than 1.3 million square feet, which, accord­
Pataki's office, could generate an estimated
floor space of the center from 760,000 to more
$1.4 billion expansion would increase the
of a design firm soon to be announced. The
project is still active, with the selection
the magazine's staff has shrunk, from 13 full-time employees in the editorial and art departments in 2002 to its current size of three full-time editors, three part-time editors, and one shared art director.
In the past few years, rumors have circulated with­in the industry that the mag­azine is for sale, possibly as a package with the rights to the now-defunct titles *Interiors* and *Progressive Architecture.* Cary Gys, publisher of VNU's Real Estate and Design Group, would not comment.

**ARCHITECTURE MAGAZINE RESTRUCTURES STAFF**

*ARCHITECTURE EDITOR OUSTED*

Architecture magazine recently announced that its editor-in-chief, C.C. Sullivan, has stepped down and was replaced by Emilie W. Sommerhoff, currently editor-in-chief of Architectural Lighting (AL). Sommerhoff, who worked as managing editor of *Architecture* for nearly a year before being appointed editor of AL in August 2003, will serve as group editor-in-chief of both magazines. Parent company VNU announced to the *Architecture* staff that Sullivan's position was being eliminated in the course of restructur­ing.

**SHORTLIST OF FOUR FIRMS ANNOUNCED FOR CONVENTION CENTER EXPANSION**

*JAVITS EXPANDS*

Although the Javits Convention Center's planned expansion has been overshad­owed by all the talk about the Jets Stadium, the project is still active, with the selection of a design firm soon to be announced. The $1.4 billion expansion would increase the floor space of the center from 760,000 to more than 1.3 million square feet, which, according to a statement from Governor George Pataki's office, could generate an estimated $53 million in combined annual tax revenue.

**Bunshaft House Demolished**

The dog days of late July saw the demolition of the Travertine House, the only residence designed by former Skidmore, Owings & Merrill (SOM) principal Gordon Bunshaft. Built as his own home in 1963 on East Hampton's Georgica Pond, the 2,300-square-foot house was willed in 1994 to the Museum of Modern Art (MoMA), which sold it to domestic entre­pre­neur Martha Stewart. Although there was no conservation covenant in either the will or sale, the latter transaction featured "a good-faith agreement" on preserva­tion, a MoMA spokesperson told *The East Hampton Star* in 2002. A minimalist renovation by British architect John Pawson was suspended during a prop­erty line dispute in 1998.

Interior partitions, finishes, and flooring had been removed, although its massive marble and concrete shell remained intact, as was its original glass façade facing the pond. The house also had a new reinforced foundation. A June 2005 statement continued on page 3.

**AFTER SHOCK**

On September 21, those attending the Peace Concert in Chicago's Millennium Park will have the chance to catch a screening of *Strategic Omissions: The Truth Behind the Health Effects After 9/11,* a new documen­tary that many of the country's political leaders would rather most people not see.

The film details how public officials misled the public about the toxic fallout resulting from the World Trade Center collapse. Three years after 9/11, the film is as relevant as ever, for locals continue to face 9/11-relat­ed health risks, as the continued on page 6.

**NEW DOCUMENTARY PROBES ENVIRONMENTAL CONSEQUENCES OF 9/11**

*FRIENDS OF MOYNIHAN STATION PROPOSE CONVERSION INTO POST OFFICE*
CATIA—A DEAD END?

Regarding Clay Risen’s article on the architectural aspirations of parametrics and database-driven modeling (“The Next Dimension,” AN 10, 6.08.2005), I’d suggest that the academic interest in such mechanical engineering programs as CATIA will lead to something of a dead end. CATIA is simply too expensive. I've never heard of anyone using it, and it's not clear how one could ever use it. Given the realities of American politics, it is doubtful if anyone can beat a politician who’s rich and media-sawy. Bloomberg’s culture is also immensely popular. A recent news headline claimed that his opponents cannot attack him for fear of alienating voters. Bloomberg’s cultural, art-adoring appeal to design sensibilities. Nothing illustrates this as well as his clear stance on the Freedom Center at Ground Zero. He opposes censorship while Governor George Pataki’s has attacked the Drawing Center for, in his simplistic view, assailing American foreign policy. The four Democratic candidates seem equally content to issue weak, studied sound bytes on the subject, despite the obvious infringement of freedom expression now driving the programming of the Freedom Center. This doesn't give us much hope that they will have the courage to take the difficult positions that are needed for the city to move forward since 9/11.

With respect to Dan Schodek, whom I remember as a fine teacher and conscientious engineer, I’d recommend further investigation of the Revit program. Granted, it’s still catching up to the aeronautics programs for zippy swoops, but that’s partly because it’s a program written by architects, to be used for “real” buildings. It’s only about four years old and still catching up to the aero-arts building at Bard College that Frank Gehry designed. Believe me, there was a certain point, one realizes that the more completely constrained shop drawings doesn’t do much for you. Given the realities of American politics, it is doubtful if anyone can beat a politician who’s rich and media-sawy. Bloomberg’s culture is also immensely popular. A recent news headline claimed that his opponents cannot attack him for fear of alienating voters. Bloomberg’s cultural, art-adoring appeal to design sensibilities. Nothing illustrates this as well as his clear stance on the Freedom Center at Ground Zero. He opposes censorship while Governor George Pataki’s has attacked the Drawing Center for, in his simplistic view, assailing American foreign policy. The four Democratic candidates seem equally content to issue weak, studied sound bytes on the subject, despite the obvious infringement of freedom expression now driving the programming of the Freedom Center. This doesn't give us much hope that they will have the courage to take the difficult positions that are needed for the city to move forward since 9/11.

