

SNAP

ARCHITECTURAL NEWS + PRODUCTS

VOLUME 10, ISSUE 3



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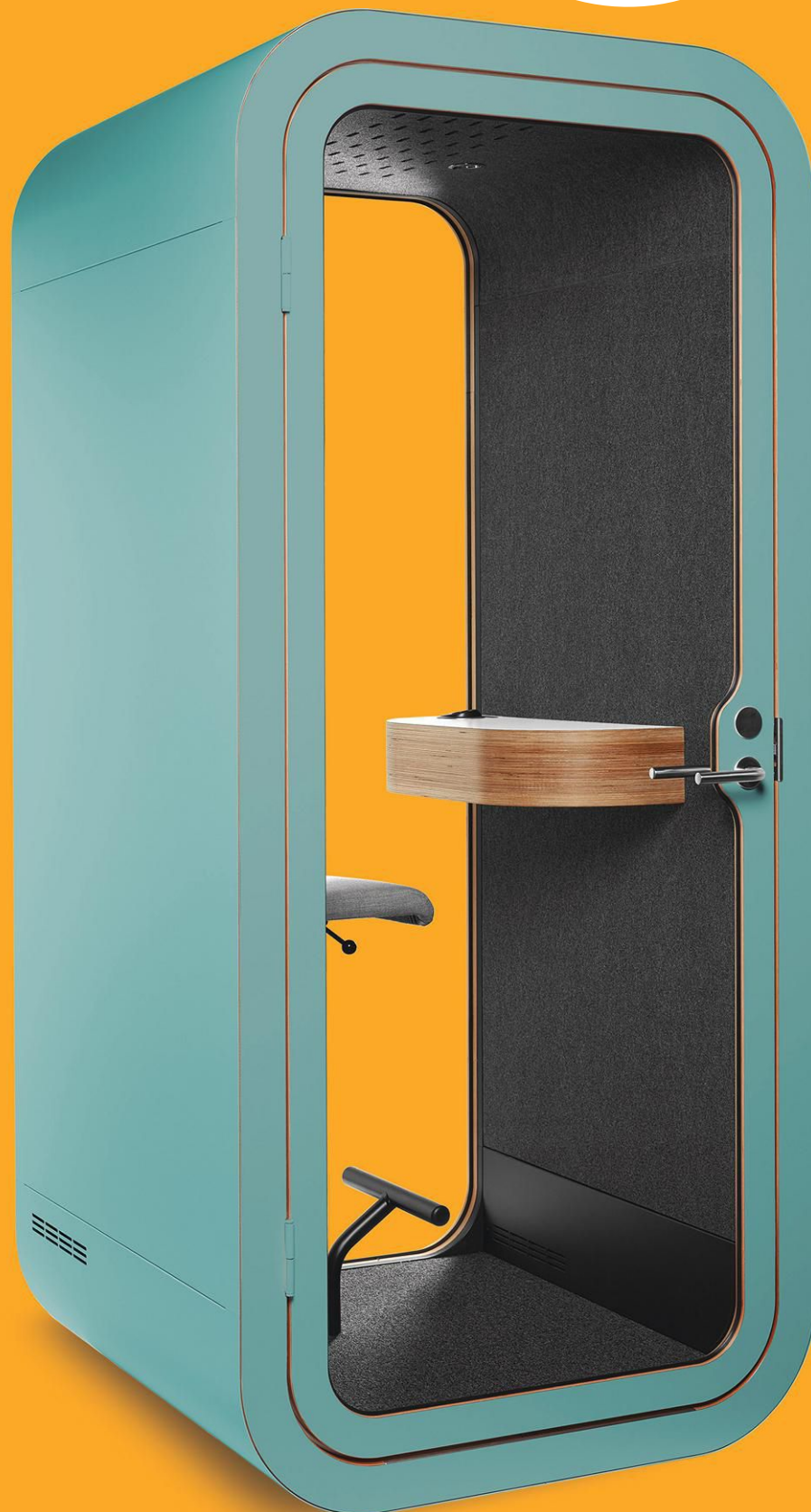
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**MANUFACTURERS
GROW STRONGER**

Companies in the middle states report five years' increased production activity
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**THE 21ST
CENTURY OFFICE**

Three designers share their views of the changing workplace
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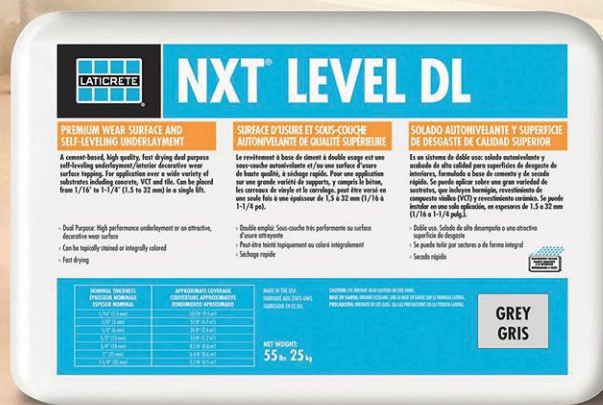


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THE SOFTER SIDE OF OFFICE DESIGN

Clockwise from top left: The interior of Replica House Studios in London; DeVorm's sound-dampening stools; Designer Brad Ascalon for Carl Hansen & Søn.



= OFFICE INSIGHTS

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PHOTOGRAPHY: (TOP LEFT): © WAIMING NG



Work Your Way



THIS ISSUE FINDS ME preparing to walk the show floor at **NeoCon** in Chicago, the contract furniture trade show, which also serves as a bellwether of office design trends. That means materials and innovations highlighted there will likely make their way into leading workplace projects. To stay current, **SNAP** conducted some early reporting.

Our Q&A this issue, for instance, is a three-way chat on office design (page 15) with experts who create a lot of them. Offering up their views on what's next for office interiors

are **Studio O+A** principal **Primo Orpilla**, **TPG Architecture** director **Rachel Starobinsky**, and **designer Cynthia Spence**. Among their peer-to-peer tips is advice to “build in solutions” and treat collaborative spaces as the new norm.

Likewise, a survey asking NeoCon exhibitors what they plan to display at the 50th annual show led to a products preview that reflects a brave new workplace. See its various components starting on page 12.

To illustrate the prevailing trends, this issue also includes two standout case studies in workplace design: A London church-turned-co-working space by **Surman Weston** (page 16) that can also serve as home for its owners, and an office by **Studio O+A** for furniture manufacturer **Kimball** (page 21), which cleverly mirrors the office cultures of clients it targets.

The main overall shift in workplace design is toward flexible materials and furnishings that inspire people to work from home, outdoors, in private, as a team—anywhere that helps them stay productive. Whatever your client needs, use this issue to find the best products. We're happy to work with you.

Kelly L. Beamon

KELLY L. BEAMON Editor

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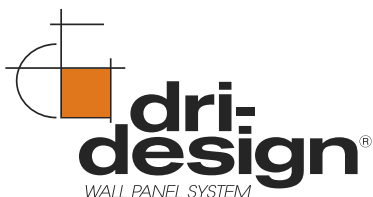
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Exceeding Thermal Performance Goals by Choosing Wood

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An Introduction to High-Performance Coating Systems

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Innovations in Residential Construction Using Advanced Gypsum Products

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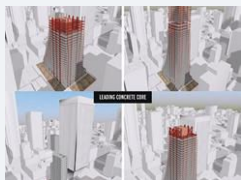
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The ABCs of LCAs and EPDs

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Expansion Joint Fire Barriers: Principles, Practices, and Problems

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Fire and Sound in Multifamily Floors

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in brief

Wire Mesh Out West

AMID THE FUSS OVER BEYONCÉ, it was easy to miss the memorable architectural moment at this year's Coachella Valley Music and Arts Festival in Indio, California: Rendered in more than 118,000 square feet of wire mesh, *Etherea* by Edoardo Tresoldi channeled the ghost forms of three Neoclassical- and Baroque-style buildings. The wire-mesh sculptures dominated the fairground at 36, 54, and 72 feet tall. Tresoldi, whose past installations span a diaphanous dome in the United Kingdom and a see-through basilica in Italy, built the Coachella installation "as a portal for contemplation." Next up by him: *Sacral*, another classical dome shape on view now at the National Museum of Science and Technology Leonardo da Vinci in Milan through September.

DARING DESIGNS

The recent Coachella Festival's architectural moment, an installation titled *Etherea* (right) by Edoardo Tresoldi; United Visual Artists' *Spirit of the City* (below), on view at A/D/O; Roche Bobois-Parson's contest winners and their prized chairs (right).



A City, Seen

UK-based collective United Visual Artists interpreted Manhattan architecture using a skyscraper-inspired cluster of rotating mirror-clad columns (286 pounds of steel covered in 203 pounds of glass), reflecting shifting views of buildings and people as they turn. The temporary installation, titled *Spirit of the City*, was built in the courtyard of gallery A/D/O during this year's NYCxDesign in May. The work is on view through September 2, 2018.



From the Classroom to the Showroom

Of 16 submissions to Roche Bobois' fifth Design Awards, three prototype chairs, each by students in Parsons' MFA Industrial Design or BFA Product Design programs, will be presented at the retailer's internal Spring 2018 Market—and possibly the company's showrooms this fall. Cairn, by George Plonias and Weiran Chen (bottom left) tied for first place with Plus One (below), by Lorraine Chen and Po Yuan. Second place went to Asy (left) by Liuqingzi Jiang and Lee Chi-Hao. The

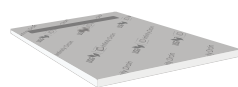


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SNAP 203

first-place tie reflected the fact that judges liked Cairn's "visual strength in line with Roche Bobois' brand," but also had never seen a chair like Chen and Yuan's extendable 2-in-1 design. (Neither had SNAP's editors.)

Lutron Buys Ketra

Lighting controls giant Lutron Electronics recently acquired the industry's upstart Ketra, whose Natural Light solutions emulate daylight in interiors. Lutron senior vice-president Ed Blair said the acquisition "uniquely positions Lutron for the greatest success in areas of growth, like simulated natural light, smart homes and buildings, and tunable white light."

— Briefs by Justin Chan

field reporting



DESIGNERS TAKE BROOKLYN

Products by emerging companies such as Shuya Design (above) and Bolé Road Texiles (right) was center stage at BrooklynDesigns, at the Brooklyn Museum.

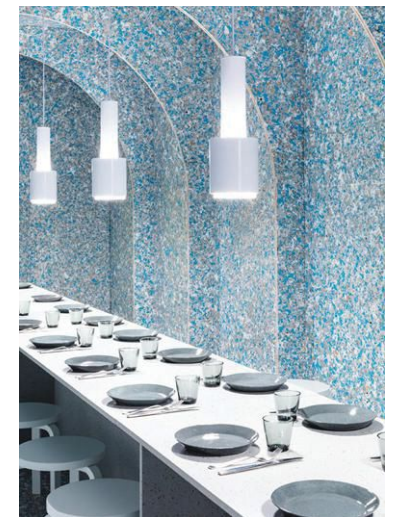


ARPER CELEBRATES KIIK

SNAP attended Arper's party to mark the American debut of its modular furniture collection Kiik by Tokyo-based designer Ichiro Iwasaki (shown). The bash in the New Museum featured virtual reality "visits" to settings furnished with Kiik's pieces.

ZERO-WASTE DINING POPS UP

At WantedDesign Manhattan, also held during New York's design week, the Finnish Cultural Institute of New York created a restaurant built of recycled materials.





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1. **VAPOR ECHO RECTILINEAR**

MANUFACTURER: Luxxbox

PERFORMANCE: The Vapor Echo Rectilinear is a redesign of Luxxbox's classic Vapor pendant light, but made with collaborative spaces in mind.

PRICE RANGE: \$\$

APPLICATIONS: Available in a variety of colors and sizes, the Vapor Echo Rectilinear is made up of acoustic panel segments that help absorb sound and it can be fitted with an LED panel or an LED downlight as the light source.

LUXXBOX.COM

(SNAP #252)



2. **WALL2WALL**

MANUFACTURER: Clarus

PERFORMANCE: Wall2Wall is designed as a floor-to-ceiling non-staining writing surface that is compatible with any marker, even permanent.

PRICE RANGE: \$\$\$

APPLICATIONS: Colors are unlimited with Clarus' color matching ability. The 1/4" tempered safety glass can be easily installed to existing drywall, and is also available in a magnetic finish.

CLARUS.COM

(SNAP #253)

3. **DIEGO**

MANUFACTURER: Bernhardt Design

PERFORMANCE: This lounge features a discrete magnetic handle and weight-locking casters that allow it to be moved with little effort.

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

APPLICATIONS: The chair offers a range of customizable options to accentuate everything from the handle tab to the welt detail that traces the perimeter.

BERNHARDT.COM

(SNAP #254)



4.
KIIK

MANUFACTURER: Arper

PERFORMANCE: Kiik is a modular furniture system used to define shared spaces for working, gathering, or relaxing. Designers can combine configurations to create many unique patterns suited for the space.

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

APPLICATIONS: This modern system is available in various colors and configurations. Pieces feature laminated tops, contract-grade upholstery, and aluminum legs.

ARPER.COM

(SNAP #255)



5.



5.
FRAMERY O

MANUFACTURER: Framery

PERFORMANCE: This pod is designed for efficiency and privacy on demand. The frame is made of Formica laminate on birch plywood with a varnished trim. The interior is clad in layers of sheet metal, birch plywood, recycled acoustic foam and acoustic felt.

PRICE RANGE: \$\$\$

APPLICATIONS: Users will be able to take phone calls and video conferences without disturbing others nearby. The pods are available in various colors.

FRAMERYACOUSTICS.COM

(SNAP #256)



6.
LJ3

MANUFACTURER: De Vorm

PERFORMANCE: These stools are recycled and recyclable. The seats are made with PET felt, which has sound-dampening qualities.

PRICE RANGE: \$\$

APPLICATIONS: Like the rest of De Vorm's LJ Series, the LJ3's seats are available in 10 color blends; the 34" tall steel frame comes in over 200 RAL colors.

DEVORM.NL

(SNAP #257)



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



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

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- Install starter base materials and continuous internal drain channels to a suitable substrate.
- HD Infill Board is set in place between drain channels prior to the metal roof panel.
- 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)

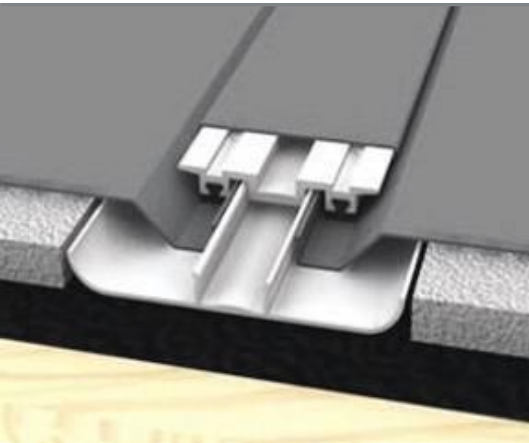
Testing is not applicable to all substrates, materials, and dimensions. Additional testing and analysis is available upon request.

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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Cynthia Spence

Founder, Cynthia Spence Design
San Francisco

THE CUBICLE IS NOW MORE THAN 50 YEARS OLD. IS IT PASSÉ?

CYNTHIA: Cubicles are going away...as we become accustomed to working anywhere that has WiFi connectivity. Collaborative spaces are becoming the norm.

YES, COLLABORATIVE AND FLEXIBLE HAVE BECOME OFFICE-DESIGN BUZZWORDS. WHY?

CYNTHIA: Technology has enabled the office or meeting room to be anywhere, and workers who are more diverse in terms of age and generation, have different reference points for the 'office' construct. A single workplace must appeal to a broad audience.

Primo Orpilla

Founding Principal, Studio O+A
San Francisco

CAN YOU SATISFY EVERYONE IN AN OFFICE WITH A SERIES OF COLLABORATIVE AREAS?

PRIMO: First, you don't solve the problem with furniture. We're learning how responsive design—for example anticipating problems and building solutions into the architecture—can have a huge impact on how people feel about their offices.

WHICH STANDOUT MATERIAL SOLUTION IS TRENDING IN NEW WORKSPACES?

PRIMO: We're seeing a lot of opportunities to use acoustics. As open as we make these spaces, they're usually in older buildings that don't have much soft surfacing, so we need sophisticated materials to control sound.



