

Spring 2007

Oculus

PUBLICATION OF THE AMERICAN INSTITUTE OF ARCHITECTS NEW YORK CHAPTER VOLUME 69 ISSUE 1 \$10

Architecture Inside/Out

Survey: What is good interior design? **Green Commercial Interiors: Once an Option, Soon the Norm**
A Recipe for a Better Office **Rudolph Restored** Kahn Game



EXCELLENT
AVAILABILITY



C U L T U R E D S T O N E[®]

Stone. Nothing makes a home seem more permanent. Cultured Stone[®] products look and feel so much like natural stone that you can't tell them from the original, yet they install for a fraction of the cost. Come see, touch and learn about the more than 80 Cultured Stone[®] building products, including wall veneers, trim products, hearthstones and pavers.



185 Oberlin Ave North, Lakewood, NJ 1-800-867-0922 for additional product information, nearest dealer location, or information on becoming a dealer, visit our website at totalsupplygroup.com or e-mail us at stone@totalsupplygroup.com



microsol resources

Providing Autodesk Software and Services to
the Architectural and Engineering Communities
for Over 20 Years

GET THE MOST OUT OF YOUR AUTODESK SOFTWARE

When you buy Autodesk software, you want more than just a box—you want a complete solution. Microsol Resources has been providing Autodesk software and services to the architectural and engineering communities for over 20 years. Our team of application specialists offers superior telephone and on-site support, delivering the answers you need, when you need them. This, together with our Training, Implementation, CAD Standards Development and CAD Management services, means that you will never be left simply holding a box.

Get the most out of your software—call Microsol Resources today.

microsol resources | NEW YORK, NEW JERSEY, PENNSYLVANIA

214 West 29th Street • New York, NY 10001 • PH: 212.465.8734 • FX: 212.967.0910

microsolresources.com

Autodesk  Premier Solutions Provider
Building Architecture

Autodesk
Authorized Value Added Reseller

Autodesk
Authorized Training Center

Severud Associates

NEW YORK

LONDON

PARIS

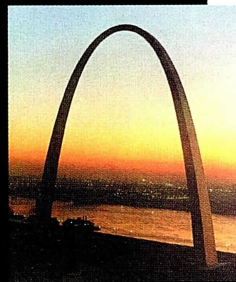
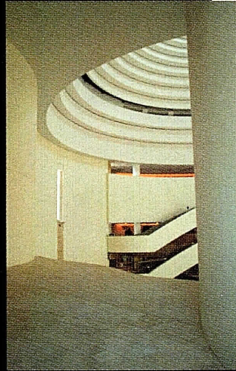


Award-Winning

Structural

Engineering

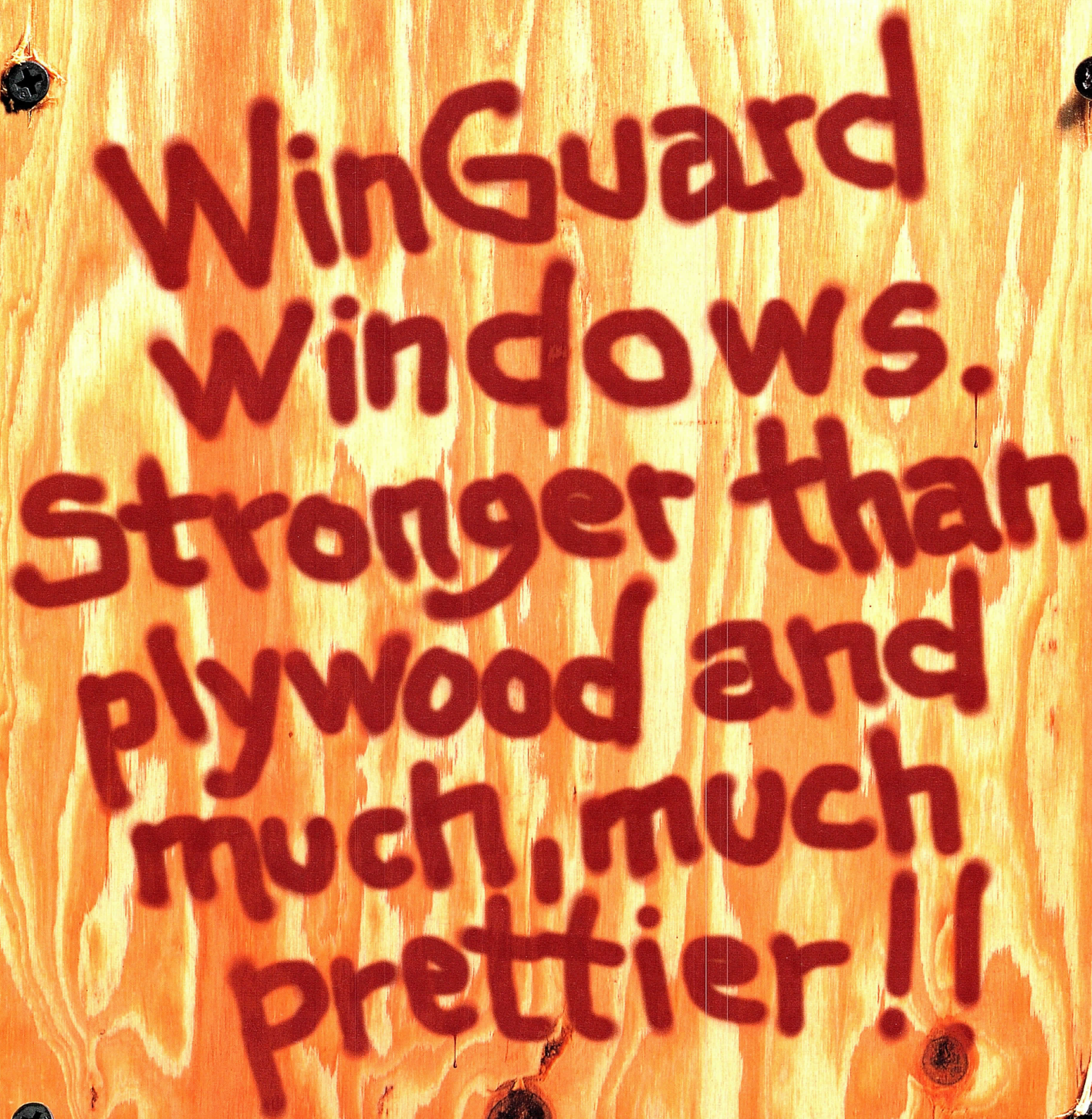
Since 1928



Severud Associates

CONSULTING ENGINEERS P.C.

469 Seventh Avenue, Suite 900
New York, NY 10018
(212) 986-3700
info@severud.com



WinGuard windows. Stronger than plywood and much, much prettier!!

WinGuard® Impact-Resistant Windows and Doors spell the end of plywood. The end of unsightly shutters and brackets, too. WinGuard maintains the look of your design, and even enhances it with a wide variety of custom shapes and sizes. But as beautiful as these windows and doors are, they're also tough. WinGuard protects against strong winds and flying debris, meeting the strictest hurricane code requirements in the nation. In fact, even after the extraordinary 2004 hurricane season, with over one million units installed, WinGuard had zero reported impact failures.

EFFORTLESS HURRICANE PROTECTION

PGI WinGuard
IMPACT-RESISTANT WINDOWS & DOORS

To learn more, visit Architect View at www.NoMorePlywood.com
or call 1-877-WINGUARD



2007.69.1

Cosentini Associates

 a Tetra Tech Company

▶ CONSULTING ENGINEERS

HVAC
Electrical
Plumbing
Fire Protection
Sustainable Design
LEED® Certification

▶ INFORMATION TECHNOLOGIES

Audiovisual
Telecommunications
Security
Information Services
Command & Control

▶ LIGHTING DESIGN

Conceptual Design
System Integration
Visualization
Luminaire Design

▶ MISSION CRITICAL DESIGN

Design Services
Facility Evaluation & Analysis
Feasibility & Due Diligence Studies
Disaster Recovery

▶ FACILITIES MANAGEMENT

Construction Services
Commissioning

New York 212.615.3600

Cambridge 617.494.9090

Chicago 312.670.1800

Orlando 407.999.8990

www.cosentini.com

Spring 2007 Vol. 69, No. 1

Oculus: A publication of the AIA New York Chapter

OCULUS Staff

Editor-in-Chief:
Kristen Richards
kristen@ArchNewsNow.com

Contributing Editors:

Fred Bernstein, Bill Millard, Linda G. Miller, Sara Moss, Richard Staub, Thomas D. Sullivan, Roger Yee

Copy Editor:

Lisa Delgado

Art Director:

James Colgan

Design Consultant:

Pentagram, New York
Michael Gericke, Gillian deSousa

Publisher:

Dawson Publications, Inc.

eOCULUS

Editor

Jessica Sheridan, Assoc. AIA
eoculus@aiany.org

Oculus Committee/Advisory Board

Ilya Azaroff, Assoc. AIA
Rick Bell, FAIA
Joan Blumenfeld, FAIA, IIDA, LEED AP
Ernest W. Hutton, Jr., Assoc. AIA
Stephen A. Kliment, FAIA
Suzanne O'Keefe
Stanley Stark, FAIA (chair)

Board of Directors 2007

President

Joan Blumenfeld, FAIA, IIDA, LEED AP

First Vice President, President-Elect

James McCullar, FAIA

Vice President, Design Excellence

Ilya Azaroff, Assoc. AIA

Vice President, Professional Development

Carolyn Sponza, AIA

Vice President, Public Outreach

Sherida Elizabeth Paulsen, FAIA

Secretary

Abby P. Suckle, FAIA, LEED AP

Treasurer

Anthony P. Schirripa, AIA, IIDA

Director, Publications

Stanley Stark, FAIA

Director, Educational Affairs

Heather Philip O'Neal, AIA

Director, Programs & Strategic Planning

Jeremy S. Edmunds, Assoc. AIA

Director, Legislative Affairs

LeAnn Shelton, Esq., AIA

Director, Industry Affairs

Carl Galioto, FAIA

Director, Development Affairs

Suzanne Davis

Associate Director

Venesa Alicea, Assoc. AIA

Public Director

Richard Tomasetti, P.E., Hon. AIA

Public Director, Educational Affairs

Judith DiMaio, AIA

Immediate Past President

Mark E. Strauss, FAIA, AICP

Alternate Director, Design Excellence

Audrey Matlock, AIA

Alternate Director, Professional Development

Susan Helene Wright, AIA

Alternate Director, Public Outreach

Ernest W. Hutton, Jr., Assoc. AIA

American Institute of Architects New York Chapter

Center for Architecture

536 LaGuardia Place

New York, NY 10012

212.683.0023

E-mail: info@aiany.org

Chapter Staff and Services

Executive Director

Fredric M. Bell, FAIA, (ext. 110)
bell@aiany.org

Managing Director

Cynthia Phifer Kracauer, AIA, LEED AP, (ext. 119)
ckracauer@aiany.org

Events and Programs Coordinator

Nina Ashkenazi, (ext. 112)

nashkenazi@aiany.org

Finance Director

Geralyn Byers, (ext. 131)

gbyers@aiany.org

Development Director

Vanessa Crews, (108)

vcrews@aiany.org

Exhibitions Coordinator

Rosamond Fletcher, (ext. 138)

rfletcher@aiany.org

Development Associate

Shannon Foshe, (ext. 118)

sfoshe@aiany.org

Program Committees Coordinator

Amanda Jones, (ext. 117)

ajones@aiany.org

Communications and Policy Coordinator

Annie Kurtin, (ext. 126)

akurtin@aiany.org

Membership Director

Suzanne Howell Mees, (ext. 115)

smecs@aiany.org

Exhibitions Director

Sophie Pache, (ext. 120)

spache@aiany.org

Administrative Assistant

Tara Pyle, (ext. 113)

info@aiany.org

Oculus is a benefit of both AIA New York Chapter and Center for Architecture membership. For information on professional and public memberships, please call 212.358.6115

One-year subscription (4 issues): \$40 (U.S.), \$60 (foreign) To advertise in OCULUS, please call Dawson Publications at 800.322.3448 ext. 125

For reprint or back issue information contact: info@aiany.org

The AIA New York Chapter also publishes the twice-monthly online newsletter eOCULUS. To be placed on the e-mail list or to advertise in eOCULUS, contact eoculus@aiany.org

The opinions expressed herein or the representations made by advertisers, including copyrights and warranties, are not those of the Board of Directors, officers or staff of the AIA New York Chapter, the Editor of Oculus, or Dawson Publications, Inc., unless expressly stated otherwise.

© 2007 The American Institute of Architects New York Chapter.

All rights reserved. Reproduction in whole or in part without written permission is strictly prohibited.

GLASSTONE™

EXCLUSIVELY FROM CLAYTON BLOCK



The environmental benefits of recycled materials, the durability of masonry, and the versatility of architectural polished block come together in the new GlasStone™ from Clayton Block. Engineered for use in virtually any indoor or outdoor application, GlasStone™ units have a rich, terrazzo-like finish and are available in a variety of shapes and sizes. You can always count on Clayton Block technology for cost-effective masonry solutions that transform your creative ideas into perfect projects!

Available in both arctic and warm-tone units—with Emerald, Sapphire, Topaz or Opal highlights—in two distinct finishes.

For more information,
click or call Clayton today.

1-888-452-9348

www.claytonco.com

P.O. Box 3015 • Lakewood, NJ 08701





MEINERTZ



SPACE HEATING BY DESIGN

Meinertz convection radiators are made to order to fit your space. Available in a wide range of colors and any shape you can imagine, they are designed in Denmark for maximum efficiency at low water temperatures, saving fuel year after year. Pictured here, the gridded ProLine sub-floor system which needs only a 4" channel beneath the floor for installation. To see all the fine products Meinertz has to offer, please visit our website

Meinertz USA operates through:

Exclusive partner in US

Design Lines by Henrik Hall, Inc.
410 Park Avenue, 15th Floor
New York, NY 10022
877 354 6362 (toll free in US)

Customer sales and service:

6 Birch Street
P.O. Box 417
Locust Valley, NY 11560

516 759 5669 telephone

516 759 5664 facsimile
info@designlinesbyhhi.com
www.designlinesbyhhi.com

**Finned Tubes
Radiators
ProLine Convection Grilles**

**Custom made in Denmark
space heating by design**

d line™ north america and Meinertz USA operate through



EXPERIENCE EXCELLENCE IN FORM AND FUNCTION

Contents

Spring 2007

Architecture Inside/Out

Departments

11 **First Words: Letter from the President**

Architecture Inside/Out

By Joan Blumenfeld, FAIA, IIDA,
LEED AP

13 **A Word from the Editor**

Interior rEvolution

By Kristen Richards

15 **Center for Architecture**

Center Highlights

18 **AIA150**

Timeline

By Diane Lewis, AIA, FAAR

20 **So Says...Jane Smith, AIA**

An architect and educator talks about the difference between architecture and interior design, the challenges facing both, where design education needs to go, and her favorite interior space

Interview by Kristen Richards

47 **Outside View**

It's hard to be a cool preservationist

By Beth Dunlop, Miami Herald

49 **50-Year Watch**

666 Fifth Avenue lobby by Isamu Noguchi, 1957

By Fred Bernstein

Cover Stories

23 **Opener**

Inside(sight)-Out

By Bill Bouchey

24 **Taking Measure: What is good interior design?**

An Oculus Survey

By Kristen Richards

26 **Capitalist Tool**

Architects who think corporate interior architecture is about matching desks to office workers have a lot to learn about today's practice

By Roger Yee

30 **Moving Up**

A new HQ designed by H3 Hardy Collaboration Architecture takes historic New York Academy of Sciences into the future

By Linda G. Miller

32 **A Recipe for a Better Office**

STUDIOS Architecture takes a cue from restaurant design in fashioning a convivial workspace for Liquidnet

By Thomas D. Sullivan

34 **Green Commercial Interiors: Once an Option, Soon the Norm**

Sustainability in commercial interior design is moving from the cutting edge and the true believers to the mainstream

By Bill Millard

38 **Something Old, Something New**

The key to restoring and modernizing historic interiors is to keep true to the essence of the original designer's intent

By Margaret Kittinger, AIA

40 **The Height of Elegance**

Avoiding dropped ceilings was just one of Swanke Hayden Connell Architects' many challenges in turning a historic interior into a modern office for the NYC Department of Cultural Affairs

By Lisa Chamberlain

42 **Rudolph Restored**

Gwathmey Siegel & Associates takes on the restoration and expansion of a Brutalist masterpiece at Yale University

By Richard Staub

43 **Kahn Game**

With a mixture of fidelity and inventiveness, Polshek Partnership Architects restores the Yale University Art Gallery

By Michael J. Crosbie, Ph.D., AIA

44 **Waste Not Want Not**

Tossing so-called "refuse" from interior renovations is trashy behavior – reuse is all the rage

By Ilyia Azaroff, Assoc. AIA

45 **Walk This Way**

Wayfinding is about more than signage – it is about the total navigation experience

By Chris Calori, SEGD, Affil. AIA

50 **In Print+**

New York 2000: Architecture and Urbanism between the Bicentennial and the Millennium, by Robert A. M. Stern, FAIA, David Fishman, and Jacob Tilove; Tracing Eisenman: Complete Works, edited by Cynthia Davidson; Richard Meier Museums, by Richard Meier; Tweed Courthouse: A Model Restoration, by John Waite with Nancy Rankin and Diana Waite

Reviewed by
Stephen A. Kliment, FAIA

The Politics of Urban Beauty: New York and Its Art Commission, by Michele H. Bogart

Reviewed by
Jean Parker Phifer, FAIA

51 **Click Here:**

www.MaterialConneXion.com

Reviewed by
Margaret Rietveld, FAIA

53 **Last Words**

Who's Afraid of Elsie de Wolfe

By Rick Bell, FAIA

56 **Index to Advertisers**

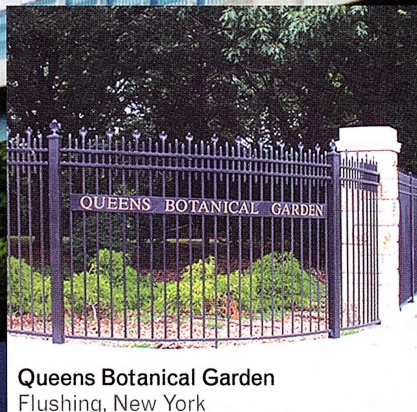
Cover: New York Academy of Sciences by H3 Hardy Collaboration Architecture, pg. 30; photo: Mark LaRosa



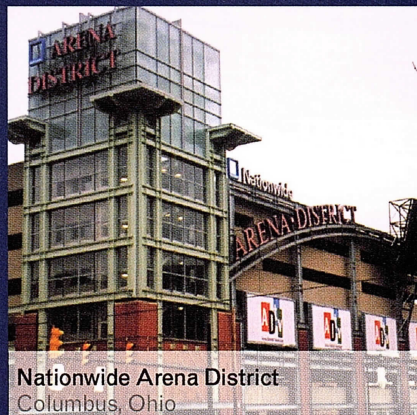
"Zinc Protects Steel"

The best way to prepare
galvanized steel for paint...

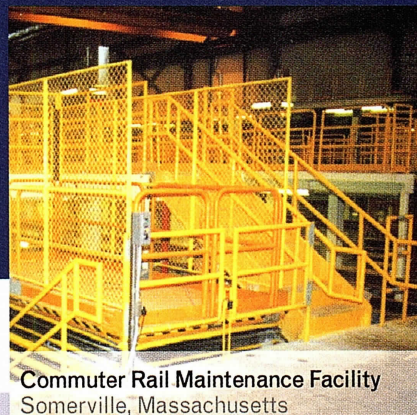
COLORZINQ® by Voigt & Schweitzer



Queens Botanical Garden
Flushing, New York



Nationwide Arena District
Columbus, Ohio



Commuter Rail Maintenance Facility
Somerville, Massachusetts

Fall River Bridge
Fall River, Massachusetts

When using two different coating systems it only makes sense to offer "single source responsibility" for the total coating system. When offering **COLORZINQ®** on a project there is no question as to who has the responsibility for all adhesion and warranty concerns for **COLORZINQ®**.

Voigt & Schweitzer is the largest Job Galvanizer in the World today with over 30 years in the Duplex Coating industry. We have registered the **COLORZINQ®** process in the United States and it has worked very successfully for over a decade in the Midwestern and Eastern part of the United States.

Let the team of **Voigt & Schweitzer** explain to you the "Synergistic" benefits of a Duplex Coating featuring **COLORZINQ®**. Our popular **Lunch & Learn Seminar** programs are filling up quickly. Call today to schedule a seminar for your company and earn AIA credits.

Voigt & Schweitzer is a proud member of the American Galvanizers Association.

1-800-801-3648

www.hotdipgalvanizing.com

V&S Columbus Galvanizing LLC
Columbus, OH
Ph. (614) 443-4621 Fax (614) 443-6375

V&S Amboy Galvanizing LLC
Perth Amboy, NJ
Ph. (732) 442-7555 Fax (732) 442-5560

Voigt & Schweitzer Galvanizers, Inc.
Redford, MI
Ph. (313) 535-2600 Fax (313) 535-0862

V&S Philadelphia Galvanizing LLC
Philadelphia, PA
Ph. (215) 739-8911 Fax (215) 634-0791

V&S Lebanon Galvanizing LLC
Jonestown, PA
Ph. (717) 861-7777 Fax (717) 865-7749

V&S Taunton Galvanizing LLC
Taunton, MA
Ph. (508) 828-9499 Fax (508) 828-1177

Kolson carries the Circe® collection from

GINGER



*Add A Little
Spice To Your Life*

Ginger bathroom fittings from Kolson are the right recipe for a beautiful home. Kolson offers the finest in decorative hardware and bath fittings and our service representatives are experts at finding just the right ingredients for your home. Come see an unparalleled selection that has the right choice for any taste.

KOLSON
FINE DECORATIVE HARDWARE AND BATH FIXTURES

Amazing selection. Unparalleled service.
You've got to see it to believe it

653 Middle Neck Rd., Great Neck, NY 11023 (516) 487-1224 • www.kolson.com



DAVIS & WARSHOW

ELEGANCE IN KITCHEN + BATH

MANHATTAN
A&D Building
150 East 58th St.
212.688.5990

SOHO OPENING APRIL
SOHO SHOWROOM
96 Spring St.
212.680.9000
www.dwny.com/spring

MT. KISCO
369 Lexington Ave.
Mt. Kisco
914.666.5127

FARMINGDALE
224 Route 109
Farmingdale
631.391.9506

QUEENS
57-22 49th St.
Maspeth
718.937.9500

CITY
207 E. 119th St.
Manhattan
212.369.2000

BEDFORD PARK
3150 Jerome Ave.
Bronx
718.584.1351



Serpentine Bronze™ on Conical Bell Vessels Lavatory w/ Purist® Faucet

Artist Edition

KOHLER® Artist Editions add a distinctly creative dimension to the bath, powder room and kitchen. The handcrafted, surface-decorated plumbing fixtures and faucets, as well as select patterns featured on tile and accessories, captivate the imagination and accentuate the overall design of each room. **KOHLER.com**

Architecture Inside/Out

First Words

Letter from the President

When the theme for this year, Architecture Inside/Out, first became public, a few of our members took me by surprise with their negative reactions. Why was it necessary to focus on a “specialty” that was not part of the “core mission” of the Chapter? This kind of question only confirmed in my mind the need for showcasing work where outside and inside are a seamless whole, and where the inside environment is functional, humane, and beautiful. I also have to admit to secretly enjoying confronting, in a contrarian way, the gender bias that some of the criticism implies, along with all of the cultural baggage it entails. The fact that the Chapter has a female president is nothing but old news in our seemingly blessedly enlightened New York environment; however, the fact that she is focusing on interiors could still dredge up a few sparks of controversy.

Since then, this has become the Year of the Integrated Interior. It just seems to be on everyone’s mind as the next frontier in raising the bar for design excellence. Both the increasing number of buildings being registered for LEED certification and the inauguration of LEED CI (Commercial Interiors) have brought a new emphasis on how interiors are considered in terms of lighting, energy consumption, recycling, etc. As technologies change, the way we incorporate them into our daily lives through interior design changes accordingly. And more and more companies are embracing the nascent field of workplace consulting, realizing that the resulting gains in productivity can make the custom design they are commissioning more than just a good idea.

As a result, there have been several parallel initiatives on related topics. The January issue of *Metropolis* was entitled “Design Inside/Out” (we were thrilled) and featured the IIDA/Metropolis Smart Environments Awards for interiors that “represent a series of sophisticated deci-



MICHELLE LITVIN

sions that involve a strong relationship to the architecture that defines them, as well as careful choices of materials and furnishings.” The magazine intends to continue featuring projects of this sort over the coming year. *Contract* magazine’s Designer of the Year award, usually given to someone who practices stand-alone interior design, this year was awarded to an architect and interior designer team, James Richärd, AIA, and Kelly Bauer, IIDA, of Phoenix-based richärd + bauer, for their beautifully crafted institutional buildings considered holistically, buildings where careful thought is dedicated to every aspect, inside and out.

This issue of *Oculus* is dedicated to taking a look at some of the considerations that go into the creation of high-quality, “high performance” interiors. For those involved in this practice, we hope that you will find something that raises a question or two. And for those of you who are not familiar with where this field is headed, we hope that this issue will answer the question raised in the first paragraph.

