

BEST OF
2008
AWARDS

The Reed Smith LLP 22nd Floor Conference Center

PROJECT OF THE YEAR: Interior

Craftsmanship, quality control and a team effort combined to deliver a top-of-the-line conference center to a prestigious law firm in just 11 weeks.

Reed Smith LLP, a Pittsburgh-based law firm, is expanding its presence in New York and wanted a high-end conference center to communicate its identity. The firm enlisted Gensler, New York, to design the 17,000-sq-ft center, located on the 22nd floor at 599 Lexington Ave. in Manhattan.

"I thought it was a very fresh approach to doing an interior," one judge said. "Very progressive."

Since the law firm did not have an ex-

tensive collection of art, the design team decided to let the space be the art. Highly detailed materials with rich, contrasting textures are used throughout.

Hallways include custom-made olive wood panels designed to look like woven fabric, glossy lacquer panels and decorative Japanese rice paper glass panels. Architectural elements in the space include office fronts from Italy, stone floors, Taipei carpets and porcelain flooring.

A high-level of craftsmanship is evident throughout the \$12 million facility, completed in April. "The subcontractors realized that this was not an ordinary project," says Joseph Goubeaud, director of estimating and purchasing at Hunter Roberts Interiors, New York, the project's construction manager. "There was a lot of pride in their craftsmanship."

Demolition of the floor took place in January, before the start of construction in February, to permit the architects and en-

gineers to assess the existing conditions. The goal was to allow the design team to review and amend the drawings for accuracy and to maximize the ceiling height.

The construction team poured a thin bead of concrete along the front of every conference room, permitting the conference rooms to be aligned exactly on the same plane and at the same level.

Working hand-in-hand with the architects, the team established exact field dimensions for virtually every visible surface, including millwork, glass and stainless steel. The design permitted little margin for error.

Installation of the lighting fixtures necessitated custom cutting of the sheetrock and acoustic panels forming the ceiling. Design specification required many of the lights to be installed at precise angles or specifically positioned to reflect off the wood and lacquer wall panels.

Quality control was achieved by constant

Key Players

Owner: Reed Smith LLP, Pittsburgh, Pa.

Construction Manager: Hunter Roberts Interiors, New York, N.Y.

Architect: Gensler, New York

Engineers: Robert Derector Associates, New York, N.Y.

Demolition: Allstate Demolition, Brooklyn, N.Y.

Concrete/Masonry/Fireproofing: Cirocco Ozzimo, Inc., Farmingdale, N.Y.

Structural Steel: Burgess Steel, Englewood, N.J.

Plumbing: The Par Group, Lynbrook, N.Y.

HVAC: React Industries, Long Island City, N.Y.

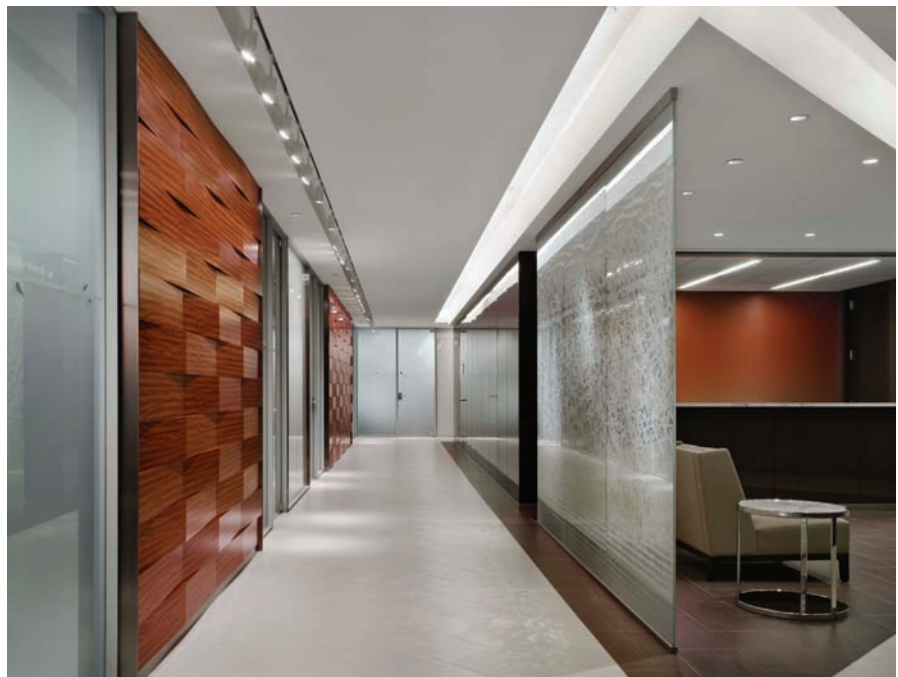
Electrical & Telephone/Data: Allran Electric of NY, New York, N.Y.

Architectural Woodwork: William Somerville Inc., New York, N.Y.

Architectural Metal & Glass: General Glass & Metal LLC, Clifton, N.J.

