LET’S WORK TOGETHER

FRAMERY O
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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
PAGE 15
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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.
Work Your Way

**EDITOR'S LETTER**

**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. 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 20), 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. Beamun Editor*
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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 Plionis 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 Liujingzi Jiang and Lee Chi-Hao. The
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

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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 3/4” 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:** $5-$55  
**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. **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)
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Overly provides a “complete” system package to include hardware, flashings, closures, etc. Custom shop drawings are standard and “Overly On-Site” mechanics assist with initial layout and start-up.

• 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

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<th>PANEL THICKNESS / WEIGHT</th>
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<tbody>
<tr>
<td>Aluminum</td>
<td>18 GA (0.040&quot;) / 16 GA (.050&quot;)</td>
<td>Painted (PVDF) finishes include: Standard, Custom Metallic, Mica, Exotic, Weathered Patina Prints, Woodgrain Prints, Embossed 2B, 2D, Matte, Custom Directional &amp; Non-directional (Grade 1) Mill and Matte</td>
</tr>
<tr>
<td>Stainless</td>
<td>24 GA (0.024&quot;) / 22 GA (0.029&quot;)</td>
<td>Back Coated Natural, Pre-Weathered, Colored</td>
</tr>
<tr>
<td>Titanium</td>
<td>26 GA (0.018&quot;) / 24 GA (.024&quot;)</td>
<td></td>
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<tr>
<td>Zinc</td>
<td>0.7 mm / 0.8 mm / 1.0 mm</td>
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in brief
SNAP TALKS TO DESIGNERS ABOUT THE WORKPLACE

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.

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.

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.
CASE STUDY: WORKPLACE
BY CLARE DOWDY

An Office That Feels Like Home

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-
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.
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 stair case. 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.
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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.
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 fxT 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 work-sleep 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.”

**CASE STUDY: OFFICE**

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

**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 XGURAD stain-resistant technology. The product is NSF/ANSI-140 Gold certified.  
**PRICE RANGE:** $5  
**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:** $5  
**APPLICATIONS:** Use single pendants or connect multiples to create continuous lines of light.  
**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:** $5  
**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 cleanliness and does not require a sealant or wax.  
**PRICE RANGE:** $5  
**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)
Designing to be environmentally-friendly doesn’t mean you have to compromise your vision.

In the past, the design choice was limited, but no longer. As the leader in modular paving solutions, Unilock offers the widest selection of permeable products in the market today. Begin by choosing your size and then optimize your color, finish and texture. We will work closely with you to make your vision a reality.

PROJECT: Parvis du parc Frédéric-Back, Montreal, QC
DESIGN: Groupe BC2 / CIMA+
PRODUCT: Town Hall® and Eco-Priora™ with Smooth Premier finish

Permeable means rain water naturally flows between the specially-designed pavers and into the designed sub-base.

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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, tredi, 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 thermoperforming 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.
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 Jewelry and Opticians in Ludwigsburg, Germany, Ippolito Fleitz Group, a Stuttgart-based interior design firm, turned to German fabricator Hasselwander 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
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Manufactured and installed, seamless, resilient floors offered in unique finishes, colors and one-of-a-kind handcrafted designs. From extraordinary lobbies to inspired meeting spaces, we take full responsibility for products and installation.
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 Clagett

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 l aignel
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 sounds—light programs designed to facilitate power napping. All three products are being introduced at NeoCon 2018.—LC
The entire station was designed for economy and low maintenance. The PAC-CLAD® panels were selected for their durability.

- John Mehdi, Project Designer, KMI Architects Engineers

PAC-CLAD metal roofing and wall panels are available in more than 45 colors – most meet LEED and ENERGY STAR requirements.
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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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- No added formaldehyde in fabrication
- Custom veneer species, stains and finishes, veneer cutting, & assembly available
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 Clagett
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

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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), luminare 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 Clagett

**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.
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

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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

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.
CONTINUING EDUCATION: RENOVATION, RESTORATION, ADAPTATION
FROM ARCHITECTURAL RECORD

CEU CREDIT!
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 precast-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 Durischinger, 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...
1. EXISTING FACADE
Impossible to use area adjacent to facade

2. VERTICAL FACADE
Increases the gross square footage...

3. VERTICAL FACADE
but accumulates snow/ice and bird droppings

4. FACETED FACADE
Increases gross square footage...
eliminates snow/ice/bird problems and harmonizes building geometry
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 3/8-inch-thick outer lite with a 1/8-inch-thick
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 Performing 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 over haul 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.”
**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 serpentinepavilion.org.

**Daniel Buren: Voile/Toile – Toile/Voile**

**MINSK**
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 Minskopolis 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, the 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.

**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 models to materials to interactive installations. At the Mori Art Museum. Visit mori.moriart.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 1909 and 1965. 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 14–15, 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 entrepreneurs 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 20, 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.

**Medellín Design Week**

**MEDELLÍN, COLÔMBIA**
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 Architects’ conference includes hundreds of lectures, panels and tours. Keynote speakers include David Adjaye, Sheela Ségaard, Sarah Williamsgoldhagen, 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.xyla/fida.html.

**Military Museum**

**NEW YORK CITY**
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 Foret 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 Headquarters 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**

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 29, 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.

**Nishin 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 Fujiwara. More at nishinkogyo.co.jp/jp.
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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.
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.

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.

A CRAGTS 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.
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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

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.

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
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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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

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.

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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 & Son** (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 Eoos.

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)**
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