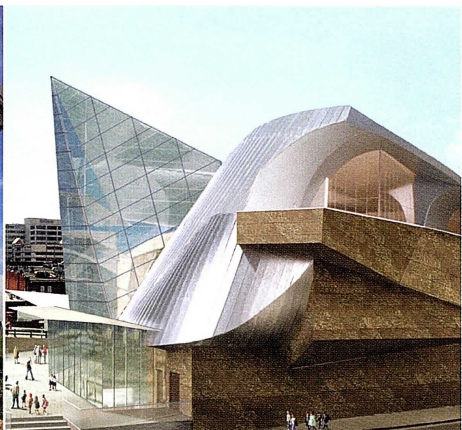
Joan Blumenfeld, FAIA, IIDA, LEED AP
2007 President, AIA New York Chapter



IAC / INTERACTIVECORP



AKRON ART MUSEUM



ART MUSEUM OF WESTERN VIRGINIA

DESIMONE

NEW YORK
MIAMI
SAN FRANCISCO
NEW HAVEN
LAS VEGAS

DeSimone Consulting Engineers is an award-winning, high-quality, creative structural engineering firm servicing architects, owners and developers. As we continue to grow, DeSimone remains dedicated to tailoring resources to meet client needs.

We have an extensive portfolio that includes high-rise, residential, mixed-use, hospitality, commercial, industrial, institutional, museum and gaming projects.

www.de-simone.com

The Sub-Zero & Wolf Showroom

THERE ARE ART GALLERIES LESS INSPIRING.



Architect: Peter Tow
Photographer: James Wilkins

Where else can you walk among great works of art – even masterpieces – and touch everything in sight? Behold your local Sub-Zero and Wolf Showroom. Here, you can see, tinker, and get inspired. Well-informed (but never stuffy) consultants are here to answer every question, take you through actual kitchen installations and product demonstrations, and, if you want, refer you to the Sub-Zero and Wolf dealer nearest you. Call for showroom hours and the next product demonstration.



VISIT YOUR REGIONAL SHOWROOM.



Manhattan, NY
150 E. 58th Street
8th Floor
212-207-9223

Roslyn Heights, NY
2 Lambert Street
516-484-7800

Pine Brook, NJ
25 Riverside Drive
973-882-9400

The Mall at Short Hills
Short Hills, NJ
1200 Morris Tpke.
973-376-9090

Ironically, the only time I've ever been tied to an office cubicle was during my 10-year tenure as an editor at *Interiors* magazine. There were some benchmark developments in the profession in that decade (1989-99). Most notably, the mid-'80s building boom began crumbling into a massive building bust. And interior designers found themselves competing more than ever with architects for interiors projects.

The profession circled its wagons, and in 1994, IIDA (International Interior Design Association) was founded in a merger of an alphabet soup of design organizations: IBD (Institute of Business Designers), ISID (International Society of Interior Designers), and CFID (Council of Federal Interior Designers). The ASID (American Society of Interior Designers) considered the merger, but remained independent.

A few things struck me at the time. I noticed that architecture firms were letting architects go but hiring interior designers, and even smaller firms established interior design departments. In some cases, firms switched tracks completely and rebranded themselves as interior architecture firms.

The outside/inside boundaries continue to blur. Just consider the AIANY Chapter's theme this year, *Architecture Inside/Out* – spearheaded by 2007 Chapter President Joan Blumenfeld, who is both FAIA and IIDA (a first for AIANY, I believe).

This issue of *Oculus* addresses what we think are some of the major challenges facing the practice and the art of interior architecture – and its tightly interwoven connection with base building architectural design. In his introduction, Mancini Duffy Design Principal Bill Bouchey talks about how “inside-out thinking is changing the relationship of...base building and interior architects to one another.” Feature articles continue exploring those relationships beginning with a survey that queries a sampling of design professionals about issues and trends in the field – with some insightful and amusing responses. In-depth reports examine the current state of corporate interior design and the greening of commercial interiors. Case studies highlight new office spaces and historic interiors adapted to modern uses. Also considered: the growing trend of recycling refuse from interior renovations and who to call to pick up the debris, and wayfinding strategies that go beyond directional arrows.

In our regular departments, “So Says...” has architect and educator Jane Smith, AIA, discussing the difference between interior architecture and interior design, and where design education needs to go. For “Outside View,” Beth Dunlop of the *Miami Herald* bemoans how hard it is to be cool preservationist. “50-Year Watch” goes inside with a review of how



K&G PANIC GRAPHICS

Editor's favorite office space

Noguchi's fountain and ceilings in the 666 Fifth Avenue lobby have fared over the last few renovations. “In Print+” reviews three hefty tomes heavy with architecture and an insider's perspective on the colorful history of New York's Art Commission. “AIA150” explains the evolution of the Timeline exhibit currently on view at the Center for Architecture.

It has been a treat for me to revisit interior design after so many years away from *Interiors*. And it's refreshing to see how far we've come from natural light-starved islands of worker-bee cubicles and few-and-far-between examples of sustainable design. Perhaps that's why I was so taken aback by a recent press release for a chair, stool, and table collection designed by Foster and Partners for the Smithsonian's U.S. Patent Office in Washington, DC. Manufactured by Emeco, the 20-06 collection, made of recycled aluminum, is “environmentally sound with an estimated life span of 150 years.” So far, so good. Until Norman Foster is quoted: “I appreciate the anonymous character of the new chair – it meshes seamlessly with our vision for interior space.” I can only hope he was misquoted.

Kristen Richards

kristen@ArchNewsNow.com

Corrections for the Winter 2006/07 issue:

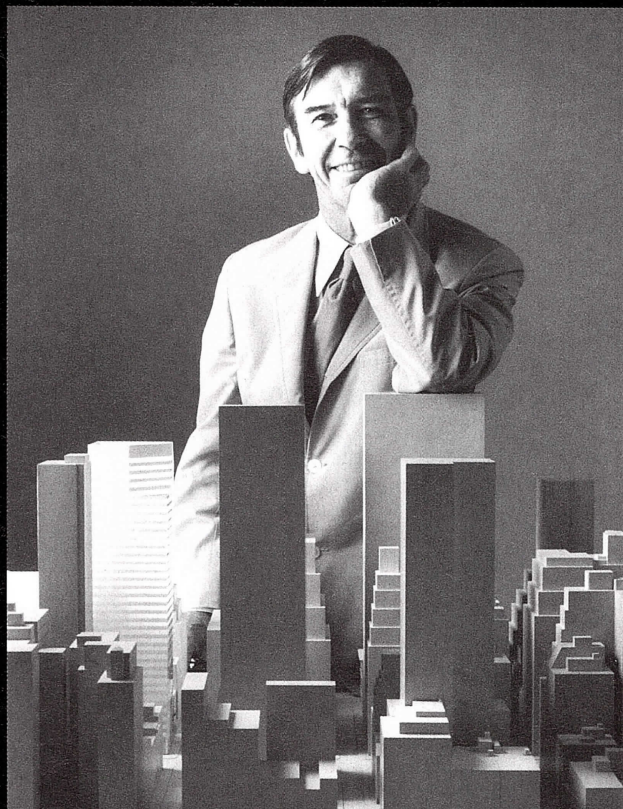
— In “Center Highlights,” the Heritage Ball caption should have read “Center for Architecture Foundation 2006 President Elisabeth Martin, AIA.”

— In “AIA150,” the New Housing New York Steering Committee was convened by Lance Jay Brown, FAIA, and co-chaired by Karen Hu, Karen Kubey, and Tara Siegel, Assoc. AIA.



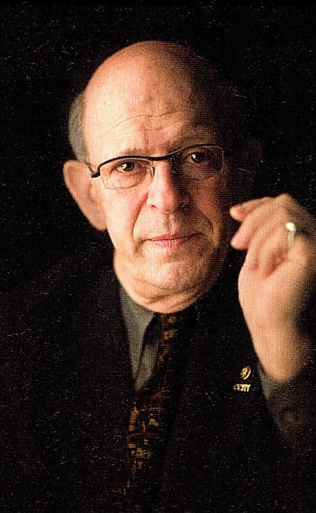
The AIA New York Chapter congratulates the family, staff, and friends of **Edward Larrabee Barnes, FAIA (1915-2004)**, who posthumously received the 2007 Gold Medal, the highest honor given by the AIA to an architect.

NANCY RIGA SCHIFF



2007 Gold Medal: Edward Larrabee Barnes, FAIA, 1915-2004

MATTHEW KLEIN



2007 Topaz Medallion: Lance Jay Brown, FAIA

The 2007 Topaz Medallion for Excellence in Architectural Education was awarded jointly by the AIA and the Association of Collegiate Schools of Architecture to **Lance Jay Brown, FAIA**, to recognize his significant contributions in architectural education.

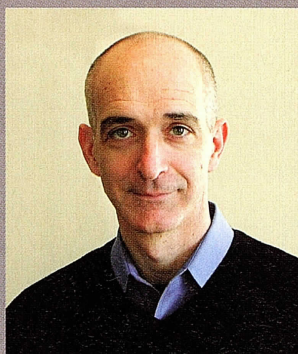
AIA New York Chapter congratulates the following AIANY members who have been elevated to the College of Fellows in 2007

BRUCE EYERS.COM



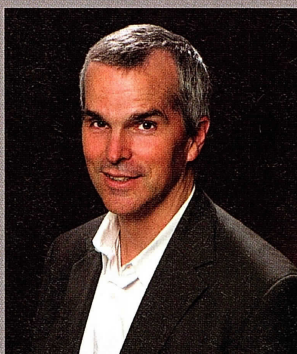
Mustafa Kemal Abadan, FAIA
Skidmore, Owings & Merrill LLP

SOM



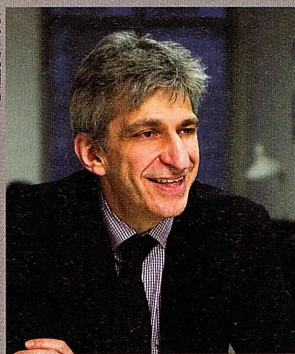
Roger Duffy, FAIA
Skidmore, Owings & Merrill LLP

DAVID RODGERS PHOTOGRAPHY



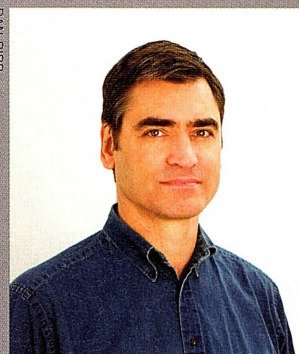
Frank J. Greene, FAIA
Ricci Greene Associates

JOCK POTLIE



Paul Katz, FAIA
Kohn Pedersen Fox Associates, PC

DAN BIBB



Blake Middleton, FAIA
Handel Architects LLP

VERA KUIPERS



Margaret Rietveld, FAIA
Rietveld Architects LLP

KELLY CAMPBELL



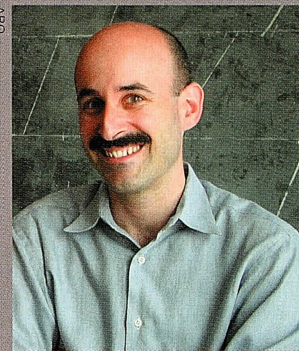
Henry Stolzman, FAIA
Pasanella + Klein Stolzman + Berg Architects, PC

TSAO & MOKOWN



Calvin Tsao, FAIA
Tsao & McKown Architects, PC

ARO



Adam Yarinsky, FAIA
Architecture Research Office LLC

Center Highlights

Center for Architecture

NEELSH JETHWA



The 2007 AIANY Design Awards jury had a lively discussion about the 31 winning entries at a symposium in February (l-r): Benjamin Gianni, School of Architecture, Carleton University; Frank Harmon, FAIA, Frank Harmon Architect; Jeanne Gang, AIA, Studio Gang Architects; Piero Sartogo, Sartogo Architetti Associati; Peter Waldman, University of Virginia, Charlottesville; Massimiliano Fuksas, Massimiliano Fuksas architetto; Dan Hanganu, Dan S. Hanganu Architects; and Matthias Sauerbruch, Sauerbruch Hutton; not present: Debra Lehman-Smith, Lehman Smith McLeish



"School Buildings - The State of Affairs": the exhibition included 31 recently built or designed schools from Zurich, Switzerland, and examples from Finland, Germany, the Netherlands, Scandinavia, and Austria (strikingly similar efforts have been made in New York over the past few years); accompanying programs initiated a dialog among architects, educators, and the community

BJORN WALLANDER



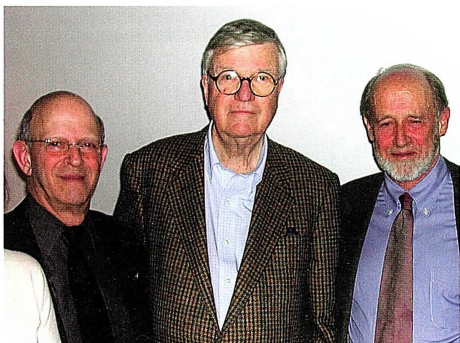
SAM LAHOZ

Umberto Dindo, AIA, chair, AIANY Committee on Architecture for Education, was instrumental in organizing the "School Buildings" exhibition



SAM LAHOZ

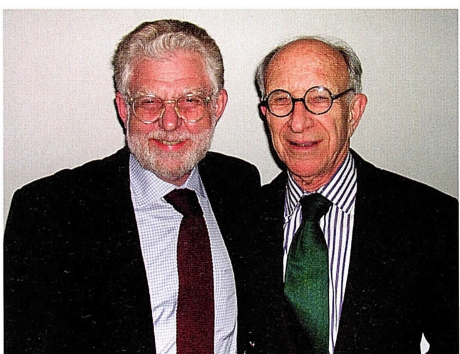
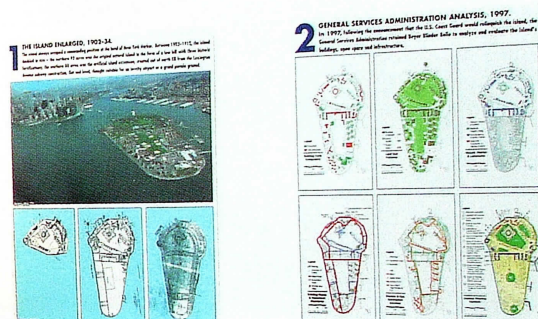
Gerold Lauber, Counselor, City of Zurich, at the "School Buildings" opening



At the reception celebrating AIA Topaz Medallion recipient Lance Jay Brown, FAIA, and posthumous Gold Medalist Edward Larrabee Barnes, FAIA (l-r): Brown with Henry N. Cobb, FAIA, and Bruce Fowle, FAIA



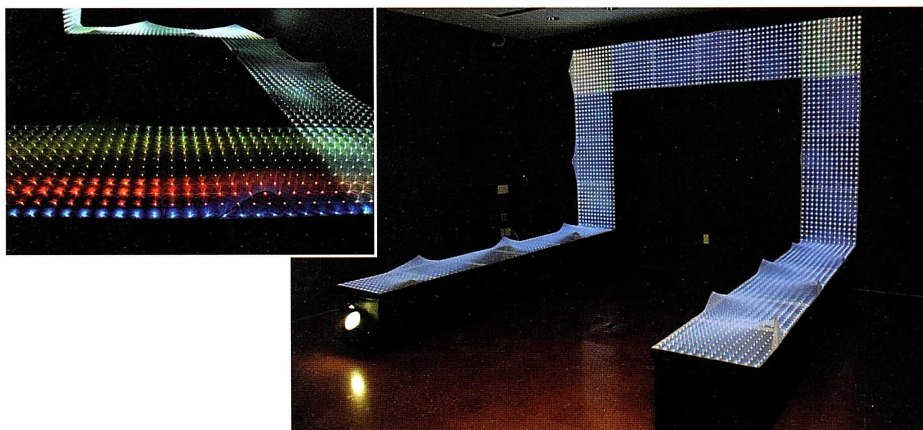
At the standing-room-only New York's Next Great Place – Governors Island Park Design Forum, Leslie Koch, President, Governors Island Preservation and Education Corporation (GIPEC) announced the finalists in the design competition for the island's parks and public spaces



AIA BeeGees: Carmi Bee, FAIA, and Robert Geddes, FAIA, reunited at the Topaz and Gold fête



New Orleans Now: The lecture hall was packed on a January evening to hear presentations and debate among some of the key players in the city's rebuilding efforts; the panel included: Steven Binger, AIA, Principal, Concordia Architecture and Planning; Joseph E. Brown, FASLA, President and CEO, EDAW; Paul Lambert, Principal, Lambert Advisory; Frederic Schwartz, FAIA, Principal, Frederic Schwartz Architects; Michael Sorkin, Principal, Michael Sorkin Studio; Anthony Fontenot, architect and Ph.D candidate, Princeton University School of Architecture; Carol Reese, Professor of Architecture, Tulane University; and moderator Jed Horne, an editor with The Times-Picayune



The interactive light installation "Visual Echo," by Jason Bruges Studio, illuminated the Gerald D. Hines Gallery with rhythmic ribbons of LEDs that responded to visitors' movements and clothing colors

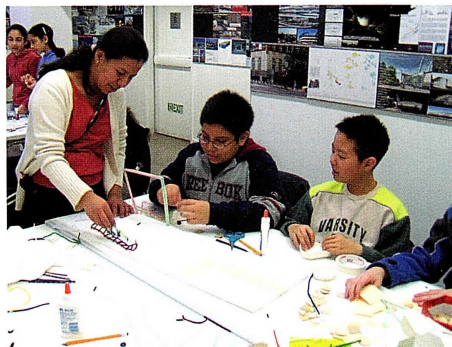
Center for Architecture Foundation



At a Student Day in January, elementary school students built skyscrapers with toothpicks, straws, and pipe cleaners



Resonating Frequencies: In February, architect Elizabeth Diller, Diller Scofidio + Renfro, composer David Byrne, formerly of the band Talking Heads, and architect/musician Christopher Janney discussed the relationship between architecture and music



At Family Day: Public Spaces, families worked together to build their own public buildings at the Center

Let your drafting pencil go where it will. Our windows can keep up.



©2006 Marvin Windows and Doors. All rights reserved. ®Registered trademark of Marvin Windows and Doors.



Say good-bye to "can't be done." Marvin's Signature Products and Services provide unique solutions to the most challenging projects. That means the widest possible choices in color, hardware and design (including completely custom profiles and casings—in clad or wood). Plus a guarantee of our most personalized service and unerring attention to detail. Call 1-888-553-9988 or visit www.marvin.com

MARVIN 
Windows and Doors
Built around you.™

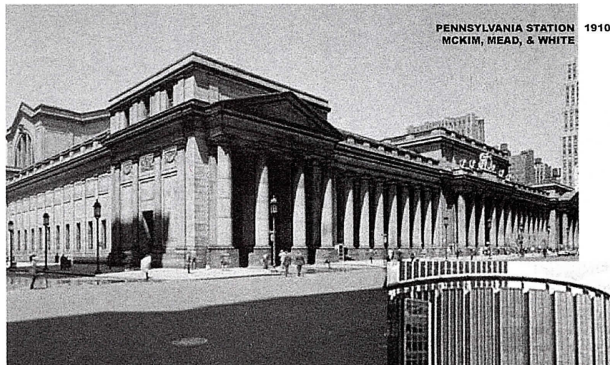
The American Institute of Architects was founded in New York City in 1857. Almost 150 years later, during Skidmore, Owings & Merrill's 70th anniversary party on the garden terrace of Lever House last September, a lively discussion sprang up about the many issues concerning the memory of New York's great architecture.

That discussion among a wide representation of the architectural community fueled the idea of creating a Timeline as one of the Chapter's sesquicentennial projects to commemorate and gain perspective on the 150 years of accomplishment since the founding of the AIA. I was selected as curator of the project.

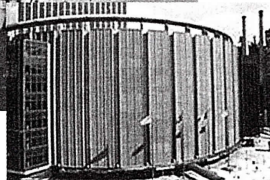
After an autumn spent conceiving how to struc-



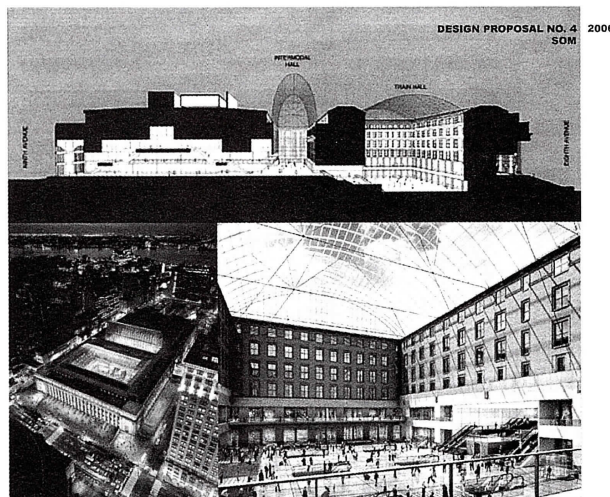
**PREAMBLE: THE ADVENT OF HISTORIC PRESERVATION
THE DEMOLITION OF PENN STATION**



PENNSYLVANIA STATION 1910
MCKIM, MEAD, & WHITE



MADISON SQUARE GARDEN 1968
CHARLES LUCKMAN ASSOCS.

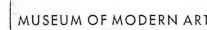


DESIGN PROPOSAL NO. 4 2006
50M

**PREAMBLE: MILESTONES
EXHIBITIONS AND BOOKS**



MODERN ARCHITECTURE



MUSEUM OF MODERN ART



THE ARCHITECTURAL LEAGUE
NEW YORK MARCH 1941



1901 UNITED ARTS EXHIBITION

"THE CHAPTER HAS VOTED IN FAVOR OF HOLDING A UNITED ARTS EXHIBITION IN NEW YORK, WHICH SHALL BE REPRESENTATIVE OF THE WORK OF ALL THE VARIOUS SOCIETIES OF FINE ARTS, INCLUDING SCULPTURE, ARCHITECTURE, PAINTING, ETC., WITH THE IDEA THAT IT SHOULD BECOME A BIENNIAL AFFAIR, POSSIBLY SOMEWHAT ALONG THE LINES OF THE FRENCH SALON AND A MORE OR LESS PERMANENT INSTITUTION."

FROM THE AMERICAN INSTITUTE OF ARCHITECTS
QUARTERLY BULLETIN VOL. II. NO. 1

**1932 MODERN ARCHITECTURE:
INTERNATIONAL EXHIBITION**

MUSEUM OF MODERN ART, NEW YORK
CURATED BY PHILIP JOHNSON AND HENRY-RUSSELL HITCHCOCK
BOOK: THE INTERNATIONAL STYLE:
ARCHITECTURE SINCE 1922

**1947 THE ARCHITECTURE OF MIES VAN DER ROHE:
MODELS, MONTAGES, COLLAGES, ORIGINAL DRAWINGS**

MUSEUM OF MODERN ART, NEW YORK
CURATED BY PETER BLAKE

1966 "40 UNDER 40"

THE ARCHITECTURAL LEAGUE OF NEW YORK
CURATED BY ROBERT A.M. STERN

1969 CASE AND THE NEW YORK FIVE

MUSEUM OF MODERN ART, NEW YORK
CURATED BY ARTHUR DREXLER
BOOK: FIVE ARCHITECTS

2001 MIES IN AMERICA

WHITNEY MUSEUM OF AMERICAN ART, NEW YORK
CURATED BY PHYLLIS LAMBERT
BOOK: MIES IN AMERICA

**2002 "A NEW WORLD TRADE CENTER:
DESIGN PROPOSALS"**

MAX PROTETCH GALLERY, NEW YORK
CURATED BY MAX PROTETCH
BOOK: A NEW WORLD TRADE CENTER

ture this important project, the Timeline Committee, chaired by Jerry Maltz, AIA, and I decided that the Timeline would be produced in two phases. The first, the exhibition “NY150+: IDEAS; STRUCTURES; FUTURES,” is currently on view at the Center for Architecture through June 23. It is the framework for a book to follow.

Unlike the *AIA Guide to New York City*, by Norval White and Elliot Willensky, the Timeline project explores linkages between ideas and their realization, and the relationships between the city's structures, institutions, and architects – and their impact on the future. It also examines the parallel development of the AIA New York Chapter, with an emphasis on the founding ideas; its evolution; and specific social transformations within the Chapter. These include the acceptance and inclusion of women and minority architects; as well as the AIA New York Chapter's future.

The exhibition and accompanying programs are intended to spur debate and enrich those who visit and participate, as a prelude to a more detailed analysis in the anticipated book. Included are urban morphologies of the sequential transformation of New York sites over the last 150 years and their impact on public space.

