

E D W A R D I . M I L L S + A S S O C I A T E S Architects, pc



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TEMPLE BETH SHALOM SYNAGOGUE
Hastings-on-Hudson, New York

Edward I. Mills & Associates
in Association with Perkins & Eastman, Architects
Edward I. Mills, Designer, 1995

Located adjacent to the Old Croton Aqueduct. Early in the design process, the decision was made to preserve as many of the existing trees as possible, and to minimize the impact of the new building on the site's natural contours. The building program consists of a Sanctuary and Chapel, as well This project is a Reform Synagogue on a three acre hillside site as, educational and administrative facilities for the religious studies which are operated by the Temple. One of the principal challenges presented by the congregation, was the charge to design uniquely sacred architectural spaces to satisfy the programmatic need for flexibility. The building is 15,000 s.f. in size and was built on a modest budget of approximately \$2,000,000 or about \$125 PSF.

The building mass is organized to reflect the topography of the site with the Sanctuary located on the Upper Level and the other functions of the lower level. The articulation that resulted from this approach is that of stacked volumes which are held together by the landscape and by the poured-in-place reinforced concrete wall on the west elevation. In the entry lobby, the sculptural steel and granite stair reinforces the idea that the building's principal space is located on the upper level, upon reaching the upper level the Sanctuary is entered through partitions that are clad in anigre veneer panels; these walls consist of two segments, each sixteen feet long, which pivot open to allow an increased seating capacity on High Holidays. The south wall of the Sanctuary is a curtain wall which visually reinforces the connection of the building to its site. In addition, the Sanctuary opens out onto the site which is landscaped to provide an outdoor space that protects the Sanctuary from the sun and elements.



A glass, steel, and concrete staircase is part of the procession of hierarchically arranged spaces, from the first-floor entry, leading to offices and classrooms, to the second-floor sanctuary.



The arcing entry wall(left) establishes a datum line that forms the base of the building. Changes in the ceiling height on the second level(below) mimic the topography of the site, reinforcing the relationship between the synagogue and the hill it is built on.



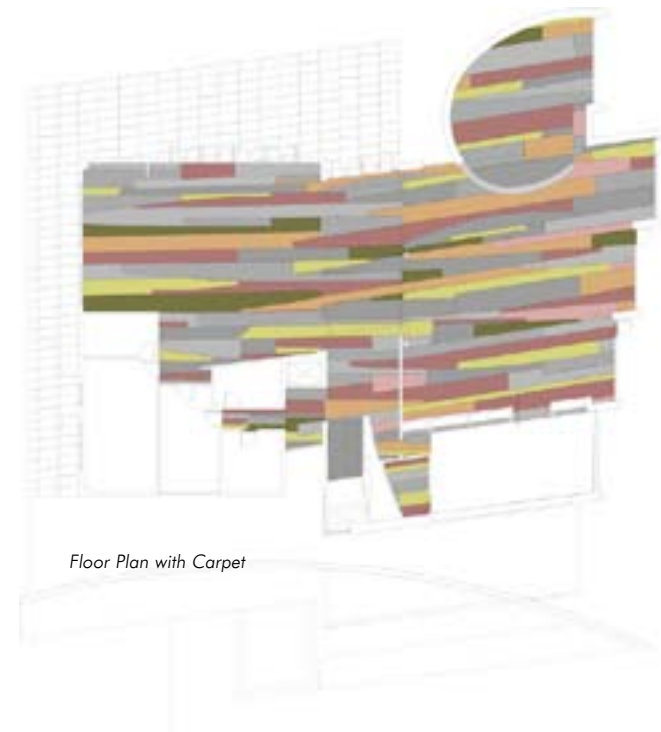


Awards:

- New York State Association of Architects, Design Award, 1997
- National AIA Religious Design Award, 1996
- New York State, Concrete Industry Special Award, 1995

Selected Publications:

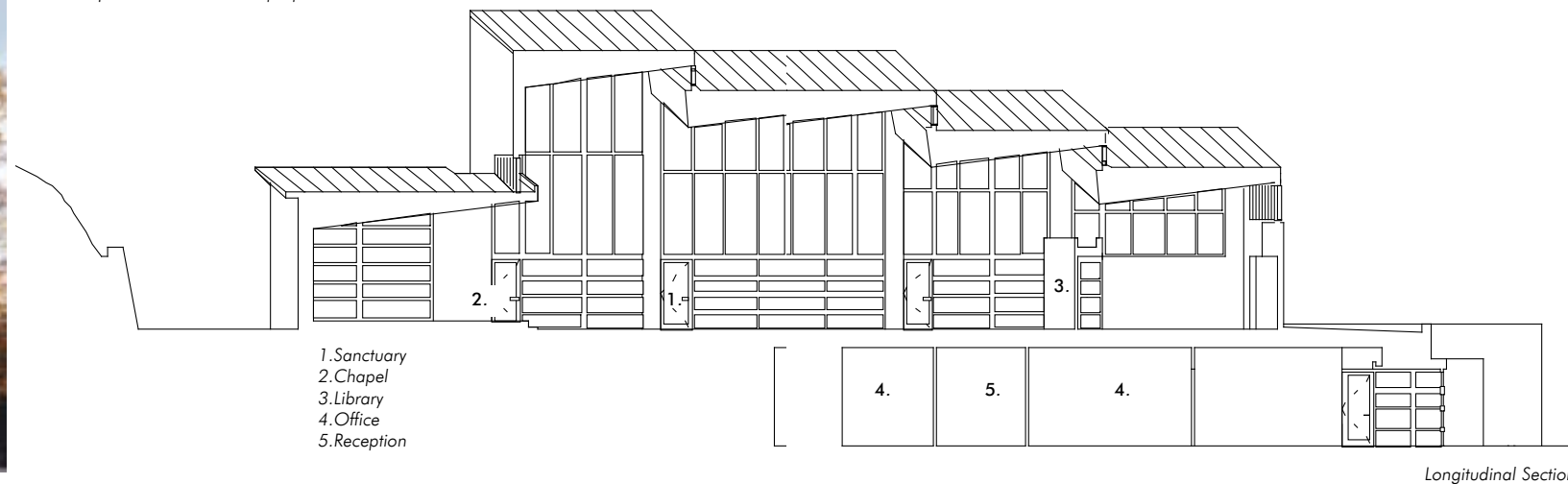
- Temple Beth Shalom, Architectural Record, by Elizabeth Kubany, July 1998
- Temple Beth Shalom, Faith and Form, Vol. 30, No. 1, 1997
- Building for Belief, by Jane Merkel and Philip Noble, Oculus: February, 1997
- Temple Beth Shalom, PIA News, AIA Architect: November, 1996



Floor Plan with Carpet



The pattern of the carpet on the second floor (plan left), custom designed by architect Ed Mills, is influenced by the local fieldstone. The small chapel (right) is the normal resting place for the custom designed bimah (below) which holds the Torah for reading. The Ark (right), seen to the right of the bimah, holds three Torahs and the eternal flame. During the High Holidays, the anigre veneer partitions can be opened and the seating rearranged to allow for a larger congregation. On these occasions, the locations of the bimah and the Ark are adjusted to maintain the proper orientation.



1. Sanctuary
2. Chapel
3. Library
4. Office
5. Reception

Longitudinal Section



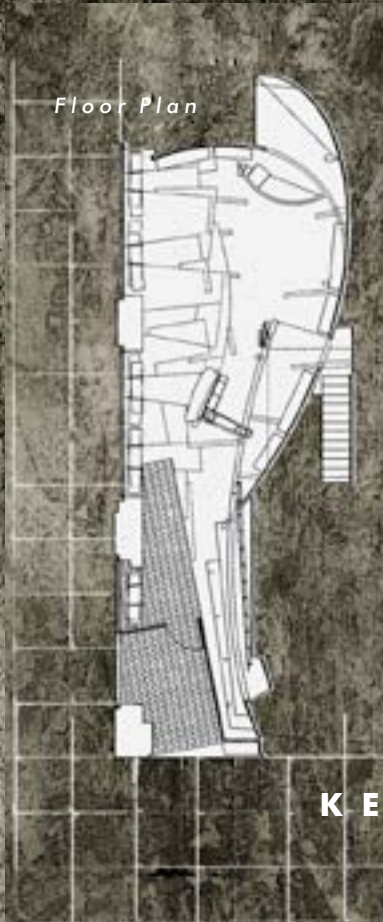


Awards:

- Designing New York: Excellence in Interior Design for 1986 to 1991
- Best in Retail: Interiors Magazine, 12th Annual Interiors Award, 1991
- Du Pont "Antron" Design Awards Grand Award & Best in Retail, 1991
- New York Chapter/AIA Interior Architecture Award, 1990

Selected Publications:

- K. Cole, , *Detailing Light*, by Jean Gorman, Van Nostrand Books, 1995
- K. Cole, *New York Nomadic Design*, by R. Christ & D. Dollens, SiteBooks, 1993
- *Paradigm and Paradox: Feet First*, by Jean Gorman, Interiors Mag, Sept. 1991
- Du Pont "Antron" Design Awards, *Progressive Architecture*, Jan. 1991
- K. Cole Shop "Best in Retail Design" *Interiors Magazine*, January, 1991



KENNETH COLE

Shop and Showroom

New York, N. Y.

