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tkts2k

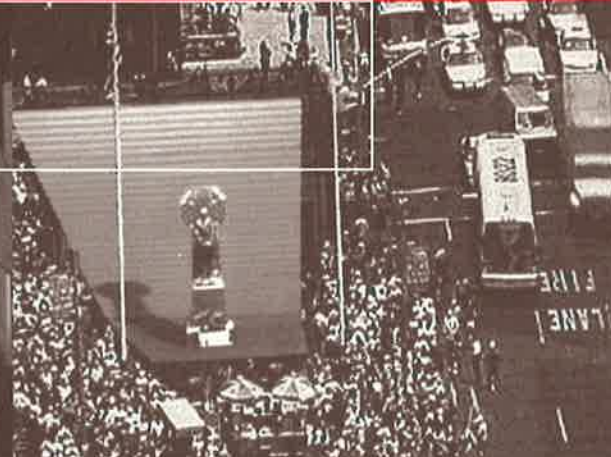
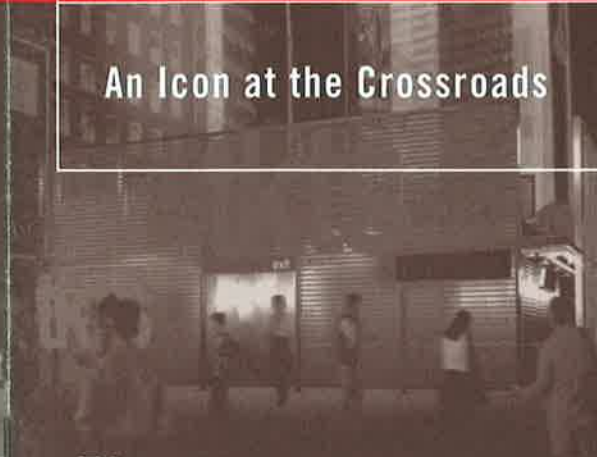
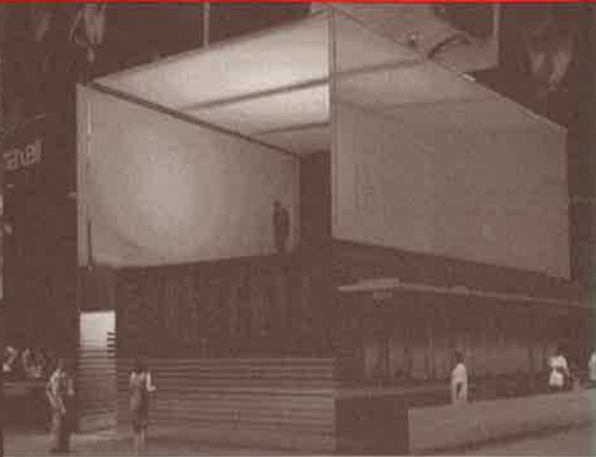
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VAN ALEN REPORT

tkts2k

An Icon at the Crossroads



VAN ALEN
INSTITUTE

PROJECTS
IN PUBLIC
ARCHITECTURE

Van Alen Report focuses on fundamental challenges for improving the design of the public realm, combining visual and verbal essays, news, commentary and dialogue. We choose topics that cross the boundaries between design disciplines and broader public concerns. These challenges are at the core of the Institute's **Projects in Public Architecture**, integrating design competitions, workshops, websites, publications, exhibitions and forums.

Van Alen Report is a forum. As with our website, (www.vanalen.org), our goal is to create a public realm, and appropriately, the reconceived and redesigned **Van Alen Report** was first made possible through the support of a public entity, the New York State Council on the Arts, a State Agency.

Van Alen Report is published seasonally with additional special issues. Subscriptions are a benefit of membership and are also independently available to firms and universities. Individual issues can be purchased at our gallery and in bookstores.