Rachel Starobinsky

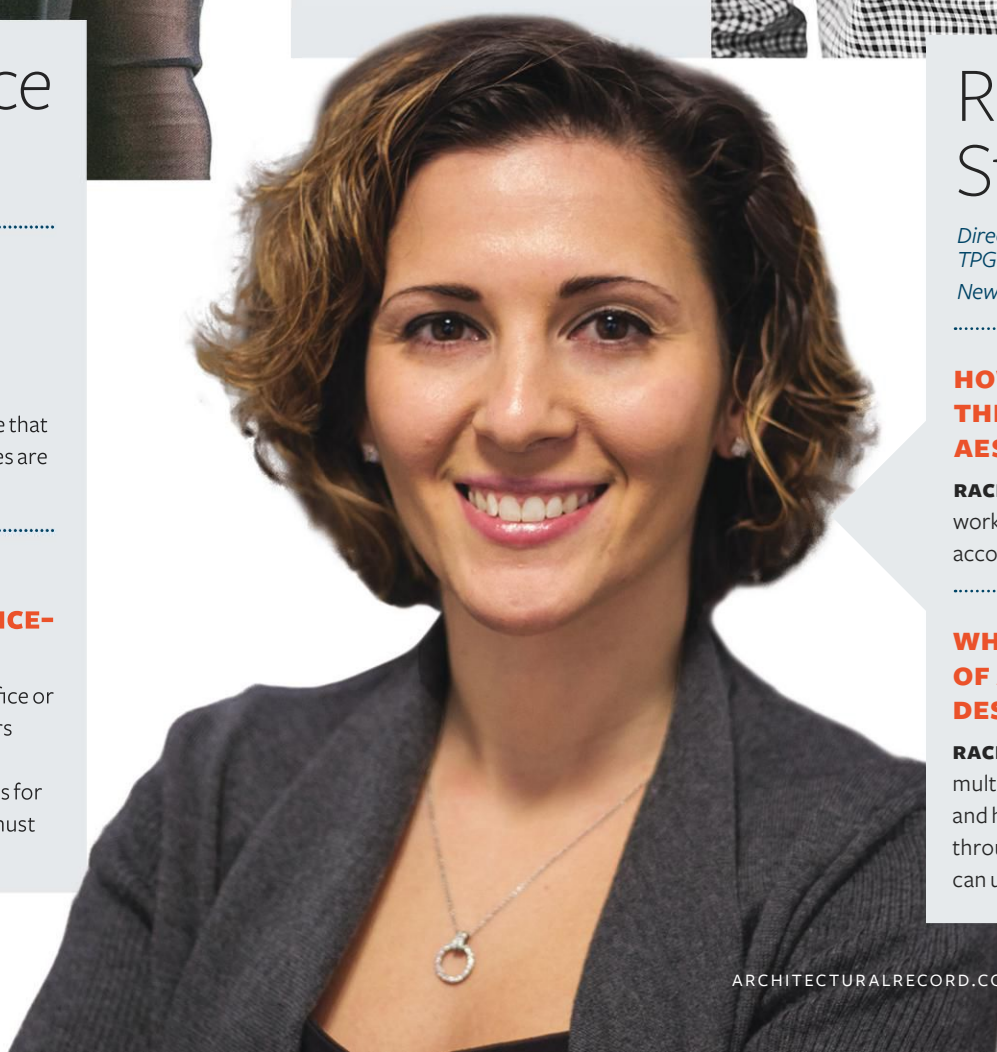
Director of Strategy & Innovation,
TPG Architecture
New York City

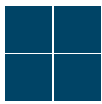
HOW WOULD YOU SUM UP THE CURRENT DESIGN AESTHETIC?

RACHEL: Future-proof. Clients want work spaces designed to...accommodate potential growth.

WHAT ARE KEY FEATURES OF A FUTURE-PROOF DESIGN?

RACHEL: Spaces which are modular, multi-purpose areas that are flexible, and highly differentiated areas throughout...equipped so that people can use them however they need to.





An Office That
Feels Like Home



REPLICA HOUSE STUDIOS, LONDON

PROBLEM: Adapting a former church for use as an income-generating co-working space—and sometime home.

SOLUTION: Build two mezzanines and maximize the open plan in the 19th century sanctuary's ground level.

WHAT BEGAN AS the conversion of an 1880s-era church into a house, in a leafy section of North London, has evolved into an inspired mixed-use space that combines hoteling and co-working under one roof.

Local architects **Surman Weston** were just coming up with initial residential concepts when the client informed them they were relocating to the United States and needed the building to function as an income property when they were not using it as a home. After turning their thoughts to income-generating programs, the architects decided that the co-

CALM AND BRIGHT

The entrance (top right) to this co-working space by architects Surman Weston opens on a staircase connecting the ground level to a mezzanine. Architects removed a dropped ceiling that hid the original vaulted ceiling over the nave-turned-office (above) and painted the Victorian façade (right).

working trend in office design, where business tenants share office areas and services, seemed like a flexible model.

Still, “We didn’t want the clients to feel like they’re living in an office when they return,” says architect Percy Weston. “We wanted a homely style for the workspace.”

Weston also saw a chance for his team to design space for themselves, as they were outgrowing their rented East London studio and hunting for a new office. They proposed adapting the building for use as co-working space for multiple tenants with new multi-purpose spaces that could serve as occasional guestrooms.

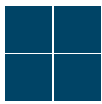
Surman Weston would be the first tenant and bring on board four additional lessees, including two illustrators, an animator and a print designer. They would also be able to solve design problems as they experienced them firsthand.

First, they needed to carve out work and living spaces in the 427-square-foot nave, where toward the rear of the building, it had in recent years been converted into grittier, unfinished live-work space. The clients had bought the building in this last incarnation, and briefly lived with interior walls and a dropped ceiling the previous owner had added.



WORK-LIFE BALANCE
The team built a second mezzanine (left) with a versatile meeting/guestroom space at the rear of the building, and kept the “nave” open for collaborative work space with access to a common kitchen beside stairs near the entry.





TRUSS ISSUES

The renovation gave back daylight from the clerestory windows and a view of the trusses (above) and a view of the original rafters. The creator of Surman Weston's 30:1 model (far, right) was also one of the project's original co-working tenants.

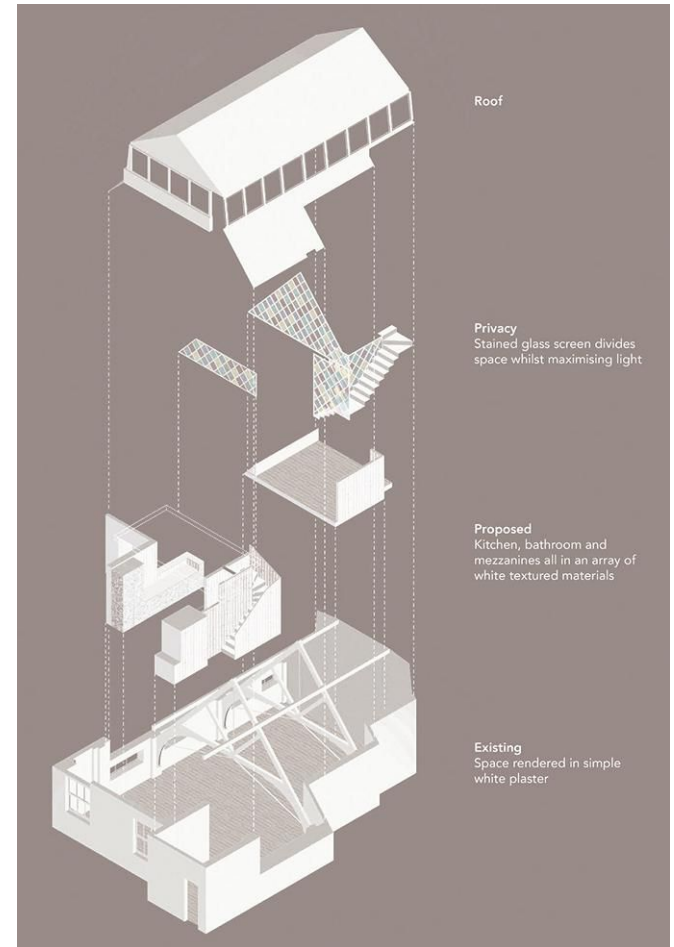
The biggest change came from removing that ceiling, which exposed the original timber trusses, roof timbers, and clerestory windows. Most important, it restored the vaulted ceiling that is 23 feet high at its apex and 6 feet under the eaves.

Additionally, they knocked down the bathroom's partition walls to expose the internal shell—white plaster over bricks. After running new service lines for plumbing and electricity, they configured the ground floor as a 690-square-foot communal workspace with a new 143-square-foot kitchen and 67-square-foot bathroom.

To deliver the twin use the client needed, "We kept the spaces large, so that different areas can be used for different functions," Weston says.

The architects replaced an existing mezzanine at the front of the building, and added another at the rear. Each is accessed by its staircase. New timber stairs near the entrance update an existing set; these lead to a 156-square-foot space which can be used as private study or meeting room with access to an existing rooftop deck. On the rear mezzanine, they created a 170-square-foot room that can serve as a private office or guestroom accessed by a new floating steel stair screened in by stained glass walls. Viewed from the front door, its custom metalwork serves as the ground floor's centerpiece.

Two more stained glass screens visible from the ground floor zone off the mezzanine spaces; their diamond pattern echoes the geometry of the painted trusses and hark back to the building's original function as a church. Each glass panel is a delicate hand-blown product by



Lead & Light, while screens that hold them are tied to the trusses with steel. As well as defining different areas, they filter light from the triple-aspect mezzanine level to the main room, which has very few windows of its own.

The colorful glass also complements Surman Weston's use of several shades of white around the space. Trusses, which had been covered by 130 years of paint, were sandblasted and whitewashed; white-enamelled steel tops counters in the kitchen; and white wood-wool acoustic panels (made of wood fiber that's bound and compressed) clads the ceiling under each mezzanine.

Other details are meant to evoke a residential coziness, such as the Victorian-style cast-iron radiators, oak parquet floors, and the playful pale green grout used for white tilework in the bathroom. **Manufactum's** ceramic light bulb holders, arranged in a cluster on the ceiling at the rear of the ground floor, mimic a constellation.

Surman Weston and their co-workers may have only a year's lease at Replica House Studios, but the owners received a high level of service by having the designers of their home also reside there. ■

PROJECT: 450 Alaskan - Seattle, WA

ARCHITECT: NBBJ

CERTIFICATION TARGET: LEED® Gold

SPECIFICATION: Entice® Thermal Entrance

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— Product Innovation Awards Judge

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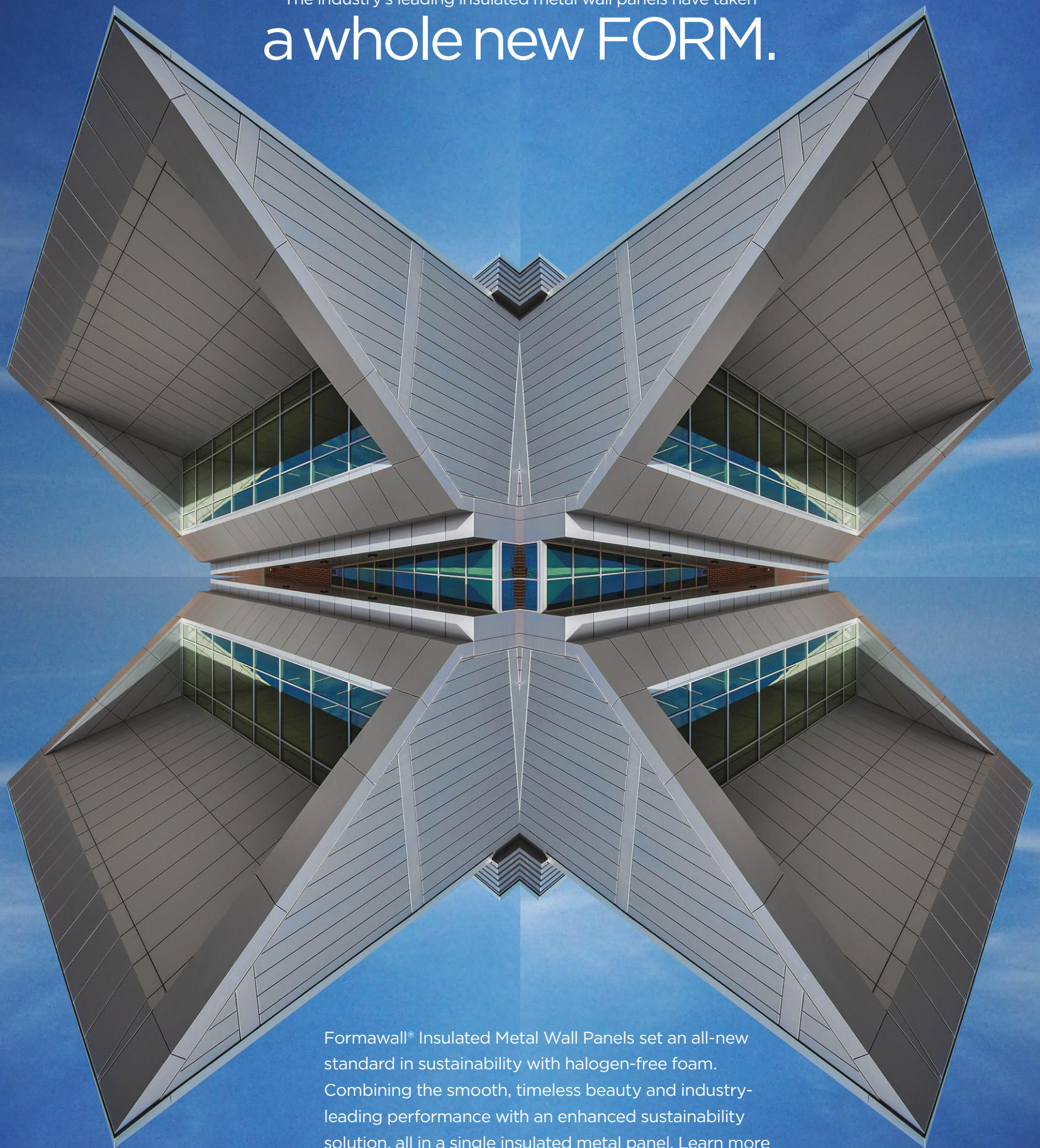
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JUNE 21-22, NEW YORK
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SNAP 36

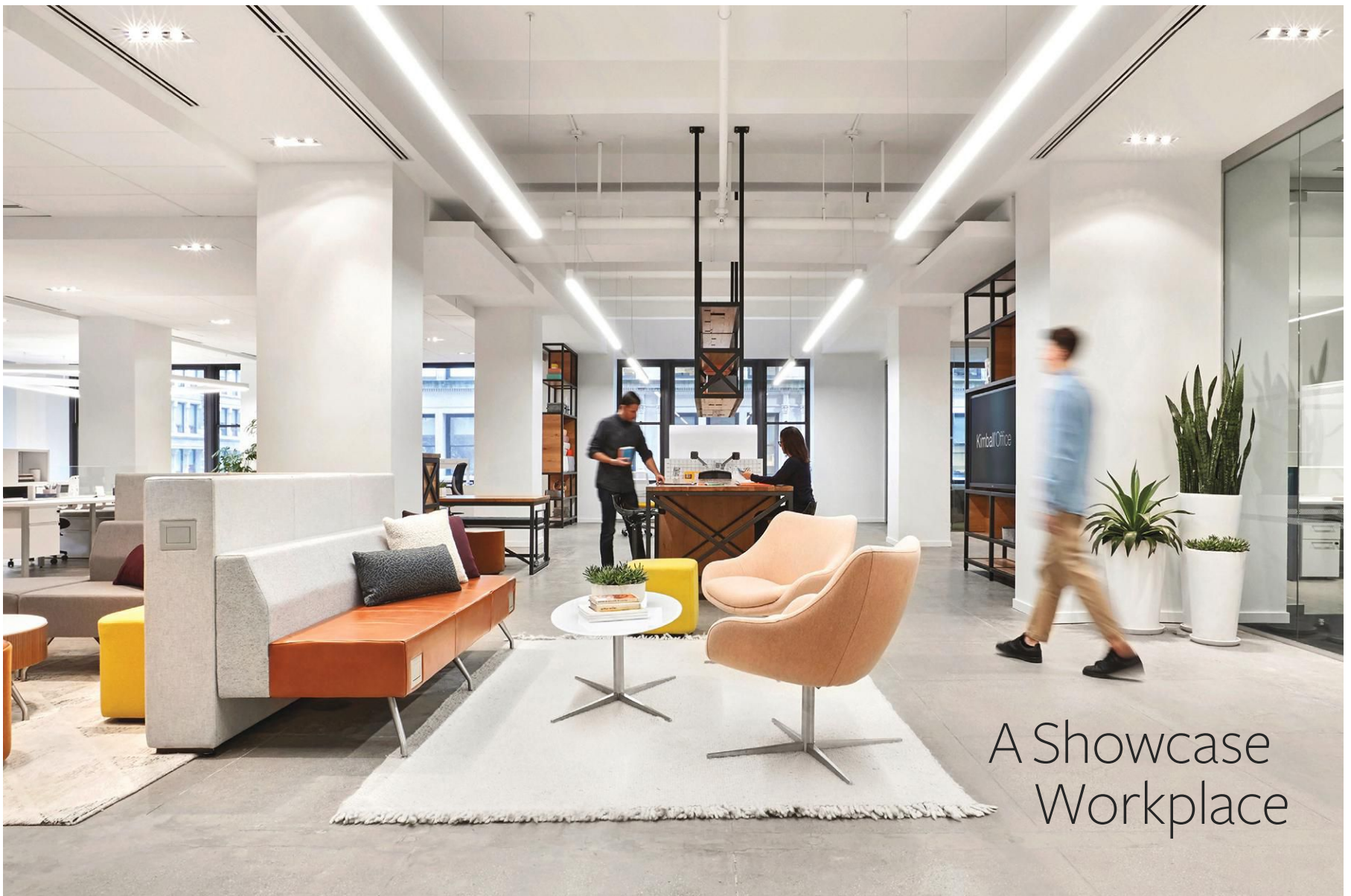
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A Showcase Workplace

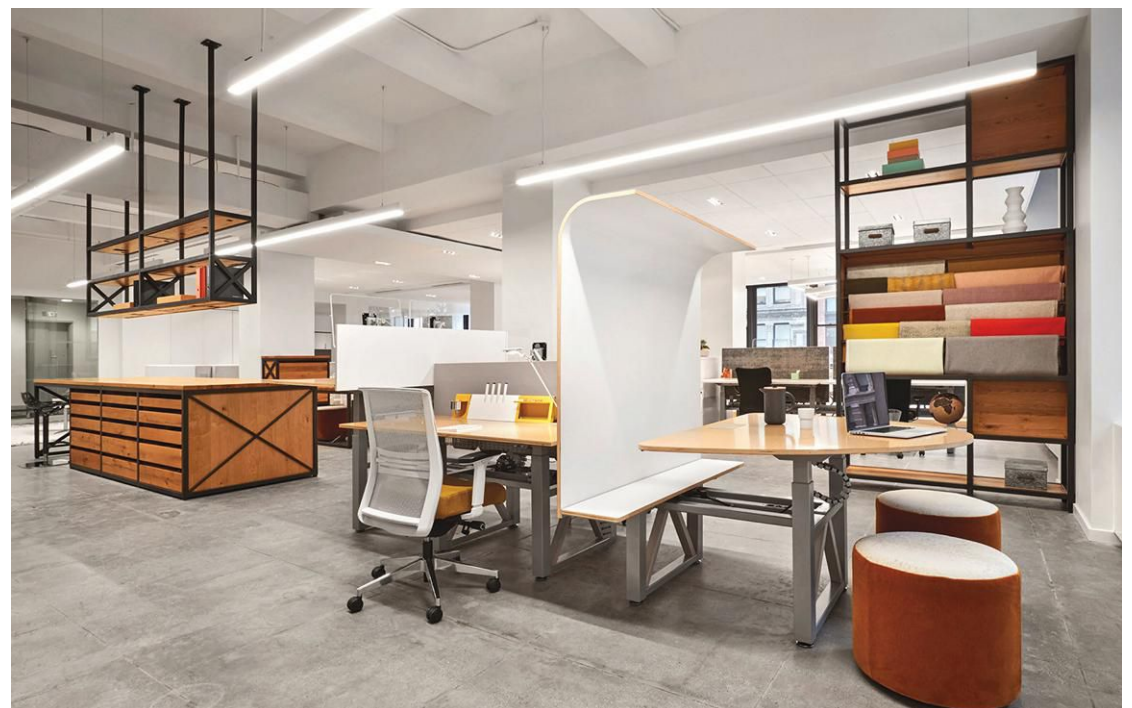
NEW YORK CITY

PROBLEM: Update an old-school showroom to efficiently display versatile office furnishings.