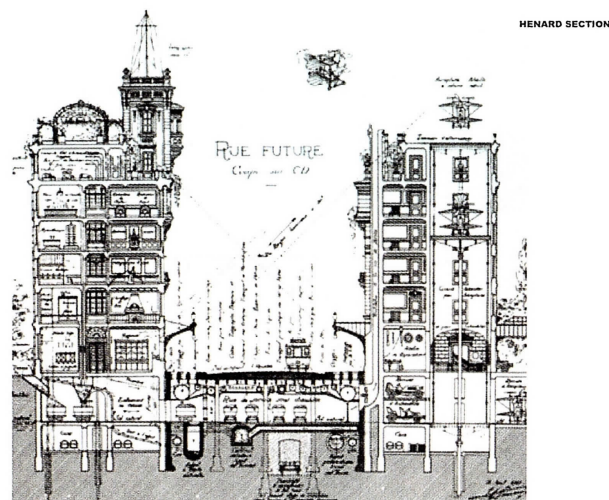
The book will open with a preamble of essays written by a range of guest authors including critics, curators, historians, architects, artists, filmmakers, essayists, and city officials. The 15 overarching

concepts of both the exhibit and the book are: The Founding Grid; Pelasgic Space; The Industrial Revolution and the Project of the Urban Ideal; A Genealogy of AIA New York; Social Contract; The Skyscraper, the Bedrock; Zoning and its Maturity; The Power of the Press; Milestones: Exhibitions and Books; The Poetic Dimension; Preservation; The New York Vision of Education; Institutional Visions; Energy Conservation and Sustainability; and The View from Without. A series of timeline pages documenting each subject will illustrate the book.

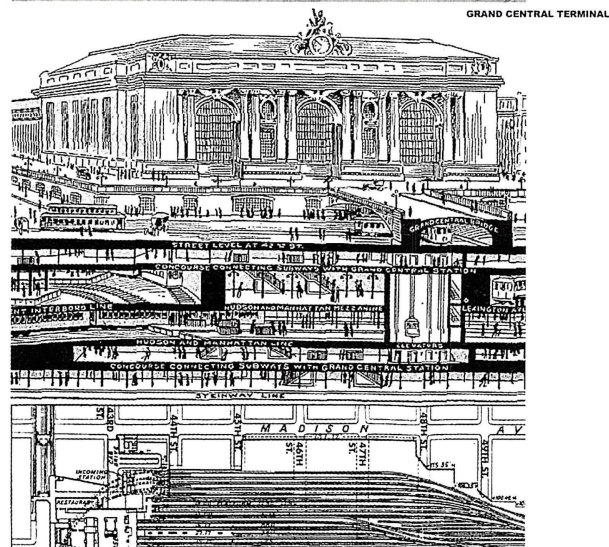
Instrumental to the Timeline project are committee members Jerry Maltz, AIA (chairman); Ilya Azaroff, Assoc. AIA; Lance Jay Brown, FAIA; Mark Ginsberg, FAIA; Vilhelmina Guthrie, AIA; Barbara Mishara, AIA; and Mark Strauss, FAIA. AIA New York Chapter staff members who lent their support include: Rick Bell, FAIA; Vanessa Crews; Rosamond Fletcher; Shannon Foshe; Cynthia Phifer Kracauer, AIA, LEED AP; Suzanne Howell Mecs; and Sophie Pache.

Professor Diane Lewis, AIA, FAAR, was awarded a 2006 Brunner Grant by the AIA New York Chapter to research and curate the Timeline project.

PREAMBLE: THE INDUSTRIAL REVOLUTION & THE IDEAL URBAN SECTION



HENARD SECTION



GRAND CENTRAL TERMINAL

PREAMBLE: “PELASGIC SPACE” CENTRAL PARK THROUGH THE PALEY PARK



CENTRAL PARK
FREDERICK LAW OLMSTED
HONORARY AIA MEMBER



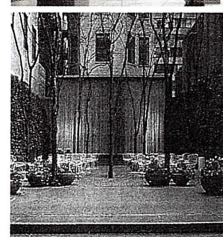
MORNINGSIDE PARK
FREDERICK LAW OLMSTED
HONORARY AIA MEMBER



RIVERSIDE PARK
FREDERICK LAW OLMSTED
HONORARY AIA MEMBER



MOMA GARDEN
PHILIP JOHNSON



PALEY PARK
ZION AND BREEN



BATTERY PARK



So Says... Jane



Jane Smith, AIA, is founder and managing principal of Manhattan-based Spacesmith (formerly Harris Smith Design), a 28-person firm providing architecture, planning, and interior design services. With a Master of Business Administration, Finance, from New York Stern School of Business and a Bachelor of Architecture, cum laude, from Arizona State University, she honed her business and design skills early on as a project executive for Prudential Insurance Company and Mobil Oil Corporation. Smith has been a principal and owner of her own firm since 1987. In August 2006, she was named chair of the Interior Design Department at the School of Visual Arts. *Oculus* editor Kristen Richards caught a quick sit-down with her between classes and client meetings to talk about the difference between architecture and interior design, the challenges facing both, where design education needs to go, and her favorite interior space.

Kristen Richards: What is the difference between interior architecture and interior design?

Jane Smith: Of course the biggest differences are the focus of school curriculums and professional licensing. But I would like to address actual practice where the differences are becoming harder to differentiate. Once, we had architects doing the core and shell of buildings and decorators applying interior finishes and adding furniture after the structural work was completed. There wasn't much integration between the two, and the roles were fairly simple to define.

Now we have added interior architects and interior designers, often with overlapping responsibilities. I would say this is partly due to the increased complexity and options available in the design of the interior of buildings as well as to the abundance of existing buildings that are being recycled, particularly in urban centers. Specialization is becoming essential; however, it is becoming more difficult to define the roles.

KR When did things start to change?

JS It was about 30 years ago that the corporate interior design field as we know it began – when large corporations started looking at the use and the flexibility of their big interior spaces. And furniture companies like Herman Miller, Knoll, and Steelcase started to design and produce a new type of furniture to meet the new need. The industry started thinking of architecture not just as the shell, but looking at how spaces – and people – function inside the shell.

Thirty years ago, architects weren't focused on the interiors of the large buildings they were designing. And when architecture firms began building interior design departments, it wasn't always out of appreciation for this new profession, but in response to the client need. With time, more architects began embracing the role of interior architect and working in a true team spirit with interior designers. Now there is a greater recognition of what both professions bring to the finished product.

It's tricky to differentiate between the roles of the interior architect and the interior designer. Where does one end and the other begin? Architects call it interior architecture; interior designers call it interior design. But in fact it's the same – the holistic design of interior space, just that.

KR From the outside in and the inside out.

JS Exactly. But they have to engage each other.

KR What are some of the challenges facing the interior design profession?

JS One of the biggest challenges for interior designers and architects is to regain the position of leadership in the building process. It's being whittled away by third-party project managers, construction managers, contractor-led design/build teams and, most importantly, our own resistance. We bring more to the table than the design and should be recognized for it.

Smith, AIA

We need to empower our architecture and design professions, not only for ourselves, but also for the young men and women coming out of school who are faced with substandard salaries compared with their professional peers.

KR And challenges for your own firm, Spacesmith?

JS To respond faster and faster to deliver for our clients who are moving past the speed of light. My challenge at Spacesmith is to keep a strong core firm of about 30 people with resources and partners in all aspects – with other architects, engineers, outsourcing groups here and in other areas of the world – to have a universal quality.

KR What are major shifts or changes or trends in interior design over the last few years? Is there anything in particular that stands out?

JS The environmental direction – sustainability – is really big. And the importance of branding and lifestyle design. Corporate and retail clients want a clear statement of their brand to differentiate themselves from their competitors, and to have that permeate through their environment is absolutely critical. How does it feel when you walk into their space? What story does it tell? Even not-for-profits that are competing for donation dollars want to have a brand.

Another thing affecting design is time and just-in-time delivery. We have to be able to respond to clients as fast as they have to respond to their client base. We do a lot of work for fashion companies that have short, seasonal turnaround times. You've got to come up with a creative idea, and it's got to be something that can be built fast, efficiently. Time is part of the design now.

KR What do you see happening in workplace design to make them better places?

JS Well, we've gone through different phases of workplace design. When open-plan design first started, there was a sense of overly flexible spaces. Then we got into cubicle designs – very rigid workstation layouts with high walls to give you the sense of a private office but wasn't really a private office. Now, people are used to more open work space areas. They don't like and don't want the cube or sterile corporate office space. But the kind of dot-com open space doesn't work either. So how do you find that middle ground where the individual users have a sense of their own territory, but there's also an interactive team environment? The furniture industry is working on options that will be the next generation: the cube that is not

a cube.

In addition, in the last few years companies have seen what good design can do to improve morale, efficiency, and productivity. You know, we used to have to sell really hard. But now I think that it's better understood – good design is good business.

KR You've been chair of the Interior Design Department at the School of Visual Arts (SVA) for several months now. Where would you like to see design education headed?

JS SVA is really a fascinating opportunity, because it's like going back to the Bauhaus. It started as an illustration and cartooning school after the Second World War to take advantage of the GI Bill, and now it is one of the best visual arts schools in the country. The interior design department was started about 16 years ago. Clearly interior design is a visual art, but at SVA we can go a step further – it's really where Gropius was in the founding of the Bauhaus in terms of bringing sculpture, art, and architecture together.

I see an opportunity for a shift – a breaking down of the walls between interior architecture and interior design. It's really space design.

Some real challenges are: how do you integrate the design professions, and how do you give the students exposure to the full process so they're more empowered? It's impractical to have students in a design school thinking that it's all about the design. They need to understand the business of the profession. And that's the opportunity at SVA – we've got an art school with teachers who are working professionals, so the students are learning the art and engaged with what's happening in the real world. We're also teaching them how to communicate, how to express process, how to see the various aspects of the business beyond design – marketing, management, finance.

KR What do you think architects don't understand about interior design?

JS That having a strong interior designer on the team can enhance the quality of the project and, in fact, is as essential as a good engineer. That architect is not synonymous with interior designer any more than with engineer.

KR What is your favorite public and/or private interior space?

JS I always have difficulty with this question – so many to choose from. But I'll be spontaneous – the Kimball Museum. Now that's interior architecture!



Distributors of
Fine Kitchen and Bath Products



Finish You Wish LTD.

Showroom Apointments Call:
Phone (718) 279-2800 Fax (718) 279-2809
www.yourremodelers.com



**Specialists In
Custom Cabinetry
Contemporary Styles
And Traditional**

Countertops

**Marble
Granite
Solid Surface
Quartz
Stainless Steel
Copper
Zinc
and Concrete**

**Faucets & Fixtures
for Kitchens and
Bathrooms**

**All Aspects of
Custom Building**

**Professional Installation
Available**

Numerous Possibilities. One Solution...

**Porter & Yee
Associates, Inc.**

Professional Liability Insurance Specialists for
Design Professionals since 1976.

Architects

Engineers

Landscape Architects

Interior Designers

Land Surveyors

Construction Industry
Consultants



CNA

A/E Choice Broker



117 Beekman Street • New York, NY 10038 • Phone: 212.732.4575
www.porteryee.com • mail@porteryee.com • Fax: 212.227.8459

Gregory J. Yee
James K.W. Yee, AIA

By Bill Bouchey

Inside(Sight)-Out

Taking Measure: What is good interior design? 24
Capitalist Tool 26
Moving Up 30
A Recipe for a Better Office 32
Green Commercial Interiors 34
Something Old, Something New 38
The Height of Elegance 40
Rudolph Restored 42
Kahn Game 43
Waste Not Want Not 44
Walk This Way 45

PETER PAIGE

I am not usually given to puns, least of all tired ones. But in reflecting on all the issues surrounding the design of the contemporary workplace, it strikes me that inside-out thinking is what it takes today to come up with real insights, to envision design solutions other than the tried (or trite) and true.

By “inside-out,” I mean quite a number of different things. It used to be, for instance, that designing offices for a law firm began with many givens: library up front, to impress clients; lots of custom millwork and plush carpeting; huge partner offices, each with a secretarial station. Not only are those standards on their way out, there isn’t any such thing as a generic “law office” any more. We have to dig deep into each firm’s character and culture, go inside its psyche: is it a young practice that needs to reassure clients of its stability? an old established firm that wants to update and emphasize cutting-edge knowledge?

We all talk a great deal about designing a workplace that “enhances productivity.” It sounds obvious – until you stop and ask the inside-out question: what does “productivity” mean? In the mid-1980s, a large accounting firm acquired word processors that kept track of keystrokes per minute – that was secretarial productivity. Today, a large accounting firm is most likely to want new offices that will enable teamwork, encourage collaboration among its managers, and promote comfort and well-being. That is today’s concept of productivity.

One thing I have noticed is the proliferation of conference centers, which are very much about inside-out, and also outside-in. Staff no longer have to go outside for meetings and training sessions; clients come inside for conferences. This raises the ante on both image and function. It also raises issues that take the designer deep into the client’s operations and business strategies: What are the staffing implications? What kind of food service is required? Who needs to access the conference center, and when, and for what reasons?

We are also increasingly asked to engage in lines of inquiry and analyses that are outside typical architectural services. Helping a client develop a workplace strategy involves delving into that client’s business with specific techniques and metrics that line up human resources, IT, finance, and marketing with the workplace, so that the latter realizes its full potential as an asset. Only then do we turn to the “conventional” tasks – programming, planning, design – which are now driven from the inside out.

And inside-out thinking is changing the relationship of a building to its interior spaces and of base building and interior architects to one another. As clients become more sophisticated and demanding – and particularly as they embrace sustainability as a corporate principle – the old thinking won’t do: “Here’s a beautiful box; now fill it,” or “Here’s the program and interior design; now put a box around it.” Both teams of architects have to turn their thinking inside out and find a common ground where interior and exterior are equal drivers of the entire project.

Architects are having to think very differently about the workplace. Instead of if/then – if it’s a trading floor, an open plan, an office building, then this is what we design – we’re asking if/what – if there were no such thing as a law office, a conference center, a headquarters complex, what would we design?

Bill Bouchey is a design principal at Mancini-Duffy, where he has been responsible for the design of more than 2 million square feet of space for clients including Wachovia Securities; Apollo Real Estate Advisors; Latham & Watkins; Time Inc. Headquarters; Rosa Mexicano, Palm Springs; and Hachette Book Group.

Taking Measure:

What is Good Interior Design?

Oculus recently sent out a survey to about 20 New York architects to find out what they think about the state of interior architecture/design, from trends to issues to challenges. Not surprisingly, there were some common threads voiced by all 12 respondents: meeting a client's expectations; issues related to budget and technology; and, most prevalent, sustainability. (In the interest of space, we have not included duplicate responses.) Most surprising: the greatest difference of opinions is whether good design can be measured. Asking what architects don't understand about interior design elicited the most amusing responses.

What are the components of good interior design?

Like good design of any kind, it is a question of problem solving, fulfilling Vitruvius's triad of commodity, firmness, and delight.

Joan Blumenfeld, FAIA, IIDA, LEED AP, Principal, Perkins+Will

It is part of an architectural continuum that addresses how we inhabit space.

Louise Braverman, AIA, NCARB, Principal, Louise Braverman, Architect

Great interiors...capture the imagination and change the perspective of the occupant. Todd DeGarmo, AIA, LEED AP, CEO, STUDIOS Architecture

The space must be functional and easy to maintain, and stay away from elements so trendy they become tiresome quickly. Susan DiMotta, AAHID, ASID, IIDA, Principal, Perkins Eastman

All design – base building, interior, product – is “good” when scale and proportion are pleasing and appropriate, and, most of all, when it meets the client's functional needs.

Dina Frank, AIA, IIDA, President, Mancini Duffy

We work with four conceptual components: space/movement, illumination/color, surfaces/materials, art/furnishings.

Michael Gabellini, FAIA, Design Partner, Gabellini Sheppard Associates

Successful interior design achieves or exceeds the client's functional and aspirational objectives.

Gerard F.X. (Guy) Geier, II, AIA, IIDA, LEED AP, Principal, FXFowle Architects

A good interior design is a spatial experience that rewards on many levels – delight, functionality, appropriateness, detailing, communicating something about the owner or user.

Tom Krizmanic, AIA, LEED AP, Principal, STUDIOS Architecture

Solves complex issues with simple elegant solutions, has a social conscience, understands context, exceeds expectations, helps people.

John C. Mack, AIA, FIIDA, Design Partner, HLW

Good interior design incorporates a lot of outdoor things, like beautiful woods, stones, and water.

Victoria Meyers, AIA, Partner, hanrahanMeyers architects

Translating a client's business decisions into architecture that is aesthetically pleasing and timeless.

Elisabeth Post-Marner, AIA, IIDA, Principal, Perkins Eastman

Multisensory solutions. Lighting is key and what really distinguishes a comfortable space. Ronnette Riley, FAIA, LEED AP, Principal, Ronnette Riley Architect

What are some of the issues/criteria currently facing designers in creating excellence in interior design?

Creating a semi-permeable relationship between indoors and out, i.e., connection to community. Replacing mass production with mass customization. Incorporating knowledge from global sources.

Louise Braverman

Clients want us to lead them through a process to a conclusion that best supports their vision. When you find that sweet spot, the possibilities are endless.

Todd DeGarmo

Understanding the client and structuring the fee arrangement accordingly; a strong list of consultants; timeless design elements incorporating natural products; materials appropriate for the function.

Susan DiMotta

Excellence in interior design isn't just about having a great deal of money to spend, but it's tough having to constantly make the case for higher quality. Dina Frank

Couture-level expectations with ready-to-wear budgets.

Professional parity with exterior architecture.

Michael Gabellini

Budgets – the struggle to balance design, technology, and dollars is consistently the

biggest challenge.

Guy Geier

TIME. Ability to absorb information coming at many speeds and...the ability to edit!

Tom Krizmanic

Client culture: architecture is always a learning curve.

Victoria Meyers

Rising construction costs.

Ronnette Riley

What are the major trends in interior design?

Clients are mobile and expect to function seamlessly no matter where they are in the world. The North American standard of territoriality (i.e., cubes) is losing out to denser, more open space with a focus on truly effective communal space – not lounge furniture scattered around the office, but places that truly support communication.

Todd DeGarmo

Design for the aging boomers and intergenerational situations; continuing education in emerging technologies and products; repackaging services to compete with the “do it yourself” attitude. Susan DiMotta

Sustainable design and workplace transformation; the ever-increasing demand for flexibility, especially to incorporate and update technology.

Dina Frank

Resurgent modern sensibility – American culture is becoming more design-conscious.

Prevalence of overdesigned, mannered fixtures and furnishings.

Michael Gabellini

A return to craft and individuality – but finding skilled tradespeople to execute may be tough. Clients are more (or at

least they think they are) educated about design – more aware of “Design” with a capital D.

Tom Krizmanic

Trends with value become ingrained in our culture.

Sustainability will cease to be an issue and will become (if it has not already) an inherent part of how we design.

John Mack

Trends: brand/enabling, client/client relationship, flattened hierarchy, collaboration opportunities.

Elisabeth Post-Marner

Sustainability; curves, i.e., more feminine architecture; unusual materials; saturated color; retro. Ronnette Riley

Can good interior design be measured and judged?

Yes, by the user or the organization. Sometimes it can be measured through productivity, worker satisfaction, or market response.

Joan Blumenfeld

We are quite skeptical about any claims of measuring productivity in the knowledge workplace. Great work is inspired by leaders who inherently understand its value and do not need reassurance of that fact.

Todd DeGarmo

A valuable tool is a post-occupancy evaluation to review and evaluate the ease of use, maintainability, and satisfaction of the client.

Susan DiMotta

Interior Design – capital D – is good if it stands the test of time over a decade or more, rather than being trendy, of-the-moment chic.

Dina Frank

While awards received and performance measurements can be used as benchmarks, in the end it is the client's satisfaction with the result that is the only true measurement of success. Guy Geier

Awards CANNOT measure good interior design. It can pretty much be summed up by the “Ooooo” factor when you are in the space. No “Oooos” – not good interior design.

Tom Krizmanic

It happens every year when the AIA Awards take place at all of the local chapters. Several magazines also do a tremendous job of judging great interior designs.

Victoria Meyers

Only in terms of employee satisfaction and retention. There has been a lot of buzz about measuring productivity, but it isn't really possible.

Elisabeth Post-Marner

How can design standards of excellence be improved/raised?

Expectations have to be higher, and that can only happen with educated clients.

Joan Blumenfeld

Architects should maintain focus on implementing good design for all strata of society, whether rich or poor.

Louise Braverman

In the last 20 years effort has been focused on solving issues of flexibility, technology, and business orientation, with some abysmal results. We will have to improve in line with an overall perspective on architectural quality. This has already happened on the base building front. Interiors will need to keep up or become irrelevant.

Todd DeGarmo

Better, more productive, less ego-driven collaboration among the base building architect, interior designer, other consultants, and the client.

Dina Frank

The people who are not really good at it should stop doing it and go work for those who are good at it.

Tom Krizmanic

Equal value placed on content

and image as opposed to just image alone. We're so often seduced by the pretty picture.

John Mack

Better education in the schools of architecture.

Victoria Meyers

What do architects still not understand about interior design?

It is a separate discipline with distinct skill sets. Those who do not practice it or encounter it do not understand it.

Joan Blumenfeld

Interior design is not an architectural afterthought. The “wow” factor, whether it is interior or exterior, has to have an underlying coherent rationale for its existence.

Louise Braverman

There are still architects who think of interior designers as swatch pickers. The contribution during programming, space planning, and design development is not understood. The most successful projects are produced by a team that has worked together from the beginning.

Susan DiMotta

Interiors are not a monument to the architect or stamping an architectural signature on a space. Interior design is for the client and the user – it's the physical realization of what they need and want.

Dina Frank

The different nature of education and training in each profession often makes it difficult for interior designers to be fully appreciated within an architectural practice. Interior design and architecture need to be fully integrated into the process, working together from the beginning.

Guy Geier

Interior design is in itself a “profession” with its own core competency and expertise that brings great value to the process of building, whether it

is interior or exterior.

John Mack

Architects need to draw furniture in all of the rooms that they design, and develop a feel for color, tone, and texture. You can't be a great architect if you don't understand how to furnish every room that you draw.

Victoria Meyers

That it is a business, not a piece of art.

Elisabeth Post-Marner

People only pass through the exterior architecture but really remember their experience inside.

Ronnette Riley

What is your favorite interior or public space and/or private space?

Gehry's Disney Concert Hall, the Pantheon, and Kahn's Center for British Art at Yale.

Joan Blumenfeld

Interiors that have a key link to the exterior landscape like those at Herzog & de Meuron's de Young Museum.

Todd DeGarmo

The Temple of Dendur at the Metropolitan Museum.

Dina Frank

Public spaces: the Pantheon, Rome; and the 1933 lobby of 45 Rockefeller Plaza.

Private spaces: James Turrell's Roden Crater; Luis Barragan's house and garden in Tacubaya, Mexico City.

Michael Gabellini

The Fifth Avenue Guggenheim rotunda. The Francis W. Little living room, now at the Met.

Tom Krizmanic

Soane Museum, London.

John Mack

Public space: Alvar Aalto's Savoy restaurant interior in Helsinki. Private space: Frank Lloyd Wright's Fallingwater.

Victoria Meyers

Getty Museum.

Elisabeth Post-Marner

Apple SoHo store. Caspary Hall at Rockefeller University.

Ronnette Riley

Just a half-century ago, the work environment for many Americans was drastically different from today. Many office workers sat in open rooms filled with rows of desks flanked by one or more walls of private offices for managers. This stereotypical setting was a vital source of identity, stability, and support for American workers, though hardly the only one. Like the Andersons of *Father Knows Best*, many started workdays with a cup of Maxwell House, Chase & Sanborn, or Hills Bros. coffee, drove to work in a Chevrolet, Ford, or Plymouth, and anticipated a home-cooked family dinner and an hour of TV entertainment on CBS, NBC, or ABC in the evening. If anything has survived from that vanished postwar world, the office is a prime example – but only via drastic transformations.

