

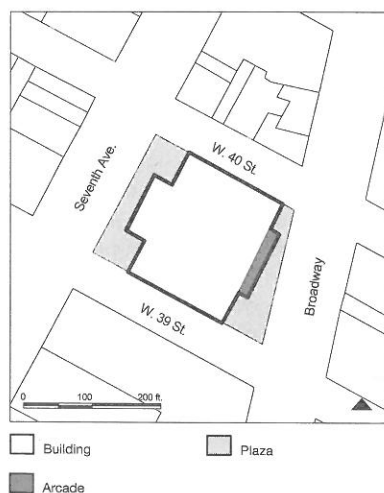
Planting 4 planters **Plaque/Sign** yes **Retail Frontage** yes **Seating** 113 linear feet including 5.7 lf with backs required, 64 lf of fixed seats and 40 movable chairs (available from 8:00 am to 7:00 pm) provided **Trees within Space** 4 required, 11 provided **Trees on Street** 7 **Water Feature** fountain with lattice screen along eastern and northern walls, bubbler fountain along colonnade **Other** colonnade

PROJECT DATA: PUBLIC SPACE DESIGNER Weintraub & di Domenico BUILDING ARCHITECT Emery Roth & Sons OWNER Condominium COMPLETED 1985

71 1411 BROADWAY WORLD APPAREL CENTER



For an "as-of-right" plaza produced in the late 1960s, this space has enjoyed a surprising amount of activity. The plaza occupies Broadway and Seventh Avenue sides of this full-block office building between West 39th and 40th Streets. In June, 1998, after a fashion industry building tenant received permission from the City to install temporary seating, tree



planters, and mobile exhibits celebrating 100 years of fashion on the Broadway side, the space burst alive for the summer. Transitory structures and activities can quickly and inexpensively animate a space for an owner not yet ready to make major upgrades of an existing "as-of-right" plaza. An information kiosk for the fashion

industry now occupies the northeast corner of Seventh Avenue and West 39th Street.

The plaza also features two sculptures, one industry-related and one not. In the Broadway plaza area on a small platform is a bronze bust of Golda Meir, by Beatrice Goldfine. The Seventh Avenue plaza space displays a life-sized bronze sculpture, entitled *The Garment Worker* (1984), by Judith Weller, depicting a man at a sewing machine representing the first immigrants who came to New York and provided cheap labor for the manufacture of clothing. The sculpture was a gift from the sculptor, members of the International Ladies Garment Workers Union, and private designers and manufacturers. A recent site visit revealed that a small café on Seventh Avenue near West 39th Street had placed its tables and chairs on the plaza. No record of City approval for this use has been found. The arcade is located on the Broadway side of the building.

PUBLIC SPACE: ARCADE 1,329.00 sf PLAZA 15,114.00 sf

ACCESS: ♿ 24 hours

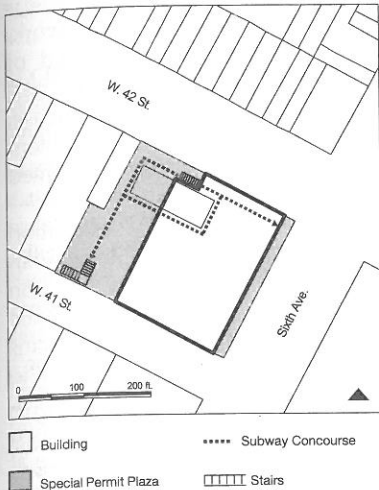
AMENITIES: None

PROJECT DATA: PUBLIC SPACE DESIGNER/BUILDING ARCHITECT Irwin Chanin OWNER 1411 Broadway Associates LLC COMPLETED 1968

72 1095 SIXTH AVENUE BELL ATLANTIC



Like the neighboring plaza at the Grace building (77) one block north, this **special permit plaza** experienced some problematic spillover from the Times Square neighborhood in the 1980s, problems that have largely disappeared with the area's dramatic revitalization. Unlike the situation at Grace plaza, however, the owners here successfully obtained City approval for upgrading their plaza in 1989 and 1990, in return for permission to install gates at both ends for nighttime closing. The design changes, including new amenities, have



produced a more usable space for members of the public. Indeed, even with the overwhelming competition presented by the City-owned Bryant Park directly across Sixth Avenue, this space still attracts its share of users.

