



FLUSHING MEADOWS-CORONA PARK



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Introduction

Flushing Meadows-Corona Park is a complex landscape. It is composed of structures, landscape elements, recreational spaces, and passive green spaces. Tied to these elements is a set of equally complex values supported by a diverse group of stakeholders. The layers of overlapping aesthetic, economic, environmental, historical, social, and symbolic values that are ascribed to the park reveal the difficulty in developing a cohesive identity and management plan for the park. Our analysis informs us that for preservation planning, design, and conservation proposals for the park to be effective, we cannot take a “blank-slate” approach, because we recognize that there are multiple layers of significance embedded in this landscape. The easy choice is to demolish everything and build a new, “better” park, as has been tried before, but this not only erases the park’s history, evident in its many “relics” or remnants of the world’s fairs and other major events, but it also negates the qualities of the park that are strongest in its use today - the reality that this park is quite successfully used for a vast range of activities. In contrast to former top-down master plan approaches, our studio has determined through an in-depth analysis of the park’s history, current use, and context, that the competing narratives of the park call for more surgical, directed interventions, tailored to address specific issues in the park.

Rather than perceiving the world’s fair remnants and other vestiges of the park’s history as ruins that obstruct the full social and recreational functionality of the park today, these entities should be seen as expressive generators of the rich and complex narratives that ultimately endow the landscape with its significance and make it meaningful to a variety of stakeholders. Understanding this, the preservation planning guidelines, feasibility studies, and design interventions presented in this report address how the existing historic features and landscape of the park could be used in a way that enhances their value – “valorizes” them – for present and future park users. Ultimately, the goal of this studio was to produce a set of guidelines and proposals that informs decision-making for the treatment of the park’s historic resources in a way that balances the needs of all stakeholders.

Process

Flushing Meadows-Corona Park is one of the largest and most heavily-used parks in the borough of Queens, New York City. For the purpose of this studio, the study area chosen consists of three sections of the park, identified as the “historic core” (excluding the area on the north side occupied by the United States Tennis Association, or USTA), Meadow Lake, and Willow Lake (Figure 01). Originally, the studio was charged with focusing solely on the historic core, but through the course of our analysis the team discovered that a full

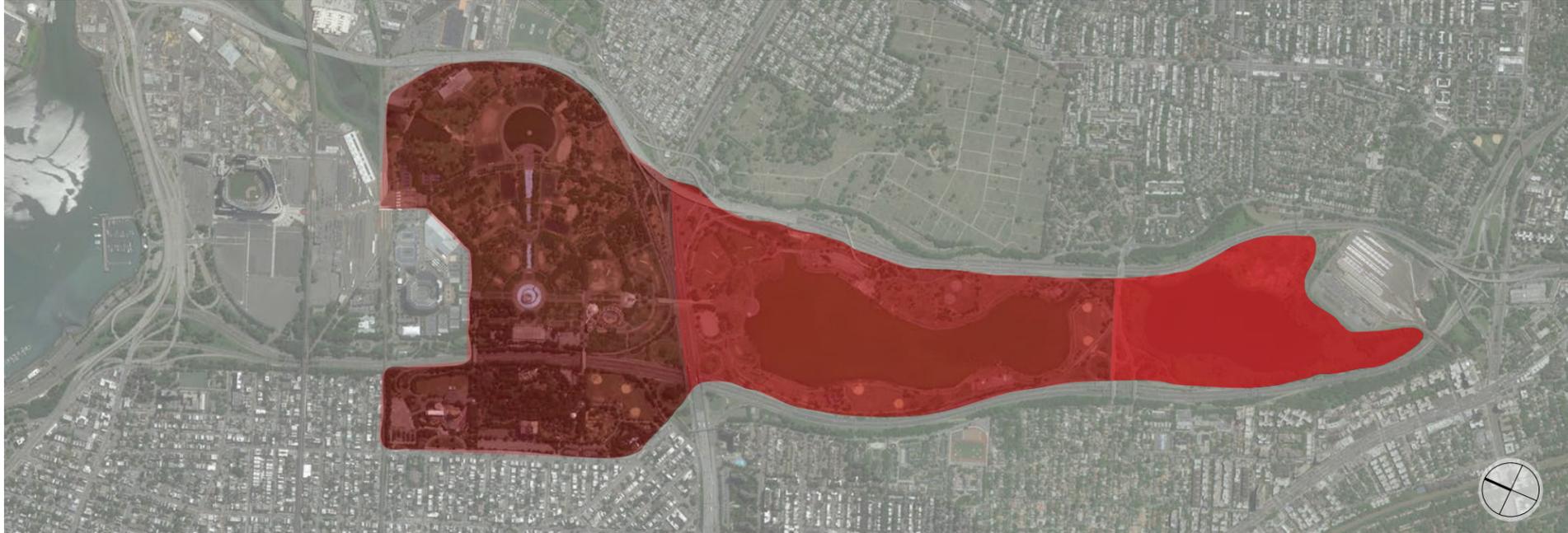


Figure 01. Study Area

- Historic Core
- Meadow Lake
- Willow Lake

understanding of the park’s history and significance could not be achieved without incorporating the lakes and their connection to the historic core.

Our studio began by conducting extensive historical research on the park, engaging with primary and secondary sources to compile a detailed picture of the rich history of Flushing Meadows-Corona Park. While this final document is not meant as a comprehensive history of the park, this unprecedented research allowed our studio to bring out lesser-known narratives of the landscape that break from the general perceptions of the park.

In addition to our research, we visited the site frequently to identify the park’s existing resources and assess their current conditions. This work was compiled as a Geographic Information System (GIS) and is meant to be a resource for others to build on in the future. However, research and site visits alone were not sufficient in ascertaining the significance of the park. By attending community meetings, engaging with key stakeholders, and surveying local organizations with connections to the park, we sought to understand the relationship between Flushing Meadows-Corona Park and its surroundings.

Once we had built this foundation of knowledge, we were able to draw connections between the key stakeholders and the values they ascribed to the site. This connection

enabled our studio to articulate the cultural significance of the park and thus identify the physical features associated with it. Based on this examination and assessment, we formulated a preservation plan featuring guidelines and zoning proposals that inform potential interventions in the park. We proposed six feasibility studies based on these guidelines to address various problems and identify places with potential for improvement. Key conservation investigations and guidelines were integral to this proposal.

The final section of this dossier represents four design interventions. A few members of our studio devoted a portion of the semester to engaging with theories of site-specific preservation design, creating proposals that address a few of the historic sites at Flushing Meadows-Corona Park in innovative, thoughtful ways.

A vintage color photograph of Flushing Meadows-Corona Park. The central focus is the Unisphere, a large spherical structure with a grid of lines, set against a blue sky with scattered white clouds. A long, straight path lined with numerous tall flagpoles stretches from the foreground into the distance, each flying a different national flag. In the foreground, a large crowd of people is walking along the path. The overall scene is bright and festive, capturing a moment of international celebration.

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In this early phase of our studio, we conducted extensive research to produce an in-depth analysis of the history of Flushing Meadows-Corona Park. Utilizing a wide range of resources, from primary archival material to contemporary print media, the studio produced a chronological narrative of the site's evolution that would serve as a framework to guide our continuing analysis. The dominant themes that emerged from this story allowed us to form a nuanced perspective of the park that balanced historic values with those of the community today.



Historical Narrative

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Robert Moses and Flushing Meadows-Corona Park

“Not only did he [Robert Moses] display a gift for brilliant administration and execution, he also understood the value of ongoing public work as public spectacle.”[1]

No doubt a brilliant mind, Robert Moses was driven by a sense of purpose that effectively got the job done. As a motivated visionary capable of producing tangible results, his powers increased rapidly in the first decades of his career. Living and building through some of America’s most turbulent eras of change, starting with the Great Depression and carrying into the age of the automobile, which transformed the metropolis, his ambitions matched the uncertainties of the future. Promoting his self-image as someone who cared only for the public welfare, Moses had a professional career in public service that spanned over five decades. His legacy is one without precedent, causing leading urban historian Kenneth T. Jackson to call him “the greatest builder in American history and as powerful a non-elected public official as the United State has yet produced.”[2] Additionally, renowned sociologist and historian Lewis Mumford said, “In the twentieth century, the influence of Robert Moses on the cities of America was greater than that of any other person.”[3]

In the 1920s, when he was just starting his career, large parks and expressways for the automobile were just visions and dreams that cities across America had on paper, but Moses made them a reality for New York. Although his success was slowly recognized in the 1920s, by the 1930s his influence started to leave a greater impression. With the availability of federal funding through President Franklin Delano Roosevelt’s “New Deal,” Moses was given the opportunity to build massively scaled public projects, and as his career progressed, so did his reputation.[4] He soon became the driving force for most of the major parkways, expressways, and public housing projects in New York City. Other major projects credited to Moses include the Brooklyn-Battery Tunnel, the Henry Hudson, Cross Bay, Throgs Neck, Verrazano-Narrows, Marine Parkway, and Triborough Bridges, Lincoln Center Shea Stadium, and the two world’s fairs on the site of Flushing Meadows-Corona Park in Queens.[5]

Robert Moses set his sights on Queens in the early part of his career. Here, the ambitious visionary wanted to turn what was arguably the ugliest eyesore in Queens, the Corona Dump, into the most beautiful park. He wanted this park to exceed the success of Central Park and even considered its potential to become the true “central park” for the whole five boroughs.[6] To his surprise, however, there was no public interest in spending

money on anything other than the roads. The roads were to run through “hills of garbage”[7] and no additional measures were to be taken on the surrounding landscape. Without the funds secured, the park was an unattainable vision until the possibility of a world’s fair arose.

Moses saw the world’s fair as an opportunity to fund a new major park in Queens and by 1936 the plans were under negotiation. Moses moved swiftly, employing his expertise in policy making and negotiations. Although he was involved with the project from its early stages, he was “nearly indifferent to the fair itself, interested only in the event’s potential to generate permanent civic improvements.” His main concerns throughout the project remained park and roadway construction.[8] He is quoted many times as referring to the fair as a “gadget” or “miracle” that would provide the funding for creating parks and roads for civic needs.[9] He was meticulous in drawing up the lease for the fair and designated \$4,000,000 of the fair profits to be used towards the creation of the park.[10] Also understanding the importance of public favor and opinion, Robert Moses began to document the progress of the transformation and reinforced the notion of the public park after the fair through bulletins titled, *The Flushing Meadows Improvements*. He was keen on making sure that appropriate coverage and interest was given to the project. The headline for the first printed bulletin in October of 1936 read “Flushing Meadow Park To Become Versailles of America After Fair.”[11] The idea for the park was a beautiful public space that exemplified the gardens of Versailles and incorporated the active recreation needs of the communities to the north and the south. The vision for this space included many forms of popular recreation including baseball, football, tennis, playgrounds, and swimming.[12] Moses envisioned the former ash dump becoming a public park that could rival any park in the world.

The transformation of the site was a spectacle in its own right. The mountain of ashes disappeared and the promise of a public park was becoming a reality. All the steps were taken to ensure the creation of a true “central park;” however, at the end of the 1939 World’s Fair, the predicted revenues were not met. It was not the “miracle gadget” that Moses predicted. The envisioned park for Flushing Meadows could not be realized in full due to financial setbacks from the fair and World War II. Left abandoned for an extended time, parts of the park began to deteriorate.

When Flushing Meadows was again selected to host the 1964 World’s Fair, Moses saw this as an opportunity to realize his vision of the continuous parks in Queens. Resigning his Park Commissionership, he accepted the position of Fair Corporation President, which soon led to his fall from glory. The 1964 World’s Fair was very different in organization from



Figure 01. Robert Moses at the 1964 World’s Fair
Image Source: Brooklyn Atlantic, LLC

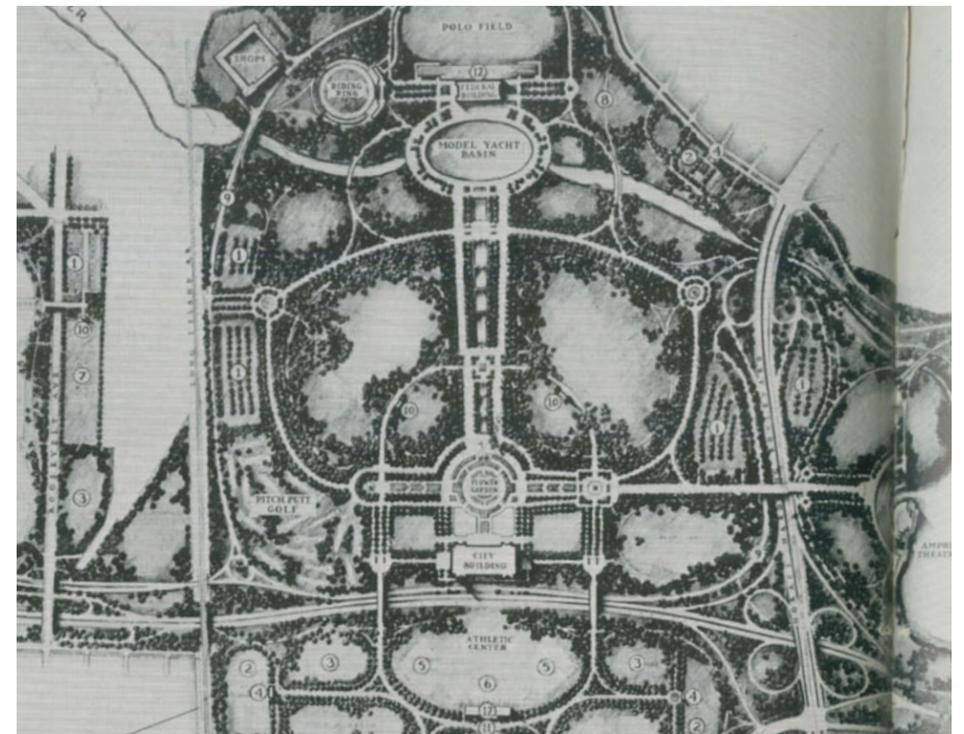


Figure 02. Post-Fair Park Plan, December 1936.
Image Source: The Flushing Meadow Improvement Bulletin



Figure 03. Flushing Creek from Northern Boulevard Bridge, 1897
Image Source: The New York Public Libraries Digital Collections



Figure 04 Mount Corona Ash Dump, May 16, 1934
Image Source: New York City Department of Parks & Recreation Photo Archive

the first, but the final goal was similar, which was to bring in revenue for the creation of a permanent park.

The value of positive publicity was not overlooked and Moses' public relations men "did everything they could to influence the press to play the fair in terms of its boss."^[13] This tactic however, was a failure. Moses was now viewed with controversy, rage, and criticism, which was a major change in his public image from the 1930s. He antagonized the press and although it "would have been easy to make them allies; he made them enemies instead."^[14] Beyond this negative exposure in the press, the 1964 World's Fair became a financial disaster. Moses refused to listen to his advisors regarding finances and the media were ruthless. The image of Robert Moses as public servant working for the welfare of the people was slandered, emerging instead as that of a greedy public official looking to gain personal profit. The fair was so deeply in debt that there would be absolutely no money for the creation of the park. In an unexpected turn, the last three weeks of the fair were profitable enough to pull the fair out of its debt. "On closing day, his auditors informed Moses that there was \$11,580,000 in the bank to be used towards the repayment of the \$23,000,000 in notes for the restoration of Flushing Meadows Park."^[15] Robert Moses, after some negotiation, put the remaining funds of \$8,600,000, the funds from the Triborough coffers, funds from various quiet Parks & Recreation Department allocations, and the Heckscher Foundation to restore the fairgrounds to a park.^[16] On June 3, 1967 Flushing Meadows was returned to the city as a public park, renamed Flushing Meadows-Corona Park. Although the grand visions and plans for the park that Moses had in mind did not materialize, he followed through, presenting Queens with the park that had been promised since before the 1939 World's Fair. As a site primarily noted for its history of hosting two world's fairs, it is important to note that it has always been a site of controversy and public spectacle.

Ecology and Early Development: Shaping Marshland Through Concentrated Dumping

Contrary to popular belief, Flushing Meadows was far from virgin land when it was thrown into the international spotlight with the plans for the 1939 New York World's Fair. As recently as the 1800s, the area was a biologically diverse salt marsh that not only provided a critical natural filtration system for the waterways, but also acted as a resource for a community of farmers and nursery owners.^[17] The area was a rich habitat with an integral role in the food chain for some of the city's wildlife, especially fiddler crabs and mus- sels, which in turn contributed to the thriving salt marsh ecosystem.^[18] Additionally, the

marshland provided a habitat for *Spartina alterniflora*, a perennial cordgrass that grew along the bank, improving water quality with its ability to trap debris and absorb fertilizers, while reducing erosion with its binding roots. This cordgrass was harvested as salt hay, or winter mulch, for the surrounding market farms and nurseries.^[19]

In 1907, Michael Degnon, a contractor known for his work on the Williamsburg Bridge and New York subway system, bought large tracts of the salt meadows along Flushing Creek.^[20] Having spent his career building transportation structures, Degnon saw Flushing as an area with great potential for development. Through a two-pronged approach that used hydraulic pumping to dredge the floor of Flushing Bay paired with active infill through dumping urban refuse, Degnon sought to bring Flushing Meadows up to the required city grade while simultaneously deepening the waterway to create a port. While hydraulic reclamation only happened in the mid-1910s, in conjunction with the city-sponsored deepening of Flushing Creek, Degnon and other landowners developed and maintained contracts with the Brooklyn Ash Company until 1934. The Ash Company turned what was originally a biodiverse marsh, and is today Flushing Meadows-Corona Park, into the "Valley of Ashes" described by F. Scott Fitzgerald in *The Great Gatsby*.^[21]

Each day 1,000 cubic yards of ash and street sweepings (a euphemism for horse manure) were deposited onto 350 acres of the marsh through a contract with the City of New York for the streets of Brooklyn.^[22] Meanwhile the Brooklyn Ash Company, which was a subsidiary of the Brooklyn Rapid Transit Company, shipped coal cinders collected from city homes throughout Brooklyn to Flushing-Corona.^[23] However, failure to obtain government support for the expansion of train lines to the site resulted in concentrated dumping. One ash heap that grew to a height of 90 feet was dubbed "Mount Corona."^[24]

In addition to the sheer volume of ash delivered daily, Brooklyn residents were not separating trash from coal cinders and the site quickly morphed into a dump, which in the summer heat created a stench that carried over the surrounding neighborhoods.^[25] In addition, the city's construction of a prison on nearby Rikers Island resulted in an ongoing human waste, garbage, and rat problem. In a crushing blow to Degnon's hopes for Flushing Meadows' development as an industrial center, the entry of the United States into World War I stalled all such projects that required steel. After the war a switch from industrial to residential development in the metropolitan area decidedly ended his dream.^[26] Much of his 350 acres, over a quarter of today's park, was sold at auction in the 1920s.^[27]

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In much of what became today's parkland, however, the activities of the Brooklyn Ash Company continued until 1934, when the city slowly began to acquire portions of the land. Under city ownership, the existing community in Flushing Meadows was forced out, in particular, a working-class Italian community that had made their living by trapping wild animals at the Corona Dump and growing food in the area's rich soil.[28] Soon after the community's eviction, the area was graded and went through an extensive top-soil reclamation process that created today's Meadow and Willow Lakes through the excavation of 800,000 cubic yards of wet "marsh muck." [29]

The newly fabricated Flushing Meadows of the 1930's provided the foundations for the ecology of the park today, adapting to support biological diversity of a much different variety than had originally inhabited the indigenous marshlands of Queens. In creating an ordered landscape of lakes and imported ornamental and exotic plantings over the ash fill for the world's fair, Flushing Meadows has emerged as a manufactured environment rather than a natural one, and this conversion has had lasting effects on the site today. In particular, the infill of the Flushing Meadow has defined the park's soil quality, directly affecting the development of the Beaux-Arts plan and the ability of Flushing Meadows to absorb the impacts of natural phenomena such as high winds and flooding.

Nebulous Boundaries: Corona and The World's Fair

This familiar narrative of the transformation of the Corona Dump into the World of Tomorrow neglects to address the connection between the future fairgrounds and the surrounding community. Located directly to the west of Flushing Meadows, Corona can trace its development back to the late nineteenth century, when the West Flushing Land Company sought to make this area the "crown of Queens County." [30] An aerial view from 1924 reveals that residential development in Corona had spilled east over 111th Street onto the future site of the fair (Figure 05). The July 11, 1936 edition of *The Christian Science Monitor* made note of the removal of 125 families for the construction of the world's fair, though half the families were unable to move due to lack of resources. [31] An aerial view of this same section in 1951 shows both a widened 111th Street and baseball diamonds where streets and homes once stood, demonstrating that the boundary between the world's fair and the community of Corona was more nebulous than most assumed (Figure 06).

This neglected history warrants further examination. An investigation of land use maps illustrates the location of homes built east of 111th Street to form an irregular bound-



Figure 05. Aerial View of Area East of 111th Street, 1924
Image Source: NYCityMap

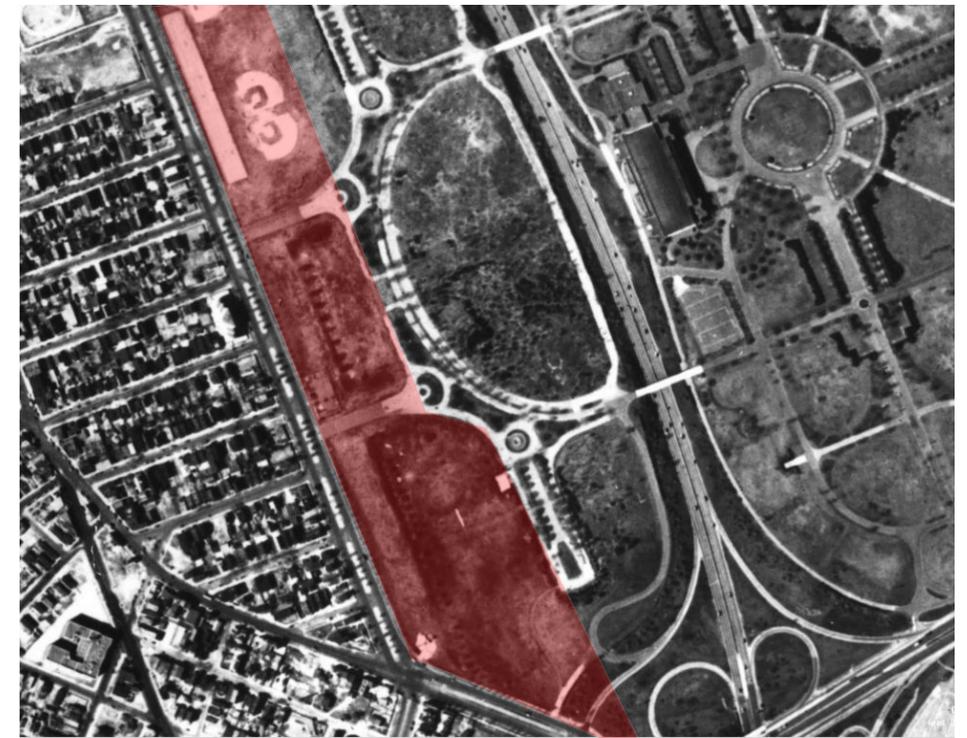


Figure 06. Aerial View of Area East of 111th Street, 1951
Image Source: NYCityMap

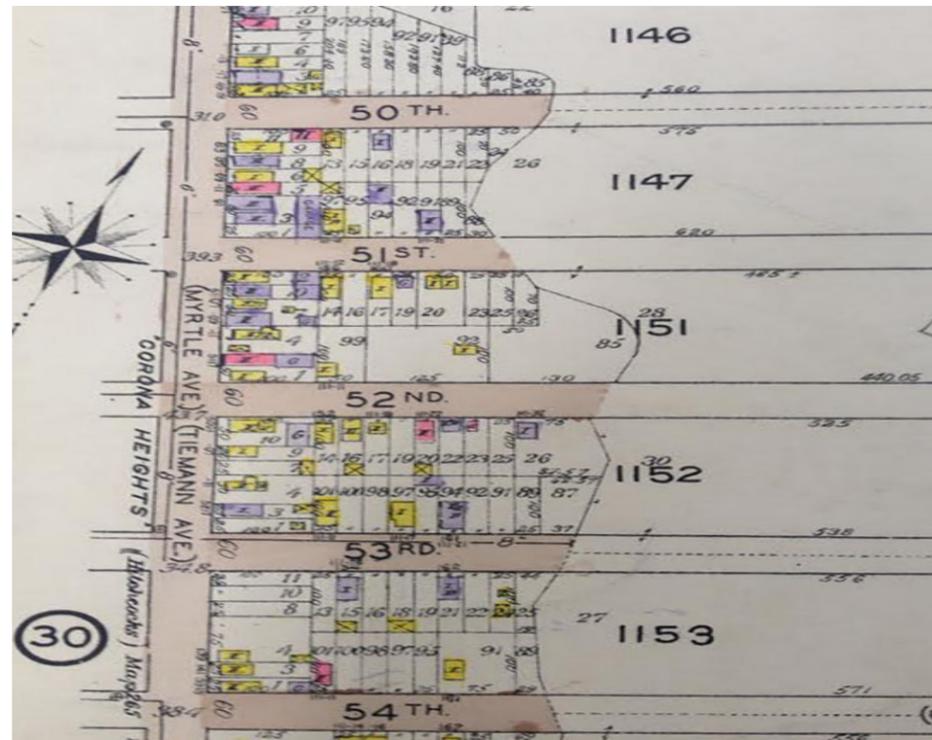


Figure 07. Land Use Map of Area East of 111th Street, 1927
Image Source: Hyde Atlas of the Borough of Queens



Figure 08. Northwest Corner of 111th Street and 51st Avenue, 1940
Image Source: The New York Public Library Digital Archives



Figure 09. Grand Central Parkway and Flushing River
Image Source: New York City Department of Parks and Recreation Photo Archive



Figure 10. Construction Progress Bird's Eye View, July 1936
Image Source: New York City Department of Parks and Recreation Photo Archive

ary corresponding to the border with the ash dump (Figure 07).[32] Contemporary photographs show that this was an underdeveloped district of single-family homes and empty lots located at the periphery of the thriving neighborhood of Corona (Figure 08). The 1930 Federal Census indicates that this community primarily consisted of working-class Italian immigrants that rented their homes.⁴ However, once the site was cleared, this history was largely forgotten and construction was free to proceed for the 1939 World's Fair.

1939 and 1964 World's Fairs: "Mega-Events" in Queens and the New York Metropolitan Area

A world's fair is primarily a forum for the spread of thought, technology, and modernity. In aiming to project the contemporary cutting edge, nations present themselves on the world stage as forward-thinking and innovative. The first such "world's fair" was London's Great Exposition of 1851, and, in its famous Crystal Palace, examples of the newest technology made possible by the Industrial Revolution were presented. With this 1851 event as the genesis, many world's fairs have followed suit, aiming to demonstrate the newest products, designs, ideas, and styles, while attempting to outperform their predecessors.

This idea of friendly competition coupled with international camaraderie was at the heart of the formation of the Bureau International des Expositions (BIE) in 1928. By regulating and sanctioning International Expositions, controlling for variety of location, duration, and standards for the structuring of each sanctioned Exposition, the BIE hoped to avoid detrimental competition. One of the key responsibilities of the BIE was to ensure that nations could hold an Exposition only every ten years to allow for a greater variety of host nations. It is important to note that not all fairs receive BIE recognition, and due to the ten year rule, the 1964 New York World's Fair was not sanctioned, as the Seattle Fair had been held only two years prior in 1962.

In the context of international events, World's Fairs are on par with the Olympics. These "mega-events" are vehicles for bringing investment, fostering civic pride, creating city identities, and displaying progress. Although, at least in the United States, there has been a transition away from world's fairs since the late twentieth century, the Olympics and similar athletic events have continued the legacy of mega-events. While world's fairs provided amusement and entertainment, this was not their most important function. Many of the innovations that have evolved to become the modern technologies that form our daily lives were unveiled in the world's fairs of the twentieth century. According to many scholars,

the expositions hosted in the United States in the 1930s had a direct role in crafting the consumer culture that defines America today.[34] Visitors to the fair received more than a day of entertainment; they were, in effect, enculturated by a uniquely-crafted environment with distinct ideological ramifications. These immersive, highly experiential events have had a lasting impact on the nation, an impact that can be most easily seen in the vast networks of "world's fair aficionados" who collect, discuss, and record the myriad artifacts and experiences of the world's fairs.

1939-40 World's Fair: Shaping the Americans of Tomorrow

The inspiration to host a world's fair in New York is credited to two conflicting accounts. In one, Belgian engineer Joseph Shagden and American Col. Edward Roosevelt share a drink at a bar in Kew Gardens and through a series of introductions get their idea to the right ear. The second account describes a small group of powerful businessmen who decide that New York could easily outshine the 1933 Chicago World's Fair.[35] The story endorsed by Robert Moses is the former, and it rings of the era's need for unity and a focus on the "everyman" that helped to amplify the core values of the fair itself.[36] No matter which story is true, by 1935 the fair was to be a reality, with the *World's Fair Corporation* forming by October of that year. The selection of fair sites is often a matter of where open space is available, but is also closely tied to which areas of a city are pegged for future development or possible growth. Queens was experiencing a vast increase in population and the Corona Dump site posed a problem for future development that would require substantial initial investment. In choosing Corona Dump for the site of the fair, the Fair Corporation was taking advantage of the site's vast open space, allowing the 1939 Fair to be the second largest in World's Fair history (the 1904 Louisiana Purchase Exposition in St Louis held the lead at 1,240 acres, and New York closely followed with 1,202 acres).[37] Additionally, the choice reflected the contemporary ideology of regional planning that favored a more holistic understanding of development that could create long-term societal solutions. The fact that the President of the Regional Plan Association of New York, George McAneny, was also the President of the Board of the Fair Corporation, helps to illustrate the dialogue that informed the fair.[38]

The choice of the Corona Dump for the fairgrounds was enthusiastically supported by Robert Moses, who had already developed plans for the creation of a park at Flushing Meadows as early as 1930 when, at the Annual Dinner of the Park Association of New York,

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he proposed a Queens park system that today includes Flushing Meadows-Corona, Kissena, Alley, and Cunningham Parks.[39] In “Beauty for Ashes,” historian Joe Disponzio articulates Moses’ dual purpose as a form of power that extended over the fair, “...because he controlled the development of the park that would supersede [the fair] [he was able] to insure that permanent improvements needed for the fair conformed with the comprehensive plan for the overall park.”[40]

At the opening of the New York World’s Fair of 1939, America was still emerging from the economic, political, and social shadows of the Great Depression. Although by 1939 the nation had largely recovered, the fair itself was conceived, designed, and built in the heart of the Great Depression. Unemployment had reached its peak in 1933, the same year that Franklin Delano Roosevelt assumed the presidency. However, the Works Progress Administration (WPA) and similar “make work” programs were not at their height until 1938. Robert Moses had used WPA workers to create many of his city improvements, including eleven public pools opened in 1936. While it is unclear to what level he used WPA men at Flushing Meadows, he continued to capitalize on New York City’s extensive labor resources for the creation of the fairgrounds. Over 190 days, 30,000 men worked in staged shifts around the clock to fill and grade the site.[41] Following this, 300 structures were built in a highly designed “natural” landscape of 10,000 mature trees, planted in the newly created mineral-rich topsoil that hid the area’s history as ash heap and city dump.[42]

Landscape Design & Architectural Legacy

A major element of the 1939 World’s Fair legacy is the landscape design commonly credited to landscape architect Gilmore D. Clarke. Gilmore D. Clark, of Clarke & Rapuano, was a highly successful landscape architect in New York for nearly half a century. In the 1920s he was involved with Westchester County parkway design, in the 1930s with the New York City Parks Department public works projects, and through the 1970s, due to the strength of his joint partnership with Rapuano, created one of the first joint landscape architecture and civil engineering firms.[43] From his work with the Parks Department, Clarke had a long history of working with both Robert Moses and architect Aymar Embury II, who would also be involved with the 1939 Fair as the architect of the New York City Building (now the Queens Museum).

In the early stages of planning the fairgrounds, the 1939 Board of Design used plans from a number of prior fairs as case studies to determine the success of various approaches.

The 1933 Chicago Fair was one of the most important in this respect, as it had been the most recently held BIE-approved fair in the United States.

The layout and ground quality of the site were of primary importance to Clarke’s design. Flushing Meadows was already divided by parkways and railroads in such a way that the greatest usable length of the site lay along its east-west axis. Clarke was a Beaux-Arts architect and the plan is a rond-point Beaux-Arts plan, with major and minor axes that move the visitor around the site. It is unclear whether Moses’ idea of a “Versailles for the People” came before or after the Board of Design chose their plan. The early landscape sketches by the Board illustrate that a variety of hands worked on preliminary sketches of the site. Some quick sketches illustrate main paths of movement, while more complete designs organize the geometry of key elements. The most numerous of the plans are signed by William F. Lamb, of Shreve, Lamb & Harmon. Lamb’s drawings make particular reference to areas of with stable ground versus areas of primarily landfill, and his plans are particularly aligned to take full advantage of those sections that are more suited to heavy construction. In what appear to be later drawings by Lamb that experiment more with the underlying geometric form (particularly hexagons and circles), the basic design of the site begins to align with what one sees at the park today.

The only plan sketch by Gilmore Clarke in this collection dates from June 16, 1936 and is labeled “Scheme 2.”[44] It is difficult to ascertain much from this plan without any intermediate drawings. However, the highly formal design appears to define building forms as the result of a master plan with aligned facades, not the more independent design process that characterized the architecture of the fair. Without additional plan sketches from the summer of 1936, it is difficult to state clearly from whose pen the final design originated, yet it does seem clear that while the general orientation and approach may have been defined by Clarke, the process was probably significantly more iterative than is often expressed.

In addition to the talented architects and designers in New York who were included on the Board of Design or found opportunities through the design of myriad structures, the 1939 New York World’s Fair included a number of world-famous modernist architects. From Alvar Aalto’s Finnish Pavilion to Jean Labatut’s music, light, and water displays at the Lagoon of Nations, the world’s leading architects explored the role and limits of what could be conceived as modern architecture or architectonic design.

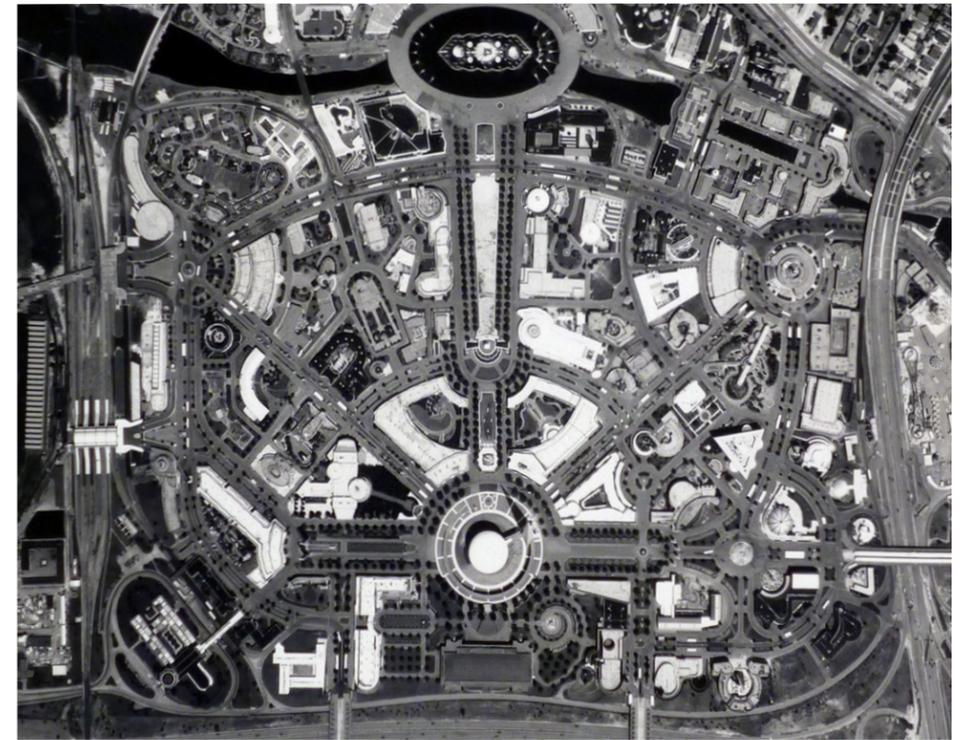


Figure 11. Aerial View of World’s Fair, 1939
Image Source: NYCityMap



Figure 12. Bird’s Eye View of World’s Fair, 1939
Image Source: New York City Department of Parks and Recreation



Figure 13. Trylon and Perisphere with Fountains
Image Source: The Metropolitan Museum of Art



Figure 14. Fair President Grover Whalen (right) with Cuban Village Dancers, 1939
Image Source: The New York Public Library

Theme and Ideology of 'The World of Tomorrow'

Beyond the fair's connection to themes of regional planning and urban development, the goals, ideology, and design of the fair represent the larger American mindset of the era. The "Fair of the Future" led by Lewis Mumford, was a group that voluntarily formed in December of 1935 to discuss the way in which the fair could move beyond the common approach of presenting technological advancement without illustrating the social, cultural, and historical impacts that are involved. Mumford and the "functionalists" hoped that New York in 1939 would be able to show how innovation could be used to create and shape a better world for mankind.[45] The group created a plan for the fair that would present a "unified whole which will represent all of the interrelated activities and interests of the American Way of Life." [46] Through the inclusion of two functionalists, Walter Dorwin Teague (who was also a member of the Regional Plan Association) and Robert Kohn, on the Fair's Board of Design, this proposal became the guide by which the fair was organized.[47]

The Board of Design chose the theme "The World of Tomorrow" to define this forward looking, modern, and economically revitalized future that Americans hoped for as they moved out of the Great Depression. The American world's fairs of the 1930s, including 1933 Chicago, 1935 San Diego, 1936 Cleveland, 1936 Dallas, 1939 San Francisco, and 1939 New York, drew over 100 million combined visitors who were looking to escape from contemporary realities to see the future of innovation and technological advancement.[48] Hardship and change had created an ongoing dialogue about what it meant to be "American" and at the world's fairs this conversation was deepened through both ideological components and commercial ones.

The first season of the fair focused more broadly on the ideals forwarded by the "Fair of the Future" and infused a common ideological framework throughout the fairgrounds. The architecture would be contemporary and modern, replicating neither an existing structure nor a historic style; yet with hundreds of architects and designers working for numerous nations and corporations, unity was not to be attained through stylistic control. The grounds were divided into seven themes that reflected the functional divisions of modern life: Production & Distribution, Transportation, Communications & Business, Food, Medicine & Public Health, Science & Education, and Community Interests.[49] Each theme was guided through a focal exhibit that tied the topic to the unifying theme of the fair. This unifying theme, most generally "The World of Tomorrow" but more particularly "Building the World of Tomorrow with the Tools of Today," was concentrated and amplified through

the Theme Center at the heart of the fair: the Trylon and Perisphere (Figure 13). Here the main exhibit, "Democracity" was held. At a fair that was often censured for its consumerism, with pavilions for large American industries, "Democracity" was focused on the qualities that should drive the American built environment. Once again, the concept of the American way of life was in the spotlight.

Financial Realities of the Fair

At the close of the first season of the fair, the fair Corporation was in extreme debt. A financial prodigy of the era, Franklin Dow Gibson, was brought in as chairman to ensure that the second season was more in line with the expected budget, and would be able to repay its creditors. Gibson was a stark contrast to the fair's President Grover Whalen, a suave, well dressed, handsome, and socially connected New Yorker (Figure 14) who was often called "the official greeter of New York City" due to his seemingly required presence at any event that drew celebrities to New York. From the perspective of the fair's economic identity, Gibson believed that Whalen's approach catered too much to the "silk-hat" crowd, unconsciously excluding the common man, and thereby limiting, if not eliminating, the widest customer base.[50] Whalen had been integral in making the fair possible through his acquisition of \$157 million in financial backing and in recruiting and coordinating the participation of more international pavilions than had ever been at a single world's fair; however, for the second season of the fair, he would remain largely as a figurehead, while Gibson tried to bolster the economic realities of the world of Whalen's creation.[51]

Some of the key changes were effected in the cost of entry (lowered from 75 cents to 50 cents), the publication of a new Fair Guidebook that downplayed the ideology of the fair, the change in the fair's theme to "For Peace and Freedom," and the addition of "folk" cultures and activities as a focal point of the fair.[52] To increase the effect of this last addition, Gibson introduced the character of Elmer, "a beaming, portly, average American," who would act as a moving attraction that could interact with fairgoers, much like theme park characters today.[53] The second season also closed with a remaining deficit on the fair's books and the Fair Corporation was able to pay back only forty cents to the dollar to their backers, effectively preventing Moses' dream of a fair-funded park at Flushing Meadows.

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International Ties and Consequences

The New York World's Fair of 1939 opened in the shadow of the Great Depression and closed only months before America's entry into World War II. Only a few nations - China, Germany, and Spain - had declined President Franklin Delano Roosevelt's invitation to the fair. This unprecedented level of foreign representation, in conjunction with the outbreak of World War II in Europe, gives Flushing Meadows a unique place in American history from which to view the nation's international relations. Although America's political stance was largely isolationist at this time, the world's fair brought a new level of political awareness to the nation as German military successes in Europe quickly affected the fair at Flushing Meadows. Many pavilions closed, at least temporarily, as governments abroad faced upheaval or loss of power, and pavilions were continued by governments in exile. The Russian pavilion did not renew its contract for the second season, and was disassembled, shipped back to the Soviet Union, and then re-erected in Moscow in 1941.[54] The resulting gap at a key location was filled by an "American Common" which was an integral piece of Gibson's second season focus on American folk life. The Polish Pavilion was among the first to face possible closure due to conditions in Poland, but through support from New York's Mayor LaGuardia and the monetary donations of the American public, the pavilion was able to continue through the second season.[55] The statue of King Jagiello from the 1939 Polish Pavilion - which now stands at the Turtle Pond in Central Park - was rededicated at the end of World War II and is a lasting remnant of this narrative.[56]

Many pavilions were demolished immediately at the close of the fair, and with the United States' entry into World War II, many of the structures, including the Trylon and Perisphere, were razed and the materials were used for armaments.[57] The Belgian Pavilion, however, which had been run by the Belgian Government in Exile since June of 1940, had been intended to return to Belgium to become a library. Although the structure could not be safely transported across the Atlantic, the Belgian government chose to donate it to any interested American university. The Virginia Union University, a historically black college in Richmond, Virginia, received the four contributing structures in 1941, where they remain today as the Belgian Friendship Buildings.[58] While the vast majority of international interactions at the fair were peaceful, one event marred the proceedings. On July 4, 1940, a suitcase bomb was found at the British Pavilion and in the course of investigating, two New York Police detectives were killed (Figure 15). Five additional fairgoers were hurt in the explosion, and while no organization or individual ever took credit, the occasion brought home the realities of the war abroad, which had already deeply affected Europe.[59]

Flushing Meadows Park (1941-1960s): Moses' Dream or Temporary Success?

As the second season of the world's fair approached its end in the late summer of 1940, the individuals and organizations involved with the fair site began to articulate their visions for the form of the Flushing Meadows Park that would replace the pavilions and attractions. Rather than a comprehensive plan, the development of the park initially consisted of individual projects planned to begin after the close of the first world's fair. As early as June, the directors of the fair's Health Exhibit announced plans to move the exhibit's displays to the Masterpieces of Art Building and to create a permanent American Museum of Health. Ultimately supporting the project, Park Commissioner Moses "stressed the fact, however, that neither the city nor the Park Department was in a position to extend financial support to the project, either for its creation or maintenance," but added that "if the medical boys want the thing under those conditions, its O.K. with me." [60]

In reality, Moses' passive position regarding the Health Museum was an exception to his generally heavy involvement in the planning and creation of Flushing Meadows Park. On August 15th, Moses petitioned Mayor LaGuardia for \$4,000,000 to fund the implementation of his plan. Starting on October 28th, the day after the Fair's close, work began creating one of the largest parks in New York City. Significantly, the park would possess more recreational space than anywhere else in the city.

In his plan, Robert Moses also detailed the structures from the world's fair that would be incorporated into the new park. Physical improvements made by the World's Fair Corporation, such as major promenades, landscaping, and subsurface utilities, would be incorporated with little or no change. Certain structures were built with the intention of remaining after the fair: five pedestrian bridges, the New York City Building, the New York State Exhibit, the Boathouse on Meadow Lake, the Field House near Northern Boulevard, and the shops and garages between the Long Island Rail Road and Roosevelt Avenue. Other structures, such as the Japanese Government Pavilion, Turkish Fountain, Polish Tower and Equestrian Statue, Argentine Pylon, Budd steel shelters, Goodrich motor testing track, Aviation Building, and Star Building, were offered to the Parks Department and thus incorporated into the new park. Additionally, the Flushing Bay boat basin would be operated as a concession. Moses believed that the "increase in apartments and private residences in this section of Queens" would ensure that park facilities would be well patronized, but he warned that "unless this work is started promptly, the entire area will be an eyesore and a



Figure 15. British Pavilion After Time Bomb was Discovered, July 4, 1940
Image Source: Associated Press

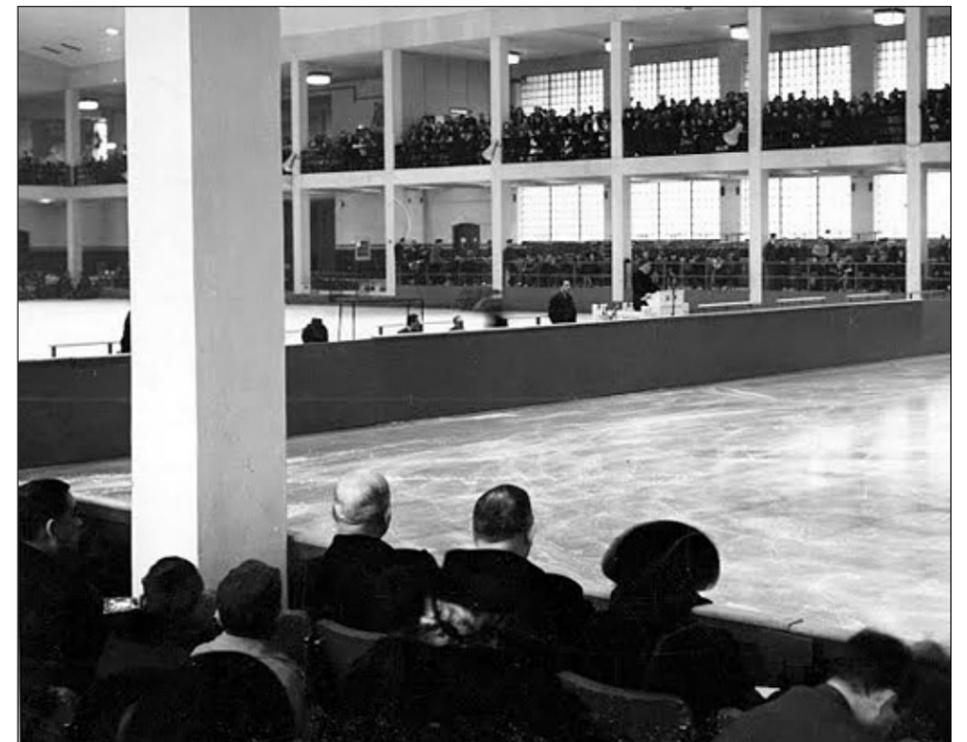


Figure 16. Ice Skating Rink at New York City Building, 1950
Image Source: New York City Department of Parks and Recreation Photo Archives



Figure 17. Aquacade Public Swimming Pool, 1946
Image Source: New York City Department of Parks and Recreation Photo Archives



Figure 18. Bird's Eye View of Flushing Meadows-Corona Park, August 2, 1951
Image Source: New York City Department of Parks and Recreation Photo Archives

shambles, and because of the impossibility of policing and maintaining it in an undeveloped state, would become a serious detriment to residential development.”[61]

Once the fair closed and the process of demolition was slowly commenced, the public greeted the park's development with a mix of skepticism and excitement. The February 18, 1941 edition of the *Long Island Star-Journal* claimed that “the work of demolishing World Fair buildings has not been completed and the grounds will not be transformed into a park for a couple of years-not before 1944, at any rate,” although a skating rink was available to those willing to brave the cold (Figure 16).[62] Yet while Moses continued to petition the city for an increase in the Parks Department budget, he announced park features slated to open by the summer of 1941. Perhaps most impressive was the public pool in the New York State Pavilion's Aquacade, constructed of concrete faced with glazed terra cotta, it would have enough space to accommodate 1,300 bathers (Figure 17).[63] Robert Moses assured a skeptical public that four playgrounds, two baseball diamonds, and two parking areas would be ready for the summer crowds.[64] To better police the anticipated crowds at the new park, the old New Jersey Pavilion, a replica of the 1758 barracks in Trenton, would be retained as the police precinct headquarters.[65] By summer, the mooring spots at the boat basin on Flushing Bay were crowded and the New York Philharmonic Orchestra had traveled to Queens for a Saturday night performance in celebration of the opening of the new bathing pool.[66]

Despite the initial excitement, the development of Flushing Meadows took a brief hiatus through most of the Second World War. In the northern section of the park, south of Roosevelt Avenue, the United States Army had requisitioned a large swath of land to serve as a parking lot for motor pools heading off to and returning from the front lines. As the war's end drew near, the Army planned to retain indefinitely a portion of the park between Roosevelt Avenue and Northern Boulevard to use as “a receiving point and secondary embarkation center for vehicles needed by American occupation forces abroad.”[67] Nevertheless, by July of 1944, the local papers began to announce plans regarding the postwar future of the park. Among these were drawings for a war memorial featuring a chapel that would double as a council chamber for veterans organizations.[68] Shortly after this, Robert Moses promised Queens residents that a zoo and botanical garden would be incorporated into the park, citing the fact that “all the boroughs, including Staten Island, except Queens have a zoo” and that “Manhattan, Brooklyn, and the Bronx also have botanical gardens.”[69] Rather than detailing a concrete framework for implementation, parkland would be inten-

tionally set aside for these future uses. However, these plans remained in the mind of Moses and on the drawing boards of the Parks Department until the war was over.

Two months before the last of the military's trucks and cars rolled out of the command base shops, Robert Moses released an improvement plan for five Queens parks that placed the fate of Flushing Meadows at the forefront. Along with the aforementioned zoo, botanical garden, and war memorial, athletic fields would be built north of Roosevelt Avenue. However, the original design of the central area of the fairgrounds would be retained. Additionally, Moses announced that “in connection with the Flushing Meadows project the Kissena Corridor Park will be made a four-and-a-half-mile shoestring or ribbon park through the heart of Queens connecting the world's fair site with Kissena Park and Kissena Park with Cunningham Park.”[70] Playgrounds, handball courts, softball fields, and a bicycle path would be incorporated into this park corridor. However, Robert Moses was not the only individual with an interest in shaping the postwar park. In February of 1946, businessman Billy Rose presented to the Queens Chamber of Commerce a plan that would establish a permanent fairgrounds in Flushing Meadows. While the Flushing Chamber of Commerce and the Queens-Nassau Agricultural Society both expressed interest in the idea, “Park Commissioner Robert Moses has not said much about the plan to use the park for fairgrounds, but what he has said adds up to various combinations of ‘no.’”[71]

Although the park was praised by some for its amenities, an April 1949 newspaper article listed the negative reactions of visitors to the Queens Botanical Garden:

1. That the gardens are an oasis of beauty in the wasteland that makes up most of Flushing Meadow Park.
2. That the directional signs leading to the gardens are inadequate.
3. That the roads in the park leading to the gardens are badly in need of repairs.
4. That there is an urgent need for benches, drinking fountains, refreshment stands and comfort stations.[72]

The park presented a hodgepodge of attractions scattered throughout a poorly maintained site. Although the newspaper article acknowledged future plans for the park, a lack of funding left the Parks Department unable to make any significant improvements. Fortunately, just three months later the Board of Estimate approved a budget of \$336,000 to modernize the park.[73] While this clearly fell short of the \$5,500,000 Moses requested, the money allowed for the provision of more safety facilities, rough grading work on the landscape, the repair of extant facilities, and the clearing of debris and weeds. This grant came after a plea from Moses claiming that the park was “hazardous now to adults and children alike,” citing the

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death of Donald White, a nine-year-old boy who catapulted over his bicycle through a hole in a wooden bridge and fell into the lake. Despite the condition of the park, redevelopment work was slow to begin. It took until October for the Board of Estimate to give final authorization for \$240,000 to fund the contractor's improvement work.[74] With these limited funds in hand, it appeared as if Moses was poised to realize his vision for Flushing Meadows Park.

Despite this promising outlook, the 1950s began with more plans being proposed by Moses rather than significant action being taken. In 1950, Moses announced a \$5,437,000 long-range plan for the park that would renovate the New York City building, construct new sports and recreation facilities, install new paths, create new landscape features, and provide drinking fountains and comfort stations.[75] However, the current state of the park was a far cry from this grandiose vision. A June 1950 *Daily News* article paints a scene of thriving wildlife, scattered reminders of the world's fair, children illegally firing air rifles and skating on the lakes, and protesters outside of the park on Horace Harding Boulevard.[76] Frustrated with this inaction, in June of 1952 the Queens Chamber of Commerce, Borough President Lundy, and other local leaders petitioned the Board of Estimate to authorize the funds for the Capital Budget. In this iteration of the improvement plan, Robert Moses called for the expenditure of funds on, among other things, five baseball diamonds between Lawrence Street and the Flushing River, restoration of the boathouse on Meadow Lake, and the construction of walks, benches, and planting in the area south of 69th Road and east of Willow Lake.[77] This trend of piecemeal improvement continued through the decade. Lack of funding and political backing prevented Moses from enacting the large scale redevelopment necessary to fulfill his vision for Flushing Meadows Park. Yet even in its "unimproved" state, Flushing Meadows Park's green space, sports facilities, boat basin, water amphitheater, and botanical garden continued to draw visitors to the site of the old world's fair. The two decades following the 1939 World's Fair thus saw Flushing Meadows in a paradoxical state of both flux and stagnation: as a functioning park with a promising future, while also the site of past glories and unfulfilled visions.

The United Nations Temporary Headquarters: A New International Identity for Flushing Meadows

One of these futures was the re-imagining of Flushing Meadows Park as the headquarters of the United Nations, the new intergovernmental organization founded on October 24, 1945. In this vision, the willingness of Moses and the city to "abandon the larger

plan for Flushing Meadow Park and any vestige of the 1939 Fair" to make Queens and Flushing Meadows the "World Capital" through a bold rearrangement of 350 acres of parkland, highlight the importance that was placed on the organization and its mission of international cooperation and peacekeeping in the wake of the destruction brought about by the Second World War.[78] City officials recognized the immense value to be had in serving as the organization's permanent home. To quote Borough President James A. Burke's address to the organization:

In presenting you with this home at Flushing Meadow, we are not simply turning over to you so many barren acres. We are giving to you the best portion of a park which was becoming of more and more value in use of our people. We are willing to deprive ourselves of the use and enjoyment of this beautiful park area with its many improvements so that you may have a proper and fitting setting for the capital of the UN and a beautiful place in which to carry on your all important work.[79]

As noble as these self-sacrificing words are, it seems that the proposed plan did preserve the southern section of the park encompassing the Aquacade, Willow Lake, and the botanical gardens for public park use as originally planned.[80] While the plan for permanent headquarters in the park was not realized, the United Nations General Assembly did locate their temporary headquarters in the New York City Building of the 1939 World's Fair, which is now the Queens Museum (Figure 19).