SOLUTION: Open up the space to showcase a variety of vignettes and allow space for clients to reconfigure an individualized space that works for them.

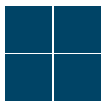
WHETHER A HIP COWORKING HUB for start-ups or an upscale headquarters of a mega corporation, offices today are demonstrating a greater focus on individualistic work styles that range from sitting in a benching setup to a café booth. It's only logical, then, that office-furniture manufacturer **Kimball** would follow suit by rethinking its offerings—and how to present them. While the brand has stayed relevant by refreshing its product lines, it acknowledged that one of its major showrooms, New York City, was too old-school to efficiently display them. So, it tapped edgy award-winning firm and collaborator **Studio O+A** to overhaul the 9,300-square-foot space.

"The original showroom was reflective of finance, that whole Wall Street world that was New York at the time. But the market has changed," recalls Primo Orpilla, principal at Studio O+A. "Kimball wanted to move on from this institutional feel." After gutting and opening up the space, the design team implemented a more modern material and color palette, including steel, concrete, and simple white and gray hues that let the product pop. Along the same lines, a new raised platform area showcases new collections. "If they want to



DESIGN AS YOU GO

In Kimball's refreshed Park Avenue South showroom (top), Studio O+A opened up sightlines and implemented a modern, industrial material palette. Canopy, a flexible workstation (above) was built for use by the staff and added to the company's line of products.



OPEN STORAGE

Kimball's own shelving, storage furniture, and tables feature prominently throughout the space.

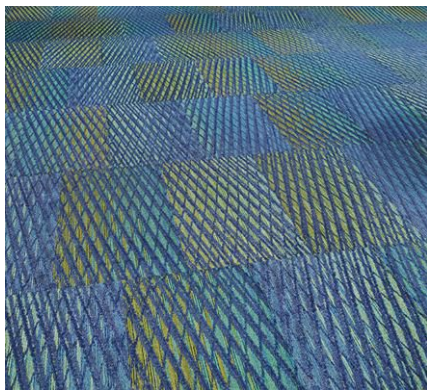
make a product the focus of the showroom, they could move it here to elevate it above the rest of the layout.”

That first step in opening up the space was strategic in more ways than one. Previously riddled with a series of vignettes and enclosed areas, Kimball New York “didn’t have a room where designers could come in and play with the product,” says Orpilla. By clearing away many of the existing walls and partitions to open up sightlines, his team created a bright and airy floor plan that allows designers and specifiers to view more of and rearrange the products as desired. “Our design is more of a get-your-hands-dirty kind of setup.” And as the client no longer has to configure vignettes around fixed walls, it can rotate and change out products much more easily.

While O+A brought the showroom up to date through these methods, it also sought to pay tribute to the manufacturer’s legacy: “Kimball has a great Indiana backstory. It started in a place that was settled by German immigrants who loved wood and woodworking.” To that end, the design team incorporated timber but eschewed the dark-stained varieties associated with the corporate world for more raw, honest materials, applying these to the aforementioned raised platform and customized versions of Kimball’s own fiXt furniture found throughout the revamped showroom. “The key brand reference is the workmanship that built Kimball’s name.”

Of course, the firm also employed some of the other basic workspace typologies that it’s best known for, from amenity spaces such as a large kitchen area to functional and communal studio-type zones. The mixture of open-plan and semi-private formal and casual elements are as much for the showroom staff as they are for visiting designers to test out new approaches to accommodating different work styles. “Workplace design has been on a track toward greater autonomy and freedom for the last 20 years,” says Orpilla. “Today’s variety of workspaces, different kinds of meeting areas, the cafés, and in-house leisure areas are all about giving people the option to work in different ways. That freedom is taking us to a greater integration between a company’s goals and the goals of its employees.” ■

IN THIS PROJECT



WATERCOLOR MOIRE

MANUFACTURER: Mannington Commercial

PERFORMANCE: This modular carpet tile is constructed with color-safe Antron fiber and Infinity Modular Backing, and features XGUARD stain-resistant technology. The product is NSF/ANSI-140 Gold certified.

PRICE RANGE: \$\$

APPLICATIONS: The 24”-square carpet tiles come in nine grayish-neutral colorways, well-suited to office applications.

MANNINGTONCOMMERCIAL.COM
(SNAP #258)



HP-2 DIRECT PENDANT

MANUFACTURER: Finelite

PERFORMANCE: The high-performance 2” aperture direct pendant’s LED light source can be specified in 3,000, 3,500, or 4,000K, or tunable from 2,700 to 6,500K. The luminaire is cut to order starting at 2’ and features a flush, downlight diffuser or optional bottom glow diffuser.

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

APPLICATIONS: Use single pendants or connect multiples to create continuous lines of lights.

FINELITE.COM
(SNAP #259)



118 FINNISH OAK

MANUFACTURER: Formica

PERFORMANCE: This laminate is both impact- and stain-resistant for easy maintenance. Five thickness grades are available, two of which boast fire resistance.

PRICE RANGE: \$\$

APPLICATIONS: Available in matte or glossy finish, this high-pressure laminate is for interior use only; matte sheets are ideal for both horizontal and vertical surfaces, from cabinetry to tabletops.

FORMICA.COM
(SNAP #260)



FRESH CONCRETE 4001

MANUFACTURER: Caesarstone

PERFORMANCE: Like all quartz surfacing products, this color is nonporous for high cleanability and does not require a sealant or wax.

PRICE RANGE: \$\$\$

APPLICATIONS: Available finished with a choice of 10 edge styles, in .75” or 1” thicknesses, and two sizes—57” by 120” or 65” by 132”—and is suitable for countertops and backsplashes.

CEASARSTONEUS.COM
(SNAP #261)

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Montreal, QC

DESIGN: Groupe BC2 / CIMA+

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SNAP 01

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Emerging Patterns

WALLS THAT ARE ARCHITECTURALLY SOUND and functionally versatile can also be visually striking and stylish, with a range of new products offering cutting-edge patterns and designs.

Nemo Tile's hexagonal porcelain Gramercy collection, suitable for walls and floors, is available in a variety of solids, reliefs, treads, and graphic patterns. Using an advanced digital printing process, the result is a handsomely faded look similar to cement tile, calling to mind the brownstones of New York City's neighborhood by the same name. Italian company **Antolini**'s Natural Collection of granite tile (offered in standard slab dimensions 102 inches by 51 inches by 1 inch) includes the shadowy, foliage-like Verde Bergogna Camouflage pattern, a sophisticated take on camo rendered in olive and chestnut hues with gold and silver highlights. And Dimension Walls from **MDC** are durable, 3D-designed polymer thermoplastic sheets (available in 4-foot by 8-foot and 4-foot by 10-foot sheets) offering near limitless pattern options like cracked metal, aged patina, stone, and wood grain. They are manufactured using a proprietary thermopforming process that helps designers reduce material cost as well as save in freight and installation, as the sheets can be easily applied to flat or curved surfaces, including painted drywall, MDF, tile, or plywood. Wayfair, shown here, is a geometric design that resembles corrugated metal. —*Ashleigh VanHouten*

ON THE SURFACE

Clockwise, from top: MDC's thermoplastic sheets offer limitless design options and can be applied to a variety of surfaces; Nemo Tiles' porcelain Gramercy collection is available in a variety of patterns; and the granite tile Natural Collection from Antolini includes a modern take on camo.





ECHOSCREEN ROLLING TRACK

MANUFACTURER: Kirei

PERFORMANCE: Made from recycled PET materials and aluminum by Woven Image, panels measure 94" tall by 46" wide and can be custom printed and cut in 20 colors.

PRICE RANGE: \$\$

APPLICATIONS: A modular solution for visual and acoustic space division, it is installed on a moveable track on continuous runs or side-by-side for overlapping screen panels, and can be hung from the ceiling or mounted to nearly any wall surface.

KIREIUSA.COM

(SNAP #210)



TRANSLUCENT PANEL AND CURTAIN WALL SYSTEM

MANUFACTURER: Kalwall and RAICO

PERFORMANCE: Kalwall now offers its daylighting panels integrated with a curtain wall framing system from RAICO. The solution combines the high thermal performance and low solar heat gain coefficients offered by their standard panel format.

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

APPLICATIONS: Kalwall's new options include standard and optional grid patterns, colors, and interior finishes.

KALWALL.COM

(SNAP #211)



PARAVAN

MANUFACTURER: Arper

PERFORMANCE: Available in more than 100 colorways.

PRICE RANGE: \$\$\$

APPLICATIONS: Designed by Lievore Altherr and debuted at Salone del Mobile in Spring 2018, this elegant modular panel system—ideally suited for lounge, co-working, and contract use—offers straight or rounded corner options and a range of material and color options.

ARPER.COM

(SNAP #212)



DOUBLE WALL SYSTEM

MANUFACTURER: Tudelü

PERFORMANCE: A custom motor-operated retractable wall and divider system made from flexible sound-blocking vinyl.

PRICE RANGE: \$\$\$

APPLICATIONS: James Wu, owner of Massachusetts-based Solace Spa, worked with architectural and design firm LDL Studio and Tudelü to develop a retractable divider providing privacy and layout flexibility with custom colors and branding. With the click of a button, the entire system (the double wall achieves a higher sound rating) disappears completely into the ceiling.

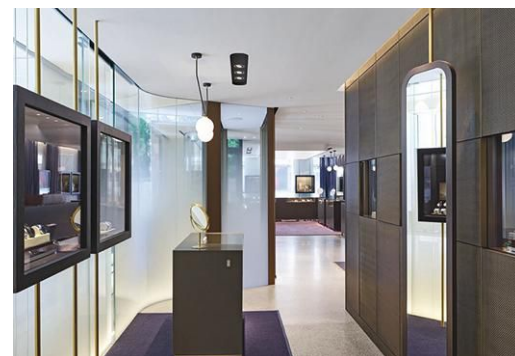
TUDELU.COM

(SNAP #213)

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

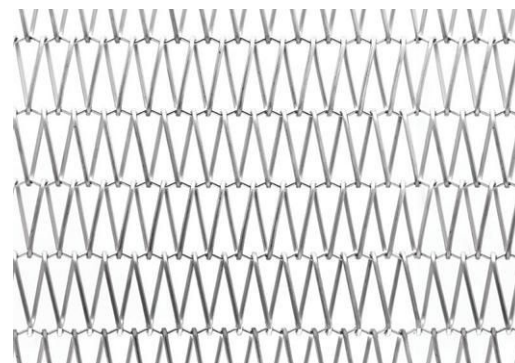
Precious Metal

STAINLESS STEEL WOVEN MESH is architecturally valuable for its strength and versatility, and designers are increasingly incorporating it in ways that ensure both form and function. Two very disparate examples of this trend include the Ford Research & Engineering Center Parking Garages in Dearborn, Michigan, that incorporated **Cambridge Architectural's** Huron product, a 100-percent-recyclable T316 stainless steel woven mesh with an elongated triangular pattern and 55 percent open area. This durable design is ideal for façades—particularly parking structures—seeking an “openness” for visibility and ventilation. And for the design of the sleek and stylish retail store Hunke Jewelers and Opticians in Ludwigsburg, Germany, **Ippolito Fleitz Group**, a Stuttgart-based interior design firm, turned to German fabricator **Hasselwanger** to incorporate a variety of architectural mesh in unexpected ways. They developed a vertical surfacing application for the spacious jewelry section—clad with floor-to-ceiling decorative wire mesh in brass from **Banker's Wire**. The effect is fine and elegant, creating a glittering, ornamental look complementary of the wares on display. The antique brass-plated S-12 wire mesh, fashioned into a flowing curtain, adds texture and subtle movement, providing a soft glint from the reflecting lights and contrast to the neutral tones throughout the rest of the space.—AVH



GALVANIZED WALLS

Top and left: In the German retail store Hunke, designers incorporated a brass mesh wall feature from Banker's Wire. Below: Cambridge Architectural's durable Huron 100-percent-recyclable T316 stainless steel woven mesh is ideal for façades seeking visibility and ventilation.



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SNAP 201



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SNAP 68



Shaping Sound

IN MEDICAL SETTINGS, acoustical privacy is important for both patients and medical practitioners. In its interior fit-out of the Whitman Walker Hospital in Washington, D.C., **Perkins+Will** specified Wave tiles from the Mura collection by **Kirei** for the client services areas in the 25,000-square-foot outpatient clinic. Wrapping the ceiling as well as the wall with the NRC .55 tiles helps keep conversations—that may include sensitive and personal

patient information—confidential, and enhances the clarity of speech, which can reduce stress on clinicians and staff, who must be able to hear clients clearly. The distinctive surface treatment acts not only as a sound buffer, but also as a wayfinding strategy, identifying reception areas throughout the space. Made of recycled material, the lightweight tiles are installed with a speed-clip system.—*Leslie Claggett*

SONIC TONIC

The sculpted forms and vibrant colors of the acoustic panels in this Washington, D.C. medical facility reflects its diverse clientele and urban location, and serves as a visual place-marker within the complex.

PHOTOGRAPHY: © ERIC LAIGNEL



SOUNDSCAPES BLADES

MANUFACTURER: Armstrong Ceilings

PERFORMANCE: Class A fire-rated. 71% recycled material.

PRICE RANGE: \$\$

APPLICATIONS: Panels can be attached directly to decks, ceilings, walls, without the need for beams or cross tees; suitable for spaces with limited ceiling height. Available in 20 standard lengths, depths, and shapes, including curved profiles.

ARMSTRONGCEILINGS.COM

(SNAP #214)



FAREL

MANUFACTURER: Luceplan

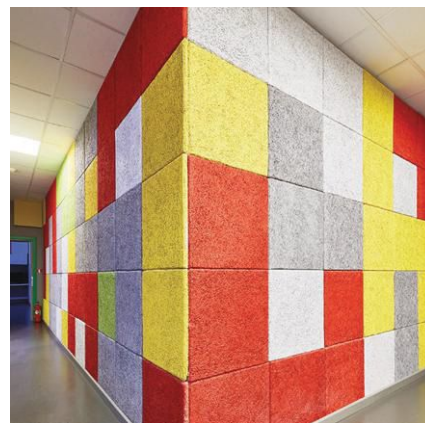
PERFORMANCE: LED 32W, 2,700K lamp. Dimmable.

PRICE RANGE: \$\$\$

APPLICATIONS: This suspension light fixture is lined in sound-absorbent felt. Thermoformed dome shade measures 16" high, diameter 32". Trim and exposed heat sink are coated aluminum. Available in four colorways. Designed by Diego Sferrazza.

LUCEPLAN.COM

(SNAP #215)



ENVIROACOUSTIC WOOD WOOL

MANUFACTURER: Acoustical Surfaces

PERFORMANCE: Class A fire-rated. Low VOC.

PRICE RANGE: \$

APPLICATIONS: Wood fiber panels reduce echo and reverberation through sound absorption. Measuring 24" by 24", 48", and 96", they can be installed on ceilings, walls, and drop-in ceilings. Available in natural, white, or in SonoKote colors; can be painted, as well.

ACOUSTICALSURFACES.COM

(SNAP #216)



COART ACOUSTICS

MANUFACTURER: dTank Furniture

PERFORMANCE: NRC 0.8. Class A fire-rated.

PRICE RANGE: \$\$

APPLICATIONS: A woven polyester acoustical core is wrapped with an acoustically transparent decorative fabric that can be custom printed with images, patterns, or colors. Cleat-mounted wall mount panels have a maximum size of 10' x 100'. Suspended models have an approximate maximum size of 8' x 6'. Fabric is removable and dry-cleanable.

DTANK.COM

(SNAP #217)

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

Acoustic Effects

HIVES AND HUDDLES in the open office are great for some, but other employees need peace and quiet to remain focused and productive. A survey by Rocket Fueled People reports that 58% of high-performance employees (HPE)—those experienced, trained individuals who are tasked with solving the hardest problems in an organization—unequivocally say they need more acoustically insulated spaces.

Some manufacturers are hearing (and heeding) their call. Designed by Adam Goodrum, **ICF's Bower Collection** features a basket-weave-wrapped enclosure that supports visual as well as aural privacy for sit-down meetings. The Hush Phone from **Mikomax Smart Office** is a stand-up booth equipped with power, lighting, and ventilation. From **Silence Business Solutions**, the windowless La Boîte à Rêves (The Dream Box) offers perhaps the ultimate noise-free retreat: users can choose from a menu of 12 sound and light programs designed to facilitate power napping. All three products are being introduced at NeoCon 2018.—LC



QUIET, PLEASING
In a variety of configurations, privacy pods provide relief from the ambient noise of open workspaces.





