FOREST CITY RATNER COMPANIES

The New York Times Company

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THE NEW YORK TIMES COMPANY ENTERS THE 21ST CENTURY WITH A NEW TECHNOLOGICALLY ADVANCED AND ENVIRONMENTALLY SENSITIVE HEADQUARTERS

Grand Opening Gala Celebrates Stunning, Innovative Eighth Avenue Tower Developed by Forest City Ratner Companies

NEW YORK, November 19, 2007 – The New York Times Building officially opened this evening with a gala celebration hosted by Arthur Sulzberger, Jr., chairman of The New York Times Company, and Bruce Ratner, chairman of Forest City Ratner Companies. The grand opening, attended by Senator Chuck Schumer, Governor Eliot Spitzer, Mayor Michael Bloomberg and a glittering crowd of 500, marked the start of a new era for the storied media company and for its Eighth Avenue neighborhood located on the edge of Times Square.

The 52-story tower, designed by Pritzker Prize–winning architect Renzo Piano in association with FXFOWLE Architects, is an affirmation of the Times Company's commitment to the city, its Times Square neighborhood, and to the transformative power of great architecture. Developed by Forest City, this skyscraper has already drawn thousands of new employees to the area, along with more than a dozen vibrant, growing companies and exciting new retail outlets.

Arthur Sulzberger, Jr., chairman, The New York Times Company, and publisher, The New York Times, said, "This is a wonderful moment for The New York Times Company and its more than 10,000 employees; for New York City and Times Square; and for the profession and business of quality journalism. Our beautiful new home will enhance the way we work with one another and with our customers. It reflects our values as a Company and our role in the community."

Bruce Ratner, chairman of Forest City Ratner Companies, said: "The New York Times Building is a triumph of distinguished design, good business and solid citizenship. It has already become home to major financial services companies and law firms which have committed to growing and prospering in New York. Forest City is proud to have partnered with The New York Times Company in the creation of this extraordinary building."

Already a recognizable fixture on Manhattan's legendary skyline, the striking 1.5-million-square-foot New York Times Building, which is located between 40th and 41st Streets across from the Port Authority Bus Terminal, features a dramatic double-skin curtain wall of clear glass with a screen of ceramic rods.

Architect Renzo Piano said, "I love the city and I wanted this building to be an expression of that. I wanted a transparent relationship between the street and the building. From the street, you can see through the whole building. Nothing is hidden. And like the city itself, the building will catch the light and change color with the weather. Bluish after a shower, and in the evening on a sunny day, shimmering red. The story of this building is one of lightness and transparency."

Mr. Piano's vision of openness and transparency is wonderfully apparent throughout The New York Times Building. There is an open-air birch-and-moss garden with seven 50-foot-tall paper birch trees, which is surrounded by glass walls. The garden, which creates a calm, serene environment in the middle of one of the densest neighborhoods in the city, forms the heart of the building and the focal point of the colorful, airy lobby.

The garden is visible from the lobby, The Times's newsroom, the glass-walled offices above, and the ground floor retail spaces. It also provides a dramatic backdrop for TheTimesCenter, a new 378-seat auditorium/performance space. The lobby features Moveable Type, a dynamic artwork commissioned by The New York Times Company and Forest City. Moveable Type is a text collage, which consists of 560 small digital-display screens that provide a fluid, ever-changing portrait of The Times by parsing its daily content and its 156-year archive.

The technologically innovative building features numerous sustainable design elements, including a dimmable lighting system and a dynamic shading system that result in energy savings of 30 percent on the floors occupied by the Times Company. Horizontal ceramic rods on the exterior of the building are both beautiful and act as a sunshade capable of blocking half of the sun's energy. This feature – which has never before been utilized – allowed the use of floor-to-ceiling ultra-clear glass that maximizes views and light for the occupants while enabling people outside the building to see in. The New York Times Company interior office space was designed by Gensler.

The New York Times Building is jointly owned as condominiums by The New York Times Company and Forest City Ratner Companies. The Times Company owns floors two through 27; and FCRC owns floors 29 through 50, as well as floor 52, and 22,000 square feet of retail space on the ground floor. Floors 28, 51, and the building's lobby are jointly owned by the Times Company and Forest City.

About The New York Times Company
The New York Times Company (NYSE: NYT), a leading media company with 2006 revenues of $3.3 billion, includes The New York Times, the International Herald Tribune, The Boston Globe, 15 other daily newspapers, WQXR-FM and more than 30 Web sites, including NYTimes.com, Boston.com and About.com. The Company's core purpose is to enhance society by creating, collecting and distributing high-quality news, information and entertainment.

About Forest City Ratner Companies
Forest City Ratner Companies (FCRC), a wholly owned subsidiary of Forest City Enterprises, owns and operates 32 properties in the New York metropolitan area. Forest City Enterprises, Inc. is a $9.5 billion NYSE-listed national real estate company. The Company is principally engaged in the ownership, development, management and acquisition of commercial and residential real estate and land throughout the United States.

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Overview

Goals

The New York Times Building at 620 Eighth Avenue was developed and constructed with three goals in mind:

- To enhance the way we work by creating a comfortable and efficient workspace for Times Company employees.
- To serve the Times Company's long-term operational needs as an owner/user.
- To reflect the Company's values and make a meaningful contribution to New York City.

The building was designed by Pritzker Prize–winning architect Renzo Piano in association with FXFOWLE Architects. The New York Times Company interior office space was designed by Gensler.

Architecture & Design

Renzo Piano was chosen by The New York Times Company and its development partner, Forest City Ratner Companies, in a competitive selection process. The owners believed that his interpretation of the program and the nature of *The New York Times* came closest to realizing their goals. The 52-story glass-and-steel structure reinforces the values of the Times Company and its culture of transparency. With floor to ceiling water-white glass windows, exposed steel columns and accents of red and marigold, the building is a fitting home for a 21st-century media company.

The New York Times Building incorporates many of the transcendental themes in Mr. Piano's architecture—volume, views, light, respect for context, relationship to the street—with a design that is open and inviting, providing its occupants with a sense of the city around them.

The challenge of a skyscraper is reducing the heat from the sun, and the two typical methods are smaller windows or heavily coated glass, methods that, in the words of Mr. Piano, produce "selfish buildings," where the views and light are compromised for both pedestrians looking into the building and occupants looking out. In contrast, Mr. Piano designed the building with a dramatic double-skin curtain wall with ceramic rods that act as a sun screen, and an inner wall of floor-to-ceiling, water-white glass. The New York Times Building enhances the city's skyline by reflecting the ambient light, changing color throughout the day, and allowing the interior space to be seen from the streets below. This same dedication to transparency and animated spaces is evident in the lobby. Mr. Piano has opened the lobby space by spreading the elevator shafts so that one can see more than 350 feet through the space. Standing on Eighth Avenue, people will see "layers of transparency" from the hustle and bustle of the lobby through to the quiet of the interior garden to activity in TheTimesCenter auditorium.