Between December 1945 and February 1946, the newly founded United Nations made a decision to locate its headquarters in the United States, within or proximate to New York.[81] Yet, the specific site of Flushing Meadows was not popular among the Headquarters Committee which favored a site in the suburbs.[82] It was up to proponents, such as New York City Mayors Fiorello LaGuardia (1943-1945) and William O'Dwyer (1946-1950) and Parks Commissioner Robert Moses to highlight the significance of Flushing Meadows and promote it as the ideal site to house the nascent organization. Referring to New York City, Mayor LaGuardia stated, "There is no place in the United States that is better located... We are the center of transportation, the center of communications, the cultural center of the world." [83] What more appropriate site within the "center of the world" than its alleged geographic center, Flushing Meadows? His successor, Mayor O'Dwyer emphasized the feasibility of the site as a virtually cost-free venture in an "area free from problems of relocation of tenants and commercial enterprises." [84] Moses compared the park site to other locations in the city, pointing out that Flushing Meadows was a middle-ground between the



Figure 19. United Nations Temporary Headquarters, 1946-1950
Image Source: Queens Museum



Figure 20. Proposed "World Capitol" at Flushing Meadows-Corona Park, 1946
Image Source: The New York Public Library Digital Archives



Figure 21. Unisphere Under Construction at Flushing Meadows-Corona Park, Image Source: Queens Museum

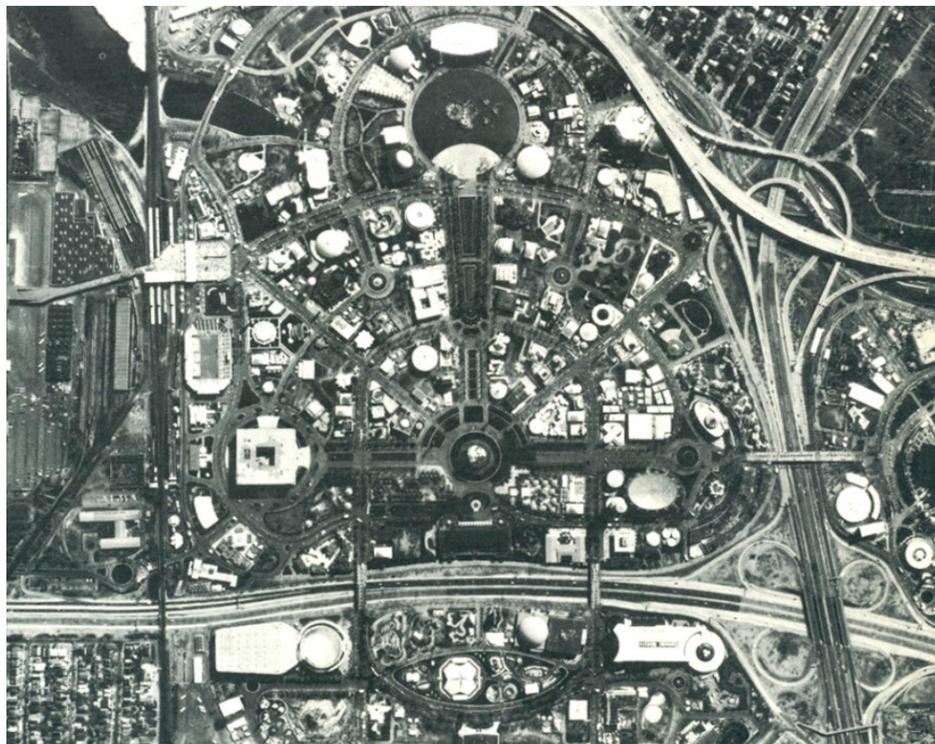


Figure 22. Aerial View of World's Fair, 1965. Image Source: NYCityMap

expensive tabula rasa construction of Westchester (which would cost almost five times more than building at the park where utilities were already in place from the world's fair) and the density of Midtown Manhattan which made the idea of security through isolation nearly impossible. In a magazine article, Moses strongly promoted the park as "...central, but not crowded, equally accessible to city and suburbs, protected by parks, parkways, bay and lakes and other buffers and barriers and by zoning against future undesirable developments; because it is almost ready furnished with most of the basic utilities and because it involves no disturbance of homes or business, no condemnation, no local tax problems and no unhappy suburban controversies." [85]

Furthermore, the park had hosted the 1939 World's Fair with the theme Building the World of Tomorrow with the Tools of Today. As Mires writes, "To Moses, there could be no better site for the future peacekeepers for the world." [86] A Board of Design consisting of Wallace K. Harrison, W. Earle Andrews, Gilmore D. Clarke, Aymar Embury II, Louis Skidmore, and John P. Hogan was supported by the Mayor's Committee on Plan and Scope for the UN, which consisted of powerful citizens including Nelson A. Rockefeller, Winthrop W. Aldrich, Arthur Hays Sulzberger, Frederick H. Ecker, and Robert Moses. [87] They produced a promotional report that illustrated the reconfiguration of 350 acres of the core of Flushing Meadows as a protected setting for four principal buildings that would house the General Assembly, the various councils, and the offices of permanent missions (Figure 20). [88] Easy access to and from Manhattan and its airports was accorded by the subway and rail lines, while the automobile entrance coming off the Grand Central Parkway would be accompanied by underground and outdoor parking areas that could accommodate over 2000 cars. [89]

The radial Beaux-Arts plan would be abandoned in favor of a rectilinear plan with buildings, plazas, and fountains organized along a major east-west axis and a minor north-south axis. As a symbolic gesture to the park's world's fair history, the main building for the General Assembly would occupy the site of the United States Government Building. [90] Similarly, the centering node of the landscape outside the New York City Building temporary headquarters was a circular garden which occupied the footprint of the 1939 Fair's central symbol and exhibit, the Trylon and Perisphere. [91] For the permanent headquarters, sketches by Hugh Ferriss showed the Design Board's vision of a "huge plaza lined by columns and crowned by a reinforced concrete dome [reflecting] the monumentality of earlier world city projects, while clothing them in modern forms." [92] Accompanying the design were supporting measures including restrictive re-zoning of the surrounding neighborhoods in

favor of low-density residential development that would maintain the headquarters' protective and aesthetically-pleasing "park-like atmosphere." Additionally, three housing projects around the city were planned to house workers and affiliates of the United Nations. [93] As these grand visions were being brought to the table, the UN General Assembly held meetings in the park, using the New York City Building from the world's fair as their temporary headquarters from 1946 to 1950. The General Assembly met there for the first time on October 23, 1946, following a \$2.2 million renovation. The renovation involved the conversion of the roller- and ice-skating rinks for the General Assembly Hall, delegates lounge, conference rooms and offices and press bureaus, and a temporary addition for the separate dining rooms of delegates and the general public. [94] During its stay in Flushing Meadows-Corona Park, the UN General Assembly made key decisions, including the formation of UNICEF and the creation of the state of Israel through the Partition Plan for Palestine. [95] Growing criticisms that the area lacked "scenic beauty" and that the forty-minute commute to Midtown Manhattan was too inconvenient put a dent in the dream of Flushing Meadows' becoming the World Capital. [96] In the end, however, it was the purported costliness of constructing stable building foundations on reclaimed marshland that convinced delegates to reject the park site, a claim that Moses utterly rejected as invalid. [97]. In December 1946, the United Nations General Assembly accepted \$8.5 million from the Rockefellers to purchase the current site on the East River in Manhattan and the United Nations moved from Flushing Meadows to their new home in 1950. [98]

Flushing Meadows' association with the United Nations reveals the value that was placed on the site during this particular point in the immediate post-war period of world history. Significantly, this association has added to the historical significance of the park, leading to its valorization over time.

The New York World's Fair of 1964: The World Returns to Flushing Meadows

In 1959, plans began for a second world's fair in New York. The chosen year of 1964 would mark both the twenty-fifth anniversary of the 1939 Fair and the three-hundredth anniversary of the city's name of "New York." [99] Moses was appointed president of the New York World's Fair Corporation despite his dwindling popularity, which had been hard-hit by his alleged mistreatment of the city's poor through improper handling of the federally-funded Title I slum clearance program. [100] Robert A. M. Stern writes that "there was cynical political logic in the choice of Moses," referencing *Architectural Forum* editor and

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critic, Douglas Haskell who claims that “...[Mayor Wagner’s administration] had to sacrifice the World’s Fair in order to save New York City.”[101]

Once again, Moses hoped that profits from the fair could fund his long-term vision of Flushing Meadows as a world-class park, which he saw as the potential pinnacle of his career.[102] In the June 22, 1964 “New York 1964-1965 World’s Fair Newsletter,” he declared, “Those of us who are responsible for its success have a naïve, unshakable belief that such an enterprise can pay all its bills and leave a model city park as a by-product.”[103] Reusing the site was also a cost-cutting plan. In fact, Moses’ disapproval of the Board of Design’s desire for costly new layouts, including a plan for putting all the pavilions under one large u-shaped building centered around the lake, called the “doughnut plan,” resulted in the resignation of its members (Wallace K. Harrison, Edward Durell Stone, Gordon Bunshaft, Henry Dreyfuss, and Emil H. Praeger).[104] Moses instead brought in Gilmore D. Clarke, and his partner Michael Rapuano, to reimagine Clarke’s original Beaux-Arts layout from the 1939 Fair. Clarke additionally contributed key design elements, such as the Unisphere. Creating the Fountain of the Planets (which required rerouting Flushing River underground), a slight reconfiguration of the original Beaux-Arts plan’s eastern node, and the addition of two nodes in the international area (the Lunar and Solar Fountains) were the few significant landscape changes from the 1939 Fair plan (Figure 22). The Fair Corporation claimed that retention of the plan was both a cost-saving measure and “would allow for easier reconversion of the site to a park,” but their decision was heavily criticized in architectural circles at the time for being unimaginative; *Architectural Forum* called the plan a “shabby old ground plan that was already obsolete in 1939 when it was first put into operation.”[105]

To mitigate his overhead costs, Moses required that fair participants pay a fee to erect pavilions. This decision meant that the Bureau International des Expositions (BIE) did not sanction the fair. Another reason why the Fair could not be sanctioned was because the BIE only allowed one fair in a given country within ten years and Seattle had already been designated for its Century 21 Fair in 1962. In addition, BIE fairs could run only for a six-month period and Moses had proposed a two-year fair in the hopes of earning more revenue. Moses, angered by the BIE’s rejection, as it meant less publicity and a lower likelihood of international participants, went to Paris to try to convince the “three people living obscurely in a dumpy apartment” to change their minds.[106] This only made it worse, however, and the BIE ended up asking its member states (of which the US was not one) to boycott the fair. Despite this boycott and the high rents and concession fees that foreign governments would have to pay for their pavilions, over thirty countries participated in the fair. The few struc-

tures that the Fair Corporation did sponsor were envisioned as more permanent infrastructure, intended to serve the park after the fair, such as the Hall of Science designed by Wallace K. Harrison. Lacking unifying design guidelines in contrast to the 1939 Fair and upon Moses’ insistence that the 1964 Fair would have “no predominating architectural concept,” the exhibition was criticized by architectural critic Ada Louise Huxtable as “disconnected, grotesque, lacking any unity of concept or style.”[107] However, she did admit that simultaneously it was perhaps these “accidental juxtapositions and cockeyed contrasts” that drew the interest of 27 million or more visitors, which was more than any other fair of similar duration held in the United States.[108]

Context and Theme of the 1964 World’s Fair

The theme of the 1964 World’s Fair was Man’s Achievements on a Shrinking Globe in an Expanding Universe, and the main goal and title of the fair was Peace Through Understanding.[109] The fair’s symbol and centerpiece was the Unisphere, and although it was designed by landscape architect Gilmore D. Clarke, the name on the commemorative plaque is that of its sponsor and builder, the United States Steel Company. Still one of the most prominent structures in the park today and one that has become a symbol of not only the park but of the entire borough of Queens, the Unisphere stands 140 feet high with a diameter of 120 feet and weighs 700,000 pounds. Sitting on the same site as the Trylon and Perisphere from the 1939 fair, the Unisphere was constructed to celebrate the dawn of the Space Age. The sphere’s steel cage is composed of curved structural members that represent the lines of latitude and longitude and support representations of the continents with the world’s major mountain ranges in exaggerated relief. The sphere is encircled by three giant rings to denote the first man-made satellites (Figure 23).

The fair was clearly centered on the United States and its industry and technology, especially within the context of the Space Age. Thus, space exploration, computers, and nuclear energy were major focuses of the fair. Ideas of how far ‘man’ had come were prominent in exhibits such as General Motors’ “Futurama II” (an updated version of the ride they had offered at the 1939 fair), which was the most highly visited attraction at the fair, receiving over 14 million visitors (Figure 24). [110] Robert Stern writes that the GM Pavilion’s popularity “also demonstrated the extent to which the country’s largest corporation had come to embody national values and aspirations.”[111] Some however, criticized the ride’s portrayal of the future as “neither very brave nor very new,” as the American idea of a city had not progressed beyond the already present skyscraper and highway model.[112]

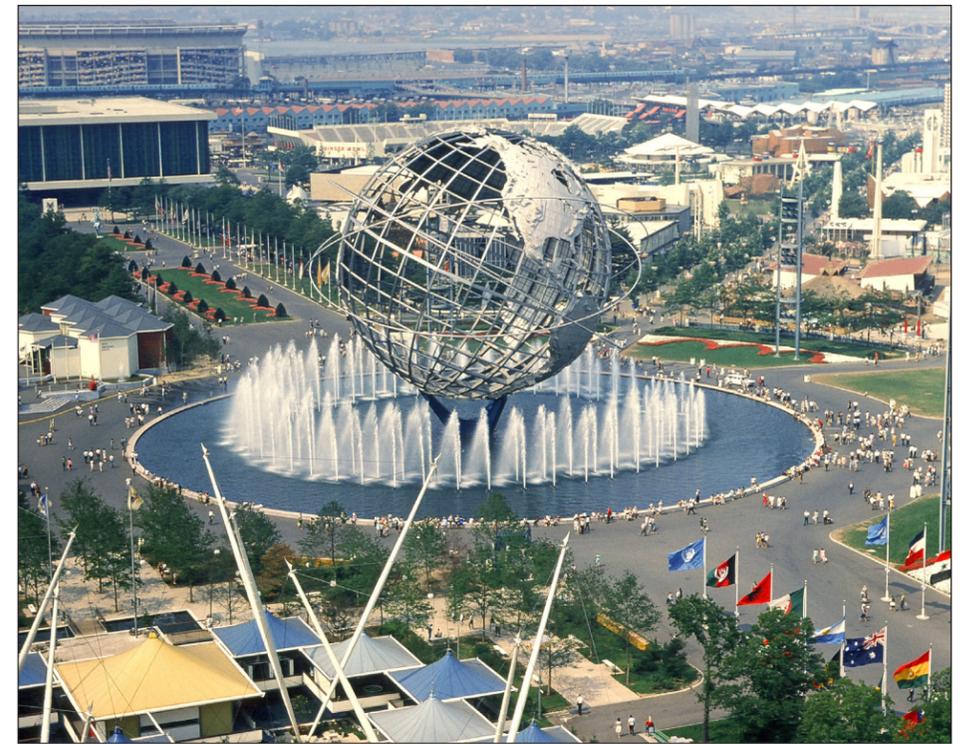


Figure 23. Bird's Eye View of World's Fair, 1964
Image Source: Wikimedia Commons



Figure 24. General Motors Pavilion
Image Source: Photobucket



Figure 25. Unisphere and Allée of Flags at World's Fair
Image Source: Dexter Press / Manhattan Post Card Publishing Company Inc.



Figure 26. Congress of Racial Equality March at World's Fair, 1964
Image Source: Bettman/Corbis

Out of the five areas of the fair (Federal and State, Transportation, Industrial, International, and Lake Amusement), the Industrial Area was far larger than any other section and was populated by American companies premiering and showcasing products that typified and promoted the American way of life, including Tappan's microwave oven and Ford's Mustang.[113] Some of the most popular exhibits of the fair were located in this section, such as Eero Saarinen and Charles Eames' IBM Pavilion and the Eastman Kodak Pavilion designed by Will Burtin, Inc. and built by Kahn and Jacobs, which purportedly displayed the world's largest photographic prints on its roof.[114] The buildings in this section of the fairgrounds "emphasized the beneficial power of sophisticated technology" through "hyperbolic displays of engineering and constructionally exhibitionist architecture." [115] At the House of Good Taste exhibit, which had three houses labeled Modern, Contemporary, and Traditional, visitors found the "familiar manifestations of the good life in America" which emphasized the dream of homeownership for all Americans that could be attained through hard work and creativity.[116]

Conflict and the End of "Peace Through Understanding"

Even as the Fair capitalized on seeking to provide an "escapist environment" that contrasted with the realities of a tumultuous local and international political context, it could never truly be decontextualized from its surroundings. These realities became manifest within the fair in a number of ways.[117] Notably, the International Area of the fair featured no participation from Communist countries, a direct reflection of the Cold War politics of the time. On a national level, the sociocultural upheaval and reform of the 1960s also found its way into Flushing Meadows. Civil rights protesters from the Congress of Racial Equality, led by national director James Farmer, demonstrated on the fair's opening day on April 22, 1964, pointing out to President Johnson and attendees the "melancholy contrast between the idealized fantasy world of the fair and the world of brutality, prejudice, and violence in which the American Negro is forced to live" (Figure 26). Over three hundred protesters were arrested. [118] It was also suggested that the race riots in Harlem in July of 1964 had been a factor in discouraging fair attendance and resulting in a lower turnout than the expected 40 million visitors.[119]

Within this context it is unsurprising that Moses had trouble meeting his financial goals. When five of the nine banker members of the financial committee resigned for not being informed about the financial difficulties of the fair, he enacted more cost-saving and cost-recouping measures including laying off 3,000 employees, cutting the publicity budget,

and raising the \$2 admission fee by fifty cents.[120] In the 1965 season, investors were making only 19.2 cents for every dollar spent.[121] On the day of the fair's closing on October 17 1965, however, a large crowd flocked to the fair realizing that this may have been their "last chance to attend such a superscale exposition." [122] This was because by the time of the 1964 World's Fair, the Olympics had come to replace the world's fair as the premier international mega-event that every major city vied to host.[123] Increased public access to television and magazines meant that the world's fair's purpose to serve as a stage for bringing international and industrial inventions to the local and national spotlight was no longer as innovative or useful in the 1960s as it had been in the 1930s. Instead, modern communications technologies provided opportunities for alternative revenue generation through the sale of media rights for international sporting events like the Olympics. [124] The future of Flushing Meadows after the closing of its second world's fair is indicative of this shift from world's fair to global sports arena through various proposals looking to transform the park for the Olympic Games and other international sporting events.

After the 1964 World's Fair

Right after the closing of the 1964 World's Fair on October 17, 1965, work began to restore the fairground back into a municipal park. However, demolition of this mega event was plagued by uncertainties, delays, and frustrations. Original leases called for the clearance of pavilions from the fairgrounds either by demolition or removal, and the sites were expected to be restored by January 17, 1966, within ninety days of the fair's closure. However, as some of the exhibitors were bankrupt, they could not afford to demolish their pavilions, resulting in a lag in the overall restoration work of the park, and the deadline was then extended. As funds were eventually made available, demolition of more than one hundred structures was completed by mid-summer of 1966. At the same time, a plan was proposed to adapt modern uses to the park by constructing a mega sports complex. However, the proposal was scrapped as the Parks Department could not reach an agreement with the city controller for funding. In March 1967, Flushing Meadow was officially reopened as "Flushing Meadows-Corona Park." Compared to the park design from the 1930s, the reopened park reflected numerous changes in the previously proposed Beaux-Arts plan. Yet, the monumentality of the layout remained, with the provision of lush open green spaces.

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Fate of Retained Structures from the Fair

Soon after the closure of the fair, the Fair Corporation, in conjunction with the municipal government, announced the list of buildings that would be retained to become permanent fixtures at the park. They included, but were not limited to: the Unisphere, the Greyhound Pavilion, the United States Pavilion, the New York State Pavilion, the New York City Building, the Singer Bowl, the Hall of Science, the Aquacade, the Terrace on the Park, and the marina. Nonetheless, apart from the Hall of Science, it was never decided what the retained buildings would be used for. Lack of proper planning for some of these structures resulted in their deterioration. Below are accounts of the fates of several retained structures from the 1964 World's Fair:

Greyhound Pavilion

In late 1965, the Fire Department stated that it would acquire the building from Greyhound and convert it to a fire station. However, when the Fire Department discovered that the cost of upgrading the building was far more than the building was worth, they abandoned the project. Without any additional interested parties, both the Fair Corporation and the Parks Department, agreed that the Greyhound Pavilion should be demolished. It was torn down in 1967 (Figure 27).

United States Pavilion

The United States Pavilion, which was owned by the federal government, was also left vacant after the world's fair. After ten years of neglect, the pavilion reached "a state of deterioration and disrepair" and was considered "not usable for anything." [125] The federal government offered the building to the city free of charge during this period, but nobody with the required financial backing wanted it. It was demolished in 1977.

New York State Pavilion

Although the New York State Pavilion, including the Tent of Tomorrow and the three observation towers, was saved from demolition, its character was very much compromised due to years of neglect and deterioration. In 1976, the plexiglass roof of the tent was removed as it became unstable, exposing the frame. The Texaco mosaic map of New York State, which the tent previously covered, was also left to the ravages of the weather. The structure is still standing in its original location within the park, but no use has yet been found for the building.

Singer Bowl

The stadium was one of the temporary structures built for the 1964 World's Fair. The city took over the arena after the closure of the world's fair and had used it for concerts and sporting events. In 1969, it was judged unsafe by engineers and was closed for maintenance. It reopened in June 1972 but soon closed again due to vandalism. It was renamed as Louis Armstrong Stadium in 1973 as a tribute to the influential jazz musician who lived nearby in Corona. Although the stadium was meant to be a temporary structure for the fair, it managed to survive. However, the stadium underwent major renovation in 1977 when the United States Tennis Association (USTA) won approval from the city to move the Open games from Forest Hills to Flushing Meadows-Corona Park. The stadium was divided into two venues---the Armstrong Stadium and the Grandstand. They became two of the three tennis stadiums of the present-day USTA Tennis Center complex.

New York City Building

With minor alterations, the New York City Building was converted in 1972 to what is known today as the Queens Museum (Figure 28). Its most famous exhibit is the "Panorama of the City of New York," a scale model of the city that includes almost every building in the five boroughs. Today it thrives as an important art, cultural, and educational center.

The Hall of Science

The New York Hall of Science was established during the 1964 World's Fair and was intended for permanent use at the park after the close of the fair. The science museum remained open to the public for fifteen years after the 1964 World's Fair, unlike many other institutions which were closed immediately. The museum was closed for major renovations in 1979 through 1983. In 1996, the museum underwent expansion which included a new entrance, dining area and science playground. In 1999, the institute doubled its exhibition space and restored the Forms in Transit, a rocket sculpture dating from the 1964 fair located on its grounds. An additional north wing was added to the museum in 2004, with an exterior restoration completed in 2014.

Aquacade

A relic from the 1939 World's Fair, the Aquacade was meant to be a permanent adornment for Flushing Meadows. It closed in 1977, and the following year it was renamed the Gertrude Ederle Amphitheatre in honor of the first woman to swim the English



Figure 27. Greyhound Pavilion
Image Source: Bill Cotter



Figure 28. New York City Building
Image Source: Daily News



Figure 29. Flushing Meadows-Corona Park, 1967
Image Source: nywf64



Figure 30. Playground For All Children
Image Source: Time Out New York Kids

Channel. After its closure it was subject to vandalism and decay. Some reuse schemes were proposed in the 1980s but none was adopted, and the Aquacade was finally demolished in 1996.

Park In Despair

The 1970s were a tough decade for the city's park system due to the economic recession. The Parks Department experienced sharp cutbacks in parks staffing and maintenance as its capital budget was cut from twenty-four million dollars to five million dollars. In 1975, the agency lost 711 employees because of city budget cuts. Most of the affected personnel were park attendants and laborers; hence parks and playgrounds in city neighborhoods were insufficiently manned and maintained.[126] Parks Department studies also reflected that when supervision was eliminated vandalism usually tripled, litter accumulated, and deterioration quickened. Edwin Weisl Jr., Parks Administrator in 1973-1975, confessed that the shortage of supervisors was a principal reason for the deterioration in the parks. He commented that the cut in employees resulted in one supervisor alone overseeing four to five playgrounds with two hundred workers under his jurisdiction.[127] The city's parks were reaching an advanced state of deterioration during this period.

Flushing Meadows-Corona Park suffered greatly from the fiscal crisis within the Parks Department. Joseph Davidson, First Deputy Parks Administrator, admitted that "Flushing Meadows has all the physical amenities for being a great park," but the lack of funds severely impeded its development. In addition, though the world's fair promoters had promised the city twenty-four million dollars for developing the park, the sum shrank to a mere one-and-a-half million dollars by 1972.[128] Flushing Meadows thus experienced a shortage of financial resources in maintaining and developing the park. This also applied to the development of remnant structures, most of which had been idle since the close of the world's fair. The central symbol of the 1964 World's Fair, the Unisphere, was not adequately maintained, with graffiti covering its three-armed base and the surrounding fountains vandalized. The space under the Tent of Tomorrow of the New York States Pavilion was turned into a roller skating rink in 1970. However, in an effort to cut its operation costs, the rink was closed in 1974. Major fountains in the park became inoperative, and footpaths began to crack with weeds growing hip-high. The conversion of the New York City Building into the Queens Museum was one of the very few developments implemented by the Parks Department at Flushing Meadows during the decade. Though it had heavily transformed the Singer Bowl, the opening of the USTA National Tennis Center (now renamed the USTA Billie Jean King

Tennis Center) by the United States Tennis Association in 1978 brought life to the depressed park. While the vast open space of the park was still frequented by locals for recreation, ten years of poor management had turned structures within the park into rusting hulks. These palpable signs of neglect had added a layer of "ghost-town atmosphere" to the underused public park.[129] Arne Abramowitz, park administrator of a redevelopment project in the park in the late 1980s, commented that the communities were not getting a "promised park" as "parks were not a high priority" during the decade.[130]

Revival of the Park

After a decade of relative inactivity, new visions were proposed to rejuvenate the parkland in the 1980s. In 1982, under the direction of Mayor Ed Koch's administration, the Board of Estimate announced in its capital budget for the coming fiscal year that \$106 million would be allocated for improvements to parks, including Prospect Park in Brooklyn, Union Square in Manhattan, and Flushing Meadows-Corona Park.[131] Within this lump sum, the Parks Department planned an eighty million dollar capital improvement project for Flushing Meadows-Corona Park. It was the first time in fifty years that Flushing Meadows, as designated parkland, received the city's financial commitment. In 1988, the Flushing Meadows-Corona Park Corporation, a non-profit advisory body for Flushing Meadow, founded a task force of architects to come up with a conceptual plan that would promote sustainable development for the park and at the same time accommodate modern needs. Parks Department officials did not appreciate the aggressive approach adopted in the plan and criticized the concept as "preposterous." [132] Development of Flushing Meadows-Corona Park continued well into the 1990s in adherence to the guidelines proposed in the Capital Plan.

1983 Capital Improvement Plan

The objective of the Capital Plan was to assist in the park's emergence as an integrated cultural and educational center for Queens. Renovation of the obsolete New York State Pavilion was also treated as the "major immediate priority" in the plan. Signage, circulation systems, and the extant fountains in the park were subjects for renovation and redevelopment. The Parks Department also aimed to readapt the park as an active recreational park with multiple cultural and educational centers embedded within. Hence, individual development plans were also drafted for renovations of the Hall of Science, Terrace on the Park, and the Queens Museum with private and non-departmental public resources. Although the existing layout of the park had been denounced as "unimaginative," the Capital Plan found

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merits and value in Clarke's Beaux-Arts layout and accepted it as a design expedient. The intent of the plan was essentially to enhance the historic identity of the park and incorporate existing physical attributes "while propelling Flushing Meadows-Corona Park into the 21st Century." [133] Renovation work officially commenced in November 1987 and was expected to conclude within a ten-year period.

Playground for All Children

Also, in order to readapt the park as an active recreational park for all, in 1984 the Parks Department dedicated the nation's first playground for disabled and able-bodied children at the park (Figure 30). Designed by Hisham Ashkouri and James Charniky, the Playground for all Children was a project in which the Parks Department took pride. The playground facilities were innovatively designed from the original play equipment with the Playground Corporation of America. The playground was dedicated the Playground for All Children by Mayor Ed Koch and Parks Commissioner Henry Stern in 1984, four years after its construction began. The Playground for All Children at Flushing Meadows served as a prototype for others around the nation but also the world. It featured a wide variety of designs that accommodate children using crutches, canes, walkers or wheelchairs. A picnic area was landscaped with tables adjusted to children's wheelchair heights. In recent years, Borough President Claire Shulman approved funds for an approximately four-million-dollar renovation to maintain the playground for future generations.

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Park into the 21st Century." [133] Renovation work officially commenced in November 1987 and was expected to conclude within a ten-year period.

Into Today's Flushing Meadow

During the 1990s and 2000s, different scales of redevelopment and renovation works were conducted at Flushing Meadows-Corona Park. The park continued to be the most popular outdoor public space in the borough of Queens and had been constantly used as a venue for different types of events and recreational activities. In 1991, an eighty-million-dollar renovation and expansion project was announced for the Hall of Science which served a vital role in science education for city school children. The long-abandoned Theaterama, originally a part of the New York State Pavilion, was converted into a community theatre in 1993 and is now known as the "Theatre in the Park." With the Queens Museum already a successful cultural institution, the opening of the Queens Theatre and the redevelopment of the park further enhanced the diverse social and cultural identity of Flushing Meadows. In 1995, the Unisphere was designated as an official New York City Landmark, followed by the listing of New York State Pavilion on the National Register of Historic Places in 2009. In terms of the ecology of the park, the deteriorated landscape was addressed with additional planting of trees and rose bushes around the site. During the redevelopment process in the early 1990s, Adrian Smith, the project director of the capital plan, commented that "the last time that area was alive and beautiful was during the world's fair." [134] Despite the years of redevelopment work implemented on the sprawling grounds of Flushing Meadows, local activists felt that more funding should be deployed for maintenance of the park. Rather than restoring the park and its physical attributes in a piecemeal fashion, Flushing Meadows was in need of a master plan that would promote sustainable development in the long run. Many felt that the park was still underused, especially the New York State Pavilion, which had been lying idle since the closure of the roller-skating rink in 1974. Yet in 2000, Parks Commissioner Henry Stern stated that the park had already "made enormous progress." [135] In 2004, the Parks Department initiated a study on the park and hired a planning team to assist the agency in creating a strategic framework plan for Flushing Meadows. Funded by a grant from the J.M. Kaplan Fund, the goal of the plan was to assist the Parks Department to fully recognize the potential of Flushing Meadows and help the agency to integrate the disparate efforts at park improvement into a coherent vision. Most importantly, the framework plan helped define future capital spending and planning for the park.



Figure 31. Capital Improvement Plan, 1983
Image Source: New York City Department of Parks and Recreation Photo Archives



Figure 32. Queens Theatre, opened in 1994
Image Source: Queens Theatre



Figure 33. Willow Lake Village Proposal, 1972
Image Source: Charles Brickbauer, Architect

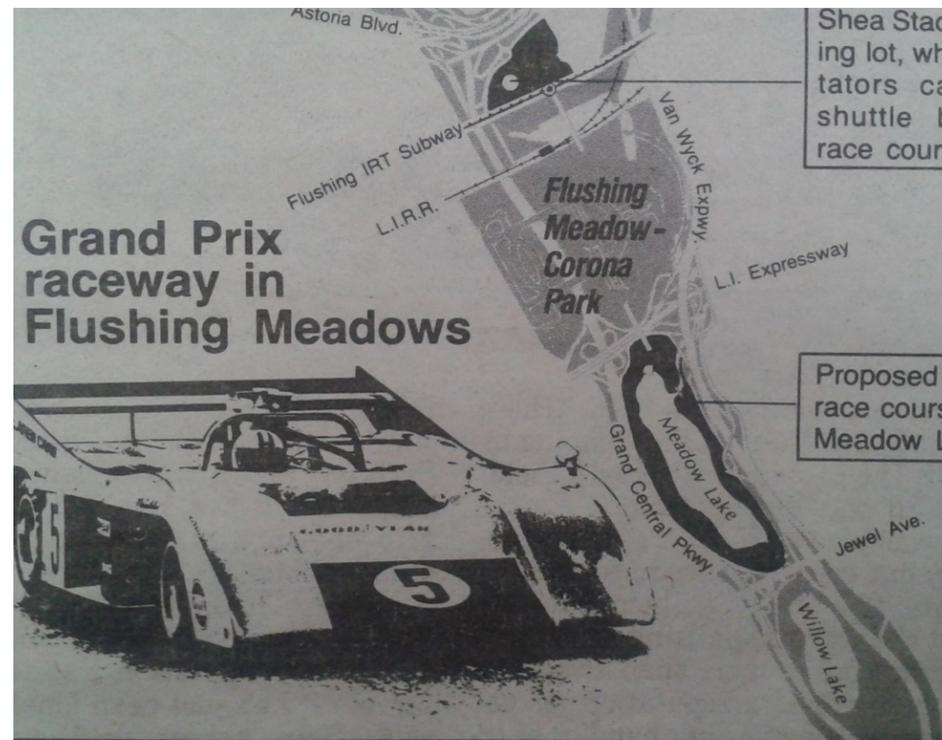


Figure 34. Flushing Meadows Grand Prix Proposal, 1982
Image Source: Newsday/Bob Graham

Today, Flushing Meadows-Corona Park continues to serve as a giant backyard for the people of Queens. With the wide variety of facilities available in the park, including basketball courts, tennis courts, paddle boat rentals and more, Flushing Meadows-Corona Park provides for diverse recreational pursuits. On sunny days, especially during weekends, the park is packed with local people doing various recreational activities. Lawns and fields are constantly occupied for soccer and volleyball. The open space of the park continues to support impromptu events which stimulate exchange between different users. In terms of the park's landscape, the Park's Department has, in recent years, planted more than 31,000 annual and perennial flowers, trees, shrubs and tropical plants to enhance the greenery of the park.[136] The park takes pride in its landscape, especially its flower beds, which are arranged into different shapes with various kinds of vibrant flowers. Although tight budgets are still an obstacle in managing Flushing Meadows-Corona Park today, historic remnants from the two world's fairs are generally in good condition, with the profound exception of the New York State Pavilion.

Park Politics

Since the World's Fair Corporation returned Flushing Meadows-Corona Park to the city on June 3, 1967, its history, its evolution, and even its maintenance have been defined by a combination of political, social and economic forces. The very first community organization devoted to the preservation and promotion of the park, the "Flushing Meadows-Corona Park World's Fair Association," had Robert Moses as its first chairman, a position he held until his death in 1981. Founded in 1967, this organization tried to promote the maintenance of the site, worried that "a Manhattan-oriented city administration would ignore and disregard the park." [137] Accepting the honorary position of chairman of this organization, something he rarely did in his long career, Moses not only assured his commitment to the park he had envisioned forty years before, but also supported the association's claims for its maintenance. On the dedication and opening day of the park, Moses' speech explicitly appealed to Mayor John Lindsay and Parks Commissioner August Heckscher: "Guard it well Mr. Mayor and Mr. Parks Commissioner. Flushing Meadows has echoed to the sounds of many footsteps and voices. The world has beaten a path to its door. Now we return it to the natives." [138] In a ceremony held that same day at the Fair's Administration Building, which today is the Parks Department's Olmsted Center, Moses formally presented the world's fair flag to David Oats, the founder and first president of the Flushing Meadows-Corona Park World's Fair Association. [139]

In fact, according to Oats, Moses did not play a merely symbolic role as the chairman of the association, but instead, he was the one who conceived and promoted its foundation. Oats, a Flushing native, had met Moses when he was only twelve years-old. Trying to "sneak in the fairgrounds," he was "stopped by security guards, who brought him to Moses for a lecture." [140] Surprisingly, "Oats managed to charm him and Moses took him under his wing," becoming "something of a mentor" to the boy. Oats founded the Flushing Meadows-Corona Park World's Fair Association when he was only seventeen years-old, but both his engagement with the park and his friendship with Moses, who left Oats memorabilia from the 1964 World's Fair in his will, only strengthened with time. [141] Moses' influence on Oats was so significant for him that after graduating from St. Francis College in 1973 he initially went on to a career in urban planning, teaching at NYU and Hofstra. Later he became an advocacy journalist writing mainly about Flushing Meadows-Corona Park as an editor for the *Queens Tribune* and later for the *Queens Courier*. [142] His late 1990s intense investigative series on a major asbestos scandal and cover-up by the city at Terrace on the Park received two nominations for the Pulitzer Prize. [143]

Moses' influence, advice, and "behind-the-scenes assistance on protecting and fighting for the park" were crucial in stopping some of the first projects that were proposed for the site, such as the so-called "Willow Lake Village," a "mega-city" including 5,000 apartment units, covered parking, commercial and recreational facilities, a transportation center, and three public schools to be built over the Jamaica Yards of the Metropolitan Transit Authority, adjacent to Willow Lake in Kew Gardens (Figure 33). [144] Some preliminary studies for the project, promoted by builder Samuel Lefrak, were developed by Peterson & Brickbauer in 1972, just 5 years after the park was returned to the city. The project was immediately "bitterly opposed by area residents, local civic groups and community planning boards," who claimed not only that "the communities of Kew Gardens, Kew Gardens Hills and Forest Hills would be overtaxed by the influx of new residents in the development," but also that the area was "considered a natural wildlife refuge, part of a public park." [145] During a number of "heated civic meetings" during the next three years, local residents complained that "Lefrak would be able to construct the project over the objections of the community because the builder could circumvent the city to gain approval for the development" and also that there was "no revenue accruing to the city from this project since it will have a 30-year tax abatement." [146] Finally State Senator Emanuel R. Gold worked out a legislative deal that prevented the project from being carried out, as it required the Metropolitan Transportation

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Authority to get the approval of the New York City Council for any air-rights leasing deal, when previously the state had the power to lease the air rights over the yards just with the approval of the NY City Planning Commission.[147]

The Willow Lake Village was the first proposal that the community surrounding Flushing Meadows-Corona Park united against and it was also the first project in which community advocates publicly denounced cronyism and corruption. The proposal for Willow Lake was in fact backed by Borough President Donald Manes (1934-1986), who eventually had to admit that Samuel Lefrak was one of his campaign contributors after attorney Benjamin Haber publicly denounced him.[148] However, once this project was discarded, Manes suggested an even bigger project to completely transform the park, proposing not only the construction of a Grand Prix racetrack but also the erection of an “International Boxing Hall of Fame,” a domed football stadium, a new Madison Square Garden and an all-around recreational complex. Many community groups opposed the project and Benjamin Haber was able to partially prove the corruption surrounding this project, as well. The pressure of this and other corruption accusations against Manes eventually resulted in his suicide, which “came amid an increasing despondency that paralleled the growing focus upon him in the investigations into municipal corruption.”[149]

Both the Flushing Meadows-Corona Park Association’s lobbying efforts against the Willow Lake Village and the community outcry represented in Haber’s successful opposition to Manes’ proposals for Flushing Meadows-Corona Park set a precedent for the high community involvement in the defense of the park against external proposals.[150] Nevertheless, the community did not always agree in its vision for the future of the site: while the Flushing Meadows-Corona Park Association sought to bring the US Open to the park, Benjamin Haber and other community groups actually opposed both the US Tennis Association’s move to Flushing Meadows from Forest Hills in 1977 and its later expansion in the early 1990’s.[151] In a letter to the sports editor of *The New York Times* published in October 1993, Haber claimed not only that “the expansion would give the USTA 42.2 acres of park land (about 10 percent of the park’s usable land) for a 99-year period” depriving “poor blacks, Asians and Hispanics” of its usage, but also that “Sid Davidoff, the USTA’s paid lobbyist, is Mayor David Dinkins’ fund raiser and tennis partner.”[152] However, Haber didn’t succeed in his effort to prevent the USTA’s move to the park, and the National Tennis Center opened its Flushing Meadows-Corona Park installation in August 1978, carrying out a major upgrade and expansion from 1995 to 1999.[153]

After Donald Manes’ deputy Claire Shulman was inaugurated as acting Borough President on January 28, 1986, Manes’ proposals for the park were discarded.[154] During Shulman’s term in office (1986-2001), plans for the park came to a halt. It was not until Helen Marshall was elected as Borough President that new projects for the park’s redevelopment were presented. Nevertheless, the first project to be proposed for the park was not led by Marshall, but again by the still very active Flushing Meadows-Corona Park World’s Fair Association. In 2003, after more than thirty-five Manhattan-based community organizations banded together to fight against the construction of an Olympic stadium on the West Side of Manhattan, David Oats and other community activists founded the “Queens Olympic Committee” in order to lobby for the construction of the Olympic stadium in the Willets Point area. In fact, both John Fisher, coordinator of the New York Neighborhood Coalition against the Manhattan stadium, and David Oats agreed that the cost of the West Side plan “would be prohibitive, with a proposed extension of the No. 7 subway line west from Times Square likely to cost \$1 billion,” while “the Willets Point site, on the other hand, would require no upgrades in the transportation infrastructure.”[155] The Queens Olympic Committee said that it would contribute to “eliminate the Willets Point junkyards across from Shea,” and that a new facility could be used as a new stadium “for both Jets and Mets” and, significantly, it would help to “finish [the park] the way it was intended [...], completing Moses’ work.”[156] The Queens Olympic Committee promoted the Queens option in several media outlets and it was finally able to present its proposal to Mayor Bloomberg in the summer of 2004 at the Queens Museum. Greg Godfrey, Queens Olympic Committee Vice Chairman, was even able to present their proposal to the International Olympic Committee at the organization’s headquarters in Lausanne, Switzerland in 2004.[157] However, once the International Olympic Committee selected London as the site for the 2012 Olympics on July 2005, the project to build an Olympic stadium in Queens was discarded, as well as the idea of a New York bid for the 2016 Olympics that the Queens Olympic Committee tried to promote.[158]

The attention drawn to the park during the Olympic bid was undoubtedly a key factor in the three projects proposed to be built in and around the park. Promoted by three different groups, the United States Tennis Association (USTA) expansion, the construction of a new stadium for Major League Soccer (MLS) and the redevelopment of Willets Point were made public in 2012 at almost the same time. Although the impact of these three projects on Flushing Meadows-Corona Park was certainly different (ranging from 0.68 acres of park-



Figure 35. Proposal for 2012 Summer Olympics in Flushing Meadows-Corona Park
Image Source: Neoscape, Inc.



Figure 36. Proposed Expansion for United States Tennis Association, 2013
Image Source: Rossetti



Figure 37. Protest Against Proposed Major League Soccer Stadium, 2012
Image Source: TimesLedger

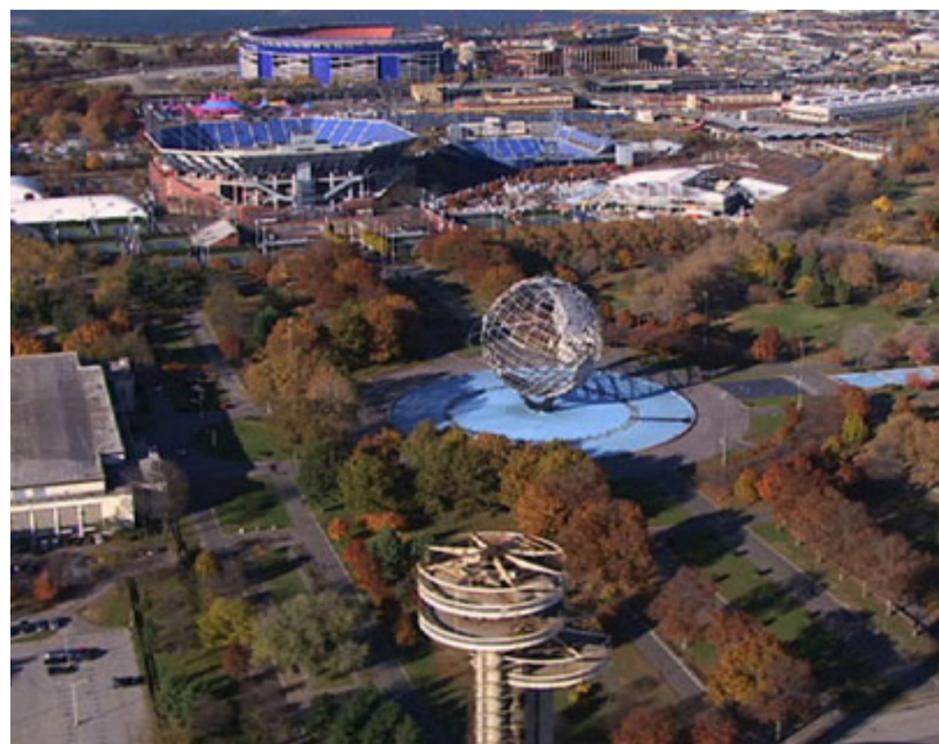


Figure 38. Bird's Eye View of Flushing Meadows-Corona, Park, 2015
Image Source: NYC Media

land required for the USTA expansion to thirteen acres of parkland for the MLS stadium and sixty-two acres of non-parkland for the Willets Point Redevelopment) the truth is that these three projects together were soon perceived by community groups and stakeholders not only as a single threat to the park, but also as the biggest assault that the park had faced in its seventy-five year history. [159] In September 2012, during a demonstration opposing these three projects, Councilman Daniel Dromm explained the feelings of the community in a very illustrative sentence: “Why are they choosing our flagship park? Why don’t they put this in Central Park? Because they always dump on Queens!” he said.[160] In fact, referring to Central Park was a constant argument to explain the relative mistreatment of Flushing Meadows-Corona Park in comparison with other parks in New York City. In an article published in the New York Magazine in May, 2013, Justin Davidson ironically wrote: “How exciting! If the Bloomberg administration can close the deal, a world class soccer stadium will soon replace Central Park’s underutilized, fenced-off Reservoir. Even better, the Harlem Meer could give way to a giant mall, bringing jobs and new shopping opportunities to a neighborhood sorely in need of both. A few noisy activists object, but the city points to the growing popularity of soccer, and it has promised to find substitute parkland nearby.” [161]

Very soon, with the help of the Pratt Center for Community Development, almost twenty community groups joined to fund the ‘Fairness Coalition of Queens,’ with the only objective of “making sure that all new uses or proposed redesigns to or around Flushing Meadows-Corona Park are done responsibly. This means including a process for local residents and community stakeholders to give input.”[162] The coalition was formed by community-based organizations and civic groups, as varied as the ‘Alliance of South Asian American Labor,’ the Eastern New York Soccer Association, the Jackson Heights Beautification Group, the Queens Congregations United for Action and the LGBT Community Center of Queens. Their main complaint, as explained by Councilwoman Julissa Ferreras, was not only the lack of maintenance of the park, but also the absence of a public-private organization similar to the Central Park Conservancy or the Prospect Park Alliance.

However, other groups in the community felt that it was “the elected officials’ job to adequately fund public parks - not private businesses,” and opposed the creation of a public-private alliance to maintain the park that the Fairness Coalition of Queens defended. [163] Therefore, another coalition promoted by civic activists Alfredo Centola, Geoffrey Croft, Paul Graziano, Benjamin Haber, Robert Loscalzo and Christina Wilkinson was founded. Under the name ‘Save Flushing Meadows-Corona Park!,’ this new coalition included twelve

groups, some of them also members of the Fairness Coalition of Queens. Significantly, the so-called “Flushing Meadows-Corona Park Conservancy,” an ecological group that Wikipedia mistakenly describes as in charge of maintaining the park, did not join any of the coalitions.

In any case, both the Fairness Coalition of Queens and Save Flushing Meadows-Corona Park! worked to raise awareness, not only regarding the loss of parkland that the construction of the three main projects could provoke, but also regarding the necessity of preserving every single acre of parkland due to its high use. As journalist Sarah Goodyear explained in an article published in October 2012 “Flushing Meadows may not be the most beautiful park in New York, but it is one of the best-used.”[164] After almost one year of negotiations, the MLS stadium project was dropped, while both the USTA expansion and the Willets Point Redevelopment were approved, but both were forced to take part in the new ‘Flushing Meadows-Corona Park Alliance,’ as it was defended by the Fairness Coalition of Queens. The foundation of the alliance was announced on November 2013, and it was said that it had “\$25 million in its coffers: \$8 million from the city; \$10 million from the United States Tennis Association (...) and \$7.5 million from the Queens Development Group, a joint venture of the Related Companies and Sterling Equities, which is redeveloping Willets Point.”[165]

End Notes:

- [1] Marshall Berman, *All That Is Solid Melts into Air: The Experience of Modernity* (New York: Simon and Schuster, 1982), 300.
- [2] Joann P. Krieg, *Robert Moses: Single-minded Genius* (Interlaken, N.Y.: Heart of the Lakes Publishers, 1989), 21.
- [3] Robert A. Caro, *The Power Broker: Robert Moses and the Fall of New York* (New York: Knopf, 1974), 12.
- [4] Krieg, *Robert Moses: Single-minded Genius*, 103.
- [5] *Ibid.*, 22.
- [6] Caro, *The Power Broker*, 1083.
- [7] *Ibid.*, 1084.
- [8] Queens Museum, *Remembering the Future: The New York World’s Fair From 1939-1964* (New York: Rizzoli, 1989), 46.
- [9] *Ibid.*, 47.
- [10] Caro, *The Power Broker*, 1085.
- [11] “Flushing Meadow Park to Become Versailles of America After Fair,” *The Flushing*

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Meadow Improvement, (1936): 1-2.

[12] Ibid., 1-2.

[13] Caro, *The Power Broker*, 1094.

[14] Ibid., 1096.

[15] Ibid., 1113.

[16] Ibid., 1113.

[17] A salt marsh is a coastal ecosystem characterized by low coastal grasslands covered periodically by high tide.

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Threats to and Perceptions of the Park

PARK HISTORY

Flushing Meadows-Corona Park has been a common ground for community building since the day it was converted from a salt marsh. The presence of remnants of the two world's fairs also imbued the park with enormous historical and aesthetic values and interest. Because of its multivalent identity and the large scale of open space that the park encloses, Flushing Meadows is undeniably full of potential that draws attention from developers and other visionaries. As a result, Flushing Meadows has been subjected to varying degrees of intervention over the course of its history. While these proposals have sought to bring prosperity to not only the park but also to the surrounding neighborhoods, many of the interventions, be they executed or never implemented, posed threats to the holistic identity of the park.

Since the vast open space of Flushing Meadows-Corona Park is often viewed as “developable land,” it is vulnerable to private encroachment. While the park's open space is heavily used by the diverse surrounding community, parkland has been constantly threatened, or chipped away, in favor of revenue-generating resources. When the Mets came to Flushing Meadows-Corona Park in 1964, the baseball league took 100 acres of park-owned land to build Shea Stadium. The USTA, which brings enormous crowds to the park during the annual US Open games, occupied forty-two acres of land and was recently granted an extra acre for its rehabilitation and expansion project. In both matters, local users, many of them coming from less-affluent households, were concerned about parkland being privatized and not making its facilities accessible to locals. For instance, USTA charges court fees as high as sixty-eight dollars per hour, an amount that most local residents cannot afford. While corporate tenants like the USTA generate huge economic benefits for the city (by hiring more than six thousand seasonal workers for the US Open), local community activists contend that the corporations are not bringing direct benefits to the park or to nearby residents. In this regard, the local community is often less supportive of new development plans, especially when they involve private corporations. Developers and the city may be more invested in the economic outcome that new developments may foster, but a large number of local stakeholders are more concerned with the alienation of the “people's backyard” for private uses.

Another underlying threat to the park is “outsiders' attitudes” towards the park. Throughout the history of the park there have been a number of master plans proposed to turn Flushing Meadows into a “better place for the community/city.” In similar fashion, many of these plans proposed revolutionary changes to the fabric of the park, which included removal or relocation of some of its character-defining features, including destroying the Beaux-Arts layout of the park. Following are accounts of unrealized plans that had been proposed for the park after it was reopened in 1967.

1966-1967 International Team Design Plan

In August 1966, Park Commissioner Thomas Hoving proposed to convert the old world's fair site into a 620-acre “great sports park” that would be adaptable for the Olympics and could bring “the excitement and creativity of modern design” to Flushing Meadows. Two of the most notable architects of the period, Marcel Breuer and Kenzo Tange, and landscape designer Lawrence Halprin, were hired by the Parks Department to create a plan for a sprawling sports complex at the park. The architects had turned in ten different schematic designs, all of which proposed radical changes to the existing fabric of the park. They ignored Gilmore Clarke's Beaux-Arts plan, which Mayor Robert Wagner criticized as “unimaginative.” Even the Unisphere, the most symbolic feature of the park, was removed in some of the schemes. One schematic design proposed to turn Meadow Lake into an adventure island for skiing and spelunking. Only the New York City Building, now the Queens Museum, was retained in all of the proposed designs.

1982 Grand Prix Proposal

Shortly before the announcement of the Capital Improvement Plan for Flushing Meadows in 1983, a proposal was submitted to stage a Formula One Grand Prix in the park. The proposal called for widening and resurfacing the two and a half mile long and thirty-five-foot wide track around Meadow Lake where the race would run for the three-day event. The community strongly opposed the proposal and called it an “unprecedented gross commercial institution and an alien and illegitimate use of parkland,” stating firmly that “parks should not be made available to private profit speculators.”

1989 FMCP Conceptual Plan

In 1987, the Flushing Meadows-Corona Park Corporation founded a task force to come up with a sustainable design that would bring the park up to modern needs and standards. The task force - which consisted of architects, artists, planners, and landscapers - found the existing layout of the park to be “largely meaningless,” and a hindrance to fully appreciate the potential of the open space of the park. The task force thus rejected the Beaux-Arts plan and obliterated the existing axes of Clarke's layout in their schematic design. The team also proposed constructing a bold 1000-foot-wide-by-three-mile-long rectangular mall that would run the full length of the park from Flushing Bay to Kew Gardens, and would relocate the existing park's marina to Flushing Bay.



Figure 01. The USTA Tennis Center. Recently the non-profit organization was granted an extra acre of parkland for expansion.
Image Source: US. Open

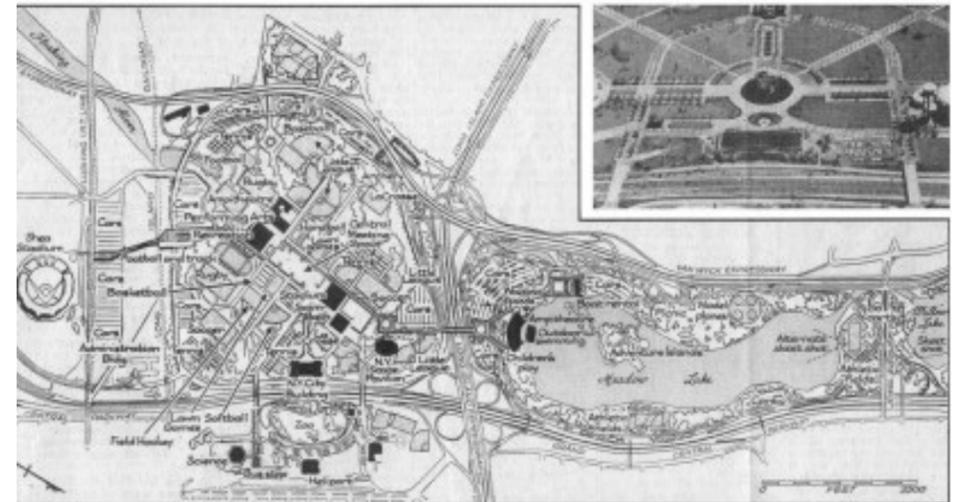


Figure 02. The proposed master plan for Flushing Meadows-Corona Park by the international team of architects in 1966. This plan erases the Beaux-Arts plan from the site.
Image Source: Charles Brickbauer, Architect



Figure 03. Conceptual rendering of the Pool of Industry as a center for canoe slalom events for the New York 2012 Olympic proposal.
Image Source: Weiss Manfredi



Figure 04. Conceptual Plan for the task force of architects in 1989.
Image Source: Bernard Tschumi Architects

2012 Olympics Bid

Flushing Meadows-Corona Park once again came into the international spotlight when New York City put in a bid to host the 2012 Olympics, featuring the park as a primary event venue. NYC2012 organizers incorporated the natural and man-made resources of the site into their plans in a variety of ways, which would have dramatically transformed the park's landscape. For example, the rowing and flat-water canoeing course envisioned the joining and dredging of Meadow and Willow Lakes as well as the construction of a raised boardwalk that would effectively balance "public reaction with the needs of the environment." A reimagining of and capitalization on the resources leftover from the 1964 World's Fair placed the iconic Unisphere as a backdrop for archery and the Pool of Industry as the center for canoe slalom events.

Conclusion

While some might argue that radical changes would better prepare the park to meet modern needs and requirements, the proposed plans reflected a lack of appreciation of the landscape of Flushing Meadows-Corona Park. The Beaux-Arts plan, being one of the most significant character-defining features of the park, would have been obliterated in most of the proposed visions. Although the Beaux-Arts plan has been denounced by critics as "unimaginative" or obsolete for modern uses, it is in fact extremely vital in constituting physical remnants and viewsheds into the unique aesthetic landscape of the park. Past proposed plans clearly failed to recognize the success of the Beaux-Arts plan in fulfilling this role. Moreover, the existing layout of the park creates a number of flexible spaces for park-goers to engage in formal and informal activities. Some previous plans even proposed constructing a mega sports-recreation-entertainment complex for public uses on the parkland to modernize Flushing Meadows-Corona Park. Nevertheless, people were not necessarily in favor of the idea of a "sports park" as use of the facilities would be fixed and inflexible. Consistent community opposition to the plan suggests that people like the park as it is, where they can use dedicated field space or co-opt unused park space for more organized use due to the overall flexibility of the plan. Local communities in general find the park's existing nature satisfying. And the flexibility of spaces within the park has immense community building value as it helps connect people from diverse backgrounds. While all the proposed developments promised to valorize the park, they acknowledged none of these existing values of the park within their plans. They failed to appreciate the abundant number of resources already available before programming new uses into Flushing Meadows-Corona Park.

This assessment of the values of and threats to the park does not mean to discourage redevelopment or new visions for Flushing Meadows-Corona Park. The park has long

had a constantly evolving program, and one can only expect further redevelopment plans and new visions for the "flagship" park of Queens. Yet, from a preservation point of view, as developments are consumed areas of the park bit by bit, preservation zones become smaller. But at the same time one needs to recognize the fact that the park embodies a mixture of historical, modern, or even future features. Before any interventions are made within the parkland, developers and the city should always bear in mind that Flushing Meadows-Corona Park, first and foremost, is a valuable public space for the people of Queens. Hence, community should be involved in the planning process of any possible future development on the site. As Janice Melnick, Flushing Meadows-Corona Park's administrator, once said, "We don't want to assume we know how to make it better for the community. We want the community to tell us."



Resources: 1939 and 1964 World's Fair Remnants

PARK HISTORY

1939 and 1964 World's Fair Remnants

Given that the park's history is strongly tied to the 1939 and 1964 World's Fairs, the studio decided to first assess the extant resources from these fairs. The methods used were archival research and physical survey. Eleven structures and seven sculptures were identified as fair remnants.

Structures

1939 World's Fair

- Boathouse
- Queens Museum (New York City Pavilion, 1939 and 1964)

1964 World's Fair

- Candela Structures (Pavilion for Coast Guard, Outbound Motor Company)
- Louis Armstrong Stadium (Singer Bowl)
- New York Hall of Science (Hall of Science)
- Olmsted Center (The World's Fair Administration Building)
- Passerelle (Passerelle)
- Queens Zoo Aviary (1964: World's Fair Pavilion, 1965: Churchill Center)
- Tent of Tomorrow and Queens Theatre (New York State Pavilion)
- Terrace on the Park (Port Authority Pavilion)

Most of these structures are in a good condition and have been adaptively reused with the exception of the Tent of Tomorrow.

The analyses from the archival research informed of differences in the material palette used on the structures from the 1939 World's Fair to the 1964's World's Fair. The 1939 World's Fair remnant structures were built with masonry materials such as stone and brick while the 1964's World's Fair's main material palette was concrete and steel.

Not all of the structures were built to be permanent. The temporary nature of the World's Fair meant that most of the structures were built with waivers from the Department of Buildings- with a condition that the buildings be demolished after the fair. The only structure from the 1964 World's Fair that was built to be a permanent structure in the park was the New York Hall of Science, which was the last to open during the fair because the construction had to be up to code. [1] The rest of the structures were built as temporary structures, but efforts to preserve these and extend their lifespan beyond the fairs have been taken seriously by the Parks Department and the City. For instance, the Singer Bowl, which is now known as the Louis Armstrong Stadium, underwent a \$317,400 rehabilitation program that included major stabilization for the building in 1971 in order to extend its lifespan for recreational use in the park.[2] This was also the case for most of the remaining structures that were adaptively reused to house new programs.

