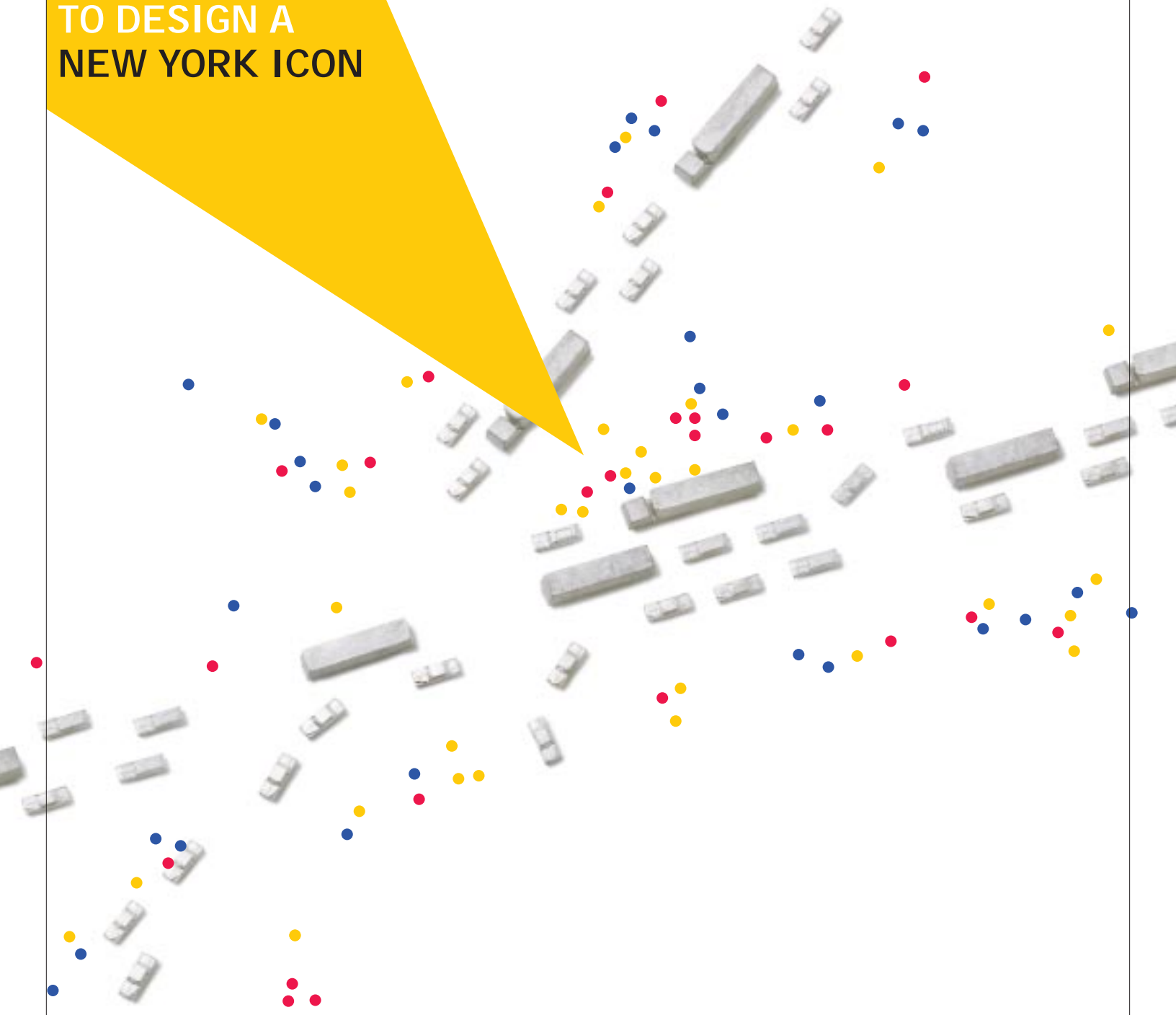


A COMPETITION
TO DESIGN A
NEW YORK ICON



tkts2K

SITE IMAGES

View of site from Northwest



View of site from East



View of site from South



View of site from West



View of site from Southwest

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COMPETITION SUMMARY

DESIGN COMPETITION OBJECTIVE

Theatre Development Fund seeks to plan, design, and construct a new ticket booth in Times Square. The booth will be located at its current site, Father Duffy Square, a triangular traffic island bordered by West 47th Street, Broadway, and Seventh Avenue. Father Duffy Square consists of a largely paved area with statuary, above-ground planters, and other landscape features and is a New York City park. The current Booth has been in this location for 26 years and annually sells up to 1.7 million tickets to tens of thousands of New Yorkers and visitors.

Theatre Development Fund's goal is to provide an efficient, engaging and consumer-friendly interface between the ticket sellers and the patrons, and to create a new marker for Broadway, the Theatre District and all of New York's diverse performing arts.

ELIGIBILITY & SCHEDULE

The competition is open to all individuals, teams and firms. Exceptions are noted in the *Competition Rules* section.

Registration closes September 30, 1999, submissions are due October 14, 1999 and the winner will be announced in December 1999. Schedule details regarding times and locations are specified in the *Competition Rules* section.

TKTS™ DISCOUNT TICKETING CENTER BACKGROUND

Mayers & Schiff Associates designed the Booth and the now famous graphic design, tkts™, a password to millions of theatre-goers. Since its first day of business on June 25, 1973, a new and revitalized Times Square has risen around the Booth, which has sold over 36 million tickets. These ticket sales represent over \$700 million in revenue generated for thousands of staged productions.

JURY

Jed Bernstein, *President, League of American Theatres and Producers*
John S. Dyson, *Governmental Service, Investment, Chairman, Millbrook Capital Management*
Kathryn Gustafson, *Independent Studio, Environmental Artist and Landscape Artist*
Lionel McIntyre, *Urban Planner, Associate Professor of Urban Planning, Columbia University*
Enrique Norten, *Architect, TEN Arquitectos*
D. Kenneth Patton, *Theatre Development Fund*
Brendan Sexton, *President, Times Square Business Improvement District*
David Steward, *Media Expert*
Tucker Viemeister, *Designer, Executive Vice President, Research and Development, Razorfish*
Marion Weiss, *Architect, Weiss/Manfredi Architects*

One additional juror will be added.