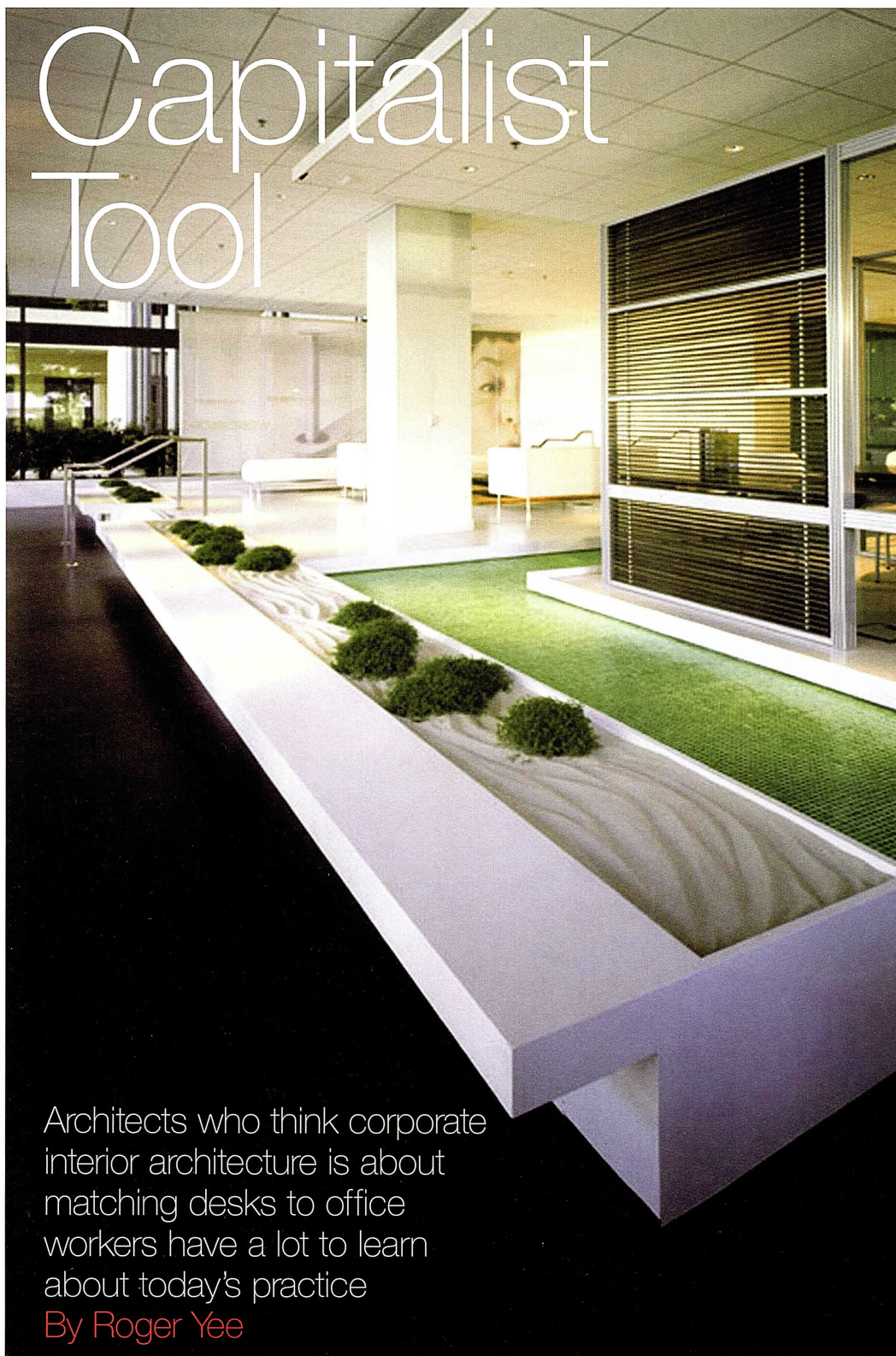
Once barely a few steps removed from the factory floor as a white-collar processing plant for information, the office is now a highly differentiated environment reflecting the shift from clerical tasks to analytical and creative ones. The 21st-century model includes features such as hotelling suites, team workrooms, touch-down stations, cyberlounges, media resource centers, minicafés, training areas, conference centers, computer rooms, breakout spaces among the open “bull pens,” open-plan work stations (Dilbert’s “cubicle farms”), and private offices.

“Corporate interiors is a specialty, just as sports and healthcare are,” declares Carolyn Iu, AIA, a principal of Iu + Bibliowicz Architects. “For architects fascinated by the business world, corporate interiors can be very satisfying. Many companies regard a new office as a reason for change, and they’re much more open to outside influences than before.”

Your Productivity Is Showing

Why do organizations commission office designs from architects instead of letting office furniture dealers provide “free” layouts or

Capitalist Tool



Architects who think corporate interior architecture is about matching desks to office workers have a lot to learn about today's practice

By Roger Yee

Perkins+Will: Haworth, Los Angeles: taking a holistic approach to the work environment, the 18,000-square-foot showroom was designed to LEED Gold standards

undertaking do-it-yourself excursions to IKEA? Architects who specialize in corporate interiors say the primary goal their clients cite is to improve productivity. In fact, the pursuit of productivity has been the touchstone of corporate interiors for the past three decades.

Designers have their work cut out for them, since the reality is that many workplaces are designed more for minimizing cost than maximizing productivity. The 2006 “U.S. Workplace Survey,” a landmark

study of 8,000 white-collar workers nationwide at all levels of hierarchy in companies large and small, sponsored by Gensler and conducted by D/R Added Value, revealed that 67% of U.S. office workers identify minimizing cost or keeping the status quo – both quintessential short-term goals – as the main reason behind their workplace's design. From workers' point of view, such long-term goals as productivity, performance, and value – now joined by innovation and creativity – receive more lip service than serious attention. Apparently, this distinction isn't lost on their supervisors. The survey shows that 90% of executives say that a better working environment would have a positive impact on their company's bottom line.

Architects confirm that multiple factors are shaping today's office design. "The driver varies with the company," says Andrew Garnar-Wortzel, a principal and consulting practice leader of Gensler. "In New York, the rise in Midtown rent to \$80-\$100 per square foot has even caught the attention of companies not normally cost conscious. But sophisticated companies know controlling costs is not the only value of office design. The workplace relates to how managers treat staff." How accessible are managers to staff? Who is adjacent to whom? Is the mixing of multiple generations of employees feasible? Garnar-Wortzel notes that the economic cycle swings back and forth from saving money through squeezing people and resources to maximizing human potential through workplace innovation.

Why Cost Still Matters

The cost of corporate interiors will always draw attention, according to Joan Blumenfeld, FAIA, IIDA, LEED AP, a principal of Perkins+Will. "Cost analysis and other metrics matter, because business is about making money," she says. "Clients like benchmarking, since this gives them perspective. But we remind them that costs vary by region and project type, and construction is becoming more expensive overall. Energy is raising the cost of everything, and demand for steel in China

and India is being felt worldwide."

Fortunately, companies increasingly conclude that cost cutting is not the best strategy for creating office environments. Clients in software engineering and media have convinced Kim Sacramone, IIDA, a design director of HLW, that progressive business leaders see the link between design and the bottom line. "If a space is designed well, they know it can help change work processes," she reports. "Companies that depend on innovation believe that spending for amenities, such as informal places where workers can congregate, is a good trade-off with smaller individual workstations."

Besides, architects are finding that virtually every corporate client wants a battery of high-tech systems, driving up costs without necessarily affecting the visual image of the workplace. "One of the biggest changes in corporate interiors is where the construction budget is allocated," says Ronnette Riley, FAIA, a principal of Ronnette Riley Architect. "As costs soar, the allowance for audiovisual and IT grows disproportionately – to 25% or more of the total."



EDUARD HUEBER

SOM: U.S. Census Bureau HQ, Suitland, MD: perimeter open workspaces and private offices at the core foster easy communication/collaboration – and ample natural light; the project garnered a special 2007 AIA NY Design Award for Interiors of Interest to the Public Realm

Bottom Left: Butler Rogers Baskett: Cadwalader, One World Financial Center: many law firms are creating a single branded image for all office locations, rather than the former method of creating different identities for each office Bottom right: Mancini Duffy: Latham & Watkins, 885 Third Avenue: conference room is an example of form following function, a "pass-through credenza" with sliding doors on either side connects to the service kitchen, allowing catering service without interrupting meetings

Can Management Connect the Dots?

So how do concerns currently cited by the business world, including cost, management, work-life balance, and sustainability, affect office design? Architects argue that corporate interiors resist easy generalization. However, they agree that design offers benefits any company can exploit.

Juliette Lam, IIDA, a senior principal of Helmut, Obata + Kassabaum (HOK), observes that the best corporate interior architect-



PAUL WARCHOL



PETER PAIGE

ture aligns the office with the philosophy of the organization. Starting with the vision of the CEO, the architect develops strategic planning goals, learns how the workforce operates, organizes physical adjacencies, and creates an environment to empower people – ideally, that is. “Many companies still approach office design with limited time horizons,” she admits. “We rarely hear that they want to start from scratch. However, management is now willing to hold vision sessions and planning reviews involving a cross section of employees, so their spaces can acknowledge the way people really work.”

A key management issue for many companies is how design can help foster collaboration and thus catalyze innovation and creativity. “Businesses want to tap unknown synergies within the workforce,” says Tom Krizmanic, AIA, a principal of STUDIOS Architecture. “They’re anxious to keep communications open between operating groups, minimize barriers between workers and leaders, and provide opportunities for people to get together. But asking for spaces to help you ‘be entrepreneurial’ won’t help, unless this expresses your true organizational spirit.”

Whether a business wants to more entrepreneurial or not, the fact remains that the size of individual work spaces continues to shrink even as the amount of common space grows. “Global Workplace Trends: A North American and European Comparison,” a study prepared by Christine Barber, director of workplace research of Knoll; Andrew Laing, managing director of DEGW; and Marilyn Simeone, vice president, corporate services, of Merrill Lynch, and published in the *Journal of Corporate Real Estate* in 2005, projects declines throughout the ranks. By 2010, the average square footage allotted by North American enterprises is expected to fall for executives from 237 to 213, for professionals from 105 to 103, and for administrative staff from 70 to 68. Everyone faces the potential loss of status, including the boss.

FRED GEORGE PHOTOGRAPHY



Ronnette Riley Architect: Shattuck Hammond Partners, Rockefeller Center: in 14,000 square feet, a Japanese garden approach with curved walls on alternate sides avoids the “long hall” perspective

ciaries are also the penultimate decision makers. Yet there is hope. As Stephen Apking, AIA, a design partner of Skidmore, Owings & Merrill (SOM), reveals, law firms – among the most conservative clients in business – are acknowledging that the standard law office layout faces obsolescence, and the existing office building typology no longer works for them.

“There are fewer secretaries and accountants relative to the number of attorneys,” Apking explains. “To use space more effectively, law firms need buildings with more window wall space and less interior space. They’re reluctant to place attorneys in interior offices, fearing a two-tier caste structure among attorneys. Today’s office buildings are not very sympathetic to them.” Going one step further, Apking envisions the standard office planning module dropping from five feet to something more like 4 feet 9 inches to allow more private offices, while the core-to-window wall distance retreats from the conventional 40-45 feet to reduce interior space, as the business world wakes up to a workforce with more chiefs (and understudy chiefs) and fewer Indians.

Having smaller individual offices and fewer standard office types produces another benefit besides lower rent, namely the flexibility to adjust office configurations quickly and cheaply for changing business conditions. “Flexibility is proving to be essential to businesses regardless of size,” notes Martin Rich, AIA, a principal of Martin E. Rich Architect. “No one has the luxury of time to make changes. The secret is to practice smarter office planning from the start, incorporating features that can alter the size, shape, and function of spaces with minimal effort.”

Work-life and Environmental Issues No one Can Escape

Currently the workaholic champion of the industrialized world, the United States, boasting a typical worker who logged in 1,825 hours in 2004 – versus 1,789 in Japan, 1,669 in Great Britain, 1,443 in Germany, and 1,441 in France – continues to face work-life issues in the workplace. Unfortunately, architects do not see office design gen-

DAVID CHURCHILL



HLW: Discovery Networks Europe: a relocation of several central London offices to a single 100,000-square-foot building with a design that incorporates a strong unified brand image while maintaining sensitivity to the diverse requirements of 30 individual channels

Status Savvy

Largely symbolic as it is, status remains a driving force in corporate interiors. Well-ingrained habits like office perks die hard no matter how dysfunctional they are, architects say, when the biggest benefi-

erating much relief. As long as employer policies place the burden of juggling office and personal hours mostly on employees' shoulders, the solution to an overworked life will lie outside office doors.

The emergence of alternative office concepts in the dot-com era was full of promise, fueled by scenarios in which people frequently worked outside the office, rigid office attendance yielded to results-driven schedules, and many jobs were split between two or more part-time employees. "The dot-com era raised legitimate questions on what work was actually about," recalls Barbara Zieve, IIDA, an associate partner of Butler Rogers Baskett. "Since dot-com entrepreneurs were new to responsibility at a time money was pouring in, they had an unprecedented opportunity to rethink the nature of work and the workplace. Their experiments affected everyone. Nowadays, even lawyers don't want what their fathers had."

Most of the shared offices, cappuccino bars, hotelling areas, foosball and game rooms, free-address offices, and beanbag lounges have collapsed with the dot-com bubble, architects acknowledge, because their underlying premises failed the business world. Teamwork, for example, seems to thrive in face-to-face contact. That's not to assume that such work-life issues as getting graying Baby Boomers, no-longer-young Gen Xers and upstart Millennials to coexist peacefully; meeting the special needs of working mothers, minorities, and aging and disabled employees; or balancing the demands of relentless work and disappearing private life cannot be resolved in the office someday. Time will tell.

Meanwhile, employers are cautiously welcoming Millennial workers, whose multitasking, gregariousness, and nonchalance offend some older colleagues. In addition, they are "branding" their facilities to counter younger workers' weak sense of identification with their employment. But the time doesn't seem right for a breakthrough. "Our firm always welcomes opportunities to help clients make changes in their operations through design," admits Jeffrey Gertler, AIA, a partner of Gertler Wente Kerbeykian Architects. "Changes keep work interesting by offering us fresh challenges – if clients are motivated. If they're not, we respect their preferences and back off."

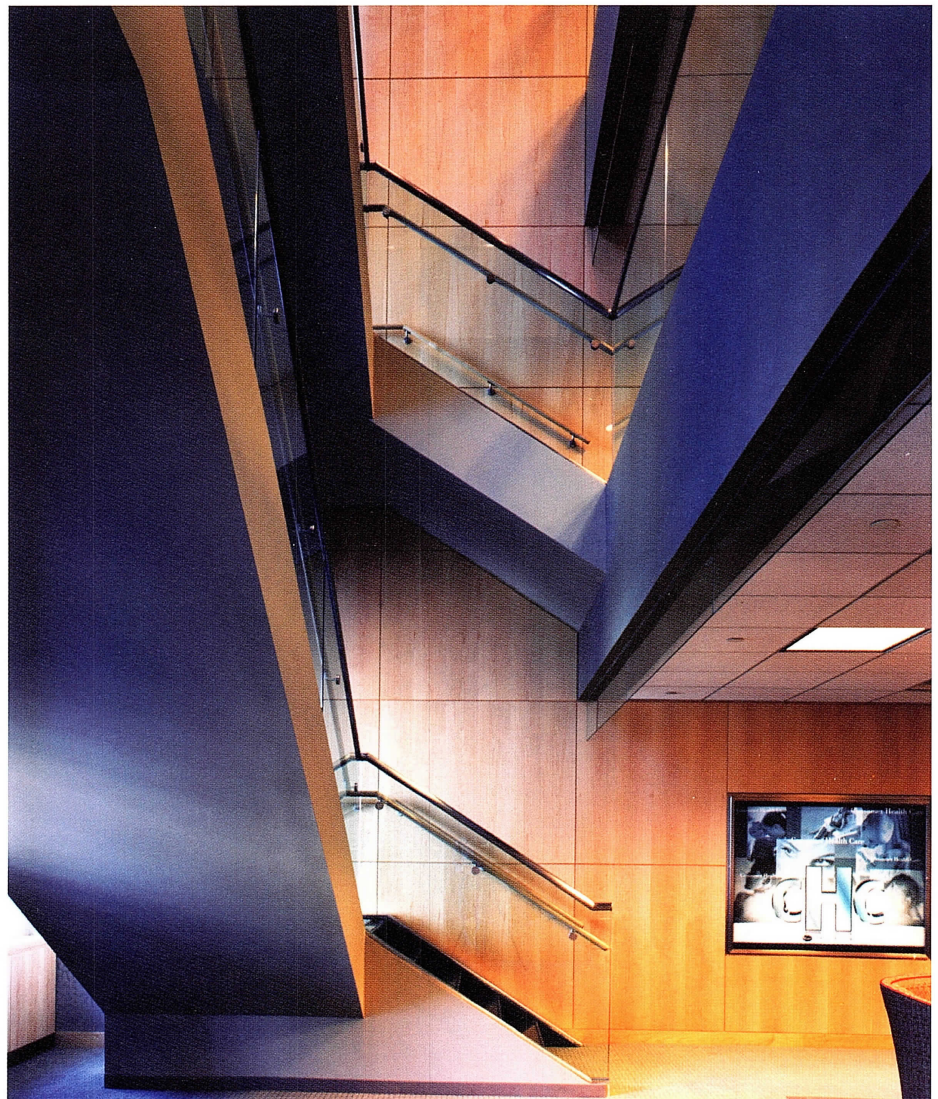
Happily, architects proclaim, environmentally responsible design is steadily gaining ground in corporate America. "Sustainability has become more than a trendy cause," HOK's Lam declares. "Our firm was a pioneer in environmental design. Now the workforce is asking about environmental issues, recruits want to work in healthy surroundings, and executives feel green design is the right thing to do. As a result, our clients are committing themselves to LEED principles if not LEED certification, with or without our prompting."

When Will the Business World Get Design?

Architects serving the corporate interiors market caution that countless businesses and institutions still don't understand what design does for business. Bill Bouchey, a design principal of Mancini Duffy, takes a pragmatic view of the field. "A fair number of our clients have never before heard of best practices in design, design as an agent of change management, or high-performance design," he acknowledges. "We start the design process with what's innovative for them and make sure they understand the terms and concepts at every step."

"Some companies lead, others follow," concludes John Mack, AIA, FIIDA, a senior partner in charge of design at HLW. "What's important is to understand clients well enough to produce effective design solutions that solve their problems and complement their corporate culture. Projects developed this way stand a good chance of success." Success, as Mack is well aware, is something architects and corporate clients jointly understand – and crave.

Roger Yee is senior editor of architecture and design for Visual Reference Publications and a consultant to organizations in the design community.



Martin E. Rich Architect: interconnecting stairs and horizontal links between buildings at Pfizer Inc. facilitate space allocation to smaller or larger work groups

NORMAN MCGRATH

Moving Up

A new HQ designed by H3 Hardy Collaboration Architecture takes historic New York Academy of Sciences into the future

By Linda G. Miller

"Once again, science lights the way," declares a 2005 advertisement by Silverstein Properties announcing the New York Academy of Sciences (NYAS) was to become 7 World Trade Center's first tenant. After being shown more than 30 properties throughout Manhattan, NYAS signed a 15-year lease for 40,000 square feet, the entire 40th floor of the building.

The Academy, a nonprofit organization dedicated to exploring how scientific research can be applied in society and the world, was founded in Lower Manhattan almost 200 years ago, so the move represented a return to its historic roots. This time however, it replanted its roots in the first new building at Ground Zero, thus making a visible declaration of its commitment to be a part of the revitalized downtown community.

Architecture to design its new headquarters. "Design for the first tenant in the first building constructed after 9/11 at the World Trade Center site required a vigorous, contemporary expression of what's new," says Hugh Hardy, FAIA. The challenge was to convey the organization's mission and history while keeping its focus on the future.

Designed by Skidmore, Owings & Merrill, the LEED Gold-rated tower (a 2006 AIA NY Design Award winner) is the only structure in the city whose floor plate is a parallelogram from top to bottom: two of the four sides of the floor plate are skewed by 19.54 degrees. "The opportunity to celebrate the rebirth of the New York Academy of Sciences in

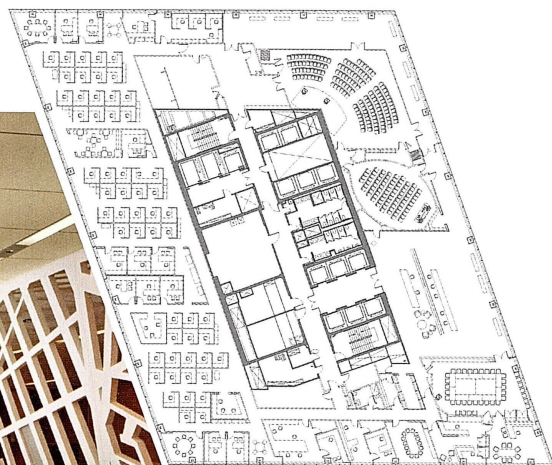
MARK LAROSA



Behind the reception area, a lobby with panoramic views leads to various meeting spaces

The difference between the sleek 52-story glass-and-steel tower and the stately five-story Ziegler-Woolworth mansion, the organization's former historic home on East 63rd Street, is day and night. Fondly described by NYAS staff and members as a cross between a palace and a dungeon, the mansion's traditional interiors – well suited for the sensibilities of members back in the 1950s – had begun to seem outdated, crowded, and dark. That was the exact opposite of the image this forward-thinking organization wanted to portray to its staff of 85, its members, and visitors. The open 7WTC space with 28,000 square feet of useable space, abundant light, and 360-degree views was ideal.

In January 2006, NYAS selected H3 Hardy Collaboration



H3 HARDY COLLABORATION ARCHITECTURE

a parallelogram high in the sky delighted me, because it celebrates the intellectual exploration of ideas so essential to science," Hardy says. "Our goal was to create an institutional home with a varied, open placement of spaces that encourage interaction and innovation."

H3's interior architecture and design respects, echoes, and even celebrates the building's position on the street grid. The floor plan bisects the building's parallelogram on a north-south axis dividing the program components between public functions including a lobby, reception space, meeting rooms, and the president's 950-square-foot suite (complete with a custom desk in the shape of a parallelogram) on the eastern portion, and private functions including staff offices and 64 workstations in the western half.

Proper places for meetings, symposia, and conferences were of prime importance for NYAS's international membership of 25,000. H3 carved out three first-class meeting rooms of 850, 890, and 3,650 square feet, including an enclosed "pod" for 80 people and a large



MARK LAROSA

The large meeting room with movable partitions can accommodate up to 300 people; the custom carpet replicates the DNA double-helix

room with movable partitions that can accommodate from 150 to 300 people – the kind of flexibility and capacity options unthinkable in the old location.

Acknowledging the synergy between art and science, an 85-foot-long corridor separating the public and private spaces has a floor-to-ceiling anamorphic projection mural, designed by 2x4, depicting *Galileo in*



MARK LAROSA

The corridor separating the public and private spaces has a digitally printed Renaissance painting of Galileo visible from either end, but becomes a blur of colors up close

Front of the Inquisition in the Vatican, a 1632 painting by Joseph Nicolas Robert-Fleury – with a twist. The painting, digitally printed on wallpaper, is visible from either end of the corridor, but it becomes a blur of colors when viewing it straight on. The design studio created other murals for the space. A sequence of colorful digitized giant flowers line the 200-foot corridor that runs through the administrative office spaces; grayscale birds fade into a pixelated oblivion and then



MARK LAROSA

The reception area sports a bust of Charles Darwin; the lattice-like “art wall” behind the desk is a triptych of 19th-century street maps of Lower Manhattan

reappear on the walls of the large conference room; and pollen, as seen through an electron microscope, don the walls of the pod meeting room. H3 designed vibrant-colored carpet that replicates the DNA double-helix for the conference areas.

Upon entering the space for a walk-through with Hardy, my eyes were drawn past the receptionist and through a lattice-like “art wall” – a triptych of 19th-century street maps that pinpoint the NYAS’s various earlier downtown locations – to an elegant gathering space and its expanse of windows. By now it might be a bit of a cliché to talk about the panoramic views of Manhattan, especially since there’s no bad view from the entire office, but to the infrequent visitor, it’s still an astounding sight. And that’s where I found the architect, repositioning a wood bench in front of the window so everything was exactly the way he designed it to be. Perhaps it was a matter of pride of place, but Hardy enthusiastically bounded through the office as if it were his very first walk-through. On my way out, I saw the Academy’s prized bronze bust of Charles Darwin, a corner of photographs and memorabilia, and custom red wingback chairs – gentle reminders of NYAS’s history, in the midst of its futuristic new home.

Linda G. Miller is a New York City-based freelance writer.



MARK LAROSA

The administrative area is animated by large floral wall graphics and sweeping views of the Hudson River

Client: New York Academy of Sciences
 Architect: H3 Hardy Collaboration Architecture
 Project Team: Hugh Hardy, FAIA (Principal-in-Charge), John Fontillas, AIA (Project Director), Darlene Fridstein (Director of Interiors), Mercedes Armillas (Project Manager), Geoffrey Lynch, AIA, Mario Censullo [former employee] (Project Architects), Natalie Hyde (Interior Designer), Jason Van Nest (Construction Coordinator)
 Structural Engineer: Robert Silman Associates
 Mechanical/Electrical/ Audio-Visual Engineer: Robert Derector Associates
 Graphic Design: 2x4
 Lighting Design: Fisher Marantz Stone
 Art Wall Fabricator: Celadon Group
 Acoustics: Cerami & Associates
 Construction Manager: Structure Tone
 Owner’s Rep: Gardiner & Theobald
 Furnishings: Knoll; Knoll Studio; Bernhardt; Nienkamper; Gordon International; Prismatic Designs; Theodore Meyer; Hans Wegner

A Recipe for a Better Office

STUDIOS Architecture takes a cue from restaurant design in fashioning a convivial workspace for Liquidnet
By Thomas D. Sullivan

Office architecture is a bit of a paradox – while many office buildings are celebrated for their exteriors and public spaces, it's less common to hear praise for the actual spaces where work gets done. As *Dilbert* and *The Office* suggest, the settings for “knowledge work” too often reflect a desire for creating work areas at minimal cost, with limited privacy, quality, and interest in the people who will inhabit those spaces.

The offices for Liquidnet, designed by STUDIOS Architecture, suggest an alternative. Liquidnet, a firm that executes large stock transactions for investment firms, is setting up shop in 40,000 square feet at 498 Seventh Avenue. Already underway, construction on the space will be completed in June.

Peter Mitchell, the project director for Liquidnet, describes his firm as a “very flat company.” It was important that the new space reflect how the firm sees itself – openness and transparency are essential elements. It's not just about how the place looks, but how people work. Openness, Mitchell says, makes it easier for people to take the initiative to move out of their areas to help colleagues. That principle extends to the CEO's office, which is glass-walled.