Shop

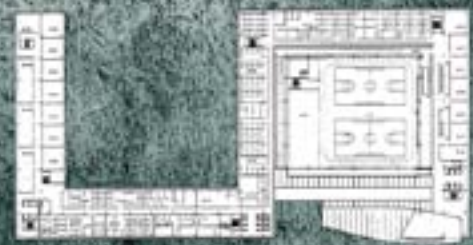
A small Fifth Avenue shoe boutique that is located in a corner building at 17th Street. The dichotomies between inside and outside, flat and curved, rough and smooth as well as existing and fabricated are the major physical issues. Conceptually the shop is about movement both in form and intent. All the fixtures, materials, surfaces and lighting reinforce this sense of movement and activity. Throughout, the consistent use of materials such as pigmented plaster, oxidized steel, bronze, and wood lend a sense of warmth and plays off the major theme of movement and light.

Showroom

Kenneth Cole Productions is a corporate office and showroom for a large shoe manufacturer and retailer. The design concept was to create a unified space with furniture elements used to define and separate the various program areas and functions.

The spaces are linked by a circulation spine, with the reception desk located at the intersection of the three. The Entrance area features a 6 foot-wide glass door, which greets the visitor upon arrival and lighting slots, built into the ceiling, serve to direct attention towards the reception desk.

The Showroom utilizes moveable display units which were designed to allow the client to re-configure or subdivide the larger space in accordance with their display needs. Typically these units are organized to provide three distinct display environments for the company's three main product lines. The display units were fabricated out of steel plate which was oxidized and sealed to give all the exposed metal surfaces a warm leather-like character. A bronze fabric shade allows each display unit to be in an opened or closed position.



Floor Plan

Level 5



Floor Plan

Level 4



THE POLICE ACADEMY Bronx, New York

Architect Competition Entry
Edward I. Mills & Associates
in Association with Perkins & Will
Edward I. Mills, Designer

Our Entry in the competition for the Police Academy featured an S-shaped four-story building set on a three-story service plinth. The S-shaped building holds all the office space and the two training programs, In-service Training and Recruit Training, each with a central court. The plinth below contains parking, other service functions, and program areas used by all training programs. The In-Service Training portion of the building is oriented toward the Grand Concourse, emphasizing the connection



tion between the community and the Police force. In the center is an auditorium, public library, museum, and gymnasium. The Recruit Training portion of the S-shape is oriented toward a landscaped park, which forms the fourth side of a campus 'quad', which is to be used as the muster deck. The running track is on the roof. The actual Building Area is 863,000 S.F. Our design intent is to create a building which is simple in configuration, distinctive in use and arrangement, and

providing flexibility for the future. The design is a compact four story building set on a three story service plinth. The scheme allows for effective use of the site by locating the two largest program components above and below the main elements of the building; the track/park course is located on the roof and the parking is below grade in the service plinth. This strategy creates design flexibility, ample site area for future expansion, an efficient, economical building.



DIANNE B. BOUTIQUE

New York, New York

On entering the shop, the customer moves from street level to the store's 20 foot high main gallery. The most prominent feature of the shop are a series of thick display walls that are aligned down the ninety foot depth of the store. These walls divide the shop into gallery and intimate display areas devoted to individual clothing designers.

The gallery ends in an oxidized copper wall on which shoes are displayed on moveable aluminum shelves. This copper wall is unexpectedly flooded with natural light from a skylit dressing area to the side. The source of light remains concealed until the customer actually reaches the dressing rooms.

The materials, finishes, and details of the shop are vital to its overall design. Each material is naturally finished and carefully chosen to blend or contrast with surrounding materials. All the details, from the architect-designed banner outside the front door to the mirror mounts, are integral to the concept of the shop as a gallery for haute couture.



Awards:

- NY State Association of Architects: Excellence in Design Award, 1988
- Interiors Magazine, 10th Annual interiors Award, January 1989
- Honor Award, NY Chapter/AIA -Design Awards Program, April 1989

FIRST EDITIONS

New York, New York



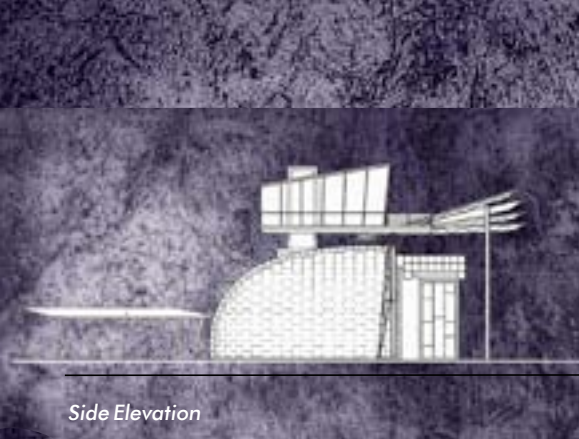
First Editions Video Center is a commercial video editing studio with 2,000 square feet of space. Two editing rooms are connected by a long, simple corridor which doubled as a waiting area, and allowed accessibility to the computer systems used within the editing process.

The concept for the space was the division separating the machines and the humans interacting with them as a device that determined the finishes. The computer rooms and technical areas as well as the interfaces between them and the public areas are done with metal high-tech finishes. The areas occupied by clients, the public and the workers are constructed with natural materials: wood, plaster, carpet, and stone. The interface between the "people and machines" becomes the high point of the architectural finishes and the space itself. Lighting details, finish details, door hardware, furniture, and tables all were of pivotal importance in narrating the architectural concept.

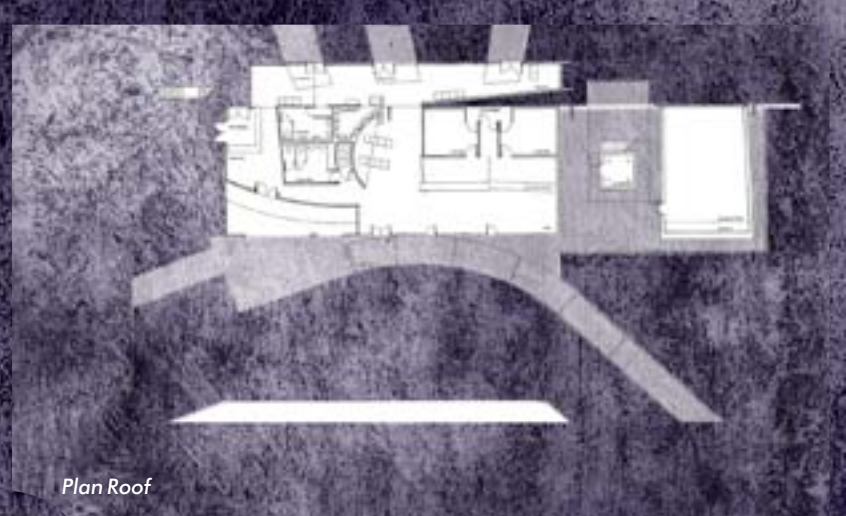


Awards:

