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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 Illya 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

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

50 In Print+
   Reviewed by Stephen A. Kliment, FAIA

   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
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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 decisions 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 Richárd, AIA, and Kelly Bauer, IIDA, of Phoenix-based richárd + 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
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ronically, 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

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.

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:

- Roger Duffy, FAIA
  Skidmore, Owings & Merrill LLP

- Frank J. Greene, FAIA
  Ricci Greene Associates

- Paul Katz, FAIA
  Kohn Pedersen Fox Associates, PC

- Blake Middleton, FAIA
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- Margaret Rietveld, FAIA
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- Henry Stolzman, FAIA
  Pasanella + Klein Stolzman + Berg Architects, PC

- Calvin Tsao, FAIA
  Tsao & McKown Architects, PC

- Adam Yarinsky, FAIA
  Architecture Research Office LLC
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.

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

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

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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 fete

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

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

At Family Day: Public Spaces, families worked together to build their own public buildings at the Center
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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-
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; Pelagic 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); Illya Azaroff, Assoc. AIA; Lance Jay Brown, FAIA; Mark Ginsberg, FAIA; Vilhelmina Guthrie, AIA; Barbara Mishara, AIA; and Mark Strauss, FAIA. AIANY 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.
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.

Kristen Richards: When did things start to change?

Jane Smith: 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.

Kristen Richards: From the outside in and the inside out.

Jane Smith: Exactly. But they have to engage each other.

Kristen Richards: What are some of the challenges facing the interior design profession?

Jane Smith: 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.
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.

And challenges for your own firm, Spacesmith?

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.

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

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.

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

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.

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

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!
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Gregory J. Yee
James K.W. Yee, AIA
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.
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, hanrahansMeyers 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; repackage 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

An Oculus survey
By Kristen Richards
Awards CANNOT measure good interior design. It can pretty much be summed up by the “Ooooo” factor when you are in the space. No “Ooos” – 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

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

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.

Dina Frank

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

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
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, touchdown 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 Lu, AIA, a principal of lu + 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.”

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

Your Productivity Is Showing

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

**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 Helmuth, Obata + Kassabaum (HOK), observes that the best corporate interior architec-
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 be 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.

**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 beneficiaries 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-
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.
Moving Up

“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.

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

By Linda G. Miller

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 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

Behind the reception area, a lobby with panoramic views leads to various meeting spaces
The large meeting room with movable partitions can accommodate up to 300 people; the custom carpet replicates the DNA double-helix for the conference areas.

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 *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 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.
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.
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 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.

Thomas D. Sullivan, contributing editor of Oculus, was formerly the architecture critic of The Washington Times.
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 caffeine level, and a drifting 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 ungreenhouselike 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 dry-wall 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...
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 Wyett 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.”

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.
Something Old, Something New

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

By Margaret Kittinger, AIA

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.
Rockefeller Center

The Associated Architects: Reinhard & Hofmeister; Corbett, Harrison & MacMurray; Raymond Hood, Godley & Fouilhoux, 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.

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 Guttermann, AIA, LEED AP (Associate Partner), Margaret Kittinger, AIA (Interiors Partner)
Mechanical Engineer: Jaros, Baum & Bolles
Structural Engineer: Thornton-Tomasetti/Engineers

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.
The Height of Elegance

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.”
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.
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.

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.
Kahn Game

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 above the sidewalk. 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. DiesBrisay, 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 Weber
Acoustics/Air/Telecomm: Shen Milsom & Wilke
Landscape: Towers/Goldie
Exterior: James R. Gaufort
Exterior Wall: Gordon H. Smith Group
Exhibit Design: Staples & Charles
Lighting: Fisher Marantz Stone & Hefferan Partnership Lighting Design
Construction Manager: Barr & Barr Builders
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.

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:

- NYWaSteMatch (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.
- Freecycle (freecycle.org) directs users to where people give things away instead of throwing them away.
- Habitat for Humanity NYC (www.habitatnyc.org) recycles donated building materials into the construction of low-income housing.
- Build It Green! NYC (www.bignyc.org) sells salvaged and surplus building materials at a fraction of what they cost new.
- 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.
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).
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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.
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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, 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
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 7880, 7900, 7930, and 7960—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 enphants 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


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 Paul Manship, and architects Charles F. McKim, James Ingo Freed, and Wallace K. Harrison, go to the website nyc.gov/artcommission.

Jean Parker Phifer

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.

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

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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


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.
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Who’s Afraid of Elsie de Wolfe

