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## Conditions of a Simulated Society:Reorienting the Real Estate of the 1 Times Square Tower

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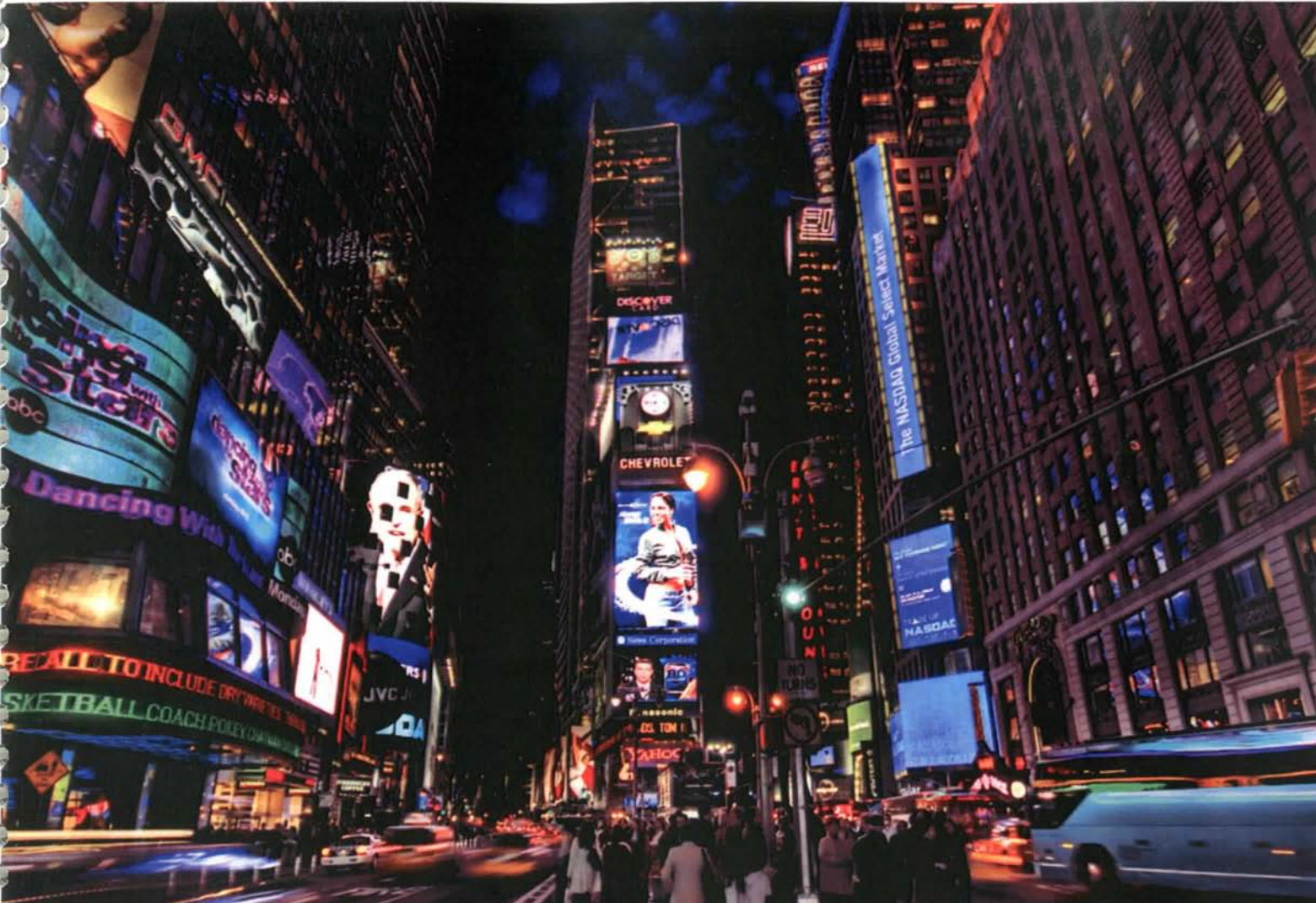
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# CONDITIONS OF A SIMULATED SOCIETY

REORIENTING THE REAL ESTATE OF  
THE **1 TIMES SQUARE** TOWER

BRYAN J. BELLISSIMO  
ADVISORS - A. FRENCH & T. BROWN  
MAY 14, 2010

THESIS SUBMITTED TOWARD COMPLETION OF A BACHELOR OF ARCHITECTURE DEGREE

# CONTENTS

|                             |     |
|-----------------------------|-----|
| CONTENTION                  | 04  |
| GLOSSARY                    | 06  |
| A CULTURE OF IMAGES         | 08  |
| +URBAN ENVIRONMENT          | 10  |
| +HOME & WORK                | 14  |
| +CONSUMER GOODS & PEOPLE    | 16  |
| A CITY OF IMAGES            | 22  |
| +TIMES SQUARE HISTORY       | 24  |
| +REVIVAL PLAN               | 34  |
| +CREATING A SPECTACLE       | 38  |
| A BUILDING OF IMAGES        | 46  |
| +1 TIMES SQUARE HISTORY     | 48  |
| +REORIENTING REAL ESTATE    | 52  |
| +BUILDING DOCUMENTATION     | 58  |
| PROPOSAL                    | 66  |
| +LA HIGH SCHOOL PRECEDENT   | 68  |
| +BARD COLLEGE PRECEDENT     | 72  |
| +PROGRAM                    | 76  |
| MEDIA & MATERIAL TECHNIQUES | 78  |
| +SURVEILLANCE               | 80  |
| +DIGITAL VIDEO              | 84  |
| +GLASS/SILK SCREEN          | 88  |
| FINAL THESIS DESIGN         | 94  |
| +SITE/CODES/SUN             | 96  |
| +FACADE                     | 102 |
| +PROGRAM                    | 108 |
| +EXTERIOR RENDERINGS        | 114 |
| +SECTIONS/PLANS             | 122 |
| BIBLIOGRAPHY                | 128 |



"INDEED, SO DOMINANT IS THE ROLE OF THE IMAGE IN CONTEMPORARY LIFE THAT SOCIETY ITSELF HAS BECOME A SPECTACLE" (LEACH).

THROUGH INNOVATIONS IN VISUAL REPRODUCTION OUR ENVIRONMENTS HAVE BECOME COMPLETELY INUNDATED WITH IMAGES, SOMETIMES TO THE POINT WHERE OUR WHOLE EXISTENCE HAS BECOME A SIMULATION. THEY HAVE REPLACED REALITY TO THE POINT WHERE THE IMAGE IS THE ONLY REALITY. JEAN BAUDRILLARD POINTS OUT THAT "THE IMAGE IS A POWERFUL INDUSTRIAL COMMUNICATION SYSTEM CAPABLE OF PRODUCING CULTURAL MODELS AND MASS IDENTITY." THEY PRESENT THEMSELVES AS COMMERCIALS, MAGAZINE ADS, INTERNET MARKETING, AND BILLBOARDS WITHIN NEARLY EVERY ASPECT OF OUR LIVES. ARCHITECTURE HAS BEEN CRUCIAL TO THE ENGAGEMENT OF THESE IMAGES AND THE SIMULATIONS THAT THEY FORM. NEW YORK'S TIMES SQUARE AND THE BUILDINGS THAT FORM ITS URBAN CONTEXT HAVE GIVEN UP THE TRADITIONAL NOTION OF FAÇADE AND TRADED IT FOR MERE MARKETING SURFACE. THROUGH THE USE OF DIGITAL VIDEO SURFACES, SIGNAGE, AND LIGHT THEIR EXTERIORS SHARE THE COMMON GOAL OF FOSTERING CONSUMPTION OF SLEEK CONSUMER GOODS AND SERVICES ON A MASSIVE SCALE.

THESE ADVERTISEMENT IMAGES HAVE BECOME THE ARCHITECTURAL ENCLOSURE OF TIMES SQUARE. IN SOME CASES THE VALUE OF THESE BUILDINGS AS A VERTICAL MARKETING SURFACE HAS SURPASSED THAT OF THE LEASABLE SPACE ON THEIR INTERIOR. SPECIFICALLY, THIS CONDITION OF REORIENTED REAL ESTATE HAS CAUSED A PROBLEM WITHIN THE 1 TIMES SQUARE TOWER. EXPLOITED BY OUR CONSUMER SOCIETY, THE BUILDING'S PROMINENT LOCATION ON THE SQUARE HAS LED TO THE TRANSFORMATION OF NEARLY 100% OF ITS FAÇADE INTO ADVERTISING SPACE. THE PRESENCE OF THESE ENORMOUS IMAGES HAS SACRIFICED ALL POSSIBILITIES FOR NATURAL LIGHT, VIEW, OR VENTILATION, THUS RENDERING ITS 150,000 SQUARE FEET OF PRIME NEW YORK REAL ESTATE VACANT FOR OVER A DECADE. 1 TIMES SQUARE HAS LOST ALL CHARACTERISTICS OF ARCHITECTURE AS INHABITABLE SPACE AND BEGUN TO FUNCTION SOLELY AS A PRODUCT OF THE SIMULATED SOCIETY, ADDICTED TO THE IMAGE.

THE PROPOSED INTERVENTION IS TO REDESIGN AND REDEVELOP THE CURRENTLY VACANT 1 TIMES SQUARE TOWER WITH THE PROGRAM OF A VISUAL AND PERFORMING ARTS SCHOOL. THE HIGHLY INTERNALIZED CHARACTERISTICS OF THIS PROGRAM WILL OFFER OPPORTUNITIES FOR THE LIVELY LOCAL CULTURE OF THE AREA TO EXIST NOT ONLY ON THE INTERIOR, BUT ALSO ON THE EXTERIOR OF THE BUILDING. THROUGH VARIOUS TECHNIQUES IN MATERIALITY, SURVEILLANCE, AND DIGITAL VIDEO PROJECTION THE PROGRAMMATIC ORGANIZATION OF THE BUILDING CAN CONTEXTUALIZE ITSELF IN THE SIMULATED URBAN ENVIRONMENT OF TIMES SQUARE. THE BUILDINGS INTERNAL FUNCTIONS CAN BEGIN TO BLEED ONTO THE FAÇADE AND REVEAL THE INNER WORKINGS OF ITS SPACE, OFFERING A NEW TYPE OF "LIVING IMAGE" IN A SPACE THAT IS MASKED BY CORPORATE IMAGERY.



**IMAGE** - REPRESENTATION IN A TWO DIMENSIONAL MEDIUM; A TOOL FOR PICTORAL COMMUNICATION. "THE SUCCESSIVE PHASES OF THE IMAGE:  
-THE REFLECTION OF A BASIC REALITY  
-MASKS AND PERVERTS A BASIC REALITY  
-MASKS THE ABSENCE OF A BASIC REALITY  
-BEARS NO RELATION TO ANY REALITY"  
(BAUDRILLARD, SIMULACRA & SIMULATION)

**SIMULATION** - AN IMITATION, A COPY, THAT EXHIBITS THE SYMPTOMS OF THE REAL BUT LACKS THE SUBSTANCE THAT THE REAL CONTAINS. (BAUDRILLARD, MASS IDENTITY ARCHITECTURE)

**SPECTACLE** - SOMETHING OF A STRIKING OR IMPRESSIVE KIND; PRESENTED TO VIEW IN A SEDUCTIVE MANNER. THE CENTER OF FOCUS WITHIN A FIELD; SPECIFICALLY PREPARED OR ARRANGED AS A DISPLAY.

**SIGN** - AN IMAGE THAT CONVEYS A MEANING; A CORPORATE ADVERTISEMENT FOR A SPECIFIC PRODUCT OR SERVICE.

**VERTICAL REAL ESTATE** - THE EXTERIOR SURFACES OF A BUILDING; THE AREA OF FAÇADE VIEWABLE BY THE PUBLIC REALM. SPECIFICALLY THE AREA CONDUCIVE TO BILLBOARD ADVERTISEMENTS  
*NOT TO BE CONFUSED WITH THE FLOOR SPACE OF A HIGH-RISE BUILDING.*

**INTERNALIZED** - FOCUSED INWARD, SITUATED OR EXISTING IN THE INTERIOR OF SOME THING; HAVING LITTLE TO NO RELATIONSHIP WITH THE EXTERIOR CONDITION. SPECIFICALLY REFERRING TO PROGRAMMATIC FUNCTIONS OF A BUILDING NEEDING NO EXTERNAL VISUAL CONNECTION.

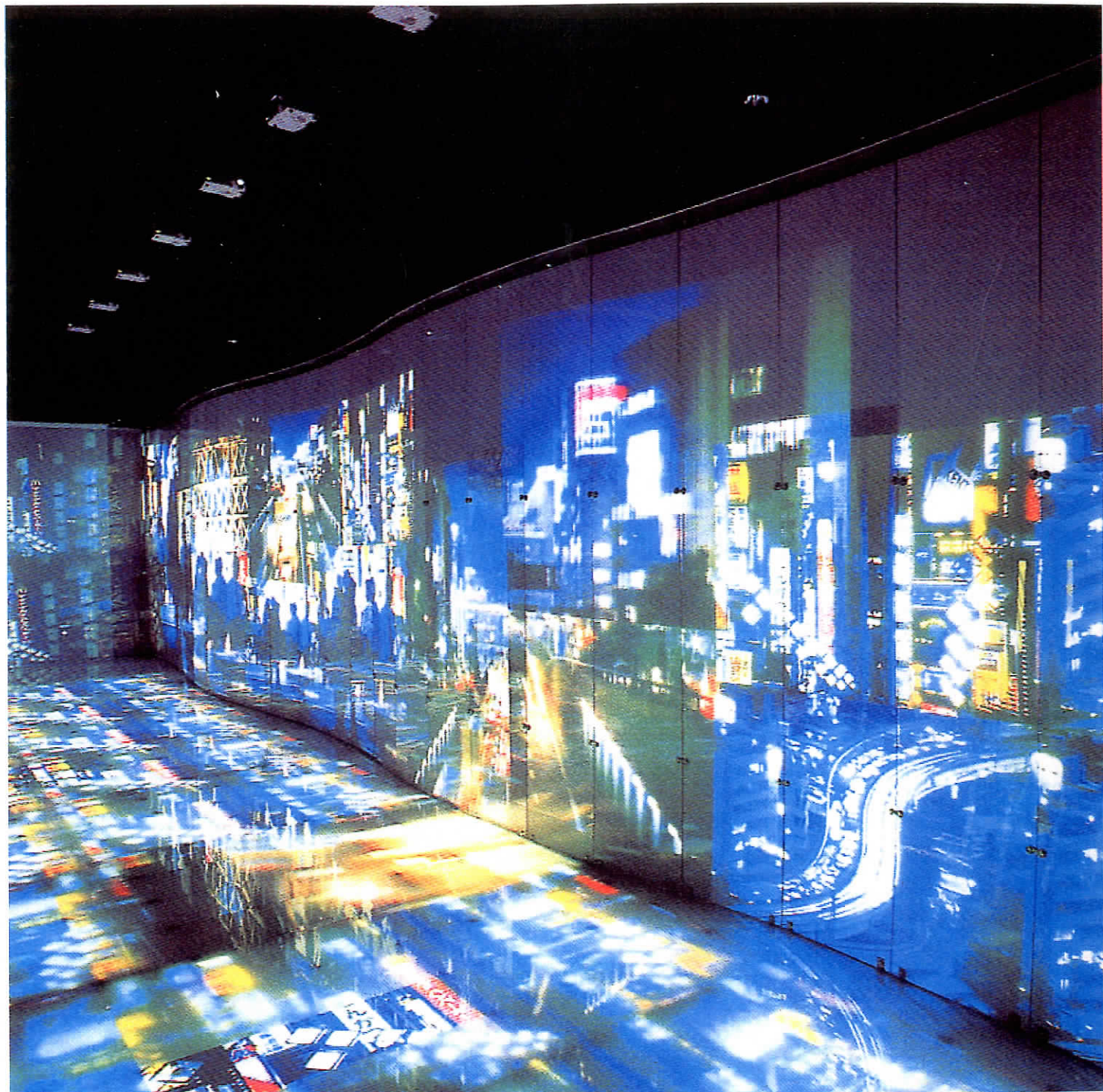
**REFLECTION** - TO CAST BACK OR MIRROR AN EVENT OR OBJECT; A SURFACE REPRODUCTION OR SIMULATION. VIDEO SURVEILLANCE WHEN VIEWED ON A DISPLAY IS AN EXAMPLE OF REFLECTION.

**DIGITAL VIDEO PROJECTION** - THE USE OF FOCUSED LIGHT, LED, PLASMA, OR LIQUID CRYSTAL IN SUCH A WAY TO CREATE AN EDITABLE IMAGE. A TELEVISION OR MOVIE SCREEN IS AN EXAMPLE OF THIS.

A CULTURE OF IMAGES :

OUR CITY  
OUR HOME  
OUR WORK  
OUR THINGS  
**OURSELVES**

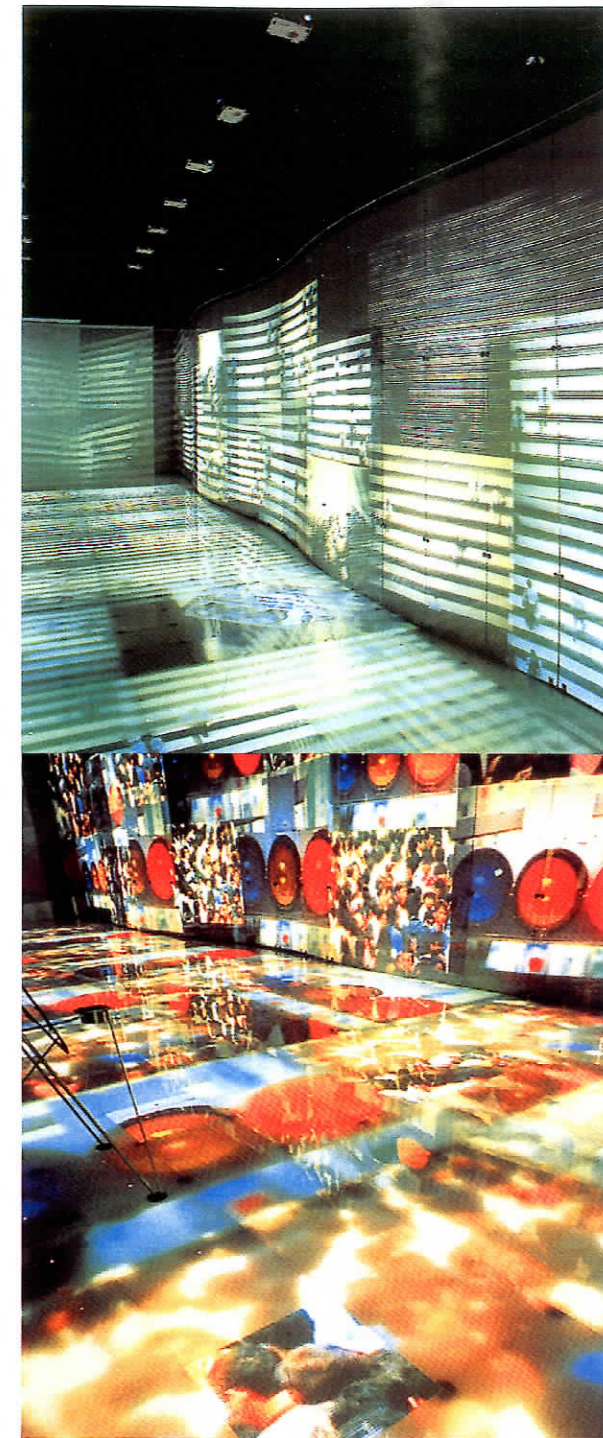




(IMAGE COURTESY - TOYO ITO WORKS, PROJECTS, WRITINGS)

VIDEO IMAGES OF TOKYO PROJECTED ONTO THE FLOOR, AERIAL PHOTOGRAPHS THAT SEEM TO FORM A MAP AND SCROLL PAST, ONE AFTER THE OTHER. A PHOTOGRAPH, TAKEN AUTOMATICALLY FROM A HEIGHT OF 300 METRES AND GRAPHICALLY PROCESSED ON A COMPUTER, CORRESPONDS TO A FLAT AND UNIFORM LANDSCAPE. A OTHER SHOWS A ROW OF KIDS FROM THE BACK, PLAYING A VIDEOGAME. SUDDENLY THE SCREEN CHANGES AND A LANDSCAPE WITH AN EXPRESSWAY APPEARS: IT LOOKS AS IF IT HAS COME FROM THE VIDEOGAME. THE LANDSCAPE VANISHES WITH THE SORT OF SPEED THAT AKIRA REACHES ON HIS MOTORBIKE. IN THIS CASE TOO, AS A CONSEQUENCE OF THE GRAPHIC PROCESSING OF THE SCENE THAT APPEARS ON THE SCREEN, THE SENSE OF DEPTH HAS BEEN ELIMINATED COMPLETELY AND THE WHOLE THING TRANSFORMED INTO A SORT OF CARTOON LANDSCAPE.

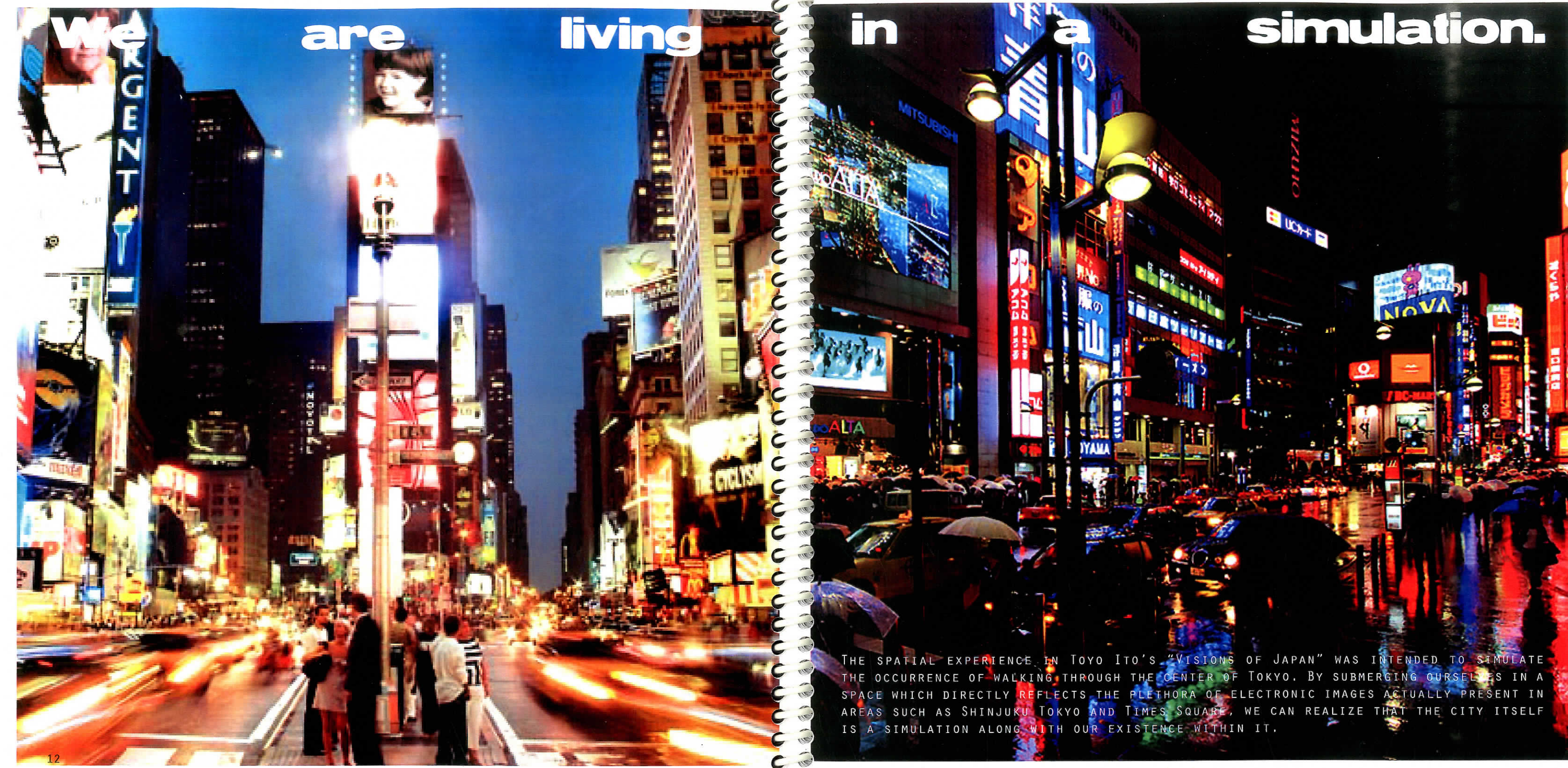
- (TOYO ITO)



(IMAGE COURTESY - TOYO ITO WORKS, PROJECTS, WRITINGS)



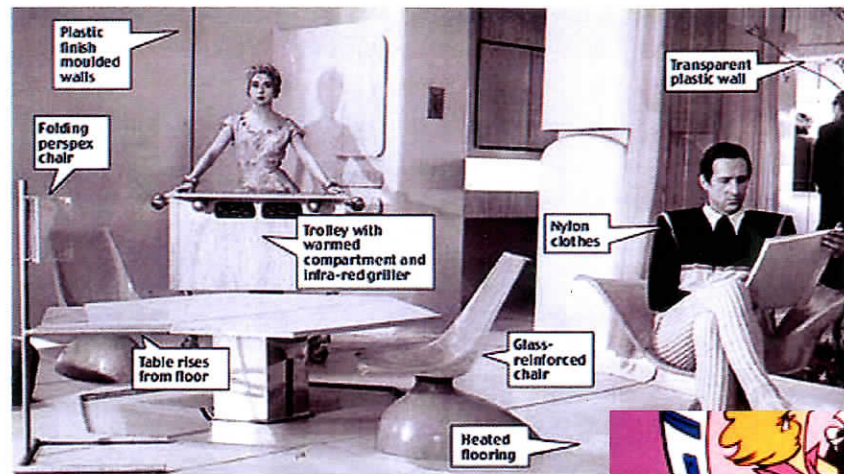
We are living in a simulation.



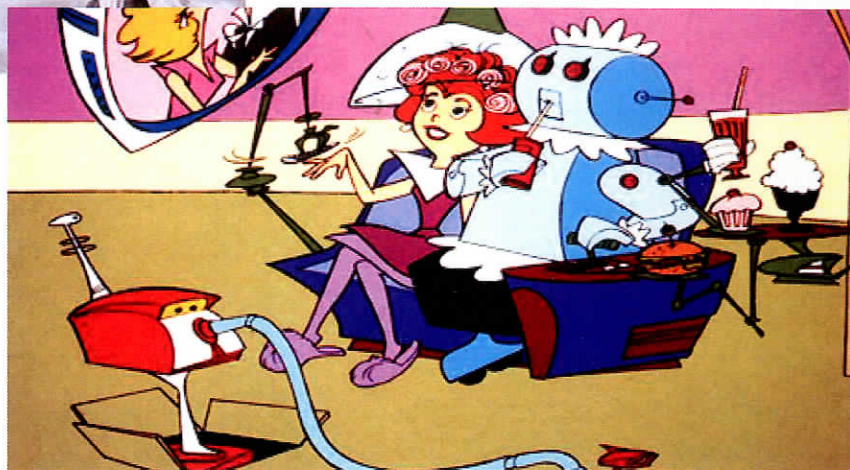
THE SPATIAL EXPERIENCE IN TOYO ITO'S "VISIONS OF JAPAN" WAS INTENDED TO SIMULATE THE OCCURRENCE OF WALKING THROUGH THE CENTER OF TOKYO. BY SUBMERGING OURSELVES IN A SPACE WHICH DIRECTLY REFLECTS THE PLETHORA OF ELECTRONIC IMAGES ACTUALLY PRESENT IN AREAS SUCH AS SHINJUKU TOKYO AND TIMES SQUARE, WE CAN REALIZE THAT THE CITY ITSELF IS A SIMULATION ALONG WITH OUR EXISTENCE WITHIN IT.



OUR LIFE AS IMAGES



(PHOTO COURTESY - WIKIPEDIA.COM)



(PHOTO COURTESY - FUSEDFTLH.COM)

THROUGHOUT THE TWENTIETH CENTURY WE HAVE SEEN AN INCREASED OBSESSION WITH LIFE OF THE FUTURE. THE IMAGE ALWAYS PORTRAYS A NEW TYPE OF SPACE, ONE THAT FLOWS FREELY ALONG WITH OUR LIFE. A SPACE WHERE ELECTRONIC APPLIANCES SURROUND EVERY ASPECT OF OUR DAILY ROUTINE WITH THE SOLE PURPOSE OF INCREASING THE QUALITY OF LIFE. THE PLEASURE OF EASE HAS, IN THE PAST, BEEN SURROUNDED BY THE IDEA OF HOME LIFE. HOWEVER, IN CONTEMPORARY SOCIETY IT HAS GROWN TO THE POINT WHERE OUR WHOLE EXISTENCE, AS WELL AS HOME AND WORK, HAS BECOME A SIMULATION.

(PHOTO COURTESY - PHILIPS.COM)



HOME

(PHOTO COURTESY - ACER.COM)



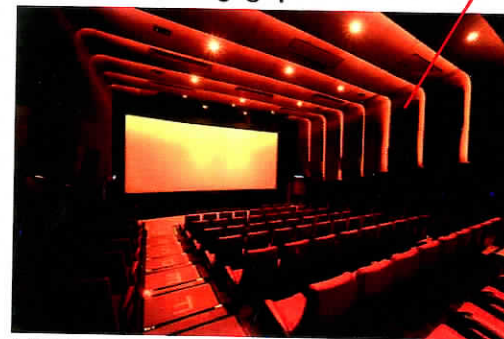
WORK

CAR

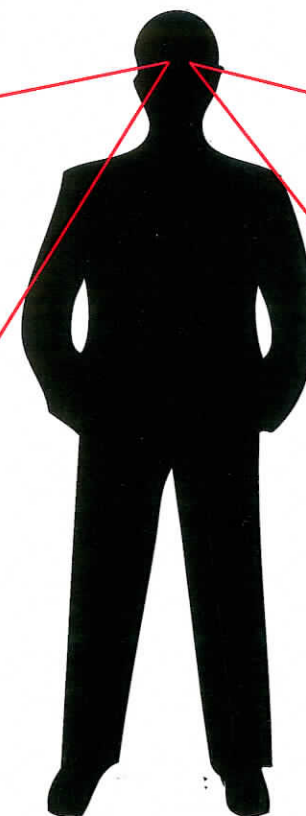


(PHOTO COURTESY - OPEDNEWS.COM)

OUT



(PHOTO COURTESY - WEBLO.COM)



"TELEVISIONS, FAXES, PHOTOCOPIERS, AND COMPUTERS HAVE BECOME THE VIRTUAL WINDOW OF THE AGE OF THE INFORMATION HIGHWAY, CONDUITS OF DIGITALIZED IMPULSES THAT LINK THE INDIVIDUAL WITH A GLOBAL NETWORK OF COMMUNICATIONS. THE MODERN OFFICE AND HOME ARE DELUGED WITH REPRODUCED IMAGES AND INFORMATION: NEWS ON THE HOUR, EVER HOUR; MOVIES PREVIEWED, PREMIERED, RELEASED, CLONED INTO VIDEOS, AND DRIP-FED THROUGH CABLE TV. IT IS A CULTURE OF THE COPY, A SOCIETY OF SATURATION, THE SECOND FLOOD. THE WORLD HAS BECOME 'XEROXIZED' TO INFINITY." (LEACH)





(PHOTO COURTESY - PANASONIC.COM)

MANY CONSUMER PRODUCTS HAVE REACHED A POINT WHERE THE IMAGE CREATED BY THEIR FORM HAS COMPLETELY TAKEN OVER THEIR FUNCTION. EVERYTHING FROM THE CAR TO THE CELL PHONE HAS BECOME LOADED WITH ELECTRONIC GADGETS. THEY OFFER TRANSPORTATION GUIDANCE, PERSONAL COMFORT, PLEASANT SOUNDS OF MUSIC, INSTANT COMMUNICATION, AND EVEN ACCESS TO THE ENDLESS INFORMATION OF THE INTERNET. HOWEVER, THEIR IMAGE IS ONLY IN THE SURFACE. THEIR FORM NO LONGER REFLECTS THE TECHNOLOGY THAT THEY INCLUDE.



(PHOTO COURTESY - APPLE.COM)

CONTEMPORARY ELECTRONICS HAVE BEGUN TO EMBODY THE IDEAS OF A SLEEK AND MODERN LIFE STYLE TO THE POINT OF HOMOGENEITY. THE SLIGHTEST IMPROVEMENT IN FORM OR FUNCTION OR IMAGE PROVIDES A NEW INDIVIDUALITY. RECENT ADVANCES IN COMMUNICATION AND VIDEO MEDIA HAVE INCREASED SEPARATION BETWEEN THE HUMAN AND SOCIETY. WE HAVE BECOME COMPLETELY REMOVED FROM TANGIBLE THINGS ALONG WITH EACH OTHER. THE REALITY OF THE WORLD HAS BEEN BLURRED INTO A SIMULATION OF IMAGES, SOUND, AND DISTANT HUMAN INTERACTION. IN A SENSE, WE HAVE BECOME LOST IN OUR OWN VIRTUAL WORLD.





"THE MASS-PRODUCED TELEVISION SETS SOLD TO THE PUBLIC, ALL AS IDENTICAL AS THE GREY AND MONOTONOUS SUITS WORN BY BUSINESSMEN, CONTINUALLY TRANSMIT NEWSCASTS WITHOUT BRINGING ABOUT ANY CHANGE. COULD IT NOT BE THAT AN APPARATUS FOR BREATHING SOUNDS HAS DEVELOPED IN SOME PART OF OUR BODY? ARE WE NOT BECOMING LIKE THESE OBJECTS?"

ALTHOUGH WE ARE UNABLE TO SEE IT, OUR BODY IS IN CONTINUAL CONTACT WITH THE AIR OF TECHNOLOGY - AND THIS WE DO PERCEIVE - AND THIS TYPE OF AIR ALSO GOVERNS ITS RHYTHM. THE FACT IS THAT, WITHOUT REALIZING IT, OUR BODIES ARE TURNING INTO ANDROIDS WITH THE PASSING OF TIME" (ITO).

## CONCLUSION

" 'WE LIVE IN A WORLD,' AS THE THEORIST JEAN BAUDRILLARD SUGGESTS, 'WHERE THERE IS MORE AND MORE INFORMATION, AND LESS AND LESS MEANING.' IT IS PRECISELY IN THIS INFINITE CLONING OF THE IMAGE, IN THIS INFINITE PROLIFERATION OF SIGNS, THAT THE SIGN ITSELF HAS BECOME INVISIBLE. THE SIGN NO LONGER HAS ANY MEANING" (LEACH). AS DISCUSSED, THE PRESENCE OF SIGNAGE AND IMAGE IN OUR CULTURE HAS BEEN EXPONENTIALLY INCREASING IN AN ENDLESS UPWARD CYCLE THROUGH THE PAST CENTURY. WE, ALONG WITH OUR THINGS AND MOST IMPORTANTLY OUR TOWNS AND CITIES HAVE BECOME A DIRECT REFLECTION OF OUR CULTURE OF SIMULATION, ADDICTED TO THE IMAGE. THIS CONDITION IS ESPECIALLY PRESENT IN THE UNITED STATES, WHERE CAPITALISM DRIVES THE FORCES OF MARKETING AND SALES TO COMPLETE EXPLOITATION. JUST AS OUR HOMES AND OFFICES, THROUGH TELEVISION AND THE INTERNET, HAVE BECOME VEHICLES TO MARKET AN IMAGE, SO HAVE OUR URBAN ENVIRONMENTS. "ON THE SLIPPERY SLOPE INTO A CULTURE OF SIMULATION, THE FUNCTION OF THE IMAGE SHIFTS FROM REFLECTING REALITY TO MASKING AND PERVERTING THAT REALITY. THE IMAGE IS ALL THERE IS. EVERYTHING IS TRANSPORTED INTO AN AESTHETIC REALM AND VALUED FOR ITS APPEARANCE. THE WORLD HAS BECOME AESTHETICIZED" (LEACH). FOR THE MOST EXTREME EXAMPLE OF THIS WE MUST LOOK SPECIFICALLY AT THE ENVIRONMENT OF TIMES SQUARE, WHERE THE IMAGE HAS DRAMATICALLY SUCCEEDED AS A MARKETING TOOL AND HAS BEEN AN EVER-PRESENT PLAYER IN ITS EXISTENCE.