As for unbuildable sexy renderings, Zaha Hadid, anyone?

MICHAEL, DAVID RUBIN
NEW YORK

THREE MORE BEETTER PLACES
Great article by Michael Sorkin (“Ten Better Places for a Football Stadium,” AN 12, 7.03.2005). There are three places he didn’t mention, worth considering:
1. Randall’s Island; I can’t see why Downing (or, loam) Stadium couldn’t be just be razed for a real stadium.
2. Floyd Bennett Field in Brooklyn, which has some access problems (there’s no easy access to the property, but none worse than Coney Island;
3. Aqueduct Racetrack in Queens, which result in a windfall for the property (though it may not be a large enough space).

ANGELO GRASSO, ESQ.
BROOKLYN

ARCHITECTURE EDITOR DUSTED
continued from front page on this or other matters related to the restructuring of the company’s design, and the editors of Architecture and AL were discouraged from commenting for this article.

According to the release, AL has emerged as a leading publication in its category. Sommerhofer oversaw the expansion of the publication, including the launch of spinoff AL Residential.

VNU declined to release data about Architecture’s financial performance, though the magazine has been consistently publishing smaller issues for the past two years. A tally of the magazine’s ad pages shows that in 2004, Architecture published 508 ad pages, while competitor Architectural Record posted 1,754 ad pages. From January to June of this year, Architecture ran 226 ad pages while Record posted nearly 821 pages.

Architecture also trails its main competitor in terms of circulation. According to the Audit Bureau of Circulation, Architectural Record’s paid circulation is listed at 112,555, while Architecture’s is listed at 87,329 as of December 2004, according to independent audit agency BPA World Wide.

Previous to taking over Architecture in June 2002, Sullivan had been the editor of Building Design and Construction and Consulting Specifying Engineer, both based in Illinois. Calls to Sullivan were not returned.

When Kroll resigned in May 2002, he cited disagreements with publishers over a diminishing budget; within a year, virtually all of the staff members also left the magazine.

At the time of the transition, many observers were skeptical that the intellectually robust magazine would become a staid trade journal.

Under Sullivan’s tenure, the magazine underwent a drastic redesign, with the editorial focus becoming more construction-oriented, ostensibly to better compete with increasingly weighty Architectural Record. Sullivan succeeded Architecture as the official publication of the American Institute of Architects in 1997. Since 1997, Architecture has undergone several corporate changes. Bill Communications, a subsidiary of VNU Media, bought the publication in 1997 and moved its offices from Washington, D.C., to New York. In 2002, Bill merged with corporate sibling BPI, which led to further changes.

JAVITS EXPANDS
continued from front page support for the larger West Side redevelopment project, though an AIA spokesperson confirmed that Sullivan was never intended for implementation.

The ESOC issued an RFP on June 6, 2005; on July 26, it announced that Tishman Construction would build the expansion. On August 19, the shortened firms from an original pool of 12 were announced: Nicholas Grimshaw & Partners, Morphosis with Gruzen Samton, Richard Rogers Partnership with FX Fowle, and Rafael Viñoly Architects.

According to Deborah Wetter, vice president of public affairs at the CDCD, the organization’s board wants to begin construction before the end of the year.

JAFER KOLD
WWW.ARCHPAPER.COM
GAFFES AND GUGGENHEIMS

Enrique Norten probably didn't endear himself to his colleagues when, in an interview published earlier this year in New York magazine, he was quoted as saying, "The American [trade publications]-Architectural Record, Architecture—are very bad, but I have to read them." (Yeah, well, a lot of the buildings you architects design are very bad, but we have to look at them.) Now, however, we hear that Norten's winning scheme for a proposed Guggenheim in Guadalajara, Mexico, may not have necessarily endeared the jury that selected it. We're told at least one juror thinks that Jean Nouvel's competing design (Asymptote's was the other) was "by far and quite obviously the best, and all the jury thought so, too." However, Guggenheim director Thomas Krens was "fearful he wouldn't be able to control Nouvel," our well-placed source says, which is how Norten—who also has the advantage of his sizable reputation in Mexico—wound up with the job. Could this be true? "If the jury wanted a different outcome, they would have voted that way," a Guggenheim rep insisted. As for Krens preferring Norten because of an unry Nouvel? "That's absurd. A-B-S-U-R-D." We just hope, for everyone's sake, that this Guggenheim doesn't go K-A-P-U-T, too.