Located immediately west of the dark glass Bell Atlantic tower occupying the western blockfront of Sixth Avenue between West 41st and 42nd Streets, this large, brick, through-block rectangular plaza is entered up several steps from either side street. Most of the amenities are concentrated along the western side, across from the tower. These include two raised groves of mature trees with ivy and shrub undergrowth at the north and south ends, granite benches with uncomfortably obtuse angled backs built into the base of the groves, plentiful fixed metal benches and seats which replaced the previous plastic modular seating units, and individual trees in small concrete planters. A trellis offers shade between the two groves. The brick waterfalls and pools that used to operate here have been removed. No record of City approval for their absence has been found. More benches and concrete planters are set out next to the two entrances to the building on the eastern edge of the space. Like a baseball field at a late afternoon game, the plaza can become sharply divided between sunny and shady areas, and user patterns reflect the search for or evasion of sun. The **subway concourse** below the street is accessible from northeast and southwest corners of the space.

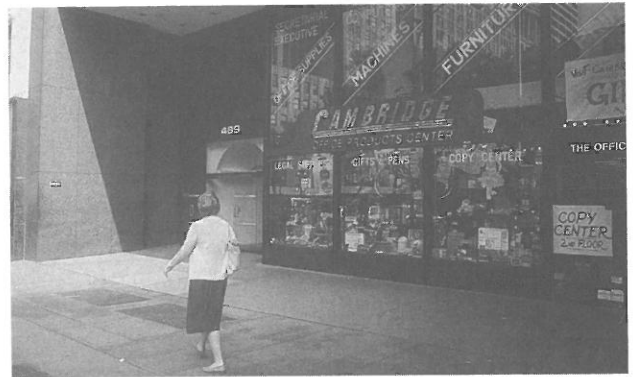
PUBLIC SPACE: SPECIAL PERMIT PLAZA 17,034.00 sf **SUBWAY CONCOURSE** approximately 9,600.00 sf

ACCESS: ♿ **SPECIAL PERMIT PLAZA** April 1 through October 31, 7:00 am to 9:00 pm, November 1 through March 31, 7:00 am to 7:00 pm **SUBWAY CONCOURSE** 24 hours (on West 42nd Street), 7:00 am to midnight (on West 41st Street)

AMENITIES: SPECIAL PERMIT PLAZA **Litter Receptacles** 10.8 cubic feet **Planting** 2,308 sf **Programs** 2 free public events or performances a month from May through October **Seating** 330 linear feet of fixed seating, 14 movable chairs **Trees within Space** 30 **Water Feature** 3 water pool areas **GENERAL** **Lighting** yes **Plaque/Sign** 5 **Subway** improvements to the subway in the vicinity of West 42nd Street and Sixth Avenue from a \$500,000 contribution from the developer

PROJECT DATA: PUBLIC SPACE DESIGNER Kahn and Jacobs; Bonsignore Brignati & Mazzotta (for alteration) **BUILDING ARCHITECT** Kahn and Jacobs **OWNER** New York Telephone Company **COMPLETED** 1971

73 489 FIFTH AVENUE



This is one of the smallest bonused **arcades** in the city. For the pedestrian suddenly caught in a downpour while on the east side of Fifth Avenue between East 41st and 42nd Streets across from the New York Public Library, this column-free space could have momentary utility.