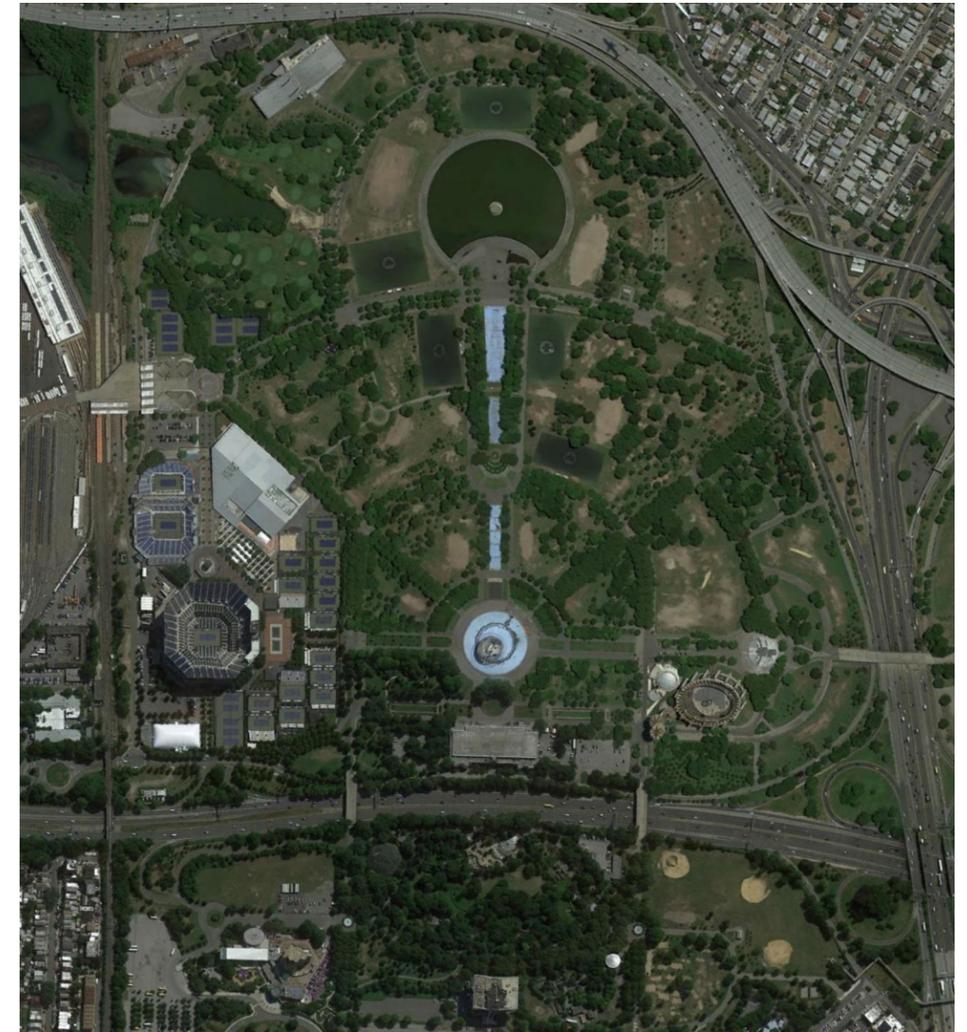
¹ "16 Trustees Are Named for Hall of Science", New York Times, December 13, 1964

² "City to Repair Old Singer Bowl on Fair Grounds", New York Times, Feb 28, 1971.



Aerial of 1964 World's Fair

Image Source: http://www.nywf64.com/fair_air25.shtml



Aerial of Flushing Meadow Corona Park, 2015

Image Source: http://www.nywf64.com/fair_air25.shtml

1939 World's Fair



Aerial of 1939 World's Fair
Image Source: Acme Photos, accessed from <https://shard1.1stdibs.us.com/archivesC/upload/81761505/>

Boathouse



Boathouse
Image Source: Row New York <http://rownewyork.org/contact/queens-boathouse/>



Boathouse, 2008
Image Source: http://assets.nydailynews.com/polopoly_fs/1.303019!img/httpImage/image.jpg_gen/derivatives/

Materials : Brick

Past Uses : Boathouse for 1939 and 1964 World's Fair

Current Use : Used by three associations-
American Small Craft Association (TASCA)
Row New York
Hong Kong Dragon Boat Festival

Queen's Museum - New York City Pavilion



Queens Museum during the 1939 World's Fair
Image Source: <http://www.worldsfairphotos.com/nywf64/images/underground-home-aerial.jpg>



Queens Museum, 2015

Designer : Aymar Embury III

Materials : Limestone, Glass Brick, Terracotta Blocks, Cast Concrete Block Screen

Past Uses :

- 1940-1946 – Recreation Center - North side housed roller rink, South side housed ice rink
- 1946-1950 – UN Headquarters
- 1950-1963 – Recreation Center
- 1964-1965 – New York City Pavilion for 1964 World's Fair
- 1972 – Queens Museum

Current Use : Queens Museum

PARK HISTORY

1964 World's Fair



Aerial of 1964 World's Fair
 Image Source: New York World's Fair 1964/65, http://www.nywf64.com/fair_air/1.shtml

Candela Structures



The Exhibition Space for Coast Guard, Outbound Motor Company
 Image Source: Owen Cornings, <http://candelastructures.org/exhibit/two.htmlqueens-boathouse/>



Candela structure as garden pavilion
 Image Source: Kirsten Hively, <http://candelastructures.org/exhibit/two.htmlqueens-boathouse/>

Designer : Peter Schladermuncht
 Location : Flushing Bay Promenade
 Past Uses : Exhibition Space for Coast Guard, Outbound Motor Company
 Current Uses : Garden Pavilion

Louise Armstrong Stadium - Singer Bowl



The Singer Bowl
 Image Source: New York World's Fair 1964/65, <http://nywf64.com/Image/singer/sinbow07.jpg>



Louis Armstrong Stadium, 2008
 Image Source: Kirsten & Joe, Flickr <https://www.flickr.com/photos/krissatin/2838745627/>

Past Uses :

- 1964-1965 – Event space for the Fair
- 1966-1969 – Concert space, sporting venue and meeting place
- 1971 – Closed for major renovation. Reopened as event venue
- 1978 – Closed for refurbished and reconfigured for the use of United States Tennis Association (USTA)

Current Use : USTA Stadium

New York Hall of Science



Hall of Science during 1964 World's Fair.
Image Source: <http://www.worldsfairphotos.com/nywf64/images/underground-home-aerial.jpg>



New York Hall of Science, 2015

Designer :Wallace K Harrison, Harrison & Abramowitz
Materials : Cast Reinforced Concrete, Dalle de verre Panels
Past Uses : Hall of Science
Current Use : Science Museum

Olmsted Center - World's Fair Administration Building



World's Fair Administration Building, 1964
Image Source: New York World's Fair 1964/65, http://nywf64.com/big_picture02.shtml



Olmsted Center, 2014
Image Source: Emily, <http://queens.brownstoner.com/2014/11/first-phase-of-olmsted-center-renovation-in-flush->

Designer : Skidmore, Owings & Merrill
Materials : Modular building material
Past Use : Administration office for the fair
Current Use : Administration office for the Park's Department

Passerelle



Passerelle, 1964
Image Source: New York World's Fair 1964/65, http://nywf64.com/fair_air19.shtml



Passerelle, 2014
Image Source: Bing Map

Materials : Cast-in-place Concrete, Brick, Steel, Steel Sheet
Past Uses : Transportation Hub, Gateway, Facilities
Current Use : Transportation Hub, Park's Offices

PARK HISTORY

Queens Zoo Aviary - World's Fair Pavilion / Churchill Center



World's Fair Pavilion, 1964
Image Source: New York World's Fair 1964/65, http://nywf64.com/fair_air34.shtml



Queens Zoo Aviary, 2014
Image Source: Bing Map

Designer : Thomas C. Howard
 Materials : Tubular Aluminum, Wire Mesh, Corten Steel Skywalk
 Original Location : International Area (current Buzz Vollmer Playground)
 Current Location : Queens Zoo
 Past Uses :
 1964 - World's Fair Pavilion
 1965 - Churchill Center
 Current Use : Aviary for Queens Zoo

Tent of Tomorrow and Queens Theater - New York State Pavilion



New York State Pavilion
Image Source: Owen Cornings, Candela Structure <http://candelastructures.org/exhibit/two.htmlqueens-boathouse/>



Tent of Tomorrow and Queens Theater, 2014
Image Source: Bing Map

Designer : Philip Johnson
 Materials : Concrete, Steel
 Past Uses : Event space, theater and observation tower
 Current Use : Tent of Tomorrow - abandoned
 Queens Theater - Theater space

Terrace on the Park - Port Authority Pavilion



Port Authority Pavilion, 1964
Image Source: Bill Cotter, <http://www.worldsfairphotos.com/nywf64/port-authority.htm>



Terrace on the Park, 2015

Designer : A. Gordon Lorimer (staff of Port Authority)
 Materials : Pre-cast Concrete Panels, Steel Frame
 Past Uses :
 1964-1965 – Helipad for the Fair
 – Catering service
 1966 – Catering facility
 Current Use : Catering facility

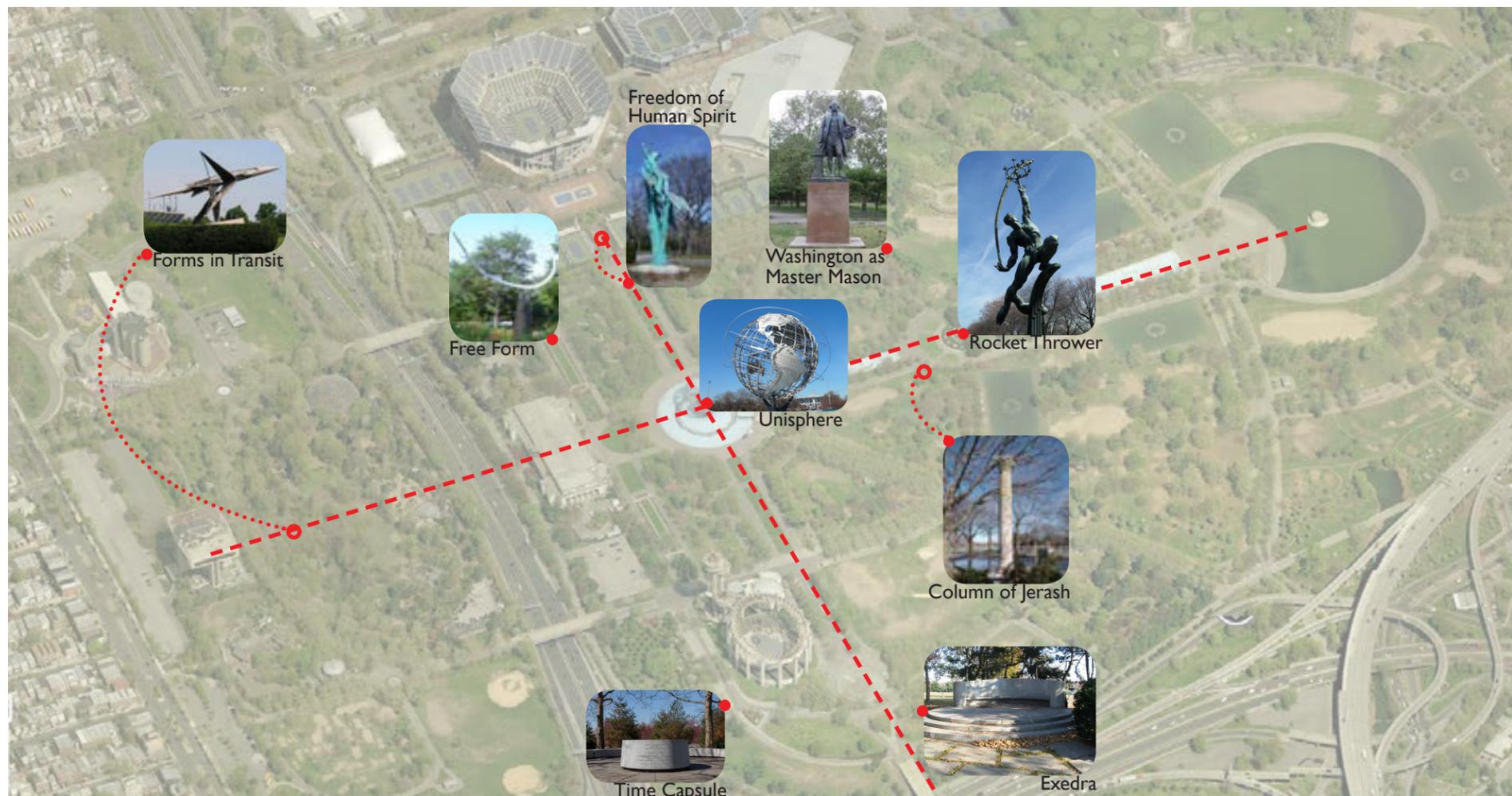
Sculptures

Most of the extant sculptures in the park today are remnants of the 1964 World's Fair. This is not a coincidence as the New York World's Fair Corporation had always envisioned having these sculptures, which were created according to the space age theme of the 1964 World's Fair, outlast the life of the fair and remain in the park. [1]

To execute this mission, a Committee on Sculpture in 1961 to select artists whose works ranged from "contemporary conservative to the more conservative avant-garde." [2] Five sculptors were selected for the fair: Paul Manship (Armillary Sphere), Marshall Fredericks (Freedom of Human Spirit), Theodore Roszak (Forms in Transit), Jose de Rivera (Free Form), and Donald De Lue (Rocket Thrower). All of these sculptures are still on the site, except for Paul Manship's Armillary Sphere, which had been stolen from the park in the early 1970s. [3] The location for these sculptures had been carefully selected to enhance the vistas of the Beaux-Arts Plan. They were located at the main axes of the Beaux-Arts plan that were tied to the main sculpture, the Unisphere, located at the intersection of these axes. These sculptures also acted as termini for the pathways created for the fair. However, two of the remaining four sculptures have been moved from their original location. The Freedom of Human Spirit was moved a few yards to the south of the USTA-Unisphere-Meadow Lake axis from where it used to stand on the Court of the States to make way for the construction of the USTA's complex in 1996. Forms in Transit were moved from Court of the New Horizons on the main East-West axis of the Beaux-Art Plan to an isolated parking lot near the Hall of Science.

Apart from these five sculptures, a column from the Jordanian Pavilion had been left on the park as a gift from the Kingdom of Jordan to the City of New York. Known as the Column of Jerash, it was moved to a new location in the middle of field to the south of the reflecting pool and now stands in isolation among trees. According to the Parks Department's website, the Column of Jerash is "one of the few true antiquities publicly displayed in New York City's parks." [4]

Another important sculpture that was derived from the 1964 World's Fair is the sculpture of Washington the Mason by Donald de Lue. It was a full-faux-patina plaster model of the sculpture displayed at the Masonic Pavilion. After the fair, a bronze statue was casted in Italy and gifted to the Park on June 3, 1967, the day the World's Fair Site was returned to the Park. It now stands on the historic pathways of the Beaux-Art Plan, a location that was selected by Robert Moses, for its proximity to the former Masonic Center. [5]



Location of the Sculptures in the Flushing Meadow Corona Park, 2015
Image Source: Bing Map

The most important sculpture of all is Unisphere, the center piece of the Beaux-Art Plan and the theme symbol of the 1964 World's Fair. It is a giant stainless steel globe that was designed by Gilmore Clark and sat on the foundation of the Persisphere of the 1939 World's Fair. It has surpassed the life of the fair and has now become the symbol of Queens. The Vatican Shrine, known as the Exedra, was dedicated to the Park on the Vatican Pavilion's former site. It has a quarter round bench that was built around a round paving that was the original remnant from the Vatican pavilion. The last important marked site is the Time Capsule site which contains time capsules from both 1939 and 1964 World's Fair

[1] "Flushing Meadow Corona Park: Rocket Thrower," Official Website of the New York City Department of Parks & Recreation, <http://www.nycgovparks.org/parks/flushing-meadows-corona-park/monuments/1363>

[2] Ibid.

[3] Yarrow, A.L., "Park's Stolen Bronzes Found After 20 Years", New York Times, October 22, 1990, <http://www.nytimes.com/1990/10/22/nyregion/park-s-stolen-bronzes-found-after-20-years.html>

[4] "Flushing Meadow Corona Park: Column of Jerash," Official Website of the New York City Department of Parks & Recreation, <http://www.nycgovparks.org/parks/flushing-meadows-corona-park/monuments/812>

[5] "Flushing Meadow Corona Park: George Washington as Master Mason," Official Website of the New York City Department of Parks & Recreation, <http://www.nycgovparks.org/parks/flushing-meadows-corona-park/monuments/1666>

PARK HISTORY

Rocket Thrower



Rocket Thrower, 1964
Image Source: <http://srealserver.eecs.ucf.edu/chronopoints/rocket-thrower/>



Rocket Thrower, 2015

Sculptor : Donald de Lue

Material : Main sculpture- Patinated bronze with internal steel armature,
Comet stars - Bronze with gold gilding
Base - Granite

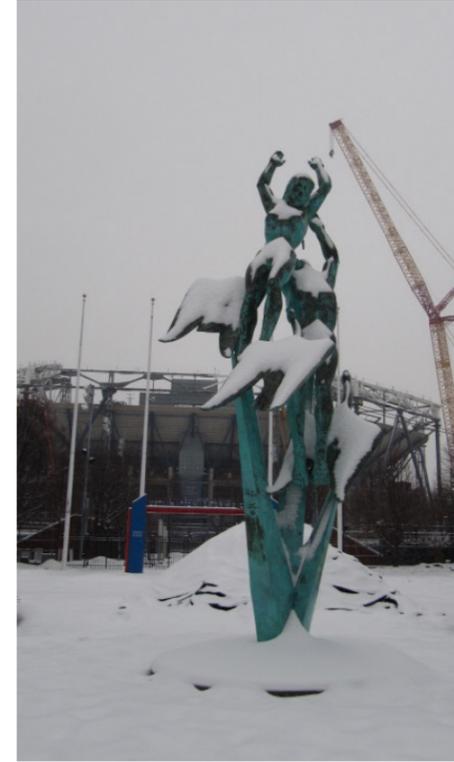
Annotation :

- The work is in keeping with one of the central themes of 1964 Fair - space exploration - and complements several other significant features in the park, such as the Court of Astronauts, Fountain of the Planets, Space Park and the Unisphere.
- It was based on designs for the theme of "man conquering space," which De Lue prepared in the late 1950s for the Union Carbide Building (270 Park Avenue).

Freedom of Human Spirit



Freedom of Human Spirit, 1964
Image Source: <http://www.worldsfairphotos.com/nywf64/postcards.htm>



Freedom of Human Spirit, 2015

Sculptor : Marshall Fredericks

Material : Main sculpture- Bronze
Base - Pink Granite

Annotation :

- The sculpture manifests one of the central themes of 1964's Fair - space exploration.
- "I realized that great multitudes of people, of all ages, and from all walks of life would see this sculpture...I tried to design the work so that it was as free of the earth, as free in space as possible...the thought that we can free ourselves from earth, from the material forces which try to restrain and hamper us, is a happy, encouraging and inspiring one, and I sincerely hope that my work will convey this message." Marshall Fredericks.

Free Form



Free Form, 2015

Sculptor : Jose De Rivera

Material : Curvilinear tapered band (Rotating Blade) - Stainless steel (Chrome Steel)
Base - Atlantic black granite (polished)

Annotation :

- De Rivera's sculptures have been compared to "drawing in space," and Form is an example of this. The work consists of a slender, curvilinear tapered band of stainless steel which is poised by a steel pin above a black granite pyramidal pedestal. Within the base is a motor, which causes the sculpture to slowly revolve, automatically transforming the viewer's perspective.
- Subsequent commission on display at a bigger scale at the Natural Museum of American History.

Forms in Transit



Forms in Transit at the Transportation Area, 1964
Image Source: <http://www.worldsfairphotos.com/nywf64/postcards.htm>



Forms in Transit, 2015

Designer :Theodore Roszak

Material : Composition -Sheet and tube metal

Pedestal - Concrete

Annotation :

- 43-ft. long work made of aluminum and steel, meant to embody the spirit of flight without depicting a specific airplane. However, the form vaguely resembles the now-retired Concorde jet, which would not begin flying for a few years after 1964.
- The work dovetailed with the fair's agenda of promoting and celebrating space exploration with other noted sculptural features in the park.
- Part of the statue became corroded and was removed in 1970, but the exterior skin has been allowed to remain weathered to show the vessel passing through the atmosphere.

George Washington as Master Mason



Plaster sculpture of George Washington as Master Mason, 1964

Image Source: Bill Cotter, <http://www.worldsfairphotos.com/nywf64/masonic-center.htm>

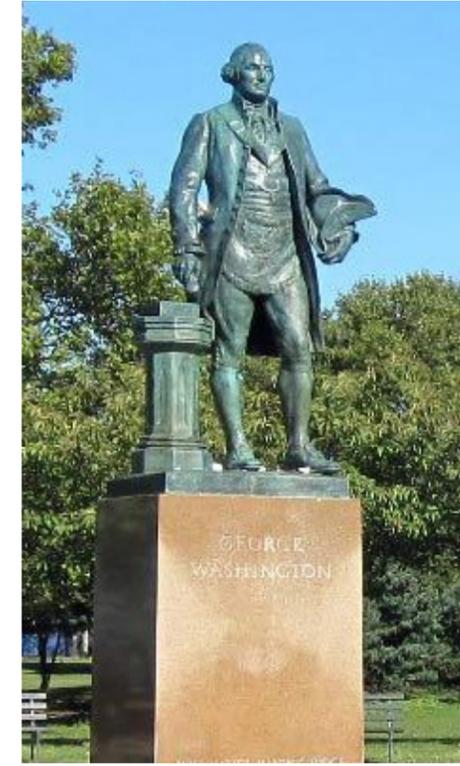
Designer : Donald de Lue

Material : Sculpture - Patinated Bronze

Pedestal - North Carolina Pink Granite

Annotation :

- First casted in Faux-Bronze (Patinated plaster model) and on display in the Masonic Center.
- After the Fair, sculptor was commissioned to recreate the replica in bronze.
- Dedicated to the park on June 3, 1967, the same day in which the World's Fair Corporation returned the park back to the City.



Bronze sculpture of George Washington as Master Mason

Image Source: <http://www.monumentsandmemorials.com/report.php?id=1920>

Unisphere



Unisphere, 1964

Image Source: JG Klein, http://en.wikipedia.org/wiki/1964_New_York_World's_Fair#/media/File:Fountains,_NY_Worlds_Fair_%2764.JPG

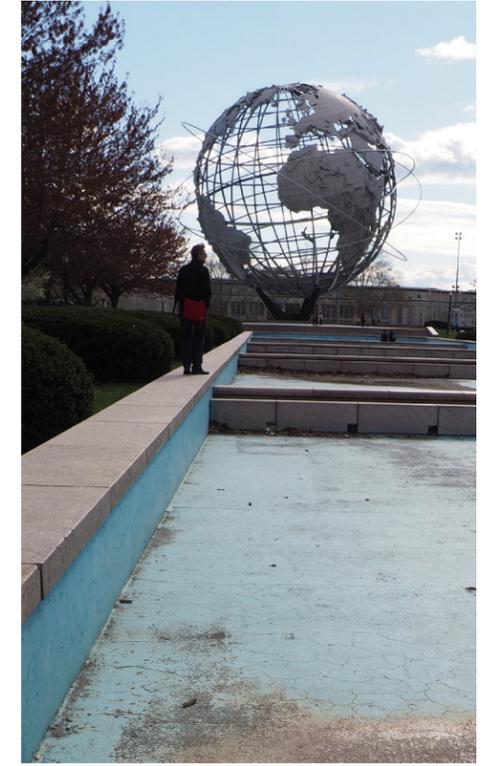
Designer : Gilmore Clark

Material : Globe: stainless steel;

Tripod base: low-alloy, high strength steel

Annotation :

- Centerpiece and icon of the fair.
- The sphere features representations of the continents and major mountain ranges in relief, and is encircled by three giant orbital rings that represent the tracks of early satellites.
- The Unisphere celebrated both the dawn of the space age and the fair's broader theme of "Peace Through Understanding".



Unisphere, 2015

A photograph of a park scene. In the foreground, there is a dark asphalt soccer field with white boundary lines. A soccer goal is visible on the left side of the field. In the background, there is a dense line of trees, some with pink blossoms. A prominent feature is a tall, spiral tower structure in the distance. The sky is overcast and grey. The overall image has a slightly faded, semi-transparent appearance, serving as a background for the text.

ASSESSMENT

Once the team examined the complex history of Flushing Meadows-Corona Park, the studio moved to enrich its understanding of the site by assessing its condition, context, and cultural significance. Through a survey of the site's existing resources, we established a set of typologies that facilitated our evaluation of the conditions of the park's features. Simultaneously, we analyzed the demographic characteristics of the neighborhoods surrounding the park, using this data to inform our outreach to the community. After assessing the resources of Flushing Meadows-Corona Park and addressing the stakeholders involved, the studio could develop a statement of significance that identified the aesthetic, economic, environmental, historic, and social values of the site. We then methodically identified the individual resources that strongly typified these values and deemed them to be the site's character-defining features. With this more nuanced interpretation of the park and its significance, the studio proceeded to establish a set of zones accompanied by preservation guidelines for future interventions in Flushing Meadows-Corona Park.



Existing Resources and Conditions



Flushing Meadows-Corona Park Existing Resources, GIS comprehensive map

Existing Resources and Conditions Assessment

Purpose

The overall purpose of this study is not only to describe the park in its historical context, but also to understand the existing resources within the park, especially through the lens of a variety of stakeholders. A value assessment of these resources informed the development of a statement of significance, the establishment of character-defining features, and subsequent preservation guidelines. Thus, after researching the park's historical context, the studio then began to survey and assess the existing resources and conditions within the park.

Methodology

In order to understand the physical resources within the park, the park was divided into four geographic zones and team members walked the site documenting resource and parkwide conditions. The team compiled information into survey forms and took photographs of resources. These photographs include overall images of resources, detail images, images pertaining to conditions, and overall park photographs. Descriptive information (excluding photographs) regarding each resource was then cataloged and displayed in GIS using ArcMap. ArcMap allows for attribute data, such as name, use, and condition, to be geo-referenced and visually displayed. For the purposes of this compilation one polygon equates to one resource.

See Appendix (pages 132-135) for a comprehensive table that lists resources by primary and secondary typology.

Existing Resources Overview

The four maps below provide a summary of the four parkwide typologies (e.g Structures, Public Art, Active Recreation, and Passive Open Space) in terms of their locations and overall distribution. Since each map is specific to a single typology, the resources that belong to that typology are displayed with a darker opacity compared to the other park resources. The next four pages include information specific to each typology and map, such as legends denoting what each color symbolizes, as well as photographs.

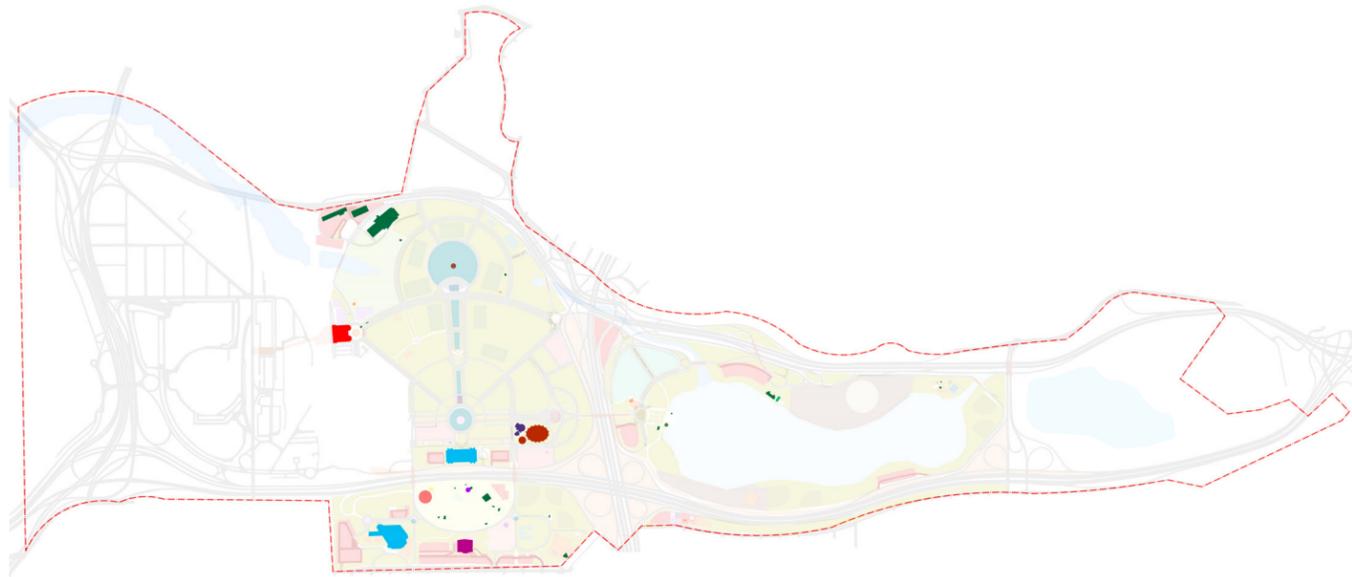


Figure 01. Structures (45 resources)



Figure 02. Public Art (49 resources)



Figure 03. Active Recreation (68 resources)



Figure 04. Passive Open Space (344 sources)



ASSESSMENT

Typologies

During this process four major categories, or “typologies,” of resources emerged: Structures, Public Art, Active Recreation and Passive Open Space. Streetscape resources were also surveyed and a summary of issues related to those issues concludes this section.

Structures

Definition: A building, either occupied or vacant, permanent or temporary, built with the intention of being more than purely decorative. The Queens Museum, the Passerelle, and the Tent of Tomorrow are examples of structures. Maintenance units and rental facilities are also structures located in the park.

There are 45 structures in park (Figure 01), and these can be broken down further into four categories: Cultural, Concessional, Recreational, and Facilities. These categories are then further delineated by use.

Cultural Structures are further categorized by the following uses:

- Theatre
- Museum
- Pavilion
- Zoo (including Aviary and Petting Zoo)

Concessional Structures are further categorized by the following uses:

- Snack Bar
- Events (e.g. Terrace on the Park)
- Boat/Bike Rental
- Ice Rink
- Golf Course

Recreational Structures are further categorized by the following uses:

- Boat Rental Sale
- Boat Rental Storage
- Carousel

Facilities Structures are further categorized by the following uses:

- Maintenance and Operations
- Restroom
- Gateway
- Office
- Storage (e.g. Boat/Bike storage near Meadow Lake)
- Access (e.g. Passerelle)

Public Art

Definition: An object that is primarily decorative in nature and serves no programmatic function, either historical or current. Public Art includes sculpture, the time capsules, mosaics, the exedra, and the various fountains and pools. For example, The Rocket Thrower and Free Form sculptures, the Column of Jerash, the Unisphere, and the central axis fountains are considered Public Art.

There are approximately 49 examples of public art within Flushing Meadows-Corona Park (Figure 02).

Active Recreation

Definition: Active recreation can be defined as outdoor recreation that allows for activities to take place that require a significant expenditure of energy. Active recreation often requires a designated plot of land (eg. soccer field, basketball court).

There are approximately 68 designated areas (in terms of GIS surveyed parcels) for active recreation (Figure 03). These include playgrounds, Meadow Lake, as well as soccer fields, basketball courts, the skate park and the model airplane field.

Active Recreation includes the following resources uses:

- Tennis Court
- Handball Court
- Basketball Court
- Soccer Field
- Cricket Field
- Volleyball Court
- Playground
- Zoo (Grounds)
- Petting Zoo
- Skate Park
- Lake

Passive Open Space

Definition: Passive open space includes outdoor recreation areas that are non-structured and promote more leisurely activity (do not require as much energy as “active recreation”) in nature, and can occur in more flexible, undelineated, spaces. Further, open space, medians (primarily rectangular pieces of landscaping often found in between roadways), inaccessible open space (primarily created by the division of roadways), as well as picnic and barbecue areas, and gardens fall within in this typology. With approximately 344 parcels, Passive Open Space occupies the largest portion of the park (Figure 04).

Passive Open Space includes the following resources uses:

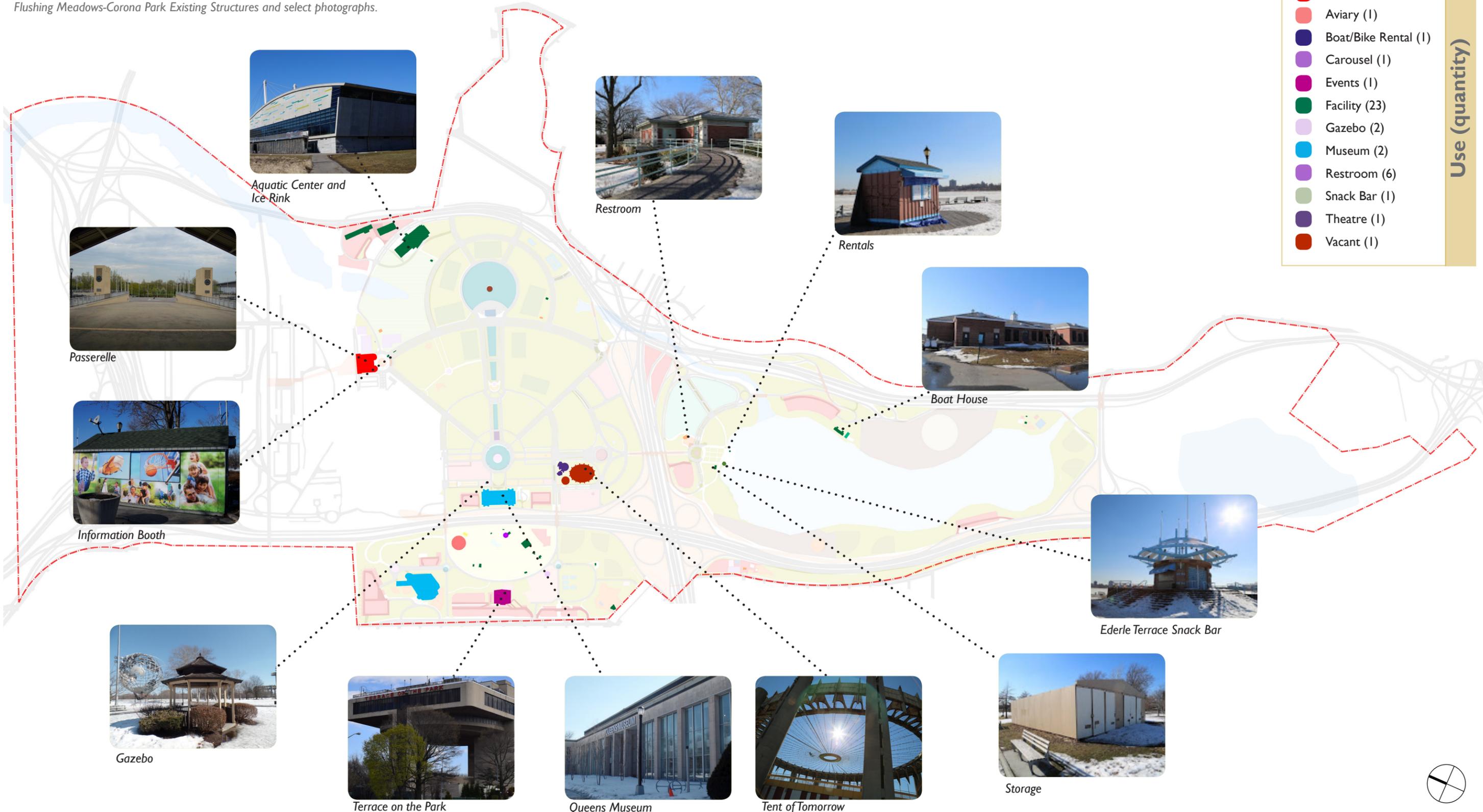
- Picnic and Barbecue
- Garden
- Decorative Planting
- Medians
- Open Space
- Inaccessible Open Space
- Lake
- Waterway

Structures

Flushing Meadows-Corona Park Existing Structures and select photographs.

●	Access (1)
●	Aviary (1)
●	Boat/Bike Rental (1)
●	Carousel (1)
●	Events (1)
●	Facility (23)
●	Gazebo (2)
●	Museum (2)
●	Restroom (6)
●	Snack Bar (1)
●	Theatre (1)
●	Vacant (1)

Use (quantity)



ASSESSMENT

Public Art

Flushing Meadows-Corona Park Existing "Public Art" and select photographs



George Washington the Mason



Central fountains



Rocket Thrower

●	Sculpture (24)
●	Fountain/Pools (7)
●	Mosaic (13)
●	Time Capsule (1)
●	Vatican Shrine (1)

Use (quantity)



Worlds Fair Themed Mosaics



Trylon and Perisphere ground paving



Time Capsules



Vatican Shrine (Exedra)



Active Recreation

Flushing Meadows-Corona Park Active Recreation and select photographs



ASSESSMENT

Passive Open Space

Flushing Meadows-Corona Park Passive Open Space and select photographs



Open Space



Open Space



Open Space



Medians



Median



Conditions Scale and Definitions

3: Excellent to Good

A resource in the “3” category falls in a range between excellent and good condition.

Physical condition: New, as good as new, recently restored, or can easily be brought to excellent condition with regular, general maintenance.

Required interventions: Periodic maintenance and monitoring.

Resources required to execute work: Executed by Parks general maintenance staff. Most likely able to be funded by annual maintenance funds.

EXCELLENT to GOOD Resource Examples:

The food kiosk near the Passerelle entrance, which seems new, and recently restored resources like the Unisphere are in excellent condition. These resources will not need attention in the near future beyond periodic monitoring, maintenance, and cleaning. Resources in this category also include those that need general periodic maintenance, such as repainting benches, graffiti removal, minor paving repairs and replacing lamps. Resources that require continual maintenance (such as lawns that need litter removal and mowing in the warmer months) also fall in this category.

List of major category “3” resources:

Unisphere and fountain

Queens Museum

Queens Theatre

Playground for All Children

Benches (overall, including those requiring repainting)

Lighting fixtures (overall, including those requiring lamp change and post straightening)

Paved roads and paved paths (asphalt issues)

Lakes (pending - upon completion of Capital Plan)

Alleys of Trees (overall)

2: Good to Fair

A resource in the “2” category falls in a range between good and fair condition.

Physical condition: Overall sound condition, but may have broken or non-functioning parts or elements.

Required interventions: Minor repairs in order to bring to full functionality or to “excellent” condition.

Resources required to execute work: Will likely require outside contractors or more specialized staff. May require additional funds beyond general maintenance budget, but projects are small in scale.

GOOD to FAIR Resource Examples:

An example of a resource in fair condition is the Passerelle. (The DDC published a report on the bridge section of the Passerelle in October 2014, outlining its condition and suggestions for intervention options.) The overall structure is still standing and in relatively safe condition, but there are deteriorated and potentially hazardous elements of the resource that require work beyond general cleaning and other maintenance. For example, the pillars at the top of the sloped entrance to the park have become a home for birds, and has therefore acquired guano, which potentially creates a dangerous condition. While cleanup may be conducted by a general maintenance crew, further bird-proofing is preferable to prevent the hazard in the future, which would likely require an outside contractor.

Although, overall, benches are in good condition, certain benches require repairs beyond general maintenance, such as replacement of broken or missing wooden or fiberglass slats requiring fabrication by an outside vendor.

The Beaux-Arts plan, a character-defining feature under continued discussion, has some sections (for example, those around the Unisphere) that are fully functioning and useful as passive recreation pathways. Other areas (for example areas where private cars can easily drive into the park, or areas where people do not use the paths because they do not serve as adequate or efficient circulation) would require further intervention to bring to “excellent” or fully functional condition.

List of major category “2” resources:

Bench repair (e.g. wood slat replacement)

Passerelle (DDC October 2014 report gives alternatives that could fall in either the “2” or “3” categories)

Beaux-Arts Plan (areas of higher and lower functionality)

I: Fair to Poor

A resource in the “1” category falls in a range between fair and poor condition.

Physical condition: Unusable in its current condition, with enough substance existing to be brought to “excellent” condition with extensive work. At risk of complete deterioration if left unattended. Possibly dangerous to inhabit or interact with. May hinder the best use of the park around this resource.

Required interventions: Major repairs in order to bring to full functionality or “excellent” condition. Certain resources in this category may need immediate attention if they are hazardous or potentially hazardous.

Resources required to execute work: Outside contractor required. Licensed architect or other specialized designer also likely required. This kind of project would be on a larger scale and would likely require capital funds beyond the annual operating budget.

FAIR to POOR Resource Examples:

The New York State Pavilion is the clearest example of a resource in the “1” category. Much of the original structure still exists, but it is in deteriorated condition that makes it uninhabitable and in danger of ruin or loss. It would require extensive renovation to bring to “excellent” condition, and would benefit from extensive redesign by a professional to make best use of the structure.

The Pool of Industry and adjacent Fountains of the Fairs between the Pool of Industry and the Unisphere are essentially ruins of fountains - the cost to reconstruct and operate the fountains as originally intended is prohibitive of such an initiative. There is enough original structure, however, to adaptively reuse in a new design project.

List of major category “1” resources:

New York State Pavilion

Pool of Industry and Fountains of the Fairs (overall)

Passerelle (DDC October 2014 report gives alternatives that could fall in either the “2” or “3” categories)

0: Deteriorated Beyond Repair to Missing

A resource in the “0” category falls in a range encompassing deterioration beyond repair to total loss.

Physical Condition: Very deteriorated or ruined, beyond repair, or missing entirely.

Required Interventions: Replacement (if easily replaceable) or nothing (if beyond repair, but in safe condition)

Resources required to execute work: Replacement will likely require outside contractors for the fabrication of a replacement resource or the reinstallation or relocation of a resource if it has been displaced or is in storage.

List of major category “0” resources:

Missing benches

Missing lampposts

World’s Fair foundation remnants (e.g. Lithuanian Shrine)

Conditions Summary

Our overall survey concluded that the majority of resources within the park are in excellent to good condition. If these resources have slight issues, the issues could therefore be addressed through the existing park funding mechanisms and maintenance program. Further, this survey acknowledges that resources such as the Passerelle, Tent of Tomorrow, and Hall of Science have had existing comprehensive studies conducted on them providing more in depth information regarding their conditions.

However, although the majority of the resources within Flushing Meadows-Corona Park are within excellent to good condition, there are overarching issues that affect the entire landscape of the park. For instance, uneven and cracking pavement is present throughout the entire park. This condition can be unsafe for park visitors and detracts from the appealing visual quality of the park. Other issues of parkwide concern include bent lampposts, graffiti, poor signage, a variety of bench related issues, and flooding.

These issues are summarized in the map on the following page and in the appendix. Since these issues are prevalent throughout the entire park, the photos are not directly related to a specific site, and thus the photographs are purely representative.

ASSESSMENT

Conditions: Parkwide Issues

Issues that persist throughout the entirety of the park



Damaged lamppost



Bent lamppost cracking



Cracked wood



Graffiti



Flooding



Missing paint



Cracked and uneven pavement



Cracked and uneven pavement



Poor signage visibility



Chipping paint



Graffiti



Chipping paint within inoperable fountains and the Skate Park



Graffiti





Current Community Context

ASSESSMENT

Current Community Context.

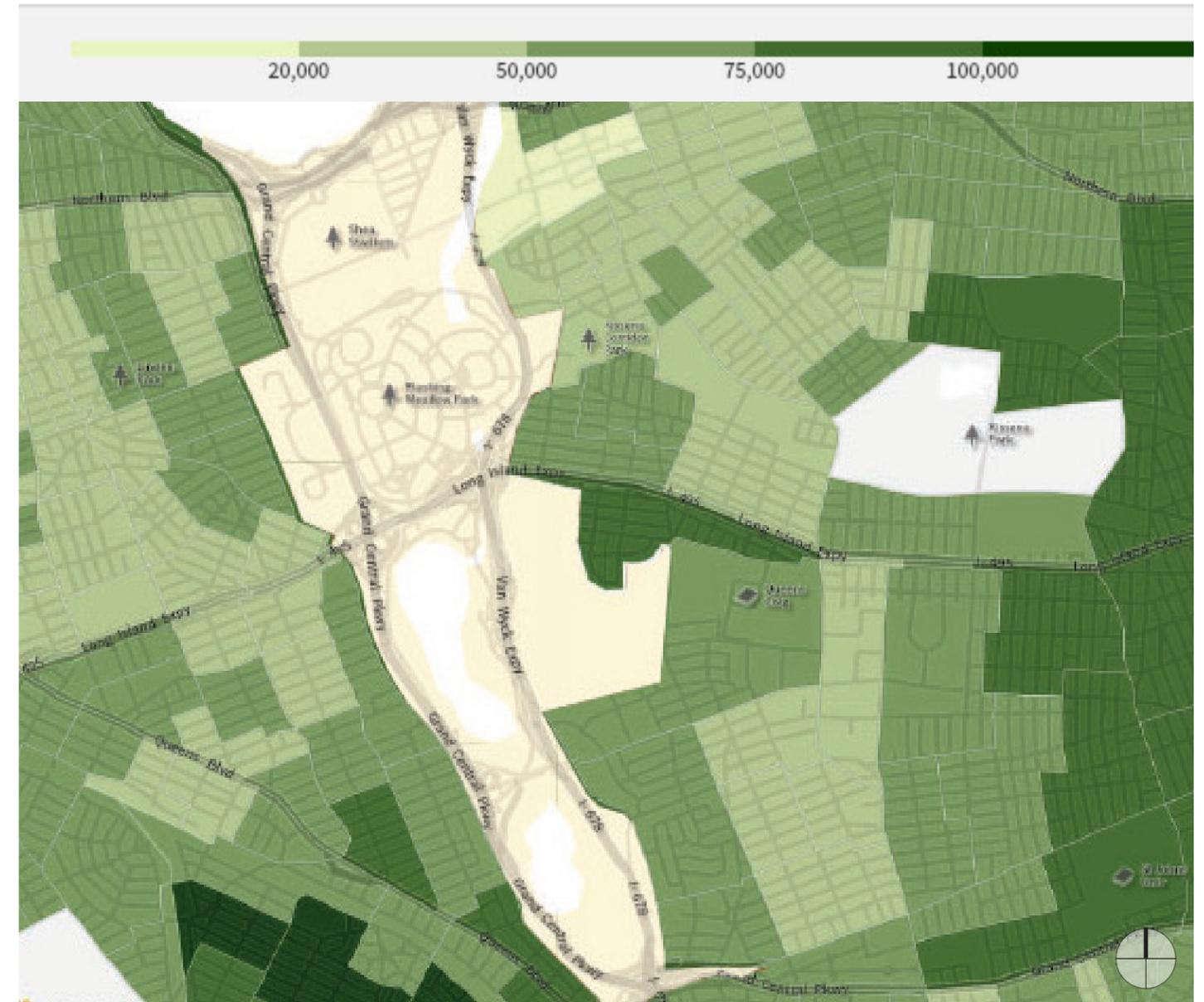
In order to develop a more informed understanding of the park, it is necessary to examine the character of the communities surrounding it. Flushing Meadows-Corona Park is encircled by five community districts that contain the neighborhoods of Corona, Forest Hills, Kew Gardens Hills, and Flushing. Within these communities one finds a diverse set of local stakeholders represent a variety of socio-economic backgrounds.



Community Districts and Neighborhoods Surrounding Flushing Meadows-Corona Park
Image Source: New York City Department of City Planning

Median household income (in 2010 inflation adjusted dollars)

ACS 2010 (5-Year Estimates)



Median Household Income for Census Tracts Surrounding Flushing Meadows-Corona Park
Image Source: Social Explorer

Median household income (in 2010 inflation adjusted dollars)

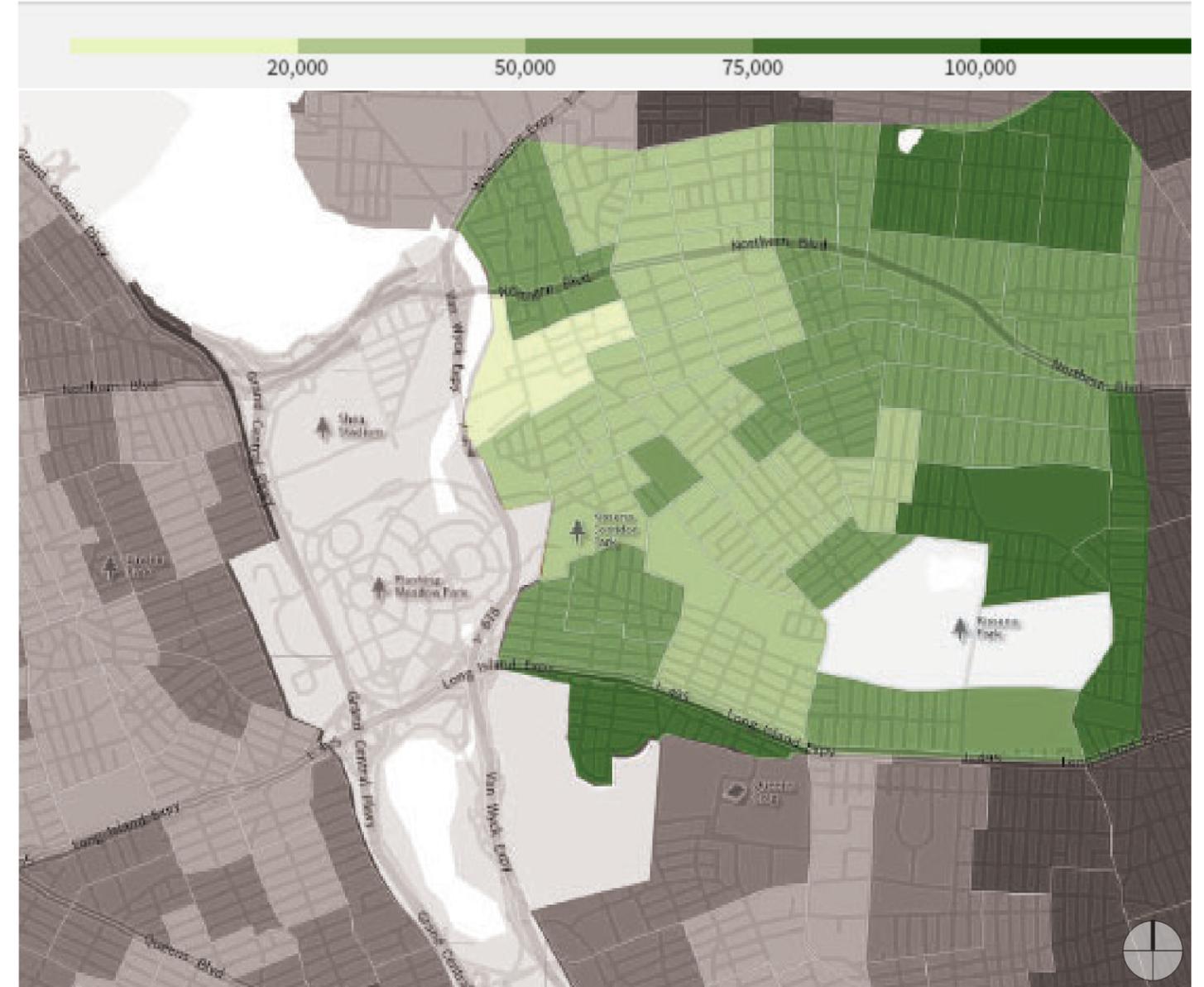
ACS 2010 (5-Year Estimates)



Median Household Income for Census Tracts in Forest Hills
Image Source: Social Explorer

Median household income (in 2010 inflation adjusted dollars)

ACS 2010 (5-Year Estimates)

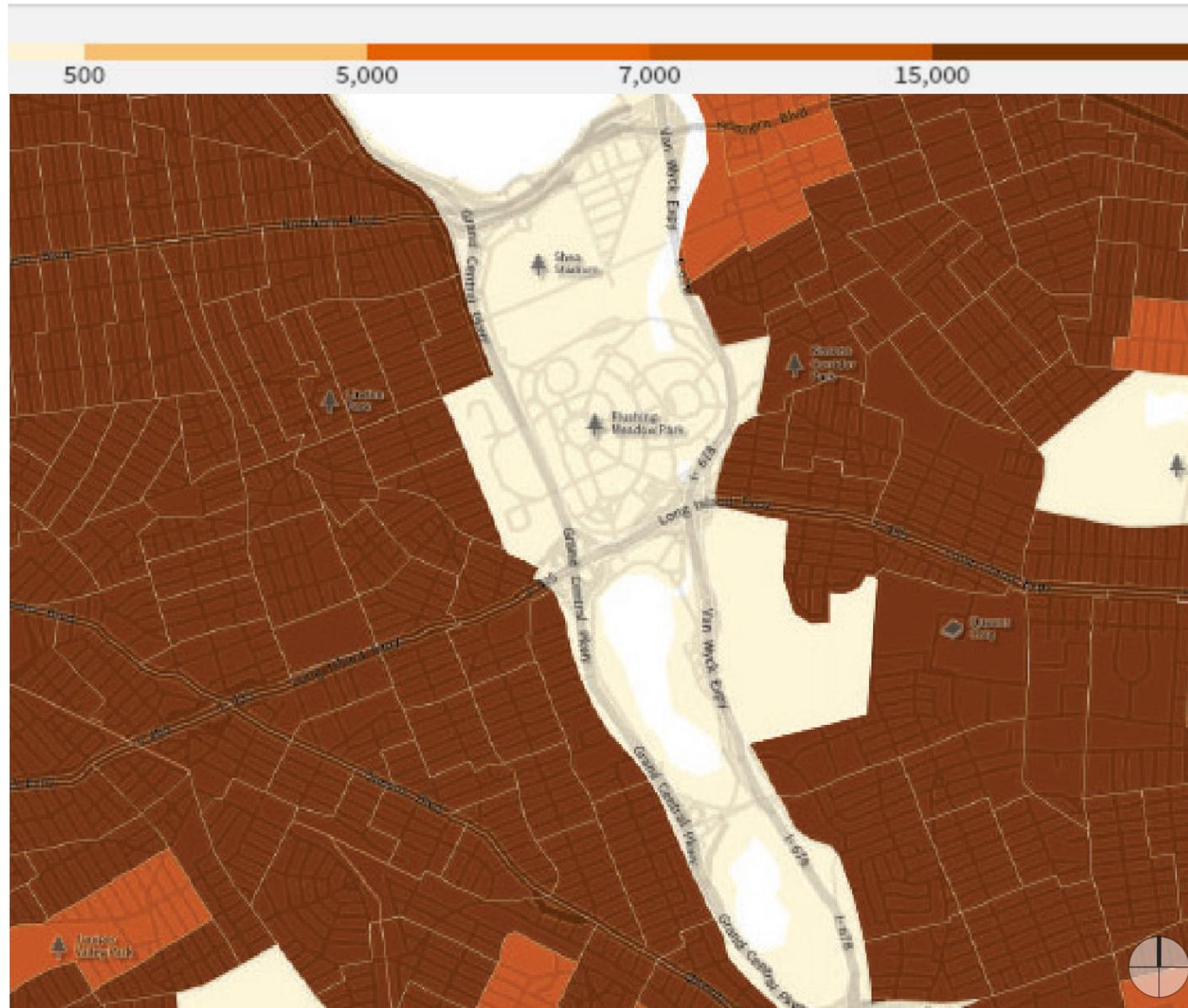


Median Household Income for Census Tracts in Flushing
Image Source: Social Explorer

This analysis exposes concentrations of wealth in Forest Hills, where one can find households with an annual income of over \$100,000. The chart on the right highlights Flushing, where one can find pockets of poverty in with a median household income under \$20,000. This economic disparity is an important factor shaping the power dynamics of the politics surrounding Flushing Meadows-Corona Park.

Population Density (per sq. mile)

ACS 2010 (5-Year Estimates)

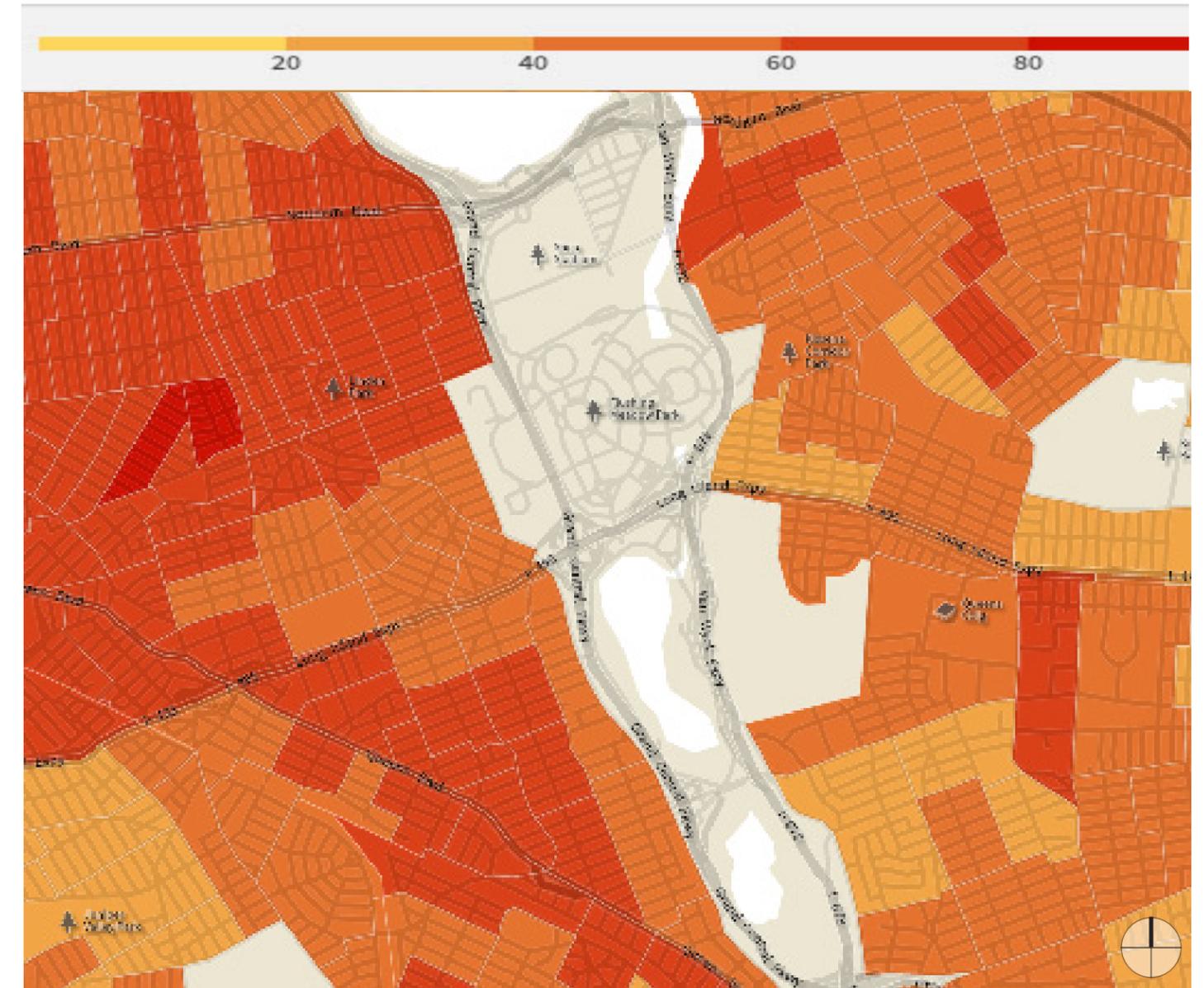


Population Density for Census Tracts Surrounding Flushing Meadows-Corona Park
Image Source: Social Explorer

This map makes it clear that the park sits in an area of urban development where population density averages at over 15,000 people per square mile. This reaffirms Flushing-Meadow Corona Park's importance as an open space.