COMPETITION PROGRAM

DESIGN COMPETITION CHALLENGE

THE BOOTH'S FUNCTION

Theatre Development Fund seeks to improve its central discount ticketing facility so that it may continue to serve its integral role in the creative and financial health of New York's theatre.

The booth's core function is to sell discounted day-of-performance tickets for Broadway, Off Broadway, music, and dance productions. These discounted tickets are supplemental to those sold at theatre box offices, by e-commerce, or by phone. All sales are on a cash basis.

THE BOOTH'S SETTING

The tkts™ Booth is sited at Father Duffy Square, a hard-surface New York City park on a traffic island in the very center of the Times Square Theatre District. It is surrounded on all sides by heavily trafficked thoroughfares, incandescent and kinetic advertising super-signs, and high-rise office buildings and hotels. There are 32 legitimate Broadway theatres and the 42nd Street Development Project within a 10 block radius.

THE TKTS™ BOOTH'S CONSTRUCTION

Optimally, the booth should be designed to allow for offsite construction and onsite assembly. Any proposal that includes onsite construction rather than onsite assembly must demonstrate that this will have a minimal impact.

In addition, it is essential that the design be able to support itself without any substructure. Only the most superficial penetration of the ground plane is allowable.

PROGRAM REQUIREMENTS SUMMARY

The tkts™ Booth is an intense, spatially compact work environment. The tkts™ staff work both inside and outside to keep the lines moving and visitors informed.

On the interior, less than 1,000 net square feet (requirements as noted in the detailed program) must house almost 2 dozen staff people. Given that all tickets are day-of-performance, there is a non-stop demand for up-to-date performance information. Ticket information is provided almost exclusively by electronic data links as are the tickets being sold.

On the exterior, the staff and patrons are in a similarly tight urban environment, sharing space with passersby, a growing number of office workers, street entertainers and visitors to the Square.

THREE KEY ELEMENTS

Site Design Requirements: the site design must accommodate the ticket-buying patrons (thousands a day) that queue up on Duffy Square.

Signage Design Requirements: the signage must be interrelated with the structure to accomplish two goals. First, to make the tkts™ booth a visible, identifiable, and prominent feature within Times Square, and second, to provide an effective display of information about ticket availability and cost.

Booth Design Requirements: the design must respect the program's square footage requirements and other constraints while accommodating the functions as specified in the program.

PROGRAM REQUIREMENTS

SITE DESIGN

Existing Conditions

Duffy Square is a triangular traffic island, a full north-south block long, with existing dimensions of approximately 220' by 70' at its widest. The island is bordered by 47th Street on the north, Seventh Avenue on the east, and Broadway on the west.

Traffic Island Dimensions

The dimensions in this packet are based on a current proposal indicated on the competition drawings by a solid line, extending the island on the north (47th Street) by 7' more than existing conditions and on the west (Broadway) by 5' 9" more than existing conditions. All limits of buildable area for the booth (building), canopy, and signage indicated in the competition program are based on the proposed dimensions.

Including these dimensions in this competition program does not represent an endorsement of this specific proposal by TDF or any other organization.

For reference purposes, the attached drawings also indicate, in a dotted line, the existing curb location on the north and west.

Traffic Island Arrangement

The current Booth is at the north end of the island, with ten ticket windows facing 47th Street.

To the south of the current Booth, the traffic island has several features. Immediately south of the Booth is the platform and statue by Charles Keck honoring the Square's namesake, World War I and New York hero Father Duffy. There are two flagpoles at the center of the Square. At the southern end of the triangle is a statue of George M. Cohan, renowned actor,

producer, and composer. In addition, the Square contains a raised planting bed, a subway grating, and a tourist information shelter, as well as lamp posts, traffic light posts, manholes, and a telephone shelter.

Further detail regarding existing site conditions is provided on the drawings, which have been prepared for the purposes of the competition and not for any other professional or non-professional use.

Modifying existing conditions

Traffic Island Size: Entrants should design using the proposed, rather than the existing dimensions of the island.

Traffic Island Features: Entrants are required to respect these existing landscape features: 1) the Father Duffy Monument (statue, platform, steps), 2) the flagpoles 3) the subway grating, necessary for ventilation of the subway line directly beneath the Square, and 4) the George M. Cohan Monument (statue).

Site and Height Constraints for the tkts™ Booth

In general, while the booth's design must give it a strong presence, preference will be given to designs that avoid obstructing views of surrounding commercial signage to the greatest extent possible.

The booth must be located at the north end of the site, closest to 47th Street. The enclosed structure of the booth must be 20' 0" or more south of the south curb of 47th Street (the curb's location as defined by this competition), and 18' east of the east curb of Broadway (the curb's location as defined by this competition), a distance based on projecting a line from the northwest corner of the lowest tread of the stairs at the Duffy monument; and 11' 10" west of the west curb of Seventh Avenue, a distance based on projecting a line from the northeast corner of the lowest tread of the stairs at the Duffy monument. Constraints regarding canopies and signage are detailed below. Note: directions (north, east, south, west) are used according to New York City conventions, in which uptown is north, downtown is south, and east and west are defined as they are in street names.

Height Constraints: The booth may not exceed 11' above grade, except for structural elements integrated with the signage and canopy designs, and those subject to their height constraints.

Site Constraints and Height Constraints for the tkts™ Booth Canopy/Shelter

Site Constraints: The design must include some sheltering element to protect the ticket buyers at the ticket windows, and this function is

the primary purpose of any shelter or canopy element. On the north side, towards 47th Street, this "canopy" may project up to 5' beyond the allowable building area for the booth. In all other directions it must be within the allowable building area for the booth.

Height Constraint: No element of the "canopy" or "shelter" may be higher than 11' above grade, except for structural elements integrated with the signage design, and those subject to the height constraints of the signage.

Accommodating the Lines (Queues)

The design must accommodate ticket-buying patrons, up to 3,000 at peak periods, who use the booth in varying weather conditions.

Currently, there are two ticket-buying lines, one on each side of the booth, that extend down each side of the traffic island. At peak periods, each line doubles back on itself two or three times, so that each may reach 500 feet or more. During their wait, every patron receives a copy of Playbill-In-Line™, which provides advance information on possible ticket availability. The lines occasionally spill over onto the lay-by lanes of the adjacent streets. There is no requirement to replicate this double line system, only to accommodate the large number of patrons. Entrants are free to use a variety of techniques within the following method and material parameters:

- any barriers or equivalent line control furniture must be easily adjustable for lines from several feet to several hundred feet long
- any street "furniture" must be removable
- there may be removable or retractable "shelter" elements
- the exit from the booth (following a ticket sale) must be distinct from the entrances, in order to prevent over-eager ticket buyers from entering via the exit

Accessory Uses

The primary purpose of the booth is to sell tickets. However, applicants may incorporate a limited amount of accessory services or information into the design of the booth that convey Theatre Development Fund's mission, or provide other services.

