy protectant and a backing composed of polyurethane, polyester, and cotton.

Similarly, **Wolf-Gordon's** Natural Wallcovering o1 line is a textile-like covering for vertical surfaces with a 100 percent cork face on a woven polyester-cotton backing. But in addition to more neutral and subdued colors, the face is also available in bold tones including red, purple, green, and orange. These 54-inch-wide wall coverings are Class A fire-rated.

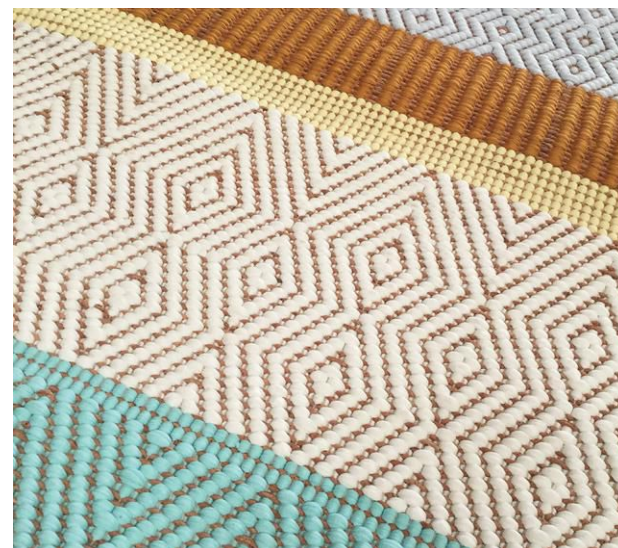
There's also cork that doesn't look anything like cork. Recently launched brand **Sugo Cork Rugs** produces fashionable contemporary floor rugs that weave the material together with wool yarns to offer a spectrum of color options and create intriguing patterns. One such example is Wadi, a chevron design that comes in custom sizes of up to nearly 79 inches wide and with finished sewn or fringed edges.

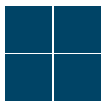
In the hard-flooring category **Cali Bamboo's** Silverwood also tricks the eye: This click-lock floating floor looks just like weathered wood with a grain texture but is actually engineered of cork including some that has been reclaimed from the wine-bottling industry. It boasts sound and temperature insulation, natural elastic properties for a more comfortable walking surface, and mold and moisture resistance that makes it suitable for installation in bathrooms and kitchens. Silverwood is finished with GreenClaimed Ceramic Shield Technology, which consists of an edge sealant, primer, varnish, and ceramic layers. —SK



A GREAT IMITATOR

HBF Textiles' Cork Cloth (above) provides an alternative to leather even for upholstery. Sugo Cork Rugs' Wadi (right) features a jute-like appearance made by weaving cork and wool.





DATES + EVENTS

NEW AND UPCOMING EXHIBITIONS

The Bibliothèque nationale de France: Portrait of a project 1988–1998

PARIS

April 10–July 22, 2018

Commemorating the 20th anniversary of the Bibliothèque nationale de France, this exhibition, curated by its architect, Dominique Perrault, reexamines the project from its design to its furnishings, landscaped gardens, and placement in what was a newly created neighborhood. Perrault includes films, sketches, plans, and models from both his own archive and public collections to reevaluate the well-known library. *More information at [bnf.fr](#).*

Palmyra: Loss and Remembrance

LOS ANGELES

April 18–May 27, 2019

This installation at the J. Paul Getty Museum includes sculptures from the collections of Ny Carlsberg Glyptotek in Copenhagen, historical engravings, and photographs to show life between the 1st and 3rd centuries AD in the ancient Syrian city of Palmyra. *For details, go to [getty.edu](#).*

LOEWE Craft Prize 2018

LONDON

May 4–June 17, 2018

This exhibition at the Design Museum showcases the nominees of the 2018 prize which recognizes artisans for modern and innovative craftsmanship as well as highlighting the role of crafts in culture. *More at [designmuseum.org](#).*

David Chipperfield Architects Works 2018

VICENZA, ITALY

May 12–September 2, 2018

The architect's exhibition of 15 projects at the Basilica Palladiana will be the first contemporary architecture show at the venue in 12 years. Chipperfield will show projects from London, Berlin, Milan, and Shanghai. *For more information, visit [chipperfield.abacoarchitettura.org](#).*

Ed Ruscha – Very

COPENHAGEN

May 17–August 19, 2018

The Los Angeles-based artist's exhibition focuses on the development of modern visual culture around the city portraying stylized gas stations, Hollywood logos, and archetypal landscapes. The exhibit covers Ruscha's work from the 1960s to date. At the Louisiana Museum of Modern Art. *More at [en.louisiana.dk](#).*

ONGOING EXHIBITIONS

Womanhouse

WASHINGTON, D.C.

Through May 28, 2018

Conceived as a sequel to the famous 1972 exhibit Womanhouse, by Judy Chicago and Miriam Schapiro, this exhibition examines the persistence of stereotypes about the house as a feminine space, in photography, video, sculpture, painting, and installations created by female artists from the 1960s to the present. Organized by La Monnaie de Paris, the exhibit originally debuted in Paris. At the National Museum of Women in the Arts. *More at [womanhouse.net](#)*

Junya Ishigami: Freeing Architecture

PARIS

Through June 10, 2018

For the first time, Fondation Cartier pour l'Art Contemporain is staging a solo architecture show featuring the work of acclaimed Japanese architect Junya Ishigami. The exhibit highlights 20 of the architect's projects, including films, drawings, 40 custom-made models, and other relevant documents. *See more at [fondationcartier.com](#).*

Arakawa and Madeline Gins: Eternal Gradient

NEW YORK CITY

Through June 16, 2018

This exhibition looks at the nearly five-decade collaboration between artist Arakawa and his partner, poet and philosopher Madeline Gins, which culminated in architectural designs realized on four sites across Japan and one in East Hampton, New York. Hand drawings, archival material, manuscripts, slides, and an architectural model are among the objects featured in the display designed by Norman Kelley. *Visit [arch.columbia.edu](#) for more.*

Image Building: How Photography Transforms Architecture

WATER MILL, NEW YORK

Through June 17, 2018

This exhibit, organized by guest curator Therese Lichtenstein, conducts a survey of historical and architectural photographers' work from the 1930s to the present, exploring the relationship between architecture, photography, and the viewer. At the Parrish Art Museum. *More at [parrishart.org](#).*

Public Parks, Private Gardens: Paris to Provence

NEW YORK CITY

Through July 29, 2018

This exhibition focuses on a boom in landscape design in the 19th century that transformed France's public spaces and personal gardens. The movement is illustrated through paintings, photographs, and objects like vases from the Metropolitan Museum of Art's collection. *Details at [metmuseum.org](#).*