STUDIOS Managing Principal Tom Krizmanic, AIA, agrees that “openness informs behavior.” However, not all openness is equally appealing. Krizmanic proposes two opposing images of the workplace: On the negative side, he cites the seemingly boundless sea of uniform desks that Jack Lemmon navigates in the film *The Apartment*. On the positive side, he asks a question: “How do you make a workplace like going to a great restaurant?”

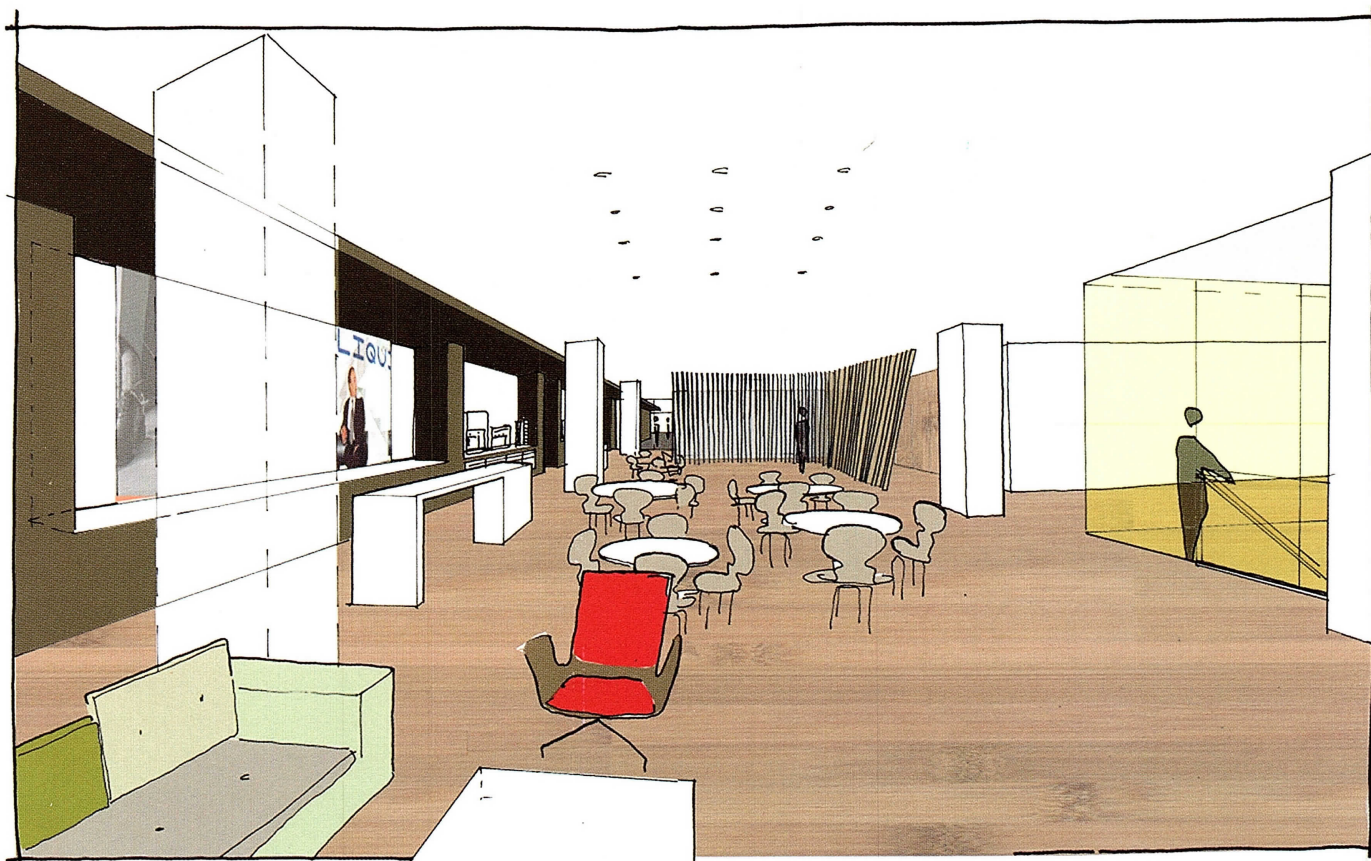
For Liquidnet, his firm designed a commons space that unites the functions of reception area and meeting/dining area. It includes main conference rooms, a connecting stair to the lower floors with other

Liquidnet offices, and a 14-foot-long presentation screen used for clients and internal “all hands” meetings, as well as a reception area for clients and a break area for staff. But would Liquidnet's managers want visitors to first see a staffer disassembling a burrito? According to Krizmanic, the setting will suggest to the staff that their own personal work areas would be the best place to consume a messy lunch. By the same token, he says that the company intends for its visitors to see staff members meeting and eating together when they arrive. The message: This space – along with the entire floor – is a place for collaboration.

STUDIOS ARCHITECTURE

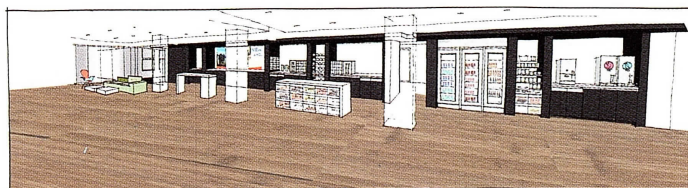


Top: The Commons: an open seating and gathering area adjacent to the reception and public conference rooms; a wood screen obscures the entrance to support spaces beyond, and corridor to the left leads to the open office area
Above: 15th floor plan

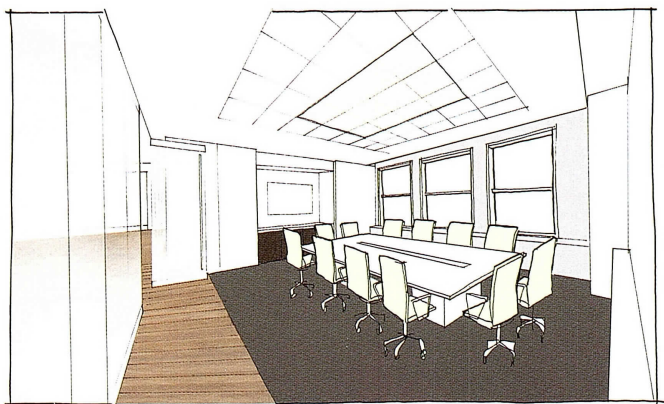


Krizmanic notes that the building's original design helped him develop a feeling of open space for the project. Unlike newer buildings, which typically have elevators placed at the core, the elevators at 498 Seventh Avenue are at the periphery, which permits longer interior vistas.

With this project, the design team is dealing with a more contemporary legacy, too. As Krizmanic notes, "Typically start-up companies based on the Internet or related technology have a look that can be identified as inexpensive, exposed 'techy looking' space." That's what some of Liquidnet's current offices on other floors, which date from 2001-2002, look like. The aim for the new space, Krizmanic states, is "to create an environment that still contains that essential spirit, but is



Top: Behind the reception desk is the interconnecting stair (enclosed on two sides with yellow glass); seating area to the left leads back to the pantry/commons feature wall Above: The pantry includes an AV kiosk for client presentations and company events Left: A public conference room; glass wall at left will have a Lumisty interlayer for privacy



a warm and almost sensuous space that doesn't wear the technology on its sleeve. The focus is the comfort of the people, not the architectural gestures in the space."

Krizmanic and his team have found a welcome and congenial alternative to the extremes of slightly-rehabbed warehouse or office-as-stage-set: Liquidnet's new office will have open views and sunlight, and will feature low-key ensembles of office chairs, rectangular desks, and circular tables.

Natural light and materials in the commons space impart a welcoming feeling of warmth to visitors, says STUDIOS Senior Designer Sara Schuster. For Liquidnet employees, "Within the private office and workstation spaces, transparency and interaction are reinforced." Schuster notes, "Though all within the open office are exposed to natural light, there is personal privacy within their individual workspace."

This is surely a relief for workers partial to sloppy burritos or messy desks.

Thomas D. Sullivan, contributing editor of *Oculus*, was formerly the architecture critic of *The Washington Times*.

Client: Liquidnet
 Architect: STUDIOS Architecture
 Project Team: Tom Krizmanic, AIA, (Design Principal), Brian Tolman, AIA (Project Architect), Sara Schuster (Senior Designer), Lucy Harris
 MEP Engineer: Syska Hennessey Group
 Structural Engineer: Gilsanz Murray Steficek
 Consulting Engineer: Structured Design Associates
 Construction Manager: Cavanagh/Stewart Int'l.

Green Commercial Interiors: Once an Option, Soon the Norm

Sustainability in commercial interior design is moving from the cutting edge and the true believers to the mainstream

By Bill Millard

Veterans of midafternoon meetings know the scenario all too well: a closed and crowded room, a few flickering bluish fluorescents, a declining personal caffeination level, and a droning speaker. Twenty or 30 minutes of this and one either discreetly gives one's own skin a good hard pinch or risks a professionally suicidal snore.

Why do so many office gatherings put people to sleep? Perhaps not for the obvious reason. No matter how exciting the meeting is or isn't, suggests Cook+Fox communications associate Jared Gilbert, LEED AP, the real culprit may be carbon dioxide. Exhaled by a roomful of people in a poorly ventilated space, CO₂, a major factor in the anthropogenic greenhouse effect, is one of the reasons most corporate offices are quite ungreenhouse-like for their human occupants.

Air quality is just one component making white-collar workplaces such unhealthy environments – and such a drain on morale and productivity. Unnatural materials, freeze-or-fry thermal fluctuations, and soul-sapping lighting can make a conventional office a grim place to spend the day. To business leaders who take the long view, however, a hospitable interior environment is an investment in people's performance as well as a socially responsible choice. Their experience suggests that congruencies between two senses of sustainability, environmental and economic, may help define the great indoors as the green movement's next frontier.

The Myth of the Deal-killing Premium

As attention focuses on commonsense measures such as natural lighting, reduction of volatile organic compounds (VOCs), and use of renewable materials, the first question may be "Why isn't everyone doing this?" The recurrent answer, unsurprisingly, is cost. "Let's face it," says Dale Peterson, AIA, principal-in-charge of Mancini Duffy's green design program, "the building industry is a somewhat conservative industry. Nobody wants to spend millions of dollars on building out multiple floors in an office building on an experimental basis." The green building movement has expanded quickly over the past five years, yet many still view greening as an experiment or an option best suited to boutique operations. However, perceptions of hefty expenses are growing outdated. Peterson points out that the vaunted green premium diminishes when one considers the denominator: the costs a project would have incurred anyway, green or gray. "There have been enough cost studies over the last few years," he recounts, "that what was originally seen as a scary premium for tenants who are already going to do first-class construction is actually very, very low. If you compare absolute low-end, bare-bones cheap construction versus the more sustainable approach, you're going to see a bigger delta, maybe 10% to 12%. But the reality is most clients don't want to build at that level anyway."

While cautioning that every project's figures differ, Peterson is confident that the payback time for retrofits, such as photocell-controlled light dimming, is well within the 10-year lifespan of a typical commercial interior. Gensler principal Rocco Giannetti, AIA, who is working on the Bank of America and New York Times interiors, estimates energy-saving offsets within five years. The deeper the planning, the greater the saving, particularly in new construction, where "we're standing on the shoulders of the good work the building team has done," as



Giannetti says, and measures like underfloor air systems and modular ceilings are most feasible. His colleague, senior associate Joseph Lauro, AIA, LEED AP, offers promising early figures: "People are saying that the buyback on that upcharge – whatever that is, maybe 1% of construction – has been in about the three-year range."

Sarah Haga, director of the Owner's Representative Studio at the Jonathan Rose Companies, offers an example where foresight essentially cut the premium to zero. Winrock International in Little Rock, Arkansas, a not-for-profit client, wanted an iconic green headquarters but could spend no more than it would for a non-green Class A building, and challenged Rose to budget the project accordingly. The

developer advised Winrock on architect selection (Hellmuth, Obata + Kassabaum) and cost control, reducing space requirements and eschewing plush interiors so as to afford the building's signature gull-wing roof. With almost no drywall in the building, Haga says, "the structure is the finish...serving two functions with one set of materials." A bright, stark, easily reconfigurable open workspace sits beneath a multifunctional roof that controls shade, captures rainwater, and directs enough daylight into the upper floors to make artificial lighting unnecessary 365 days a year. This LEED Gold building advances its owner's mission while illustrating the synergies possible when priorities are clear and plans for the interior and envelope are

Top: Gensler (interiors), Renzo Piano Building Workshop/FXFowle Architects (building architects): New York Times HQ mock-up: with much of the perimeter unobstructed, the majority of the workforce benefits from natural light and views, and energy costs for lighting is reduced Right: Gensler and Foster + Partners: LEED Gold-rated Hearst Tower: glass-fronted meeting rooms and offices bring natural light to the interior; light motion sensors save energy; carpet, flooring, and ceiling tiles have recycled content; and a majority of materials and products were sourced locally

NIGEL YOUNG





Left: Hellmuth, Obata + Kassabaum: LEED Gold-rated Winrock International HQ, Little Rock, AR: a multifunctional roof controls shade, captures rainwater, and directs enough daylight into the upper floors to make artificial lighting unnecessary year-round
Below: weisz + yoes architecture: Jonathan Rose Companies: an office expansion maintained the aesthetics and green material specifications of the initial design by Paul Segal Associates; the design team included Jonathan F.R. Rose and Lisa Tilney of Jonathan Rose Companies

CRAIG DUGAN

coordinated. Haga describes the choice Rose communicates to clients: "We say, 'If you apply green and [don't] look at it as a green project, you'll definitely pay more.'"

Many Ways to Walk the Walk

Rose's own low-key, naturally lit headquarters, designed initially by Paul Segal Associates with an expansion by weisz + yoes architecture, is one of several Manhattan offices where a recent move has challenged firms to implement their principles at home. Renovating its own space helps a company quickly recognize the difference between high-visibility features – as important as those may be in communicating values to visitors – and subtler, deeper ways of conserving resources. Eco-friendly materials are relatively easy choices, changes that any firm can implement in its workspace whether or not it seeks certification under LEED for Commercial Interiors (LEED-CI). Wood products certified by the Forest Stewardship Council are moving into the mainstream for floors, veneers, and cabinetry – particularly fast-growing bamboo, some species of which can reach full height in 60 days. Manufacturers are phasing in low-VOC paints and adhesives so quickly that products emitting formaldehyde may soon join leaded gasoline, rotary pulse-dial phones, and eight-track cartridge tapes in the Obsolescence Hall of Fame.

The greatest advantages, however, often come from low-glamor elements like ventilation and lighting, and from the long-range operational changes a greening effort can catalyze. Gensler, renovating a 1930s-era Rockefeller Center site for its new midtown office, has integrated sustainability into visible details and invisible processes. Some 81% of the demolition waste, according to project manager Wyatt Baker, made it offsite to recyclers. Workers sealed every piece of ductwork in Visqueen film before delivery to the site and unsealed it only when the adjoining piece was connected, eliminating a common cause of sick-building syndrome: dirty internal ducts, with stone dust and other contaminants trapped in porous internal lining. Motion sensors now control lights in private offices and conference rooms; floor plans with no perimeter offices and ample open teaming space allow natural daylight to reach 90% of personnel.

Sustainability is coming to resemble accessibility, says Baker: "It

just makes common sense. If you start off initially planning for accessibility, it becomes a non-issue." Gensler has applied for LEED-CI certification (pending at press time), and staff have internalized the associated work habits in routine operations. They follow through on office recycling to ensure that materials they've sorted stay sorted; they make extensive use of PDF files (relative paperlessness, comments Baker, is an important goal in "an industry embedded in huge-format documents"); they routinely reclaim ceiling tiles and carpet from demolition sites. They now expect of themselves the same approach that they incorporate into subcontracts and promulgate through eco-charrettes with subs early in every project. "It's not this extra thing they do," says Baker. "It's just the job."

AMY BARROW



Cook+Fox's new Chelsea headquarters, the city's first LEED-CI Platinum site and one of four nationwide, offers a smaller-scale but convincing showcase for sustainable materials and practices. Outside the northeast window's sweeping arc, rooftop sedum (taken from an upstate organic farm and installed by staff members over a weekend) makes the commitment to biophilia visible, cuts summer temperatures from a waist-level measurement of 175 degrees to around 100 degrees Fahrenheit, requires no maintenance after the initial watering, and provides a habitat for urban wildlife. Metal halide lighting fixtures with an eight-zone dimming system supplement the ample sunlight.

The ventilation system – existing ductwork cleaned, reconfigured, fitted with CO2 sensors, and connected to a rooftop variable-speed drive and 85%-efficient particulate filters – keeps the space forest-fresh and ensures that air leaving the office is cleaner than the air brought in. (As One Bryant Park is projected to do on a skyscraper scale, the C+F office helps clean its neighborhood's atmosphere.) Plumbing upgrades include waterless urinals and dual-flush toilets. A “petting zoo” of material samples lets visitors examine the IceStone recycled-glass/concrete countertops, PaperStone recycled-paper desktops, TacTiles self-installable carpet-adhesive squares, and Interface carpet tiles, which feature randomized, logarithmically graded light-to-dark patterns, modeled on ever-changing forest floors and requiring no edge-matching during replacement.

Office policies at C+F extend to composting coffee grounds and kitchen scraps, cleaning with non-toxic green supplies, purchasing carbon offsets for long business trips, covering green-power premiums for employees' personal Con Edison bills as well as the firm's, and allocating each worker \$10 for a houseplant. One staffer's e-mail signature file even reminds recipients not to waste paper by printing messages out. Few firms this side of, say, Northern California would apply biophilic principles this consistently to their spaces and habits; the resulting atmosphere is an oasis of earth-toned clarity, a working

environment that would be difficult to leave. C+F's effort draws on certain advantages that would be hard to repeat elsewhere: a landlord (also a client) who sits on the board of the National Wildlife Federation and a spacious site that once housed what a *fin de siècle* postcard calls the “palatial restaurant” of the Simpson-Crawford department store. Fortunately, C+F's chief advantage, the discipline and creativity of its personnel, is fully replicable.

As LEED-CI standards evolve and the market matures, what's occurring in spaces like these, to steal a phrase from sociologist Max Weber, could be called “the routinization of sustainability.” That concept makes an impression every time a visitor or worker realizes that green practices are within reach and worth the trouble. In this sense, a workplace fulfills a secondary function as a kind of theater. It's too early to tell, at least quantitatively, whether companies that no longer expect their people to endure a daily theater of cruelty will outperform those that still do. A space that motivates employees more by attraction than compulsion, though, looks like an idea a lot of people wouldn't mind waking up to.

Bill Millard is a freelance writer and editor whose work has appeared in *Oculus*, *Icon*, *Content*, and other publications.



Above: Cook+Fox: the firm's own Manhattan office, the city's first LEED-CI Platinum workplace, is a showcase for sustainable materials and practices

BILLYAN DIMITROVA

Something Old, Something New

The key to restoring and modernizing historic interiors is to keep true to the essence of the original designer's intent

By Margaret Kittinger, AIA

We live in an era of rapidly emerging new technologies and materials, a time in which the issue of how to address modern life within the realm of historic interiors is becoming increasingly complex.

As an architect who often works on historic interiors, I believe foremost in preserving the integrity of the original design and have learned the importance of taking the time to understand the intentions of the original designer. Only with this knowledge can one avoid diluting the soul of the original, achieving a non-generic, faithful restoration of a historic space.

Budgeting is another challenge. Frequently architects are so focused on the design details of a building's envelope that they leave little in the budget for the interiors. Yet it is the interior environment – the materials, colors, textures, and lighting of a space – that impacts and defines the occupant's experience. Too often I find myself having to defend the need to set aside sufficient funds for the interior of a restoration.

When restorations are done well, historic spaces can provide a high level of comfort and amenability, and meet contemporary standards of use. Just as much as new architecture does, well-restored historic interior spaces can exist in modern life, and it is the way in which the past and the present coexist in architecture that gives historic preservation its particular joy and aesthetic richness.

The challenges we faced in the following two projects are common to the restoration of all historic interiors. Like any creative effort, preservation design is a deliberate and dynamic process. The designer must decide when it is appropriate to intervene with modern methods and materials, and when it is best to let the original design speak for itself. As case studies, these special places have many interesting stories to tell.

Temple Emanu-El

Kohn, Butler and Stein; Mayers, Murray & Phillip, 1930

Beyer Blinder Belle recently completed an extensive restoration of Temple Emanu-El, which had not been professionally cleaned or refurbished since it was completed in 1929. The project began with extensive research to understand the original design intent so that we could maintain the integrity of the Temple's distinctive architecture – an eclectic Art Deco interpretation of Moorish and Romanesque styles. Fortunately, the Temple has an excellent archive of original architectural drawings, construction photos, and documents containing the architect's description of the design. Furthermore, unlike many early-20th-century buildings, Temple Emanu-El had never before undergone major renovations. Rather than correcting previous modifications, we could focus on a careful restoration.

The goal in cleaning and preserving historic interiors is to return the surfaces to their original condition without compromise, doing no harm to the building fabric but rather extending its life. A significant challenge of this project was the sheer number of materials that make up the Temple's elaborate Sanctuary and Chapel. The multiple stones (including 20 species of marble alone), tile, mosaics, plaster, cast and wrought metals, intricate stone and wood carvings, etc., each required detailed survey and testing to develop specialized cleaning methods and treatments. This was no small undertaking: approximately two-thirds of the cost of the \$25 million restoration was in labor, since the project involved the work of nearly 200 artisans from around the world. The result of this painstaking restoration is that the temple looks as good today as the day it opened in 1930.

The project recently received the New York Landmarks Conservancy's 2006 Lucy G. Moses Preservation Award.

BRIAN ROSE PHOTOGRAPHY



View of main sanctuary looking toward the wheel window

Rockefeller Center

The Associated Architects: Reinhard & Hofmeister; Corbett, Harrison & MacMurray; Raymond Hood, Godley & Foulhoux, 1940

The work on Rockefeller Center, built in the 1930s, involved a different kind of challenge. As one of New York City's most valuable architectural and commercial treasures, our job was to revitalize the building's architecture as well as its marketability. The Center's lower level concourse had suffered over the years from gradual erosion of the original materials and from patchwork modifications and partial renovations that not only compromised the building's integrity, but also made the storefronts relatively uninviting to retailers and customers. In addition, significant building system deficiencies detracted from the building's commercial appeal. As a result, the concourse became a major focus of our work.

We first conducted an in-depth study of the Center's history and its architectural evolution. Based on the research and understanding of the original design, Beyer Blinder Belle introduced a cohesive palate of materials and colors into the interior to reestablish the design continuity of the concourse. Important upgrades included building-code safety and environmental systems, and air conditioning was introduced for the first time into the concourse's public and retail spaces. New lighting and signage programs were added to the public circulation spaces that were in harmony with original design features and representative of contemporary technical standards.



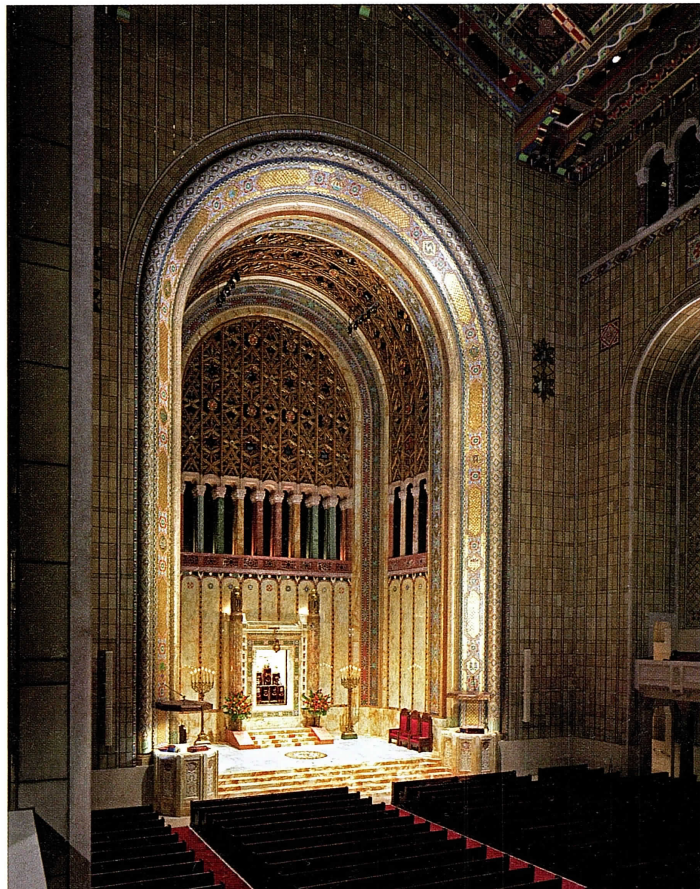
PETER ARON/ESTO

Interior storefront



PETER ARON/ESTO

New art deco details revitalize the bronze and glass storefronts on the lower level concourse at Rockefeller Center



BRIAN ROSE PHOTOGRAPHY

The newly restored bimah: the mosaic arch was designed by Hildreth Meiere and executed by Ravenna Mosaics of Berlin utilizing a mixture of gold and vibrant colors inspired by the palette of Gustav Klimt

Margaret Kittinger, AIA, is Partner, Director of Interiors at Beyer Blinder Belle Architects & Planners.

