

United States Department of the Interior
National Park Service

942



National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name 1964-1965 New York World's Fair New York State Pavilion

other name/site number _____

2. Location

street & number Flushing Meadows-Corona Park

☐ not for publication

city or town Flushing

N/A vicinity

state New York

code NY

county Queens

code 081

zip code 11368

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☒ nationally ☐ statewide ☐ locally. (☐ See continuation sheet for additional comments.)

Rudolph A. Purpura / DSHPO
Signature of certifying official/Title

9/30/09
Date

New York State Office of Parks, Recreation and Historic Preservation
State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- ☐ entered in the National Register.
 - ☐ See continuation sheet.
- ☐ determined eligible for the National Register
 - ☐ See continuation sheet.
- ☐ determined not eligible for the National Register.
- ☐ removed from the National Register.
- ☐ other, (explain:) _____

Signature of the Keeper

Date of Action

[Signature]

11/20/09

5. Classification

Ownership of Property

(check as many boxes as apply)

- ☒ public-local
☐ private
☐ public-State
☐ public-Federal

Category of Property

(check only one box)

- ☐ district
☒ building(s)
☐ site
☐ structure
☐ object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing
1	buildings
	sites
2	structures
	objects
3	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Function

(Enter categories from instructions)

RECREATION & CULTURE/ world's fair

RECREATION & CULTURE/theater

RECREATION & CULTURE/art gallery

Current Function

(Enter categories from instructions)

RECREATION & CULTURE/theater

vacant: Tent of Tomorrow/Observation Towers

7. Description

Architectural Classification

(Enter categories from instructions)

Modern Movement

Materials

(Enter categories from instructions)

foundation concrete

Walls concrete

roof concrete, steel

other glass

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 1 **DESCRIPTION**

Summary

The New York State Pavilion consists of two structures and one building of reinforced concrete and steel construction located in the southern portion of the central section of Corona Park in Flushing Meadows, Queens. The park was created as the product of the 1939-40 World's Fair and also served as the site of the 1964-65 World's Fair. The New York State Pavilion stands in the former federal and state exhibition area, one of five areas of the Fair. The three components of the Pavilion are placed in a symmetrical composition oriented on an essentially north-south axis. The largest structure, the "Tent of Tomorrow", is elliptical in plan, and stands at the southernmost position. It consists of a perimeter of slip-form, hollow, reinforced concrete columns that support what was at the time of the Fair the largest cable suspension roof in the world, and which encloses a steel mezzanine promenade and exhibition deck that in turn surrounds a terrazzo floor with a map of New York State.

To the northwest of the Tent stands the Observation Towers, the tallest structure of the Fair. The three towers consist of concrete columns that are essentially identical to those of the Tent except in their varying height (the tallest is over 200-feet high) and observation platforms of steel construction formerly accessed by two elevators on the western tower. The final component of the Pavilion is the Theaterama, originally a single, drum-shaped volume of reinforced concrete. The Theaterama has been added onto twice: an entry volume was placed on the west of the building in 1992-1993. This was augmented in 2008-2009 by a round glass lobby volume, again on the west, and an administration and café theater wing on the north. As a whole, the Pavilion retains integrity of location, design, structural materials and workmanship, association and feeling, thereby being able to convey its significance under Criteria A and C.

Narrative Description

Setting

The New York State Pavilion of the 1964-1965 New York World's Fair in Flushing, New York, was designed and built in 1962-1964 by the architect Philip Johnson (1906-2005) of the firm of Philip Johnson and Richard Foster. The Pavilion is located in the southern end of the central portion of Flushing Meadows-Corona Park, which served as the site of both the 1939-1940 World's Fair and the 1964-1965 World's Fair. The Pavilion sits approximately 700-feet to the north of the Long Island Expressway and 400-feet to the east of Grand Central Parkway.

The relatively flat and open topography of Corona Park, which straddles the Long Island Expressway and Grand Central Parkway, retains a selected number of features of both the 1939-1940 and 1964-1965 Fairs, including the Meadow Lake, a group of processional and radiating roadways, fountains and basins, sculptures, and a number of structures and buildings, including the Queens Museum and the Unisphere to the north of the New York State Pavilion. This is generally typical for World's Fair buildings and structures since most structures and buildings were intended as temporary and were demolished after the respective fairs. The

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 2 **DESCRIPTION**

Unisphere, a stylized steel globe, served as the symbol of the 1964-1965 Fair's main themes of "Peace through Understanding" and "Man's Achievement on a Shrinking Globe in an Expanding Universe." It is arguably the most recognized historic feature of the park, in addition to the New York State Pavilion. The areas between the roadways are maintained as open lawn with evergreen and deciduous trees both interspersed and clustered in different locations, often adjacent to or near the roadways. To the north of the Unisphere, New York Pavilion, and Queens Museum is the large complex of buildings and structures of the National Tennis Center and Citifield (the ballpark that replaced Shea Stadium).

During the time of the Fair, the Pavilion was located in the southern portion of the federal and states exhibition area, which was one of five that included the international and industrial (the largest) areas to the east of the federal and states area; the lake amusement area just to the north of the Meadow Lake on the south side of the Long Island Expressway; and the transportation area that took up the portion of the park to the west of Grand Central Parkway. The majority of the state exhibitions occupied "blocks" or areas that were separated from each other by the roadway system of Flushing Meadows-Corona Park, and which survives to the present. The Pavilion occupies one of the largest of these blocks of all the former state exhibitions: Block 46. Like the other former states' exhibition areas, Block 46 is bounded on all sides by asphalt roadways, the southern segment of which is asymmetrically curvilinear with respect to the north-south axis. Block 46 is bounded on the north by United Nations Avenue South and on the west by the Avenue of the States. The roadways to the south and east are unnamed. The area around the block of the Pavilion is generally open, and is landscaped with lawns and groups of trees with the roadway system from the Fair creating intervening avenues.

New York State Pavilion Complex

The Pavilion consists of three components that form a single resource. These components are the two structures known as the Observation Towers and the "Tent of Tomorrow" and one building called the Theaterama (now the Queens Theater in the Park). The three components are arranged in a symmetrical composition that lies on a nearly north-south axis, with the Observation Towers on the northwest of the tent and the Theaterama on the northeast. In addition to their ordered arrangement, the three components are unified as a single resource by their common, relatively simple curvilinear geometry and by a common palette of their visible construction materials of painted steel and exposed, smooth-finish, reinforced concrete. As part of the original design, the structures and building were also unified by a decorative tripartite primary color scheme of red, yellow and blue against a background of white (unpainted) concrete, although this is less evident today with the loss of decorative roofing materials and secondary components such as lamp shades. Yellow paint is still visible on steel surfaces throughout the Pavilion. Although massive in scale and sophisticated in structure and engineering, the components in some ways are relatively simple, and thus monumental in design conception.

The original plan of all three components of the Pavilion is based on "pure" curvilinear geometric forms which, at their large scale, contribute to the monumentality of the original design. Specifically, in plan, the three circles of the decks of the Observation Towers are distributed equally and radially within the circle of the ground-level entry enclosure. The Theaterama's original, drum-shaped volume is of equal diameter as the entry enclosure.

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 3 **DESCRIPTION**

The two, round-plan components thus fronted the elliptical plan of the tent structure on the south, creating a longitudinal composition that filled out Block 46. Because of the size of the Pavilion, this geometry is not particularly evident on the ground, but is clear in plan and through aerial photography.

The former main entrance to the complex during the Fair lay between the three components on the north side. There, visitors could reach all three from a circular plaza fronted on the north by a shallow set of steps and diagonal paths leading from the perimeter roads on the northwestern and northeastern corners of the Block. This entry way has been altered by changes to the Theaterama which has placed the new lobby entry on this plaza. Plantings for the Fair consisted mainly of trees at the northwest and northeast corners of the Tent to control foot traffic and direct visitors to the entrances to the three components of the Pavilion. Currently, the landscaping in this area consists principally of the entrance pathway to the Queens Theater in the Park lobby addition to the Theaterama. Yellow "lollipop" lights (metal globes that housed spotlights) could be found in a number of locations around the Pavilion site but most have been removed. During the Fair, large scale signs in block letters with a sans serif font identified the individual components of the Pavilion, as well as the exhibitions within the Tent. These were removed after the Fair's use of the Pavilion.

Observation Towers

As noted, the Observation Towers stand in the northeast section of the Pavilion. At ground level, the Towers rise from a circular concrete platform that is encircled by the original enclosure, which in turn consists of reinforced concrete uprights that formerly featured on the outside a schematic map of the state of New York within a medallion and doubled steel top rail (consisting of an inner and outer ring), as well as a steel wainscot rail. Formerly the wainscot rail was located around most of the perimeter except at the entry and exit points at the east and west, but is now missing in some locations. The top rail formerly supported a series of regularly spaced light fixtures with short posts and blue glass globes around its perimeter. The top rail also had spotlights directed up at the Towers that were located between the rail rings. The lights have been removed, but the steel rails retain much of their original yellow paint. A concrete entry/exit ramp with cheek walls also survives at the western entry to the enclosure. The ramp and enclosure are now themselves enclosed by a chain-link security fence. The ground-level elevator entry cage also survives at the base of the westernmost tower.

In addition to their individual positions, the three Towers (west, north, and south) differ significantly in height and in the number of their observation decks, but are consistent in their construction materials and finishes, and in the dimensions of their components other than the height of the individual column. Each tower's main structural and vertical component consists of the hollow, slip-formed, reinforced concrete shafts of the same diameter. Each column is in two halves separated by vertical slits and joined at regular intervals by slightly recessed, integral, reinforced concrete horizontal beams. Steel fire and access stairs are original to the project and are contained within each column. Each tower features round observation platforms of the same diameter and of steel construction.

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 4 **DESCRIPTION**

In addition to the difference in overall heights, the highest western Tower is marked by a double tier observation deck. The lower two Towers have single decks with circular "cutouts" around the western column to allow for the former "Sky Streak capsule" elevators. These are roughly pod or bean-shaped cars that were originally installed on opposite sides of the western tower. The western elevator was to conduct visitors directly to the top deck of the western tower, and the eastern elevator served all three Towers' observation decks. The elevators have been removed for safety reasons but survive on site within the Towers' circular enclosure, albeit in poor condition. The steel rails on which the elevators traveled survive in their original configuration *in situ* on the western tower, and are hung on and supported by integral projecting reinforced concrete blocks. As noted, the western tower is the highest, rising to a height of 226-feet. The southern tower is the lowest, with a platform height of 85-feet, and the northern tower's platform floor stands at 160-feet.

The construction of the circular plan observation platforms is evident from below. The radial steel girders, cross-braces, stringers, and corrugated steel under-decking are clearly visible since the removal of the original, non-structural concrete finish layer on the underside. The removal was done for public safety reasons to eliminate the risk of falling debris because of advancing deterioration. The steel has had losses to its yellow paint throughout, but still retains much of this finish coat.

All the main metal components also survive on the upper sides of the observation decks, including the enclosures for the elevators, the underside of the platform ceilings' radial steel roof beams and stringers, the original railings, as well as the metal doors and frames for the enclosures on the lowest platform and steel grating in perimeter locations. Also surviving is the stairway connecting the upper and lower levels of the double-tiered deck of the western tower. The original concrete decking also survives. As for the concrete finish under the decks, a number of finish materials were also removed for public safety reasons to reduce the risk of falling debris, or have been lost. These materials include the translucent Kalwall composite roofing tiles and the aluminum grid in which they were installed, as well as the transparent partitions of the enclosures on the southern Tower that provided an air conditioned space, and the transparent wainscot around the perimeter of the lower tier of the highest tower. During the fair, globe light fixtures on short posts with blue glass shades were located at the perimeter of the roofs of the decks, under the roofs of the middle, northern tower deck to illuminate it at night, and in the vertical slits of the Towers' columns.

Theaterama: Exterior

In its exterior original form, the Theaterama was a single, drum-shaped volume of reinforced concrete construction with a shallow, wooden dome roof and regularly spaced, rectangular, unglazed openings around the entire perimeter of the building at the first level at grade on the western side of the building. The scale and proportions of these openings echoed the openings in the circular enclosure around the Observation Towers' enclosure and have a slightly chamfered edge. As with the Observation Towers, wainscot steel beams directed visitor traffic. Here they were originally installed in all but three of the openings, thus defining the three entrance openings to the building on the western side (on axis with the existing theater entrance on the interior).

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 5 **DESCRIPTION**

Grooves in the concrete mark the upper levels, which because they are service corridors on the perimeter of the drum, are not true stories but more like mezzanines. Like the uprights on the enclosure, every other wall section between the openings featured a map of the state within a circular medallion. On the southeastern side of the building, a set of reinforced concrete steps with four landings gave access to the former art gallery entrance on the lower level and a brick-paved terrace on the southeast side of the building. Reinforced concrete steps to this level also survive on the eastern side of the building. As on the Observation Towers (and the "Tent of Tomorrow"), blue globe lights provided both illumination and decoration. On the Theaterama exterior, they were located at the roofline of the building and were removed around the time of the addition of a second dome. Yellow and white finished "can" lights were also located around the perimeter of the building over the medallions at the first floor level and some appear to survive on the building.

Alterations were first made to the building for its use as a proscenium stage performance theater as early as the 1970s. The first changes on the exterior were the filling in of the original openings either by closing them in with masonry or fixed sash glazing. Two major campaigns of renovation, one in 1992-1993 and one in 2008-2009, have modified the building by three additions to the original drum volume. The first of these projects (architect Alfred De Vido Associates) added an entrance on the northwest side of the drum, relocating the main entrance to the building to the north. This addition consisted of a projecting, segmental arch plan volume with two engaged circular reinforced concrete towers at the corners topped by decorative, tiered metal lights echoing the observation tower decks. In this renovation, those openings not previously filled in by masonry were filled with glass block, the main surface material along with reinforced concrete of this addition itself, and a second roof was added over the original surviving wood dome in order to provide for better sound insulation.

The second, more substantial campaign of work in 2008-2009 (by Caples Jefferson, Architects) added a new, essentially circular-plan, flat-roofed lobby volume on the northwest, fronting the 1992-3 addition. The new lobby is built in a vocabulary of fixed, metal-sash lights, with a diagonal ramp motif that carries from the exterior entrance through to the ceiling of the interior. The other principal components of this more recent project are two connected, two-story performance and office volumes on the north side of the building that are finished in concrete on the exterior, and whose wedge-shaped plan with segmental arch exterior walls echo the original vocabulary of the building. The larger office volume on the east features a strip of fixed, metal sash windows below the roofline and an open terrace on the west at this level.

Theaterama: Interior

At the time of original construction, the Theaterama's configuration was relatively simple, like that of the rest of the components of the Pavilion. The lower level is below grade on the western side of the building for housing service facilities and air-conditioned gallery space for paintings by New York-based artists. Both original concrete block partitions and the gallery's concrete coffered ceiling survive in this portion of the building. Changes include the creation of office space on the southeastern portion of the building in the most recent renovation campaign and openings for elevator access in the Caples Jefferson-designed addition on the northeast. Inside the exterior drum, above was a secondary, reinforced concrete drum essentially the same

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 6 **DESCRIPTION**

height as the exterior one. On the interior of the inner drum on the main level was the 360-degree projection of a film that presented and promoted New York State primarily as a tourist destination. Between the two drums on the first floor level is a circulation corridor which originally ran the periphery of the entire building. The surviving main entrance into the theater space retains its original red oak door and many of the original openings to the exterior of the building remain visible or in use as access to the additions. On the interior of the theater itself, risers and theater seating as well as steps up from the entry vestibule have been added for more conventional stage production, as well as acoustical panels on the wall. A catwalk was added and alterations include the removal of portions of the interior drum on the east to create stage and backstage area. Original vertical oak battens survive on the perimeter of the theater and on the partial height wall that directed visitors and minimized light leakage into the theater. The battens were also originally installed on the outer wall of the inner drum in the first floor corridor, but have been replaced with laminate.

Both the first and second mezzanine levels in the original building are above the first floor circulation corridor, and provide service and storage space for the theater. The original concrete and concrete block finishes are evident throughout. The mezzanine spaces were originally accessed by steep steel stairways at the rear (east) side of the perimeter corridor. An original projection booth survives on the second level on the west side of the building, as well as the original adjacent cooling tower. At the roof deck level, a second dome is clearly visible added above the original in the 1992-1993 campaign of work for soundproofing.

Tent of Tomorrow

The largest component of the Pavilion is the "Tent of Tomorrow" structure. The tent itself consists of four principal parts. These are the perimeter of slip-form, reinforced concrete, hollow columns that support the cable suspension roof and enclose the mezzanine platform, underneath which lies the terrazzo floor. The sixteen hollow, 98-foot, slip-form columns are placed at regular intervals in the elliptical plan of the Tent. They are essentially identical in appearance, diameter and detail with the columns of the Observation Towers. Like them, the pattern of the slip form is clearly visible on the surface of the reinforced concrete and the two "halves" of the columns are joined, also at regular intervals. Unlike the Observation Towers, however, the tent perimeter columns do not contain steel fire stairs, and have been closed off from access by concrete blocks at ground level. The columns formerly featured two relatively short flag poles each at their top during the fair, from which were flown pennants with the names of the New York counties at the time of the Fair. The catwalks that accessed these flag poles survive at the top of the columns.

The mezzanine is of painted steel construction and retains its perimeter balcony rails on both the outside and inside edges of the promenade deck. The mezzanine structure's open spaces under the deck were originally used to house exhibitions on the northwest and northeast of the Tent and a restaurant (under the wide portion of the mezzanine on the south) during the Fair. These spaces and the perimeter of the mezzanine were enclosed by red and white stretched canvas panels and some fixed-steel panels and gates. The space under the mezzanine deck is now enclosed by concrete block, painted to reflect the striped effect of the original canvas. The three main openings that served as entry passages to the Tent survive *in situ*. The main, northern passage is open on top, and provided access from the former plaza between the Observation Towers and the Theaterama. Another entry

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 7 **DESCRIPTION**

passage is on the east at the midpoint of the ellipse on that side and on the west in the corresponding position. The promenade deck, which primarily served as the site of exhibitions installations during the Fair, is surfaced in asphalt on top of corrugated steel. The deck is accessed by steel stairs on the eastern and western sides of the Tent, by another set of steel stairs on the eastern side of the northern entry passage, and by an escalator on the western side of the same passage, all of which survive in place. Like both the Observation Towers and the Theaterama, blue globe lights were part of the lighting and decorative scheme in the Tent. In the Tent, they were found around the inner and outer edge of the deck on top of the balcony rail and the steel stairs and had longer stems than those on the Towers and the Theaterama. These stems survive *in situ* in the Tent.

On the interior of the mezzanine is a terrazzo floor with a map of the state of New York based on a printed Texaco map. It is oriented so that the map's north is on the eastern side of the Tent. In addition to the map, which is generally in deteriorated condition due to vegetative growth, four original concrete tree planters survive in or near their original location during the Fair at the southern end of the terrazzo floor.

The final main element of the Tent is the cable suspension, pre-stressed roof canopy, built almost exclusively of steel. The roof itself is similar to a bicycle wheel in its essential configuration of an outer, compression ring or girder, an inner tension ring, and cable "spokes" between the two. The compression ring consists of three principal elements: two girder rings (the outer of which is greater in height than the inner) between which are located paired, splayed "battle-axe"-form steel plates whose vertical high and low points serve as termini for the steel cables that connect to the inner "spoke hub." Smaller secondary cables also follow the elliptical form of the overall structure in the manner of stringers, and connect the upper and lower cables to each other at regular intervals. Four larger cables (two each on the long sides of the ellipse) join the central ring to the perimeter concrete columns. The roof canopy as a whole is supported on the columns by steel, H-beam brackets and was formerly was clad in translucent, Kalwall plastic laminate panels installed in an aluminum grid. The individual panels were in one of three different red tones, or blue. Spotlights were originally installed above the Kalwall panels in line with the suspension cables to illuminate the roof from above at night.

Integrity

While there is evidence that the Pavilion was planned to survive the 1964-1965 Fair as a permanent fixture of Flushing Meadows-Corona Park, it nonetheless shares the essential fragility of World's Fair exhibition buildings/structure. Most of these resources are fundamentally temporary in materials if not conception, and particularly subject to deterioration because of the exposure of those materials to weathering forces. The Pavilion is therefore a notable survivor among such resources. Despite the expectable loss of decorative materials given their exposure to weather, the New York State Pavilion retains historic integrity as a single resource springing from a unified design and construction project. The Pavilion retains integrity of location. Because of the temporary nature of World's Fairs and the planned demolition of the majority of the exhibitions from the 1964-1965 Fair, its setting is no longer as it was at the time of the Pavilion's construction, although the fundamental park setting and the configuration of roadway and open park blocks survive that marked the Fair's fundamental structure. Further, while most of the exhibitions are gone, the Corona Park setting that preceded and followed the Fair does survive intact.

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 8 **DESCRIPTION**

Although multiple decorative finish materials of the Pavilion may have been lost, and the Pavilion's materials as a whole range from fair to poor condition, the essential concrete and painted steel structural materials and their workmanship survive and retain integrity. Because so much of the character-defining aspects of Philip Johnson's scheme rest on the simple, monumental forms of the Pavilion, it retains integrity of design, and is thereby able to convey this key aspect of the Pavilion's significance. While the Theaterama has sustained additions and alterations, its original theater and gallery spaces and key material details have been preserved, as well as the primary circulation and service areas that marked its essential function at the Fair. Finally, because its overall monumental design, essential structural elements, and theater and gallery spaces survive intact, the Pavilion continues to convey the essence of the experience of visitors to the Fair, and therefore retains the important aspects of integrity of feeling and association.

8. Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

☒ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.

☐ **B** Property is associated with the lives of persons significant in our past.

☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

☐ **A** owned by a religious institution or used for religious purposes.

☐ **B** removed from its original location.

☐ **C** a birthplace or grave.

☐ **D** a cemetery.

☐ **E** a reconstructed building, object, or structure.

☐ **F** a commemorative property.

☒ **G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67) has been requested

☐ previously listed in the National Register

☐ previously determined eligible by the National Register

☐ designated a National Historic Landmark

☐ recorded by Historic American Buildings Survey
#

☒ recorded by Historic American Engineering
Record # NY-333

Areas of Significance

(enter categories from instructions)

Architecture

Art

Education

Engineering

Entertainment /Recreation

Period of Significance

1963-1965

Significant Dates

1964

Significant Persons

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Philip Johnson (1906-2005), firm of Philip Johnson & Richard Foster, Architects Lev Zetlin (d. 1992); firm of Lev Zetlin & Associates

Primary location of additional data:

☐ State Historic Preservation Office

☐ Other State agency

☐ Federal agency

☐ Local government

☐ University

☒ Other Name of repository:

New York Public Library/NYC Parks & Recreation

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 1

STATEMENT OF SIGNIFICANCE

The Pavilion is nationally significant under Criterion A in the areas of Art, Entertainment and Recreation, and Education, for its association with and its role in the New York 1964-1965 World's Fair, an event of national and world significance. The Pavilion also holds national significance under Criterion A for its association with the political, planning, and development interests of Nelson Rockefeller, at the time Governor of New York, and Robert Moses, New York City-based planner. As one of the most important and popular works of the eminent architect, curator, and critic Philip C. Johnson (1906-2005), the Pavilion also has exceptional significance under Criterion C in the area of Architecture. The substantial structural achievements of the firm of Lev Zetlin Associates deployed in the creation of the Pavilion also embody national significance under Criterion C in Engineering. Although 45 years of age, the New York State Pavilion of the New York 1964-1965 World's Fair has exceptional significance as a rare survivor of the fragile resource type of a World's Fair exhibition building.

Period of Significance: The period of significance corresponds to the time of the Pavilion's construction and use during the World's Fair of 1964-1965, the period in which it was created and in which it was associated with the important cultural events of the Fair.

Summary of Significance Under Criterion A

The 1964-1965 New York World's Fair New York State Pavilion is nationally significant under Criterion A in several areas for its association with, and role in the Fair, one of the great events of the twentieth century. The Pavilion is significant in the area of Recreation/Entertainment and Education as one of the Fair's most prominent and most visited exhibitions. There, the public was awed and delighted by the great colorful roof and open space of the "Tent of Tomorrow," the "high spot of the Fair" and the "sky-streak" elevators of the popular Observation Towers, and enjoyed performances, art exhibitions, and fashion shows. The Pavilion also presented exhibitions that conveyed many aspects of and information on New York State, its geography, highways, tourist attractions, natural resources, and its newly completed St. Lawrence hydroelectric plant. The Pavilion is also significant in the area of Art for its presentation of Pop Art, one of the most important art movements of the twentieth century, to a broad public for the first time, through architect Philip Johnson's commission and display on the outside of the Theaterama of works by prominent members of this movement, including Andy Warhol.

Finally, the Pavilion is significant in the area of Architecture for its association with the redevelopment and construction projects orchestrated by planner and New York City Parks Commissioner Robert Moses and New York Governor Nelson Rockefeller. The Pavilion's association with Moses' architectural projects is multifarious: as New York City's Commissioner of Parks, as the president of the World's Fair Corporation, and as the President of the Board of the New York Power Authority, Moses had a direct hand in shaping the Pavilion and its exhibitions, which were in turn connected to the shaping of Fair overall and thereby of Corona Park, and to the Niagara and St. Lawrence Power Projects. The Pavilion is one of multiple construction projects strongly influenced or directly created by Governor Nelson Rockefeller whose "edifice complex" shaped not only New York's state university campuses but also multiple other initiatives that had national influence and visibility during his administration. Many key aspects of the Pavilion can be credited with Rockefeller's direct

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 2

interest and intervention, and it was intimately linked with the creation of the State Theater at Lincoln Center (itself a key redevelopment project in which Moses and Rockefeller were both involved), which was billed at the time as one of New York's cultural contributions to the Fair.

Summary of Significance Under Criterion C

The Pavilion is nationally significant under Criterion C in the area of Architecture as one of the most important and popular works of master architect Philip Johnson, whose career has influenced architectural theory and practice through his curatorial and design activities. The Pavilion represents a key public commission that brought him to substantial popular attention and acclaim at a turning point in his career. The Pavilion is also significant in the area of Engineering as the work of master engineer Lev Zetlin, and for the remarkable structural achievements the Pavilion represents in its single-span, cable roof.

Criteria Considerations (explanation, if necessary: Criterion Consideration G

Although only 45 years of age, the New York State Pavilion has exceptional significance as a surviving World's Fair structure, thus placing it in the category of fragile and short-lived resources that may achieve significance before the 50-year mark. The Pavilion also has exceptional significance as one of the most important works of the nationally significant architect Philip Johnson, whose design importance has been recognized broadly by both scholars and the public; and for the nationally significant engineering achievements in the creation of what at the time of its construction was the largest cable suspension roof in the Tent of Tomorrow by Lev Zetlin and Associates.

DEVELOPMENTAL HISTORY

Summary History

The project for the New York Pavilion at the 1964-1965 New York World's Fair was initiated in 1960 by Robert Moses almost immediately after the initial decision to hold a World's Fair in New York had been endorsed by then outgoing President Eisenhower. Although the question of whether the Pavilion was to be permanent would not be settled immediately, Moses's original interest in an enduring structure near the Long Island Expressway would come to fruition. By May, 1961, the location for the exhibition within the Fair had been determined. In the following spring, Philip Johnson was selected as the architect for the Pavilion. Ground-breaking in the form of a pile-driving ceremony was held on October 9, 1962 with the governor officiating. Refinements and permitting continued through to the spring of 1963. June of 1963 brought one of the most dramatic events of the construction of the Pavilion with the continuous slip-form pour of the reinforced concrete of the Towers. Equally remarkable for observers must have been the assembly on site of the roof canopy structure for the "Tent of Tomorrow" and the jacking of it into place in August-October, 1963.

When the Fair opened in April 1964, the Pavilion provided visitors with a varied program of activities and exhibitions and continued to do so over its two summer seasons. (The Fair was only open between April and October.) The Pavilion was one of the most popular exhibitions at the Fair. After the Fair's close, the Pavilion found a number of uses, particularly as a performance stage for concerts and later, as a roller skating rink. The

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 3

part of the Pavilion that has seen the most active use to the present is the Theaterama, which has been the venue of a succession of theatrical groups. The most successful of these, and the one with the longest tenure, is the Queens Theater in the Park, which remains the present tenant in the building.