LECTURES, CONFERENCES, AND SYMPOSIA

Miart

MILAN

April 13–15, 2018

This contemporary-art fair, which incorporates work by 20th-century designers up to the present, will launch the 23rd edition of Milan Art Week. London design critic Hugo Macdonald will curate an exhibit of collectibles that examines the relationship between galleries and designers. *Details at [miart.it/en](#).*

Salone del Mobile

MILAN

April 17–18, 2018

The annual furniture fair's 57th edition will include more than 2,000 exhibitors, installations, and the bestowal of its recently created award, which will be given out for the third time this year. The biennial international kitchen exhibition, EuroCucina, will also be running in parallel, with 120 participating companies. *See more at [salonemilano.it/en](#).*

Confluences: Place, Change, and Meaning on the Mississippi

ST. PAUL

April 21, 2018

Organized by the Society of Architectural Historians, this seminar looks at the redevelopment of postindustrial land in waterfront areas along the Twin Cities' Mississippi River Corridor. Various planners, designers, historians, and community activists will speak. *More at [sah.org/conferences-and-programs](#).*

Alexandra Lange, "The Design of Childhood"

NEW YORK CITY

April 24, 2018

Architecture and design critic Alexandra Lange discusses her new book on the history of the built-environment as designed for children from elements like toys to playgrounds. At the School of Visual Arts. *More information at [designresearch.sva.edu](#).*

Dumbarton Oaks Garden and Landscape Studies Symposium: Military Landscapes

WASHINGTON, D.C.

May 4–5, 2018

This two-day event focuses on the potential of landscape architecture to shape land transformed by war and military infrastructure. More than 10 speakers will address the formation of contemporary and ancient sites ranging from the World Trade Center to the Ho Chi Minh Trail. *More information at [doaks.org](#).*

Iconic Houses 2018

NEW CANAAN, CONNECTICUT

May 15–18, 2018

Hosted by the Iconic Houses Foundation, the fifth edition of the conference will consist of a series of lectures focused on Modernist houses on the East Coast by Philip Johnson and the Harvard Five, as well as houses in Latin America. Tours of nearby houses will include a Frank Lloyd Wright Usonian house in Pleasantville, NY, Russel Wright's Manitoga home in Garrison, NY, and the Marcel Breuer House, which the architect originally designed for the MoMA garden, at Kykuit in Tarrytown, NY. *More information at [iconichouses.org/conferences](#).*

2018 Festival of Architecture

SAINT JOHN, NEW BRUNSWICK

May 30–June 2, 2018

The four-day conference, co-hosted by the Royal Architectural Institute of Canada and the Architects' Association of New Brunswick, will feature lectures, continuing-education sessions, a trade show, and an exhibition titled Music of the Eye: Architectural Drawings of Saint John and its Region, 1822–1914. Keynote speakers include architects Odile Decq and Diébédo Francis Kéré. *More information at [festival2018.raic.org](#).*

COMPETITIONS

Dulwich Pavilion 2019

Deadline: April 9, 2018

This contest to build a temporary pavilion outside the Dulwich Picture Gallery for the 2019 London Festival of Architecture is accepting proposals from emerging architects. Six shortlisted proposals will be displayed in June. The public will vote for the winner. *More at [dulwichpicturegallery.org.uk](#).*

Pocket Seat 2018

Deadline: April 10, 2018

This international product design competition is requesting proposals for innovative and portable personal seating solutions fit for public spaces. Winning solutions will include an aspect of facilitating social interaction. *More at [pocketseat.volzero.com](#).*

Art Prison

Deadline: April 11, 2018

Run in partnership with the Italian government, this competition seeks proposals for transforming an abandoned fortress on a Sicilian island into a center for contemporary art. Jurors include Daniel Libeskind and Manuel Aires Mateus. *For more information, go to [youngarchitectscompetitions.com](#).*

Future of the Library: Dar Al-Uloun

Deadline: April 15, 2018

This international competition seeks architectural proposals to transform the interior of Dar Al-Uloun Public Library, as well as its surrounding campus, from a traditional library to a cultural center to be used for community events ranging in nature from exhibitions to film festivals. *Entry requirements available at [daui.org](#).*

Coexist: Rethinking Zoos

Deadline: April 18, 2018

Seeking conceptual proposals for the Barcelona Zoo in terms of spatial organization of animal enclosures and structural changes, this competition challenges participants to broadly reconsider the architecture of zoos to promote animal well-being and conservation over exhibition. *More at [archstorming.com](#).*

Dancing: Alternative Designs for Clubs

Deadline: April 27, 2018

This international competition is seeking conceptual proposals for the design of nightclubs that suggest innovative and unconventional design of spaces to experience music. Open to all designers, architects, and members of the public, three submissions will be chosen to receive 1,000 Euro. *More at [nonarchitecture.eu/dancing](#).*

Kemer Park Observation Tower

Registration deadline: April 27, 2018

This international competition seeks proposals for a lookout tower to view Latvia's Kemer Bog, which is located within a national park. The tower must accommodate visitors with disabilities and the winning submission will be considered for construction by the Latvia Nature Conservation Agency. *More at [kemeritower.beebreeders.com](#).*

The Museum of Language, London

Deadline: April 30, 2018

This competition seeks design proposals for a museum of language in London that will deconstruct the science of linguistics into aspects of speech, script, and sense, and contain an archive of world languages past and present. *More at [archasm.in](#).*

RESIDE: Mumbai Mixed Housing

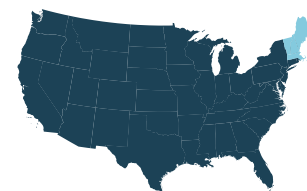
Deadline: April 30, 2018

This is a request for proposals for a mixed-income development to reconcile a fishing community and affluent newcomers. The jury, which includes Deborah Berke and Joshua Prince-Ramus, is looking for designs that promote social inclusion and break down spatial segregation. *Details at [archoutloud.com/reside](#).*

Good Times for New England

Manufacturing in Maine, Massachusetts, New Hampshire, and Vermont is fueling growth and jobs.

BY J. MICHAEL WELTON



MANUFACTURING IN NORTHERN NEW ENGLAND is running at full pace, generating rising wages and resulting in low unemployment. Companies in Maine and Massachusetts specifically report that they are expanding and acquiring businesses to keep up with the brisk demand.

In Livermore Falls, Maine, for example, **PalletOne**, an innovator in the forest products manufacturing sector, is seeing such strong demand that it is acquiring its competitors. “They’re the largest in the United States,” says Lisa Martin, the Manufacturers Association of Maine’s executive director.

Windham Millwork is also expanding by adding two new divisions, says its CEO Chad Pulkkinen. “One is for signage called ‘Windham Innovation,’ and another is called ‘Made for Heroes’ and will make flag displays and window boxes for the military,” he adds.