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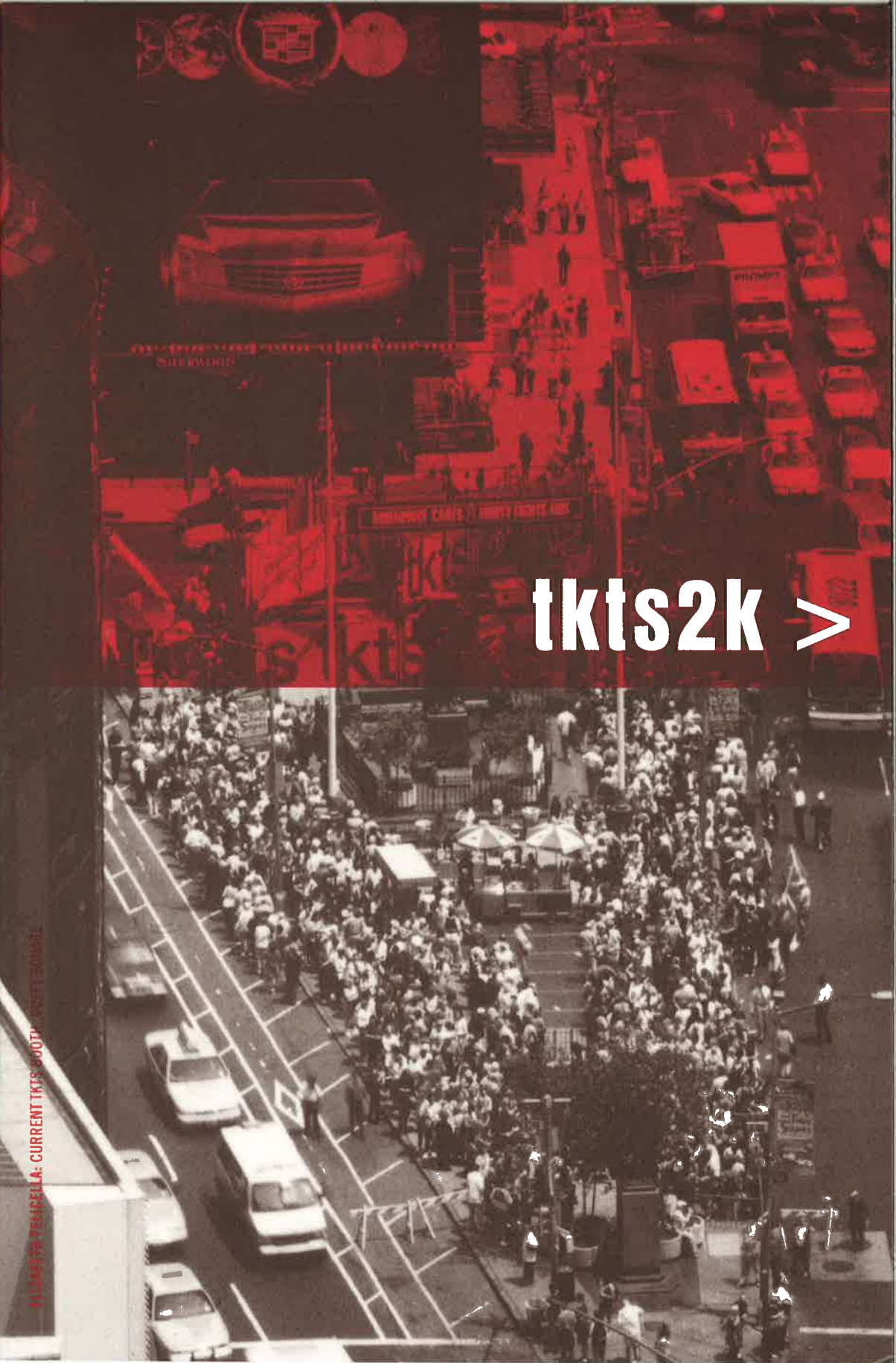
Nathaniel H. Brooks Assistant Editor

2x4 Design Consultants

Illustrations: Nathaniel H. Brooks;
Elizabeth Felicella.

Cover: TKTS2K competition award-winning entries. (see pages 11-17)

The TKTS2K submissions featured in this issue represent award-winning and selected entries exhibited this Winter and Spring at The Urban Center and at the Institute. The exhibit at Van Alen closes June 2, 2000. The competition was sponsored by Theatre Development Fund.





an icon at the crossroads

ELIZABETH FELICELLA: CURRENT TKTS BOOTH

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. KUPIEC
CHAIRMAN, BOARD OF TRUSTEES



0095

0127



0590



0269



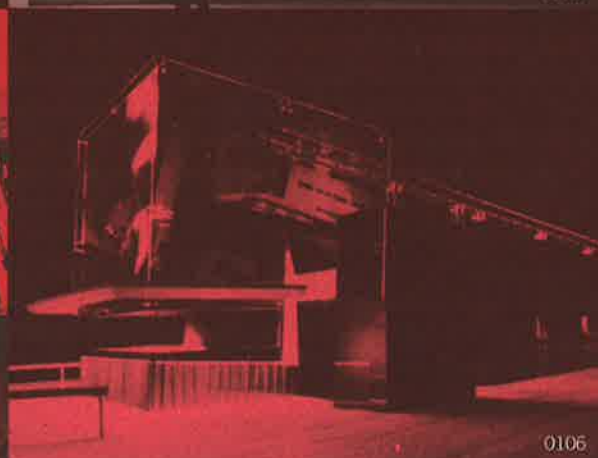
0026



0057



0188



0106

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)*

0095
Michael Syracuse
Troy, NY

0127
Motonobu Kurokawa
New York, NY

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

0067
John Doherty and John Szot
New York, NY

0590
Srdjan Jovanovic Weiss, Minja Smajic and Sabine von Fischer
New York, NY

0269
Neutral
London, UK
(Cristian Grou, Tapio Snellman, Laura Brax, Matius Gerardo Griecck, Tsuyoshi Nakazako)

0188
Tynnon Chow
New York, NY

0106
Simon Lee
New York, NY

SUPERGRAPHICS

As the **tkts™** 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 Beirut, Michael Zweck-Bronner, Tracey Cameron, Ivan Arenas, Andrea Wang, Ian Toombs)