PUBLIC SPACE: **ARCADE** 510.00 sf

ACCESS: ♿ 24 hours

AMENITIES: None

PROJECT DATA: PUBLIC SPACE DESIGNER/BUILDING ARCHITECT Kahn and Jacobs **OWNER** 489 Fifth LLC **COMPLETED** 1972

74 120 PARK AVENUE PHILIP MORRIS

Burnishing its image as a leading arts patron, the Philip Morris Company has devoted much of its glass- and granite-enclosed multistory **covered pedestrian space** to a successful collaboration with the Whitney Museum of American Art. Located at the southwest corner of Park Avenue and East 42nd Street across from Grand Central Ter-

candles **Planting** 5 planters **Seating** 3 12-foot benches **Trees** on Street 8 **Water Feature** pool **Other** access from Plaza to lobby

PROJECT DATA: PUBLIC SPACE DESIGNER/BUILDING ARCHITECT Emery Roth & Sons **OWNER** 450 Park Ave Assocs **COMPLETED** 1971

131 590 MADISON AVENUE

Since the building once known as the IBM building was formally dedicated on October 4, 1983, its glass-enclosed **covered pedestrian space** has garnered near universal recognition as New York City's peerless privately owned public space, a tree-filled conservatory and public living room rolled into one. Like many storied urban places, it has generated its share of amusing anecdotes and intriguing characters. In the late 1980s, after trying out a number of midtown indoor public spaces as rent-free offices for their budding dress company, two enterprising New Yorkers selected the IBM space. And for years, a red-sweatered woman devotedly occupied a small spot and assiduously typed away on her manual typewriter. Along with the countless others who have enjoyed eating, conversing, reading, and resting here, the presence of these users has epitomized the ideal of an inclusive, non-commercial, privately owned public space in the heart of the city.

Perhaps it is this deeply felt affection, indeed sense of public ownership, that explains why a proposal put forward several years ago by the building's new owner to remove some of the emblematic 45-foot-high bamboo tree stands and install in their stead a sculpture exhibition area with vaguely private, commercial overtones — art for trees — was greeted with some dismay. When the Minskoff ownership group purchased the IBM building in 1994 and applied to the City Planning Commission one year later for permission to modify the space, alarm bells sounded. Here was someone about to tamper with sacrosanct public space, something that could be tolerated only if it were conclusively demonstrated that the changes would improve existing conditions.

The owner originally proposed to reduce from 11 to 5 the number of bamboo tree stands and remove the low dish planters to make physical and visual way for the indoor sculpture garden displaying large-scale artworks by major artists of the twentieth century, rotated regularly under the direction of the Pace Wildenstein Gallery. The owner also proposed to increase the amount of seating (albeit with benches substituting for some of the movable chairs), to decrease the number of movable tables, and to relocate the food kiosk from southwest to southeast corners, making it more visible from Madison Avenue. After hearing arguments for and against the changes, and after the owner agreed to retain 8 of 11 bamboo stands, install additional movable chairs without benches, and keep the

tables, the City Planning Commission gave its approval.

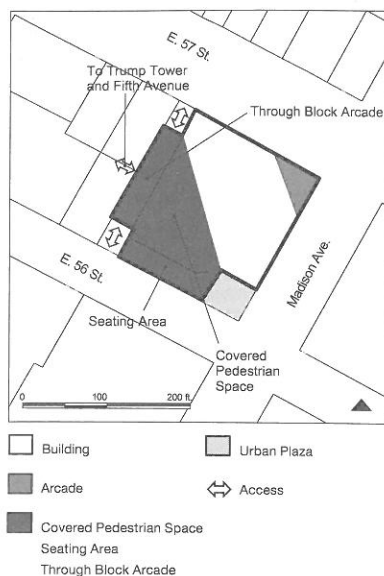
Public response has generally tracked originally expressed opinions for and against the modification. Although some observers are disappointed with the results, others are gratified that the space has retained some of its most salient qualities and introduced a new one. The 65-foot-high triangular, glass-covered atrium remains an aesthetically dramatic, yet peaceful room. Supported by a structure of criss-crossing white metal tubing, the serrated glass roof and glass walls framing East 56th Street and part of Madison Avenue permit streams of sunlight to splash the bamboo trees and wash the white granite floor. At times, the light is so intense that it gives the space a faded look, especially during the summer months, although the looming host tower to the northeast and the Sony tower south across the street anchor the user in the very real, very dense midtown Manhattan.