Since 2013, Massachusetts-based **Walpole Outdoors** has shifted from creating small products made from PVC at its Maine facility to producing fencing and pergolas. “It really started to boom last year,” says Lou Maglio, president. “That was a record production year, and we expect 2018 to be another.”

In Easthampton, Massachusetts, finishes company **Chemetal** has doubled its facilities for custom-made metal designs and laminates.

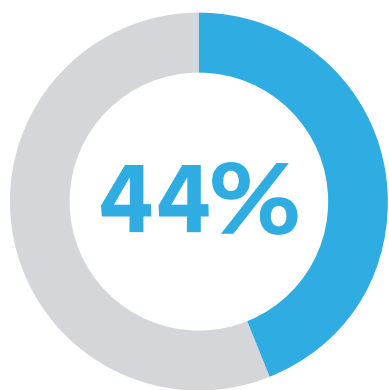
“When [housing construction] goes up, we go up—and when it goes down, we go down,” says Geoff Schaefer, president. “Right now, people are busy.”

In New Hampshire, where the unemployment rate is 2.6 percent, the brisk manufacturing activity is creating good times for workers, too. “Employers are offering higher wages and benefit packages,” says Will Arvelo, director of the New Hampshire Division of Economic Development. “That’s great for workers.”

Vermont has even installed a statewide hotline for construction talent, says Joan Goldstein, commissioner of the department of economic development. “We want to make sure companies have access to the right carpenters, foremen, and project engineers,” she says. “They’re suffering from the labor shortage.”

The only dark cloud may be the threat of tariffs the Trump administration promises to impose on aluminum imports that are essential for making building products. In Manchester, for example, Kalwall creative director Sam Keller admits that “The aluminum tariff talk is a little scary,” referring to its potential effect on trade with countries finding themselves on the receiving end. “We do business in Canada, the U.S., and Mexico and want access to foreign markets.”

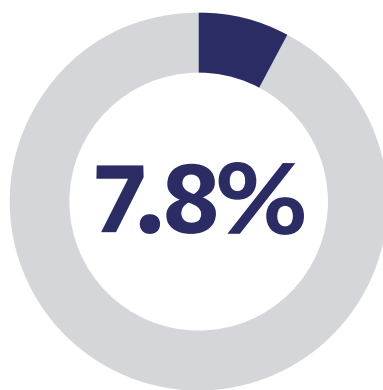
SNAPSHOTS



MAINE

The share of attendees at the 2017 Maine Manufacturing Summit who reported that **attracting and retaining quality workers is a challenge**

SOURCE: MANUFACTURERS ASSOCIATION OF MAINE 2017 MANUFACTURING SUMMIT REPORT



MASSACHUSETTS

The percentage of the Massachusetts’ workforce that manufacturers employ—or roughly

250,000
people

SOURCE: MANUFACTURING IN MASSACHUSETTS



NEW HAMPSHIRE

New Hampshire’s relatively strong economy has triggered a round of business tax cuts for 2018.

Average annual compensation for a manufacturing job in state in 2016 totalled

\$78,104

SOURCE: IDAHO DEPARTMENT OF LABOR



VERMONT

Vermont’s forest-based manufacturing and recreation sectors contribute

\$3.4 BILLION
to that state’s economy, annually.

SOURCE: VERMONT WOOD MANUFACTURERS ASSOCIATION



1 MANUFACTURER: Vermont
Natural Coatings
LOCATION: Hardwick, Vt.
PRODUCTS: Interior and exterior
wood finishes
FOUNDED: 2007
EMPLOYEES: 10
PRICE RANGE: \$\$
VERMONTNATURALCOATINGS.COM



2 MANUFACTURER:
Structures
Unlimited
LOCATION: Bow, N. H.
PRODUCTS: Daylighting
Systems: Clearspan
Skyroofs, pre-
engineered canopy
systems, pre-engineered
pool enclosures,
removable industrial
systems
FOUNDED: 1968
EMPLOYEES: 60+
PRICE RANGE: \$\$
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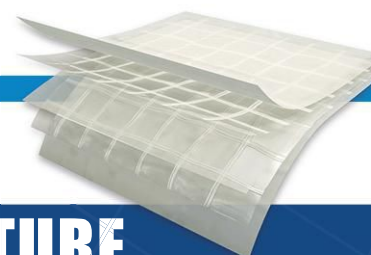
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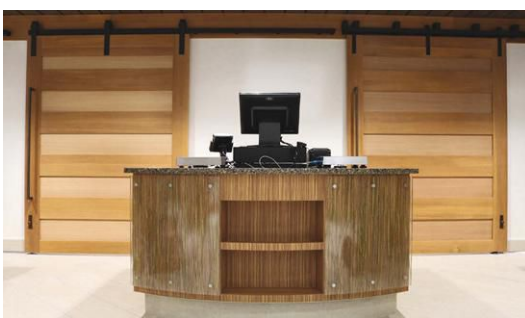
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PRICE RANGE: \$\$
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4 MANUFACTURER: Windham Millwork
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PRODUCTS: Custom millwork, reception desks, paneling, moldings, bars, banquettes, teller lines, store fixtures, cabinets, and countertops
FOUNDED: 1957 **EMPLOYEES:** 85
PRICE RANGE: \$-\$\$\$
WINDHAMMILLWORK.COM


5 MANUFACTURER: Runtal North America
LOCATION: Ward Hill, Mass.
PRODUCTS: Decorative radiators for hot water, electric, and steam heating systems
FOUNDED: 1988
EMPLOYEES: 90
PRICE RANGE: \$\$
RUNTALNORTHAMERICA.COM



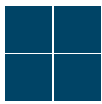
6 MANUFACTURER: Walpole Outdoors
LOCATION: Manufacturing: Pittsfield, Me.; Main Office: Walpole, Mass.
PRODUCTS: Outdoor structures and architectural elements: fences, pergolas, railing, and trellises
FOUNDED: 1933
EMPLOYEES: 250 - 350
PRICE RANGE: \$-\$\$\$
WALPOLEOUTDOORS.COM

7 MANUFACTURER: Chemetal
LOCATION: Easthampton, Mass.
PRODUCTS: Metal designs and laminates
FOUNDED: 1962
EMPLOYEES: 40
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Hear! Hear!

Four new community gathering spaces raise the bar on acoustics.