Metra Union Pacific/West Commuter Railroad Station - Lombard, IL
Architect: KMI Architects Engineers Roofing contractor: Progressive Dynamics
Profile: Tite-Loc Roofing Panels Color: Aged Copper



TITE-LOC ROOFING PANEL

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-John Mehdi, Project Designer, KMI Architects Engineers

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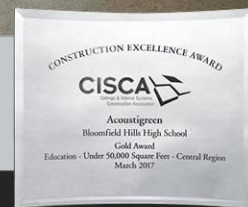
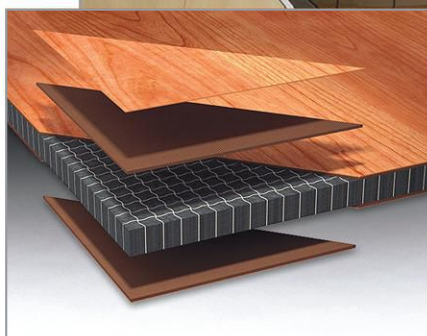
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Microperf Acousticore 519 & 525 wall and ceiling panels are unmatched in performance, discrete aesthetics, and structural integrity, and represent an entirely new class of sound-absorbent panels. Engineered to offer superior acoustic benefits, the panels offer seamless integration of acoustic materials into all types of projects.

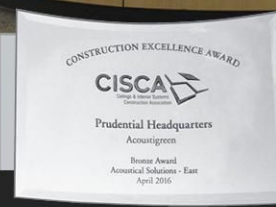
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Of Hives and Havens

WHEN THE FREIGHT ELEVATOR had to be pressed into service as a conference room, it was apparent the Brooklyn headquarters of Harry's, a manufacturer and retailer of men's grooming products, had outgrown its space. The sheer size of the 3,000-square-foot loft seemed capable of supporting the start-up zeitgeist of the six-year old company. But recent expansion caused the management to look for room to improve. Local architects **Studio Tractor** worked with specialists at **Herman Miller** to identify the functional and personal priorities of the grooming products group, pending its move into new 26,000-square-foot quarters.

The design team discovered that undifferentiated space didn't offer staff the structure they had gradually grown to need.

Once the various natures of the work tasks were qualified, the team was able to quantify the one-on-one chat rooms, lounge areas, private offices—and real conference rooms—required for all employees to be productive and happy. Herman Miller's Living Office line of contract furnishings provided the flexibility to support a range of activities, from stand-up whiteboard sessions to teleconferences to formal presentations to potential investors.

Post-occupancy studies confirm the positive outcome of the design. The Leesman Survey, which measures workplace effectiveness and employees' satisfaction with it, gives the new office 71.9 points—nearly 12 points higher than the global benchmark of 60.1, and a 23.5 point improvement over the 48.4 rating of its original space. —*Leslie Claggett*



HARRY'S HOME

The new office features a spectrum of spaces that can accommodate different work scenarios, from heads-down individual retreats to communal creative areas.



LAZLO

MANUFACTURER: e15

PERFORMANCE: Top is offered in oak, walnut, travertine, and marble; the base is zinc-plated steel or matte blackened steel. Available in three sizes: rectangular 49" x 17" x 16"; and circular, 30" x 30" x 16", and 20" x 20" x 21".

PRICE RANGE: \$\$

APPLICATIONS: Suitable for visitor waiting areas, employee lounges, and executive offices. Designed by Philipp Mainzer.

e15.COM

(SNAP #218)



LEEWAY

MANUFACTURER: Geiger

PERFORMANCE: The crescent-shaped, cantilevered backrest provides elbow support and plenty of hip clearance, maximizing freedom of movement within a minimal footprint.

PRICE RANGE: \$\$

APPLICATIONS: In side chair and stool models, with metal or wood frame. Optional seat pads. Side chairs are stackable. Available in 31 wood finishes. Designed by Keiji Takeuchi.

GEIGERFURNITURE.COM

(SNAP #219)



GATEWAY ADJUSTABLE TABLES

MANUFACTURER: Nienkämper

PERFORMANCE: Designed by Busk+Hertzog, these adjustable tables are made to fit into Nienkämper's award-winning Gateway Collection. These sit/stand tables can be adapted to any working situation, from open-plan spaces to touchdown spaces to meeting areas.

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

APPLICATIONS: Table options include integrated power, data, and video connectivity. Finishes are available in wood veneer or laminate with the option of acoustic privacy panels.

NIENKAMPER.COM

(SNAP #220)



COSM

MANUFACTURER: Herman Miller

PERFORMANCE: Armless or with fixed, adjustable, or leaf arms, the chair's frame and suspension work in tandem with its tilt mechanism to provide enveloping support. In addition to standard split-finishes, the chair is offered in three "dipped-in-color" ways, a completely monochrome treatment.

PRICE RANGE: \$\$

APPLICATIONS: Attuned to workspaces where a single chair is used by multiple people, the chair is available in three back heights and a stool model. Designed by Studio 7.5.

HERMANMILLER.COM

(SNAP #221)

Al Fresco Workplace Furniture

OUTDOOR AMENITY SPACES are an increasingly popular office extension.

The benefits of outdoor exposure for employees are proven, says Jay Longo, principal of Chicago-based architecture firm **SCB**, designers of that city's Prudential Plaza, which features an 11,000-square-foot roof deck. "Employees have more active work days moving between different environments, and better collaborate and socialize with their coworkers. This results in creating more robust and trusting professional relationships."

"Many of the spaces we design have a variety of landscaped spaces to allow for small groups or individuals to work," Longo continues. In cold climates, glassed-in winter gardens can provide the outdoor experience year-round.

At Prudential Plaza, a 4,000-square-foot indoor tenant lounge is the indoor connective area to the roof deck. Longo says, "The indoor common spaces that border on the outdoor areas play an equally important role in the design. Lounges, conference centers, fitness rooms, concierge desks, and food and beverage services help activate these spaces in ways that are no different than how ground-floor plazas or parks function."

To keep employees productive while they are outside, these rooftop retreats at the office can be appointed with furnishings that offer WiFi connections and charging stations. Manufacturers that offer such furnishings include **Landscape Forms**, **Sixinch**, and **SolGreen**, to name a few. —LC



GET OUT

Prudential Plaza by SCB features several semi-circular terraces on its mid-tower roof deck, providing ample seating that takes advantage of the south-facing view of Millennium Park.

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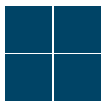
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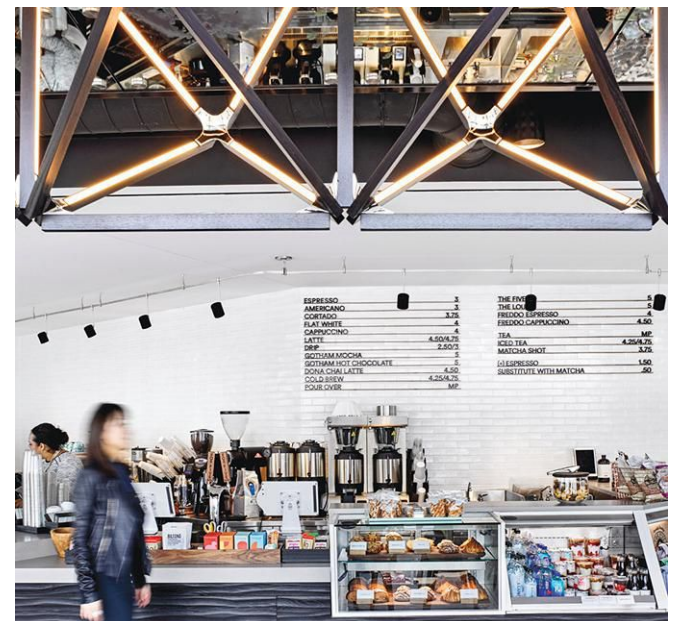


Lighting, Up!

DESIGNED BY GENSLER, One World Commons is an amenity space strategically situated on the 64th story of 1 World Trade Center, where it unites the upper and lower sections of the 104-floor tower in a communal setting. The 25,000-square-foot Commons offers tenants a work café for casual meetings or quick coffee break; a social hub with a game room equipped with ping-pong tables, video games, and billiards; and large rooms for town hall-type meetings, as well as health and wellness activities like yoga.

Working with lighting designer **SBLD Studio** (whose portfolio includes the MET Breuer, The New York Times headquarters,

and the Cooper Hewitt Smithsonian Design Museum), luminaire manufacturer **Stickbulb** created two customized versions of its Truss chandelier: one elongated version involving six modules of Stickbulb's X design inspired by hexagonal forms found in nature, and another using two modules. Russell Greenberg, co-founder of Stickbulb with Chris Beardsley, said, "The interior specifications for this project called for polished nickel, requiring a new aesthetic direction for the hardware. We produced a test sample of hand-plated nickel, and found it very successful both in terms of finish and reflective light quality."—*Leslie Claggett*



ALL THE RIGHT ANGLES

The geometric structure of the Stickbulb lighting fixtures recalls the triangular planes that make up the exterior of 1 WTC, bringing a bit of architecture to the interior design.



INFINITY FLOOR

MANUFACTURER: Humanscale

PERFORMANCE: A torque axis hinge design enables fluid movement and secure positioning of Infinity. It has a maximum reach of 37", and a 180° arm and head rotation for aiming the large-array, multi-chip LED. An occupancy sensor turns the light off when no motion is detected in the room.

PRICE RANGE: \$\$

APPLICATIONS: The fixture is suitable for spaces requiring precise lighting, with standard colors in Ash Black, Linen White, and Slate Blue.

HUMANSCALE.COM
(SNAP #222)



EQUINOX PENDANT

MANUFACTURER: Studio DUNN

PERFORMANCE: 120V/60Hz, E12 sockets. LED lamp. UL certified.

PRICE RANGE: \$\$

APPLICATIONS: Outer hand-rolled glass plates glow while inner steel plates cast dramatic shadows. Black/grey and cream/white colorways, with brass or nickel metal details. Standard pendant measures 38" x 20" x 7"; custom sizes and colors available. Coordinating sconce is offered.

STUDIODUNN.COM
(SNAP #223)



SUPERSYSTEM II

MANUFACTURER: Zumtobel

PERFORMANCE: Spot- or flood-lighting, accent lighting, downlights, wallwashing, and other effects are achieved by this powerful, precision, compact system. Mini-spot luminaire is 1" in diameter. Rail mounted, surface mounted, or recessed mounting options. Can be installed vertically or horizontally.

PRICE RANGE: \$\$

APPLICATIONS: Providing targeted accent light and diverse effects, the highly flexible system is suitable for galleries, residential, hospitality, restaurant, and retail use.

ZUMTOBEL.COM
(SNAP #224)



ZUR PATH LIGHT

MANUFACTURER: Tech Lighting

PERFORMANCE: LED lamp, 3,000K, IP65 wet-rated. Stainless steel hardware, acrylic lens.

PRICE RANGE: \$\$

APPLICATIONS: Standing 18" tall, the 6"-wide fixture has a pivoting head that can be used in wayfinding or accent applications. Offered in a black, bronze, or charcoal marine-grade powder-coat finish. The Zur family includes bollards and wall sconces.

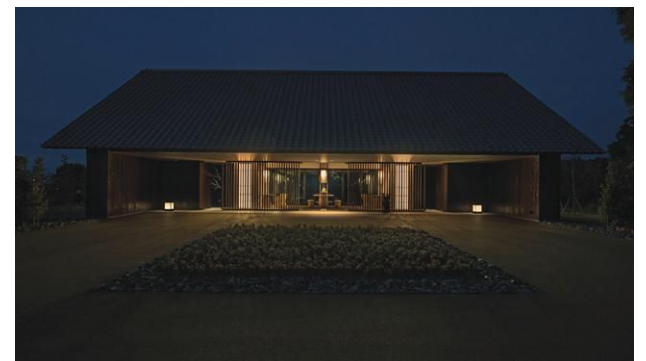
TECHLIGHTING.COM
(SNAP #225)

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

The Art of Darkness

FOR THIS REMOTE RESORT in Ise-Shima, Japan, lighting designers **Lighting Planners Associates** were faced with an unusual, yet intriguing mandate: to establish a dialogue with moonlight. Key to the guest experience at the **Kerry Hill Architects**-designed retreat was that a walk around the grounds after dark should be calming and introspective; clearly, conventional lighting plans would be inappropriate.

The challenge of the project was how to create and maintain rich, high-quality darkness in diverse settings while ensuring personal safety was never compromised. Throughout the property, the spacing between tree uplights and bollards is set to respond to different modes of travel—car, cart, or foot. Along the communal corridors and pathways that connect the buildings, small lanterns are deliberately placed to produce a rhythm of light and shadow. At the hot-springs pool, underwater fiber optic lighting gently marks the boundary between water and land. The overall result is light that suggests space, rather than harshly defines it.—LC



SHADOWS AND LIGHT

To preserve the tranquility of the site for guests, illumination is subtle and strictly controlled. No light leaks above the rooflines of the resort's villas and service buildings, allowing the structures to visually merge with the night sky.



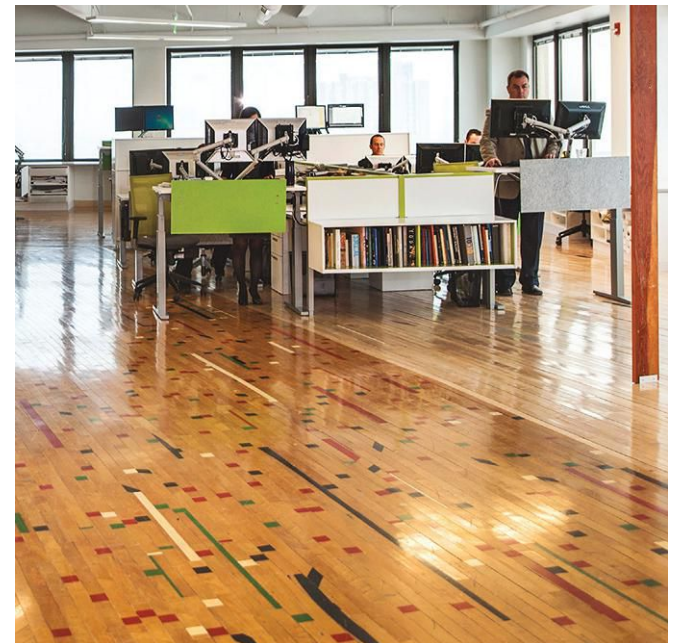
More than a Floor

THE RECYCLED GYM FLOOR that serves as the main paths in **Ashley McGraw Architects'** Syracuse, New York, office isn't just practical, it is an example of the firm's work and design philosophy. "We do a lot of work in the educational sector, and have a passion for sustainability," says principal and senior interior designer Susanne Angarano. "The floor is the essence of both."

Sourced from **Pioneer Millworks** in Farmington, New York, the tongue-and-groove oak planks cover about 6,000 square feet in the space, including circulation paths, a studio zone, and conference room. Random lengths of the 2½-inch-wide boards were nailed down over a plywood subfloor. To preserve the

material's circa 1920s vestiges of painted basketball-court markings, the design team opted not to sand or refinish the salvaged wood. Architects decided that the original clear varnish topcoat was in good shape, and the irregular exclamations of color added character. The team deliberately concentrated the smallest color fragments in the central walkway area, so that a confetti-like pattern graphically guides visitors through the workplace.

"The application is a perfect fit for our office aesthetic and culture," Angarano says. "It helps tell our story. It starts dialogue about our work and sustainable materials, and is simply unique."—*Leslie Clagett*



MATERIAL WITH A MESSAGE

Wood floors reclaimed from nearby Geneva High School for use in the Ashley McGraw Architects office helped the headquarters achieve LEED Silver certification.



CHALKWOOD

MANUFACTURER: Aparici

PERFORMANCE: The porcelain tiles are 49% recycled material.

PRICE RANGE: \$\$

APPLICATIONS: The tile's distressed wood finish can withstand commercial use. Plank formats measure 10" x 39", and mosaics are available in 12"-square sheets. Options include stair treads and base moldings.

APARICI.COM

(SNAP #226)



BOHEMIA

MANUFACTURER: Crossville

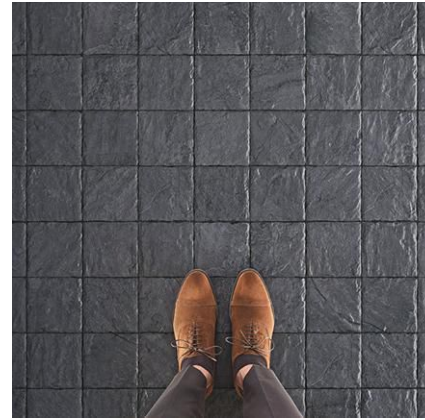
PERFORMANCE: These porcelain tiles contain a minimum 4% pre-consumer recycled content and are Green Squared-certified.

PRICE RANGE: \$\$

APPLICATIONS: Rectified field tiles measure 12" x 24" and 24" square, while mosaics are 3" x 3" and suitable for floors in wet areas and showers. Options include bullnose and cove base trims, allowing for fully finished looks. Porcelain tiles have a burlap-like texture and matte finish; offered in eight colorways.

CROSSVILLEINC.COM

(SNAP #227)



CLIFF

MANUFACTURER: Roca Tile

PERFORMANCE: Cliff features a through-color porcelain body, which is frost-resistant.

PRICE RANGE: \$\$

APPLICATIONS: Textured, slate-look tiles are suitable for high-traffic areas and outdoor applications. The rectified format is offered in 24" x 48", 12" x 48", and 12" x 24" sizes and available in white, gray, or black.