SIGNAGE DESIGN

Existing Conditions

The current “kite” structure of metal members supporting panels with the repeating tkts™ logo is an identifiable icon for visitors and New Yorkers, but one whose efficacy has been challenged by the explosion in scale and intensity of signage in Times Square. This new signage is the result of a dramatic change in the surrounding District’s re-zoning, initiated in 1983 to spur the revitalization of the area.

Program Requirements

Identifying Signs

The tkts™ booth must be visible from a distance. Therefore, visual markers must:

- be distinguishable from the riot of electric signs around Times Square
- be visible from as many directions as possible
- be visible at night
- not conflict with the commercial signs on adjacent buildings (see constraints below)
- not conflict with the electronic information about ticket availability and cost provided to the ticket-buyers line
- be able to withstand weather

Visual markers may use any method or medium (electrical, digital, two-dimensional, three-dimensional etc.) with the flexibility and durability necessary for its function.

Visual markers must also:

- reuse, reinterpret, or reinvent the existing tkts™ logo in some recognizable form
- include a highly visible time-keeping element
- use light for both direct information purposes and more generally as a marker

Site Constraints and Height Constraints for Signage

Designs should endeavor to have a strong impact, yet to not conflict with the commercial signs on adjacent buildings. Photographs in the packet provide a sense of current conditions.

Site Constraints: The signage must be located within the same boundaries as the proposed booth: it must not project beyond 20’ 0” or more south of the south curb of 47th Street (the curb’s location as defined by this competition), and 18’ east of the east curb of Broadway (the curb’s location as defined by this competition), a distance based on projecting a line from the northwest corner of the lowest tread of the stairs at the Duffy monument; and 11’ 10” west of the west curb of Seventh Avenue, a distance based on projecting

a line from the northeast corner of the lowest tread of the stairs at the Duffy monument.

Height Constraints: No element of the signage may exceed 16’ above grade. The only exception to this restriction is for a unique, special use element, retractable to the 16’ height limit, with a narrow profile (no horizontal dimension greater than 2’), that may rise to a maximum of 29’ above grade.

Information Signs on Booth

Information signs stating booth operating policy (cash only, hours of operation, types of tickets sold, number available to each customer, etc.), may be integrated with or separate from signs identifying names of shows and percentage of discount for which tickets are on sale. This information is absolutely essential to the function of the booth in order for patrons to be aware that:

- 1) they must pay in cash; and
- 2) they should have made their buying decision before arriving at the ticket counter.

The Information Signs must:

- be programmable from within the Booth
- give ticket discount and availability information for up to 100 performances at one time.
- be accessible by patrons before they join the line, as they approach the booth on line, and at the ticket windows.
- be viewable on bright sunny days
- not serve an “advertising” function that gives preference to any show or any theatre
- withstand extremes of weather
- resist vandalism and general wear and tear

BOOTH DESIGN

Program Requirements: Space and Function

Ticket Counter—Exterior

Proposals may range from a minimum of 10 ticket counters to a maximum of 16. The ticket windows must be high security glass, designed to permit easy conversation between patrons and ticket sellers without requiring amplification.

In addition, tkts™ center staff operate both within and outside the booth, and must be able to maintain clear sight lines to all or a majority of the ticket counters in order to direct patrons to available ticket sellers.

Environment: Patrons need sufficient lighting to buy tickets (the Booth remains open until 8:00 P.M.) but this lighting should not conflict with the information signage. In addition, exterior heating is required during cold weather for patrons at the ticket windows.

Square Footage Requirements

All indicated net square footages are desired estimates. Designers may not exceed them and may not reduce them without clearly articulating how they will sustain the functional requirements.

Ticket Sales Area

Space: 432 net square feet

Function: The current layout provides an outline of the future functions. There are now 10 ticket counter windows. The countertops are 36” high and 22” deep. Each station has a lockable cash drawer underneath the counter and a removable ticket rack (ticket racks are small, only a small number of tickets are on hand at any one time). On the opposite side of the space is a counter with ticket printers and monitors with the latest information on ticket availability. This leaves several feet for circulation, both laterally, between the ticket counter and the printer counter, and lengthwise, between stations and to other areas of booth.

The design proposal should accommodate the same functions, but not necessarily the same form as the current layout. Note that this is a bonded area, which must be separate from the Lounge, Messengers’ Area, Toilet, Storage, and Coat Closet.

Supervisor’s Area

Space: 150 net square feet

Function: It must provide visual supervision of transactions at all windows, have a high counter front to prevent view of cash counting and storage from patrons, and provide a dedicated workstation that controls electronic

signage. Note that this is a bonded area, which must be separate from the Lounge, Messengers' Area, Toilet, Storage, and Coat Closet.

Lounge

Space: 120 net square feet

Function: Provide a retreat for booth personnel.

Messengers' Area

Space requirement: 80 net square feet

Function: Accommodate up to six messengers, without disturbing the flow of traffic of booth personnel on break or coming in or out. It is acceptable to combine the Messengers' Area with the Lounge if there is not sufficient space to provide a separate waiting area.

Toilet

Space: 40 net square feet

Function: Provide one unisex, wheelchair accessible restroom with toilet and lavatory.

Storage

Space: 40 net square feet

Function: Store supplies.

Coat Closet

Space: 15 net square feet

Function: Provide 5 linear feet of hanging rack for employee coats.

GENERAL REQUIREMENTS FOR THE STRUCTURE

Construction:

The booth should be designed to allow for offsite construction and onsite assembly. Any proposal that includes onsite construction rather than onsite assembly must demonstrate that this will have a minimal impact. While a superficial penetration of the sidewalk is acceptable, the design's structural system must be independent of the sidewalk and or any subsurface structure. The subway and other utilities are directly beneath the traffic island's surface, and must not be violated by the proposed structure.

Materials

All materials, interior and exterior, must be durable. The booth's dense occupation on the interior and the highly active urban environment and heavy use on the exterior, all take a toll on the structure.