BY KATHARINE LOGAN

HUMANS ARE VISUAL CREATURES, and architects are particularly visual humans—first the drawings and then the photographs are often mistaken for a building’s whole story. But the experience of architecture is more powerful and subtle than eyes alone perceive. Especially in community gathering places, acoustics play a vital role in shaping a building’s character and the quality of experience it facilitates. From

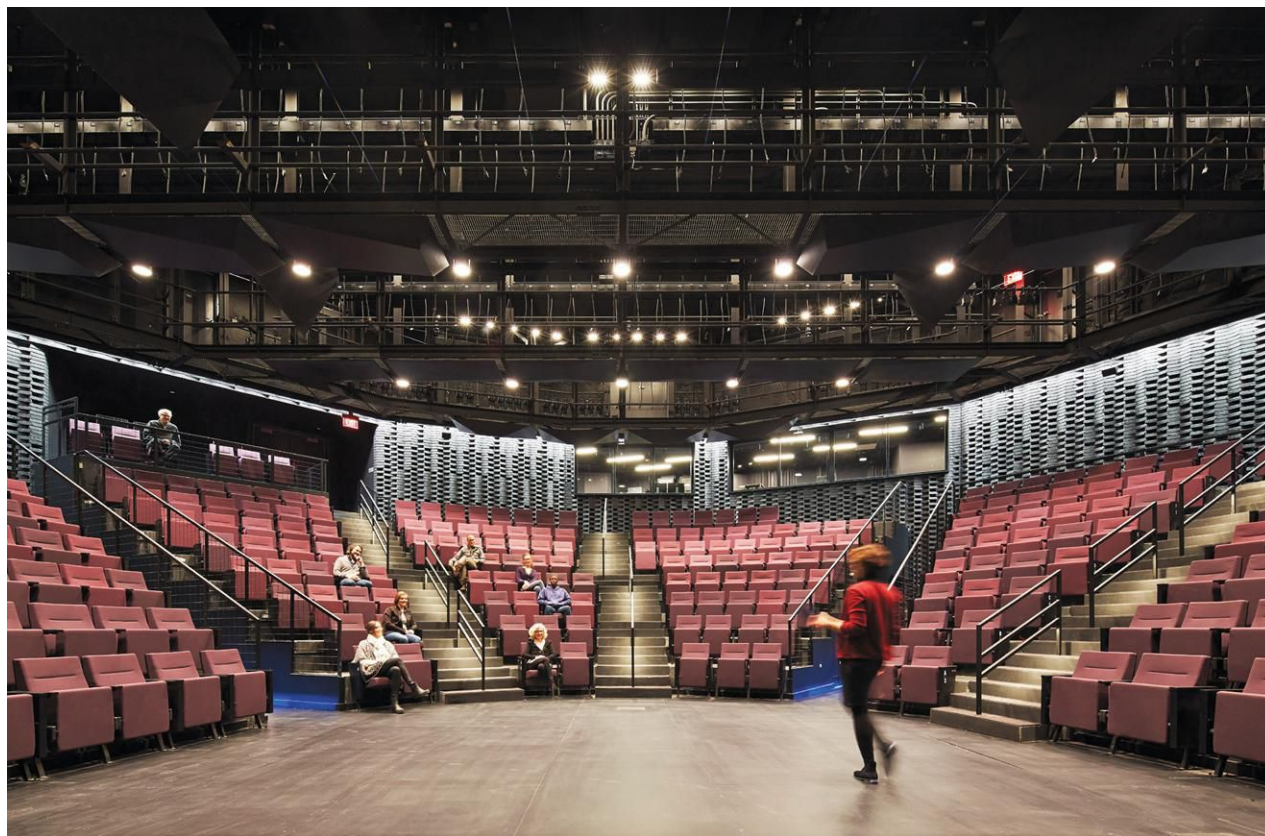
theater to library to ashram, designers are working with acoustics to bring their projects into the round.

Few buildings are designed for acoustics more deliberately than performance spaces, as Chicago-based Studio Gang’s new Writers Theatre illustrates. The 36,000-square-foot building comprises two performance spaces (a main stage and a smaller black-box venue) opening onto a glass lobby structured by timber trusses. Located in Glencoe, Illinois, and completed in 2016, the new theater replaces a much smaller-capacity venue in which Writers grew up. Theatrical intimacy has characterized the spoken-word company since its start in 1992, and the design team strove to maintain that quality even as Nichols Theatre, Writers’ new 250-seat main stage, more than doubled the capacity of the previous venue and quadrupled its acoustic volume.

The spatial design fosters intimacy using a thrust stage around which the audience is seated, with no edge or change of level to separate the front row from the performance. But the acoustics for Writers’ typically unamplified performances presented a complex challenge in the larger room. The human auditory system measures the volume of a space by subconsciously comparing the difference between the time direct sound arrives along the line of sight and the time reflected sound arrives from the space’s perimeter surfaces. The farther away these surfaces are from the listener, the later their reflections arrive; the later the reflections, the more degraded the sense of acoustic intimacy. “In acoustic terms, a fourfold increase is vast,” says Carl Giegold, a partner with Threshold Acoustics, Chicago-based consultants to the project.



Threshold uses the metaphor of storytelling around a forest campfire to describe its solution for creating the feeling of being close to or alone with performers, even with more distant surfaces. The actors onstage represent the light, heat, and story around which the audience gathers; unlike the walls of a room, the boundary of a forest clearing—tree trunks and canopy—is diffuse and vague. Translating this experience into built form, the design surrounds the audience with a diffusive screen. Bricks salvaged from the façade of Writers’ previous home (a 1938 structure demolished to make way for the new building) are offset 8 inches from the primary theater’s perimeter walls. They form a highly articulated surface that changes in shape and amplitude as it rises from floor to catwalk. “The complex patterning of the screen