Temple Emanu-El

Client: Congregation Emanu-El

Architect: Beyer Blinder Belle Architects & Planners

Senior Team: John H. Beyer, FAIA, AICP (Partner), Tom Lindberg, AIA (Associate, Senior Preservation Architect), Margaret Kittinger, AIA (Interiors Partner), James W. Rhodes, FAIA (Consulting Restoration Architect)

Consulting Restoration Architect: James F. Rhodes, FAIA

Client Architect: Barteluce Architects & Associates

Construction Manager: Tishman Construction Corporation

Structural Engineer: The Office of James Ruderman

Artisans, Conservationists, Engineers, and Specialists: Femenella & Associates; Integrated Conservation Resources; EverGreene Painting Studios; Wilson Conservation; Jaffe Holden Acoustics; Sachs Morgan Studio; Atkinson Koven Feinberg Engineers; James Gainfort, AIA; Vertical Access

Rockefeller Center

Client: Tishman Speyer Properties

Architect: Beyer Blinder Belle Architects & Planners

Senior Team: John Belle, FAIA, RIBA, Richard Metsky, AIA (Partners), Larry Gutterman, AIA, LEED AP (Associate Partner), Margaret Kittinger, AIA (Interiors Partner)

Mechanical Engineer: Jaros, Baum & Bolles

Structural Engineer: Thornton-Tomasetti/Engineers

The Height of Elegance

Avoiding dropped ceilings was just one of Swanke Hayden Connell Architects' many challenges in turning a historic interior into a modern office for the NYC Department of Cultural Affairs By Lisa Chamberlain

The successful adaptive reuse of a building requires creative modification, especially when it comes to historic structures. The challenge for preservation architects is always a delicate balancing act between historic character and detailing, modern conveniences, and, of course, specific requests by the client.

For Swanke Hayden Connell Architects (SHCA), while rehabbing the empty second floor in the landmarked Surrogate's Court building at 31 Chambers Street near City Hall, the tension was between preserving the nearly 16-foot-high ceilings while finding a way to hide all the various heating, cooling, and wiring elements that had accumulated on the walls and ceilings like cooked spaghetti.

The mantra of the new tenant, the New York City Department of Cultural Affairs, was "no dropped ceilings."

"The standard approach is to raise the floors and drop the ceiling for electrical and HVAC," says Rosanne Dubé, a historic preservation architect with SHCA and the project manager. "We came in with our engineer to find a better solution," Dubé continues. "We did an extensive probe into the wall cavity. We dug up the floor in certain areas to see how much thickness we could remove. It turned out we didn't have to drop the ceiling or raise the floor. We could do trenches and

reuse the ducts in the walls along with fresh air. Radiators under the windows would be converted to cooling units. It was a lot of effort and gymnastics to control the environment, but they were thrilled."

The Beaux-Arts building, designed by John R. Thomas and completed in 1907, was once the Hall of Records before it became known as Surrogate's Court. (Thomas adapted the design from his competition-winning entry for a new City Hall that never came to pass.) The yellow Siena marble staircase, modeled after the Paris Opera House, is landmarked along with the second-floor balcony and the exterior. The 15,000-square-foot interior space on the second floor (which is not landmarked) had been vacant since 2001.

The Department of Cultural Affairs – the largest public funder of the arts in the nation (surpassing even the National Endowment for the Arts) – had been in less than aesthetically pleasing offices in the former McGraw-Hill building on West 42nd Street. Not only were the long dark corridors and isolated offices dreary, the setup was anathema to Mayor Michael R. Bloomberg's "bullpen" workplace model.

So in addition to the "no dropped ceilings" request, Kate D. Levin, the commissioner of cultural affairs, also wanted a bullpen arrangement for the department's 40-plus employees, which turned out to suit the space perfectly. With the almost 12-foot-high windows and large open rooms, natural light is abundant, yet the space still feels cozy with six fully restored fireplaces made of red Numidian marble with bronze sconce lighting fixtures; white marble door surrounds; two-inch-thick mahogany doors adorned with griffins; and original detailing, from cherub doorknobs to cast-iron wall grates. Lighting and electrical panels are hidden in custom-designed wood cabinets, echoing the existing cabinets and bookcases which were preserved.

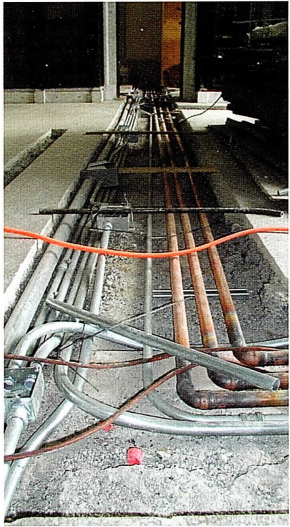
By contrast, the contemporary 40-inch-high cubicles and furnishings are by Herman Miller. "You have the container and the content," Dubé says. "They are different but compatible. We didn't want to do fake traditional furniture. It's a modern office environment, and it should feel that way. When you come in, there's a clear distinction. And the clean lines work exceptionally well in the space."

The department, which recently celebrated its 30th anniversary of being separated from the NYC Department of Parks & Recreation, began its early days in the Municipal Building near City Hall. The staff moved into its new home in its old neighborhood last fall. "The sculptural historic architecture underscores for me the power of culture to elevate the human spirit," says Susan Chin, FAIA, DCA Assistant Commissioner for Capital Projects and 2005 AIA New York Chapter president. "The architecturally grand space reflects the department's mission in a critical location in our civic center." As Jaime Bennett, Levin's chief of staff, noted on a tour of the space, "It's a bit like coming home."

ELIZABETH FELICELLA



The landmarked grand marble staircase, modeled after the Paris Opera House, leads to the second floor Department of Cultural Affairs offices



ROSANNE DUBÉ/SHCA



ROSANNE DUBÉ/SHCA



ELIZABETH FELICELLA



ROSANNE DUBÉ/SHCA



ELIZABETH FELICELLA



ROSANNE DUBÉ/SHCA



ELIZABETH FELICELLA

First row: Trenches in the floor conceal mechanical piping and electrical and IT conduits (left); though no longer in use, a corner stairway has been beautifully restored Second and third row: Typical open office areas before and after

[Lisa Chamberlain](#) is a journalist living in New York City who regularly covers real estate for *The New York Times*. She also created Polis (polis-nyc.wordpress.com), a blog about New York and the built environment.

Client: Department of Citywide Administrative Services
End User: New York City Department of Cultural Affairs
Architect: Swanke Hayden Connell Architects
Project Team: Joe Aliotta, AIA (Principal-in-Charge), Rob Cole, AIA (Director of Historic Preservation & Project Director), Rosanne Dubé, OAQ (Historic Preservation Architect & Project Manager)
Mechanical/Electrical Engineer: AKF Engineers/Atkinson Koven Feinberg
Structural Engineer: LEAR Engineers/Leslie E. Robertson Associates
City Agencies Liaison Officer: Jared Knowles, Landmarks Preservation Commission

Rudolph Restored

**Gwathmey Siegel & Associates
takes on the restoration and
expansion of a Brutalist master-
piece at Yale University**

By Richard Staub

Paul Rudolph's Art and Architecture (A&A) building at Yale University has been considered a seminal structure in 20th-century design since it opened in 1963. However, over the years it has undergone a series of unsympathetic renovations (including a comprehensive window replacement), all initiated by a still-mysterious 1969 fire. After many drastic compromises, Rudolph eventually disowned the project.

Now Yale is reclaiming its Brutalist masterpiece. Under the leadership and guidance of Robert A. M. Stern, FAIA, dean of the School of Architecture, Gwathmey Siegel & Associates is designing the renovation of and addition to the A&A. Says Charles Gwathmey, FAIA, "The intent is to literally and spiritually restore the building to Rudolph's original design, as well as to renovate through sensitive intervention and expansion." This includes making it compliant with the latest fire safety and ADA codes, introducing air conditioning, and qualifying it for LEED certification.

GWATHMEY SIEGEL & ASSOCIATES ARCHITECTS



Art & Architecture Library Great Hall will connect Rudolph's A&A building to the new History of Art Building

What makes the A&A so daunting is what Gwathmey calls the structure's "unforgiving nature" – its dense corrugated concrete walls, ceilings, and floors; expanses of glass; and 36 interior levels. He asserts, "It looks more solid than void, but it's the opposite."

There are few places to install an elevator or to hide the wiring, plumbing, sprinklers, and AC units. So the architects combed the A&A to find the least conspicuous places to insert new elements – and have incorporated as much as they can, including an elevator, in

the new 84,000-square-foot addition for the History of Art Department. Signature spaces, such as the double-height Hastings Hall lecture space, periodical reading room, art gallery, faculty floor, and studio trays, will have minimal interventions, and those will be sympathetic to the space's geometry but obviously of a later time. New windows and skylights will replicate Rudolph's original lighting design that both animated and reinforced the spatial, sectional, and multilevel interaction of the volumes.

"With the addition of the History of Art Building and the Art and Architecture Library, which literally and philosophically becomes the connective shared space, the Rudolph Building is both freed and re-engaged in a new dynamic interaction," Gwathmey explains. "One will be able to experience the building as Rudolph intended."

"The real history of architecture, both in buildings and in cities, has always supported preservation, additions, and interventions," says Gwathmey. "While it is always easier and more expedient to start anew, it is also more rewarding, ethical, and moral to preserve and enrich through restoration, renovation, and addition."

An interesting side note: Gwathmey and Stern both attended Yale when Rudolph was dean – and while Rudolph was designing the A&A, Gwathmey worked in his office producing presentation drawings. Rudolph, according to Gwathmey, was very conscious that his building would be directly across the street from Louis Kahn's Yale University Art Gallery and wanted to create a building greater than Kahn's. It was his insecurity about doing so that led Rudolph to add layers of complexity that obscured the power of the original part. When the restored A&A opens in August 2008, visitors will again be able to experience the strengths and perplexities of Rudolph's most famous building on close to his own terms.

Richard Staub is a marketing consultant and writer who focuses on issues important to the design and building community.

Client: Yale University

Architect: Gwathmey Siegel & Associates Architects

Project Team: Charles Gwathmey, FAIA (Partner), Thomas Levering, AIA (Associate Partner), Steven Forman, AIA, Elizabeth Skowronek, AIA (Senior Associates)

Restoration Architect: Hoffmann Architects

Construction Manager: Turner Construction Company

MEP & Fire Protection: Altieri Sebor Wieber

Structural Engineer: Severud Associates

Lighting Designer: HDLC

Sustainability Consultant: Atelier Ten

Kahn Game

With a mixture of fidelity and inventiveness, Polshek Partnership Architects restores the Yale University Art Gallery

By Michael J. Crosbie, Ph.D., AIA

The recent restoration of Louis Kahn's Yale University Art Gallery shows how an old Modern building can be reborn. The gallery reopened in December, following an extensive restoration and rejuvenation by Polshek Partnership Architects. The firm's sensitivity to the architect's original vision and the inventive ways that the building has been improved in the spirit of Kahn is a model for other restoration architects.

The gallery on New Haven's Chapel Street was Kahn's first major public commission, completed in 1953. Its exposed poured concrete tetrahedral ceiling structure, steel and glass window walls, and glowing stainless steel railings reflected his reverence for materials, space, and light. But over the years, to accommodate a swelling number of visitors and staff, a growing collection (now 185,000 objects), and increased conservatory space, the building underwent various transformations. Walls were erected, galleries were partitioned off, temporary accommodations became permanent, and the clarity of Kahn's architecture became muddled.

Duncan Hazard, AIA, who headed up the Polshek project team, explains that the guiding approach was "to do what was needed without making it obvious." This is certainly evident in the building's new curtain walls, which account for two-thirds of the museum's exterior enclosure. The large glass panels of Kahn's window wall became misty with condensation as their seals broke, making it difficult to see in or out. There was no insulation in the solid steel wall framing the windows, which allowed cold outdoor temperatures to transfer inside. Fifty percent relative humidity inside meant that the window wall was often wet with condensation. Shortly after the gallery's completion Kahn designed drip pans to catch the falling water. "It was a troubled wall," says Hazard. Kahn's steel window frames and glass were replaced with new materials designed to look exactly like the original, but insulation was included to keep the cold out and stop the condensation problems.

Another challenge in the restoration was to provide access for the disabled. The gallery's front door is up a flight of steps, nearly six feet above the sidewalk. A 75-foot-long ramp to accommodate the rise was unacceptable. Instead, a new glass-enclosed lift is tucked just inside the old gallery building abutting Kahn's structure. A brand new public elevator inside the museum, three times the size of Kahn's original, now allows large artworks to be moved with greater ease.

This museum was the first to use track lighting, which was tucked above Kahn's beautiful concrete tetrahedral ceiling. The new track lighting is identical to the original, but there are twice as many tracks, so it's possible to illuminate a piece of art anywhere in the galleries.

"Temporary" partitions added over the years were stripped away, walls were carefully repaired, and materials were lovingly restored to their original appearance. The open galleries are now sensitively subdivided with flexible partitions designed by Kahn that seem to float



ELIZABETH FELICELLA

Newly restored third-floor gallery with flexible partitions designed by Kahn

above the floors and under the ceilings, and can be moved anywhere in the gallery spaces. At the center of the plan you ascend through a large concrete drum via a suspended triangular staircase, all of which has been completely restored, polished and pristine. Near the entrance, a new "media lounge" designed in the spirit of Kahn by New York architect Joel Sanders is outfitted with furniture and projection screens to help orient visitors, provide a setting for lectures, and entice students to just hang out.

Costing \$44 million over three years, the restoration was an expensive undertaking, but the building's value to the history of American architecture is priceless.

Michael J. Crosbie, Ph.D., AIA, chair of the architecture department at the University of Hartford and editor of *Faith & Form* magazine, practices with Steven Winter Associates.

Client: Yale University Art Gallery
Yale Team: Jock Reynolds (Director), Louisa Cunningham (Project Director), Leslie Myers (Renovation Project Manager), Richard Moore (Facilities Manager); Yale Office of Facilities: Mark Malkin (Project Manager)
Architect: Polshek Partnership Architects
Project Team: Duncan R. Hazard, AIA, (Partner-in-Charge), James S. Polshek, FAIA, Richard M. Olcott, FAIA (Design Partners), Steven C. Peppas, AIA (Project Manager), Lloyd L. DesBrisay, AIA, Robert Condon, AIA (Project Architects), Gary Anderson, AIA (Senior Technical Detailer)
Structural Engineer: Robert Silman Associates
Lobby Design: Joel Sanders
Wayfinding: OPEN
MEP: Altieri Sebor Wieber
Acoustics/AV/Telecomm: Shen Milsom & Wilke
Landscape: Towers/Golde
Exterior: James R. Gainfort
Exterior Wall: Gordon H. Smith Group
Exhibit Design: Staples & Charles
Lighting: Fisher Marantz Stone & Hefferan Partnership Lighting Design
Construction Manager: Barr & Barr Builders

Waste Not Want Not

Tossing so-called “refuse” from interior renovations is trashy behavior – reuse is all the rage
By Illya Azaroff, Assoc. AIA

New construction of base buildings in New York City accounts for only a fraction of total construction in the city. In fact, interior renovations are estimated at a staggering 550 million square feet annually throughout the five boroughs (40 million in Manhattan alone), according to the NYC Economic Development Corporation. In a built city like this one, it stands to reason that architecture professionals engage, in large part, in interior design. By all accounts there is a recognizable cycle to interiors work: commercial interiors go through a major renovation every 10 years. But what happens to the debris that such a rigorous construction economy produces?

The refuse from interior renovations includes furnishings, lighting fixtures, carpets, tiles, electronics, appliances, doors, etc. – and much of the material has not come to the end of its usable life. According to the Northeast Recycling Council (www.nerc.org), in 2004, “New York’s municipal and commercial recycling programs collected and supplied 17,985,201 tons of scrap commodities such as paper, glass, metals, plastics, computers, and construction and demolition (C&D) materials for use in the production of new products.” Sadly that number includes only a fraction of the materials that come out of interior renovations. Much of the debris ends up in landfills across the nation.

Tough Choices

Is it a question of cost? Why does much of our waste end up in landfills? San Francisco is striving to hit its target of having 75% of all refuse recycled or composted in the next 10 years; by 2030 the goal is to have 100% of all waste recycled, and zero landfill debris. San Francisco, however, differs from NYC in that collecting for recycling costs less than sending materials to landfills, making zero waste good economic policy. Costs are just the opposite in NYC, making choices more difficult. Nevertheless, zero waste is a worthy goal and should be on our agenda as a world-class city.

Industry LEEDs the Way

The advent of LEED-CI certification guidelines and their emphasis on protecting the environment, prods industry into providing products and strategies to keep our landfills empty. Low-VOC paint, carpets that meet recycling standards, and furniture with more modular options make reuse and adaptation easier. Certainly accrual of LEED points for recycling strategies and use of recycled products will increase demand for more options in interior construction.

While recycling interior renovation waste may be old news to some of us in the profession, the amount of debris still heading for our landfills makes clear that many professionals do not engage in recycling. One person’s trash is another person’s treasure, as the saying goes. Refuse is a commodity, and the market for recycled products is growing rapidly. As construction refuse turns into big money, the number of

companies engaged in recycling will grow. But for now, to reduce debris from interior renovations, architects and interior designers must be proactive to keep that desk, lamp, or computer out of the landfill.



Trash or treasure?

Recycling Strategies

Firms can employ a number of strategies to keep our landfills free from a great deal of secondhand, reusable goods. There are companies and not-for-profit organizations that will take much of the refuse away and recycle it for profit or redistribution to other not-for-profits. Several of these will even pay for the refuse, potentially reducing costs of demolition and debris disposal. Other incentives: donations to not-for-profit redistributors can be tax deductible and/or add to LEED credits.

A number of reclamation companies deal in everything from wood flooring and structural timbers to cornices, fireplaces, stairs, lighting fixtures, and electronics. These include:

- NY Wa\$teMatch (www.wastematch.org) matches those who generate with those who can reuse construction waste. It is operated by the NYC Materials Exchange Development Program, a project of the City College of New York, and sponsored by the NYC Department of Sanitation’s Bureau of Waste Prevention, Reuse and Recycling.
- Materials for the Arts (www.mfta.org), a program of the NYC Department of Cultural Affairs, collects and redistributes donated materials to over 3,100 organizations. It is the largest provider of art supplies to the NYC public schools.
- Build It Green! NYC (www.bignyc.org) sells salvaged and surplus building materials at a fraction of what they cost new.
- Habitat for Humanity NYC (www.habitatnyc.org) recycles donated building materials into the construction of low-income housing.
- Freecycle (freecycle.org) directs users to where people give things away instead of throwing them away.
- Share the Technology (www.sharetechnology.org) redistributes electronics to schools and not-for-profit organizations.

This is but a partial list. With a little research and time much of our debris can find a second home.

Illya Azaroff, Assoc. AIA, is the director of design at the design collective studio and serves as AIA NY VP for Design Excellence.

Walk This Way

Wayfinding is about more than signage – it is about the total navigation experience

By Chris Calori, SEGD, Affil. AIA



JAMES R. MORSE

Fiber-optic backlighting in the glass logo sign changes color to create a sense of place on the executive office floor of ABC TV's headquarters complex in Manhattan; architect: Kohn Pedersen Fox; signage: Calori & Vanden-Eynden

Wayfinding has become something of a buzzword in recent years, not only in the design community but also among the general public. Many people think that wayfinding is signage and graphics, which I appreciate as a graphic designer, but signage and graphics are only part of the wayfinding picture.

Navigation is the operable synonym for wayfinding, as in people navigating or finding their way through the built or natural environment. There are a host of wayfinding aids, including:

- Physical design of the space
- Signage, both static and dynamic
- Maps, either fixed on signs or handheld paper versions
- People, from official customer assistance personnel to random strangers who look like they know their way around
- High-tech aids, such as handheld GPS units, "talking signs," and other interactive visual and audible devices, many still in development

Physical design of the space is the most significant determinant of good navigability, with signage the second most significant factor. That is because signage has to react to the physical layout of the space and tell people how to find their way through it. Think of signage as being a "user's manual" for the built environment.

There is no doubt that the physical layout of a space determines the signage, not the other way around. How many times have you blamed "the signs" for the frustration caused by a confusing freeway interchange layout? Or for the visceral wave of anxiety that comes from feeling lost in an unfamiliar place? Neither one of these experiences has much to do with the signs at all.

All of us in the design community – architects, graphic designers, interior designers, engineers, and others – can work together to enhance the wayfinding experience. A few tips:

- Clearly articulate paths in designing a space.
- Provide visual cues and orientation points in the space (landmarks).
- Add clarity and interest to nodes where paths converge.
- Define edges between practical uses of the space, e.g., public vs. private, work vs. play.
- Design for people, who are the ultimate users of the space, not just for cool photographs.
- Develop a wayfinding master plan that considers all of the navigational tools listed above.
- Understand and utilize what each design discipline brings to the table.

You don't have to be a graphic designer to know which way the sign is pointing.

Chris Calori, SEGD, Affil. AIA, is a principal of Calori & Vanden-Eynden, graphic design consultants whose clients include Crate & Barrel HQ, Amtrak, and the Rock and Roll Hall of Fame. She is the author of *Signage and Wayfinding Design* (Wiley, March 2007).

ZETLIN & DE CHIARA LLP
COUNSELORS AT LAW

From the ground up

A full-service law firm providing legal and business counseling services to the design, construction and real estate industries

801 Second Avenue, New York, New York 10017

212.682.6800 zdlaw.com

New York • New Jersey • Connecticut

AKF ENGINEERS

IS PROUD TO SUPPORT THE

American Institute of Architects



AKF
engineers

ACEC
MEMBER



Arlington

New York

Philadelphia

Princeton

Stamford

Mexico City

AKF Engineers, LLP is an award-winning full service engineering firm specializing in

HVAC, electrical, plumbing, fire/life safety, controls, central utilities, energy management, technology, critical systems, commissioning, lighting and sustainable design services.

1501 Broadway
Suite 700
New York, NY 10036

212.354.5656
212.354.5668 fax
www.akf-engineers.com

Innovative Technical Solutions

It's hard to be a cool preservationist

Outside View
By Beth Dunlop

These days, everyone wants to be cool. In architecture that can get you far; those black (preferably Japanese or Italian) clothes, Corbu glasses, and an Aldo Rossi watch add up to the very image of an architect. (Once it was enough to have a Braun coffeemaker and a Marimekko wall hanging.) But in preservation, being cool can cause problems. It's hard to be a cool preservationist.

I'm a preservationist. I admit it. It's hard for people to say that, just like saying "I'm a liberal" (which I am) or "I'm a feminist" (ditto), both of which seem to be followed by a long explanatory phrase beginning with "but." However, my six years of service on the Miami Beach Historic Preservation Board protecting the city's historic architecture, not to mention my experience as a parent who weathered the stormy seas of a son's adolescence, cause me to conclude that cool is, well, not always so cool.



Miami Beach Library by Robert A.M. Stern Architects is entirely contextual

Miami Beach, of course, has its world-famous Art Deco District, along with a good share of 1920s Mediterranean and loads of post-war Modern resort architecture. The city has pretty stringent preservation ordinances; NYC Department of City Planning Director Amanda Burden, Hon. AIANY, once told me she thought Miami Beach was the very model of municipal historic preservation. But now that I've been in the thick of it, I'm not so sure any preservation ordinance can fully withstand the attack of the ubercool!

Not long ago, there was the way-cool architect from New Jersey (his name is not important, but I will say that when I Googled him last, I turned up exactly one hit). His was an infill project along a block of Collins Avenue, right next to the new and entirely contextual

Robert A.M. Stern-designed Miami Beach Library. But this architect eschewed context. Instead he decided to channel – and not just in attire – Paul Rudolph, Marcel Breuer, and Le Corbusier all at once, in a design singularly inappropriate for the neighborhood (or any neighborhood in my mind). That fierce desire to join the “in crowd” of architects doing dangerous, off-putting, eye-popping work overtook Mr. One-Google-Hit, but in a historic district, I don't think that's such a good idea.

In another case, the W Hotel chain was trying to convert the Ritz Plaza Hotel, a perfectly fine 1940 building by the architect L. Murray Dixon that sits just next to the Delano. They had an architect from Seattle who showed up bedecked in requisite coolness and month after month insisted that he should be allowed to desecrate a beautiful Deco lobby with his “artistic” interventions (that looked just like his clothing somehow) and, in addition, build a really tall building out on the beach; if his work hadn't been so bad, I would have fixated on his

eyeglasses, which were really little versions of the requisite Corbus. The board kept saying no to his proposals, until a compromise of some sort was eked out – without his “artistry.” Then the building got sold (and then, in sequence, along came Philippe Starck, DMJM, and Arquitectonica, several lawsuits, and at least two more years of hearings before the final approvals sans high-rise, but that's another story).

Admittedly, adapting historic buildings for contemporary uses is a tricky proposition, but on the other hand, many of the same principles can be applied to preservation architecture that would be taught to teenagers, to wit: it's not necessary to run with the cool crowd, and respect your elders. Don't get me wrong. I love architecture of all kinds, but after six years of seeing architects impose their wills (and their

often-inferior ideas) on historic buildings, I'm growing to believe that a little dose of what we try to teach our children wouldn't hurt. And by the way, I do have a Braun coffee maker (although it's not the coffee maker of the 1970s and I mostly make French press myself) and somewhere – I think it's in a closet at our house on Lake Huron – I also have a Marimekko fabric wall hanging. Now that's cool!