Within the last half-decade, the Pavilion has increasingly been the focus of scholarly attention, and of efforts for and interest in its preservation. Thanks to the efforts of the New York City Department of Parks and Recreation, and graduate programs in Historic Preservation at the University of Pennsylvania and Columbia University, the Pavilion has been documented through three historic preservation master's theses and its conservation studied extensively in 2006-2008 by the Architectural Conservation Laboratory at the University of Pennsylvania. Between January and May 2008 an exhibition entitled "The Texaco Road Map Project" was held at the Queens Museum which presented conserved sections of the map from the floor of the Tent of Tomorrow. The Pavilion will again be the focus of study by the University of Pennsylvania's Historic Preservation Program in the fall of 2009. The Department of Parks and Recreation continues actively to pursue avenues for preservation for the Pavilion. Through the support of the World Monuments fund, designation is being sought for listing in the New York State and National Registers of Historic Places, with the future goal of achieving National Historic Landmark designation and the protection afforded by local designation of New York City Landmark status.

History of the Pavilion

The project for the New York State Pavilion at the 1964-1965 New York World's Fair was initiated in 1960 by Robert Moses in his capacity as president of the World's Fair 1964-1965 Corporation (WFC), following the lead of a small group who in 1958 had the idea for a fair on the tercentenary of the founding of New York as a British colony.¹ Moses's initiation of the State Pavilion project came almost immediately on the heels of the re-formation of the WFC after the initial decision to hold a World's Fair in New York had been endorsed by then outgoing President Eisenhower.² Moses put in motion the project for the New York State Pavilion before even officially assuming his role at the WFC in May, 1960.³ In January, 1960, he issued a memo to Stuart Constable (later WFC Vice President), asking him to "please get up a memo on State Commission and plan for New York State exhibit at World's Fair. Indicate whether building should be temporary or permanent, hitched on to State Amphitheatre or elsewhere, cost and some notion of main features of the exhibit." Moses also suggested that a "permanent building at the Long Island Expressway" would be desirable, and directed Constable to begin organizing the necessary state legislation.⁴ Thus were two fundamental aspects of the project established: the Pavilion's very existence and the important matter of a permanent versus temporary structure or building. As had been the case for the 1939-1940 fair, it was planned that most of the exhibitions were not to survive the event.⁵ Although the question of whether the Pavilion was to be permanent would not be settled

¹ Robert W. Rydell, John E. Findling, and Kimberly D. Pelle, *Fair America: World's Fairs in the United States* (Washington, D. C., and London: Smithsonian Institution Press, 2000), 106.

² Lawrence R. Samuel, *The End of Innocence: the 1964-1965 World's Fair* (Syracuse, NY: Syracuse University Press, 2007), 5-7.

³ Marc H. Miller, "Something for Everyone: Robert Moses and the Fair," in Queens Museum, *Remembering the Future: The New York World's Fair from 1939 to 1964* (New York: Rizzoli International, 1989), 45.

⁴ Robert Moses (RM) to Stuart Constable, 16 January 1960, Folder "P0.1 New York (1960) States / Participation," Box 262, World's Fair 1964-1965 Corporation Records, New York Public Library, New York City (hereafter WFC records).

⁵ Only the Fountain Lake Amphitheater and the New York City Building (now the Queens Museum) survive from the 1939/40 fair; of the 1964/65 fair, the New York State Pavilion and the nearby Unisphere, the Hall of Science, Space Park, Heliport, as well as sculptures and smaller structures survive.

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 4

immediately, Moses's original interest in an enduring structure near the Long Island Expressway would come to fruition.

In the fall of 1960, the question of location was being discussed for the Pavilion (with competition with New Jersey at issue) and in May, 1961, exhibition Block 46 had been definitely selected for the Pavilion "so that New York's site will be bigger than that of New Jersey. Block 45 (New Jersey) is 125,000 sq. ft. plus. Block 46 would be 130,000 sq. ft. plus."⁶ In the following spring, Philip Johnson was selected as the architect for the Pavilion and took control over the design of its architecture. According to the architect, his selection for the New York State Pavilion was Governor Rockefeller's choice.⁷ Documents also indicate that there was an "informal competition" conducted by the New York State Commission on the World's Fair among five architects, resulting in Johnson being chosen.⁸

By the time when Moses and his staff were notified of Johnson's part in the project, designs had been at least partially developed, since both test borings in Block 46 and the final selection of a contractor for the Pavilion (Thompson-Starrett) also took place that month. Although Johnson had superseded Moses's authority to a certain extent on the project, he expressed his gratification that Moses "would like to have the theater as a permanent feature in the park."⁹ By the beginning of June, the two agreed on the plan "that the Theatre should be permanent construction and the remainder temporary," a scheme that would change in the coming months.¹⁰

Although the WFC had settled on a maximum height for state exhibitions of 80-feet, Governor Rockefeller soon pushed for the New York State Pavilion to exceed this through Johnson. Johnson reported in late June of 1962 to the WFC that Rockefeller "wants an observation tower 160 feet in the air."¹¹ By August, the WFC had conceded. The highest of the three Observation Towers was ultimately built to a height of 226-feet.¹²

With the fundamentals of the design finalized, a ground-breaking in the form of a pile-driving ceremony was held on October 9, 1962, with the governor officiating.¹³ Refinements and permitting continued through to the spring of 1963.¹⁴ At an unknown point, either during this final design episode or before, the architect and the governor made the decision to provide sufficient support in the piles and in the overall structure so that the Pavilion in its entirety could survive the Fair as permanent installations. The decision of whether or not to keep

⁶ JAP to RM, 5 May 1961, Folder "P0.1 New York (1961) - Participation," Box 262, WFC records. A letter of intent to lease Block 46, with a total area of 130,595 sq. ft., was issued on 29 May. Ibid. The lease for the block was not actually signed until February of the following year. Press release, 1 February 1962, "P0.1 New York, January-June 1962 - Participation," Box 262, WFC records.

⁷ Hilary Lewis and John O'Connor, *Philip Johnson: the Architect in His Own Words* (New York: Rizzoli, 1994), 83.

⁸ Kristin U. Fedders, "Pop Art at the 1964/65 World's Fair" (Ph.D. Dissertation, University of Pennsylvania, 2005), 64.

⁹ William S. Chapin, General Manager and Chief Engineer, Power Authority of New York, to RM, 23 May 1962, Folder "P0.1 New York January-June, 1962 - Participation," Box 262, WFC records.

¹⁰ WEP to Philip Johnson (PJ), 1 June 1962, Folder "P0.1 New York January-June, 1962 - Participation," Box 262, WFC records.

¹¹ WEP to RM, 26 June 1962, Folder "P0.1 New York January-June, 1962 - Participation," Box 262, WFC records; the process of approval is documented by correspondence and memos in Folder "P0.1 New York July - December, 1962 - Participation," Box 262, WFC records, and File "C1.0101 - New York / States / Construction, Box 114, WFC records.

¹² Promotional Brochure, n.d., Folder "P0.1 New York State Brochure / States / Participation" Box 262, WFC records; final approval for the height (232' above mean sea level) had to be obtained from the FAA.

¹³ "Governor Starts Pavilion at Fair," *New York Times* (10 October 1962).

¹⁴ Folder "New York / States / Construction / N," Box 114, WFC records.

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 5

the Pavilion as part of the Corona Park grounds, however, rested at least ceremonially with Robert Moses, who publicly endorsed its retention at the dedication in April, 1964.¹⁵

June of 1963 brought one of the most dramatic events of the construction of the Pavilion, with the continuous slip-form pour of the reinforced concrete of the Towers. This operation took almost a week of round-the-clock work on site (the pouring of the perimeter columns for the Tent had taken place in the spring). Equally remarkable for observers must have been the on site assembly in the previous spring of the roof canopy structure for the "Tent of Tomorrow."¹⁶

The final program for the Tent of Tomorrow was set by the summer of 1963. In addition to the Power Authority exhibition and the map of the state on the main floor, there would be a "floor level stage ([with] continuous shows), a Schraft's restaurant ([with] 700 seats), [an] Art Museum, [a] Fashion Area," and "State exhibits on the balcony."¹⁷ By the time the roof was in place further detail on these items had been worked out: a "portable platform will be used over map for fashion shows" and the "Art museum [in the Pavilion] will be sponsored and operated by New York State Council of the Arts" and was to "display masterpieces."

At the same time, another key aspect of the program was added by Philip Johnson, apparently outside of the ongoing process at the WFC and the State Commission. Specifically, Johnson had commissioned a group of ten large-scale artworks for display around the outside of the Theaterama above the first level arcade.¹⁸ This commission presented the work of a group of young, largely emerging artists, including Andy Warhol, Robert Rauschenberg, Ellsworth Kelly, and James Rosenquist. When the Fair opened in April 1964, the Pavilion provided visitors with a varied program of activities and exhibitions and continued to do so over its two summer seasons.

After the close of the Fair, the Pavilion was used as a performance stage for concerts and later, as a roller skating rink. According to the original concept, the Theaterama continued in use as a theater and is currently the home of the Queens Theater in the Park. As a result of its role in the Fair and being a remnant, the Pavilion has increasingly been the focus of scholarly attention, and of efforts for its preservation. The building has been well documented and is currently owned by the New York City Department of Parks and Recreation who is actively pursuing ways to stabilize and preserve the Pavilion. The Pavilion was recently featured in an exhibit in the Queens Museum and was included in a recent exhibit on the life and legacy of Robert Moses. The World Monuments Fund is currently seeking local, state and national landmark designation with the intent of achieving additional notoriety and progress toward the Pavilion's preservation. The World Monuments Fund is a private organization that has been working for over forty years to save the world's most important architectural and cultural heritage sites and considers the New York State Pavilion one to be preserved.

¹⁵ Walter Carlson, "State Wins Praise for Fair Pavilion," *New York Times* (24 April 1964). Construction between the architect and the WFC suggests that the provision for permanent structures may have been part of the project as soon as June, 1962, when Johnson reported that "our engineers are calculating the piles and we have to get going." Johnson to Michael Pender, Folder "P0.1 New York / States / Participation / January-July 1962," Box 262, WFC records.

¹⁶ Folder "New York / States / Construction / A-M," Box 114, WFC records.

¹⁷ W. R. Pender, Director of State Exhibits for WFC, Memo. to file, 25 July 1963, Folder "P0.1 New York / States / Participation / July-Dec. 1963," Box 262, WFC records.

¹⁸ "Avant-Garde Art Going to the Fair: Huge Works Commissioned to Adorn State Pavilion," *New York Times* (5 October 1963).

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 6

Historic Contexts

The 1964-1965 New York World's Fair New York State Pavilion is appropriately placed and its significance understood within a group of historic contexts. The first of these is the event of the Fair itself, which in turn must be understood within the context of World's Fairs in general. Author Morris Dickstein echoed the words of President William McKinley when he remarked, "If [world's fairs] are successful they become markers of historical time."¹⁹ At the very least, fairs have "exerted a formative influence on the way Americans have thought about themselves and the world in which they live "by introducing "generations of Americans to pathbreaking scientific and technological innovations ...[along with] visionary schemes."²⁰ Like the World's Fairs that preceded it, the 1964-1965 Fair embodied, conveyed, and influenced the values of its age, and the New York State Pavilion played an important role in this event. The Pavilion does not, however, embody all of the multifarious aspects of the significance of the Fair, since other exhibitions represented other historic themes, and some significant events within the Fair itself are not meaningfully associated with the Pavilion. The Pavilion can also be further understood within the context of the traditions of Fair architecture and engineering, which showcased remarkable technological and industrial advances and achievements.

In addition to the single event of the Fair, the Pavilion can also be understood within the context of the pattern of developments that affected the built environment. Both New York City and New York State were profoundly impacted by the achievements of planner Robert Moses and Governor Nelson Rockefeller that included the Pavilion which both embodied and presented projects of the city and state to the international visiting public through its exhibitions. The significance of the Pavilion is further illuminated by the context of the architecture of Philip Johnson and of engineering achievements of the period.

Significance, Criterion A

The Pavilion's place within the contexts of the 1964-1965 New York World's Fair and World's Fair traditions more generally are key to its significance in the areas of education and entertainment/recreation. It is a simple statement that World's Fairs, which, most sources concur, began with the "Great Exhibition of the Works of Industry of all Nations" in London in 1851 (usually called the Crystal Palace exhibition), are, by definition, global events. The complexity of what is presented to the world, however, and by whom, as well as who constitutes the "world" audience are matters that have changed and varied widely over the course of the history of World's Fairs. American Fairs have been classified by time periods and type in various ways. Robert Rydell, John E. Findling, and Kimberly Pelle divide them chronologically by era into "Fairs in the Age of Industrialism's Advance," "Fairs of the Imperial Era," "Fairs between the World Wars," and "Fairs in the Atomic Age," corresponding, respectively, to the fairs of the nineteenth century, of the turn-of-the-twentieth century to 1918, of the inter-war period, and of the postwar period.²¹ They can also be classified in ways that relate more to their appearance, as "Glass Houses," "Industrial Villages," "Plaster Cities," "Projections of the Future," and "Scientific Spectacles," corresponding respectively in this case to the 1850s and 1860s, to the 1870s and 1880s, to the 1890s through 1910s, to the 1930s and 1940s, and to the 1950s through 1970s.

¹⁹ Morris Dickstein, "From the Thirties to the Sixties: the New York World's Fair in its own Time," in *Remembering the Future*, 21.

²⁰ Rydell, Findling, and Pelle, *Fair America*, 1-2.

²¹ *Ibid*, passim.

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 7

There have been some 74 expositions that qualify under the more general category of World's Fairs in this country.²² Among the themes that have run through many of these are the presentation and promotion of new technologies and industries, displays of inventions and scientific discoveries, projections of the shape of the future, the forwarding of the role of the United States in world culture and commerce, as well as the exhibition of art, of unfamiliar ways of life and foreign nations, and even the unsavory objectification of ethnic peoples through the display of "exotics." The entertainment of visitors has also been chief among the goals of fairs: the term "midway" came from the Midway Plaisance, an entertainment area of the 1893 Chicago Columbian Exposition.

The first of the American Fairs, the New York Crystal Palace Exhibition of 1853, sought to capitalize on the commercial and popular success of its immediate London predecessor. A group of interested New Yorkers, who sought to promote international trade and the stature of the nation through the exhibition of art and industry, obtained a lease for land that is now the site of Bryant Park for the fair location in 1852, launched an architectural competition for the building, and opened in July, 1853. The fair failed to gain the endorsement or support of the federal government, however, largely because of lack of support for the endeavor by Southerners, who saw it as a sectionalist endeavor. The first New York World's Fair failed to find a sufficient audience for it to succeed, however, and Americans did not attempt another such project until after the Civil War.²³

The Philadelphia Centennial of 1876 marked the first successful American fair. There, American industrial advance and accomplishment was at center stage with the Corliss engine dominating Machinery Hall, although, unlike the earlier Crystal Palace Exhibition, the Centennial presented visitors with multiple buildings with different themes and sponsors, including different nations. It has been noted that "the exhibits demonstrated [that] the future growth and progress of the United States (and implicitly, the entire world) would come about only under the guidance of the superior Anglo-Saxon race. That notion was suggested in the Main Building and Machinery Hall where foreign exhibits were arranged on a racial basis, with the more Anglo-Saxon nations awarded more central locations."²⁴

Just as the Centennial had in part presented the accomplishments of its host, so the 1893 Chicago Fair presented the advances of a city perceived by many to be uncivilized and unsettled as well as the new aesthetics of the City Beautiful Movement in its axial planning and gleaming white exhibition buildings. The Midway Plaisance held a feature that came to be seen as the signature of the event and as its most prominent structure. To rival the centerpiece of the 1889 Paris Universal Exposition, the tower designed by Gustave Eiffel that still marks the city's skyline, engineer George Ferris provided a 264-foot-high wheel that would become a carnival fixture into the twenty-first century. American Fairs of the Imperial Age moved more clearly toward presenting Euro-American culture as dominant, not just in the United States but in the world, by the more extensive presentation of "primitive" peoples of color.

In the wake of World War I, "international leaders urged the use of expositions to promote international understanding rather than industrial competition. Exposition planners shifted themes from industry and

²² Matthew Rader, "International Expositions Sites in the United States, 1850-1975, National Historic Landmarks Survey Theme Study," ca. 2007, on file at the National Park Service.

²³ Rydell, Findling, and Pelle, *Fair America*, 16-17.

²⁴ *Ibid*, 23.

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 8

imperialism to the role of science and technology in everyday life.”²⁵ The Sesquicentennial Exposition of 1926 in Philadelphia also found a safe subject in the celebration of the past: in an 80-foot image of the Liberty Bell in light bulbs. The New York Fair of 1939-1940 expanded on Chicago's Century of Progress Exposition of 1933-1934, finally staging a successful fair after the problems of the Crystal Palace endeavor of the century before. The 1939-1940 Fair was the first to be staged in Flushing Meadow and organized by Robert Moses. Its site, the former Corona Dump (the “Valley of Ashes” of F. Scott Fitzgerald's *Great Gatsby*) was selected to a great extent so that it could become a park at the geographic center of New York City's five boroughs.²⁶ One of the principal themes of the fair was an idealized vision of the urban future. Also, the fundamental layout of roads and exhibition areas that would underlie the 1964-1965 Fair, as well as Corona Park, was established.

The period after World War II brought fairs that particularly embraced scientific themes as well as visions of the future starting in 1962 with the Century 21 Exposition in Seattle. The Seattle Fair was an “exhibitionary and financial success,” thus encouraging the false hope that the 1964-1965 Fair would also be.²⁷ The 1964-1965 Fair's themes of “Peace through Understanding” and “Man's Achievement on a Shrinking Globe in an Expanding Universe” sought to celebrate and promote international accord and “the boundless potential of science and technology for human betterment.”²⁸ Despite the aspirations seemingly presented in these mottoes, the 1964-1965 Fair straddled a crucial chronological divide. As Lawrence R. Samuel explored in depth, the 1964/65 Fair marked a pivotal point in American culture. Its “Eisenhower-style aura,” boosterish tone, and presentation of familiar themes were seen as trite if not “passé and stifling” by some in its “undeniable conservatism.”²⁹

Significant events, such as the opening held “just five months after the assassination of President Kennedy,” lent a sense of irrelevancy to much of the Fair to some audiences.³⁰ As Samuel remarked:

The Fair thus took place at a key turning point in American history and during a period of remarkable cultural upheaval (much like the previous [Flushing Meadows 1939-1940] New York fair). In the eighteen months from the beginning of season one in April 1964 and end of season two in October 1965, a bevy of key events related to the two major sources of conflict in the mid-1960s—civil rights and the Vietnam War—took place.³¹

Native New Yorker Robert Rosenblum characterized the Fair in general as a “collision of postwar realities and prewar fantasies” that “gave one the choice of weeping or smiling.”³²

²⁵ Rader, “International Expositions,” 6.

²⁶ Miller, “Something for Everyone: Robert Moses and the Fair,” in *Remembering the Future*, 48; Susan Singh, “Complexities in Conservation of a Temporary Post-War Structure: The Case of Philip Johnson's New York State Pavilion at the 1964-65 World's Fair” (master's thesis, University of Pennsylvania, 2004), 4.

²⁷ Rydell, Findling, and Pelle, *Fair America*, 105.

²⁸ Sheldon J. Reaven, “New Frontiers: Science and Technology at the Fair,” in *Remembering the Future*, 76.

²⁹ Samuel, *End of Innocence*, xv.

³⁰ See the essays in *Remembering the Past*; Rydell, Findling, and Pelle, *Fair America*, 110; and Samuel, *Age of Innocence*, “Introduction.”

³¹ Samuel, *End of Innocence*, xv-xvi.

³² Robert Rosenblum, “Remembrance of Fairs Past,” in *Remembering the Future*, 17.

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 9

Despite these ambivalences about the Fair, and with the notable exception of Philip Johnson's presentation of contemporary art on the outside of the Theaterama and the Civil Rights demonstrations at the Pavilion and elsewhere, the Fair presented the contemporary world to the fairgoer. More important was that it presented sincere aspirations for international peace and cooperation. It also showed the world as it was lived and understood by "regular folks" who found "a sanctuary from the cultural storm that was rapidly approaching in the mid-1960s."³³

As much if not more than any other exhibition at the fair, the New York State Pavilion straddled these two worlds of the conservative, Eisenhower-era values and those of the stormy 1960s. It could be seen, particularly its "Tent of Tomorrow" as both grand, serious entertainment and education, or as high camp: it is in part the architectural equivalent of the way Rosenblum described Pop Art at the Pavilion in the context of the Fair, which he noted was "only two years old" at the time of its opening. Rosenblum succinctly noted Pop Art's "poker-faced ironies—if you can't lick it, join it."³⁴ Rosenblum quoted another observer:

It is both grandly serious and ironic at the same time. This duality is nowhere more evident in a strong subtext to the Pavilion's creation and reception. In addition to the very visible battles for civil rights for African Americans that affected the New York State Pavilion and other sites in the fair, the issue of gay and lesbian rights (a battle yet to be publicly fought) haunted the Pavilion, particularly in respect to the life and culture (still very much in the closet) of its architect and the most famous contemporary artist who participated in the project, Andy Warhol.³⁵

Although not a financial success for its organizers, the 1964-1965 New York World's Fair was certainly successful by the measure of the number of visitors. It had been called "one of the most popular world's fairs [and] perhaps one of the most popular events of any kind to be held."³⁶ The millions of world citizens who passed through the New York State Pavilion were entertained and educated by the exhibitions on display, awed by the grand scale of the Tent of Tomorrow and the Observation Towers. They travelled through what its architect described (in terms that conflated both American democracy and state magnificence) as: "an unengaged free space as an example of the greatness of New York."³⁷

When the Fair opened in April 1964, it welcomed visitors for two summer seasons from April through October. The New York State Pavilion provided visitors with a varied program of activities and exhibitions and for an admission fee of fifty cents for adults and twenty-five cents for children, the Observation Towers "High Spot of the Fair," provided a view of not only the entire fair but much of the surrounding area as well.³⁸ Visitors were enticed to experience the "breathtaking rise in the Sky Streaks, clear, plastic-enclosed capsules, which will soar to the various platforms" and were promised that "with the capsules operating outside of the columns, visitors will have not only a dramatic ride but the feeling of a free ascent through the air."³⁹

³³ Ibid.

³⁴ Ibid.; on the perception of the Pavilion as "camp," see Fedders, "Pop Art," 63. Fedders relies on Charles Jencks's definition of the term in Johnson's architecture.

³⁵ For some of the relevant intrigue regarding Warhol's *Thirteen Most Wanted*, see Fedders, "Pop Art," 165-175.

³⁶ Samuel, *End of Innocence*, xiii.

³⁷ Mildred Schmerz, "Architecture at the New York World's Fair," *Architectural Record* 136, No. 1 (July 1964): 144.

³⁸ *Official Guide: New York World's Fair, 1964-1965* (New York: Time Life Books, 1964), 193.

³⁹ Promotional brochure, n.d., Folder "P0.1 New York State Brochure / States / Participation," Box 262, WFC records.

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 10

The Theaterama's "A 'Round New York," 360-degree film presentation was enjoyed for 50 cents, and presented "a panoramic motion picture of New York State as a place to live, study, work and play."⁴⁰ Paintings by well-known New York-based artists, including Childe Hassam, Edward Hopper, and Jackson Pollock, were on view in the lower level gallery.⁴¹ Within the Tent of Tomorrow, the Power Authority exhibition attracted crowds to see a display "of the largest hydroelectric complex in the Western World, the Niagara and St. Lawrence Power Projects."⁴² Another exhibition of New York art masterpieces, curated, like the gallery offerings in the Theaterama, by *Saturday Review* critic Katherine Kuh, presented "Art in New York State" through colonial era portraits and paintings of the renowned Hudson River School.⁴³ The "Wing of Fashion" stage offered haute couture and also provided the platform for glee clubs and other regional performers from around the state. The "Mezzanine Tour of New York State" was where visitors could "walk along a miniature highway lined with glimpses of the state's life that included a conservation area, a rose garden, exhibits from regional museums and other attractions."⁴⁴

The Tent itself was billed as one of the Fair's biggest attractions and as the "heart of the state exhibit." Described as "huge and colorful," this "graceful, elliptical structure with 100-foot high white, concrete columns," was presented as "supporting the world's largest suspension roof" (with a weight of over 2,000 tons), and as "larger than a foot ball field," with "rainbow-hued, translucent plastic panels bath[ing] the interior of the Tent in an everchanging glow of light."⁴⁵

Near the close of the first season, it was reported that the Pavilion received 55,000 visitors a day and "one out of every four people who attend the Fair [went there]." This corresponded to a visitation of "more than 10,000,000," which placed the Pavilion as the "third most popular pavilion at the Fair [of the total 114 exhibitions] ranking behind General Motors and the Vatican which run 1-2 in attendance."⁴⁶ However, in addition to this substantial popularity, and equally significant, the Pavilion was one of the sites in the Fair targeted by Civil Rights demonstrators.⁴⁷

The Pavilion also holds a significant place in the context of the architecture of World's Fairs. It stands squarely in the grand (and sometimes grandiose) tradition of the large-scale, innovative buildings and structures that mark the design and engineering ambition and achievements of these key world cultural events. Like Joseph Paxton's Crystal Palace of the landmark 1851 Crystal Palace exhibition in London and the Eiffel Tower of the 1889 Paris exposition, the Pavilion is a very public and dramatic expression of structural innovation. Its great slip-form colonnade and cable suspension roof proclaim themselves as both novelties and great achievements for both the amusement and wonder of visitors.

⁴⁰ Promotional brochure.

⁴¹ Samuel, *End of Innocence*, 134.

⁴² WFC press release, 28 July 1964, Folder "P0.1 New York / States / Participation / July-Dec. 1964," Box 262, WFC Records.

⁴³ Samuel, op cit., and New York Commission on the World's Fair Press Release, 26 Nov. 1963

Folder "P0.1 New York / States / Participation / July-Dec. 1963," Box 262, WFC Records.

⁴⁴ *Official Guide*, 193.

⁴⁵ Promotional brochure, and Construction Fact Sheet / New York State Exhibit / 1964-65 World's Fair," 18 November 1963, Folder "P0.1 New York State Brochure / States / Participation," Box 262, WFC records.

⁴⁶ "Sunday News," clipping, 27 September 1964, Folder "P0.1 New York / States / Participation / 1964," Box 262, WFC Records.

⁴⁷ Samuel, *End of Innocence*, 33-34.

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 11

In contrast to much of the architecture of the 1964-65 Fair, which was generally not well reviewed by contemporary critics, the New York State Pavilion was singled out for praise. Mildred Schmerz, writing in *Architectural Record*, proclaimed the Pavilion as "one of the Fair's most successful" exhibitions, and noted that it "has the gaiety of the circus and is in the best tradition of Fair design." Among Vincent Scully's scathing remarks on the Fair entitled "If this is Architecture, God Help Us" that appeared in *Life Magazine*, he singled out the Pavilion as the only exhibition meriting any praise at all, calling it a "grand gesture of towers and canopy."⁴⁸ The most sophisticated and laudatory contemporary account, by Ada Louise Huxtable, noted that in "Johnson's work, everything—whether unusual construction, like the tension-compression ring design of the great bicycle roof of the World's Fair pavilion; or just a preoccupation with the play of light and shadow of classically inspired colonnades—is a means to a single end. It is beauty he is really after."⁴⁹

The New York State Pavilion's significance in the context of World's Fairs lies in its successful integration of many of the enduring aspects of these important American cultural events. Among these might be noted that, like the Ferris Wheel, it entertained and educated about the marvels of American technological achievement through the use of sublimely scaled yet ingratiating marvels such as its "Sky-Streak" elevators and the enormous, colored roof of the Tent of Tomorrow. It presented and promoted its main subject, New York State, its industries, its achievements, its natural resources, and its culture in the form of its citizens itself and its art through the exhibition of paintings. The Pavilion also is connected to the troubled legacy of Fairs in matters of race. Although not the only site of protests at the Fair, the Pavilion was targeted by Civil Rights demonstrators.⁵⁰ Much of the popular success of the Pavilion at the Fair was derived, however, from the fact that it partook of the traditions of World's Fairs that made it part of a "wonderful, unforgettable experience unlike any other."⁵¹

In regard to Criterion A in the area of Art, the Pavilion is significant for its presentation of Pop Art to a broad popular audience for the first time.⁵² Pop Art, which has been defined as "making impersonality a style," employed the images of commercial art and mass media to a new, bold effect, and was a major art movement just emerging in New York at the time of the Fair.⁵³ Among its most famous practitioners was Andy Warhol (1928-1987), perhaps best known for predicting that everyone would be famous for fifteen minutes in the future. Warhol "represented [Pop Art's] most extreme form" and celebrated mechanical repetition by reproducing comic book images and Brillo boxes. Philip Johnson, apparently outside of the ongoing process at the WFC and the State Commission on the Pavilion, commissioned a group of ten large-scale artworks for display around the outside of the Theaterama above the first level arcade.⁵⁴ This commission presented the work of a group of young, largely emerging artists, many of whom would come to dominate contemporary American art in the following decades, including Warhol, Robert Rauschenberg, Ellsworth Kelly, and James Rosenquist. The installation of their work at the Pavilion represented the first broad exposure of their work to a

⁴⁸ Vincent Scully, Jr., "If This is Architecture, God Help Us," *Life Magazine* (31 July 1964), 9.