A CITY OF IMAGES:

IMMERSION OF THE IMAGE IN URBANITY

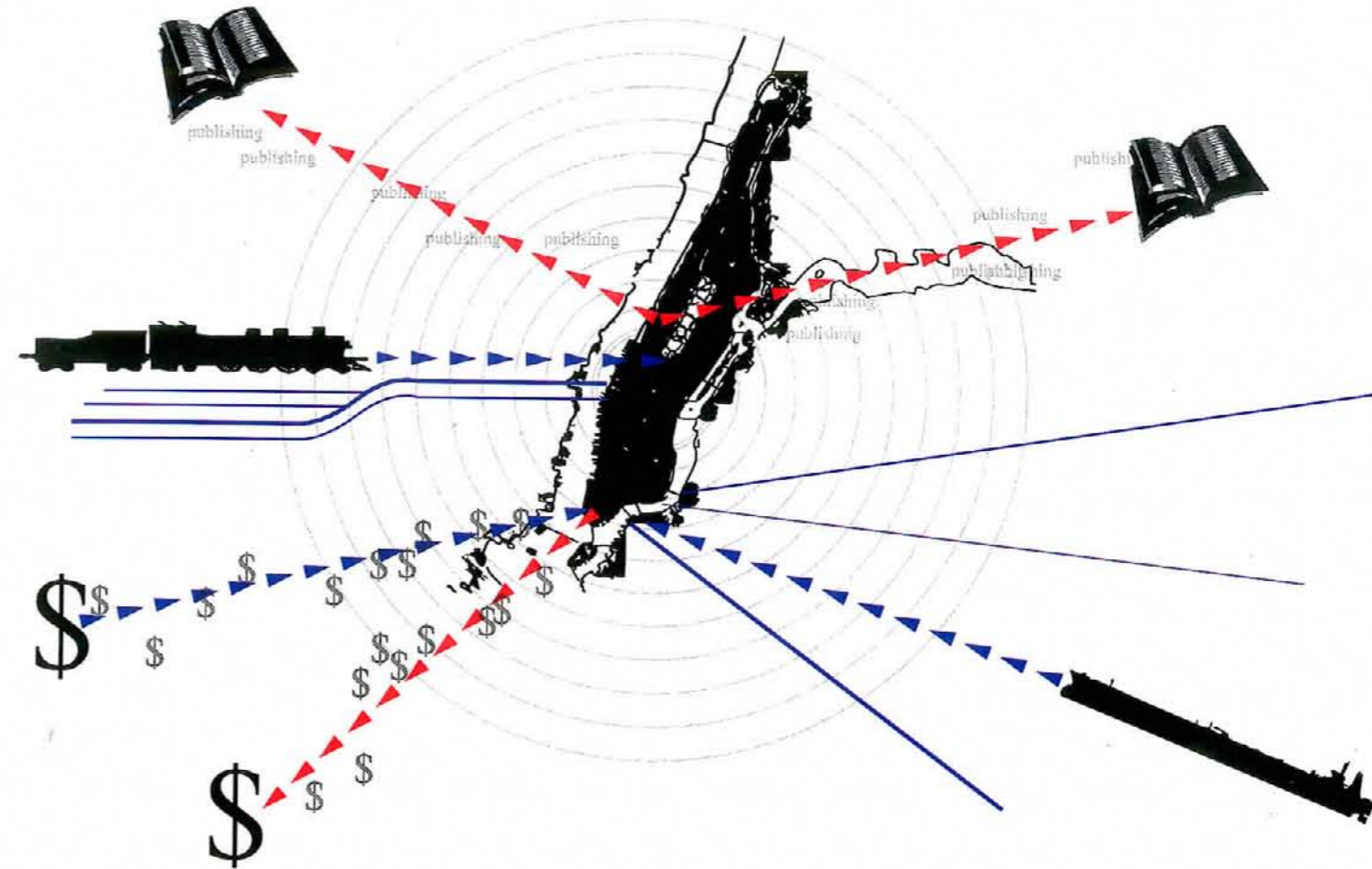
TIME SQUARE, NEW YORK

## THE CENTER OF A REVOLUTION



THE CORNER OF BROADWAY AND 44TH ST, 1920 (LEFT) THE ASTOR HOTEL WAS DEMOLISHED IN 1968 TO BUILD 1 ASTOR PLACE 1999 (RIGHT) NOW HOME TO VIACOM AND MTV. (PHOTOS COURTESY-THE CENTURY IN TIMES SQUARE)

NEW YORK TIMES SQUARE IS THE EPICENTER OF TODAY'S CULTURAL ADDICTION TO THE IMAGE. THE INTERSECTION OF 7TH AVE., BROADWAY, AND 42ND ST. HAS ALWAYS BEEN REFERRED TO AS THE "CROSSROADS OF THE WORLD," HOWEVER IT IS IMPORTANT TO UNDERSTAND THE PROGRESSION OF EVENTS THAT CAUSED THIS PARTICULAR PHENOMENON TO EXIST. ALTHOUGH THE SPACE ITSELF HAS GONE THROUGH NUMEROUS TRANSFORMATIONS, THERE HAS ALWAYS BEEN A DOMINATE PRESENCE OF THE IMAGE. THE GROWTH AND FORMATION OF OUR SIMULATED SOCIETY TO WHAT IT IS TODAY CAN BE READ IN THE HISTORIC EVOLUTION OF TIMES SQUARE.



NEW YORK CITY AS THE CENTER OF INDUSTRIAL REVOLUTION  
RAILROAD, COMMERCE, PUBLISHING, SHIPPING, & ENTERTAINMENT

AS THE INDUSTRIAL REVOLUTION SPREAD, NEW YORK CITY BECAME AN INCREASINGLY POPULAR LOCATION FOR COMMERCE AND TRADE. THE ASSEMBLY LINE AND THE GROWING ABILITY TO MASS PRODUCE GOODS LED TO A LARGE INFLUX OF MARKETING, TRANSPORTATION, AND SALES. NEW YORK BECAME A CAPITOL OF THE NATIONAL AND GLOBAL MARKET DUE TO ITS LOCATION AS THE LAST STOP IN AN EVER GROWING RAILROAD NETWORK, ALONG WITH ITS LOCATION AS THE LARGEST SHIPPING PORT ON THE EAST COAST. THE CITY BECAME A HEADQUARTERS FOR SOME OF THE LARGEST BANKS IN THE UNITED STATES IN ADDITION TO SOME OF THE MOST PRESTIGIOUS UNIVERSITIES AND PUBLISHING COMPANIES IN THE WORLD.



GROWTH OF THE IMAGE IN TIMES SQUARE

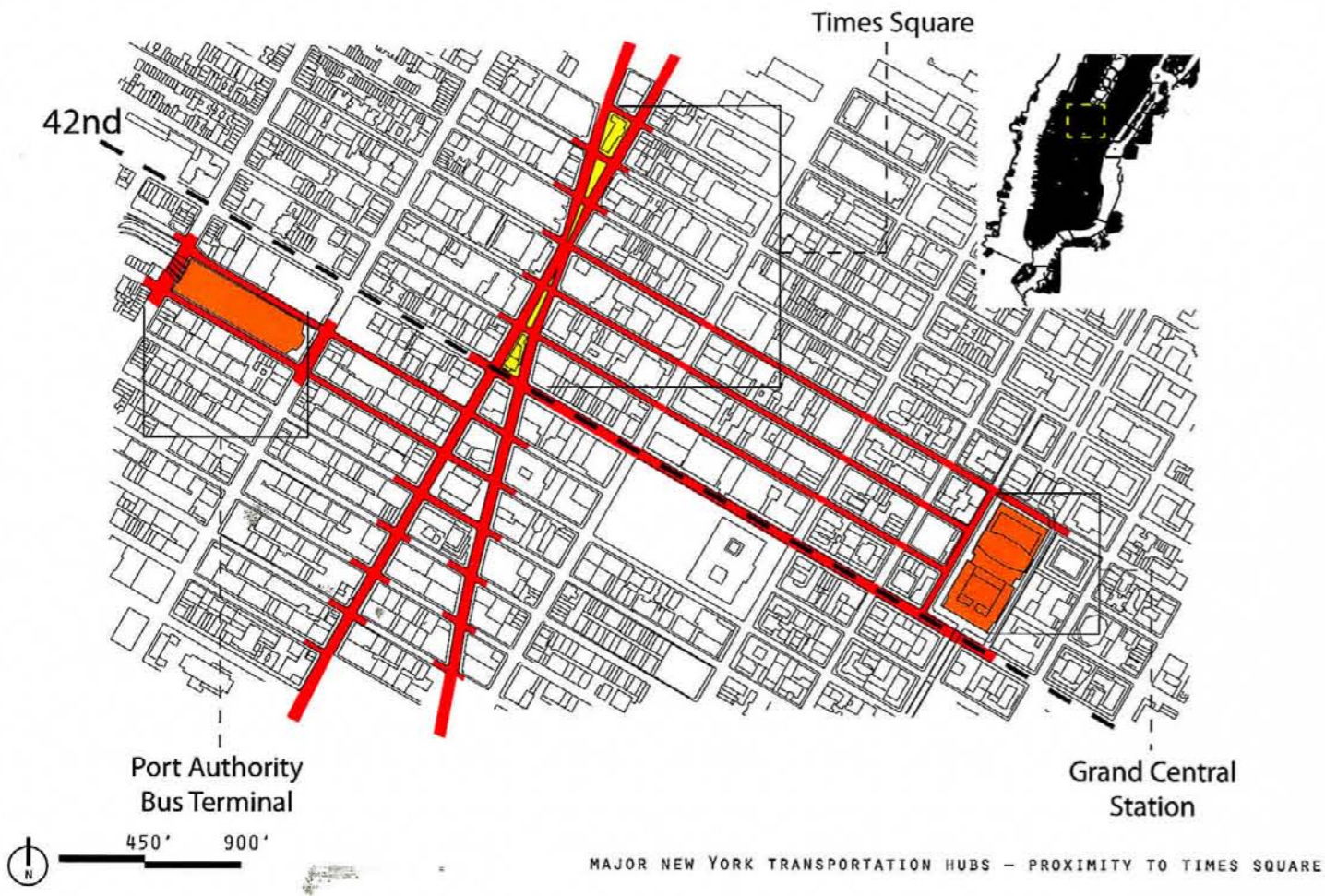


1900 1910 1920 1930 1940 1950 1960 1970 1980 1990 2000 2010

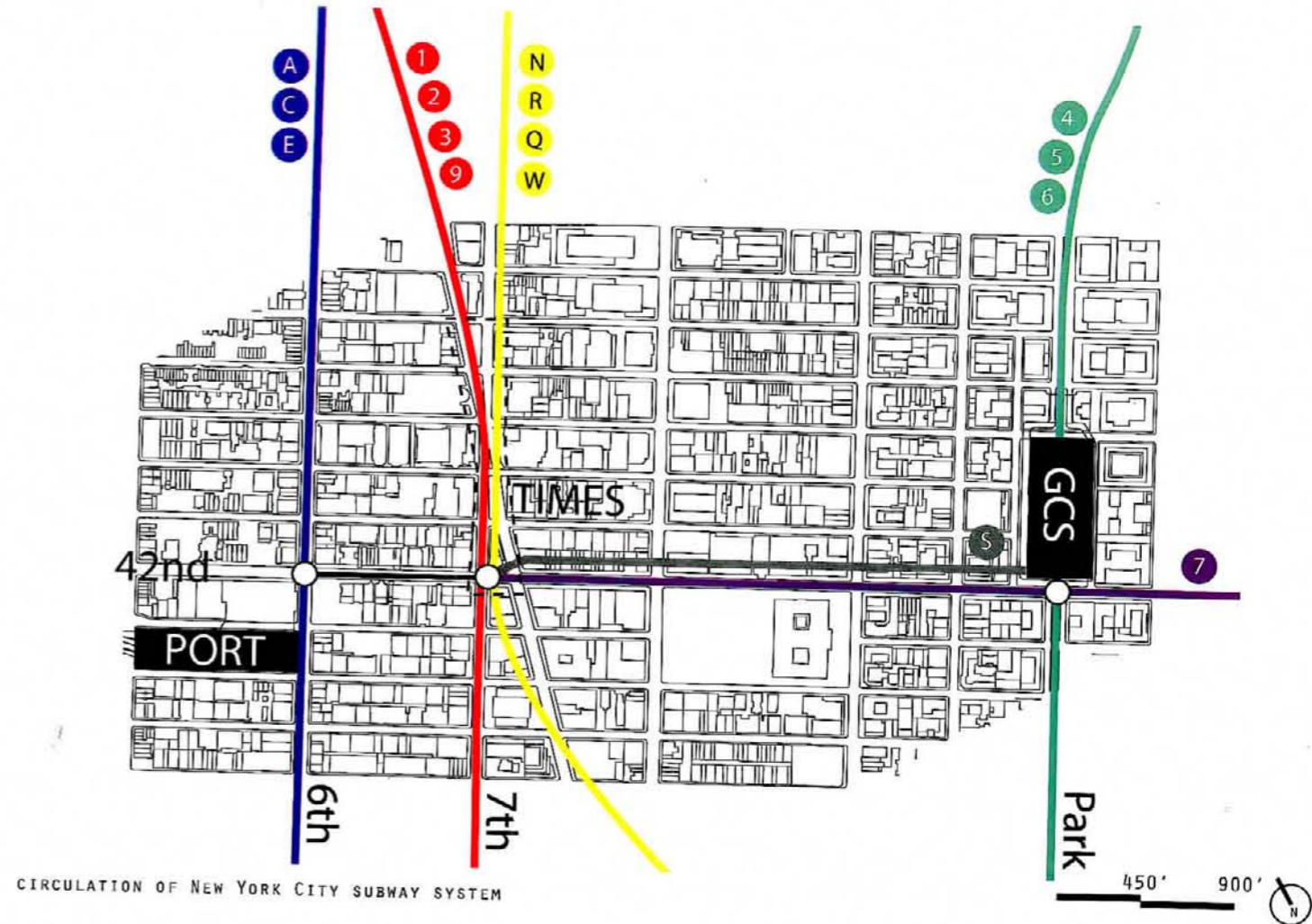




## CENTRAL TRANSPORTATION HUB



IN THE MID 1800'S THERE WAS A GROWING CONCERN FOR POLLUTION WITHIN MANHATTAN ISLAND. IT WAS DECIDED IN THE LATE 1850'S TO LIMIT THE STEAM POWERED LOCOMOTIVES TO NORTH OF 42ND STREET. THIS LIMITATION REQUIRED A LARGE TERMINAL TO ACT AS THE PRIMARY NODE FOR RAILROAD CIRCULATION WITHIN THE CITY. GRAND CENTRAL STATION WAS THUS LOCATED AT THE INTERSECTION OF 42ND STREET AND PARK AVE. THE EASE OF TRANSPORTING GOODS TO MID-TOWN MANHATTAN ALLOWED THE AREA TO GROW AS A CENTER OF RETAIL AND MANUFACTURING. IN ADDITION TO THE RAILROAD, MID-TOWN BECAME THE HUB FOR AUTOMOTIVE CIRCULATION THROUGH THE LINCOLN TUNNEL AND THE PORT AUTHORITY BUS TERMINAL ON THE CORNER OF 41ST STREET AND 9TH AVE.



CONSTRUCTION FOR THE NEW YORK CITY SUBWAY SYSTEM WAS FINISHED IN 1904 AND BEGAN CIRCULATING TRAINS THROUGHOUT THE ISLAND. WITH ITS CENTRAL LOCATION IN BOTH BUSINESS AND TRANSPORTATION, TIMES SQUARE BECAME A PIVOTAL LOCATION FOR THE NEW SUBWAY SYSTEM AND HAS EVER SINCE BEEN A MAJOR HUB. TODAY, THE TIMES SQUARE SUBWAY STOP FUNNELS PEOPLE IN ALL FOUR CARDINAL DIRECTIONS. FROM THE WEST THERE IS A DIRECT CONNECTION TO THE BLUE LINE AND THE PORT AUTHORITY BUS TERMINAL. FROM THE EAST THERE IS A SIMILAR DIRECT LINK TO GRAND CENTRAL STATION BY WAY OF THE S-TRAIN ALONG WITH A FINAL STOP FOR THE 7-TRAIN THAT COMES FROM THE OTHER SIDE OF THE EAST RIVER. THE RED AND YELLOW LINES RUN DIRECTLY UNDER 7TH AVE AND BROADWAY ON THE PRIMARY NORTH-SOUTH AXIS AND MEET EACH OTHER AT TIMES SQUARE.

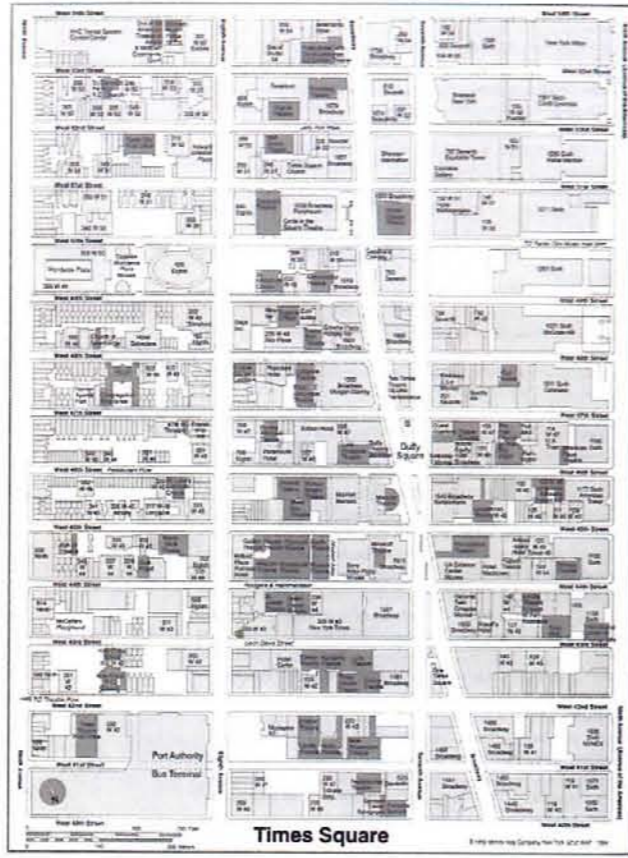


CENTRAL ENTERTAINMENT HUB

THEATERS 1920



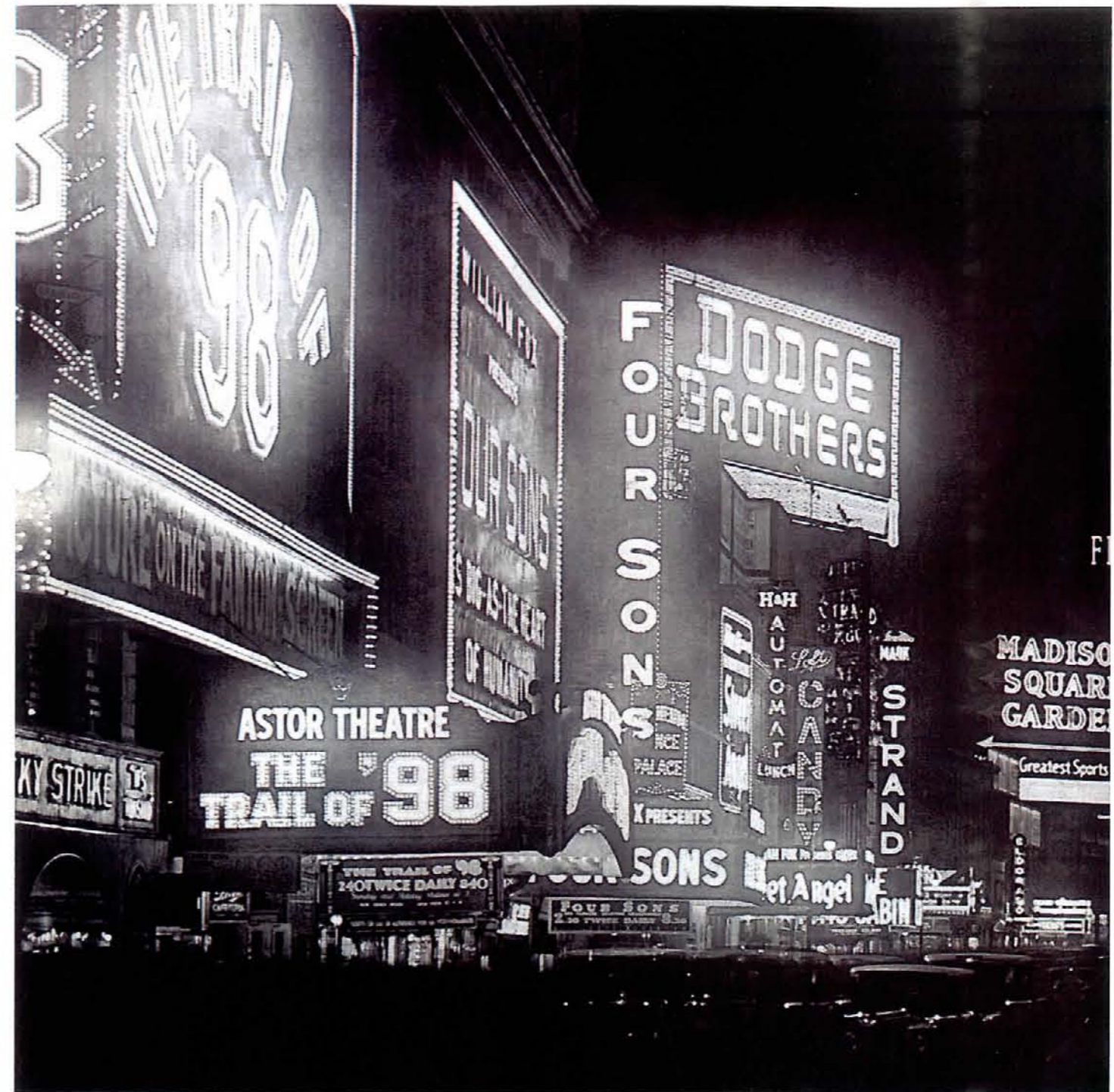
THEATERS 1990



DENSITY OF THEATERS IN THE TIMES SQUARE AREA THROUGH THE 1900'S

(IMAGES COURTESY -TIMES SQUARE ROULETTE REMAKING THE CITY ICON)

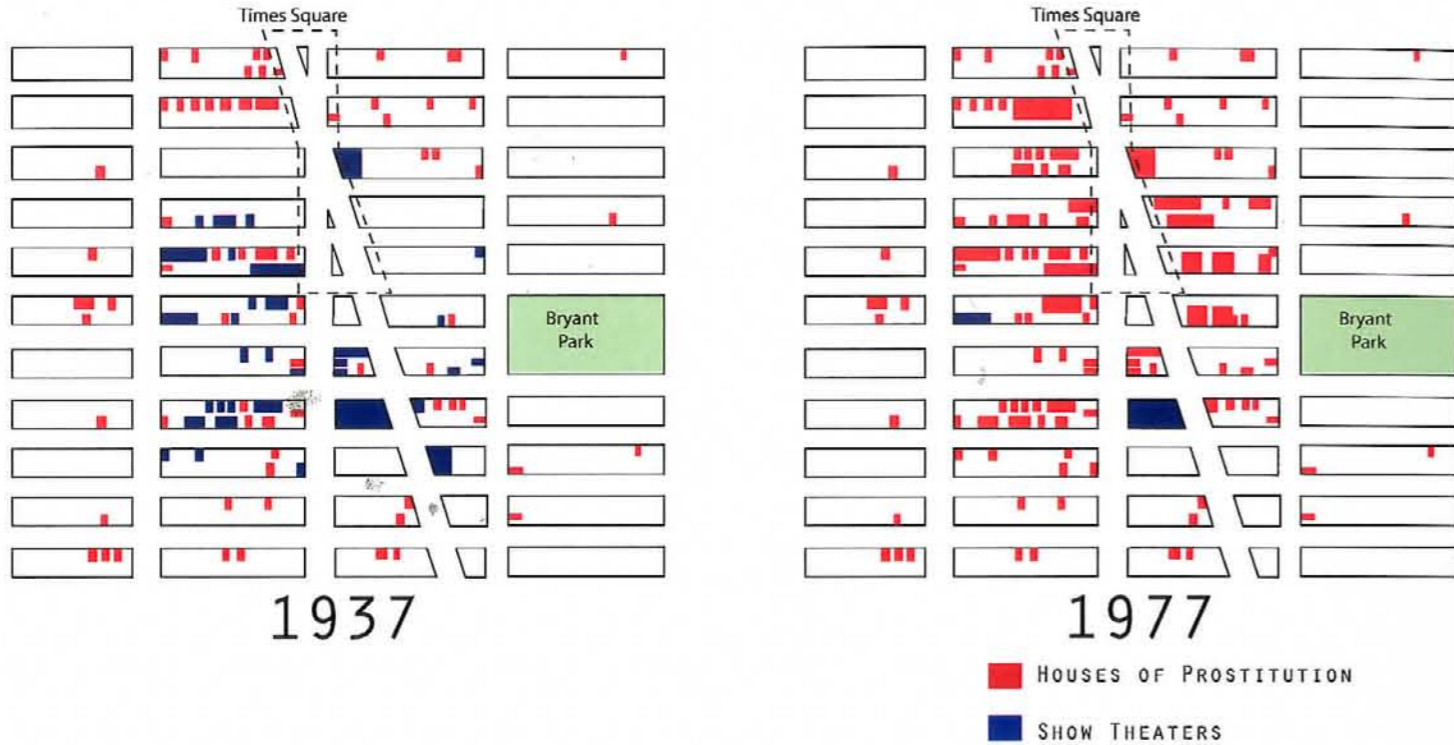
BETWEEN 1900 AND 1920 THERE WAS APPROXIMATELY "80 NEW THEATERS BUILT AROUND THE TIMES SQUARE AREA" (TAYLOR). IT WAS RAPIDLY DEVELOPING ITS REPUTATION AS THE ENTERTAINMENT CAPITOL OF THE WORLD AND WAS OFTEN REFERRED TO AS THE "GREAT WHITE WAY" DUE TO THE GROWING USE OF ELECTRIC LIGHT AS SIGNAGE. THE BUSINESS AND MANUFACTURING WORLD TOOK NOTICE OF THIS NEW HUB AND SAW AN OPPORTUNITY TO CAPITALIZE ON THE DENSITIES OF PEOPLE THAT CIRCULATED THROUGH TIMES SQUARE AS EARLY AS 1890. THEY ADOPTED THE THEATER AND ENTERTAINMENT INDUSTRY'S TECHNIQUES OF SIGNAGE BY CREATING HUGE, BRIGHTLY LIT ADVERTISEMENTS AND IMAGES ON THE SURFACE OF THE SURROUNDING BUILDINGS.



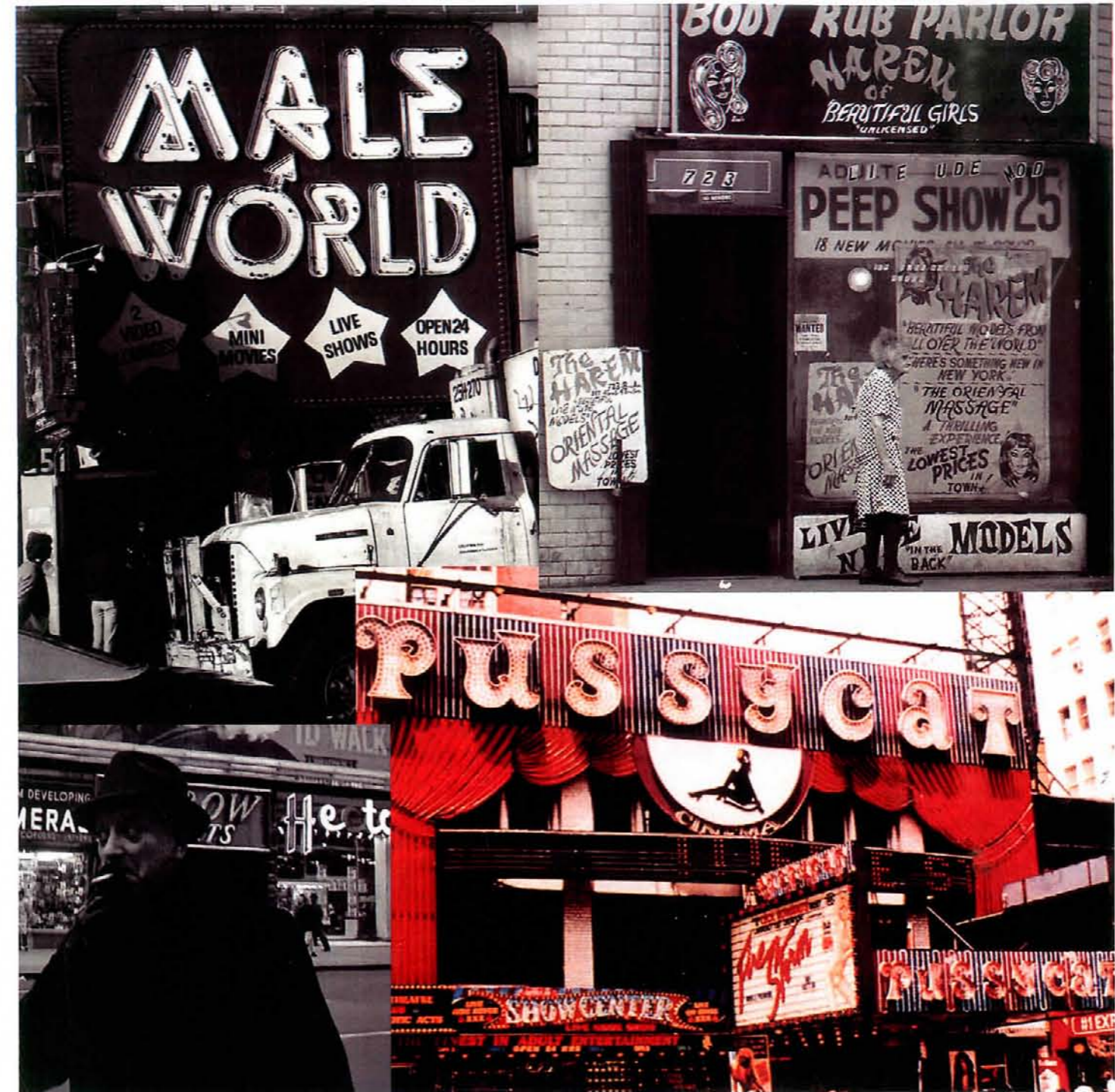
(IMAGE COURTESY -TIMES SQUARE ROULETTE REMAKING THE CITY ICON)



## CENTRAL PROSTITUTION HUB



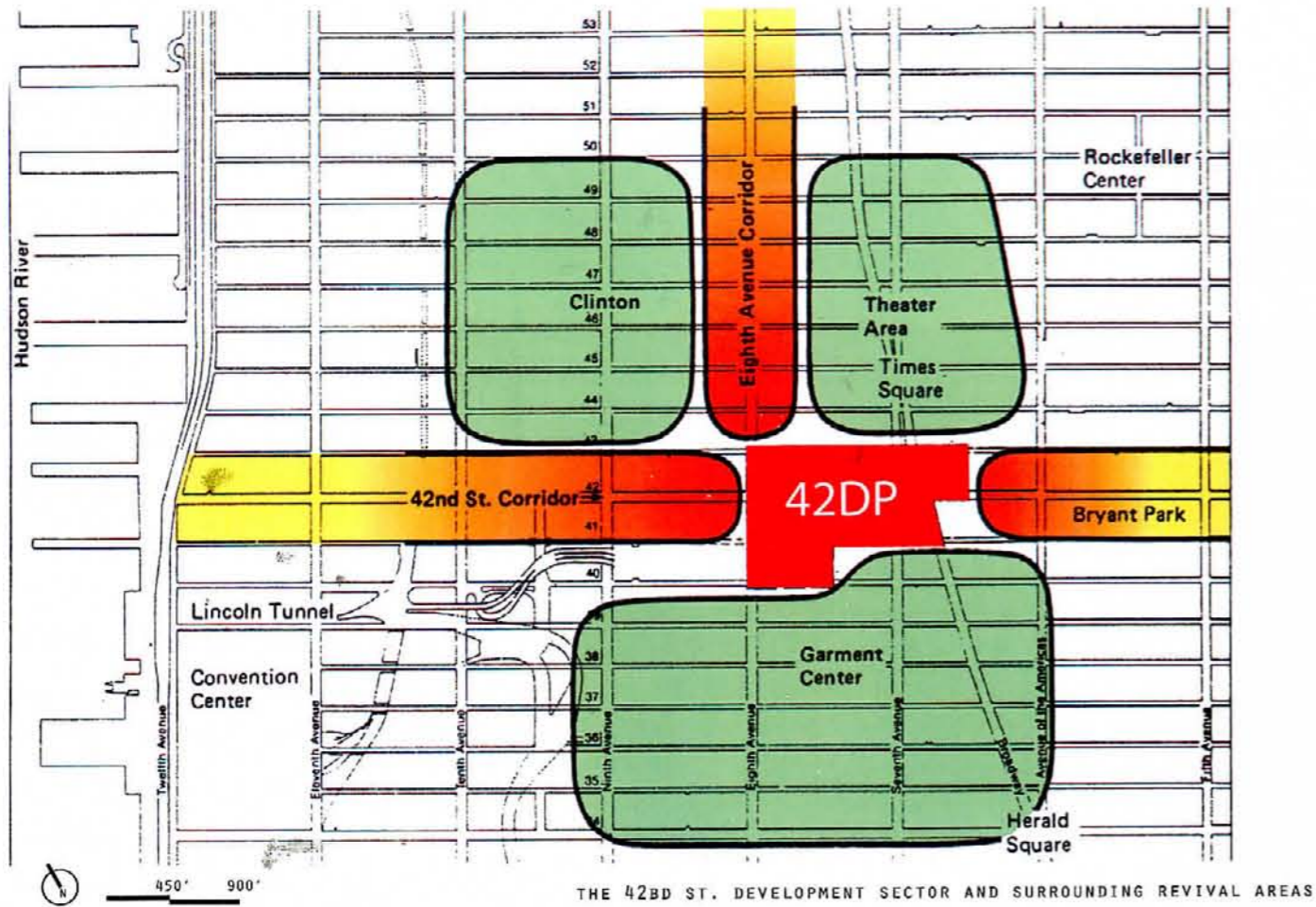
THE SEX INDUSTRY WAS ALWAYS PRESENT IN THE TIMES SQUARE AREA, HOWEVER IT BECAME VERY DOMINANT AROUND THE 1930'S AND THROUGH THE 1970'S. THE DEPRESSION CAUSED MANY HIGH PRICED ESTABLISHMENTS TO CLOSE DUE TO A LACK OF SPENDING IN THE GENERAL PUBLIC. THE DEVELOPMENT OF THE FULL LENGTH FILM BECAME MORE ECONOMICAL FOR MOST MIDDLE-CLASS CITIZENS AND THUS PUSHED THE LIVE SHOW AND THEATER INDUSTRY TO NEAR EXTINCTION. THE RESTAURANTS AND THEATERS IN THE AREA WERE REPLACED BY PEEP SHOWS, LIVE SEX SHOWS, AND BROTHELS. "IN 1977, THERE WERE NINETY-SIX SEX-RELATED BUSINESSES IN TIMES SQUARE" (TAYLOR). THE CLASS OF PEOPLE THAT SPENT TIME IN TIMES SQUARE SHIFTED FROM WEALTHY SHOW GOERS AND SHOPPERS TO THOSE SEEKING PROSTITUTION AND THE DISTRIBUTION OF DRUGS. THE SIGNAGE ALSO SHIFTED THEMES FROM CORPORATE AND ENTERTAINMENT ADVERTISING TO THE PORNOGRAPHIC AND LUSTFUL IMAGERY OF THE SEX INDUSTRY.



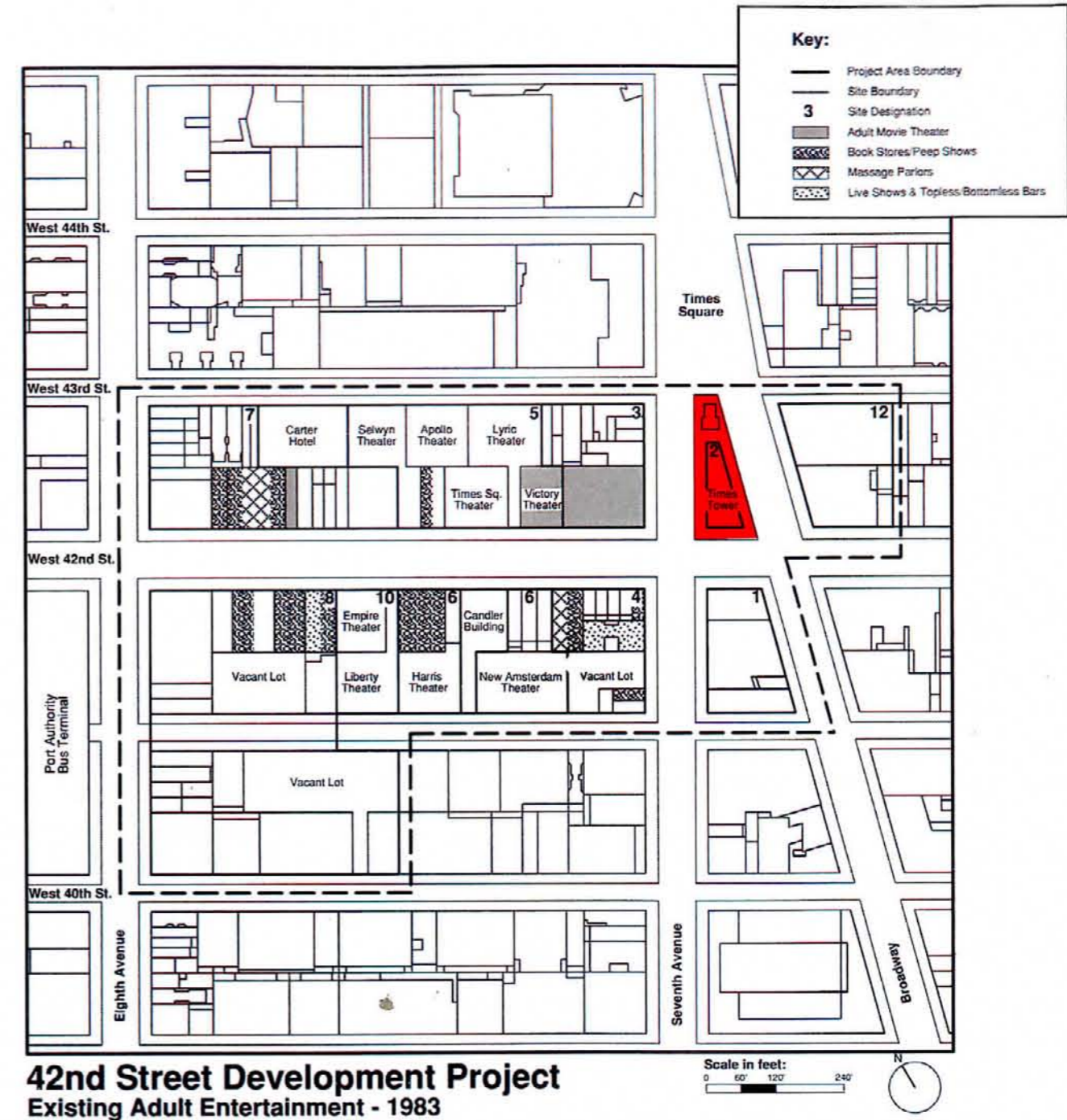
IMAGES COURTESY -THE CENTURY IN TIMES SQUARE



REVIVAL PLAN: 1980's



IN 1982 THE CITY DEVELOPED NEW CONSTRUCTION INCENTIVES ON THE WEST SIDE OF THE ISLAND IN AN ATTEMPT TO COMBAT THE DECREASING LAND VALUES. MANY DEVELOPERS SAW THIS AS AN OPPORTUNITY TO COMPLETELY REBUILD THE TIMES SQUARE AREA FROM THE GROUND UP. THE 42ND STREET DEVELOPMENT PLAN (42DP) WAS FORMED TO DEVELOP A SCOPE OF PROJECTS THAT WOULD BE DEMOLISHED AND REBUILT. THE PLAN INCORPORATED THE COMPLETE DEMOLITION OF NUMEROUS HISTORIC THEATERS AND CALLED FOR THE CONSTRUCTION OF A HIGH-RISE DENSE, CORPORATE BUSINESS DISTRICT. THE PLAN ALSO INCLUDED THE RESTORATION OF SPECIFIC THEATERS, RETAIL, AND HOTEL DEVELOPMENTS SUCH AS THE NEW AMSTERDAM THEATER, THE FORD CENTER, AND THE TIMES SQUARE THEATER.