0680
Ira Mia Jones,
Urbana, IL

0136
Adrian Gracia
New York, NY

0507
Cooper Carry
New York, NY
(Ben Wauford, Lee R. Marigliano, Jon Reidy)

0641
Daniel Heuberger and Ernesto Vela
New York, NY

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)*

0602
Mariano Demaras
New York, NY

0322
Sudthida Cheunkarndee
Foster City, CA

0447
Plannet Architectures
Tokyo, Japan
(Fumio Matsumoto, Shohei Matsukawa, Masayuki Kuramochi)

0571
Kate French
Toronto, Canada
(Nolan Natale, Tim Scott, Stephane Raymond, Andrew Frontini, Abel Gill, Michael Verity, Antra Roze)

0349
Lawrence Shum and Gumparnat Pasaganow
Fresh Meadows, NY

0323
Eric Keune, May Woo, and Bennett Shen
Palo Alto, CA

FOLLY
Like Mauk Design's Honorable Mention which overtly references artifacts of the theater, the "Follies" make theatrical gestures to Times Square. *(next page)*

0465
Englert Hilgeman
Berlin, Germany
(Thorsten Englert, Babette Hilgeman, Kristin Neise)

0480
RTKL Associates
Los Angeles, CA
(Raquel Marrero, Alfeo Diaz, Xavier Garhaud, Joseph Tiu)

0413
Christopher Kerins
El Segundo, CA

0281
PUSH
Los Angeles, CA
(Christophe Cornubert, Stephanie Smith)



0377



0680



0136



0507



0641



0602



0322



0447



0571



0349



0323



0465



0480



0413



0281



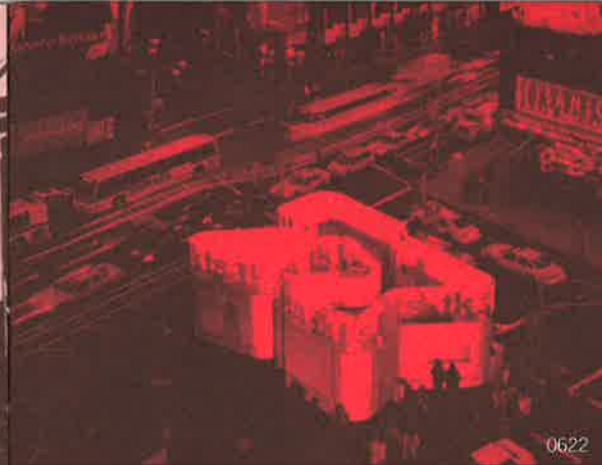
0209



0166



0654



0622



0436



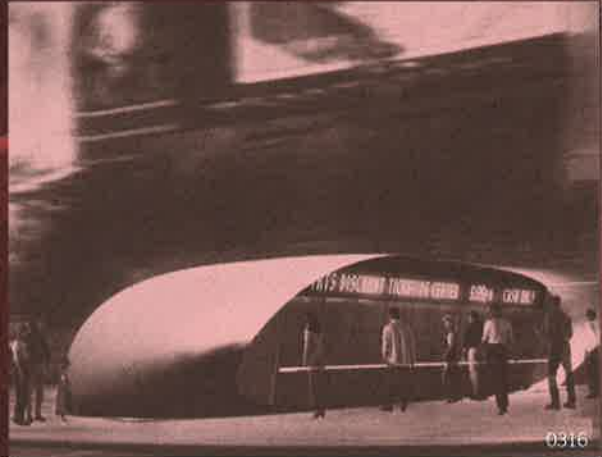
0503



0117



0083



0316

0209
Roman & Williams Design
New York, NY
(Stephen Alesh)

0166
Rockwell Group
New York, NY
(David Rockwell, Chuck Hoberman,
Stephen Doyle, Bob Bangham,
Nancy Thiel, Chris Morris, Kinnaresh
Mistry, Nicole Rasmussen, Bruce
Umbarger, Tim Nissen, Tomo Tanaka,
Michele Segre, Scott Grodesky,
Nina Stern)