Mechanical/Electrical

The design proposal for the booth should include year-round heating, ventilation, and air conditioning. Access to underground utilities is readily available. Clean power with back up capability is needed to serve computer monitors and ticket printers.

Communications

The key data links for the booth are via dedicated phone lines connecting to ticketing companies.

Security:

Security is a serious concern for the booth. Designers should incorporate an alarm system and video monitors. Video monitors may also serve a non-security function in promoting the activity of the booth.

Access to the Disabled

The design of the new booth must be accessible to the disabled. Designs should comply with the Americans with Disabilities Act.

Photographs:

Enclosed: As integrated in the packet.

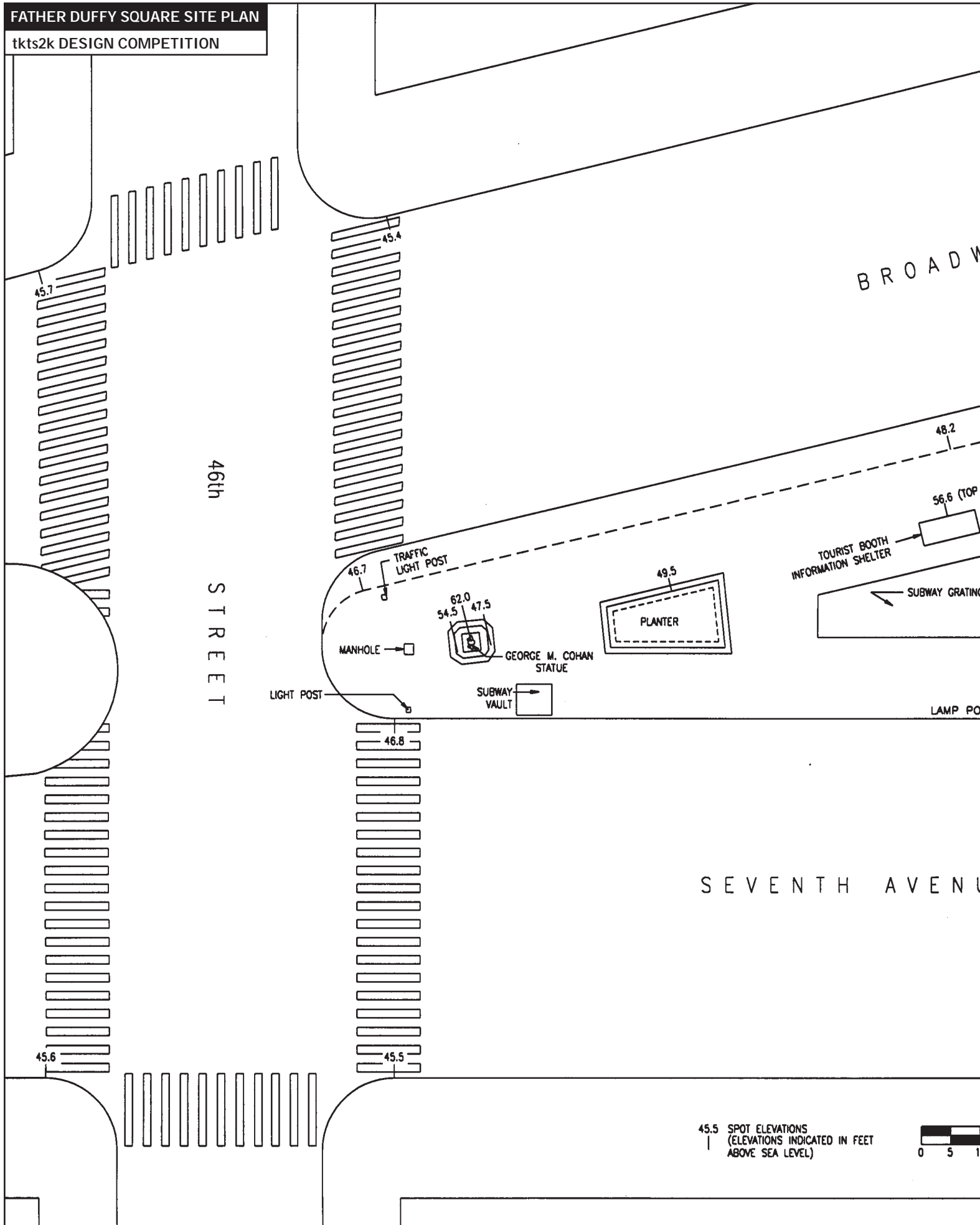
Site Plans

Father Duffy Square Site Plan
Booth Site Plan

The measured drawings and selected images are also provided on disk as part of the competition packet. These are available in a PC format only.