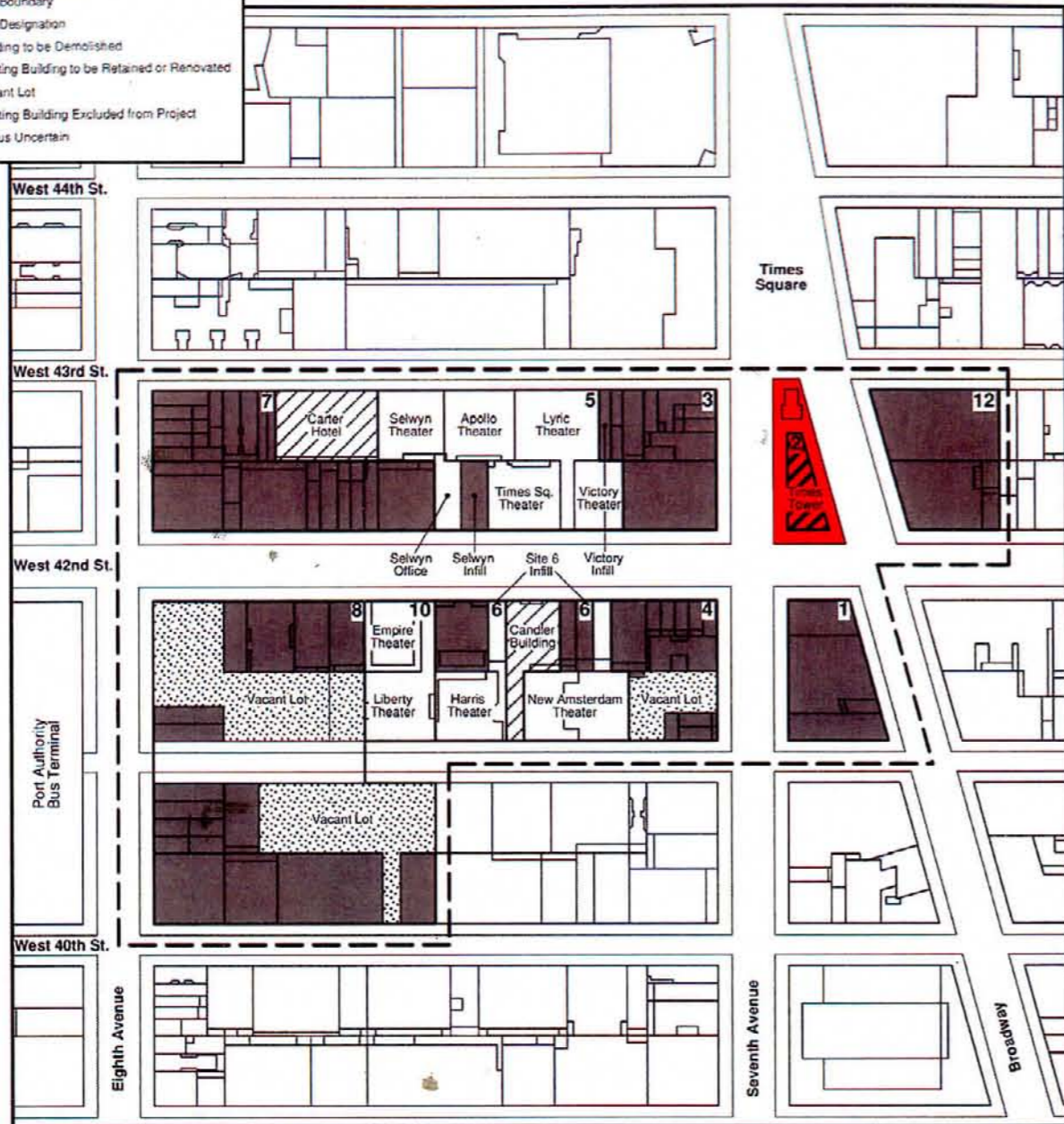
**42nd Street Development Project**  
Existing Adult Entertainment - 1983

(IMAGE COURTESY -TIMES SQUARE ROULETTE REMAKING THE CITY (COM))

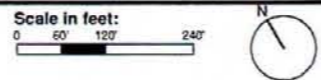


**Key:**

- Project Area Boundary
- Site Boundary
- 3 Site Designation
- Building to be Demolished
- Existing Building to be Retained or Renovated
- Vacant Lot
- Existing Building Excluded from Project
- Status Uncertain



**42nd Street Development Project**  
Structures to Be Demolished - 1984



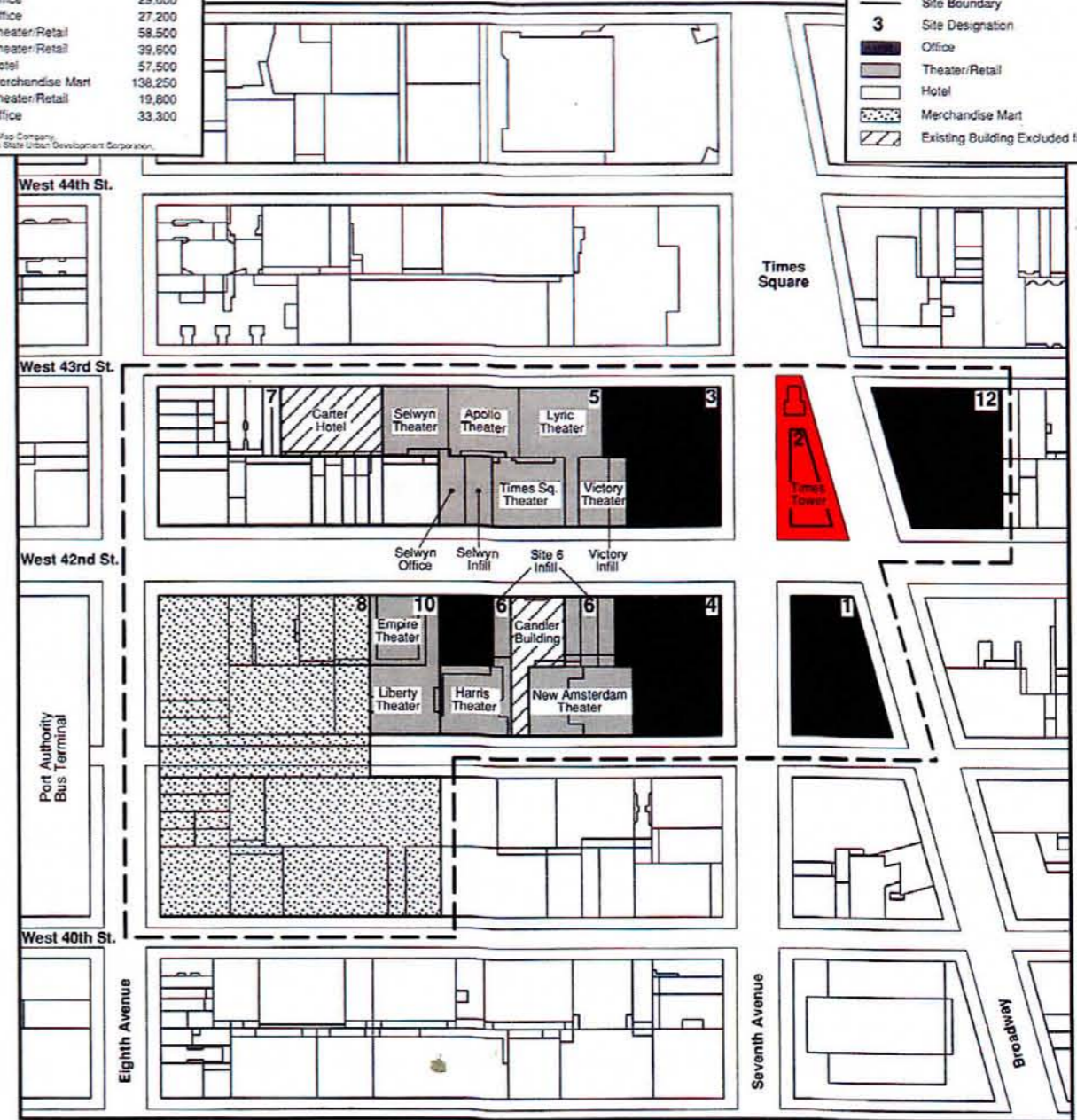
(IMAGE COURTESY - TIMES SQUARE ROULETTE REMAKING THE CITY ICON)

| Site | Predominant Future Use | Land Area (Sq. Ft.) |
|------|------------------------|---------------------|
| 1    | Office                 | 22,300              |
| 3    | Office                 | 29,000              |
| 4    | Office                 | 27,200              |
| 5    | Theater/Retail         | 58,500              |
| 6    | Theater/Retail         | 39,600              |
| 7    | Hotel                  | 57,500              |
| 8    | Merchandise Mart       | 138,250             |
| 10   | Theater/Retail         | 19,800              |
| 12   | Office                 | 33,300              |

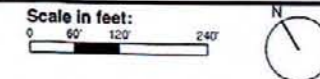
Source: Sironi Map Company, New York State Urban Development Corporation.

**Key:**

- Project Area Boundary
- Site Boundary
- 3 Site Designation
- Office
- Theater/Retail
- Hotel
- Merchandise Mart
- Existing Building Excluded from Project



**42nd Street Development Project**  
Development Sites - 1984



(IMAGE COURTESY - TIMES SQUARE ROULETTE REMAKING THE CITY ICON)



## REVIVAL PLAN B: 1990's



ROBERT STERN RENDERING FOR THE REVIVAL OF TIMES SQUARE AS AN ADVERTISING CENTER

(PHOTO COURTESY -  
URBANRESIDU.COM)

THE RECESSION OF THE EARLY 90'S CAUSED THE ALREADY DECREASING REAL ESTATE MARKET IN NEW YORK TO GO INTO A DOWN FALL. ALTHOUGH THE 42DP HAD BEEN UNDERWAY FOR NEARLY TEN YEARS AND CONSTRUCTION OF MANY SKY-SCRAPERS HAD BEEN COMPLETED, THEY WERE FORCED TO MOVE ON TO PLAN B IN 1993, TURNING TO ARCHITECT ROBERT STERN FOR HELP. HIS NEW VISION FOCUSED ON EXPLOITING THE SURFACE IMAGE POTENTIAL OF THE BUILDINGS THAT ALREADY EXISTED INSTEAD OF THE CONSTRUCTION OF NEW ONES. THIS PLAN WAS MORE ECONOMICAL AND WOULD BRING BACK THE COMMERCIAL CULTURE THAT HAD ONCE BEEN AN ICON OF "THE GREAT WHITE WAY." A MONTAGE OF ELECTRIC LIGHT, SIGNAGE, AND IMAGES WOULD CREATE A SPECTACLE MADE OF SPECTACLES AND WOULD THUS ATTRACT THE PEOPLE OF A SOCIETY ALREADY WELL ON ITS WAY TO SIMULATION.



TIMES SQUARE IN 1980

(PHOTO COURTESY - THE CENTURY IN TIMES SQUARE)

THE CITY NEEDED TO DEVELOP DESIGN-REGULATIONS FOR THE SIGNAGE IN TIMES SQUARE TO AVOID WHAT HAD HAPPENED IN THE 1970'S. THEY BEGAN "BY IDENTIFYING THE ELEMENTS THAT GAVE TIMES SQUARE ITS SPECIAL CHARACTER AND TRANSLATING THEM INTO TECHNICAL STANDARDS...THAT ONCE APPROVED, WOULD BECOME PART OF THE CITY'S ZONING LAW" (SAGALYN). CREATING A SPACE OF BRIGHTNESS, OPENNESS, AND INTENSE PEDESTRIAN ACTIVITY AROUND AN ENTERTAINMENT-RELATED ZONE WERE THE PRIMARY CONCERNS OF THE PLANNING BOARD. "BY IMPLICATION, THE URBAN-DESIGN CONTROLS WOULD RESOLVE THE CONFLICT BETWEEN THE CITY'S EFFORTS TO STIMULATE WESTWARD EXPANSION OF HIGH-RENT CORPORATE-STYLE OFFICE BUILDINGS, WHILE PROTECTING THE TIMES SQUARE THEATER ECONOMY AND LEGACY" (SAGALYN).



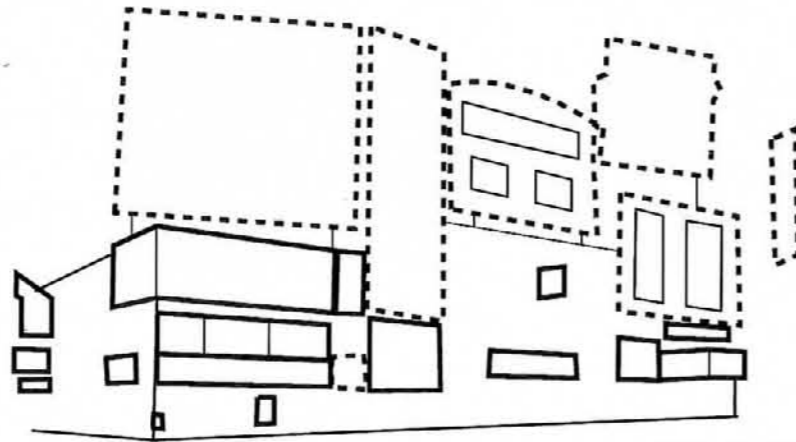
ARCHITECTURE OF IMAGE



CORNER OF BROADWAY, 46TH TO 47TH STS W.

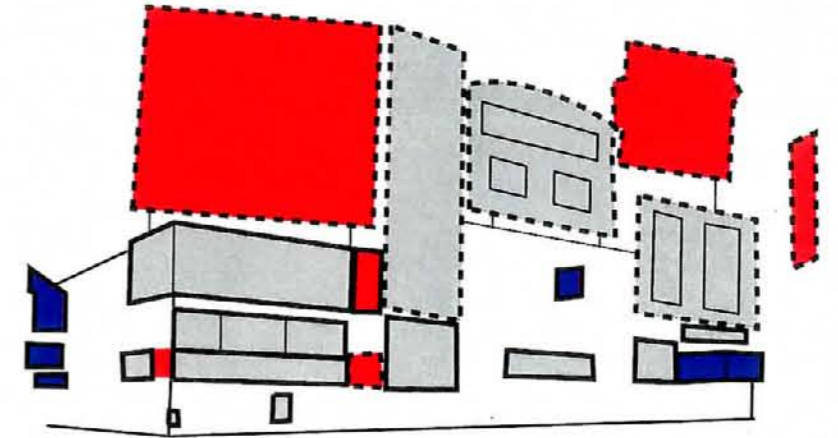
(IMAGE COURTESY -TIMES SQUARE ROULETTE REMAKING THE CITY ICON)

- Related to Site
- Related to District
- UnRelated to Location



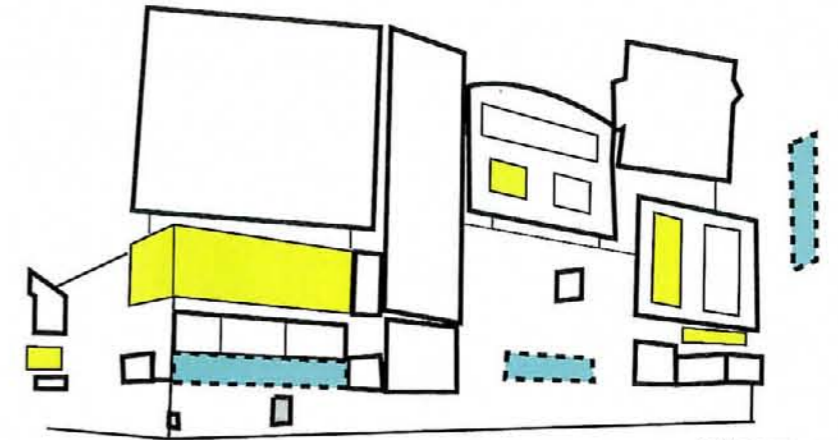
SITE RELATIONSHIP OF SIGN

THE PLANNING BOARD WAS COMPRISED OF CONSULTANTS FROM VARIOUS SPECIALTIES. BOB STERN SERVED AS THE PRIMARY ARCHITECTURAL VISIONARY WITH ASSISTANCE FROM JULES FISHER & PAUL MARANTZ INC FOR LIGHTING DESIGN, MAYERS & SCHIFF ASSOCIATES, PC FOR STREETScape RESEARCH, AND HALCYON CORPORATION FOR RETAILING. THE GROUP MANDATED THREE LEVELS OF ILLUMINATED SIGNAGE WITHIN SPECIFIC BLOCKS OF TIMES SQUARE. THE THREE LEVELS INCLUDED "GROUND FLOOR SMALL-SCALE RETAIL SIGNS, MID-LEVEL BUSINESS SIGNS, AND HIGHER-UP 'SUPER SIGNS'" (SAGALYN). THESE WERE BASED ON THE FINDING THAT THE SIGNS THEMSELVES FUNCTIONED AS ARCHITECTURE DEFINING THE SENSE OF PLACE IN TIMES SQUARE.



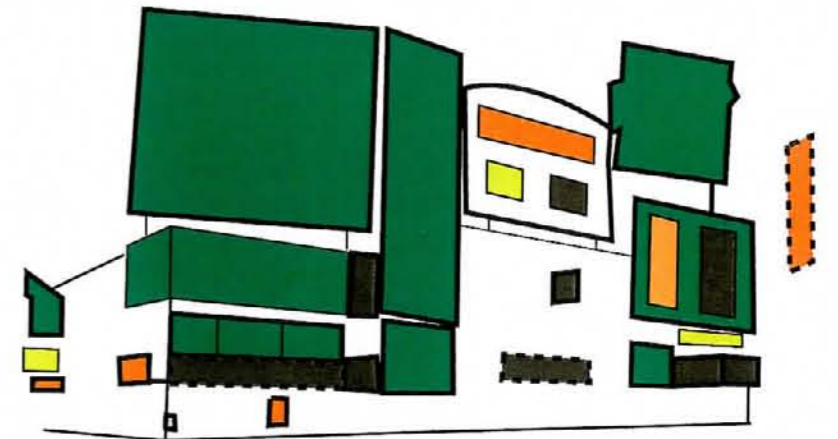
ORIENTATION OF SIGN

- Parallel to Facade
- Perpendicular to Facade
- Angled to Facade



MOVEMENT OF SIGN

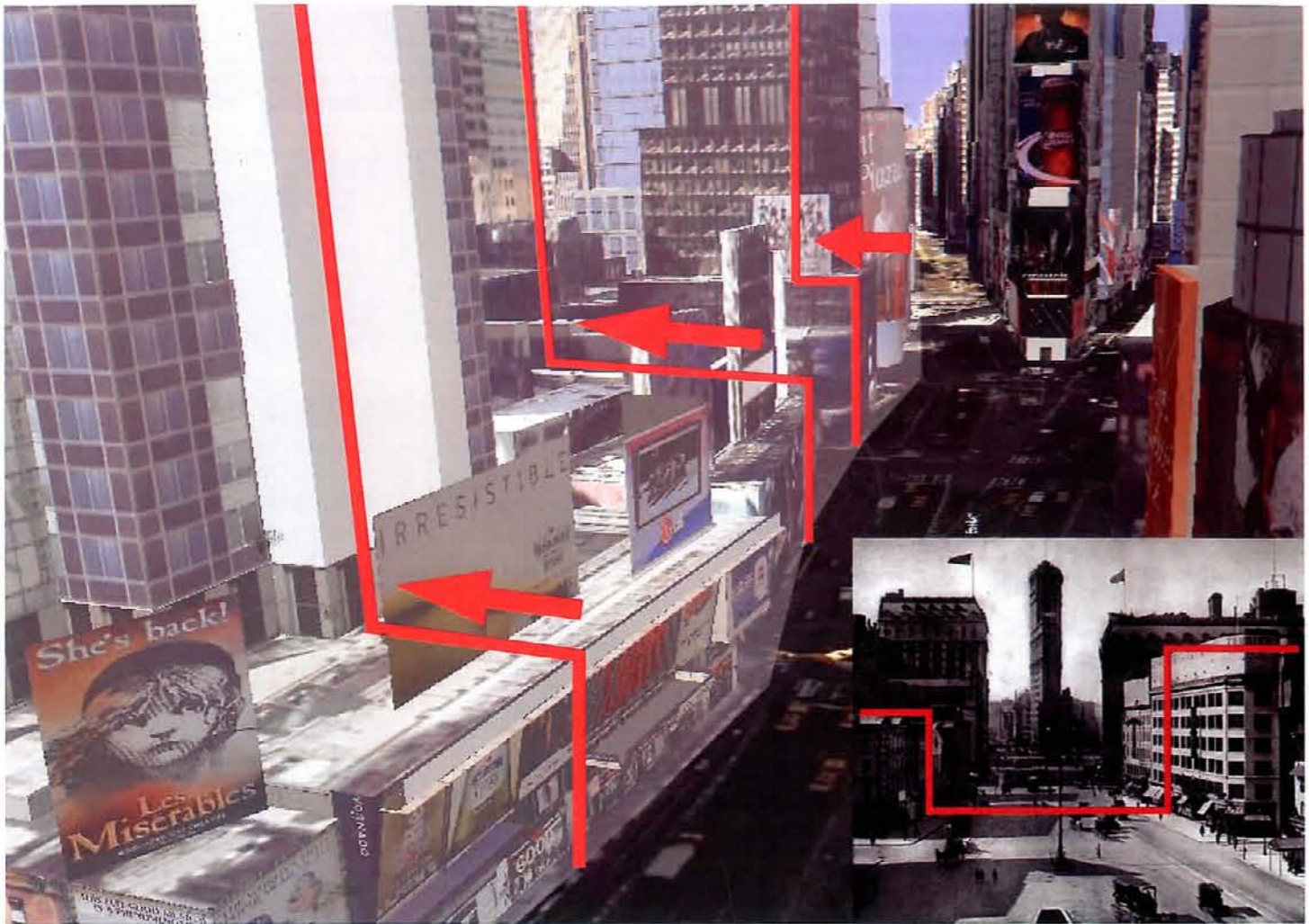
- Fixed Image
- Animated Images
- Traveling Ticker



LIGHTING OF SIGN

- Back-lit
- Flood-lit
- Neon Light





SETBACKS RESTRICTIONS IN TIMES SQUARE - MAINTAINING THE HISTORIC LOW BUILDING WALL

BECAUSE THE PRIMARY INTENT OF THE DESIGNERS WAS TO MAINTAIN THE VISUAL CHARACTER OF THE AREA, IT WAS CRUCIAL TO PRESERVE THE LOW BUILDING WALL THAT HAD FORMED FROM THE HISTORIC BUILDINGS OF THE EARLY 1900'S. THE NEW ZONING REQUIREMENTS SET REGULATIONS FOR STREET-WALL HEIGHTS ALONG WITH BUILDING SETBACKS THAT WERE DRASTICALLY LARGER THAN THE REST OF THE MID-TOWN AREA, "A SETBACK OF OVER 50 FEET ABOVE A 50-60 FOOT STREET WALL, COMPARED WITH A TYPICAL SETBACK OF 10 FEET ABOVE 150 FEET" (SAGALYN). THESE SETBACKS WOULD PROVE ESSENTIAL IN PRESERVING THE CANYON EFFECT OF TIMES SQUARE AS A "BOWL OF LIGHT" ALONG WITH INSURING SPACE FOR THE STRUCTURE AND THICKNESS OF THE SIGNS THEMSELVES.

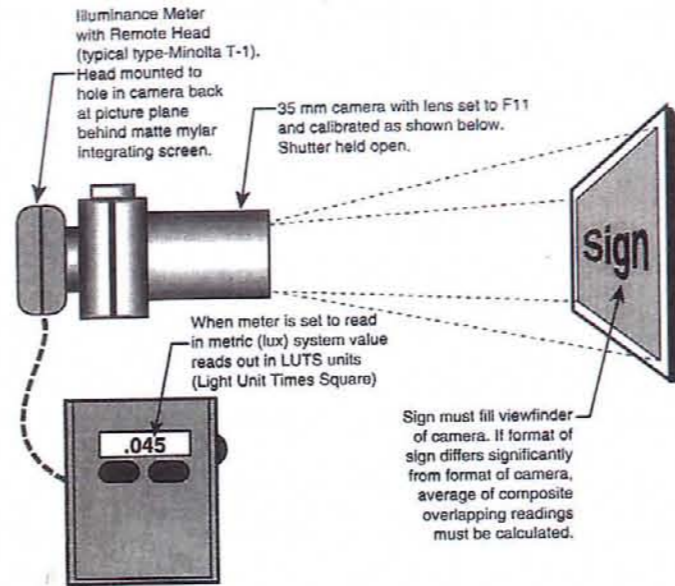
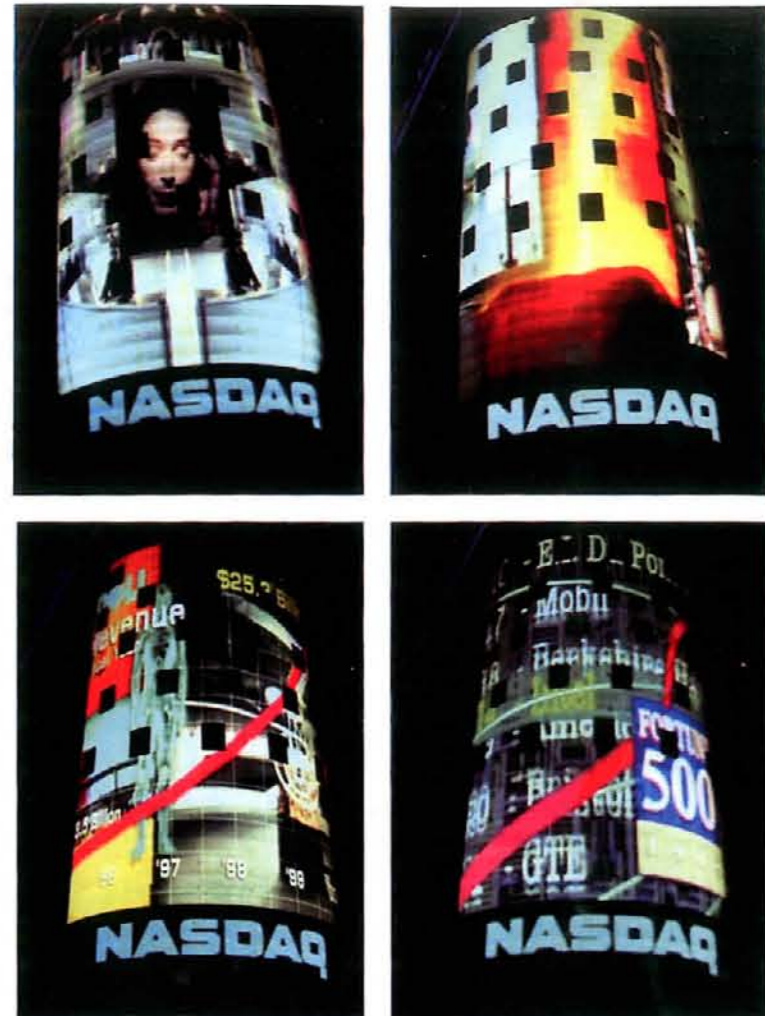


DIAGRAM OF LUTS CALCULATION FOR TIMES SQUARE

ADVERTISEMENTS ON THE SAME SIGN CAN DIFFER IN BRIGHTNESS (LUTS) AND COST



(IMAGES COURTESY - TIMES SQUARE ROULETTE REMAKING THE CITY ICON)

WITH THE SET-BACK LAWS IN EFFECT THERE NEEDED TO BE ADDITIONAL REGULATION SET FOR THE ACTUAL SIGNAGE. THE PLANNING BOARD TRIED TO "REFLECT A SENSITIVITY TO THE PLACE-MAKING CAPABILITIES OF TIMES SQUARE WITHOUT DICTATING SPECIFIC SOLUTIONS" (SAGALYN). THEY WANTED THE SPACE TO INCORPORATE AND CAPITALIZE ON THE EVER CHANGING CONSUMER MARKET. THE REGULATIONS NEEDED TO BE FLEXIBLE TO ALLOW FOR CONSTANT DEVELOPMENTS IN STYLE AND TECHNOLOGY, THUS RENDERING THE SPACE AS A BAROMETER OR SOCIETY'S EVER GROWING ADDICTION TO THE IMAGE. "THE CONTROLS OVER THESE SIGNS SET RESTRICTIONS ON MINIMUM AREAS, NUMBER, SIZES, AND TYPES, CONTROLLED THEIR PLACEMENT AND ORIENTATION, AND SET TECHNICAL STANDARDS FOR BRIGHTNESS, ANIMATION, AND ILLUMINATION. TO CLARIFY THE REQUIREMENTS FOR ILLUMINATION, IN AN AMENDMENT, THE STAFF HAD TO INVENT A MEASUREMENT SYSTEM KNOWN AS 'LIGHT UNIT TIMES SQUARE' (LUTS)" (SAGALYN).



## CONCLUSION

TODAY, IN TIMES SQUARE IT IS CLEAR THAT THIS REVIVAL PLAN HAS WORKED. THE PLACE-MAKING CAPABILITIES OF IMAGE AND SIGN HAVE BEEN TAKEN TO THE EXTREME AND THE AREA HAS SEEN AN EVER INCREASING POPULATION OF LOCAL WORKERS AND TOURIST WITH AN ESTIMATED 1.7 MILLION PEOPLE PASSING THROUGH THE SPACE EVERY DAY. "THANKS TO MORE THAN 6 MILLION SQUARE FEET OF OFFICE SPACE CONSTRUCTED FROM 1996 TO 2003, THOUSANDS OF WHITE-COLLAR WORKERS AT FIRMS SUCH AS LEHMAN BROTHERS ARE NOW WEEKDAY REGULARS AT AREA SHOPS AND RESTAURANTS. ANOTHER 209,445 PEOPLE WILL WORK IN THE AREA EACH YEAR BY 2010, ACCORDING TO TIMES SQUARE ALLIANCE FORECASTS" (CURAN). RETAIL SPACE IN THE AREA IS GOING AT A PREMIUM PRICE, IN SOME CASES THE PRICE PER SQUARE FOOT IS OVER \$500 FOR EVERY YEAR OF RENT. THIS DRASTIC RETAIL GROWTH HAS ALSO LED TO THE CREATION OF NUMEROUS HOTELS, ATTRACTING MILLIONS OF TOURIST TO STAY IN THE AREA. "A WHOPPING 80 PERCENT OF FOREIGN TOURISTS WHO VISIT NEW YORK INCLUDE A VISIT TO TIMES SQUARE, THE TIMES SQUARE ALLIANCE ESTIMATED. LASTLY, RESIDENTIAL PROJECTS INCLUDING THE 464-UNIT BILTMORE AT 271 WEST 47TH STREET, WHERE A TWO-BEDROOM RENTAL IS PRICED AT \$6,995 A MONTH, HAVE ADDED THOUSANDS OF UPPER-INCOME RESIDENTS" (CURAN). OVERALL, THE AREA IS ONE OF THE MOST EXPENSIVE AND SOUGHT AFTER LOCATIONS FOR LIVING, WORKING, AND VISITING IN THE WORLD. IT HAS BECOME A SPECTACLE IN THE GLOBAL EYE AS A CAPITAL FOR CORPORATE IDENTITY, CONSUMERISM, AND ADVERTISING. HOWEVER, AMONGST ALL THIS SUCCESS AND GROWTH IN REAL ESTATE VALUE ONE BUILDING HAS BECOME VICTIM TO THE EVER GROWING CONDITION OF A SIMULATED SOCIETY AND ITS VALUE HAS SHIFTED COMPLETELY FROM HORIZONTAL FLOOR SPACE TO THAT OF VERTICAL ADVERTISING SPACE. THE ONE TIMES SQUARE TOWER HAS BECOME A THREE DIMENSIONAL BILLBOARD AND HAS THUS REMAINED VACANT FOR NEARLY FIFTEEN YEARS.



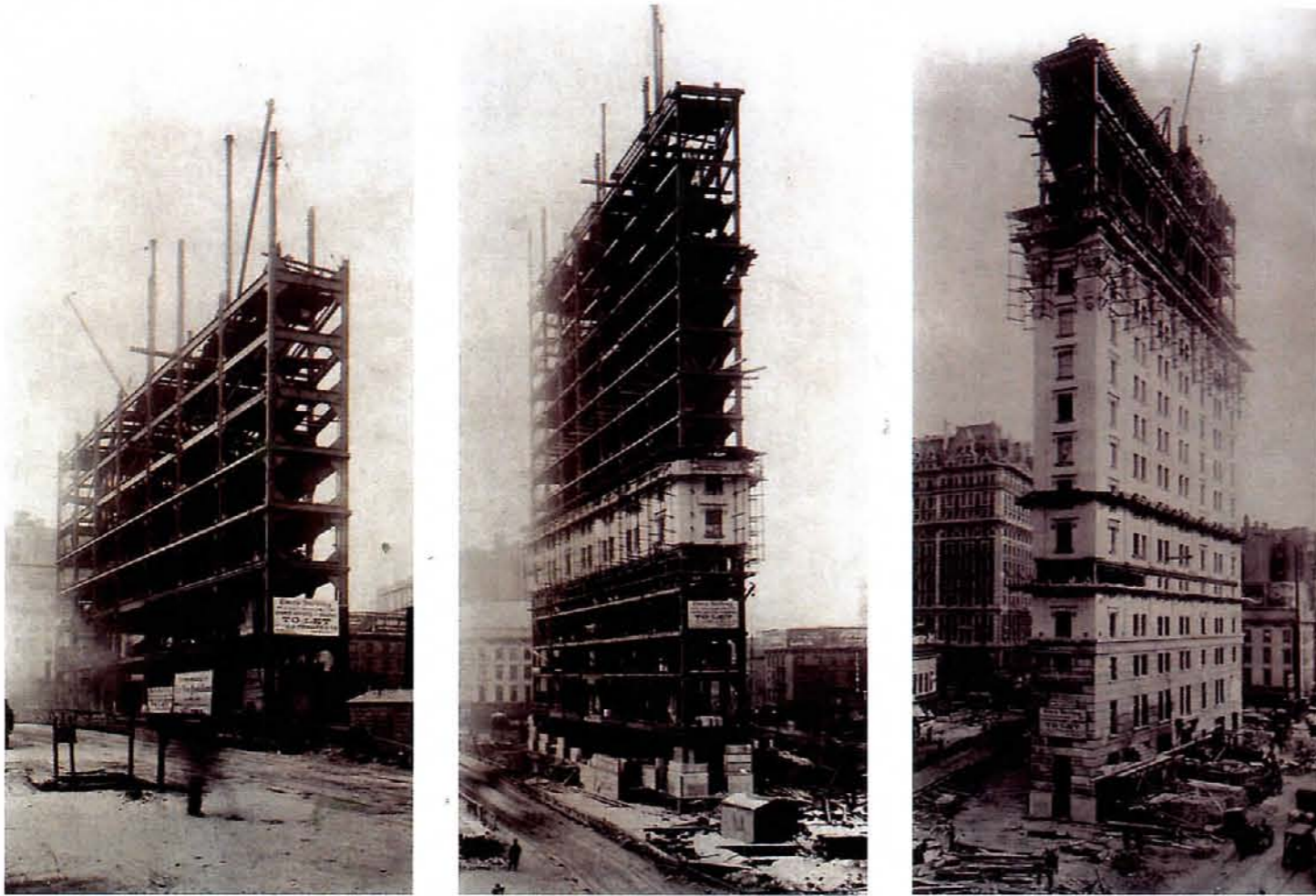
A BUILDING OF IMAGES:

A SPACE VICTIM TO THE IMAGE IN A SIMULATED SOCIETY

1 TIMES SQUARE TOWER



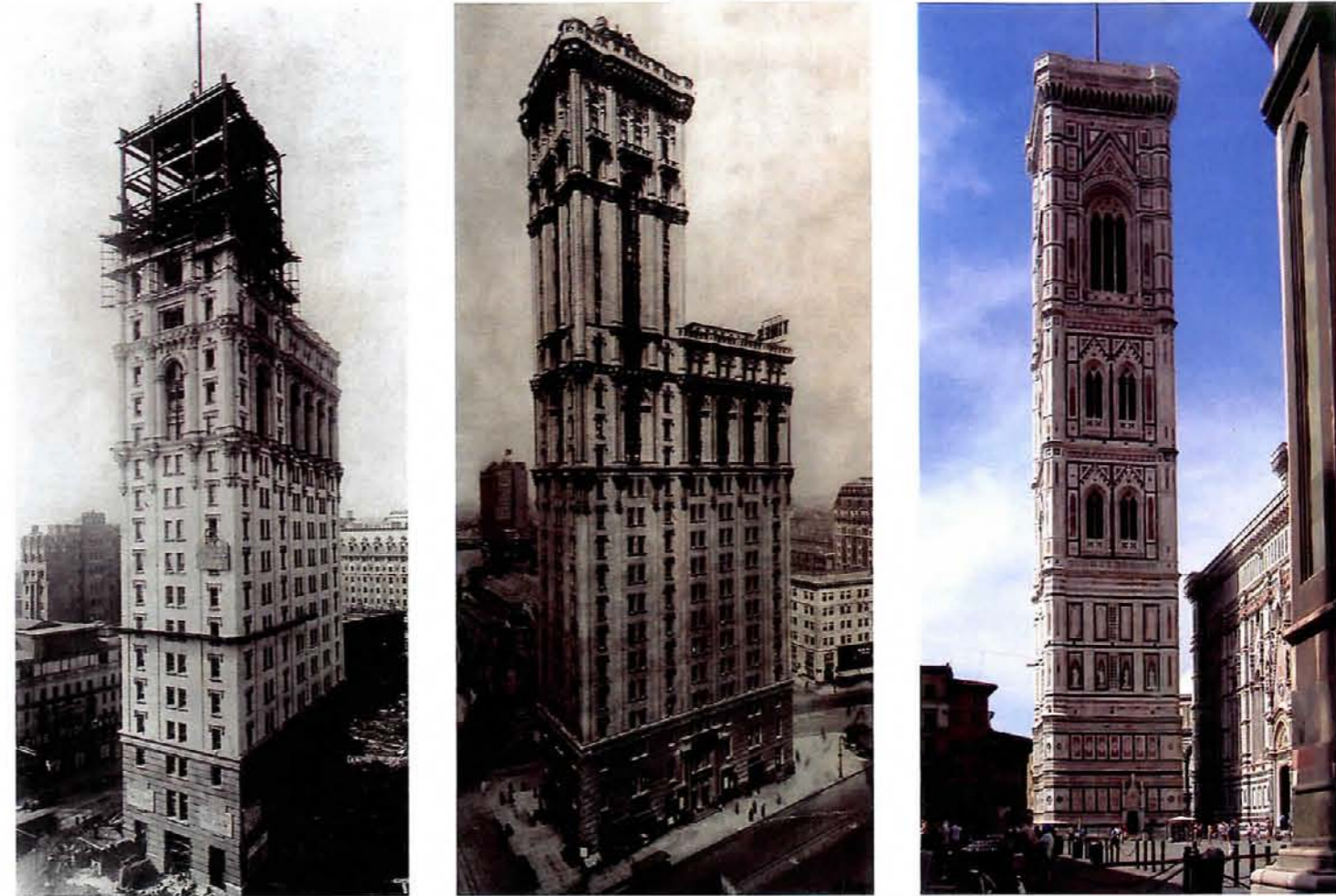
## CONSTRUCTION OF AN ICON



(PHOTOS COURTESY - THE CENTURY IN TIMES SQUARE)

WITHIN ITS FIRST 50 YEARS OF EXISTENCE THE NEW YORK TIMES DIDN'T HAVE A PLACE TO CALL HOME. THE PREMIER ISSUE OF THE PAPER WAS PUBLISHED ON SEPTEMBER 18, 1851 FROM A SMALL BUILDING ON NAUSSAU ST. WITHIN THREE YEARS THE PAPER HAD OUTGROWN ITS ORIGINAL LOCATION AND WAS FORCED TO MOVE TO A BROWNSTONE BUILDING JUST DOWN THE STREET AT THE CORNER OF NAUSSAU AND BEEKMAN STS. YET AGAIN, THREE YEARS LATER THE PAPER MADE ANOTHER MOVE AND BUILT THEIR OWN FIVE STORY BUILDING ON PARK AVE. THE PAPER REMAINED AT THIS LOCATION UNTIL 1902 WHEN, UNDER NEW OWNERSHIP, IT WAS DECIDED TO PURCHASE THE TRIANGULAR PLOT OF LAND AT THE CORNER OF 42ND ST, BROADWAY, AND 7TH AVE AND BUILDING THEIR OWN NEW BUILDING.