⁴⁹ Ada Louise Huxtable, "He Adds Elegance to Modern Architecture," *New York Times* (24 May 1964).

⁵⁰ Samuel, *End of Innocence*, 33-34.

⁵¹ *Ibid*, *End of Innocence*, xv.

⁵² See Fedders, *passim*.

⁵³ Hugh Honour and John Fleming, *The Visual Arts: A History* (Englewood Cliffs, NJ: Prentice Hall, 1995), 787.

⁵⁴ "Avant-Garde Art Going to the Fair: Huge Works Commissioned to Adorn State Pavilion," *New York Times* (5 October 1963).

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 12

general audience, although Johnson's selection engendered controversy almost immediately.⁵⁵ Warhol's contribution, arguably the most provocative, was *Thirteen Most Wanted Men*, a silk-screen presentation of a group of New York Police mug shots Warhol had surreptitiously obtained.⁵⁶

In regard to Criterion A in the area of Architecture, the Pavilion is significant for its association with the pattern of public works created through the initiatives directed by planner Robert Moses (1888-1981) and by Governor Nelson Rockefeller (1908-1979). Both had a direct hand in the creation of the Pavilion, and its program of exhibitions. Various aspects of the Pavilion project are emblematic of each man's activities and attitudes in respect to public construction programs. In addition to its association with each individual, the Pavilion project also indicates the relationship between the two of them in connection with such endeavors. Their activities in association with the Pavilion's creation are part of a significant pattern of events that led to buildings and public works projects throughout the State of New York as well as New York City.

Moses' initial involvement with the Pavilion was as New York City's Commissioner of Parks and as the president of the 1964-1965 World's Fair Corporation, a role he reprised from the 1939-1940 World's Fair that was also in Flushing Meadow. As noted previously, the location for the 1939-1940 Fair was driven to a significant extent by Moses' desire to create a public park that was in the geographic center of the five boroughs. As has been abundantly documented by Moses' biographer Robert Caro, and by more recent projects like Hilary Ballon and Kenneth Jackson's *Robert Moses and the Modern City*, Moses transformed the City of New York, its housing, public parks, highways, and bridges over a particularly long and fruitful career.⁵⁷ He has been described as the person who has "had a greater impact on the physical character of New York City than any other individual."⁵⁸

In addition to Moses' role in transforming the city of New York, the New York State Pavilion reminds us of his significant projects throughout the state. As the head of the board of the New York State Power Authority, among other roles, Moses' sphere of influence went well beyond the City. The Power Authority exhibition at the Pavilion, presented (*inter alia*) what is now called the Robert Moses Niagara Power Plant, which at the time of its completion on the eve of the Fair in 1961, was the "largest hydropower facility in the Western world."⁵⁹ His public works projects, by example, have influenced the thinking on such endeavors both positively and negatively throughout the country. The Pavilion reflected both in its existence and in its exhibitions not only Moses' own achievements as arguably the nation's most influential and important planners and redevelopers of the twentieth century, but also the international public's knowledge and understanding of those achievements.

⁵⁵ The artists were: Alexander Liberman, Robert Rauschenberg, Robert Indiana, Ellsworth Kelly, James Rosenquist, Andy Warhol, Peter Agostini, Roy Lichtenstein, John Chamberlain, and Robert Mallary. Ibid., and Fedders, "Pop Art," 90. On the public's negative response, see Fedders, 4.

⁵⁶ It was deemed unacceptable by Moses and was painted over in silver paint. Fedders, "Pop Art," 165-175.

⁵⁷ Robert Caro, *The Power Broker: Robert Moses and the Fall of New York* (New York: Alfred A. Knopf, 1974); Hilary Ballon and Kenneth T. Jackson, "Introduction," in Ballon and Jackson, eds., *Robert Moses and the Modern City: The Transformation of New York* (New York: W. W. Norton & Co., 2007)

⁵⁸ Hilary Ballon and Kenneth T. Jackson, "Introduction," in Ballon and Jackson, eds., *Robert Moses and the Modern City: The Transformation of New York* (New York: W. W. Norton & Co., 2007), 65.

⁵⁹ <http://www.nypa.gov/facilities/niagara.htm>, accessed 5 July 2009.

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 13

The Pavilion also reflects the achievements of Nelson Rockefeller in the same vein. During his administration as Governor of New York, Nelson Rockefeller shaped the course of construction throughout the state on a similarly grand scale. As a builder, the governor undertook "a vast expansion of the state's educational plant—large, beautiful new campuses all across the state."⁶⁰ The projects completed under his campaigns included large-scale state office buildings in Albany and the creation or expansion of multiple highways, including the Long Island Expressway that nearly abuts the Pavilion's site. It cannot be construed as coincidental that one of the main exhibitions (on the mezzanine of the Tent of Tomorrow) was a highway through New York State.

The two men's interaction on the Pavilion began almost immediately after Moses first initiated the exhibition project. A few days after his initial communication on the subject of a New York State exhibition, Moses wrote directly to the governor, pushing forward the steps necessary for the Pavilion's creation and communicating his ideas for its form and content. Moses wrote that "obviously there must be a State exhibit and therefore a state commission, and this will require legislation . . . My present thought is that the State might use the entire amphitheatre for a pageant celebrating its history and accomplishments . . ."⁶¹ Given the ultimate choice of architect Philip Johnson for the Pavilion's design, it is notable that there was a direct connection made later that year to what was to become the New York State Theater at Lincoln Center, itself a key redevelopment project in which both Moses and Rockefeller were involved. Specifically, by the summer of 1960, Rockefeller agreed that the creation of the State Theater would be part of the state's contribution to the Fair.⁶²

In the fall of 1960, Moses was working on a program of exhibits for the Pavilion relating to geographical regions of the state, as well as tourist areas such as Jones Beach and the Adirondacks. There was particular emphasis on an exhibition by the New York Power Authority. He wanted to present the achievements of the massive power generation facilities nearing completion at Niagara Falls and in the St. Lawrence.⁶³ By September, 1961, there had been extensive debate among Moses, lieutenant governor Malcolm Wilson, Moses's staff, Keith McHugh (State Commissioner of Commerce), and others about the exhibition program of the Pavilion, including the question of whether there would be emphasis on the fashion industry as an indigenous New York trade.⁶⁴ A "tour through New York" was also being considered by Moses and the lieutenant governor, and a "theater portion" of the project was contemplated.⁶⁵ McHugh was urging Moses, through his staff, to hire an "exhibit designer first who can put together a show that will sell New York State." McHugh went on to pronounce that "the architect follows."⁶⁶

⁶⁰ Caro, *Power Broker*, 1068. For an extended review of Rockefeller's construction campaigns as governor, see Samuel E. Bleecker, *The Politics of Architecture: A Perspective on Nelson A. Rockefeller* (New York: Rutledge Press, 1981).

⁶¹ Robert Moses to Nelson Rockefeller (NR), 22 January 1960, Folder "P0.1 New York (1960) States / Participation," Box 262, WFC records.

⁶² RM to NR, 17 August 1960, Folder "P0.1 New York (1960) States / Participation," Box 262, WFC records. The state bill (Print number 5383) wasn't signed until April, 1961.

⁶³ RM to J. Anthony Panuch (JAP), Vice President, Industrial, Federal, State and Special Exhibits, WFC, 13 October 1960, Folder "P0.1 New York (1960) States / Participation," Box 262, WFC records.

⁶⁴ JAP to WFC Executive Vice President William E. Potter (WEP), 19 September 1961, Folder "P0.1 New York (1961) – Participation," Box 262, WFC records. Among others, Bernard Gimbel got into the debate about the role of fashion at the Pavilion.

⁶⁵ Malcolm Wilson, head of New York State World's Fair Commission to RM, 18 September 1961, Folder "P0.1 New York (1961) – Participation," Box 262, WFC records.

⁶⁶ WEP to RM, re. meeting with McHugh, 20 September 1961, *ibid*.

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 14

The following spring, this picture of the project changed substantially as Rockefeller began to assert himself more strongly in connection with it. By May 1962, Philip Johnson had been selected as the architect. Important aspects of its exhibition program began to shift in his direction as well: Moses was informed that an exhibition presenting the New York Power Authority and its projects, which he had viewed as taking up much of the exhibition program, would have a lesser part, although it remained as one of the exhibitions that was created under the promenade deck of the Tent.⁶⁷ Johnson's selection for the Pavilion undoubtedly had a lot to do with his winning the commission for the New York State Theater at Lincoln Center in June, 1961. Johnson gained that project in part because of his friendship with Lincoln Kerstein, the founder of the New York City Ballet, who strengthened Johnson's growing relationship with Governor Nelson Rockefeller as a client.⁶⁸ According to the architect, his selection for the New York State Pavilion was Governor Rockefeller's choice and came "in the middle of the design for the [Lincoln Center] theater."⁶⁹

The governor also asserted his supremacy in regard to a key aspect of the Pavilion's design: its height. This fact of the Pavilion, along with its overall grandiose scale, embodied the scale of Rockefeller's vision and construction campaigns, if not his ambition. Johnson's report to the WFC that Rockefeller "wants an observation tower 160 feet in the air," was to exceed the 120-foot height exception given to the "two highest exhibits (U. S. and the USSR)," and was well above the 80-feet allowed for all other buildings and structures at the fair.⁷⁰ By August, the governor had gotten his way, apparently due to Moses's intervention in the deliberating Conformity Committee, although Johnson recalled Moses as an antagonist on this issue, saying that "Nelson had a terrible time with Moses."⁷¹ Johnson further claimed that the Towers were in fact Rockefeller's idea, in order to make the New York exhibition the most outstanding one at the fair.⁷² It is telling that highest of the three Observation Towers was ultimately built to a height of 226-feet, and thus both represented and promoted the accomplishments of both Rockefeller and Moses.⁷³ The Pavilion provided a commanding view of the Fair and of the territory around, much like the one held by the two men who were its prime movers.

Significance, Criterion C

In regard to the New York State Pavilion's significance under Criterion C in the area of Architecture, it holds the key place in the work of Philip Johnson, whose architecture has been recognized as nationally significant from almost the moment he began his independent practice with his own Glass House in New Canaan,

⁶⁷ General William E. Potter (WEP), Executive Vice President, WFC, to RM, 2 May 1962, Folder "P0.1 New York January-June, 1962 - Participation," Box 262, WFC records. The Power Authority exhibition was located in the northwest portion of the Tent of Tomorrow, under the promenade deck of the mezzanine.

⁶⁸ Lewis and O'Connor, *Philip Johnson*, 82; Kazys Varnelis, ed., *The Philip Johnson Tapes: Interviews by Robert A. M. Stern* (New York: Monacelli Press, 2008), 151-152; Press release/announcement, 25 June 1961, Folder "P0.1 New York (1961) - Participation," Box 262, WFC records.

⁶⁹ Lewis and O'Connor, *Philip Johnson*, 83.

⁷⁰ WEP to RM, 26 June 1962, Folder "P0.1 New York January-June, 1962 - Participation," Box 262, WFC records; the process of approval is documented by correspondence and memos in Folder "P0.1 New York July - December, 1962 - Participation," Box 262, WFC records, and File "C1.0101 - New York / States / Construction, Box 114, WFC records.

⁷¹ Nelson Rockefeller wrote to RM expressing his gratitude for Moses's "intercession" in the matter, 20 August 1962, and File "C1.0101 - New York / States / Construction, Box 114, WFC records

⁷² Lewis and O'Connor, *Philip Johnson*, op cit.

⁷³ Promotional Brochure, n.d., Folder "P0.1 New York State Brochure / States / Participation" Box 262, WFC records; final approval for the height (232' above mean sea level) had to be obtained from the FAA.

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 15

Connecticut (designed 1945-1949, completed 1953; NHL, NR97000341). In addition to his nationally recognized built work, which included such important later projects as the Boston Public Library Addition (1972, Philip Johnson and John Burgee) and the AT&T Building (1984; Johnson/Burgee Architects) that put the designer on the cover of *Time* magazine in January, 1979, Johnson was one of the most important early promoters in the United States of the International Style, along with architectural historian and professor Henry-Russell Hitchcock, as the influential first curator of architecture at the Museum of Modern Art. One of Hitchcock and Johnson's achievements was to de-politicize the architecture they were presenting by presenting it in almost exclusively formal terms – rendering it a style rather than a social(ist) philosophy.⁷⁴

The New York State Pavilion belongs to a group of buildings that saw Johnson move dramatically and publicly beyond the tropes of “pure” International Style (a term he coined with Hitchcock). In the earliest period of his practice, his use of the style in works such as the Glass House brought him to national attention. From the beginnings of his interest in the style when he was an undergraduate at Harvard, Johnson had been an enthusiast for and champion of, the “pure” strain of modernism embodied in the work of Ludwig Mies van der Rohe and Walter Gropius as it had emerged at the Bauhaus: pure, prismatic rectilinear volumes marked by curtain wall construction, glass and steel, and open, “universal” space within. Johnson's engagement with Mies culminated in one of the German-born architect's most famous American projects, the Seagram Building in Manhattan (1957-1958; SR 12/14/2005, NR2006-02-24). Johnson secured the project for the master architect through Phyllis Lambert, the daughter of Joseph E. Seagram & Sons president Samuel Bronfman, and was responsible for the design of the Four Seasons restaurant in the building, as well as the Seagram & Sons Executive Offices.⁷⁵

By the time of the New York State Pavilion commission, Johnson's intimacy with the International Style was over three decades old. The landmark exhibition organized at the Museum of Modern Art by museum director Alfred Barr, Johnson, and Hitchcock and the resulting book had been completed in 1932. In the intervening decades after the appearance of the *International Style: Architecture Since 1922*, Johnson had moved on from his role as the independently wealthy first curator of architecture at the fledgling Museum of Modern Art. Johnson returned to Harvard at the end of the 1930s as an architecture student after a period of restless travel and minor political intrigue, and emerged after World War II military service to start his own independent architectural practice in New York City, also returning to his role as director of architecture and design at MoMA in 1949.

His private means allowed himself to create his first major work for himself that same year – the Glass House, in New Canaan, Connecticut, which grew to be complex of eight buildings over the course of the following decades.⁷⁶ The 1950s period of Johnson's career was marked by a series of residences for wealthy and influential clients, about which *New York Times* architecture critic Ada Louise Huxtable would later write: “His houses are extravagant pleasure-palaces of carefully unostentatious richness for a Who's Who of art patrons and wealthy collectors. A Johnson house is something like a legendary Morgan yacht – if you have to ask how much

⁷⁴ This has been observed by Carter Wisemen in *Shaping a Nation: Twentieth-Century American Architecture and its Makers* (New York and London: W. W. Norton, 1998), 163.

⁷⁵ On the project, see, inter alia, Varnelis, ed., *The Philip Johnson Tapes*, 135-150.

⁷⁶ Bruce Clouette and Hoang Tinh, “National Historic Landmark Nomination, Philip Johnson's Glass House,” edited by M. Carolyn Pitts, 1996, on File at National Historic Landmark Office, Washington, D.C.

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 16

is costs, you can't afford it."⁷⁷ Among his clients in this period was Blanchette Rockefeller (Mrs. John D. 3rd). Johnson's guest house for her at 242 East Fifty-second Street in New York (1950) was his first project in Manhattan. Johnson's association with the Rockefellers was already long-lived at this juncture: he had known Abby Aldrich Rockefeller, the main patron of MoMA since its founding, and came to know her son Nelson socially through the family's association with the Museum. Blanchette Rockefeller's project, however, was the first architectural commission from the family for Johnson.

Although his Glass House received substantial attention in professional and even popular publications from its completion in 1949, the architect's public profile began to rise significantly with his two Museum of Modern Art projects: the Annex at 51 East Fifty-third Street (1951; demolished 1980), his first institutional project and followed in 1953 by the Abby Aldrich Rockefeller Sculpture Garden.⁷⁸ Other public and institutional commissions followed: a master plan and several buildings for the University of St. Thomas in Houston, Texas, and Congregation Kneses Tifereth Israel Synagogue, for which Johnson donated his services as atonement for his unsavory pre-war political views and activities.⁷⁹

The 1950s and the first phase of Johnson's architectural practice came to a close with the Seagram Building. Johnson credited this project for providing him with a measure of standing that put him in the "august company" of more seasoned designers, including Wallace K. Harrison of Harrison & Abramovitz, whose 1950 United Nations Headquarters preceded their involvement with the redevelopment of Lincoln Square as Lincoln Center was beginning in 1958.⁸⁰ Just as clearly, Johnson had seen the limits of Miesian "less is more" before 1960, remarking in a seemingly off-hand manner that "it's all very well to say we admire Mies, and that some discipline is a good thing for young minds, but what if one is bored?"⁸¹ Johnson's own evolution beyond the International Style had begun, in fact, before the Seagram Building project.⁸²

Johnson's characterization of his perception of the Miesian idiom as "boring" is a typically casual (and thus understated) pronouncement: by 1960, architectural modernism's tectonic plates were beginning to shift noticeably, and rapidly. He was not the only designer to experience ennui, or worse, in connection with the philosophy of "less is more." Among the most notable and broadly recognized counterpoints to both Miesian style and to the Seagram Building itself was the work of Louis I. Kahn, in particular his Alfred Newton Richards Laboratories and Goddard Building project (1957-1965) at the University of Pennsylvania, which was almost immediately and widely recognized as an important design alternative to the International Modernist glass box. Kahn's approach in this project to the expression of load and weight in architectural materials and to

⁷⁷ Huxtable, "He Adds Elegance to Modern Architecture," *New York Times* (10 October 1962).

⁷⁸ For a bibliography on the Glass House, see Hillary Lewis and Stephen Fox, *The Architecture of Philip Johnson* (Boston, New York, and London: Bullfinch Press, 2002), 316. Project dates and details are from this source.

⁷⁹ Re. Keneseth Tifereth, see Varnelis, ed., *Philip Johnson Tapes*, 125-126.

⁸⁰ Varnelis, *Philip Johnson Tapes*, 154.

⁸¹ Franz Schulze, *Philip Johnson: Life and Work* (New York: Knopf, 1994), 270. For an extended and informative discussion of Johnson's "boredom" see Stanislaus von Moos, "Playboy Architecture Then and Now," in Emmanuel J. Petit, ed., *Philip Johnson: The Constancy of Change*, (New Haven: Yale University Press, 2009), 170-189.

⁸² Phyllis Lambert, "Philip Johnson: Breaking with Modernism – the 'Whence & Whither' of It," in Petit, *Philip Johnson: The Constancy of Change*, 190-207.

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 17

building organization (in his articulation of structure and function in “servant” and “served” spaces), as well as his positive response to history and to physical context, all become nationally influential aspects of his work.⁸³

The “credit” Johnson had earned from the Seagram Building and Johnson’s Rockefeller connections led to a new, much more public phase in the architect’s career in which his shifting sensibilities were put on very visible display. Three prominent public projects in New York City in the same period brought him to broad popular attention: the New York State Theater at Lincoln Center, the Pavilion, and the East Wing, Garden Wing, and Upper Terrace of the Museum of Modern Art (1964). As Kristin Fedders has remarked: “both Johnson and contemporary critics then regarded [the Pavilion] as an essential member of this triumvirate.”⁸⁴

Contrary to what might be assumed, Johnson’s evolution away from the International Style over the course of the first decade of his practice did not signal a fundamental change in his approach to architectural design. As Joan Ockman has observed, the place of Philip Johnson in the history of twentieth-century architecture is complex, since “canonical histories center on ‘form-givers,’ regarded as geniuses . . . [and] on epochal ideas, regarded as engines of historical changes. . . .”⁸⁵ Johnson’s contribution cannot be classified this way. Johnson deployed his critic’s understanding of contemporary idiom along with his profound knowledge of, and interest in history to create buildings that were highly intelligent quotations. Their originality and design success lies in his use of sources. While Johnson’s later AT&T building was to become an icon of post-modernism, his essentially post-modern approach had been established earlier. The New York State Pavilion is arguably the most important example of the approach that reached key public attention at the time of the project.

This was publicly recognized at the time of the Fair’s opening by critic Ada Louise Huxtable in an article that appeared in the *New York Times* in May, 1964, who prominently featured the Pavilion in her piece. She praised Johnson’s “architectural elegance,” asserting that this quality “has not been seen since the turn-of-the-century days of McKim, Mead and White and the splendid ‘Renaissance’ palaces built for the business aristocracy.” She went on to say that Johnson’s was “a kind of elegance in completely contemporary terms—a modern architecture with the timeless values of beauty and luxury that have a universal appeal.” Johnson also articulated his approach to the critic, reporting that “‘I call myself a traditionalist, although I have fought against tradition all my life.’” He went to further clarify his approach to historic sources: “I like to be buttoned onto tradition. The thing is to improve it, twist it and mold it; to make something new of it; not to deny it. The riches of history can be plucked at any point.”⁸⁶

Despite the fact that the New York State Pavilion clearly embodies this key and newly emerged approach in Johnson’s work – bringing together classical temple, Roman Coliseum, and circus tent, among other sources—it has not received as much attention as some of Johnson’s other work. Perhaps this is in part because it is anomalous in Johnson’s career as an exhibition building, and because it was intended for a popular fair audience. The architect, however, thought it important enough within his oeuvre to place it on the cover of the

⁸³ Emily T. Cooperman, “National Historic Landmark Nomination for Richards and Goddard Buildings,” 2008, on file with the National Park Service.

⁸⁴ Fedders, “Pop Art at the 1964/65 World’s Fair,” 64.

⁸⁵ Joan Ockman, “The Figurehead: On Monumentality and Nihilism in Philip Johnson’s Life and Work,” in Petit, ed., *Philip Johnson: The Constancy of Change*, 82.

⁸⁶ Ibid.

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 18

last monograph on his work to be published in his own lifetime. He noted in the foreword to this publication that in its contemporary state as a ruin "it is even more haunting than the original structure."⁸⁷

In regard to the Pavilion's significance under Criterion C in the area of Engineering, the Pavilion is also the work of a master, and represents a significant achievement. Engineer Lev Zetlin (d. 1992), working with Johnson, established two key achievements in the design and construction of the project. The first of these was the vaunted cable suspension roof of the Tent of Tomorrow, widely publicized at the time of the Fair for its stature as the largest such structure in the world not only to professional audiences but to popular ones as well.⁸⁸ Roofs of this sort were compared at the time of the Fair with the "breakthrough" represented by the introduction of elevators in skyscrapers."⁸⁹ While the roof was not unprecedented in a World's Fair exhibition building (Edward Durrell Stone's American Pavilion for the 1958 Brussels Universal and International Exposition in particular), creating a cable-suspension roof at this scale, which allowed the Tent to be a single, uninterrupted open space, was a singular achievement that reflected a search in the period for technology for this very effect.⁹⁰ At the time of Zetlin's death in 1992, his structural design and achievements at the Pavilion were pronounced as his best-known work. The *New York Times* noted that "its multicolored Plexiglas roof, measuring 250 by 320 feet and strung from cables attached to concrete Towers, was the world's largest suspension roof. It weighed 2,000 tons, but conventional rigid construction would have weighed six times that."⁹¹

Finally, it should be noted that almost as significant in terms of building technology was the use of slip-forms for the pouring of the Pavilion's columns. An article published in a trade publication in 1963 while the concrete work was underway reported that "construction men everywhere are interested in the progress of the work at the New York World's Fair. [. . .] Concrete men especially have been intrigued by the sixteen concrete columns which have been erected to support the roof of the New York State Pavilion—the "Tent of Tomorrow." The Nicholson Company, Inc.'s novelty of the "slip-form technique" required explanation:

This method of casting concrete requires the construction of forms for inner and outer surfaces of the shape to be cast, which are then pulled or jacked more or less continually while concrete is placed. Such a process is similar to the extrusion of metals, clay brick, and toothpaste, and has been used successfully for the construction of silos for many years. In recent years, in fact, slip-forming has been used in the construction of concrete pavement, with outstanding success.⁹²

The Pavilion is thus significant for an early, notable use of this important construction technique of the period.

⁸⁷ See Lewis and Fox, *The Architecture of Philip Johnson*.

⁸⁸ A notable instance of this was Henry B. Comstock, "They Built the Roof on the Ground," *Popular Science* (March 1964): 98-101.

⁸⁹ Comstock, "They Built the Roof on the Ground": 98.

⁹⁰ See Tara Rasheed, "From Bridge to Building: Development of Steel Cable Roof Structures" (M.S. Thesis, Columbia University, 2009).

⁹¹ Bruce Lambert, "Lev. Zetlin, an Expert on Structural Disasters," *New York Times* (5 December 1992).

⁹² Clipping from *Concrete Era*, March 1963, Folder "P0.1 New York / States / Participation / Jan-June 1963", Box 262, WFC records.

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 9 Page 1

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1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 9 Page 2

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10. Geographical Data

Acreage of Property less than once acre

UTM References

(Place additional boundaries of the property on a continuation sheet.)

1 18 597698 4521128
Zone Easting Northing

3 18
Zone Easting Northing

2 18
Zone Easting Northing

4 18
Zone Easting Northing

☐ See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Emily T. Cooperman, Ph.D.

organization ARCH Historic Preservation Consulting

date 31 July 2009

street & number 217 E. Evergreen Ave

telephone (267) 226-9145

city or town Philadelphia

state PA zip code 19118

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and **white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name/title City of New York Department of Parks & Recreation

street & number Olmsted Center

telephone (718) 760-6549

city or town Flushing

state NY zip code 11368

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reduction Projects (1024-0018), Washington, DC 20503.

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 10 Page 1

VERBAL BOUNDARY DESCRIPTION

The boundary begins at the roadway curb at the southwest corner of the intersection of an unnamed roadway leading southeast from the Unisphere, and United Nations Avenue South in Flushing Meadow-Corona Park (approximately 725 ft southeast of the Unisphere), proceeding southwest along the southeastern edge of United Nations Avenue South approximately 275ft to the end of the curb at the southeast corner of the intersection of the Avenue of the States. It proceeds from this point southeast approximately 445ft southeast along the northeastern edge of United the Avenue of the States to the point where the roadway curves toward the east then follows the curve of the edge the roadway around the southern end of the Tent of Tomorrow to the south, east, north, and then northwest approximately 285ft until it reaches the straight portion of the unnamed roadway previously mentioned. It then follows the straight southwestern edge of the unnamed roadway approximately 375ft to the point of beginning. The boundary is illustrated on the attached map.

BOUNDARY JUSTIFICATION

The boundary corresponds to the limits of Block 46, which in turn reflects the limits of the 1964-1965 World's Fair New York State Pavilion property.