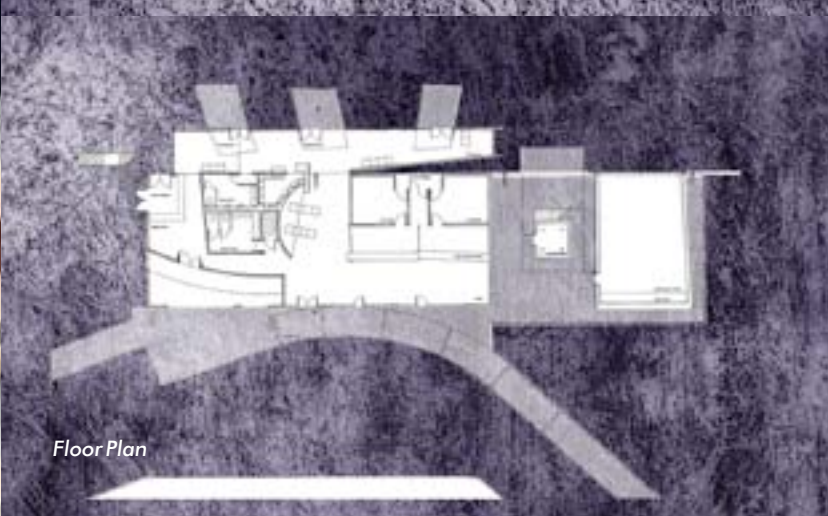
- NY State Association of Architects: Excellence in Design Award, 1988
- AIA NY Chapter Design Awards Program: Citation 1989



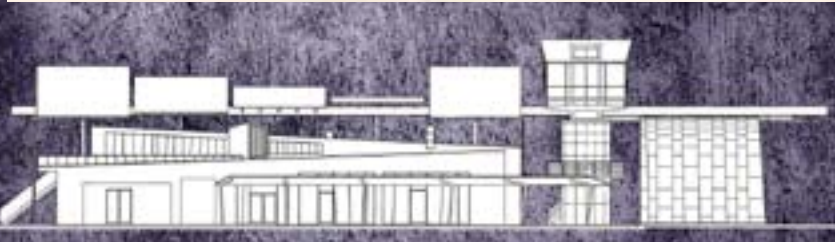
Side Elevation



Plan Roof



Floor Plan



Front Elevation

E A S T H A M P T O N A I R P O R T East Hampton, New York

The terminal consists of a group of three buildings arranged in linear fashion across the edge of the tarmac with passenger circulation penetration across this linear system. Five large canopy screens mediate the scale of the building to the larger context of the air strips and the large open fields. The long beam that supports them acts as a threshold, a point of exchange between the realm of the commuter planes on one side and the automobile on the other. Simultaneously, it serves to tie together the three separate buildings that articulate the different functions of the airport: passenger terminal, radio tower, and fire engines.

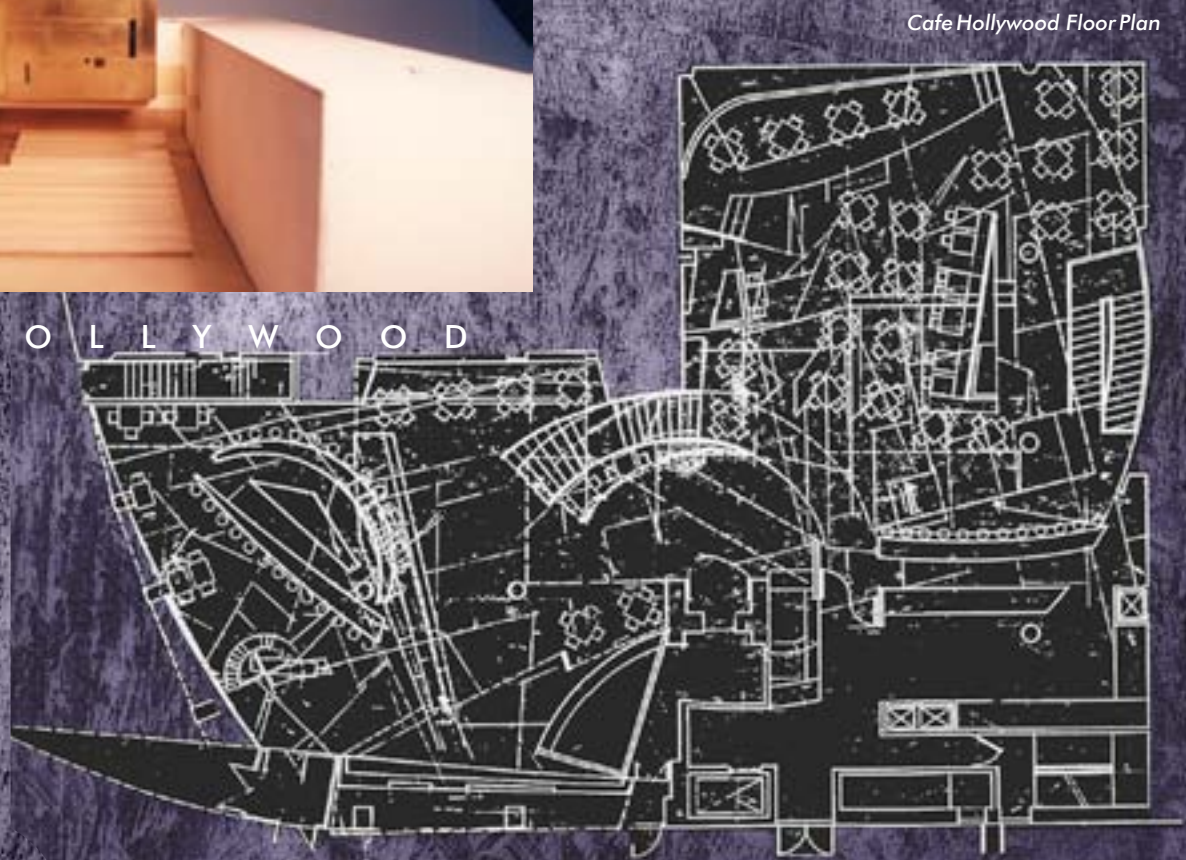
The building attempts to embrace movement and light. The terminal rises from the approach towards the rear of the site, mimicking the ascent from the automobile to the airplane. Windows are placed to encompass views of the sky and light and to capture a sense of movement.

The terminal building would be of vernacular wood construction, wood stud walls and wood siding, animated by the "active" elements composed steel I-beams and punched metals. Similarly the tower building and the garage repeat vernacular forms such as hangar doors, glass enclosed control towers, and metal clad hangar buildings.



C A F E H O L L Y W O O D New York, N.Y.

Cafe Hollywood was a prototype for an entertaining complex that contains a four-story restaurant, theater and screening rooms. The complex was designed to be located in a five-story parking building at 56th Street and Broadway in New York City. The restaurant has three bars, four dining rooms and two theaters for screening.



Cafe Hollywood Floor Plan





QUEENS CIVIL

Queens, New York

Perkins & Eastman & Partners, Architects

Architect on Record

Edward I. Mills & Associates,

Consulting Architect

Edward I. Mills, Designer

1997 (November)

The new Queens Civil Court is located on Sutphin Boulevard between 89th and 90th Avenues in Jamaica, Queens. The new courthouse cost \$65 million and is located next to the existing Supreme Court. The building is 315,000 square feet and houses twenty courtrooms, including the Calendar Courtroom and a large courtroom for Landlord/Tenant and Small Claims proceedings. It also contains the offices of the Clerk of the County of the Civil Court, the Queens Division of the Office of the Corporation Counsel, and the main jury facilities for both courthouses. The building also has two underground garage levels providing approximately 250 parking spaces, including twenty secured spaces for judges.

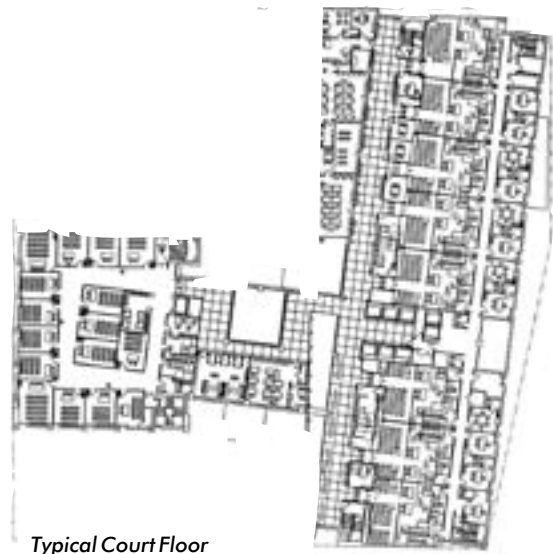
COURTHOUSE

A 10,000 square foot public plaza is located along Sutphin Boulevard to relate the new building with the existing Supreme Court, forming the new Queens Civil Justice Complex. The existing building was done in an elaborate neo-classical style which could not affordably be copied, nor would it necessarily have been appropriate as the exterior expression of a modern, state-of-the-art facility. A Indiana limestone was selected for the new building which closely matches the stone of the existing building. The overall massing of the new building is similar to the existing one and completes a composition which creates the appearance of a single extended complex.