THE NEW BUILDING WAS TO BE THE SECOND TALLEST BUILDING IN THE WORLD RISING 25 STORIES AT A TOTAL OF 375 FEET. IT WAS SAID TO BE THE "DEEPEST HOLE IN TOWN TO ACCOMMODATE THE TIMES' PRESSES, UNDER THE NEW IRT SUBWAY STATION THAT WAS BEING BUILT AT THE SAME TIME" (LEE).



(PHOTOS COURTESY - THE CENTURY IN TIMES SQUARE)

(PHOTO COURTESY - FLICKR.COM)

THE STEEL CONSTRUCTION OF THE BUILDING WAS CONSIDERED CUTTING EDGE FOR ITS TIME AND WAS CLAD IN BRICK, TERRA COTTA, AND LIMESTONE IN WHAT WAS CALLED A MODERN INTERPRETATION OF GIOTTO'S CAMPANILE IN FLORENCE ITALY. THE ARCHITECTS C.L.W EIDLITZ AND ANDREW MCKENZIE, ALONG WITH THE TIMES OWNER ADOLPH OCHS, WANTED THE STRUCTURE TO COMMAND A DOMINANT CIVIC PRESENCE THAT WOULD STAND FOR THE TIME'S GROWING ICONIC PRESENCE AS THE NATION'S LEADING NEWS AND PUBLISHING COMPANY. THEY CELEBRATED THE GRAND OPENING OF THE BUILDING ON JANUARY 1, 1905 WITH A GRAND DISPLAY OF ROOFTOP FIREWORKS AND THE EVENT HAS BECOME A STAPLE FOR NEW YEAR'S CELEBRATIONS EVER SINCE. THE FIRST IMAGE OF THE AREA WAS BORN AND THE FORMER LONGACRE SQUARE WAS RENAMED TIMES SQUARE IN HONOR OF ITS NEWEST RESIDENT.



FROM BUILDING TO BILLBOARD



1.



2. (PHOTOS COURTESY - THE CENTURY IN TIMES SQUARE)

THE NEW YORK TIMES QUICKLY OUTGREW THEIR LOCATION AT 1 TIMES SQUARE (IMAGE 1) AND WITHIN TEN YEARS WERE FORCED TO MOVED TO A NEW LOCATION ON 8TH AVE., KEEPING SATELLITE OFFICES AND STORAGE SPACE AT THE TIMES SQUARE LOCATION FOR ANOTHER FORTY YEARS. IN 1961 THEY SOLD THE BUILDING TO REAL ESTATE INVESTOR DOUGLAS LEIGH WHO THEN SOLD THE BUILDING TO THE ALLIED CHEMICAL COMPANY THREE YEARS LATER IN 1963. ALLIED CHEMICAL QUICKLY TOOK ACTION TO STRIP THE BUILDING OF ITS DETERIORATING STONE FAÇADE AND RE-CLAD IT WITH A MORE MODERN AND SLEEK MARBLE (IMAGE 2), CREATING A VERY FLAT SHEER WALL AROUND THE PERIMETER OF THE BUILDING. UNKNOWINGLY, THEY WERE PREPARING THE BUILDING FOR ITS FUTURE EXISTENCE AS THE ULTIMATE ADVERTISING SURFACE IN THE CITY. (SOURCE: EIDLITZ)

1905



*The New York Times*

1965



Allied Chemical

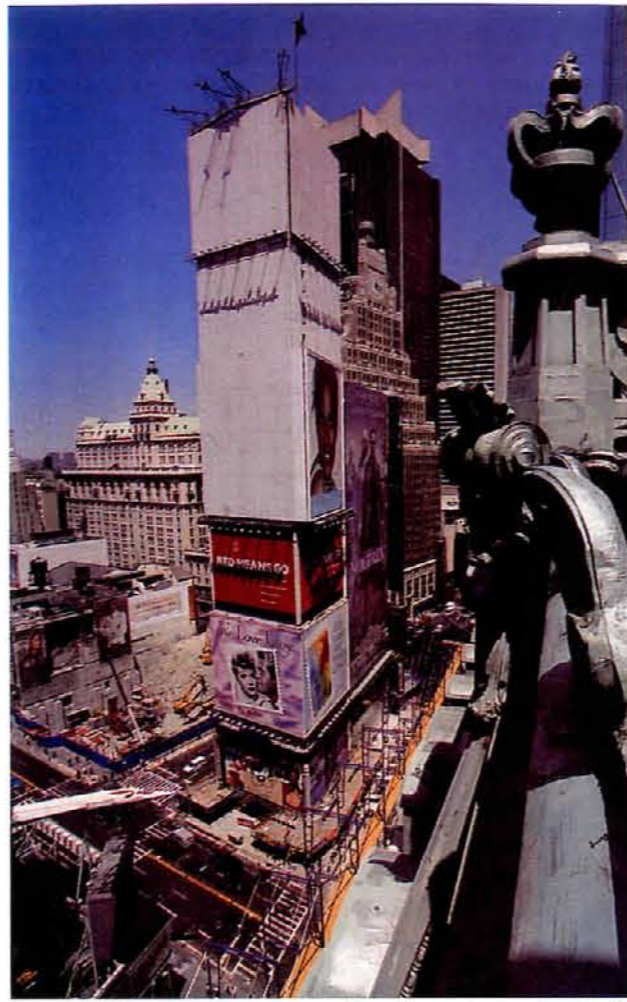
2005



Sherwood Outdoor  
The Best and Brightest

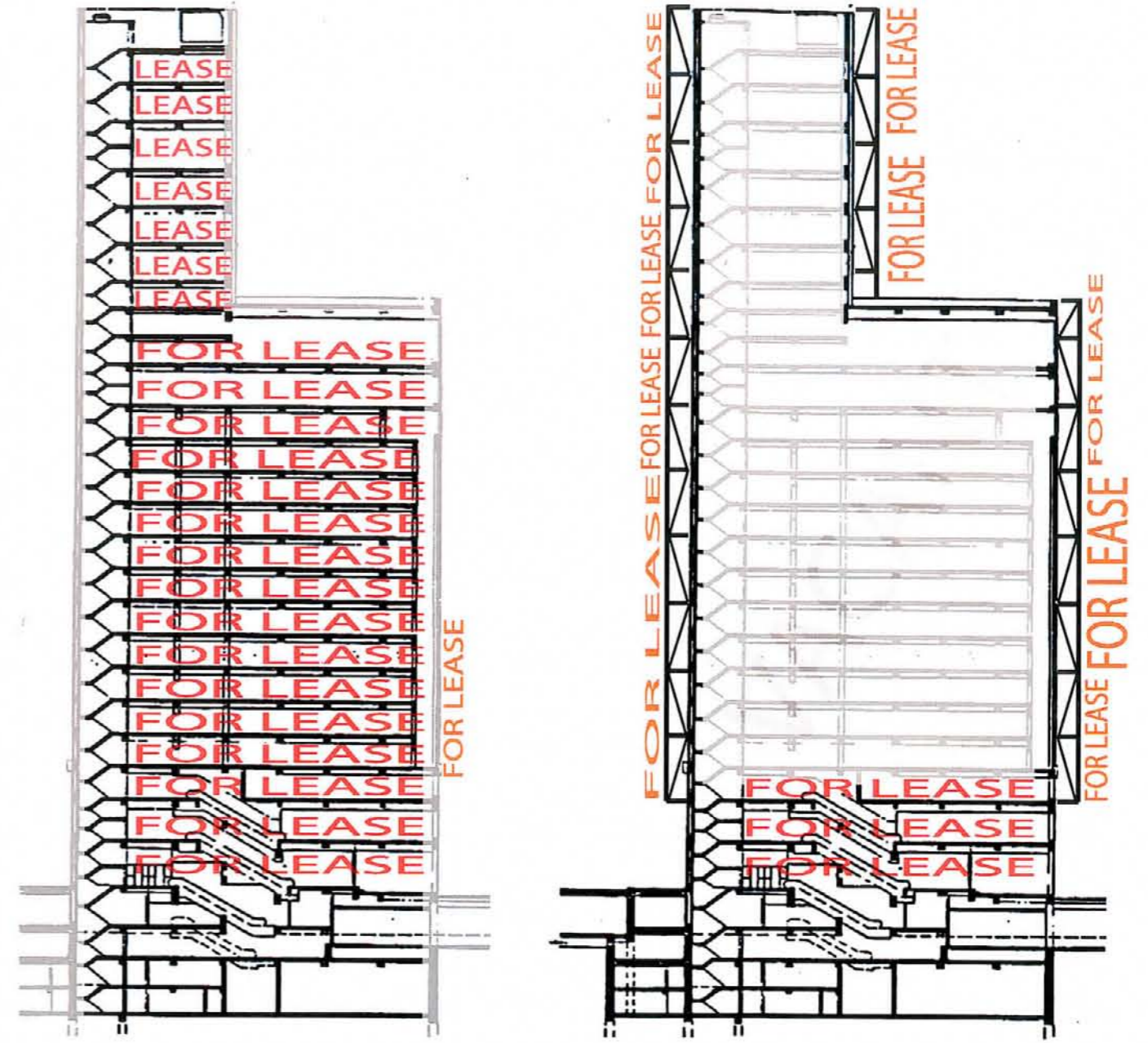
IN 1995 THE LEHMAN BROTHERS, LOOKING TO EXPAND THEIR OFFICE SPACE IN THE AREA, PURCHASED THE BUILDING FOR 27.5 MILLION DOLLARS FROM ALLIED CHEMICAL. REALIZING THE BUILDING WOULD NEED DRASTIC UPDATES THEY QUICKLY TOOK AN OFFER, TWO YEARS LATER FROM JAMESTOWN & SHERWOOD OUTDOOR, TO FLIP THE BUILDING FOR A 400% PROFIT OF OVER 100 MILLION DOLLARS. (SOURCE: JONAS) "IN PREPARING THE BUILDING FOR UPCOMING USE, IT BECAME OBVIOUS DURING THE PLANNING STAGE THAT IT WAS NOT GOING TO BE COST EFFECTIVE TO REHABILITATE THE BUILDING FOR NEW TENANTS TO OCCUPANCY AS EXPLAINED BY PAUL COLLINS, OPERATIONS MANAGER OF SHERWOOD. 'TO BRING THE BUILDING UP TO 1996 STANDARDS WITH NEW WIRING, NEW HVAC, AND MECHANICAL UPGRADES TURNED OUT NOT TO BE FEASIBLE FROM A FINANCIAL POINT OF VIEW, GIVEN THE SMALLISH PHYSICAL SPACE THAT EACH FLOOR PROVIDED.' FORTUNATELY AN EVEN MORE APPEALING CHOICE APPEARED: TRANSFORMING THE BUILDING FROM A TENANT OCCUPIED FACILITY INTO A SIGN TOWER LITERALLY AT THE CROSS ROADS OF TIMES SQUARE. THE BUILDING WAS THEN MARKETED AS A BENCHMARK FOR REPRESENTING TIMES SQUARE" (JONAS).





(PHOTOS COURTESY - THE CENTURY IN TIMES SQUARE)

SHERWOOD OUTDOOR, ONE OF THE LEADING OUTDOOR SIGNAGE COMPANIES IN THE WORLD, QUICKLY CONSTRUCTED A FRAME STRUCTURE AROUND THE ENTIRE BUILDING, ENVELOPING IT IN A 23 STORY LATTICE OF STEEL SUPPORTS FOR THE FUTURE PLACEMENT OF SIGNAGE. THEY KEPT THE DOW JONES TICKER INTACT AND LEFT EVERYTHING BELOW IT UNTOUCHED FOR FUTURE GROUND LEVEL RETAIL POSSIBILITIES. THREE OF THE FOUR SIDES OF THE BUILDING WERE DESIGNED FOR THE PLACEMENT OF 15 VINYL SIGNS TO BE BOTH BACK-LIT AND FLOOD-LIT IN VARIOUS CONFIGURATIONS. THE NORTHERN FAÇADE, THE ONE THAT FACES TIMES SQUARE, WAS OUTFITTED WITH A HEAVIER STRUCTURAL SYSTEM FOR THE PLACEMENT OF LED AND DIGITAL VIDEO SCREENS THAT COULD WEIGH AN ESTIMATED 17 TONS OF MORE. (SOURCE: BRILL)

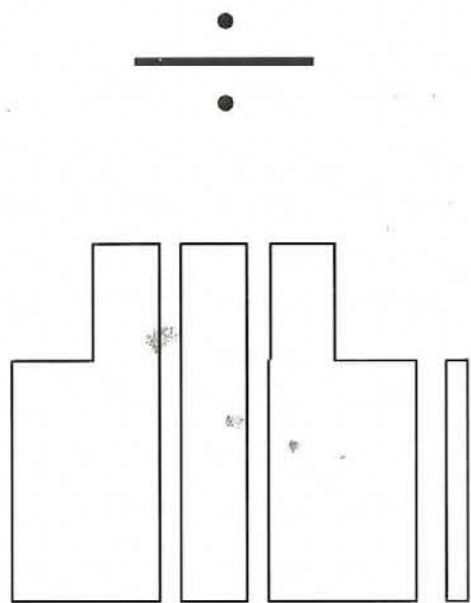


■ VERTICAL SQFT   
 ■ HORIZONTAL SQFT



FACADE SPACE

\$20,000,000



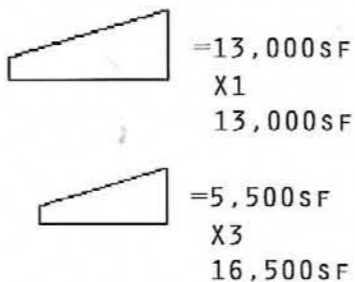
=96,000sF

\$208.33  
PER SQFT - PER YEAR

10

FLOOR SPACE  
(4 RETAIL FLOORS)

\$4,500,000

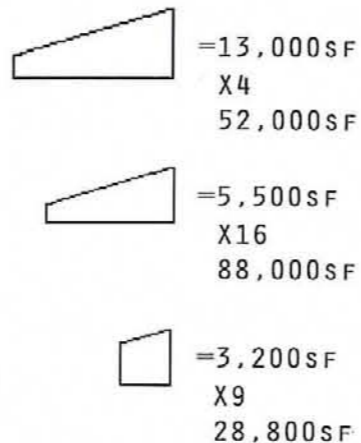
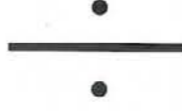


=29,500sF

\$152.54  
PER SQFT - PER YEAR

FLOOR SPACE  
(ALL FLOORS)

\$4,500,000



=168,800sF

\$26.65  
PER SQFT - PER YEAR

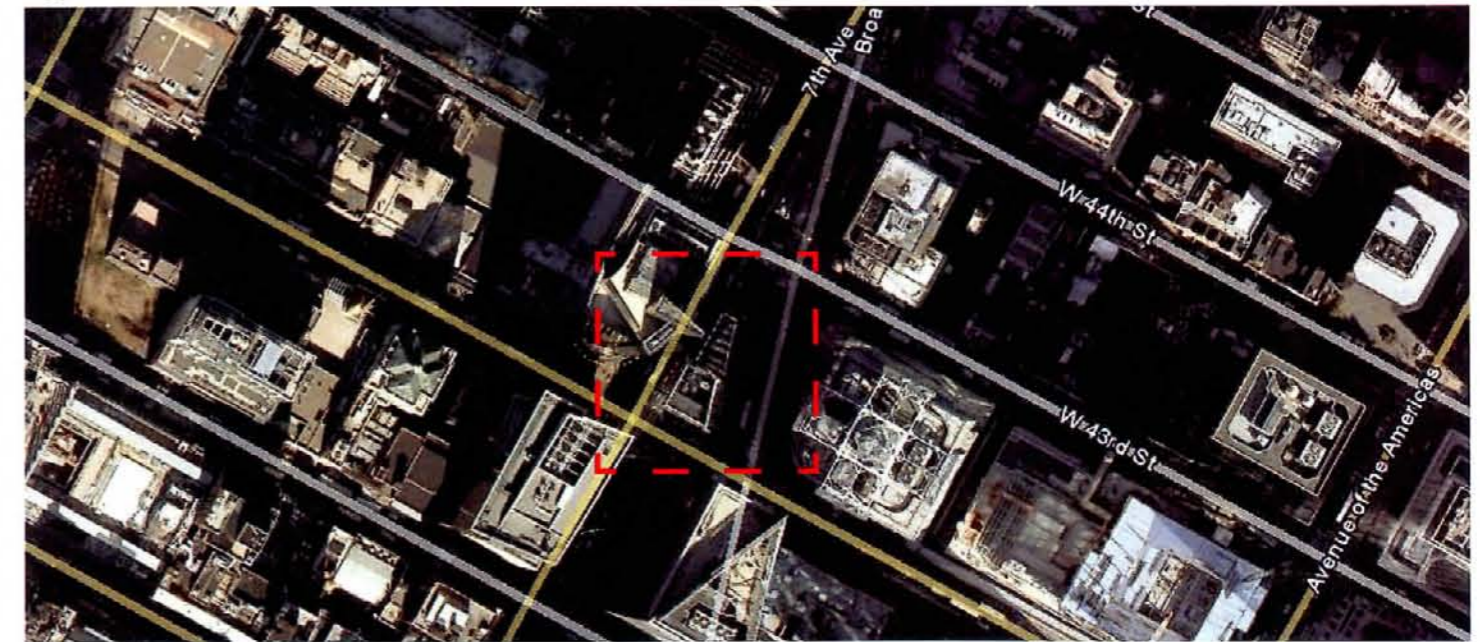
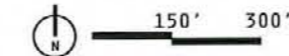
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(PHOTOS COURTESY - REUTERS.COM)

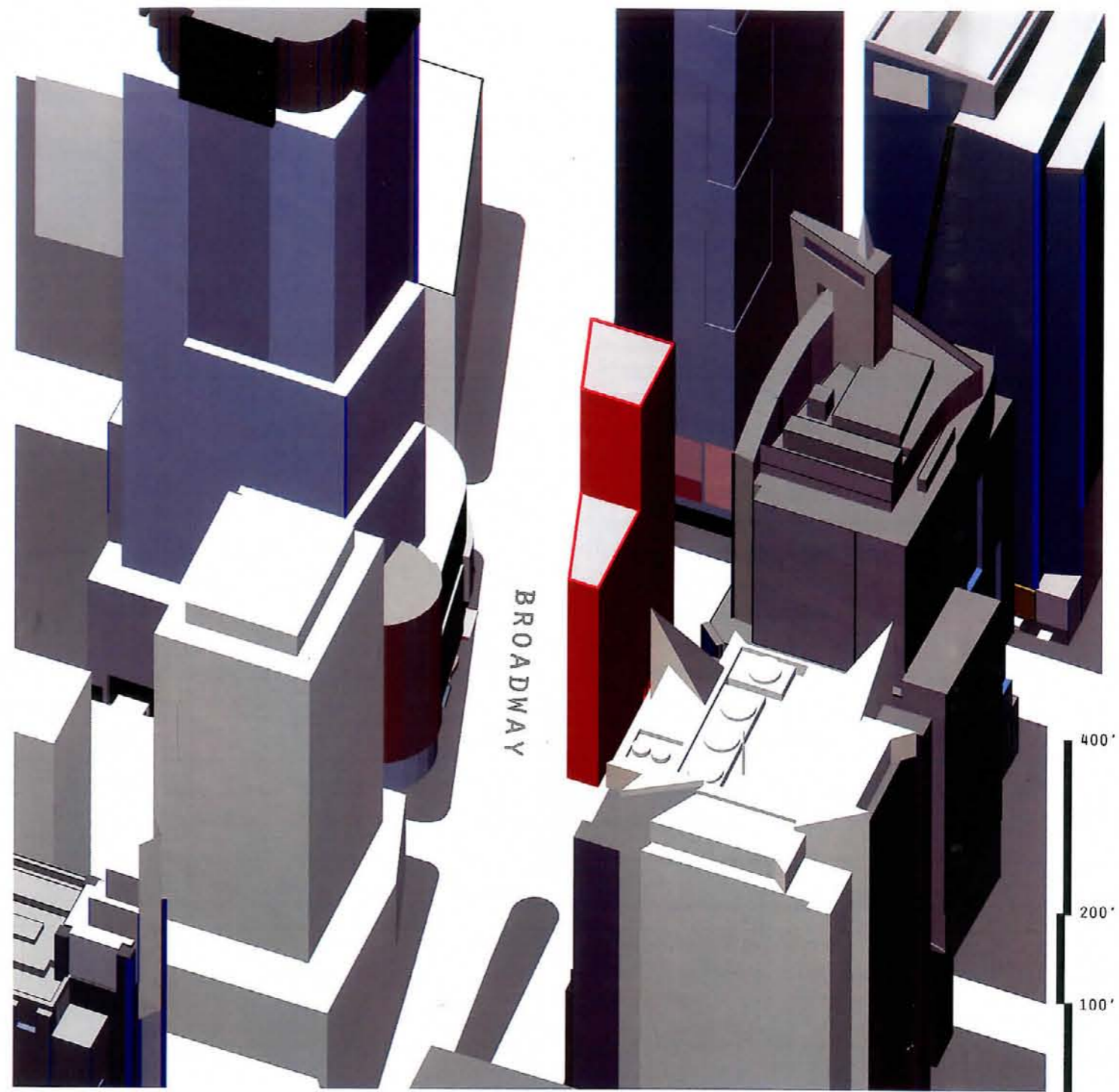
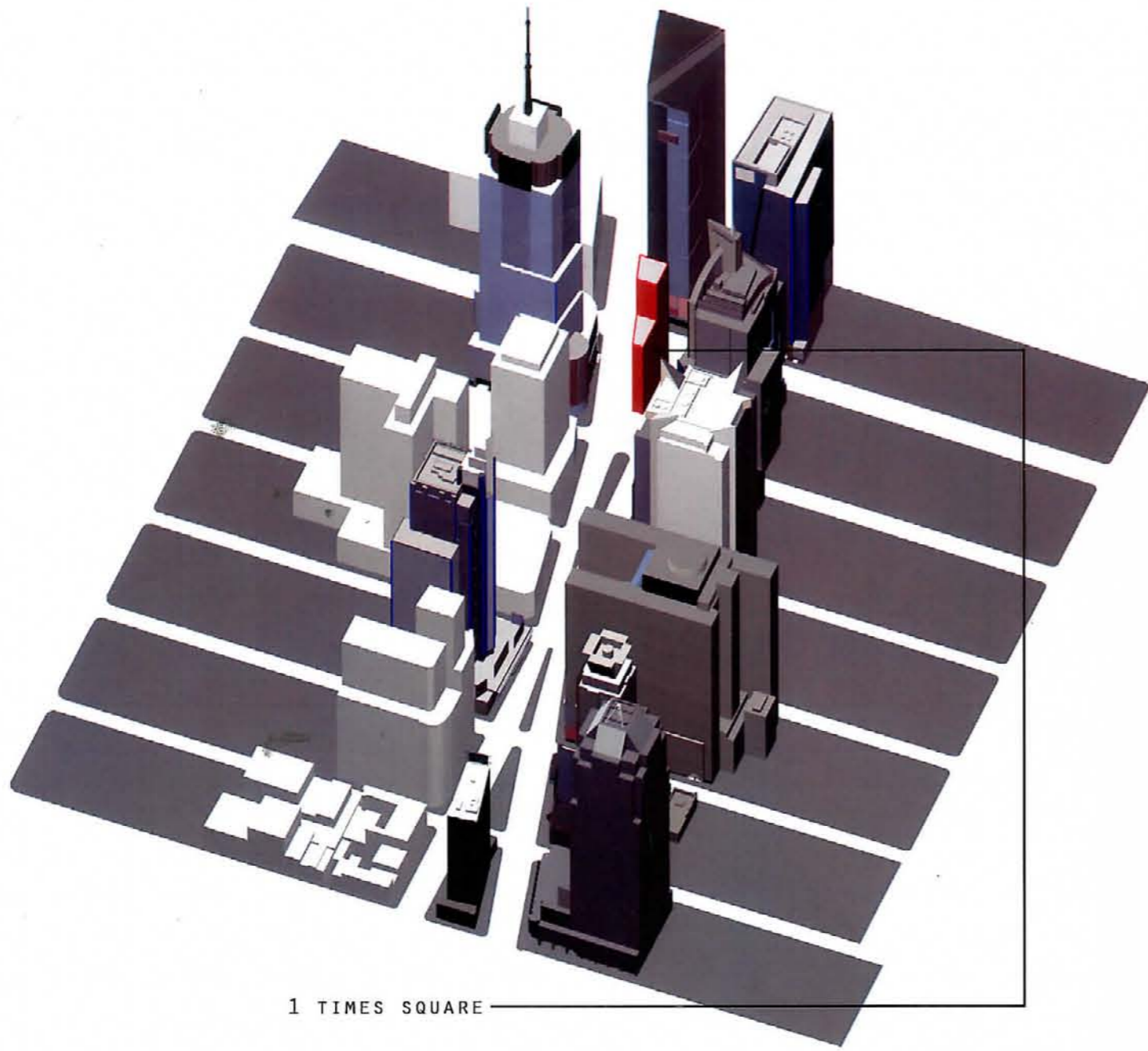


BUILDING LOCATION



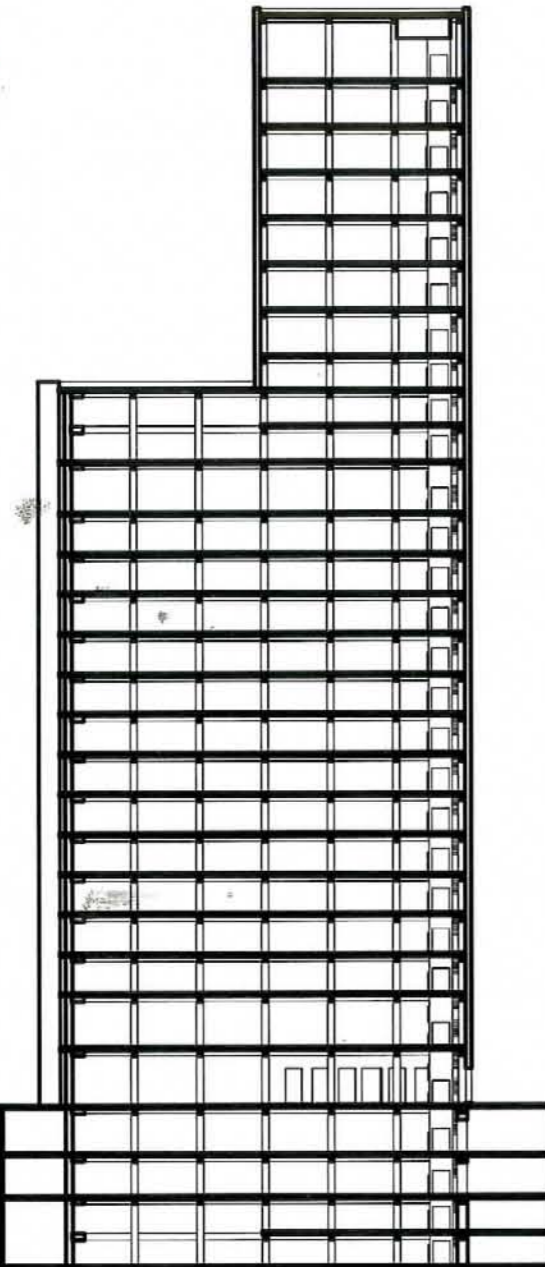
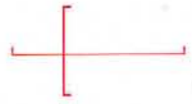
(PHOTO COURTESY - GOOGLE EARTH)





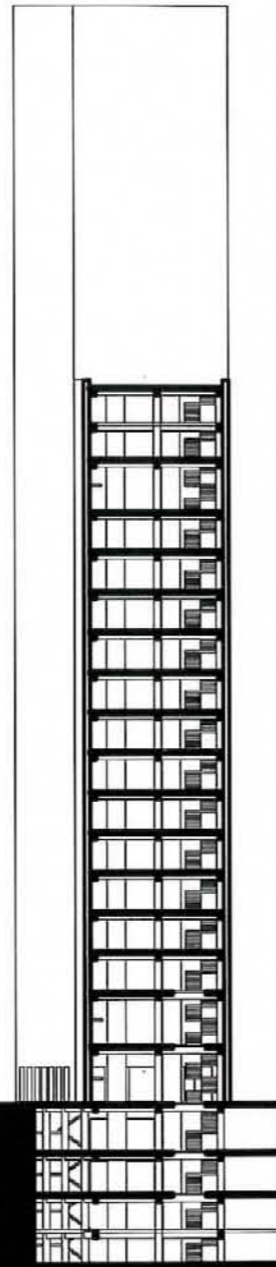


EXISTING BUILDING SECTIONS

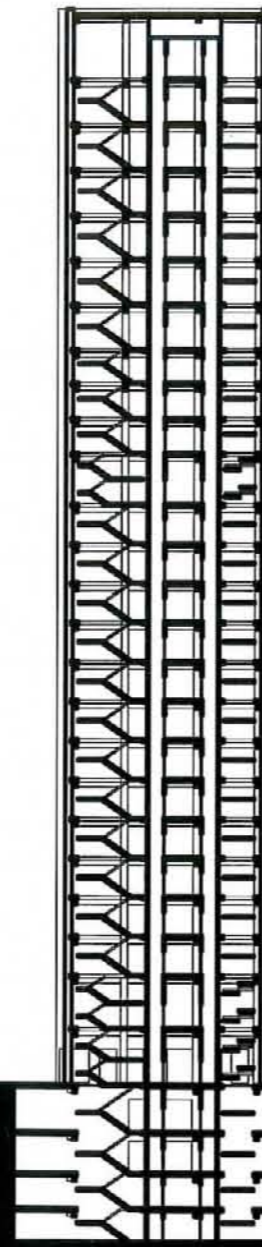


LONGITUDINAL SECTION - FACING EAST

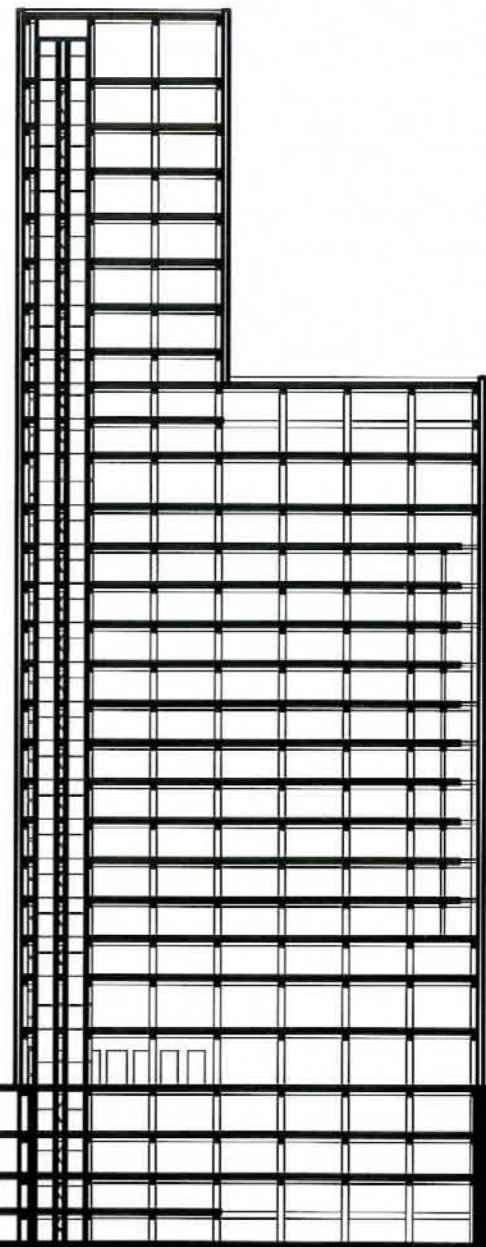
5' 15' 35'



SHORT SECTION - FACING SOUTH



SHORT SECTION - FACING SOUTH

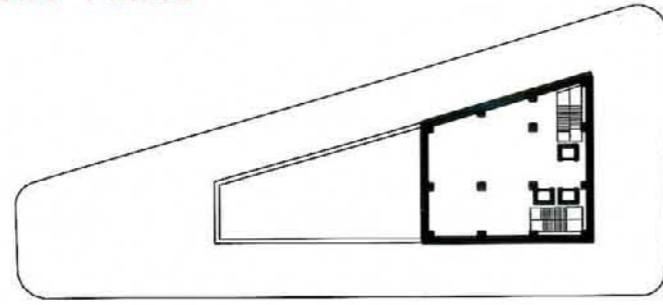


LONGITUDINAL SECTION - FACING WEST

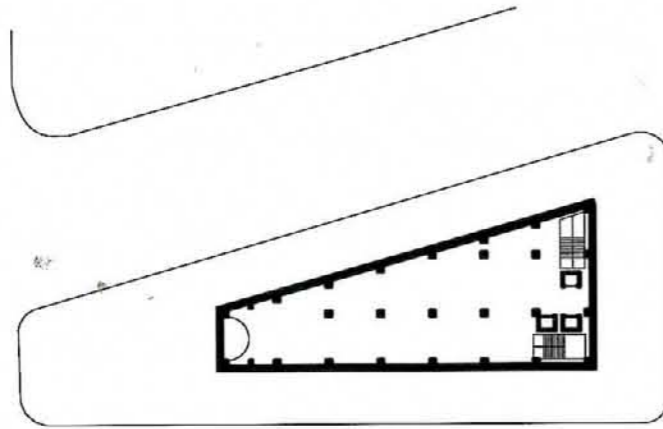
5' 15' 35'



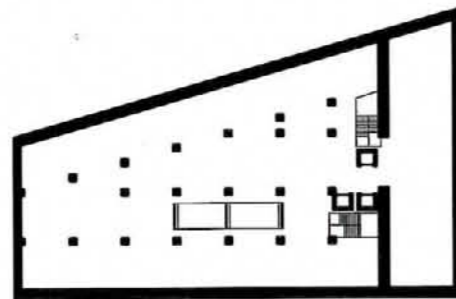
EXISTING BUILDING PLANS



TYPICAL FLOOR PLAN - LEVEL 14-22

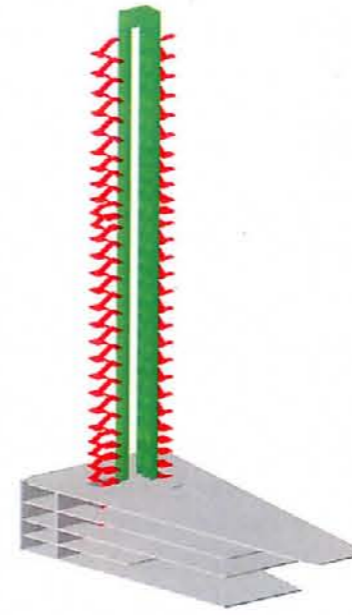


TYPICAL FLOOR PLAN - LEVEL 3-13

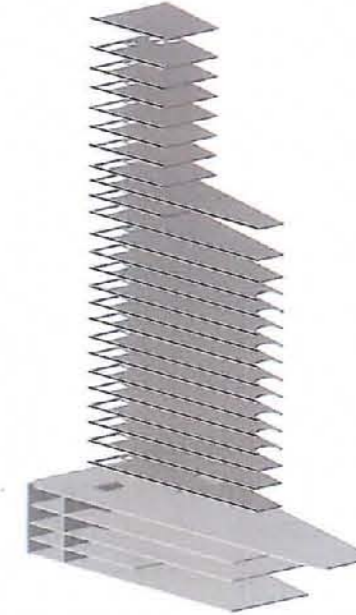


FLOOR PLAN - BASEMENT LEVELS

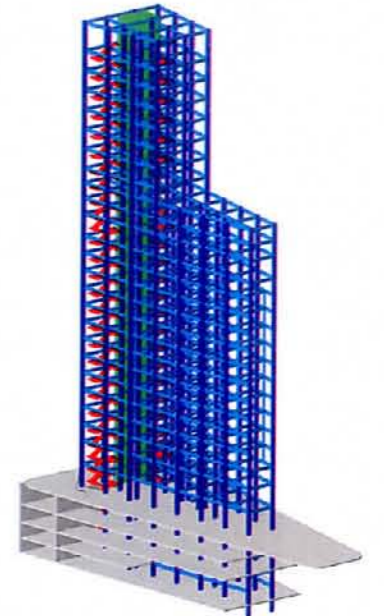
5' 15' 35'



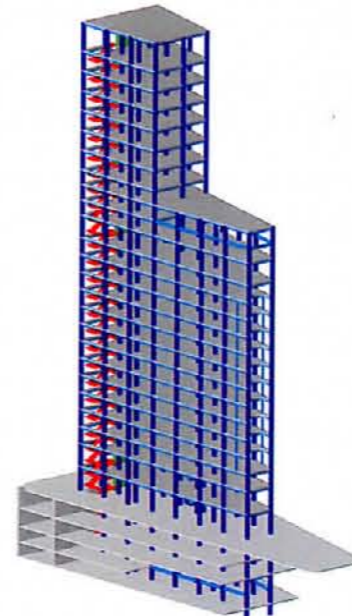
STAIR & ELEVATOR CORE



CONCRETE FLOOR SLABS



STEEL BEAMS & COLUMNS



FLOOR SLABS & STEEL



EXTERIOR SHEER WALLS



EXTERIOR SIGNAGE



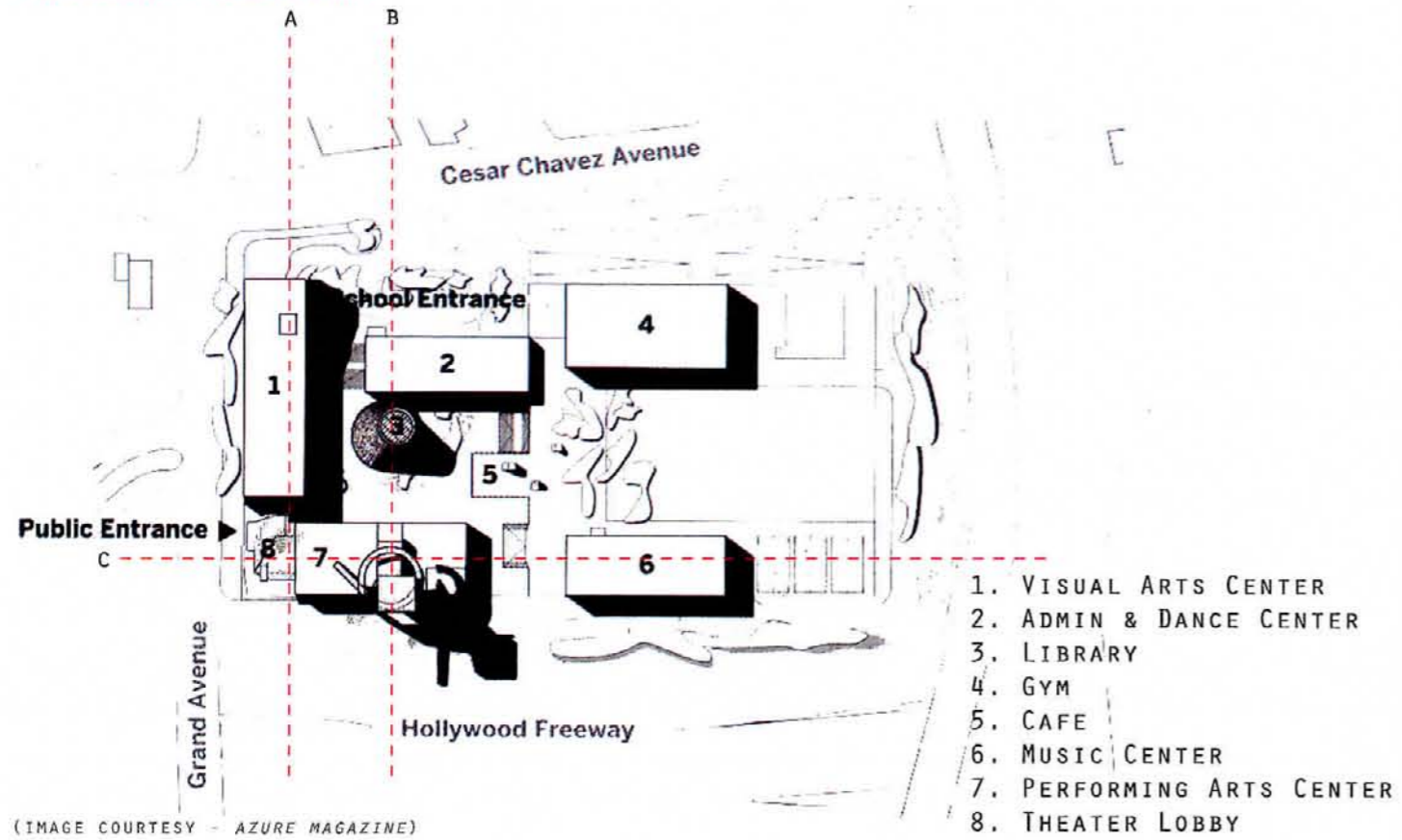
THE PROPOSED INTERVENTION IS TO REDESIGN AND REDEVELOP THE CURRENTLY VACANT 1 TIMES SQUARE TOWER WITH THE PROGRAM OF A VISUAL AND PERFORMING ARTS SCHOOL. THE HIGHLY INTERNALIZED CHARACTERISTICS OF THIS PROGRAM WILL OFFER OPPORTUNITIES FOR THE LIVELY LOCAL CULTURE OF THE AREA TO EXIST NOT ONLY ON THE INTERIOR, BUT ALSO ON THE EXTERIOR OF THE BUILDING. THROUGH VARIOUS TECHNIQUES IN MATERIALITY, SURVEILLANCE, AND DIGITAL VIDEO PROJECTION THE PROGRAMMATIC ORGANIZATION OF THE BUILDING CAN CONTEXTUALIZE ITSELF IN THE SIMULATED URBAN ENVIRONMENT OF TIMES SQUARE. THE BUILDINGS INTERNAL FUNCTIONS CAN BEGIN TO BLEED ONTO THE FAÇADE AND REVEAL THE INNER WORKINGS OF ITS SPACE, OFFERING A NEW TYPE OF "LIVING IMAGE" IN A SPACE THAT IS MASKED BY CORPORATE IMAGERY.