FROM TRAIN SHED TO TRAIN WRECK

SCI-Arc recently lost a complicated legal battle that would have allowed it to purchase its home, an old train depot, and keep the building out of the hands of a company that wants to develop the land next door. (Nevertheless, the prestigious Los Angeles institution will be able to stay put.) But that's not all. This summer, the school saw no less than six faculty departures, people familiar with the situation tell us, which coincides with a litany of alleged grievances: that faculty members close to director Eric Owen Moss have been getting preferential treatment; that the school paid Moss $100,000 to develop an unsolicited feasibility study for the adjacent land giving the appearance that he was trying to make a client of the developer the school was fighting; that Moss got a "huge pay raise" at the expense of cost-of-living increases for faculty; that the lawsuit cost the school $1.2 million in legal fees; that a rise in class enrollments has decreased the caliber of students; and that prices at the vending machines are way too high (just kidding). "This is scurrilous shit you're doing," Moss shouted when we contacted him, before befuddling us with an abrupt tirade about George W. Bush, John Ashcroft, and McCarthyism when we declined to reveal our sources. "If you're not ashamed of yourself, I'm ashamed for you," he added. He also made sure to tell us that the school has a budget surplus and, for the first time, a development office that has brought in hundreds of thousands of dollars. We tried asking about the other stuff, but then he hung up. However, a more level-headed Michael Rotondi, a SCI-Arc board member, confirmed both the faculty departures and the $1.2 million in legal fees, but says that Moss did not get a pay raise, and received $40,000, not $100,000, for the feasibility study. "I think this is all part of the pedantry of the place," Rotondi says of the turmoil. "Every time SCI-Arc has gone through difficult times, we've come out stronger.

CALL ME A DOOR MAT

Which wet-brained New York architect—and bless him for it—recently proved his hard drinking reputation at an architecture benefit? You couldn't have missed him; by evening's end, he was blocking the entrance, sprawled across the floor like a hibernating Gila monster.

LET SLIP: achekarchpaper.com

BUNSHAFT HOUSE DEMOLISHED continued

from front page released by new owner

Donald Maharam described the renovation as having resulted in "substantial demolition of all but the existing roof" and the house as "descript and largely beyond repair.

SOM alumnus Tom Killian, who joined the firm when Bunshaft was designing the house and worked with him on many projects, positions the building at an important turning point in Bunshaft's work and in 20th century design: "It was part of a change taking place around that time, from the glass and steel work of the 1950s," like Bunshaft's seminal Lever House on Park Avenue, "to concrete buildings as a different type of modern architecture." The house's iconic double-T prestressed concrete roof panels anticipated details in Bunshaft's subsequent designs, such as the Johnson Presidential Library (Austin, 1972) and the Smithsonian's Hirshhorn Museum (Washington, D.C., 1974). Killian sharply criticized MoMA's role in the history of the property. "Bunshaft's attitude was generous to the museum; he willed it without conditions," said Killian. "The museum deserves a slap in the face for not requiring preservation when they sold it." Maharam, whose textile company is known for reissues of mid-century modern prints, told The New York Times in July that he planned a new building "in the spirit of the former house, using the same footprint," to be designed by his son-in-law, David Plit of the Winchester, Massachusetts, firm Plit-Maharam Associates. Local wetland preservation zoning would require new construction to occupy that same footprint, or else be set back 150 feet from an adjacent conservation area, a geometrical improbability given the configuration of the 2.4-acre property. Some portions of Bunshaft's work may survive: The demolition permit issued by the Village of East Hampton specifically excluded a secondary structure on the property, a small studio built by Bunshaft in the 1970s. And the August issue of Vanity Fair reports that much of the house's former travertine-clad floor has been installed in the kitchen of Martha Stewart's new house in Bedford, New York.

THOMAS DE MONCHAUX

The eyeglass store Continental Vision is an interior revamp of a mom-and-pop operation based in Forest Hills, Queens. At 2,500 square feet, it is perhaps one of the smallest interior spaces recently completed by New York-based Studio GAIA, a firm which has designed two W hotels (in Seoul and Mexico City) and is completing a 37,000-square-foot restaurant, Tao Las Vegas, this month. Somehow within the narrow confines of this little shop, the design firm was able to give the previously drab space a more distinctive interior. To give a feeling of expansiveness, the designers devised a continuous ribbon—a sliver of zebra wood—that runs from the back of the interior to the front, starting out as a counter and turning into a sofa. And poetic touches abound, such as the mock eye chart on a bright orange wall, spelling out a favorite phrase of the proprietors: "It is not what you look at that matters."
Democrats Head to Head

On September 13, four Democratic candidates will square off for the chance to face Mayor Michael R. Bloomberg in the November mayoral election. Alongside traditionally central issues like education, public safety, and taxes, New Yorkers will be assessing candidates on their respective policies on development, housing, and transportation. Here’s a look at their positions on these and other issues. The quotes below were gathered from the candidates’ own websites, transcripts of recent debates and speeches, and the Gotham Gazette.

PUBLIC TRANSPORTATION

“[They need to have] MTA workers trained to spot terrorism; we need surveillance cameras in the subways; we need more police in the subways, and for their radios to actually work underground.”

FERNANDO FERRER

“I have called for the reinstatement of a commuter tax, but [kept] at 1 percent and far that 1 percent to be designated specifically toward the improvement of our mass transit system.”

C. VIRGINIA FIELDS

“I would fix the guts of our system and pay for the expansion by bringing back an expensive commuter tax and devoting that money directly to fixing our subways and our buses.”