ROCATILEUSA.COM

(SNAP #228)



ZENITH

MANUFACTURER: Bien Seramik

PERFORMANCE: Zenith resists stains and scratches.

PRICE RANGE: \$\$

APPLICATIONS: Although it is porcelain, the tile mimics the look of polished marble and is offered in a 24" x 48" format. Mosaics and custom sizes are also available.

BIENSERAMIK.COM.TR

(SNAP #229)

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

Playing on Tempered Glass

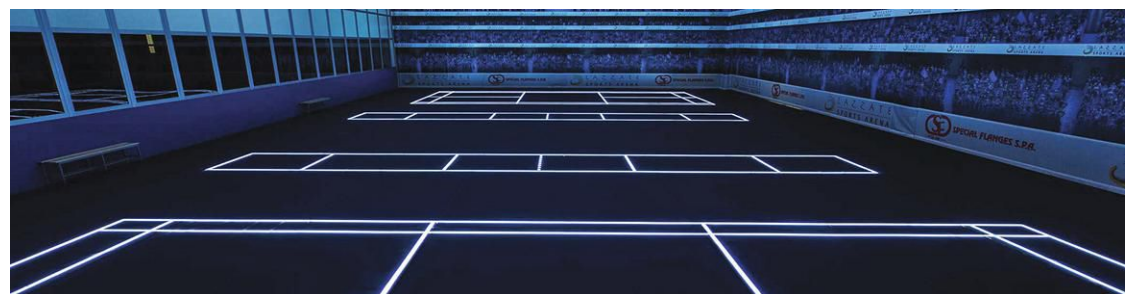
RESILIENT SURFACING AND WOOD are the usual suspects when it comes to flooring in sports facilities. **ASB's MultiSports** floor has expanded those options to include glass.

The company's laminated tempered glass panels are supported by an adjustable aluminum frame that can be leveled to suit existing conditions. The glass is installed on specially developed bearings, which distribute surface impact across the subfloor. Running through engineered light channels, LED marking lines can be reconfigured for different sports, from volleyball to tennis to basketball and more, with a simple tap on the touchscreen control panel. Lines can be turned off completely, as well, allowing the venue to be used for non-athletic events.

To safeguard athletes' performance and safety, the scratch-resistant floor has a matte finish to eliminate distracting reflections and glare. A raised ceramic frit pattern makes it slip-resistant and minimizes "rug burn" when players take the occasional tumble. —LC

OVERTIME PLAY

LEDs illuminating court lines on this glass sports floor have a minimum life expectancy of 50,000 hours.







Bright Shiny Object

A Brutalist building is reinvented as prime office space with a glossy new skin.

BY JOSEPHINE MINUTILLO

EVEN BEFORE IT WAS BUILT, plans for the Westyard Distribution Center in Manhattan were heralded, with a December 18, 1966, New York Times headline reading “Project Combats Lure of Suburbs.” The article referred to the 15-story building’s more than 32 acres of rentable space, spanning 220 feet like a bridge over Penn Station’s active rail lines, as “an urban rebuttal to arguments for landscaped suburban warehouses.” Upon completion in 1969, the concrete-clad, ziggurat-like design, by Davis Brody & Associates (now Davis Brody Bond) was generally well received, a rare Brutalist structure to instantly garner praise. At the time, record called it “a confident giant standing astride a broad valley.” The magazine pointed out that “a planned 65/35 percent industrial facilities/offices ratio was almost directly reversed, as tenants, taken with the building’s appearance, sought to have more of their offices housed in it” (record, May 1970).

In the nearly 50 years since it opened, both the building, also known as 450 West 33rd, and its neighborhood have changed dramatically. During the 1980s, the facade’s pre-cast-concrete infill panels—into which the windows were

integrated—were sheathed in brown-colored metal siding, and the remaining concrete painted beige. The once handsome pile turned into a giant eyesore in what became a bleak part of town. (When the building was planned, then mayor John Lindsay optimistically called West Chelsea the “southern counterpart to Lincoln Center.”)

But the building had an incredible asset—immense floor plates that range from nearly 90,000 to over 120,000 square feet. In recent years, the huge Hudson Yards and Manhattan West developments began to go up immediately surrounding 450 West 33rd, while the elevated rail line just across 10th Avenue was transformed into the High Line park. The former warehouse building, which included floors for light manufacturing, came to be seen as a perfect space to attract higher-paying commercial tenants—as soon as something could be done about its exterior.

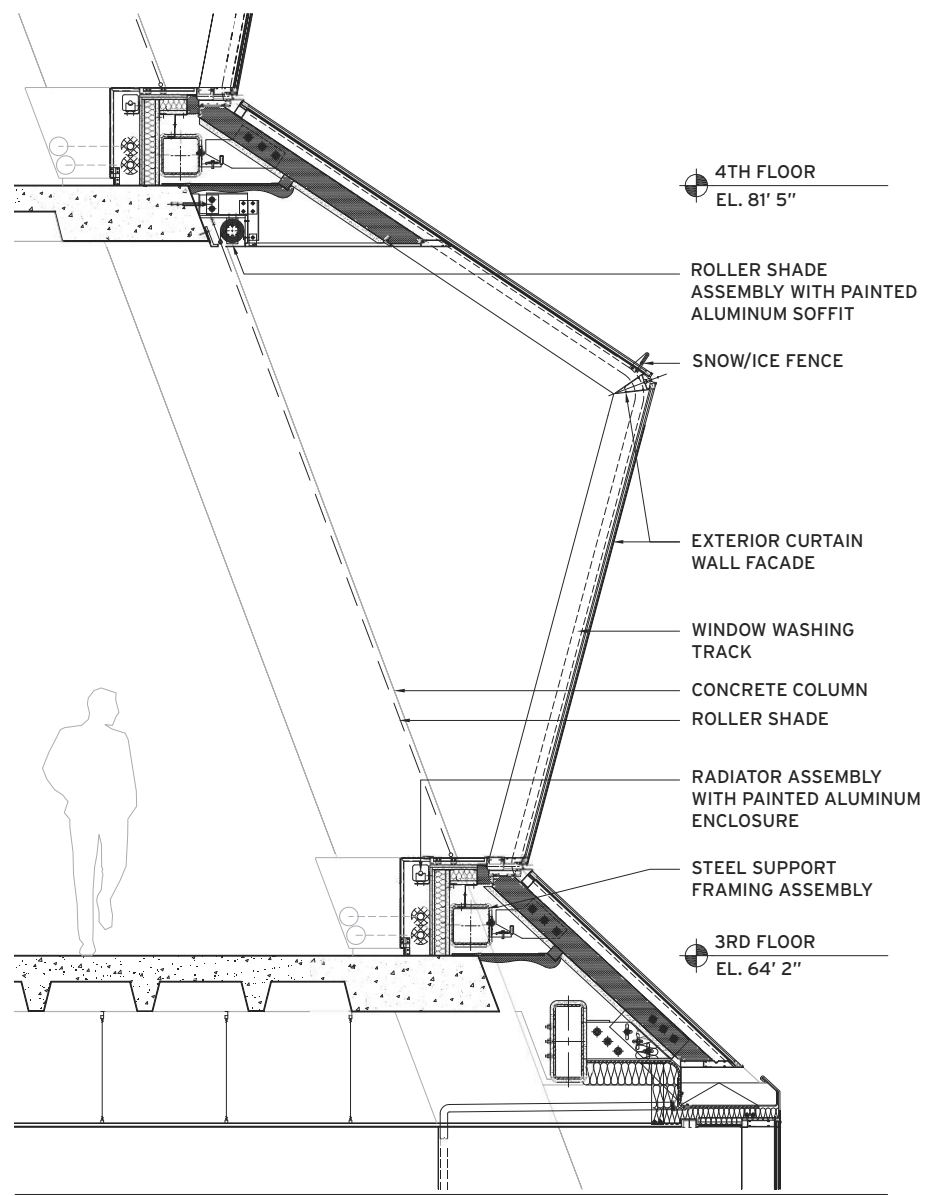
Brookfield, developers of Manhattan West, which comprises 7 million square feet of office, retail, apartments, and a boutique hotel in several buildings, acquired 450 West 33rd, rebranding it as Five Manhattan West. It hired Brooklyn-based REX in 2011 to reimagine the enclosure. “The decision to reclad it entirely in glass was driven by a recognition that the market demands natural light,” explains John Durschinger, senior vice president for global design at Brookfield. Since the floor plates are so large, floor-to-ceiling glass was required to get daylight deep inside. “Creative companies that tend to have open-plan offices really value that.”

The building’s sloping sides presented several obstacles, from both an aesthetic and practical point of view. Simply allowing the glass to conform to the existing geometry would have made the new building look like a truncated version of the glassy, pyramid-shaped Luxor Hotel in

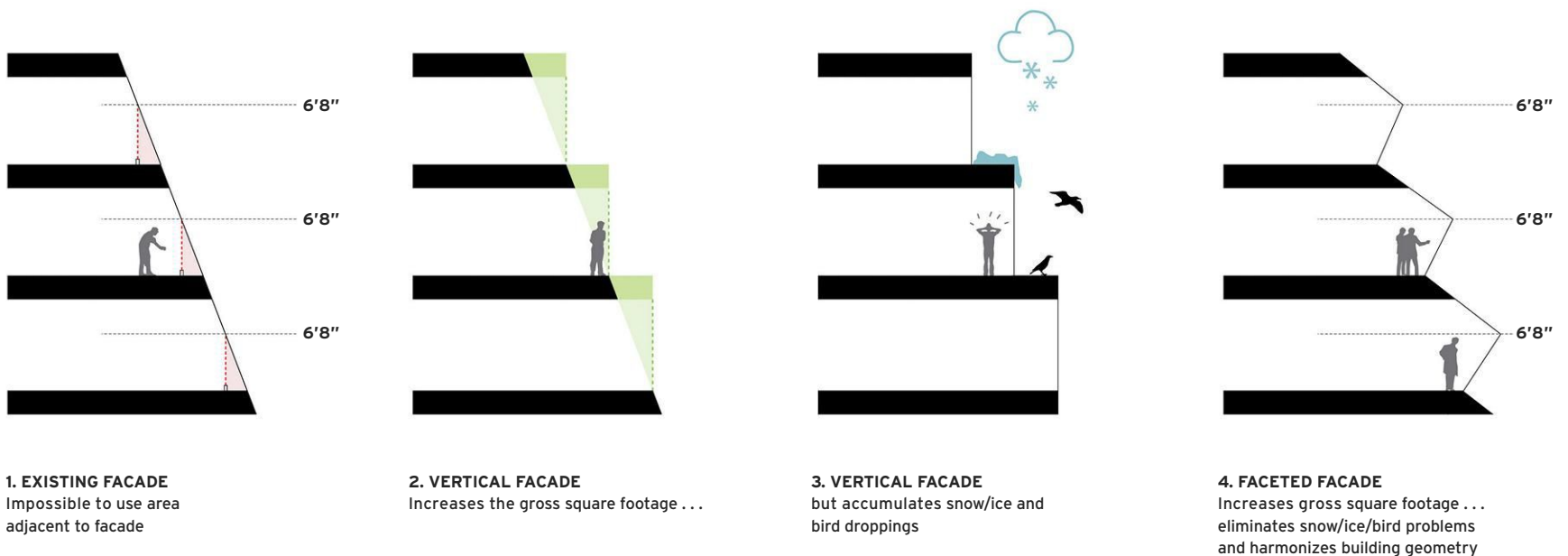
GLOSS OVER

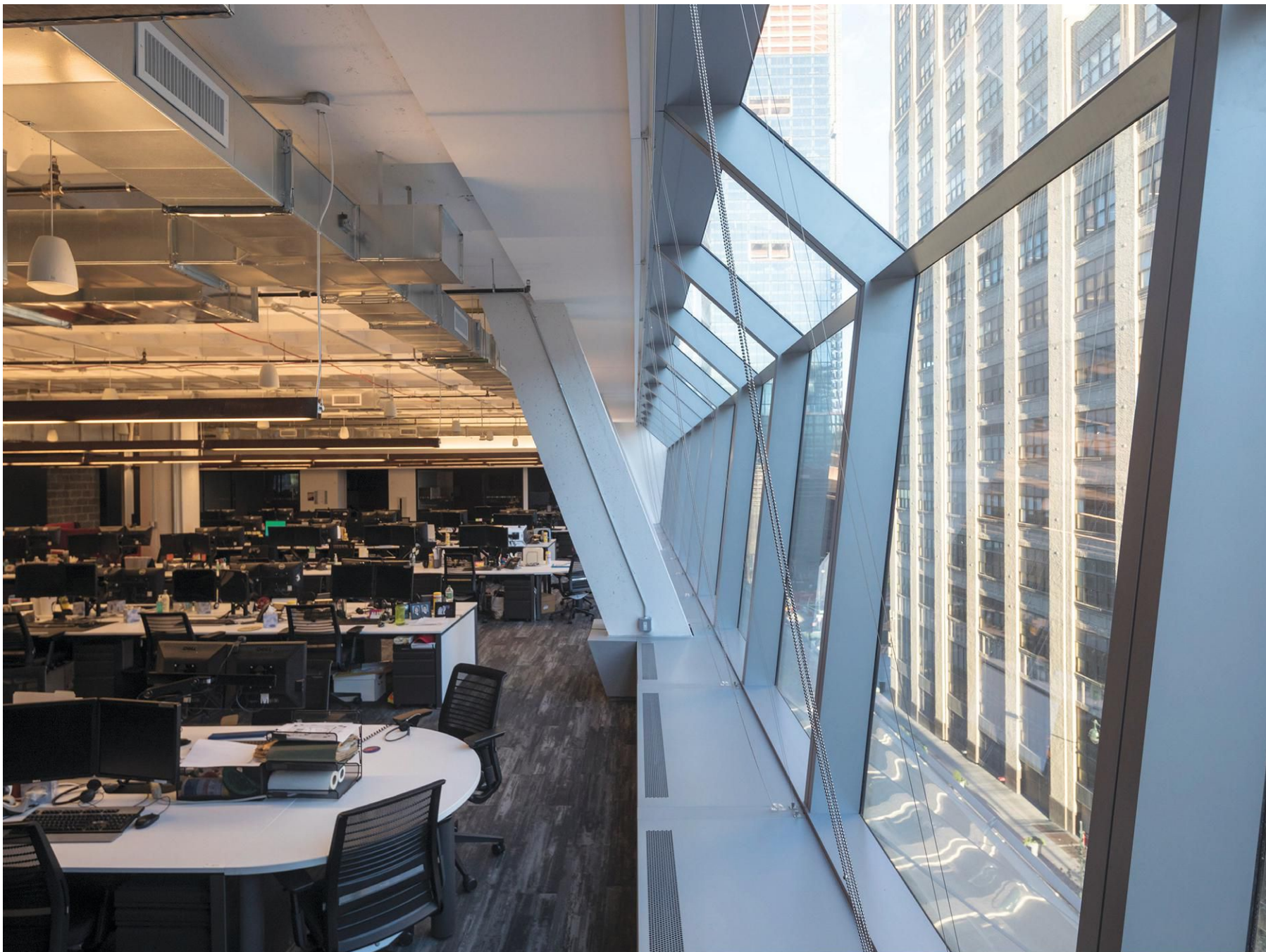
The reskinned structure (left) represents a dramatic transformation from the original concrete building (above, shown in 1969).

PHOTOGRAPHY: COURTESY DAVIS BRODY BOND; © LAURIAN GHINITOIU, EXCEPT AS NOTED



FACADE SECTION DETAIL





Las Vegas. What is more important, the majority of the perimeter walls were canted at a 20-degree angle. To provide minimum height for accessible paths of travel required by current code—avoiding head-strike conditions—a sizable floor area would be unleaseable. Rather than create a stepped-back facade where snow, ice, and bird droppings could accumulate over the narrow horizontal portions, REX, together with facade consultant Front and executive architect Adamson Associates, pushed the glass panels out in a large horizontal pleat so that the pleat's joint is above head-strike range.

Working on a building completed almost five decades ago meant working with drawings done on vellum and reproduced on blueprints that disintegrate over time. The structure itself also went through all kinds of renovations over the years, including ones that touched the enclosure—but were only partially or incorrectly documented. “On a daily basis, we found things that no one knew existed,” says REX principal Joshua Prince-Ramus. In one instance, a building survey along the 10th

Avenue side of the structure was inaccurate, so an element of the facade there that was designed to 17 inches in the renovation needed to be reduced to under 4 inches. Of course, such unforeseen conditions are typical with retrofit projects. But REX embraced that reality as part of the design. “Instead of worrying about whether the floor slabs were poured to the proper tolerances or whether they had deflected over time, and instead of trying to create a curtain wall in which we would use slab embeds to hold it up, we decided to avoid that entire possible problem and create our own elements.” (Structural engineers at SOM, also part of the design team, advised that the existing structure would be unable to satisfy the deflection criteria.)

The old facade was stripped down to the columns while the building was still occupied. (A temporary construction wall was erected.) Rather than anchoring brackets into the old concrete, the design team put steel collars around the columns and attached new steel tubes to the collars just above each floor, knowing

that facade attachments could be fabricated in the shop and adjusted with tailored precision.

This “spreader bar” system, spanning column to column, is more flexible and reliable than attaching to the edge of the slab, and is sized to carry the dead load and wind load of the facade so the slab does not have to do any work. (Some of the larger pleated assemblies measure almost 17 feet tall and weigh over 2,000 pounds.) The spreader bars also allowed for easier installation of the unitized curtain wall that comprises two hinged panels, connected via a very stiff, continuous steel plate, to create the horizontal fold. “The utilization of the pleated panels as a typical unitized panel was pretty innovative,” says Anthony Kantzas, senior associate at Front. “Most of the contractors that were bidding the project didn’t want to do it that way.”