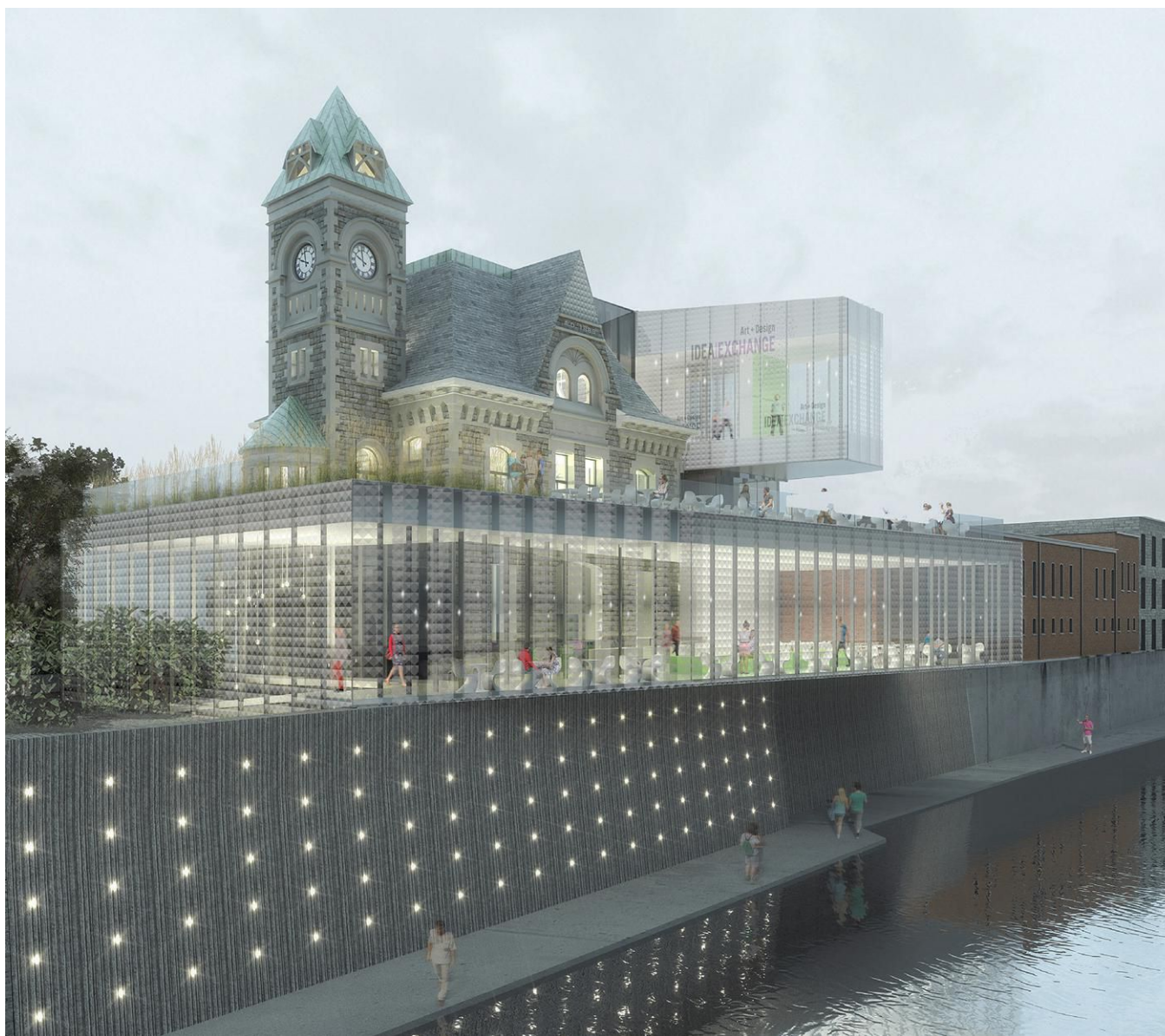


ADAPTIVE REUSE
The main performance space at Studio Gang’s Writers Theater (above) in Glencoe, Illinois, includes an acoustic screen made of bricks (left) salvaged from the company’s former home.



CONTINUING EDUCATION: ACOUSTICS

FROM ARCHITECTURAL RECORD



mimics the randomness of the outdoor environment,” says Giegold, “and defeats the acoustic boundaries of the room.”

Importantly, the brick screen does not absorb the sound; instead, it breaks sound waves into random energy. “We kept that energy in the room,” says Giegold. “We diffused it and sent it back to envelop the audience in an ambience rather than in a series of hard reflections.” While the sound continues to infuse the theater with energy, it no longer betrays its size.

Having dealt with undesirable reflections from distant surfaces, the designers then set about further enhancing intimacy by introducing a few deliberately distinct reflections from spots near the actors. Small but critically placed and shaped reflectors are located on the underside of the catwalks, and a couple of sail-like reflectors are suspended between them. These take the sound on stage and throw it across the room, so that an actor speaking with his or her back to one side of the audience is nonetheless intelligible. “We end up with a distinctive, intimate character that is the hallmark aesthetic of Writers Theatre,” says Juliane Wolf, a design principal at Studio Gang.

While a theater needs as blank an acoustic slate as possible, libraries’ acoustic needs are increasingly various. The Old Galt Post Office

BEYOND THE BOOK

RDHA’s Idea Exchange (left) in Cambridge, Ontario, and the Central Library (below, left and right) in Austin, Texas, by Lake|Flato and Shepley Bulfinch, represent a new generation of library, with spaces that can accommodate a wide range of programming.



PHOTOGRAPHY: COURTESY RDHA (TOP); © CASEY DUNN (BOTTOM)



Idea Exchange in Cambridge, Ontario, by Toronto-based RDHA, and the new Central Library in Austin, Texas, by San Antonio-based Lake|Flato and Boston-based Shepley Bulfinch, represent a new breed of library: they are intended as dynamic, polyvalent gathering places. With spaces that can accommodate diverse programming, they address more challenging acoustic issues than libraries have historically faced.

Dubbed Canada's first bookless library, the Galt Idea Exchange, scheduled to open in Spring 2018, engages creative people of all ages. The project renovates a 9,000-square-foot heritage post office, adding a new transparent pavilion that doubles the post office's floor area and cantilevers 20 feet over the Grand River. The lower level offers a black-box theater and multipurpose room, audiovisual recording suites, and studios for playing musical instruments on loan. An atrium connects to the main level, which includes a periodicals reading room, café, and restaurant. Upstairs, the Children's Discovery Centre and

the adult Creation Space offer opportunities ranging from robotics and 3-D printing to woodworking and sewing. Part of a municipal library system, the Idea Exchange complements an existing book-based library in the community.

Similarly, the Austin Central Library, a 200,000-square-foot facility that opened in October, celebrates books and reading. Jonathan Smith, an associate partner at Lake|Flato, calls it the best daylight library in America, due in large part to a six-story atrium that includes extensive skylights, clerestories optimized for their solar orientations, and a generous east-facing curtain wall. The facility also extends its capacity for community engagement with a 250-seat event space, meeting rooms, art gallery, café, screened porches for reading overlooking Lady Bird Lake, and a rooftop garden, as well as dedicated multi-use areas for children and teens.

"The goal for any community space is to provide a comfortable acoustic environment for multiple appli-

cations," says Payam Ashtiani, a principal with Mississauga, Ontario-based Aercoustics Engineering consultants to the Galt Idea Exchange. To achieve that goal, the acoustic design must address three primary factors: room acoustics (the behavior of sound in the space), sound isolation (the exclusion of noise from outside the space), and mechanical-noise control (the control of sound from building services). Ken Dickensheets, principal of Austin-based Dickensheets Design Associates, acousticians for the Austin Library, concurs. He adds that acoustic analysis early in the design process maximizes the opportunities for cost-effective solutions.

The distribution of program elements, for example, can simplify acoustics by locating zones that require quiet away from sources of noise, including mechanical equipment. The Austin Library's event space is on the lower level for this reason, as are the Galt Idea Exchange's performance and recording spaces.

RESTFUL RETREAT

The form of Patkau Architect's Temple of Light, a sanctuary and meeting place for the Yasodhara Ashram, was inspired by the shape of a previous building destroyed by fire, and its spectacular setting in the mountains of southeastern British Columbia.