GIFFORD MILLER

“I [want] to create a ferry service as part of the integrated transportation network. New York is famous for. We can also modernize our system by making buses more efficient [with] bus-only lanes and increasing express bus routes.”

ANTHONY WEINER

As architects, we stare so intently at the built environment that we often miss its greatest potential. A less direct view can be more revealing. Artists are our essential perceivers, dislodging our assumptions. The friendship is sometimes so deep that it becomes more revealing. Artists are our essential perceivers, dislodging our assumptions.

Head to Head

The friendship is sometimes so deep that it becomes more revealing. Artists are our essential perceivers, dislodging our assumptions.

ANTHONY WEINER

His restless project had a decisive impact on the neighborhood because in those ad hoc basins. As Constant returned to painting in 1974, Bernard Tschumi. Yet the source was forgotten. But we were giving these benefits permanently to property owners, we ought to make the housing we’re creating permanent.

Our landmarks law was a model when it was passed. But that was 20 years ago. Models need to be updated. There are issues that need to be addressed and I am open to hearing suggestions on how that could be done.

“My administration would be committed to having a broader discussion—having hearings, allowing experts [and] amateurs to express their views. To even have a hearing on 2 Columbus Circle is mind boggling.”

RICHARDJ. SOLOMON DIES AT 62

On July 14, 2005 the architecture profession lost a great supporter and colleague, Richard J. Solomon, long-time director of the Chicago-based Graham Foundation for Advanced Studies in the Fine Arts, died after a heart attack brought on by complications related to his cancer treatment. Rick, as his colleagues called him, earned his BArch at MIT (1967) and Master’s of Environmental Design from Yale University (1969), and practiced architecture in Chicago in the 1970s through the mid 1980s. He had taught at the University of Illinois in Chicago and had served on the boards of the Department of Architecture at the Illinois Institute of Technology, the Advisory Committee on Architecture at the Art Institute of Chicago, the Advisory Council of the School of Architecture at Princeton University, and the Board of Directors of the Society of Architectural Historians. But he was best known for his contributions to the local and regional architectural scene, particularly as the editor of Inland Architect in the early 1990s and, since 1993, as director of the Graham Foundation. Under Rick’s tenure, the foundation expanded its support of contemporary architecture through various programs and competitions, such as the Townhouse Revisited Competition of 1999, last year’s exhibition of fantastic proposals for Chicago’s lakefront, and a fellowship for young scholars named after Carter H. Manny, Jr., Rick’s predecessor. And he expanded support to a number of Chicago institutions in their study of the architectural environment—all this while he was personally in financial trouble.

While architecture curator at the Art Institute of Chicago, I had the pleasure of working with him on a variety of projects, including acquiring some of his own architectural designs. With Rick’s support, the Art Institute received several grants, both large and small, funding for example the first major exhibition of Chicago’s African-American History Collection as well as our study on how architects’ digital records could be collected and preserved.

Over the course of our professional relationship, I came to know Rick as what anyone who ever met him would call a really good guy. In his eulogy at the funeral, Chicago Tribune architecture critic Blair Kamin spoke of Rick’s love of dialogue and success in stimulating discussion among a variety of people. He was really a master of putting people at ease. We connected so many of us. While we mourn his loss to the profession we should especially remember his humanism and his humanity.

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VENICE BIENNALE 2006, META-CITIES

Richard Burdett, a professor at the London School of Economics, has been appointed the director of the 2006 Venice Architecture Biennale. The theme of the Biennale is Meta-Cities, and will examine the changing scope of urban centers worldwide. Burdett, a specialist in architecture and urban planning, is an advisor to the mayor of London. He also runs Urban Age, a series of international conferences on cities funded by the Deutsche Bank and sponsored by the London School of Economics, held in cities such as New York, Shanghai, Mexico City, and Johannesburg. The last Venice Architecture Biennale, in 2004, was directed by Kurt Forster and titled Metamorphosis.

CORNELL LOSES CHAIR

At the end of July, Nasrine Seraji resigned as the chair of the Department of Architecture by Cornell University's College of Architecture, Art and Planning, a position she held for four years. Seraji was reportedly displeased with the new direction of the school under Moshen Mostafavi, who became dean one year ago. No successor or interim chair has been announced.

NEW BILL FOR LANDMARKING PROCESS

In August, New York City council-member Bill Perkins introduced legislation that will change the historic designation process of the Landmarks Preservation Commission (LPC). Perkins' bill will enable a City Council vote for a public designation hearing of a landmark or district, within 60 days of the proposition. This development is a result of three oversight hearings on the administrative procedures of the LPC from late 2004 to early 2005, during which preservation groups called for a more transparent landmarking process.

FALLOUT: THE ENVIRONMENTAL CONSEQUENCES OF

Gonzalez and his book severely contaminated Deutsches Bank building (a plan criticized by Gonzalez did not go along with the media's compensation for citizens whose health was destroyed. The film is having a hard time getting a distributor. "The general indifference "treasonous.")

That's how selective the 'amnesia' is."

Some of the details concerning the federal cover-up did make the news. On August 8, 2003, the EPA officially acknowledged its role in a calculated campaign of misinformation: According to the report of the New York Times concerning persistent respiratory problems and other ailments, including cancer, among those exposed.