Ceramic Tile/Stonework: Academic Stone Settlers, Flushing, N.Y.

Drywall, Carpentry & Acoustical Ceilings: National Acoustics Inc., New York, N.Y.



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site walk-throughs and a zero defect policy. Hunter Roberts started working with the architects in December to review drawings and understand the design intent. Mill-

workers from William Sommerville Inc., New York, were brought into the project early to do mock-ups of the woven wood panels. Mock-ups were also completed for

the facility's graphic polyester panels.

The preconstruction start, design reviews and mock-ups permitted the procurement process to start early for items with long lead times.

A 50-ton chiller plant was added to the floor to run separate supplemental air conditioning units in each of the 15 conference rooms.

The conference center also features a high-end warming pantry with a walk-in refrigerator, dishwasher and other amenities.

During the last three weeks of the project, the team worked 17-hour days, seven-days a week to meet the construction schedule. "It was a total team effort between the design team, the client, the construction manager and the contractors that got this project done in the time frame required," Goubeaud says.

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Parry Office Building Renovation

AWARD OF MERIT: Interiors

The renovation of the first floor of the Parry Office Building in downtown Rochester, N.Y., melds the old with the new and showcases the talents of a young architectural firm.

Built in 1875, the Parry Office Building sits along a former millrace above the falls of the Genesee River. Originally the building was used as a flour mill and then as a box factory, with both establishments harnessing the river's hydropower to drive their operations.

The six-month renovation project to transform the 4,700-sq-ft, first-floor space into the Rochester offices of SEI Design Group Architects was completed in November.

SEI partners Victor Tomaselli and Brian Cieslinski designed the space to highlight the structure's original architectural features-heavy timber beams and old wooden columns. Historic building elements, such as the brick walls and wood ceilings, remain intentionally exposed. Drive shafts, pulleys and chains from the old manufacturing operations were retained as design elements. Old gears serve as shelving and table supports.

"We walked into the empty shell and knew immediately that this space had the attributes and potential for us to realize the vision of our image as a firm," says senior principal Tomaselli. "The quality, warmth and history of the building were what hooked us, knowing that we could capitalize on those attributes and inject a new, modern home for our business and employees."

The partners also liked the building's location in downtown Rochester's High Falls Historic District, which is undergo-



ing revitalization. Development of new residences, offices, restaurants and entertainment venues is transforming the area into a thriving community.

The configuration of the new space presented some design challenges. The building owner had placed the entrance/elevator lobby in the center of the space, dividing the shell at its middle along a long and somewhat narrow axis. Compounding the problems of proportion and space utilization, the owner located the two required exit stairways within the building shell adjacent to the entry.

To accommodate the shell layout, the team located smaller and more linear public spaces adjacent to the center entrance, private offices to the south and the main studio and functional spaces at the north.

Two rows of storefront windows separate the private offices from the interior spaces with clerestory glass, permitting natural light and views into the interior. Lighting and exposed mechanicals were designed to maintain the high, open ceilings.

Key Players

Owner, Architect and Construction

Manager: SEI Design Group Architects, PC, Rochester, N.Y.

General Contractor: DGA Builders Inc., Rochester, N.Y.

Electrical: Tambe Electric Inc., Victor, N.Y.

HVAC: Isaac Heating and Air Conditioning, Rochester, N.Y.

Millwork: SDC Millwork, Rochester, N.Y.

Glass and Storefront: Flower City Glass, Rochester, N.Y.

Doors: Rochester Colonial, Rochester, N.Y.

Hardware: Ingersoll Rand, Pittsford, N.Y.

Security: Day Automation, Victor, N.Y.

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Hoboken Ferry Terminal Rehabilitation

PROJECT OF THE YEAR: Marine

Phase two of the \$119 million project to restore the Beaux-Arts Hoboken Ferry Terminal to its former glory was completed in May with the return of a historic landmark, the terminal's clock tower, to the Hoboken skyline.

Key Players

Owner: New Jersey Transit Corp., Newark, N.J.

Construction Manager: Tishman Construction Corp. of N.J., Newark, N.J.

General Contractor: Hall Construction Co. Inc., Howell, N.J.

Designer: STV Group Inc., New York, N.Y.

Architects: Beyer Blinder Belle Architects & Planners LLP, New York, N.Y.

Foundation Engineer: Mueser Rutledge Consulting Engineers, New York, N.Y.

Structural Engineer: Gilsanz, Murray, Steficek LLP, Newark, N.J.

Marine Engineer: M.G. McLaren, PC, West Nyack, N.Y.

Lighting Consultant: Light Projects Ltd., New York, N.Y.

Clock Tower Designer: Stantec Corp., New York, N.Y.

Clock Tower Lighting Consultant: Illumination Arts, Bloomfield, N.J.

Terminal and CT Structural Steel: Toral Welding, Jersey City, N.J.

Piles, Foundations, Marine Construction: Simpson & Brown, Cranford, N.J.

Copper Restoration: Schtiller & Plevy, Newark, N.J.