Beth Dunlop is the architecture critic of the *Miami Herald*, a regular contributor to such magazines as *House and Garden*, and the author of numerous books including a forthcoming volume on Miami architecture and an examination of America's propensity for overbuilding, *Too Big*.

IS IT A BUILDING?

OR A MONUMENT
TO YOUR ARCHITECTURAL
ACHIEVEMENT?

ANNOUNCING THE 2007 BRICK IN ARCHITECTURE AWARDS

Its beauty stands the test of time. It embodies aesthetic achievement and enduring performance. It gracefully balances form and function. It is recognized as an outstanding achievement.

The Brick Industry Association is pleased to announce the 2007 Brick in Architecture Awards. You are invited to submit outstanding non-residential and landscape architecture projects featuring clay brick and earn national recognition for your excellence in design.

ENTER NOW:

www.gobrick.com/NYawards

DEADLINE: April 30, 2007

Contact Kelly Ewell at kewell@bia.org
for more information.



Brought to you by the New York/New Jersey Brick Distributor Council:



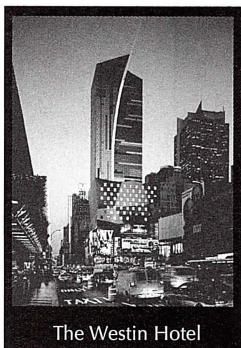
- Abbey Hart Brick Co.
- Associated Brick Mason Contractors of Greater New York
- Belden Brick Sales & Service, Inc.
- Casa Building Materials, Inc.
- Consolidated Brick & Building Supplies, Inc.
- Glenwood Mason Supply Company, Inc.
- Kings Material Company, Inc.
- Riverside Supply Company of Sayreville
- Tri-State Brick & Stone, Inc.

LANGAN

Technical Excellence Practical Experience Client Responsiveness

Integrated Engineering and Environmental Solutions

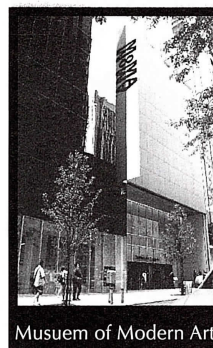
NEW YORK
NEW JERSEY
PENNSYLVANIA
CONNECTICUT
FLORIDA
NEVADA
LONDON
ATHENS



The Westin Hotel



Alvin Ailey
American Dance Theatre



Museum of Modern Art

Geotechnical Site/Civil Environmental Waterfront Survey

21 Penn Plaza ~ 360 West 31st Street, 8th Floor, New York, NY 10001-2727 ~ 212.479.5400 ~ www.langan.com

50-Year Watch

**666 Fifth Avenue lobby, by
Isamu Noguchi, 1957
By Fred Bernstein**

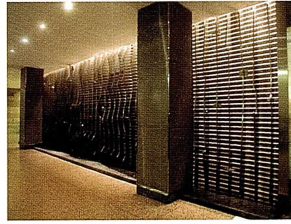
When 666 Fifth Avenue was built in 1957, it was notable not only for the embossed aluminum panels that covered much of its 1.3 million square feet but also for a series of ground floor spaces meant to welcome the general public. The building, designed by Carson & Lundin, eschewed a conventional lobby in favor of an open-air arcade stretching from West 52nd to 53rd Streets, and a pair of narrower alleys leading to Fifth Avenue. At the center of the arcade, occupying much of its west wall, was an extraordinarily imaginative fountain by Isamu Noguchi.



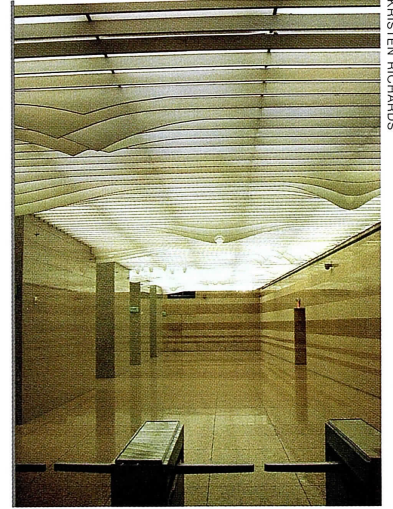
The water wall and an elevator lobby

Water ran down a 40-foot-wide sheet of undulating glass, in front of which Noguchi had lodged 43 swoopy steel fins, suggesting rivulets of water as imagined by a child old enough to operate a jigsaw. On either side of the fountain, elevator lobbies were swathed in black and white marble, with their ceilings – the only elements formally attributed to Noguchi – consisting of another set of metal fins, reaching down between backlit, translucent panels. The fins, contoured with peaks and waves and humps and bumps, suggested the ceiling of a cave of cotton candy. (Noguchi described them as representing the sky; perhaps he was thinking of the clouds he saw on frequent flights between his studios in Long Island City, Queens, and the Japanese island of Shikoku.) Both works were delights, reflecting the middle ground between representation and abstraction that the artist had come to occupy in the years after World War II. (To see how far he had traveled in two decades, just walk down Fifth Avenue to 50 Rockefeller Plaza, where his far more realistic – but equally stirring – bas-relief hangs over the Fifth Avenue entrance.) The works at 666 were his largest interior installations in the city.

It's not surprising that the building has changed over half a century. Indeed, the lobby has undergone two radical transformations, and in both cases the Noguchi installations, lacking legal protection, were left in the hands of real estate developers. During the first renovation,



KRISTEN RICHARDS



KRISTEN RICHARDS

in 1998, the fountain was “updated” with green stone “accents.” And the entire ground floor space was enclosed, significantly reducing public access to the artworks. Preservationists acceded to the plan in part because of another planned change: the Alitalia ticket booth that occupied the center of the building's Fifth Avenue frontage was

removed, making the fountain more clearly visible to passersby. But a mere two years later, after the building changed hands, the new owners rented the Alitalia spot – and then some – to Hickey Freeman, a men's clothier. That essentially nullified the only benefit of the first renovation. Now, with the lobby enclosed and the Fifth Avenue access foreclosed, the fountain can only be seen during business hours – and only by those who know where to look. Still, it is in perfect condition (the second renovation included removing the stone accents). Water pours forcefully into a charcoal granite basin, occasionally splashing onto the floor tile bearing Noguchi's signature.

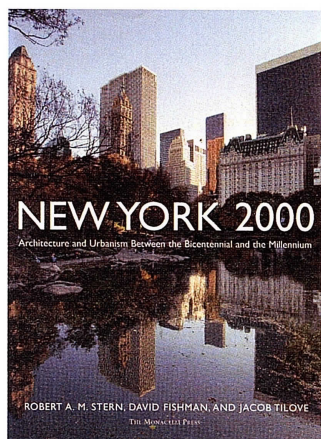
The ceiling sculptures have been far less lucky. Though refurbished at considerable expense, they hang uneasily over walls and floors of pink granite, some pieces matte, some polished (it is an effect similar to that used on the floor of Philip Johnson's lipstick building, another late gasp of postmodernism). Noguchi's artistry is still on display, but in a frame that – unlike the black and white marble he intended – is not only wrong, but also utterly distracting. Indeed, to anyone who doesn't know the history, Noguchi's ceilings look like odd additions to the building, rather than part of its original genius. The owners, who have installed several Asian artworks in the 52nd Street entrance, should instead hang photos of the building as it appeared in 1957, when Noguchi's vision was undiluted.

Fred Bernstein, an *Oculus* contributing editor, studied architecture at Princeton and law at NYU, and writes about both subjects. His work appears regularly in *The New York Times*, *Metropolitan Home*, and *Architectural Record*, and on his own website, www.twinpiers.com

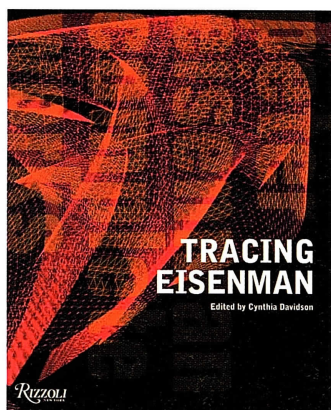
Left: Noguchi's 40-foot-wide glass-and-steel water wall Above: Noguchi intended the two elevator lobbies to be clad in black and white marble; his graceful ceilings now suffer

Tracing Urbanism

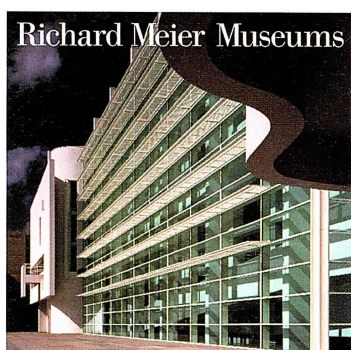
In Print +



New York 2000: Architecture and Urbanism between the Bicentennial and the Millennium, by Robert A. M. Stern, FAIA, David Fishman, and Jacob Tilove. New York: The Monacelli Press, 2007. 1520 pp. \$100.



Tracing Eisenman: Complete Works, edited by Cynthia Davidson, with essays by Greg Lynn, Stan Allen, Sarah Whiting, and Guido Zuliani. New York: Rizzoli, 2006. 400 pp. \$75.



Richard Meier Museums, by Richard Meier, with introduction by Germano Celant and afterword by Michael E. Shapiro. New York: Rizzoli, 2006. 304 pp. \$85.

As an experiment, this reviewer stacked the three books on his bathroom scale, which they tipped at 20 pounds. You would not want to drag even a single one of them with you to read on the 6:22 to Mamaroneck, but you could do a lot worse than spend a long weekend afternoon browsing through the books' elegant 2224 pages.

New York 2000, a sequel to four earlier works – *New York 1880*, *1900*, *1930*, and *1960* – records minutely the work of the architects and urban planners who have defined this city. The new volume covers the architectural milestones bracketing the year 2000 – from pre-2000 works such as the late World Trade Center Towers (1973), to the Westin Hotel (2002) and the new MoMA (2004). What makes this Goliath of a book comprehensible is its skillful division into neighborhoods, like a kind of architectural and planning Zagat's. The 150-page introduction is a critical intellectual, social, and aesthetic backdrop to the images, and is mercifully devoid of the pompous jargon that

obscures so much writing about architecture.

In *Tracing Eisenman*, the word “tracing” is a not-so-subtle play on words describing the Peter Eisenman design technique of *tracing*, the way Lt. Columbo would trace the origin and methodology of a crime to arrive at the right solution.

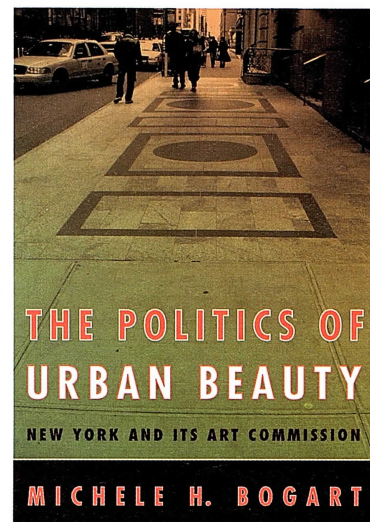
Years ago *Architectural Record* ran a cartoon based on two sketches drawn on a paper napkin by Bill Lacy at a lunch with Peter Eisenman. The sketches showed an early Eisenman house as it looked before and after a hypothetical earthquake. The “before” revealed a structure with a bewildering jumble of posts and beams. The “after” showed a neat orthogonal composition. The drawing, OK'd by Eisenman for publication, in a sense reflects the evolution of Eisenman's work from complex to simple, from the series of experimental houses to large, high-profile commissions such as the City of Culture in Galicia, Spain, and the Berlin Memorial to the Murdered Jews of Europe. Davidson's clear text manages to explain Eisenman's more arcane theories and clarify for us in print what that most *terrible* of today's *enfants* does so well when talking before an audience.

There's no such mystery in *Richard Meier Museums*. This is the ultimate picture book, a glorious assemblage of 17 museums in a book designed by the master graphic artist Massimo Vignelli. Meier sees the museum as the ultimate extension of private and public space, and how the two intersect. The museum, he argues, gives the architect the ultimate freedom to “provide spaces for people to come together as social groups, spaces for individual contemplation and solitude, and the flow between these two extremes.” Photographs with floor plans are laid out in luxurious spreads, and while it is said of Meier's work that the more it changes the more it looks the same, the book is a potent expression of one man's aesthetic ideals.

Stephen A. Kliment, FAIA

The Politics of Urban Beauty: New York and Its Art Commission, by Michele H. Bogart. Chicago: University of Chicago Press, 2006. 352 pp. \$55.

Michele Bogart's latest book provides a stimulating insider's account of the little-known but influential Art Commission of the City of New York. Established by the City Charter in 1898, it seeks



to insure a high level of design quality for community libraries and firehouses, sewage treatment plants and bridges, playgrounds and memorials, sidewalks and signage.

Enlivened by entertaining anecdotes of class distinctions and cultural clashes, the book is an unusual amalgamation of historical accounts for the period 1898-1997 and dynamic reminiscence of Bogart's own experience as a commissioner from 1998-2003. Although she intends to maintain impartiality in recounting the deliberations in which she played a role, her personal opinions read through loud and clear, as Bogart admits in the introduction. This is not a bad thing, since her professional background as a historian of public art gives her a credible platform from which to make informed judgments. Her preference for simplicity over clutter and classic design (traditional or modern) over pastiche accords with the majority opinion of the commissioners over time.

Bogart recounts how periodic battles between the Art Commission and certain mayors and city agencies date back to the founding of the commission. Aggressively autonomous agency heads, be they Robert Moses or Henry Stern, chafed at having to submit their plans for review by perceived elitists on the mayorally appointed commission. Bogart repeatedly illustrates the point that although the legal purview of the commission is grounded in the City Charter, the power and effectiveness of the commission are directly dependent on the practical authority accorded it by the sitting mayor.

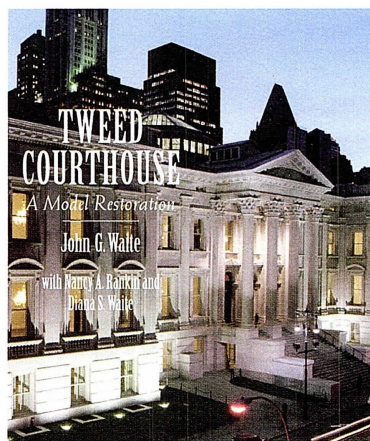
In the end, despite the many political and design compromises that have been made to maintain the tenuous working relationship with public officials, city agencies, and community groups, the Art Commission continues to exercise benign authority over a significant portion of the public realm. For information on current developments and a list of all those who have served pro bono on the commission, including artists John LaFarge, Daniel Chester French, and Paulanship, and architects Charles F. McKim, James Ingo Freed, and Wallace K. Harrison, go to the website nyc.gov/artcommission.

Jean Parker Phifer, FAIA

Phifer is an architect practicing in New York City, and served as president of the Art Commission of the City of New York from 1998-2003.

Tweed Courthouse: A Model Restoration, by John Waite with Nancy Rankin and Diana Waite. New York: W.W. Norton, 2006. 176 pp. \$59.95.

On December 4, 1875, William Marcy Tweed (a.k.a. Boss Tweed) escaped from jail, where he was serving time for an array of misdeeds. A price of \$10,000 was placed on his head.



Among his more memorable swindles was construction of the opulent county courthouse, which used materials that were paid for — early and often — and well beyond what was specified, needed, or reasonable from a taxpayer's perspective. The architects were Kellum and Eidlitz.

Today we look at the building through different eyes. We ignore its calamitous path from concept to delivery and instead gaze in awe at its glorious five-story rotunda, great brick arches, and sumptuous staircases. After passing through several uses, the building eventually fell apart through abuse and neglect. A restoration plan was submitted in 1988, and the work was entrusted to the firm of Cohen Mesick Waite. The restoration used innovative delivery procedures, including fast-tracking and state-of-the-art conservation practices. The building is now headquarters for the Department of Education as reconstituted by Mayor Bloomberg.

This book tells the story through color and black-and-white pictures, drawings, and a lucid text by John Waite, a distinguished restoration architect whose predecessor firm managed the work.

Stephen A. Kliment, FAIA

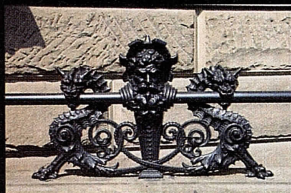
Click Here: www.MaterialConneXion.com

You know you're on a hot design website when your language preference choices are English, German, Thai, and Italian. Founded in 1997 by George M. Beylerian, Material ConneXion and its website are devoted to an exhaustive catalogue of material for the design profession. Not many designers who visit the site will argue with a vision statement asserting Material ConneXion wants to "give enough challenge to all those involved with design and architecture to make an effort to innovate; improve the state and spirit of design; and create a more exciting, comfortable, and ecological environment through the experience of material innovation."

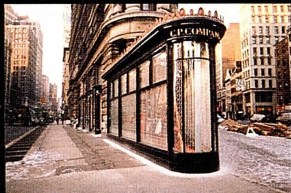
The Material ConneXion Gallery at 127 West 25 Street is open to the public. To those who sign on as members, the library holds over 3,000 samples in its Manhattan brick-and-mortar location, as well as in Bangkok, Cologne, and Milan. For the price of a designer haircut, online library access saves considerable time and effort in locating products and especially in determining their technical specifications. Members may also visit the Product Innovation Gallery. For those who have maxed out their annual memberships budget elsewhere, www.MaterialConneXion.com offers a newsletter in PDF format and links to interesting places such as the Metal Processing Institute.

Margaret Rietveld, FAIA

ARCHITECTURALIRON.COM



STANDARD &
CUSTOM CASTINGS



RESTORATIONS &
REPRODUCTIONS



FREE
AUTOCAD DRAWING
LIBRARY ONLINE



800-442-IRON/4766
INFO@ARCHITECTURALIRON.COM



Vanguard

Construction & Development Co., Inc.

"Vanguard built the display tongue at the Vitra store for a fraction of the cost that any other firm could have done it for. They really get behind architects who value design, they love it"

—Lindy Roy, Roy Design
Architects Newspaper

307 West 38th Street
New York NY 10018
212 594 7477 phone
212 279 2419 telefax
www.vanguardcon.com

ARCHITECTURAL TRAINING AND RESEARCH AT RVA

Advancing the craft of architecture through training and research.

RESEARCH FELLOWSHIPS AVAILABLE 2007-2008

Rafael Viñoly Architects is again offering fellowships to support original research that advances the craft and practice of architecture and can benefit from being carried out in the environment of an architectural office. In addition to a stipend and research expenses of up to \$60,000, Rafael Viñoly Architects will provide space and support within the firm's New York headquarters. Fellows are to be resident for terms of three to twelve months, between September 2007 and September 2008. Applications are due July 1, 2007.

TRAINING COURSE OFFERED FALL 2007

Launched in 2005, the four-month course develops the operational and intellectual instruments that form the basis of practice. Without substituting for a formal architectural education, weekly classes are addressed to advanced students and practicing architects who find a significant gap between their formative instruction and the challenges they face as professionals. The course presents architectural know-how, not as an intuitive ability that comes only with experience, but as a body of knowledge that can be taught. Classes, led principally by Rafael Viñoly, begin in September, 2007. Tuition is free. Applications are due July 1, 2007.

For applications and further information, visit www.rvatr.com

RAFAEL VIÑOLY ARCHITECTS PC

Programs at
Pratt for:

Providing
Training in:

Draw It.
Build It.
Make It.

Pratt

**Architects
Designers
Engineers
Professionals**

Autodesk® Authorized Training Center

AutoCAD®
AutoCAD LT®
AutoCAD® Architecture
AutoCAD® MEP
Autodesk® Revit®
Autodesk® VIZ
AutoLISP®
Revit® Architecture
3ds max®
VectorWorks
form•Z

AIA Professional Development

AIA Continuing Education System Provider

For a free catalog or
more information call
212 647-7199 ext. 1204
or e-mail: prostudy@pratt.edu

Pratt Manhattan
Center for Continuing &
Professional Studies
144 West 14th Street, Rm 209
New York, NY 10011
Prostudies.pratt.edu



Who's Afraid of Elsie de Wolfe

"And she comes in, and she looks around, and she puts her groceries down, and she says, 'What a dump!'"

Martha in *Who's Afraid of Virginia Woolf?* by Edward Albee

Elsie de Wolfe published *The House in Good Taste* in 1914, the year Henry Clay Frick hired her to furnish most of the 1 East 70th Street house designed by Thomas Hastings of Carrère & Hastings. The book, based on her articles previously published in *The Delineator*, starts with a call to take upon ourselves the "lessons of sincerity and common sense, and suitability" and asks us to learn "what is meant by color and form and line, harmony and contract and proportion." Its success may also have influenced Frick's decision to have de Wolfe supplant Sir Charles Allom, since Frick, according to Colin B. Bailey in his eminently readable *Building the Frick Collection* (2006) had demanded, in 1913, "a comfortable, well-arranged house, simple, in good taste, and not ostentatious." De Wolfe's illustrations of "built-in bookshelves in a small room" or "a hall where simplicity, suitability, and proportion are observed" correspond to axiomatic interior design advice that could just as easily have been written today. For example, she writes, "I believe in plenty of optimism and white paint" and "Surely the first consideration of the house in good taste must be light, air, and sanitation." Referencing the refrain of a popular song of the day, "The Belle of New York," de Wolfe instructs us to "follow the light! Light colors for sunshine, remember, and dark ones for shadow."

Numbers of books written since – and a few before, from Vitruvius to Edith Wharton – have said relatively similar things. De Wolfe writes, "In the city we have no gardens, and so we are very wise to bring in the outdoor things that make our lives a little more gay and informal." In *The Decoration of Houses*, written by Edith Wharton and architect Ogden Codman, Jr., first printed in 1897, we read that, "Various influences have combined to sever the natural connection between the outside of the modern house and its interior. In the average house the architect's task seems virtually confined to the elevations and floor plans." Bailey notes, "*The Decoration of Houses* was certainly studied by Elsie de Wolfe and her circle, and by William Odom, who founded the Parsons School of Design." Wharton laments the separation of architecture and interior design, criticizing the "perfunctory work, hurried over and unregarded" that results from a lack of coordination of inside and out.

Are there universal truths that belie the anxiety of influence that one designer exerts upon another? Christopher Alexander in *A Pattern Language* (1977) moves maxims front and center. For example: "One of a window's most important functions is to put you in touch with the outdoors. If the sill is too high, it cuts you off." Or, "Windows are most often used to create connections between the indoors and outdoors. But there are many cases when an indoor space needs a connecting window to another indoor space."

Author Sarah Susanka agrees.

"When we think about the views offered by a house, we are normally referring to exterior view, but carefully designed interior views can also add enormously to the quality and character of a house," she writes in the chapter "Inside Out" of her 2006 book, *Home by Design*. She elaborates, "By conceiv-

ing of the house and the surrounding landscape as a single integrated whole rather than as two separate environments, there will be a constant between the natural and the man-made, between inside and outside."

Common sense advice about the importance of careful attention to conceptual design, detailing, and specifications permeates today's popular press as well as books currently written for architects and homebuilders. In the February issue of the Condé Nast magazine *Domino: The Guide to Living with Style*, contributing editor Cynthia Kling describes the Domino Project. For Domino, notable interior designers, including Sara Bengur and Celerie Kemble, created 40 extraordinary apartments in the South Bronx for people living with HIV/AIDS. Kling asks, "Can good design improve lives? Can having a matching set of sheets and towels for the first time change your outlook? Can a soft shade of blue make an apartment a place of refuge? Yes, yes, and yes." She continues, "In tight quarters, a single strong color, like this Benjamin Moore green, is enlivening without being overwhelming."

Here are just a few de Wolfe axioms, written for the 20th-century modern home, that relate equally well to the 21st-century workplace:

- "Be sure that you will have plenty of light and air."
- "Be sure that the woodwork is plain and unpretentious, that the lighting fixtures are logically placed, and of simple construction."
- "You can make the most commonplace rooms livable if you will paint all your woodwork cream, or gray or sage green."

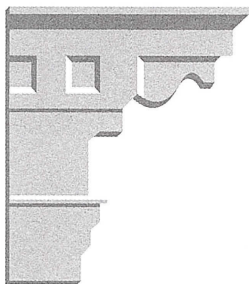
Sage advice for greener and more enlightened interior architecture.

Author's note: See also the recently published book, *The Simple House: The Luxury of Enough* by Sarah Nettleton, AIA, and Frank Edgerton Martin, in which the authors link simplicity and sustainability.



Bell in Mrs. Frick's bedroom

HEIDI ROSENAU



Design Insurance Agency Inc.

*Dedicated to
satisfying the needs of
today's design professional*

116 John Street Suite 1600 New York, 10038
Phone: (212) 233-6890 Fax: (212) 233-7852
E-mail: tcoghlan@dia.tc

Thomas G. Coghlan

CHARTER MEMBER A/E Choice
FOUNDER & MEMBER OF a/e ProNet

ARCHITECTURAL ATTORNEYS

SCHWARTZMAN, GARELIK, WALKER, & TROY

355 Lexington Ave.
New York, NY 10017
212/557-2900 Fax: 212/983-4193

A full service law firm representing architects and
related design professionals for over 60 years.