1964-1965 New York World's Fair New York State Pavilion
Queens County, New York

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number Page 1

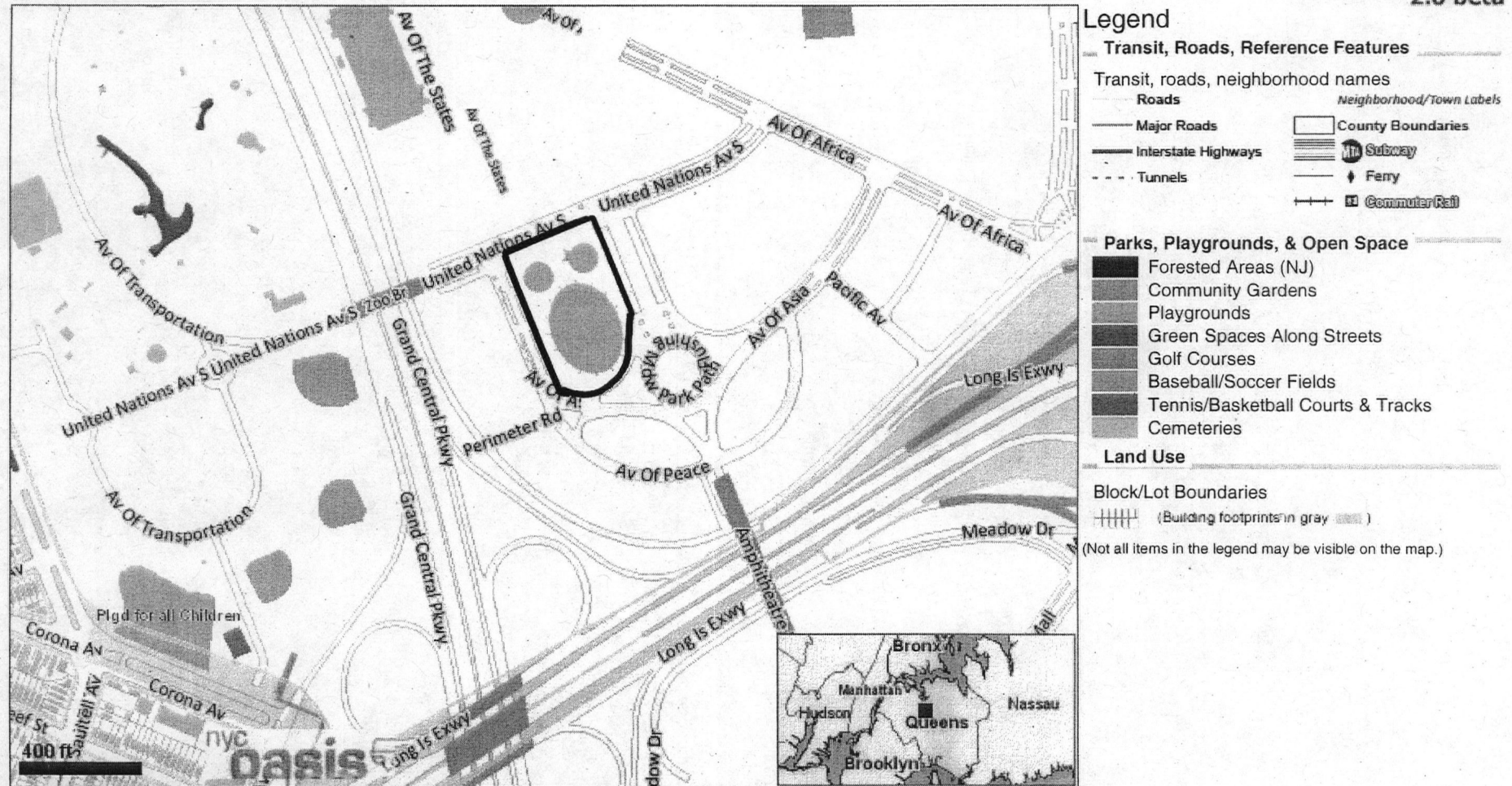
PHOTOGRAPH LIST

1964-1965 New York World's Fair New York State Pavilion, Flushing Meadows-Corona Park, Flushing, New York

Digital images taken by Dr. Emily Cooperman, images 1-13 on 29 June 2009 and images 14-29 on 1 December 2008. A copy of the digital images on disk is on file in the offices of the Field Services Bureau of the New York State Office of Parks, Recreation and Historic Preservation, Peebles Island State Park, Waterford, New York.

- Photo # 1: New York State Pavilion, seen from southeast, looking northwest
- Photo # 2: Tent of Tomorrow, seen from southwest, looking northeast
- Photo # 3: Flushing Meadows Corona Park, Unisphere at left, looking north from New York State Pavilion
- Photo # 4: Observation Towers (center), with Tent of Tomorrow at right and Theaterama at left, looking southeast
- Photo # 5: Theaterama and entry plaza, looking southeast from northwest of Pavilion
- Photo # 6: Central portion of Tent of Tomorrow from Theaterama roof, looking south
- Photo # 7: Theaterama 2008-2009 office and café theater addition, looking south from north side of building, suspension roof of Tent of Tomorrow at rear right
- Photo # 8: Circulation corridor, first level, Theaterama, looking south on west side of building at original entrance openings
- Photo # 9: Theaterama from west, looking east at original building (right, with original concrete stair), 1992-1993 addition (center left) and 2008-2009 lobby addition (left)
- Photo # 10: First floor corridor, western side of Theaterama building, looking north, with entry to 2008-2009 office and café theater addition at rear
- Photo # 11: Interior of theater, showing original oak battens on original interior entry partition, looking northeast
- Photo # 12: Opening of mezzanine deck seen from Theaterama roof, showing escalator at main, north entrance, looking southwest
- Photo # 13: Suspension roof, Tent of Tomorrow, from roof of Theaterama, looking southwest
- Photo # 14: Observation Towers, seen from the interior of the Tent of Tomorrow, looking northwest
- Photo # 15: Tent of Tomorrow, seen from Observation Towers, looking southeast
- Photo # 16: Tent of Tomorrow, looking northwest from eastern side
- Photo # 17: Tent of Tomorrow, detail of east side showing columns, looking northwest
- Photo # 18: Tent of Tomorrow from Observation Towers, looking southeast, with Theaterama at left
- Photo # 19: East side of Tent of Tomorrow seen from Theaterama roof, looking south
- Photo # 20: Eastern stairway to mezzanine deck, Tent of Tomorrow, showing terrazzo floor and map in foreground
- Photo # 21: Tree planters in Tent of Tomorrow, south portion, looking east
- Photo # 22: View of cable suspension roof, looking southeast from lowest observation tower deck, showing positions of cables and detail of outer ring
- Photo # 23: Observation Towers enclosure with Theaterama lobby at rear, looking east
- Photo # 24: Western Observation Tower column and deck from below, with underside of northern tower observation deck at right, looking west from lowest (south) tower observation deck
- Photo # 25: Sky streak elevators in Observation Towers enclosure, looking west
- Photo # 26: Observation Towers from below, western tower at right, showing supports for elevator, looking south
- Photo # 27: Elevator enclosure, lowest observation deck, looking west
- Photo # 28: Frame for air conditioning enclosure and ceiling beams, lowest observation deck, looking north
- Photo # 29: Stair connecting the levels of western (highest) tower, looking southwest, with Meadow Lake at left

NYS Pavilion

nyc
oasis
2.0 beta

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This map was created using the Open Accessible Space Information System (OASIS) website, licensed under a Creative Commons Attribution-Noncommercial-Share Alike 3.0 United States License. Visit www.oasisnyc.net for the latest information about data sources and notes about how the maps were developed. Contact oasisnyc@gc.cuny.edu with questions or comments. OASIS is developed and maintained by the Center for Urban Research, CUNY Graduate Center.

1964-1965 New York World's Fair New York State Pavilion
Flushing, Queens County NY
.75 inches= ±400 feet
NR boundary: _____

Recommendation: SLR Return

Action: SLR Return None

Documentation Issues-Discussion Sheet

State Name: NY County Name Queens Resource Name 1964-1965 New York
World's Fair NY State Pavilion

Reference No. 942 Multiple Name _____

Solution:

OB Problem: - Nat sig.

- Crit. Cons G

- 2 copies of the CD?

Resolution:

SLR: Yes No

Database Change:

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY 1964-1965 New York World's Fair New York State Pavilion
NAME:

MULTIPLE
NAME:

STATE & COUNTY: NEW YORK, Queens

DATE RECEIVED: 10/09/09 DATE OF PENDING LIST: 10/27/09
DATE OF 16TH DAY: 11/11/09 DATE OF 45TH DAY: 11/22/09
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 09000942

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: Y
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: Y SAMPLE: N SLR DRAFT: N NATIONAL: Y

COMMENT WAIVER: N

☒ ACCEPT ☐ RETURN ☐ REJECT 11/20/09 DATE

ABSTRACT/SUMMARY COMMENTS:

Potential NHL

RECOM./CRITERIA A C

REVIEWER Abernathy DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



1964-1964 New York World's Fair
New York State Pavilion
Queens County NY
Photo #1



1964-1965 New York World's Fair
New York State Pavilion
Queens County NY
Photo # 2



1164-1165 New York World's Fair
New York State Pavilion
Queens County NY
Photo # 3



1964-1965 New York World's Fair
New York State Pavilion
Queens County NY
Photo # 4



1964-1965 New York World's Fair
New York State Pavilion
Queens County NY
Photo # 8



K164 - K165 New York World's Fair
New York State Pavilion
Queens County NY.
Photo #6



1964-1965 New York World's Fair
New York State Pavilion
Queens County NY
Photo #1



1964-1965 New York World's Fair
New York State Pavilion
Queens County NY
Photo #8



1964-1965 New York World's Fair
New York State Pavilion
Queens County NY
Photo #9



Klet- 1965 New York World's Fair
New York State Pavilion
Queens County NY
Photo # 10



1964-1965 New York World's Fair
New York State Pavilion
Queens County NY
Photo # 11



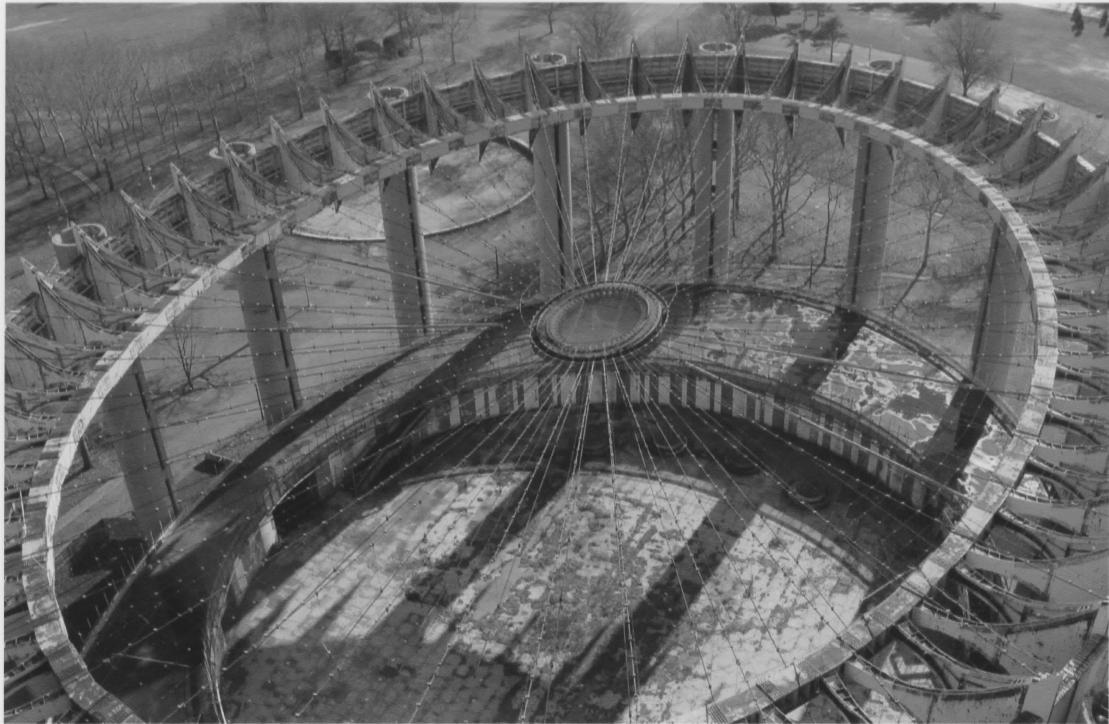
File 4- 1965 New York World's Fair
New York State Pavilion
Queens County NY
Photos # 12



1964-1965 New York World's Fair
New York State Pavilion
Queens County NY
Photo # 13



1964-1965 New York World's Fair
New York State Pavilion
Queens County NY
Photo #14



1964-1965 New York World's Fair
New York State Pavilion
Queens County NY
Photo # 15



1964-1965 New York World's Fair
New York State Pavilion
Queens County NY
Photo # 116



1964-1965 New York World's Fair
New York State Pavilion
Queens County NY
Photo # 19



1964-1965 New York World's Fair
New York State Pavilion
Queens County NY
Photo # 18



Abt. 1965 New York World's Fair
New York State Pavilion
Queens County NY

Photo # 19



1964-1965 New York World's Fair
New York State Pavilion
Queens County NY
Photo # 20



1964-1965 New York World's Fair
New York State Pavilion
Queens County NY
Photo # 21



1964-1965 New York World's Fair
New York State Pavilion
Queens County NY
Photo # 22



1964-1965 New York World's Fair
New York State Pavilion
Queens County, NY
Photo # 23



1964-1965 New York World's Fair
New York State Pavilion
Queens County NY
Photo # 24

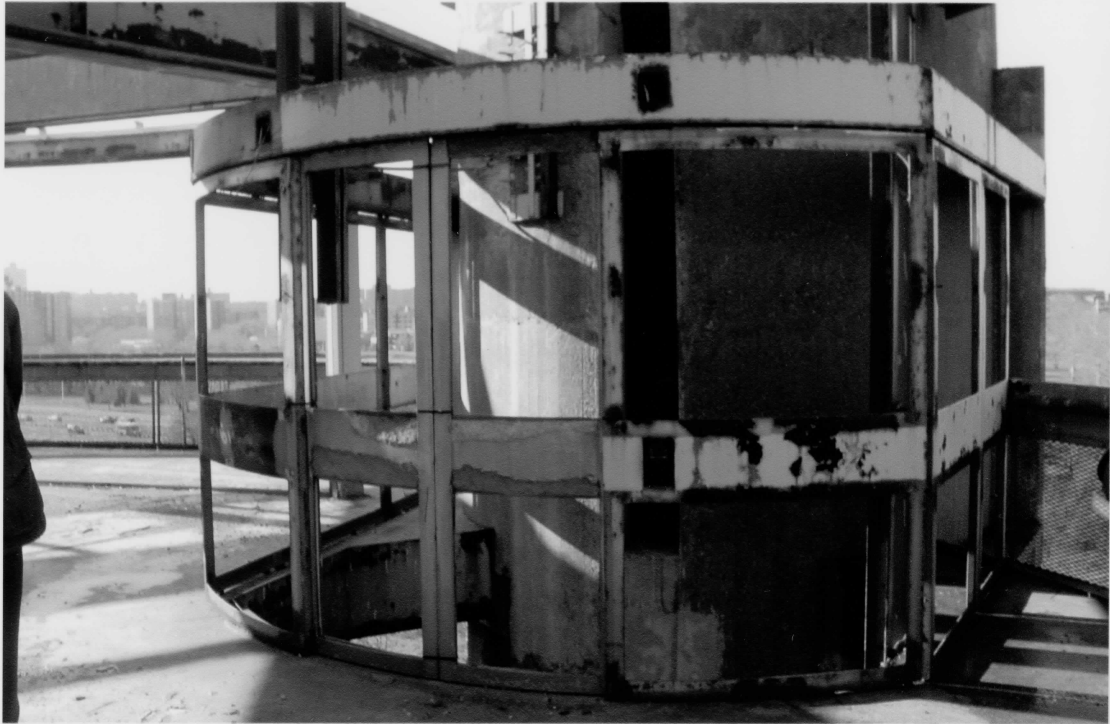


1964-1965 New York World's Fair
New York State Pavilion
Queens County NY

Photo # 25



1964-1965 New York World's Fair
New York State Pavilion
Queens County NY
Photo # 116



1964-1965 New York World's Fair
New York State Pavilion
Queens County NY
Photo #27



1964-1965 New York World's Fair
New York State Pavilion
Queens County NY
Photo # 28



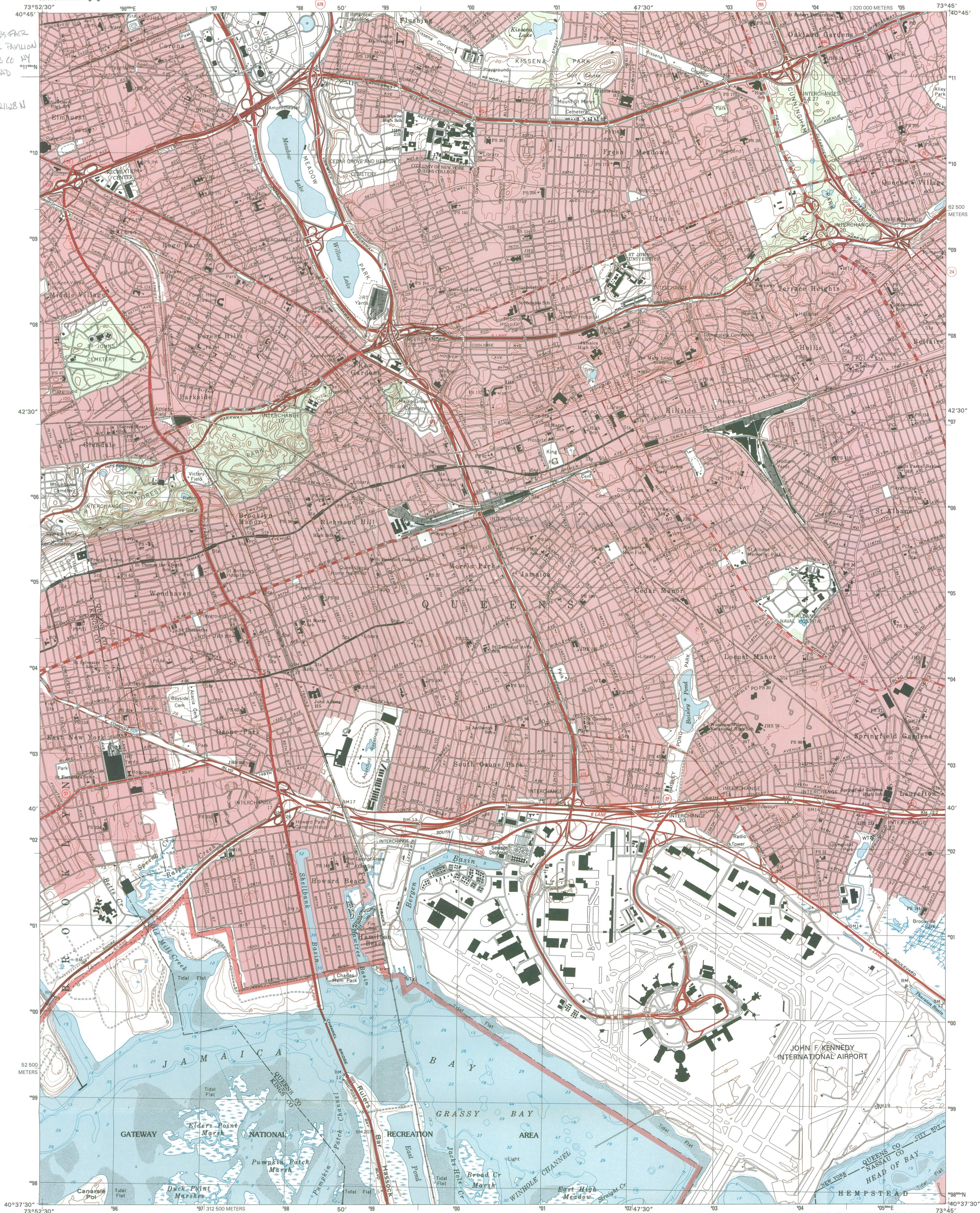
1964-1965 New York World's Fair
New York State Pavilion
Queens County NY
Photo # 29.



U.S. DEPARTMENT OF THE INTERIOR
U.S. GEOLOGICAL SURVEY

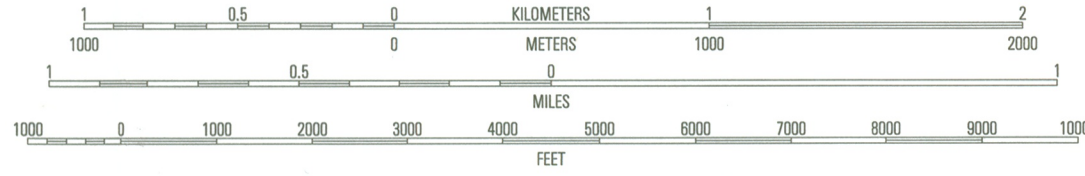
JAMAICA QUADRANGLE
NEW YORK
7.5-MINUTE SERIES (TOPOGRAPHIC)

1964-1965 NOROIS PARK
NEW YORK STATE PAVILION
FLUSHING, QUEENS CO NY
JAMAICA NY QUAD
UTM REFERENCE:
R159189E/4521128N



Produced by the United States Geological Survey
Topography compiled 1953. Planimetry derived from imagery
taken 1994 and other sources. Survey control current as of 1956
Selected hydrographic data compiled from USCGS Chart 542 (1967)
This information is not intended for navigational purposes
North American Datum of 1983 (NAD 83). Projection and
1,000-meter grid: Universal Transverse Mercator, zone 18
2,500-meter ticks: New York Coordinate System of 1983
(Long Island zone)
North American Datum of 1927 (NAD 27) is shown by dashed
corner ticks. The values of the shift between NAD 83 and
NAD 27 for 7.5-minute intersections are obtainable from
National Geodetic Survey NADCON software
There may be private inholdings within the boundaries of the
National or State reservations shown on this map
Landmark buildings verified 1956

13° 0' 48" N
240 MILES
UTM GRID AND 2000 MAGNETIC NORTH
DECLINATION AT CENTER OF SHEET



CONTOUR INTERVAL 10 FEET
SUPPLEMENTARY CONTOUR INTERVAL 5 FEET
NATIONAL GEODETTIC VERTICAL DATUM OF 1929
TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048
DEPTH CURVES AND SOUNDINGS IN FEET, DATUM IS MEAN LOWER LOW WATER
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
THE MEAN RANGE OF TIDE IS APPROXIMATELY 5.3 FEET

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



QUADRANGLE LOCATION

ROAD CLASSIFICATION
Primary highway
hard surface
Secondary highway
hard surface
Interstate Route
U.S. Route
State Route
Light-duty road, hard or
improved surface
Unimproved road

1	2	3	1 Central Park
4	5	4 Brooklyn	
6	7	8 Lawrence	

JAMAICA, NY
1994

NIMA 6265 III NE-SERIES V821





The New York City Landmarks Preservation Commission

1 Centre Street, 9th Floor North, New York NY 10007 TEL: 212-669-7926 FAX: 212-669-7797

<http://nyc.gov/landmarks/>



KATE DALY
EXECUTIVE DIRECTOR
kdaly@lpc.nyc.gov

July 29, 2009

Ms. Ruth Pierpont, Director
New York State Office of Parks, Recreation
and Historic Preservation
P.O. Box 189
Peebles Island
Waterford, New York 12188-0189

Re: 1964-1965 New York World's Fair New York State Pavilion, Flushing
Meadows-Corona, Queens

Dear Ms. Pierpont:

I write on behalf of Chair Robert B. Tierney in response to your request for comment on the eligibility of the 1964-1965 New York World's Fair New York State Pavilion to the State and National Registers of Historic Places.

Based on the Commission's review of the property and the materials submitted by the Historic Preservation Field Services Bureau, the Commission has determined that the 1964-1965 New York World's Fair New York State Pavilion appears to meet the criteria for inclusion on the State and National Registers of Historic Places. The Commission supports this nomination.

Sincerely,

Kate Daly

cc: Robert B. Tierney, Chair
Mary Beth Betts

Virginia Bartos
Historic Preservation Field Services Bureau
New York State Office of Parks, Recreation and Historic Preservation
Peebles Island
P.O. Box 189
Waterford, NY 12188-0189

Matthew Festger
69-34 68th Street
Glendale, NY 11385

Ms Bartos,

It is with great delight to see that the 1964-65 NY World's Fair NYS Pavilion will be heard by the NYS Review Board for possible inclusion on the NYS & National Registers of Historic Places on September 15, 2009.

Although I am not old enough to have had the pleasure of visiting the fair itself, this iconic structure (and the Pavilion most certainly fits the bill for this status) still has great meaning for me, just as I am sure it does for the nearly two and a half million residents of **Queens**, New York.

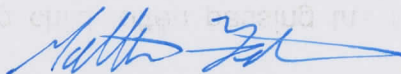
As a young child, often passing the pavilion by car or by foot, or has happened very often, playing in its shadow, the Pavilion filled me with a sense of wonder and awe. I have few doubts that it has played a part in my decision to become an architect, and most assuredly, has made me proud to be a resident of Queens.

If the NYS Pavilion is allowed to further fade away into history without action from those with the power to prevent it from a fate it does not deserve, it will be nothing short of tragic.

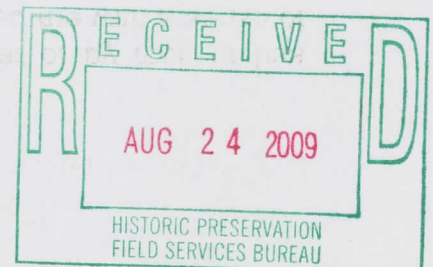
Including the NYS Pavilion into the Registers of Historic Places would be the first step in assuring that future residents of Queens can be proud of its heritage and its place in history, and serve as an inspiration for generations to come.

Thank you for your time, and your consideration.

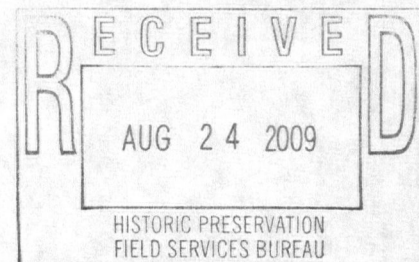
Sincerely,



Matthew Festger



Barry Lewis
83-52 Talbot Street / #1F
Kew Gardens, NY 11415-3532



Virginia Bartos,
Historic Preservation Field Services Bureau,
New York State Office of Parks, Recreation and Historic Preservation,
Peebles Island, P.O. Box 189,
Waterford, NY 12188-0189

Re: NY State Pavilion, 1964-65 World's Fair,
Flushing Meadows, NY.

Dear Ms. Bartos:

The New York State Pavilion, designed by Philip Johnson for the 1964/65 New York World's Fair is in terribly damaged condition. This makes it all the more urgent that it be put on the NYS and National Registers of Historic Places.

The neglect of this Mid-Century Modern work is one of the sadder stories of worthy landmarks left to decay. It was a free-wheeling gesture of joy in an era that took its Modernism very, very seriously. That's why Modern designs that did not hew to the Modernist doctrine of severity and minimalism, such as Edward Durell Stone's Huntington Hartford gallery at 2 Columbus Circle (now re-clad), Eero Saarinen's TWA Terminal at JFK Airport (now part of JetBlue's new Terminal 5) and Philip Johnson's New York State Pavilion deserve serious recognition. When all three were built, there were design critics who considered these buildings "frivolous" if not downright tacky. We today have re-considered that appraisal and realize they were just as important as Mies' Seagram Building or Gordon Bunshaft's Lever House and his Mannie Hannie all-glass bank branch on Fifth Avenue.

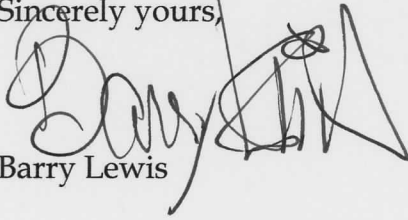
If the New York State Pavilion had a Manhattan zip code it would be enjoying a different fate. But sitting in a park that is mostly used by the borough of Queens' polyglot, largely working and middle class population, it gets few nods from the usual preservationist lobby and even less attention from the politicians. Perhaps by putting it on the State and National Registers we can begin the process of re-claiming this almost,

Phone / Fax
718 849 0297

Email: info@barrylewis.org
Website: www.barrylewis.org

but not yet, lost reminder that not all of Modernism was grimly serious and taken up with its own importance. Le Corbusier and Mies van der Rohe wanted to make architectural templates for the world in whatever work they created. But some Modern designs just wanted to have some fun. And they are just as important for understanding that era and its giddy, optimistic embrace of all that was new.

Sincerely yours,

A handwritten signature in dark ink, appearing to read 'Barry Lewis', with a large, sweeping flourish extending to the right.

Barry Lewis

4 September 2009

Virginia Bartos

Historic Preservation Field Services Bureau
New York State Office of Parks, Recreation and Historic Preservation
Peebles Island
P.O. Box 189
Waterford, NY 12188-0189

Dear Ms. Bartos,

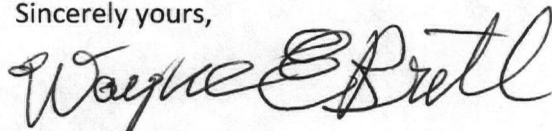
I understand that some consideration is going to be given to preserving the New York State Pavilion that was constructed for the 1964-65 New York World's Fair, and still stands in Flushing Meadow, Queens.

I am writing from Illinois to let you know that the influence of this structure spans a great distance as well as a period of many decades. There are people all over the country and perhaps the world who are familiar with this unique building, those who saw it in its original glory, and even those who never had the chance, but have been captivated by its design and iconic style.

The New York State Pavilion has a synergy of elements that show off the best of architectural creativity of its time in serving the recreational spirit of the Fair, and permanently captured the joy of that event, although its radiance has been dimmed by years of neglect.

I am hopeful that a focused consideration of this so- creative work of architect Philip Johnson can lead to its preservation, and if possible eventually, the restoration that it deserves.