0654
Stratosphere
Los Angeles, CA
(Judith Mussel and Gunther Schatz)

NON-EUCLIDIAN
As did Terrell and Polk'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)

0622
Bruno Fuchs Architects
Berlin, Germany
(Christian Fuchs)

0436
Mark K. Hershmann, Noe Felix,
Greg Griffin, Mark Lahigonan
and Sean Ngo
Los Angeles, CA

0503
Kenneth Yeung and Stephen Wang
Auckland, New Zealand

0117
Noriaki Okabe Architecture Network
Tokyo, Japan
(Noriaki Okabe, Kohji Hirano, Hiroshi
Yamaguchi, Tsuyoshi Ando, Takanori
Ihara, Tatsuya Nagasaki, Minoru
Wakuda, Shigeru Ban, Satoshi
Higuchi, Shoichi Akazaki)

0083
Archi-tectonics
New York, NY
(Winka Dubbeldam, Kerry Ando,
Meqna Patel)

0316
Frank Lo and Hector Lo
Bellevue, WA

WINNING ENTRIES
(Featured on pages 12-17)

FIRST PRIZE
0505
John Choi and Tai Ropiha
Rendering: giant squid multimedia
Sydney, Australia

SECOND PRIZE
0608
Thomas Phifer and Partners/
Ove Arup & Partners
Rendering: dbox Inc.
New York, NY
(Thomas Phifer and Partners:
Thomas Phifer, Stephen Dayton,
John Reed and Christophe Timm;
Ove Arup & Partners: Matt King
and Nigel Tonks)

THIRD PRIZE
0196
Lissoni Associates
Milan, Italy
(Piero Lissoni, Rebecca Wood,
Michelle Montefusco, Martino
Berghinz, Byong Soo Zocchi, Shane
Schwelit, Davide Cerini, Marcelo
Rousselet Paulino, Tatiana Monneret,
Elizabeth A. Syer, Nigel McCallum,
Alessandro Anselmi, Elena Bonato,
Francesca Scotti, Giulia Clausetti,
Ricardo Bello Dias)

THIRD PRIZE
0260
Leo Mieleles
Toronto, CA

HONORABLE MENTIONS
0153
Byron Terrell and Rahman Polk
Chicago, IL

0334
U-Arc Studio
Seattle, WA
(Nicole Portieri, Valerio Cruciani,
Alessandro Mazzoli)

0636
Lippincott & Margulies
New York, NY
(Peter Dixon, Andrew Drews, Susan
Berman, Fabian Diaz, Jean Ha, Ryan
Kovalak, Cun Sulestio)

0062
Mauk Design
San Francisco, CA
(Mitchell Mauk, Adam Brodsley, Larry
Raines, James Pennington-Kent,
Christiane Forstnig)

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 tkts™ 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. At the same time it personified the spirit and karma of the environment in which it was situated. To me – that is an architectural home run.

Jed Bernstein, Juror

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

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

Marion Weiss, Juror

The winner is really the winner – seldom in a competition with so many excellent entries is the winner so obviously the best choice. It goes beyond meeting the criteria and is even poetic (which is really hard considering the Times Square environment!!).

It will become a landmark. It will enhance the park (that little cement triangle) experience for visitors – and it will attract more people. It is the most non-commercial building in Times Square – but 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 signage in Times Square. I think we were looking for a design that made a powerful statement without razzle dazzle. We recognized the futility of outshouting the ambience. The winning design did that. It presented something that could become an icon. It made a strong statement that was still sympathetic to Father Duffy. The red steps will become a landmark. People will refer to them the way people used to say: 'Meet me at the Biltmore Clock.'

Kenneth Patton, Juror



FIRST PRIZE

0503

John Choi and Tai Ropiha

Rendering: giant squid
multimedia

Sydney, Australia

Choi and Ropiha create a wedge-shaped structure that allows for two usable spaces within one footprint. The ticket booth is housed within the wedge, while its roof, covered with stairs made of red resin planks, allows visitors a chance to rest. The staircase faces south opening up towards the brilliant signage that defines its landscape, illuminated from below, the translucent roof demarcates the booth with bright color, providing a backdrop to the Father Duffy memorial while simultaneously making Times Square itself an open-air theater.



SECOND PRIZE

0608

Thomas Phifer and Partners/
Ove Arup & Partners

Rendering: dbox Inc.
New York, NY

The Second Prize accommodates the ticket booth's functions in a round pavilion on the northern portion of Duffy Square. A glass and steel canopy protects the booth, extending to the southern end of the square. The design provides climate control for those queuing to buy tickets, heating the area under the canopy in the winter and cooling it in warmer months.