Guided by the idea that it is important to see how the structure is constructed and held up, Mr. Piano has revealed the structural steel, beams and columns that are normally hidden from view. These structural members serve as essential elements of the design, adding visual interest to the façade and a solid counterpoint to the lightness of the ceramic rods.

Throughout the space, the consistent use of design details reinforces the deliberate use of specific shapes and materials.

Color also plays an important role throughout the space, from the marigold Marmarino (layers of Venetian plaster) walls in the public spaces and the red walls at the core of the building to the elegant cherry wood furniture and the white oak floors throughout the building.

The Times Company work space is designed to be very flexible to accommodate a rapidly changing media environment. It is a largely open plan, with lots of meeting space to encourage collaboration both within departments and across them. Stairs, located at the corners of the building, foster communication between departments and animate the building from the outside.

The ease of communication is consistent with the Times Company's culture of collaboration and transparency. The dazzling design represents its commitment to constant innovation.

TheTimesCenter

As part of its commitment to the Times Square neighborhood that bears its name, The New York Times Company created a new state-of-the-art cultural center and performance space housed within The New York Times Building known as TheTimesCenter. Acoustically tuned and with cherry wood walls and red velvet seating for 378, TheTimesCenter is suitable for a wide variety of performances and events including lectures, small stage plays, film and video presentations, live broadcasts and music recitals. This public amenity features an abundance of natural light and rich colors and textures, making it an ideal and welcoming location for events. For more information, visit www.TheTimesCenter.com.

Innovative Use of Technology

In addition to the innovative lighting and shading systems and the other environmentally sustainable elements, the building includes many technologies that enable employees to work comfortably and efficiently in the space.

- An advanced dispatch elevator system that uses 24 passenger elevators (32 elevators total, including service) for faster, more efficient service. The passenger indicates on the touchpad in the elevator lobby to which floor he wishes to go. The elevator system directs the passenger to a particular elevator, which picks up the passenger and drops him off on the correct floor.
- Voice Over Internet Protocol (VoIP) telephone technology, which allows employees more options for communicating, even when away from their desks.
- Wi-Fi access throughout the Times Company space to ensure that employees can access information throughout the building (i.e., in conference rooms, colleagues' offices or the cafeteria).

Art and Signage Programs

Artwork and signage selected from the vast archives of The New York Times accent the Times Company space.

- The walls are adorned with a collection of color and black-and-white images from The New York Times's extensive photo archives. Many of the color photographs are being displayed as artwork for the first time. In all, the wall art collection includes approximately 560 prints.
- Interior signs throughout the space combine room names with images from The Times's photo archive, with a different image for each room, selected to complement the room's function. One conference room, for instance, might have pictures of Roosevelt, Churchill and Stalin at Yalta, and another might have Casey Stengel arguing with an umpire. The extensive inventory of The Times's photo archives provided the right images for countless electrical closets, mechanical rooms, and even mens' and women's bathrooms. In total, the interior signs used nearly 750 different photographs. The photographs firmly connect the space with The Times, as well as offer a whimsical and personal touch.
- The elevator lobbies on each floor feature ten video screens that show a stream of images that appeared that day in the newspaper or on NYTimes.com. Each elevator lobby also features a unique piece of contemporary furniture, which adds a touch of whimsy to the space and helps to identify the floor.

Factoids

- 186,000 ceramic rods create the second skin of the curtain wall, with each rod measuring 4 feet 10 inches; there is a total of 894,000 feet of ceramic tubing on the exterior of the building. That is the approximate distance from New York City to Providence, R.I.
- The building contains 23,500 tons of steel, nearly as much as the U.S.S. Intrepid.
- More than 95% of the structural steel contains recycled material.
- The Times Company's space includes 18,000 light fixtures, which can be individually programmed to meet the varying lighting needs of departments or groups.
- Measuring 110 feet long by 15 feet high, the sign on The New York Times Building is made up of almost 1,000 individual pieces of aluminum placed on the ceramic rods.

The New York Times Building

Timeline

February 18, 2000	The New York Times Company selects Forest City Ratner Companies (FCRC) as its development partner to explore building a new headquarters in Times Square.
July 2000	The Times Company solicits proposals for building design.
October 13, 2000	Renzo Piano Building Workshop, in association with FXFOWLE, is selected to design the new headquarters of The New York Times Building.
February 9, 2001	Gensler is chosen as interior architect for the building.
April 24, 2001	As a "significant reminder of the origins of Times Square," the façade of the building at 229 West 43rd Street is given official landmark status.
December 2001	The Times Company, Forest City Ratner Companies, New York City and New York State sign a development agreement to build a 1.5 million square foot office building on the parcel known as "8 South."
December 13, 2001	The design of the New York Times Building is unveiled.
June 2003	The Times Company begins collaboration with Lawrence Berkeley National Laboratory to test and develop dynamic lighting and shading systems.
August 2003	The Times Company builds a mock-up of the building space at its College Point, Queens printing facility to test lighting and shading systems.
August 23, 2004	Excavation of The New York Times Building site begins at 620 Eighth Avenue.
April 2005	Steel rises at The New York Times Building site.
May 31, 2006	Forest City Ratner Companies signs Seyfarth Shaw LLP as its first Tenant for The New York Times Building
June 2006 – August 2006	Forest City Ratner Companies signs new tenants Covington & Burling, Osler Hoskin & Harcourt LLP and Legg Mason for The New York Times Building
July 2006	The topping out ceremony, a long-standing tradition in construction, is held at The New York Times Building.

October 2006 The mast of The New York Times Building is put into place, bringing the tower's full height to 1,046 feet.

March 5, 2007 Forest City Ratner Companies signs first lease for retail space in The New York Times Building with MUJI, the unique Japanese retailer.

April 2007 The first Times Company employees move into The New York Times Building.

June 22, 2007 The final group of The New York Times Company employees vacates 229 West 43rd Street.

July 2007 The New York Times signage is installed on the façade of the new building.

September 17, 2007 TheTimesCenter, the Times Company's Midtown Manhattan performance space, opens.

October 2007 Forest City Ratner Companies secures $640 million in permanent financing from HSH Nordbank for its portion of The New York Times Building.

November 2007 The New York Times Building garden and lobby are completed.

November 19, 2007 Grand opening of The New York Times Building

Chronology of The New York Times' Locations

1851 13 Nassau Street

1854 138 Nassau Street

1858 41 Park Row, near City Hall

1905 1475 Broadway at 42nd Street. Soon thereafter, Long Acre Square was renamed Times Square

1913 229 West 43rd Street, originally called The Times Annex

In 1942, The Times Building at 1475 Broadway was renamed The Times Tower. The Annex was then named The Times Building. In 1961, The Times Tower was sold. And in 2004, The Times Building at 229 West 43rd Street was sold.