While Wordsworth's "brotherhood of venerable trees" has been diminished, and the planters once filled with brightly colored azaleas, lilies, and tulips that changed with the seasons are sadly absent, sculptures by such artists as Henry Moore, Karel Appel, and Alexander Calder have taken their place. Together with *Levitated Mass* (1982), environmental artist Michael Heizer's sculp-



ture in the **urban plaza** at the northwest corner of East 56th Street and Madison Avenue, consisting of an 11-ton stone incised with a coded building address and resting in a stainless steel basin of rushing water, and the classic red steel Calder under the **arcade** overhang at the southwest corner of East 57th Street and Madison, the public spaces here have become something of a public art magnet.

And, significantly, the space continues to rank high on usability. Numerous movable silver-colored chairs and granite-topped tables are scattered about the **seating area**, a space physically indistinguishable from the covered pedestrian space, as people form their social patterns of individual and collective activity. The food kiosk serves light lunch, snacks, and beverages, and hopefully will keep the volume of its music turned down. Even when the lack of air conditioning during the summer combines with



the bamboo trees to foster a semi-tropical environment, the space is never too uncomfortable and air conditioning is just steps away at the Trump Tower (132) and Sony (127) covered pedestrian spaces.

The covered pedestrian space and seating area may be entered from both East 56th and 57th Streets between Madison and Fifth

Avenues via a **through block arcade** that is open along its eastern side to the spaces, from the northwest corner of East 56th Street and Madison Avenue via the urban plaza, and through a passageway from Trump Tower and Niketown from the west. Together with Sony's through-block covered pedestrian space across East 56th Street, the through block arcade creates one of the City's six mid-block pedestrian networks. Together with the passageway connecting to Niketown and Trump Tower's covered pedestrian space (132), it is possible to reach Fifth Avenue. Indeed, the combination of 590 Madison Avenue and Trump Tower creates the City's only complex of indoor connected privately owned public spaces uninterrupted by a street, and provides an instructive contrast between a covered pedestrian space largely defined by commercial and one defined by largely non-commercial qualities.

Several other changes have occurred over the years. The IBM Gallery of Science and Art that once hosted such exhibits as "American Paintings from the Toledo Museum of Art" and "Manet to Matisse: The Maurice Wertheim Collection," has been replaced by the Newseum, a media museum funded by the Freedom Forum. The New York Botanical Gardens branch store is closed. The space has a new name, 590 Atrium, but in the hearts and minds of its loyal users, it will continue to be known as the IBM space.

PUBLIC SPACE: ARCADE 1,851.00 sf **COVERED PEDESTRIAN SPACE** 8,261.00 sf **SEATING AREA** approximately 3,500.00 sf **THROUGH BLOCK ARCADE** 4,669.00 sf **URBAN PLAZA** 1,821.00 sf

ACCESS: ♿ ARCADE, URBAN PLAZA 24 hours **COVERED PEDESTRIAN SPACE, SEATING AREA, THROUGH BLOCK ARCADE** 8:00 am to 10:00 pm **Closings for Events** may be closed to the public with advance notice for 6 private and 6 local community and not-for-profit organization events per year, starting no earlier than 3:00 pm weekdays or 5:00 pm weekend days; a sign giv-

ing notice of such closing must be posted at each entrance to the indoor public spaces for seven days prior to the event