THIRD PRIZE

0196

Lissoni Associates

Milan, Italy

Lissoni Associates' project tops a square ticket pavilion with a large horizontal canopy made of glass and faced with the tkts™ logo in supergraphics. A vertical screen can be extended skyward from the booth, while LED panels are inlaid in the pavement of the Duffy Square site informing patrons what shows are available.



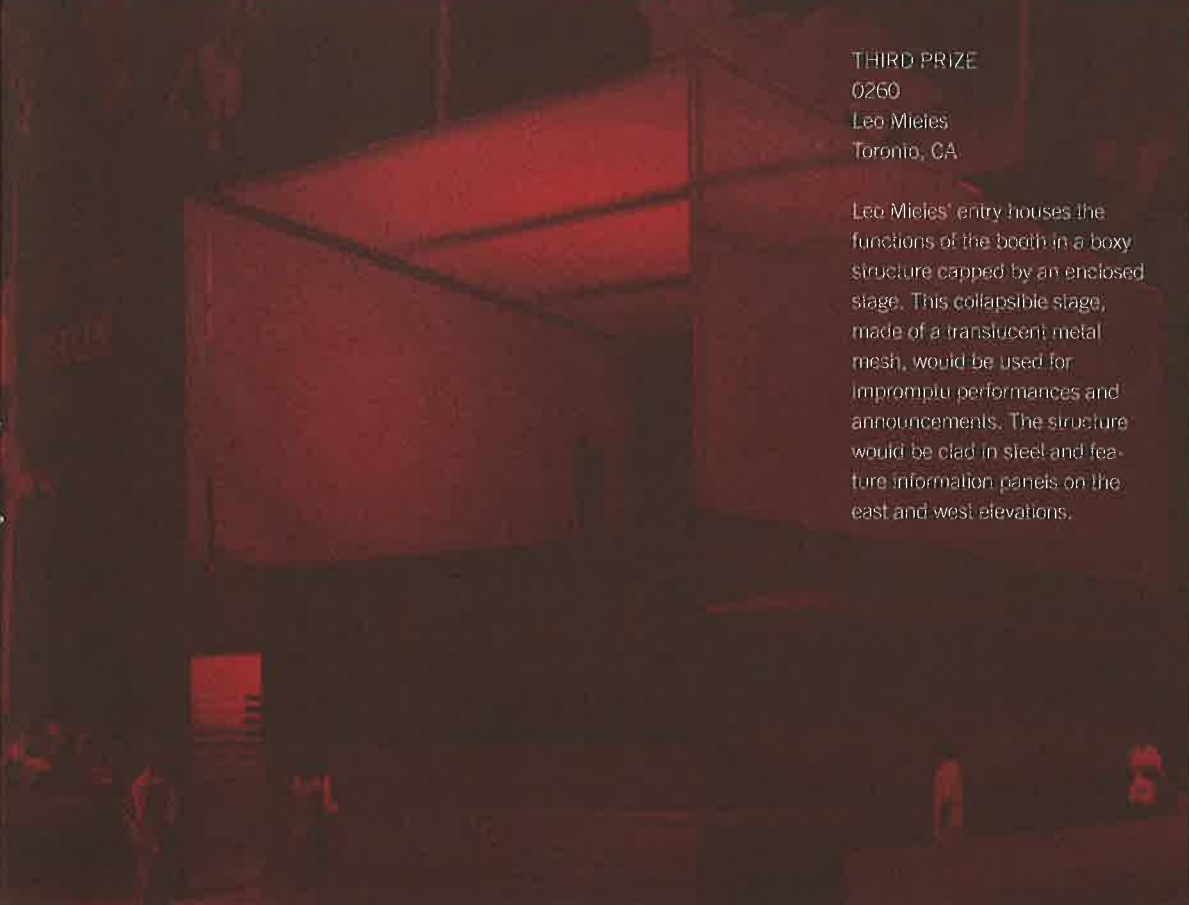
THIRD PRIZE

0260

Leo Mielec

Toronto, CA

Leo Mielec's entry houses the functions of the booth in a boxy structure capped by an enclosed stage. This collapsible stage, made of a translucent metal mesh, would be used for impromptu performances and announcements. The structure would be clad in steel and feature information panels on the east and west elevations.



HONORABLE MENTION

0153

Byron Terrell
Rahman Poik
Chicago, IL

Terrell and Poik's entry has an amorphous non-geometric form, creating a very contemporary aesthetic more easily realized today with sophisticated computer modeling software and newer types of fiberglass. A large-scale, illuminated tkts™ logo can be seen aerially on the roof of the bright blue form.