THE SCHOOL WILL INCLUDE A LARGE PERFORMANCE AUDITORIUM, REHEARSAL SPACE, STUDIOS, CLASSROOMS, FACULTY OFFICES AND EQUIPMENT STORAGE. THE DESIGN WILL ACCOMMODATE FOR A STUDENT POPULATION OF APPROXIMATELY 800 STUDENTS AND 40 FACULTY MEMBERS (KEEPING A 1/20 STUDENT TEACHER RATIO IN MIND), WITH ADDITIONAL SPACE FOR ADMINISTRATION AND OPPORTUNITIES FOR GROWTH. ANALYSIS OF CENTRAL LOS ANGELES HIGH SCHOOL FOR THE VISUAL AND PERFORMING ARTS ALONG WITH THE FISHER CENTER AT BARD COLLEGE WILL SERVE AS PRECEDENTS FOR THE NECESSARY FACILITIES, SQUARE FOOTAGE, AND ADJACENCIES IN A SCHOOL OF THE PROPOSED SIZE.

TIME SQUARE SCHOOL FOR THE  
VISUAL & PERFORMING ARTS



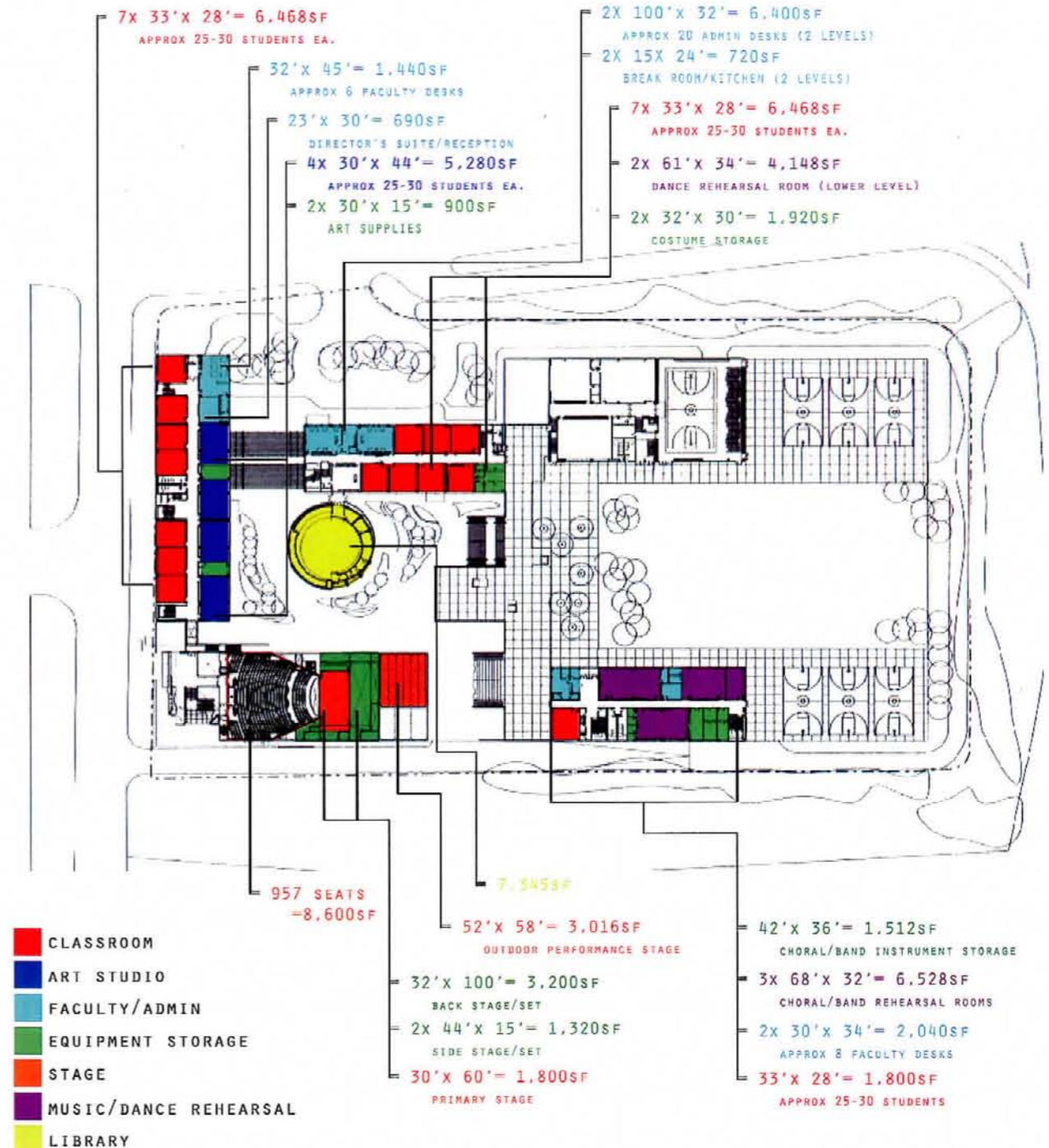
PROGRAM PRECEDENT



(IMAGE COURTESY - AZURE MAGAZINE)

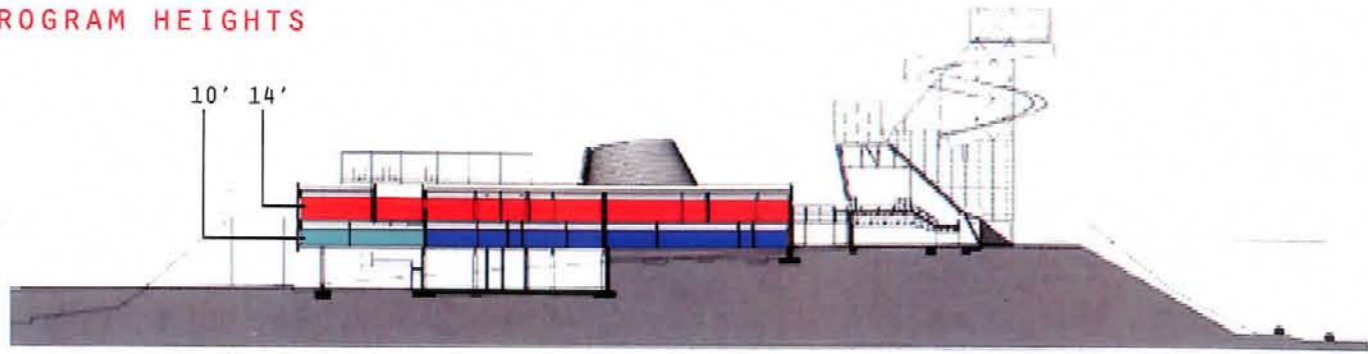
CENTRAL LA HIGH SCHOOL FOR THE VISUAL AND PERFORMING ARTS  
- COOP HIMMELB(L)AU - 2008

THIS HIGH SCHOOL IS PART OF LA SCHOOL DISTRICTS PLAN TO COMPLETE 155 NEW SCHOOLS BY 2012. DESIGNED BY VIENNA-BASED ARCHITECTURE FIRM COOP HIMMELB(L)AU, THE SCHOOLS 42 METER TOWER, PART OF THE AUDITORIUMS FLY-HOUSE, HAS A PROFOUND PRESENCE ALONG THE SIDE OF THE HOLLYWOOD FREEWAY. THIS PARTICULAR SCHOOL IS DEDICATED TO THE VISUAL AND PERFORMING ART SECTOR OF THE DISTRICT, SERVING GRADES K-12 IN MUSIC, DANCE, PAINTING, SCULPTURE, AND DIGITAL MEDIA. THE CAMPUS IS PLANNED IN A U SHAPE FORMING A LARGE OUTDOOR COURTYARD AND AMPHITHEATER SURROUNDED BY FOUR CLASSROOM WINGS, A 957 SEAT "BROADWAY QUALITY" THEATER, CAFÉ, AND LIBRARY. WITH A BUDGET OF APPROXIMATELY \$223-MILLION, THE 210,000 SQUARE FEET OF NEW CONSTRUCTION WILL SERVE A STUDENT POPULATION OF ABOUT 2,000 CHILDREN.

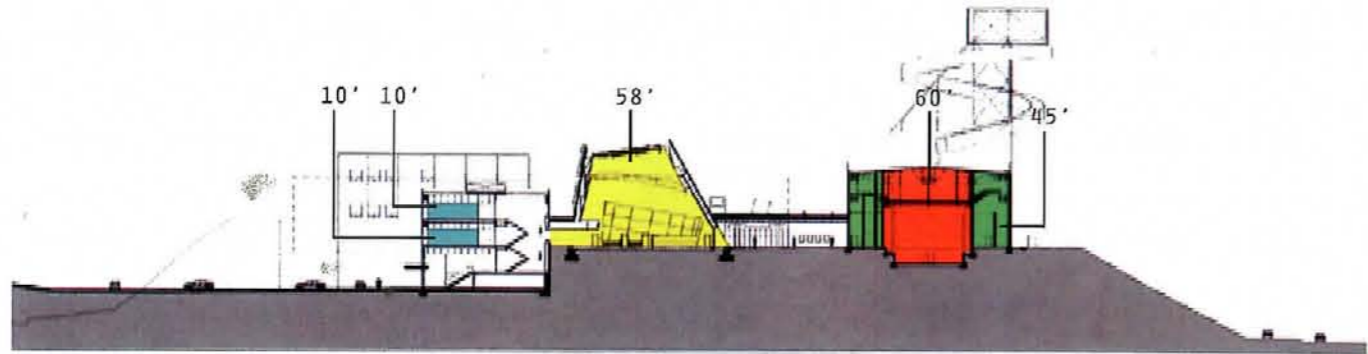




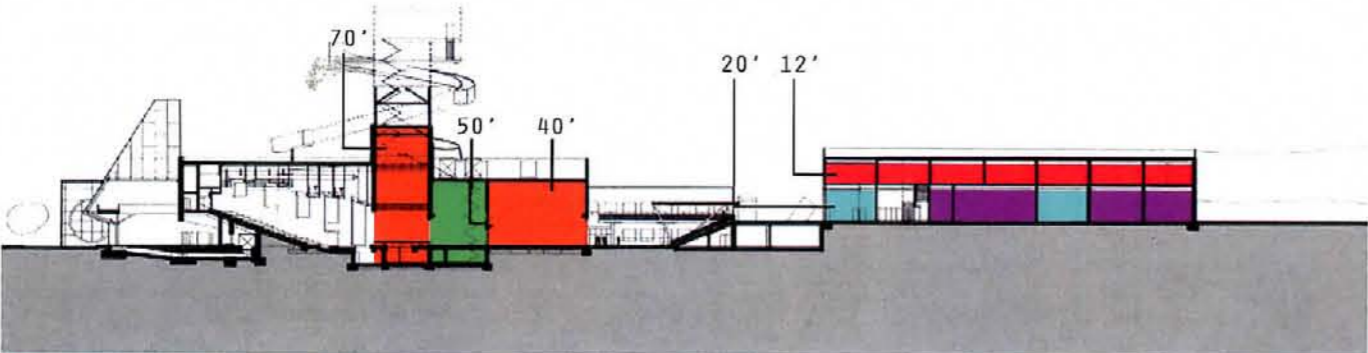
PROGRAM HEIGHTS



A



B



C

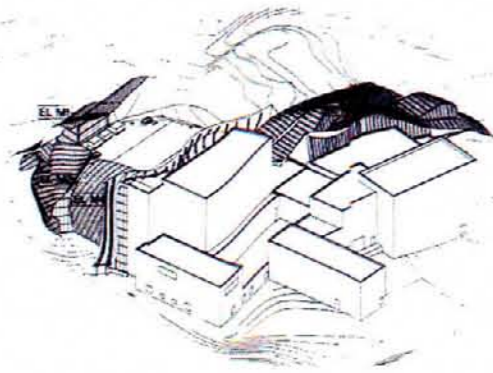
- |   |   |
|---|---|
| <span style="color: red;">■</span> CLASSROOM      | <span style="color: green;">■</span> EQUIPMENT STORAGE      |
| <span style="color: blue;">■</span> ART STUDIO    | <span style="color: orange;">■</span> STAGE                 |
| <span style="color: cyan;">■</span> FACULTY/ADMIN | <span style="color: purple;">■</span> MUSIC/DANCE REHEARSAL |
|   | <span style="color: yellow;">■</span> LIBRARY               |



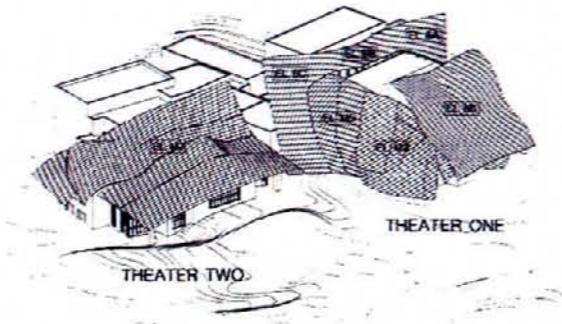
(PHOTO COURTESY - A7URF MAGAZINE)



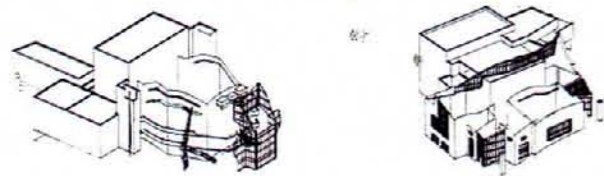
PROGRAM PRECEDENT



PROJECT ELEMENTS - REAR



PROJECT ELEMENTS - FRONT



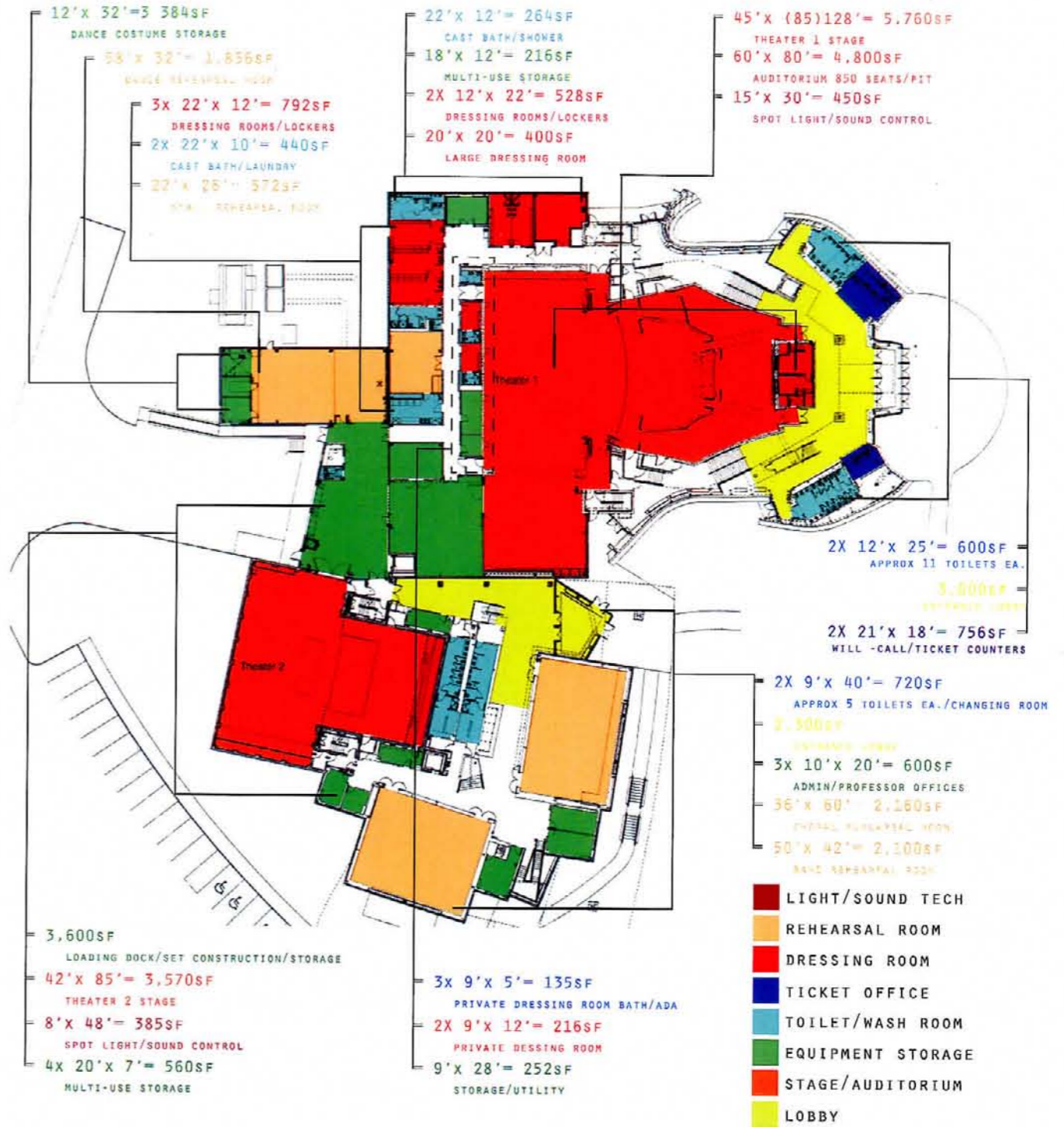
INTERIOR VOLUMES  
(IMAGES COURTESY - A+U MAGAZINE)



EXTERIOR SKINS

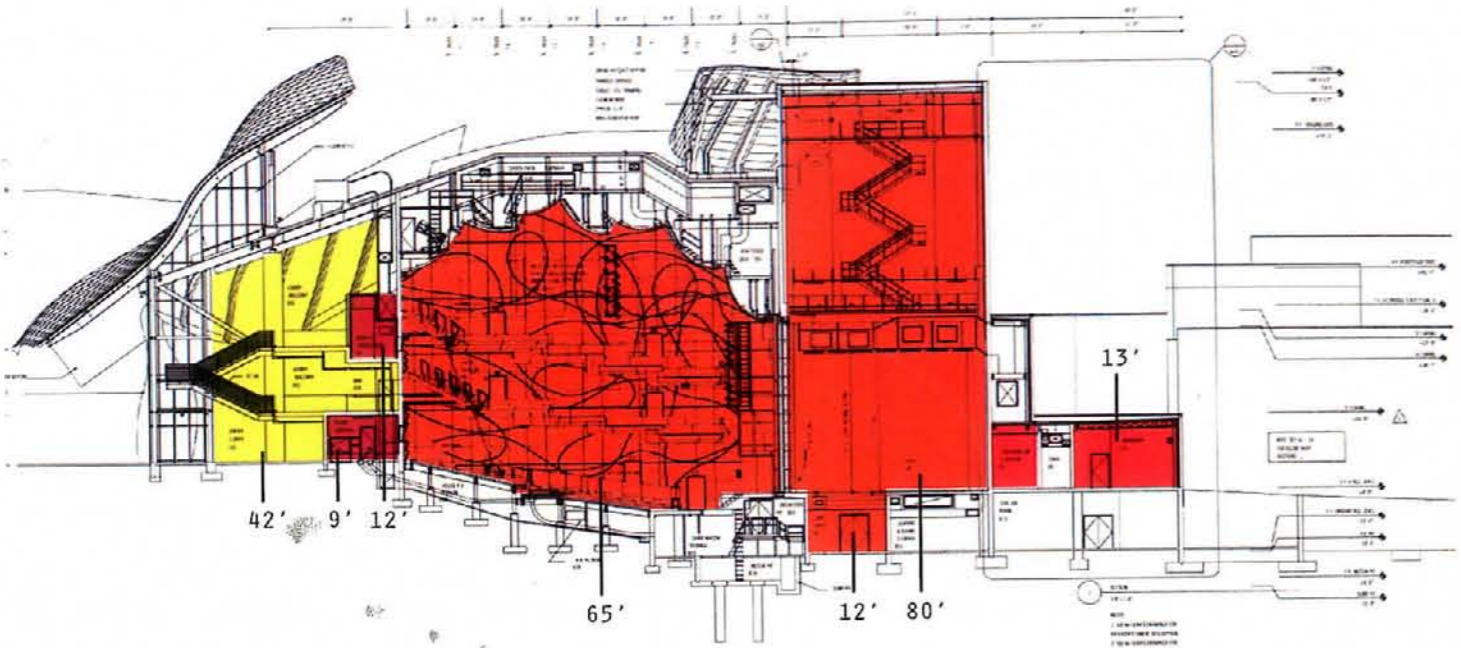
FISHER CENTER FOR THE PERFORMING ARTS BARD COLLEGE  
- GEHRY PARTNERS, LLP - 2003

"THE 107,000 SQUARE FEET BUILDING, WHICH CONTAINS TWO MULTI-PURPOSE PERFORMANCE THEATERS, IS LOCATED ON THE BARD COLLEGE CAMPUS IN A BEAUTIFUL AREA OF TALL TREES AND OPEN LAWNS. THE SOSNOFF THEATER, THE PRIMARY PERFORMANCE SPACE WITHIN THE BUILDING, FEATURES AN 85 FEET WIDE BY 40 FEET DEEP STAGE WITH A FULL FLYING SYSTEM OF SCENERY. A CONCERT SHELL AND FORE-STAGE LIFT ALLOWS CONVERSION FOR SYMPHONIC MUSIC PERFORMANCES. THEATER 1 HAS 850 SEATS IN AN ORCHESTRA SECTION AND TWO BALCONY SECTIONS. THEATER 2 IS A BLACK-BOX THEATER DEDICATED TO STUDENT DANCE AND DRAMA PRODUCTIONS, FEATURING A FULL FLYING SYSTEM THAT IS SLIGHTLY SMALLER THAN THAT OF THEATER 1. THEATER 2 CAN ACCOMMODATE 300 SEATS. RETRACTABLE SEATING IN THEATER 2 ALLOWS THE SPACE TO CONVERT INTO A LARGE, OPEN PERFORMANCE AND REHEARSAL AREA" (A+U MAGAZINE).





PROGRAM HEIGHTS

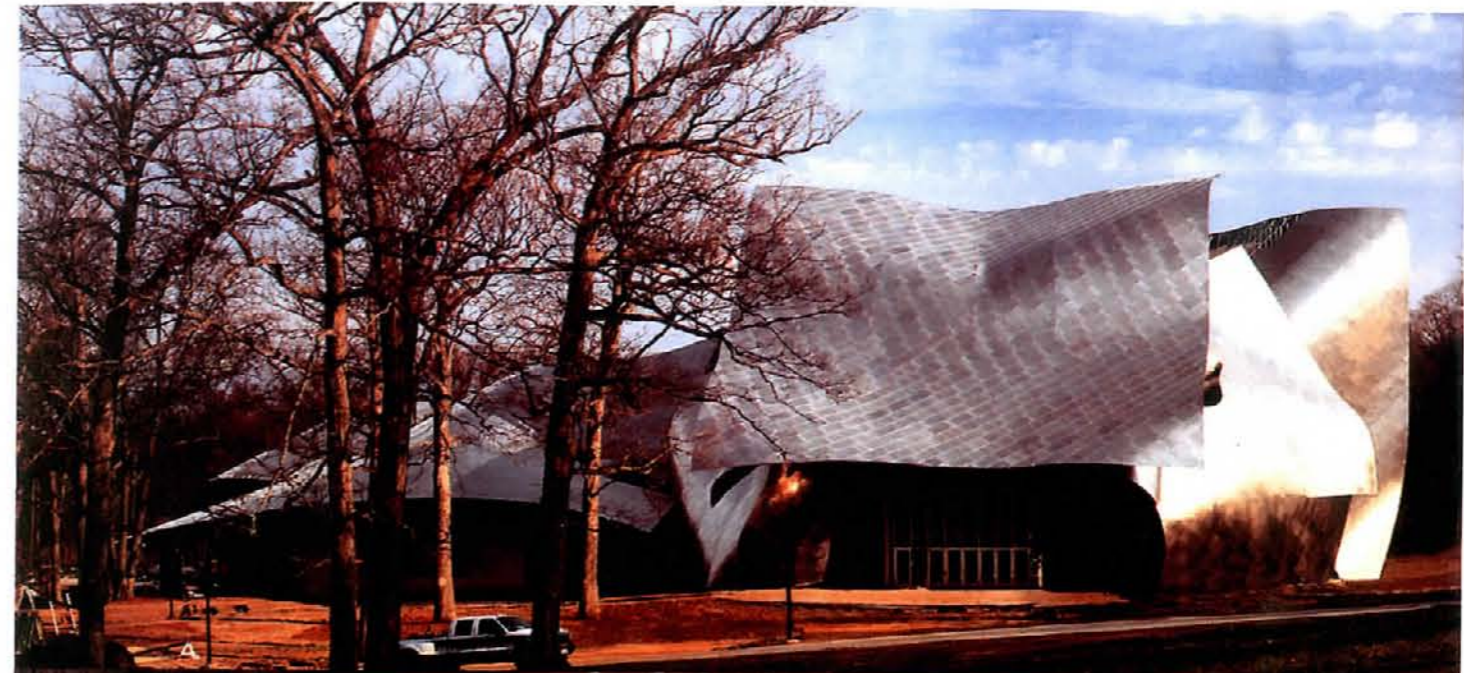


SECTION - THEATER 1



SECTION - THEATER 2

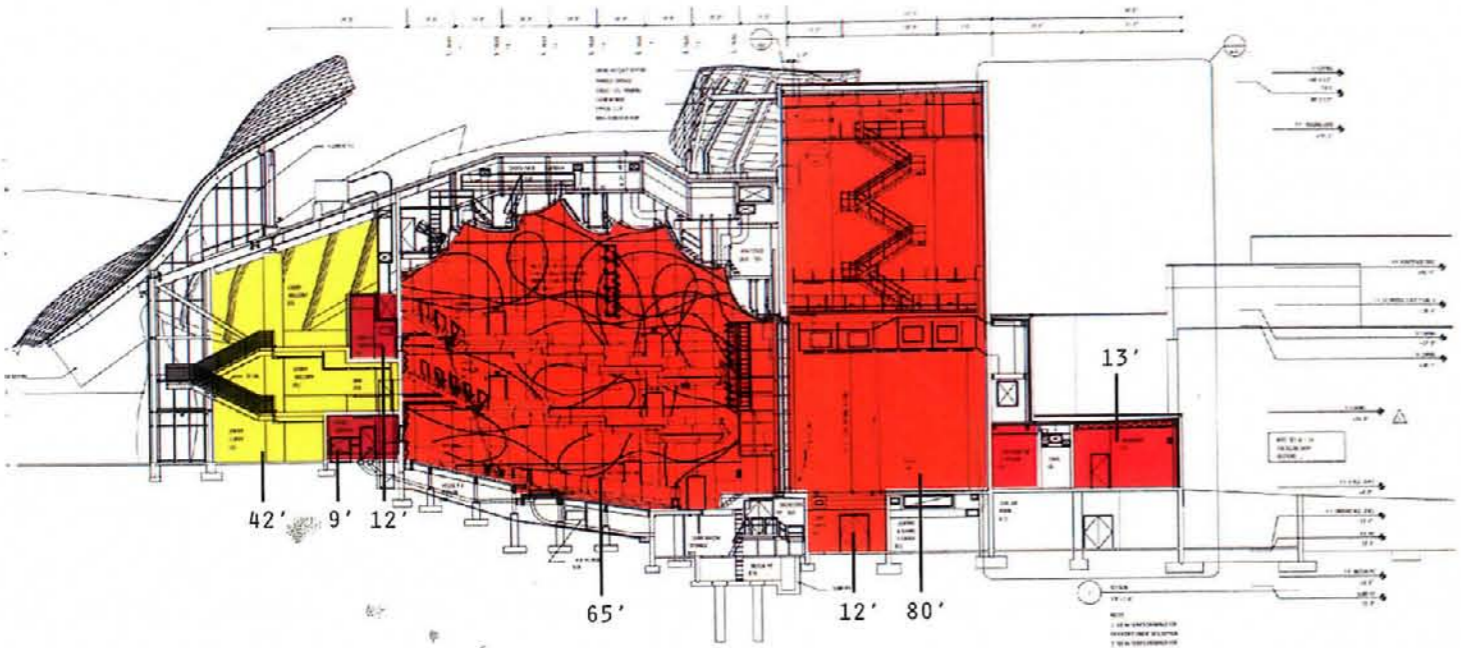
- LIGHT/SOUND TECH
- REHEARSAL ROOM
- LOBBY
- TOILET/WASH ROOM
- EQUIPMENT STORAGE
- STAGE/AUDITORIUM



(IMAGES COURTESY - CASABELLA MAGAZINE)



PROGRAM HEIGHTS

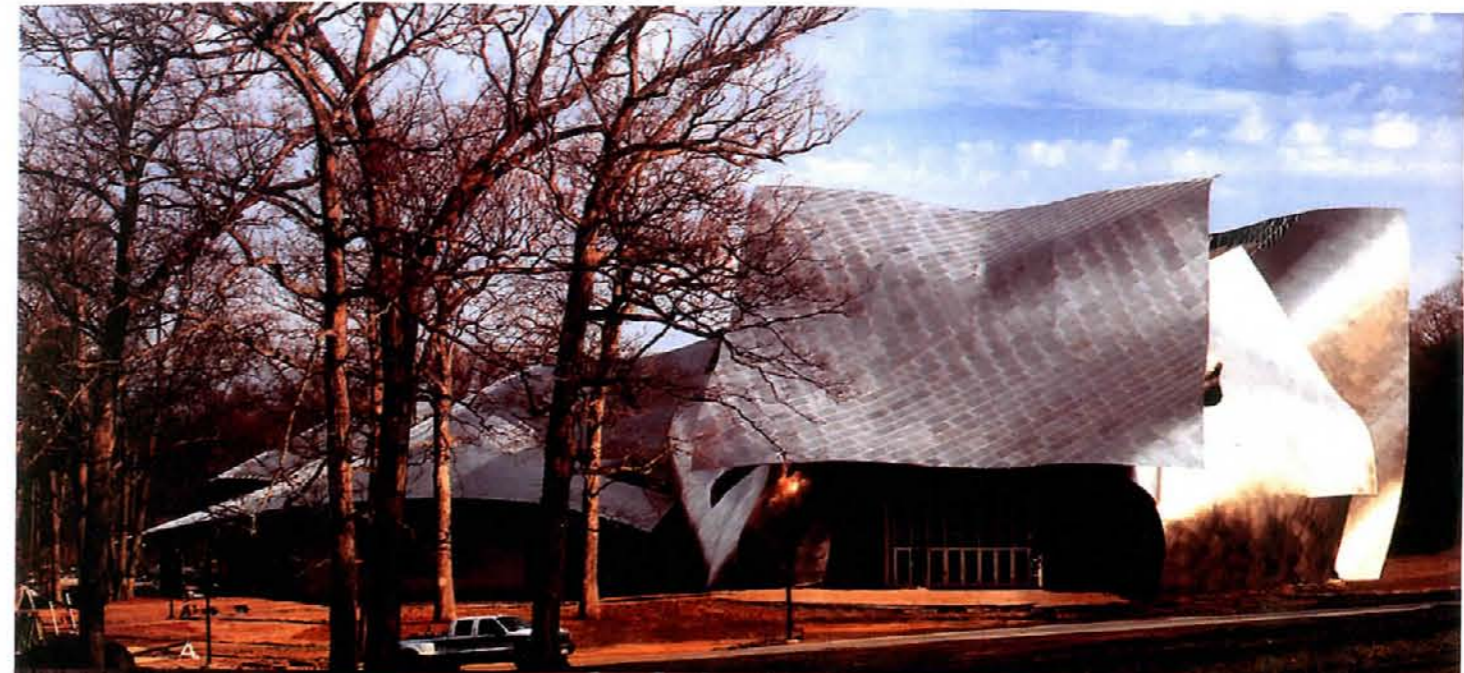


SECTION - THEATER 1



SECTION - THEATER 2

- LIGHT/SOUND TECH
- REHEARSAL ROOM
- LOBBY
- TOILET/WASH ROOM
- EQUIPMENT STORAGE
- STAGE/AUDITORIUM



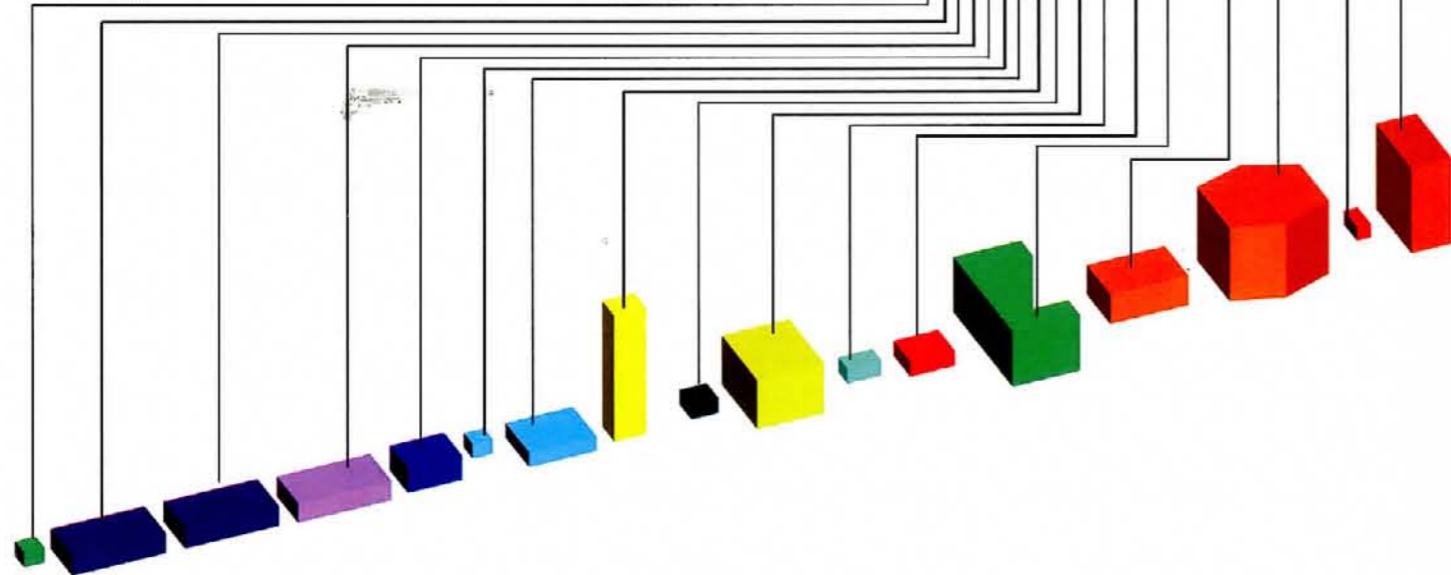
(IMAGES COURTESY - CASABELLA MAGAZINE)