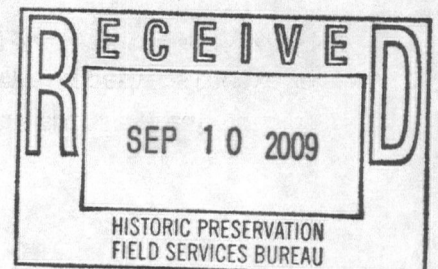
Sincerely yours,



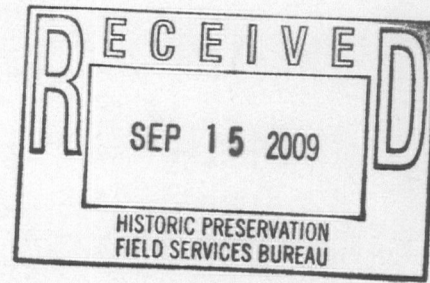
Wayne E. Bretl

33862 N Shawnee Avenue
Grayslake IL 60030

waynebretl@comcast.net



Christian Kellberg
735 Hillcrest Street
El Segundo, CA 90245
September 5, 2009



Virginia Bartos
Historic Preservation Field Services Bureau
New York State Office of Parks, Recreation and Historic Preservation
Peebles Island
P.O. Box 189
Waterford, NY 12188-0189

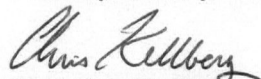
Subject: The New York State Pavilion

Dear Ms. Bartos,

To add a voice of support for the inclusion of The New York State Pavilion in the National Register of Historic Places I am attaching an article I wrote for the West View Greenwich Village newspaper and also published on the City Universities Gotham History Blotter. My connection to the the West View newspaper came about after having the pleasure of meeting the publisher: George Capsis, a supporter of landmarks preservation in Greenwich Village and one of the original architects who worked on New York State Pavilion. In collabaration with George I will be publishing a photo history book on the New York State Pavilion showing early concept development, display models, exhibitions, reuse for filming of the WIZ through its current status.

Please use every consideration for including this significant building in State and National Register of Historic Places.

Thank you for your attention,


Christian Kellberg

CSI:NY

September 5, 2009

Virginia Bartos
Historic Preservation Field Services Bureau
New York State Office of Parks, Recreation and Historic Preservation
Peebles Island P.O. Box 189
Waterford, NY 12188-0189



Dear Ms. Bartos,

I am writing to you from Los Angeles, California regarding your bureau's scheduled considerations for protecting the New York State Pavilion in Flushing Meadow, Queens. Although it may seem like an east coast issue-- I wanted you to know that the preservation of such historic and iconic structures is of heartfelt importance to many on the west coast as well.

As a writer and Co-Executive Producer of the CBS hit television series CSI:NY, I am regularly tasked with celebrating the city our characters call home by setting stories against New York's most interesting and recognizable landmarks. And that's why-- beyond my own personal love for the history of Flushing Meadow and the two World's Fairs held there-- we are now scheduled to film scenes for our upcoming season in front of the New York State Pavilion, Unisphere, Queens Museum, and other assorted locations within the park; only days after your anticipated decision.

We won't be the first to shoot there, of course. MCCLLOUD did it long before us. LAW & ORDER came later. Motion pictures like THE WIZ and MEN IN BLACK. Music videos and album covers from groups including THE B-52's and THEY MIGHT BE GIANTS. All recognized how visually striking the park and its former fair monuments like the NYSP truly are. And each did their part to help cement such indelible images in the minds of millions around the world. Our creative team of artists and actors looks very forward to doing the same.

But to be clear-- this is why we'll be there: Flushing Meadow is a one-of-a-kind place. An "Only-In-New-York" location that cannot be replicated and must therefore be protected. Because it has enjoyed (and through our imminent efforts will hopefully continue to enjoy) the interest, attention, and adoration of past fair attendants, current park patrons, and distant audiences everywhere-- The New York State Pavilion deserves to be preserved for many generations to come.

Please include it in the State and National Register of Historic Places.

Every Good Wish,

Trey Callaway
Co-Executive Producer, CSI:NY

CBS STUDIO CENTER
4024 RADFORD AVE. BLDG. 8, STE. 200, STUDIO CITY, CA 91604

Benjamin M. Haber
138-27 78th Drive
Flushing, New York 11367

Tel. (718) 380-3955

September 5, 2009

Virginia Bartos
Historic Preservation Field Services Bureau
New York State Office of Parks
Recreation and Historic Preservation
Peebles Island
P. O. Box 189
Q. Waterford, New York 12188-0-189



Re: The New York State Pavilion

Dear Ms. Bartos:

I have spent many years opposing the placing of a host of non park structures in Flushing Meadows Corona Park and to preserve its integrity as a park. I enclose a copy of an article that appeared in the Flushing Times that deals with my efforts.

I understand there is a proposal to include what is left of The New York State Pavilion from the 1964-65 New York City World's Fair, in The State Register of Historic Places. I oppose that proposal and urge its rejection as unworthy of such high honor, not simply on the basis of a lack of serious architectural merits and lack of other criteria, but because it simply does not belong in an urban park already besotted with non park structures. It should have been removed decades ago and the area grassed over. Money that would spent on this ill advised proposal would be better utilized in upgrading the park as a park.

I enclose a statement in opposition and request it be included in the record of your deliberations. One hopes a decision when made will be solely on the basis of its merits or lack thereof, without any political intrusion, given the fact politicians have consistently been the enemy of Flushing Meadows Corona Park.

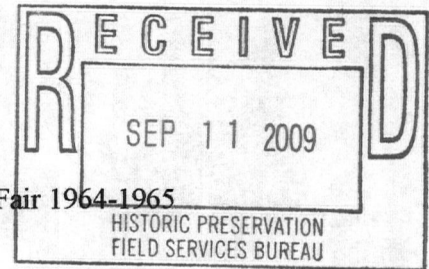
Kindly acknowledge receipt. Thank you.

Very truly yours,

Ben Haber

Virginia Bartos
Historic Preservation Field Services Bureau
New York State Office of Parks, Recreation and Historic Preservation
Peebles Island
P. O. Box 189
Waterford, NY 12188-0189

September 7, 2009



Regarding the New York State Pavilion Built for the New York World's Fair 1964-1965

Dear Ms. Bartos,

In 1963 while construction of Philip Johnson's New York State Pavilion was underway, New York City demolished McKim, Mead and White's great Pennsylvania Station, the city cried, historians moaned, the authorities did not care, it is gone.

"Until the first blow fell, no one was convinced that Penn Station really would be demolished or that New York would permit this monumental act of vandalism", the New York Times wrote on October 30, 1963, "we will probably be judged not by the monuments we build but by those we have destroyed"

At that time, New York City easily and readily went about destroying its own history.

Corbett, Harrison and MacMurray, Hood and Fouilhoux's RKO Roxy Theater gone in 1954

The Savoy Plaza leveled in 1965 'Stomping at the Savoy' never again

Joseph Urban and Thomas W. Lamb's Ziefeld Theater no more in 1966

Ernest Flag's Singer Tower annihilated in 1966

J. Cleveland Cady's Metropolitan Opera House bulldozed in 1966

As the child of a New York City Bus Driver, I often road with my dad on the weekends when he worked overtime for the Fifth Avenue Coach Line, he told me in order for New York City to grow the city had to destroy.

I watch ribbons of Row Houses on the East Side of Manhattan being demolished behind safety walls made-up from the multicolored doors ripped from their own interiors, red, blue, brown, white, doors removed from within, hiding behind them the rubble of our city's history.

Without consideration of future generations, we act as children smashing unwanted toys, not knowing the importance of history or the value of bringing pieces of the past into our future, we destroy the very things that make our city great.

We must act to keep the New York State Pavilion destiny apart from that of the 'Skylon' built for the 1951 Festival of Britain. They knocked this London landmark into the River Thames and made souvenir ashtrays from the rubble, fifty years later the people of London scrambled to raise money to rebuild what they inconsiderately destroyed.

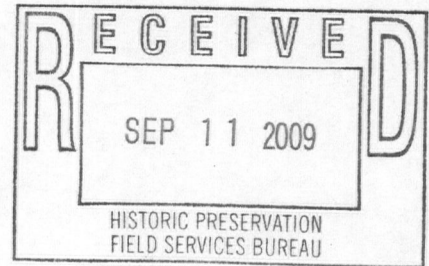
Enthusiastically,

Bruce Mentone

Artist and World's Fair Historian

September 8, 2009

Ms. Virginia Bartos
Historic Preservation Field Services Bureau
New York State Office of Parks, Recreation and Historic Preservation
Peebles Island
PO Box 189
Waterford, NY 12188-0189



Dear Virginia:

The Recent Past Preservation Network promotes preservation education, assistance, and activism through the medium of new technologies, to encourage a contextual understanding of our modern built environment. The Network assists preservationists by providing an open community platform for the development and revision of practical strategies to document, preserve, and re-use historic places of the recent past.

I am writing today to express my very strong support of listing the New York State Pavilion on the State and National Register of Historic Places. The building, located within Flushing Meadows Park in Queens, New York, is an important modernist structure and one of the last remaining vestiges of the 1964-65 World's Fair. Designed by world renowned architect Philip Johnson, the pavilion was erected to display a variety of exhibits related to New York State including an oversized mosaic terrazzo map of the state on the floor of the main structure, three observation towers, and a circular theater, known as the Circarama. The theater was used to show a 360-degree film about the state of New York during the fair.

Additionally Johnson commissioned several artists who would go on to major acclaim, including Ellsworth Kelly, Roy Lichtenstein, Robert Rauschenberg, and Andy Warhol to install paintings and murals on the outside of the Circarama.

In the past few years there has been a movement to better understand the history and significance of modern structures across New York State and the country. The preservation and listing of the New York State Pavilion is a logical step forward and a welcome effort in saving one of the most unusual buildings designed by one of the leading lights of modern architecture. I believe this structure can be readily reused and readapted to a new purpose. In fact the Queens Theatre in the Park has already been a solid and welcome steward of the Cicarama portion of the pavilion.

Thank you for considering these comments. I hope you will speedily move forward with listing the New York State Pavilion on the State and National Register of Historic Places.

Sincerely,


Frampton Tolbert
Recent Past Preservation Network
Board of Directors

718-614-8579
jftolbert@hotmail.com
www.recentpast.org

Virginia Bartos

Historic Preservation Field Services Bureau
New York State Office of Parks, Recreation and Historic Preservation
Peebles Island
P.O. Box 189
Waterford, NY 12188-0189



Dear Ms. Bartos:

I read that the State is considering the inclusion of the former New York State Pavilion from the 1964-1965 New York World's Fair in the State and National Register of Historic Places. I wanted to voice my support for this effort. I am the co-author of two books on that world's fair, and the author of several others on different fairs, and I get letters frequently asking about the New York State "Tent of Tomorrow" and the observation towers. Although decayed, the structures have become an iconic symbol of Queens, and a visible link to a major international event.

The design of the pavilion is, simply, quite striking. It was a monumental undertaking for the designers and builders of the time, requiring some innovative processes and a significant effort to build it. It's sad to see it in the state that it's in today, but like many other significant structures, it should be preserved with the hope that eventually restoration awaits. The building must be placed off limits to those short-sighted individuals who would take the easy way out and raze it rather than repair it. Once gone, the people of New York and those who visit would be denied an architectural gem that is truly unique.

In retrospect, perhaps the building isn't completely unique. Universal Studios was so taken of the design that after a prominent role in the hit movie "Men In Black" the pavilion towers were recreated on a smaller scale at their theme park in Orlando. The classic image of the towers and platforms is an immediate reminder of the fair and the city. We shouldn't let anyone take steps to leave this pavilion as just a theme park attraction in another state.

I hope that the bureau will take steps to help preserve this treasure.

I have a large collection of photos showing what the building once looked like and what it can look like again. Please let me know if I can help in any way to save the pavilion from extinction.

Regards

Bill Cotter
P.O. Box 7009
Mission Hills, CA 91346

www.worldsfairphotos.com
bcotter@socal.rr.com

September 4, 2009-09-04

*I'll be in my
9/9-9/15. Please
call me AT
(918) 416-1810 if
I can help in
Any way.*

153-25 88 Street #5D
Howard Beach, NY 11414

Virginia Bartos

New York State Office of Parks, Recreation and Historic Preservation
Peebles Island
P O Box 189
Waterford, NY 12188-0189

September 9, 2009

Dear Virginia Bartos,

This is written regarding preservation status for the New York State Pavilion in Flushing Meadow-Corona Park.

The state pavilion is located in the park, which is in Queens County. It was part of the 1964-65 World's Fair.

The pavilion has fallen into disrepair. This is a shame. Not only it a monument to our state, but it evokes fond memories for those of us who recall the exhibition and its highlights. I attended the fair eight or nine times, and during most of the visits my family and I stopped at the state pavilion. From that exhibit I learned about the geography, history, minerals, etc., of New York.

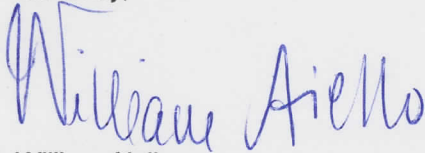
Other states would not allow tributes to their history to be neglected and go unrecognized. We must do as other states and honor our monuments and sites.

Queens County does not get the attention and honor for tributes within its borders. If this pavilion was in Manhattan it would long ago have been given funds, repairs, renovation and historic status. The liberals who are quick to designate less worthy sites don't seem to be as vocal when it comes to historic sites in Queens. The dilapidation the pavilion has suffered is testimony to that.

I urge you to do whatever is necessary to have the New York pavilion refurbished and given landmark status.

Feel free to reply and give me your ideas, suggestions and thoughts.

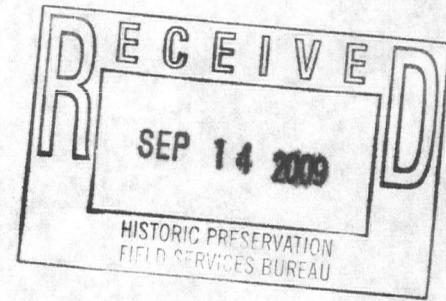
Sincerely,



William Aiello



September 9, 2009



Virginia Bartos

Historic Preservation Field Services Bureau
New York State Office of Parks, Recreation and Historic Preservation
Peebles Island
P.O. Box 189
Waterford, NY 12188-0189

Dear Ms. Bartos,

I read that your bureau is considering the addition of the New York State Pavilion, from the 1964-1965 New York World's Fair, onto the State and National Register of Historic Places. I am taking this opportunity to write in support of this cause.

The New York State Pavilion is an incredible architectural marvel that has been neglected for far too long. Its design, by renowned architect Philip Johnson, was innovative and unique. As one of the few remaining structures from the 1964-65 World's Fair, it serves as a reminder of that significant historical event.

I first learned about the pavilion through family photos of my mom as a child standing in front of this magnificent structure. My interest in the pavilion was then sparked and has since grown. Last summer, I had my first opportunity to see the pavilion first hand. It is still an awe-inspiring site and I was truly stunned by its immense size and beauty, even in its neglected state.

The historic New York State Pavilion deserves a chance at one day being restored. The first step though is preservation. Please take the steps necessary to ensure that the pavilion gets saved before it's too late. Once gone, there would be no way to replace it.

I sincerely hope that the bureau will choose to recognize this iconic structure.

Yours truly,

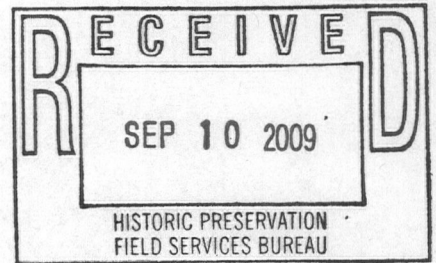
Amanda Bessette

Amanda Bessette

157 Darby Rd.
Brooklyn, CT 06234

bessmaria29@juno.com

Dear Virginia Bartos:



May I add my voice to the others seeking inclusion of the NEW YORK STATE PAVILION on the State and National Register of Historic Places. It is as distinctive to Flushing - Corona Meadows Park as the Eiffel Tower is to Paris. It can be seen from afar. It is not only a reminder of the 1984 World's Fair. It adjoins the masterfully renovated Queens Theatre in the Park, a truly remarkable institution which gloriously serves our multi-cultural community. When the ^{theatre} building was renovated, it was designed to look like an adjunct to the Pavilion. The theatre deserves to have ^{the Pavilion} it brought back to its original glory.

I have been a subscriber to the theatre from its very beginning. It is a worthy adjunct to Broadway which age prevents me from going to any more.

I hope the Commission will list the Pavilion on the Register to save it, and to make its restoration possible.

Sincerely,

Marjorie Ferrigno



March 6, 2009

John Field
Services Bureau
etal

188-0189

No. 506 "Spring Blossoms"
from an original painted by

Pey Fel Wen

PEY-FEI WEN
Foot Painter



The Mouth and Foot Painting Artists
2070 Peachtree Court, Atlanta, GA 30341
Printed in U.S.A.

Sy
Virginia Bartlett
Historic Preservation

NYS Office of Parks
Peekskill Island
P.O. Box 189
Waterford, NY



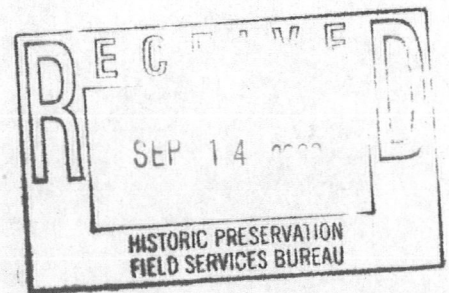
Judith Greenwald

Sept 10, 2009

Attn: Virginia Bartos

I am very much in favor of making the Pavillion an historic structure. Like the Unisphere it is part of the history of the World's Fair. It is also an eyesore standing next to the beautiful Theatre in the Park. It is part of the history of Queens.

Yours truly,
Judith Greenwald



54-40 Little Neck Pkwy 3P, Little Neck, NY 11362-2207

September 14, 2009



Kathy Howe

Historic Preservation Field Services Bureau
New York State Office of Parks, Recreation & Historic Preservation
Peebles Island, P.O. Box 189
Waterford, NY 12188-0189

Dear Ms. Howe:

Re: **Inclusion of New York State Pavilion (1964-1965 World's Fair) in
State & Nation Register of Historic Places**

DOCOMOMO US New York/Tri-State is a local chapter of DOCOMOMO International, an organization working in 53 countries to identify, document, and protect buildings and sites of the Modern movement. We are writing this letter to support the inclusion of Philip Johnson's 1964 New York State Pavilion's on the State and National Register of Historic Places.

Commissioned by the State of New York for the 1964 World's Fair in New York City (Queens), the New York State Pavilion was the largest in the fair, and is one of the few structures from the fair to remain standing today. While the New York State's building at the 1939 fair was a waterfront amphitheater, for the 1964 event Gov. Nelson A. Rockefeller hired Philip Johnson to design a three-section pavilion. Mr. Johnson worked closely with the engineer Lev Zetlin. Built between 1962 and 1964, the complex was comprised of a circular theater - "Theaterama" - showing a film about the state, a giant oval assembly hall sheltering an equally giant state map, and three concrete towers, which gave visitors the highest point from which to view the fair. The Thompson-Starret Construction Company was the contractor, with the Nicholson Company as structural engineers.

Unfortunately, time has not been generous with the pavilion. The site is now under the jurisdiction of the New York City Parks Department, and for 45 years it has lingered in obscurity and neglect. The steel structure has rusted considerably, the sky-streak elevators were dismantled due to precarious conditions, and the giant terrazzo floor map of the State of NY has been disintegrating from exposure to the elements and lack of maintenance. The World Monument Fund's Watch List included the New York State Pavilion in its 2008 list of 100 most endangered sites.

The New York State Pavilion is the epitome of Modernism and reflects the spirit of prosperity and achievement felt, not only by the fair organizers, but also one felt in New York and the rest of the country during the Rockefeller administration in the mid-1960s. This structure represents a significant reinterpretation of Modernism; a period in which monumental modern structures like Lincoln Center, Stone's US Embassy in New Delhi, Kahn's Kimbell Art Museum, and Saarinen's TWA terminal and Dulles Airport were built; and came at a time when Johnson's break from strict Miesian formal vocabulary was becoming evident.

Noted folklorist New York observer Nathan Silver reminds us that this Modern structure has become ubiquitous in the collective consciousness of New Yorkers, and asserts that it recalls the spirit of the era. He says, "The New York State Pavilion ... somehow captured, without belittling, the spirit of public assembly for entertainment; a walk-in, walk-out canopy connected to some observation towers; for all its decoration and high style, truly simple and truly an example of Mies van der Rohe's pronouncement, 'less is more.' Architect Philip Johnson and Governor Nelson Rockefeller deserve the credit for seeing through this affirmation of people's importance and noble character, amid denial and doubt."

DOCOMOMO New York/Tri-state applauds the New York's State Historic Preservation Office for considering this important Modern structure for inclusion in the State and National Registers before its structural and historical integrity vanishes completely from its current site and from our collective consciousness. We strongly believe that this building deserves inclusion on the Register.

Sincerely,

Advocacy Committee
DOCOMOMO US New York/Tri-State

drafted by Hansel Hernandez-Navarro



NEW YORK STATE PAVILION.ORG

REVIVING THE HISTORIC
NEW YORK STATE PAVILION



A Project of The Flushing Meadows - Corona Park World's Fair Association

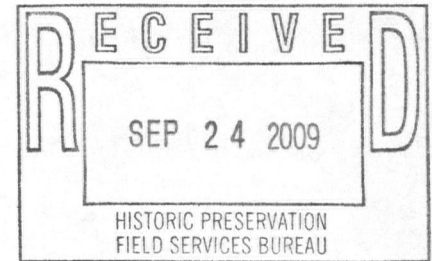
Contact: 68-60 108th Street | Apt 4E | Forest Hills, NY 11375

E-Mail: build@greggodyfrey.com | website: www.newyorkstatepavilion.org

Founder: The Late David Oats | Chairwoman: Corinne Oats | President: Greg Godfrey

Ms. Virginia L. Bartos
Historic Preservation Program Analyst
New York State Office of Parks, Recreation, and Historic Preservation
Peebles Island State Park
P.O. Box 189
Waterford, NY 12188-0189

Monday 21 September 2009



Dear Ms. Bartos,

Our Association was founded in 1967 by David Oats after several discussions he had with Flushing Meadows - Corona Park creator Robert Moses to protect and enhance the legacy of one of this Nation's greatest parks. As you know, this Park was host to two World's Fairs (1939-40 and 1964-65) as well as the United Nations (1946 - 1950), and today hosts the U.S. Open, one of the World's most economically viable sporting events.

The New York State Pavilion has stood as a major backdrop and physical landmark of Queens, New York City since its opening as a World's Fair Pavilion in 1964 to the present day standing as a soaring icon of peace and linking communities and their cultural and economic production around New York State: The Texaco Map -- the World's Largest Map -- was the floor of the Tent of Tomorrow which stood as the County Fair of the Future -- bringing together upstate through the eastern tips of Long Island.

Today this icon links the major transportation approaches to New York City and serves as the trumpets that herald a welcoming entry and exit to and from the suburbs and the city: at the intersection of the Grand Central Parkway and the Long Island Expressway, The New York State Pavilion is a gateway structure. From the air, pilots use its curve to arc their planes on the trajectory toward La Guardia. And, by Number 7 subway and Long Island Rail Road, the towers of the New York State Pavilion soar above the Unisphere to welcome public transportation users to Flushing Meadows - Corona Park.

The Flushing Meadows Corona Park World's Fair Association was founded in 1967 to preserve the unique history of the site of two World's Fairs, its environment, and structures.

First chairman, Robert Moses (1971 - 1981)

Two of three major pavilions survive to hold solid the New York Core of the 1964-65 Fair. While the U.S. Pavilion was torn down, keeping the New York City Building (currently the Queens Museum of Art) and the New York State Pavilion are important for National significance in terms of their ability to relate the City, the State, and the Nation on one key axis of the fair street pattern layout which remains in place.

Facing east, The New York State Pavilion sits to the right flank of the New York City Building. While its sister to the left, the U.S. Pavilion, was torn down, we should aim to keep as much of the family of buildings alive and well as we can.

For, the U.S. Pavilion was replaced by the U.S. Open, further keeping, albeit a modern version, a link to the Nation.

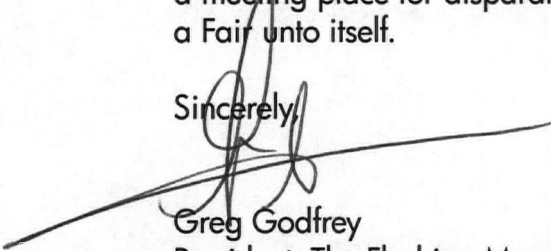
That is, there is a relevant connection between the U.S. Open, The Queens Museum of Art, and the New York State Pavilion which must be kept whole.

Our Association has worked tirelessly for decades to preserve key structures, and the New York State Pavilion is the highest most soaring symbol for the State of New York found in Flushing Meadows - Corona Park and the most unique mega-structure in New York City that has the possibility of acting as a major draw to the Park.

We support the landmarking of this structure at the level of the City of New York, the State of New York, and on the National Register of the United States of America.

Furthermore, we support this structure as one of the key 100 structures on Earth as part of the World Monument Fund designation and also believe this structure belongs as a UNESCO World Heritage Site for its ability to construct a meeting place for disparate and varied cultural venues to be showcased as a Fair unto itself.

Sincerely,



Greg Godfrey

President, The Flushing Meadows - Corona Park World's Fair Association



New York State Office of Parks, Recreation and Historic Preservation

Historic Preservation Field Services Bureau • Peebles Island, PO Box 189, Waterford, New York 12188-0189

518-237-8643

www.nysparks.com



David A. Paterson
Governor

Carol Ash
Commissioner

October 6, 2009

Ms. Alexis Abernathy
National Park Service
National Register of Historic Places
1201 Eye St. NW
8th Floor
Washington, D.C. 20005

Re: Transmittal of National Register
Nominations

Dear Ms. Abernathy:

I am pleased to transmit two new National Register nominations to be considered for listing by the Keeper of the National Register as follows:

1964-1965 New York World's Fair New York State Pavilion, Flushing, Queens Co., NY

Emmanuel Church of the Evangelical Association of Binghamton, Broome Co., NY

Thank you for your assistance in processing these proposals. Please feel free to call on me at 518-237-8643 ext. 3258 if any questions arise.

Sincerely,

Mark L. Peckham
National Register
Program Coordinator

enclosures

I am old enough to have attended and to remember both the 1939-40 and 1964-65 New York City World's Fairs. I also remember the late Robert Moses promising that upon conclusion of the Fairs, New York City would be left with an urban park. He did not promise a sportsplex, a host of non park structures that would not and should not be permitted in any urban park. It was to be an urban park, a place where harried city dwellers could enjoy moments of passivity.

Flushing Meadows Corona Park was created and made a full fledged member of the municipal park system. There is nothing in the charter that provided or suggested this park was to be treated differently from any other park in the system. Notwithstanding those facts and that it is the second most used park in New York City, it also became the most abused and pillaged, the dumping grounds for all sorts of political malfeasance, courtesy of myopic Queens politicians who did not have clue what urban parks were all about, and a Parks Department lacking in integrity to stand up to those politicians.

The history of the perpetrated malfeasance is overwhelming, to wit:

- 1, The attempted destruction of over 100 trees and the construction of a Grand Prix race track around the Meadow Lake.
2. Shea Stadium and now Citi Field
3. Not only the placement of the USTA in the park, but even though it promised not seek more park land it did so and its size was doubled.
4. An attempt by Queens Boro President Helen Marshall to have constructed in the Unisphere area a huge Jets football stadium, perhaps the most most absurd proposal after the Grand Prix.

There are myriad other transgressions all visible by a walk in the park and the problem with a transgression is that one begets others, the claim made that if we have a baseball stadium, why not a football stadium, and in short order we have an urban park under constant siege. A good deal of this myopic thinking can be traced to the late disgraced former Queens Boro President Donald Manes who envisioned this park as another Meadows Land, to be named (what else) after himself.

I have spent many years speaking out for this park. I was part of a group that opposed the Lefrak Organization's attempt to build a high rise luxury complex over the Kew Gardens train yards, adjacent to the Willow Lake Wetlands. I headed the group that fought both the Grand Prix and USTA Expansion. I spoke out against Marshall's attempt to place a Jets football stadium smack in the middle of the park as well as an attempt to place a large restaurant (not just a snack stand) and catering establishment where the boat house exists.

I write this letter in connection with a proposal to include The New York State Pavilion a remnant from the 1964-65 New York City World's Fair in the State and National Register of Historic Places. I oppose the proposal and urge its rejection. It does not meet the four criteria required for registration.