FATHER DUFFY SQUARE SITE PLAN

tkts2k DESIGN COMPETITION



45.5 SPOT ELEVATIONS
(ELEVATIONS INDICATED IN FEET
ABOVE SEA LEVEL)



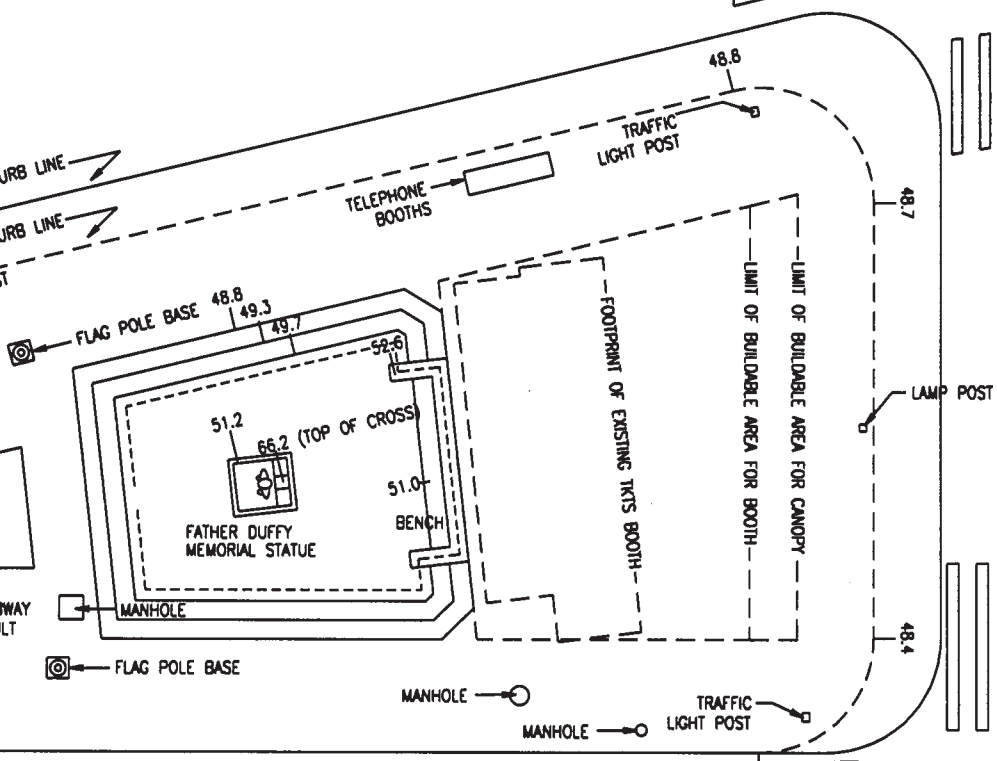
WAY

PROPOSED CURB LINE
EXISTING CURB LINE
LAMP POST
OF SHELTER)

G (AT GRADE)
SUBWAY VAULT

ST

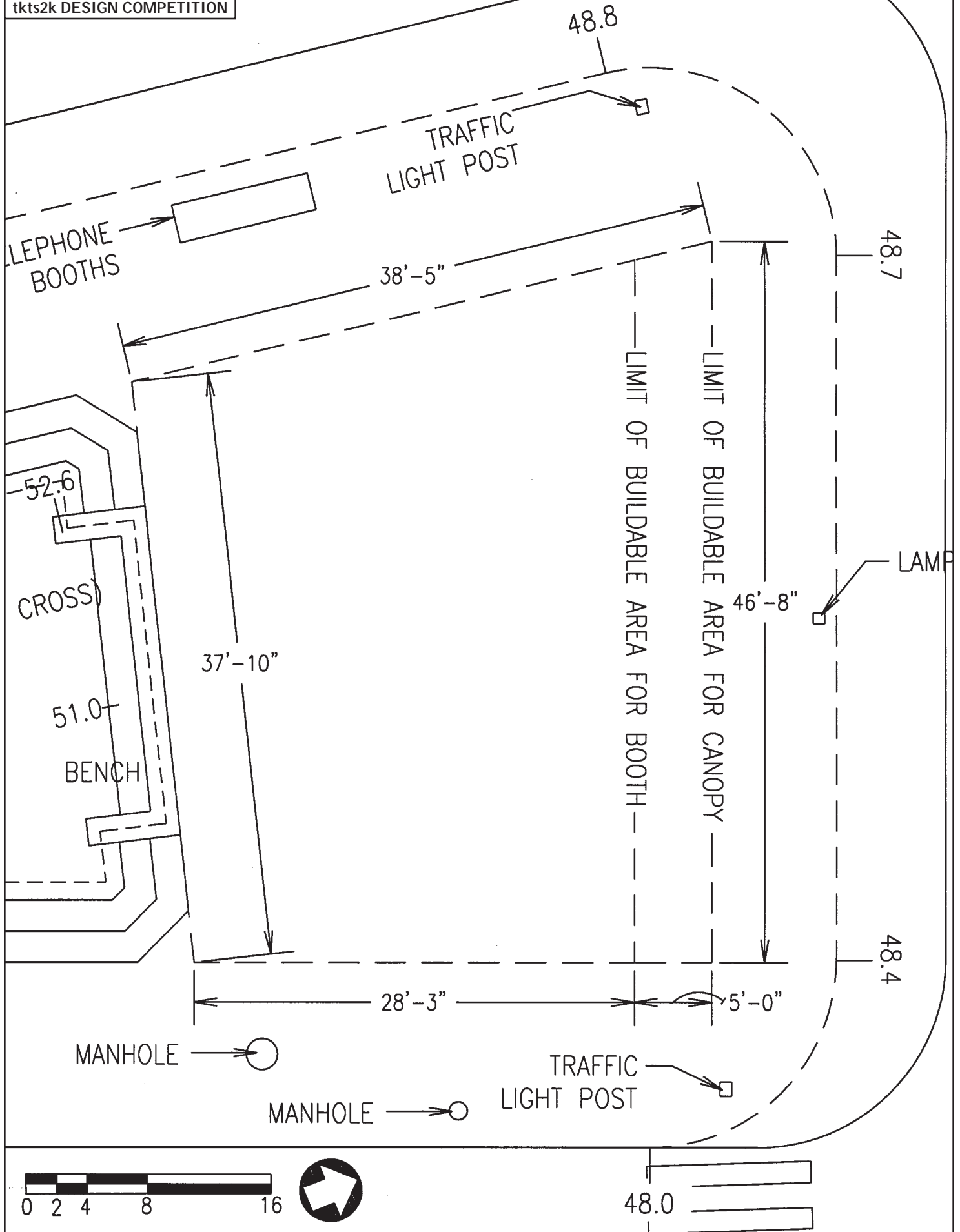
U E



47th STREET

BOOTH SITE PLAN

tkts2k DESIGN COMPETITION



COMPETITION RULES

ELIGIBILITY

The competition is open to all individuals, teams and firms with the following exceptions: the trustees and employees (and immediate family members of the trustees and employees) of the following organizations and entities: the tkts2k Competition Jury, NYC 2000, Theatre Development Fund, Van Alen Institute: Projects in Public Architecture, and professional consultants to the competition program.

Designers from different disciplines are encouraged to work in teams. The jury will not be informed of any aspect of the authorship of any submission.

Only one entry per registration will be accepted. Entrants who wish to submit more than one project must register for each scheme they intend to enter by the registration deadline.

SCHEDULE FOR 1999

Registration Begins, June
Competition Packet Available, July
Deadline for Questions, September 30
Registration Closes, September 30
Entries Due, October 14
Winners Announced, December
Projects Exhibited, January 2000

QUESTIONS

Questions regarding the information in the competition packet may be submitted in writing to Van Alen Institute by mail, fax or via the Internet. No questions may be addressed to Theatre Development Fund, the NYC 2000 Committee, or members of the Jury. All relevant questions and answers will be posted on-line at the Institute's website, <http://www.vanalen.org> on a regular basis. Please review the question and answer information at the website before submitting a new question. All questions must be postmarked or received by September 30, 1999, and all responses will be posted by October 1, 1999. A hard copy of the questions and answers will be sent to all entrants on August 2 and October 1.