The Interior is filled with light from the glass curtain wall which angles with the street and forms a wedge that defines the four-story public circulation space. The choice of finishes, terrazzo floors and stone walls in the public areas and wood paneling and cork floors in the courtrooms, are designed to maximize easy maintenance and respect for the judicial process.

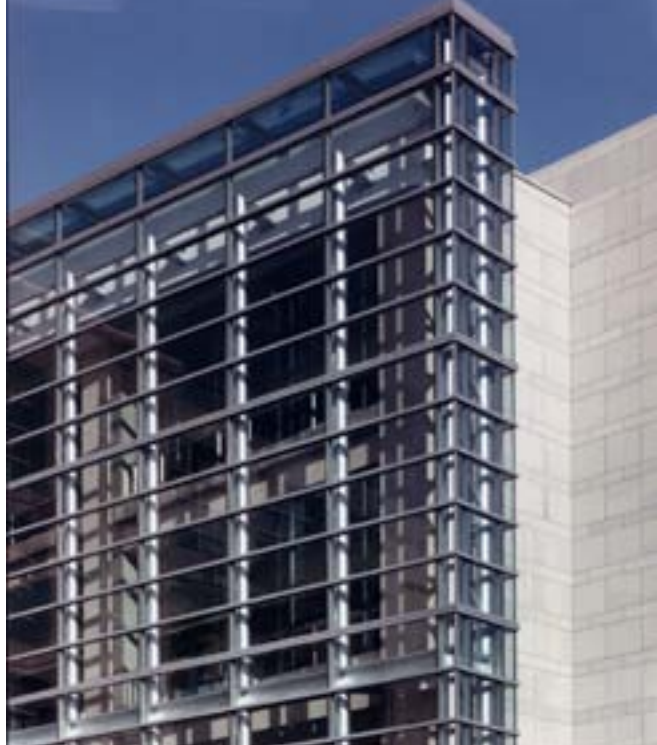


Ground Floor Plan



Typical Court Floor





Awards:

- AIA/New York Chapter Public

Architecture Exhibit, 1995

- New York State Association of Architects, Design Award, 1998

Selected Publications:

- "For Queens, A Civil Court"
New York Times, September 21, 1997
- "New Queens Civil Court", Justice Facilities Review, AIA, 1996
- Queens, Civil Court, "Civics Lesions: Recent New York Public Architecture"
AIA \NYC, 1995





Ceiling Plan

PINPOINT MARKETING INC. New York, New York

Given a low budget and an exceptionally low ceiling height in a former manufacturing building, the solution to provide the client with bright and dynamic new offices involved using a minimum of means for maximum effect. Suspended ceilings were eliminated and in their stead the building's vaults were uplit to make them seem to "float." Utilitarian elements normally concealed or overlooked were recruited into the design and treated to elicit their sculptural and decorative potential. By using four standard carpet colors in an inventive "collage" technique, the reception and executive spaces were given a warmth and excitement with virtually no additional expense beyond that of a standard office. Custom metal work throughout enhances this effect.



C P C - O P E N D O O R S E N I O R C E N T E R
New York, New York

This 20,000 SF project involved the gut renovation of an entire floor of the landmarked Police Building in Lower Manhattan. It was conceived as the “flagship” of the City’s system of senior centers. It was a Percent for Art project requiring our office to work closely with a glass artist. We integrated the artist’s beautiful discs into a large backlit display wall that sweeps through the space in a continuous curve. The project features a custom built glass and terrazzo security desk at the entry. There are also custom light fixtures integrated with a unique system of acoustical ceiling panels.

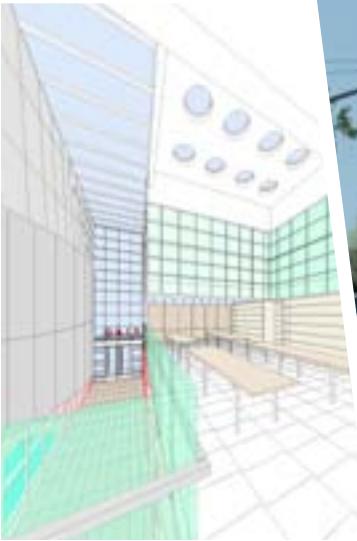


COMMUNITY CENTER FOR THE
FEDERATION OF ITALIAN - AMERICAN
ORGANIZATIONS OF BROOKLYN
Brooklyn, New York

This design for a 30,000 SF community center in Brooklyn features a warmth and sense of engagement with the surrounding community characteristic of the intimacy of Italian-American neighborhoods in New York City. There is a dramatic entrance in the form of a bridge above the swimming pool one level below, evocative of the nearby Verrazano Bridge. People entering can look down into the swimming pool below, and above is a soaring double height space capped with a skylight. The pool area is bathed in natural light in this tall space. The building also features a gymnasium and related facilities as well as parking.

The Multimedia Room and its adjacent LobbyExhibition area and support spaces are located on the second floor along with offices and a conference room. In the center of the floor is a double height space occupied by the library. A large swinging panel can be closed at off-hours to isolate the offices, conference room, and library from the Multimedia Room and exhibition facilities. Circulation is arranged so that people entering the building to use the Multimedia Room do not have access to the basement or third floor levels.