Hugh Kaufinan, the EPA's inspector general, the agency—under the sway of the White House—let the competing considerations of "national security and the need to reopen Wall Street" influence its decision the following day. It noted "that researchers have found no significant harm to those who breathed the air around Ground Zero." In fact, the Center for Disease Control, the New England Journal of Medicine, and the American Journal of Medicine had all published reports in 2002 about persistent respiratory problems and other ailments, including cancer, among those exposed.

Today there are 1,700 lawsuits pending against New York City, filed mostly by incapacitated 9/11 rescue and clean-up workers, and a class action suit has been filed against the EPA. News of the class action suit made page 10 of the Times Metro section in March 2004. Meanwhile, a story about how fancy Manhattan food shops were passing off farmed salmon as wild made the front page last April. The shops were not just perpetrating a fraud, the Times reported, but exposing New Yorkers to a health hazard, since farmed salmon contains high levels of bacteria that cause poisoning. But their toxicity can't be matched by that of the dust of the WTC collapse, which included not only PCBs but astmometric levels of asbestos, mercury, lead, dioxins, PAHs, and mold.

Why all the obsfuscation? Strategic Omissions alleges vested financial and real-estate interests. Of the $4.4 billion dollars in cash the federal government allotted to Lower Manhattan for recovery, 90 percent went to the development and economic revival of Wall Street and Tribeca. The remaining 10 percent was split among a hard-hit Chinatown, the Lower East Side, and the East Village.

The film ends with several epidemiologists predicting that within the next 10 to 15 years as many as 400,000 people exposed to the dust of the WTC fallout will develop serious health problems, ranging from chronic respiratory ills to leukemia and various other cancers. If that's the case, the Bush White House will have been responsible for more collateral damage on 9/11 than Osama Bin Laden.

A LITTLE HELP FROM HER FRIENDS

continued from front page and Moynihan's tireless advocacy: "It used to be [Maura Moynihan] and a pack of cigarettes, working from home." The new group will work primarily to build support for the station and make information about it more accessible. "The project hasn't really had a constituency so far, though we believe there is a natural one."

In 2003 Maura Moynihan, an actress and author, formed a 501(c)(3) called the Moynihan Station Citizens' Group, and held a fundraiser last May which was attended by Mayor Michael R. Bloomberg, Governor George Pataki, and Senators Hillary Clinton and Charles Schumer.

The project got a significant push forward when Pataki announced in July that the Empire State Development Corporation selected a developer for Moynihan Station. The Related Companies and Vornado Realty Trust are developing the $818 million scheme, which will include 850,000 square feet of office space and a residential tower. "We're very happy about the selection and look forward to working with them," said Soffin. As for the switch to James Carpenter Design Associates and Hellmuth, Obata + Kassabaum as the project's new designers, and the changes that have been made to the original scheme developed by David Childs of Skidmore, Owings, & Merrill in 1999, Soffin said that the group "were not seen enough to comment specifically on it. But be addited, "we'll want to see some things remain in the design."

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In October 1999, the New York Times Company announced that it had entered negotiations with city and state officials to relocate its headquarters from West 43rd Street to a plot between 40th and 41st Street. The parcel on which the Times building is now rising, though not on 42nd Street, was included in the zone because the ESDC initially saw it as a space for a massive merchandise mart, a plan that never realized.

There was a sense that the area was blighted in every way and was an underachieving aspect of the city," said Robert Yaro, president of the Regional Plan Association (RPA). "The Times parcel was one of last to come together.

The 42nd Street Development Project offered tax breaks to developers within the zone to use eminent domain to facilitate new construction. In 1999, these breaks helped convince the Times to select the site for its new headquarters, having outgrown its current location on nearby West 43rd Street.

In February 2000, the Times selected FCRC as its partner in developing the parcel. The building will be split as a condominium between the paper, which will own and operate floors 2 through 28 as well as an adjoining auditorium, with FCRC taking the top 24 floors, which it will lease as office space. The company has yet to find its first tenant.

At the time, the partners said they planned to begin building by late 2000 and that Times staff would move in by 2004. That timeline was perhaps unrealistic; major negotiations did not end until early 2001. The same year, the company announced that Renzo Piano Building Workshop with Fox & Fowle had won an international competition to design the building. By then, the 42nd Street Development Project had proved a remarkable success, having turned a blighted district into a major entertainment zone, adding some 6.4 million square feet of theaters, shopping, restaurants, and hotels.

But the district's transformation was a road paved with legal misfortune; pre-project Times Square businesses held up the area's sanitizing developments in courts until 1999. The same fate befell the Times project soon after it was announced. The Times, FCRC, and the ESDC were sued by a developer, Gary Barnett, who owned a parking lot to be condemned on the site, accusing the trio of "fraud, bad faith and collusion against the taxpayers of New York." He argued that ESDC had low-balled the property's value and, thanks to the various benefits in the deal—including an 85 percent rebate if acquisition costs rose above $85 million—was playing favorites.