AMENITIES: **COVERED PEDESTRIAN SPACE, SEATING AREA** **Artwork** indoor sculpture garden for display of large-scale works of art by major artists of the twentieth century, to be changed two or more times a year **Food Service** food and coffee kiosk **Litter Receptacles** 8 **Retail Frontage** yes **Seating** 110 movable chairs **Tables** 32 movable **Trees within Space** 8 clusters in recessed planting beds **THROUGH BLOCK ARCADE** **Litter Receptacles** 2 **URBAN PLAZA** **Seating** 66 linear feet of fixed seating **Water Feature** sculpture pool **GENERAL** **Lighting** yes **Plaque/Sign** yes **Trees on Street** 14 **Other** access from 8:00 am to 10:00 pm from Through Block Arcade to passageway connecting to adjacent Trump Tower and to Fifth Avenue

PROJECT DATA: **PUBLIC SPACE DESIGNER** Edward Larrabee Barnes; Zion & Breen; Robert A. M. Stern (for alteration in 1995) **BUILDING ARCHITECT** Edward Larrabee Barnes **OWNER** 590 Madison Avenue Associates, LP **COMPLETED** 1982

132 725 FIFTH AVENUE TRUMP TOWER

The **covered pedestrian space** at Trump Tower is simultaneously New York City's most famous and least understood privately owned public space. Most famous, because everyone has heard of it. Least understood, because few New Yorkers appreciate that this space is legally required to be open and accessible to the public. The developer Donald Trump obtained zoning floor area bonuses in return for the covered pedestrian space and two outdoor **landscaped terraces** on upper floors, as well as for additional retail space. In short, this unabashed, unapologetic, and by any crowd measure popular celebration of commerce is a product of public, as well as private, entrepreneurial esprit.

A sign near the entrance declares, "Welcome to the world's most extraordinary shopping experience." And, indeed, hyperbole is the order of the day. The interior at Trump Tower is eye candy, a confection of colors, layers, reflections, movements, and glitz. A doorman in uniform, like that of a royal guard, ushers visitors through the monumental brass-glass-façade of the Fifth Avenue entrance. Red, pink, orange, and beige-swirled marble walls and floors merge to overtake the senses. In gravity's thrall, visitors are pulled by the corridor's downward slope past retail stores and two large gold-colored Ts to the centerpiece, a six-story skylit shopping atrium. Physically encircled by overhanging balcony corridors, multistory water wall, and five sets of switchback escalators, the atrium strenuously engages visual and aural senses. Reflections and sounds bounce off the profusion of marble, brass, glass, and mirrored surfaces. People stream up and down the escalators, sometimes to the point of overcrowding, then peer out over shiny railings rimming the precipitous edges of the



shopping floors. While many of the stores seem geared to a predominantly tourist clientele, the shopping ambiance, even if vicarious, is almost overpowering.

The covered pedestrian space's legally required floor area occurs at both street and below-street concourse levels. At street level in the entrance corridor across from the elevators is the first recognizable

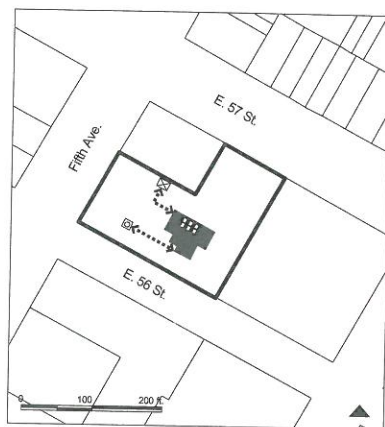
public amenity, a long marble bench where people plant themselves, bags askew, to gain strength for further Fifth Avenue shopping or simply to relax. The bench has an interesting past. In 1984, an enthusiast of the space wrote a letter to Mr. Trump and the City's Department of Buildings, with a copy to then Mayor Edward Koch, complaining that management had placed plants and flowers on the bench, thereby obstructing sitting. The plants and flowers were subsequently removed.

At concourse level at the base of the atrium are numerous movable tables and chairs tightly packed on a slightly elevated platform next to the water wall. In the past, nearby food outlets have indulged in episodes of café

creep, spilling out into the covered pedestrian space. It is important to recognize that members of the public may sit at any of these tables and chairs without obligation to purchase anything. Public restrooms are located at the end of a corridor leading from the southwest corner of the space.