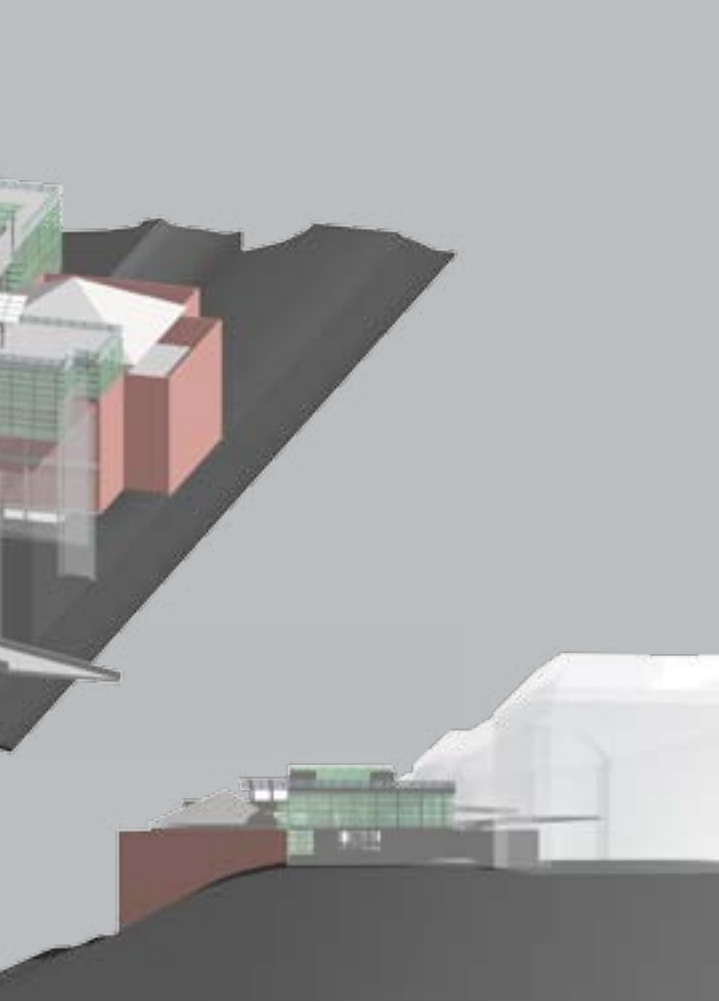
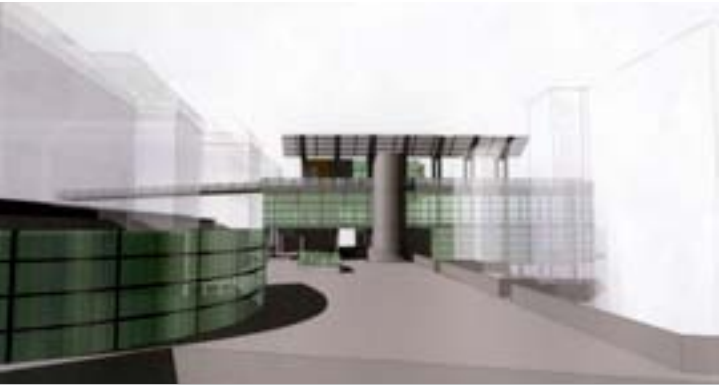
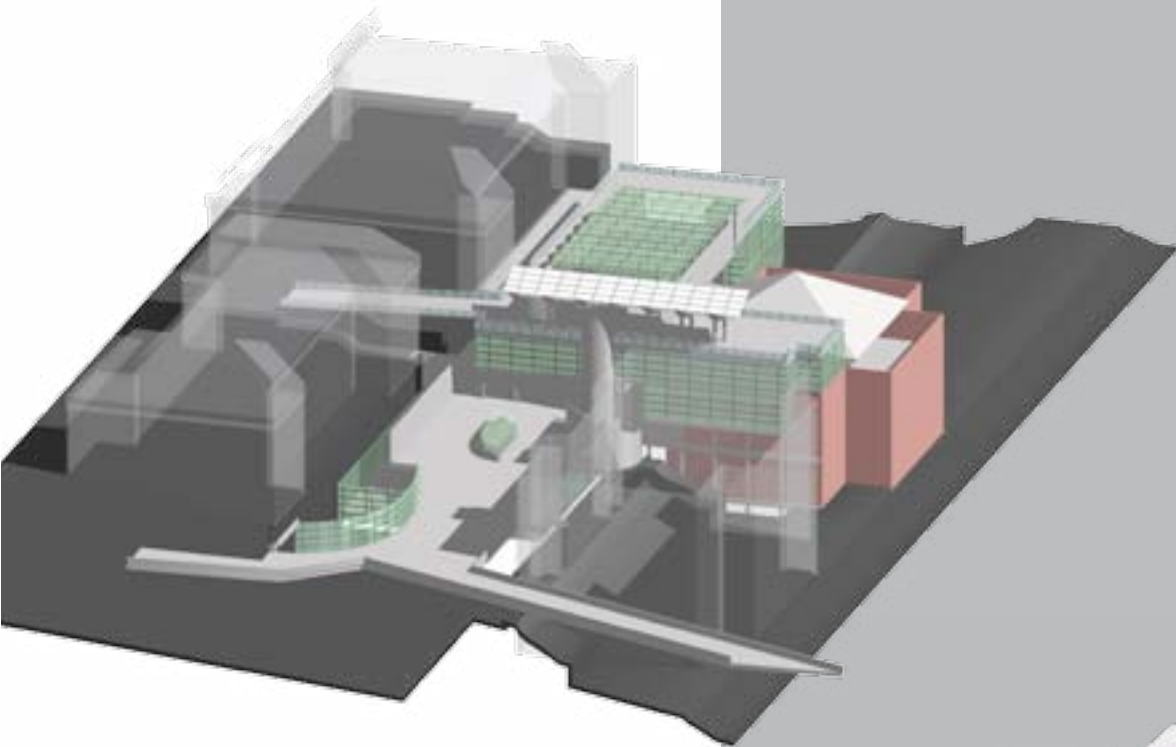
The third floor is where the preschool is located, with the classrooms accessed via a balcony wrapping around the double height library space. That way, the preschool maintains a sense of connection with other activities while also being secure and insulated from the busy foot traffic of the other functions at the lower levels of the building. The preschool facilities also open out onto play terraces on the roof of the gym on this level. Those terraces are intended to include a “green” roof that is part of an overall strategy to achieve a LEED Silver rating.



O'MALLEY LIBRARY AT MANHATTAN COLLEGE
Riverdale, New York

In Association with Perkins & Eastman & Partner, Architects

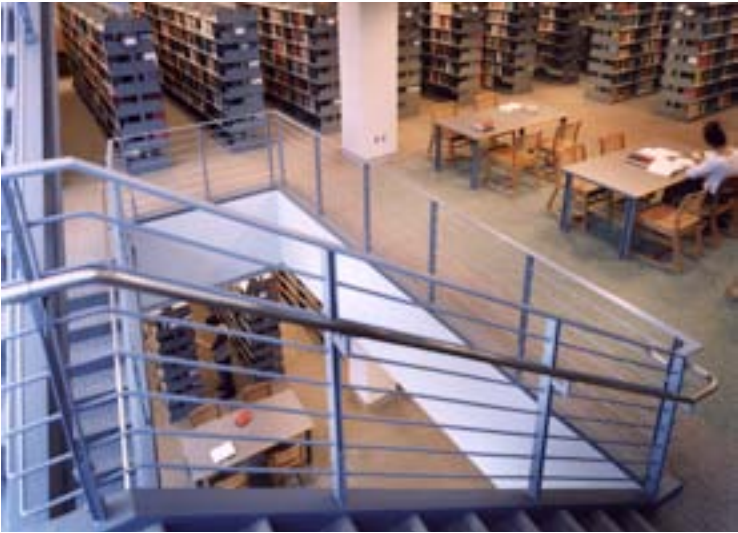
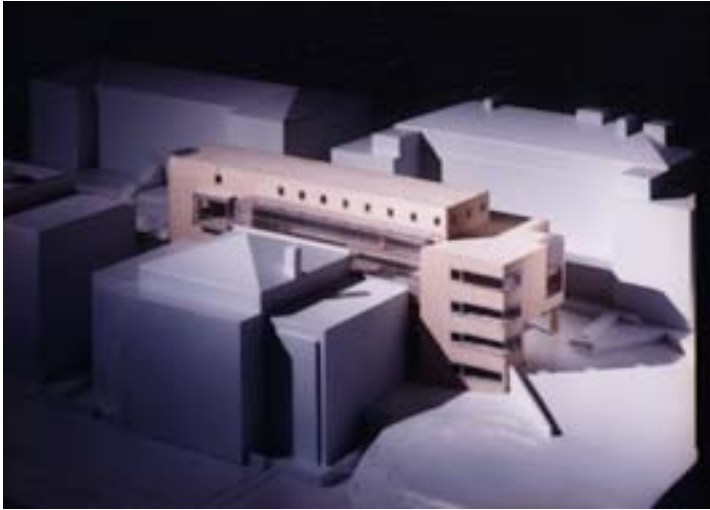
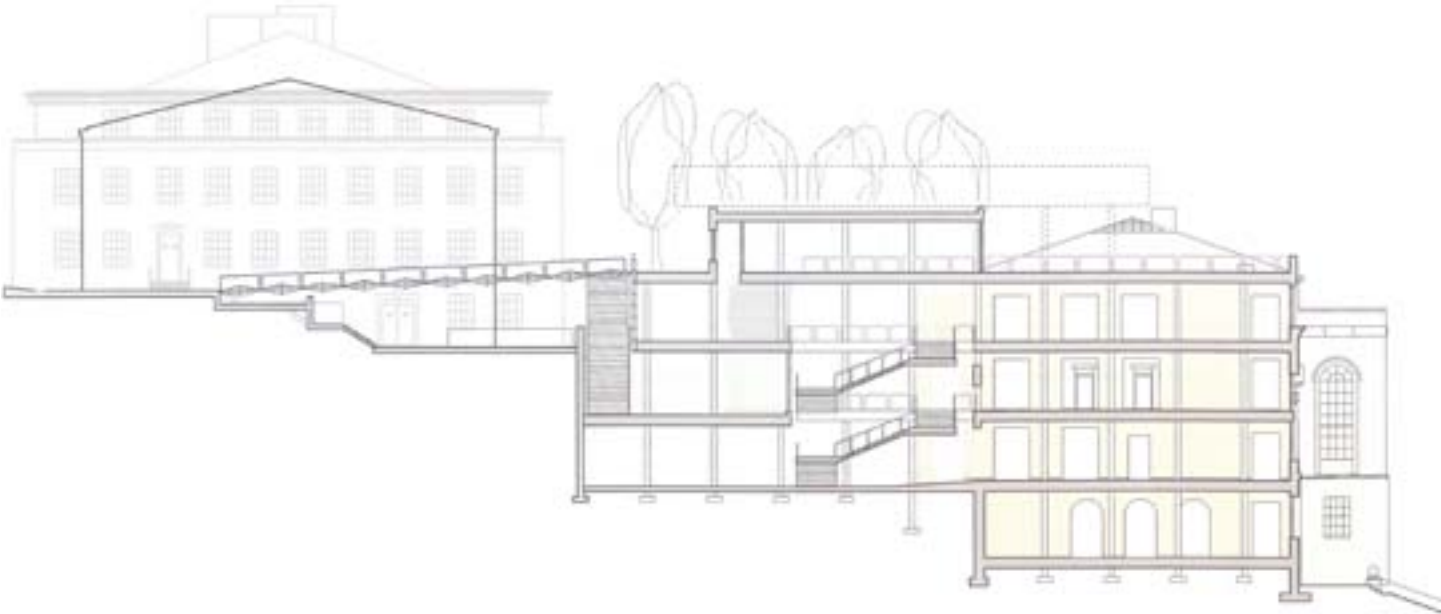
O'Malley Library at Manhattan College Architect's description Manhattan College is located in the Riverdale neighborhood of the Bronx, in New York City. The College's library was an attractive but outmoded 39,000 SF Classical building from 1938. The College decided to renovate the existing building and add a 43,000 SF addition. The predominantly Georgian campus is divided by precipitous rock outcroppings. A weakness of the original building was that its entrance was 35 feet below the main quadrangle, discouraging pedestrian traffic. The new addition functions literally and metaphorically as a bridge between the lower campus and the main quadrangle. The top floor of the library facility is now at the same level as the main quadrangle on the upper campus. Library visitors conveniently enter the library at the top and circulate down. A dedicated elevator accessible from the exterior and a system of ramps and steps has eased travel around the campus, making the new building the center of campus circulation and student life. An "Internet Café" and terrace at the main entrance provide a popular gathering spot while discouraging food from entering the library proper. There is one story above the main entrance level that houses the college's Admissions Department, with spectacular views of Van Cortlandt Park beyond. The main entrance features an oculus that extends up through the Admissions floor, bathing that area in natural light. The entire facility has been made accessible per ADA standards. An atrium with a cantilevered stair connects the new building to the old, dramatically displaying the original façade as an interior feature. The atrium extending up through the main floors of the building serves as an interior landmark, readily orienting visitors to what might otherwise be a complex and confusing amalgam of new and old floor plans. The existing building received central air conditioning and fire alarm systems along with new lighting, wiring, and refurbishment of finishes. The new systems were sensitively integrated into the historical esthetic of the original building, preserving the barrel-vaulted skylit reading rooms, a double-height rotunda, and other features. The new addition approximately doubled the facility's stack capacity while also providing new study rooms, administrative space, and computer labs. The five story addition is steel frame above first tier construction of reinforced concrete. The main exterior cladding material is brick matching the original. The massing and detailing of the building is sympathetic to the surrounding structures on a tight and difficult infill site. The architectural team was also responsible for all furniture and interior finishes.