PRESENTATION REQUIREMENTS

Submissions should provide the jurors with a clear understanding of the author's design concept. The required drawings are intended to communicate both technical information about the project as well as an experiential sense of the finished structure.

FORMAT

All entrants are required to submit their project on two 30"x40" boards with the 30" side oriented vertically. The boards should have a maximum thickness of 1/2" and weigh no more than 15 pounds each. The backs of the competition boards must be free of screws and other projections that might damage other entries when the boards are stored or transported.

DRAWINGS

Every entry regardless of concept or strategy must include the following drawings:

- Plan of the Site showing lining up (queuing) area and the relationship between the proposed design and existing features of Duffy Square at 1" = 20' or a larger scale (1" = 10' etc.)
- Detailed Plan of the proposed structure at 1" = 4' or at a larger scale (1" = 2' etc.)
- Section through the proposed structure at 1" = 4' or at a larger scale (1" = 2' etc.)
- North, South, East, and West Elevations at 1" = 4' or at a larger scale (1" = 2' etc.)
- Three-dimensional renderings or model photographs showing the proposed project in its context.
- Section detailing the buildability of one or more principle design elements of the signage and structure at 1 and 1/2" = 1' or at a larger scale (3" = 1' etc.)

Additional sections, elevations or perspectives as required to communicate the design concept. The drawings must demonstrate how the structure will support itself without a substructure.

STATEMENTS

A written statement of approximately 250 words is to be included as part of the submission. The statement should be integrated into the overall composition of the presentation boards and should serve to clarify the design concept for the members of the jury.

SUBMISSION REQUIREMENTS

DEADLINE

All submissions must be received at Van Alen Institute, 30 West 22nd Street, New York, New York 10010 by no later than 6:00 P.M. on Thursday, October 14, 1999. Please note that this is not a postmark deadline, but rather that the actual boards being submitted must be delivered to the Institute's offices by the stated day and time.

ANONYMITY OF SUBMISSIONS

The submission shall have no name or mark or number that could serve as a means of identifying the project. An opaque envelope containing a copy of the project's submission form should be attached to the back of each of the boards being submitted. These forms will be removed prior to the jury process and the entry will be assigned a number. The number will be the project's only form of identification during the review process, thereby ensuring anonymity.

No participant is to reveal, directly or indirectly, the identity of any design or to communicate with any member of the Jury, the New York City 2000 Committee, Theatre Development Fund or the Van Alen Institute except as provided in this competition document. Each entrant in submitting a project affirms compliance with the guidelines as set forth in this brief and agrees that any violation on their part will result in immediate disqualification from consideration.

SUBMISSION FORM

A submission form bearing the name of a registered entrant and the names of all contributing team members must accompany all entries. Only those persons whose signatures appear on the form will be acknowledged or awarded prizes. Firms are required to list all members of the project team; however, any award will only be issued to the office.

LATE SUBMISSIONS

Design submissions received at Van Alen Institute after 6:00 P.M. on the competition due date will be considered late entries and will be returned to the designer unopened at their expense. Entrants are advised to keep precise records of any express mail or delivery service arrangements.

RETURN OF ENTRIES

Theatre Development Fund shall retain ownership of all prize winning design submissions. Entries will not be returned, and Theatre Development Fund and the Competition Organizer, Van Alen Institute, assume no responsibility for damaged or lost competition entries. Competitors are advised to make record copies of their design solutions prior to submitting them.

Note to Architects regarding CES Credits:
You may qualify for a Self-Designed Activity Credit under the American Institute of Architects Continuing Education System by entering. For more information about these credits contact your AIA chapter or download the Self Report information from www.aiaonline.com.

BIOGRAPHIES

One additional juror will be added.

Jed Bernstein, *President, League of American Theatres and Producers.*

President of the national trade association for the Broadway industry, which operates under the "Live Broadway" trademark, Bernstein has more than 16 years of experience in advertising and marketing, and has been instrumental in implementing new industry programs to strengthen the national identity of Broadway. These include The Broadway Line™, the first national toll-free Broadway information hotline. Bernstein teaches a graduate class in advertising and marketing at Yale University. He was featured in Newsweek magazine's list of 100 Americans for the Next Century.

John S. Dyson, *Governmental Service, Investment; Chairman, Millbrook Capital Management.*

Invited to the jury by the City of New York, Rudolph W. Giuliani, Mayor, NYC 2000, the Official NYC Millennium Committee, Ron Silver, Chairman. Dyson's positions in public service include Commissioner of Commerce for New York State (1979-85), where he created the successful "I Love New York" advertising campaign, engineered a deal to save Radio City Music Hall, and led the effort to rebuild Astoria Film Studios. As Deputy Mayor for Economic Development and Finance for New York City (1994-96), he was instrumental in the retention of dozens of major companies, negotiated the breakthrough deal with Disney to start the revitalization of the Times Square area, and formulated the Cultural Initiative programs for matching funds that encouraged a renewed private sector involvement with the City's major cultural institutions. He is a Trustee of Cornell University, Morgan Library, and Historic Hudson Valley.

Kathryn Gustafson, *Independent Studio, Environmental Artist and Landscape Artist.*

Educated in landscape design at the Ecole Nationale Supérieure du Paysage, Gustafson practices in Europe and around the world. Her recent projects range from the Seattle Stadium and Exhibition Center, the American Museum of Natural History, the National Botanic Gardens of Wales, the Crystal Palace in London, and the Western Park in Amsterdam to a Temporary Sound and Wind Garden in Lausanne. She consulted and developed designs for Parc de la Villette in Paris, as well as a Human Rights Square in Evry, France. She was awarded the Jane Drew Prize, London and the Architecture Medal Decoration from L'Acade-

mie D'Architecture Francaise. Her work is widely published including *Kathryn Gustafson Sculpting the Landscape* (Spacemaker Press, Washington, DC).

Lionel McIntyre, *Urban Planner, Associate Professor of Urban Planning and Director of the Urban Technical Assistance Project (UTAP), Columbia University Graduate School of Architecture, Planning, and Preservation.* Invited to the jury by the Office of the Borough President of Manhattan, C. Virginia Fields, Borough President. As Director of Planning for the Harlem Urban Development Corporation (1988-1995), McIntyre led the "Bradhurst Plan," the largest community revitalization plan awarded by the City of New York, to the Harlem Congregation for Community Improvement. He was active in coordinating and co-authoring the strategic plan for Harlem's Empowerment Zone. Director of the the Graduate Program in Urban Planning from 1993-99, he continues as Director of UTAP, increasing its role as a planning and design center to provide services to communities through the application of advanced technologies and urban expertise, for community organizations in New York and internationally.

