

McCann-Erickson

Resolution: 4 Architecture



The name of a building that you love

Because it acts as a beacon, for its pure and powerful location and scale, its iconic presence, and the everchanging lights—the Empire State Building

A spot (corner, street, square, etc.) that you like

In the center of Times Square, in between Seventh Avenue and Broadway, standing over the subway grates, listening to the eerie sounds of piped-in music from below

An adjective (or more than one) that describes the architectural spirit of the city

The architectural spirit of the city is repressed, as manifested by its buildings, yet the architectural spirit, as embodied by its architects who work here, is always emerging and regenerating itself

The name of an influential New York architect

Peter Eisenman

Architects: Resolution 4; Architecture
Collaborators: Structure Tone (contractor)
Photographers: Resolution 4 Architecture
Construction date: 2002
Floor space: 20,000 square feet

The international advertising agency McCann-Erickson Worldwide has redefined itself as a progressive and technologically oriented agency poised for the twenty-first century. The team-oriented nature of the client's work provided the basis for a series of architecturally linked spaces. Spatial pairing was a key strategy in this project as we devised a new office type for the agency. Conjoined office suites were created as a system of paired individual work spaces whose adjoining doors allow them to open up to one another, thus enabling small-scale conferences between art director/copywriter teams. This idea recurs at larger scales as well, as the conference rooms are capable of joining together for larger meetings. These conference room spaces then have the capability of expanding even further with retracting sliding glass doors, conceptually bringing the space of the corridor into the meeting room and supporting the possibility of floor-wide meetings.

In keeping with the strategy that adjacent spaces lend programmatic support or spatial relief to one another, numerous interior partitions with clear, frosted, and black glass were designed. The aluminum mullion patterns derive from ideas of pattern making inspired by golden section relationships, the work of Mondrian and Klee, and vertical datums throughout the project. These patterns bring scale to the expanse of glass and unify the walls compositionally from the circulation side while giving each office individuality from the interior side. Employing transparencies, translucencies, and mullion pattern making, the architects sought to erode the inherent hierarchical space-planning methods of high-rise corporate offices by conceptually tripling the possible number of offices with access to natural light and sharing perceived common space.