Because the angle on the canted bottom portion of glass was kept under 15 degrees, the team was able to use standard vision glass there. The double-glazed IGUs include a $\frac{3}{8}$ -inch-thick outer lite with a $\frac{5}{16}$ -inch-thick

FOLD UP
The new pleated glass facade (opposite) offers office space with abundant daylight (above).



inner one. (The thicknesses were deliberately varied for better acoustic performance.) The upper panel, because it is considered a skylight by code, uses glass lites of the same thickness, but it is laminated. The pleated geometry improves both energy performance and visual comfort compared to that of a planar facade. Because the original building was intended to accommodate both offices and industrial space, the floors were designed with different ceiling heights. Each of the pleats is therefore slightly different. The upper panels, which feature a selective frit over what would be the spandrel portion on a typical facade, reduce direct solar gain and glare, and self shade the lower panels. The insulation value of the new glazing assembly is significantly higher than that of the original glass.

Reskinning old buildings in glass is nothing new. Often it involves updating nondescript, even unattractive, masonry buildings. That is the case with a former Verizon equipment tower near the Brooklyn Bridge, generally agreed to be one of the ugliest buildings in Manhattan: its upper floors were recently glazed over for use as offices. But sometimes controversy ensues. Preservationists have decried a recent design by Snøhetta to replace the pink granite front facade of Philip Johnson and John Burgee's AT&T tower in New York at the lower levels with a diaphanous glass curtain wall. In a recent commentary (record, January 2018), architecture critic Mark Lamster called it "unacceptable." As a counterpoint, architect and writer



Robert Kahn, contributing to architecturalrecord.com, said, “Those who believe [the building] important do injustice to serious architecture.”

So what do we make of transforming buildings that are not landmarks, but whose status as significant or even good architecture is up for debate? Westyard was arguably a good building, but hardly an icon. “It’s never appealed to me as a significant piece of architecture,” says Theodore Prudon, an architect and adjunct professor of preservation at Columbia Graduate School of Architecture, Planning and Preservation. Prudon worked on the restoration of a similar Brutalist structure, the low-rise Hubert H. Humphrey Building in Washington, D.C., completed in the early 1970s and one of Marcel Breuer’s last designs. He could never have imagined reskinning that building in glass. Instead, it retains its precast-concrete panels, with much of it finished with a thin granite veneer. “That’s where the value judgment comes in,” says Prudon. “In Breuer’s portfolio, it probably wouldn’t be the top building, but in my mind, from an architectural point of view, it’s far more sophisticated than Westyard in its materiality.”

Prudon is also the founding president of DOCOMOMO US, whose mission is to increase public awareness and appreciation of Modern-movement architecture. “Recladding for the purposes of simply recladding for any kind of structure that deserves attention is not something we would ever recommend,” he explains, “but I’m also a pragmatic realist.” Buildings from the 1960s and ’70s are in a gray zone. “If they were older, they’d get more respect.”

Davis Brody Bond, Westyard’s original architect, currently working with REX on the Ronald O. Perelman Per-

forming Arts Center at the World Trade Center site in Lower Manhattan, declined to comment for this article. Ramus points out that REX’s design did not overhaul the Brutalist exterior but a later, butchered version of it. Brookfield admits it never considered restoring the original facade.

Since completion of the recladding and interior renovation, which includes a dramatically improved and expanded lobby, rents at Five Manhattan West have increased threefold, to over \$90 per square foot (by comparison, office space went for \$14.75 in today’s dollars when the building opened), attracting such tenants as Amazon, which signed a 15-year, 360,000-square-foot lease last September. J.P. Morgan Chase announced plans to triple its space at the building. It is now full, according to Brookfield, including retail space for a Whole Foods, which plans to open on the second floor at the end of 2019.

According to the 2016 AIA Firm Survey Report, renovation projects are nearly on a par with new construction. As our building stock ages and systems become outdated, a growing share of design activity will consist of modernizing existing buildings. And it’s mostly true that rehabbing old buildings—especially giant ones like Westyard, which could not be built at that scale today under current zoning—is more economical and sustainable. “It’s going to become the vast majority of commissions,” says Ramus. “The profession must start looking at the adaptive reuse of existing structures as ‘Capital-A Architecture’ and embrace it with the same excitement, vigor, commitment, enthusiasm, and ingenuity as a new build—because we need to.” ■

COME INSIDE

The sloping ground-floor entrance (opposite, top) leads to a refurbished lobby (above). On the second level, REX opened a portion of the facade to create a breezeway (opposite, bottom).

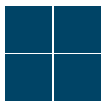
Continuing Education

To earn one AIA learning unit (LU), read “Bright Shiny Object,” review the supplemental material found at architecturalrecord.com, and complete the quiz at continuingeducation.bnppmedia.com or by using the Architectural Record CE Center app available in the iTunes store. Upon passing the test, you will receive a certificate of completion, and your credit will be automatically reported to the AIA. Additional information regarding credit-reporting and continuing-education requirements can be found at continuingeducation.bnppmedia.com.

Learning Objectives

- 1 Indicate the reasons the design team of Five Manhattan West opted to employ a pleated facade.
- 2 Identify the type of curtain wall system used in the reskinning of Five Manhattan West.
- 3 Describe the advantages of using a “spreader bar” system for installing the new curtain wall.
- 4 Debate the pros and cons of reskinning buildings from the Brutalist and Postmodern eras in glass.

AIA/CES COURSE #K1803A



NEW AND UPCOMING EXHIBITIONS

Serpentine Pavilion 2018

LONDON

June 15–October 7, 2018

Designed this year by Mexican architect Frida Escobedo, the annual temporary pavilion is erected for four months to serve as a community hub and café during the day, and a venue for learning, debate, and entertainment at night. More information at serpentinegalleries.org.

Daniel Buren: Voile/Toile – Toile/Voile

MINNEAPOLIS

June 26–October 8, 2018

Conceptual artist Daniel Buren's first major public artwork in the U.S., which translates from French to Sail/Canvas—Canvas/Sail, will feature a public performance and installation. The show, taking the form of a sailboat regatta, will take place on June 23 following which the boat's striped sails will be installed in the Minneapolis Sculpture Garden's Cowles Pavilion. More at walkerart.org.

Amsterdam Magical Centre: Art and Counterculture 1967–1970

AMSTERDAM

July 7, 2018–January 6, 2019

Featuring artwork from the museum's permanent collection, this exhibition displays conceptual artwork that was installed or shown in Amsterdam from 1967 onwards, as well as tracking historical civic actions such as the city's squatter movement. Participating artists include Robert Morris, Dennis Oppenheim, and Lawrence Weiner. At the Stedelijk Museum. More at stedelijk.nl/en.

ONGOING EXHIBITIONS

Japan in Architecture: Genealogies of Its Transformation

TOKYO

Through September 17, 2018

The exhibition traces the history of traditional Japanese architecture from the Meiji Restoration in 1868 to contemporary times. Features 100 projects and over 400 items that range from architectural materials to models to interactive installations. At the Mori Art Museum. Visit mori.art.museum.

Post-Otto Wagner: From the Postal Savings Bank to Post-Modernism

VIENNA

Through September 30, 2018

Marking the centennial of Otto Wagner's death, this exhibition examines the architect's relationships with other early Modernists as well as his important works such as the Vienna Metropolitan Railway and the Imperial Royal Austrian Postal Savings Bank. At the MAK Vienna. Visit mak.at for more information.

Le Corbusier by the Sea

OSLO

Through October 28, 2018

This exhibit explores Le Corbusier's fascination with nature and landscape through sketches, drawings, and paintings the architect and artist made between 1926 and 1936. The show traces how the architect's designs changed over this period of time, moving away from the Modernist aesthetic for which he is known. More information at The National Gallery. Visit nasjonalmuseet.no/en.

LECTURES, CONFERENCES, AND SYMPOSIA

Barcelona Design Week

BARCELONA

Through June 14, 2018

The 13th edition of this week-long event features conferences, exhibitions, business meetings, and networking sessions. Over 100 activities open to the public will discuss sustainability and innovation in the design and business worlds. More at barcelonadesignweek.com.

Birmingham Design Festival

BIRMINGHAM, U.K.

June 7–10, 2018

This inaugural event includes a series of workshops, talks, exhibitions, demonstrations, and screenings set in various venues across the city. More information at www.birminghamdesignfestival.org.uk.

San Francisco Design Week

SAN FRANCISCO

June 7–15, 2018

This future-focused program examines the city's connections to tech companies through events about designing for cryptocurrency, augmented reality, and artificial intelligence. The week-long festival features exhibitions, events, and lectures that showcase the intersection of ideas, design, business, and entrepreneurship in the Bay Area. Visit sfdesignweek.org.

NeoCon

CHICAGO

June 11–13, 2018

One of North America's most important design expositions and conferences for commercial interiors, the three-day event is in its 50th edition. The event features exhibition space for products and services, over 100 CEU programs and keynote presentations including architect Carol Ross Barney, and a conversation with Art Gensler and Cheryl Durst. More at neocon.com.

Art Basel

BASEL, SWITZERLAND

June 12–17, 2018

Bringing together almost 300 galleries that collectively represent over 4,000 artists, the annual art show features a series of exhibitions and events held throughout the city and surrounding region over the course of five days. Design Miami's partner event in Switzerland will take place at the Messe Basel exhibition hall. More information at artbasel.com.

Ethics in Architecture

LONDON

June 14, 2018

This seminar examines the best practices for sourcing materials, products, and hiring people to work on architectural projects. The discussion will be led by Resilient World's Chris McCann and will address new legislative rules from both national and international bodies. More information at architecture.com.

Frederick Law Olmsted: Designing America

NEW YORK CITY

June 20, 2018

This screening of historian Laurence Cotton's documentary about Frederick Law Olmsted's designs of Central Park and Prospect Park will include a question and answer session following the film with Cotton, who was the lead researcher. At the Brooklyn Historical Society. Visit brooklynhistory.org.

Medellin Design Week

MEDELLIN, COLOMBIA

June 20–24, 2018

This year's week-long event will follow the theme "The Future is Uncertain." Participating designers and architects' response to the themes will be showcased through exhibitions as well as forums, conferences, and tours that will take place throughout the city over the course of the five-day event. Visit 4.medellindesignweek.com.

AIA Conference on Architecture

NEW YORK CITY

June 21–23, 2018

The annual American Institute of Architect's conference includes hundreds of lectures, panels and tours. Keynote speakers include David Adjaye, Sheela Søgaard, Sarah Williams Goldhagen, James Stewart Polshek, Tod Williams and Billie Tsien, and Julie Snow and Matt Kreilich, among others. More at conferenceonarchitecture.com.

London Festival of Architecture

LONDON

Through June 30, 2018

This month-long, city-wide event celebrates architectural experimentation and practice around the theme of "Identity" this year. More at londonfestivalofarchitecture.org.

COMPETITIONS

World Monuments Fund/Knoll Modernism Prize

Deadline: June 15, 2018

A prize that recognizes successful contemporary preservation efforts of Modernist designs, this tenth edition of the awards series seeks submissions from individuals and organizations for projects or campaigns carried out within the past five years. The winner will receive \$10,000. More at wmf.org.

BOUN Furniture Design Awards '18

Deadline: June 19, 2018

Seeking interior furniture design concepts or built work, the theme of this competition is "Live." Designers are asked to propose furniture that serves both a critical function and can make its use comfortable and enjoyable. More information at boun.xyz/fda.html

Military Museum

Deadline: June 20, 2018

The Young Architects Competitions and the Italian government are seeking conceptual designs of how to transform a former military fortress on the island of Sardinia into a museum of military, marine, and navigational history. The jury includes Rossana Hu from Neri&Hu Design and

awards the winning entry 10,000 €. More at youngarchitectscompetitions.com.

La Forêt Monumentale

Deadline: June 22, 2018

This competition calls for submissions to a temporary site-specific art installation in a forest around the theme of sustainability. The exhibition will run from September 2019 through 2022. More at metropole-rouen-normandie.fr/la-foret-monumentale-en.

Seoul Education Hub

Deadline: July 3, 2018

This international competition for Seoul Metropolitan Office of Education Headquarter Building is soliciting design proposals for a comfortable and convenient working environment alongside an "Education Hub Space" that will allow for flexible brainstorming and learning activities. More information at seoul-eduhub.com/en.

HOME Competition 2018

Deadline: July 31, 2018

Run by Arch Out Loud, this competition invites designers to create proposals for the future of domestic architecture. Seeking proposals for homes, the brief requires teams up to four members to focus on the unit-level experience for residents. Jury members include Bureau Spectacular's Jimenez Lai, The Living's David Benjamin, and Liam Young from Tomorrow's Thoughts Today. More information at thehomecompetition.com.

Climate of Dissent – PROTEST DESIGN CHALLENGE

Deadline: August 6, 2018

The competition asks architects to design a protest against climate change with the purpose of calling on politicians, business leaders, and investors to take action. The protest could be spread across multiple sites and could focus on a singular intervention or a toolkit to allow for numerous designs to proliferate. More information at studiobleak.org.

Switch: Guggenheim Museum | New York

Deadline: August 30, 2018

The competition seeks design proposals for a museum sitting on the same site as the New York Guggenheim Museum. If tasked with designing an iconic museum, the jury asks participants to respond with an alternative scheme that would achieve a similar response to how the public in 1959 first responded to Frank Lloyd Wright's new design. For more information, visit switchcompetition.com.

Dewan Award for Architecture 2018

Deadline: August 25, 2018

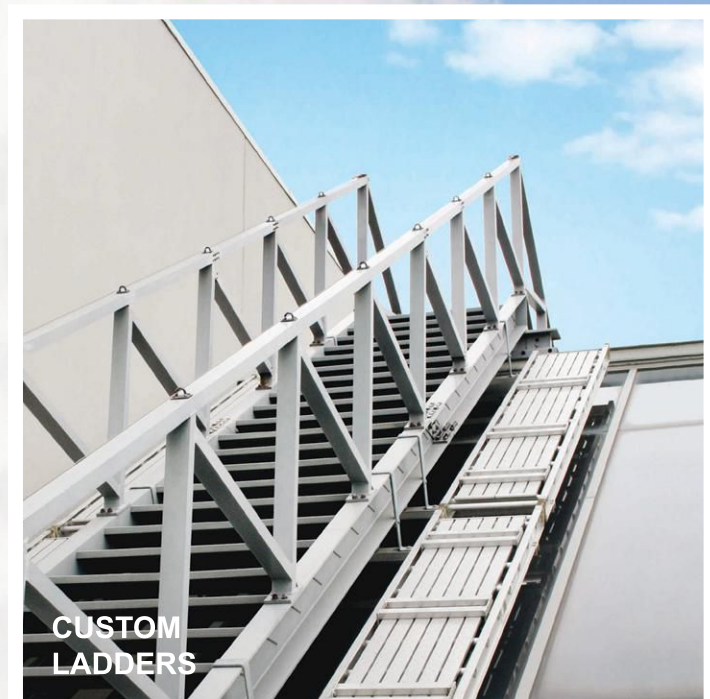
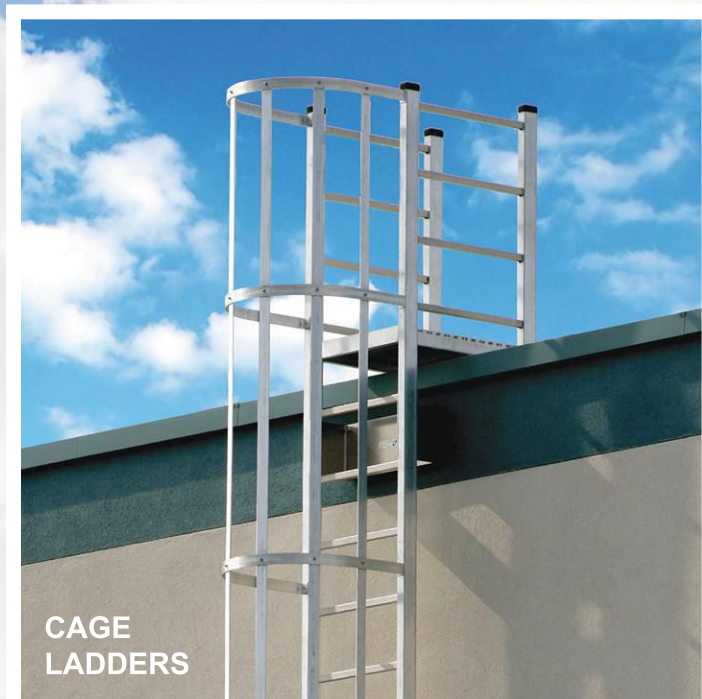
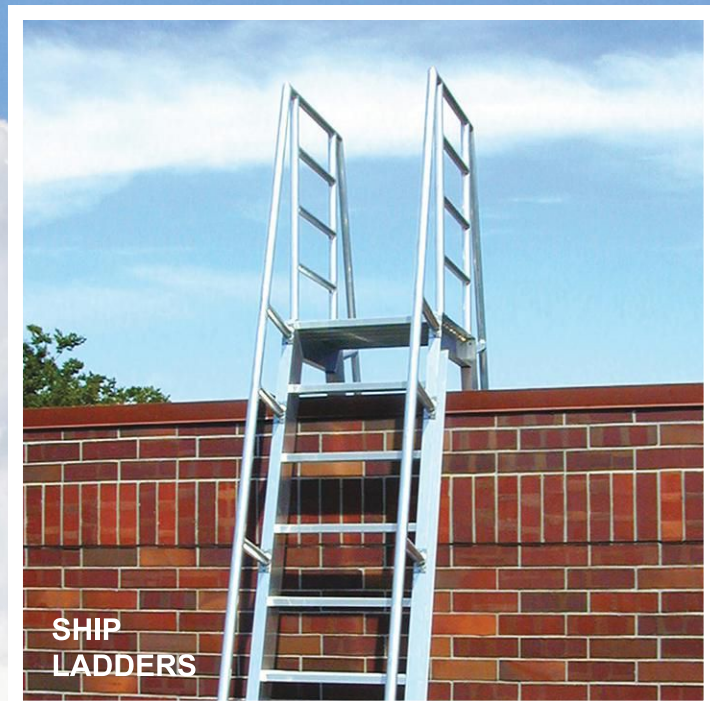
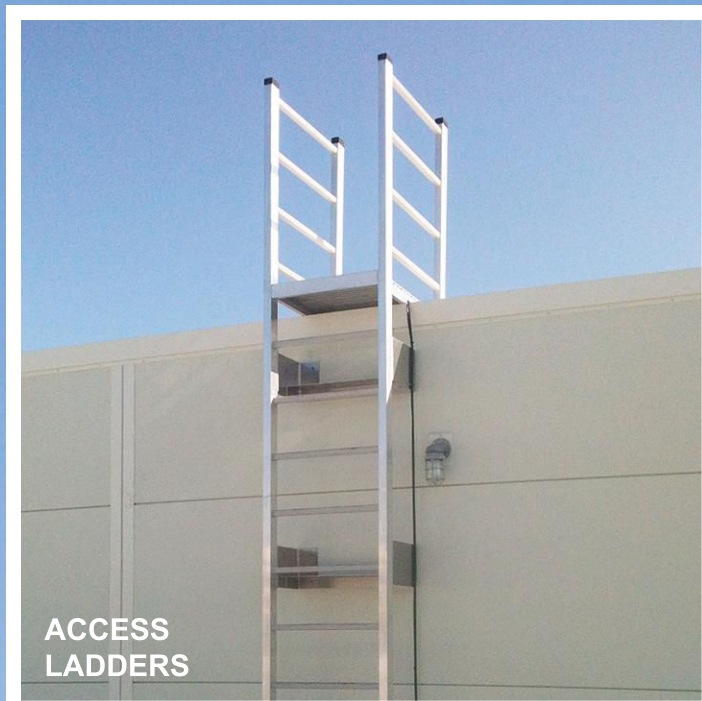
This annual international competition seeks proposals for a six-classroom primary school in Iraq's historic marshlands where students will arrive by both car or boat. More information at dewan-award.com.