Once the opportunities for passive solutions have been fully taken advantage of, floors and walls can be designed to further isolate spaces. An assembly's Sound Transmission Class (STC) rating describes its ability to attenuate the transmission of sound in the audible frequency range. In general, good acoustic separation between adjacent spaces can be provided with demising partitions that have an STC rating of 45 to 50.

At the Idea Exchange, STC-50 is achieved for multipurpose-room walls with two layers of $\frac{5}{8}$ -inch gypsum board on either side of $3\frac{1}{8}$ -inch, fiberglass-insulation-filled steel studs. For the recording suite, which requires a higher STC rating, the insulated studs are doubled on either side of a 2-inch air gap. To prevent sound flanking (the transmission of sound around, over, or under the primary partition separating two spaces), the suite's concrete floor slab is isolated from the structure with neoprene gaskets.

Within a room, reverberation time (RT) is defined as the interval in which sound decays by 60 decibels (dB). (Decibels are the logarithmic unit used to measure the intensity of sound.) To prevent collaborative spaces' becoming too noisy, the target RT for the Idea Exchange's Creation Space was less than one second, with a low of 0.6 seconds for the recording studios. For the atrium, an RT of 1.2 to 1.5 seconds maintains the feeling of a large, open space without allowing noise to build to a din.

The Idea Exchange primarily uses perforated acoustic drywall to achieve the desired Noise Reduction Coefficients (NRCs). The material meets a budget that Tyler Sharp, principal at RDHA, describes as difficult, given the ambitions of the project. But it also has desired aesthetic qualities, says Sharp. Its continuous, uniform dot pattern flows evenly across the atrium ceiling's angular geometry, and the dots relate neatly to the pattern of the curtain wall's ceramic frit.

To achieve the NRC required for its atrium, the Austin Library uses acoustical plaster on the ceiling and undersides of projecting floor slabs. A relatively expensive material that shows abuse, acoustical plaster suits these out-of-the-way applications. Two large, south-facing walls designed to reflect daylight into the library are clad with perforated metal panels backed with acoustical batts to prevent them from also reflecting sound. "The fact that this giant volume isn't echoey makes the building feel more approachable," says Smith. "It doesn't show in the photos, but when you're there, you have a great feeling in the space."

If acoustic tranquility is welcome even in the new, more dynamic breed of library, it is a necessity in the Temple of Light, a sanctuary and meeting place for the Yasodhara Ashram, a yoga retreat and study center in the mountains of southeastern British Columbia. The new temple, designed by Vancouver-based Patkau Architects



and completed this summer, replaces an earlier one destroyed by fire.

The temple responds to the collective memory of the original space (which comprised eight rotationally symmetric bays, like its replacement). But it also takes cues from the spectacular clifftop site, with its views of Kootenay Lake and the surrounding forest, and from the lotus flower, an important symbol in the yogic tradition, says Luke Stern, manager of design research at Patkau.

Constructed of prefabricated wood panels acting in concert with glulam arches and shear wall elements, creating an integral shell, the temple is the focal point of the spiritual life of the ashram. The form of the primary volume, pinwheel in plan, is made up of eight interlocking petals, curvilinear yet built of straight members, and radiating from a central oculus.

Because of the project's modest budget of \$2.75 million, the design team could afford only a simplified approach to acoustic modeling. The acoustic consultants, Vancouver-based RWDI, offered advice based on the sound quality of a simple dome, without the compound curves of the eight petals, in which the RT would reach 3.5 seconds or longer. (An echoey gymnasium has an RT of about 2 seconds.) The architects knew that the design's curves would mitigate the long RT but considered additional measures to be in order.

The temple's unusual geometry was designed in part to mitigate the focusing issues that afflict simple domes. There are no parallel surfaces that would cause significant harmonic resonances or flutters, says Stern, and where concave surfaces occur, they are not centrally

focusing, so that acoustic hot spots from each of the eight petals don't overlap. Moreover, those hot spots mainly occur above head height.

At the base of the petals, which are finished in white-painted gypsum board, glazing provides views of the temple's lakeside setting. To prevent sound's ricocheting off the hard surface of the glass and back to the building's occupants, the architects segmented and angled the glass to direct reflections upward, beyond head height. And to absorb excess acoustic energy, a pinwheel array of 96 melamine-foam baffles is suspended from the oculus at the top of the dome. The overall envelope of this acoustic chandelier supports the temple's floral metaphor, as if they were the anthers and filaments of stamens.

Since the building opened, it has hosted musical performances as well as meditation, yoga practice, and instruction. "The acoustics have far exceeded expectations," says Stern.

In common with the designers of Writers Theatre, the Old Galt Post Office, and the Austin Library, Stern describes acoustics as an often-neglected aspect of architectural design. "They really can negatively affect people's experience of a space, no matter how wonderful it is formally," he says. Conversely—as these projects illustrate—when acoustics are taken as a significant design parameter from the start, they enrich the multi-sensory experience that is architecture. ■

KATHARINE LOGAN IS A DESIGNER AND WRITER FOCUSING ON ARCHITECTURE, SUSTAINABILITY, AND WELL-BEING.

FLOWER POWER

An early scheme for the Temple of Light included wood slats with acoustic backing (opposite) on the underside of its petals. These interior surfaces were ultimately constructed of painted drywall with compound curves, to help mitigate sound-focusing problems. A chandelier of melamine-foam baffles (above) absorbs excess acoustical energy.

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Learning Objectives

- 1 Describe acoustic strategies for making a large space feel intimate.
- 2 Describe strategies for optimizing acoustics in spaces intended for diverse uses.
- 3 Describe acoustical strategies for mitigating mechanical noise and noise from outside a space.
- 4 Define such terms as reverberation time, sound-transmission class, and noise-reduction coefficient.

AIA/CES COURSE #K1712A

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Landscaping, Sitework

Page 49

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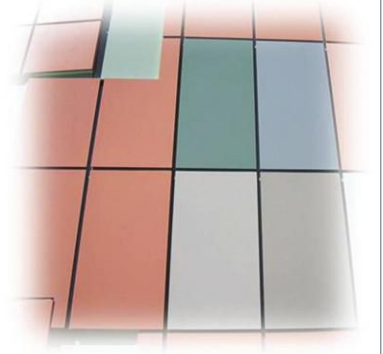
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Maison&Objet

The Paris home décor show evolves with social networking.

“MINIMALISM IS OVER,” said Vincent Grégoire, a creative director at the international trend and strategy agency Nelly Rodi, during this winter’s home décor show Maison&Objet, which took place January 19–23. Grégoire designed several artistic installations in Hall 7 at the semi-annual Paris event, all filled with playful, theatrical elements he plucked from various exhibitors: mirrors, glass cabinets of

curiosities, a lounge chair made of stuffed flamingos, and a bookstore/café with tissue paper tropical greenery.