Population Density (per sq. mile)

ACS 2010 (5-Year Estimates)

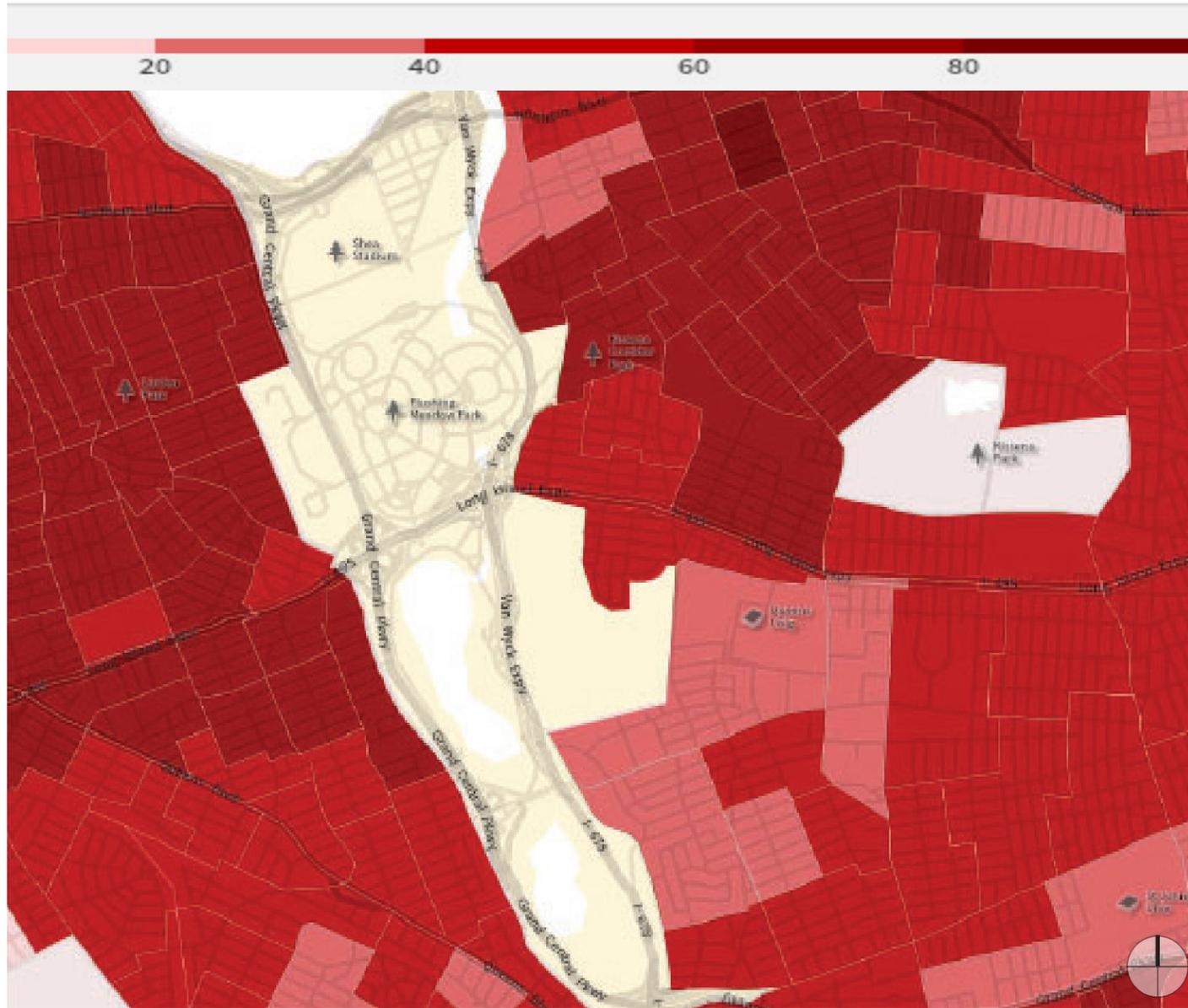


Percentage of Census Tract Population that Uses Public Transportation to Get to Work
Image Source: Social Explorer

This map displays the percentage of the population that uses public transportation in their commutes. The areas of darker orange represent communities where over 50% of commuters utilize subways, buses, trains, and cabs. This gives some indication as to the likely means by which park-goers reach Flushing Meadows.

Foreign-born population

ACS 2010 (5-Year Estimates)

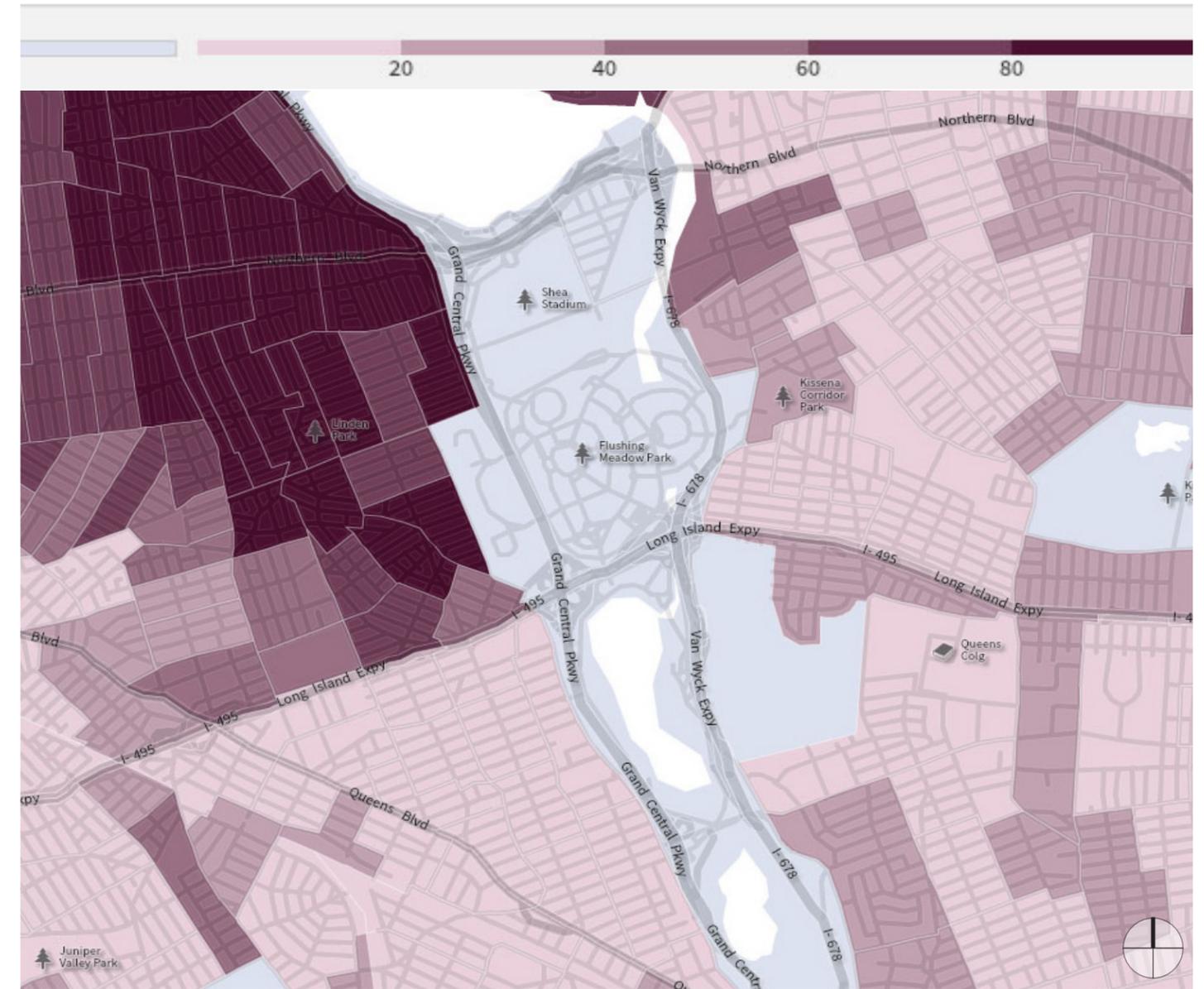


Foreign Born Population as a Percentage of Census Tract Population
Image Source: Social Explorer

The generally dark red color indicates that at least 20% of the entire population surrounding Flushing Meadows-Corona Park is foreign born. In particular districts, over four-fifths of the population is made up of immigrants. However, in order to understand the true diversity of the communities surrounding Flushing Meadows-Corona Park, a further investigation of the different nationalities making up the population is necessary.

Foreign-born population: Latin America

ACS 2010 (5-Year Estimates)

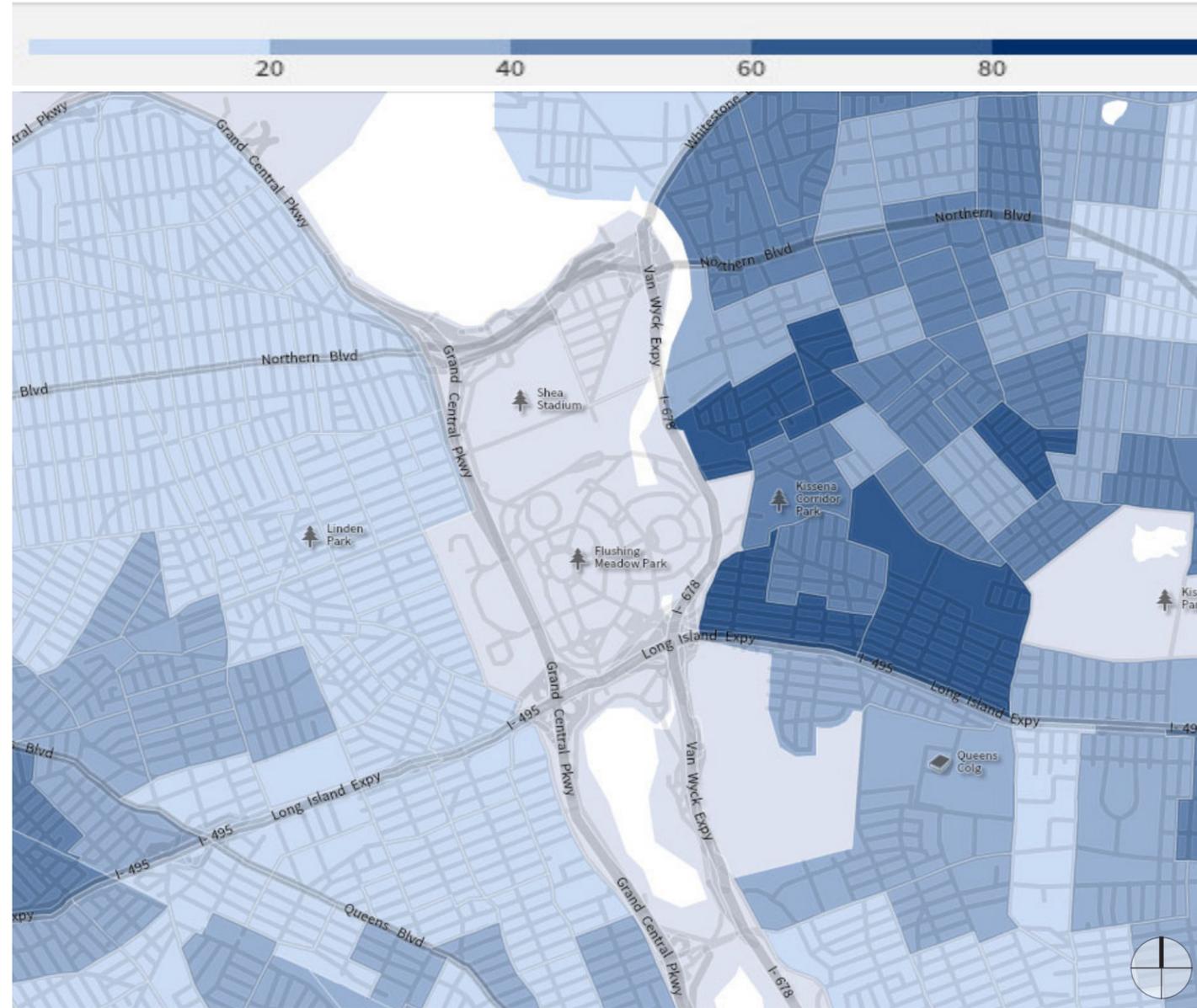


Latin American Immigrants as a Percentage of Census Tract Population
Image Source: Social Explorer

This map indicates that there is a particularly high number of Latinos concentrated in Corona. One can see many tracts where Hispanic immigrants make up at least 80% of the population.

Foreign-born population: China

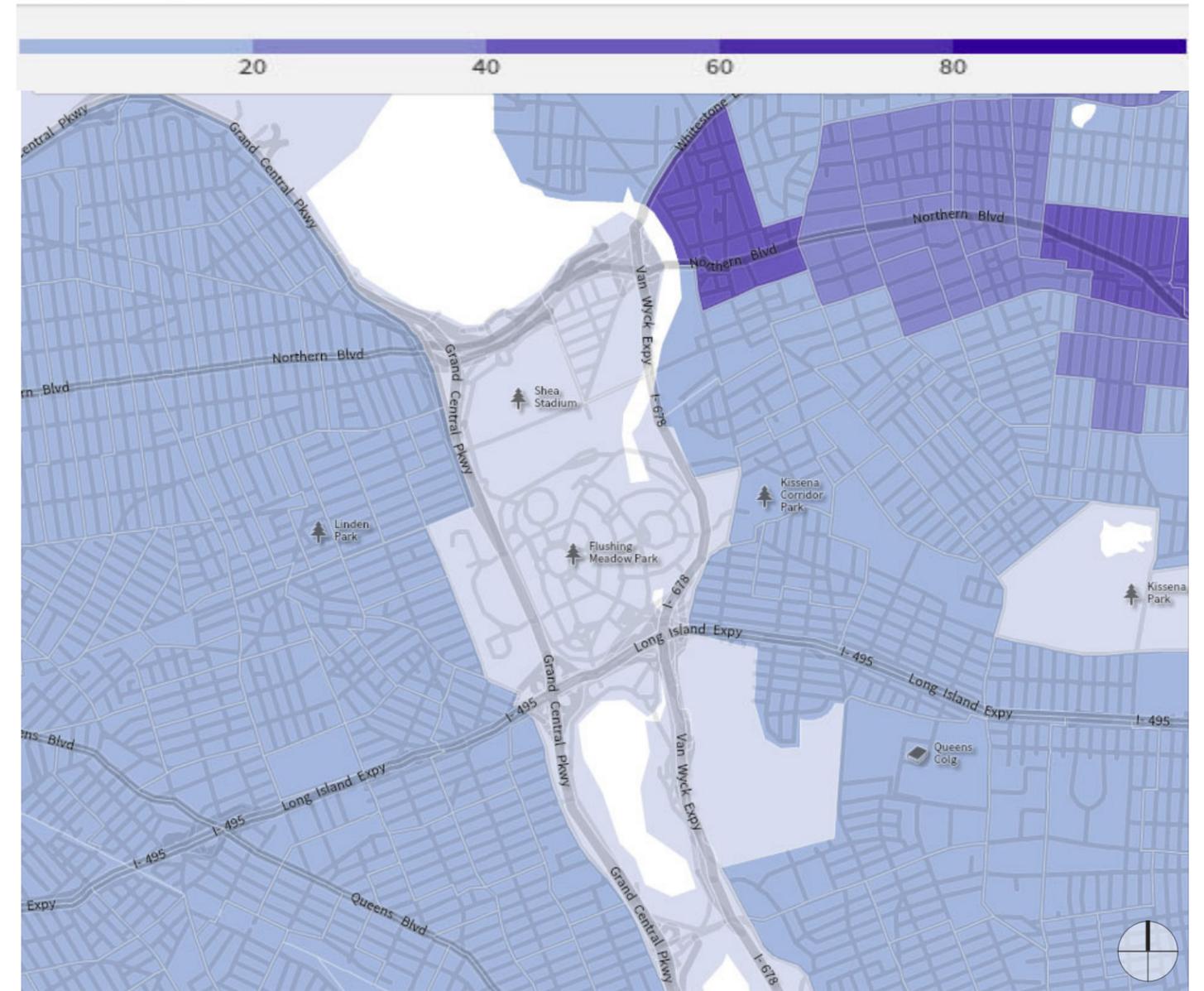
ACS 2010 (5-Year Estimates)



Chinese Immigrants as a Percentage of Census Tract Population
Image Source: Social Explorer

Foreign-born population: Korea

ACS 2010 (5-Year Estimates)



Korean Immigrants as a Percentage of Census Tract Population
Image Source: Social Explorer

The map on the left provides at the percentage of the population that is Chinese-born in each census tract. The map on the right displays the same information for census tracts with Korean immigrants. Both maps demonstrate that parts of Flushing have a population that in which Korean or Chinese immigrants constitute over 60% of the population. After this cursory but informative analysis, our studio was able to move forward and reach out to the community in an effort to understand its perceptions of and desires for Flushing Meadows-Corona Park.



Community Outreach and Stakeholders

ASSESSMENT

Understanding the Community Perception of the Park

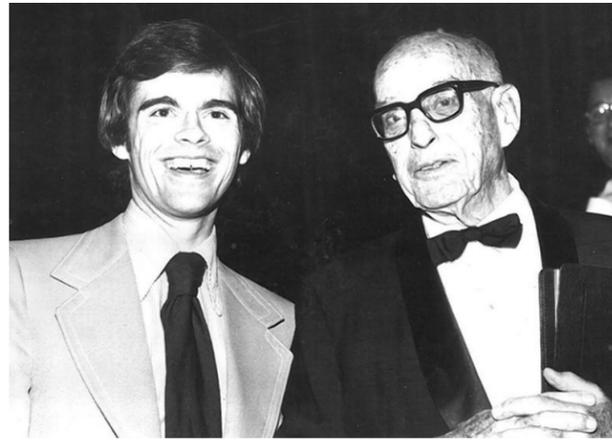
Apart from trying to understand the community surrounding the park through statistics, the team also tried to learn how the community has interacted with the park since its opening to the public in 1967. Through the analysis of contemporary texts (mainly newspaper articles) we discovered how the park has been a tremendously powerful tool for community building, from the foundation of the Flushing Meadows-Corona Park World's Fair Association (whose first chairman was Robert Moses), to the more recent demonstrations against the soccer stadium in 2012.

The community has also actively participated in a project carried out during the winter of 2014-2015 by the Queens Museum, the Parks Department, and the Design Trust for Public Space. The "World's Park Project" (emphasizing both the diversity of the people who use the park as well as its history) has tried to understand how the community perceives and envisions the future of the park. Through attending some of the meetings for the "World's Park Project," we quickly understood that, while culturally diverse, the community agrees on the environmental, social, and cultural value of Queens' flagship park.

Furthermore, in order to better comprehend the community's relationship with and perception of the park, we carried out a brief, 15-question survey that we translated into four languages and sent to 30 community groups. These groups had shown an interest in the park and represented different neighborhoods, ethnicities, and cultures.

Although we received an almost 50 percent return, we are aware that the survey has limitations and we cannot present its results as scientific findings. However, the survey was useful in both testing a survey methodology and informing and rationalizing our decision-making during the planning and design phases. For instance, we found it particularly interesting that the community has a neutral perception of the park. We believe that this neutral perception could be balanced towards a more positive one through a series of interventions found within this report. Similarly, we also found it very revealing that the two most valued features of the park were its flexibility as an open space, as well as its history as the site of two world's fairs.

Our historical research regarding community engagement with the park, the attendance at the community meetings of the World's Park Project, and the survey that we carried out allowed us to understand how Flushing Meadows-Corona Park, apart from its historical, environmental, aesthetic or symbolic value, has an enormous social value that we consider one of its most important characteristics.



David Oats (founder of the Flushing Meadows-Corona Park World's Fair Association) and Robert Moses, 1967
Image Source: Flushing Meadows-Corona Park World's Fair Association



New York State Pavilion Paint Project, an action carried out by World's Fair aficionados, 2009-2012.
Image Source: New York State Pavilion Paint Project



Dedication of the trail at Willow Lake to Pat Dolan, founder of the Flushing Meadows-Corona Park Conservancy, 2013.
Image Source: NYC Parks.



Community meeting at Our Lady of Sorrows church and school against the soccer stadium. September 17, 2012.
Image Source: New York Daily News



State Senator Tony Avella, Monsignor Thomas Healy and City Council Member Julissa Ferreras, December 9, 2012.
Image Source: Queens Courier.



People marching through Flushing Meadows-Corona Park to protest the soccer stadium plan, December 9, 2012.
Image Source: Christina Santucci for Times Ledger



Exhibition at the Queens Museum about the (then ongoing) work of the World's Park Project. March 1, 2015.



Community meeting during the "We Are Here" exhibition at the Queens Museum. April 13, 2015.



Diploma awarding to the community advisors who had participated in the World's Park Project. April 13, 2015.

· Flushing Meadows-Corona Park · Community Stakeholders Survey

Columbia University - Historic Preservation Studio 2015

1. What is the name of your organization?

2. What is your organization's overall level of satisfaction with Flushing Meadows-Corona Park?

- Very unsatisfied
- Unsatisfied
- Neutral
- Satisfied
- Very satisfied

3. What does your organization value most about the park?

(Multiple answers allowed)

- Its proximity to your neighborhood
- Its landscape and design features
- Its history as the site of two World's Fairs
- Its capacity to host different events
- Its playgrounds and sports fields
- Other:

4. Does your organization agree or disagree with the following statements?

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
The park needs better maintenance	<input type="radio"/>				
There is too much highway noise	<input type="radio"/>				
The pathways are confusing	<input type="radio"/>				
There are not enough trees in the park	<input type="radio"/>				
There are not enough sports fields in the park	<input type="radio"/>				

5. What are the elements of the park that your organization considers most significant?

(Multiple answers allowed)

- The Unisphere
- The Queens Museum
- The New York State Pavilion
- The New York Hall of Science
- The Queens Theatre

- The Queens Zoo
- Terrace on the Park
- The fountains
- The sculptures
- Other:

6. Do you think that the World's Fairs remnants are important to the identity of the park?

- Yes
- No
- Other:

7. Do you think that the preservation of the World's Fairs remnants should be a priority for the future of the park?

- Yes
- No
- Other:

8. What time of the day do members of your organization typically use the park?

(Multiple answers allowed)

- Morning
- Afternoon
- Evening

9. On which days do members of your organization most use the park?

(Multiple answers allowed)

- Monday through Thursday
- Friday
- Saturday
- Sunday

10. During which seasons do members of your community most go to the park?

(Multiple answers allowed)

- Spring
- Summer
- Fall
- Winter

11. How do most members of your organization come to the park?

(Multiple answers allowed)

- Walking

- Biking
- Driving
- By bus
- By subway
- Other:

12. What are the main entrances to the park that members of your organization use?

(You can name them in your own words)

13. Do you think that it is easy to access the park?

- Yes
- No
- Other:

14. Finally, do you remember what your organization's official position was regarding the following proposals for the park?

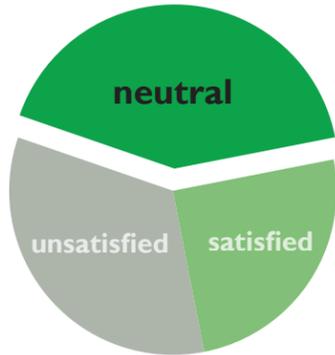
	In favor	Against	No opinion
2012 Olympics	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Major League Soccer Stadium	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
US Tennis Association Expansion	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Willetts Point Redevelopment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

15. Thank you very much for your time. Would you like to make any additional comments?

Submit

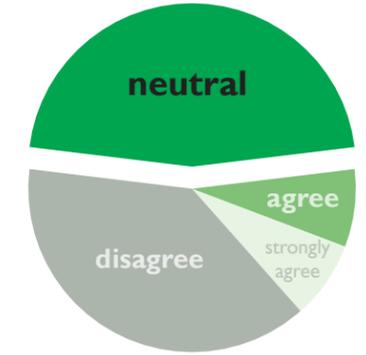
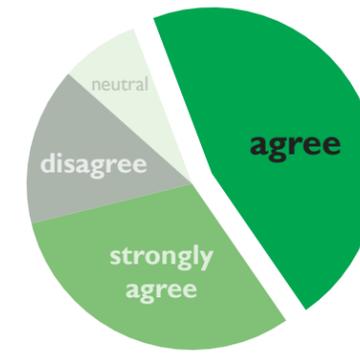
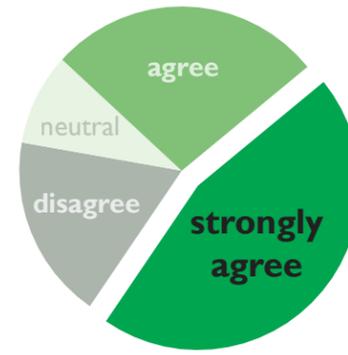
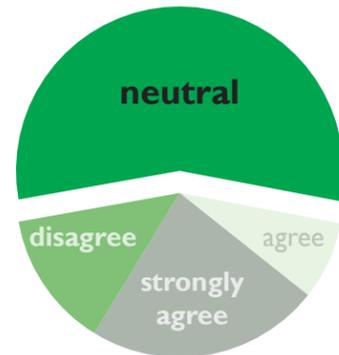
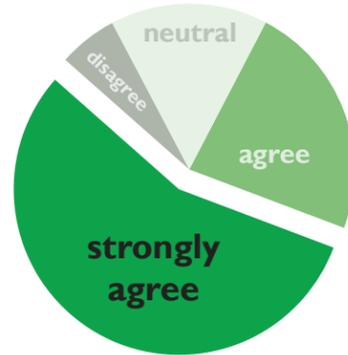
ASSESSMENT

>>What is your organization's overall level of satisfaction with the Park.



>>Does your organization agree or disagree with the following statements? (Strongly disagree / Disagree / Neutral / Agree / Strongly agree)

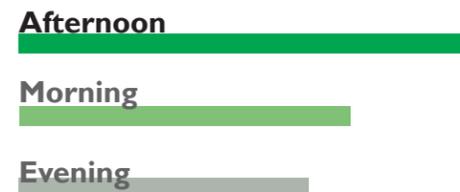
- >The park needs better maintenance.
- >There is too much highway noise.
- >The pathways are confusing.
- >There are not enough trees.
- >There are not enough sports fields.



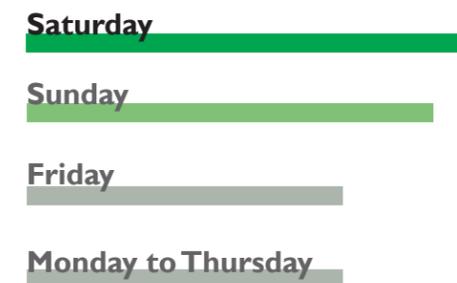
>>What does your organization value most about the park?



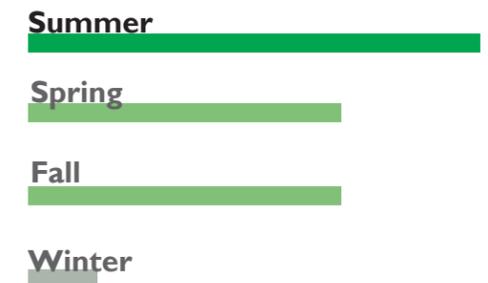
>>What time of the day do members of your organization typically use the park?



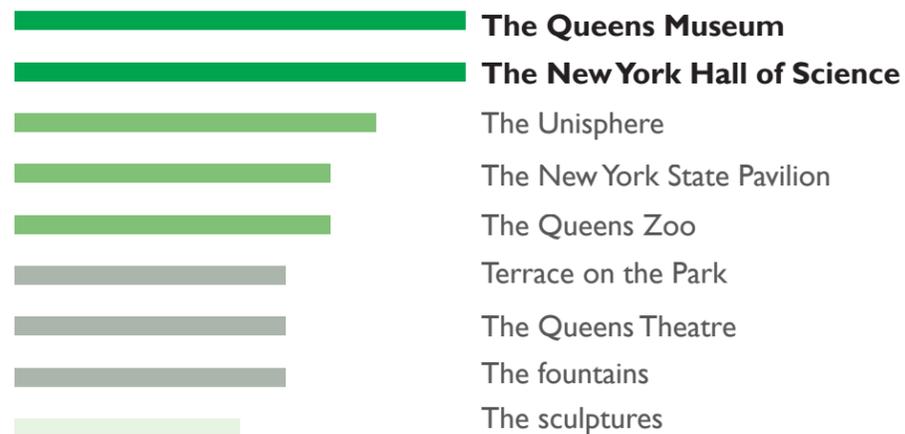
>>On which days do members of your organization most use the park?



>>During which seasons do members of your community most go to the park?



>>What are the elements of the park that your organization considers most significant?



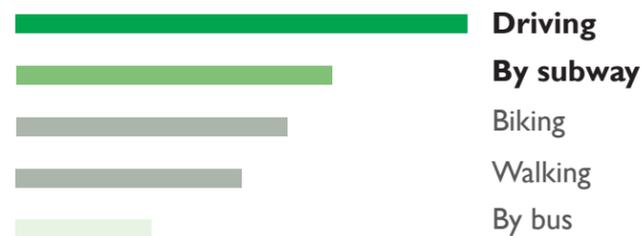
>>Do you think that the world's fair remnants are important to the identity of the park?



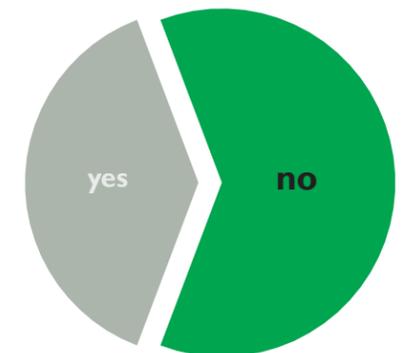
>>Should those remnants be a priority for the future of the park?



>>How do most members of your organization typically go to the park?



>>Do you think that it is easy to access the park?





Statement of Significance

ASSESSMENT

In assessing the overall cultural significance of Flushing Meadows-Corona Park, our studio has found that the park is ascribed with a range of intersecting aesthetic, economic, environmental, historical, social and symbolic values.

Aesthetic Significance

Flushing Meadows-Corona Park is a unique aesthetic landscape that incorporates physical remnants and viewsheds from two world's fairs. It is the only park in New York City of this scale that is organized on a Beaux-Arts plan, itself a remnant of the fair.



Beaux-Arts Plan Allée

Environmental Significance

Flushing Meadows-Corona Park has environmental significance as a large open space and softscape in a heavily developed urban context. The park and its two lakes play an ecological role in the borough of Queens: the marshland prevents flooding of surrounding neighborhoods by absorbing runoff, the lakes are part of the migration routes of birds, and Willow Lake specifically serves as a nature preserve, supporting many species of flora and fauna. The creek also provides insight into the previous environmental conditions of the site.



Flushing Creek



Valley of Ashes, Scene from Warner Bros. Film, *The Great Gatsby*, 2013
Image Source: Creative Cow



UN General Assembly Meeting in the New York City Pavilion (now Queens Museum), 1947
Image Source: <http://usengageun.tumblr.com/>



Willow Lake

Historical Significance

Flushing Meadows-Corona Park has the distinction of having hosted two world's fairs in 1939 and 1964, already having been immortalized in 1925 as the "Valley of Ashes" in F. Scott Fitzgerald's *The Great Gatsby*. The world's fairs, as well as their associated political conflicts, esteemed visitors, cultural exchanges, and technological innovations, are still reflected in the landscape's surviving resources, including numerous sculptures, impressive structures, and the Beaux-Arts plan that organizes the park today.

From the world's fair, to the United Nations headquarters, to its present role as a valuable social space for the multicultural population of Queens, the park is significant as an international platform for the city and continues to draw attention from leading architects, developers, and other visionaries.



Left: Colombian Flower Festival, 2014
Image Source: Luis Murudumbay.



Dragon Boat Festival on Meadow Lake Image Source: China Daily

Social Significance

Flushing Meadows-Corona Park has social significance as a flexible, publicly accessible open space in a densely developed urban context that meets the diverse recreational, cultural, and spiritual needs of a multiplicity of stakeholders. Passive and active recreational space is provided to park users, with cricket, Ecuadorian volleyball, soccer, birdwatching, picnicking and trail-walking among the myriad of activities that take place in the park. In addition, the park has been featured as a media icon in popular culture (e.g. movies like *Men in Black*, *Iron Man 2*, and *The Wiz*) and is the hub of the borough’s key cultural institutions, including the Queens Museum, Queens Theater, Hall of Science, and Queens Zoo. It also possesses community-building value as a common ground for uniting people; particularly, in response to threats to the public use of parkland, in support of the preservation of world’s fair structures, or in the creation of solutions to present problems and future challenges.



Soccer Players in the Park



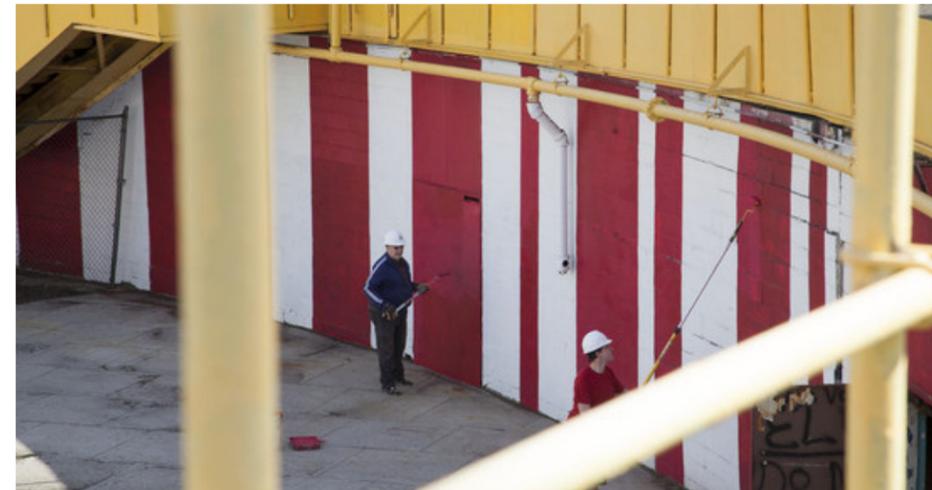
“We are Here” Exhibition Community Meeting, April 12, 2015



Scene from Columbia Pictures film, *Men In Black*, 1997
Image Source: Rymdfilm



Protest against constructing a Major League Soccer Stadium in the Park
Image Source: A Walk in the Park



New York State Pavilion Paint Project (Image Source: New York State Pavilion Paint Project)

Economic Significance

Flushing Meadows-Corona Park’s economic significance is three-fold, residing in the resources that contribute economic value through the generation of revenue from concessionaires such as Terrace on the Park, the creation of jobs, and the stimulation of cultural capital.



Terrace on the Park

Symbolic Significance

Flushing Meadows-Corona Park has symbolic significance as represented by the park’s centerpiece, the Unisphere. Built as the symbol of the 1964 World’s Fair, the Unisphere continues to be the most identifiable symbol of the park and of the borough of Queens.



The Unisphere



Character-defining Features

ASSESSMENT

Process:

In assessing the overall significance of Flushing Meadows-Corona Park, our studio recognized the need to identify the park's major character-defining features in order to recommend working guidelines for the park and to further understand how the identity of Flushing Meadows-Corona Park relates to its built features.

Our approach consisted of a values-based analysis from the perspective of a variety of stakeholders. Through our understanding of the history of the park, the extant physical resources, and the five stakeholder groups (local users, non-local users, the Parks Department, preservationists and world's fair aficionados) who had been identified in the earlier phases of our project, we analyzed how each group of stakeholders would ascribe different values to various physical attributes of the park. Additionally, since not all stakeholders ascribe the same value or the same degree of value to each object, we created 'primary' and 'secondary' rankings to allow for the incorporation of a larger spectrum of resources. For instance, local users might ascribe aesthetic value to both the Unisphere and the Japanese Garden, however, they would probably ascribe more aesthetic value to the Unisphere due to its omnipresence throughout the park (giving it primary significance) than to the Japanese Garden which is less well-known or visible (giving it secondary significance).

In order to clearly address the value of each physical feature, we used the qualitative values provided by the number of mentions of each resource, weighing primary mentions more heavily than secondary mentions to reflect the spectrum of values. This system allowed us to create a hierarchy amongst the list of physical features, helping to identify which resources were truly character-defining. We considered features getting more than seventeen points as character-defining, while those that received below seventeen points are significant features that could benefit from future interpretation, valorization, or intervention. These significant features do not express a clarity of values or do not have clear importance to enough of the stakeholders in enough of the values categories to be character-defining.

It is important to note that while only 8 features were identified as character-defining, the remaining twenty-one features are still found to be significant to our understanding of Flushing Meadows-Corona Park. This is not a closed list, but is first and foremost a spectrum, and significant features have the opportunity to become more or less significant depending on their future treatment.

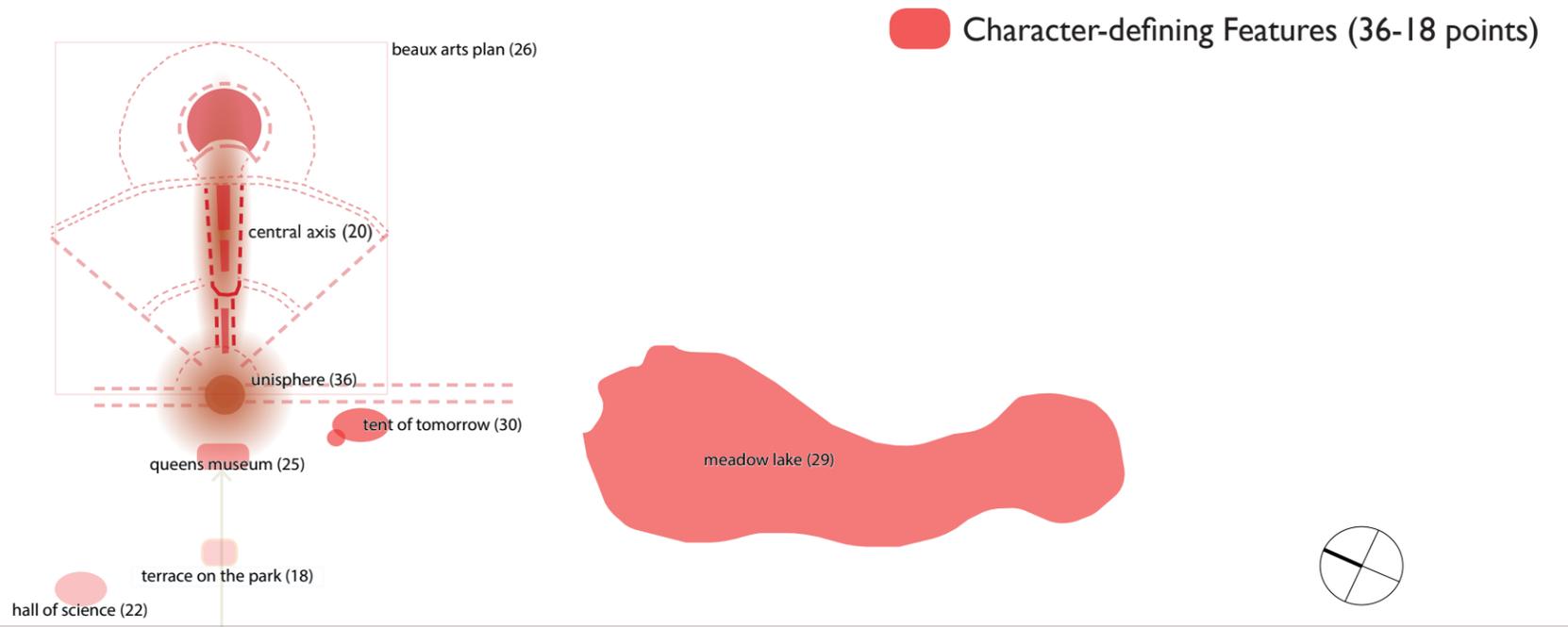


Figure 01. Character-defining features with rankings.

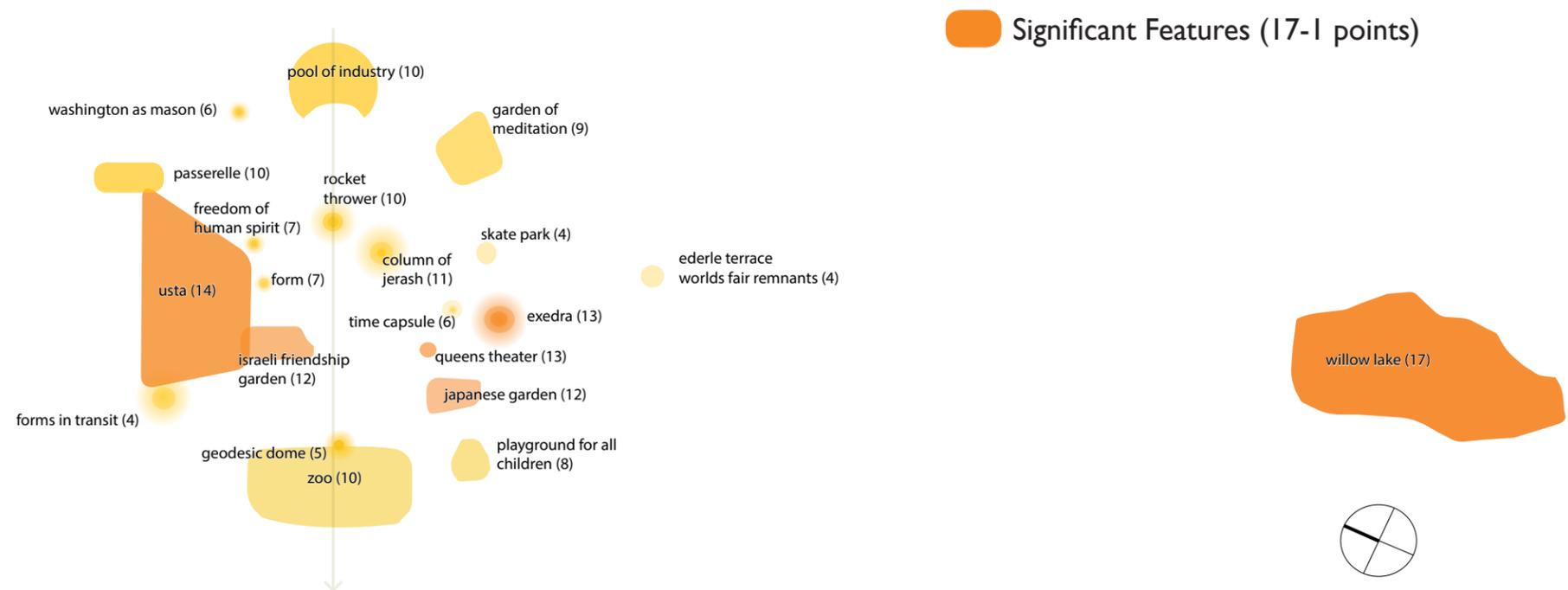


Figure 02. Significant features with rankings.

Stakeholders:

The following five groups represent the basic stakeholders of Flushing Meadows-Corona Park. These groups' perspectives regarding the value of resources within the park provided our studio with a wide range of viewpoints that were used to interpret the relative significance of the park's physical resources.

Local Users.

This category allowed for a general look at the perspective of the surrounding community that constitutes the largest and most active users of the park. While the community does not always agree on all issues that face the park, and even perspectives on the needs within the park are quite varied, our study did not give us a comprehensive enough approach to engage with community groups as separate entities. Therefore, this 'Local Users' group reflects the general preference for open, publicly accessible space in Queens, and attempts to incorporate a large variety of stakeholders in an inclusive way.

Non-Local Users.

This group represents a broad category of users who visit the park for a wide variety of purposes: for specific cultural events, sporting events, cultural institutions, as tourists, etc. These users, as non-local, would in most cases be less invested in responding to proposed changes to the park. They have a less intimate interaction with daily life in the park, and see the space more as a location to visit than an extension of the surrounding community.

Parks Department.

The New York City Department of Parks & Recreation, as the administrative body that oversees the daily life of the park, is intimately familiar with Flushing Meadows-Corona Park and understands the park through a broad range of values. Their interests range from economic concerns about park funding to historical knowledge regarding the creation of the site. This historical interest also extends beyond the average preservationist due to their interaction with the need to respond to material conditions of the site today.

Preservationists.

The values of preservationists are uniquely tied to the historical development of the park and the history of the world's fairs through the remnants that remain on-site, or through the legacy of preservation battles that have already been lost (such as the Aquacade, demolished in 1996). This category also allowed our preservation-minded studio to give weight to the history of the site and to incorporate the values that came to light through an analysis of our historical research completed in Phase I.

World's Fair Aficionados.

World's fair aficionados compose a distinct stakeholder group due to the fact that their interest in the site is through its value as the location of two world's fairs. This focus on remnants and ephemera means that they prioritize any historical values related to these significant periods of the park's history. Additionally, this community is geographically dispersed across the nation, and even the world, yet is highly concerned with the treatment of world's fair remnants in Flushing Meadows-Corona Park.

Values:

The values listed below, including major typologies and sub-values, represent the variety of categories through which stakeholders placed value on individual physical resources.

Aesthetic.

- Aesthetic: Experience of the Fair
- Aesthetic: Physical Resources
- Aesthetic: Views

Economic.

- Economic: Concessionaires (Revenue Generators)
- Economic: Cultural Capital
- Economic: Park as Developable Space
- Economic: Job Creation

Environmental.

- Environmental: Ecology
- Environmental: Educational
- Environmental: Open Space in an Urban Environment

Historical.

- Historical: ADA History
- Historical: Connection to Robert Moses
- Historical: Development of NYC Transportation
- Historical: Famous Architects
- Historical: International Nexus
- Historical: Literary Significance
- Historical: Site of 1939 & 1964 World's Fairs

Social.

- Social: Active Recreation
- Social: Community Building
- Social: Cultural Core
- Social: Cultural Recreation
- Social: Educational
- Social: Media Icons & Pop Culture
- Social: Passive Recreation
- Social: Spiritual

Symbolic.

- Symbolic: Local Identity
- Symbolic: Park Identity
- Symbolic: Symbol of the World's Fair

Character-defining Features



The Unisphere

The Unisphere has become an enduring symbol of not only Flushing Meadows-Corona Park but also the entire Borough of Queens. Designed by Gilmore Clarke for the 1964 World's Fair, and placed on the site of the 1939 World's Fair's Trylon and Perisphere, the Unisphere is a twelve-story high structure made out of stainless steel and constructed by the US Steel Corporation. Because of its conspicuous appearance, the Unisphere serves as an important wayfinding feature in the park and people frequent the plaza and fountain basin around it as a meeting spot. From 1993-1994 the sculpture underwent a major restoration and in 1995 the Unisphere was designated a city landmark by the New York City Landmarks Preservation Commission.

Stakeholders and Values:

Local Users (Aesthetic, Historical, Symbolic)
 Non-Local Users (Aesthetic, Symbolic)
 Parks Department (Aesthetic, Historical, Symbolic)
 Preservationists (Aesthetic, Historical, Symbolic)
 World's Fair Aficionados (Historical, Symbolic)



Tent of Tomorrow

More commonly known as the New York State Pavilion, the Tent of Tomorrow is a remnant from the 1964 World's Fair. The tent-like structure, which once supported the largest cable suspension roof in the world, was nominated to the National Register in 2009, in addition to its three adjacent concrete observation towers. Though the structure, designed by Philip Johnson and Lev Zetlin, has lost much of its glamour due to its long-term abandonment, locals and other stakeholders have strong attachments to it. Even members of the younger generation, who were born long after the fair, have expressed support for preserving the structure. The Tent of Tomorrow has also served as an icon in popular culture, and has been featured in popular films such as *Men In Black* and *Iron Man II*. Recently, the city has helped to fund efforts to light and repair the deteriorating structure and popular support for its adaptive reuse has grown.

Stakeholders and Values:

Local Users (Aesthetic, Historical, Social)
 Non-Local Users (Social)
 Parks Department (Aesthetic, Historical, Social)
 Preservationists (Aesthetic, Historical, Social)
 World's Fair Aficionados (Historical, Social)



Meadow Lake

Located outside the historic core of Flushing Meadows-Corona Park, Meadow Lake is the largest freshwater body in New York City. It is now ringed by a trail for biking and running and several sports fields for active recreation. For more passive recreation, picnic grills and tables are available near Meadow Lake where park-goers can spend their day picnicking or barbecuing while enjoying views across the large lake. Meadow Lake also embodies immense historical value as it, and the adjacent Willow Lake, was created during the land reclamation efforts for the creation of the 1939 fair site.

Stakeholders and Values:

Local Users (Aesthetic, Social)
 Non-Local Users (Social)
 Parks Department (Aesthetic, Environmental, Social)
 Preservationists (Environmental)



Beaux-Arts Plan

One of the features that Robert Moses was particularly proud of is the Beaux-Arts plan of the Flushing Meadows-Corona Park as it attests to his vision of creating a “Versailles for people.” The Beaux-Arts plan, albeit with some alterations since its original execution, was designed by Gilmore Clarke for the 1939 World’s Fair. The 1964 World’s Fair retained the layout to a high level of fidelity, and the major and minor axes of the rond-point plan are still present today. The Beaux-Arts plan is also an important visual guide and framework for the park. The plan creates important viewsheds within the historic core, using allées of trees as framing elements to direct the visitor’s view. The recurring placement of benches and lampposts that are characteristics of the Beaux-Arts plan help to create an internal rhythm and a sense of continuity throughout the park which helps to express a more cohesive park identity to the visitor.

Stakeholders and Values:

- Local Users (Aesthetic)
- Parks Department (Aesthetic, Historical, Symbolic)
- Preservationists (Aesthetic, Historical, Symbolic)
- World’s Fair Aficionados (Historical)



Central Axis

As the main axis of the Beaux-Arts plan, the central axis contains the main view corridor of the park, tying together the Queens Museum, the Unisphere, the central fountains, the Rocket Thrower, and the Pool of Industry. This view illustrates the original intentions of the Beaux-Arts plan and the monumentality of the two world’s fairs for which it was created.

Stakeholders and Values:

- Local Users (Social)
- Non-Local Users (Aesthetic)
- Parks Department (Aesthetic, Historical, Social)
- Preservationists (Historical)
- World’s Fair Aficionados (Historical)



Queens Museum

Queens Museum, formerly known as the New York City Pavilion, is an embodiment of the park’s international role, being not only a pavilion during both world’s fairs, but also the first headquarters of the United Nations. Today, it is an important cultural space in the borough of Queens. The museum exhibits artwork from local and international artists and promotes educational programming for its visitors. It also has immense community-building capacity as the museum is actively engaged with activities and development within the park itself, serving as a meeting ground where stakeholders can exchange views and recommendations for park improvements and programming. The museum also houses an archive of material relating to the two world’s fairs, with a large quantity of ephemera on long-term display.

Stakeholders and Values:

- Local Users (Social)
- Non-Local Users (Social)
- Parks Department (Economic, Historical, Social)
- Preservationists (Historical)
- World’s Fair Aficionados (Historical, Social)



The Hall of Science:

The Hall of Science was built as a permanent structure during the 1964 World's Fair to be converted into a science museum following the fair's closure. Designed by Wallace K. Harrison, the structure features a Great Hall of dalle de verre glass that glows cobalt blue. The structure has been expanded with modern additions in subsequent years, while the exterior of the original structure was restored in 2009. Interior renovations of the Great Hall that began in 2008 have recently been completed.

Stakeholders and Values:

- Local Users (Social)
- Non-Local Users (Social)
- Parks Department (Economic, Historical, Social)
- Preservationists (Aesthetic, Historical)
- World's Fair Aficionados (Historical)



Terrace on the Park:

The Terrace on the Park, originally the Port Authority Pavilion, was designed for the 1964 World's Fair by the Port Authority of New York and New Jersey, and constructed by the American Bridge Division of the United States Steel Corporation. It originally served as the fair's primary heliport. Constructed with a massive steel structure clad in pre-cast concrete panels, all air traffic into the fair was channeled through this entry point. Situated between the four massive piers which loft the main body of the building over a hundred feet into the air was the Cyclorama—an exhibition space and the entryway into the pavilion. The building held the Drinks Around the World bar and the Top of the Fair restaurant, which took advantage of the building's panoramic views of the park and the Manhattan Skyline. Today, the Terrace on the Park is a catering facility that hosts large-scale events, and its rooftop also sports additional ballroom space.

Stakeholders and Values:

- Non-Local Users (Aesthetic, Economic)
- Parks Department (Economic, Historical)
- Preservationists (Aesthetic, Historical)
- World's Fair Aficionados (Historical)

Common Themes

Among the character-defining features a number of themes began to emerge as commonalities between these structures and elements.

For example, the idea of transparency applies to many of the park's most significant features. However, transparency does not simply mean the transparency of materials or the use of negative space, it also allows for features within the landscape to visually engage each other. One of the most striking examples of this is the interplay between the Unisphere and the New York State Pavilion. Due to the transparency of the Unisphere, visitors can engage with both structures by looking through the former and towards the latter. This relationship is amplified by the vistas inherent in the Beaux-Arts plan and helps to create the dramatic interaction of built structures and landscape features experienced throughout Flushing Meadows-Corona Park

Transparency:



Public Access:



Mass and Form:



Scale:





PRESERVATION GUIDELINES

In order to mitigate the alterations to Flushing Meadows-Corona Park in the face of continuing change and evolution, the preservation guidelines in this section intend to limit changes to key areas of the park – areas that are character-defining or highly significant – while allowing for greater flexibility of use, development, or alteration in areas that are less significant to the multi-faceted identity of the park. This step was completed in conjunction with our assessment of the park's physical features and areas of significance, as outlined in the previous section, and expresses these same values and considerations.

PRESERVATION GUIDELINES

Parkwide Guidelines

Given our analysis of the history of the park, its existing conditions, its importance to the community, and its character-defining features, we have compiled these guidelines to inform potential interventions in the park.

Guideline: Interpret and Valorize Historic Elements

Any potential intervention should encourage educational resources and interpretation of historic elements throughout the park in order to further valorize the park's rich history. We recommend that special attention be paid to the to world's fair remnants in this interpretation, given their prevalence and the importance of these events to the park's history and current state. We also recommend that remnants of the world's fairs be maintained, even if they are not key character-defining features.

Guideline: Improve Access and Wayfinding

Given our analysis of access and wayfinding in the park, our experience in the park, and the emphasis the community put on improving access and wayfinding, we recommend that interventions should improve effectiveness of entrances and customize signage to meet the needs of diverse park users throughout Flushing Meadows-Corona Park, reducing text and using universal symbols where possible. We also recommend that, where possible, the presence of cars be reduced to improve the pedestrian experience of the park.

Guideline: Be Mindful of Programmed and Informal Use of Land

The active and passive recreation spaces of the park should not be seen as "wasted space" or "developable," as they sometimes have been in the past. Any proposed intervention should take into account the existing use (programmed or informal) of the land might occupy. In order to maintain the active and passive recreational assets of the park, interventions should seek to maintain original use, or should equitably relocate use elsewhere in the park.

Guideline: Enhance Cohesive Physical Park Identity

In order for this large park to be understood as a singular landscape with recognizable characteristics, despite its unique features, cohesive physical park identity should be maintained and improved with a single palette of street furniture. In addition to uniform signage, lighting, and drinking fountains, etc., we recommend that the 1964-style benches (as similar as possible to the originals on the Passerelle) be used wherever possible.

Guideline: Maintain and Valorize Character-defining Features

Based on our assessment of the values and significance of the key character-defining features, we recommend that the scale, massing, form, function, and visual prominence of these features be maintained regardless of any potential intervention on or around the features. This includes major views that we identified in the park that are defined by these key features. Interventions should minimally obstruct views of and through the features. Any intervention should not overwhelm a nearby character-defining feature either by obstructing its view or being taller than the feature.

Zone-Specific Guidelines

In addition to the parkwide guidelines, we also divided the park up into zones. Each zone suggests a different degree of protection of the existing features, paying special attention to the park's Beaux-Arts plan and viewsheds.

Zone 1

Shown in red is Zone 1, the strictest of the three zones, where any intervention considers the retention of the existing fabric and components most important to the character of the park. Form and function of this space should be maintained (i.e. avoid construction of new buildings and alteration of existing paths). Zone 1 contains viewsheds and functions that are crucial to the character of the park; the Willow Lake area is listed as part of zone 1 due to the importance of preserving its ecology.

Zone 2

Shown in orange is Zone 2, which has more flexibility than Zone 1. We recommend that any new buildings here be limited to restrooms, informational kiosks, or other necessary resources. To preserve views, new buildings should not exceed one story in height. Pathway interventions in Zone 2 should comply with the Beaux-Arts plan, and with the original pathways on the north side of Meadow Lake.

Zone 3

Zone 3, shown in yellow, is the most flexible of the three zones. If new buildings in the park are required, we recommend they be built here. Because there are fewer remnant paths in this area, and the paths that do remain are less important to understanding the Beaux-Arts plan as a whole, it is less important for pathway interventions in this zone to comply with the Beaux-Arts plan.

Fountains

Indigo represents extant fountains, the form of which should be preserved. Given their poor condition and our analysis of their significance, a range of interventions is appropriate, from restoration to adaptive reuse. We additionally recommend that if any adaptive reuse of the fountains is proposed, it should be in line with other precedents in the park.

Unisphere and Rocket Thrower

Shown in purple are the Unisphere and Rocket Thrower, which, along with their immediate surroundings should remain unchanged. We recommend that these key park features, based on their condition, significance, and setting, have the most stringent preservation plan.

Beaux-Arts Plan

In solid blue are the Beaux-Arts pathways, many of which date from the 1939 World's Fair. Given our analysis of the Beaux-Arts plan as a character-defining feature, we recommend that the form and location of the pathways be preserved. In order to maintain the Beaux-Arts experience. Sequences of lampposts, benches, and trees should remain as well and be replaced as necessary. Dashed blue lines represent appropriate restorations that would enhance the Beaux-Arts plan (see feasibility study *Enhancing the Beaux-Arts Plan*).



Proposed Zones

Zone 1: Maintain form and function of this space, with no alteration of paths or new buildings

Zone 2: Any new buildings should be limited to restrooms, informational kiosks, and other necessary resources

Zone 3: Highest opportunity for guideline-compliant interventions

Form of extant fountains should remain

Unisphere and Rocket Thrower should not be altered

Beaux-Arts paths should remain

Potential Beaux-Arts interventions



FEASIBILITY STUDIES

In this early phase of our studio, we conducted extensive research to produce an in-depth analysis of the history of Flushing Meadows-Corona Park. Utilizing a wide range of resources, from primary archival material to contemporary print media, the studio produced a chronological narrative of the site's evolution that would serve as a framework to guide our continuing analysis. The dominant themes that emerged from this story allowed us to form a nuanced perspective of the park that balanced historic values with those of the community today.