- 1) There is no association with historic people. George Washington did not sleep there.
- 2) It is doubtful given the fact there have been many world's fairs and no evidence there was anything special or unique about this fair, that it would qualify it as an historic event.
- 3) There is nothing distinct about its architecture and I suspect it was one of Philip Johnson's less successful efforts. I doubt there exists an architectural consensus to support any claim of distinction. Indeed I always thought it had no architectural value and the passage of close to 50 years has resulted in a pile of rust unworthy of the expenditure of large sums of money. It should be laid to rest and the area grassed over.
- 4) The issue of archeology escapes me. The only thing that digging would uncover are remnants of its original site as a garbage dump.

While I was never impressed with the Pavilion, it was a structure that could legitimately be considered appropriate for a World's Fair. There is no justification however for its inclusion in a park. By having what is left of it removed, it would be a recognition that the saturation of Flushing Meadows Corona Park with inappropriate structures has come to an end.

Frederick Law Olmstead the genius who created Central and Prospect Parks in New York City and many others elsewhere, said over 100 years ago:

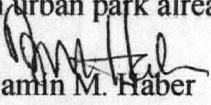
: If scenic parks are to be well placed, well bounded, well preserved the directors of the work need to be more than ordinary men. Real estate dealers must necessarily be excluded from management, Politicians, also if the work is to run smoothly.

The first duty (of Park Trustees) is to hand down unharmed from one generation to the next the treasure of scenery which the city has placed in their care..

I have no doubt Mr.Olmstead would prefer a patch of grass rather than resurrection of the Pavilion a structure unworthy of an urban park.

ement of Benjamin M. Haber to be submitted to The New York State Parks' Board of Historic Preservation

I urge you to reject a proposal to include The New York State Pavilion be included in the State Register of Historic Places as being unworthy of that honor not simply on the basis of a lack of serious architectural merits and lack of other criteria, but because ~~here~~ it simply does not belong in an urban park already saturated with non park structures.


Benjamin M. Haber

138-27 78th Drive

Flushing, New York 11367

718-380-3988

Takeover at Flushing Hospital

*New York Hospital,
Preferred Health
Compete for Contract*

by SHEILA BORGSTROM

The board of directors of Flushing Hospital Medical Center was expected to decide Tuesday night between two competing offers to take over management of the 108-year-old hospital, according to hospital officials.

The state Department of Health supports a proposal to affiliate Flushing Hospital with the Preferred Health Network. The Brooklyn-based group currently manages Wyckoff Heights Hospital and has an agreement to buy Deepdale General Hospital in Little Neck.

A proposal from The New York Hospital would connect Flushing with nearby Booth Memorial Hospital, which was recently taken over by The New York Hospital. That plan is favored by Queens Borough President Claire Shulman.

Both proposals are said to include a \$125 million in state bonds to modernize Flushing Hospital and the understanding that the state will give the facility "distressed hospital" status increasing reimbursements over a period of time. The financially shaky Flushing Hospital secured \$6 million in state health department funds last February to keep it running, officials said.

No matter which proposal is approved, the takeover of the 415-bed not-for-profit hospital will have broad ramifications for the often-criticized state of health care in Queens.

"Our concern is quality health care," said borough president spokesman Dan Andrews. "That's our goal."

Preferred Health President Charles Pendola said Monday afternoon that the network, which has been managing Deepdale General for more than a year, was asked by the state Health Department to consider Flushing Hospital as a member of the health facilities network.

"We are very interested in" the affiliation, said Pendola, who chaired the board of Flushing Hospital a decade ago. "We expect that [the board of directors] will approve joining the network." Jackson Heights Hospital in Queens and the Patrick Daly Memorial Health Center in Brooklyn are also part of the network.

Under a tentative five-year agreement with Preferred Health, Deepdale General will change from a privately owned to a not-for-profit hospital and its bed count, cur-

Continued on Page 53



Photo By Robert Mills

Transformer Fire Shuts Down Roosevelt Ave.

A one alarm transformer fire shut down Roosevelt Avenue between Prince Street and Main Street Thursday afternoon, according to the fire department. The incident was reported shortly after 4 p.m. and firefighters found heavy smoke coming from underground manholes. A complete search of stores in the vicinity had to be done to ensure their was no extension of the fire. The fire brought 15 pieces of equipment to the scene and was brought under control at 4:57 p.m.. Con Edison was also on the scene.

Crusader Fights for Future Generations

Haber Battles City Hall to Protect Parks

By MEREDITH STONE

Of all the opponents of the expansion of the National Tennis Center, none has been more ardent than Benjamin M. Haber.

Over the years Haber has been an outspoken defender of the city's parkland. His refusal to surrender even one blade of grass to developers is the direct of values ingrained in him as a child.

"I grew up in Middle Village very poor. Most of my time was spent in Forest Park and that's when I got a feel for how important and special parks are," said Haber, 65, an attorney who now lives in Kew Gardens Hills. Time and again he has fought to keep a number of commercial projects out of Flushing Meadows-Corona Park, some times with more success than others.

In his latest bout, he implored local community boards not to approve the destruction of nearly 30 acres of green space in order for the USTA to expand its facility in the park. The public review process for the plan has a ways to go but four of the five boards already approved the expansion and officials holding the next phase of hearings have expressed their approval.

Haber is certain that the expansion will cause irrevocable harm to the people of Queens, their children and future generations.

"Without grass or trees we could not have evolved. The parks are here for the people. Elected officials are obligated to hold parks in trust not only for us but our children," said Haber, who along with other activists created the Committee to Preserve Flushing Meadows-Corona Park in response to the USTA's planned 29.7-acre expansion.

Haber condemns nearly every aspect of the city's proposed agreement with tennis center officials—from the economic terms to the many promises of the USTA's commitment to Queens residents by way of community programs. But regardless of the other issues, he is and will remain opposed on one simple ground: parkland will be sacrificed.

"People believe you cannot fight City Hall but I say you can. It's not easy but I believe the instincts of people generally are good. The idea is to marshal them en masse."

His preservationist spirit came to the fore some 15 years ago when the Lefrak Corporation proposed building a high-rise apartment over Willow Lake near rail yards owned by the Metropolitan Transit Authority. Haber and others successfully fought the developer and the land was officially declared wetlands.

Continued on Page 53

John Gets 100-Year Check Up

Lehenbauer's project's new group begun to people in n-the-job" y he or she ntry or any eed in the

spiritually weak or strong. It also helps to assess one's talents and gifts and how he might put them to use in the church and the community."

Lehenbauer said his church has made some inroads in welcoming people of diverse ethnic backgrounds in the Flushing area, but the process has been a slow one.

"It is more difficult to reach out to people who are not of a European background and to cross the cultural barriers but that's what we're trying to do," he said.

Of the approximately 200 members of

the congregation, 37 percent are German, 47 percent other European, six percent Guianaese, four percent Hispanic, two percent black, two percent Asian and two percent Indian, said Lehenbauer who compiled such detailed statistics while researching his thesis.

He described St. John's 100 years in the community as "somewhat miraculous in this city."

"It attests to the power of God working in people. Faith in Jesus has kept them coming together to do his work."

Crusader Ben Haber

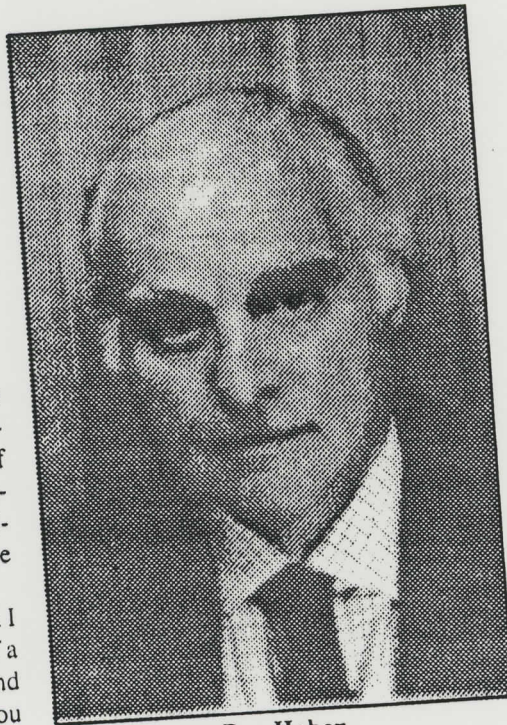
Continued from Page 1

A decade ago, city officials, including then-Borough President Donald Manes, wanted to allow Grand Prix auto racing in the park, a move which would have meant destroying well more than 100 trees besides having other devastating consequences for such a natural setting, he said.

"I get very nervous thinking about the ultimate fate of this park in the hands of city officials. They're very quick to give it away and turn it into a Meadowlands."

Most recently, Haber criticized the parks department for allowing an 800-seat restaurant and catering hall to be built off of Meadow Lake where a dilapidated and abandoned boathouse now stands. The \$2 million reconstruction project is expected to be complete by spring 1995.

"I'm not a religious person but I think I consider grass and trees to be some sort of a deity," Haber said. "Parks are like Mom and apple pie. They're all American and you don't tamper with them."



Ben Haber



WestView

The New Voice of the West Village

VOLUME 4, NUMBER 4

APRIL 2008

\$1.00

The New York World's Fair Lives On

By Christian Kellberg

The 1964-65 New York World's Fair opened on April 22, 1964. Although it was only in operation for two six-month seasons, closing on October 17, 1965, the fair continues to capture the imagination. Surviving landmarks of the fair have appeared on television and in movies: the Unisphere is seen in the opening of credits of the TV series "Queens Guy," and the New York State Pavilion was a setting for the film "The Wiz." Both landmarks were part of a float in this year's Macy's Thanksgiving Day Parade. The continued re-appearance of the fair's enduring legacies, together with current construction activity at Flushing Meadows Corona Park, illustrate the fair's lasting influence.

Flushing Meadows was fenced off for almost two years after the fair closed, until "Reopening Day" in June 1967, when demolition work was complete and the park was again open to the public. Like the construction, the demolition could be seen from the 7 train.

One building whose demise was visible from the subway was the United States Pavilion. President John F. Kennedy broke ground for the \$14 million pavilion in 1962. The pavilion, which once housed original copies of historic documents such as the Bill of Rights, was donated to the city after the fair. Although there was discussion of reusing it as a college, that idea was ultimately abandoned. The slow destruction of the United States Pavilion took another ten years to complete. First, there was graffiti. Then vandals kicked out exterior fiber glass panels. Some of the large bronze letters of "The United States" got knocked off. At one point, there was a small fire. Eventually, demolition became easier than restoration, and the building was bulldozed in the fall of 1977.

While the United States Pavilion died a slow death, another pavilion managed to survive. In the late 1970s, I went to Flushing Meadows to take some photos. By then, the towers of Philip Johnson's New York State Pavilion had long been closed to the public. The stairway was open, and I was able to get up to the top platform. From this perspective, the unique attributes of this structure become clear. At 350 feet across, it is the world's largest prestressed cable suspension roof, constructed



FLUSHING MEADOWS "OVAL STONEHENGE" Author Christian Kellberg took this photo of the New York State Pavilion on October 15, 1977. Today, the New York State Pavilion still stands as a monument to the 1964-65 World's Fair. An article in the New York Times on April 7 described the restoration of the terrazzo map on the pavilion's floor.

on the ground and jacked into place in a few days. Viewed from the towers, the oval crown and cable roof served to frame and protect the 567-piece terrazzo map of New York State, also the world's largest, with each piece weighing 400 pounds. (Some restored sections of the map are now on display at the Queens Museum.)

Flushing Meadows Corona Park is now in the middle of major capital improvements. These projects include the \$20.5 million expansion of the Queens Theatre in the Park (housed in part of the New York State Pavilion), the new Shea Stadium, the Billie Jean King National Tennis Center, the Queens Museum of Art's 2010 expansion, and a \$55.2 million sports facility with an indoor pool and skating rink. These major improvements will focus even more attention on the appearance of the New York State Pavilion, which despite 45 years of total neglect is still a prominent feature of the park.

Of the 142 buildings Philip Johnson designed, only the New York State Pavilion

has the distinction of being on the World Monuments Fund's list of the world's 100 most endangered sites. A 1996 study by John Ciardullo Architects and Planners concluded that the cost of demolition would exceed the cost of stabilization. They also cautioned that the foundation needed immediate attention, since the supporting wood piles were deteriorating.

So why is this towering structure still standing 12 years later with no sign of tilting or sinking? The study noted that Lev Zetlin Associates, who originally did the engineering for the pavilion, said that steel piles were added to all of the column foundations. However, since John Ciardullo Architects and Planners did not have drawings to verify this fact, they had to assume that the building only had wood piles. In 2004, CREATE Architecture Planning and Design proposed to convert the pavilion to an Air & Space Museum. They, too, were also unable to locate drawings. Interestingly, portions of these drawings have now surfaced and been posted

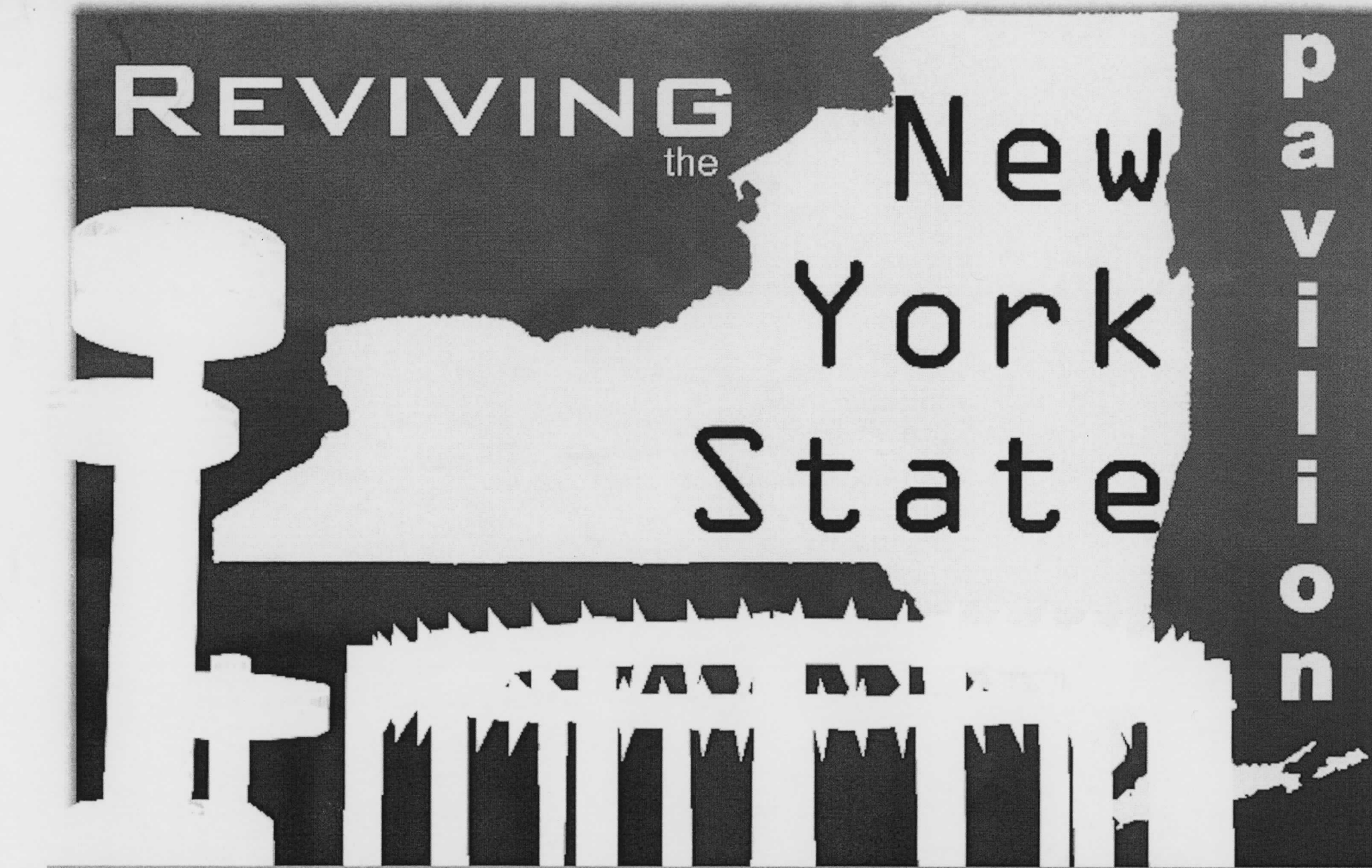
online. They appear to contain foundation details.

In a 2005 interview in *The Villager* titled "Encounters with Philip Johnson, Profligate Architect," WestView Publisher George Capsis describes a meeting with Johnson at his design firm Robinson, Capsis and Stern. Robert Moses had asked the firm to design the exhibition spaces for the New York State Pavilion, which had run way over budget. The World's Fair Corporation required that all proposals for the pavilions also include the cost of demolition. George's description of the highly visible New York State Pavilion as something that the city would never have the funds to take down, coupled with Johnson laughing off the demolition question, made me wonder if the pavilion's cost overruns were in part due to out-of-scope foundation reinforcement. Perhaps Johnson had the last laugh, knowing, as George said, that "the remaining oval Stonehenge will stand for centuries."

The New York State Pavilion is the most distinctive of the three remaining 1964-65 World's Fair buildings and should be saved because it has endured and can be redefined. It would be ideal if Ciardullo's 1996 estimate of over \$3 million to stabilize the column foundations was not a necessary first step toward restoration. Rebuilding the oval single-story structure around the base of the pavilion, separate from the columns, could facilitate the restoration of the terrazzo map. Replacement of the modular stairs inside the towers would allow public access to the spectacular views. A staged restoration is possible and commensurate with park modernization that is already well underway.

The website *Peace through Understanding* (peacethroughunderstanding.com) is a great resource for information about the World's Fair, from the most obscure nuts-and-bolts detail to the most general of chats, interspersed with lots of photos. For more images of Flushing Meadows, see my online gallery wideimaging.com

Author Christian Kellberg grew up in Flushing and witnessed the evolution of Flushing Meadows firsthand. An aerospace engineer, he now resides in El Segundo, California.



REVIVING
the

New
York
State

pavilion

A Vision for Reviving the Historic New York State Pavilion

By The Flushing Meadows - Corona Park World's Fair Association | David Oats, Founder and Chairman | Greg Godfrey, President
www.newyorkstatepavilion.org

***“The New York State Pavilion at the 1964-65 World’s Fair
is now a ruin.***

***In a way, the ruin is even more haunting
than the original structure.***

***There ought to be a university course
in the pleasure of ruins.”***

***-- Philip Johnson
(1906 - 2005)***

*Architect of the New York State Pavilion
in his prologue to the book
'The Architecture of Philip Johnson' (2002)*

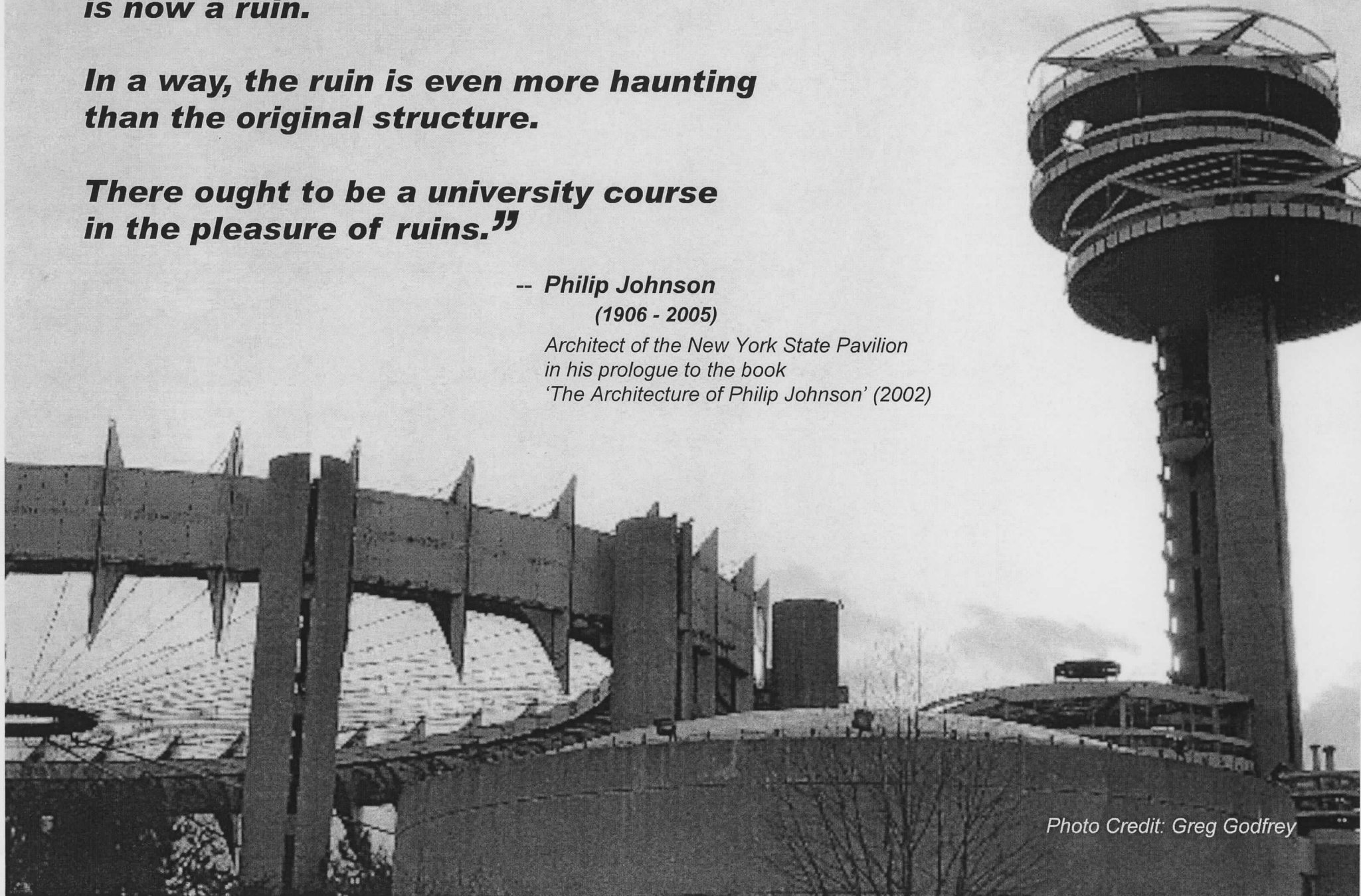


Photo Credit: Greg Godfrey

9 September 2009

"We believe it is no exaggeration to say that
two World's Fairs have produced here in the very center of New York,
on the scene of a notorious ash dump,
one of the very great municipal parks of our country."

-- Robert Moses

From the Post-Fair Engineering Report on Flushing Meadows - Corona Park, July 23, 1965

Please reply to: Greg Godfrey | 68-60 108th Street | Apt 4E | Forest Hills, NY 11375 | USA

Ms. Carol Ash
Commissioner of Parks, Recreation and Historic Preservation
Attention Historic Preservation Field Services Bureau
Peebles Island, P.O. Box 189
Waterford, New York 12188-0189

Dear Ms. Ash,

The New York State Pavilion is America's Stonehenge.

The New York State Pavilion reaches across the ocean to reference the themes found in the original, back into time to the architecture forms of the ancients, and grasps the future with its hope and futuristic and revolutionary construction.

Let it stand forever and let the future marvel at who we were for saving our dreams.

Photo Credit: Greg Godfrey



We have been an active supporter for decades and have spearheaded local activities to protect and raise awareness for this iconic structure and look to your Office and its stewardship of icons symbolic of the Empire State to recognize the very structure which bears the Empire State Name: The New York State Pavilion.

This document is an update to the one you have on file calling for this structure to be recognized and protected at the State and Federal Levels, and in time, the City level at the Public Hearing scheduled for 15 September 2009 at 10 AM at the Olana State Historic Site in Hudson New York.

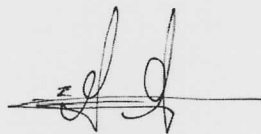
Many thanks for your continued efforts to make New Yorks Park Systems the finest in the world and for protecting key and important architectural works that define American history.

We have registered for 1 minute to voice support for the New York State Pavilion at this meeting.

Respectfully submitted,



Corinne Oats
Chairwoman



Greg Godfrey
President

FLUSHING MEADOWS-CORONA PARK WORLD'S FAIR ASSOCIATION



The New York State Pavilion Cultural Icon Congressman Crowley Performances



General	Health	Going Out	Finance	Real Estate	Schools	Classifieds
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Crowley Performs At Kennedy Center In Celebration Of Music And Arts



It's a long way from the Queens gigs Congressman Joseph Crowley has been playing since he was a toddler barely able to hold a guitar in Elmhurst to the world acclaimed Kennedy Center for the Arts in Washington, but the lawmaker made the transition flawlessly one recent evening in pursuit of his great love of music and country.

Crowley (D- Queens/The Bronx) appeared at the performing arts center in the nation's capital, where the greatest entertainers in the nation are honored annually, with several colleagues, members of the Congressional Music Caucus and award-winning musicians to launch the caucus and the recently enacted national service initiative for artists sponsored by Crowley.

Crowley annually appears with other Queens lawmakers-turnedperformers for a special evening at Queens Theater In the Park in Flushing Meadows- Corona Park.

But his appearance at the Kennedy Center was extra special because it not only marked the creation of the Congressional Music Caucus, founded by Crowley, but also recognized him for his sponsorship of the Musicians and Artists Corps, which is part of the nation's new Serve America Act.

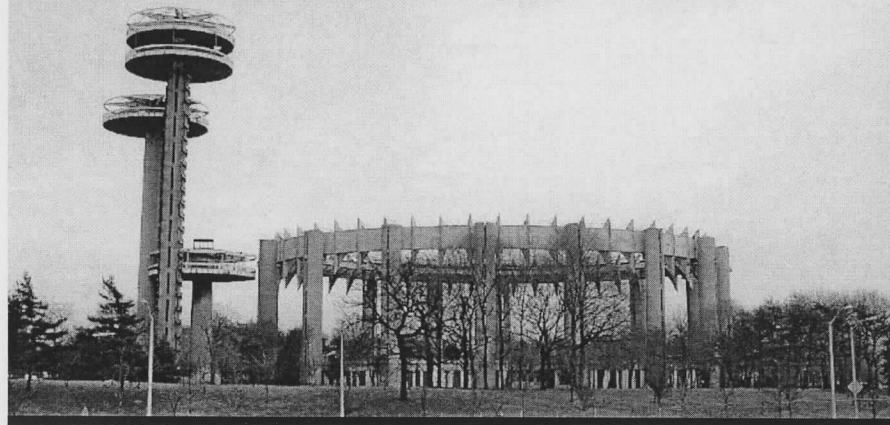
The act, which codified President Barack Obama's call for a new national volunteerism movement, was authored by U.S. Sen. Ed Markey (D-Mass.) and Rep. John G. Pata (D-N.Y.).



The late David Oats, in front of the New York State Pavilion, displays an architectural model.
Photo Credit: Greg Godfrey



A Landmark by Any Other Name...



From Webster's Dictionary:

Landmark.

2. Any conspicuous object in the landscape, which serves as a guide...; ... any prominent object in a district...
3. ... An object which is associated with some event or stage in a process; esp. an event which marks a period or turning - point in history...

Visible from the Grand Central Parkway, the Long Island Expressway, and dozens of other roads and neighborhood streets, mass transit, and by thousands of arriving and departing planes from La Guardia Airport, The New York State Pavilion is the largest and most unique structure marking Flushing Meadow Park, the Borough of Queens, and the State of New York. The NYC Parks Dept. plaque, pictured at right, and almost buried to the side of the building until the Spring of 2008 when it was removed, details some of the history of the New York State Pavilion. Signed by the Mayor, Michael R. Bloomberg, and Parks Commissioner, Adrian Benepe, it calls the building "an important, historical landmark of Flushing Meadows - Corona Park."

Yet, the hypocrisy of this is that the city has never granted it official landmark status and has treated the structure like garbage. *We now are demanding that the New York State Pavilion be granted official landmark status by both the city and the state.*



Because that is what it is.

NEW YORK STATE PAVILION Flushing Meadows-Corona Park

While not much is left of the original 1964-65 world's fair, the site's scarcity belies the intense social significance that the Peace Through Understanding exhibition had. The 1960s were years of upheaval and change in the United States, and the Fair attempted to encapsulate those feelings within its boundaries. The civil rights movement was in full swing, as was the Vietnam War, and President John F. Kennedy had been assassinated a year earlier. New York City was coming out from under the yoke of Parks Commissioner Robert Moses, a man who had single handedly changed the physical, and by default social, structure of the city. Technologies never before seen, like the computer, were unveiled and the artworks of a new generation were being shown alongside those of the old masters, like Michelangelo's Pieta.