The two outdoor landscaped terraces on upper levels require a degree of perseverance to find, especially because signage on the street floor where most of the public initially gathers is meager. Reachable by one of the elevators off the Fifth Avenue entrance corridor or by escalators, the fourth floor terrace at the southeast corner of the atrium is a petite garden space with trees, planters, comfortable polished granite ledge seating, and birds-eye views of the iconic post-modern Sony building, designed by Philip Johnson to the east, and Fifth Avenue to the west. The recently renovated and more ambitious landscaped terrace on the north side of the fifth floor is currently less used than its fourth floor counterpart, an irony in that the space is not only more capacious and better appointed, but it is also more easily reached, whether by escalator, by Trump elevator off the Fifth Avenue entrance corridor, by Niketown elevator from street level near the northeast corner of the covered pedestrian space, or from the top floor of Niketown itself. Signs at and within the multiple entries unfortunately tend to confuse, referring to the Public Garden, the Roof Terrace, a location on the fifth floor, and a location on the sixth floor. In fact, the landscaped terrace is on Trump's fifth floor and Niketown's sixth floor.

Whatever it is called, the space is an extremely pleasant rectangular roof garden extending to a view of East 57th Street. The street scene is visible through five huge picture windows crowned with four American flags, loosely evoking the New York impressionist paintings of Childe Hassam. A blue-tinged pool with fountains is flanked by fixed metal benches on one side and nine large



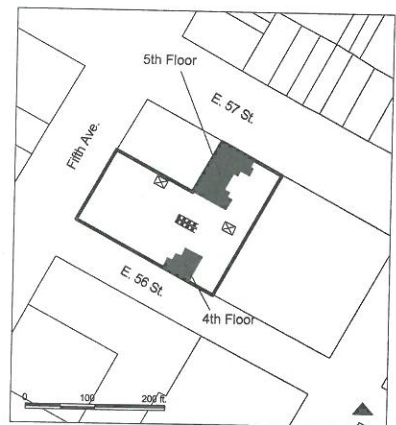
CONCOURSE LEVEL

- Building
- ▨ Covered Pedestrian Space
- ⊠ Elevator
- ⬅➡ Access
- ⬆⬆ Escalator
- ⊡ Restrooms



STREET LEVEL

- Building
- ▨ Covered Pedestrian Space
- ⊠ Elevator
- ⬆⬆ Escalator
- ⬅➡ Access
- ⬆⬆ Passageway



LANDSCAPED TERRACES LEVELS

- Building
- ▨ Landscaped Terraces
- ⊠ Elevator
- ⬆⬆ Escalator



trees on the other. Stylish movable silver tables and chairs are distributed throughout, and nearest East 57th Street is an elevated sliver with additional tables and chairs and a secluded corner. The only thing missing is the users.

A **passageway** connects the Trump covered pedestrian space to the indoor spaces at 590 Madison Avenue (131) to the east. Although this marriage of spaces is the City's only example of connected indoor public spaces uninterrupted by a street, it is hardly a union of like personalities. To the benefit of both, the former's commercial exuberance is nicely counterbalanced by the latter's tranquillity. A third covered pedestrian space, at the Sony building (127) across East 56th Street from 590 Madison Avenue, makes this area a high-density showcase for indoor public spaces.