Enhancing the Beaux-Arts Plan

FEASIBILITY STUDIES

Rationale

The Beaux-Arts plan of Flushing Meadows-Corona Park is one of the features that makes this park unique. In fact, this is the only formal, large-scale French park in New York City and it follows the tradition of great European formal gardens that eventually became public spaces. It likewise follows the model of formal parks that, as in the case of Flushing Meadows, were created following the principles of symmetry, order, and magnificence in a celebration of public space, with allées of trees, alignment of benches, and a series of landmarks that guide the user throughout the landscape (Figure 01-06, images in the next page).

Flushing Meadows-Corona Park was designed as one of these great formal public parks before the 1939 World's Fair, which was supposed to provide the funds to transform the site into the park that Gilmore D. Clark designed in 1936 (Figure 07). However, the bankruptcy of the world's fair provided no funds for that transformation and, in fact, the original Beaux-Arts plan of the fair itself has remained nearly intact until today (Figure 08-11). Nevertheless, the legibility of the landscape has somehow been lost. According to the data collected for the World's Park Project (and from the answers to our survey, see *Community Outreach and Stakeholders*) the users of the park consider the paths to be confusing and, for wayfinding, to be difficult. While a Beaux-Arts plan is usually characterized by the legibility of the landscape, the disappearance of some paths (Figure 12), the creation of new ones not following the plan, the inadequate planting of trees, the removal of key trees, and a general lack of maintenance have affected the image, usage, and perception of Queens' flagship park.

Goals

This feasibility study tries to analyze the possibility of recovering a particular path that has been lost in order to enhance one of the park's most important character-defining features, its Beaux-Arts plan, both from an aesthetic, symbolic and functional point of view. (Figure 13). The symmetrical path to the one for which recovery is proposed was also rebuilt in the early 2000's, and the proposed reconstruction would not only contribute to recovering the symmetry of the park in plan, but also to a better usage of it, as this is the biggest area of the park in which no paths exist, so both users and park staff have to enter it on foot (Figure 10 and 14). Furthermore, the recovery of the path would not provoke the loss of any trees, as the original trees that form the allées of this path have in fact been preserved (Figure 15).

Flushing Meadows-Corona Park is a unique landscape in New York City because of its Beaux-Arts plan: reinforcing and enhancing this feature would contribute both to the significance of the park and its legibility (and usability) for the park's users.



Figure 01. Nymphenburg Gardens, Munich (Germany)
Image Source: Google Maps / SkyscraperCity



Figure 02. Jardin des Tuileries, Paris (France)
Image Source: Google Maps / TripAdvisor



Figure 03. Eduardo VII Park, Lisbon (Portugal)
Image Source: Google Maps / SkyscraperCity

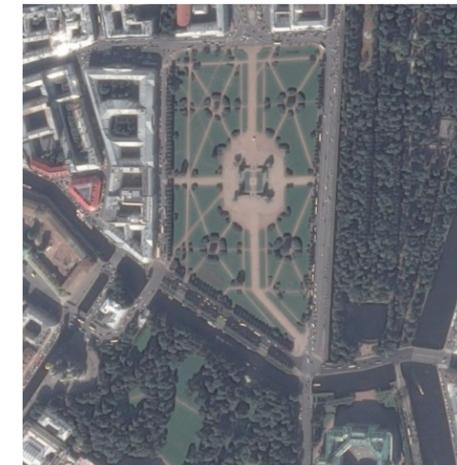


Figure 04. Mikhailovskiy Garden, St. Petersburg (Russia)
Image Source: Google Maps / SkyscraperCity

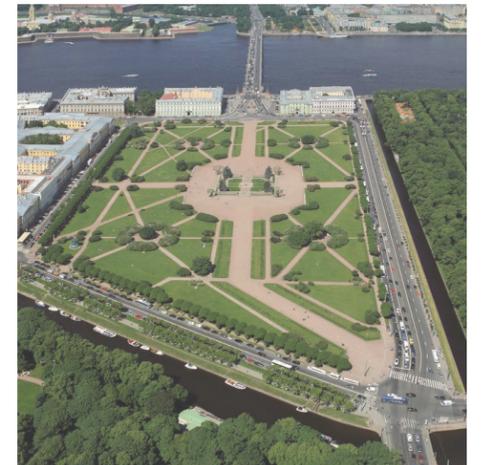


Figure 05. Parque Grande, Zaragoza (Spain)
Image Source: Google Maps / Vuelos Zaragoza

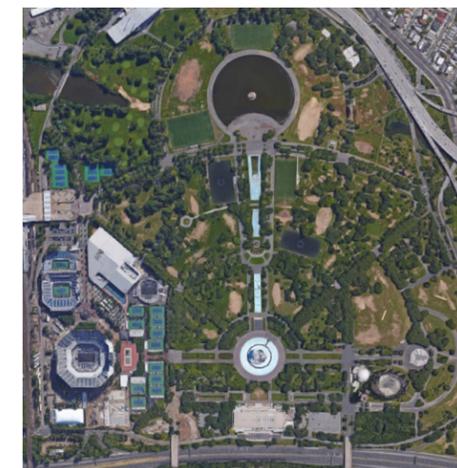
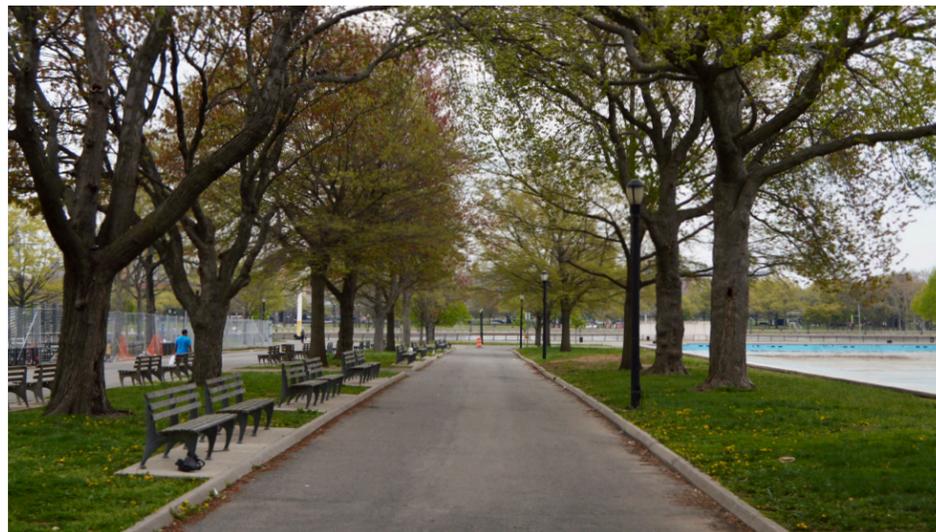
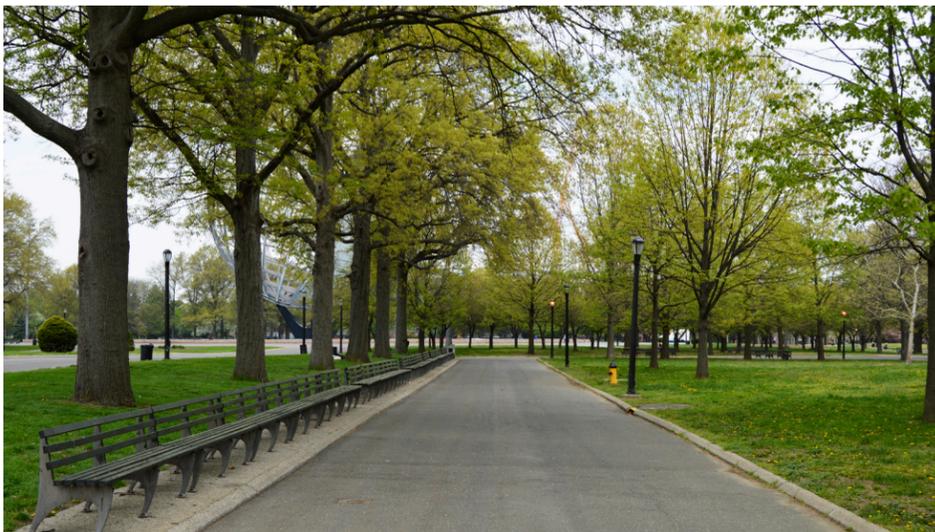
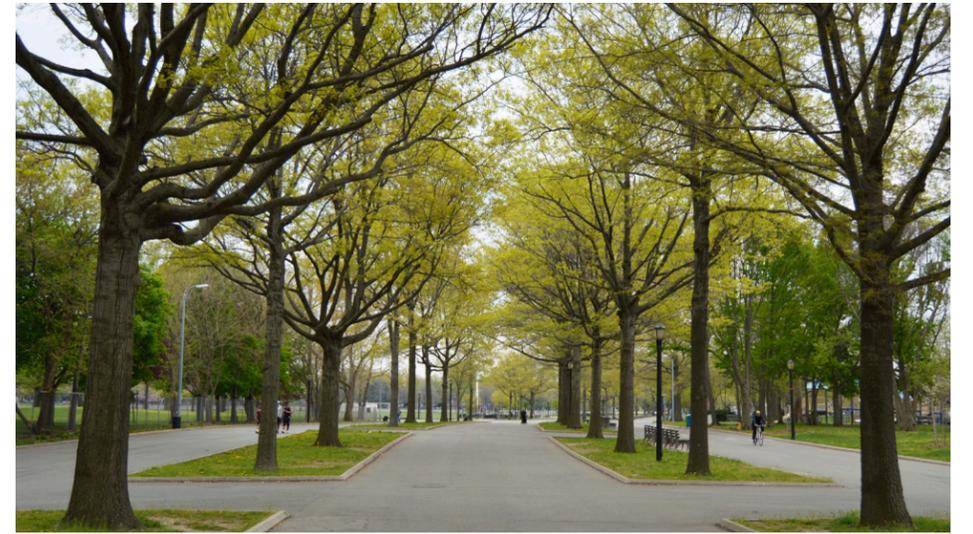
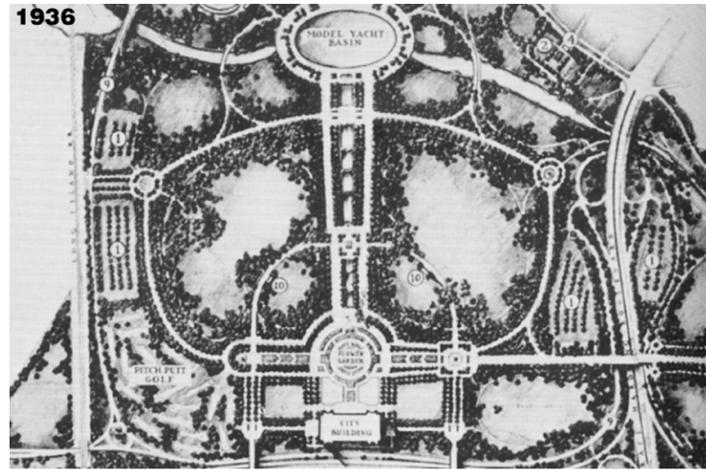


Figure 06. Flushing Meadows-Corona Park
Image Source: Google Maps / Time Out New York





FEASIBILITY STUDIES



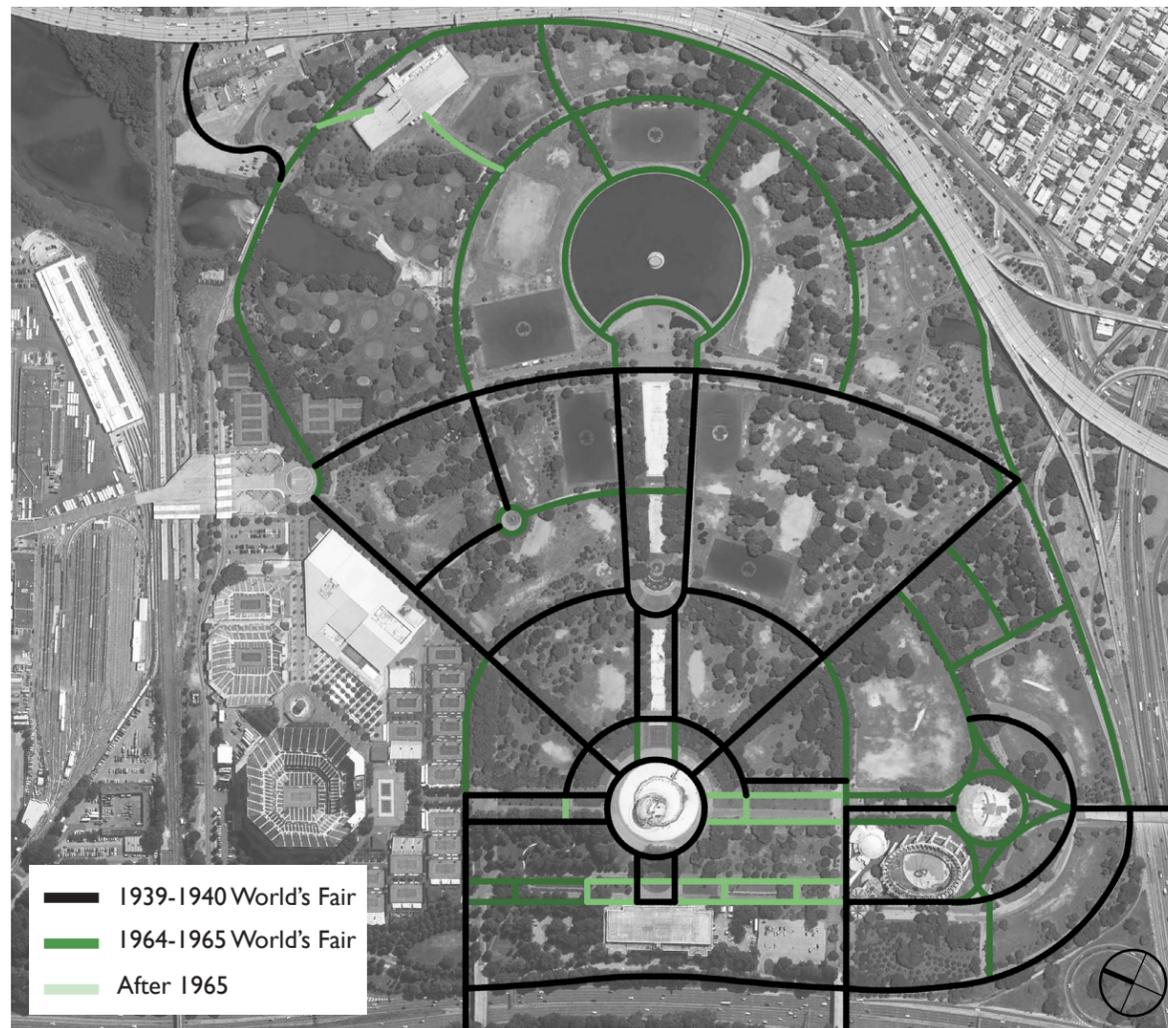
07. Detail of Gilmore D. Clark design for the Park, 1936.
Image Source: *The Flushing Meadows Improvement Bulletin*, December 1936



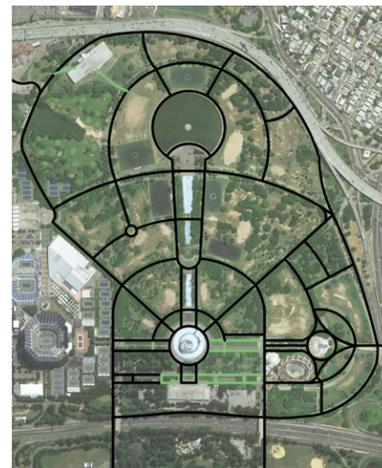
08. First World's Fair in the site of the park, 1939-1940.
Image Source: *NYCityMap*



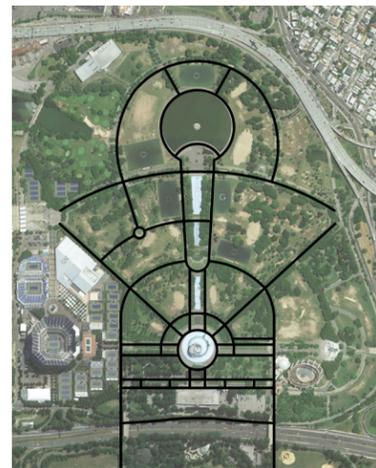
09. Second World's Fair in the site of the park, 1964-1965.
Image Source: *NYCityMap*



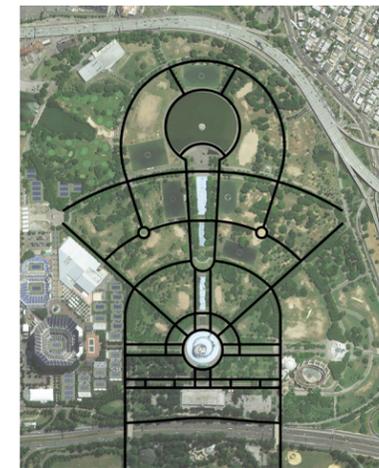
10. Classification of the paths in Flushing Meadows-Corona Park according to when they were built.
Image Source: *GoogleMaps*



11. Existing pathways from both fairs.
Image Source: *GoogleMaps*



12. The Beaux-Arts plan today.
Image Source: *GoogleMaps*



13. Proposed recovery of a path.
Image Source: *GoogleMaps*



14. Proposal site, 2015. It is the biggest area of the park that is inaccessible for maintenance.
Image Source: *GoogleMaps*



Existing



Proposed



Existing



Proposed



Existing



Proposed

15. Although the path was lost, the trees that formed the original allées have been maintained. The recovery of the path would only result in the elimination of a small bush.



NYC Landmark / National Register

FEASIBILITY STUDIES

Goals

The goal of this feasibility study is to determine if designation as a local New York City scenic landmark or listing as a site on the United States National Register of Historic Places can serve as an effective tool to ensure the long-term stewardship of Flushing Meadows-Corona Park. Understanding the park's history, values, threats, and perceptions, an analysis of some of the implications of landmarking and listing can help to ascertain if these are appropriate or beneficial means to manage changes to this significant landscape.

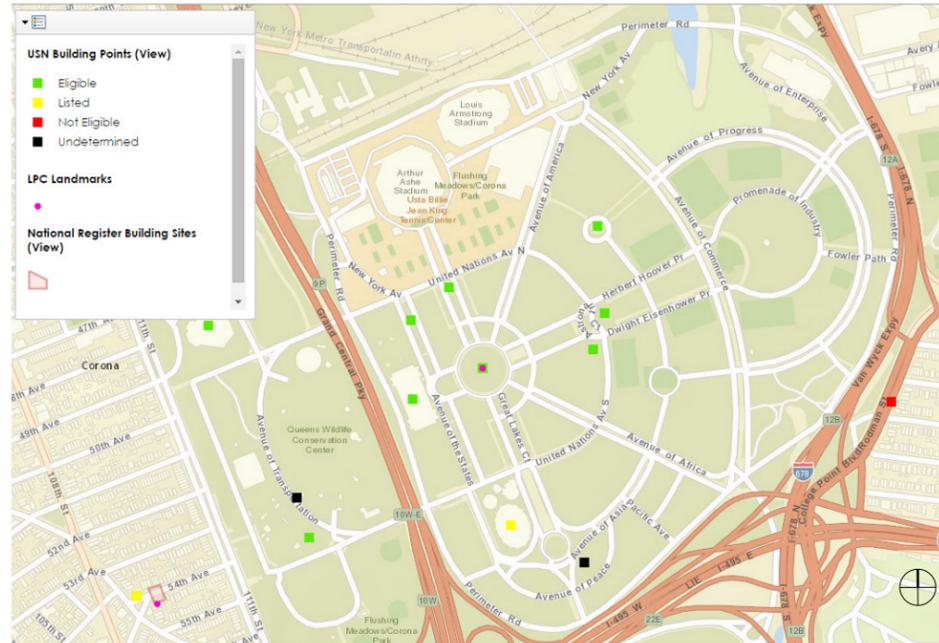


Figure 01. Map of Listed and Eligible National Register Properties and Local Landmarks
Image Source: New York State Office of Parks, Recreation and Historic Preservation, CRIS, 2015.

Rationale

Flushing Meadows-Corona Park is not underused, but undervalued. Landmarking and listing can serve to valorize the park through coalescing and articulating in a coherent form the many, and oftentimes overlooked, values ascribed to this landscape. Therefore, this study would help to address the ongoing struggle to achieve a cohesive identity for the park.

In 2013, in response to the threats of development and encroachment onto public park space by the Major League Soccer Stadium, Willets West Mall, and USTA Expansion proposals, State Senator Tony Avella wrote a letter to the Landmarks Preservation Commission requesting the designation of Flushing Meadows-Corona Park as a scenic landmark. [1] The idea of designating the park as a significant landscape is a new step in the history of preservation activity in the park, which had previously been focused on preserving and designating specific structures, from the 1939 World's Fair Aquacade to the Unisphere. While efforts in the 1990s to save the Aquacade were unsuccessful, the Unisphere was

designated a landmark in 1995. The Queens Museum (former New York City Pavilion) and the sculptures of the 1964 World's Fair have been deemed eligible for the National Register; the New York State Pavilion was listed in 2009, and continues to be the subject of community visions for restoration and adaptive reuse. (Figure 01).

Nominating Flushing Meadows-Corona Park as a scenic landmark or as a National Register site empowers one to think of the park as a whole landscape that has significance in its entirety, rather than as a series of separate elements. This line of thought can lead to a more cohesive vision or management plan for the park, and is supported by State Historic Preservation Officer Dan McEneny who writes in his Resource Evaluation of the 1964 World's Fair sculptures, "While this eligibility seeks only to evaluate the sculptural elements on the site, it is recommended that an evaluation of the extant aspects of the 1939/40 and 1964/65 site be completed to assess the landscape's integrity and National Register eligibility. An evaluation of the plan has the potential to list those surviving aspects of the Fair in one nomination with National Significance." [2]

Furthermore, looking at this in a broader context, considering the designation of Flushing Meadows-Corona Park provides an opportunity to expand the understanding of significant landscapes in New York City by recognizing a different type of park beyond the 19th century Olmstedian landscapes that dominate the list of the city's ten scenic landmarks. [3] In contrast, Flushing Meadows-Corona Park is a 20th century park, designed by Gilmore Clarke under the watch of Robert Moses, and is the only city park with so formal a layout, aside from Bryant Park, which was also by the same landscape architect but executed on a much smaller scale. In this way, Flushing Meadows-Corona Park can be recognized on its own terms, not only for its uniqueness as a designed landscape, but also for its rich history that is evidenced especially by the remnants of the two world's fairs.

Findings

The feasibility study found that landmarking and listing can benefit the park by providing recognition, protection, and economic incentives.

Recognition

Landmarking and listing would bring much-needed recognition to this park. Wider recognition that the park is significant from both within the local community and beyond, can bring the park the attention, protection, and resources it needs. The National Register also states that listing "raises the community's awareness and pride in its past." [4] Flushing Meadows-Corona Park has a long history of community participation and has immense social value as a common ground for community building, evidenced through collective engagement projects such as the New York State Pavilion Paint Project, which is focused on the restoration of this iconic world's fair remnant. Efforts to designate the park would

enhance this social value of the park, serving to validate previous and future community preservation activities, their perceptions of the park, and what it means to them. In addition, all but one of the community stakeholder groups who answered the outreach survey indicated that they see the world's fair remnants as important to the identity and the future of the park; in fact, the most profound remnant of the Fairs that tends to get forgotten is the landscape itself, organized by the Beaux-Arts plan.

Protection

Landmarking and listing directly addresses threats to Flushing Meadows-Corona Park by endowing the park with a degree of protection from inappropriate development. At the local level, the park is protected to some extent as new construction must undergo review by the city's Design Commission. Landmarking will add another layer of protection and regulation with the Landmarks Preservation Commission acting as a secondary reviewer. At the national level, listed sites receive "protection and consideration in the planning of projects that involve state or federal funding, permits or licenses. State and federal agencies must consult with the Historic Preservation Field Services Bureau to avoid, minimize or mitigate adverse project effects." [5]

Flushing Meadows-Corona Park has a fractious history over the issue of alienation of public parkland for private use. Private developers have too often viewed the vast park as "developable space" and the park has thus witnessed many proposals that threaten the public use and value of parkland, such as the Major League Soccer stadium on the Pool of Industry, proposed in 2012 along with the Willets West Mall project and



Figure 02. Proposed development for Flushing Meadows-Corona Park, 2012-2013.
Image Source: Double Fault: The Negative Impact of the US Tennis Association, 2013.

the USTA expansion further into the Historic Core. (Figure 02). The community on the other hand sees great social value in this publicly accessible open space that they use for recreation. There is a sense of frustration that emerges from the community over the fact that their park is not recognized or protected in the same way as other New York City parks such as Central Park or Prospect Park.

Landmarking and listing can provide tighter controls on new construction and development in the park, which would not only preserve the important social value of open parkland, but would also safeguard the historical and aesthetic integrity of the landscape by mitigating the effects that new development would have on the park's character-defining features (including views), thus ensuring that any changes to the park adhere to the preservation guidelines and zones that our studio has proposed. The protection mechanisms of landmarking and listing paired with greater recognition would make any alienation or inappropriate development as unimaginable as if these were proposed for Central Park and Prospect Park, which are scenic landmarks recognized and protected under the law.

Economic Incentives

The National Register bulletin states, "Not-for-profit organizations and municipalities that own registered properties are qualified to apply for New York State historic preservation matching grants." [6] As a city-owned park, listing on the National Register affords Flushing Meadows-Corona Park with economic benefits in the form of grants and funding. Increased funding can assist the Parks Department in addressing maintenance and other issues, including the preservation and restoration of character-defining features, particularly the remnants of the world's fairs, which can further feed back into enhancing the value of these features and the landscape as a whole. In response to councilwoman Julissa Ferreras's frustration over the shortage of city funding for the park, where she expresses that "Flushing Meadows-Corona Park has not received the attention and resources it deserves," it is proposed that listing on the National Register can thus provide the park with alternative sources of funding beyond the local level. [7] This, along with greater recognition, may also encourage the local government to provide more financial support for the park.

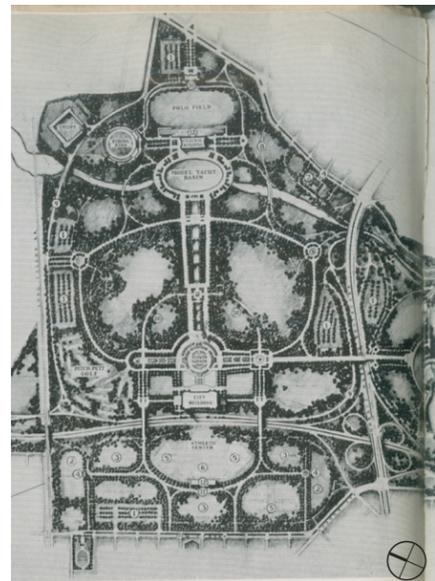


Figure 03 (Left): "Permanent Plan for Park After Fair," 1936. Image Source: *The Flushing Meadow Improvement Bulletin*, December 1936.

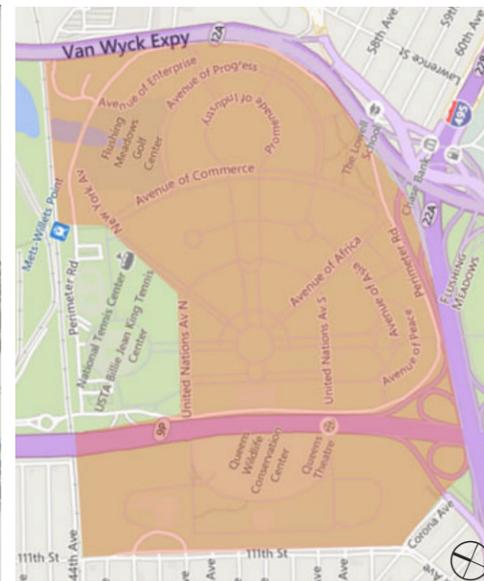


Figure 04 (Right): Proposed Designation Boundaries. Image Source: *GoogleMaps*

Recommendation: Boundaries and Justification

In light of the above findings, this study concludes that designation as a local scenic landmark and listing on the National Register would be suitable and beneficial for Flushing Meadows-Corona Park.

The periods of significance are determined to be:

- 1936: Origin of the Beaux-Arts plan (Figure 03).
- 1939-1940: First World's Fair
- 1946-1950: United Nations General Assembly Headquarters (New York City Pavilion, now Queens Museum)
- 1964-1965: Second World's Fair

The proposed boundaries of the designation ascribe the regulated area as the Historic Core of the park, bounded by the Van Wyck Expressway to the east, 111th Street to the west, 44th Avenue to the north, and the Long Island Expressway to the south,

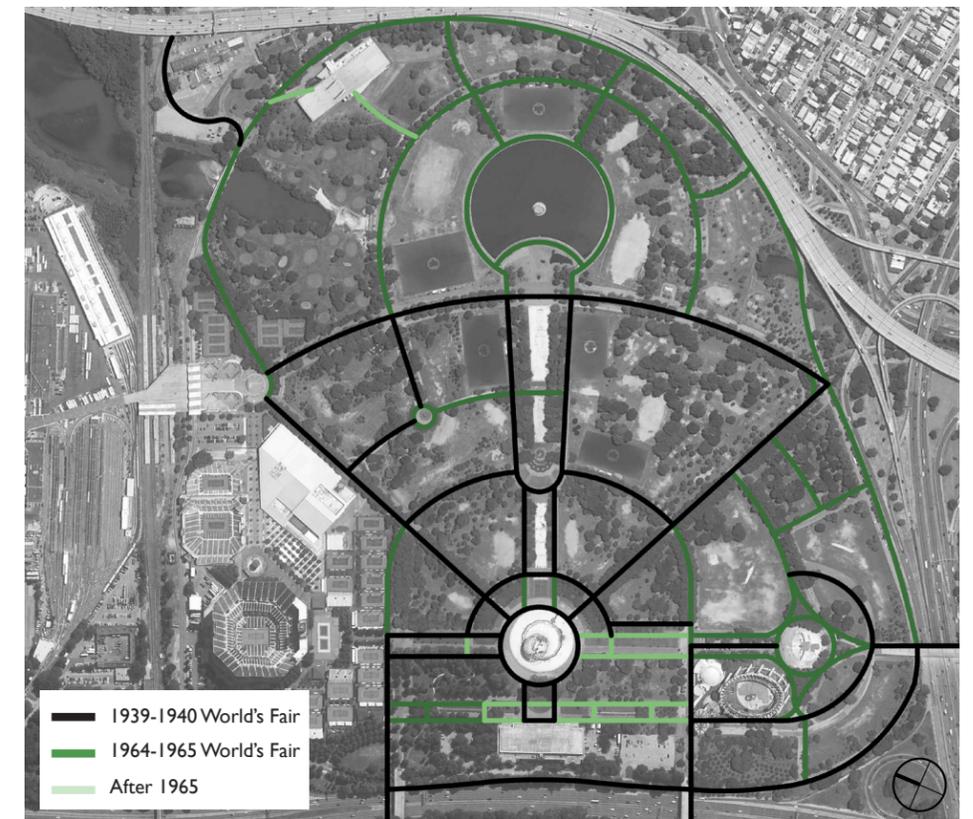


Figure 05: Integrity of the Beaux-Arts Plan Shown By Extant Original World's Fair Pathways Image Source: *GoogleMaps*

excluding the USTA and the highways that cut across the designated area. (Figure 04). These boundaries would effectively incorporate the landscape, Beaux-Arts plan, structures, and sculptures remaining from the park's Periods of Significance.

The designated area highlights especially the Beaux-Arts plan (including the pathways, benches, allées, and views) which our studio has identified as a highly significant character-defining feature of the park, with aesthetic, historical, and symbolic values. Along with its high level of significance, the landscape of the Historic Core with the remnants from the fairs and the character-defining Beaux-Arts plan possesses a high level of integrity, as much of the Beaux-Arts layout and paths are original from the world's fairs. Thus, the plan also comprises one of the few remnants from the 1939 fair. (Figure 05).

[1] Dana Rubinstein. "Queens Senator Bids to Landmark Flushing Meadows Corona Park." *Capital New York*, (February 21, 2013).
 [2] Dan McEneny. "National Register Resource Evaluation: 1964 New York World's Fair Sculptures and Monuments." *National Parks Service*, July 5, 2011.
 [3] The ten New York City scenic landmarks and their year of designation are Bryant park (1974), Central Park (1974), Grand Army Plaza (1974), Ocean Parkway (1975), Prospect Park (1975), Verdi Square (1975), Eastern Parkway (1978), Riverside Park and Riverside Drive (1980), Fort Tryon Park (1983), and Morningside Park (2008). All of these are attributed to Frederick Law Olmsted with the exception of Bryant Park (Lusby Simpson, Aymar Embury II, Gilmore Clarke), Verdi Square (Unknown) and Fort Tryon Park (Olmsted Brothers).
 [4] "National Register of Historic Places." *National Register Introduction Packet*. New York: New York State Office of Parks, Recreation and Historic Places, 2011: 3-4.
 [5] Ibid.
 [6] "National Register of Historic Places." *National Register Introduction Packet*. New York: New York State Office of Parks, Recreation and Historic Places, 2011: 3-4.
 [7] "Councilwoman Julissa Ferreras Proposes Public-Private Alliance for Flushing Meadows." *New York Daily News*, (April 24, 2013).



International Site-Specific Sculpture Competition

Rationale

This intervention proposes an international art competition that results in revolving, temporary art installations within the historic core of Flushing Meadows-Corona Park. The NYC Parks Department has a long history of supporting public art through their Public Art Program, established in 1967, and this intervention would increase that programming while engaging with the history of one of the most unusual parks in the New York City metropolitan area. Such an approach would allow the park to reach new audiences and help to establish greater engagement with the past narratives of Flushing Meadows-Corona Park’s history, helping to form a park identity that can incorporate the untold, as well as amplify the contemporary narratives of the park’s cultural landscape.

Goals

This intervention recognizes the importance of sculpture on the site and hopes:

- to use sculpture as a way to increase visitation to Flushing Meadows-Corona Park by a wider audience
- to engage with the park’s history of involvement with the international stage
- to amplify the space as a part of the cultural core of Queens,
- to raise the park’s recognition in the larger context of the New York City Metropolitan Area, and
- to result in interventions that engage with the site in a highly site-specific context.



Figure 01. Orly Genger, “Red, Yellow and Blue” Madison Square Park Conservancy. (2013)
Image Source: madisonsquarepark.org

New York City Parks Department’s Engagement with Public Art

The Parks Department has actively sought to foster a relationship between temporary public art installations and parks across all five of New York City’s boroughs. Some of these programs include the Clare Weiss Emerging Artist Award, Park Avenue Mall Installations, the Arsenal Gallery (an indoor space), and the Art in the Parks Program. The Art in the Parks Program started in 1967, and today (2015) includes fifteen works spread throughout the city in parks and public places from the High Line to the Queens Shorefront Parkway. All work displayed through this program is on display anywhere from two weeks to one year. Work is selected by an advisory committee and although non-local artists are not discouraged from participating, the requirements for site visits, community board meetings, and maintenance would be prohibitive to the majority of non-local artists.

The requirements for the program do not specify a need to engage with site, instead the work is judged by standards of safety, durability of the piece, and suitability to a particular location; the work is not required to be a newly created piece or to be site-specific, instead the program can be thought of as a way to display a piece to a larger public audience.

The Clare Weiss Emerging Artist Award on the other hand looks for a newly designed piece, by a “New York City-based emerging artist” that is designed for a particular site (which changes each year). [1] Here too, however, the work must be shaped by the site’s terrain, urban environment, and maintenance and safety requirements. In past years, the awards have resulted in sculpture installations at Fort Greene Park in Brooklyn (Ruth McKerrell, 2011), Joyce Kilmer Park in the Bronx (Katherine Daniels, 2012), Tappen Park on Staten Island (Karlis Rekevics, 2013), and Sara D. Roosevelt Park in Manhattan (Jarrod Beck, 2014).

Guidelines

The greatest difference in this intervention versus the Parks Department’s current Art Program is that all sculpture submissions would have to demonstrate active engagement with the site itself. The theme, message, or intention of the artwork would have to be justified through a specific understanding of the park’s history or context. The complex history of the park provides a large variety of possible themes for exploration, including but not limited to: social, political, aesthetic, and cultural themes of the world’s fairs, the international political presence of the United Nations, the site’s depiction and influence in the literary world, themes of conflict regarding racial politics, the changing demographics of the surrounding community, or the site’s early ecological origins. The vast number of possibilities for intervention that are afforded by this site makes it particularly open to sculptural intervention in a large number of locations. While works that have security needs should be located more closely to active institutions within the park, works are not limited to one location and should be placed strategically to engage with the themes and narrative that the artist chooses to engage with.

The fact that all works are temporary is a fundamental aspect of the competition. Permanent installations would require a much more rigorous design review to ensure that they would not detract from the identity of the park, the current uses of the park’s programmable space, and the historical significance of the site. The temporary nature of the installation would allow for much more creative proposals and the limited time that they would be present allows a work to ignite a dialogue more effectively before being normalized by its long-term presence; temporality will also ensure that the work will not permanently alter the values and resources of the site to the detriment of other narratives.

A particular consideration involves the timing of the sculpture’s installation. The fact that sporting and cultural events draw large crowds from the greater urban area and even internationally, particularly during the US Open, means that at certain times a sculpture would be able to draw many more viewers into the park from these events. Many visitors will walk further into the park to view the Unisphere while they are in or near the park and the addition of an international sculptural installation could cause more engagement with this temporal crowd.

[1] NYC Department of Parks and Recreation. “Clare Weiss Emerging Artist Award: 2015 Application Guidelines.” <http://www.nycgovparks.org/art-and-antiquities/clare-weiss-award>



Public Art Entrances

Goals

- Improve edges and entrances of Flushing Meadows-Corona Park through public art
- Engage the surrounding communities in creating this art to strengthen the connection between the communities and the park both aesthetically and socially

Rationale

- Idea stems from the “access” group of the community advisors from the Community Design School
- Addresses issues of access that have been themes in this studio
- Advise how idea would be best applied

Overview

This feasibility study examined the idea of permanent installations of community-made public art entrances to Flushing Meadows-Corona Park to make the entrances more appealing, easier to recognize, and a means of connecting the community to the park visually and socially.

The Queens Museum has set up an “ArtBuilt Mobile Studio Residency” so that one artist this summer can use the community advisors’ idea in order to design “art installations that re-imagine park entrances by reflecting local cultures.” [1] This study aims to look at precedents and the work of our studio to advise this artist and any other potential projects to ensure a successful final product.



Figure 01. Corona entrance to the 1939 Fair. Images Source: Flickr



Figure 02. Entrance tower to the 1964 Fair. Images Source: nywf64.com



Figure 03. Rolling Benches at Grant’s Tomb by Pedro Pablo Silva, 1972-1974. Images Sources: Wikipedia

Precedents

Public art has been used to activate spaces and galvanize communities around often underused or unaesthetic spaces. Artist Pedro Pablo Silva created a very successful public art project around Grant’s Tomb in Morningside Park, New York, over three summers from 1972 to 1974. The mosaic “Rolling Benches,” as they are known, are emblematic of public art projects popular at that time in New York City that engaged the public in the creation of the art itself, as a way of activating spaces and encouraging healthy communities (Figure 03). Anyone passing by was invited to create a piece of mosaic that Silva incorporated onto a concrete armature that surrounded three sides of the existing monument. This piece, renovated in 2008, continues to create an inviting space that connects to its surroundings and the community that made it and now inhabit it.

The Chicago Public Art Group has completed many similar community art projects in Chicago over the past forty years. They have created extensive guidelines recommending best practices to organize communities and create the most effective project, whether it be a mural, mosaic, or sculpture. [2] Their guidelines would be useful to consult when considering such an intervention at the entrances to Flushing Meadows-Corona Park.

During the world’s fairs, entrances had distinctive characters. Although the 1939 fair did not have uniform entrances, the gates facing west towards Corona were grand and distinctive, and could be seen from far away (Figure 01). In the 1964 World’s Fair, tall towers marked each entrance, all in the same style, again signaling to fair-goers from far away that this was the way into the fair (Figure 02). Although a new intervention need not bring back the styles or forms of these historic entrances, these entrances provide a precedent for intervening in these areas and are interesting to keep in mind when designing a new entrance.

Guidelines

Given the variety of entrance conditions in the park and the vast diversity that the neighborhoods surrounding the park represent, artists and community participants should have freedom to create different forms and styles that best reflect the communities and function best for the given entry conditions. There are a few provisions, however, that would ensure the best outcome for this project.

- Where applicable, the art entrances should conform to parkwide guidelines that this studio has outlined, with particular attention paid to important views that may involve the entrances.
- The project should be community-based and participatory in order to ensure these connections between park and neighborhood reflect more than one person’s perspective and so the community feels a sense of ownership over the work.
- The art intervention should bring out historical narratives relating to the park and the community that creates the art, encouraging the communities to tell their stories, and hopefully revalorizing underrepresented or lesser known histories relating to the park
- The art entrances should be permanent additions to the park to best establish a sense of place at the entrances, community pride in the work they create, and a consistent wayfinding aid for all visitors to the park.



Figure 04 - 07. A number of current entrance conditions at Flushing Meadows-Corona Park.

[1] “Studio in the Park: The Queens Museum-ArtBuilt Mobile Studio Residency.” Queens Museum. Accessed May 11, 2015. <http://www.queensmuseum.org/2015/04/studio-in-the-park-call>.
 [2] “Community Public Art Guide.” Chicago Public Art Group. Accessed May 11, 2015. <http://www.cpag.net/guide/>.



Wayfinding Guidelines

Rationale

Wayfinding has been identified by the Parks Department as a major issue within Flushing Meadows-Corona Park. This issue has been further solidified during public outreach meetings facilitated by the Design Trust, as well as the studio's first hand experience with the park. Currently there are signs at entrances; however once park visitors begin to walk away from the signs it is unclear if they are traveling the right way and/or how far they need to walk to reach their destination. Having secondary signage that continues along paths should aid in improving wayfinding. Also, although large-scale signage does exist, it is often located in areas catering to cars and does not serve to the pedestrian experience. This intervention hopes to address these issues.

Goals

The purpose of this feasibility study is to begin to address the signage related wayfinding issues within the park through the identification of potential signage nodes, and possible solutions. Through improved wayfinding, park users will not only find the park easier to navigate, but they will also become more familiar with the park's multitude of historic and recreational resources. This intervention should inform how city Parks Department staff prioritize, implement, and integrate new signage within Flushing Meadows-Corona Park.

Existing Conditions

Although there isn't necessarily a shortage of signage throughout the park, the reasoning behind the signage methodology is relatively unclear, and there is certainly room for wayfinding improvement (Figure 01). For instance, upon entering Meadow Lake over the Long Island Expressway, one travels over a bridge and meets a roundabout. However, it is unclear what resources are nearby and it is even more difficult to discern how to get to them. Medians are also currently underutilized areas for potential signage interventions.



Figure 01. The entrance to Meadow Lake is one of many locations throughout Flushing Meadows-Corona Park that is an example of an inefficient wayfinding node. This location has the potential to serve as a critical pedestrian circulation juncture.



Figure 02. There are numerous allees and adjacent median space throughout the park that are presently underutilized as wayfinding tools. Underutilized medians are the ideal location for secondary wayfinding nodes.



Figure 03. Existing Park's Department signage graphic standards. Image Source: NYC Parks Department



Figure 04. An example of innovative wayfinding.

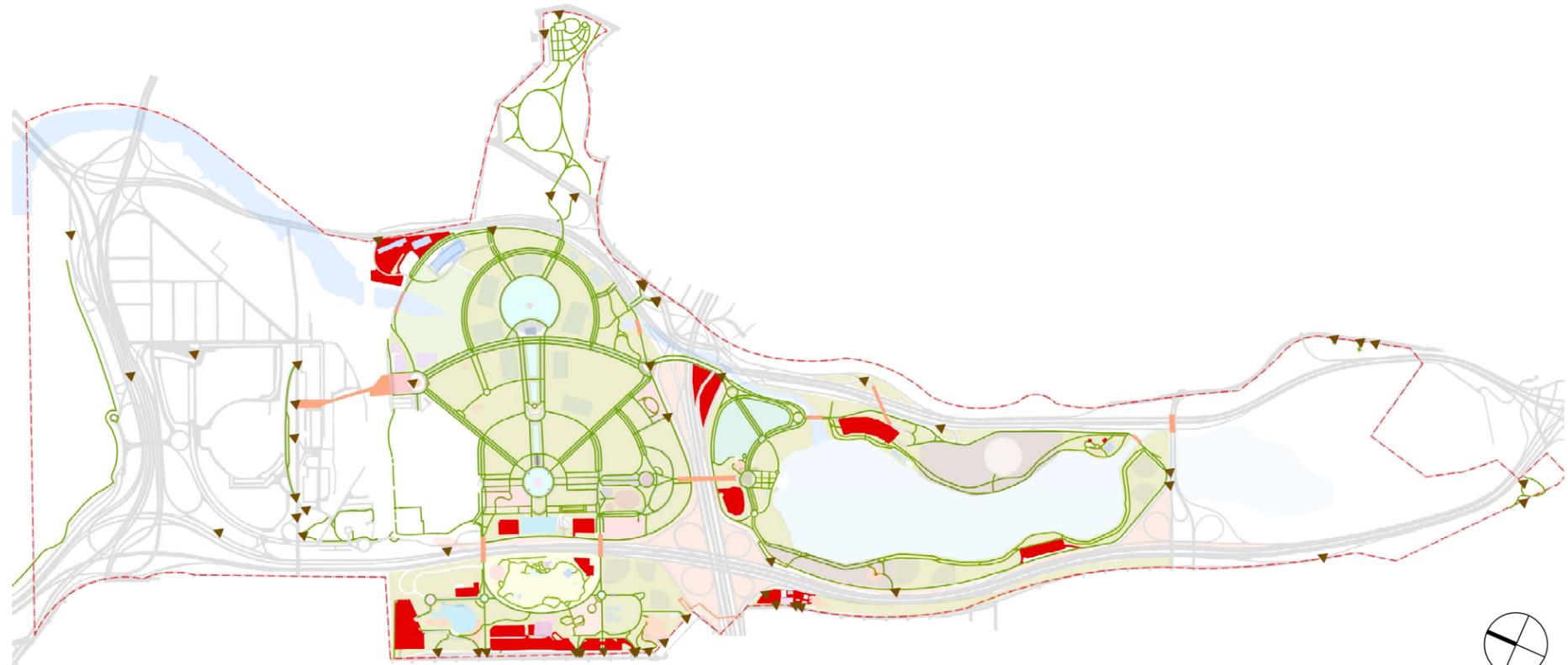


Figure 05. Flushing Meadows-Corona Park existing public vehicular roads, pedestrian pathways, entrances, and parking.

- Parking
- Pedestrian Paths
- Vehicular Roads
- ▼ Entrances (both vehicular + pedestrian)



Figure 06. Flushing Meadows-Corona Park's most common signage types.

Existing Signage Types

Most common signage types (shown in multiple colors above*)
 *refer to New York City Parks and Recreation Department for comprehensive parkwide signage information

- Fence Mounted (39)
- Wood Stake (35)
- Building Mounted (12)
- Steel Tower Totem (12)
- Steel Frame Park Map (11)

Other Signage Types

- | | |
|----------------------------|----------------------------------|
| Short Tower (6) | Flag (1) |
| Steel Frame (5) | Equipment Mounted (1) |
| Metal Leaf (3) | Light Pole Mounted (1) |
| Girder Mounted (2) | Plastic Stake (1) |
| Steel Pole (2) | Street Light Mounted (1) |
| Steel Frame Postercase (2) | Water Buoy Mounted Billboard (1) |

Intervention

Due to the existing wayfinding issues, I have proposed three signage node types that should be taken into consideration when planning future signage:

PRIMARY NODES

Primary nodes as denoted by the red dots in the map to right. These nodes are located at key entrances (e.g. The Passerelle, West Entrances; Underpass/Overpass; locations near Parking Lots) and central locations (e.g. The Unisphere, Pool of Industry) in the park. These nodes would include comprehensive parkwide “you are here” maps informing users of the wide variety of resources within the park. Further, these nodes would also include wayfinding signs that would point the visitor in the direction of important nearby resources (recreational options, restrooms, museums, historical resources). If text is necessary within signage, then there should be multiple languages in keeping with the park user demographics.

SECONDARY NODES

The green dots indicate secondary nodes. These nodes serve as follow-up signage that relates back to the primary nodes. These signs can be referred to as connector signs. These connector signs not only connect to resources, but also serve as important links between signs. These signs should be located in areas where there is pedestrian congestion, such as where pathways intersect. Signage should also include information on how far resources are from them. For instance, these signs will inform the park user that the lake is a ½ mile (10 minute walk) away....1/4 (5 minute walk) away..., etc. Signage within these nodes will be relatively simple. Universal symbols will be used.

TERTIARY NODES

Lastly, tertiary nodes should include signage that identifies resources. For instance, the Japanese Cherry Blossom grove, which is full of commemorative trees and plaques, should have a sign informing the visitor of its presence. Signs could also be placed along Meadow Lake to inform the visitor of its diverse ecological history. Further, soccer fields and other examples of active recreation are numbered by the Parks Department, but it is difficult to know which field is which, so more visible signage should be installed. Signage within these nodes will be relatively simple, and universal symbols will be used.

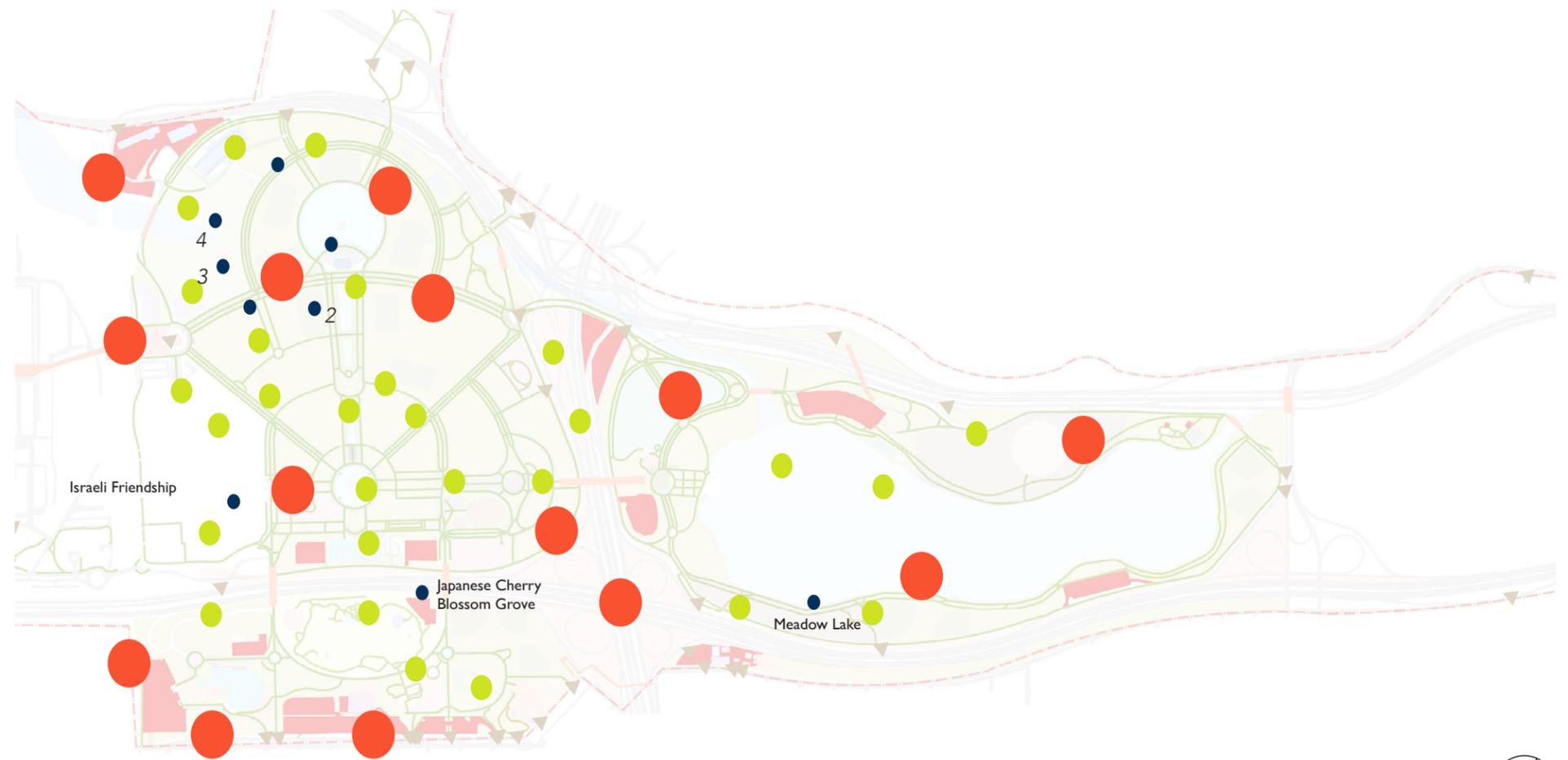


Figure 07. Proposed signage nodes.

FEASIBILITY STUDIES

Guidelines

When installing new signage it is crucial that the signs be visible. Currently, important signs are subsumed by their surroundings. Further, for ease of use, signage should be uniform. Signs should also be strategically located, and should be user-friendly. Thus, signs should be designed to match the spatial perspective of the user, and should be simple enough to not overwhelm the user. The existing park map (Figure 08), for instance, does not need to include the highways as prominently as the resources within the park. This results in unnecessary confusion. Also signs such as the brown wooden ones located near the Passerelle park entrance, although strategically placed, are only in English and do not have information regarding how far a resource is. Signs should incorporate universal symbols and should inform the user about how far they need to travel. Although these signs do exist at entrances, there are no follow-up signs that further guide you as you travel within the park. As stated previously, the cherry blossom commemorative grove is currently not labeled and almost gets lost competing with its asphalt neighbors. Incorporating labeling that identifies a resource, but also speaks to its history would also be helpful. Having visible signage near the various sports fields would also make the user experience more intuitive. Lastly, the long allées provide the ideal location for secondary node signage, while also providing potential for park branding options.

Guiding Principles

Signage should:

- Be User Friendly
- Be Universal
- Be Strategically Located:
- Be Legible
- Be Visible
- Be Uniform
- Comply with Park's Department Standards
- Incorporate Universal Symbols
- Aid in Wayfinding
- Aid in Identification

Future Analysis

Although most people would agree that wayfinding is an issue within Flushing Meadows-Corona Park, more extensive studies that analyze the flow of people who enter the park, and where they enter from, could further contribute to a more strategic implementation process. Knowing this information will ensure that areas that have a lack of efficient signage and therefore need attention are prioritized.

Current Issues



Figure 08. The existing map needs to be simplified and certain areas of the park need better visibility of signage.

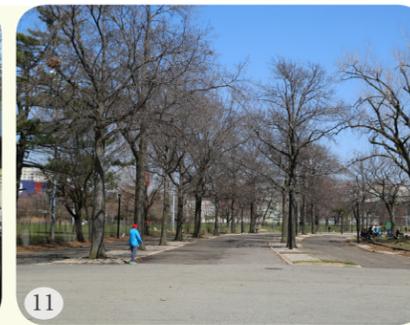


Figure 10. The signage at the Passerelle entrance is strategically located but does not address enough signage concerns.

Figure 11. Medians are underutilized allées for potential signage (particularly secondary signage).



Figure 14. Signage should be visible. Existing active recreation signage is not pronounced and does not effectively help a visitor find their desired location.

Figure 15. The Japanese cherry blossom commemorative grove is not labeled and is hardly discernible, especially for a park visitor who is unfamiliar with the grove's existence.

Potential Solutions



Figure 09. The comprehensive map signage within Central Park is a helpful case study that represents a clear sign type that is also oriented to the spatial perspective of the viewer, thus contributing to a more intuitive interpretation.



Figure 12. Medians can be reinvented to be active locations that serve efficient circulation goals.

Figure 13. Signage should incorporate universal symbols and should inform the visitor about distances.



Figure 16. Parks such as London's Hyde Park utilize pedestrian signage as a way to identify resources, as well as ways to educate the visitor.

Figure 17. Central Park's sports fields have simple, yet visible signage interventions that label the fields and thus contribute to successful wayfinding.



World's Fair Heritage Trail

FEASIBILITY STUDIES

Rationale

Users of Flushing Meadows-Corona Park have demonstrated an interest in learning more about the historic resources within the park. Park users have also expressed frustration at the lack of maps and signage.