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The elegant New York Times Building has already taken its place alongside the most recognizable towers on the Manhattan skyline

Vincent Laforet for The New York Times

A view, from the east, of the 52-story New York Times Building at twilight

The New York Times

Building

Name	The New York Times Building
Location	Times Square, Midtown Manhattan, New York City 620 Eighth Avenue, between West 40th and 41st Streets
Owners	The New York Times Company (58% owner) Forest City Ratner Companies (FCRC) (42% owner) The New York Times Company owns floors two through 27 (800,000 square feet); FCRC owns floors 29 through 52 (700,000 square feet), as well as 21,000 square feet of retail space on the ground floor. Floors 28, 51, and the building's lobby are jointly owned by The Times Company and FCRC.
Developer	Forest City Ratner Companies
Architects	Renzo Piano Building Workshop in association with FXFOWLE Architects
Tenants	FCRC has leased more than 667,000 square feet of office space to: Seyfarth Shaw LLP; Covington & Burling LLP; Osler, Hoskin & Harcourt LLP; Legg Mason, Inc.; Samoo Architecture P.C.; Goodwin Procter LLP; SJP Properties; Barclays Center/New Jersey Nets; JAMS, The Resolution Experts; and Markit Group Limited. FCRC has also leased ground-level retail space to MUJI, Dean & DeLuca Café and Inakaya.
Financing	$640-million permanent loan financing from HSH Nordbank for top portion of building owned by Forest City Ratner Companies
Size	1.5 million square feet of premium Class-A office space and 21,000 square feet of retail on the ground floor with 700 feet of street frontage on a 79,000 square foot parcel
Height	52 Stories (746 feet tall; curtain wall ends at 819 feet; mast tops off at 1,046 feet)
Office Floorplate	Approximately 32,000 rentable square feet with 30-foot column spacing and 9.5-foot ceilings
Amenities	Ground floor, glass-walled, open-air garden planted with seven, 50-foot-tall paper birch trees, fern moss and hair-cap moss; TheTimesCenter, a state-of-the-art cultural center and performance space with a 378-seat auditorium; renovated subway entrance adjacent to the building

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The New York Times Building

Environmentally Sustainable

The New York Times Building features numerous environmentally sustainable innovations. Among the most prominent of the building's "green" features is the unique open-air garden, the first of its kind in Manhattan. The garden, which is surrounded by glass, features a grove of 50-foot-tall paper birch trees, a ground covering of two kinds of moss, and an elegant wooden footbridge. Visible from the lobby, the building's offices and the street, the garden is a calm and serene environment, a "green" oasis in the middle of one of the busiest, most densely packed neighborhoods in New York.

Double-Skin Curtain Wall
To reduce the amount of heat coming into the building, architect Renzo Piano envisioned a second skin of horizontal ceramic rods that act as a sunshade, sufficient in number to block half of the sun's energy. This is the first time this type of double-skinned curtain wall has ever been used. By deflecting the heat, the double curtain wall allows use of floor-to-ceiling ultra-clear glass that maximizes views and light for occupants of the building while allowing people outside the building to see movement within. The ceramic rods also enhance the design by gently reflecting light and color changes throughout the day.

Lighting and Shading
By engaging Lawrence Berkeley National Laboratory, the foremost experts on daylighting, and with financial assistance from New York State Energy Research and Development Authority (NYSERDA), The New York Times Company was able to create a very advanced dimmable lighting system and a dynamic shading system with real energy savings of 30%.

The lighting system is the first of its kind in the world. By using daylight harvesting, it maximizes use of natural light so that electric lighting is used just as a supplement. Each of the more than 18,000 electrical ballasts (a ballast limits the amount of current flowing in an electric circuit) in the lighting system contains a computer chip that allows it to be controlled individually. This means that lighting levels can be adjusted to meet the needs of different spaces operating at maximum efficiency with varying levels of light.

The shading system is programmed to use the position of the sun and inputs from an extensive sensor network to act as determinants to raise and lower shades, either blocking extreme light to reduce glare or allowing light to enter at times of less direct sunlight. The daylighting and shading systems work in concert to ensure that the building efficiently uses natural light whenever possible.

Co-Generation On Site
The New York Times Building includes a co-generation plant that makes energy on site. Featuring clean-burning gas, the co-generation plant is used to supply 40% of the power for The Times space. The plant's heat by-product is used to heat The Times space during the winter and to provide cooling during the remainder of the year. This is a more efficient use of the electrical generation equipment than is typically found in a utility company, as the heat by-product is used. This is very unusual, especially in New York City where very few commercial office buildings have co-generation plants. Funding support for the co-generation project was received from NYSERDA.

Underfloor Air Distribution

The New York Times Building features a versatile underfloor air distribution (UFAD) system designed for comfort and efficiency. With this underfloor air system, The New York Times Company is able to air condition 10 degrees warmer than a typical system—at 68°F—and gently pump this chilled air up from the floor rather than pushing air down from the ceiling at high velocity. Cooler air naturally fills the lower area of the room and rises when it hits warmer objects such as people or computers. The warm air then exits through vents in the ceiling. This system not only saves energy, it also ensures a much more regulated, comfortable temperature throughout the space. The Times Company is also able to use free-air cooling, meaning that on a cool morning, air from the outside can be brought into the building. The UFAD also uses waste heat from the co-generation process to heat the space on colder days. This is the largest underfloor installation of its kind in New York City.

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The New York Times Building

Birch & Moss Garden

Overview
The New York Times Building includes a unique open-air birch-and-moss garden, the first of its kind in Manhattan. Envisioned by celebrated architect Renzo Piano, and realized by renowned landscape architects HM White Site Architects in collaboration with Cornelia Hahn Oberlander, the garden features a grove of 50-foot-high paper birch trees and an elegant wooden footbridge, creating a calm and serene environment in the middle of one of the densest neighborhoods in the city, at Eighth Avenue and 40th Street, near Times Square.

Located on the ground floor of the low-rise portion of the new building, the 70-foot square garden is surrounded on three sides by 70-foot-tall glass walls and on the fourth by the eastern glass wall of the 52-story building. Through the glass, the garden is the focal point of the surrounding lobby and ground-floor retail spaces, and is visible from the Times newsroom and the glass-walled offices above—and provides a dramatic backdrop to TheTimesCenter, the new state-of-the-art cultural center and performance space.

Designing the Garden
From the beginning, Renzo Piano's design vision for The New York Times Building included a garden at its heart. He brought to the team landscape architects Hank White and Cornelia Hahn Oberlander to turn his concept into reality.