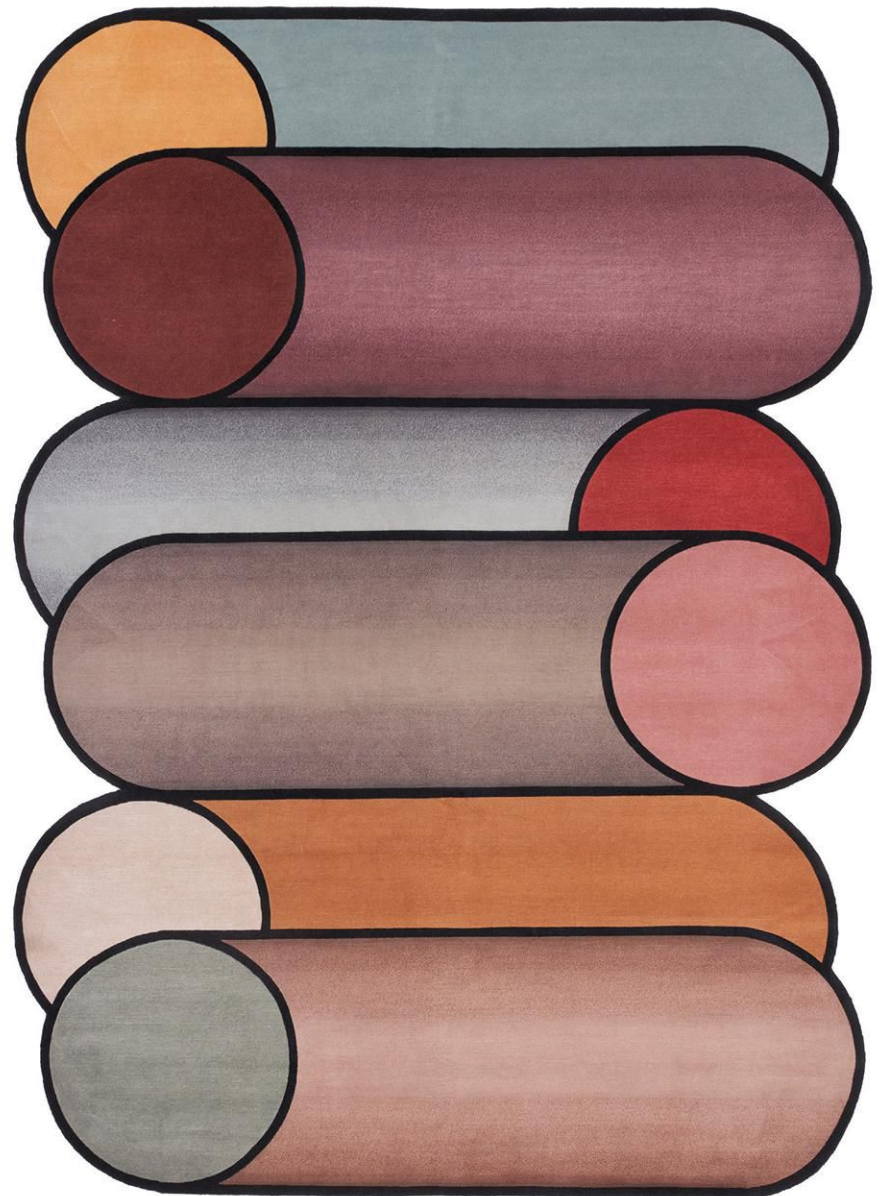
According to Grégoire, social media are disrupting the barriers among hospitality, office, and home, as well as between avocational and professional decorators. Today, everyone is a designer and curator, showcasing “work” or their personal brand on Instagram and Pinterest, framing collections or

Visitors to January’s Maison&Objet encountered color and whimsy at the Paris Nord Villepinte exhibition center (above). Vincent Grégoire, a trend forecaster for Nelly Rodi, created installations in Hall 7 with his picks from the show floor. One (right) features Studio 65’s red Lips (or Bocca) sofa and AP Collection’s Swan stuffed-animal chair.





Rising Talent Award Winner Marco Lavit Nicora exhibited his modular Atem sofa (above), a show standout. Pulpo's Heron (near right) by Hermann August Weizenegger is a birdlike floor lamp available in powder-coated red, blue, or silver. Patricia Urquiola's Rotazioni wool rug for CC-Tapis (far right) plays with circular tube-like motifs in two variations.





images of a favorite chair to elicit “likes” and emojis.

Grégoire’s forecast was evident across Maison, which also celebrated Copenhagen-based Cecile Manz as Designer of the Year, and Rising Talent Award winners like Marco Lavit Nicora of Atelier Lavit in Paris. The best booths played with form in a lighthearted way, with attention to craft, function, and material honesty. Pulpo, a German online boutique retailer, displayed Heron by Hermann August Weizenegger, a birdlike floor lamp made of two bent hollow-steel tubes.

Italian bath companies Cielo and ex.t exhibited products that spoke to tight urban living. Cielo’s Narciso Mini features a ceramic sink, in a range of earthy matte glazes, that sits on a steel frame with drawers below. Nudo, by ex.t, is a lithe modular storage system in brass or black metal, with a kit of parts including mirrors, trays, and leather pockets.

Though minimalist style was scarce, geometric shapes and patterns were not, as seen at CVL Luminaire, a French lighting manufacturer. Its Cercle & Trait pendant by Paris-based POOL is a balletic composition that balances a straight, LED-edged metal tube in a circle.

This trend toward things circular, square, and triangular recalls the architectonic shapes and vibrant colors of Ettore Sottsass’s 1980’s Memphis movement. CC-Tapis presents a similarly bold aesthetic with its Signature Collection, a series of abstract, hand-knotted rugs, made in Nepal and designed by Patricia Urquiola, among others.

Throughout the halls, there was a sense that designers were paying attention to their online communities. Whether or not Maison ever invites e-commerce website Etsy to create a booth, as Grégoire suggested it should, remains to be seen, but the scent of ironic fun was in the air at this year’s show.—*Laura Raskin*

Cielo’s Narciso Mini (bottom right) by Andrea Parisio e Giuseppe Pezzano saves space with a ceramic lavatory on a steel frame, featuring storage below. Nudo (bottom left), by ex.t, can be hung or wall-mounted in a bath or dressing room and comes with a selection of mirrors, trays, and leather pockets. CVL Luminaire’s Cercle & Trait pendant (top left) balances linear and round metal tubes with a dimmable LED.