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 "Temple of Tomorrow" measures 350 feet by 250 feet, with sixteen 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 60 feet, 136 feet, and 225 feet. The two shorter towers held cafeterias for the fair, and the tallest tower, as the highest point of the fair, held an observation deck. Fair visitors ascended the towers in the "Sky Streak" capsule elevators.

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 mezzanine featured art from local museums and information about the state's industries along a path called "Highway through New York." The Fine Arts Gallery showed pieces from the Hudson River School and portraits of New York State colonists. Approximately six million people visited the New York State Pavilion.

Perhaps the most spectacular feature of the exhibit was the Texaco Company's map of New York State. The map was designed with 567 horizontal 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 cities, towns, highways, roads, and Texaco stations were accurately mapped in the 2,400 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 "Theaterama," which exhibited pop art works by Andy Warhol (1928-1987) and Roy Lichtenstein (1923-1997) among others. The "Theaterama" also screened a 360-degree film about the wonders of New York State, from Jones Beach to Niagara Falls. The space was converted to the Queens Playhouse in 1972 with its first production, George Bernard Shaw's "Pygmalion," opening in October of the same year. The theater continued to operate until 1985 and was renovated and reopened in 1994. Borough President Claire Shulman, the Department of Cultural Affairs, the City Council, and private donors funded the \$4 million renovation.

Other improvements of the fairgrounds include a \$24,000 partial reconstruction of the lower tower of the New York State Pavilion funded by Mayor Rudolph W. Giuliani in 1998, and a \$165,000 lighting installation for the Queens Theatre-In-The-Park funded by Borough President Claire Shulman in 1999. Visible from 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 of Flushing Meadows-Corona Park.

City of New York
Parks & Recreation



Michael R. Bloomberg, Mayor
Adrian Benepe, Commissioner

March 2002

www.nyc.gov/parks

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New York City Department of Parks & Recreation

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NEW YORK STATE PAVILION

Flushing Meadows-Corona Park

While not much is left of the original 1964-65 world's fair, the site's sparcity belies the intense social significance that the *Peace Through Understanding* exhibition had. The 1960s were years of upheaval and change in the United States, and the Fair attempted to encapsulate those feelings within its boundaries. The civil rights movement was in full swing, as was the Vietnam War, and President John F. Kennedy had been assassinated a year earlier. New York City was coming out from under the yoke of Parks Commissioner Robert Moses, a man who had single handedly changed the physical, and by default social, structure of the city. Technologies never before seen, like the computer, were unveiled and the artworks of a new generation were being shown alongside those of the old masters, like Michaelangelo's *Pieta*.

The New York State Pavilion was constructed for the World's Fair in Flushing Meadows-Corona

New York State Pavilion remains an important, historical landmark of Flushing Meadows-Corona Park.

[Redevelopment Projects](#)

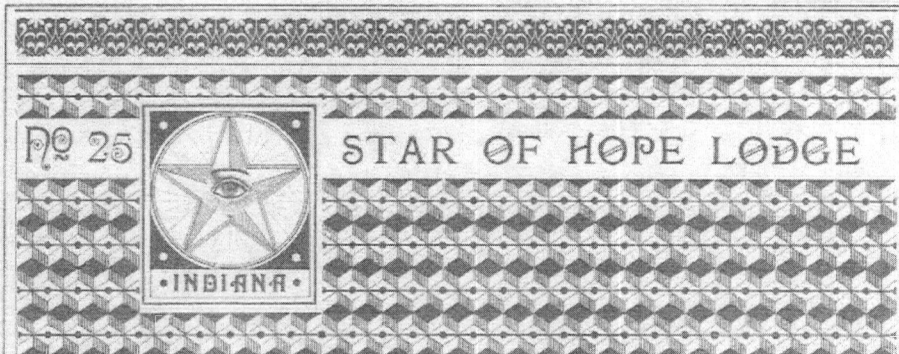
towers in the "Sky Streak" capsule elevators.

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Saturday, Feb 02, 2002

Additional Resources for **FLUSHING MEADOWS/CORONA PK:**

A Chorus of Support



Vinalhaven, Maine 04863

19
July 10, 2009

Mr. Greg Godfrey
Flushing Meadows
Corona Park World's Fair Association
68 - 60 108th Street Apt 4E
Forest Hills, New York 11375

Dear Mr. Godfrey,

I wish you all possible success in your endeavors to restore the New York State Pavilion in Flushing. Know that after 45 years my part of it is lighting the sky in Rockland, Maine. Finding more support from the citizens here than those in New York.

Many years ago I picketed with Philip Johnson against the destruction of Pennsylvania Station--- to no avail. It was he who commissioned the EAT sign, but failed to prevent its extinguishment. As you probably know I never saw it lit in New York.

Happiness at last!

Yours sincerely,

Robert Indiana

rus of Support

Petition to Save NEW YORK STATE PAVILION.ORG

A Project of The Flushing Meadows - Corona Park World's Fair Association
REVIVING THE HISTORIC NEW YORK STATE PAVILION

Contact: 68-60 198th Street | Apt 4E | Forest Hills, NY 11375
E-Mail: build@greggodfrey.com | website: www.newyorkstatepavilion.org
Founder: David Oats | Chairwoman: Corinne Oats | President: Greg Godfrey

Name	Address	E-Mail
Hannah Oats	143-28 39th St	HOBKOKEN, NJ 07030
Dale Montano	184-38 56 Ave	RJAM 2 @ AOL.COM
Nancy Brownson	143-28 39th St	ASHHORE, CT 06414
Ed Kanan	143-28 39th St	YAHOO.COM
Sharon Murphy	143-28 39th St	YAHOO.COM
Glen G. Murphy	143-28 39th St	YAHOO.COM
Elliot Hirsh	143-28 39th St	YAHOO.COM
M. Fink	143-28 39th St	YAHOO.COM
Tam T.	143-28 39th St	YAHOO.COM
Jane Cunningham	1229 Stuart Rd. Valley Stream, NY 11580	jchunni@earthlink.net
GARY MILLER	175-20 WEXFORD TERRACE JAMAICA NY 11432	GARYMILLER33@AOL.COM
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The Fair Association was founded in 1967 to preserve the unique history of the fair, its environment, and structures.
since 1971 - 1981

Landmark World's Fair Symbols

Once Slated for Destruction, Now Preserved as Icons of Cities

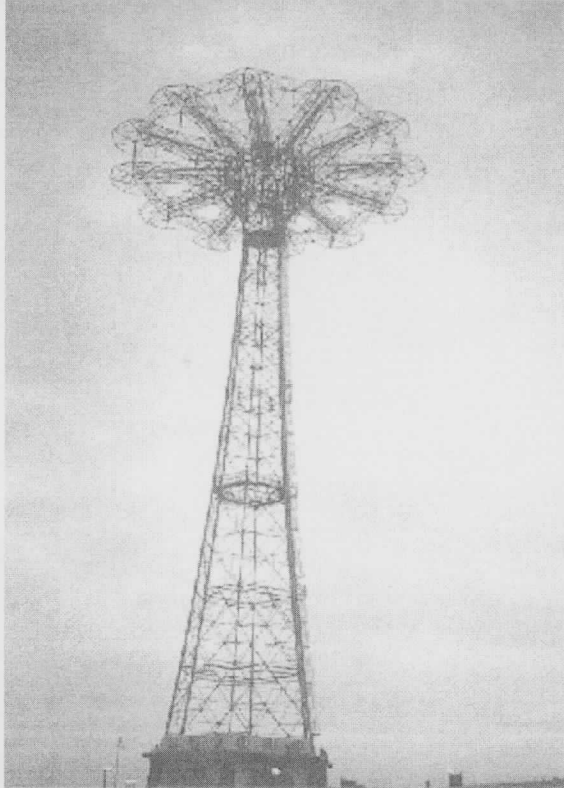


Photo Credit: Corinne Oats

The Parachute Jump
Coney Island, Brooklyn NY
Originally constructed in Flushing Meadows for the 1939-40 World's Fair

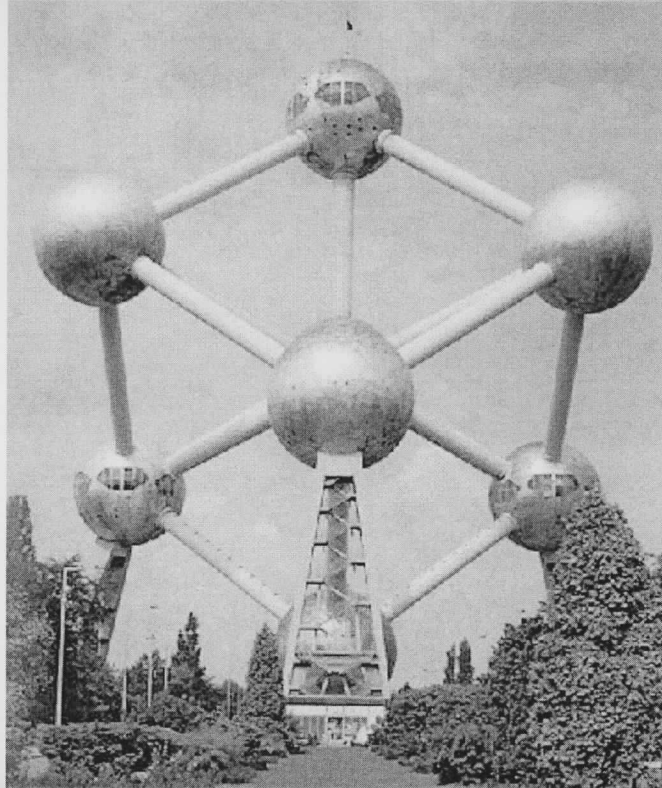


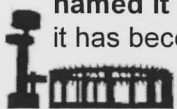
Photo Credit: Greg Godfrey

The Atomium
Brussels, Belgium
Constructed as the theme symbol of the 1958 Brussels World's Fair



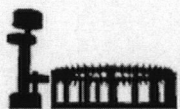
The Eiffel Tower
Paris, France
Constructed as the theme symbol of the 1889 Paris World's Fair

Three iconic symbols from World's Fairs of the past were once about to be demolished and relegated to oblivion. It is hard to believe that many Parisians thought the Eiffel Tower should have been demolished. It was saved so that they could have an aviation light and radio antennae on the top. Now, who can think of Paris or France without the majesty of the Eiffel Tower. The Atomium, symbol of the first atomic age World's Fair, was only recently saved by local citizens from demolition and now it is a glorious attraction in Brussels. **Our Association saved the 1939 World's Fair Parachute Jump from the wrecker's ball in the mid-1970's when the city's park commissioner called it "a hunk of junk." David Oats named it "The Eiffel Tower of Brooklyn" which moved the city's landmarks preservation commission to grant it landmark status.** Today, it has become the focal point for the revitalization of Coney Island itself and Brooklyn Borough President Marty Markowitz said, at the recent spectacular relighting of the structure, that "they [David Oats and Eric Ierardi, Vice-President of the Association] were visionaries."



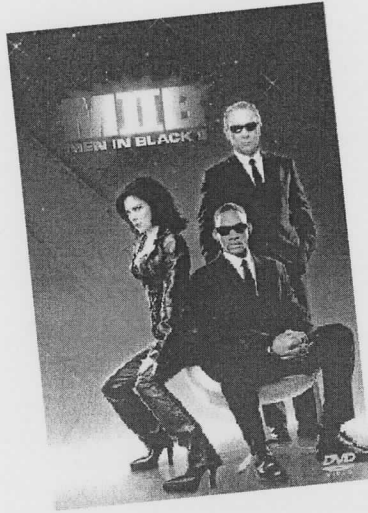
The World Monument Fund designated
The New York State Pavilion
as one of the 100 most endangered sites
for its 2007-2008 list.

The New York State Pavilion
stands alone
in the Northeast as a
global symbol of architectural excellence.

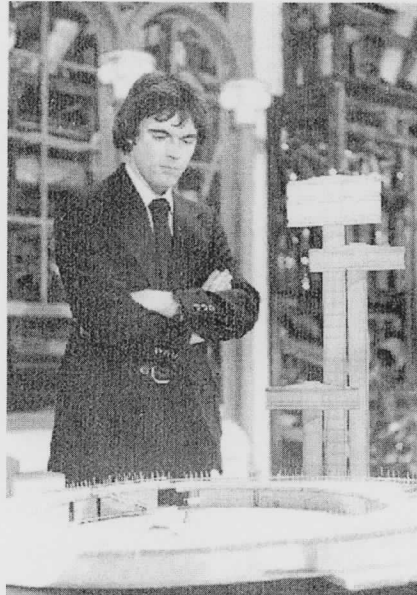




New York State Pavilion: Cultural Landmark



The movie 'Men in Black' used the New York State Pavilion as a major icon and theme. (Source: DVD Cover to 'Men in Black II').



David Oats on the set, during the making of the 1978 movie 'The Wiz,' in front of a model for this movie which featured the New York State Pavilion.



Robert Indiana created 'E.A.T.' sculpture for the New York State Pavilion in 1964. (Photograph by Gert Berliner).

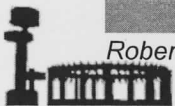


Above: Today, Queens Theatre in the Park uses the Theaterama portion of the building for cultural and theatrical performances. It is currently being expanded.



Andy Warhol created the controversial 'Thirteen Most Wanted Men' mural for the Theaterama portion of the New York State Pavilion for the 1964 fair. (Copyright the Estate and Foundation of Andy Warhol, 1989).

RIGHT: Roy Lichtenstein pop art Cover for Art in America in April 1964, which featured the New York State Pavilion Towers. (Copyright Estate of Roy Lichtenstein).

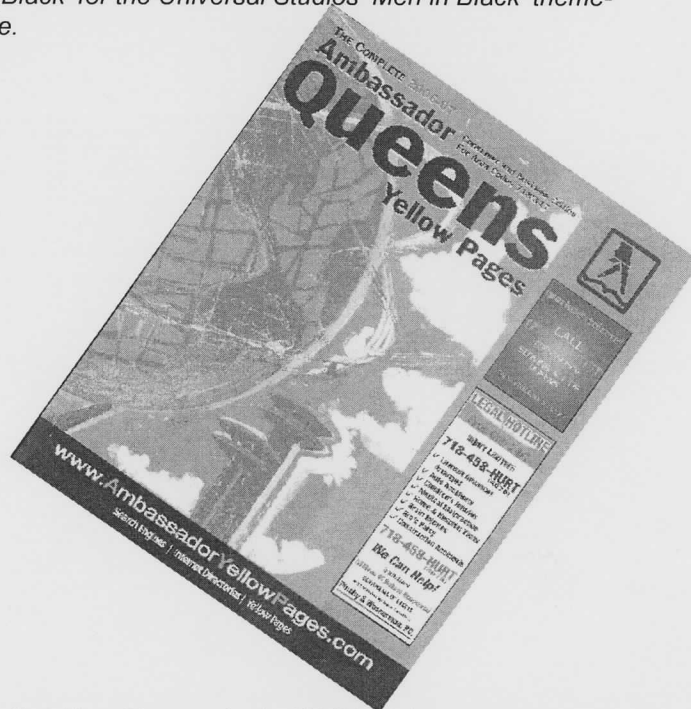


New York State Pavilion: Still a Cultural Landmark



Photo Credit: about.com

Universal Studios Florida has recreated a smaller version of the New York State Pavilion Towers featured in the movie 'Men in Black' for the Universal Studios 'Men in Black' theme-park ride.



'Let Your Fingers do the Walking' right to the symbols of Queens -- The Unisphere and the New York State Pavilion -- featured on the front cover of the 2006-2007 directory.



The HISTORY CHANNEL

presents:

In the 2006 Macy's Thanksgiving Day Parade

The New York State Pavilion
has proven itself
to be an icon and landmark
of New York.

It's about time
New York State
recognize it.

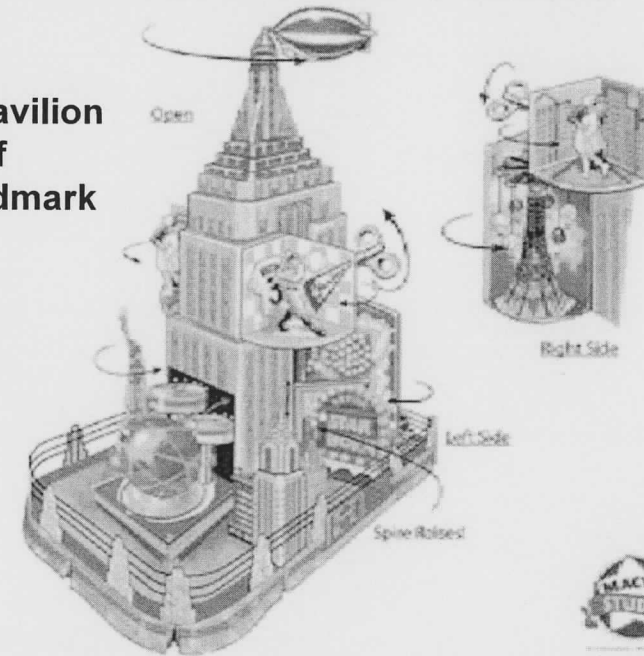


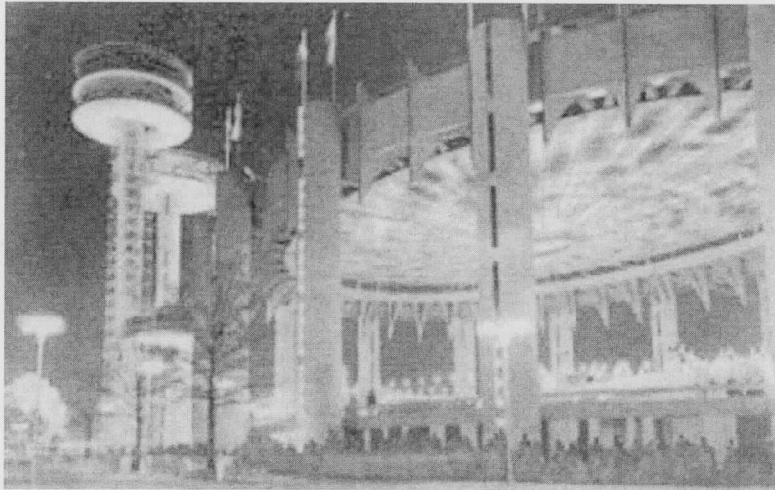
Photo Credit: MACY's/ The History Channel

The New York State Pavilion has continued as a cultural icon past its days as a World's Fair Pavilion. In the 1970's, it served as a grand and spectacular concert hall for some of the greatest rock bands such as The Grateful Dead, Janis Joplin, Jimmy Hendrix, The Who, and many others. The Pavilion is star in Kurt Vannegut's movie 'Space Fantasy,' TV commercials, music videos, and features prominently in the international coverage of the US OPEN at Flushing Meadows and weekly in the introduction to the hit TV program 'The King of Queens.'

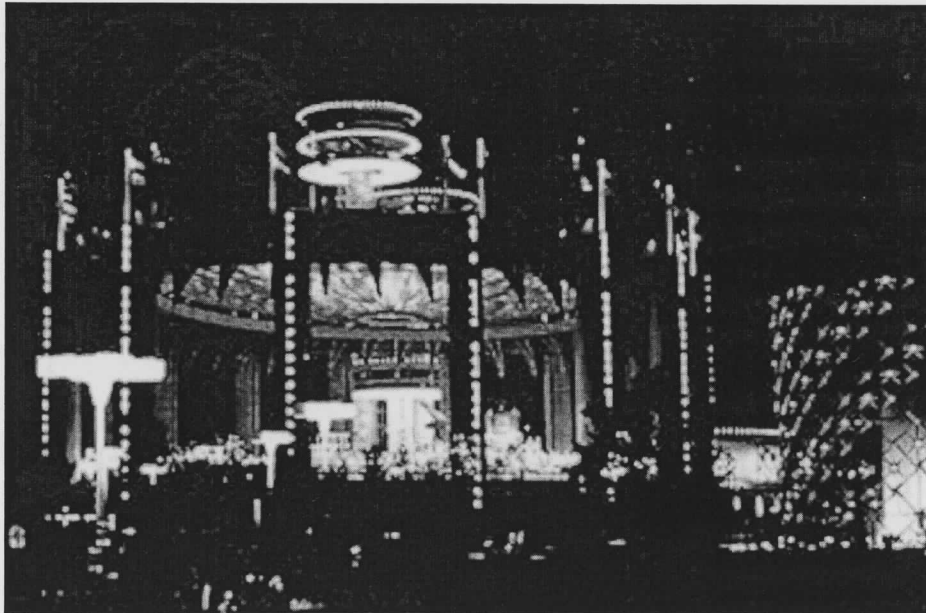
Ironically, while the city allows the real New York State Pavilion to stand in disgrace, if you go to the Universal Studios theme park in Orlando Florida there is a glorious reproduction of the New York State Pavilion Towers at the entrance to their Men in Black theme ride.

Thanksgiving 2006, onlookers and millions watching the MACY'S Parade on national television saw the History Channel float featuring symbols of New York City -- including the Parachute Jump, in Brooklyn, and the Unisphere and the New York State Pavilion in Flushing Meadows.

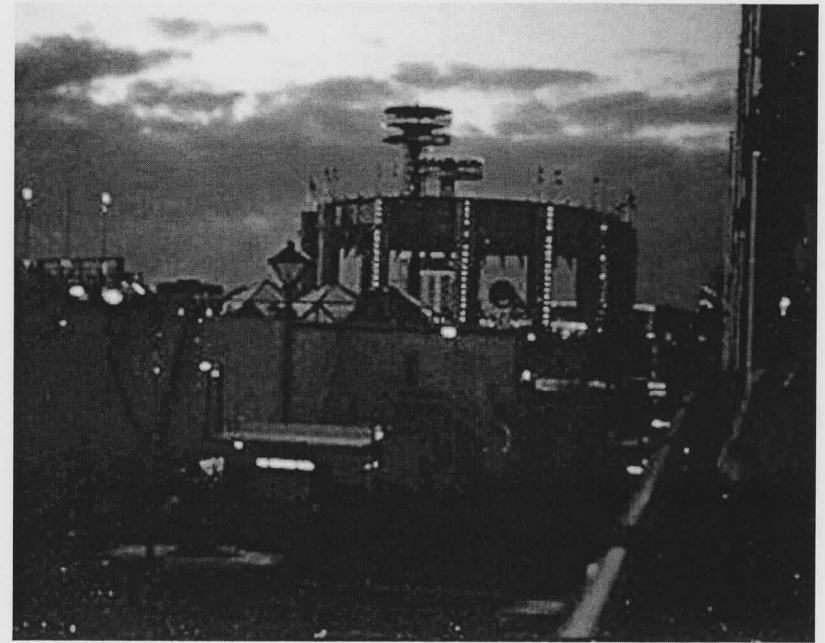
The New York State Pavilion... Let it Shine



The New York State Pavilion's unique 'Tent of Tomorrow' illuminated at night along with its towers, the highest point at the World's Fair.



Stunning night lighting at the New York State Pavilion during the 1964-65 Fair.



New York State Pavilion at dusk during the 1964-65 Fair.

(Source: Personal Collection, © Copyright 2000, Bradd Schiffman).

During the 1964 - 65 World's Fair, the New York State Pavilion, and its glass ceiling, were illuminated allowing soft colorful glows of light to reach out.

Lighting landmarks from the Eiffel Tower to the Parachute Jump has proven that life can come back to grand structures - simply by light.

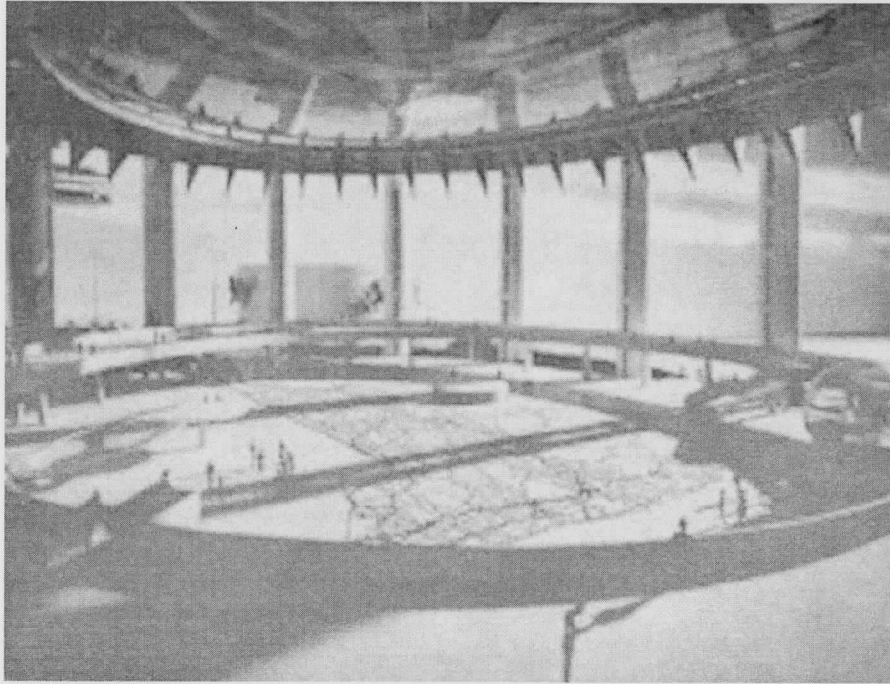
Our Association recently forced the city to relight the red safety critical aviation warning light on the top of The New York State Pavilion (see news article on page 19).

Now, we ask the new Governor of the State of New York to see to it that The New York State Pavilion, which bears the very name of the Empire State, is illuminated once again.

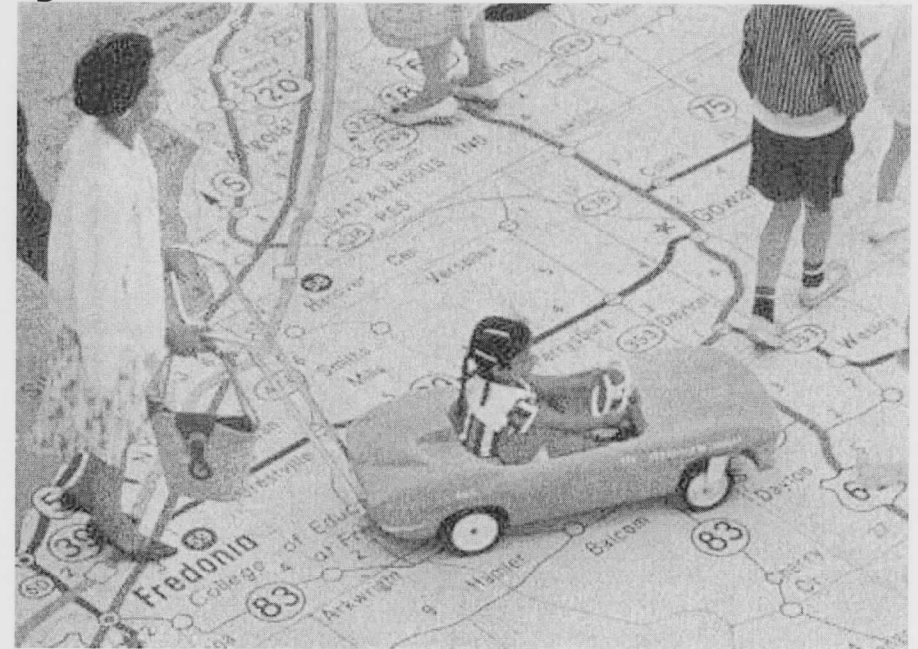
... Let It Shine



The World's Largest Map ... Destroyed

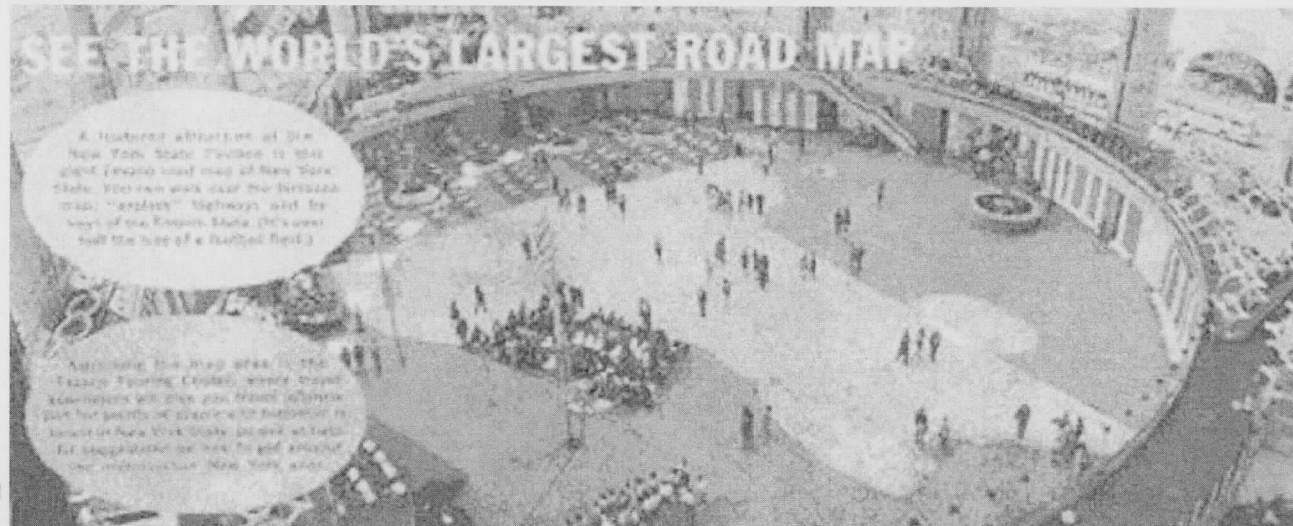


View of the New York State Map which occupied the entire floor of the New York State Pavilion at the 1964-65 World's Fair.