HONORABLE MENTION

0324

U-Arc Studio
Seattle, WA

U-Arc Studio chose to make a glass and aluminum booth visible in bustling Times Square by cladding the elevations of a square structure with the tkts™ logo in 3-D Helvetica, adding a silver 2k in honor of the millennium. The letters are not only visual markers, but also serve as structural elements.



HONORABLE MENTION

0636

Lippincott & Margulies
New York, NY

Lippincott & Margulies repeat a polychromatic tkts™ logo pattern on billboard-like panels that both serve as the structure's elevations and direct the circulation of the queue. The panels are made of glass and steel and would be used for projections on the upper portion allowing for periodic color changes. The designers were inspired by architect Denise Scott Brown and Robert Venturi's notion of the "decorated shed".

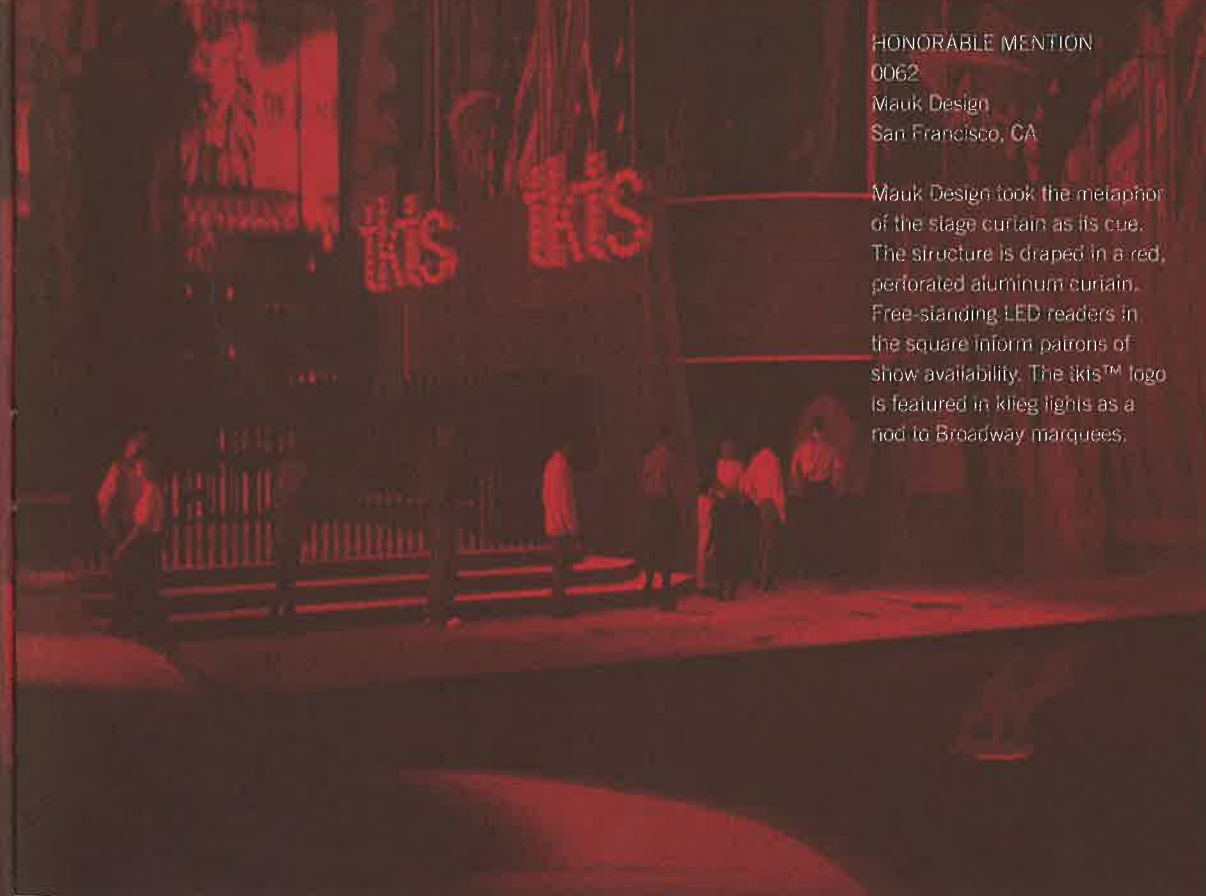


HONORABLE MENTION

0062

Mauk Design
San Francisco, CA

Mauk Design took the metaphor of the stage curtain as its cue. The structure is draped in a red, perforated aluminum curtain. Free-standing LED readers in the square inform patrons of show availability. The tkts™ logo is featured in klieg lights as a nod to Broadway marquees.



On the cusp of 01/01/00 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 fortuity that is the stuff of urban life.

Times Square has long been New York's town square. In 1945, on 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 writ large, but now digitized.