Clock Tower Fabricator/Erector: Campbellsville Industries, Campbellsville, Ky.

The original tower and terminal were constructed in 1907 by the Delaware, Lackawanna & Western Railroad. While the historic ferry terminal still stands, the clock tower was removed in 1950 after it was damaged in a storm.

The terminal remains a vital transportation hub, providing service to 70,000 commuters each weekday using New York Waterways' ferries, Path trains, N.J. Transit trains, light rail and buses. But after 90 years of service, the terminal and adjacent facilities required significant rehabilitation.

In 1997 New Jersey Transit started a multiphase project to transform the aging facility with modern transit services and restore the structure. Phase one restored the main waiting room, north wall

and Finger Pier 7; completed rail facility improvements; and reconstructed the substructure of the ferry-passenger concourse.

Work on the \$71 million second phase of the project started in December 2005. Recreating the terminal's historic clock tower was the centerpiece of this phase. No plans could be found for the original clock tower, and so New York-based Stantec Corp. and Campbellsville Industries, Campbellsville, Ky., designed and constructed the new tower using historic photographs.

From the outside, the new, 233-ft-tall clock tower is a faithful recreation of ar-



chitect Kenneth Murchison's original copper design. But the new structure is supported by a modern steel frame and clad in aluminum-supported, prefabricated copper sections.

Construction of the clock tower not only had to be true to the original plans but also affordable, says Tishman Vice President Randy Doliber. "Before the project got under way, we researched the prefab approach and had begun discussions with Campbellville, a national leader in this kind of work," he says.

The tower was prefabricated in Kentucky, shipped to New Jersey and assembled in three phases. Prefabrication not only saved money but also time by ensuring the tower could be assembled as planned before delivery to the site. Prefabrication allowed workers to perform crane operation quickly and with little dis-

turbance to commuters.

The second phase also restored the terminal's copper-clad, riverfront arches, which were crumbling. Many large sections had fallen into the Hudson River.

Chemical reactions between the existing copper façade and ferrous fasteners and the concrete cinder mix used in the walls were causing corrosion and disintegration. To prevent corrosion of the new copper elements, a different concrete mix was used along with heavy-duty stainless-steel armatures and brass fasteners.

To facilitate work on the façade, a temporary copper workshop was set up on the second floor of the terminal. The workshop permitted the historic restoration contractor, Newark, N.J.-based Schtiller & Plevy, to perform much of the small-scale repair and fabrication work onsite, cutting months from the schedule.

Modernization of the terminal's lighting included creating new fixtures, which look like the originals but are illuminated by fiber optics. Originally, terminal marquee lighting, which illuminated the ferry-slip archways and clock tower letters, consisted of hundreds of incandescent bulbs. The new system is more energy efficient and easier to maintain.

Other tasks included restoring the remaining finger piers, dredging 30,000 yds of silt from the terminal's ferry slips, stabilizing the structure by underpinning the original wood foundation and raising the passenger concourse by 3.5 ft. The concourse had flooded during extreme tidal and storm conditions.

"That building was on the verge of caving in and the fact that they decided to dig in and start to work, just makes it an incredible project," said one judge.

The restoration of the USS Intrepid

Air and Space Museum got off to a rough start in 2006 when efforts to transport the ship for renovation were stymied by 17 ft of Hudson River mud that embedded the 900-ft-long Essex-class aircraft carrier.

After a prolonged struggle the ship, was towed by tug to dry dock in New Jersey for restoration, but its home at Pier 86 in New York was in desperate need of work as well.

Begun in June 2007 and completed a year later in time for the Intrepid's triumphant return in October, the newly restored Pier 86 has been completely rebuilt to serve as the permanent home of the ship, which will house a museum.

Working on a tight 18-month schedule, Judlau Contracting and Spearin Inc. served as general contractors on a \$30.5-million project, which included the demolition of the existing pier, sinking of hundreds of new piles and construction of a



fully modern pier, including a rebuilt fender system and mooring fittings.

The new pier consists of steel pipe piles, precast concrete pile caps and a composite deck that is made up of precast, prestressed planks and cast-in-place concrete topping.

There are 360 new piles in the rebuilt pier, and working to get them in place within the tight schedule took a bit of creativity, says Jay I. Dier, president of Judlau Contracting.

"Perhaps the most unique element of the project was the installation of the piles, which were fabricated to length off-site, delivered to the site via barge and truck and installed in one piece," Dier says.

The 24-in.-diameter steel piles were driven down to bedrock and ranged in length from 58 ft at the shoreline to 175 ft at the end of the pier. Each pile has an allowable capacity of 200 tons to resist the significant lateral loads of the Intrepid during rough weather.

Key Players

Owner: Intrepid Air & Space Museum, New York, N.Y.

Owner's Representative: Skanska USA, Parsippany, N.J.

General Contractor: Judlau Contracting/Spearin Inc., New York, N.Y.

Engineer: Halcrow HPA, New York, N.Y.

Steel Fabricator: Skyline Steel Corp., Parsippany, N.Y.