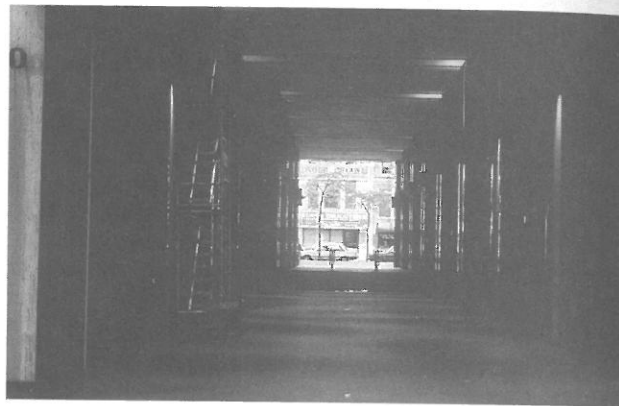
PUBLIC SPACE: COVERED PEDESTRIAN SPACE 7,922.00 sf
LANDSCAPED TERRACES 7,006.00 sf PASSAGEWAY approximately 600.00 sf

ACCESS: ♿ COVERED PEDESTRIAN SPACE, PASSAGEWAY 8:00 am to 10:00 pm **Closings for Events** up to four closings annually by prior authorization LANDSCAPED TERRACES open during store hours

AMENITIES: COVERED PEDESTRIAN SPACE **Climate Control** yes **Elevator** at least 1 must go to concourse, street, and all upper levels **Escalator** escalators must go to concourse, street, and all upper levels **Planting** yes **Restrooms** 2 on concourse level near Covered Pedestrian Space **Seating** 165 linear feet including marble bench directly across from elevator near Fifth Avenue entrance **Tables** 30 movable **Trees within Space** 4 at street level, 4 at concourse level **Water Feature** waterfall **Other** sky-light LANDSCAPED TERRACES (FOURTH FLOOR) **Planting** yes **Seating** benches **Tables** 6 movable LANDSCAPED TERRACES (FIFTH FLOOR) **Planting** yes **Seating** 64 fixed seats, 84 movable seats **Tables** 21 movable **Water Feature** fountain PASSAGEWAY **Climate Control** yes **Elevator** to Landscaped Terraces (Fifth Floor) **GENERAL** **Lighting** yes **Litter Receptacles** yes **Plaque/Sign** 14 **Retail Frontage** yes **Other** multiple pedestrian connections to Niketown

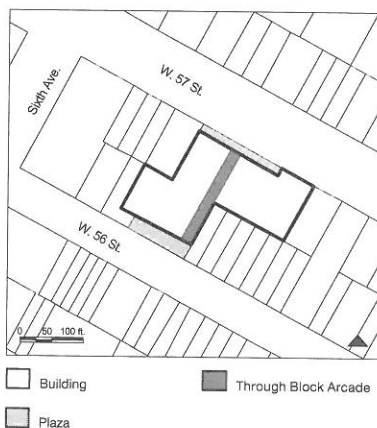
PROJECT DATA: PUBLIC SPACE DESIGNER/BUILDING ARCHITECT Swanke Hayden Connell Architects; Thomas Balsley Associates (for alteration to Landscaped Terraces) **OWNER** Condominium **COMPLETED** 198

133 40 WEST 57TH STREET



This **through block arcade** connecting West 56th and 57th Streets between Fifth and Sixth Avenues represents the "Model T" of through block arcades. Open to the air on both sides and bereft of functional amenities, it serves the singular purpose of providing a one-block covered shortcut for pedestrians. While this sort of simplicity is permitted by the Zoning Resolution, not all through block arcades take this tack. For example, although the HarperCollins through block arcade (109) is similarly stripped of functional amenities, it presents a sleek design and becomes more useful by forging a two-block chain with the covered pedestrian space at Olympic Tower (103). More ambitiously, the through block arcade at Park Avenue Plaza (108) furnishes a climate-controlled environment that provides seating, tables, a food kiosk, and public restrooms. Interestingly, both this and the Park Avenue Plaza through block arcades received the same

floor area bonus per square foot. The **plaza** space is divided into strips along West 57th and 56th Street building frontages.



PUBLIC SPACE:
PLAZA 5,183.74 sf
THROUGH BLOCK
ARCADE 4,366.12 sf

ACCESS: ♿ PLAZA 24 hours **THROUGH BLOCK ARCADE** 8:00 am to midnight