From its opening in 1973, the tkts™ 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 multinationals from finance to media, old and new. The square's new streetscape with its signage-clad skyscrapers and multiple Jumbotrons 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 intensely amplified urban setting. The jury for tkts2K, the international competition to redesign the booth, have premiated innovative proposals that they believe have the promise of becoming a new icon at the Crossroads of the World.



NATHANIEL H. BROOKS: MAYOR GIULIANI ANNOUNCING TKTS2K WINNER

In the summer of 1999, Theatre Development Fund, which operates the tkts™ booth in Times Square, invited architects and designers to enter tkts2K. 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 – facades 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 men, local chaplain and World War I hero Father Francis Duffy (1871-1932) and Broadway producer, performer and songwriter George M. Cohan (1878-1942).

HISTORY

In 1973, Mayers & Schiff Associates designed the current booth with its trademark tkts™ logo as a temporary structure. The pavilion shares the square with the Cohan monument constructed in 1958 according to a design by sculptor George John Lober, and the bronze Duffy statue with its commanding Celtic cross designed by sculptor Charles Keck in 1937. The two flagpoles that flank the statue were erected in 1954 by the New York National Guard's Fighting 69th – Duffy's unit – now known as the 165th Battle 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 Hell's Kitchen as the neighborhood fought off gangster rule. Cohan, in contrast, made a great impact in the arts, and is credited with developing a successful American style of musical theater. Cohan and Duffy not only converge 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 mid-October 1999 deadline, 683 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, met 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 Beaux-Arts pavilions to cutting-edge proposals that tested the limits of computer modeling, but there were nonetheless common themes. Many entries used new 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 tkts™ logo. But most striking were those that sought to create a single gesture at the heart of Times Square.

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

BAY BROWN

JURY

Jed 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 IATSE
Lionel McIntyre, Associate Professor of Urban Planning, Columbia University
Enrique Norton, TEN Arquitectos
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, Razorfish
Marion 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 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.

ENDORSER

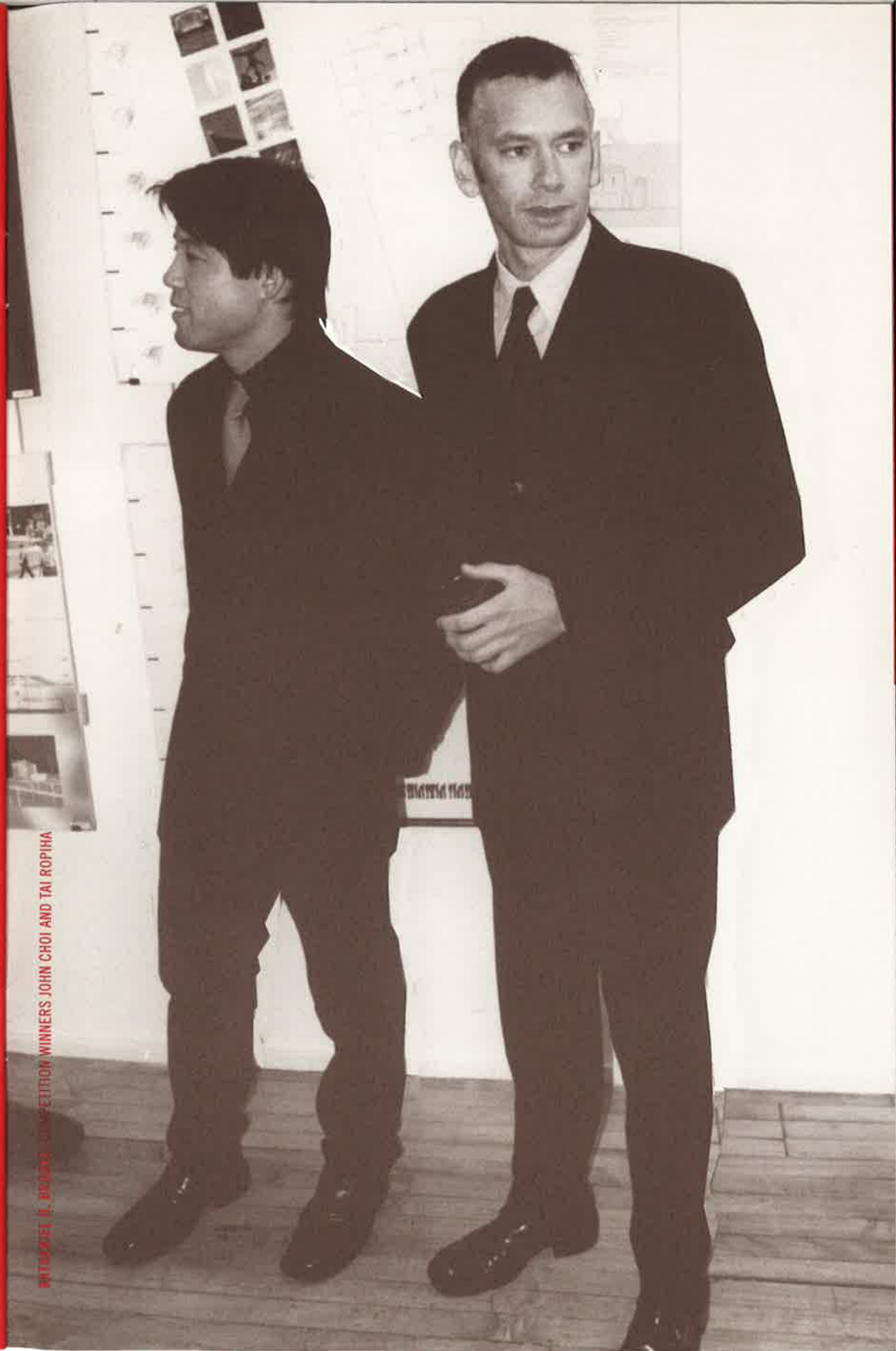
NYC 2000
The official New York City millennium committee, NYC 2000, was established through an Executive Order by Mayor Rudolph W. Giuliani to ensure New York City's Millennium celebrations are befitting of the world's financial and cultural center. Comprised of a dynamic group of business and community 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.