O'MALLEY LIBRARY AT MANHATTAN COLLEGE
Riverdale, New York

In Association with Perkins & Eastman & Partner, Architects

LIBRARY DIRECTOR'S STATEMENT
The college community is delighted with the ambiance and serviceability of the newly constructed library and the renovation of the original building. The design and construction of the combined 82,000 SF building has transformed the library into an inviting academic center on the campus. It has significantly enhanced the role of the library as the key information provider on campus, and has made available to the students a 24-hour facility for study and learning. The library has succeeded in fulfilling the objective of the library program converging the "traditional" library functions with modern information technology in an environment where print and electronic resources exist side-by-side.



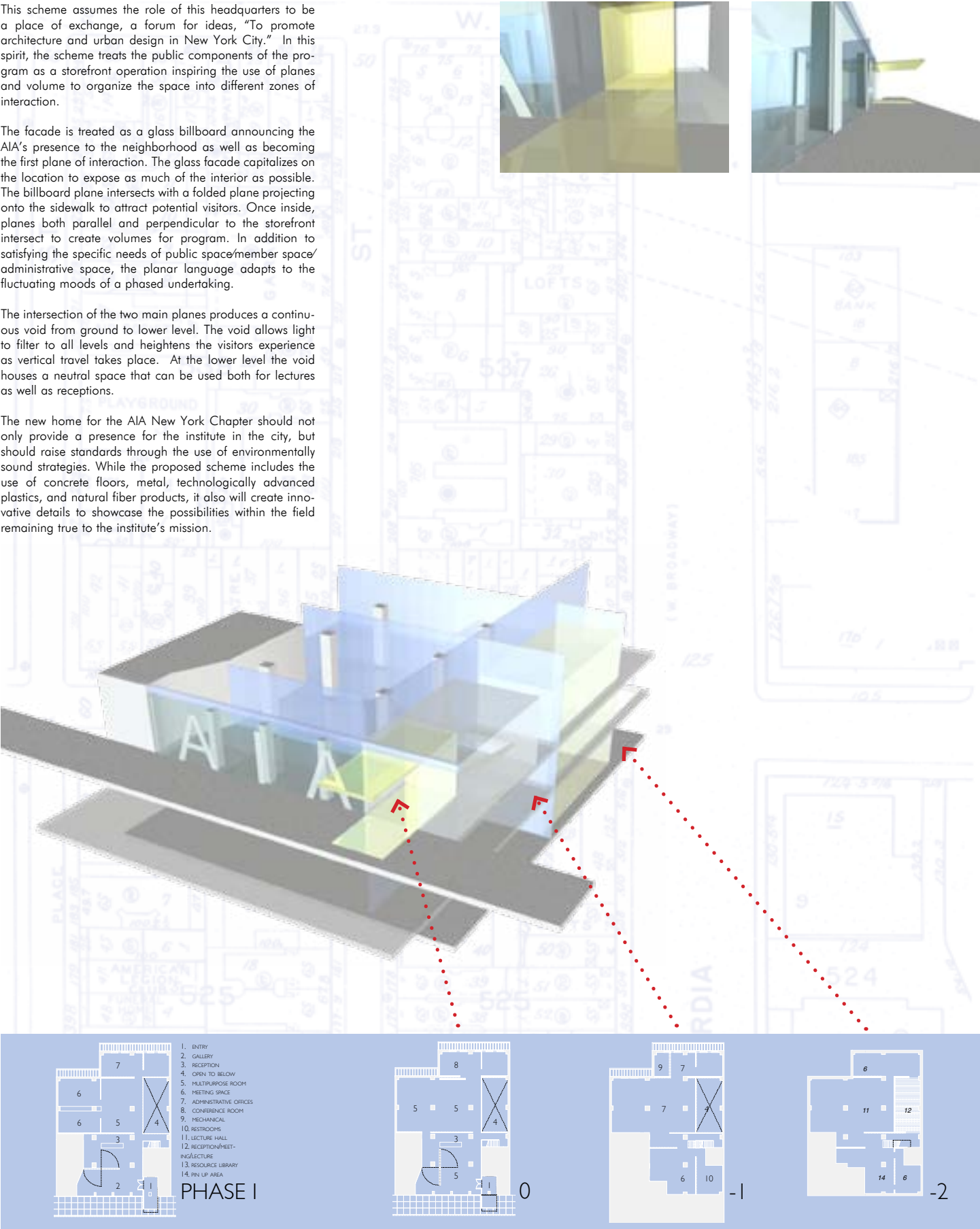
A I A H E A D Q U A R T E R
New York, New York

This scheme assumes the role of this headquarters to be a place of exchange, a forum for ideas, “To promote architecture and urban design in New York City.” In this spirit, the scheme treats the public components of the program as a storefront operation inspiring the use of planes and volume to organize the space into different zones of interaction.

The facade is treated as a glass billboard announcing the AIA’s presence to the neighborhood as well as becoming the first plane of interaction. The glass facade capitalizes on the location to expose as much of the interior as possible. The billboard plane intersects with a folded plane projecting onto the sidewalk to attract potential visitors. Once inside, planes both parallel and perpendicular to the storefront intersect to create volumes for program. In addition to satisfying the specific needs of public space/member space/ administrative space, the planar language adapts to the fluctuating moods of a phased undertaking.

The intersection of the two main planes produces a continuous void from ground to lower level. The void allows light to filter to all levels and heightens the visitors experience as vertical travel takes place. At the lower level the void houses a neutral space that can be used both for lectures as well as receptions.

The new home for the AIA New York Chapter should not only provide a presence for the institute in the city, but should raise standards through the use of environmentally sound strategies. While the proposed scheme includes the use of concrete floors, metal, technologically advanced plastics, and natural fiber products, it also will create innovative details to showcase the possibilities within the field remaining true to the institute’s mission.