Enrique Norten, *Architect, Taller de Enrique Norten Arquitectos, S.C. (TEN Arquitectos), Mexico City.*

Norten founded TEN Arquitectos with partner Bernardo Gomez-Pimienta in 1985. The firm's work has been honored by national and international awards, including the Latin American Grand Award at the Buenos Aires Biennial in 1993, a Record Houses Award in 1993, and Progressive Architecture Awards in 1994 and 1995. In 1998 he received the first "Mies van der Rohe" Award for Latin America. He has served as a visiting professor in architecture at institutions ranging from Sci-Arc in Los Angeles to Columbia University, and currently holds the Miller Chair at the University of Pennsylvania.

D. Kenneth Patton, *Board Member, Theatre Development Fund.*

Patton has over 30 years of experience as an economist, real estate consultant and developer. He is the director of the Real Estate Institute, and holder of the Silverstein Chair of Real Estate at New York University School of Continuing and Professional Studies. He was formerly the managing director at PMC Realty, Senior VP/Dir. of Operations for Helmsley-Spear, and president of the Real Estate Board of NY. From 1969-1973 he was NYC Economic Development Administrator under Mayor John Lindsay. He is the founder and chairman of the Brownstone revival committee of New York, and vice president of the Realty Advisory Board. Additional Board affiliations include Pratt Institute.

Brendan Sexton, *President, Times Square Business Improvement District.*

Sexton is at the helm of one of the most successful BIDS in the nation. Thanks in part to the ongoing efforts of the BID, which provides supplemental security and sanitation services, homeless outreach, and a range of tourism services, Times Square has been revitalized. As a dedicated New Yorker with more than 25 years of experience in the not-for-profit, government and corporate sectors, Sexton has served as Commissioner of the NYC Department of Sanitation, The Rockefeller Group's Vice President for Corporate Government and Community Affairs, and most recently head of the Municipal Art Society of New York.

David Steward, *Media Expert.*

David Steward is a media professional with expertise in transforming products into brands across multiple media platforms, including magazines, web sites, television and books. As COO at Martha Stewart Living, he was instrumental in expanding the organization from a print-based company into a multimedia empire. At TV Guide as President and CEO he redeveloped an American icon. His honors include the American Advertising Federation's Advertising Hall of Achievement Award in 1998 and Advertising Age's Marketing 100 list in 1995.

Tucker Viemeister, *Designer, Executive Vice President, Research & Development, Razorfish.*

Viemeister's work was selected for the first Presidential Design Achievement Award (1984), Forma Finlandia (1987), the annual ID Design Review (11 times), and the IDEA awards (7 times), and his work is represented in the permanent collections of the Cooper-Hewitt National Design Museum and the Museum of Modern Art. His "Dream Chair for

On-line Reading” appeared on the cover of the internet magazine *Slate*. He was co-founder of Smart Design, acclaimed for Oxo “ Good Grips” universal kitchen tools. In 1997, he opened a frogdesign studio in New York, and in 1999 came to the multi-dimensional digital firm, Razorfish, to build the company’s physical industrial design capabilities and to help direct their global development.

Marion Weiss, Architect, New York.

Marion Weiss is partner in Weiss/Manfredi Architects, formed in 1989, prior to which she worked with Cesar Pelli and Associates and Mitchell/Giurgola Architects. Among the partnership’s recently completed projects are “ The Women’s Memorial and Education Center” , at Arlington National Cemetery, the winning design of a national competition, and “ Olympia Fields Park and Community Center” in Illinois, winner of an international competition. They are currently architects of the New Museum of the Earth in Ithaca, New York, the Smith College Campus Center, and the Trinity College Performing Arts Center. At the University of Pennsylvania Graduate Department of Architecture, Weiss is an associate professor.

COORDINATION AND TECHNICAL ADVICE

Technical advisors may be consulted to advise the jury, on the recommendation of the Competition Organizer and at the jury’s discretion. Van Alen Institute, the Competition Organizer, will coordinate the jury and any technical advisors.

REPORT

The Jury will make a full report to Van Alen Institute and Theatre Development Fund. The report will lay out the jury’s selection along with any recommendations the jury may wish to make. A copy of this report will be posted on Van Alen Institute’s website and will be made available to competition entrants on request.

AWARDS & PROCEDURE AFTER JURY SELECTION

AWARDS

The jury will award one project as the competition winner, one project as second prize and one project as third prize. The Prize Amounts are 1st: \$5,000; 2nd: \$3,000, and 3rd: \$2,000. The jury may also elect to award up to six honorable mentions, which will carry no cash award.

PROCEDURE AFTER JURY SELECTION

The purpose of the competition is to solicit designs for the tkts™ booth, and from these designs, to select, with the review of a qualified jury, the best such design for construction of the booth. After the jury has made its final decision, Theatre Development Fund (TDF) will closely review the first prize-winning entry. Following its review, TDF may elect to enter into a contract with the winning participants as designer for the construction of the booth. Final authority for awarding the commission for the design of the tkts™ booth rests with TDF, which has the right to build any or none of the designs submitted to the competition.

Theatre Development Fund will give consideration, in order, to the first prize-winning entry, the second and third prize-winning entries, the entries recognized by the jury with honorable mentions, and all other entries.

Following final selection, all designs, save the design of the entry selected to be built, shall revert to ownership of the designer, with the understanding that TDF will retain possession of all boards submitted to the competition and will retain full rights to reproduce, display, and exhibit the boards and any feature of them as described in the competition program under the rights section.

RIGHTS

COPYRIGHT

In entering the design competition, entrants grant Theatre Development Fund and Van Alen Institute unrestricted license to exercise the contestants’ rights regarding their design submissions including, but not limited to, reproduction, preparation of derivative works, and distribution of copies of the design submission, and the right to authorize such use by others.

ANNOUNCEMENT, DISPLAYS AND PUBLICATION OF RESULTS

In entering the competition, the registrant and all team members recognize the competition’s program as the intellectual property of Theatre Development Fund and Van Alen Institute and agree to credit the two organizations by name in any subsequent exhibition or publication of the project.