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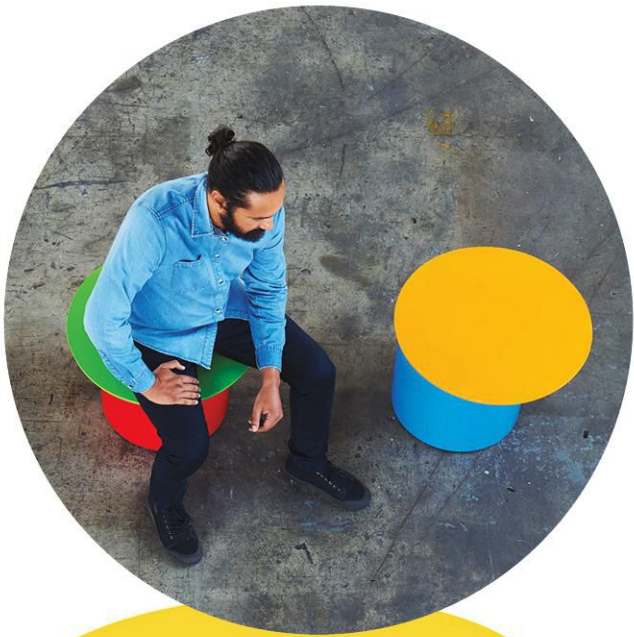


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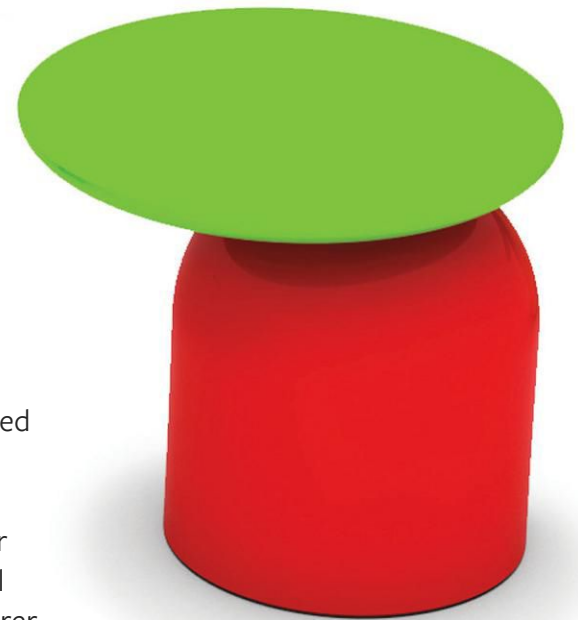
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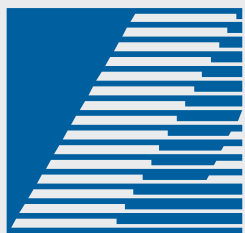
Reinventing the Stool

FOUNDED IN 1993 as an artists' studio, UAP Supply evolved into a fabricator of custom architectural products. As business grew, they added a factory but continued to collaborate with designers and architects on designs for site furniture. It is that designer-friendly business model that makes the company an especially creative manufacturer,

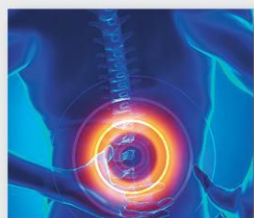
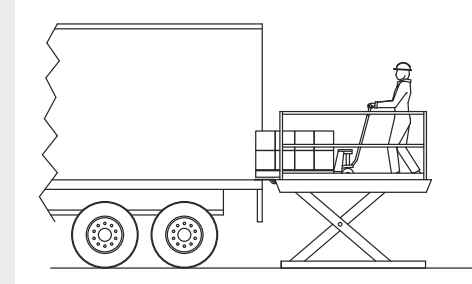
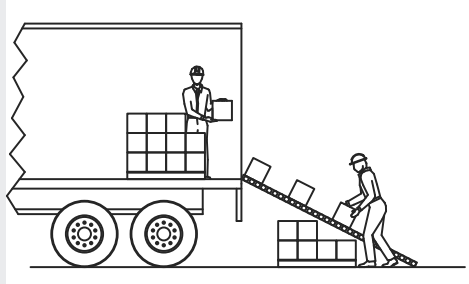
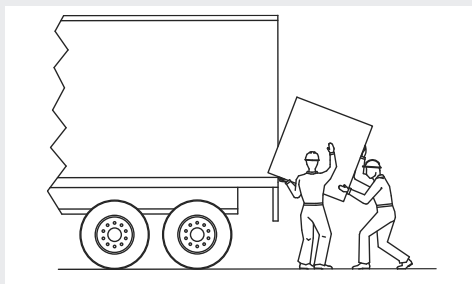
known for innovative products such as Stump Stool B (shown here) by UAP principal Jamie Perrow. "Our concepts always offer lots of options for specifiers," he says. Many items that UAP makes are products that it dreams up with third parties in line with its mission to weave art and design into spaces.

The vision behind Stump Stool? "What is the least amount of designing that I can do on this, but also play around with off-cuts of materials in our own workshop?" says Perrow of his creative process. As both designer and manufacturer, he always tries to see production from the point of view of working architects with whom the company works so closely. For that reason, his stool comes in an array of colors, sizes, and material options. At 19 inches tall with a 22-inch-diameter top, the first version, Stump Stool A, was originally conceived in granite, bronze, and brass—materials interchangeable for use in the top and base.

The second edition combines an aluminum top finished in weather-resistant spray paint and a stainless steel base coated in a high-quality, two-pack paint system, similar to the coating used on cars. The material diversity ensures that Stump Stool can fit seamlessly into multiple environments and designed spaces. Letting design lead the production process is part of the company's artisan spirit. "We have a rich history of working with artists and architects. So we understand how things they use need to be made," Perrow says. —Erin Hudson (SNAP #270)



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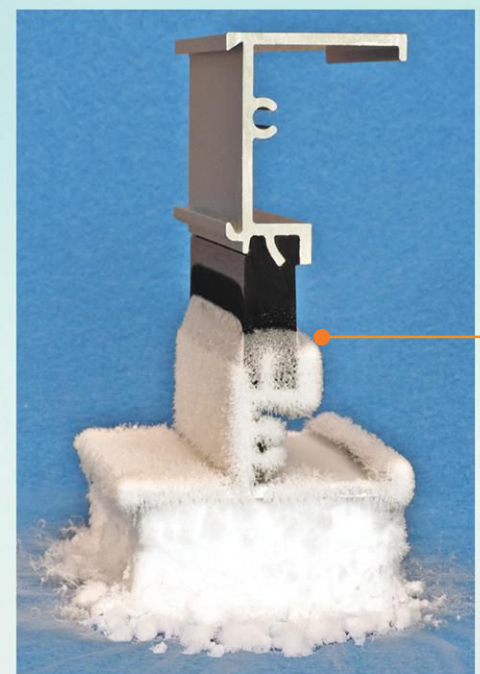
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