Q U E E N S M U S E U M O F A R T
Queens, New York

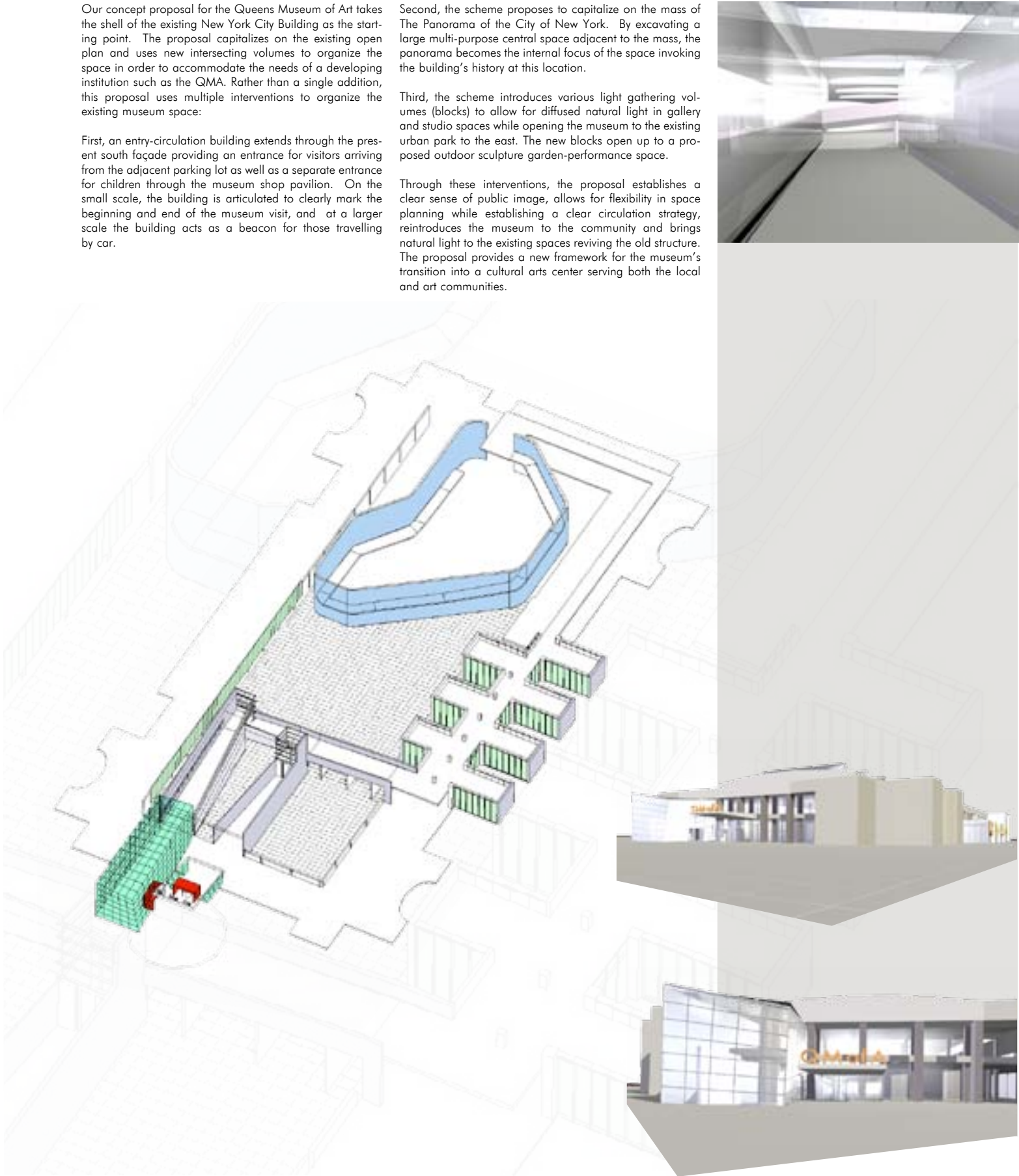
Our concept proposal for the Queens Museum of Art takes the shell of the existing New York City Building as the starting point. The proposal capitalizes on the existing open plan and uses new intersecting volumes to organize the space in order to accommodate the needs of a developing institution such as the QMA. Rather than a single addition, this proposal uses multiple interventions to organize the existing museum space:

First, an entry-circulation building extends through the present south façade providing an entrance for visitors arriving from the adjacent parking lot as well as a separate entrance for children through the museum shop pavilion. On the small scale, the building is articulated to clearly mark the beginning and end of the museum visit, and at a larger scale the building acts as a beacon for those travelling by car.

Second, the scheme proposes to capitalize on the mass of The Panorama of the City of New York. By excavating a large multi-purpose central space adjacent to the mass, the panorama becomes the internal focus of the space invoking the building’s history at this location.

Third, the scheme introduces various light gathering volumes (blocks) to allow for diffused natural light in gallery and studio spaces while opening the museum to the existing urban park to the east. The new blocks open up to a proposed outdoor sculpture garden-performance space.

Through these interventions, the proposal establishes a clear sense of public image, allows for flexibility in space planning while establishing a clear circulation strategy, reintroduces the museum to the community and brings natural light to the existing spaces reviving the old structure. The proposal provides a new framework for the museum’s transition into a cultural arts center serving both the local and art communities.



LEX RESTAURANT

New York, New York

This is a 95 seat restaurant that occupies both the street and parlor level of a late nineteenth century Italianate brownstone in the heart of Manhattan's historic Upper East Side. Inside, curved walls and ceilings combine to create a spatial quality that is light and airy with every surface gently bathed in light. A two story skylit volume offers dramatic spatial release at the back of the main floor and helps unite the two floors of the restaurant. Pearwood paneling, colored plaster walls, and marble provide a rich context within which subtle elements of bronze, aluminum, and glass begin to play. Formal restraint and charm set the tone in this plush urban space.



FRESH RESTAURANT

New York, New York

Edward I. Mills & Associates has designed and executed numerous restaurants, from very high-end establishments to those on a tight budget. Among the most recent is "Fresh" in lower Manhattan. It is a seafood restaurant housed in a historic cast iron building and accommodates a total of approximately 170 people on two levels. Because of the low budget, the owner insisted on acting as GC for the construction. This project exemplifies our office's commitment to a strong site presence during construction, which was especially necessary on this project to ensure quality of construction and details. The contemporary design features complex wall and ceiling forms and intimate lighting. We worked with DesignTOC on the design of the custom yet economical chairs. Curvilinear translucent plastic seats with pale green metallic highlights are supported on sleek metal frames. The vista across a room full of the chairs creates the illusion of an undulating ocean.



VIA OFFICES

New York, New York

This 4000 SF project involved creating offices for a cutting-edge marketing firm in a raw industrial loft space. The construction had to be done quickly and on a tight budget. Space was defined by means of simple dividers made of wood and plexiglass that simultaneously provide storage for books and other materials. The translucent dividers float below the tall ceilings. Together with new indirect lighting that gives the space a light and airy atmosphere. The overall esthetic is one of exposed pipes and concrete surfaces into which we artfully integrated new mechanical components such as cable trays and ducts that are also exposed to view.



SWATCH STORE

Cambridge, Massachusetts

Edward I Mills & Associates designed four Swatch stores in New York and Boston. We assisted Swatch in adapting their European design concepts to local methods and practices. The playful forms and saturated color that characterize the design of Swatch watches were translated into vibrant three dimensional environments as an extension of Swatch advertising campaigns that turned the Swatch brand into a household name. Edward I Mills & Associates also provided similar "branding" expertise to French Connection and executed over twenty stores for that chain throughout North America.



The Allen Street Hotel & Restaurant project began in 2007 and is currently under construction now in Manhattan's Lower East Side. This 40,000sf 16-story boutique hotel features approximately 100 guest rooms and suites, a large lobby with retail space, and a new 3,000sf restaurant and kitchen with outdoor dining both curbside and in a private atrium on the ground floor.

Project Challenges & Solutions

Compared to other blocks in this neighborhood, this project is on an unusually narrow site bordering two different street typologies. The result is a very efficient typical floor plan shaped by street setbacks and setbacks imposed by neighboring buildings. In addressing the contexts of the neighborhood the two street-sides of the hotel vary in massing, materiality and scale. The west side facing Allen Street, a wide and sunlit street, offers expansive glass walls and balconies to take advantage of the views to the North and South. The East side facing Orchard street, a narrow boutique shopping street, is designed at the upper floors to mimic the typical neighborhood scale in windows, while also at the ground floor offering retail shopping congruous with the streetscape.

The restaurant portion of the project, fronting both Allen Street & Rivington Street, is a long sliver-like building that also occupies the ground floor of the existing adjacent building. The result is a 120-seat dining area with plenty of street exposure.