PUBLIC EXHIBITION

The Theatre Development Fund and Van Alen Institute plan to hold an exhibition of work submitted in the competition following the jury. Entrants will be notified of any public exhibitions of their work through correspondence with the registered contact.

PARTICIPANTS

SPONSOR

THEATRE DEVELOPMENT FUND

Now in its 31st year of service as the country's largest not-for-profit service organization for the performing arts, TDF's mission is to foster creativity in the theatre by supporting new works of artistic merit and to broaden the audience for all the performing arts. Each year through its tkts™ facilities and additional membership programs, TDF sells more than 2.5 million tickets at discounted prices—to an audience of New Yorkers and visitors that might not otherwise be able to afford the unique experience of live performance. This revenue supports 20 innovative programs including in-depth arts education projects, information services and special programs for the deaf or otherwise physically challenged theatre-goers. Each year with The League of American Theatres and Producers, TDF co-presents "Kids' Night on Broadway" and "Teachers' Night on Broadway."

COMPETITION ORGANIZER

VAN ALLEN INSTITUTE: PROJECTS IN PUBLIC ARCHITECTURE

<http://www.vanalen.org>

Van Alen Institute is a century-old civic organization committed to improving the public realm through architecture and design. Founded by the architects and civic leaders that shaped New York in the first half of the century, the Institute is named after William Van Alen, the organization's most significant benefactor and architect of the Chrysler Building. The Institute offers competitions, exhibitions, workshop lectures, forums and reports as part of its Projects in Public Architecture, which target critical issues aimed at improving our cities.

ENDORSER

NYC 2000

The official New York City Millennium Committee, NYC 2000, was established through an Executive Order by Mayor Rudolph W. Giuliani to ensure New York City's Millennium celebrations are befitting of the world's financial and cultural center. Comprised of a dynamic group of business and community leaders, and chaired by renowned actor Ron Silver, NYC 2000 will showcase the best NYC has to offer before an international audience throughout the year 2000.

ACKNOWLEDGMENTS AND CREDITS

The Board of Directors of the Theatre Development Fund wish to thank:

City of New York, Office of the Mayor,
Rudolph W. Giuliani
NYC 2000 Committee,
Ron Silver, *Chairman*
City of New York, Department of Parks,
Henry Stern, *Commissioner*
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Mayers & Schiff
The Honorable John and Mary Lindsay Anna E. Crouse, Chairman Emeritus, Theatre Development Fund
The Competition Project

Professional consultants to the preparation of the competition packet and program:

Program Requirements: Sachs Morgan Studio
Photography: Elizabeth Felicella

With the support of:

The New York Times Foundation
Architecture Magazine

And special thanks to:

The dedicated theatre-goers who have made theatre great in New York for more than 100 years.

The venues, creators, performers, technicians, managers, and publicists that make up New York's performing arts community.

Local 751, The Treasurers and Ticket Sellers Union and the over 100 treasurers that have worked behind the windows of the tkts™ Booth since June 25, 1973.

Aerial view from South at peak use



Ticket sales windows from inside existing tkts™ Booth



Existing entrance to ticket sales windows

Existing exit from ticket sales windows

AN OPEN CALL FOR TALENT AND ENERGY

The design has to embody a contemporary understanding of the dynamic relationships between information and urban design, revitalization and public space.

The design has to serve as a sign and resource at the "Crossroads of the World" for New York's diverse performing arts, and has to reinforce the **tkts™** Booth's association with Theatre Development Fund, a nonprofit organization whose mission is to support new works of artistic merit and make theatre available to those who could not normally afford attendance.

The new design, whether it thoroughly reinvents or reinterprets the ticketing center, should result in a design statement as memorable as the current Booth.

And it's got to sell the tickets. Already selling more than 1.7 million tickets annually on a cash only, day-of-performance basis, the booth must continue to attract patrons and serve them efficiently.

WHY NOW?

Since 1973, **tkts™**, Theatre Development Fund's discount ticket center in Times Square, has come to mean "theatre" to millions of New Yorkers and tourists from the world over.

Due to time, the revitalization of Times Square, and an increased demand for same-day theatre tickets, the existing **tkts™** Booth is now physically and functionally inadequate. The structure needs to be rebuilt to satisfy the evolving needs of the performing arts community. It must also meet the challenge of effectively communicating the **tkts™** message in an environment as charged with activity, advertising, and information as the new Times Square.

WHEN

Entries are due by October 14, 1999 and results will be announced in December, as part of NYC 2000, New York City's official celebration of the millennium.

THE JURY

The jury is comprised of an interdisciplinary group of distinguished architects, designers, media experts, and representatives from the theatre community, the Times Square business community and the public sector.

PLAYERS

Client: Theatre Development Fund, Jack L. Goldstein, Executive Director

Organizer: A Van Alen Institute Design Competition

Property Owner: NYC Department of Parks and Recreation, Henry Stern, Commissioner; The Mayor of the City of New York, Rudolph W. Giuliani

Millennium event coordinator: NYC 2000, the Official NYC Millennium Committee, Chairman Ron Silver

REGISTRATION FEE

Entrants must pay a \$50 fee to register and enter the competition. Contact Van Alen Institute, 30 West 22nd Street, New York, NY; (212) 924-7000; fax 366-5836; <http://www.vanalen.org>, vanalen@vanalen.org for information. Deadline for registration: September 30, 1999; deadline for design submissions: October 14, 1999.

JURY RESULTS WILL BE ANNOUNCED DECEMBER 1999 AS PART OF THE NEW YORK CITY MILLENNIUM CELEBRATION.

<p>ELIGIBILITY Open to architects and designers worldwide</p> <p>DEADLINES Registration: thru September 30 Submission: thru October 14</p> <p>SPONSOR Theatre Development Fund</p>	<p>INFORMATION/REGISTRATION A Van Alen Institute Design Competition A NYC 2000 Project</p> <p>http://www.vanalen.org e-mail vanalen@vanalen.org telephone 212-924-7000 x18 fax 212-366-5836 30 West 22 Street New York, NY 10010 U.S.A.</p>	<div data-bbox="1360 1755 1474 1829" data-label="Image"> </div> <p>theatre development fund</p> <div data-bbox="1279 1898 1446 2003" data-label="Image"> </div> <div data-bbox="1463 1898 1555 2003" data-label="Image"> </div>
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