In selecting the vegetation for the garden, White and Oberlander knew they would need to conduct meticulous research of the garden's "microclimate"—the particular atmospheric conditions that would be created by the building. Researching the garden's microclimate was complicated by the fact that the building that would surround it did not yet exist. White brought in microclimatic scientists who pioneered a three-dimensional computer modeling and simulation program that measures light and wind to forecast growing conditions. Measurements of shadow angles and lengths were simulated along with on-site measurements of existing conditions to validate results from digital models of Piano's designs as well as existing buildings within an eight-block radius of the site. The landscape team then created five daily simulations, representing the sunlight the garden would receive at specific times of the year.

The research findings led the landscape architects to suggest an irregular arrangement of a cluster of seven birch trees and rolling, moss-covered ground to create a serene natural environment at the center of the 1.5 million-square-foot building.

The glass walls surrounding the garden fulfill Renzo Piano's guiding design principle for the entire building: transparency. Day or night, workers and visitors in the building's lobby, auditorium and newsroom of *The New York Times*—or from the sidewalks outside—are able to view aspects of the garden through the surrounding clear glass.

Piano also envisioned an elegant garden that would complement, rather than compete with, the building's design elements. The landscape architects achieved this goal by limiting the number of different types of vegetation that would be planted in the garden to birch trees and moss, resulting in a simple and natural woodland sanctuary.

Garden Topography and Vegetation
Gently rolling hillocks undulate roughly three feet above and below the lobby floor, lending a natural shape to the topography. The ground is covered by an evergreen carpet consisting of two types of native mosses: Fern moss, which has some height and a chartreuse-like hue, and forest green hair-cap moss, which grows very close to the ground. The fragile mosses will grow in an organic pattern as they do in nature, with contrasting heights and textures. No other garden in Manhattan features moss as its sole ground covering, making this space a unique treasure amongst the city's gardens.

Seven paper birch trees rise approximately 50 feet from the moss-covered ground, their tops reaching above the fifth floor of the building. Paper birches are rarely seen in Manhattan as they are sensitive to public urban landscapes, appearing primarily in our city's protected gardens. Whistling in the wind, the birches' abundant leaves turn yellow in the fall. Their root balls are 15 feet wide, their chalky white-barked trunks are nine to 12 inches in diameter, and their canopies span 12 to 20 feet. The 25-year-old trees that are planted in The New York Times Building garden have a life expectancy of up to 60 years.

At the end of October, the seven paper birch trees were shipped to The New York Times Building. A 90-foot boom crane hoisted the trees up from street level and over the side of the 70-foot glass walls of the building into their final positions in the garden. Over a dozen landscapers worked through a stormy night to complete the challenging installation.

An elegant footbridge over the mossy ground is made of a reddish-brown tropical hardwood, *ipe*. *Ipe* wood is an FSC (Forest Stewardship Council) certified tropical hardwood purchased from a supplier employing ecologically sound forestry practices.

Maintenance
Since moss and birch trees have differing moisture requirements, the garden contains a computer-programmed irrigation system that includes subsurface irrigation for the trees and surface-mist irrigation for the moss. The surface irrigation has been turned into a design element of the garden. A tight grid of pop-up brass sprinklers create a fine spray mist and turn the garden into one large fountain at 8:45 a.m. every day for approximately 30 minutes, just as employees arrive for work.

Landscape Design Team

- *Renzo Piano Building Workshop*
  The New York Times Building was designed by Pritzker Prize–winning architect Renzo Piano in collaboration with the New York–based architectural firm of FXFOWLE. Among Piano's noteworthy buildings are the Centre Georges Pompidou in Paris; the Kansai Air Terminal in Osaka, Japan; the Potsdamer Platz in Berlin and the reconverted Lingotto Fiat factory in Turin, Italy. His remarkable addition to the Morgan Library opened in the spring of 2006, his first completed commission in New York City.

- *HM White Site Architects*
  HM White Site Architects, led by the firm's founder Henry (Hank) White, has consistently produced award-winning landscape design for public, institutional and commercial clients, achieving the seamless interplay between buildings and landscapes.

  Current works include the reconstruction of a wetland and native-habitat garden at the Bronx Zoo; the landscape design for the Morgan Library expansion in Manhattan; the Brooklyn Botanic Garden's new Visitor's Center, and the landscape architecture for the Baltimore Oriole's Park at Camden Yards, which was cited by *Time Magazine* as one of the "best designs of 1992."

- *Cornelia Hahn Oberlander*
  Canadian landscape architect Cornelia Hahn Oberlander is known for her minimalist, ecologically sensitive designs. Oberlander's significant body of work over the past 50 years has included such internationally recognized projects as the landscape designs for Vancouver's Robson Square, as well as its Museum of Anthropology and the Legislative Assembly Building in Yellowknife, Northwest Territories.

- *Kelco Construction*
  For over 40 years, Kelco Construction has been providing landscape construction services with state-of-the-art equipment for municipal, commercial, and residential projects. Kelco has completed some of the largest, most complex landscape construction projects within the New York City metropolitan region, including the Tisch Children's Zoo, Lower Pond Reconstruction, and North Meadow Ball Field in Manhattan's Central Park; Japanese Pond Garden Restoration at the New York Botanical Garden; Hudson River Park; and the landscaping for the Brooklyn Museum.

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The New York Times Building

Moveable Type

Purpose
Moveable Type is a media artwork commissioned for the ground-floor lobby of The New York Times Building in New York City.

Location
The New York Times Building (open to the public in the lobby)
620 Eighth Avenue between 40th and 41st Streets, New York, New York.

Artists
The work is a collaboration between New York–based artist Ben Rubin and Mark Hansen, Associate Professor in the Department of Statistics, University at California at Los Angeles.

Artists' contacts:
Ben Rubin, 212.334.9969, benrubin@earstudio.com
Mark Hansen, 323.828.6876, cocteau@stat.ucla.edu

Client
The New York Times Company and Forest City Ratner Companies

Size and Location
The artwork is located in the central corridor of the New York Times Building's ground floor lobby, and it is accessible to the general public. The artwork consists of 560 displays (small digital screens) which are arrayed in two grids of seven rows and 40 columns each. Each grid is 53'6" long and 5'4" tall.

Content
Algorithms developed by the artists parse the daily output of the New York Times (news, features, opinion, blogs) as well as The Times's 150-year archive. The activities and comments of visitors to The Times Web site also provide input to the work.

The information (and therefore the artwork itself) is in a constant state of change, because it reflects the up-to-the-minute production of the news by The Times, both in print and on-line. The artwork draws its content from three sources:

- a live feed from The New York Times, capturing text and data in near real-time as the information is published;
- regular summaries of on-line page views and search activity by readers of The Times' Web site (www.nytimes.com); and
- the complete Times archive dating back to 1851.