Other New York newspapers jumped on the Times' bandwagon. The partners took control of the site in September 2003, but the project was halted again when FCRC found itself unable to secure either a sizable loan or a major tenant. Claiming that the real estate market had deteriorated since the project began, the company had applied for $400 million in Liberty Bonds in July 2003. Congress had set aside $8 billion in Liberty Bonds, of which $2 billion could go outside Lower Manhattan.
THE GRAY LADY’S DIGS: DRAB NO MORE

It’s noteworthy that the New York Times Company is building a gleaming new headquarters, finally abandoning its nondescript rabbit warren on 43rd Street. But even more important is what the paper is putting into its portion of the building. After rigorous planning and testing—including the famous 4,500 square-foot full-scale mock-up built in a parking lot at the Times’ Queens printing facility—the architecture and construction teams have devised a range of cutting-edge design elements that make the building one of the most technologically progressive in the country.

Because the headquarters includes almost no back-office operations and is thus for editorial and higher-level business staff, a premium was placed on innovation. What’s more, much of the original impetus for the innovations came from the newspaper itself, which pushed the architects and engineers to develop new solutions. “It’s the most unusual project in New York, or even the U.S., in that that the client is the one dictating the innovation in the building, not just the architect,” said Paul Muldoon, senior vice president of AMEC, the lead construction firm on the project. Here are some of the building’s most notable design elements.

**INTERIOR LIGHTING**

The Times realized early on that a dimmable interior lighting system could also significantly reduce energy consumption. Through extensive testing at the headquarters, the company developed a set of specs and decided on Lutron to supply the lighting. Only 2 percent of all office space in the United States is dimmable but the Times wanted to take things one step further, to have a system that would respond to incoming daylight and adjust itself automatically. “Daylighting as a control strategy is a big part of the system,” said Piikki Hakkarainen, vice president of technology and research at Lutron. “As sunlight enters the space, we had a requirement to dim the electric lighting so that the desk illumination is within the target settings in any given department on any given floor.” Like the shades, the lights can also be controlled locally. (The image at right shows that zones are dimmed as the level of natural light changes.)

A stumbling block for the newspaper was the high cost of the dimmable ballasts, the devices that control the flow of electricity into the fluorescent lights. Because so few were in use at the time, the initial price per ballast was between $75 and $120. But by ordering a very large amount and arguing that the building would help revolutionize the market for such ballasts, the newspaper managed to bring the price down to between $30 and $75—an achievement that may enable dimmable lighting to become a standard part of the American office environment.

**PLENUM CIRCULATION**

Virtually every office building in the United States is equipped with ceiling HVAC systems. But once again, the Times decided to be different and placed the air conditioning in the floor—an idea borrowed from European office buildings, where natural ventilation is more commonly accepted. Having already gone with a plenum floor plan in order to better run computer cables, the project designers realized that they could achieve remarkable energy efficiency by piping cold air through the floor (a system by Tate Acesas) as well. Hughes explained, “The supply air is coming through diffusers in the floor, and it picks up heat as it rises.” This is more efficient than dropping it from overhead ducts, which require lower temperatures in order to fully circulate the air. “We’re going to use 63 degrees Fahrenheit supply air; with an overhead duct, we would need 85 degrees. That means we’re not using the chiller as much,” Hughes added.

Moreover, because the system does not require ducts, it means that diffusers can be placed wherever needed, not just where there is a duct. The diffusers are then covered with a specially designed carpet piece which has minuscule holes in it for the air. “When you look at the floor the [carpet pieces] look identical, but if you held one to a light source, you would see pinholes,” said Rocco Giannetti, senior associate for Gensler, the project’s interior architect.

Another innovative aspect of the open-plan scheme are two sets of stairs running on opposite sides of the building, just behind the curtain wall. That way employees can move between floors without having to use the elevator, enjoying stunning views of Midtown. Painted red, they are also highly visible from the outside, again highlighting the building’s transparency theme. One obvious constraint, of course, was safety. Stairways running directly through the open floors could allow smoke to move easily from floor to floor in the event of a fire. “We had to make sure that smoke would not spread,” said Drouin. In response, every other floor has fire shutters that close and contain smoke. If a fire breaks out, the shutters roll across the top of the stairs, closing them off.

**ENERGY GENERATION**

Because a national newspaper can’t step for things like power failures, the Times required that its new building come with a backup power system capable of running its vital newsroom functions. “We have to have a certain amount of emergency generation to run the paper regardless of the electricity situation,” said Hussain Ali Khan, vice president for real estate development at the Times. That’s “about 15 percent of the total building load,” said Hughes. But the costs involved in maintaining such a system just for emergencies was beyond even the Newspaper of Record’s budget. The solution? A co-generation plant, running continuously on natural gas and completely isolated from the city power grid. The plant’s two engines generate 1.4 megawatts continually. “We can provide enough power for data center operations: We can cool the data center and can run all of the newsroom, so people can continue to work regardless of ConEd’s status or the New England grid,” Hughes said.
The Liberty Bond application once again drew public flak, even though other mid-town companies were also applying for Liberty Bond loans and the program in general was undersubscribed. In fact, said Sagalyn, given the relative lack of interest, FCRC's application was actually a good thing. “If you’re not using the benefits the feds are giving, the feds will be quick to take them back,” she said. (When the authorizing legislation for Liberty Bonds expired in January, only half of the federally approved $8 billion had been allocated.) FCRC's application was nevertheless poorly received downtown, and in May 2004 it dropped the request, announcing a month later that it had secured a $320 million conventional loan from the newly created General Motors Acceptance Corp. (GMAC) Construction.

