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Robert E. Kugler

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VAN ALEN REPORT 7

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Cover: TKTS2K competition winning entry, see pages 13-17.

The TKTS2K submissions featured in this issue represent award-winning and selected entries exhibited this Winter and Spring at The Union Center and at the Institute. The exhibit at Van Alen closes June 3, 2000. The competition was sponsored by Theatre Development Fund.
an icon at the crossroads

The roots of the Van Alen Institute date back to 1894 when founded as the Society of Beaux-Arts Architects, when interested and dedicated patrons of the arts formed a union to carry on the traditions of the Ecole des Beaux-Arts, promoting the highest standards of architectural excellence. From its competitions, which remain at the Institute’s foundation, to its public forums that bring diverse constituencies together, and now its internationally-lauded website, the organization continues to prompt a dialogue about the quality of design and public spaces.

The success of the TKTS2K competition has proven that there is tremendous interest in and awareness about the design of public spaces. Through the sponsorship of the Theatre Development Fund and the support of the Mayor and the Manhattan Borough President, the competition focused attention on a Times Square icon, the ticket booth in Duffy Square.

The overwhelming response to the call for entries – 683 submissions from 31 countries – represents the largest competition of its kind in the history of New York City. Submissions came from a wide variety of disciplines ranging from architects and urban designers, to engineers and industrial designers, as well as fine artists and furniture designers. The jury was composed of stakeholders and community leaders as well as design professionals. We believe that this synergy of energy, talent and civic concern is an affirmation that our mission is critical and that public spaces and quality design are of vital concern to us all.

This success has energized both the design community and the public at large. This raises the bar for measuring the success of the Institute’s efforts in the next and coming years. I am confident that the Van Alen Institute is poised to meet this challenge. It is with renewed commitment and heightened anticipation for the future that I urge everyone interested in the critical discourse about public architecture to become members of Van Alen, participate in our programs, visit our exhibitions, come to lectures, browse our website and continue reading the Van Alen Report.

ROBERT E. KUPER
CHAIRMAN, BOARD OF TRUSTEES
SELECTED ENTRIES
The TKTS2K submissions featured in this Van Alen Report represent award-winning and selected entries exhibited this Winter and Spring at The Urban Center and at the Institute.

SITE STRATEGY
Like the First Prize, these designs all focus on the booth’s discrete footprint while engaging the greater urban context of Times Square. (This page)

0005
Michael Syracuse
Troy, NY

0127
Motomitsu Kurokawa
New York, NY

0026
Han-Yi Wu and Joseph Karadin
Forest Hills, NY

0057
John Doherty and John Sait
New York, NY

0560
Srdjan Jovanovic Weiss, Mirja
Smajic and Sabine von Fischer
New York, NY

0269
Neutral
London, UK
(Cristian Grosu, Tejlo Snelmen,
Laura Brox, Mattus Gerardo-Grieck,
Takayoshi Nakazato)

0188
Yehon Chow
New York, NY

0106
Simon Lee
New York, NY

0136
Adrian Gracia
New York, NY

SUPERGRAPHICS
As the Iktsm logo is essential to the character of the current booth, these designers took that cue, reinterpreting the original logo in their own manner as a surface element or in cases as 3-D structure. (Next page)

0377
Pentagram Architecture
New York, NY
(James Biber, Michael Behus,
Michael Zweck-Bromer, Tracy
Cameron, Ivan Arean, Andrea Wang,
Ian Tombs)

0660
Ira Ma Jones,
Urbana, IL

MODERN BOX
Grouped for their formal similarities, these entries witness that the modern box as a classic paradigm—with its transmutations—has weathered the storm from Old Modernism to New Modernism. (Next page)

0002
Mariano Demaresi
New York, NY

0222
Sudhitha Chevikkandee
Foster Cty, CA

0447
Pannet Architectures
Tokyo, Japan
(Fumio Matsumoto, Shohei
Matsukawa, Masayuki Kurumochi)

0573
Kate French
Toronto, Canada
(Holten Naite, Tim Scott, Stephane
Raymond, Andrew Fronzini, Abel Gill,
Michael Vertey, Anra Roye)