View from Allen Street



Hotel under Construction



Rendering Lobby

The project consists of the renovation of corridors and bathroom areas on the hotel floors of the large YMCA facility at 5 West 63rd Street in Manhattan, which is a Landmark registered with the NYC Landmarks Preservation Commission. With a limited budget and an extremely tight timeframe, our office was asked to design a major upgrade of finishes and lighting. We had many meetings with YMCA personnel pinning down details, and we researched all proposed materials to make sure nothing had a long lead time. The heart of the scheme is a brightly colored wire trough system that runs down the corridors and organizes multiple bundles of wiring related to both power and communications. The YMCA has an international clientele and the face of the trough system will be decorated with the names of all the countries of the world in bold graphics. We also re-did the lighting scheme utilizing state of the art LED fixtures and we gave elevator core areas a vibrant color treatment. Construction is currently being completed and the project came in under budget.



Corridor under Construction

MANHATTAN COLLEGE STUDENT COMMONS

New York, New York

The site is a steeply sloping triangle just south of the main entrance to the Manhattan College campus. It occupies a prominent location at a bend in Manhattan College Parkway and the building's design acknowledges that by featuring a dramatic glass stair enclosure that will be seen by vehicles and pedestrians traveling down the Parkway. The project is a five story building of approximately 70,000 gross SF. The structural system will primarily be flat plate concrete with a long span steel structure over an assembly space at the top floor. The site features an existing stone retaining wall along the west property line at Waldo Avenue. The intent is to stabilize that wall with a new secant pile wall at its base prior to the execution of excavation and foundation work. Foundations will consist of a combination of drilled piles into rock, and spread footings bearing on the glacial till stratum.

The first floor will contain food service venues and related seating, along with a loading dock off the parking lot and mechanical and storage rooms. The seating area will be connected up to a large lounge area on the second level by means of open stairs. In addition to the lounge area, the second level will contain the college store, a suite of offices, and the main building entry at the north end. The third floor contains a fitness center with locker rooms along with a suite of offices and meeting rooms. The fourth floor contains a commercial kitchen adjacent to the faculty dining room. The faculty dining room is adjacent to two meeting rooms with movable partitions to create a flexible space for one large function or multiple smaller functions. The fourth floor also contains a suite of student activity offices and work rooms. The fifth floor is taken up mostly by a large assembly space with a capacity of 700 that can be subdivided into three smaller spaces by Skyfold partitions. The balance of that floor is taken up with support spaces (furniture storage, toilets, and pantry). Because the best views are to the east, the building east walls will consist mostly of glass. Measures will be taken



View from Waldo Avenue looking at North Entrance

to minimize heat gain and glare. The south and west facades of the building will generally be more traditional masonry with punched openings to relate both to adjacent residential buildings and the traditional architecture of the main campus.

The proposed design is based on the following ideas and principles:

a. Encouraging circulation through the building. The building is located on a prime pedestrian route connecting the main campus to the College's facilities to the south. We are providing inviting entrances at the south end of the lowest level of the building and the north end at the next level up, both of which are grade level conditions

due to the sloping site. Upon entering at the lower level one walks through a large comfortably furnished lounge area adjacent to food service venues. Two open interior stairways lead to the upper level and another large lounge with sweeping views out over the athletic field as well as the spectacular main entrance to the building. The second level also features the college store. It is anticipated that many students and faculty will choose to move on this path through the building rather than use the path that will be maintained outside the building. Manhattan College also welcomes the possibility that residents of the neighborhood may also use the circulation route described and take advantage of the store and food opportunities on their way to the subway.

b. Taking advantage of views to the east and maintain-



North Entrance

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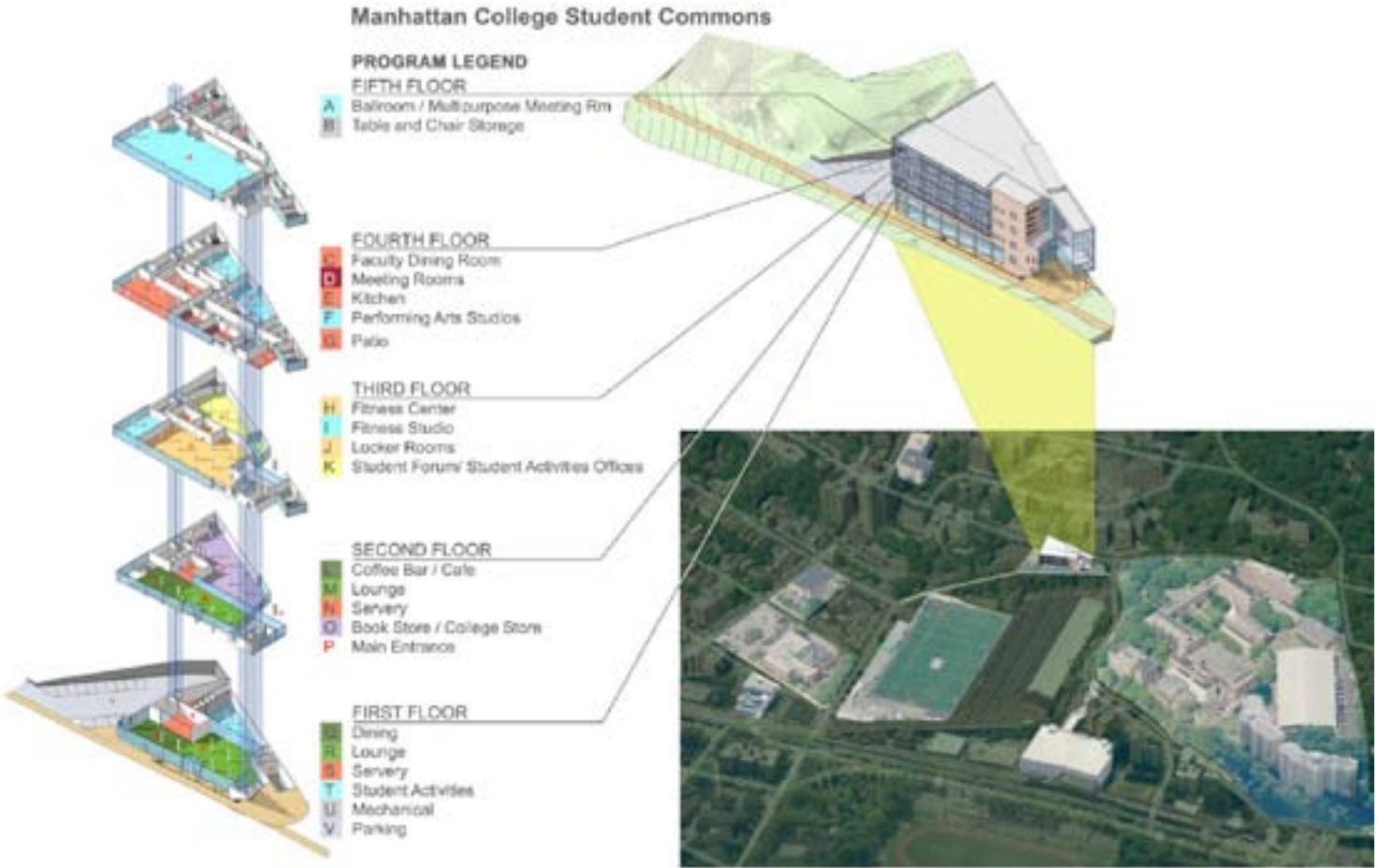
ing a quieter, more enclosed feeling on the west. The main interior spaces all feature views to the east out over the athletic field toward Van Cortlandt Park beyond via a glass curtain wall. The west elevation faces the residential buildings across the street. The west façade will be a relatively traditional façade of brick and punched windows in an effort to accommodate the sensitivities of the neighbors. Also, most exterior foot traffic will occur along the east face of the building, screened from the residential neighborhood by the bulk of the new building. The truck dock and some of the parking will also work off of the southeast corner of the site which is more of a mixed residential and light industrial area than the purely residential neighborhood to the west.

c. The building is intended to be environmentally friendly and is being designed with a minimum target of LEED Silver certification and will have a green roof.

d. A large stair leading to the upper floor from the main entrance is located in a glass enclosure. The goal is to make ascending the stair into an exciting experience and thereby encourage people to use the stair rather than use the elevators.



View from Waldo Ave. looking North East



Axonometric Diagram

Arial Photo