Though the $800 million project is on track for 2007 completion, yet another wrinkle has arisen, this time involving FCRC's application for $170 million in tax breaks through a state program that encourages brownfield development. But a revision to that program passed earlier this year allows the state to deny funds to projects whose clean-up costs do not represent a "significant" portion of the total cost, a change that, according to the Post, some say was designed specifically for the Times building.

“We have applied for the program,” said Michelle de Milly, a FCRC spokesperson. “No decision has been made.”

The building's PR woes seem never-ending. Just two weeks ago, the Village Voice ran the front-page story, "Times! to Commoners: Go Elsewhere: Don't soil our publicly subsidized new HQ with your riff-raff," which took issue with the building's extensive lease restrictions. A Times spokesperson responded by stating that the company and FCRC are seeking tenants that will "complement our new building." When the tower is completed, New York will have seen how to build a first-class building and how hard it is to get it built.

CLAY RISEN IS AN ASSISTANT EDITOR AT THE NEW REPUBLIC AND IS A REGULAR CONTRIBUTOR OF AM.

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Volume is a publication jointly produced by Archis (the Dutch magazine of architecture media and culture), AMO of Rem Koolhaas, and C-lab, a new research wing of Columbia University’s GSAPP (Graduate School of Architecture, Planning, and Preservation) dedicated to publications and media exchange. Wow. Masterminded by Ole Bouman, Rem Koolhaas, and Mark Wigley, with a superplastic package by Michael Rock of graphic design firm 2x4—could this be the answer to our prayers? Could Volume be the place where these three very smart and insightful thinkers share a critical position—where Wigley gets politicized, Rem goes anti-capitalist, and Dutch thought de-nationalized? Alas, no. But without a huge amount of self-conscious rationalization, which is not entirely without interest.

The stated aim of Volume is to associate architecture not with building but with public discourse and, in the process, challenge traditional publications, practice, and education. But what one gets is an amalgam of three separate agendas that are served by the mutual illegitimacy rather than enlightened by it. Archis was a magazine begun in 2001 by Bouman seeking to show a "broader cultural base" for architectural discourse that went beyond star interviews and glam photos. Volume now honors Archis' old intellectual agenda and a more universal audience. AMO, associated academically with Harvard, had little connection to Michael Hays, the school’s resident theoretician. AMO’s intellectual base is served now by Volume’s new home at Columbia and its Wigley coauthorship. C-lab is an invention of Wigley’s that aims to "avoid content" and explore instead open discourse and media proliferation. Volume allows the dean to publicize Columbia’s GSAPP without looking at all like his predecessor Bernard Tschumi’s past publications or offering a seemingly embarrassing (for its typical) school publicity; it is publicly, in making "publicity" its research object, transcends such banality.

There is much that is fascinating and informative in the effort of these three to see for the first time themselves. Perhaps the most symptomatic is that of Archis/Bouman and his attempt to further the critical and social project. In Bouman’s previously stated view of architecture as capable of producing a public realm, he is the least compromised by the new melange, and also gives it its clearest, most political agenda. Without his overarching theme of architecture-as-media-as-broad-cultural-base, little of Volume would make sense. What’s new about this venue—which comes with a coming mix of pamphlets, posters, and other published material—is the upfront struggle for serious ideas to survive collapsing (graphically and intellectually) with less weighty images and texts. It could be seen as a test of the message’s ability to resist dissolution in the medium, something that is legitimate in principle but frustrating in this reality.

Koolhaas/AMO are the least touched by this new venue, given that their contributions are set off in most cases from the rest of the journal. It is just another place for that publicity machine to land. Yet there is something humorous about a magazine that prints Rem’s complaints about being an underpaid star together with stated aims to reconfigure the exploitation of student labor and the master/apprentice system.

Wigley is the one who has most on the line since he must reveal himself as a new voice, that of a new dean. Here, where we expect the silver-tongued writer to survive the Scylla-and-Charybdis of his rhetorical course—pro-Colombia/intellectually unaffiliated/pro-architectural/anti-buildings, rebel/leader—he appears stiff and tongue-tied, offering historical accounts of Friedrich Kiesler’s multidisciplinary studio at Columbia (issue 1) and of quantity, i.e., “less” architecture versus “more” discourse (issue 2), leaving Jeffrey Inaba (defecting from Harvard, where he coordinated Koolhaas’ research seminar) to write a painful explanation of C-lab’s blatant interest in being a publicity machine. Wigley’s agenda of shaping a school that stretches the bounds of the discipline—laudable and evident in his support of urban design, preservation, and landscape—is consistent with Volume’s hope to break down architecture’s self-imposed emasculation. A more straight-forward discourse to this effect would be welcome and logical.

For all of this, Volume is a magazine to contend with. And we can be thankful that a clear critical position vis-à-vis the magazine’s and its supporting institutions is taken through the journal’s structural impediments. That we are not exposed to "post-critical" propaganda should be appreciated. Perhaps when the three protagonists get more comfortable with their message, it won’t be so difficult to witness the rhetorical and visual self-consciousness of the medium.

