

# The Architect's Newspaper

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## Thoughts from the Ground

Letters to the editor: In the immediate aftermath of George Floyd's killing, Minneapolis-based architects grappled with the current moment and looked for ways to move forward.



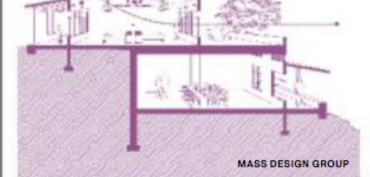
IAN THOMAS

I have been asked by friends and colleagues to write a statement/reaction regarding the brutal and inhumane murder of George Floyd. I was, and still am, at a loss—in disbelief, numb, angry, overwhelmed, and grieving. I could not watch the video; it was all around me (again). I look at his face—we have a tangential connection, but I don't have to know him, because I know him—he's reflected in my family, my friends, my friends' children, my colleagues at 4RM+U-LA (a Black-owned firm).

I would be remiss to not mention the thousands of dark moments we have seen in recent years—walking home from the corner store, playing video games in a darkened house, reaching for a wallet, jogging, sleeping. I could go on with the circumstances and the names, but it would be a sad tome and so many names, both widely spoken and many times unspoken.

What a perfect storm we find ourselves in. continued on page 14

## POST-PANDEMIC PLANS



MASS DESIGN GROUP

Weeks of lockdown, followed by a gradual reopening of the public and commercial spheres, have dulled our appreciation of cities. Will the feeling last? See page 20.

## Sitting Down with *Deem*

A new journal wants design to focus back on people.



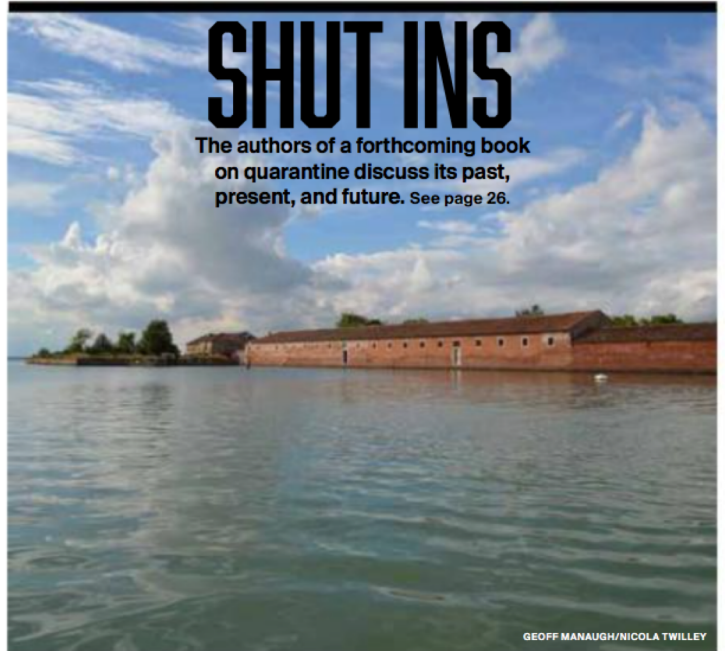
COURTESY DEEM JOURNAL

This year, Nu Goteh, Alice Grandoit, and Marquise Stillwell launched *Deem*, a biannual journal that approaches design as a social practice. In a conversation posted on the journal's website, researcher Larenz Brown said, "I think *Deem* is for people who don't always see themselves represented in media in a way that's satisfactory. It's for people who want to reclaim their rightful place in design conversations. It's for people who have felt excluded from things that they feel deeply about."

The journal's first issue, "Designing for Dignity," came out in print earlier this year and featured writer and facilitator adrienne maree brown on its cover. In an interview inside, Grandoit and brown discuss brown's work facilitating discussions in community-based organizations. Grandoit encourages brown (and readers) to see that work as an integral part of the design process, one that shapes how communities plan and use space. continued on page 13

## SHUT INS

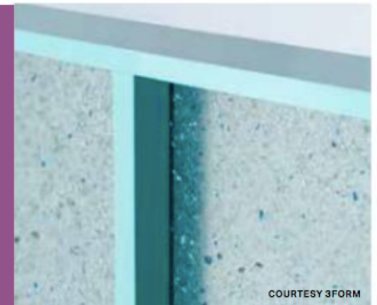
The authors of a forthcoming book on quarantine discuss its past, present, and future. See page 26.



GEOFF MANAUGH/NICOLA TWILLEY

## Windows & Walls

Discover new barriers, automated openings, and hygienic hardware for safeguarding public spaces against infection. See page 28.



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# Arte

**Location:** Surfside, Florida  
**Architect and designer:** Antonio Citterio Patricia Viel  
**Window/wall system:** Schüco HSS 65

**Architect of record:** Kobi Karp Architecture & Interior Design  
**Structural engineer:** Thornton Tomasetti  
**Facade consultant:** Giovanni Monti & Partners  
**General contractor:** Americaribe & Moriarty Joint Venture (AMJV)  
**Window glass:** Tecnoglass  
**Window frame coating:** AkzoNobel Lexus Bronze TRI-ESCENT II ULTRA

Arte, a 12-story, ziggurat-shaped luxury condo building, stands on the beach of Surfside, Florida, like some kind of glossy totem. Slabs of travertine seem to float above one another with only large glass windows between them. The effect is both effortless and luxe, appropriate for this affluent stretch of the Atlantic coast between Bal Harbour and Miami Beach.