# PROGRAM PROPOSAL:

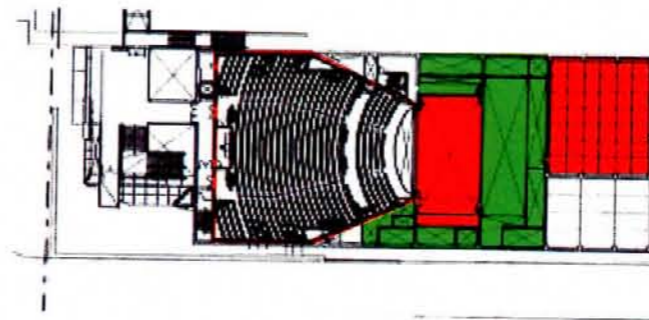
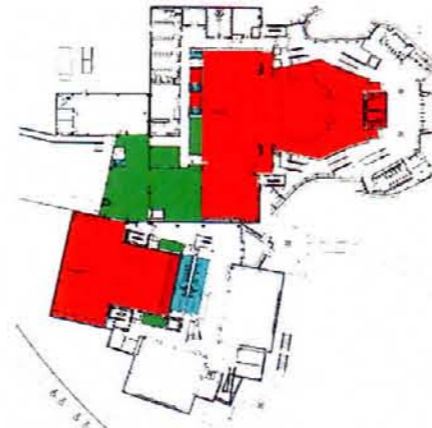
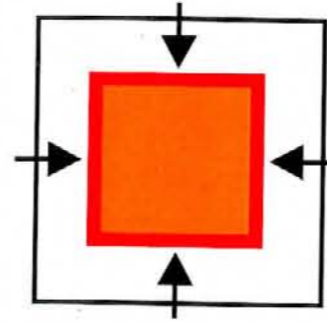
## TIMES SQUARE SCHOOL FOR THE VISUAL AND PERFORMING ARTS

- (1) STAGE- (60x40) - 2400SF
- (4) DRESSING ROOM- (250SF EA.) - 1000SF
- (2) PRIVATE DRESSING ROOM- (100SF EA.) - 200SF
- (1) AUDITORIUM- 5000SF (900 SEATS)
- (1) SMALL AUDITORIUM- 2000SF (300 SEATS)
- (1) SOUND/LIGHT TECH- 500SF
- (1) SET STORAGE/CONSTRUCTION- 4000SF
- (1) LOADING DOCK - ADJACENT TO SET
- (10) CLASSROOM- (800SF EA.) - 8000SF
- (#) RESTROOMS- AS NEEDED PER LEVEL
- (2) GANG RESTROOMS IN LOBBY- (12 TOILETS) - 600SF
- (1) LOBBY- 2500SF
- (2) TICKET OFFICE- (400SF EA.) - 800SF
- (1) LIBRARY- (MULTI-LEVEL) - 5000SF
- (1) ADMIN OFFICE- (10 DESKS) - 2000SF
  - A. DIRECTORS OFFICE- 500SF
- (20) FACULTY OFFICE- (300SF EA. 2 DESKS)-6000SF
- (4) ART STUDIO- (1000SF EA.) - 4000SF
- (2) BAND REHEARSAL- (2000SF EA.) - 4000SF
- (2) DANCE REHEARSAL- (2000SF EA) - 4000SF
- (2) CHORAL REHEARSAL- (2000SF EA) - 4000SF
- (#) EQUIPMENT STORAGE (PER FLOOR) - 300-800SF



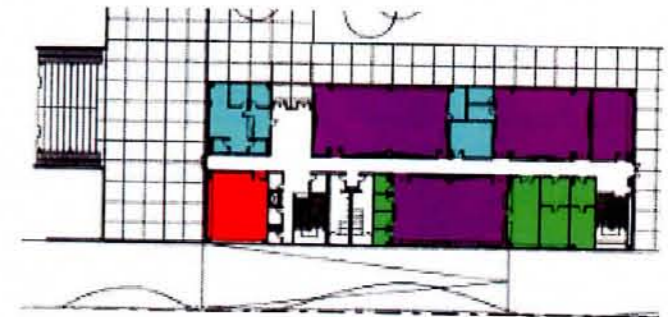
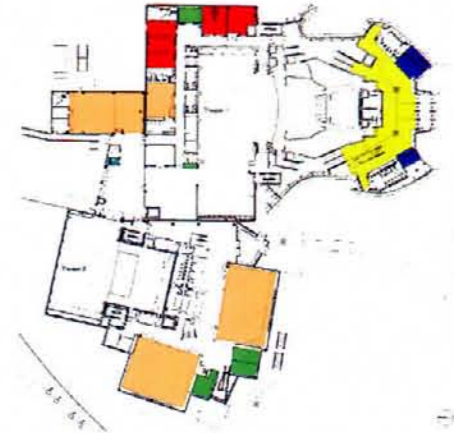
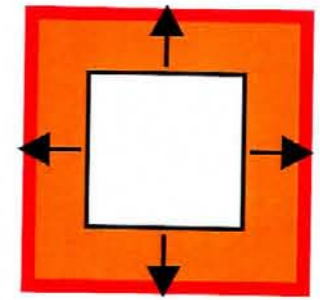
### PRIMARY PROGRAM

INTERNALIZED



### SUPPORT PROGRAM

EXTERNALIZED





"BLURRING ARCHITECTURE ... 'A KIND OF SOFT ARCHITECTURE' WITH A FLEXIBLE BOUNDARY AND TRANSPARENCY THAT COULD UNITE THE ATTRIBUTES OF PHYSICAL AND VIRTUAL SPACES WITH THE INCREASINGLY UNREAL URBAN WORLD AROUND THEM." (BOGNAR)

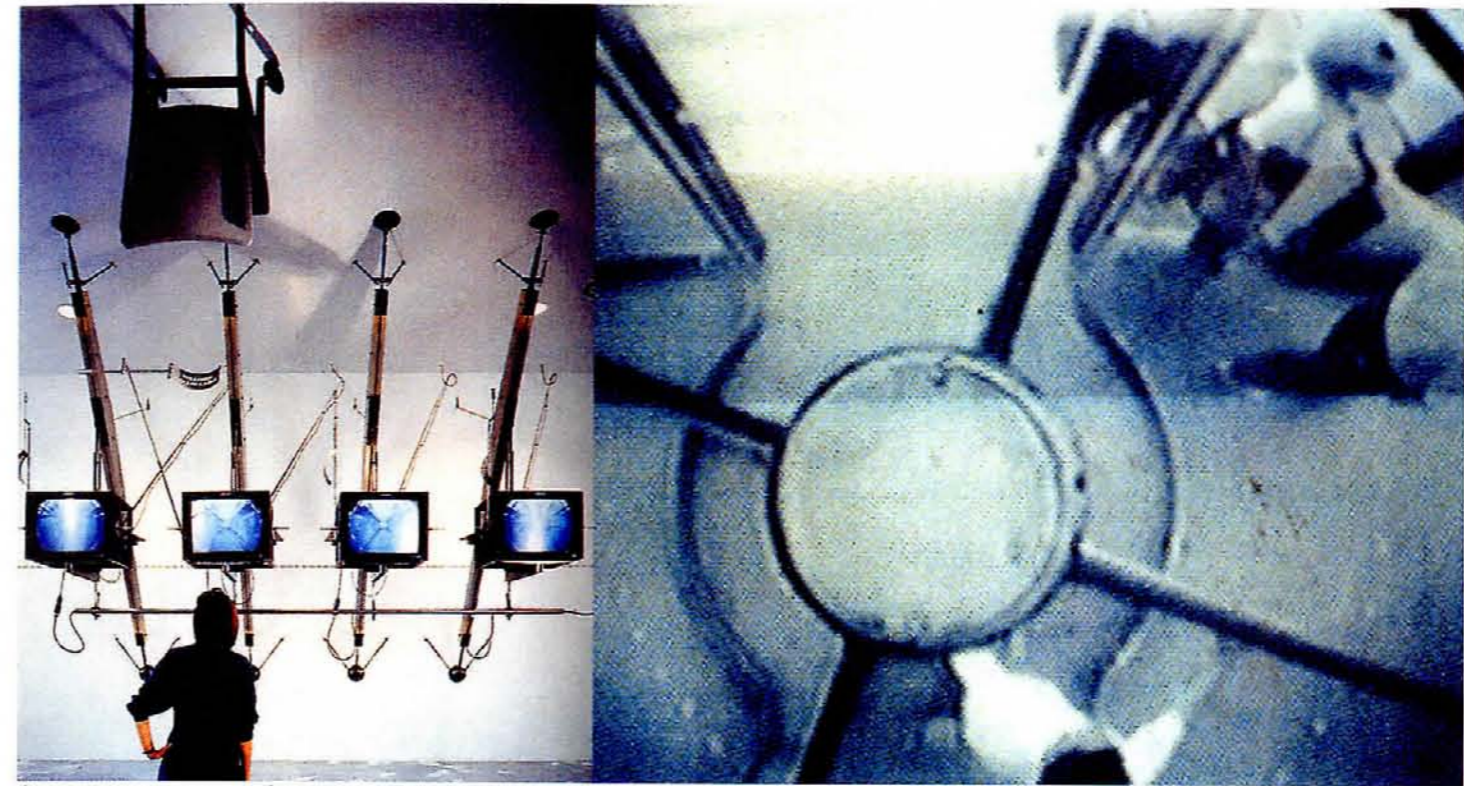
THROUGH VARIOUS TECHNIQUES IN MATERIALITY, SURVEILLANCE, AND DIGITAL VIDEO PROJECTION THE PROGRAMMATIC ORGANIZATION OF THE BUILDING CAN CONTEXTUALIZE ITSELF IN THE SIMULATED URBAN ENVIRONMENT OF TIMES SQUARE. THE BUILDINGS INTERNAL FUNCTIONS CAN BEGIN TO BLEED ONTO THE FAÇADE AND REVEAL THE INNER WORKINGS OF ITS SPACE, OFFERING A NEW TYPE OF "LIVING IMAGE" IN A SPACE THAT IS MASKED BY CORPORATE IMAGERY.

CREATING A "LIVING" IMAGE



# SURVEILLANCE

ARCHITECTS SUCH AS DILLER + SCOFIDIO HAVE REALIZED THAT DISPLAY IS A CENTRAL PART OF OUR CULTURE. THE HUMAN RACE DISPLAYS ALL OF OUR GOODS IN BEAUTIFUL PACKAGING THAT ACTS AS MASS PRODUCED ADVERTISING. IN A WAY, WE EVEN DISPLAY OURSELVES TO THE REST OF SOCIETY THROUGH FASHION AND BODY LANGUAGE. DILLER + SCOFIDIO HAVE FOCUSED MUCH OF THEIR WORK ON THE IDEA OF DISPLAYING THE IMAGE OF A CULTURE ADDICTED TO DISPLAY. THEY HAVE ACCOMPLISHED THIS BY INSTALLATIONS OF SURVEILLANCE ART IN NUMEROUS BUILDINGS AROUND THE WORLD. THROUGH THE USE OF VIDEO CAMERA IMAGERY, AND THE TV OR PROJECTION DISPLAY IT IS POSSIBLE TO PRODUCE A FOCUSED REFLECTION OF A SIMULATED CULTURE. JUST BY WATCHING THE SURVEILLANCE SCREEN WE ARE QUITE LITERALLY WATCHING OURSELVES IN A SIMULATION.



(IMAGES COURTESY - SCANNING: THE ABERRANT ARCHITECTURES OF DILLER + SCOFIDIO)

## PARA-SITE INSTALLATION 1989 -DILLER + SCOFIDIO

"THE PARA-SITE INSTALLATION WAS CREATED FOR THE MOMA IN 1989 AS PART OF IT "PROJECTS ROOM." SURVEILLANCE CAMERAS WERE STRATEGICALLY PLACED THROUGHOUT THE MUSEUM IN AREAS OF HIGH PEDESTRIAN TRAFFIC. THE FOOTAGE WAS THEN FED THROUGH A CCTV SYSTEM AND DISPLAYED ON MONITORS WITHIN THE EXHIBIT. THE VIDEO MONITORS WERE ARRANGED IN A SCULPTURAL VIGNETTE AS PART OF THE COMPLETE ABSTRACT SPACE. "THE SYSTEM OF SPECTATORSHIP WAS THUS INTERRUPTED AND DECODED. DISPLAY IS CENTRAL TO OUR CULTURE. WE DISPLAY OUR GOODS IN PACKAGING, ADVERTISING, AND RETAIL ENVIRONMENTS, WE DISPLAY OURSELVES IN OUR CLOTHES AND THROUGH OUR BODY LANGUAGE, AND WE DISPLAY OUR INFORMATION IN SIGNS AND ICONS. MORE THAN IN AN "EMPIRE OF SIGNS," WE LIVE TODAY IN THE REALM OF DISPLAY. WITHOUT MAKING JUDGMENTS ABOUT WHETHER THERE IS A TRUE NATURE OF THINGS OUTSIDE OF APPEARANCE, OR IF OUR CULTURE IS BECOMING MORE SUPERFICIAL, IT IS EASY TO OBSERVE THE INCREASED IMPORTANCE NOT OF HOW THINGS APPEAR TO US, BUT HOW THEY ARE DISPLAYED" (BETSKY).

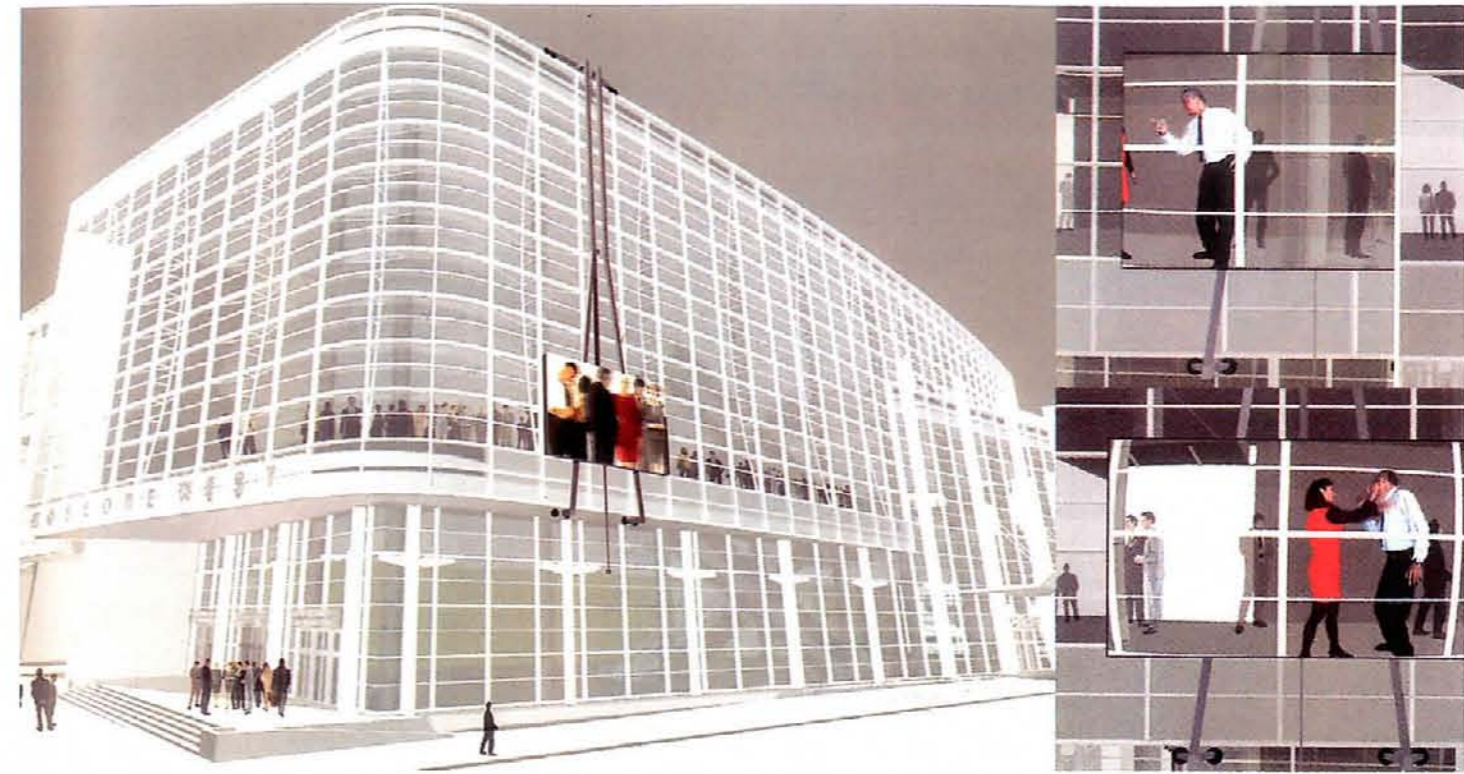




(IMAGES COURTESY - SCANNING: THE ABERRANT ARCHITECTURES OF DILLER + SCOFIDIO)

## OVEREXPOSED 1994-2003 -DILLER + SCOFIDIO

"OVEREXPOSED IS A 28-MINUTE CONTINUOUS VIDEO PAN ACROSS THE FORMER PEPSI-COLA BUILDING ON NEW YORK'S PARK AVENUE. THIS 1962 OFFICE TOWER IS ONE OF THE SIGNATURE "GLASS CURTAIN WALL" BUILDINGS CONSTRUCTED DURING THE LATTER HALF OF THE TWENTIETH CENTURY. THE GLASS FACE REPRESENTED HONESTY, CLARITY, AND METAPHORICAL TRANSPARENCY. THE INSTALLATIONS SLOW PAN PAUSES AT INTERVALS TO PROJECT STILLS OF FICTIONAL MOMENTS WITNESSED THROUGH THE GLASS AND ACCOMPANIED BY THE VOICE-OVER OF A FICTIVE VIEWER/VOYEUR WHO COMMENTS ON THESE SLIGHTLY STRANGE OCCURRENCES IN A "NORMAL" OFFICE BUILDING. WHILE THE CURTAIN WALL WAS BECOMING THE DOMINATE BUILDING TECHNOLOGY OF THE TIME, IT WAS BECOMING EVIDENT THAT THE TECHNOLOGY WHICH PERMITTED UNLIMITED VISION TO THE OUTSIDE ALSO EXPOSED ITSELF TO OBSERVATION FROM THAT VERY SOME OUTSIDE. THE GAZE WAS, ALL OF THE SUDDEN, A TWO-WAY SYSTEM. GLASS WAS BECOMING AN ANXIOUS MATERIAL OF SURVEILLANCE AND CONTROL" (BETSKY).



(IMAGES COURTESY - SCANNING: THE ABERRANT ARCHITECTURES OF DILLER + SCOFIDIO)

## FACSIMILE 2003 -DILLER + SCOFIDIO

"THE IMPULSE TOWARD OVERSTEPPING THE BOUNDARIES BETWEEN TRANSPARENCY AND REFLECTIVITY, THE WINDOW AND THE SCREEN, INFORMS THE ASPIRATIONS OF FACSIMILE, A PERMANENT INSTALLATION AT THE MOSCONE CONVENTION CENTER IN SAN FRANCISCO. MOUNTED ON A VERTICAL STRUCTURE THAT RIDES ALONG HORIZONTAL TRACKS ON THE BUILDINGS PARAPET AND SOFFIT, A 16-BY-27-FOOT LED VIDEO MONITOR FACING THE STREET "SCANS" THE TRANSPARENT GLASS FAÇADE, ALTERNATELY OFFERING PASSERBY A LIVE VIEW (TRANSMITTED FROM A CAMERA BEHIND THE SCREEN) OF THE MILLING CROWDS WITHIN THE LOBBY, AND A SERIES OF STAGED PRERECORDED FICTIONS. WHILE NUMEROUS MODERN BUILDINGS HAVE DISPLAYED TEXT, ADVERTISING, OR IMAGES, FACSIMILE GOES ON STEP FURTHER AND ADMITS TEMPORALITY INTO ITS DESIGN BY INVITING VIEWERS TO QUESTION THE "LIVENESS" OF THE ELECTRONIC MEDIA THAT SURROUND THEM" (BETSKY).



# V I D E O - D I S P L A Y

EITHER PAIRED WITH THE NOTION OF SURVEILLANCE OR DISPLAYING ANIMATIONS OF FILM, THE VIDEO DISPLAY HAS A PROFOUND ABILITY TO SIMULATE ALTERNATE REALITIES AND VIRTUAL SPACES. "THE EXOGENIC ENERGY OF THE SPOTLIGHT HAS BEEN ADDED TO THE ENDOGENIC POWER OF THE TV SCREEN. THUS A MEDIUM WHICH HAS ONLY BEEN USED TO ILLUMINATE MATERIAL REALITIES HAS NOW GAINED THE CAPACITY TO CREATE ITS OWN, IMMATERIAL BUT NO LESS REAL, WORLD OF SIMULATION. THE INVENTION OF THE HOLOGRAM HAS TAUGHT US THAT EVEN THE SCREEN MARKS ONLY A SMALL STEP ON THE PATH TO TOTAL SPATIAL FICTION." (HUXTABLE) BY INCORPORATING TECHNOLOGIES OF DIGITAL LED SURFACES, HIGH-DEFINITION PROJECTION SCREENS, AND LIQUID CRYSTAL DISPLAYS INTO THE FACADES OF OUR BUILDINGS ARCHITECTURE CAN CREATE AN AFFECT THAT REFLECTS A SIMULATED SOCIETY.



(IMAGES COURTESY - SPACE MORPHING; MIGLIORE + SERVETTO TEMPORARY ARCHITECTURE)

## E DE PADOVA, 50 ANNI DI DESIGN 2006 - SHOWROOM CORSO VENEZIA

CELLS, GENERATIVE ELEMENTS, AN ORGANISM FORMED THROUGH THE EVOLUTION AND THE REITERATION OF ITS CONSTITUENT ELEMENTS. ITS REPETITIVE NATURE OR NOTE IS A PRISMATIC MODULE WITH REFLECTIVE SURFACES, WHICH MULTIPLY TO CREATE A LONG STRUCTURE, PERMEABLE TO VISION, THAT UNWINDS THROUGH SPACE. THE DUPLICATING OF THE SURROUNDING SPACE ALTERNATES WITH A RHYTHMICALLY FLOWING DISPLAY OF IMAGES, WORDS AND OBJECTS PLACED INSIDE THE MODULES. THE REFLECTIVE SURFACE IS RENDERED TRANSPARENT BY A CONSTANT PATTERN OF ALTERATIONS. STORIES FADE IN AND OUT OF SIGHT, SEEMING TO APPEAR AND VANISH. (MIGLIORE) THROUGH THE USE OF THE DIGITAL LED DISPLAY SURFACE, THIS INSTALLATION CREATES A FRAGMENTED SERIES OF IMAGES IN THE HISTORY OF PRODUCT DESIGN. THE STACKS OF INDIVIDUAL UNITS CREATE AN EFFECT THAT BLURS THE NOTION OF REALITY. AS THE OBSERVER PASSES THROUGH AND PAST THE EXHIBITION THEY ARE CONSTANTLY QUESTIONING WHAT THEY SEE AS REFLECTION AND IMAGE.

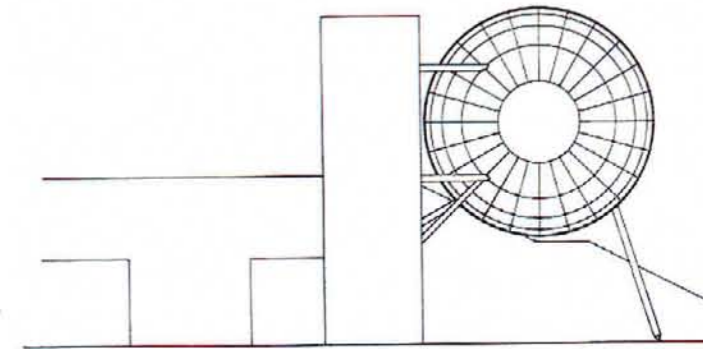
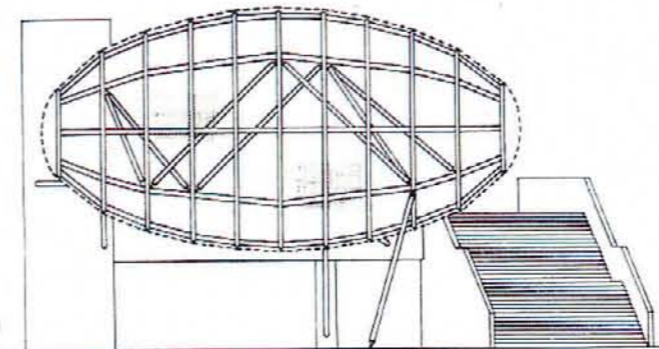




(IMAGES COURTESY - HERZOG & DE MEURON 1981-2000, EL CROQUIS)

## BLOIS CULTURAL CENTRE 1991 -HERZOG + DE MEURON

"THE COMPETITION ENTRY FOR THE CENTRE CULTURAL DE BLOIS PROPOSES A JANUS-FACED CONFIGURATION: ON ONE SIDE THERE IS A TRADITIONAL STAGE WITH AUDITORIUM AND FOYER, ON THE OPPOSITE SIDE IS A POP-CONCERT STAGE WITH RAMPS FOR MORE THAN 2000 SPECTATORS. DURING THE COLD SEASON, THESE RAMPS COULD BE SIMPLY COVERED AND INSULATED. WE TOOK ON THESE REQUIREMENTS QUITE LITERALLY AND DEVELOPED THE NECESSARY TECHNICAL INSTALLATIONS WITHIN AN ORTHOGONAL STEEL STRUCTURE WITHOUT ANY FORMAL EXPRESSION. USING A GIANT CURTAIN SYSTEM - SIMILAR TO A CIRCUS TENT - THE STEEL STRUCTURE COULD BE ENCLOSED. ELECTRONIC SCROLLING DISPLAYS AROUND THE ENTIRE BUILDING WOULD FORM A COMPLEMENTARY HORIZONTAL STRUCTURE. THE VERTICAL CURTAINS AND THE HORIZONTAL WORDS WOULD RESULT IN A BUILDING ENVELOPE THAT WOULD SHOW ITSELF TO THE OBSERVER IN AN EVER-CHANGING FORM. THIS CHANGING FACE OF THE BUILDING WOULD LARGELY BE DETERMINED BY THE WORDS ON THE SCROLLING DISPLAYS, ALLOWING THE TEXT OF THE PLAYS OR FRAGMENTS OF THE PERFORMED SONGS ON THE BUILDING'S INTERIOR TO BECOME VISIBLE ON THE EXTERIOR" (DE MEURON).



(IMAGES COURTESY - TOYO ITO WORKS, PROJECTS, WRITINGS)

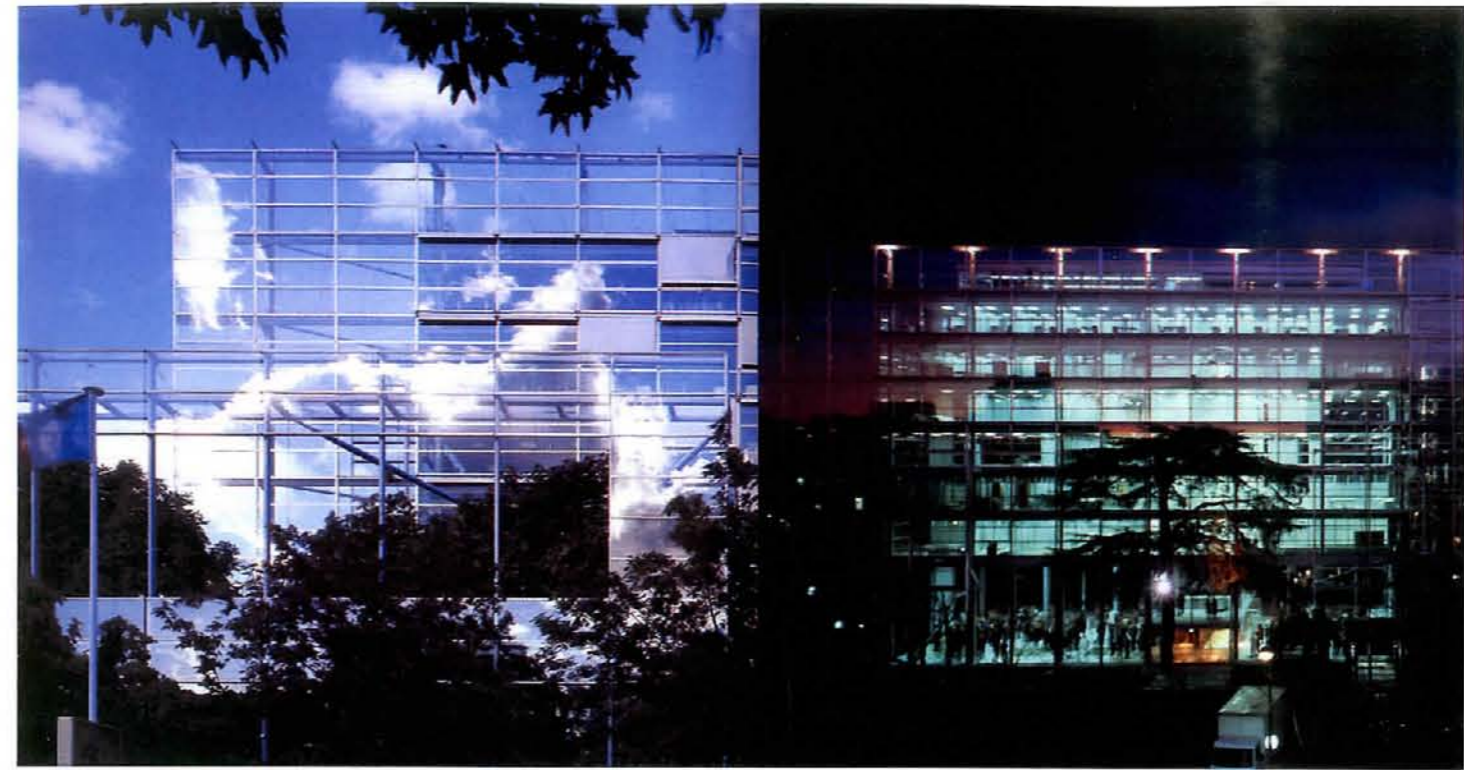
## GATE OF OKAWABATA RIVER CITY 21 "EGG OF WINDS" -TOYO ITO

"AN EGG 16 METERS LONG AND 8 LONG IS CLAD IN ALUMINUM PANELS, FLOATS IN FRONT OF TWO TALL RESIDENTIAL BUILDINGS. BY DAY IT IS A SIMPLE OBJECT THAT REFLECTS THE SUNLIGHT. AT SUNSET THE FIVE LIQUID-CRYSTAL PROJECTORS INSTALLED INSIDE ENTER INTO ACTION. IMAGES FROM VIDEOCASSETTES OR TELEVISIONS ARE PROJECTED ONTO THE PARTIALLY PERFORATED SURFACE OF THE ALUMINUM PANELS, AS WELL AS ONTO THE SCREEN LOCATED INSIDE. THE ALUMINUM CLAD EGG GLEAMS DURING THE DAY BUT ITS REALITY IS TRANSFORMED INTO A VAGUE THREE DIMENSIONAL ENTITY COMPOSED SOLELY OF IMAGES. IT IS AN OBJECT MADE OF IMAGES THAT CAN BE SEEN THROUGH THE AIR, FILLED WITH INFORMATION COMING FROM THE SURROUNDINGS; IT APPEARS AND DISAPPEARS WITH THE WIND" (ITO).



# G L A S S / S I L K S C R E E N

ARCHITECTURAL PRACTICES IN THE PAST CENTURY HAVE RECOGNIZED THAT GLASS, ACRYLIC PANELS, AND OTHER MATERIALS OF SIMILAR CONSISTENCY ARE CAUGHT BETWEEN NOTIONS OF TRANSPARENCY AND THE AMBIGUITY OF DEFINING ENCLOSURE. "GLASS MORE THAN EVER IS DELIBERATELY USED AS A 'VIRTUAL' SURFACE FOR INSCRIPTION OF EVENTS AS THEY ARE REFLECTED ON AND/OR FILTERED THROUGH IT." (BOGNAR) USED IN NUMEROUS APPLICATIONS AND CONFIGURATIONS, GLASS AND THE 'VIRTUAL' SURFACE THAT IT CREATES CONTRIBUTES TO NOT ONLY THE BLURRING OF INSIDE AND OUTSIDE ENCLOSURE BUT ALSO BETWEEN WHAT IS VIEWED AS REALITY AND SIMULATED FICTION. ARCHITECTURAL WORKS SUCH AS THE FOUNDATION DE CARTIER AND HOSPITAL OF PHARMACEUTICAL SCIENCE ARE PRIME EXAMPLE OF THE USE OF GLASS CURTAIN WALLS AS NOT ONLY AN ENCLOSURE BUT ALSO AS A MANTLE OF CULTURAL REPRESENTATION. THE SPATIAL ILLUSIONS CREATED BY OVERLAPPING AND APPLYING SILK-SCREENED IMAGES TO A GLASS SURFACE CAN ADD TO THE 'VIRTUAL' QUALITIES OF ITS SURFACE. THE TWO DIMENSIONAL SURFACE OF GLASS CAN THUS CREATE A THREE DIMENSIONAL, VIRTUAL, SIMULATION THAT IS A REFLECTION OF OUR SOCIETY.



(IMAGES COURTESY - *GLASS STATE THE TECHNOLOGY OF THE SPECTACLE, PARIS, 1981-1998.*)

## FOUNDATION DE CARTIER 1994 -JEAN NOUVEL

IN THE FOUNDATION DE CARTIER, JEAN NOUVEL CLEVERLY LAYERS THE FAÇADE OF THE BUILDING BY CREATING NUMEROUS SCREENS OF GLASS CURTAINS AT VARIOUS POINTS BETWEEN THE ACTUAL BUILDING AND THE STREET. BY DOING THIS THE BUILDING IS DEMATERIALIZED AND BEGINS TO BLUR WITH NATURE IN VARIOUS WAYS. THE REFLECTION SEEN IN THE LAYERED GLASS FACADES BLUR THE REALITY OF THE BUILDING AND THE TREES LOCATED BETWEEN THE GLASS WALLS MAKE YOU QUESTION IF THEY ARE JUST ANOTHER REFLECTION OR ACTUALLY THERE. SINCE THE FACADES OF THE BUILDING ARE LARGER THAN THE ACTUAL VOLUME, VIEWS OF THE SKY AND CLOUDS CAN BE READ THROUGH THEM AND ON THEM SIMULTANEOUSLY. THE INTERIOR PROGRAM OF THE BUILDING IS EMBODIED IN ITS FAÇADE AND THE TWO BEGIN TO BLEED TOGETHER. THE TEMPORARY EXHIBITIONS ON THE INTERIOR OF THE MUSEUM CAN BE VIEWED THROUGH THE FAÇADE WHILE ALSO BEING EMBODIED IN THE TEMPORALITY OF ITS CONSTRUCTION SENSE.