Nisshin Kogyo Architectural Design Competition

Deadline: October 1, 2018

The 45th edition of this conceptual competition is based on the theme "Living Upon the History" and asks participants to submit drawings reflecting their interpretation of the theme into architecture. Jurors include Ryue Nishizawa, Akihisa Hirata, and Ryuji Fujimura. More at nisshinkogyo.co.jp.

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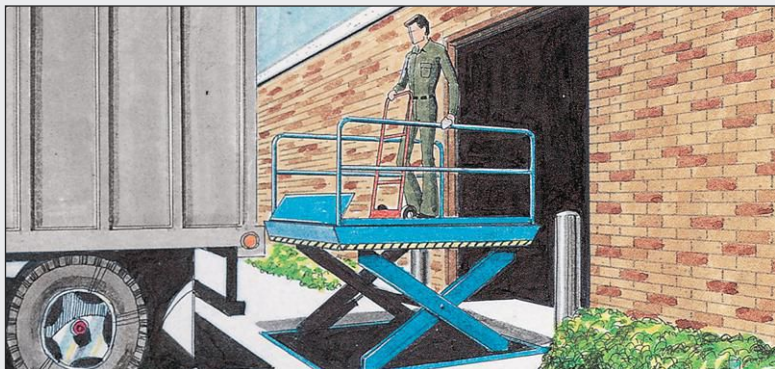
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GLOBAL CAPITAL

Clockwise from top: The Milan Furniture Fair; Salone Satellite, a part of the Milan fair that promotes young designers; and Marva Griffin Wilshire, founder of the Salone Satellite.

Trends of the Trade

Dispatches from Milan, New York, and Atlanta

A MARRIAGE OF TECHNOLOGY AND CRAFT (even if it is created by a machine) prevailed at three of the design industry's standout tradeshows this May. Because the Milan Furniture Fair in Italy, NYCxDesign in New York City, and Coverings, a tile industry exposition in Atlanta all attracted global crowds of exhibitors and attendees, the prevailing theme should not be dismissed.

Here's a recap of the big ideas *SNAP* found at each event.

SALONE DEL MOBILE, MILAN

Milan's annual design fair attracted more than 434,500 attendees from 188 countries—a 26 percent increase compared with last year's crowd of 343,602 and proof “that the Salone del Mobile is a global benchmark” for the design community, according to Claudio Luti, the president of the fair and furniture manufacturer Kartell.

A highlight was SaloneSatellite, the portion of the fair devoted to promoting young designers and “imagining” how future generations will do business, focused on designs from Africa & Latin America curated by Hicham Lahlou and by Studio Campana, respectively. Meanwhile, rising Nigerian-American designer Ini Archibong

caused a stir with his glazed ceramic tables among other furnishings for Sé's Below the Heavens collection.

Beyond the fairgrounds in Piazza Cesare Beccaria, the firm Massimiliano Locatelli | CLS Architetti stunned with 3D Housing 05, a 1,076-square-foot 3D-printed concrete house produced entirely by machine on the spot.

COVERINGS, ATLANTA

Atlanta, too, had its moments as the tile show Coverings attracted 25,000 pros to see its 1100 exhibitors. Many of the annual show's most innovative products were from Tile of Spain and Ceramics of Italy manufacturers. Trending styles included tiles with either hand-painted or almost sculptural projecting surfaces and others featuring digitally printed images the size of wall murals.

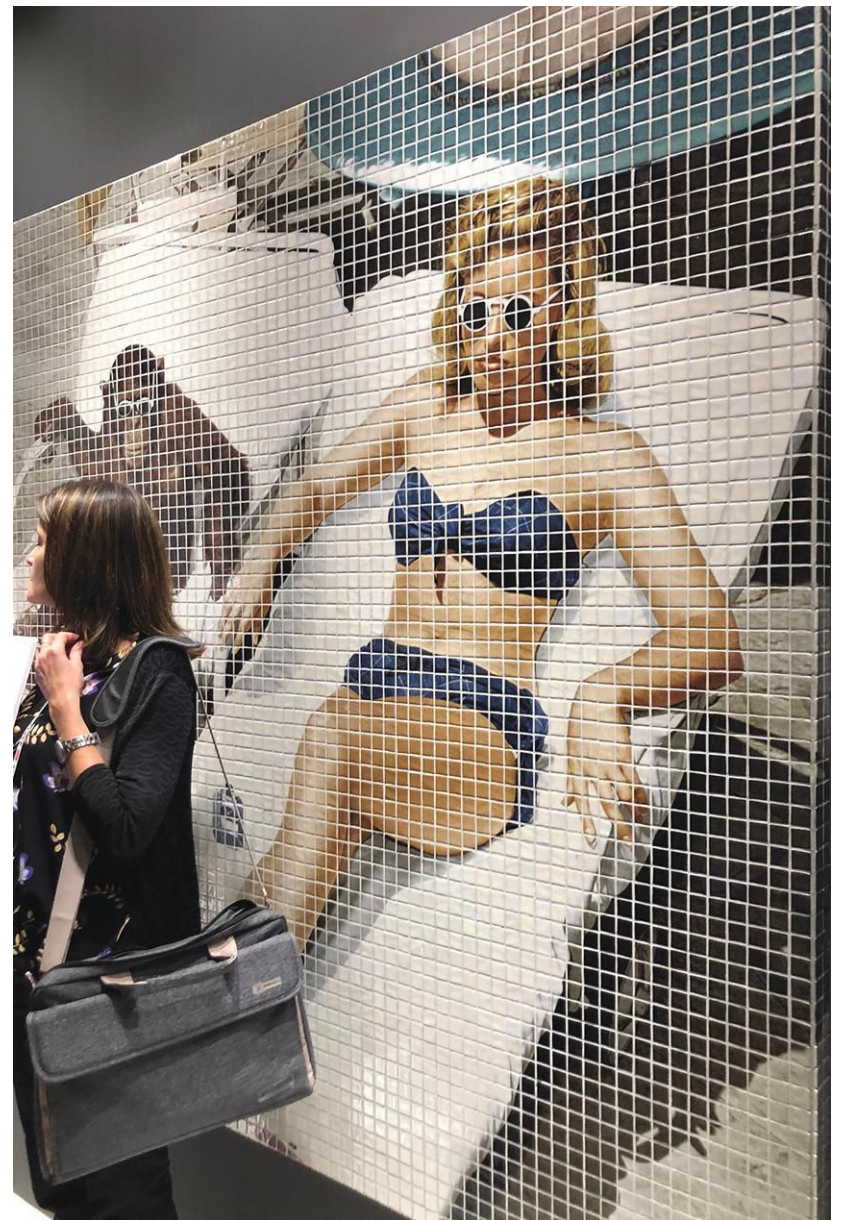
ICFF, NEW YORK CITY

The International Contemporary Furniture Fair (ICFF) in Manhattan is the centerpiece of NYCxDesign held at the Javits Center. This year's showfloor was punctuated by a slew of unvarnished Shaker-inspired wood seating at booths such as Scandinavian Spaces, rope baskets at Basatti, and Ethiopian-made artisan rugs and pillows at the Bolé Road






A CRAFTS COURSE
Clockwise from top left: A panel discussion at Brooklyn Designs; crowds at Coverings in Atlanta; a mural at the booth of Spanish tile manufacturer ONIX; booths inside the Brooklyn Museum during Brooklyn Designs.



Textiles table in Brooklyn Designs' pavilion. The crafts-y offerings mingled with solar panels from Tesla, student presentations on augmented reality and even illuminated sink drains and voice-activated mirrors by Kohler.

WantedDesign extended New York's design week with Open Studios that fea-

tured the works of more than 100 artists and designers at Industry City in Brooklyn. Meanwhile, at its Manhattan location in Chelsea, the Finnish Cultural Institute in New York hosted Zero Space Bistro, a zero waste dining experience where the tables, counters, plates and seating were all built of recycled and recyclable materials.



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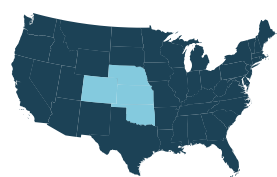
**AIA
2018**

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Five Years of Growth

In Colorado, Kansas, Nebraska and Oklahoma, a turnaround is in full swing.

BY J. MICHAEL WELTON



IF EVER THERE WAS a watershed year out west for economic recovery, 2013 fit the bill. That's when the dead-in-the-water

manufacturing industry began to rev up.

"In Colorado, everything started to come back in 2013," says Tim Heaton, president of the Colorado Advanced Manufacturing Association. "Marijuana was [newly legal] and turning warehouses into grow houses. Advanced manufacturing was taking hold and old manufacturing cashed in."

In Wichita, Kansas, **Balco** was reeling from a 50 percent slump in the construction industry, but had a strategy in place. "Still, it was down 35 percent," says Steve Cooper, Balco's vice president of business development and construction products. "But we were fortunate we'd developed an international business plan and changed our workforce so we didn't have to lay people off."

In Oklahoma City, **Buildblock** launched a steady roll that's lasted five years. "Since then, we've doubled our amount of sales and production," says Brian Corder, president. "Last year we were up 11 to 12 percent."

At **MP Global Products**, a flooring underlayment manufacturer in Norfolk, Nebraska, new industry demanded growth. "The game has changed—it's not just wood-based or laminate for the home," says Deanna Summers, marketing coordinator. "Now it's more vinyl-based, so the process has shifted to that. We have to reinvent ourselves."

The future, however, still looks uncertain, given the specter of protectionism, which affects exports. And the dollar's decline could create more uncertainty. "There's growth potential on the production side, but I'm unsure how much investment companies are willing to make," says Jeremy Hill, director for the Center for Economic Development and Business Research at Wichita State University.

This much is certain: 2013 was a good year.

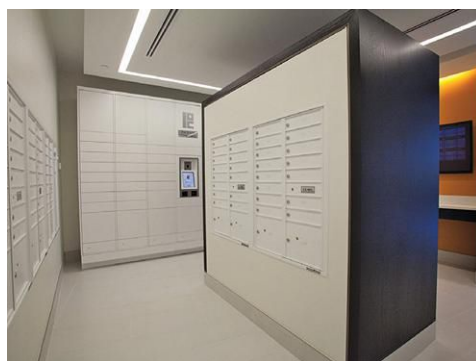
Colorado, Kansas, Nebraska + Oklahoma



1 MANUFACTURER: Invisible Structures
LOCATION: Aurora, CO
PRODUCTS: Grass pavers
FOUNDED: 1982 **EMPLOYEES:** 7
PRICE RANGE: \$ INVISIBLESTRUCTURES.COM



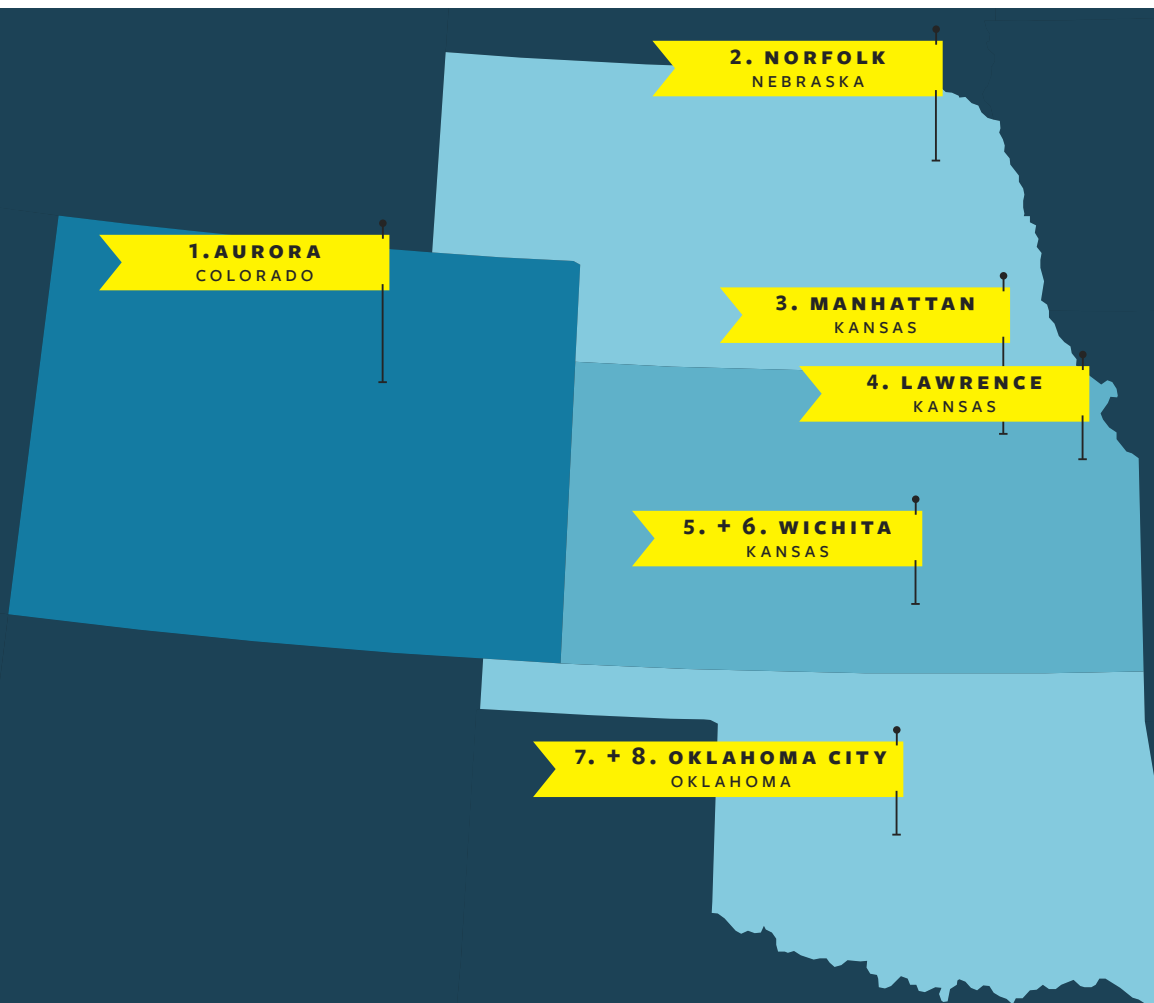
2 MANUFACTURER: MP Global Products
LOCATION: Norfolk, NE
PRODUCTS: Sustainable flooring underlayment, thermal packaging products, and interlocking ceiling systems
FOUNDED: 1997 **EMPLOYEES:** 150
PRICE RANGE: \$\$ MPGLOBALPRODUCTS.COM



3 MANUFACTURER: Florence Corporation
LOCATION: Manhattan, KS
PRODUCTS: Centralized delivery mailboxes and electronic lockers
FOUNDED: 1934 **EMPLOYEES:** 375
PRICE RANGE: \$\$\$-\$\$\$\$ FLORENCEMAILBOXES.COM



4 MANUFACTURER: PROSOCO
LOCATION: Lawrence, KS
PRODUCTS: Cleaners and protective treatments for masonry and other hard surfaces, air and water barriers, and concrete flooring
FOUNDED: 1939 **EMPLOYEES:** 101
PRICE RANGE: \$\$\$-\$\$\$\$ PROSOCO.COM



5 MANUFACTURER:
EPRO

LOCATION: Wichita, KS
PRODUCTS: Field-installed systems for below-grade waterproofing and vapor intrusion systems
FOUNDED: 1993
EMPLOYEES: 35-50
PRICE RANGE: \$-\$\$\$
EPROINC.COM



6 MANUFACTURER:
Balco

LOCATION: Wichita, KS
PRODUCTS: Expansion joint systems, partition closures, fire barriers, stair nosings, photoluminescent egress systems, mats and grids, and trenches and access covers
FOUNDED: 1957
EMPLOYEES: 80
PRICE RANGE: \$\$
BALCOUSA.COM

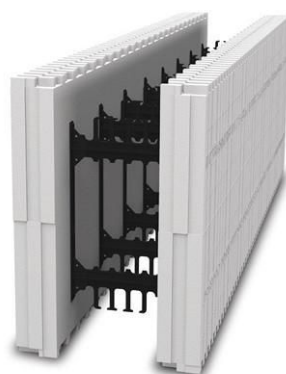


7 MANUFACTURER: Flex-Ability Concepts

LOCATION: Oklahoma City
PRODUCTS: Flexible metal framing
FOUNDED: 1995 **EMPLOYEES:** 35
PRICE RANGE: \$\$
FLEXABILITYCONCEPTS.COM



8 MANUFACTURER: Buildblock
 Insulating Concrete Forms
LOCATION: Oklahoma City (headquarters)
PRODUCTS: ICF forms, knockdown ICFs, insulated floors and decking, ICF door and window bucking, foam ICF, termite barrier and fire stops, and hard-wall concrete-faced ICFs.
FOUNDED: 2004 **EMPLOYEES:** 17
PRICE RANGE: \$\$ **BUILDBLOCK.COM**



SNAPSHOTS

COLORADO

The average annual wage for manufacturing workers in Colorado is

43% HIGHER

than the average annual wage for all industries there.