The building's designers—Milan, Italy-based firm Antonio Citterio Patricia Viel (ACPV) and Miami-based architect of record Kobi Karp Architecture & Interior Design (KKAID)—drew on their respective backgrounds “to create an architecture able to perfectly adapt to the location, while preserving an Italian soul,” said Antonio Citterio. For Citterio, a cofounder of ACPV, the sea-forward lifestyle of the Mediterranean was a constant reference, while Kobi Karp, founder of KKAID, drew inspiration

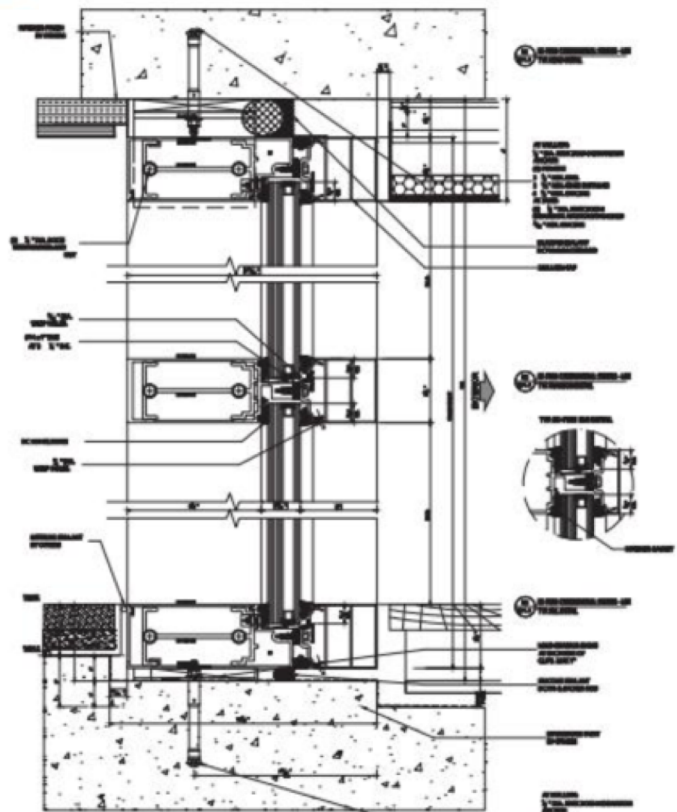
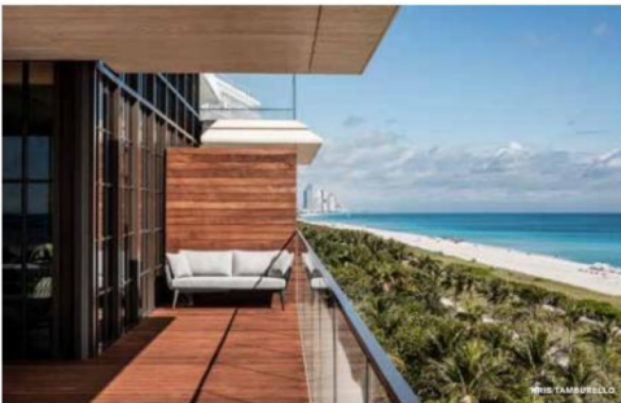
from beach morphologies. “Specifically, sand dunes. That’s reflected in the stone colors and the pyramid shape,” Karp noted.

Within each of Arte’s 16 units, living spaces spill out onto spacious, ipe-decked balconies, thanks to operable walls from Schüco. These are supplemented by a gridded window system that runs down the middle of the facade to create a bit more privacy for residents.

Karp said that after studying three or four window systems, the designers chose the Schüco system because of its thin profile and operable and fixed options. The Tecnoglass windowpanes were impact-tested to ensure they could withstand hurricanes and tropical storms.

The distinctive, knife-edged balconies were shaped by structural engineering and local zoning requirements. Pretensioned slabs help them cantilever from the facade without any vertical supports that might block the view, and setback regulations meant that every second floor needed to retreat further from the shore, creating a terracelike feel with plenty of shade.

The building features many bells and whistles that cater to a rarefied market (a 75-foot indoor swimming pool, a rooftop tennis court, climate-controlled parking, lobby art by Olafur Eliasson, etc.), but it’s the giant sliding doors that really turn these condos into the stuff of fantasy as they open onto ocean, sand, and sky. **JBM**



COURTESY ACPV

**Top:** Arte’s windows and operable walls open onto balconies that overlook the South Florida shore.

**Above:** Balconies create deep overhangs that shade the building’s glass walls.

**Above right:** The building’s beachfront facade mixes gridded and single-pane windows to balance privacy and views.

**Right:** A typical detail of the curtainwall system.