PEGGY DEANER is an assistant dean and associate professor at Yale University School of Architecture and principal of Peggy Deane Studios.

**ILLUMINATED MANUSCRIPTS**

**Jenny Holzer: For Pittsburgh**

David L. Lawrence Convention Center
10th St. and Ft. Duquesne Blvd, Pittsburgh

Amid numerous public art projects in Pittsburgh’s downtown Cultural District, Jenny Holzer’s new installation, For Pittsburgh quite literally sheds new light on Rafael Viholy’s David L. Lawrence Convention Center, which had its grand opening in 2001. The building’s owner, Pittsburgh Sports and Exhibition Authority, commissioned the permanent piece with support from several local foundations and unveiled it on July 20. Viholy’s competition-winning design takes inspiration from the nearby "three sisters" suspension bridges on the Allegheny River designed by county engineers and architects in 1928. The 500-by-1,000-foot building parallels the Allegheny’s south bank, giant trusses tris- angular up and almost over the water. On its downtown side, a row of masts lifts up cables that support a sweeping roof.

"I’m very happy whenever someone lets me in a good building, and it only happens once a decade or so," Holzer announced. Like her previous installations at Frank Lloyd Wright’s Fallingwater and Guggenheim Museum and Mies van der Rohe’s Neue Nationalgalerie, For Pittsburgh identifies and enhances a landmark’s essential architectural drama. The piece is literally legible: a ribbon of text that runs between structural bits of the roof that allows a third-floor outdoor plaza to connect the street to the river. At this level, the curving eaves are literally graspable at their lowest point. They flank and sweep upward toward the open sky, framing picturesque views at each end. Parallel window walls create repeating reflections. Even during TV show, it’s a curiously ecclesiastical space.

Holzer’s piece is perfect here. About 1,500 14-inch-long tubes of blue LEDs, spaced 7 inches apart (though they seem to be closer), stick out from the eaves on either side, creating a continuous ribbon for letters, roughly 3 feet high and a 1 foot wide, to run vertically. The piece is best seen from the downtown side of the plaza, looking toward the river.

The text starts at eye level, moving upward. It ends at the roof’s highest edge, but suggests a continuation, as if greenlake flocks of words were flying southeast.

No longer covered by her characteristic epigrams, Holzer aims for the essence of the place through text as well as architecture. Five novels, each set in Pittsburgh, scroll across the building on one side, two at a time. Anne Dillard’s An American Childhood, John Edgar Wideman’s Homeground Trilogy (Sent for You Yesterday, Hiding Place, and Dreamtime), and Thomas Beller’s Out of This Furnace—running times of over 20 hours, complete readings are unrealistic, though perhaps the city will consider installing streetside readers.

But architectural and artistic this far outweigh issues of practicality, reflecting a changing Pittsburgh while affirming its perennial monumentality of the garbage problem. And its Wigley coauthorship. AMO’s
tions or offering a seemingly intellectual) with less weighty images and texts. It could be seen as a test of the message’s ability to resist dissolution in the medium, something that is legitimate in principle but frustrating in this reality.

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**OUR GARBAGE OUR SELVES**

Garbage Land: On the Secret Trail of Trash
Elizabeth Royte (Little, Brown). $24.95

Elizabeth Royte’s gross and engrossing new book Garbage Land: On the Secret Trail of Trash begins with the author starting a canoe into the fetid waters of the Gowanus Canal. "In one small, horribly polluted, godforsaken stretch of water drifted household trash, raw sewage, toxic waste, containers that ought to have been recycled, and rapidly putting organic debris," she writes. "With a start, I realized it was all the stuff I’d got rid of almost daily." This is the first stop in a tour that includes garbage trucks, transfer stations, landfills, recycling centers, composting facilities, and hazardous waste and sewage treatment plants, around the boroughs and across the country, as Royte follows her household waste.

Royte, a science writer who has written for The New Yorker, Harper’s, and Outside, has written a book that should interest urbanists and environmentalists alike. She is both unsentimentally honest about the monumentality of the garbage problem and unflappably optimistic. Garbage is a big dirty business that intersects with almost every aspect of the environment and the economy, and one that is increasing out of view for most affluent and middle-class urban dwellers. As municipal landfills close in urban areas, waste is trucked ever-longer distances to private landfills, often in poor rural areas. Cities pay ever more to ship and dump. But that’s just the beginning.

Like most landfills, the book is over­flowing with information. Figures on endocrine disruptors, greenhouse gases, squandered energy, toxic metals, and leaky landfills abound. But before things get too heavy or hopeful, Royte’s first-person narrative introduces us to colorful characters (compost fanatics) or takes us to places we’d never imagine (electronic waste recycling plants). But her conclusions are somewhat fuzzy. Does buying green products really make a difference? Sometimes. Is household recycling a necessary form individual empowerment or a diversion designed to keep the burden of waste disposal off the shoulders of industry? Well, it depends on how you look at it. Simple answers, how­ever, are not her purpose. Exposing the complexities of the consumption-waste cycle, and the people and places behind it, is her goal. For the average reader, espe­cially those among us who consider our­selves environmentally concerned, this journey is as important as the destination.

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