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 “Ins and Outs” of her 2006 book, Home by Design. She elaborates, “By conceiving 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.
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<table>
<thead>
<tr>
<th>Category</th>
<th>Company Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accessibility</td>
<td>Handi Lift</td>
<td>55</td>
</tr>
<tr>
<td>Acoustical Consultants</td>
<td>Shen Milsom &amp; Wilke Inc.</td>
<td>58</td>
</tr>
<tr>
<td>Agency/Staffing</td>
<td>Lloyd Staffing</td>
<td>54</td>
</tr>
<tr>
<td>AIA Continuing Education</td>
<td>Pratt Manhattan</td>
<td>52</td>
</tr>
<tr>
<td>Architects</td>
<td>Aerotek Architecture and Engineering</td>
<td>62</td>
</tr>
<tr>
<td></td>
<td>Michael Zenreich Architects</td>
<td>61</td>
</tr>
<tr>
<td></td>
<td>Rafael Vinoly Architects PC</td>
<td>52</td>
</tr>
<tr>
<td>Architectural Doors</td>
<td>Select Door</td>
<td>61</td>
</tr>
<tr>
<td>Architectural Hardware</td>
<td>Henrik Hall Inc.</td>
<td>6</td>
</tr>
<tr>
<td>Architectural Illustration</td>
<td>New York Society of Painters Inc.</td>
<td>54</td>
</tr>
<tr>
<td>Architectural Law</td>
<td>Schwartzman, Garelik, Walken, Kapilloff &amp; Troy</td>
<td>54</td>
</tr>
<tr>
<td>Architectural Polished Block</td>
<td>Clayton Block Company</td>
<td>5</td>
</tr>
<tr>
<td>Total Supply</td>
<td>IFC</td>
<td></td>
</tr>
<tr>
<td>Architectural Recruiting</td>
<td>Aerotek Architecture and Engineering</td>
<td>62</td>
</tr>
<tr>
<td>Attorneys</td>
<td>Law Offices C Jaye Berger</td>
<td>58</td>
</tr>
<tr>
<td></td>
<td>Schwartzman, Garelik, Walken, Kapilloff &amp; Troy</td>
<td>54</td>
</tr>
<tr>
<td></td>
<td>Zetlin &amp; Dechiara LLP</td>
<td>46</td>
</tr>
<tr>
<td>Audio Visual Consultants</td>
<td>Aerotek Architecture and Engineering</td>
<td>62</td>
</tr>
<tr>
<td>Audio Visual Technology</td>
<td>Audio Visual Resources Inc.</td>
<td>60</td>
</tr>
<tr>
<td>Awards</td>
<td>New York/New Jersey Brick Distributor Council</td>
<td>48</td>
</tr>
<tr>
<td>Bath Fixtures</td>
<td>Kolson, Inc.</td>
<td>9</td>
</tr>
<tr>
<td>Bathroom Fittings</td>
<td>As You Wish</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Henrik Hall Inc.</td>
<td>6</td>
</tr>
<tr>
<td>Bathroom &amp; Kitchen Products</td>
<td>Davis &amp; Warshow</td>
<td>10</td>
</tr>
<tr>
<td>Bollards</td>
<td>Architectural Iron</td>
<td>52</td>
</tr>
<tr>
<td>Brick</td>
<td>New York/New Jersey Brick Distributor Council</td>
<td>48</td>
</tr>
<tr>
<td>Built-In Appliances</td>
<td>Goldman Associates</td>
<td>12</td>
</tr>
<tr>
<td>Cabinetry</td>
<td>As You Wish</td>
<td>22</td>
</tr>
<tr>
<td>CADD</td>
<td>Microsol Resources</td>
<td>1</td>
</tr>
<tr>
<td>CADD Products &amp; Services</td>
<td>Microsol Resources</td>
<td>1</td>
</tr>
<tr>
<td>CADD Solution Providers</td>
<td>Microsol Resources</td>
<td>1</td>
</tr>
<tr>
<td>CADD Training</td>
<td>Microsol Resources</td>
<td>1</td>
</tr>
<tr>
<td>Castings - Standard &amp; Custom</td>
<td>Architectural Iron</td>
<td>52</td>
</tr>
<tr>
<td>Claims &amp; Dispute Resolution</td>
<td>Zetlin &amp; Dechiara LLP</td>
<td>46</td>
</tr>
</tbody>
</table>

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Alphabetical Index to Advertisers

AKF Engineers, LLP ........... www.AKF-Eng.com .................. 46
Architectural Iron ............. www.architecturaliron.com ........ 52
As You Wish ................... www.yourremodelers.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
Desimone Consulting Engineers, PLLC ........ www.desimone.com .... 12
Edon Corporation ........ ...... www.edon.com .................. 54
F.J. Solame Construction Inc. .... www.solame.com ............... 12
Goldman Associates .......... www.goldman.com ............... 12
The Green Wood Cemetery .... www.greenwoodcemetery.org .... 59
Greg D’Angelo Construction .... www.GDBuild.com .......... 56
Handi Lift ...................... www.handilift.com .......... 55
Henrik Hall Inc ............... www.designlinesbyhhi.com ....... 6
Institute of Design & Construction . www.idc.edu ............... 58
Intelli-Tec............... www.intelli-tec.net ............. 55
Kolson, Inc. .................. www.kolson.com ................ 9
Langen 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 .... 3
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.pettyburtonassoc.com .... 62
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, Walker, Kaplilof & Troy ............... 54
Select Door ................. www.servicenumber.com .... 61
Shen Milsom & Wilke Inc. .... www.smwinc.com ............... 58
Severud Associates .......... www.severud.com .............. 2
Total Supply .................. www.totalsupplygroup.com ...... 1
Vanguard Construction .... Vanguard and Development .... www.vanguardcon.com .... 52
Weidlinger Associates, Inc. .... www.wai.com ............... 1
Voigt & Schweitzer, Inc. .... www.hotdipgalvanizing.com .... 8
Zettlin & DeChiara LLP .... www.zdlaw.com ............... 46
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