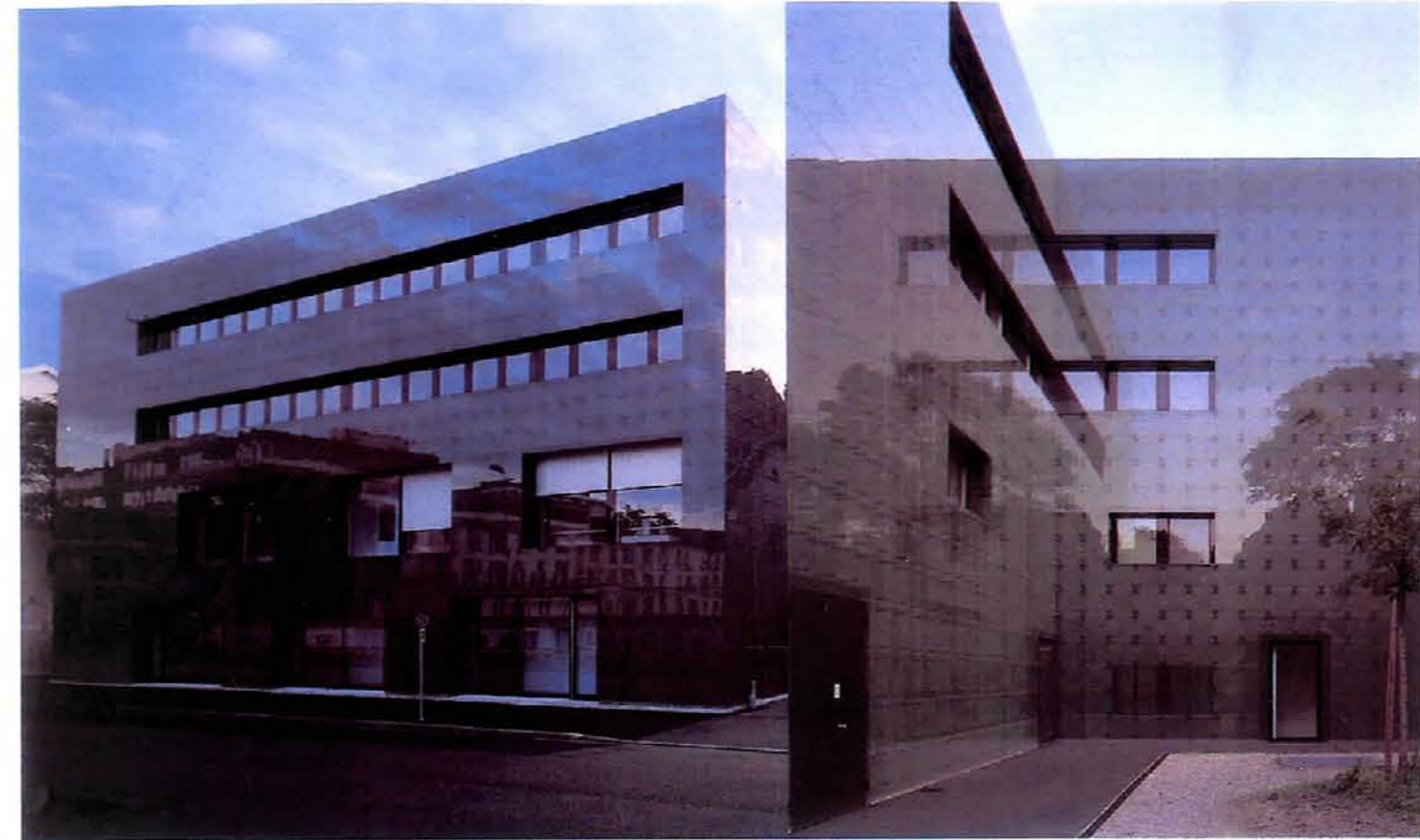




(IMAGE COURTESY - GOOGLE IMAGES)

## GALERIES LAFAYETTE BERLIN 1991 -JEAN NOUVEL

IN THE GALERIES LAFAYETTE THE FAÇADE OF THE BUILDING IS LITERALLY OPENED TO THE PUBLIC ON MANY LEVELS. THE TRANSPARENCY OF THE BUILDING AS AN OBJECT MADE OF GLASS ALLOWS THE ONE TO VIEW THE ACTUAL INTERIOR CIRCULATION OF PEOPLE IN A RETAIL SETTING. TRIANGULAR CONES OF SPACE ARE CARVED OUT OF THE INTERIOR SPACE AND WRAPPED IN GLASS ALLOWING FOR THE READING OF SOLID AND VOID TO BE BLURRED. THE CONE SHAPED VOLUMES OF GLASS CREATE A JUXTAPOSED HOLOGRAPHIC EFFECT WHEN VIEWING THE BUILDING FROM THE EXTERIOR. THEY ALLOW IMAGES OF THE OCCUPANTS TO BE FURTHER REFLECTED ONTO THE SURFACE OF THE FAÇADE. PAIRED WITH ELECTRONIC SIGNAGE AND THE REFLECTION OF ITS CONTEXT THE BUILDING TAKES ON A SIMULATED EFFECT.



(IMAGES COURTESY - HERZOG & DE MEURON 1981-2000. EL CROQUIS)

## HOSPITAL OF PHARMACUETICAL SCIENCE 1997 -HERZOG + DE MEURON

THIS STRUCTURE INCORPORATES THE USE OF SCREEN-PRINTED GLASS TO ENGULF THE ENTIRE FORM OF THE BUILDING. THE BUILDING'S EXTERIOR FACADE IS SEEMINGLY ERASED AND REPLACED WITH THE REFLECTION OF ITS SURROUNDINGS. LIKE A HALO THE GLASS SKIN IS PULLED SLIGHTLY AWAY FROM THE EXTERIOR OF THE BUILDING. THE JUXTAPOSITION BETWEEN THE ACTUAL EXTERIOR CLADDING AND THE OFFSET GLASS HALO "CREATES A MOIRÉ EFFECT, OPTICALLY DIMINISHING THE CONSTRUCTION SIZE." (DE MEURON) WHEN OVERLAPPED WITH ACTUAL GLASS OPENINGS IN THE FAÇADE OF THE BUILDING, ANOTHER SIMULATED EFFECT OF BLURRING THE INTERIOR AND EXTERIOR TOGETHER IS CREATED. ONE CAN SIMULTANEOUSLY VIEW WHAT IS HAPPENING ON THE INTERIOR OF THE BUILDING WHILE SEEING AN OVERLAPPED REFLECTION OF THE EXTERIOR ENVIRONMENT, OR IN SOME CASES ONE CAN SEE THEMSELVES VIEWING THE BUILDING.



## CONCLUSION

ALTHOUGH OUR SIMULATED CULTURE HAS LED TO THE CONDITIONS OUTLINED IN THIS BOOK, WE CANNOT COMPLETELY REJECT THEIR EXISTENCE. IN THE CASE OF THE ONE TIMES SQUARE TOWER, ALTHOUGH TO THE DEMISE OF ARCHITECTURAL SPACE, THE CORPORATE IMAGES THAT PLASTER ITS FAÇADE HAVE CREATED A VAST AMOUNT OF REVENUE AND ALLOWED THE OWNERS OF THE BUILDING TO MAINTAIN A PROFITABLE BUSINESS. WE MUST ACCEPT THE FACT THAT TIMES SQUARE HAS BECOME A PLACE MADE OF IMAGES AND REALIZE THAT WE OWE THE SUCCESS OF THE AREAS BUSINESS INDUSTRY TO THESE IMAGES. WITH THIS IN MIND, THE DESIGN OF THE BUILDING WILL ATTEMPT TO INCREASE THE SURFACE AREA OF THE FAÇADE AS TO NOT COMPLETELY DIMINISH THE SQUARE FOOTAGE OF VERTICAL REAL ESTATE THAT EXISTS TODAY. THIS WILL ALLOW FOR THE INTERVENTION OF NEW TYPES OF SIGNAGE, BOTH "LIVING" AND CORPORATE, TO INTERACT SIMULTANEOUSLY WITH THE BUILDING'S INTERIOR AND EXTERIOR.

THE DESIGN PHASE OF THIS PROJECT WILL CONCURRENTLY TEST THE ORGANIZATION OF THE PROGRAM AND THE MEDIA MATERIALS, OUTLINED IN THE PREVIOUS SECTIONS, FOR THEIR ABILITY TO WORK TOGETHER IN CREATING A "LIVING IMAGE" OF THE BUILDING'S INTERNAL PROGRAMMATIC ACTIVATES. THROUGH RENDERING AND MODELING THE DESIGN PHASE WILL BE INFORMED BY AREAS IN WHICH THESE TWO TECHNIQUES WORK FLUENTLY TOGETHER AS BOTH INTERNALIZED AND EXTERNALIZED CONDITIONS. WHERE IT IS NECESSARY FOR THE PROGRAM TO BE INTERNALIZED IT WILL OFFER OPPORTUNITIES FOR THE FAÇADE TO ACT AS AN EXTERNALIZED IMAGE AND WHERE THE PROGRAM NEEDS EXTERNAL CONNECTIONS THE FAÇADE WILL BE ABLE TO FUNCTION AS A TRANSPARENT OR REFLECTIVE IMAGE. BY SUCCESSFULLY MARRYING THESE DESIGN TECHNIQUES THE BUILDING'S INTERIOR SPACE CAN BE UTILIZED WHILE OFFERING NEW OPPORTUNITIES FOR IMAGE ON THE FAÇADE.



# thesis:

## Reorienting the Real Estate of (IX ■)

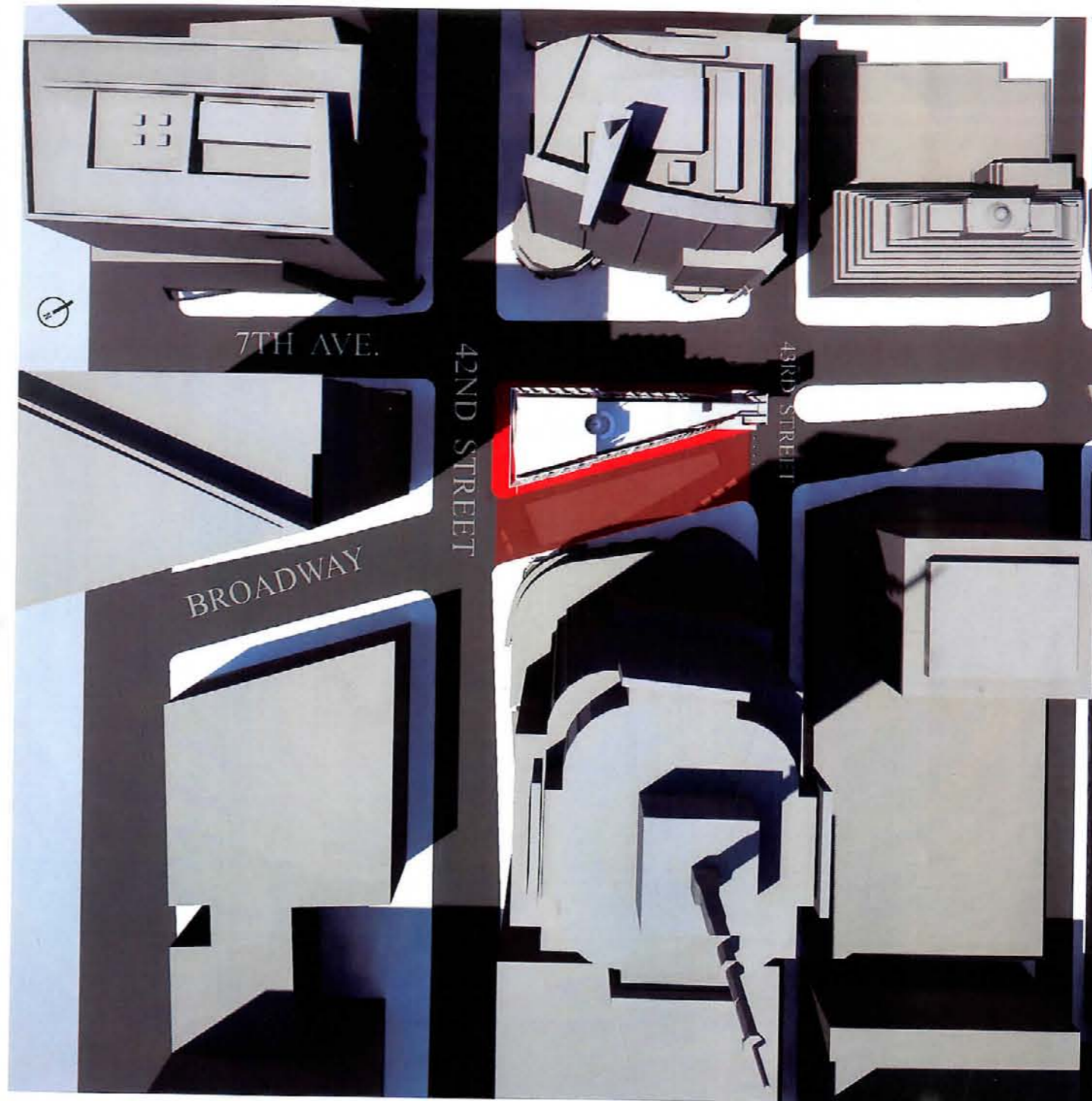
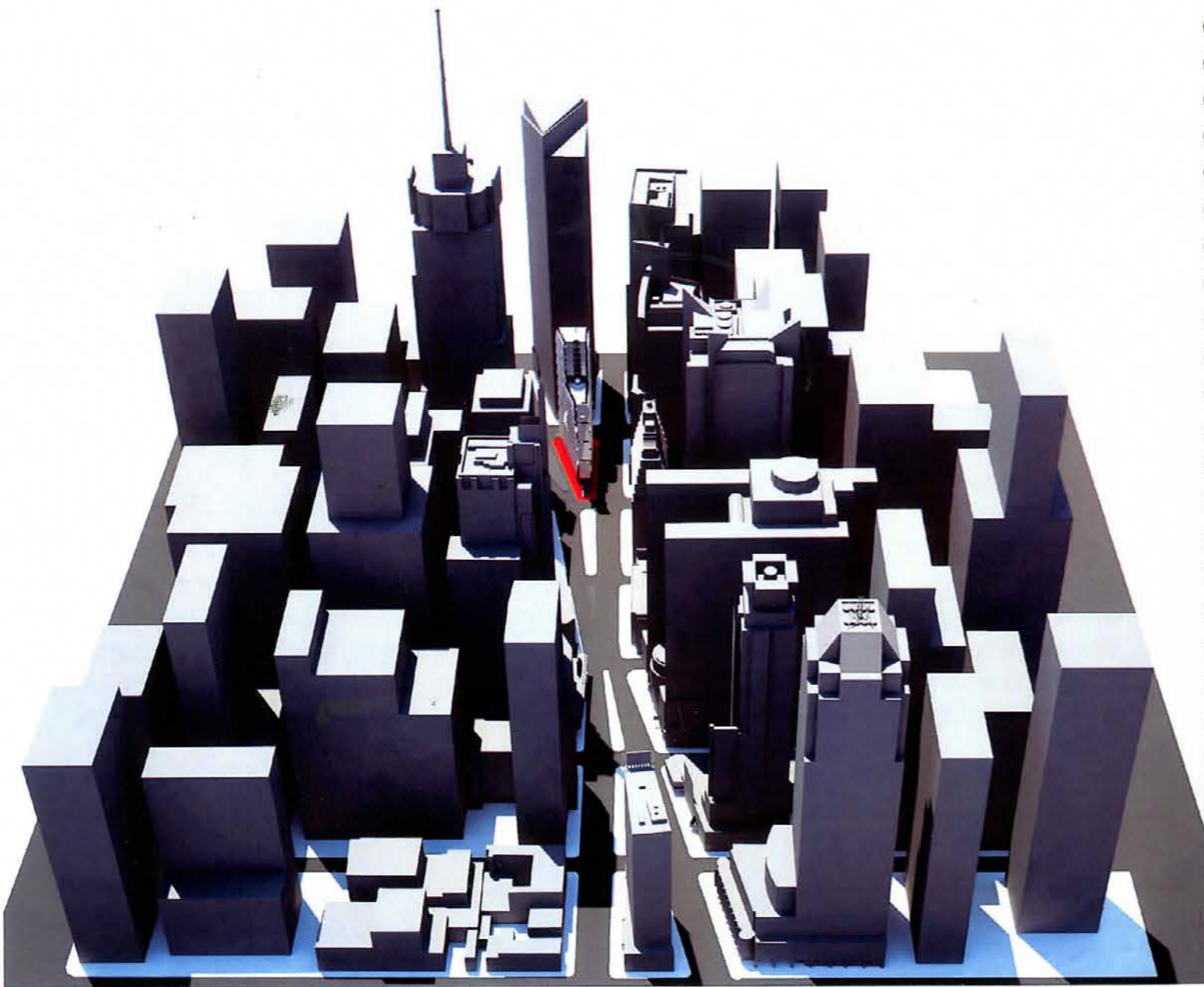
### BRIEF:

In New York Times Square the business of outdoor urban advertising has proven to be highly successful, even in times of economic downturn. Specifically, in cases such as the 1 Times Square building, **the vertically oriented real estate** of its façade has become more valuable than its interior space, allowing recent developments in electronic billboards to become its complete **architectural envelope**. This condition has rendered its habitable interior spaces vacant for nearly twenty years.

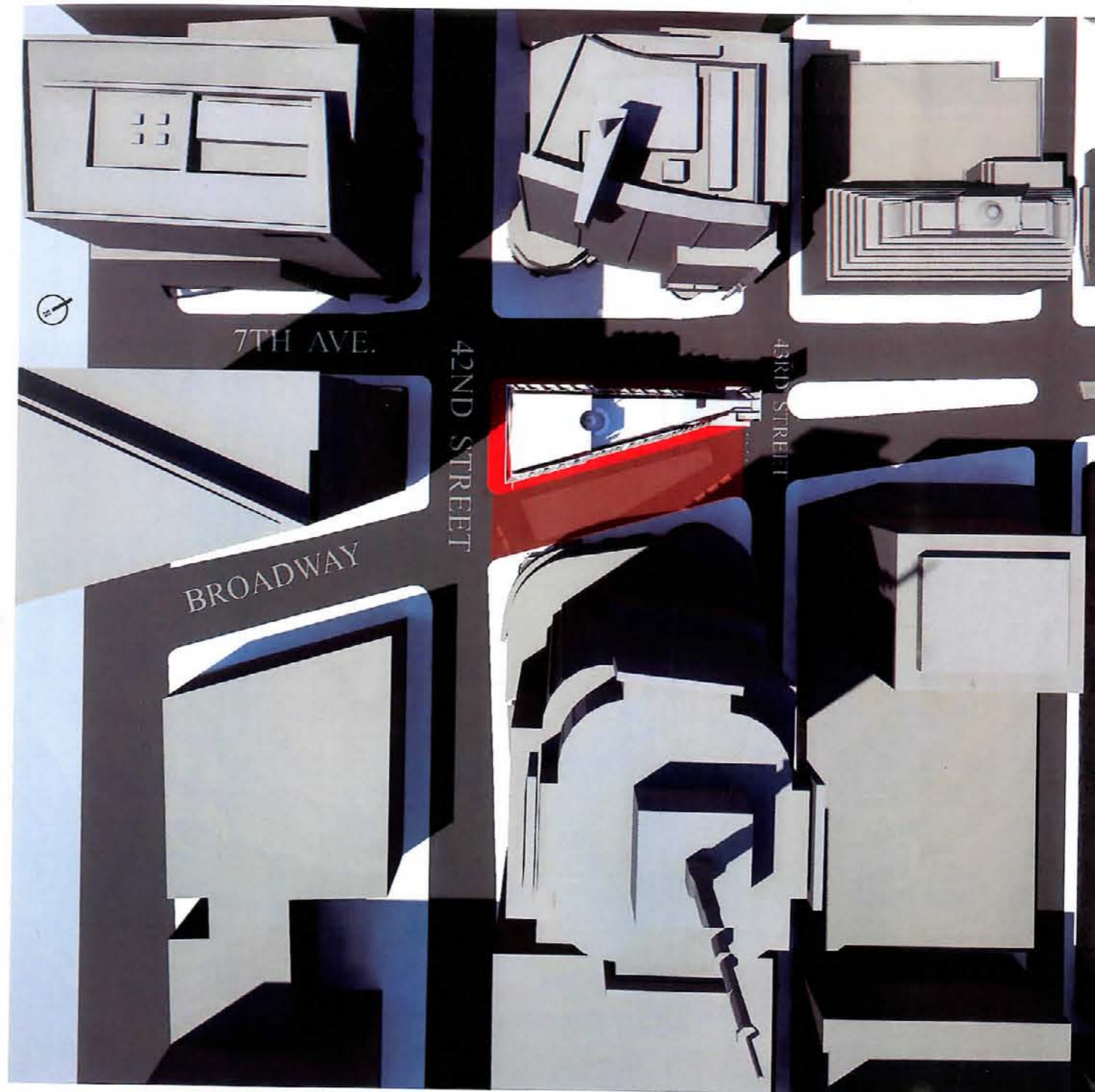
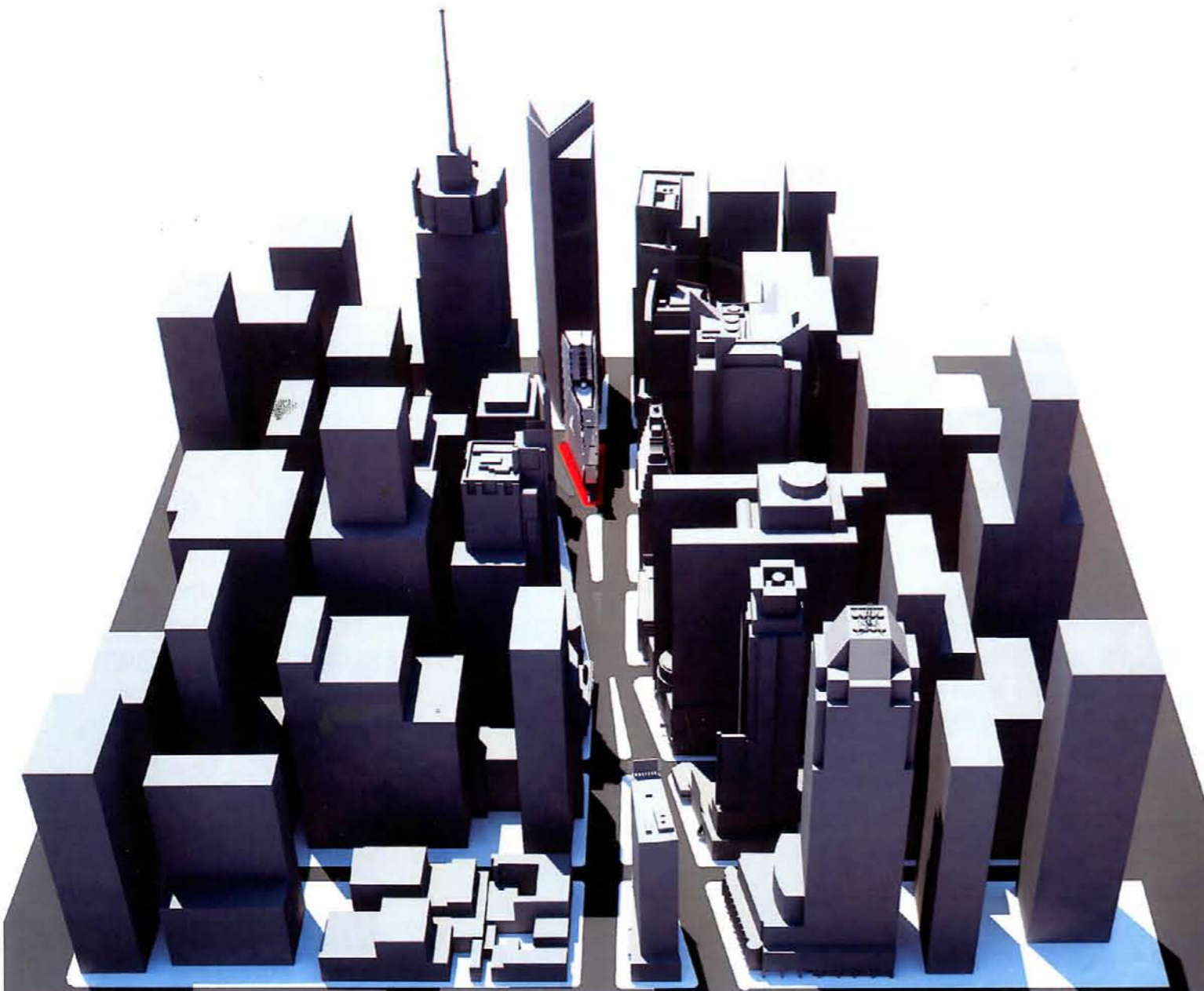
### HYPOTHESIS:

Techniques in **programmatic adjacencies, materiality, visual reproduction, and surveillance** can capitalize on the architectural opportunities of vacant space in the center of our country's financial capital. By creating a structural façade that re-introduces natural light and view to the opened program of a visual and performing arts school, **the vertical and horizontal real estate of 1 Times Square can begin to work as one architectural entity**. The highly internalized characteristics of this program will offer opportunities for its activities to occupy not only the interior, but also the exterior of the building.



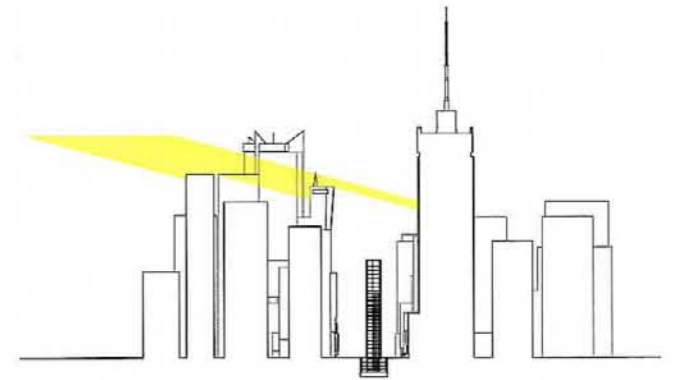
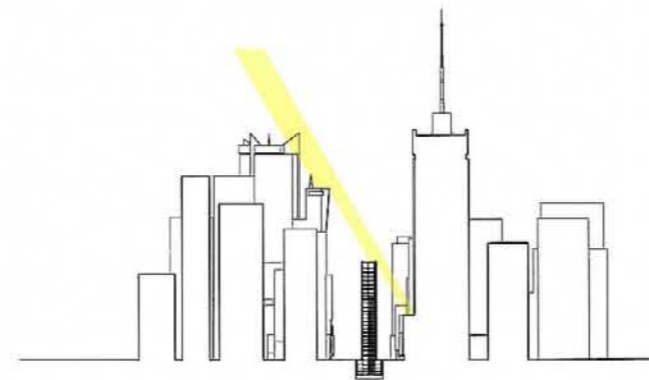
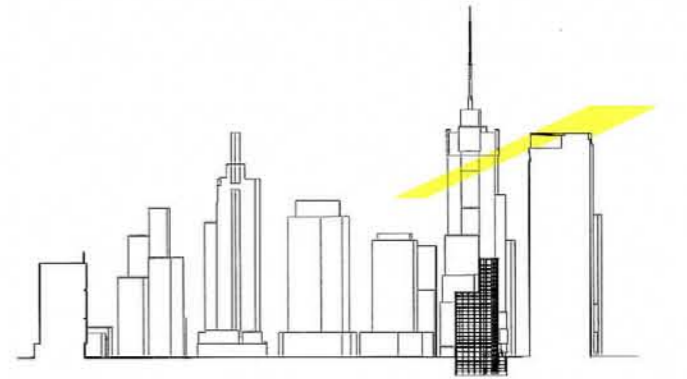
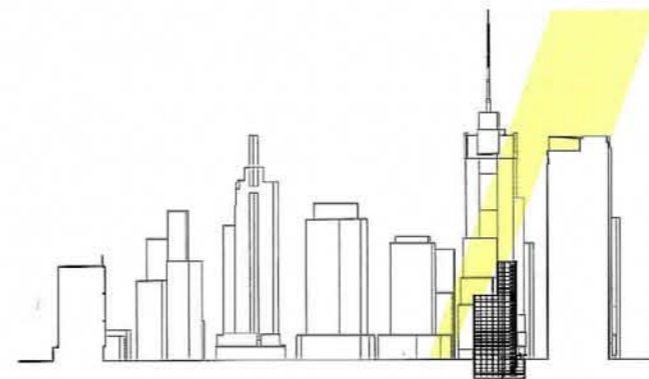
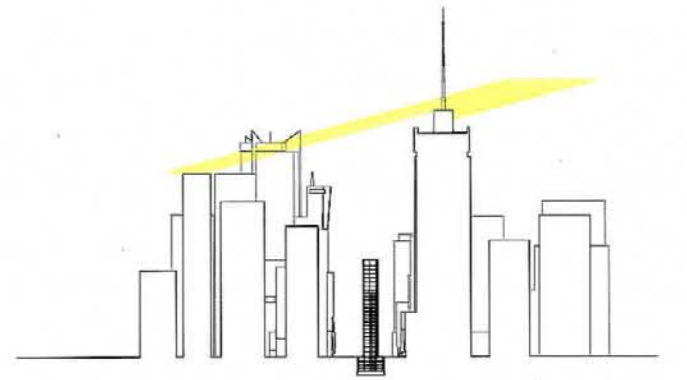
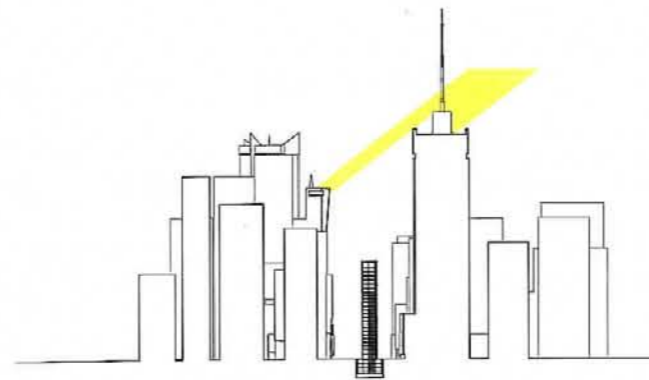
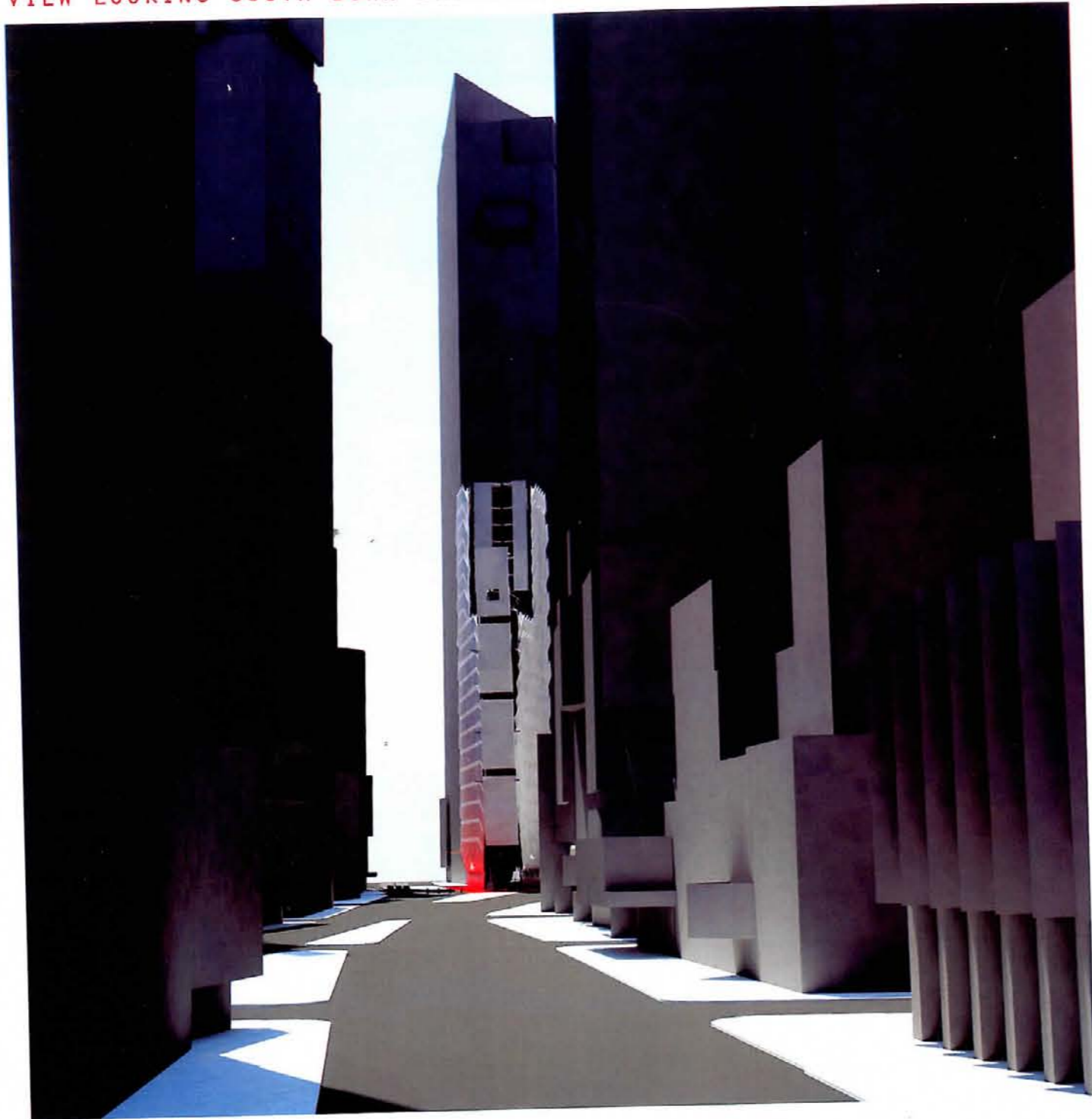




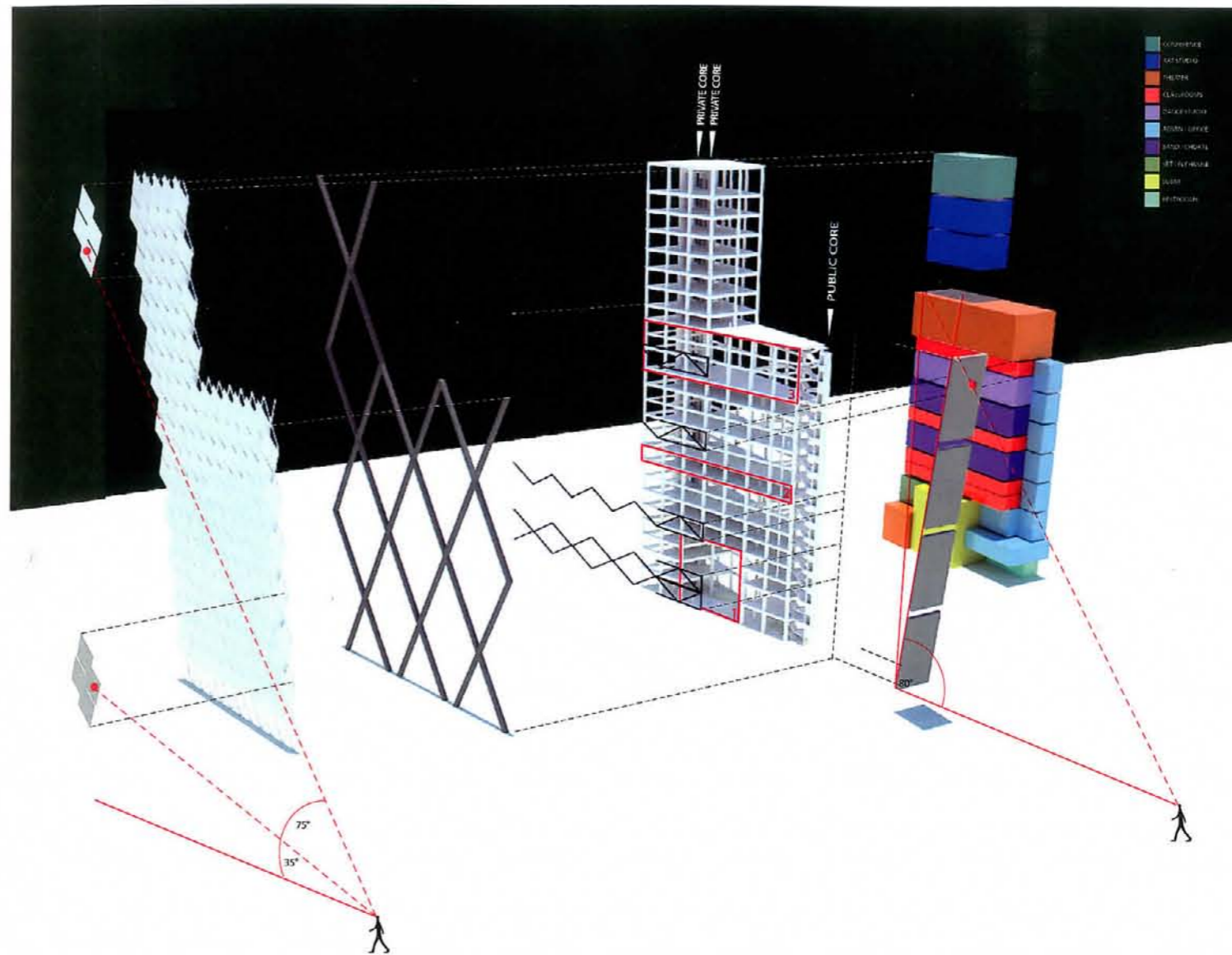
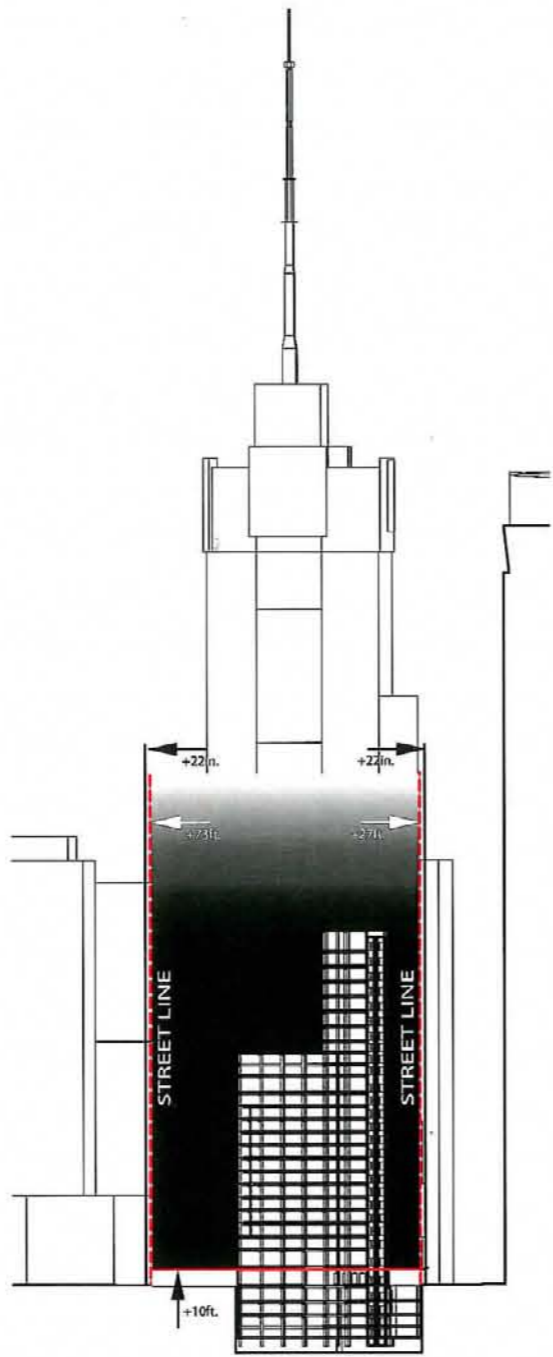
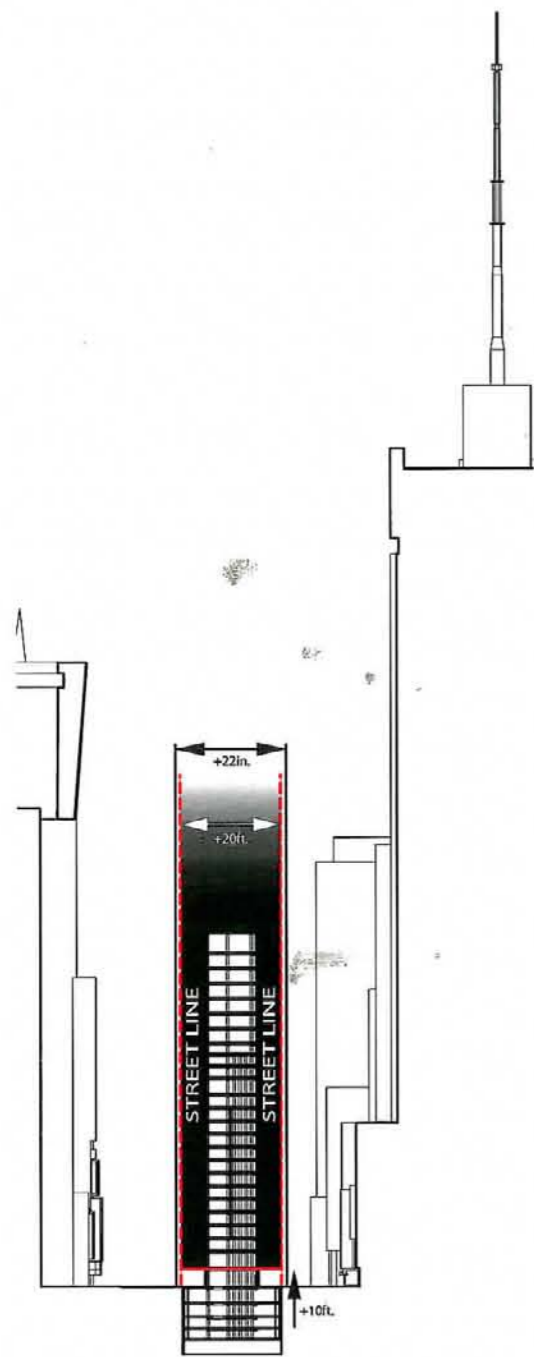