Goals

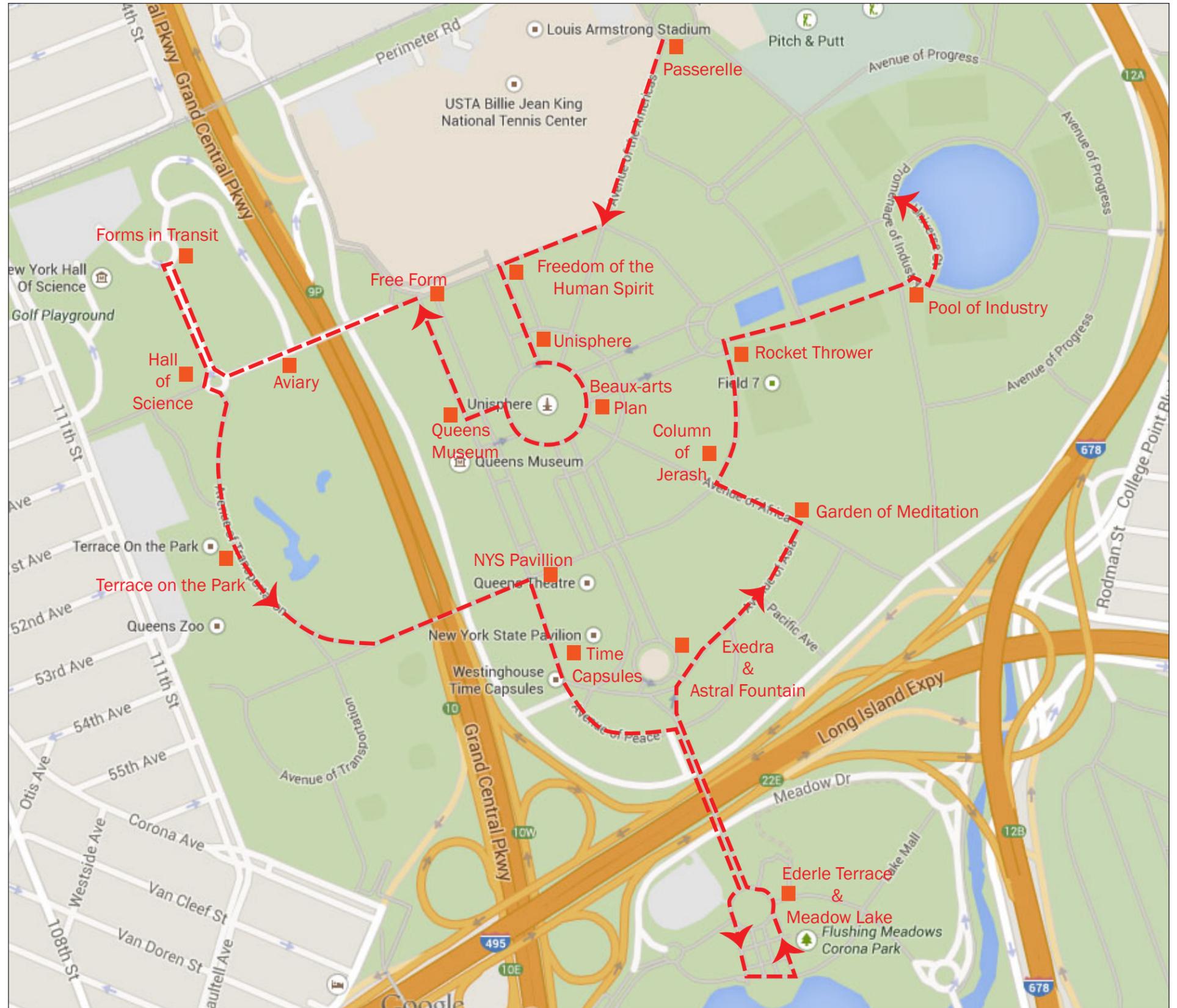
The primary goal of the World's Fair Heritage Trail is to educate park users about the history of Flushing Meadows, focusing on the remnants from the two world's fairs. The signs that constitute the heritage trail would also serve as general wayfinding aids for those not following the trail.

Precedents

Serving as precedents for the World's Fair Heritage Trail are the neighborhood Heritage Trails implemented by the Cultural Tourism Board of Washington D.C., as well as the Old Croton Aqueduct Trail commissioned by New York City Parks & Recreation in 2014,

Description

The World's Fair Heritage Trail in Flushing Meadows-Corona Park would consist of eighteen signs posted around the park that mark and describe the resources that survive from both world's fairs. Certain resources that are near one another would share a sign. The route would start at the Passerelle, travel around the park, and finish at the Pool of Industry. Visitors could opt to complete the entire trail, just a segment of it, or only read one sign. Signs would be placed in positions where they would not detract from any views.



The route through Flushing Meadows-Corona Park
Image Source: Google Maps



QUEENS MUSEUM




WORLD'S FAIR HERITAGE TRAIL

The New York City Building was built to house the New York City Pavilion at the 1939 World's Fair, where it featured displays about municipal agencies. The building was centrally located, being directly adjacent to the grounds of the Fair, the Trylon and Perisphere, and it was one of the few buildings created for the Fair that were intended to be permanent. It is now the only surviving building from the 1939 Fair. After the World's Fair, the building became a recreation center for the newly created Flushing Meadows-Corona Park. The north side of the building housed a roller rink and the south side, an ice rink.

The building's architect, Aymar Embury II, designed the building in a modern classical style, which was perhaps a little ironic given that the theme of the 1939 Fair was the "World of Tomorrow." The exterior of the building featured colonnades behind which were vast expanses of glass brick punctuated by limestone pilasters trimmed in dark polished granite. The solid corner blocks were also constructed from limestone.

One of the proudest periods in the history of the New York City Building was from 1946 to 1950 when it housed the General Assembly of the newly formed United Nations. Until the site of the UN's current home in Manhattan became available, Flushing Meadows-Corona Park was being considered as the organization's future permanent headquarters site. During the early post-war years, almost every world leader spent time in the New York City Building and many important decisions, including the partition of Palestine and the creation of UNESCO, were made here.

In preparation for the 1964 World's Fair, the New York City Building was renovated. Under the architect Daniel Chait, a scalloped entry awning was added to the east facade with concrete brick-clad steel screen all of the area of glass brick. The building once again housed the New York City Pavilion and the most dramatic display there was the Panorama of the City of New York. This 9,335 square foot architectural model includes every single building in all five boroughs. The Panorama remains in the building and open to the public as part of the Museum's collection.

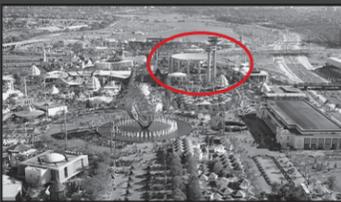
As in 1939, the New York City Building was at the center of the 1964 World's Fair. It was (and still is) adjacent to the 140 foot high, 900,000 lb. steel Unisphere—the great symbol of the Fair theme of "Peace through Understanding." After the Fair the Panorama remained open to the public and the south side of the building returned to being an ice rink.

In 1972, the north side of the New York City Building was handed to the Queens Museum (or as it was then known, the Queens Center for Art and Culture). Almost twenty years after it opened, the Museum undertook its first major renovation. In 1996, Rafael Moneo significantly redesigned the existing space, creating some of the most dramatic exhibition galleries in New York.






NEW YORK STATE PAVILION




WORLD'S FAIR HERITAGE TRAIL

The New York State Pavilion was constructed for the World's Fair in Flushing Meadows-Corona Park. Designed by architect Philip Johnson (born 1906), the "Towers of Tomorrow" measures 350 feet by 250 feet, with seven 100-foot columns suspending a 50,000 square-foot roof of multi-colored panels. The popular exhibit for the state of New York also held three towers, measuring 66 feet, 105 feet, and 226 feet. The two shorter towers held cafeterias for the fair, and the tallest tower, at the highest point of the fair, held an observation deck. Fair visitors ascended the towers in the "Sky Train" capsule elevators.

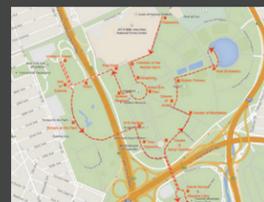
Perhaps the most spectacular feature of the exhibit was the Texaco Company's map of New York State. The map was designed with 567 terrazzo mosaic panels, each weighing 400 pounds. Rand McNally & Company assisted in constructing the \$1,000,000 map, which featured the 50,000 square miles of New York State in meticulous detail.

The pavilion included a display from the New York State Power Authority with a 26-foot scale replica of the St. Lawrence hydroelectric plant. The pavilion's recessive featured art from local museums and information about the state's industries along a path called "Highways through New York." The Fine Arts Gallery showed pieces from the Hudson River School and portraits of New York State colonists. Approximately 10 million people visited the New York State Pavilion.

The cities, towns, highways, roads, and Texaco stations were accurately mapped in the 5,000 square-foot design. After the fair, the space under the tent was used as a roller skating rink and as a performance space by the Council for International Recreation, Culture, and Lifelong Education. By 1976, the roof above the map became unstable and the tent was removed, exposing the map of New York State to the ravages of weather.

The New York State Pavilion also included the adjacent "Theatarama," which exhibited pop art works by Andy Warhol (1928-1987) and Roy Lichtenstein (1923-1997) among others. The "Theatarama" also screened a 360-degree film about the history of New York State from James Beaulieu to Harpo Fair. The space was converted to the Queens Playhouse in 1972 with its first production, Galt MacPherson Shaw's "Pygmalion," opening in October of the same year. The theater continued to operate until 1983 and was renovated and reopened in 1986.

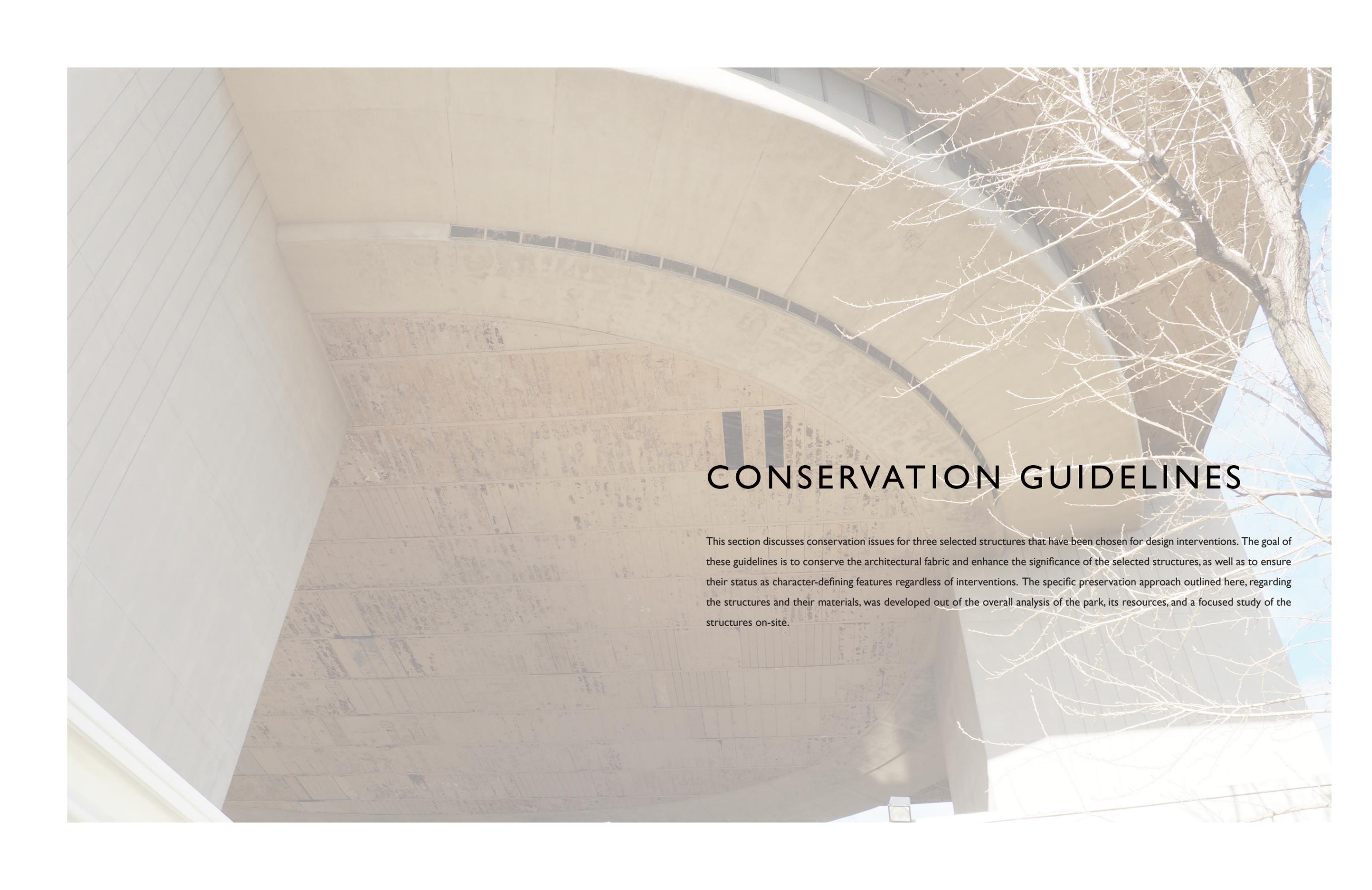
Other improvements of the fairgrounds include a \$4,000,000 partial reconstruction of the lower tower of the New York State Pavilion funded by Mayor Rudolph W. Giuliani in 1996. In addition to the Grand Central Parkway, the Van Wyck Expressway, and the Long Island Expressway, and located near the Unisphere and the New York City Building, the New York State Pavilion remains an important, historical landmark at Flushing Meadows-Corona Park.

A sign would be six to seven feet tall with a gray background. In the top corner would be the Parks Department logo, next to which would be either the Trylon and Perisphere, or the Unisphere, depending on which fair the remnant dates from. The sign would feature historic images and an explanation in English, Spanish, and Chinese. For Russian, Korean, or other languages, visitors could call a number posted on the sign, dial the extension and listen to the a verbal explanation.

A map of the overall trail would also be included on each sign to assist visitors around the route, but the maps will also be a useful wayfinding tool to everyone in the park.





CONSERVATION GUIDELINES

This section discusses conservation issues for three selected structures that have been chosen for design interventions. The goal of these guidelines is to conserve the architectural fabric and enhance the significance of the selected structures, as well as to ensure their status as character-defining features regardless of interventions. The specific preservation approach outlined here, regarding the structures and their materials, was developed out of the overall analysis of the park, its resources, and a focused study of the structures on-site.

Architectural Material Palette

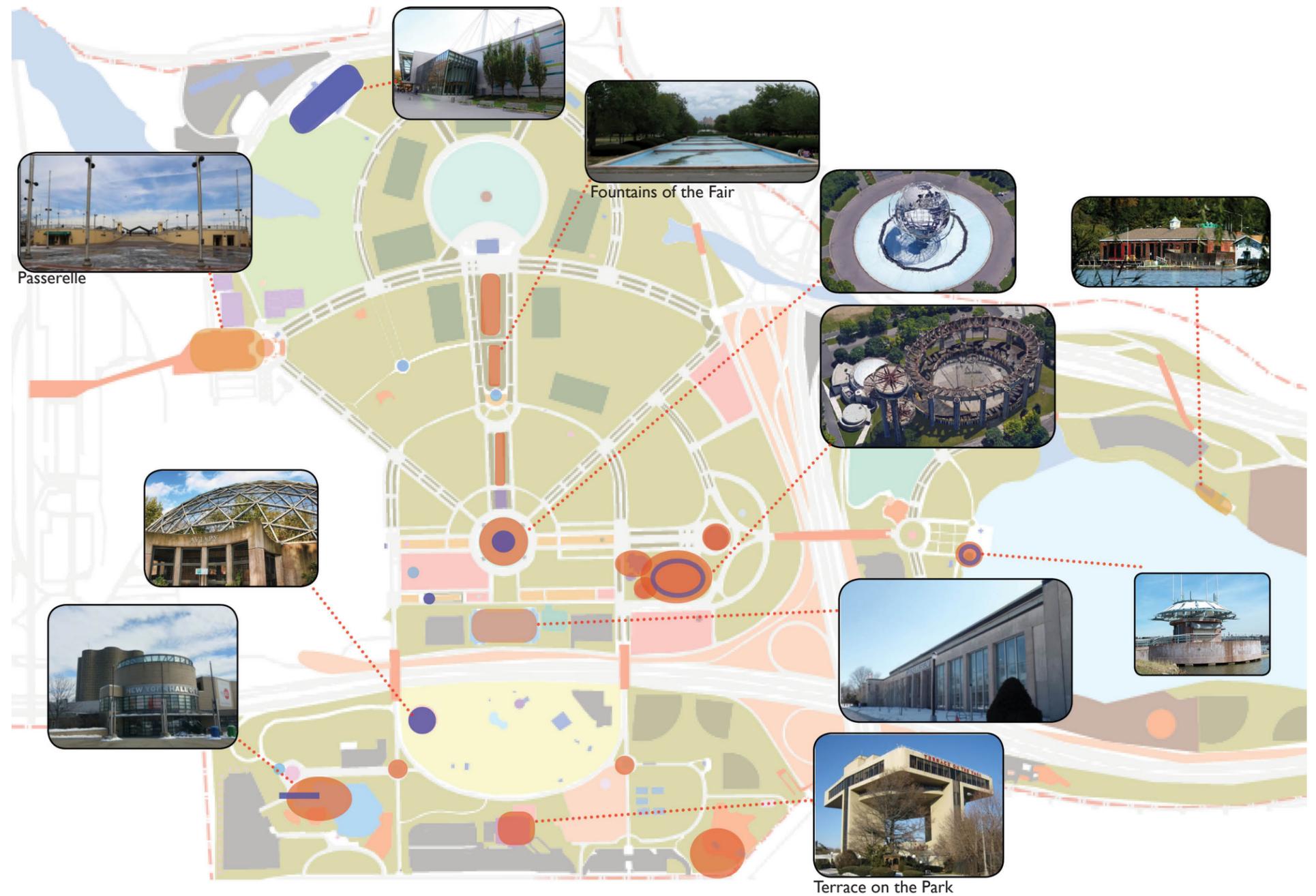
Apart from all of the analyses, assignment of significance, planning issues and feasibility studies done on the park, the studio has also looked at the architectural materials pallet of the park as it relates to the overall goals of the studio. As mentioned in the previous sections, Flushing Meadow Corona Park is unique in that it houses world’s fair remnants as well as additional structures that were built to cater for the evolving needs of the park users. We have recognized that the architectural materials of these structures play an important role contributing to the character-defining features of the park.

The inventory indicates that the primary architectural material palette of the structures throughout the park include:

- Concrete - main material used for the construction of the 1964 World’s Fair pavilions and fountains.
- Brick - evident on the Passerelle and the Boathouse
- Steel - evident on the Tent of Tomorrow
- Stainless steel, bronze and aluminum - mostly used in sculptures
- Wood - at Passerelle bridge and the boardwalk of the Ederle Terrace

As part of the design component of the studio, four structures were chosen for design interventions that address some of the issues in the park. These structures are the Terrace on the Park, the Fountain of the Fairs, the Passerelle, and the overpass and underpass that connects the Historic Core to the Meadow Lake area. This section will discuss the conservation issues for the first three structures with the goal of conserving the architectural fabric and enhancing the significant structures that contribute to the overall character-defining features of the park.

The studio is recommending additional specific preservation guidelines to address any proposed interventions to these structures and their materials, which were developed out of the overall analyses of the park, its resources and the architectural materials, as well as other data.



Main Architectural Material Palette

- | | | |
|--|---|---|
| <p>Concrete
Tent of Tomorrow, Terrace on the Park, Hall of Science, Fountains, Ederle Terrace</p> | <p>Stone
Queens Museum</p> | <p>Brick
Passerelle, Boathouse</p> |
| <p>Steel
Tent of Tomorrow, Passerelle</p> | <p>Stainless steel
Unisphere, Aquatic Center, Olmsted Center, Aviary</p> | <p>Bronze
Sculptures</p> |

CONSERVATION GUIDELINES



Terrace on the Park

Main Materials

- Pre-cast concrete panels - Attached to an interior steel framework
- Fenestration - Steel frame and tinted glass
- Soffit - Metal panels

Character-defining Feature

- Mass – Monumental
- Finishes – Brutalist appearance
- Transparency through the structure

Conservation Guidelines

- Any intervention should preserve the monumental mass of the structure.
- Any alterations or repairs to the pre-cast concrete panel wall system should preserve the Brutalist image of the building – solid wall with seamless appearance.
- Any changes to the windows should maintain the same masonry opening dimensions and overall profile of the window frame and the division of the glazing.
- Any changes to the glazing should keep the dark tint color of the existing glazing.



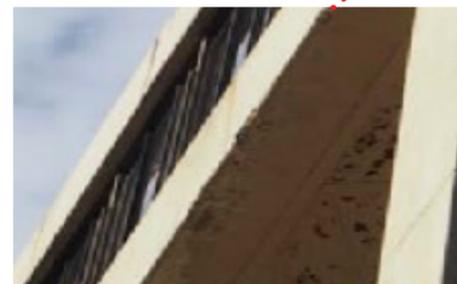
TERRACE ON THE PARK	Material	Issues/Deterioration	Cause	Conservation Guideline
Solid Pre-cast Concrete Wall	• Pre-Cast Concrete	• Cracks • Spall • Stain from Corrosion	Possible causes – • Cracks – Possible construction of the panel – corroding fasteners • Spall – Water infiltration • Stain – Visible at the panel joints, could be the corrosion of steel anchor/substructure • Stain – From the corrosion of the steel window frames	• Note, for all interventions, first address the main cause – in this case, water infiltrations, deteriorated sealant joints and corrosion of the sub-structure/anchor/window frame • Possible need to disassemble panels for inspection. Subsequent panel reassembly should have non-visible seam and straight assembly • Preserve the monumental mass and brutalist appearance of the building
Window Frame	• Steel	• Rusting	• Water infiltration • Loss of protective coatings	• Repair of current frame or replacement with new frame in similar profile and division of the glazing
Window Glazing	• Single Layer tinted glass	• Breakage	• Wind issue • User damage	• Repair or replacement with new glazing system with similar tint color, stronger insulating glass
Metal Ceiling	• Steel	• Rusting • Peeling paints • Replacement of ceiling panels with different appearance and size	• Water infiltration	• Repair of current metal should maintain the current appearance and size • Color should retain the monolithic appearance of the structure



Consistent crack patterns on the pre-cast concrete panels



Rust that appears at the seam joints suggesting rusting of the metal anchor/sub-structure



Spalling concrete at the edges of the building



Blistering paints underneath the concrete panel due to water infiltration



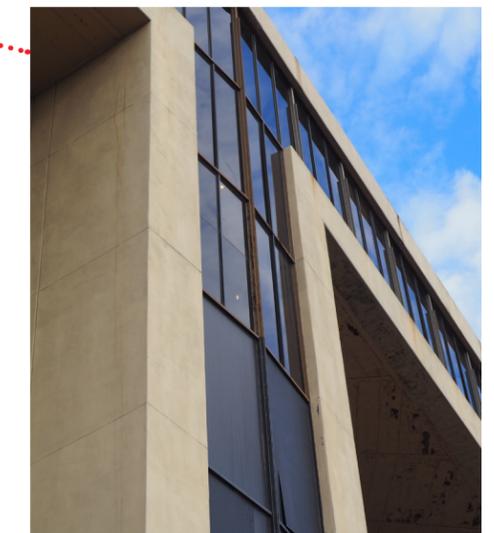
Peeling paint and rusting metal ceiling at the underside of the building



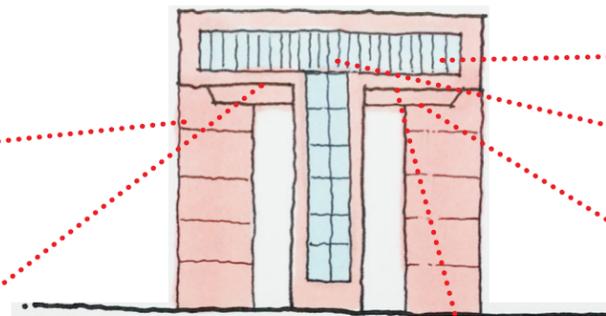
Metal ceiling replacement that are different in size and appearance



Corroding window frames that are staining the concrete



Different types of glazing - transparent glass and translucent panels for the windows that are broken



CONSERVATION GUIDELINES



The Fountains of the Fairs

Main Materials

- Cast-in-place concrete pool
- Granite coping

Character-defining Features

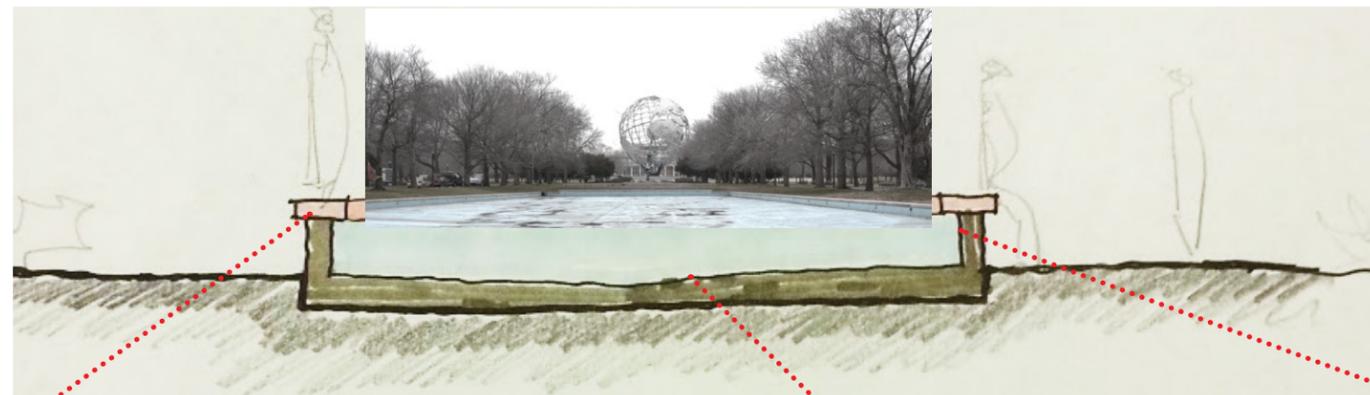
- Footprint – Open visual quality
- Scale – Monumental
- Granite coping
- Blue color of the base

General Guidelines

- Any intervention should preserve the open visual quality as well as monumental scale of the structure.
- Any interventions should retain and keep in good repair the granite coping around the pool.
- Any alterations to the pool should maintain the blue color of the pool.



FOUNTAINS OF THE FAIR	Material	Issues/Deterioration	Cause	Conservation Guideline
Coping	• Granite	• Loss of mortar at joints • Spall	• Wear and tear • Weathering	• Repoint with new mortar • Dutchmen repair of isolated stone
Pool	• Cast-in-place concrete	• Cracks • Spall • Stain from corrosion	• Water infiltration • Weathering	• Concrete repairs at isolated spalls • Waterproofing
Blue Color	• Paint	• Paint cracks • Several layers of blue paint	• Weathering	• Paint study to determine the appropriate color for the repainting of the pool • New coatings



Loss of mortar in between the granite joints



Loss of concrete bedding for the granite block



Spall at granite block



Cracks at concrete pool



Cracks at concrete pool



Flaking and peeling layers of historic paints

CONSERVATION GUIDELINES



The Passerelle

Main Materials

- Brick wall
- Pre-cast concrete copings and roof top deck
- Sheet metal roof

Character-defining Features

- Mass – Buttress-like rounded volume that act as a gateway
- Fabric – Brick wall with concrete coping.
- Rhythm – Rhythm of the railings and flagpoles around the building
- Shape – Shape of the zigzag roof

General Guideline

- Any intervention to the Passerelle building should maintain and enhance appearance of the brick wall and concrete coping.
- Any intervention to the railing on the building should maintain the transparency of the railing and keep to the rhythm of the flagpoles.
- Any intervention to the door and window openings of the building should return to the historic profiles and rhythm.
- Any intervention should consider the wood deck design.



PASSERELLE	Material	Issues/Deterioration	Cause	Conservation Guideline
Brick Wall	<ul style="list-style-type: none"> Brick Mortar 	<ul style="list-style-type: none"> Deteriorating layers of paints Brick Spalls Mortar Loses Brick replacement that is not in keeping with the existing appearance 	<ul style="list-style-type: none"> Numerous painting campaigns over the years Water infiltration Water infiltration 	<ul style="list-style-type: none"> Careful removal of the paint layers Repair or replacement bricks should have same appearance with the existing brick Repointing mortar should match the color of the existing mortar
Concrete Coping and Rooftop	<ul style="list-style-type: none"> Concrete Reinforcing Steel 	<ul style="list-style-type: none"> Spalls Exposed reinforcement bar Spot repairs observed throughout the rooftop 	<ul style="list-style-type: none"> Wear and tear Corrosion of reinforcement bar 	<ul style="list-style-type: none"> Any repair should maintain the monolithic appearance of the coping around the building and the rooftop.
Metal Railings and Flagpoles	<ul style="list-style-type: none"> Stainless Steel Frame Wire mesh 	<ul style="list-style-type: none"> Rusting 	<ul style="list-style-type: none"> Water infiltration 	<ul style="list-style-type: none"> Address the corrosion Repaint
Wood Deck	<ul style="list-style-type: none"> Timber 	<ul style="list-style-type: none"> Safety Hazard – Nails from timber shrinkage Uneven surface from the severe weathering of the timber deck Wood Deterioration 	<ul style="list-style-type: none"> Weathering 	<ul style="list-style-type: none"> Replace with better quality of timber deck Consider alternate materials



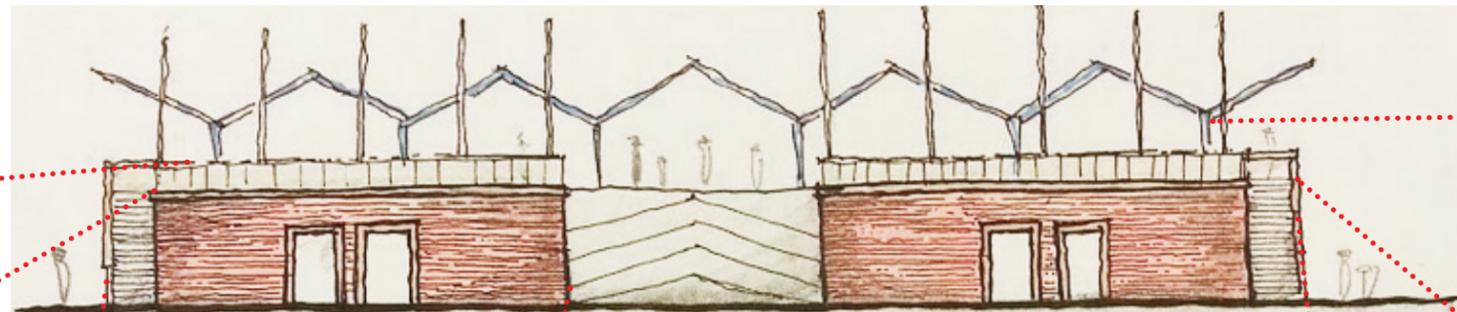
Metal railings and flagpoles



Spall on the concrete coping



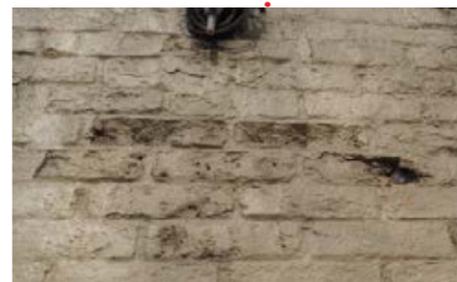
Spot repairs on the concrete



Corrosion on the steel frames



Uneven surface on the timber deck



Spalling bricks covered by paint layers



Spalling bricks covered by paint layers



Loss of mortar that need repointing



Cracks at the corner of right staircase



Cracks at the coping stone

CONSERVATION GUIDELINES



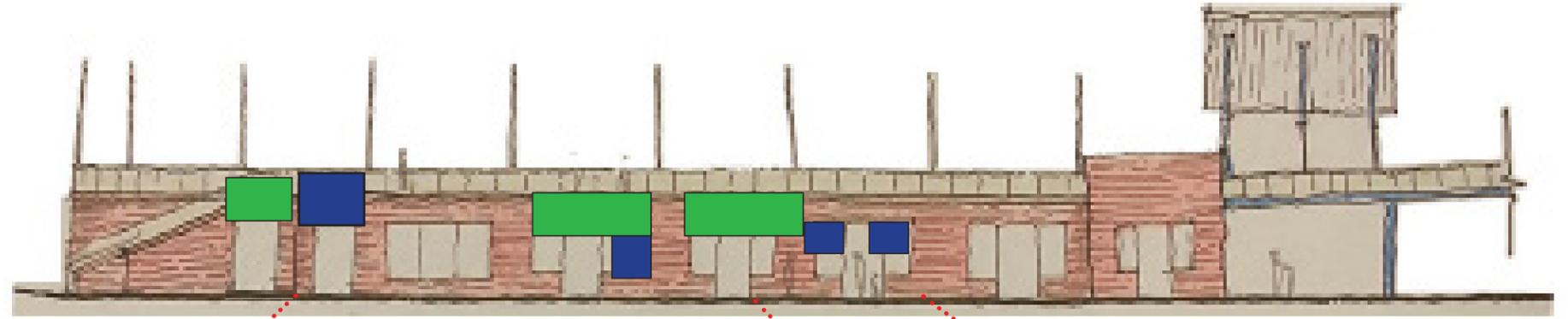
The Passerelle

Main Materials

- Brick wall
- Cast-in-place concrete copings and roof top deck
- Sheet metal roof

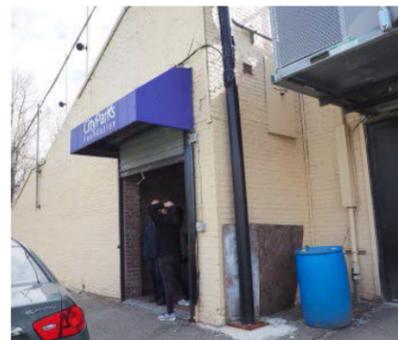
The existing masonry of the Passerelle building has undergone many changes and several previous interventions over time. These interventions were added for the functionality of the programs within the buildings with little attention paid to the original rhythm or aesthetic quality of the building.

The feasibility study proposed here recommends removing the insensitive accretions and the non-homogenous pattern of the masonry openings and restoring the historic layout. This proposal will further enhance the monumental mass of the building as well as return the rhythm of the buildings, enhancing its aesthetic quality.



Existing Intervention

- existing awning
- existing mechanical cooling system



Non-homogeneous awning
- to remove and replace with a homogeneous design and material



Insensitive mechanical services placement
on the building's elevation
- to remove and allocate a specific and hidden area for the mechanical services



Replacement of the window with a non-homogeneous material
- to remove and replace with a homogeneous material



Original window pattern
- new window replacements to follow the original window pattern



Existing Condition



Proposed removal of the insensitive accretions to return to the homogeneous look of the building

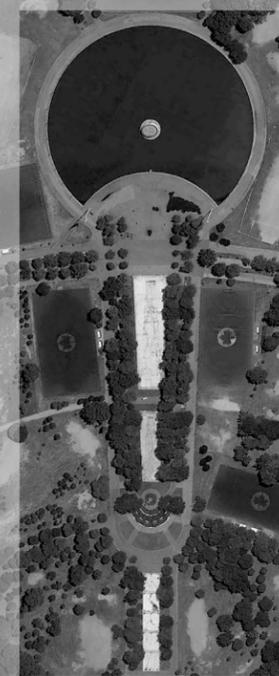
An aerial photograph of Flushing Meadows-Corona Park in Queens, New York. The image shows the park's layout, including the large circular stadium (Suntimes Field) on the left, the main entrance area in the center, and the surrounding urban environment with highways and residential areas. Overlaid on the photograph are several architectural design interventions, represented by semi-transparent, light-colored structures and pathways. These interventions are concentrated in the central and lower-middle parts of the park, showing proposed changes to the main entrance, internal circulation, and the integration of existing buildings.

DESIGN INTERVENTIONS

The following four projects address primary issues that we have identified within Flushing Meadows-Corona Park through our collective research in this studio. The four issues are: the ineffectiveness of the park's main entrance, the discontinuity of connections within the park, the role of landscape elements in disrepair, and the isolation of existing structures. As preservation architects, we each propose a stance through architectural design for treating these existing conditions. Our design interventions, then, can be considered prototypes—imagined in concert with the site's historic character and complexity—which might be applied to many opportunities in Flushing Meadows-Corona Park, and contribute to its continued growth and success.



the passerelle



the fountains



underpass



overpass



terrace on the park



the passerelle

DESIGN INTERVENTIONS

THE PASSERELLE

The Passerelle is the main point of access to Flushing Meadows Corona Park, and is one of the few structures still remaining from the 1964 World's Fair. It is composed of the pedestrian overpass that connects the park to the subway station, and the entrance building in the park itself. It was designed by Andrews & Clark, an engineering firm, and Clarke & Rapuano, the landscape architects in charge of the fair's master plan.

The site makes for an important design intervention because it has a significance that is yet unexploited. This significance rests in two notions: in its location (within the park and in relation to New York City), and in its representation of the historic values of the park (as a remnant from the fair). This design proposal strengthens these concepts in order to revitalize the building and benefit the park.

Location

The Passerelle is located at the north edge of the park's historic core, where it functions as a transportation node, and as the main entrance to the park. Its significance lies in its responsibility of giving the first impression of the park to visitors, and of guiding them towards their destination. However, the building does not take full advantage of the influx of people it receives to announce itself as the main entrance to Flushing Meadows Corona Park.

History

The historical significance of the building lies in its physical integrity, and thus in its capacity to transmit the 1964 World's Fair experience to today's users. The structure was built specifically for the fair as its principal entrance, and remains a fairly faithful representation of what it used to be. However, a crucial element in the World's Fair experience is missing today in the Passerelle: the crowds. The building was meant to receive thousands of visitors at once, but today this rarely happens. The historic features of this building therefore diminish in value because of the weakening of their historic purpose.

Goals

The goal of this project is to revalorize the location and historical significance of the Passerelle. This is done by redistributing its unused space so that the loss of crowds does not diminish its historical value; and by introducing a new program that reinstates this building's importance as a transportation node, and clearly identifies it as Flushing Meadows-Corona Park's main gate.



Passerelle Building 1964 World's Fair
Image Source: New York Public Library



Passerelle Building: Entrance Building today

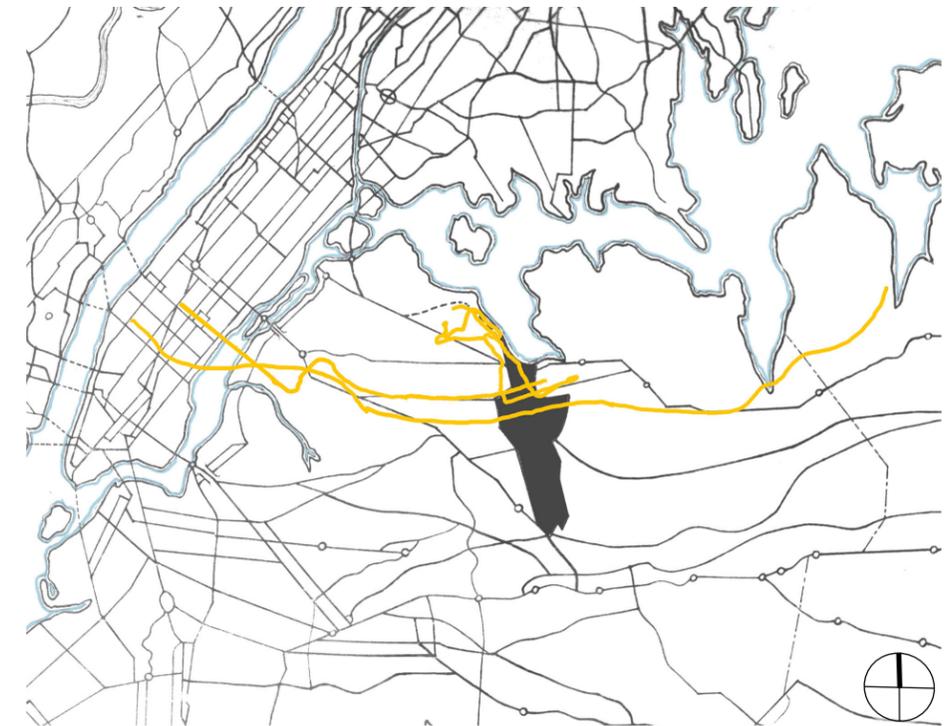


Passerelle Building: Overpass today

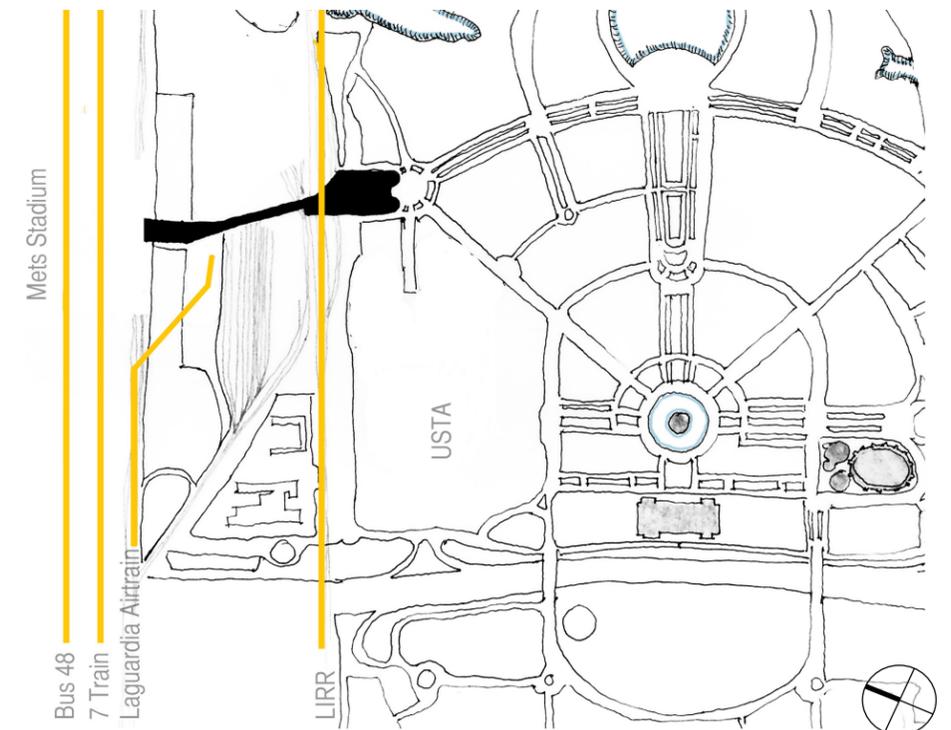


Passerelle Building 1964 World's Fair
Image Source: New York Public Library

Certain features that identify this building as a remnant of the fair are still present. These are: the rhythm of the overpass marked by vertical elements on its edges and the boarding on the floor; the presence of wood as a warm, natural material; the particular roof structures and their importance on the views when approaching the park and when looking back from it; the simplicity in composition of the building portrayed in its symmetry and its use of basic geometric shapes.; and finally, its welcoming rounded volumes opening up to the park.

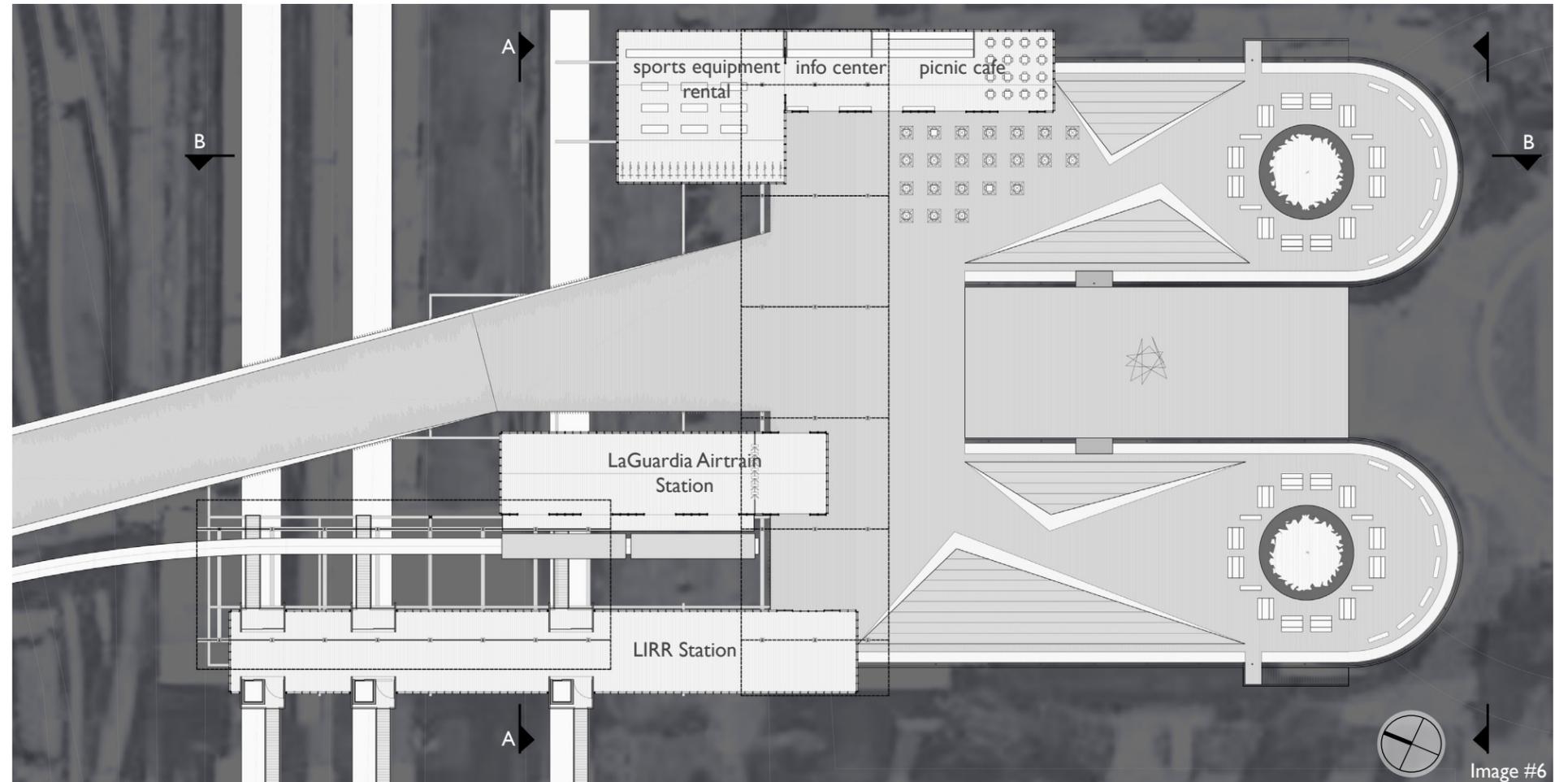
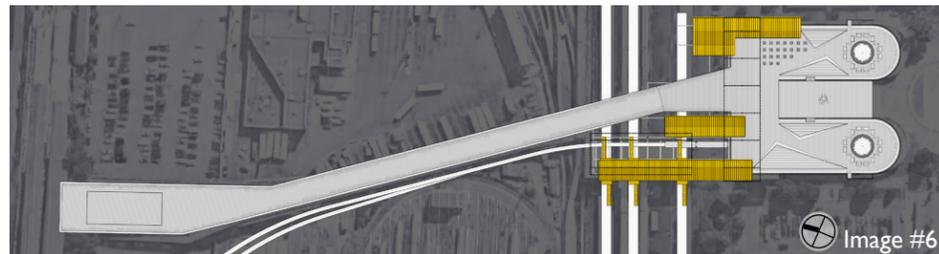
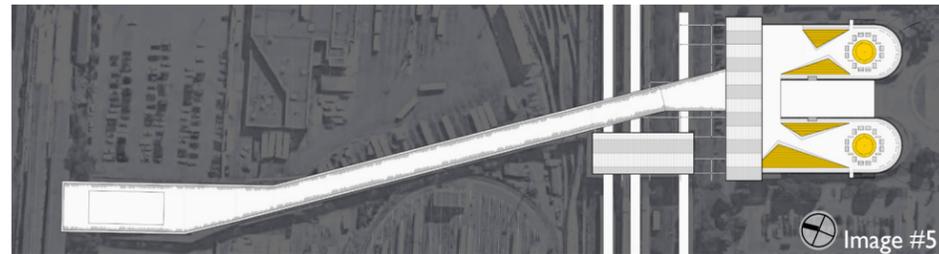
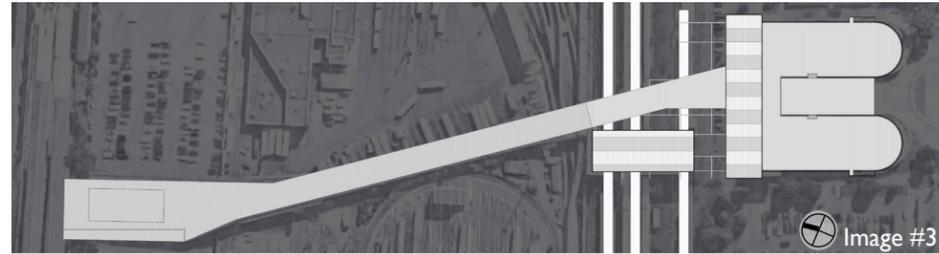
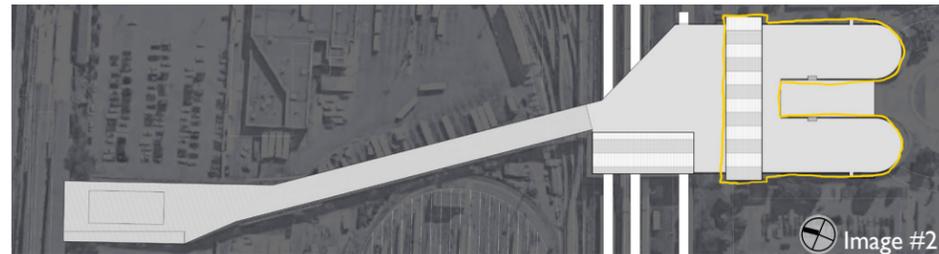
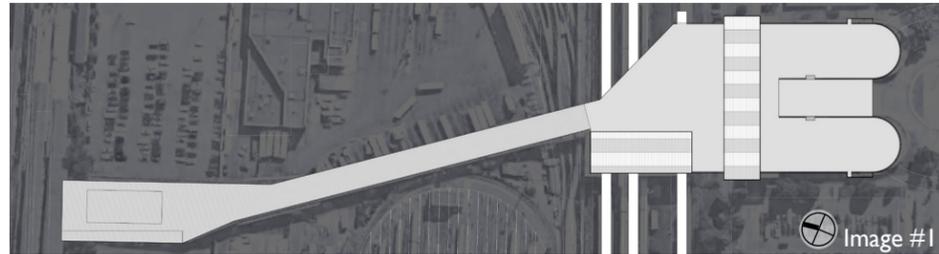


New York City map showing the routes of transportation that converge at the Passerelle building: the 7 train, the Long Island Rail Road, the 48 bus route, and the recently proposed LaGuardia Airtrain.



Flushing Meadows Corona Park historic core map showing the routes of transportation that converge at the Passerelle building: the 7 train, the Long Island Rail Road, the 48 bus route, and the recently proposed LaGuardia Airtrain.

DESIGN INTERVENTIONS



Actions

Image #1 shows the Passerelle as it is today. The proposal redistributes some of the open and circulation spaces that are not used, and redirects the activity towards the front of the building, marked in image #2. The following actions are implemented:

- Unused area in the back is removed (image #3)
- All edges are redesigned (image #4)
- Terraces are punctured creating patios and skylights in the first floor (image #5)
- New volumes are introduced under the zigzag roofs, giving new program for the building and reorganizing the circulation through it. (image #6)

The entrance to the new program is located on the front, towards the park so that the new activity they foster concentrates on the terraces and towards the park.

The volumes will house a new station for the LIRR, a station for the proposed LaGuardia Airtrain, a Café specializing in picnics for park-goers, an information center, and a sports equipment rental service (image # 7).

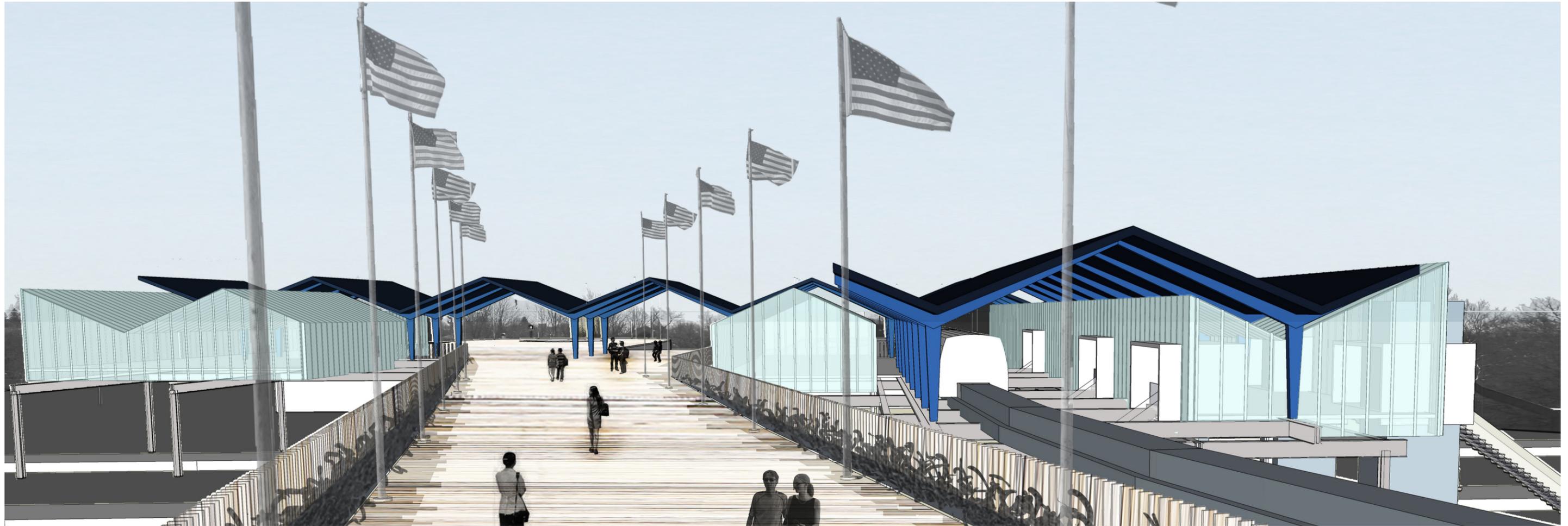
The physical appearance of this intervention is a direct response to the character-defining features of the Passerelle. This can be seen in each one of the three most important moments of the building:

Approach

This area of the intervention means to direct the approach of the visitor to the core of the project: the zigzag structures and the new programing.

The volumes housing this new program are extruded directly from the zigzag structure shape; their materials and simplicity in form derive from the composition character of the Passerelle, and they are meant to emphasize the particular historic image of the zigzag, while giving it a contemporary and dramatic appearance.

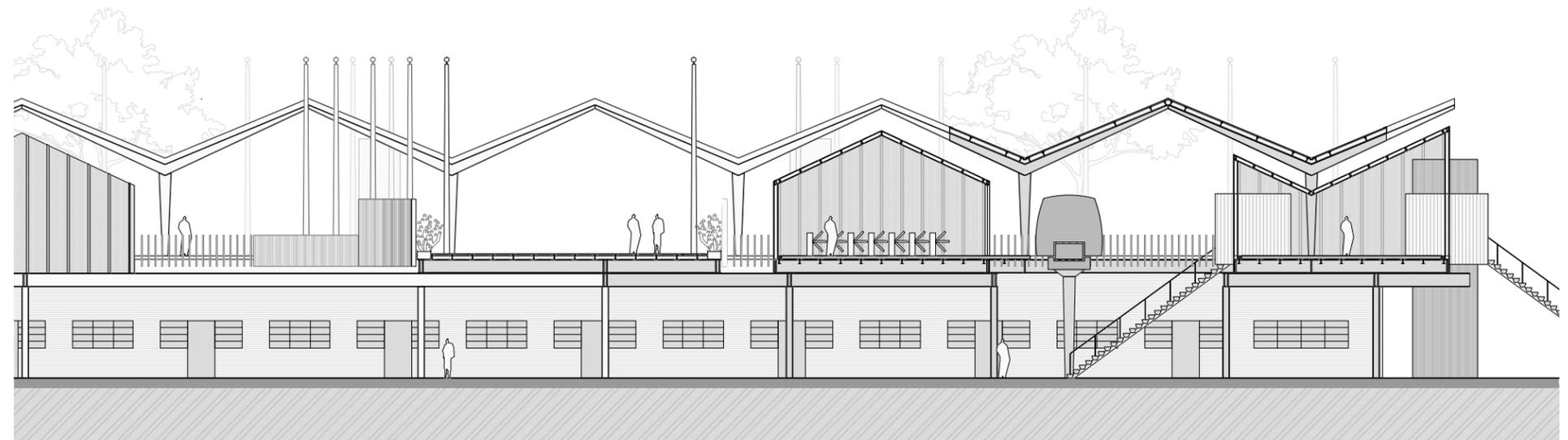
They rest on the existing structure that held up the concrete deck that was removed with this intervention. The structure remains visible, allowing for some transparency to the train tracks below.



In the overpass, important attention is given to the rhythm of the walkway with both the horizontal lines marked in the floor, and the vertical elements on its edges. Although some of the wood is removed from the floor for safety reasons, the prefabricated concrete planks that replace it maintain this rhythm. The salvaged wood removed is used on the edges as railings, further emphasizing the rhythm, maintaining the important presence of this material, and also focusing the view of the visitor towards the epicenter of the building.

The current lighting fixtures are removed, and new lighting is incorporated at the bottom of the flagpoles.

Vegetation is also introduced in the edges of the walkway to reinforce the park identity of this building. The plants and the vertical wood planks screen the view of the transportation infrastructure below, while still permitting views of this interesting and important landscape. The transportation character of this place is further emphasized by the introduction of the LaGuardia Air Train, which runs at the level of the pedestrian overpass and goes all the way through the zigzag structure.



Section A-A

DESIGN INTERVENTIONS



View From the Park

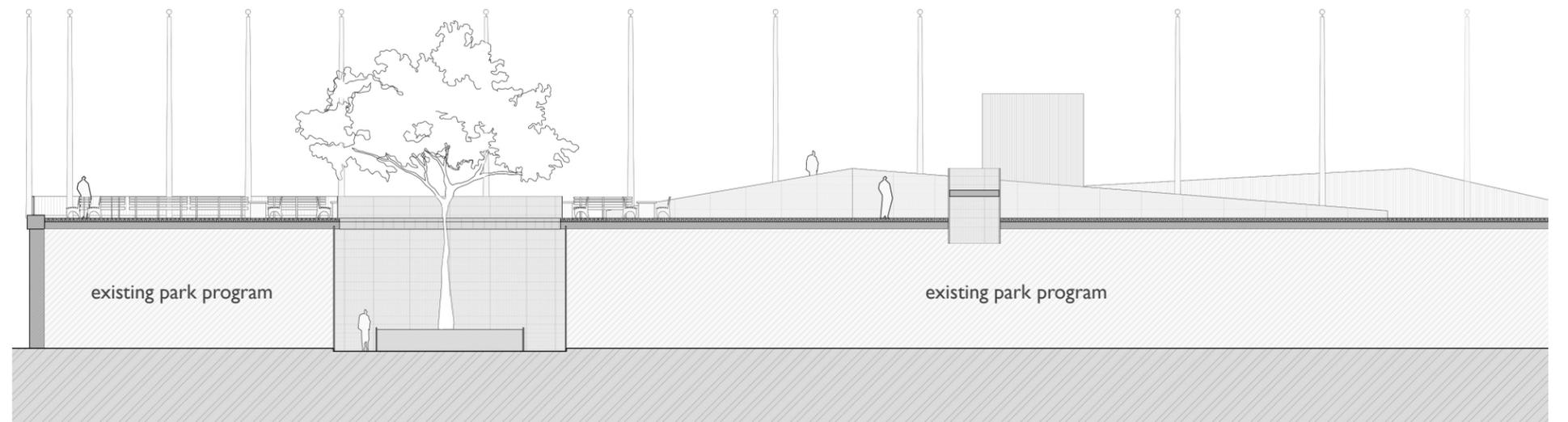
The intention here is to maintain the simple and symmetric historic character of the building. The rhythm marked by the 1964 original railings and flagpoles is maintained, and the transparency through the zigzag structure still marks the way out of the park.