The artists have programmed the work to extract fragments – such as quotes, details, questions, numbers, and places – from The Times's growing, living, real-time news database, and to recombine these fragments into a series of kinetic compositions.

Technology
The artists employed a technology called a vacuum fluorescent display (VFD). Developed in the 1960s in the form of vacuum tubes, VFDs are now used most commonly in industrial applications and appliances such as microwave ovens, gas pumps, digital clocks and cash registers. Each VFD in Movable Type is 4¼ inches tall and 8½ inches long. Their resolution is 128x256 pixels. The artists selected this technology because it has a timeless and undated quality that will keep the piece fresh many years hence.

Each display unit contains an audio interface, a speaker and an audible relay, enabling it to produce a variety of small sounds. In addition, ten small full-range speakers mounted near the floor provide background sounds. A total of 570 independent channels of audio allow Moveable Type to create a fully spatialized, immersive soundscape.

Production
The design and production of the artwork was managed by EAR Studio Inc., the media design firm founded by artist Ben Rubin in 1993. Perfection Elelectricks in Queens, NY, was responsible for its engineering and fabrication, and RSVP Studio in Brooklyn, NY, provided architectural design support. The design was coordinated with the architects of The New York Times Company building, Renzo Piano Building Workshop in Paris in association with FXFOWLE Architects in New York.

Timeline
The design and software development for the work began in mid-2003. Installation started in July, and the project opened to the public in November, 2007.

Artists' Biographies
Ben Rubin is a media artist based in New York City. He completed two major public artworks in 2006: "San Jose Semaphore" for the city of San Jose, California, and "Four Stories" for the Minneapolis Public Library. Mr. Rubin's work has been shown at venues including the Whitney Museum of American Art, the MIT List Visual Arts Center, and the Skirball Center in Los Angeles (in a show organized by the Getty Museum). Mr. Rubin teaches at the Yale School of Art, where he was appointed critic in graphic design in 2004.

Mark Hansen is an Associate Professor and the Vice Chair for Graduate Studies in the Department of Statistics at the University of California, Los Angeles. Where he also serves as a co-principal investigator for the Center for Embedded Networked Sensing. His work is heavily interdisciplinary, drawing inspiration from environmental science, applied mathematics, computer science and information studies. Mr. Hansen holds a joint appointment in the Department of Design|Media Art at UCLA.

Mark Hansen and Ben Rubin had previously collaborated on the highly acclaimed Listening Post, a groundbreaking media artwork that was exhibited at the Whitney Museum in 2002-2003.

More Information:
http://www.earstudio.com
http://www.newyorktimesbuilding.com/

Images
The images on the following page (and others) are available for download at full resolution here: http://www.earstudio.com/mt_images/

Moveable Type by Mark Hansen and Ben Rubin. (pre-visualization rendering by George Showman, RSVP Studio, and Peter Zuspan, EAR Studio Inc.)

Two views of Moveable Type installed in the lobby of The New York Times Building during testing in September 2007. (Photos courtesy of the artists)

The New York Times Building

Design & Construction Team

Owners

The New York Times Company
Forest City Ratner Companies

Lead Design Team

Architects:	Renzo Piano Building Workshop in association with FXFOWLE
Interiors Architect (New York Times Company & Advisor to FCRC):	Gensler
Structural Engineer:	Thornton Tomasetti
Mechanical, Electrical, Plumbing Engineer:	Flack + Kurtz
Construction Manager (Core & Shell):	AMEC Construction Management, Inc.
Construction Manager (New York Times Interiors):	Turner Construction

Core & Shell

Acoustical Consultant:	Cerami & Associates
Ceramic Testing:	Wiss Janney Elstner Associates, Inc.
Civil Engineer/Transit Authority:	Vollmer Associates
Code:	JAM Consultants
Commissioning Agent:	Horizon Engineering Associates
Construction Manager:	AMEC Construction Management, Inc.
Controlled Inspection Agent:	Ava Shypula Associates
Development Advisor (The New York Times Company):	The Clarett Group
Environmental Engineer:	Roux Associates
Exterior Maintenance:	Entek Engineering LLP
Exterior Wall:	Heitman and Associates Forst Consulting
Geotechnical Engineer:	Mueser Rutledge Consulting Engineers
Graphic Design:	Pentagram

Landscape Architects:	H. M. White Site Architects Cornelia H. Oberlander
Landscapers:	Kelco Construction
Lighting:	Office for Visual Interaction
Painting & Coatings Consultant:	KTA-Tator
Schedule:	Lovett Silverman Associates, Inc.
Security:	Kroll Schiff & Associates
Structural Engineer:	Thornton Tomasetti
Surveyor:	Lovell & Belcher
Vertical Transportation:	Jenkins and Huntington Joseph Neto and Associates
Wind Engineer:	Rowan Williams Davies & Irwin, Inc. CSTB
Wireless Transmission:	Heinz Corp.
Wood Science:	Stephen Smulski, Ph.D. Wood Science Specialists, Inc.

The New York Times Interiors

Acoustical:	Cerami & Associates
Art:	Vick Corporate Art Advisors
Audiovisual:	Walsh Lowe, LLC
Commissioning Agent:	Horizon Engineering Assoc.
Construction Manager:	Turner Construction
Daylighting:	Anyhere Software Lawrence Berkeley National Laboratory Loisos + Ubbelohde
Furniture Manager:	Ferguson Cox Associates
Graphic Design:	Pentagram
Information Technology:	Walsh Lowe, LLC
Interiors Architect (New York Times Company & advisor to FCRC):	Gensler
Lighting:	Susan Brady Lighting Design

Mechanical, Electrical, Plumbing Engineer: Flack + Kurtz

Move: Richard Hoffman & Associates

Project and Cost Managers: Gardener & Theobald

Restaurant Advisors: Hopkins
Post-Grossbard & Associates

Schedule: For the Record

Solar Study: Ekistics

Television: Elliot Technologies LLC

TheTimesCenter

Acoustical: Jaffe Holden Acoustics, Inc.

Audiovisual: Harvey Marshall Berling Associates

Auditorium: Fisher, Dachs & Associates

Code: JAM Consultants

Commissioning Agent: Horizon Engineering Assoc.

Controlled Inspection Agent: Ava Shypula Assoc.

Graphic Design: Pentagram

Lighting: Office for Visual Interaction

Television: Elliot Technologies LLC

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The New York Times Building

Renzo Piano

Internationally acclaimed architect Renzo Piano, winner of the 1998 Pritzker Prize for Architecture, the profession's highest honor, has put his first major imprint on the Manhattan skyline with his design for The New York Times Building.