ACKNOWLEDGEMENTS

Theatre Development Fund,
Jack L. Goldstein, Executive Director
City of New York, Office of the Mayor,
Rudolph W. Giuliani
NYC 2000 Committee,
Ron Silver, Chairman
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Office of the Borough President, Manhattan,
C. Virginia Fields, Borough President
The League of American Theatres and Producers
Times Square Business Improvement District

The competition was supported by:
The New York Times Foundation
Architecture Magazine
The New York Public Library

Thanks to the Municipal Art Society for hosting the exhibition at The Urban Center. Special thanks to the artists, architects, graphic designers, landscape architects, engineers, photographers, environmental designers, industrial designers, information designers, renderers and polymath visionaries who submitted entries to the competition.



PHOTOGRAPH BY BOBBA COMPETITION WINNERS JOHN CHOI AND TAI ROPIHA

UPDATE

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On Tuesday, April 18 at 6:30 PM, **COMPETITIONS, ARCHITECTURE, AND OPPORTUNITY** will give four leaders in landscape and architecture a forum to discuss the competition system and its relationship to opportunity, access, and gender in their practices. Diana Balmori is an internationally renowned landscape designer. Andrea Leers and Jane Weinzapfel lead an architectural partnership that won the invited design competition for the Chiller Plant at the University of Pennsylvania. Nasrine Seraji maintains a practice based in Paris and is an architecture professor at Princeton. Stanley Collyer, the founding editor of *Competitions Magazine*, will moderate. Held at the Institute and co-sponsored by The Competition Project. For more information call 212.924.7000, x8.

This spring there will be presentations and dialogue on **BUILDING ALLIANCES FOR QUALITY DESIGN OF THE PUBLIC ENVIRONMENT** by cultural, civic, arts, design, community, and environmental and architectural advocates. Co-sponsored by DAPA; the Office of Continuing Education and Public Programs, 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, 9:30 AM to 1:00 PM. For information call 212.817.8215.

The forum **ON THE PLAZA: THE FUTURE OF PUBLIC SPACE IN THE AMERICAS** will take place at Van Alen on Tuesday, May 23 at 6:30 PM. Setha M. Low, professor of Environmental Psychology and Anthropology and director of The Public Space Research Group at the

Graduate School and University Center of the City University of New York, will present the thesis of her Spring 2000 book, *On the Plaza: The Politics of Public Space and Culture*. Low will address both her core research in Costa Rica and implications for public space throughout the Americas. Marisa Oliver, architect, will respond and present her own findings.

Is New York City once again beginning to produce significant architecture? **NEW YORK: BACKWATER OR FOUNTAINHEAD FOR WORLD ARCHITECTURE?** will be the question posed to three of this country's leading practitioners and critics on Tuesday, June 6 at 6:30 PM. David Childs, design partner for Skidmore Owings & Merrill on their dynamic transformation of the Farley Post Office building into a new gateway/rail station to New York; Winka Dubbeldam, an award-winning Dutch architect who leads New York-based Architectonics; and Reed Kroloff, editor in chief of *Architecture*, will tackle the issue.

LEWIS.TSURUMAKI.LEWIS, the architects of the Institute's redesigned gallery and office space, were recently honored with a design award from the American Collegiate Schools of Architecture for the project. David Lewis presented the project at the ACSA conference held in March in Los Angeles.

R7.22

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