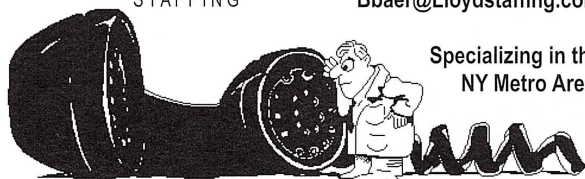
Contact: Edward N. Walker, Esq.
ewalker@sgwkt.com

New Job? Make the Call!



Barbara Baer, CPC, Director
Employment resources for
*Architectural, Engineering
& Construction* talent.

631.630.3400, ext. 17
email resumes to:
Bbaer@Lloydstaffing.com



Specializing in the
NY Metro Area.

EDON Architectural Fiberglass

ARE THE OLD CORNICES CRUMBLING ?

REPLICATE WITH
EDON



W. 119th Street, NY

EDON Fiberglass
1160 Easton Rd., Horsham PA 19044
Phone: 215-672-8050 Fax: 215-672-9014
Email: info@edon.com Website: www.edon.com

Serving New York
Architects for over
44 years

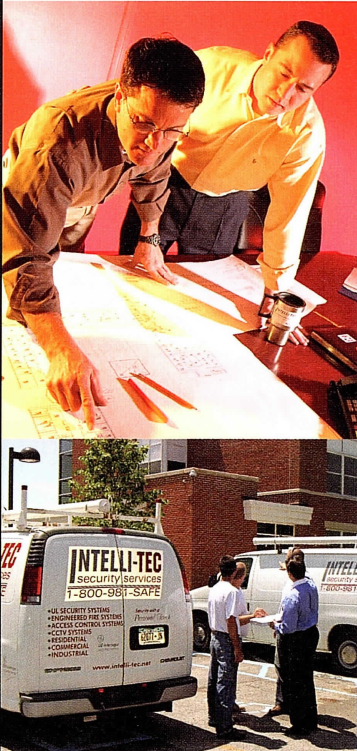
Permanent Lightweight Maintenance-Free Lower Cost

find the right architectural
illustrator in one step...

nysr.com

New York Society of Renderers, Inc.

Reaching Higher.



Intelli-Tec are the SECURITY ENGINEERS that:

- work like you
- think like you
- perform like you
- deliver for you

Every day, with every project, you stretch your own limitations. You raise the bar and hold yourself to the highest standards.

Here at Intelli-Tec we do the same. From top-quality components to customized designs, professional installations and unparalleled client service you and your clients will receive that commitment every day.

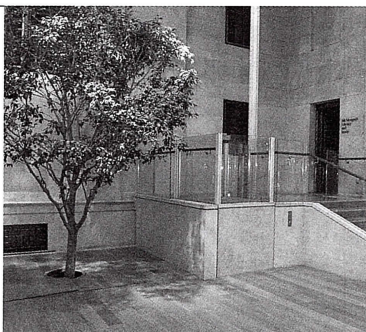
Delivering on our promises – TOGETHER.

INTELLI-TEC
security services

Security With A Personal Touch™

1-800-981-SAFE (7233)

www.intelli-tec.net



2007 Accessibility Project of the Year
from Elevator World Magazine

Custom, glass vertical wheelchair lifts

Pierpont Morgan Library
29 East 36th Street, New York, NY 10016



HANDiLiFT®
ACCESSIBILITY WITH DIGNITY, Est. 1975

The Architects' No. 1 Resource for wheelchair lift projects in existing buildings & renovations



Featuring Garaventa's World-Class
Inclined & Vertical Platform Lifts

1-800-432-LIFT (5438)

sales@handi-lift.com

www.handi-lift.com

Member Of
NAEC & AEMA

Index to Advertisers

Accessibility	
Handi Lift	.55
Acoustical Consultants	
Shen Milsom & Wilke Inc.	.58
Agency/Staffing	
Lloyd Staffing	.54
AIA Continuing Education	
Pratt Manhattan	.52
Architects	
Aerrotek Architecture and Engineering	.62
Michael Zenreich Architects	.61
Rafael Vinoly Architects PC	.52
Architectural Doors	
Select Door	.61
Architectural Hardware	
Henrik Hall Inc.	.6
Architectural Illustration	
New York Society of Renderers Inc.	.54
Architectural Law	
Schwartzman, Garelik, Walken, Kapiloff & Troy	.54
Architectural Polished Block	
Clayton Block Company	.5
Total Supply	.IFC
Architectural Recruiting	
Aerrotek Architecture and Engineering	.62
Attorneys	
Law Offices C Jaye Berger	.58
Schwartzman, Garelik, Walken, Kapiloff & Troy	.54
Zetlin & Dechiara LLP	.46
Audio Visual Consultants	
Shen Milsom & Wilke Inc.	.58
Audio Visual Technology	
Audio Visual Resources Inc.	.60
Awards	
New York/New Jersey Brick Distributor Council	.48
Bath Fixtures	
Kolson, Inc.	.9
Bathroom Fittings	
As You Wish	.12
Henrik Hall Inc.	.6
Bathroom & Kitchen Products	
Davis & Warshow	.10
Bollards	
Architectural Iron	.52
Brick	
New York/New Jersey Brick Distributor Council	.48
Built-In Appliances	
Goldman Associates	.12
Cabinetry	
As You Wish	.22
CADD	
Microsol Resources	.1
CADD Products & Services	
Microsol Resources	.1
CADD Solution Providers	
Microsol Resources	.1
CADD Training	
Microsol Resources	.1
Castings - Standard & Custom	
Architectural Iron	.52
Claims & Dispute Resolution	
Zetlin & Dechiara LLP	.46



GREG D'ANGELO CONSTRUCTION INC.

**BUILDERS OF UNIQUE
RELATIONSHIPS,
EXPERIENCES AND SPACES.**

*PO Box 1889
Sag Harbor, NY 11963*

*39 Industrial Rd
Wainscott, NY 11975*

(631) 537-1700

www.gdcbuild.com

Colleges/Schools
 Institute of Design & Construction58

Column Covers
 Edon Corporation54

Commissioning Agent
 Audio Visual Resources Inc.60

Concrete/Block/Sand
 Clayton Block Company5
 Total SupplyIFC

Construction Law
 Schwartzman, Garelik, Walken,
 Kapiloff & Troy54

Construction Management
 F.J. Sciamie Consturciton Inc.OBC
 Greg D'Angelo Construction56
 Vanguard Construction and Development ...52

Construction Services
 As You Wish22
 Greg D'Angelo Construction56

Consultants - Rendering
 New York Society of Renderers Inc.54

Consulting Engineers
 AKF Engineers, LLP46
 Desimone Consulting Engineers, PLLC12
 Langan Engineering &
 Environmental Services48
 Severud Associates2
 Weidlinger Associates, Inc.IBC

Continuing Education
 Institute of Design & Construction58

Cornices - Fiberglass
 Edon Corporation54

Corrosion Protection
 Voigt & Schweitzer, Inc.8

Cultural Institution
 The Green Wood Cemetery59

Custom Shutters
 Back Bay Shutter Company61

Decorative Hardware
 Kolson, Inc.9

Design Professional Insurance
 Porter & Yee Associates Inc.22

Document Management
 Service Point62

Doors
 Select Door61

Employment
 Lloyd Staffing54

Energy Efficiency
 Conservation Services Group62

Engineering - Structural
 Desimone Consulting Engineers, PLLC12
 Severud Associates2

Engineers
 AKF Engineers, LLP46
 Cosentini Associates4

Equipment Sales & Leasing
 National Reprographics, Inc.58

Faucets & Fixtures
 Davis & Warshow10

Fencing Components
 Architectural Iron52

Fiberglass - Ornamentation
 Edon Corporation54

Fire Systems
 Intelli-Tec55

Galvanizing
 Voigt & Schweitzer, Inc.8

General Contractors
 Greg D'Angelo Construction56
 Vanguard Construction and Development ...52

Graphic Designer
 Design & Co, Inc61

Handrail Systems
 Henrik Hall Inc.6

Heating & Cooling
 Conservation Services Group62

Historic Preservation
 The Green Wood Cemetery59

Home Elevators
 Handi Lift55

Insurance
 Design Insurance Agency, Inc.54
 Petty Burton Associates62
 Porter & Yee Associates Inc.22
 Prosurance/Redeker Group60

IT
 Cosentini Associates4

Kitchen Appliances
 Goldman Associates12

Landmark
 The Green Wood Cemetery59

Law Firms
 Schwartzman, Garelik, Walken,
 Kapiloff & Troy54
 Zetlin & Dechiara LLP46

Legal Services
 Law Offices C Jaye Berger58

Marvin Windows & Doors
 Marvin Windows & Doors17

Masonry
 New York/New Jersey Brick
 Distributor Council48

Masonry Unit Installation
 Clayton Block Company5
 Total SupplyIFC

Mechanical, Electrical & Plumbing
 AKF Engineers, LLP46

**FRAMELESS, FURNITURE-QUALITY
GLASS ENCLOSURES**

**Proud Owners of
G.M. Ketcham Company
www.ketchambyluxus.com**

CHROME • BRASS • STEAM

The leader in upscale shower enclosures. We install and back with a written guarantee, or ship directly to the jobsite.

**651 Connecticut Avenue, Norwalk, CT
447 White Plains Road, Eastchester, NY**

**1.800.633.3667
www.mrshowerdoor.com**

MEP

Cosentini Associates4

Printing

National Reprographics, Inc.58

Service Point62

Professional Liability

Design Insurance Agency, Inc.54

Petty Burton Associates62

Porter & Yee Associates Inc.22

Prosurance/Redeker Group60

Professional Placement

Aerotek Architecture and Engineering62

Protective/Blast Design

Weidlinger Associates, Inc.IBC

Renderings

New York Society of Renderers Inc.54

Renewable Energy

Conservation Services Group62

Reprographics

National Reprographics, Inc.58

Service Point62

Security

Intelli-Tec55

Shen Milsom & Wilke Inc.58

Shades/Blinds

Back Bay Shutter Company61

Shoji Panels

Back Bay Shutter Company61

Shower Enclosures

Mr. Shower Door57

Staffing

Lloyd Staffing54

Structural Engineers

Desimone Consulting Engineers, PLLC22

Severud Associates2

Weidlinger Associates, Inc.IBC

Systems Integration

Audio Visual Resources Inc.60

Telecommunications Consultants

Shen Milsom & Wilke Inc.58

Web Designer

Design & Co, Inc61

Windows & Doors

Marvin Windows & Doors17

PGT Winguard3

Shen Milsom & Wilke

Integrated communications technology and acoustic consulting



Multimedia, Building security,
Acoustics and Information technology
212.725.6800 • info@smwinc.com
www.smwinc.com

Architectural License Preparation

Continuing Education Compliance Courses

*Building Laws - Estimating - Construction Management Construction Specifications
Zoning Laws - Surveying - Architectural Detailing - Structural Design*

Institute of Design and Construction

141 Wiloughby Street, Brooklyn, NY 11201 718.855.3661

Vincent C. Battista, AIA Executive Director

www.idc.edu

Since 1947, The famous "Battista" Courses

Law Offices C. JAYE BERGER

Co-op and Condo Law

Building Construction Law

Contract Drafting and Review

Mechanic's Liens

Real estate transactions and leases

Litigation in State and Federal Courts

110 East 59th Street, 29th Floor
New York, New York 10022
TEL: (212) 753-2080

REPROGRAPHIC SERVICES CADGRAPHICS NRI DIGITAL NRI OUTSOURCING EDM

WBE (Woman Business Enterprise)

Founding Member of



Your Quality Product, Service, and
Innovation-Technology Leader in
Reprographics



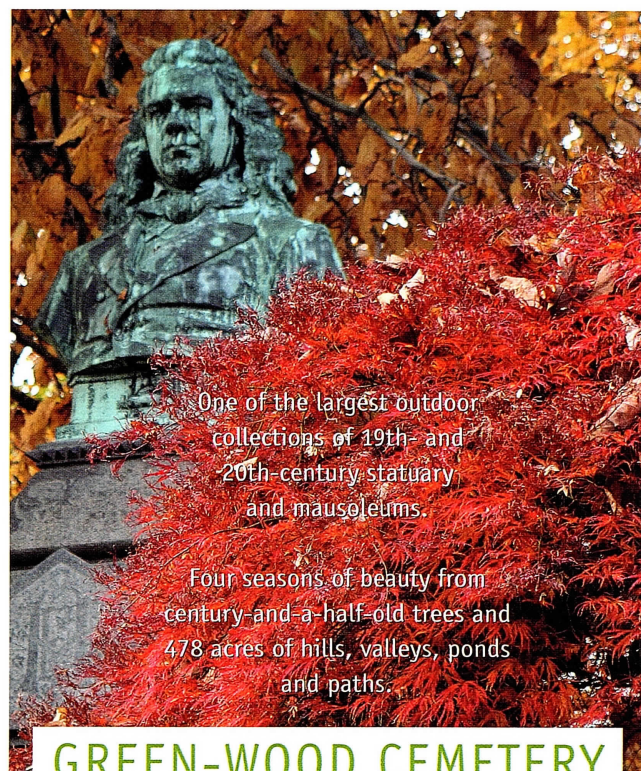
National Reprographics Inc

New York, NY • Washington, DC
Virginia • Pennsylvania

888.599.6611 www.nrinet.com

Alphabetical Index to Advertisers

Aerotek Architecture and Engineering .	www.aerotek.com	.62
AKF Engineers, LLP .	www.AKF-Eng.com	.46
Architectural Iron .	www.architecturaliron.com	.52
As You Wish .	www.yourremodlers.com	.22
Audio Visual Resources Inc. .	www.avres.com	.60
Back Bay Shutter Company .	www.backbayshutter.com	.61
Clayton Block Company .	www.claytonco.com	.5
Conservation Services Group .		.62
Cosentini Associates .	www.cosentini.com	.4
Davis & Warshow .		.10
Design & Co, Inc. .	www.designandco.net	.61
Design Insurance Agency, Inc. .		.54
Desimone Consulting Engineers, PLLC .	www.de-simone.com	.12
Edon Corporation .	www.edon.com	.54
F.J. Sciame Consturciton Inc. .	www.sciame.com	.OBC
Goldman Associates .	www.gany.com	.12
The Green Wood Cemetery .	www.GreenwoodCemetery.org	.59
Greg D'Angelo Construction .	www.GDBuild.com	.56
Handi Lift .	www.handi-lift.com	.55
Henrik Hall Inc. .	www.designlinesbyhhi.com	.6
Institute of Design & Construction .	www.idc.edu	.58
Intelli-Tec .	www.inteli-tec.net	.55
Kolson, Inc. .	www.kolson.com	.9
Langan Engineering & Environmental Services .	www.langan.com	.48
Law Offices C Jaye Berger .		.58
Lloyd Staffing .	www.lloydstaffing.com	.54
Marvin Windows & Doors .	www.marvin.com	.17
Michael Zenreich Architects .	www.supportforarchitects.com	.61
Microsol Resources .	www.microsolresources.com	.1
Mr. Shower Door .	www.mrshowerdoor.com	.57
National Reprographics, Inc. .	www.nrinet.com	.58
New York/New Jersey Brick Distributor Council .	www.gobrick.com	.48
New York Society of Renderers Inc. .	www.NYSR.com	.54
Petty Burton Associates .	www.pettyburtonassociates.com	.62
PGT Winguard .	www.NoMorePlywood.com	.3
Porter & Yee Associates Inc. .	www.porteryee.com	.22
Pratt Manhattan .	www.prostudies.pratt.edu	.52
Prosurance/Redeker Group .	www.ae-insurance.com	.60
Rafael Vinoly Architects PC .	www.vinoly.com	.52
Schwartzman, Garelik, Walken, Kapiloff & Troy .		.54
Select Door .	www.sidl.com	.61
Service Point .	www.ServicePointUSA.com	.62
Severud Associates .	www.Severud.com	.2
Shen Milsom & Wilke Inc. .	www.smwinc.com	.58
Total Supply .	www.totalsupplygroup.com	.IFC
Vanguard Construction and Development .	www.vanguardcon.com	.52
Voigt & Schweitzer, Inc. .	www.hotdipgalvanizing.com	.8
Weidlinger Associates, Inc. .	www.wai.com	.IBC
Zetlin & Dechiara LLP .	www.zdlaw.com	.46



One of the largest outdoor collections of 19th- and 20th-century statuary and mausoleums.

Four seasons of beauty from century-and-a-half-old trees and 478 acres of hills, valleys, ponds and paths.

GREEN-WOOD CEMETERY

COME FOR A VISIT. STAY AN ETERNITY.



A NATIONAL HISTORIC LANDMARK

Our main entrance is located at 500 25th Street (on 5th Avenue) in Brooklyn, NY. For more information on the Cemetery or the Green-Wood Historic Fund, please call 718.768.7300 or go on-line to www.greenwoodcemetery.org



Audio Visual Resources, Inc.

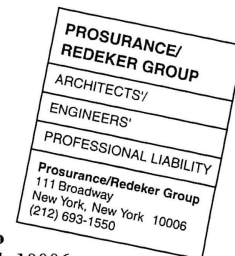
Testing and Verification Services
for your audiovisual technology

• ISO 9001:2000 CERTIFICATION

www.avres.com • 516-873-1011

**SELECT YOUR INSURANCE BROKER
FOR THE SAME REASONS YOUR
CLIENTS SELECT YOU.**

- Specialized Skills
- Extraordinary Service
- Dependability



Prosurance/Redeker Group
111 Broadway, New York, New York 10006
(212) 693-1550

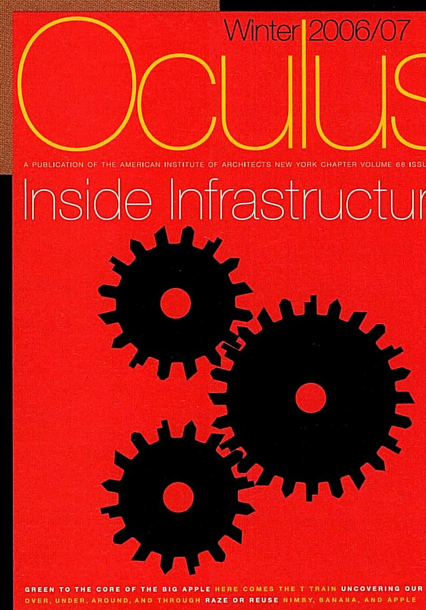
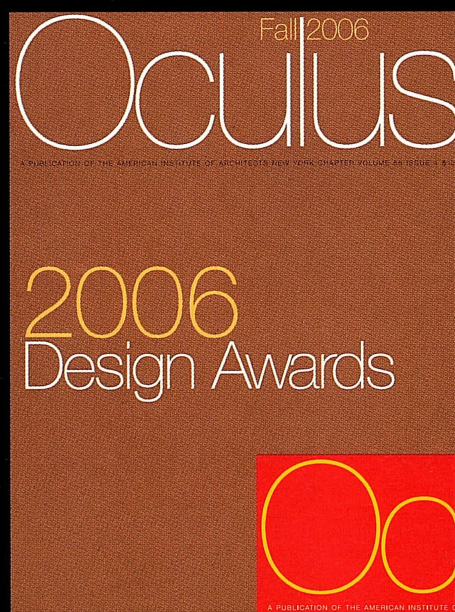
Keep an Eye on **New York** Architecture

Subscribe to
Oculus

Oculus@aiany.org

212-683-0023 ext. 113

AIA New York Chapter,
Center for Architecture
536 LaGuardia Place
New York, NY 10012



SUPPORT FOR ARCHITECTS

Michael Zenreich, AIA

EXPEDITING + ARCHITECTURE

- > Building department approvals
- > Architecture and design
- > Code and zoning consulting

www.supportforarchitects.com

55 West 17th Street 5th floor . New York . NY 10011-5513 | tel: 212.242.7440 | fax: 212.242.7450

NOBODY LIKES A NEUROTIC PERFECTIONIST,

UNLESS OF COURSE
HE'S MAKING YOUR SHUTTERS.



BACK BAY SHUTTER CO. INC.

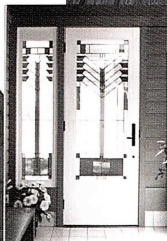
TOTALLY PASSIONATE ABOUT SHUTTERS®

781.221.0100
www.backbayshutter.com
Geographically flexible.



SELECT DOOR
artistry and attention to detail

Select Door is one of the leading designers and manufacturers of premium grade hardwood doors in the Northeastern United States.



For over 25 years we have provided the highest quality doors available to the luxury home, condominium and commercial markets. Now, we are proud to offer 20, 45, 60, & 90 minute hard wood fire rated doors and frames.

For your copy of our Architectural Design Binder & Design CD call (800) 535 - 9335 or email door@selectcustomdoor.com



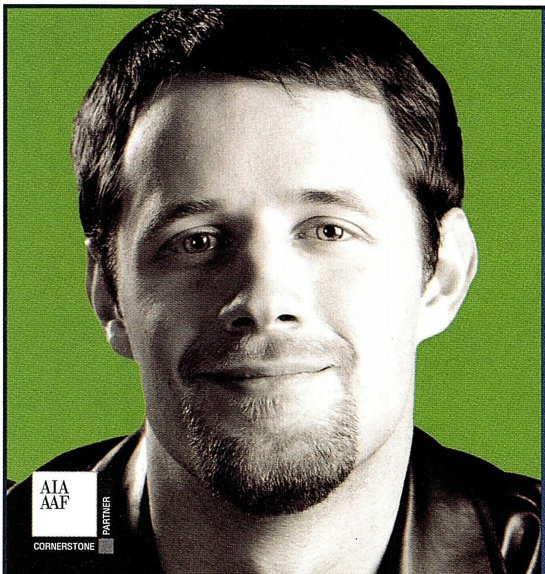
web | identity | graphic

design & co.

How's the new website coming along?

1st Place Winner
Website Design
2002, 2003, 2004
SMPS/Boston

www.designandco.net
617.524.1856



Aerotek specializes in recruiting and placing qualified technical, architectural and engineering individuals in the following markets: **Architecture, Construction, Interior Design; and Structural, Mechanical and Electrical Engineering.**

Call now, and put the largest national and local network of industry-specific recruiters to work for you.

Call 212.588.5800

Or to inquire about the latest job opportunities,

Call 800.726.2245.

Offices Nationwide
www.aerotek.com

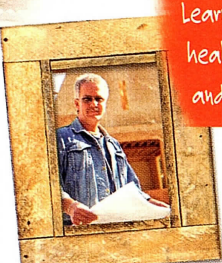
Aerotek is an equal opportunity employer.



WANTED

HOME ENERGY RATERS

Learn to assess the energy efficiency, health & safety, and overall durability and marketability of new homes.



Townships of Brookhaven and Babylon make New York ENERGY STAR® Labeled Homes mandatory for residential new construction on Long Island in 2008. Other towns on Long Island expected to follow — Increasing the need for certified home raters.


BENEFITS:

- Increase your business and profits
- Subsidized 4-day Home Energy Rating Systems (HERS) rater certification training
- Reimbursement for a percentage of the cost of required diagnostic equipment
- \$500 cash incentives for recruiting new builders to the New York ENERGY STAR Labeled Homes Program*
- Participate in an apprenticeship program to help you get started with your rater service
- Technical and program training and assistance
- Up to \$3,000 in LIPA coupons to be used by ENERGY STAR builders to pay raters*

*Limited time offer.

QUALIFICATIONS:

- Knowledge of new homes construction
- Ability to read blueprints
- Computer proficiency
- Experience managing multiple projects and interacting with building trades professionals
- Desire to learn fundamentals of building science



www.lipower.org/cei

For more information, please call Account Manager Bob Boerner of CSG at 631-590-5713 (office) or 631-445-2564 (cell) or log onto www.lipower.org/cei.

New York ENERGY STAR Labeled Homes Program is sponsored by the Long Island Power Authority (LIPA)

PETTY
BURTON
ASSOCIATES, INC.



Professional Liability Insurance Specialists

350 West Passaic Street
Rochelle Park, N.J. 07662
Tel: 201.587.1900
Fax: 201.587.1120

We Offer...

- ♦ Full Service Insurance Brokerage
- ♦ 35 Years of Experience Working with Architects & Engineers
- ♦ Outstanding Client Service

We Provide...

- ♦ Professional Liability
- ♦ Workers Compensation
- ♦ General Liability & Property
- ♦ Employment Practices Liability
- ♦ New York State Disability

For personal and professional service contact
Arlene E. Petty, CPCU



Digital Reprographics
Document Management
Facilities Management

Service Point

- On-Site Services
 - Printing equipment, project tracking & expense recovery for your office
- Scanning & Archiving
- Project Team Web Tools
- Printing & Copying Services

11 E 26th St., 10th Fl. | New York, NY | (212) 213-5105 | servicepointusa.com
 Boston | Providence | New Haven | New York | Philadelphia | Washington DC
 Virginia | On-Site Services Nationwide

I Want To
Advertise!

Call 800-322-3448

THE

AIA Contract Documents are the way everyone in the

INDUSTRY

can safeguard their interests and ensure all projects meet the same

STANDARD.

AIA Contract Documents

Put the most widely used contract documents
to work for your firm today.

Available in both paper and software formats.

www.aia.org





AIA

150

*celebrating the past
designing the future*

THE AMERICAN INSTITUTE OF ARCHITECTS

1857-2007

Watch the AIA make history at www.aia150.org