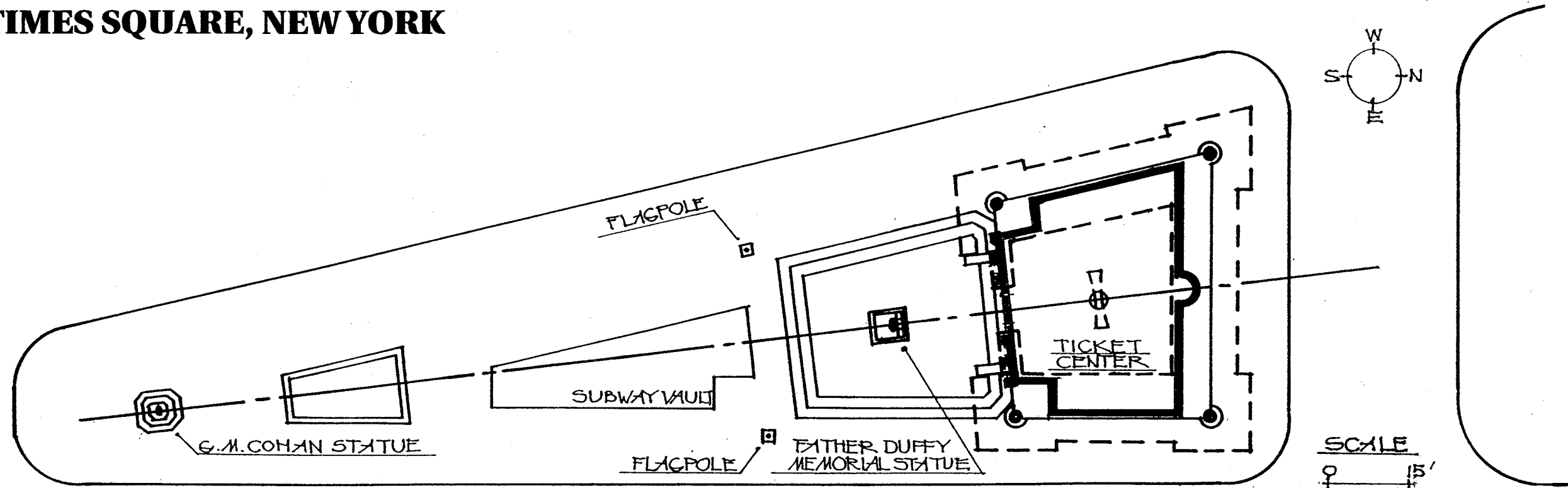


THE TICKET CENTER

TIMES SQUARE, NEW YORK



Underlying principles

The Ticket Center is designed for the selling of tickets to New York City theaters. The location of the Center, its dimensions, composition and sizes of rooms correspond to that of the Contest Program (1999). This project was designed by the author in 2000, and therefore, never participated in the contest. It is an independent academic project, which is supposed to demonstrate an approach to solving the following complex artistic problems that arise in the design of this small, but very important building:

1. The building must be clearly a part of the Times Square ensemble.
2. The importance of this small building surrounded by a multistory environment must be seen, that it is consistent with its cultural significance as a symbol of New York theaters.
3. The architecture of the Ticket Center should express the idea of Theater, itself.

The first problem is solved in accordance with the basic theoretical principles of formation of architectural objects and environment, which were developed by the author in his theoretical work. This problem is solved by corresponding of the structural characteristics of the new building (its composition and scale, first of all) to the structural characteristics (the most important and long-lasting elements) of the already existing ensemble. In this case the building must correspond to the configuration of the square, to its longitudinal axis, and to the two monuments that consolidate it. To achieve this, the location of the Ticket Center on this axis, determined by the program, is fixed by the arch and a bright logo, and the symmetry of the North and South facades.

The South facade, due to the composition, color, materials, and the decreased scale of its central part, becomes a natural component of the adjacent Father Duffy Monument composition. Aside from this, the fixation of the position of the Ticket Center to the structure of Times Square is achieved by separating the Ticket Center into two parts. The first is a non-structural part of the Ticket Center, the Ticket Office, itself. It is assembled of light metal panels and presents an architecturally neutral volume. The equipment of the Ticket Office, its planning, and even configuration can be changed according to adjusting techniques of ticket selling. The second is the order structure and arch, that frame the volume of the Ticket Office and bear advertisement, information signs, and logo. The order and arch are compositionally active and are made of long-lasting materials, and represent a permanent structural element of the Ticket Center. They are firmly connected with the structure of the system of the Times Square ensemble.

The goal of showing the significance of the Ticket Center is achieved by both the above mentioned fixation of its central position on the longitudinal axis of the square and by giving a relatively small order structure of the Ticket Center a large scale that would contrast with the small scale of the multistory buildings of the square.

Lastly, the goal of expressing the idea of theater, itself, in the architecture of the Ticket Center is achieved by including the elements of Commedia dell'Arte (balconies with moving figures of the characters of this theater) in the order structure.

Rentable area is 1 ths. sq. ft (93 sq. m).

Viktor Mashinsky

VIKTOR MASHINSKY
ARCHITECT