0349
Lawrence Shum and Guannamrat
Passageway
Fresh Meadows, NY

0223
Eric Kuehne, May Wuo, and
Bennett Shen
Palo Alto, CA

FOLLY
Like Mask Design’s Honorable Mention which overtly references artifacts of the theater, the “Folly” makes theatrical gestures to Times Square. (Next page)

0465
Engelbert Hilgemann
Berlin, Germany
(Thorsten Engert, Babette
Hilgemann, Kristin Neese)

0480
RTH Associates
Los Angeles, CA
(Rafael Marro, Alfredo Diaz, Xavier
Grahaua, Joseph Tu)

0413
Christopher Kerins
El Segundo, CA

0281
PLUSH
Los Angeles, CA
(Christophe Cornubert,
Stephanie Smith)
NON-EUCLIDEAN
As did Terrell and Polik's Honorable Mention, these entries all deviate from traditional architectural geometries, creating often amorphous structures that betray both the software and the new materials that allow designers to literally push the envelope. (This page)

WINNING ENTRIES
(Featured on pages 12-17)

FIRST PRIZE
0506
John Choi and Tai Rapha
Rendering: grand studio multimedia
Sydney, Australia

SECOND PRIZE
0606
Thomas Phifer and Partners/
Ove Arup & Partners
Rendering: dbx inc.
New York, NY
(Thomas Phifer and Partners;
Thomas Phifer, Stephen Daykin,
John Reed and Christophe Timmy,
Ove Arup & Partners; Matt King
and Nigel Tonks)

THIRD PRIZE
0596
Listoni Associates
Milan, Italy
(Attilio Lissone, Rebecca Wood,
Michela Montefusco, Martino
Berghini, Giying Soo Zucchi, Shane
Schwalt, Davide Corini, Marco
Rousselet Paulino, Talisa Monnet,
Elizabeth A. Syer, Nigel McCullum,
Alessandro Anselmi, Elisa Bonato,
Francesca Scotti, Giulia Clusetti,
Ricardo Bello Dias)

HONORABLE MENTIONS
0153
Byron Terrell and Rahman Polik
Chicago, IL

0334
U-Arc Studio
Seattle, WA
(Nicole Portier, Valeria Cruciani,
Alessandro Mazzoli)

0636
Lippincott & Margules
New York, NY
(Peter Dixon, Andrew Drews, Susan
Berman, Fabian Disci, Jean Ha, Ryan
Kovaleski, Cun Sukkoo)

0062
Mauk Design
San Francisco, CA
(Mitchell Mauk, Adam Brodsky, Larry
Raines, James Pentrington-Kent,
Christiane Forsting)
Although some modification would be needed before it is actually built, this design is wonderful in providing a new public gathering area: the steps, as well as a beautiful backdrop to Father Duffy, setting him off handsomely, and allowing people to get behind the monument to read his story where it is engraved in stone. Further, the design is functional, offering a direct solution to getting this "home run" customers served more efficiently.

Brendan Sexton, Juror

I had no preconceived notions. I was immediately drawn to the winning entry in the first walk-through. My attraction was based on my evaluation that it was: 1) functional, 2) a good architectural solution, and at the same time it personified the spirit and arms of the environment in which it was situated. To me that is an architectural home run.

Joe Bermite, Juror

It was clear that the strongest schemes engaged the whole of the site rather than the exclusive space of the building, engaging the public as well as those on line. The entry that resonated most with the jury recognized that the competitive visual traffic of the square was such that matter complex billboards would be lost in the wind.

The winning design, with its triangular triangle of red hovering at the crosshairs of Times Square, instills authority to the site and horizon with simplicity and clarity and will become a new icon for New York.

Marion Weiss, Juror

The winner, in my opinion, is a competition with so many excellent entries in the winning is obviously the best choice. It goes beyond meeting the criteria and is even poetic, which is really hard considering the Times Square environment.

The design will become a landmark. It will enhance the park that little known triangle experience for others and it will attract more people. It is the most non-commercial building in Times Square. It is the most iconic building in Times Square. It will have a strong enough presence to hold it's own.