Piano was born to a family of builders in Genoa, Italy on September 14, 1937. He graduated from the Milan Polytechnic School of Architecture in 1964. As a student, Piano worked under the design guidance of Franco Albini and also gained valuable practical experience by regularly visiting construction sites of his father, a building contractor. Between 1965 and 1970, Mr. Piano completed his apprenticeships and overseas study with travel in Britain and America. During this time he met the architect Jean Prouvé; their friendship would have a deep influence on his professional life.

In 1971, still only 33, he founded the Piano & Rogers agency with Richard Rogers, his partner on the design of the Centre Pompidou in Paris. In 1977, he established l'Atelier Piano & Rice with the engineer Peter Rice, who would work with him on many projects, until his death in 1992.

The Renzo Piano Building Workshop was founded in 1980 with offices in Paris and Genoa. Some 100 people work with Mr. Piano, including architects, engineers and other specialists, often in close collaboration with architects linked by many years of experience.

The jury that awarded Renzo Piano the Pritzker Prize compared his work to that of earlier Italian architectural masters—Leonardo da Vinci, Michelangelo and Brunelleschi. In selecting Renzo Piano to design The New York Times Building, the Times Company and Forest City Ratner Companies cited the way in which his extraordinary projects in cities around the world have, in his own words, aspired to "indicate the way forward for the city."

Renzo Piano's career spans more than three decades. His major projects and honors include:

Principal completed projects:

Centre Pompidou, Paris, France, 1977 (with Richard Rogers)
Schlumberger Renovation, Paris, France, 1984
Menil Collection, Houston, Texas, 1986
IRCAM Extension, Paris, France, 1988 to 1989
Rue de Meaux Housing, Paris, France, 1988 to 1991
Kansai Airport Terminal, Osaka, Japan, 1994
Jean Marie Tjibaou Cultural Center, Nouméa, New Caledonia, 1998
Museum of the Beyeler Foundation, Basel, Switzerland, 1998
Potsdamer Platz reconstruction, Berlin, Germany, 1999
Nasher Sculpture Center, Dallas, Texas, 2003
Padre Pio Pilgramage Church, San Giovanni Rotondo (Foggio), Apulia, Italy, 2004
High Museum Expansion, Atlanta, Georgia, 2005
The Morgan Library Expansion, 2006

Major Prizes and Honors:

1989 R.I.B.A Royal Gold Medal for Architecture, U.K.
1990 Kyoto Prize, Inamori Foundation, Kyoto, Japan
1994 Goodwill Ambassador of UNESCO for Architecture
1998 The Pritzker Architecture Prize, The White House, Washington, U.S.A
2000 Officier de l'Ordre National de la Légion d'Honneur, France
2002 Médaille D'Or UIA (International Union of Architects), Berlin, Germany

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FXFOWLE ARCHITECTS, PC 22 WEST 19 STREET | NEW YORK NY 10011 | T 212 627 1700 | F 212 463 8716 | WWW.FXFOWLE.COM

FXFOWLE ARCHITECTS collaborated with Renzo Piano Building Workshop to design The New York Times Building, and was primarily responsible for the overall management of the project. The New York Times Building is an exceptional signature structure that is unlike any other building in the country, one of lightness, transparency, and mutability. The design incorporates a transparent glass tower screened by planes of glazed ceramic tubes that seem to float above the street. The design of this Class-A office building provides a new standard of comfort, efficiency and sustainability, integrating innovative green features, materials, mechanical and lighting systems, and advanced technology to create a building that treads lightly on the natural environment while supporting the needs of a 21st century media company.

FXFOWLE orchestrated an open and energetic process that included consultation with many outside experts, copious research and testing, construction of mock-ups, pre-bid collaboration with subcontractors, and rigorous cost evaluation.

Founded in 1978, FXFOWLE ARCHITECTS is an award-winning practice based in New York with an additional office in Dubai. The firm is committed to creating architecture that stimulates and inspires; an architecture that tells the story of place, of institutional and individual aspiration, and of synergy between the natural and built realms. FXFOWLE's diverse portfolio includes projects of all types and scale located in the United States, China, India, Russia, and the United Arab Emirates. The firm has also been globally recognized with extensive design accolades and media coverage.

FXFOWLE employs an interactive, collaborative design process by implementing effective leadership and open communication. This approach establishes a working environment of trust enabling clients to make fully informed decisions during the design process, reach consensus and move forward with the successful completion of the project.

Through a truly holistic process, FXFOWLE strives to enrich the built environment by creating projects with social, environmental, and aesthetic integrity. Knowledge and understanding of larger community and environmental issues intensifies the meaningfulness of the firm's work.

FXFOWLE has been designing green buildings for as long as the firm has been in practice. Over the years, the meaning of green architecture and sustainable design has evolved, and FXFOWLE has remained at the forefront of that dialogue. The firm has developed a clear, iterative process that is based on an integrated design approach. FXFOWLE continues to develop new paradigms for sustainable environments within a variety of scales and typologies, each cultivated from design expertise and the client's program and mission.

FXFOWLE is structured around six design studios, which allow it to focus its expertise on a variety of typologies: Commercial/Residential, Cultural/Educational, Interiors, Planning/Urban Design, and Transportation. Additionally, the firm has an International Studio, which serves the particular needs of its overseas clients. Principals direct each studio and the studios often collaborate to meet the project's diverse needs.

BRUCE S. FOWLE, FAIA, LEED
DANIEL J. KAPLAN, AIA, LEED
Senior Principals

GERARD F.X. GEIER II, AIA, IIDA, LEED
SUDHIR S. JAMBHEKAR, AIA, LEED
SYLVIA J. SMITH, AIA, LEED
MARK E. STRAUSS, FAIA, AICP
Principals

HEIDI L. BLAU, AIA, LEED
TIM MILAM, AIA
Associate Principals

Thornton Tomasetti

STRUCTURAL ENGINEER – The New York Times Building

Structural engineers are typically hired by architects to design the skeleton of a building -- foundation, beams, girders, connections, etc.—that comprise the skeleton of a building. Because the structure of The New York Times Building is visible and integrated into the architectural design, the structural design was especially challenging in that it had to be not only functional but also aesthetic—from the size of exterior steel members to the shape and orientation of connections.

The primary engineering challenges were to:

- Develop a light, elegant structural system that will be exposed both on the building's interior and exterior;
- Provide detail on exposed connections to accommodate the architects' and owners' aesthetic vision;
- Design for thermal movements, since the exposed steel members undergo more than a 75° F temperature differential, resulting in shortening and elongation.

Role in Building Project

Thornton Tomasetti developed structural designs covering the building's aesthetic appearance, structural adequacy, and fabrication and erection practicality. Thirty thermal load combinations were modeled and, in collaboration with Rowan, Williams, Davies, and Irwin (RWDI), wind tunnel testing investigated 24 wind-load combinations. Thornton Tomasetti also developed the design based on borings for the footings, to ensure rock strength was sufficient to support the tower and podium. In addition, the top of the building features a 300-foot steel pipe mast with connections that were specially designed to accommodate fatigue. In total, the building uses over 25,000 tons of structural steel, which is made of 95% recycled content.