Vegetation is introduced at the courtyards on the first floor, and trees planted there are expected to grow and show themselves from behind the curved walls.

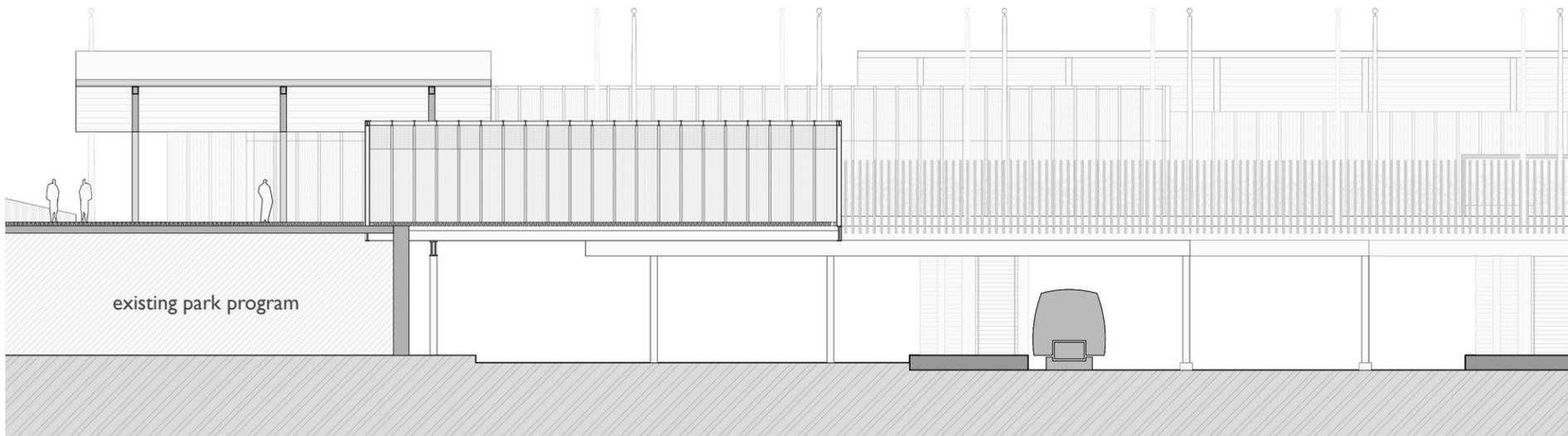
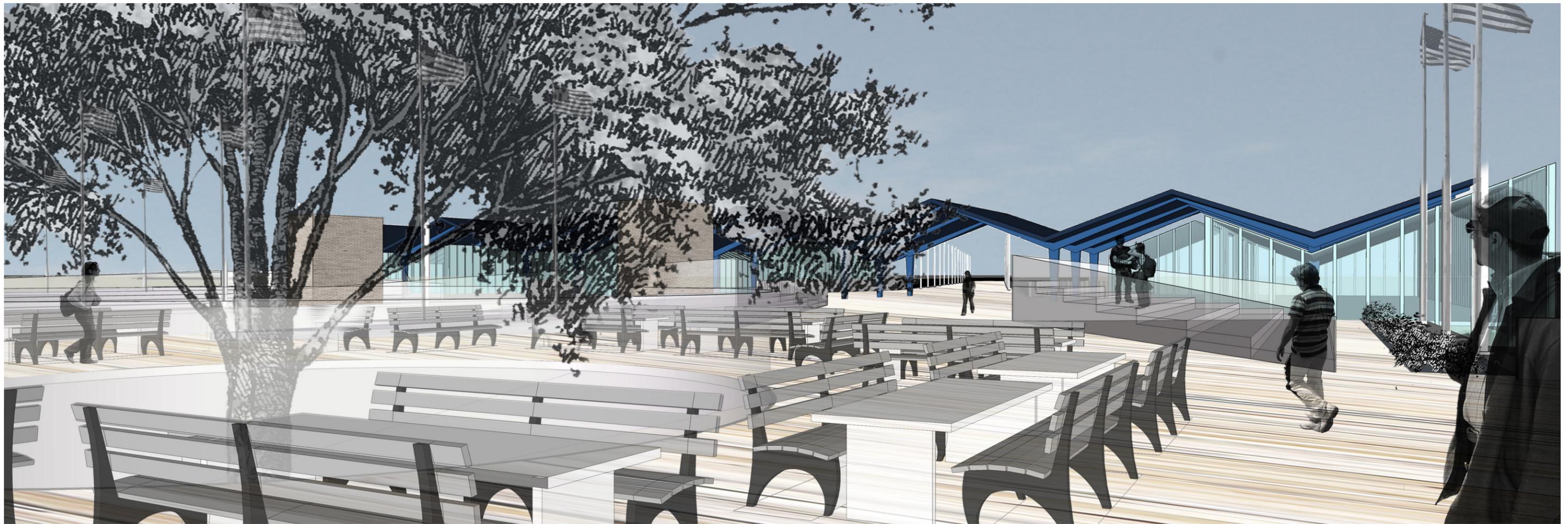
The brick in the base of the structure is returned to its original state as exposed light-colored brick by removing the existing yellow paint.

Finally, the glass volumes extruded from the zigzag structure are somewhat visible, attracting activity towards the top of the building, while still respecting this historical view.

The image of the Passerelle leaving the park is enhanced with these minor interventions to give a more dignified and powerful main gate appearance.



Section B-B



Section B-B

Terraces

The idea for the design in this area is to fragment the space so that it doesn't feel empty, while still allowing for the circulation of crowds needed in events like the US Open. The elements used to fragment the space are the glass volumes themselves, sliding into the terrace; the punctured patios with their vegetation; and the skylights, which contain steps for seating. The terraces today display the original 1964 World's Fair benches; these are kept in their original position, now equipped with tables for people to use them as picnic spots. This area overlooking the park now becomes a more intimate contained space for people to use.

In conclusion, what this project hopes for is that by introducing new forms and program, and by reorganizing aspects of the building that are no longer current, it will revive the unexploited value lying in the Passerelle building.



underpass



overpass

DESIGN INTERVENTIONS

OVERPASS AND UNDERPASS

One important character-defining feature of Flushing Meadows-Corona Park is the series of separate areas created by the highway boundaries. These areas are then connected by bridges and underpasses to maintain a single cohesive park. The highways have been a component of the design for the park since its inception, prior to the 1939 World's Fair. This infrastructure was created by Robert Moses to help usher in the era of the automobile, but the park was also envisioned by him as green space for the community. Over time, the original highways needed to accommodate more traffic and an extensive increase in elevated roads created underpass conditions within the park. Both overpass and underpass connections soon became neglected, and gradually these connections have become degraded. This prevents the park from functioning as a cohesive whole. Also, the functional aspects of the active programs that were created around the connections have been deprived of their functions and eventually abandoned.

Weak Connections Over Time

The weak connection points within the park prevent smooth transitions from one area of the park to the other. Connections are unclear, and with the lack of programming, these spaces have been taken over by parking lots and paved roads. Along with the overall way-finding of the park being very poor, the entrances are not clearly marked and the average visitor does not experience these connection spaces as part of the park. This is the primary reason why additional attention is required for these spaces.

Design Intervention

The design intervention targets two different sites and attempts to strengthen the existing conditions. The selected sites are the overpass, spanning over the Long Island Expressway, and the underpass that is below the elevated roads of the Van Wyck Expressway and the Long Island Expressway. Both of these areas connect the Historic Core and Meadow Lake. These interventions are designed to create smooth transitions that allow the users to utilize the park as a whole and not in fragmented parts.

Historic Core and Meadow Lake

Although there are numerous connections to address in Flushing Meadows-Corona Park, this design intervention will focus on the connection between the Historic Core and Meadow Lake because it deals with areas that have historical value and significance.



Figure 01 (top right): Aerial Map with Highway Boundaries. Source: Google Maps.
Figure 02 (center right): Aerial Map with Entrances and Connections. Source: Google Maps.
Figure 03 (bottom right): Aerial Map with Site Selection. Source: Google Maps.

The Intended Park for the Community

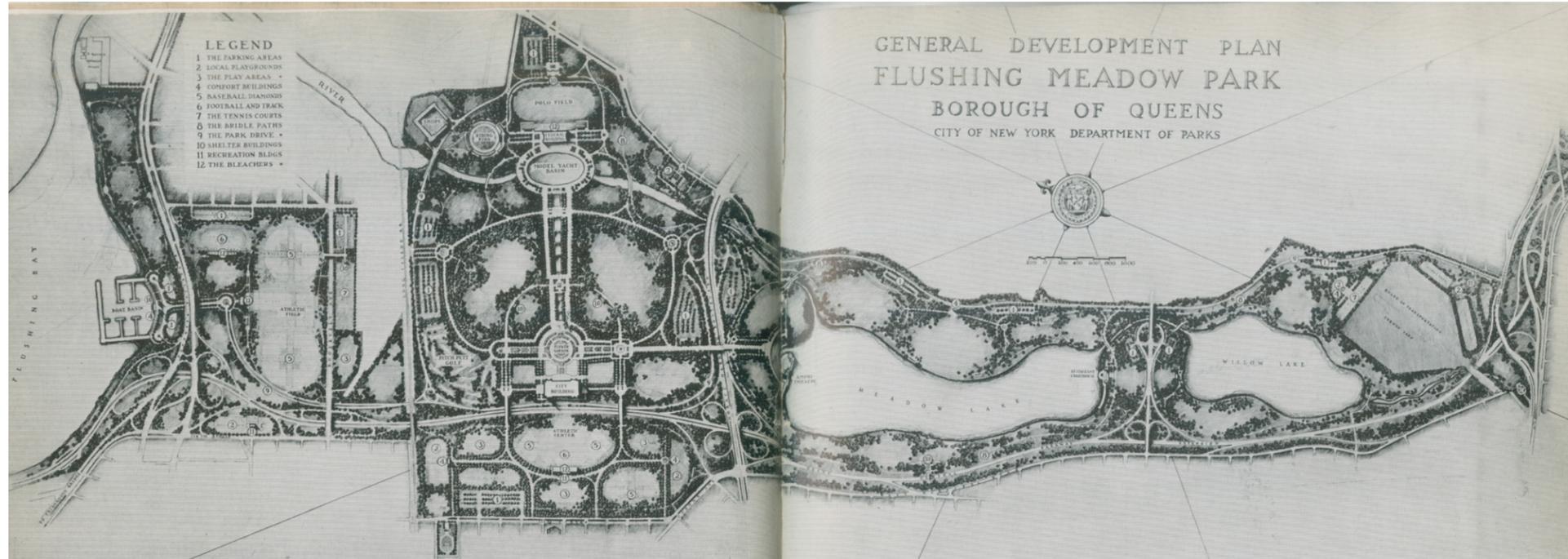


Figure 04: "Permanent Plan for Park After Fair" 1936.
Source: *The Flushing Meadow Improvement Bulletin*, December 1936

Site Selection for Design Intervention



SITE EVOLUTION AROUND THE CONNECTIONS

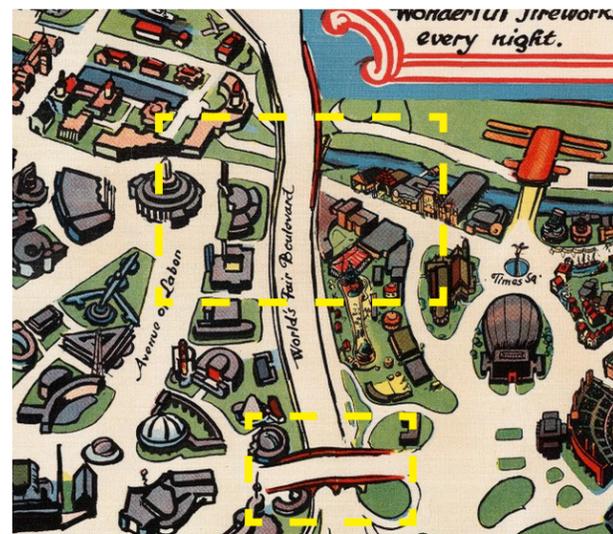


Figure 05: 1939 World's Fair Map with Site Selection
Source: <http://www.davidrumsey.com>

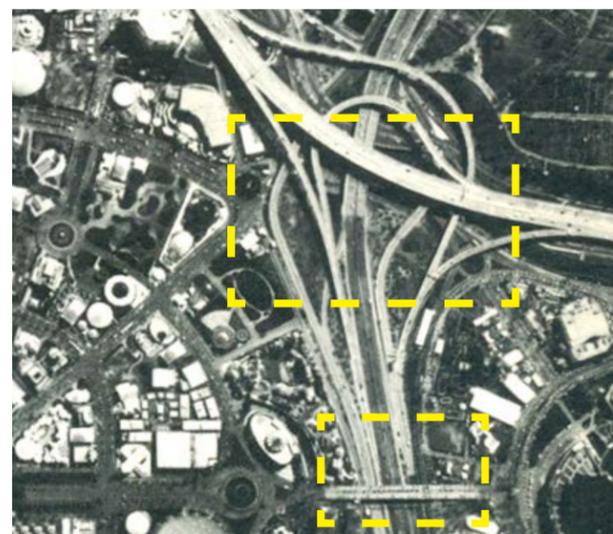


Figure 06: 1964 Historic Aerial Map with Site Selection
Source: <http://www.nywf64.com/>

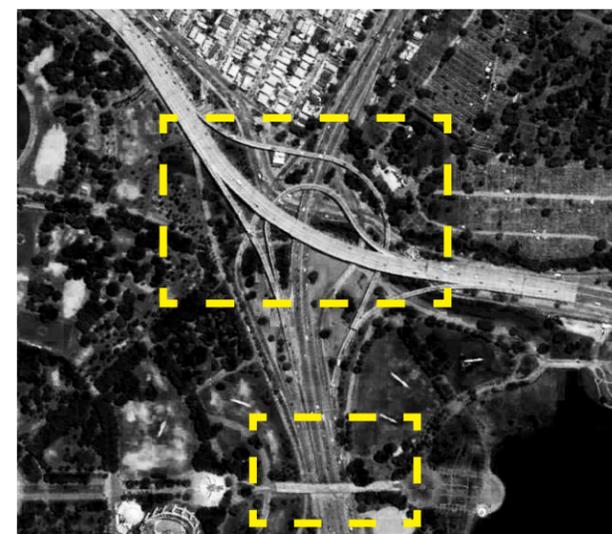


Figure 07: 2015 Aerial Map with Site Selection
Source: *Google Maps*.

The Park

As the grounds for both the 1939 and 1964 World's Fair, the site as a park can be seen as an afterthought; however, this site was always intended by Robert Moses to be a park.

The Highways

The highways that shape the boundaries of the park were also always a part of the original design, but the expanding roads and the loss of program after the fairs left the overpass and underpass in a desolate state.

Figure 08 (top right): Overpass. Source: *Sarah Yoon*
Figure 09 (bottom left): Underpass. Source: *Cheng Liao*

DESIGN INTERVENTIONS

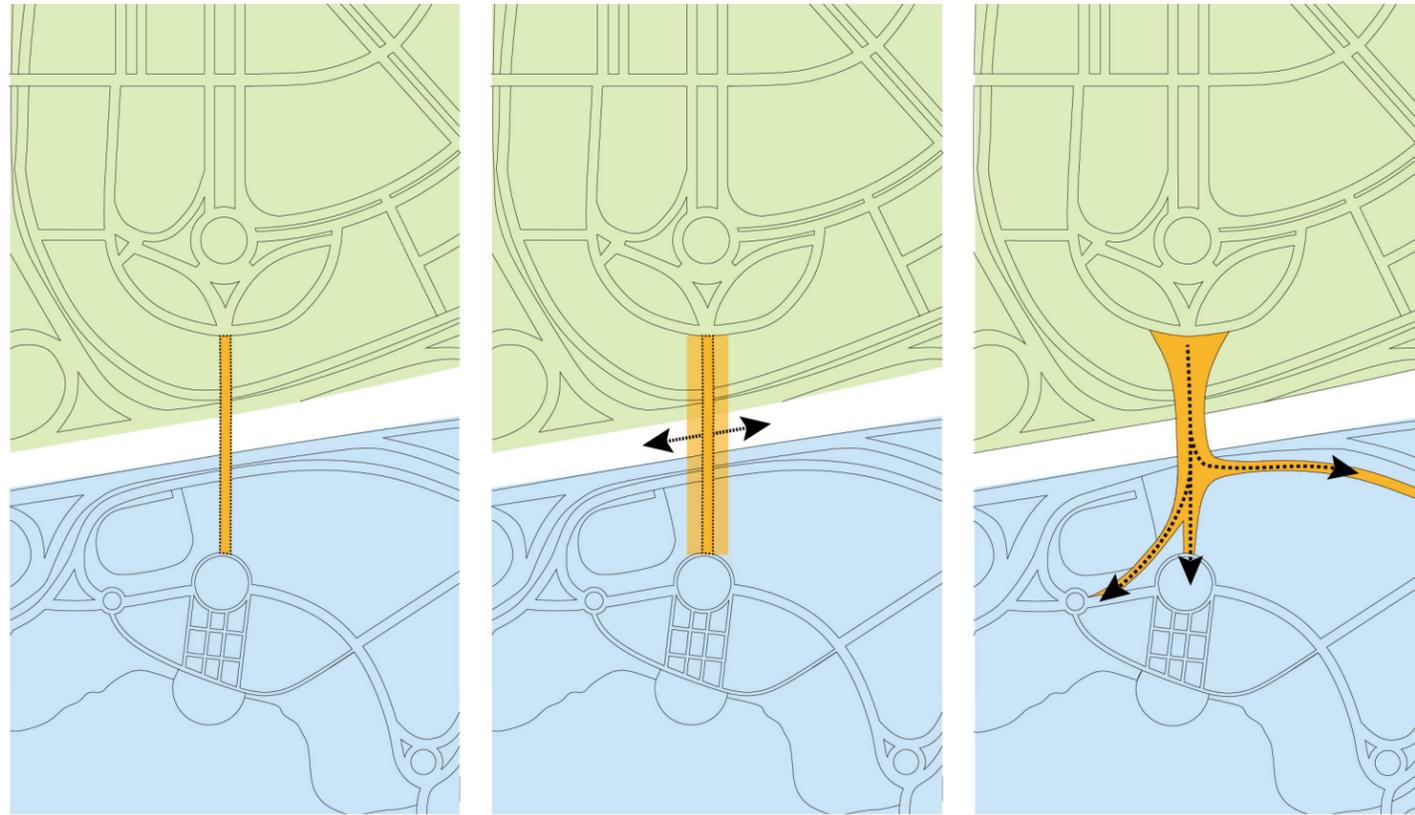


Diagram 1: Existing Condition

Diagram 2: Widen

Diagram 3: Direct

ENHANCE CONNECTION

- Extend Park into Connection Space
- Accommodate User Patterns

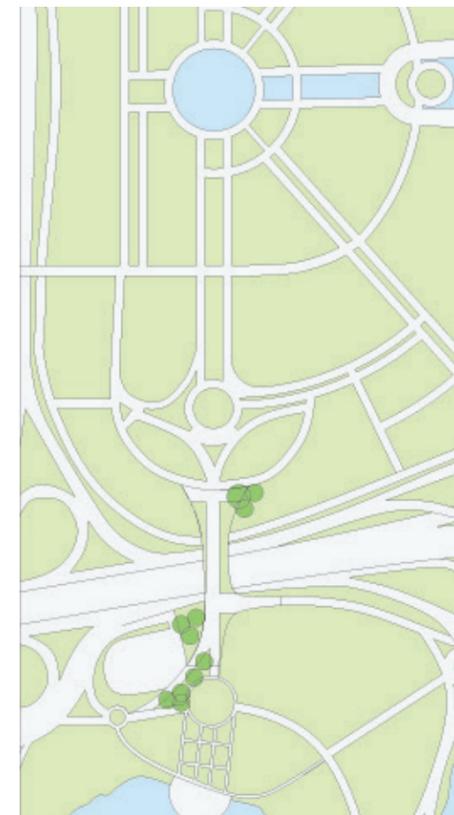


Diagram 4: Extend Park

DIAGRAM 1

The existing overpass extends over the expressway and is paved to accommodate vehicular traffic as primary and pedestrian traffic as secondary.

DIAGRAM 2

In order to insulate the pedestrians from the noise and fumes while crossing, the overpass will be widened.

DIAGRAM 3

The overpass will branch out into three different areas on the Meadow Lake side to accommodate current user patterns. Identified users: walking pedestrians, jogging/running pedestrians, park vehicles.

DIAGRAM 4

The surface of the overpass will be repaved and the park will extend onto the overpass. Green space is introduced and one paving supports all users.

Aerial Map With Site Plan and User Diagram



Figure 10: Aerial Map with Site Plan. Source: Google Maps.

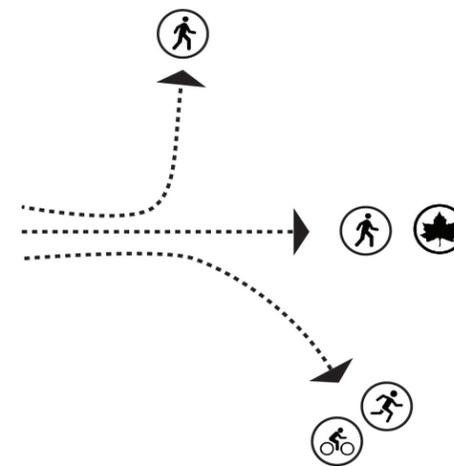


Figure 11: Overpass Rendering - Historic View towards Historic Core

Functions of the Overpass

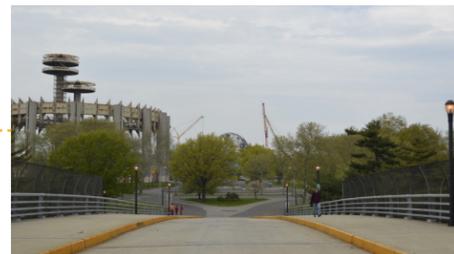
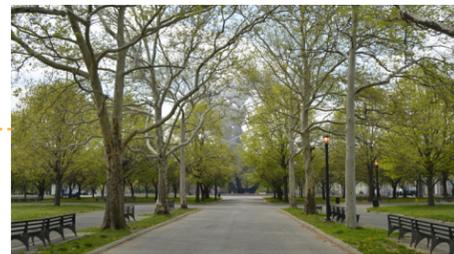
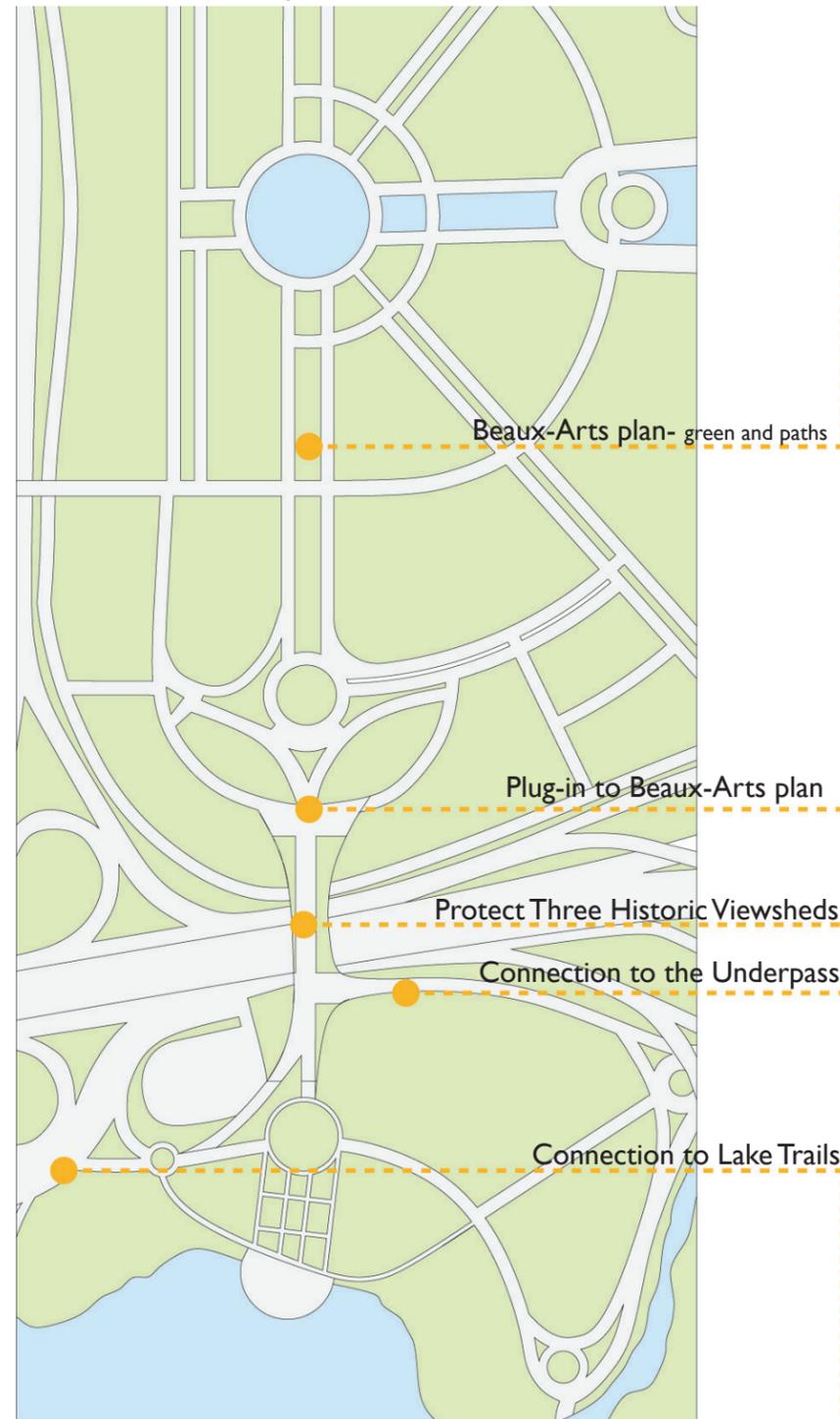


Figure 12 (center images): Plans, Viewsheds. Source: Alberto Sanchez-Sanchez, Sarah Yoon

Figure 13 (top right): Overpass. Source: Sarah Yoon

Figure 14 (bottom right): Overpass Rendering- Historic View towards Meadow Lake

DESIGN INTERVENTIONS

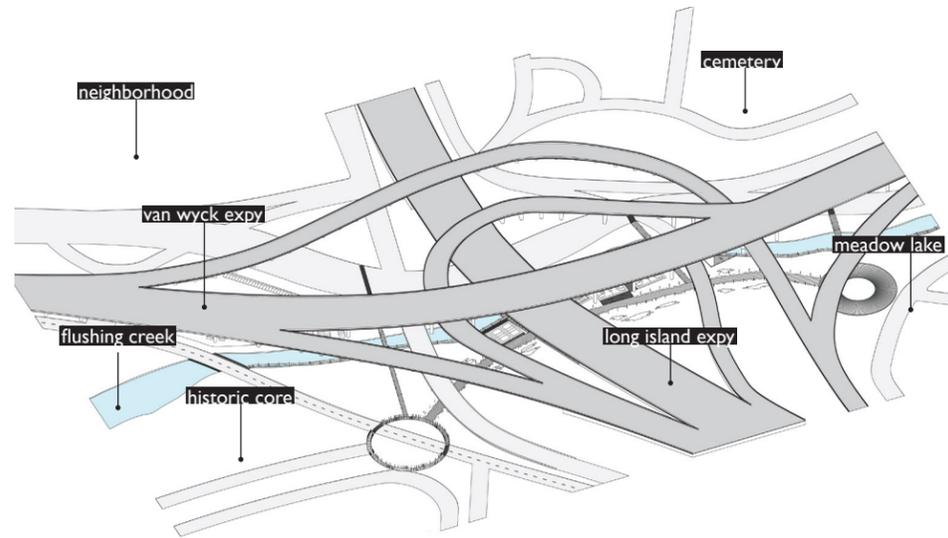


Diagram 1: Existing Condition

Although the area is unpleasant and currently not treated as a part of the park, it has great potential to be revitalized with the existing shape of past nodes, Flushing Creek, and the highways. The complex layering of roads creates a unique spatial quality that can be enhanced.

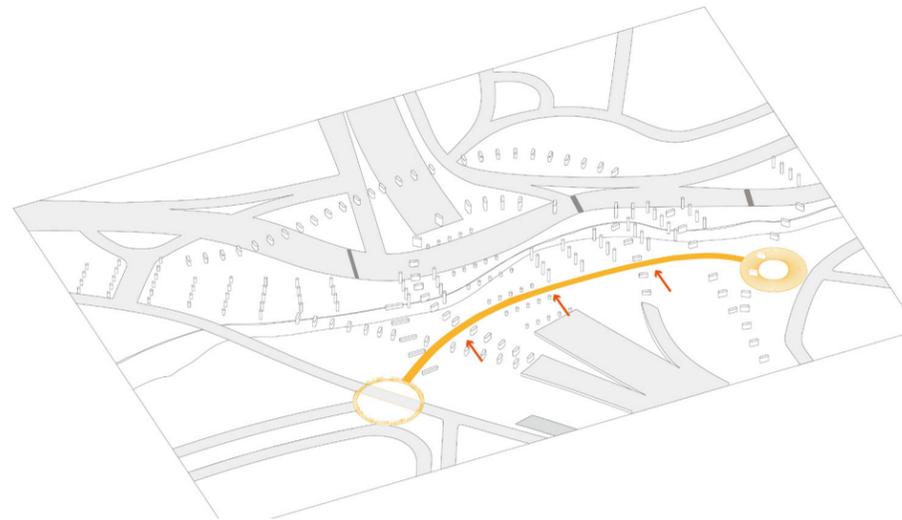


Diagram 2: Emphasize Entrances & Cut Off Drive Way

Revitalizing the existing entrances will help way-finding. The driving street currently used as a short-cut to the highway will be cut off and repaved with concrete unit paving for pedestrians and cyclists. Narrowing the width of this roadway will also create more green park space.

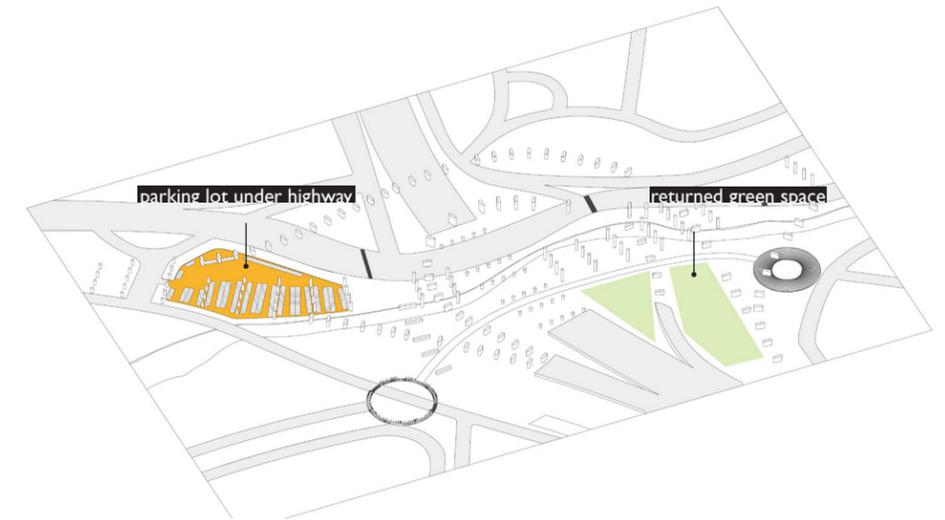


Diagram 3: Move Parking & Return Green Space

Existing parking lots along the road will be moved to a covered underpass area and the lot will be returned to green park space. This open green space will function as flexible space for further park use.

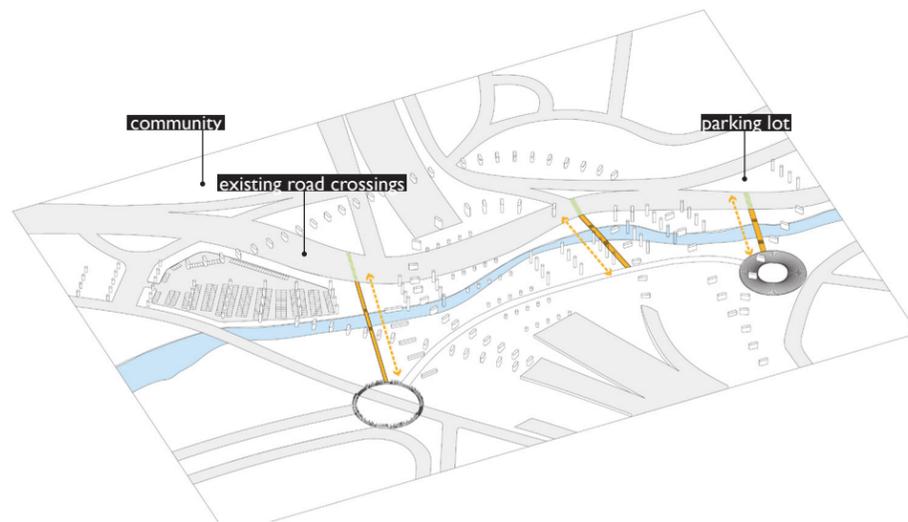


Diagram 4: Bridges Over Creek

Three bridges will extend over the existing crossings in order to welcome the community. It will be a soft entrance into the park.

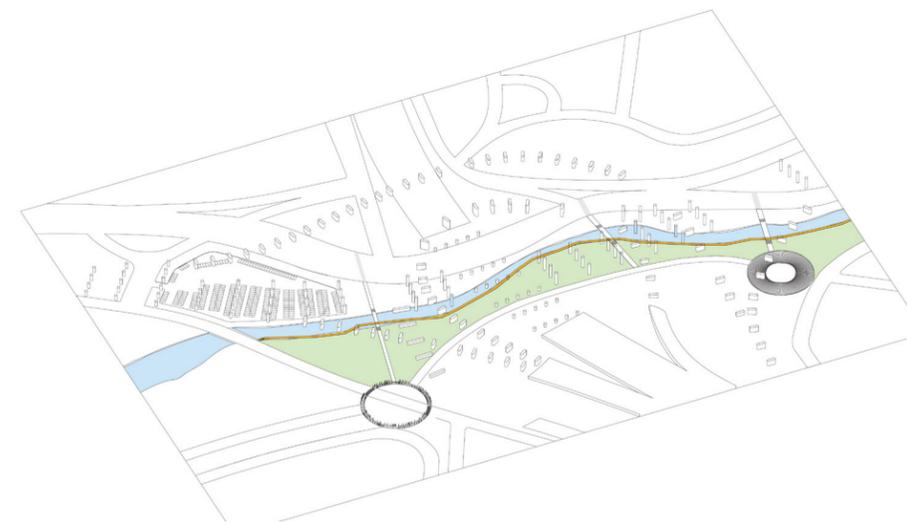


Diagram 5: Wooden Boardwalk

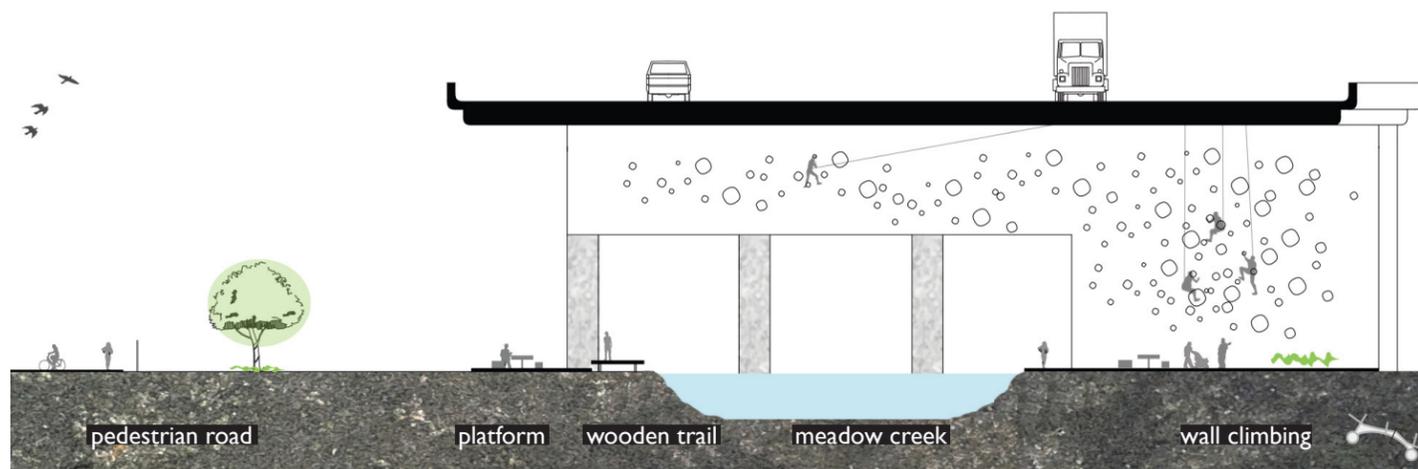
A wooden boardwalk along the creek starts from the parking lot and continues throughout the area. This trail will allow people to enjoy Flushing Creek and also improve the overall environment around the creek.

Diagram 6: Programming Sports

The vacant land will be programmed with different sports activities of different volume and scale. Basketball in areas with higher ceilings, badminton and volleyball in mid-rise areas, croquet in low-rise, and wall climbing in between the concrete columns.



Figure 15 (top right): Underpass Rendering - Return Green Space
 Figure 16 (bottom right): Underpass Rendering - Climbing Wall & Activities
 Figure 17 (bottom left): Underpass Section - Climbing Wall & Activities





the fountains

DESIGN INTERVENTIONS

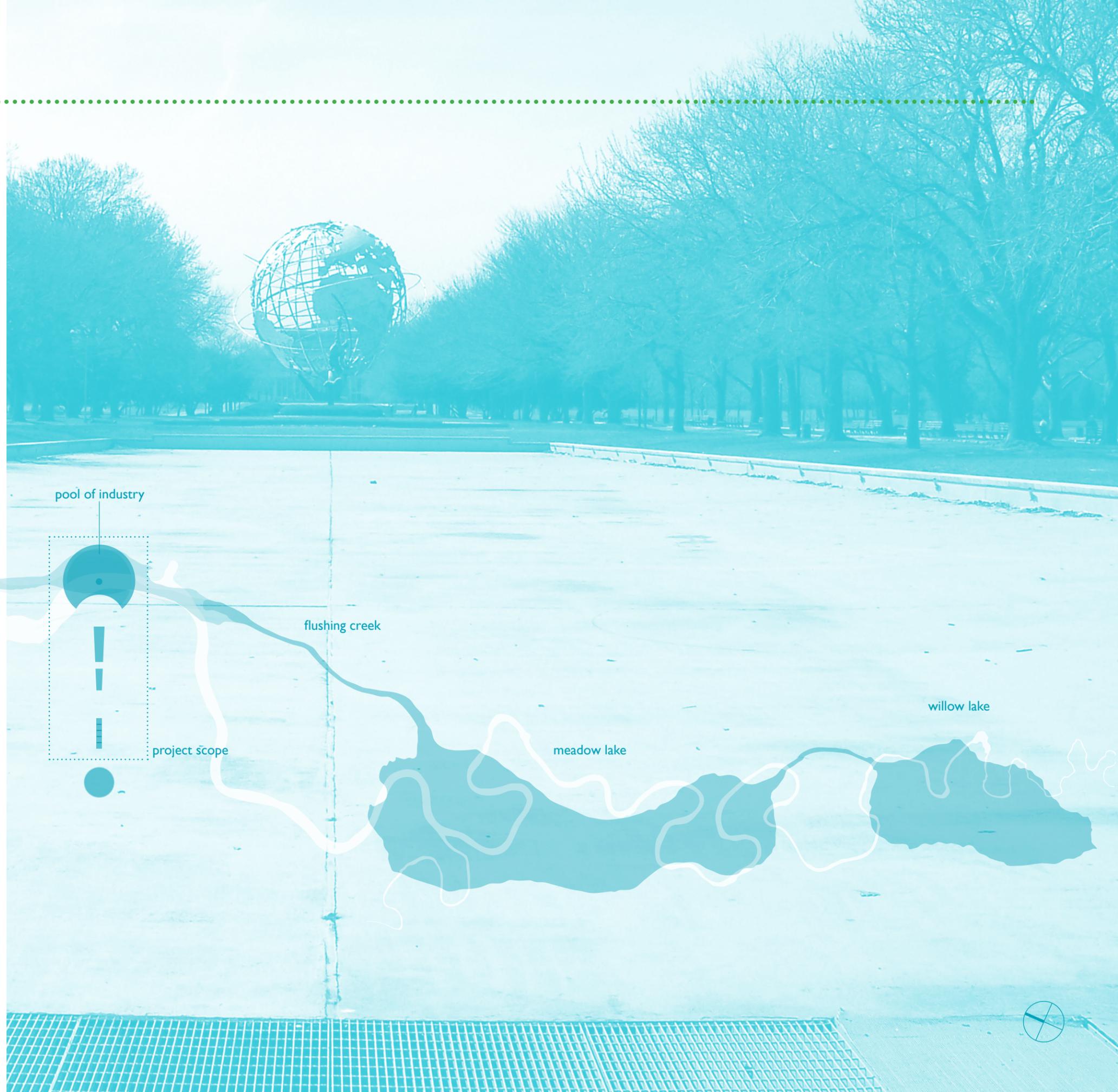
The Fountains

This project was inspired by the ways in which the movement and lack of movement of water have shaped the history of the site from its ecological beginnings as a salt marsh to its current state as a landscaped park. The historical narrative of water in Flushing Meadows-Corona Park begins with Flushing creek, which ran through the site when it was still a salt marsh. This coastal ecosystem provided a critical natural filtration system for the waterways and rich biological diversity for the area. In 1939, the water level was fixed with a tide gate near the high tide mark, keeping the salt water at bay and forming two freshwater lakes, Meadow Lake and Willow Lake. The creek was eventually moved underground with the creation of the 1964 Fountain of the Planets inside the former Pool of Industry, where the manipulation of the creek coincides with the manipulation of water as a significant design element. The fountains, laid out along the main Beaux-Arts axis combined water, light, and music in impressive displays, showcasing the latest technology, and representing significant architectural and cultural ideas of the time. The Pool of Industry also served as the eastern terminus of the central Beaux-Arts axis, which includes three fountains and the Unisphere as the western terminus.

Currently, the pool sits as a neglected and unhealthy body of water plagued with algae and trash, a far cry from the water jet shows that impressed fair goers with its 150-foot reach. The fountains too, present concerns: as they no longer drain properly, they fill with water during rainstorms, posing safety and maintenance problems. Further, the flat topography created by the formation of the lakes has resulted in many environmental concerns, including limited ecological development, excessive hardscape, site compaction, and stormwater drainage issues.

As it sits on top of the historic creek, the Pool of Industry is a potential window into the history of the site as it evolved from a salt marsh into the site of the two world's fairs. At once a spectacle and central design element, the fountains are now relics: the water does not run, the complex plumbing system is in disrepair, and the park does not currently have the capacity to restore and maintain them to their original condition, leaving eight acres of unprogrammed, underutilized fountain space.

In considering the significant histories of the site's evolution, as well as the current concerns of the park, this intervention seeks to integrate history, ecology, and recreation through an adaptive reuse of the fountains. Design decisions were made as a result of negotiating three main objectives in a holistic, integrated perspective of site significance: (1) to enhance current function of the site as a park and event space for community members, (2) to revalorize the history of the landscape as the site of a historic creek and salt marsh, as well as the site of two world's fairs, and (3) to improve the ecological health of the site. In revitalizing the fountains, the intervention will highlight them as a cultural resource, making their layers of history visible while re-activating the space and re-engaging park users and the environment.



site history



historic salt marsh



historic landscape



Image source: (above): NY City Map ; (below): Google Earth

1964



Pool of Reflections



Fountain of the Fairs



Pool of Industry

2015



Image source (above) : worldsfaircommunity.org
Image source (below) : nydailynews.com



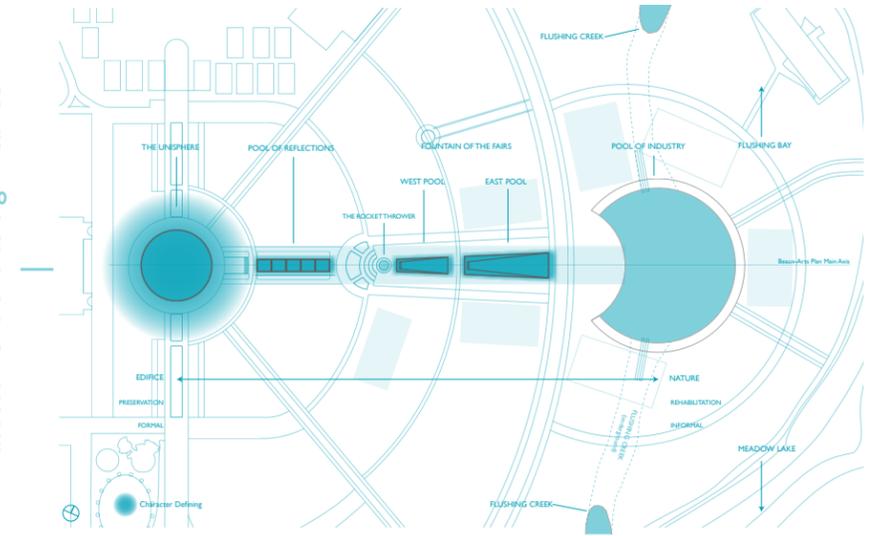
Image source (above) : alameda info
Image source (below) : imagineeringdisney.com



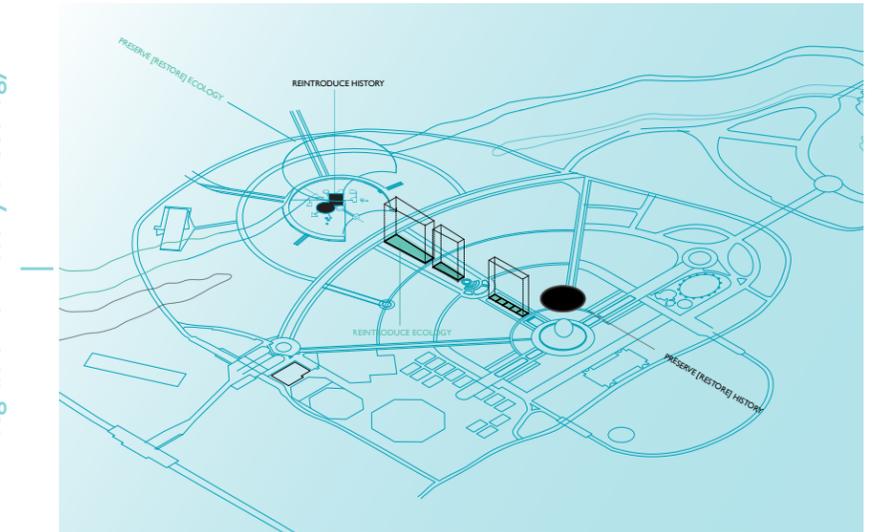
Image source (above) : alameda info
Image source (below) : Michael Minn

350,000 sf
(8 acres)
of unprogrammed space

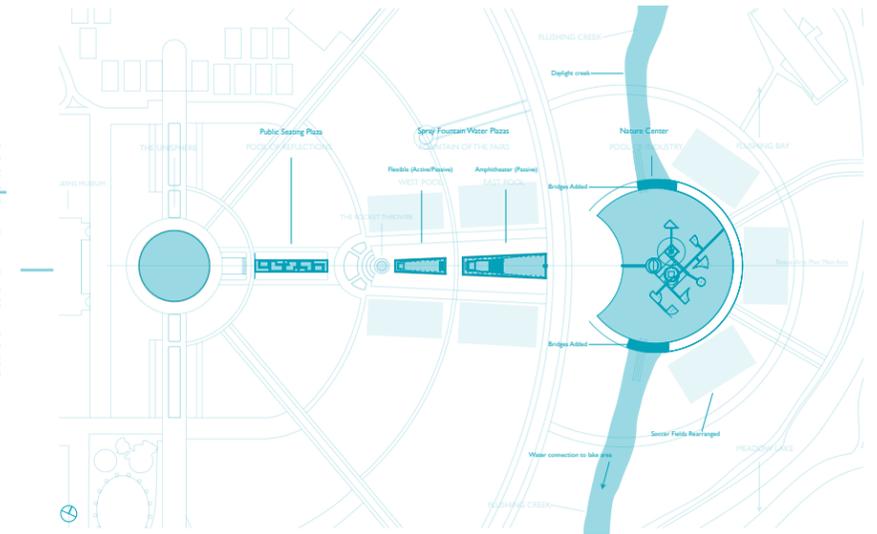
existing conditions
- assessment of site significance -



design goals
- integration of history & ecology -



proposed design interventions
- reactivation of space -



DESIGN INTERVENTIONS

CHARACTER-DEFINING FEATURES

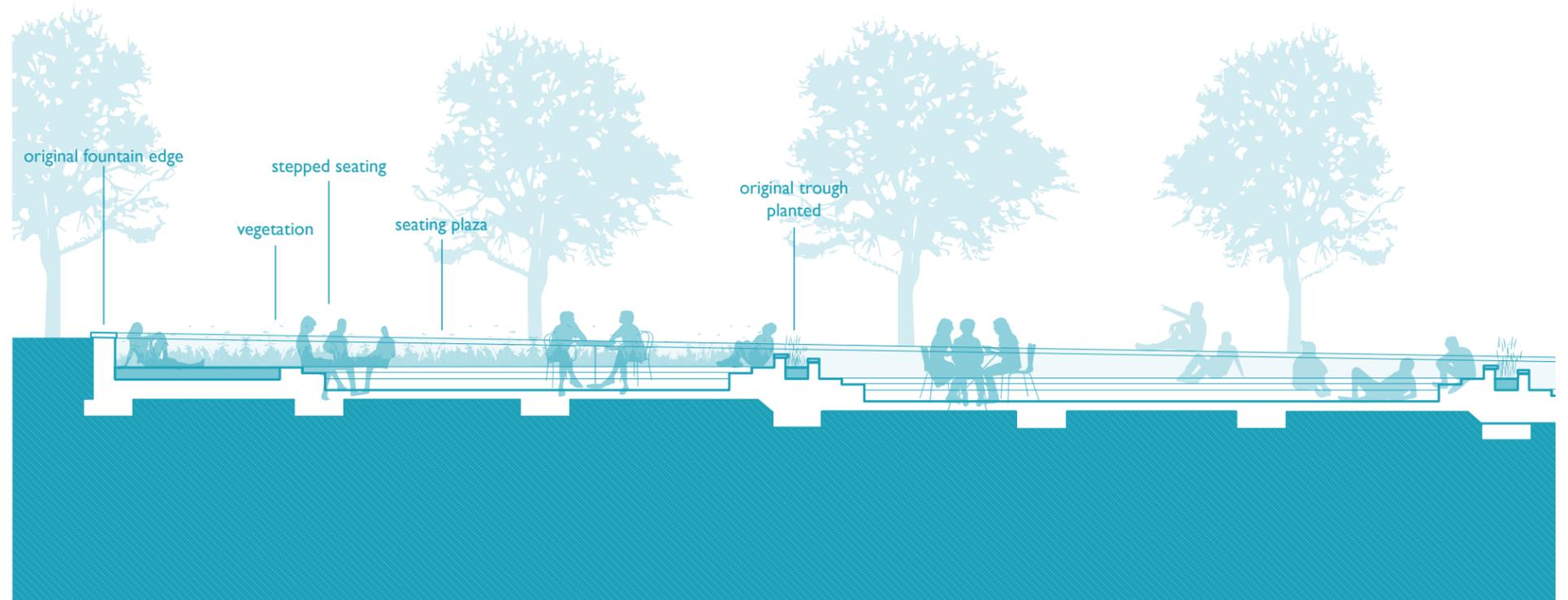
In valorizing the historic significance of the site, character-defining features were a guiding element. These included:

The **footprint**, which reinforces the major east-west axis of the Beaux-Arts plan.

The **view** of the Unisphere as well as views of other significant sculptures and landscape elements.

The **fabric** of the walls, which consist of blue painted concrete and pink granite coping that is original to the 1964 World's Fair, and currently acts as a distinctive unifying visual element that connects the site together.

Water and Spectacle, which are historic character-defining features that no longer exist and invite reinterpretation. These features originated with Jean Labatut, the designer of the Lagoon of Nations, and his experimental ideas that incorporated water, light, and music in a highly constructed spectacle that pushed the definition of architecture.



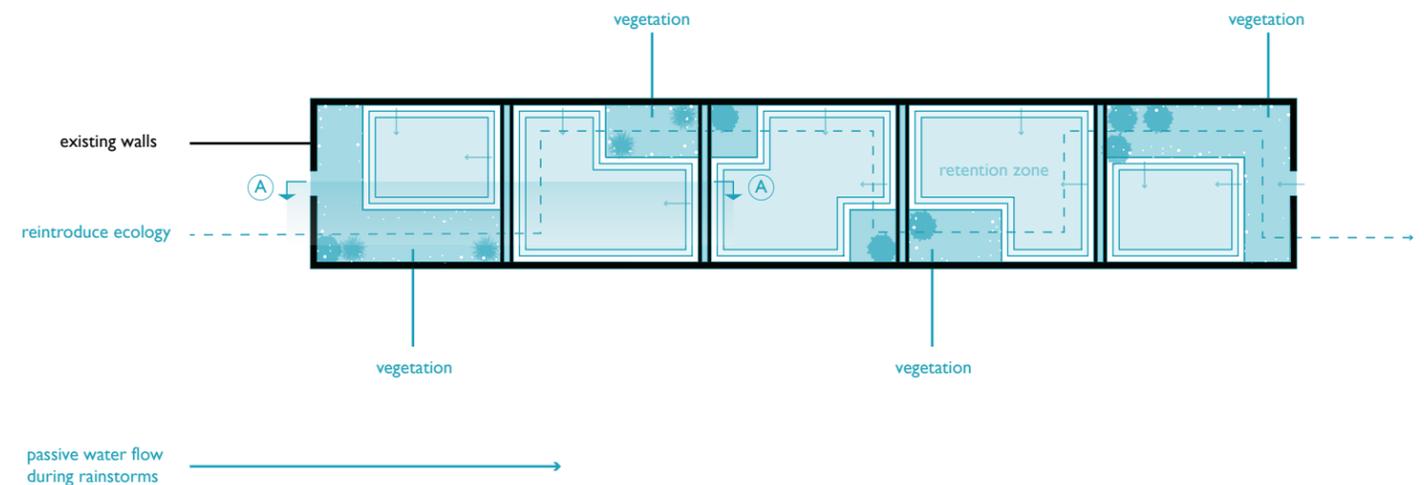
SECTION A - A : The Pool of Reflections

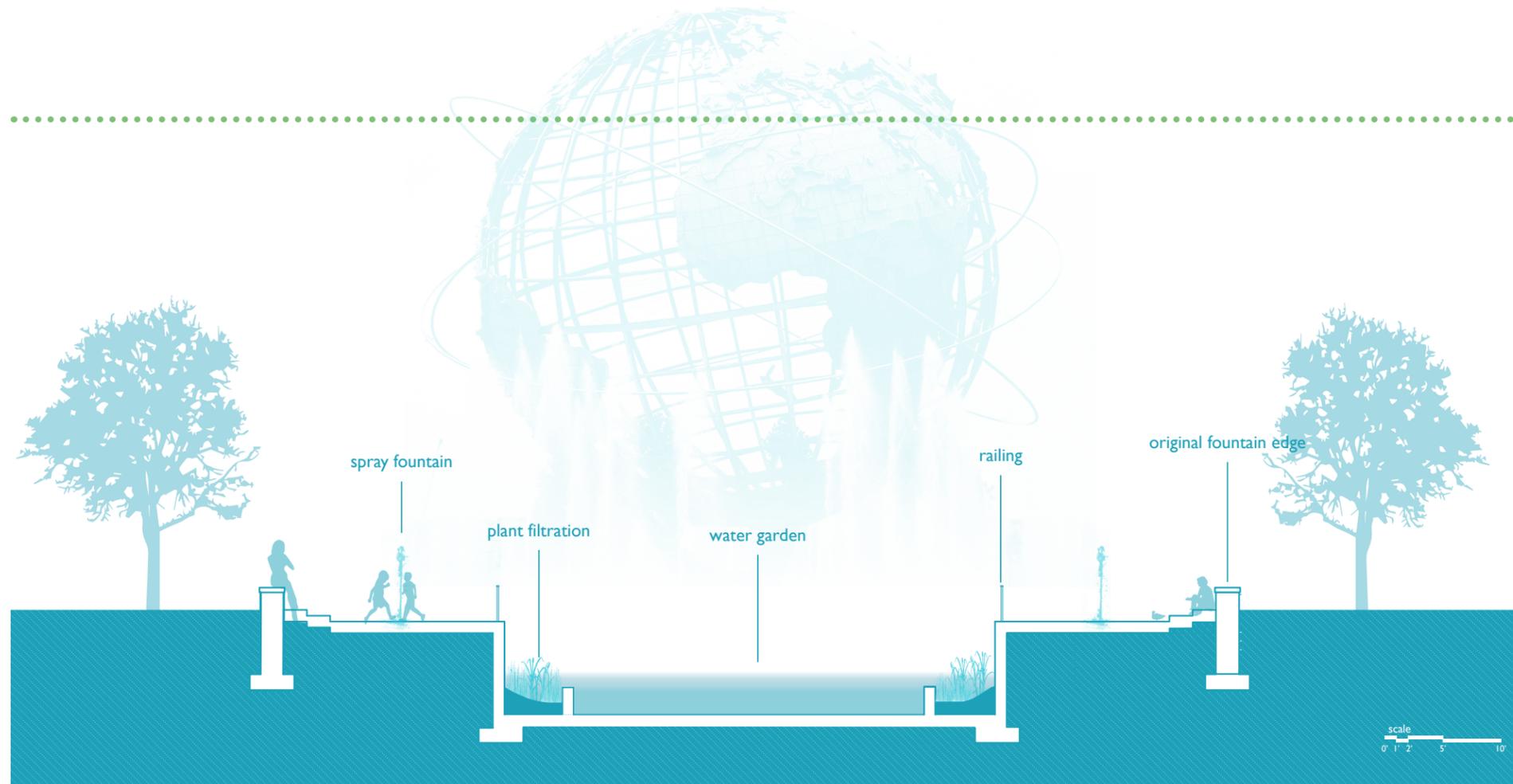
THE CENTRAL AXIS FOUNTAINS

The pool of reflections, closest to the Unisphere becomes a planted plaza for passive recreation. The existing stepped elevations are emphasized with cascading steps which will engage the rising water levels during rainstorms by acting as a water retention zone for the Queens Museum area. The woven vegetation will direct the flow of water and break down and absorb pollutants through bioremediation techniques.