Tucker Viemeister, Juror

The jury was drawn to the winning design because it did not add to the cacophony of signs in Times Square. I think we were looking for a design that made a powerful statement without noise clutter. We recognized the unity of the facade and the sense of something that could become an icon. It makes a strong statement but it was still sympathetic to Father Duffy. The red steps will become a landmark.

Kirsten Paton, Juror
SECOND PRIZE
1993
Theodore Wright and Partners
Theodore Wright Associates
New York, NY

The second prize accommodating visitors' needs functions as a room of reflection on the world's past, present, and future. Featuring a glass cube with a 360-degree view, the design allows visitors to consider the role of history in shaping their own lives. The cube is also equipped with interactive exhibits, providing a dynamic and engaging experience.

THIRD PRIZE
1993
Lars Holst
Stockholm, Sweden

The third prize provides a unique and engaging experience for visitors, incorporating interactive elements and multimedia displays. The design focuses on creating a sense of immersion, allowing visitors to explore historical events and cultural trends in a visually captivating manner.

JUDGING PANEL
1993

Jurors: Saul Bass, J. Craig Venter, and Dr. Susan Linn, Foundation Board

The judging panel consists of experts in the fields of design, technology, and education, ensuring a comprehensive evaluation of the proposals.
On the cusp of 2001/2000 television cameras panned a teeming Times Square, creating a time capsule of New York City on the eve of the millennium. A polychromatic landscape that will never look the same. A public space with a kinetic energy. A seeming chaos that allows for the fertility that is the stuff of urban life.

Times Square has long been New York’s town square. In 1945, an V-J Day when World War II ended, two million gathered to read the news ticker on the old Times Tower. Today it is still a place of collective memory with large, but now digitized.

From its opening in 1973, the Tiki™ booth has been critical to sustaining theater and the performing arts in New York. In addition, it has been integral to the revival of the theater district, making the intersection a desirable place to be after a long period of decline.

It is now one of the hottest commercial districts in the city, a real-life stage set that attracts multitudes from finance to media, old and new. The square’s own architecture with its signage-clad skyscrapers and multiplex theaters is at the center of the “New Economy.” New technology has created new built forms and the booth is literally in the middle of this intensively amplified urban setting. The jury for the Tiki™ International competition to redesign the booth, have praised the innovative proposals that they believe have the potential of becoming a new icon at the Crossroads of the World.

In the summer of 1999, Theatre Development Fund, which operates the tick™ booth in Times Square, invited architects and designers to enter tick™. New York City Mayor Rudolph W. Giuliani announced the Van Alen Institute Design Competition as an official NYC 2000 millennium committee project. The current booth has been in this location for 26 years and annually sells up to 1.7 million tickets. The competition called for a design that would sustain the booth’s core function of selling discounted day-of-performance tickets for performing arts productions.

The new Times Square is at once ephemeral - bacaus can morph as quickly as a channel change - and simultaneously anchored in history. The competition called for a new booth to be located at the current site. Duffy Square, a NYC Department of Parks and Recreation park bordered by West 47th Street, Broadway and Seventh Avenue. The triangular site chronicles the neighborhood and the nation’s history through the commemoration of two new, local chaplain and World War I hero. Family Francis Duffy (1871-1932) and Broadway producer, performer and song writer George M. Cohan (1878-1942).

HISTORY
In 1973, Mayers & Schiff Associates designed the current booth with its trademark logo as a temporary structure. The pavilion shares the square with the Cohen monument. Constructed in 1958 according to a design by sculptor George John Leber, and the bronze Duffy statue with its commanding Celluloid cross designed by sculptor Charles Keck in 1837. The two monuments flank the statue were erected in 1924 by the New York National Guard’s Fighting 69th - Duffy’s unit - now known as the 185th Infantry Group of the New York National Guard.

Duffy was a widely revered priest at the Holy Cross Roman Catholic Church on 42nd Street. He was a true community leader in Hull’s Kitchen as the neighborhood fought off gangster rife. Cohan, in contrast, made a great impact in his arts, and is credited with developing a successful American style of musical theater. Cohen and Duffy not only emerge in Times Square, but also on the silver screen. James Cagney starred in the film The Fighting 69th in 1940, and played Cohan in the 1942 movie Yankee Doodle Dandy.