SOURCE: COLORADO OFFICE OF ECONOMIC DEVELOPMENT AND INTERNATIONAL TRADE

KANSAS

By 2030, the state's power system could provide

7,000 MEGAWATTS

for export from wind energy each year.

The GM assembly plant in Kansas City is consistently among the company's **most productive** in North America.

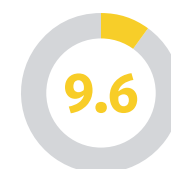


SOURCE: KANSAS DEPARTMENT OF COMMERCE

NEBRASKA

The eastern portion of the state is home to

2,700+
manufacturers.



the percentage of Nebraska's workforce employed by manufacturers

SOURCE: NEBRASKA MANUFACTURING EXTENSION PARTNERSHIP

OKLAHOMA

With nearly 7,000 wind-energy jobs, the Sooner state ranks No. 4 in U.S. wind-energy employment.



OVER 18%

of the state's electricity comes from wind energy.

SOURCE: OKLAHOMA DEPARTMENT OF COMMERCE

MANUFACTURERS' SPOTLIGHT SECTION

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



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SNAP 234

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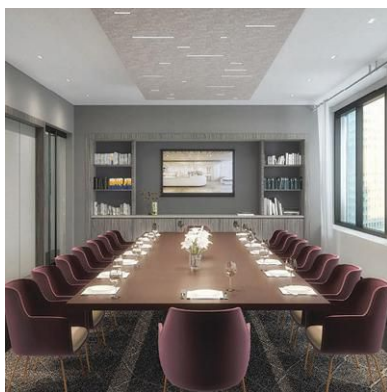
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Product Application

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SNAP 239

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SNAP 242

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SNAP 243



MATERIALS

ENVIROACOUSTIC WOOD WOOL ACOUSTICAL PANEL

NEW

Acoustical Surfaces, Inc.

Wood Wool Panels absorb sound and are thermally insulating. These panels liven up a room with design variety (size & color variations) and reduce echo and reverberation by sound absorption.

Product Application

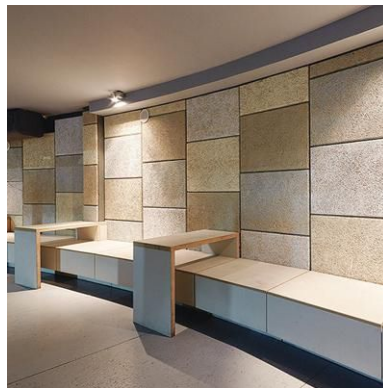
- Classrooms • Gyms • Music Rooms • Auditoriums
- Restaurants • Bars • Sports / Entertainment Venues
- Churches • Gun Ranges • Industrial Facilities • Parking Garages • Airports, Etc.

Performance Data

- Class A (Per ASTM E-84) • Low VOC • Effective Sound Absorber

www.acousticalsurfaces.com

800.448.0121 | sales@acousticalsurfaces.com



SNAP 244

ARRIS.cast Cast Stone Accessories

WR | GREEN

Arriscraft

Choose ARRIS.cast to complement Renaissance colors or create a custom color. From custom decorative architectural shapes to standard architectural shapes, ARRIS.cast provides the finishing touch.

Product Application:

- Stone masonry unit used for features, trim, ornamentation, and facings
- For interior and exterior use, in residential, commercial and institutional applications

Performance Data:

- Meet the reqs of ASTM C1364 Standard Specs for Architectural Cast Stone
- Formed by Vibrant Dry Tamped method; high-density, severe-weathering units, 1 or more finished faces.

www.arriscraft.com | 800-265-8123



SNAP 245

ROOFING, SIDING, THERMAL & MOISTURE PROTECTION

METAL ROOFING

GREEN | \$\$

Petersen Aluminum Corporation

SNAP-CLAD Metal Roofing Panels feature architectural aesthetics and structural performance. SNAP-CLAD Panels have a labor-saving one-piece design and are leveled for superior flatness.

Product Application

- 30Ave Retail Center, Inlet Beach, FL

Performance Data

- Available in 43 colors on steel and 39 on aluminum
- 30-year non-prorated finish warranty

PAC-CLAD.com

800.722.2523 | Rob.Heselbarth



Booth: 1124

AIA Expo

SNAP 246

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GREEN | WR

Easi-Set Worldwide Licensed Precasters

SlenderWall is an Ultra Hi-Performance 30 lb/sf award winning architectural precast concrete with integral heavy-gauge steel-stud frame building envelope panel system. Wind-load tested to 226 mph.

Product Application

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

Performance Data

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

www.SlenderWall.com

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SLENDERWALL®

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SNAP 247

ROOFING, SIDING, THERMAL & MOISTURE PROTECTION

RAISE THE ROOF

GREEN

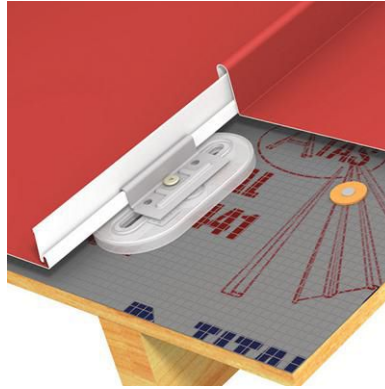
ATAS International, Inc.

ATAS International's patented Above Sheathing Ventilation (ASV) Spacer Shim provides an air space between the roof sheathing and the metal panel system.

Performance Data

- Reduced air-conditioning costs
- Added insulation value during winter
- Minimizes the effect of condensation
- Oakridge National Lab-tested, sponsored by MCA

atas.com/asv
610.395.8445



SNAP 248

ROOFING, SIDING, THERMAL & MOISTURE PROTECTION

ARCHITECTURAL APPEAL FOR GAMING EXPERIENCES

WR

Dri-Design Inc.

Dri-Design's Shadow Series brings dimension to buildings on the inside and outside because each panel face can be extended to varying depths based on the design and material choice of the project.

Product Application

- Prairie Meadows Racetrack and Casino, Altoona, IA
- Painted aluminum panels in weathered zinc finish
- Fastest, easiest application on the market

Performance Data

- True dry-joint rainscreen system—100% recyclable
- Exceeds performance specifications of AAMA 508-07 and Dade County

www.dri-design.com

616.355.2970 | sales@dri-design.com | Booth # 1757 AIA Expo



SNAP 249

SPECIALTY PRODUCTS

LINEAR TRACK SYSTEMS

Accuride International, Inc.

Accuride 115RC and 116RC linear track systems offer dependable, smooth, and even ADA-compliant movement to sliding applications big and small.

Product Application

- Movable walls in microliving
- Sliding panels and racks
- Barn doors

Performance Data

- Corrosion resistant design
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Accuride.com/lineartracksch

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SNAP 250

SPECIALTY PRODUCTS

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WR

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SNAP 40



AEC BuildTech is Being Designed and Constructed for Inclusion

Our new event will bring together professionals from every stage of a project to learn about new technology, materials and processes.

BNP MEDIA, parent company to the magazine you're reading now, annually asks readers in each of its AEC and mechanical system publications to list what they most want to see more of. What consistently tops that list is new technology, which is understandable given how technology can help make projects and the process of completing them easier and more efficient.

Seeing and learning about new technologies and methodologies are the primary reasons why people attend trade shows. These events provide a great opportunity to get up close with new offerings and to learn how to implement them for the next great project. That's why BNP Media, in conjunction with more than 20 of its AEC and mechanical systems brands, is proud to introduce the AEC BuildTech Conference & Expo.

This new annual interactive event, taking place April 30 to May 2, 2019, at the Donald E. Stephens Convention Center in Rosemont, Ill., is where architects, engineers and contractors will learn about tomorrow's building processes and construction technologies and how to leverage them.

Of course, collaboration is a key topic in the AEC industry. That's why within the past year you've seen an article that had some form of "Our industry needs to be included at the outset to ensure the best outcome." It's a theme you can find in any number of AEC-related professions, from architecture and engineering to plumbing and HVAC. Every discipline wants to be included because every discipline needs to be included for a project to be truly successful. That's why AEC

BuildTech was created and what makes it unique.

This is a show where architects, engineers, general contractors and tradespeople from the roofing, HVAC, flooring and plumbing industries can interact. Our editors and publishers across the more than 20 publications involved in this event recognized that this was a need and decided to address it. After all, the core mission of our brands is to find ways to serve our audiences—and we will deliver.

AEC BuildTech will offer educational sessions from experts in five tracks: building envelope, roofing, flooring, plumbing and mechanical systems/HVAC. The show floor will feature exhibitors displaying products and services from the latest trends in building, design, operations and mechanical systems. As a service to everyone who makes this show possible, the event will feature dedicated times for educational sessions as well as dedicated times for the exhibit hall in order to maximize the effectiveness of the experience.

We invite you to visit www.AECBuildTech.com to learn more about this event. ■



Prelude to Change

AS THE FIRST AMERICAN to design for Danish manufacturer **Carl Hansen & Søn** (home of Hans Wegner's iconic Wishbone Chair), Brad Ascalon had some big shoes to fill. The company's other previous collaborations include architect Tadao Ando and Austrian design studio Eeos.

Yet Preludia, a new collection of contract-grade wood-veneered seating, tables, and barstools, projects both the company's storied history and the new commercial path it's exploring.

Ascalon's biggest challenge in the new relationship has been building efficiencies into the production process—such as table tops designed to fit multiple bases and a machining method that can be switched on a dime to trim the collection's chair shells into barstool seats, eliminating the cost of having two separate sets of tooling.

"I understand production and testing," says Ascalon, explaining the ways his designs anticipate commercial market needs.

In addition to his experience with the "stringent testing" necessary for commercial products, Ascalon was reared by a father and grandfather who were also craftsmen. That fact helped Carl Hansen trust him to deliver the high quality they're known for, while also positioning them to grab a share of the expanding contract furniture market. In fact, Carl Hansen's move comes on the heels of other residential manufacturers exploring commercial lines through partnerships: Mitchell Gold + Bob Williams' with Steelcase, Normann Copenhagen's with Allsteel, and Muuto's with Knoll.

Such moves can bring with them new production methods for contract pieces, which must meet strict standards for use in commercial settings. In this way, they can involve significant financial risk. "It will be interesting to see how all of the recent ventures handle the contract-grade production," Ascalon said days before Preludia's debut at the Salone del Mobile—while being interviewed in Carl Hansen's Manhattan showroom amid its highly crafted, artisanal offerings.

"There were adjustments on both ends to find the right pace," says the industrial designer and strategist who identifies himself as "a New Yorker generally in a rush," next to Carl Hansen's traditional time-intensive approach.

Preludia is proof they found the balance: Its design features a traditional Scandinavian warmth even though the production process behind it is brand new.

—Erin Hudson (SNAP #270)

BRAD ASCALON

Owner of his New York-based industrial design studio.

bradascalon.com

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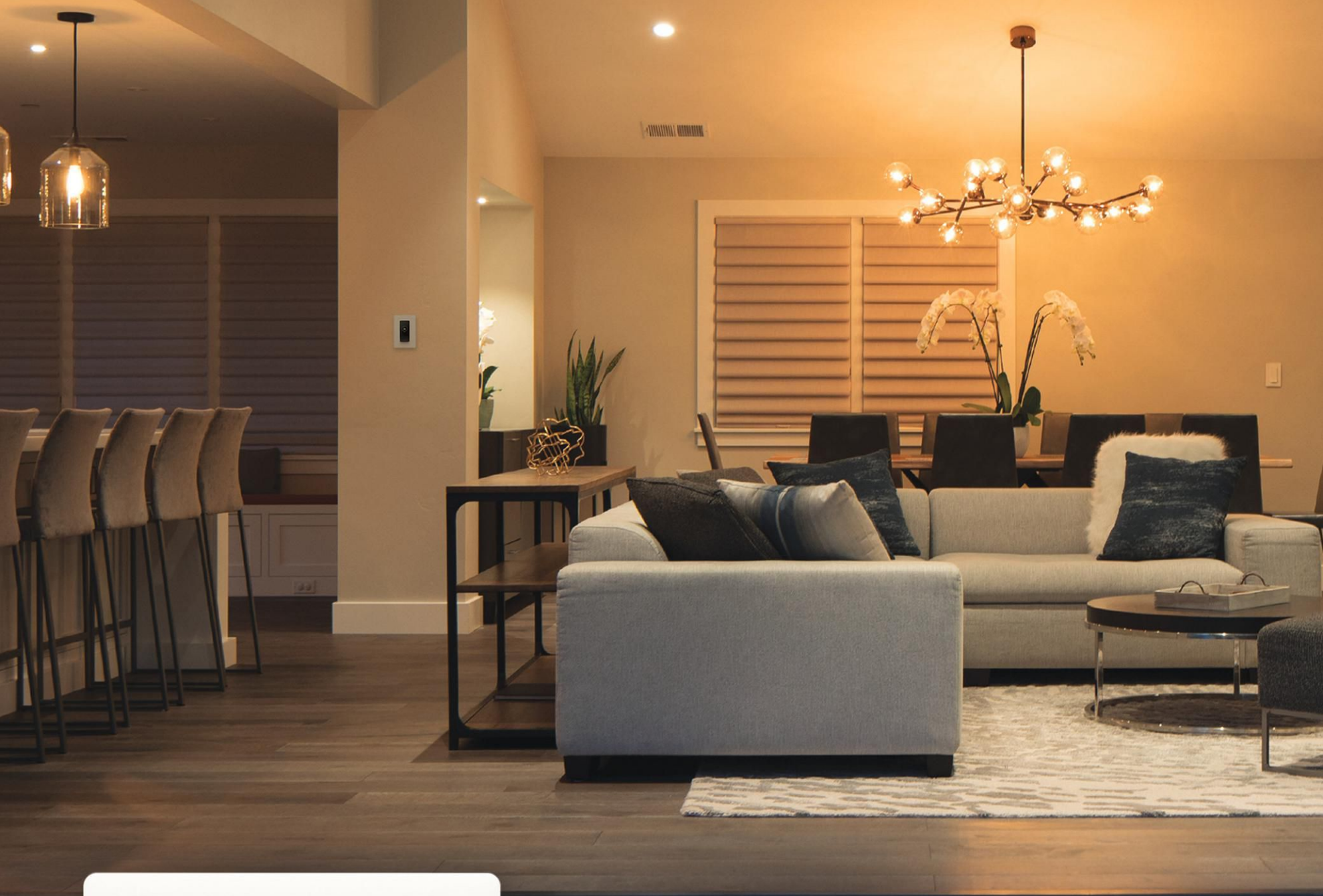


**Life’s
all about
change.**

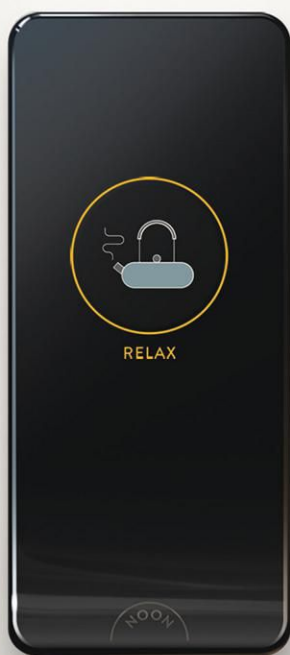
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SNAP 48



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SNAP 206

Home in a new light.

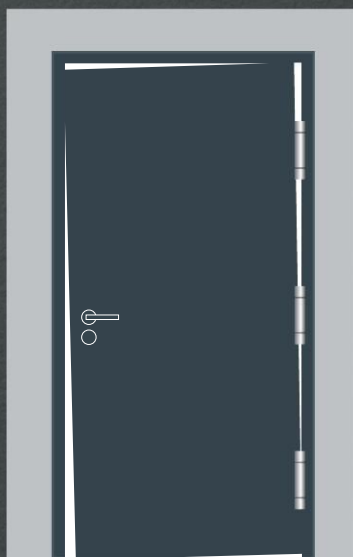


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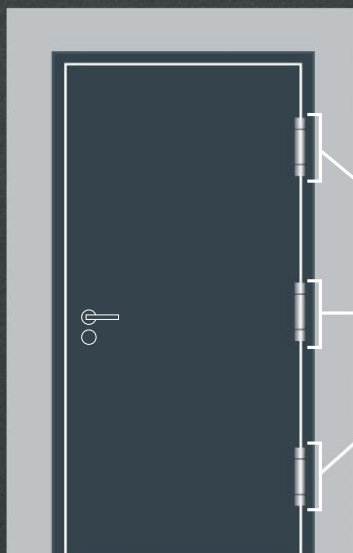
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