Fountain West includes spray pools along the edges filtered by a natural pond, as well as sunken seating areas. Steps are introduced on the border to increase seating for watching children as they play in the spray fountains. Water can be turned on and off, allowing for flexible uses of the space as an area for active recreation. Runoff from the fountains are brought into the pond; the water is then pumped back up through the nozzles in a closed loop design that recycles and filters the water. In this new water system, the rushes, sedges, and water lilies, provide a beautiful border to a water garden, but also keep the water chlorine free and clean in an aesthetically pleasing and low maintenance system.

In an effort to preserve the historic views, the main architectural intervention involves sinking an amphitheater down into Fountain East, enhancing the view of the Unisphere, rather than building up, which would obstruct the view. The water garden is placed as a backdrop to the performance space.

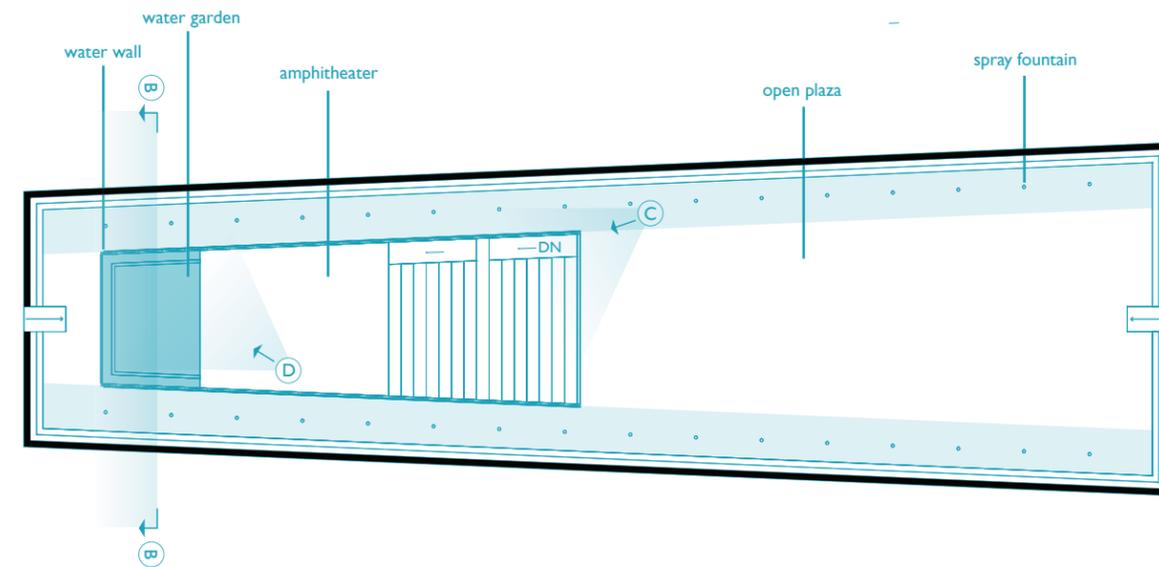
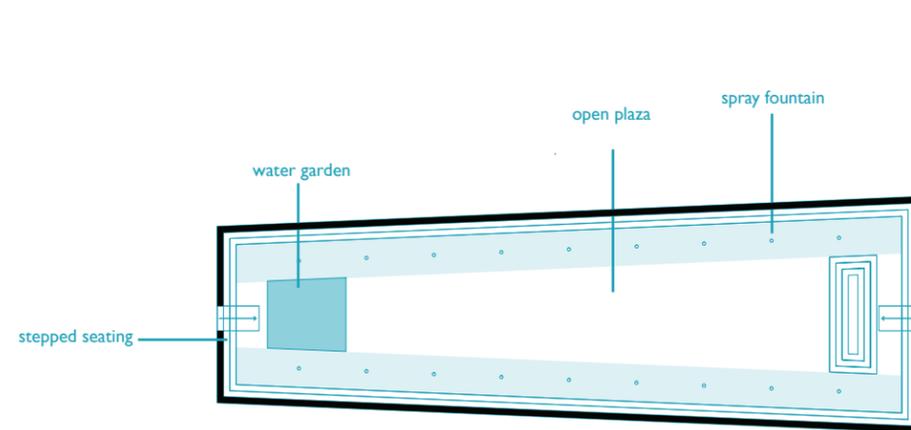




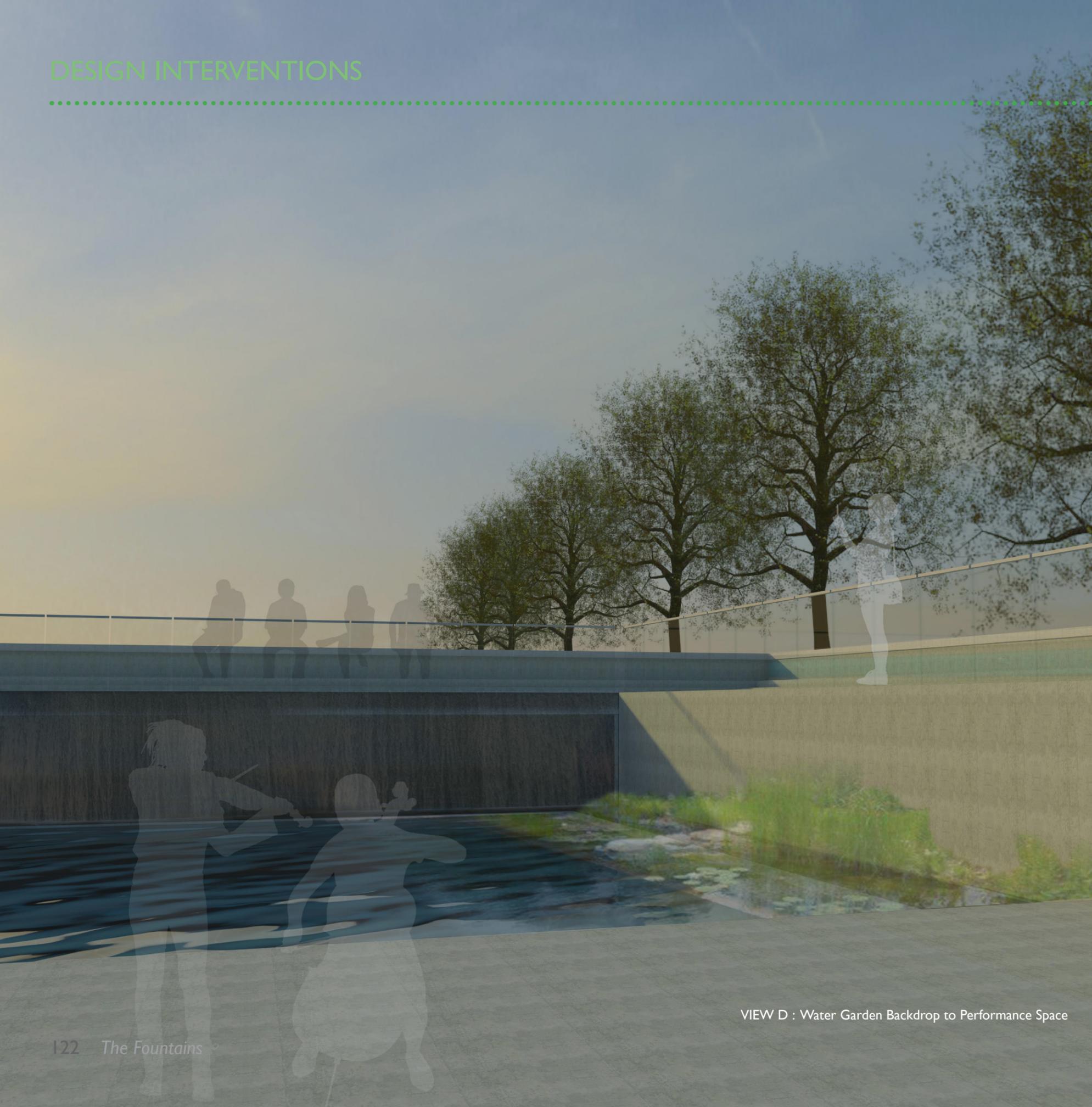
SECTION B - B : Fountain East Amphitheater



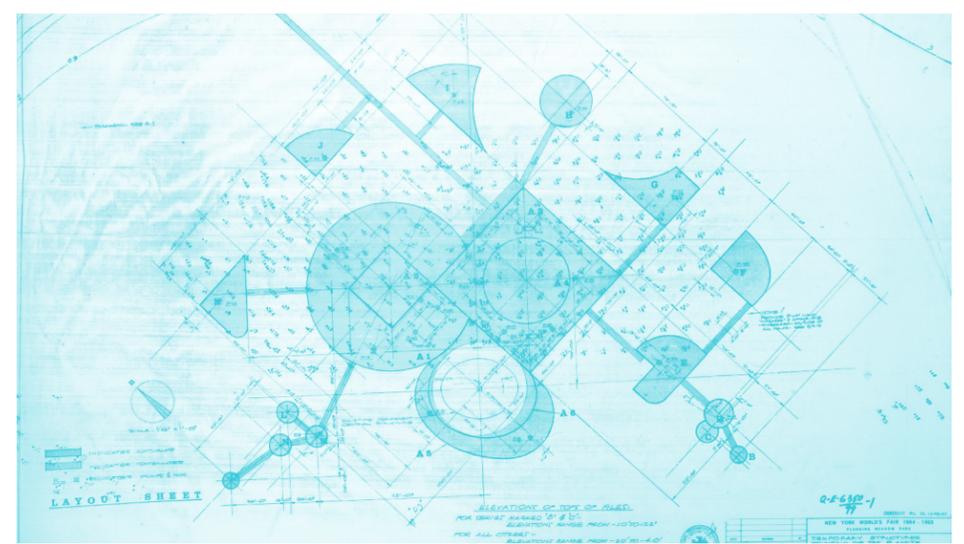
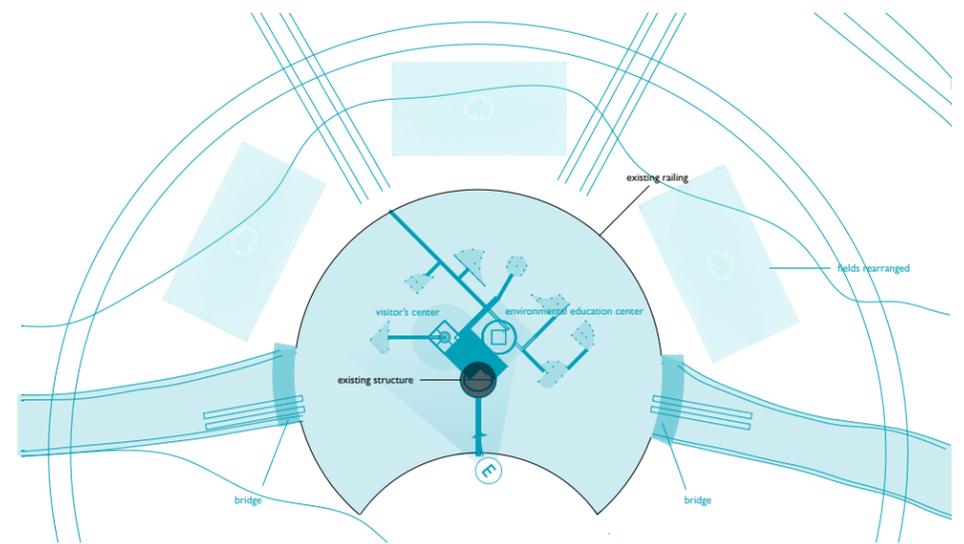
VIEW C : Beaux-Arts Central Axis View Looking West



DESIGN INTERVENTIONS



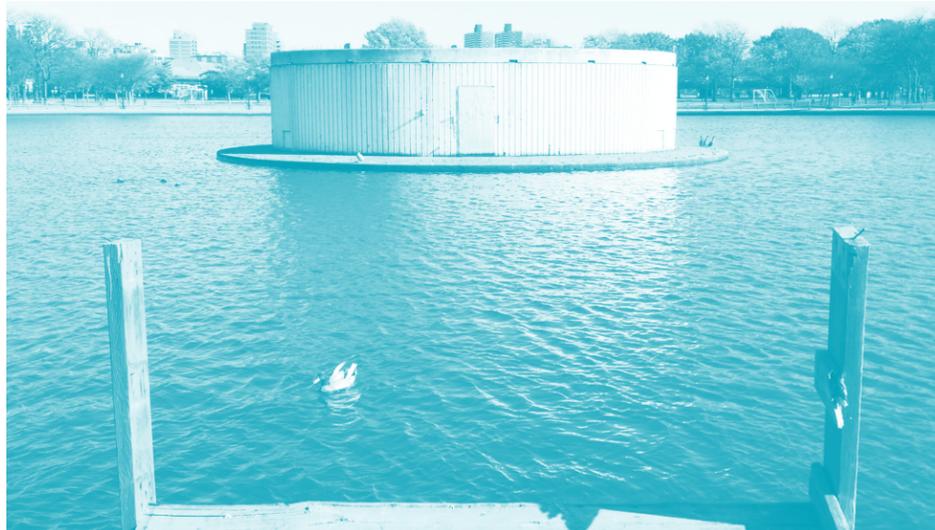
VIEW D : Water Garden Backdrop to Performance Space



Archival Architectural Drawings showing original footprint and pilings of the Fountains
Image Source: The Olmstead Center

THE POOL OF INDUSTRY

The design of the Pool of Industry re-engages the history of the site. The footprint of the temporary fountain structures from the 1964 World's Fair are reinterpreted as a nature center. In addition to the existing structure in the pool, new buildings are reconstructed on historic wood pilings. These buildings extend into the constructed wetlands area through a series of platforms, also built on their original foundations, enhancing the sensory experience of the space. The new gently sloped edge of the pool's boundary allows for the restoration of the historic railing to its original condition. The creek is daylit, improving the riparian environment of the stream which was previously diverted underground. In the process, two bridges are built to maintain the connection on either side of the creek. The restored creek will also allow access to the lake area through a meandering kayak route that will take visitors under the highway and into Meadow Lake.



Existing dock and fountain structure (above) and rusted and wire-covered railing (below). Dock is extended and railing is preserved and restored (right).



VIEW E : Nature Center in the Pool of Industry



terrace on the park

DESIGN INTERVENTIONS

Terrace on the Park

The Terrace on the Park, originally the Port Authority Pavilion, was designed for the 1964 World's Fair by the Port Authority of New York and New Jersey, and constructed by the American Bridge Division of the United States Steel Corporation. It originally served as the fair's primary heliport. Constructed with a massive steel substructure clad in pre-cast concrete panels, all air traffic into the fair was channeled through this towering entry point. The pavilion is an important relic of mid-century 'space-age' architecture. Of the impressive number of futuristic pavilions designed for the fair, the Terrace on the Park is the only survivor. It is an iconic form, a severe formal statement of its age. Situated between the four massive piers that loft the main body of the building over a hundred feet into the air was the Cyclorama—an exhibition space and the entryway into the pavilion. The Cyclorama's form has since been consumed entirely by new additions around the base of the westernmost pier.

Currently, the Terrace on the Park is a catering facility. The building is host to large-scale events in the park with its many extravagant interiors, its rooftop also sporting additional ballroom space to make use of the building's panoramic views of the New York City skyline and the park's Beaux-Arts plan.

The primary character-defining feature of the building we have identified is its signature form. It is important to articulate how this form meets the ground as well as the edges of its profile. We should not disrupt, cut off, subsume, or block the visual completeness of this form. The second feature is the panoramic views afforded by the height of the building. Originally exploited by the Top of the Fair Restaurant—an 1100 person eatery; occupying and enjoying the scenery from the heights has been a key experience of the Pavilion since its inception.

The new addition - a hotel - is to honor the existing structure. Taking the stance that we should respect the building's primary form, we propose an insertion underneath, between the piers. In this way, the new building might enter a conversation with the existing structure, one that renders it a secondary object or an object placed in the background to the Terrace on the Park.

All programmatic choices were made to bolster the existing program of the Terrace on the Park in order to maintain its coherent building identity and to provide a stimulus for the expansion. As a catering company that hosts transient events such as wedding parties, conferences, retreats, and conventions, a lodging component would add a layer of use, revenue, and productive space to the existing structure.



Figure 01 (above): Existing Site Aerial View. Source: Bing Maps.

Figure 02 (below): Aerial View with Design Proposal.

There are many hotels in close proximity to LaGuardia Airport, however none offer to engage the park amenities. The nature of the events that are hosted by the pavilion lend themselves naturally to an overnight stay. Why push those guests back up to the airport when they could be offered lodging in one of the world's premier parks, amidst all of the content that Flushing Meadows-Corona Park has to offer?

The Terrace on the Park is located directly in line at the terminus of the main east-west axis of the Beaux-Arts plan scheme. The addition intersects the Terrace on the Park behind the westernmost pier, and is biased toward the Hall of Science in order to allow the zoo administration buildings on the opposite side room to breathe, and to take advantage of the wide open site between the pavilion and the Hall of Science. We have inverted the basic construction methodology from the Terrace on the Park in our design, choosing to suspend the building envelope from a steel exoskeleton rather than clad a substructure.

Among our objectives with this scheme was the revitalization of the connection between the Corona residential neighborhood and the park. Currently, the interface is characterized by a series of boundaries. Four lanes of traffic, medians, a seven-foot wrought-iron fence, a six foot grade change, and a sea of parking remove Flushing Meadows-Corona Park from the residential area across 111th street. We propose lifting the hotel up fifteen feet in the air on pilotis, and re-orienting the paving system beneath to connect 111th to the open green space behind the pavilion.

Also visible in this scheme is our proposed re-planning of the Cyclorama space, transformed into a multi-purpose lobby. Our proposal includes four stories of lodging, larger rooms, and suites to be included on the top levels. Across the mezzanine, through the Cyclorama space, and into the southern wing are large-scale, multi-purpose event spaces for conferences, exhibitions, corporate gatherings, space to suit the changing needs of the Terrace on the Park.

Finally, we have re-planned the rooftop. In this contemporary scheme, we see the restaurant, bar, and ballroom restored to the top of the pavilion, as was its historical use. Our modern proposal for the Top of the Fair restaurant retains the rooftop garden there now, landscaped and turned into a more appropriate and lively exterior space. The new ballroom addresses the Terrace on the Park's need for another ballroom space, while removing the current addition up top, which is insensitive to the character of the building's original form.

Of particular importance to us in conceiving our scheme is the convoluted nature of event space surrounding the pavilion. The sea of parking and the restricted boundary along 111th marginalizes the community and cuts the neighborhood off.

Our proposal constitutes a gift of land to Flushing Meadows-Corona. With four stories of parking sunk beneath the new addition, this former parking area would become a landscaped green area handed over to the park. This green space would be organized into a coherent scheme that is conducive to community activity and large scale events.

In conclusion, we believe that this addition will bring added value to the Terrace on the Park as a whole: as an avenue to bolster the character-defining features of the building, a way to address the relationships between the park and the context, and a revenue generator. We feel that the addition's revitalized Cyclorama, a modern Top of the Fair restaurant, and the addition of lodging space for over-night guests at the pavilion or even long-stay guests will re-invigorate this entire section of Flushing Meadows-Corona Park's historic core and encourage the park's future success.

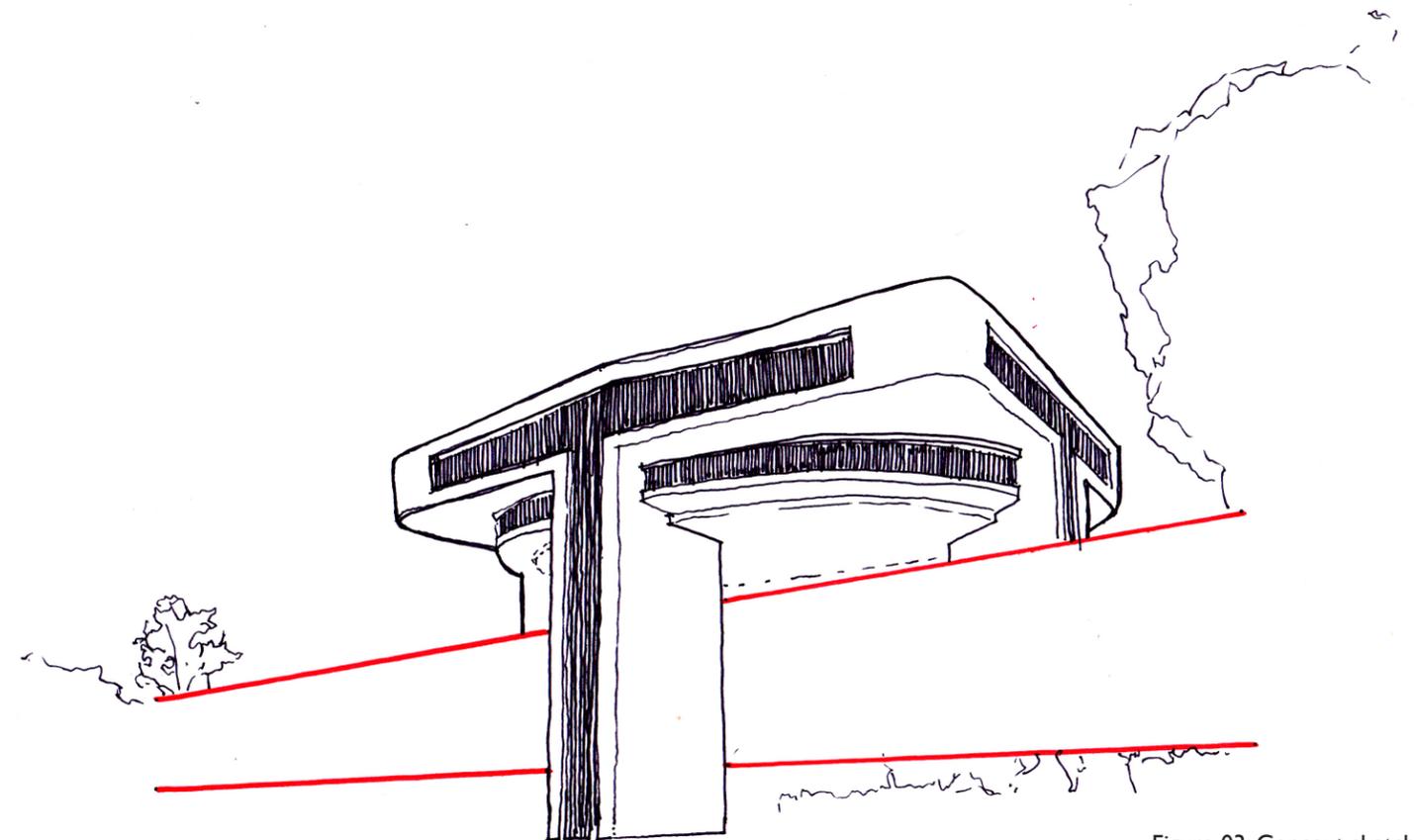


Figure 03: Concept sketch.

DESIGN INTERVENTIONS

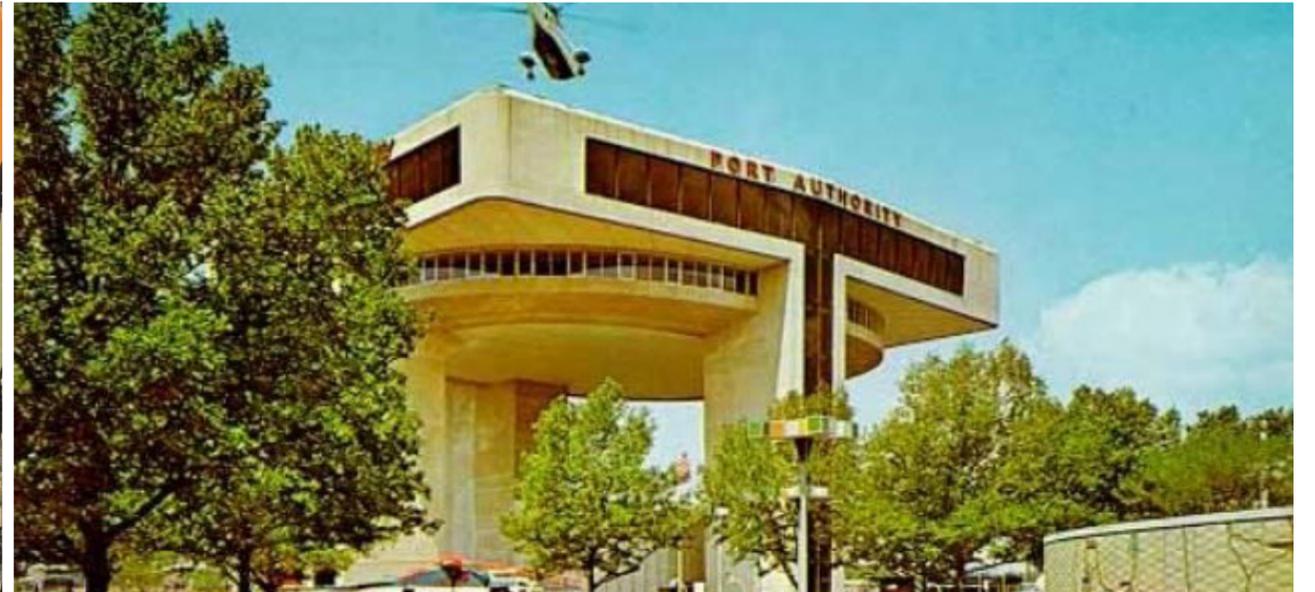
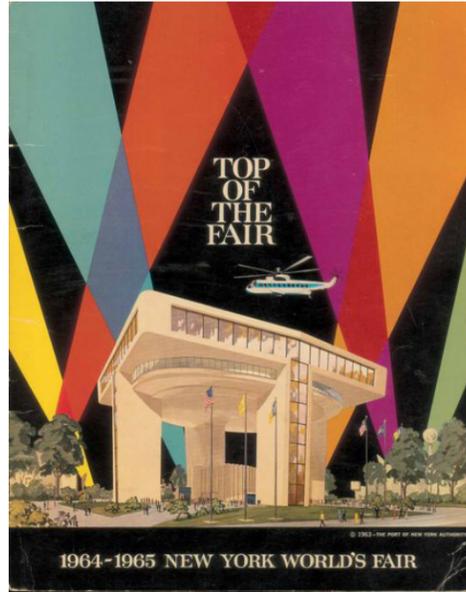


Figure 04: Port Authority Heliport before its opening. Source: <http://www.nywf64.com/poraut02.html>

Figure 05: Construction images. Source: <http://www.nywf64.com/poraut02.html>

Figure 06: "Top of the Fair," restaurant menu. Source: <http://www.nywf64.com/poraut05.shtml>

Figure 07: Port Authority Heliport. Source: <http://wikimapia.org/1784149/Terrace-on-the-Park>



Figure 08: Terrace on the Park, looking southeast (photo by Alexander Ford)

Figure 09: Terrace on the Park, looking east (photo by Alexander Ford)

Figure 10: Terrace on the Park, looking southwest (photo by Alexander Ford)

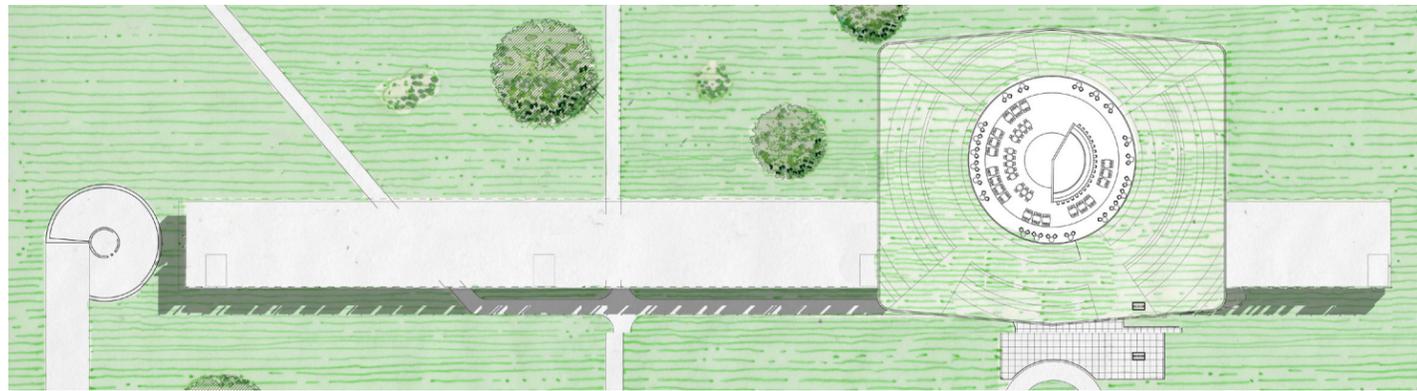


Figure 11: Roof Plan

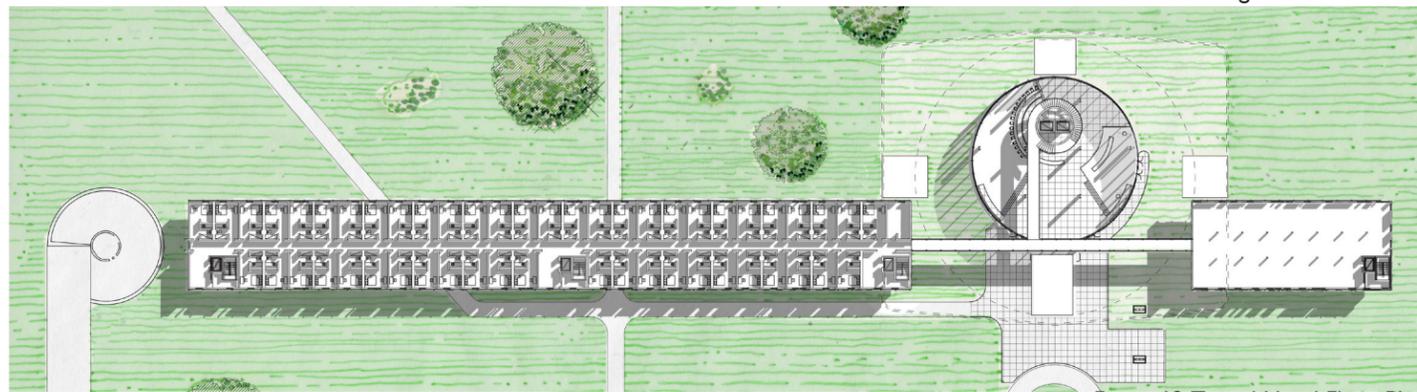


Figure 12: Typical Hotel Floor Plan



Figure 13: Site Plan

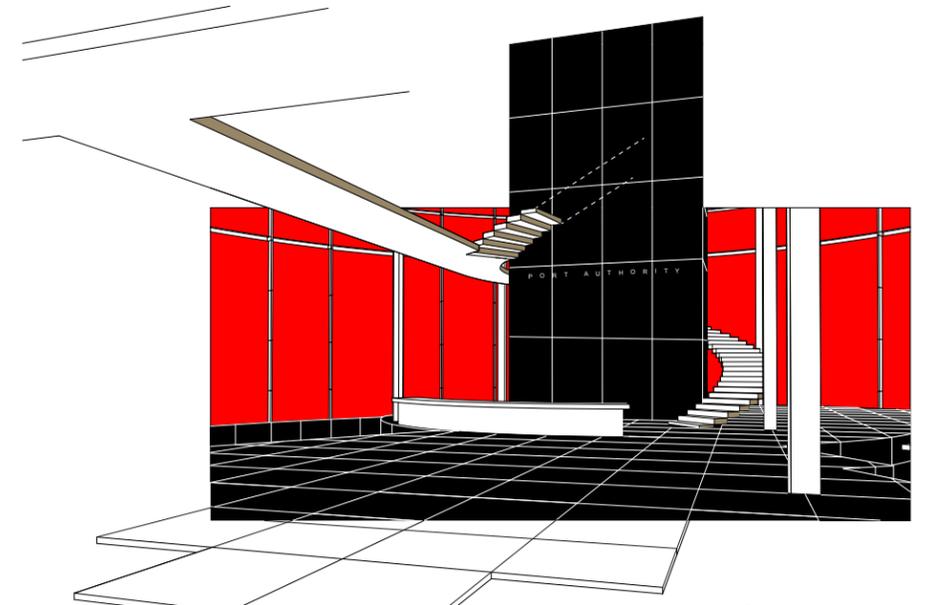
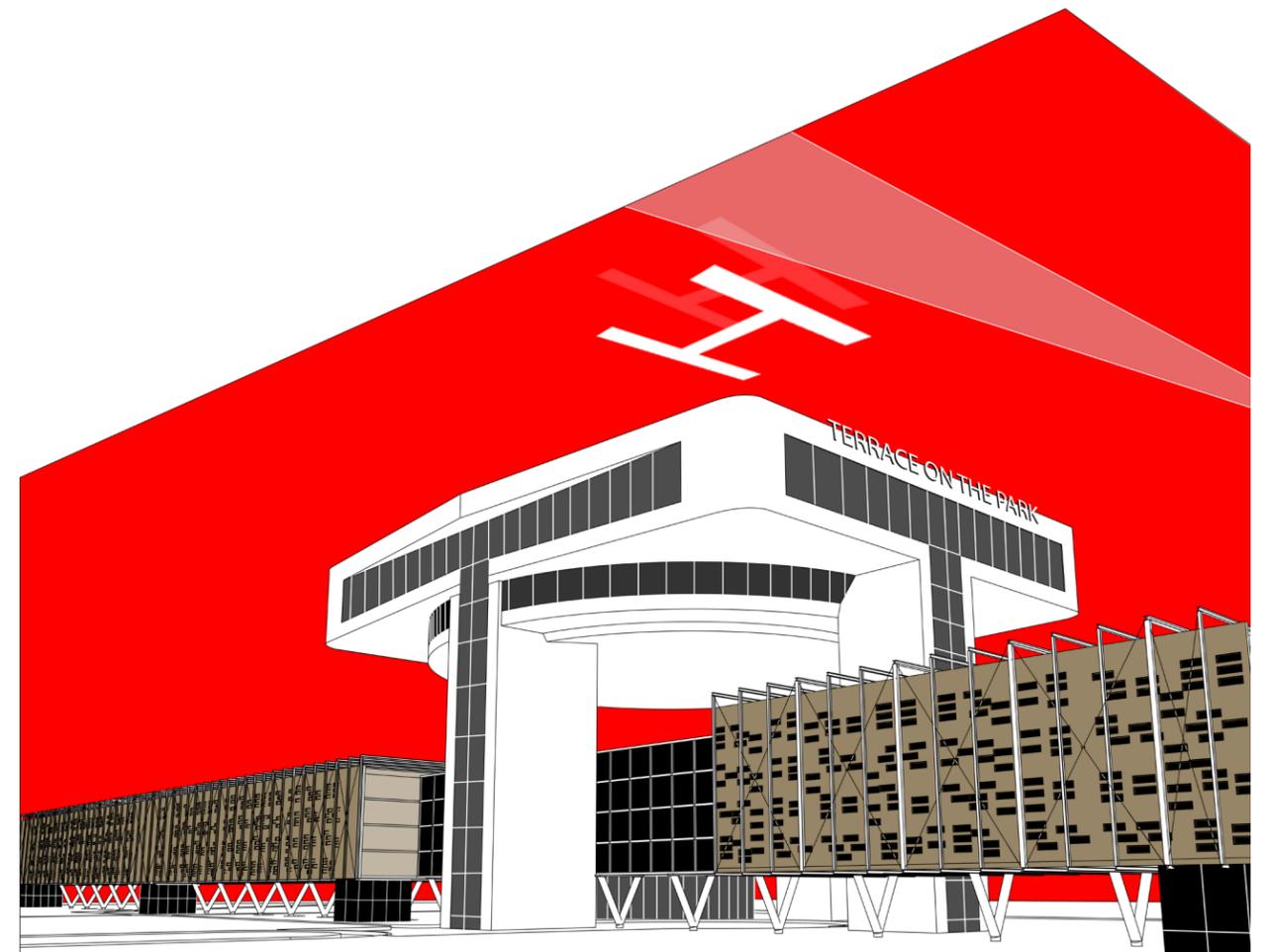


Figure 13 (above): Building Exterior
Figure 14 (below): Lobby Interior

DESIGN INTERVENTIONS

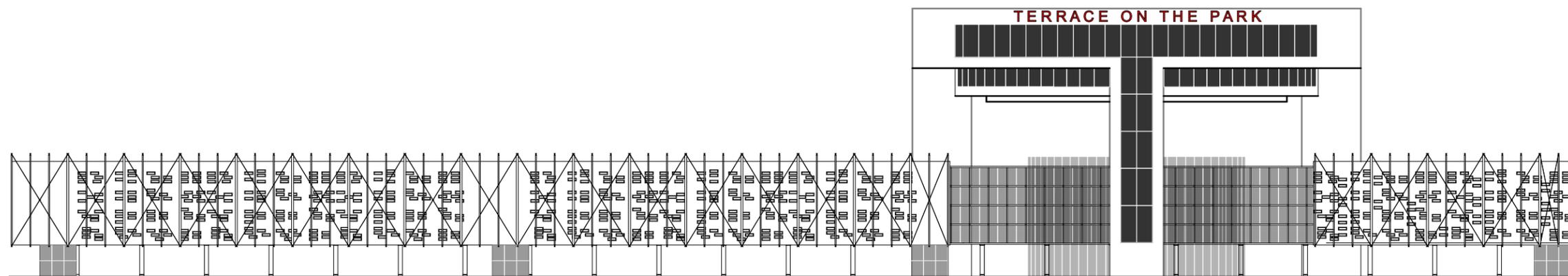
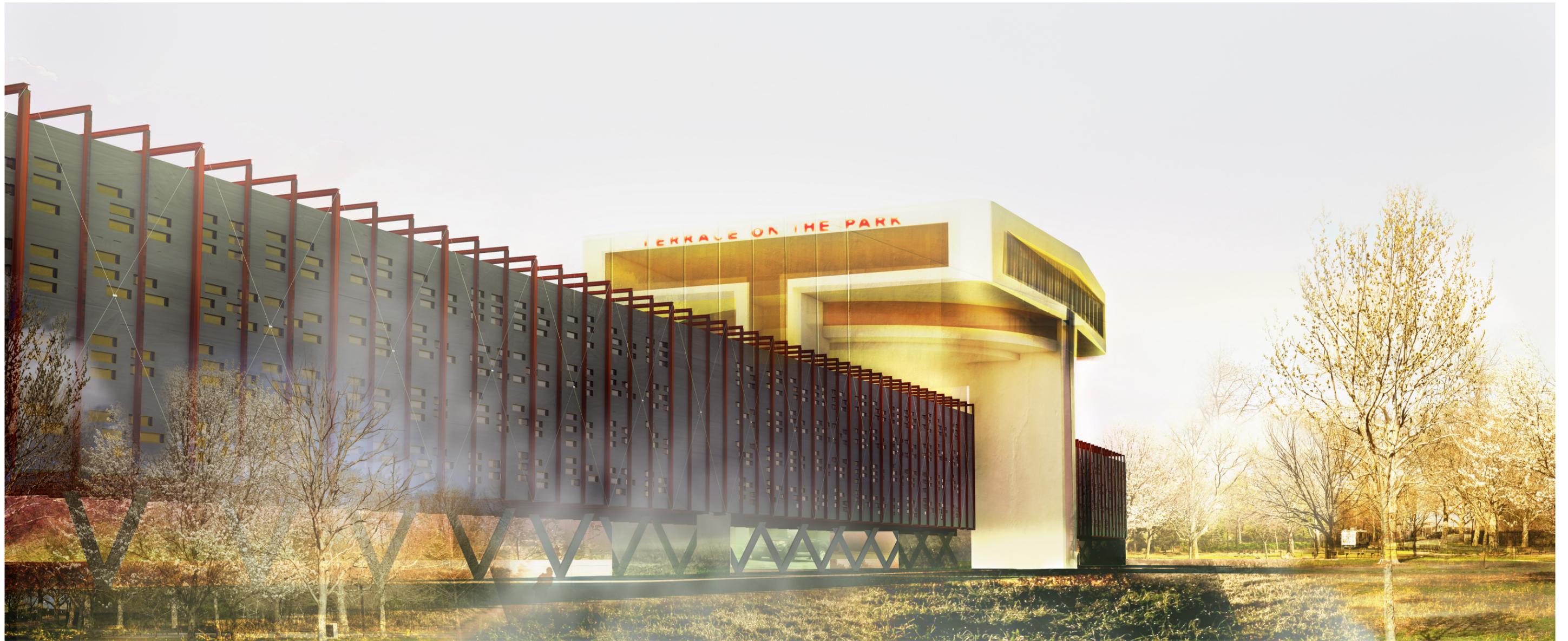


Figure 15 (above): Exterior Rendering
Figure 16 (below): 111th Street Elevation Drawing

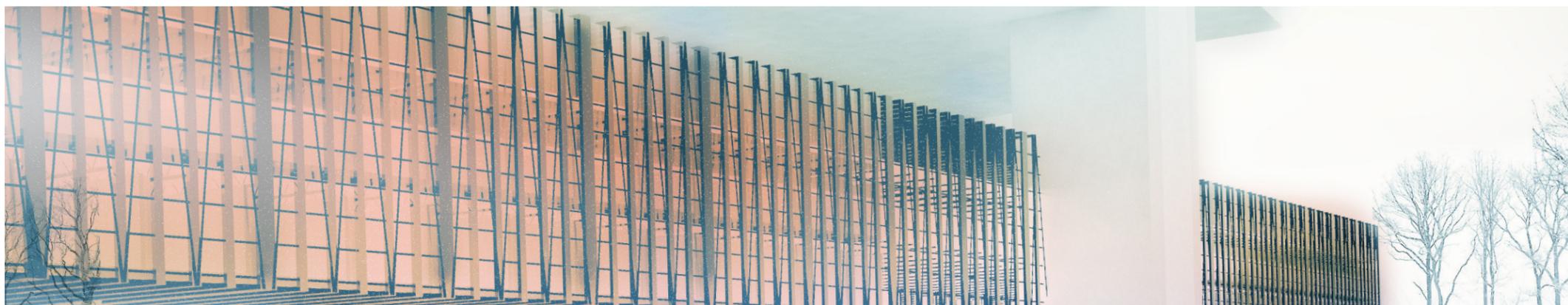
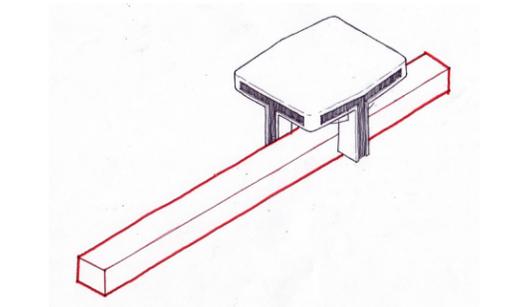
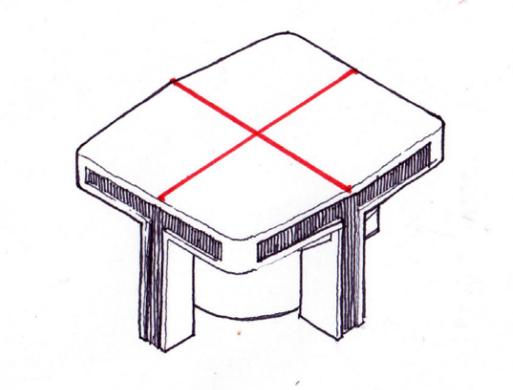
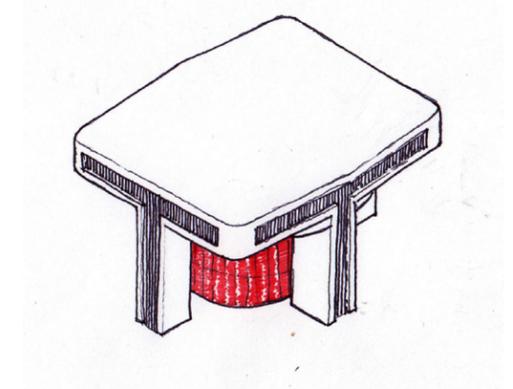


Figure 17 (above): Sketches
Figure 18 (left): Exterior Rendering
Figure 19 (bottom left): Concept Rendering

APPENDIX

Table sorted by Primary Typology followed by Secondary Typology **Key character-defining features**

Primary Typology	Secondary Typology	Current Name	Historic Name	Date	Current Use	Approximate Total Footprint (sq ft)	Overall Condition Level	Designer	Material	History and Conditions Notes
Active Recreation	Baseball Field	7 Baseball Fields		unknown	Baseball Fields	384,000	3		Sand	
Active Recreation	Basketball Court	5 Basketball Courts (including one in front of the Pool of Industry)		unknown	Basketball Court	24,700	3		Concrete	
Active Recreation	Cricket Field	2 Cricket Fields		unknown	Cricket Fields	377,700	3		Grass	
Active Recreation	Golf Course	Flushing Meadows Corona Park Golf Center ("Pitch & Putt" and miniatur golf)		1967	Golf Course	676,100	3		Various	
Active Recreation	Handball Court	8 One-wall Handball Courts		unknown	Handball Courts	8,800	3		Concrete	
Active Recreation	Lake	Meadow Lake		1939	Lake (sailing and boating; shoring for jogging, picnicking and bicycling)	4,049,800	3		Fresh water, soil	Perimeter pathways in need of maintenance attention
Active Recreation	Model Airplane Field	Model Airplane Fields		unknown	Model Airplane Field	160,400	3		Concrete	Fence around
Active Recreation	Playground	Albert H. Mauro Playground		unknown	Playground	12,796	3			
Active Recreation	Playground	Buzz Vollmer Playground		2000	Playground	4,900	3		Various	Built in commemoration of Worlds Fair architect Arnold H. "Buzz" Vollmer (received \$300,000 renovation in 2000)
Active Recreation	Playground	Jurassic Playground	Meadow Lake West Playground	1966	Playground	25,800	3		Various	Formerly known as Meadow Lake West Playground (1966); 1999 renovation for \$825,000 (playground) commemorates the Sinclair Oil "Dinoland" exhibit
Active Recreation	Playground	New York Hall of Science Playground 1		unknown	Playground	28,677	3			
Active Recreation	Playground	New York Hall of Science Playground 2		unknown	Playground	11,100	3			
Active Recreation	Playground	Playground for All Children (Barrier Free Playground)		1984	Playground	79,100	3		Various	One of the first barrier-free playgrounds in the country
Active Recreation	Playground	Rocket Park	United States Space Park	1964	Playground	6,400	3	Air Force, NASA	Metal	
Active Recreation	Playground	Saturn Playground		unknown	Playground	6,700	3		Various	
Active Recreation	Playground	Triassic Playground	Meadow Lake East Playground	1966	Playground	7,400	3		Various	Formerly known as Meadow Lake East Playground (1966); 2000 renovation for \$774,000 (playground commemorates the Sinclair Oil "Dinoland" exhibit)
Active Recreation	Playground	World's Fair Playground		1939	Playground	18,500	3		Various	Constructed in 1939; renovated in 1995 for \$700,000 (Arsenal Archives)
Active Recreation	Skate Park	Maloof Skate Park	Astral Fountain	unknown	Skate Park	17,600	3			
Active Recreation	Soccer Field	7 Soccer Fields		unknown	Soccer Field	479,100	3		Astroturf or grass	
Active Recreation	Tennis Court	11 Tennis Courts		unknown	Tennis Court	85,900	3		Concrete	
Active Recreation	Volleyball Court	10 Volleyball Courts		unknown	Volleyball Court	57,000	3		Concrete	
Active Recreation	Zoo	Zoo Grounds (excluding buildings)		unknown	Zoo	835,400	3			
Circulation	Bridge	Boathouse Bridge		1939	Bridge	N/A	3			
Circulation	Bridge	Meadow Lake Road West Bridge		1939	Bridge	N/A	3			
Circulation	Bridge	Overpass to Meadow Lake ("Amphitheatre Bridge")		1939	Bridge	N/A	3		Asphalt, Granite, Graffiti Metal	
Circulation	Bridge	Passerelle Pedestrian Overpass		1967	Bridge	100,086	2		wood	Many lampposts not on (likely need new boardwalk, metal lightbulbs); parking under overpass unclear canopies and and potentially unsafe; leaking

APPENDIX

Circulation	Bridge	Perimeter Road Bridge	1939	Bridge	N/A	3		Concrete and Steel
Circulation	Bridge	Tide Gate Bridge (over creek on north edge of Golf Course)	1939	Bridge	N/A	3		
Circulation	Bridge	United Nations Avenue North Bridge	1939	Bridge	N/A	3		Foundation in concrete and
Circulation	Bridge	Zoo Bridge (United Nations Avenue South)	1939	Bridge	15,170	3		
Circulation	Parking	15 Parking Lots	Various	Parking	1,285,600	3		Asphalt
Circulation	Signage	4 Unisphere Tablets	unknown	Plaque	N/A	3		
Circulation	Signage	137 Wayfinding signs; various styles and materials	unknown	Wayfinding	N/A	3		
Circulation	Signage	Welcome Sign	unknown	Wayfinding	N/A	3		Wood, plastic? Reads: "Welcome to Flushing Meadows Corona Park: Home of the 1939 and 1964 World's Fairs"
Passive Open Space	Creek	Flushing Creek	1939	Waterway	2,136,400	2		Fresh water
Passive Open Space	Decorative Planting	11 known locations for large decorative plantings	Yearly	Decorative Planting	71,100	3		
Passive Open Space	Garden	America Isreali Friendship Grove	unknown	Garden	104,899	3		
Passive Open Space	Garden	David's Garden	unknown	Garden	5,992	3		
Passive Open Space	Garden	Garden of Mediation	unknown	Garden	90,316	3		
Passive Open Space	Garden	Garden west of New York State Pavilion	unknown	Garden	90,000	3		Plantings and plaques for Japanese American Association of New York; This site is not clearly labeled
Passive Open Space	Garden	Terrace on the Park Garden Area	unknown	Garden	11,066	3		
Passive Open Space	Inaccessible Open Space	Inaccessible Open Space, mostly between highways (may be owned by DOT)	Various	Inaccessible Open Space	1,399,600	Unknown		Mostly grass
Passive Open Space	Median	170 Medians from Beaux-Arts plan	Various	Medians	417,900	3		Grass and asphalt Certain medians are paved where there should be grass and trees
Passive Open Space	Open Space	The New York State Pavilion grounds	1964	Open Space	61,081	3	Thomas C. Howard	lightweight aluminum frame became the Churchill Center in 1965
Passive Open Space	Open Space	Passive Open Space	Various	Open Space (picnic, relaxing, informal sports)	10,913,600	3		Grass Some picnic tables and some fenced in
Passive Open Space	Picnic and Barbecue	Designated Picnic and Barbecue Areas (2 major sections)	unknown	Picnic and Barbecue	1,046,000	3		
Public Art	Vatican Shrine	Exedra	1964	Vatican Shrine	0	3		Site of Vatican Pavilion
Public Art	Fountain/Pool	Fountain of the Continents	1964	Fountain/Pool	61,957	2		
Public Art	Fountain/Pool	Fountain of the Fairs East	1964	Fountain/Pool	35,416	2		Granite rim
Public Art	Fountain/Pool	Fountain of the Fairs West	1964	Fountain/Pool	15,117	2		Granite rim
Public Art	Fountain/Pool	Fountain of the Grapes of Wrath	Fountain of Progress North	1964	Fountain/Pool	3,159	2	Concrete and Granite Rim
Public Art	Fountain/Pool	Fountain of the Planet of the Apes	Fountain of Progress South	1964	Fountain/Pool	2,815	2	Winter: Not On
Public Art	Fountain/Pool	Pool of Industry	Pool of Industry (Fountain of the Planets)	1964	Fountain/Pool	291,249	2	Clarke & Rapuano concrete coping and pumphouse,
Public Art	Fountain/Pool	Reflecting Pools	Pool of Reflections	1964	Fountain/Pool	16,250	3	Clark and Rapuano Inc.; Hamel and Langer
Public Art	Landscape	8 Mosaics at entrance to Passerelle	unknown	Mosaic	N/A	2		Ceramic, clay repairs Mosaics represent key features of the fairs; poorly repaired with clay; tiles coming loose

Public Art	Landscape	Trilon and Perisphere Compas		unknown	Mosaic	9,405	3		Asphalt
Public Art	Landscape	Granite Etchings east of Unisphere		unknown	Plaque	7,708	3		
Public Art	Sculpture	Column of Jerash		120; 1964	Sculpture	801	3		Marble 120 A.D., installed 1964 at Jordan Pavilion, Gift of King Hussein
Public Art	Sculpture	Form		1964	Sculpture	0	3		Stainless steel with stone
Public Art	Sculpture	Forms in Transit		1964	Sculpture	6,552	3	Theodore Roszak	sheet and tube metal
Public Art	Sculpture	Freedom of the Human Spirit		1964	Sculpture	656	3	Marshall Fredericks	Granite base, bronze body
Public Art	Sculpture	George Washington as Master Mason		1960	Sculpture	3,017	3	Donald De Lue	Bronze Site of Lunar Fountain in 1964 World's Fair
Public Art	Sculpture	Rocket Thrower		1964	Sculpture	1,542	3	Donald De Lue	Foundation of stone, body
Public Art	Sculpture	Sun Sculpture		unknown	Sculpture	258	3		
Public Art	Sculpture	Unisphere		1964	Sculpture	9,900	3	Gilmore D. Clark	
Public Art	Time Capsule	Time Capsule		1939 and 1964	Time Capsule	1,184	3		Cement Aggregate, Slate
Street Furniture	Boardwalk	Ederle Terrace (with benches)		1996	Boardwalk	15,876	3		
Street Furniture	Bollard	48 Bollards in western section of park		unknown	Bollard	N/A	3		Concrete Shaped like globes; inherited from office building in downtown Manhattan
Street Furniture	Fitness Equipment	Fitness Equipment: Triassic Playground		unknown	Fitness Equipment	3,095	3		
Street Furniture	Fitness Equipment	Fitness Equipment: World's Fair Playground: Meadow Lake South		unknown	Fitness Equipment	2,110	3		
Street Furniture	Fitness Equipment	Fitness Equipment: World's Fair Playground: Meadow Lake South		unknown	Fitness Equipment	693	3		
Structure	Commercial	Terrace on the Park	Port Authority	1963	Events	37,243	3	Port Authority staff,	steel, reinforced concrete, glass,
Structure	Concession	Bike and Boat Rental		unknown	Bike and Boat Rental	200	3		
Structure	Concession	Bike Rental		unknown	Bike Rental	300	3		Metal Looks like a train box car; possibly bike storage? Two flag poles (US and Parks) at north end
Structure	Concession	Ederle Terrace Structure (Snack Bar)		1996	Snack Bar	2,039	3		Site of 1964 Aquacade
Structure	Concession	Snack Bar near Passerelle		unknown	Snack Bar	200	3		Metal, concrete exterior covered with photos of park attractions; closed in winter; wiring connected to passerelle; pre-fab
Structure	Cultural	New York Hall of Science		1963	Museum	108,991	3	Wallace K Harrison, Harrison & Abramowitz	Concrete Blocks,
Structure	Cultural	Queens Museum		1939	Museum	78,516	3		Concrete Converted to Queens Museum 1972, with later alterations
Structure	Cultural	Queens Theater	Theatorama (part of New York State Pavilion)	1964; 1994	Theatre	15,364	3		Converted to Queens Theater in 1994 with later alterations
Structure	Cultural	New York State Pavilion (Tent of Tomorrow and Observation Towers)		1963	Vacant	65,300	1	Philip Johnson	
Structure	Cultural	10 Zoo buildings, various uses		unknown	Zoo	19,400	3		We did not conduct a comprehensive conditions survey of the Zoo
Structure	Cultural	Queens Zoo Aviary	World's Fair Pavilion; Churchill Center	1963	Zoo: Aviary	25,332	3	Thomas C. Howard	
Structure	Facility	Structure in Pool of Industry/ Fountain of the Planets	(Lagoon of Nations; 1939)	1964	Maintenance	4,152	1		
Structure	Facility	Restroom; Triassic Playground		unknown	Restroom	688	3		

APPENDIX

Structure	Facility	Restroom; near Fountain of the Planets	unknown	Restroom	893	3		
Structure	Facility	Restroom; near Miniature Golf	unknown	Restroom	1,509	3		
Structure	Facility	Restroom; North end of Meadow Lake	unknown	Restroom	2,318	3		
Structure	Facility	Restroom; North end of Meadow Lake	unknown	Restroom	13	3		
Structure	Facility	Restroom; Worlds Fair Playground	unknown	Restroom	1,173			
Structure	Facility	Vacant facilities building with restroom; Playground for All Children	1984	Restroom	2,500	3	Brick	
Structure	Facility	Storage Facilities	1964	Storage	20,716	2		
Structure	Facility	Queens Borough Crews Building - Storage Facilities	1964	Storage	22,355	2		
Structure	Gateway	Passerelle	1963	Access	56,352	2	Brick, paint, concrete, metal	Was main entrance to 1939-40 and 1964-5 World's Fairs; Mostly good, but some cracking in concrete and brick; two pillars inhabited by birds at top of slope needs attention beyond park facilities; signage minimal and vandalized; original aluminum and fiberglass benches on top; canopies in good condition except for guano; yellow paint on brick not original
Structure	Gazebo	Gazebo near Queens Museum	unknown	Gazebo	100	3	Wood, Concrete Base	
Structure	Gazebo	Gazebo near tennis courts	unknown	Gazebo	100	2	Wood, paint, stone (slate steps to	Structurally sound; needs repainting; graffiti, especially on interior; some roof damage
Structure	Recreational	Aquatic Center and Ice Rink	2008	Aquatic Center and Ice Rink	79,227	3	Cast stone, concrete,	
Structure	Recreational	Boat House	1939; 2011	Boat House	6,158	3		Site of 1939 Boathouse; major renovations in 2011 (unclear what is original)
Structure	Recreational	Feltman Carousel	1964	Carousel	3,771	3	American Cavalcade Corporation	
Structure	Remnant	Remnant foundation of Lithuanian Pavilion	1964	Foundation	100	0	Concrete	Concrete disc; foundation of tower at 1964 Lithuanian Pavilion
Structure	Remnant	Remnant of transmitter	1964	Foundation	300	0	Concrete, paint	5 concrete slabs, rounded at the top; remnant of previous infrastructure



FLUSHING MEADOWS-CORONA PARK