Thornton Tomasetti Contacts

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Washington DC

London
Paris
Hong Kong
Sydney

MEP ENGINEER – The New York Times Building

In an effort to meet aesthetic and sustainability goals for The New York Times Building, the mechanical, electrical and plumbing (MEP) design required the application of high-performance technologies for some of the building's most essential components such as water, lighting and air temperature controls.

Significant High-Performance Design Features

- Underfloor air distribution system, which—together with demand-controlled ventilation and carbon dioxide sensors—provides energy efficient air conditioning and heating with superior indoor air quality.
- Daylighting controls at the perimeter and occupancy sensors throughout the building space. Space has been reserved on the roof for potential future fuel cells.
- A purge system for The New York Times Company's spaces enables 100% outside air ventilation and exhaust to refresh the air in the space and to remove odors and fumes from night-time maintenance and cleaning.
- The dedicated New York Times Company ventilation systems incorporate 85% efficient filtration and a humidification system to maintain optimum indoor air quality.

Role in Building Project

Flack + Kurtz provided mechanical, electrical, and plumbing and telecommunications design for the 52-story, green-design building. Additionally, F+K provided specialized design for key departments in The New York Times Company's corporate headquarters including newsroom, advertising/marketing, news services, executive space and two TV studios. The pathway design included incoming services, space planning for service entrance rooms, riser location and layout, spec office space pathway design and grounding system.

Central Plant and Cogeneration Facility

- The 6,000-ton central plant provided by Flack + Kurtz includes 1,250-ton electric centrifugal chillers and one 250-ton absorption chiller.
- The building includes a 1.4-megawatt cogeneration facility, which serves the Times Company's 24/7 data center and other Times Company electrical loads.
- The plant is powered by two natural gas-fired reciprocating engines operating in parallel. Utility cost savings are significant due to the reduced cost to generate electricity and the ability to use recoverable waste heat from the generators.
- Heat recovered from the engines provides hot water for the 275-ton absorption chiller in the summer and provides perimeter heating hot water in the winter.

Flack + Kurtz Contacts:

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INTERIOR ARCHITECT - The New York Times Building

In 2001, Gensler was hired to collaborate with The New York Times Company, the building architects and the entire team to create a functional, aesthetic, sustainable and progressive interior environment that would effectively integrate with the building design. Gensler was included at design meetings and charettes about the core and shell with Renzo Piano Building Workshop and FXFOWLE, and, similarly, Gensler consulted with these team members about interiors. The result is a truly unique continuity of interior-exterior design, seamlessly flowing from the public spaces to the office floors.

Building Design for Optimal Interiors
While the building was in the early stages of design, Gensler performed a building design consultation study to help the Times Company and the base building teams maximize interior efficiency and flexibility. Gensler's involvement influenced base building design decisions—such as floorplate planning depths, perimeter column locations, mullion spacing, and the spacing of the façade's ceramic rods—to be considered from the perspective of workplace needs.

Gathering and Synthesizing User Input
Beginning in 2001, Gensler led a comprehensive data gathering effort for the Times Company's three main areas: news, business and corporate. This included visioning workshops, departmental interviews, focus groups, a post-occupancy study of NYTimes.com's offices on Seventh Avenue, test site data gathering and on-site observations to inform the interior programming process. This input drove an interior design concept that emphasizes connectivity, communication and flexibility through features such as:

- A transparent, open workspace
- A layout that encourages circulation and interaction
- Meeting spaces for collaborative work
- Adaptable work settings that support a variety of functions

Workplace Design Features
From the newsroom to the executive offices, the workplace is a reflection of the needs and desires of the employees and the Times Company's business goals, providing a comfortable, healthy and productive environment. Office standards were developed to reflect function, and a primarily open plan environment was adopted to encourage collaboration. At the same time, the work environment is highly customized for news department, business unit and individual specific requirements. From a planning perspective, no two floors are identical.

The office has a "loft-like" feel with high ceilings—up to 11' at the newsroom—floor-to-ceiling windows, and floorplates that are spacious and maximize daylight and views. Low workstation panels throughout and communicating stairs on the perimeter support the Times Company's goal for a vibrant, stimulating workplace emphasizing strong communication and innovation.

Connectivity
Accessible team rooms, informal seating in prime locations and a lively cafeteria space foster community and knowledge-sharing. The location of offices and meeting rooms at the center of the building creates an unobstructed perimeter that allows all occupants to enjoy city views and abundant daylight. Glass fronts to offices and meeting rooms further the experience of connectivity and accessibility throughout the interior space. The automated lighting, dimming, and shading systems maximize daylight while managing glare and solar heat gain. This system is expected to reduce annual energy use by 20 to 30 percent compared to non-daylighted buildings.

Gensler designed the workstations, manufactured by Unifor, that are used in all of the Times Company's departments. The desks maximize horizontal surfaces and bookshelves, and rolling file cabinets with cushion tops double as seating for impromptu desk-side meetings. For a writing-intensive work environment that emphasizes ergonomics, Gensler placed keyboard trays below the work surface and specified chairs that promote proper posture and may be adjusted by the user.

Modularity for Flexibility and Function
Informed by the user research and building design planning, Gensler created the layout of the interior space for flexibility and customization. The interior space is based on a five-foot by five-foot module enabling open work areas to be easily combined or converted into offices or conference rooms. For example, each ceiling module includes a light fixture with integral air return vents and a center compartment for sprinklers and light sensors; this allows partitions to be installed or removed without changing the ceiling at all. Additionally, all technology cabling is located under the floor along with the building's air distribution system, instead of within walls or workstation panels, further increasing the flexibility of the space.

Ensuring the Aesthetic of Transparency
Gensler developed an interior planning strategy and workplace design that reinforces the base building's design value of transparency. Interior features such as the ceiling system line up with the building's façade for a united visual effect from interior to exterior. Interior hard walls are perpendicular to the facade and located off the perimeter to further enhance the transparency of the design. Material colors are dense at the core and graduate from darker, denser colors at floor level to lighter colors towards the ceiling, harmonizing with the horizontal lines of the façade. The result is a rigorously calibrated building that resonates with transparency and elegant simplicity inside and out.

Interior Design Concept
The goal of the team was to create a highly integrated exterior and interior. In keeping with rational minimalism of RPBW's architecture, Gensler created a modern and timeless interior. With the Times Company, Gensler selected materials and finishes and furnishings that emphasized honesty and purity: wood, steel and a palette of white, grey and primary colors. Red is emphasized at the core, with green accenting the offices and meeting areas and blue accenting the open plan areas. Each gallery-like elevator lobby features a unique contemporary bench, which adds a touch of fun to the space and helps to identify the floor.