JURY DELIBERATION
By the middle-October 1999 deadline, 153 entries from 31 countries had been submitted to the competition. The jury, comprised of 11 experts in architecture, landscape architecture, urban design, media and theater, sit for two and a half days in late fall to determine the winning entries.

The jury reviewed entries as varied as hand-drawn renderings of Beau Arts pavilions to cutting-edge proposals that tested the limits of computer modeling, but there were nonetheless common themes. Many entries used raw materials and technologies in keeping with a monument to the millennium. A great number of submissions took the graphic iconography as the focal point, either maintaining or reinterpreting the current Helvetica tick™ logo. But most striking were those that sought to create a single, custom-designed monument to the heart of Times Square.

In the jury’s final deliberations, the entry submitted by Australian architects John Choi and Tai Ropo was selected as First Prize. The jury strongly agreed that the designs had artfully achieved a simple drama.
JURY

Joel Bernstein, President, League of American Theatres and Producers
John S. Dyson, Chairman, Council of Economic Advisors, Office of the Mayor, City of New York
Kathryn Gustafson, Environmental Artist, Landscape Artist
Robert McDonald, Theater Business Manager (retired), Theatrical Stage Employees Union No. One IA 653
Lionel McGlade, Associate Professor of Urban Planning, Columbia University
Enrique Nortes, TEN Architects
D. Kenneth Patton, Vice Chairman, TDF Director, Real Estate Institute, New York University
Brendan Sexton, President, Times Square Business Improvement District
David Steward, Media Expert
Tucker Viemeister, Designer, Executive Vice President, Rockfish
Marlene Weiss, Weiss/Manfredi Architects

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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 state-of-the-art 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 performances. This revenue supports 20 innovative programs.

ENDORSEER

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.

ACKNOWLEDGEMENTS

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City of New York, Department of Transportation, William Chapin, Commissioner
Office of the Borough President, Manhattan, C. Virginia Fields, Borough President
The League of American Theatres and Producers
Times Square Business Improvement District

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The New York Public Library

Thanks to the Municipal Art Society for hosting the exhibitions at The Urban Center. Special thanks to the artists, architects, graphic designers, landscape architects, engineers, photographers, environmental designers, industrial designers, information designers, researchers and polymaths visionaries who submitted entries to the competition.
On Tuesday, Apr. 15 at 6:30 PM, COMPETITIONS, ARCHITECTURE, AND OPPORTUNITIES will give four lectures in landscape and architecture. A forum to discuss the competition system and its relationship to opportunity, access, and gender. In their practices, Dalibor Bacic is an internationally renowned landscape designer. Andrea Lee and Jana Weigle hold leadership positions in the architectural partnership that wins the most design commissions for the Chiller Plant at the University of Pennsylvania. Natalie Leidal maintains a practice based in Paris and is an architect and professor at Princeton. Stanley Sigler, the founding editor of Competitions Magazine, will moderate. Held at the Institute and sponsored by The Competition Project. For more information call 212.554.7000, ext. 647.

This spring there will be presentations and dialogue on BUILDING ALLIANCES FOR QUALITY DESIGN OF THE PUBLIC ENVIRONMENT by Cultivate, Inc., a firm design, community, and environmental architecture. Co-sponsored by DAPA, the Office of Continuing Education and Programmes, and the Center for Human Environments at the Graduate Center, and with the cooperation of Van Alen Institute, City University Center and Graduate School, 365 Fifth Avenue between 34th and 35th streets. Wednesday, May 3, 5:00 PM to 7:00 PM. For information call 212.817.3615.

The forum on THE FUTURE OF PUBLIC SPACE IN THE AMERICANS will take place at Van Alen on Tuesday, May 23 at 6:30 PM. Sanna M. Lilje, professor of Environmental Psychology and Anthropology and director of The Public Space Research Group at University Center and Graduate School, will address the question of how the public space of the future should be designed. For information call 212.554.7000, ext. 647.

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