A young girl drives her car on the World's Largest Map underneath the "Tent of Tomorrow"

(Source: National Geographic Magazine, April 1965, Vol. 127 No. 4).



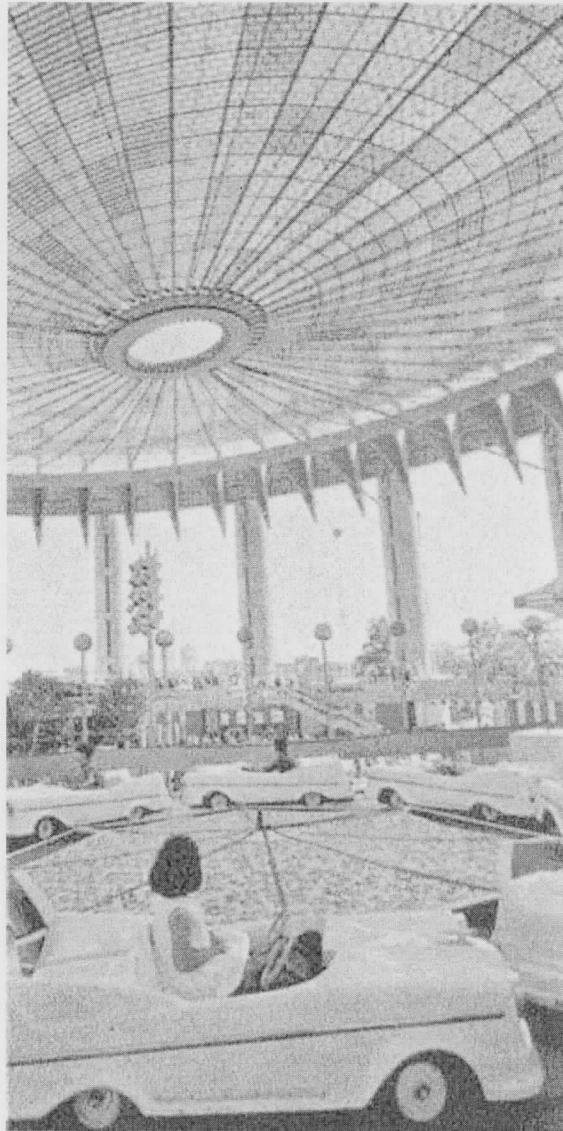
Overhead view of the World's largest map in the New York State Pavilion 1965. (Source: Texaco).

The World's Largest Map, a terrazzo splendor of the State of New York, from Niagara Falls to the lighthouse at Montauk, was a treasure allowed to deteriorate through neglect by the City of New York. Today, it is in pieces and is being used as a archeological dig by university students who are preserving its remnants for an art exhibit at the Queens Museum of Art from January 27 to May 4, 2008.

An archeological dig - yet, the map was only 40 years old.



A Revolutionary Glass Ceiling... Destroyed



Interior of the New York State Pavilion "Tent."



The New York State Pavilion as it appeared in the 1964-1965 World's Fair.

The magnificent stained glass ceiling of The New York State Pavilion was destroyed aggressively and stupidly by the City of New York in the early 1970's and during the destruction the falling pieces helped to also ruin the map of the Empire State, The World's Largest Map, on the floor below.

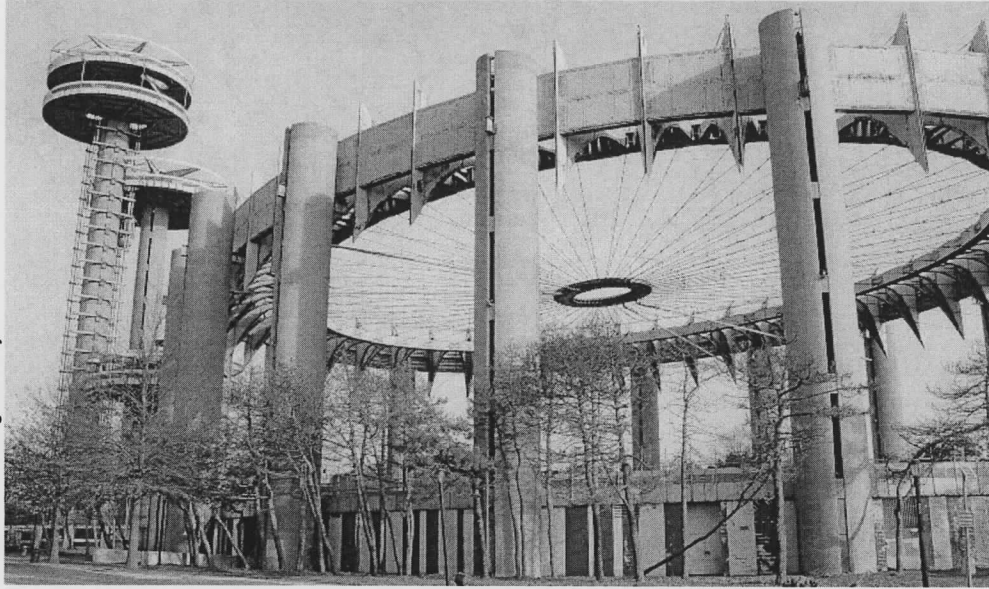
The destruction of the roof became the beginning of the desecration of this magnificent structure.

It is not too late to save what remains of this icon and true landmark structure of New York State.



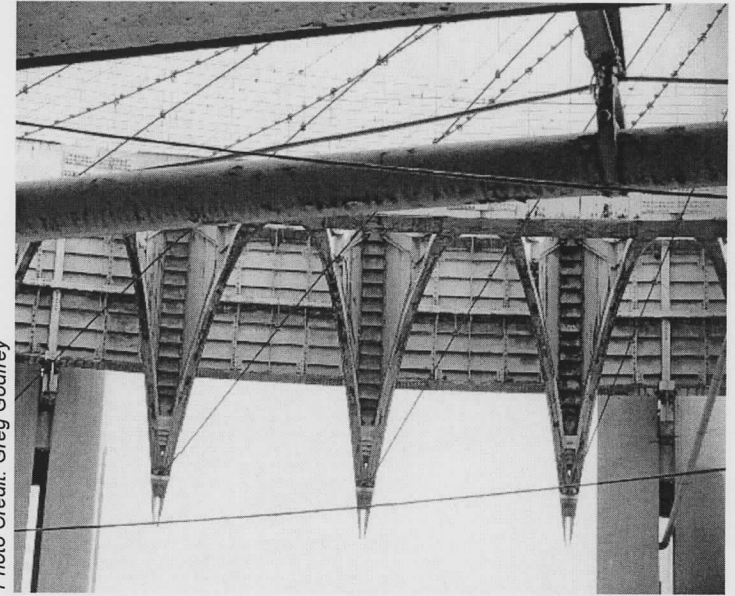
A Historic Legacy... Almost Destroyed

Photo Credit: Greg Godfrey



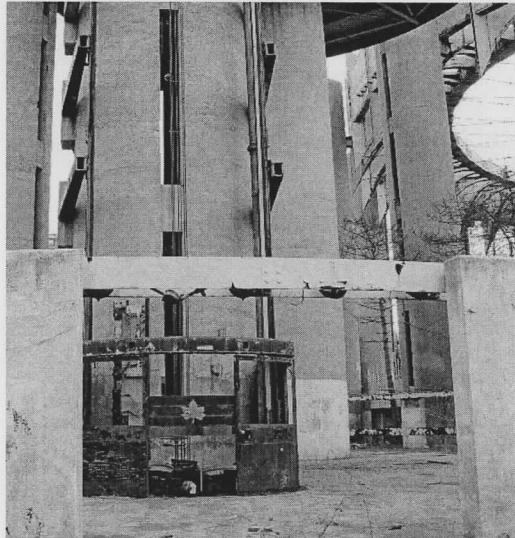
The multi-colored glass ceiling of the Pavilion was brutally hammered down and allowed to fall and destroy the map of New York State below.

Photo Credit: Greg Godfrey



Today, steel remains exposed to elements as does the former map below.

Photo Credit: Greg Godfrey



The elevator system has been left to complete ruin. The elevators have been out of service for 40 years and, along with the rotting staircase to the top, prevent building maintenance and recently required rope climbers to change the aviation warning light on top of the 226 foot towers.

Photo Credit: Copyright 2000 BBQ Productions



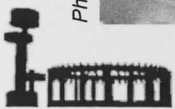
Once the broken glass ceiling panels were knocked down, they pierced the terrazzo map below and exposed its legacy to the elements, which have destroyed the map.



The Disgrace Surrounds the New York State Pavilion



Photo Credit: Greg Godfrey

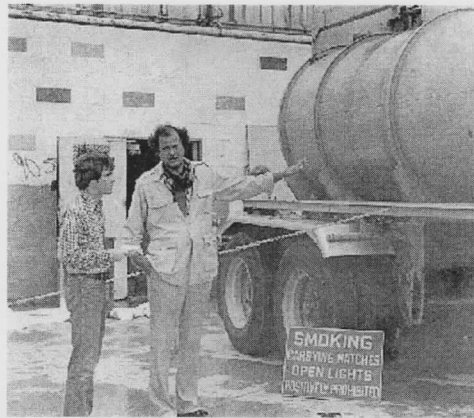


Not only is the New York State Pavilion desecrated, but the New York City Parks Department has turned the surrounding acres of parkland and playing fields into gigantic parking fields on grassland during the US Open and NY METS games (photo taken: summer 2006). Is there no end to the disrespect to the citizens of New York, the users of this park?

Decades of Efforts to Save the New York State Pavilion



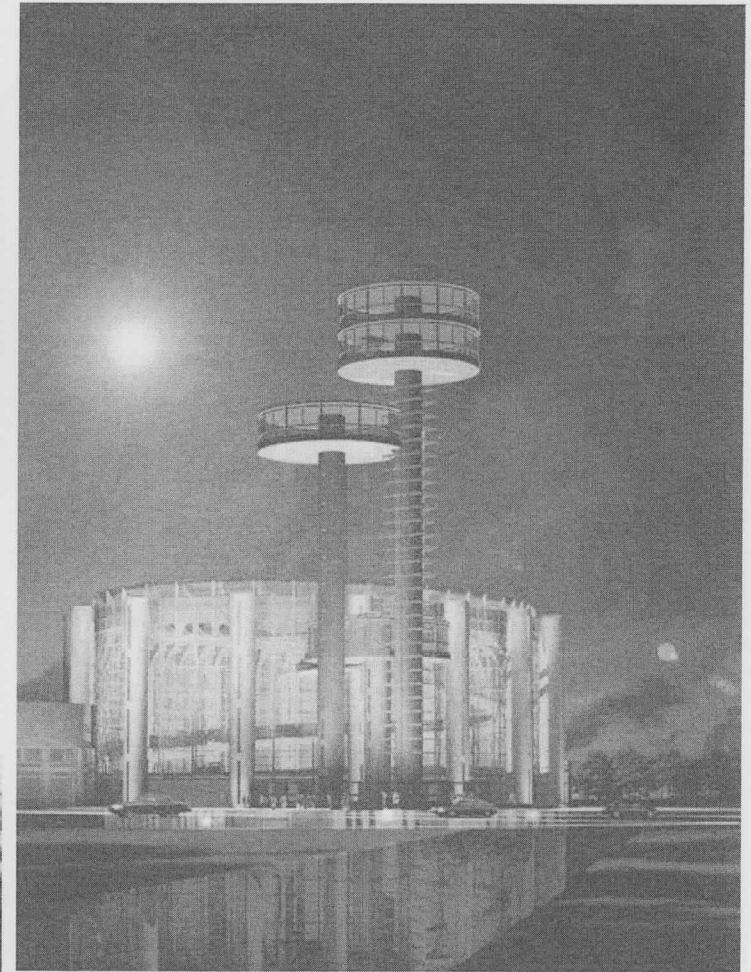
Above: David Oats with Gary Ackerman, Nettie Mayersohn and others at a rally to stop the destruction in progress of the glass ceiling of the New York State Pavilion in 1972.



David Oats, at the New York State Pavilion, interviewing the Parks Dept. Commissioner on the unsafe and illegal storage of toxic chemicals placed in the Pavilion by the City in the early 1980's.



David Oats, Gary Ackerman, and Nettie Mayersohn among others during a protest by the Flushing Meadows - Corona Park World's Fair Association to save the New York State Pavilion in 1972.



A rendering and concept for an Air and Space Museum for the Pavilion which was ignored and rejected by the City in recent years. (Architect's Rendering Courtesy: Charles Aybar, PhD, and Frankie Campione of CREATE).



DAILY NEWS

October 30, 2006

Flare for Dramatic Fixup

**Engineers rig way to
Relight N.Y.S. Pavilion**

BY NICHOLAS HIRSHON
DAILY NEWS WRITER

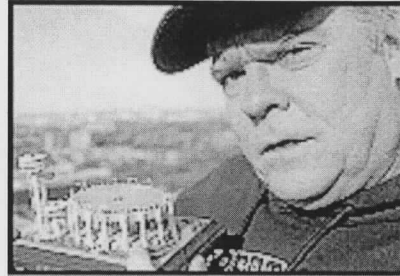
Rope-climbing engineers fixed the broken red light atop the tallest New York State Pavilion tower last week, bringing the building back into compliance with FAA regulations, officials said.

The light, which alerts pilots to the 226-foot structure, had not been working for three months - even though federal law requires the Federal Aviation Administration to be notified within 30 minutes if a light goes out, said David Oats, president of the Flushing Meadows-Corona Park World's Fair Association.

On Wednesday, workers installed a temporary rope system to allow them to reach the top of the tower, paving the way for easier repairs in the future, Parks Department spokeswoman Abby Loopens said.

"If I hadn't reported it, they wouldn't have even known about it," Oats contended.

Oats said he sent a letter to Mayor Bloomberg and city Parks Commissioner Adrian Benepe early this month, calling the broken light "a



Anderson NEWS

David Oats called the broken light 'a shameful symbol of the disregard' for the park's stature and history.

shameful symbol of the disregard for the important stature and history of this park."

The World's Fair Association also put a counter on its Web site to mark the days that went by without the light being fixed after Oats notified the FAA and the Parks Department.

FAA spokeswoman Arlene Murray said building owners - in this case, the Parks Department - should immediately inform the FAA of any broken lights so pilots can look out for tall structures.

"Basically, they should notify us right away if they know the light is out," she said.

But Loopens said the city found out about the broken light only when the Daily News reported it two weeks ago.

The New York State Pavilion, built for the 1964-65 World's Fair, included three towers, a rotunda and a theater.

The tallest tower served as an observation deck during the fair, while the others held a restaurant and an area for the governor to greet dignitaries, Oats said.

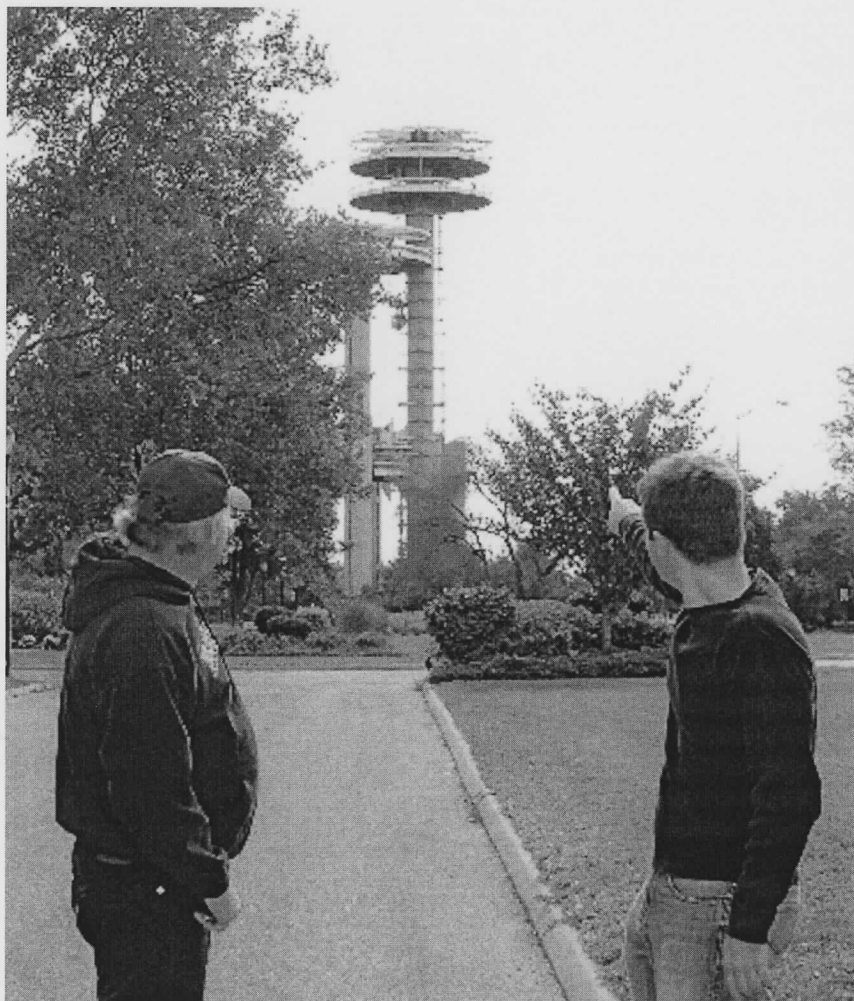
Elevators took visitors to the observation deck during the fair - and would have been useful to the engineers last week - but they broke in the 1970s because of the Parks Department's negligence, Oats said.

The tower also has a winding staircase that leads to the top, but it's been allowed to decay over the years and is now covered with bird feces, Oats said.

"The city has been a slumlord and an absentee landlord of that building," he said.



Flushing Meadows - Corona Park World's Fair Association



The late David Oats, Founder and Second Chairman of the Flushing Meadows Corona Park World's Fair Association, and Greg Godfrey, President, recently examine elements of the New York State Pavilion. (Photo Credit: Corinne Oats).

There are certain places on earth that seem to have meaning beyond just their geography or time and space. The 1,258 acres of Flushing Meadow-Corona Park in Queens, New York, is one of those special places. We have created a proactive web site to convey the sweeping, almost magisterial message about this site's past, present and future to both protect, nurture, and preserve its unique legacy at www.theparkwatchdog.org

The association maintains two additional web sites to support its major projects: www.newyorkstatepavilion.org to revive the New York State Pavilion and www.flushingremonstrance.org.

In the 1600's, the brave citizens of Flushing took a stand for the freedom of religion and free expression by signing the Flushing Remonstrance. In the 1930's, the site had become a great wasteland, immortalized by F. Scott Fitzgerald in his novel *The Great Gatsby* as "a valley of ashes." In a miracle of transformation, it became *The World of Tomorrow* of the great World's Fair of 1939-40, which on its very opening day launched the first television broadcast, and 25 years later the space age exposition of 1964-65. Kings, Queens, Popes, Presidents, Heads of State and over 100 million people came to these meadows to experience the arts, architecture, science, cultures, and entertainment's of the Earth.

In between these two seminal events, the world chose this park as the first home of the United Nations and it was there that the international community came together to adopt the Universal Declaration of Human Rights. Albert Einstein himself wrote the Message to the Future for the time capsule which is buried 50 feet below the grounds of Flushing Meadows preserving the record of our civilization for 5000 years in the future.

Today this park belongs to the people. It is our belief that this special place must be protected and preserved with the dignity it deserves and also for the possibilities it presents for the future of a growing region and community.

To that end, we ask fellow citizens to submit their ideas, comments, and suggestions to www.theparkwatchdog.org at info@theparkwatchdog.org

Flushing Meadows - Corona Park World's Fair Association

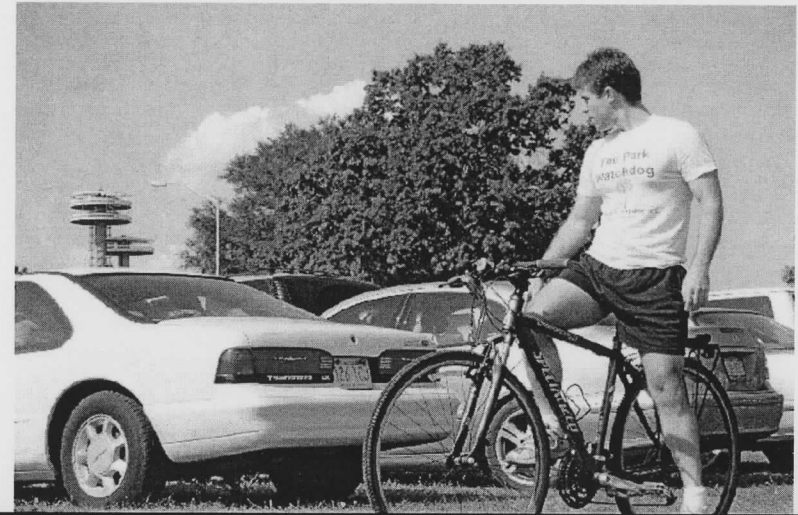
Corinne Oats
Chairwoman

Greg Godfrey
President





Corinne Oats, Chairwoman.



Greg Godfrey inspects the parking problem at Flushing Meadows (2006).

Who We Are

CORINNE OATS has been instrumental in all of the projects spearheaded by the late David Oats. From the tile murals at the base of the U.S. Open entrance to Flushing Meadows - Corona Park to the historic commemoration engravings set in stone by the Unisphere, Corinne's unique vision dramatically helped improve Flushing Meadows for more than two decades to preserve and enhance the legacy of this park to the World.

Corinne came to the United States of America in 1984 from a small town outside of Lille, France where she was the pioneer head of the American headquarters of a French company and continues her career in sales and marketing.

A visionary citizen, Corinne has worked tirelessly for the park. She made several visits to European headquarters at Amsterdam and Paris to distribute essential documentation to foster awareness of The Flushing Remonstrance. As well, Corinne was active in the Association's plans to locate the 2012 Olympic Stadium at the Willets Point area at Shea Stadium, by meeting with Olympic offices in Europe.

Corinne Oats serves as the Association's third Chairman.

GREG GODFREY has studied high speed rail, railroads, urban transportation, and pedestrian facilities in more than 50 cities on over 14 thousand miles of railways throughout Europe. He has a Masters in City and Regional Planning from Rutgers University.

Author of Voice of the City, a column in the Queens Alternative newspaper, he focused on proactive ways of solving transportation problems on Queens Boulevard. As President of the Flushing Meadows Corona Park World's Fair Association, Greg has logs about 700 miles each summer inspecting facilities at Flushing Meadows - Corona Park, met with the Bureau of International Expositions in Paris in March 2006 to discuss possibilities for a New York 2015 World's Fair, was requested to meet with members of the International Olympic Committee in February 2005 in New York, engaged officials of the International Olympic Committee at their headquarters in Lausanne Switzerland, and met with the Office of the Mayor of Amsterdam in Amsterdam in March 2006 to open a dialogue of celebration for The Flushing Remonstrance.

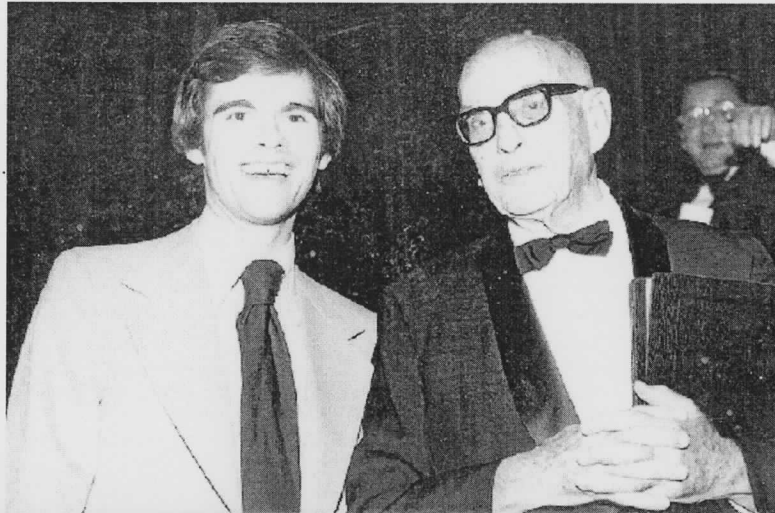
Greg Godfrey is at the center of control of the most strained portions of the railway systems with the greatest demand for faster and increased services in North America: he is employed as a high speed mainline train dispatcher.

A native New Yorker, Greg was born in Amityville and grew up in Seaford and would regularly bike miles to Jones Beach and other Long Island parks. He would pass the New York State Pavilion as a young kid on the way to Grandma's house. Greg Godfrey currently lives in Forest Hills.

There are many people that we would like to acknowledge for their contributions toward the betterment of Flushing Meadows - Corona Park over the years. Our first Vice- President, Eric J. Ierardi, Bill Young, author and historian of the 1964 New York World's Fair, the many people who have worked hard to contribute to the betterment of the park particularly the directors and staff of Queens Museum of Art, The New York Hall of Science, The Queens Botanical Gardens, and The Queens Wildlife Center. Particularly, in regard to this project, we want to note the great work of those who made the one part of the New York State Pavilion a working and living institution - **The Queens Theatre in the Park**. It is a testament and an example to what this entire structure can do to serve the people who use this park and the future of this park.

And it is to that future we dedicate this project.





David Oats with Flushing Meadows creator Robert Moses in 1978.

David Oats - Dreamer and Doer

The late DAVID OATS was born and raised in Flushing Queens, NY where he used the ball fields, skating rink, and swimming pool 'as his backyard'. When construction began at Flushing Meadows in 1962, for the second New York World's Fair, they closed his 'backyard.' By chance, one day while sneaking onto the site he encountered Robert Moses, the creator of the park, and President of the upcoming Fair. Oats had no idea who Moses was, but that chance encounter would lead to a working friendship that lasted while Moses was planning the post Fair park. Moses encouraged 17 year old Oats to form a citizen's group to be a watchdog for the park which Moses believed the city would not take proper care of. The Flushing Meadows - Corona Park World's Fair Association was then formed by Oats with Moses as its first honorary chairman. The Association proceeded to deal with the neglect and arrogance of the Manhattan oriented bureaucracy toward the maintenance, development, and legacy of this great park.

Oats later went on to a career in urban planning, teaching at NYU and Hofstra, but mainly serving as a journalist and editor-in-chief where he ran the largest newspaper in Queens for three decades. During that time, he exposed such abuses in Flushing Meadows of the city's coverup of asbestos in Terrace on the Park, for which the series closed the building down, forced millions of dollars of clean up, new management, and was nominated for two Pulitzer prizes. He also served as a staff assistant to Senator Robert F. Kennedy and was director of government relations for the Queens Chamber of Commerce. In founding the park Association, saved the Willow Lake wildlife sanctuary, the Louis Armstrong Stadium, bringing the USOPEN to the park, and prevented the city from placing a football stadium over the Fountain of the Planets in the park.



Our revels now are ended: these our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air:
And, like the baseless fabric of this vision
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a wrack behind: We are such stuff
As dreams are made of...

- William Shakespeare
- The Tempest

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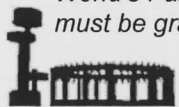


Photo Credit: Greg Godfrey



Photo Credit: Greg Godfrey

A Project of The Flushing Meadows - Corona Park World's Fair Association

David Oats, Founder | Corinne Oats, Chairwoman | Greg Godfrey, President | Robert Moses, Honorary Chairman, 1971 - 1981

The Flushing Meadows Corona Park World's Fair Association was founded in 1967 to preserve the unique history of the site of two World's Fairs, its environment, and structures.