Sustainability and Technical Innovation

The Times Company began with the desire to create the highest quality interior environment, seeking out and researching new building technology for the project. In many cases, the Times Company itself led the research and exploration of new technologies, challenging the design team to find the best solutions to balance the project's environmental, functional and aesthetic requirements. A mock-up of the exterior and interior of the new building at The Times's printing facility at College Point, Queens became a laboratory for the design team as well as the technical consultants. Gensler was deeply involved in the testing and specifying of all new technologies utilized on the project, including the new daylighting system, the automated shading system and the underfloor air distribution system.

Gensler's philosophy is to design and specify sustainable solutions for every project. To that end, with Interface it created a perforated carpet tile for conference rooms that became an integral component of the underfloor air system. Interface, whose carpet is used throughout, also minimizes waste and chemicals in its manufacturing process. Gensler used other sustainable products such as Armstrong ceiling tile, which maximize recycled content, and Carnegie Fabrics' Xorel for workstation panels, which is manufactured with minimal chemicals, discourages bacterial and mold growth, and is designed for longevity and recycling. Other sustainable products, materials and systems include Knoll's Life task chair, the Knoll Greenguard filing system, and fabrics from Knoll and Maharam. The daylighting system is comprised of Zumtobel light fixtures, Lutron fluorescent dimming ballasts and dimming controls, and the Mechoshade automated window shade system.

Gensler Team

Project Principal:	Robin Klehr Avia, FIIDA Managing Principal
Project Manager:	Rocco Giannetti, AIA Principal
Design Principal:	Edward Wood, RA Principal
Design Director:	E.J. Lee, Senior Associate
Designer:	Oliver Schaper, LEED AP, CDT Senior Associate
Interior Designer:	Naoko Oguro, IIDA, NCIDQ, CID Associate
Technical Director:	Tom Lanzelotti, RA Principal
Job Captain:	Patricia Aponte, CDT Associate
Team:	Aylin Cinarli
	Rina Consuelo Parado, AIA, Associate
	Susana Su-Tom, Associate

Furniture

Workstations:	Unifor (custom, cherry wood)
Task Chairs:	Life chair by Knoll*
	(green materials, replaceable seat pad and back)
Private offices:	Unifor (custom, cherry wood)
Filing system:	Calibre by Knoll*
Conference tables:	Unifor (Naos, cherry wood and back-painted glass)

Daylighting System

Lighting:	Zumtobel* (including dimmable fluorescents)
Window shades & control system:	Mechoshade*
Dimming System:	Lutron* (fluorescent dimmer ballasts and controls)
Daylighting controls:	Lutron*

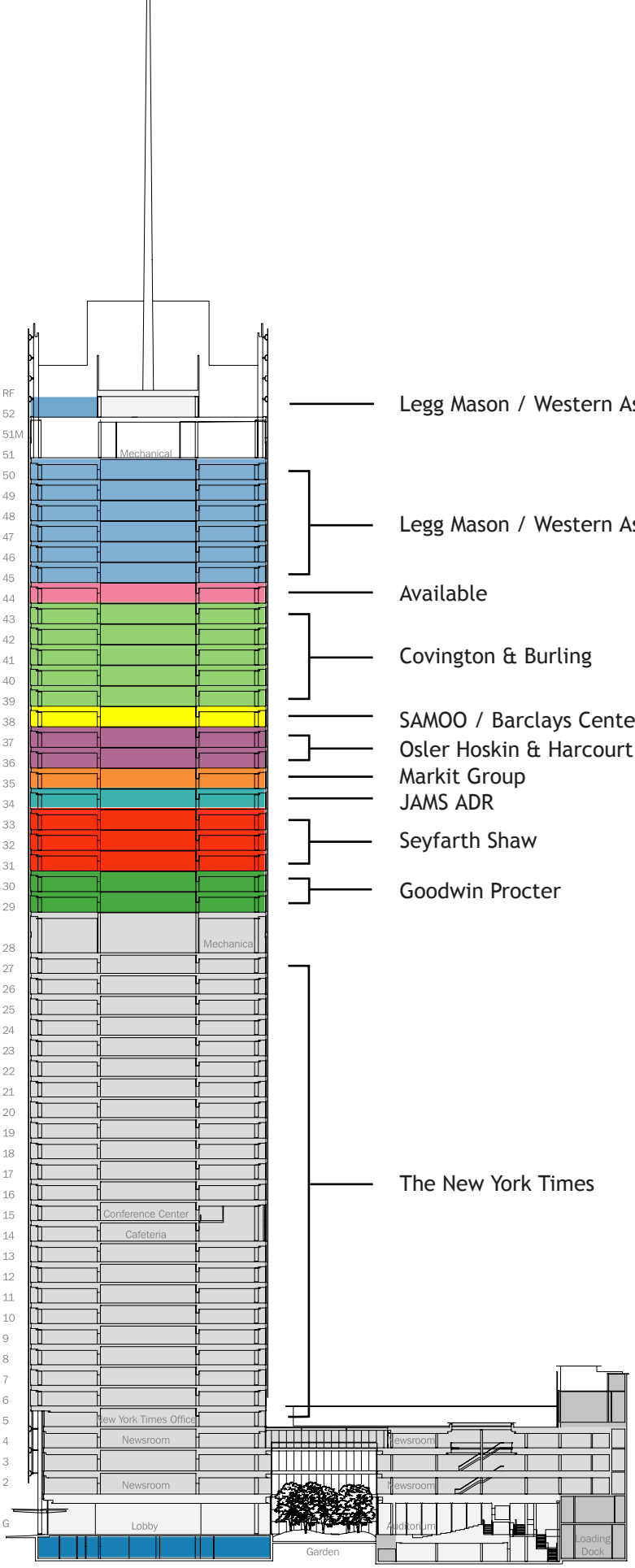
Materials

Carpet:	Interface*
Perforated carpet:	Interface* (new product)
Fabrics:	Knoll*; Maharam*; Carnegie Fabrics' Xorel* (fabric-wrapped panels)
Wood floor:	White oak
Office front system:	IOC (clear glass, aluminum)

*Indicates green material product

The New York Times Building

Tenants



Legg Mason / Western Asset Management / Clearbridge Advisors

Legg Mason / Western Asset Management / Clearbridge Advisors

Available

Covington & Burling

SAMOO / Barclays Center Sales Center / SJP Properties / FCRC

Osler Hoskin & Harcourt

Markit Group

JAMS ADR

Seyfarth Shaw

Goodwin Procter

The New York Times

The New York Times

Muji / Inakaya / Dean & Deluca