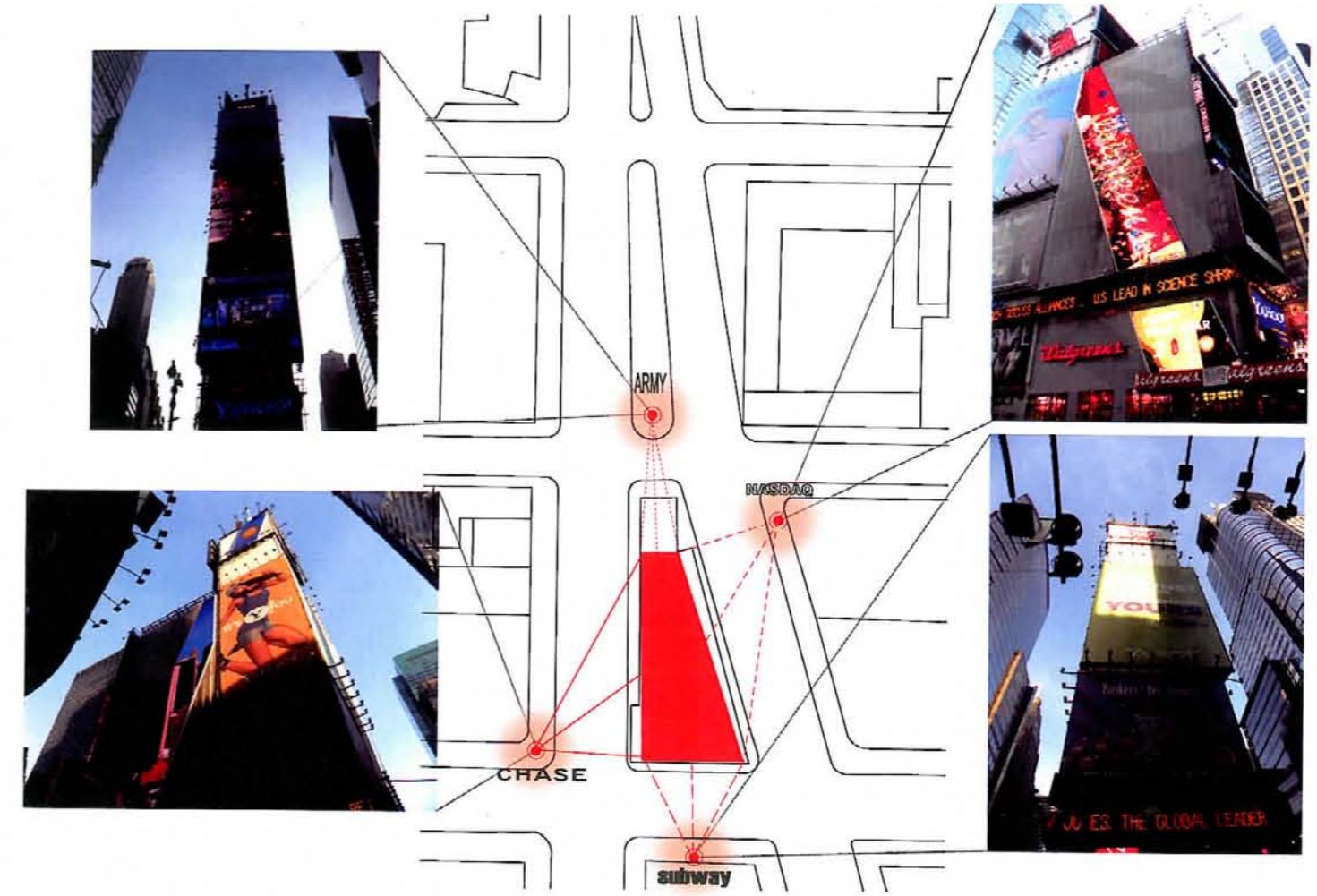
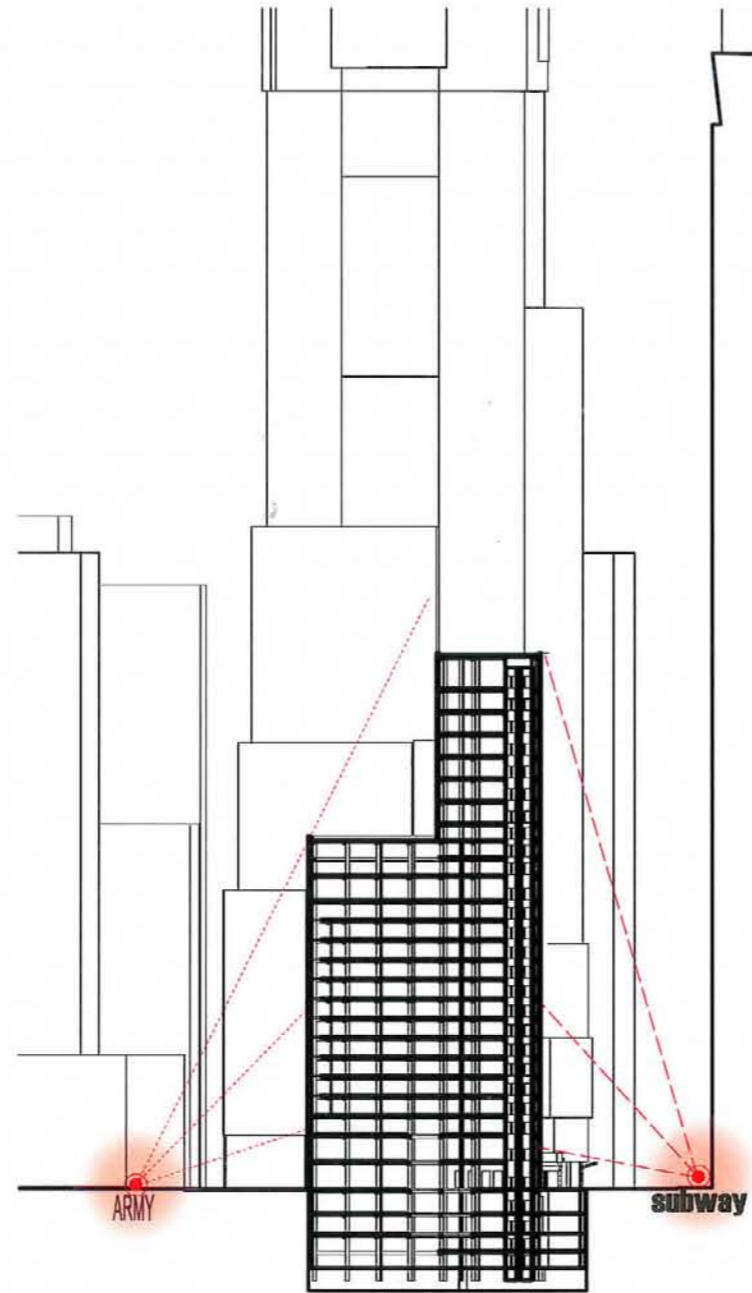
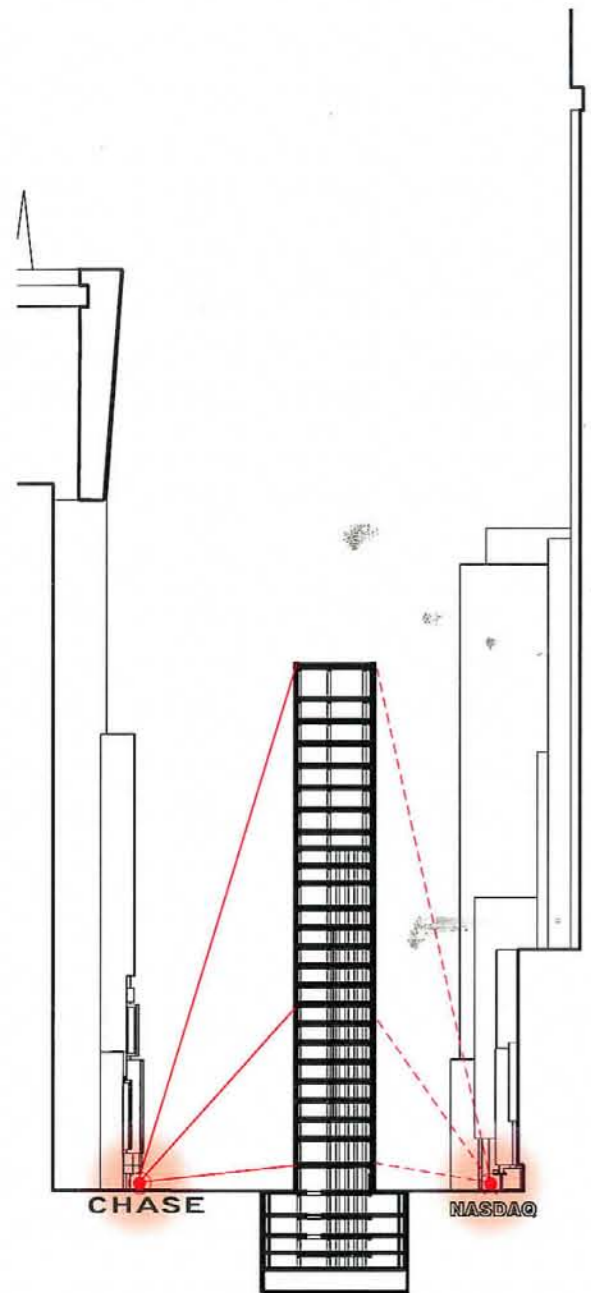
VIEW LOOKING SOUTH DOWN BROADWAY



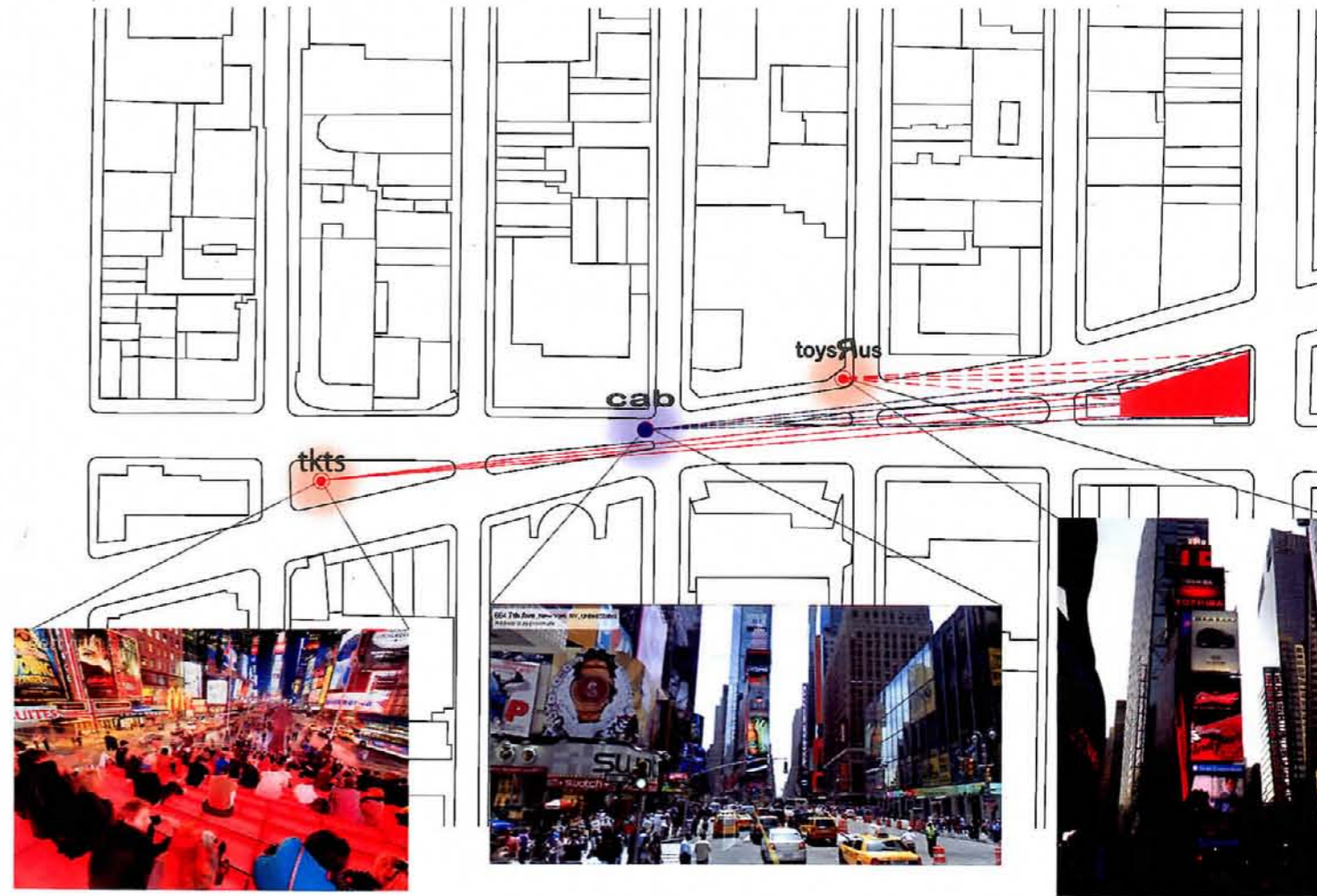
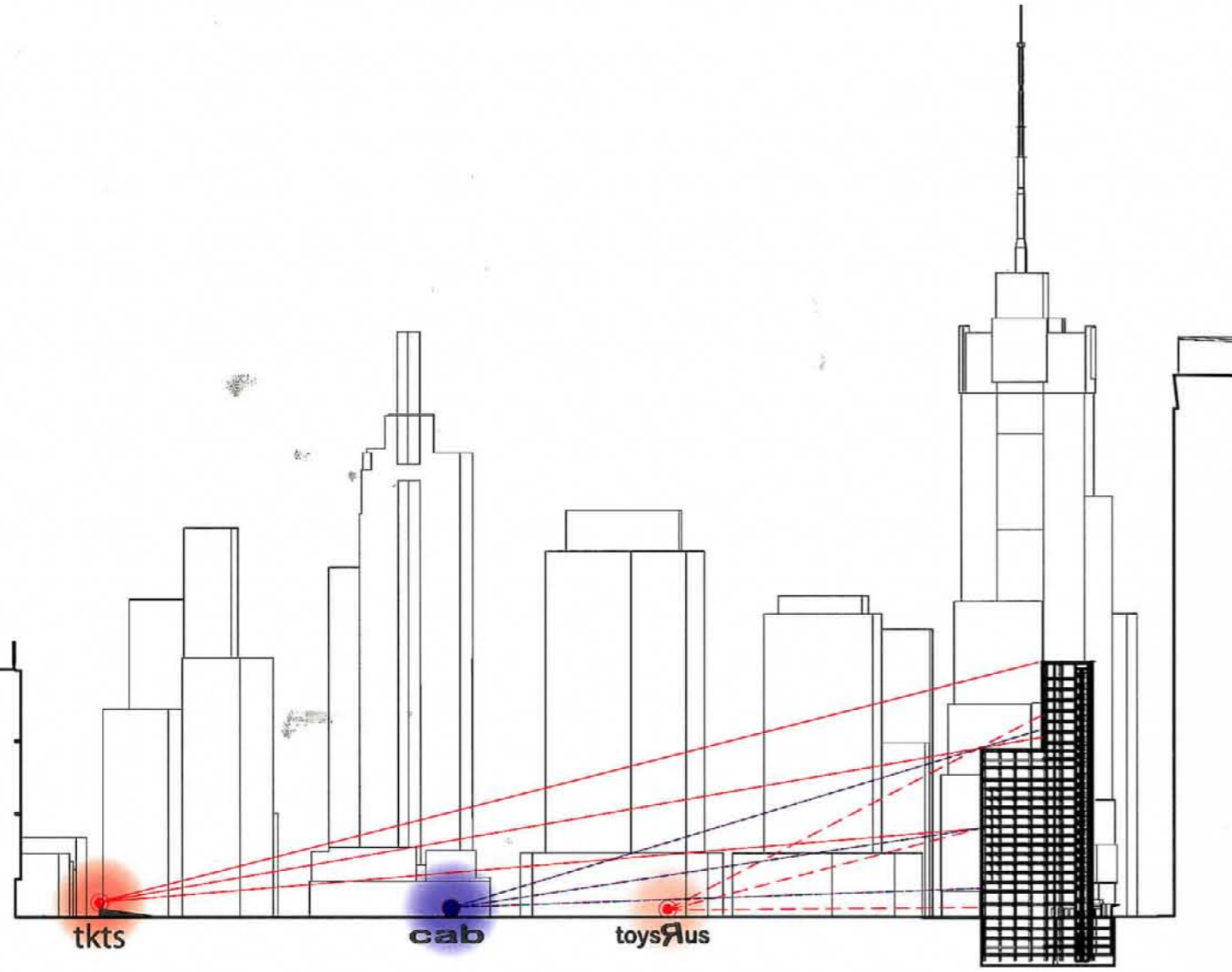








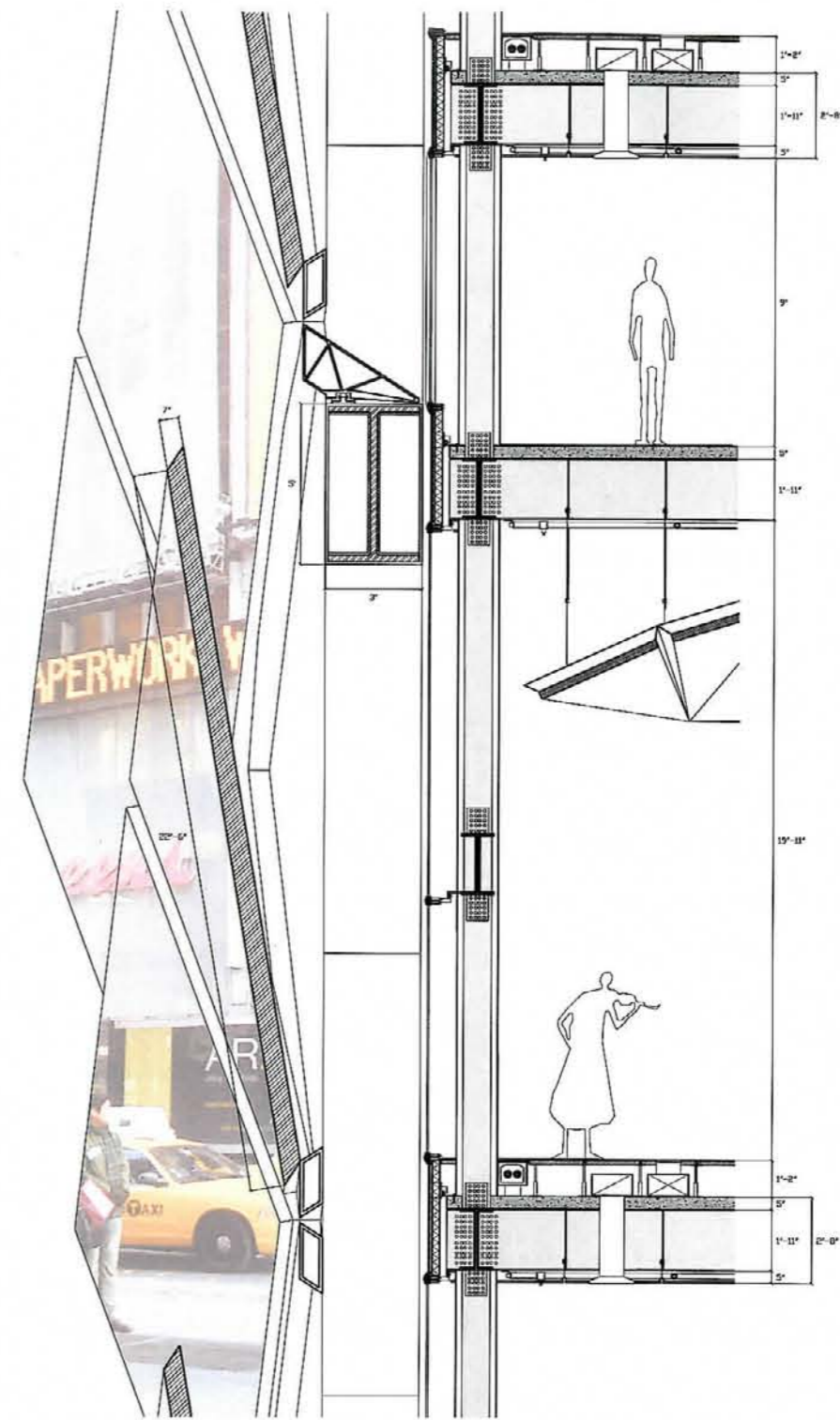
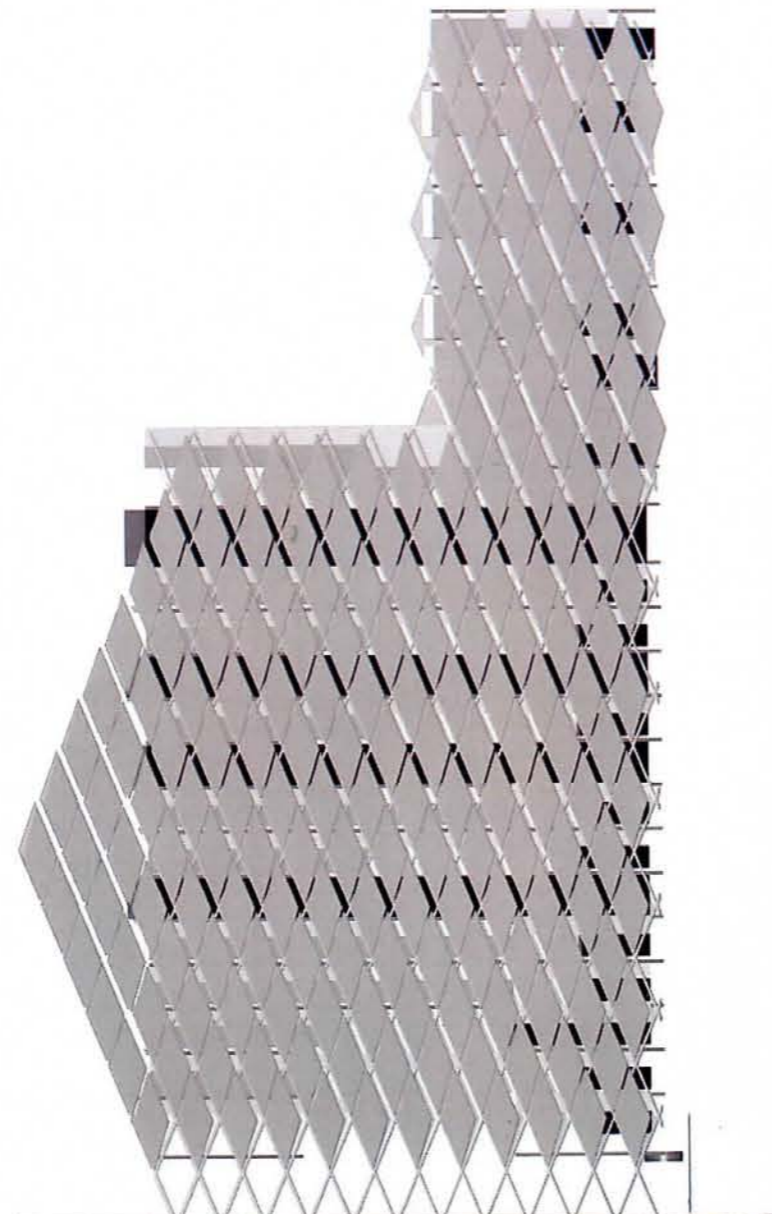






EXTERIOR GLAZING LAYER

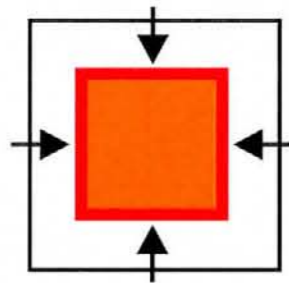
EXTERIOR GLAZING LAYER - WITH SKIN



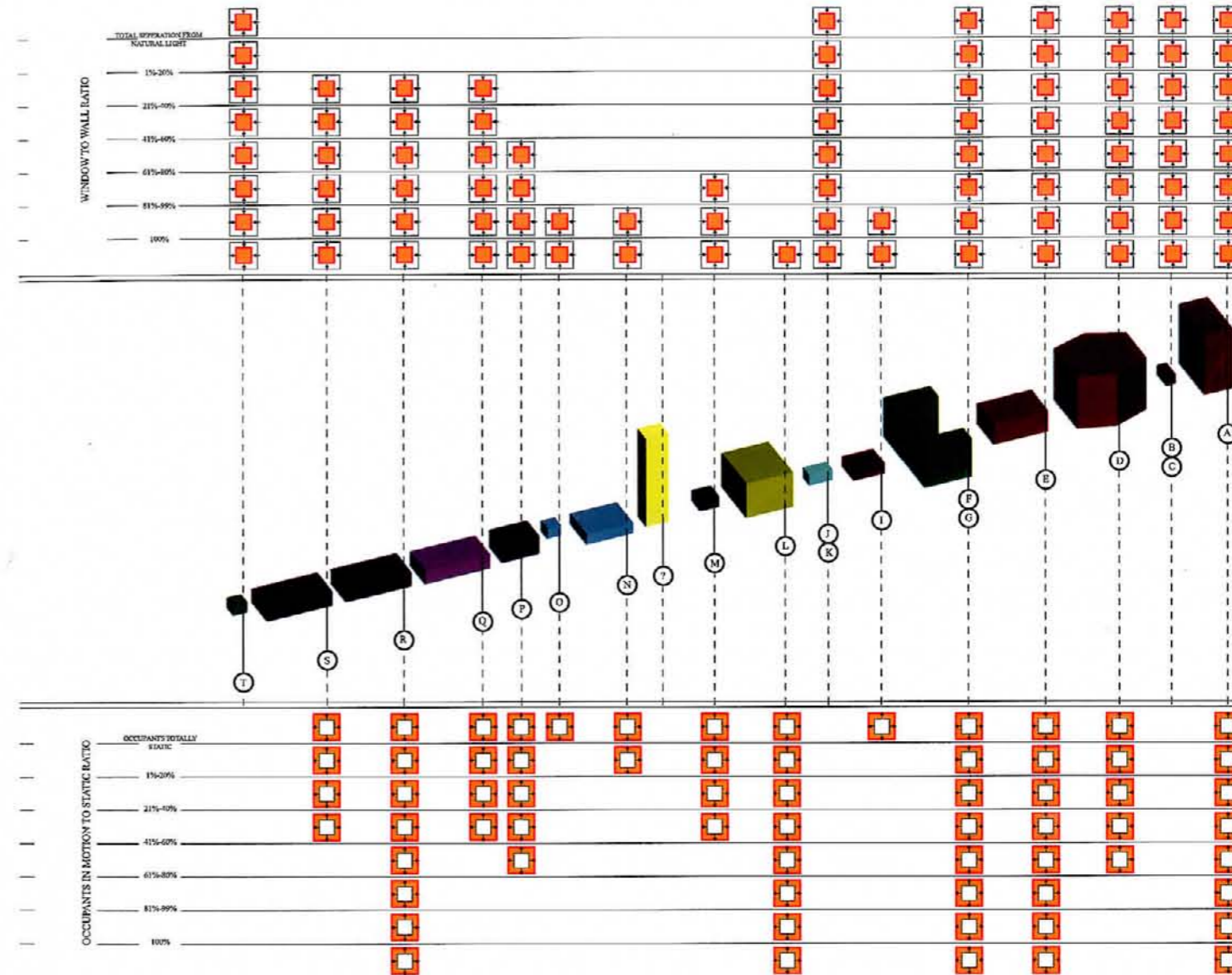
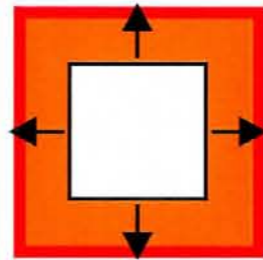


- A. (1) STAGE- (60x40) - 2400sf
- B. (2) DRESSING ROOM- (250sf EA.) - 500sf
- C. (2) PRIVATE DRESSING ROOM- (100sf EA.) - 200sf
- D. (1) AUDITORIUM- 4000sf (600 SEATS)
- E. (1) SMALL AUDITORIUM- 2000sf (300 SEATS)
- F. (1) SOUND/LIGHT TECH- 500sf
- G. (1) SET STORAGE/CONSTRUCTION- 1000sf
- H. (1) LOADING DOCK - ADJACENT TO SET
- I. (6) CLASSROOM- (800sf EA.) - 4800sf
- J. (#) RESTROOMS- AS NEEDED PER LEVEL
- K. (2) GANG RESTROOMS IN LOBBY- (12 TOILETS) - 600sf
- L. (1) LOBBY-
- M. (1) TICKET OFFICE- 400sf
- N. (1) ADMIN OFFICE- (10 DESKS) - 2000sf
  - A. DIRECTORS OFFICE- 500sf
- O. (10) FACULTY OFFICE- (300sf EA. 2 DESKS)-3000sf
- P. (2) ART STUDIO- (1000sf EA.) - 2000sf
- Q. (1) BAND REHEARSAL- 2000sf
- R. (1) DANCE REHEARSAL- 2000sf
- S. (1) CHORAL REHEARSAL- 2000sf
- T. (#) EQUIPMENT STORAGE (PER FLOOR) - 300-800sf

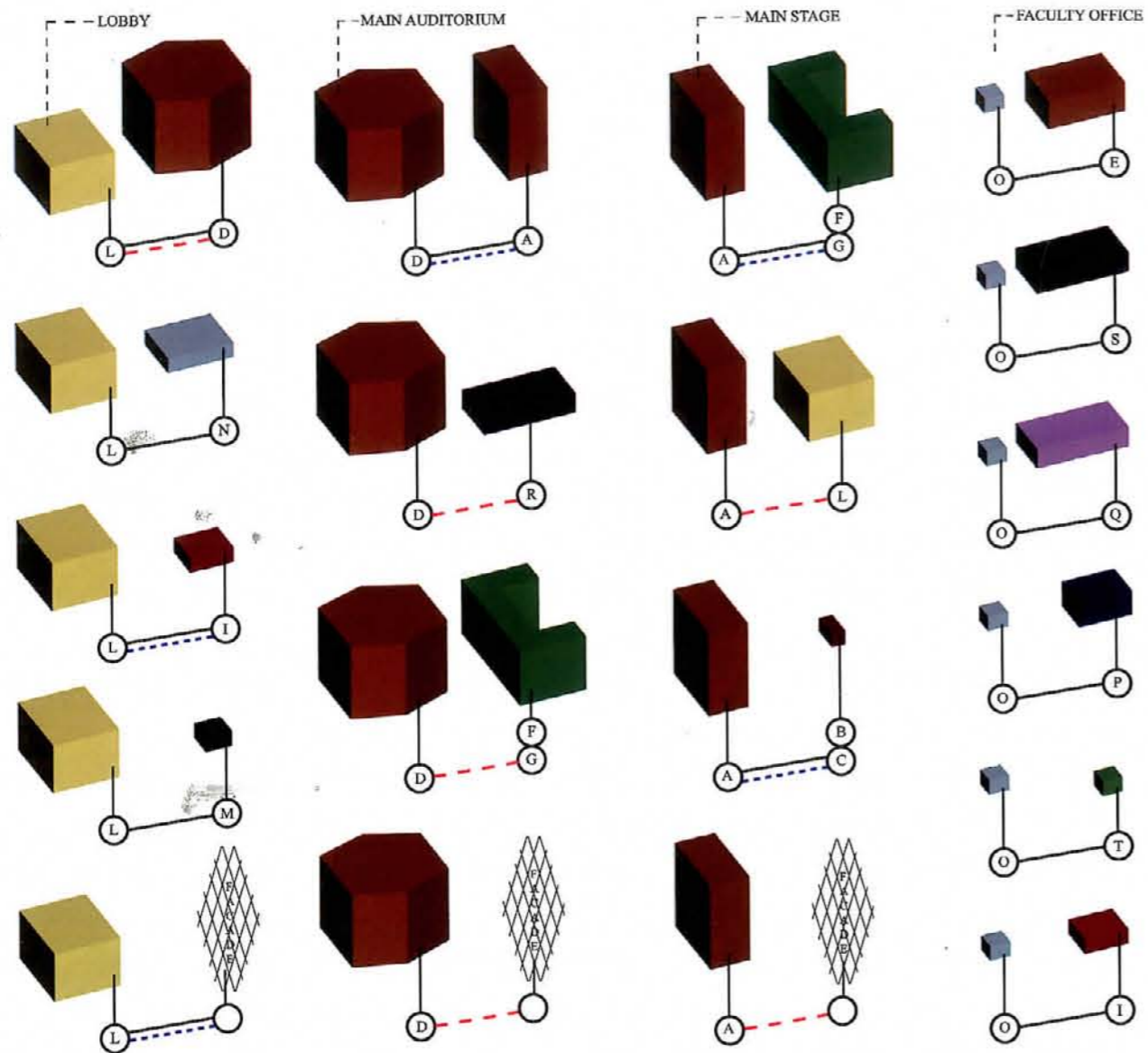
INTERNALIZED



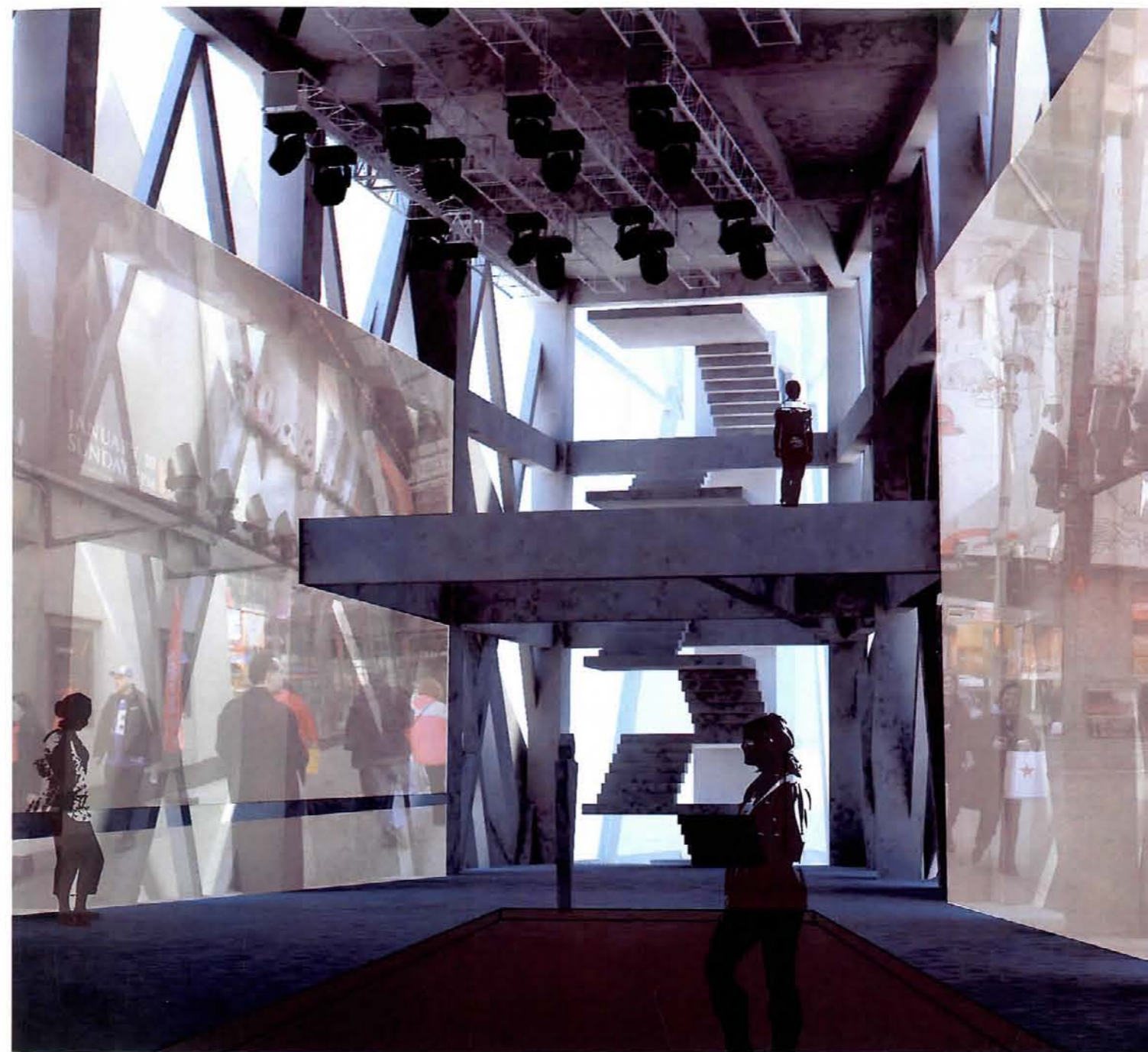
EXTERNALIZED







Direct Adjacency ———  
 Direct Visual - - - -  
 Remote Visual - - - -





1. INTERIOR OF PUBLIC LOBBY SPACE - GROUND LEVEL



2. INTERIOR OF TYPICAL CLASSROOM HALL - LEVEL 5

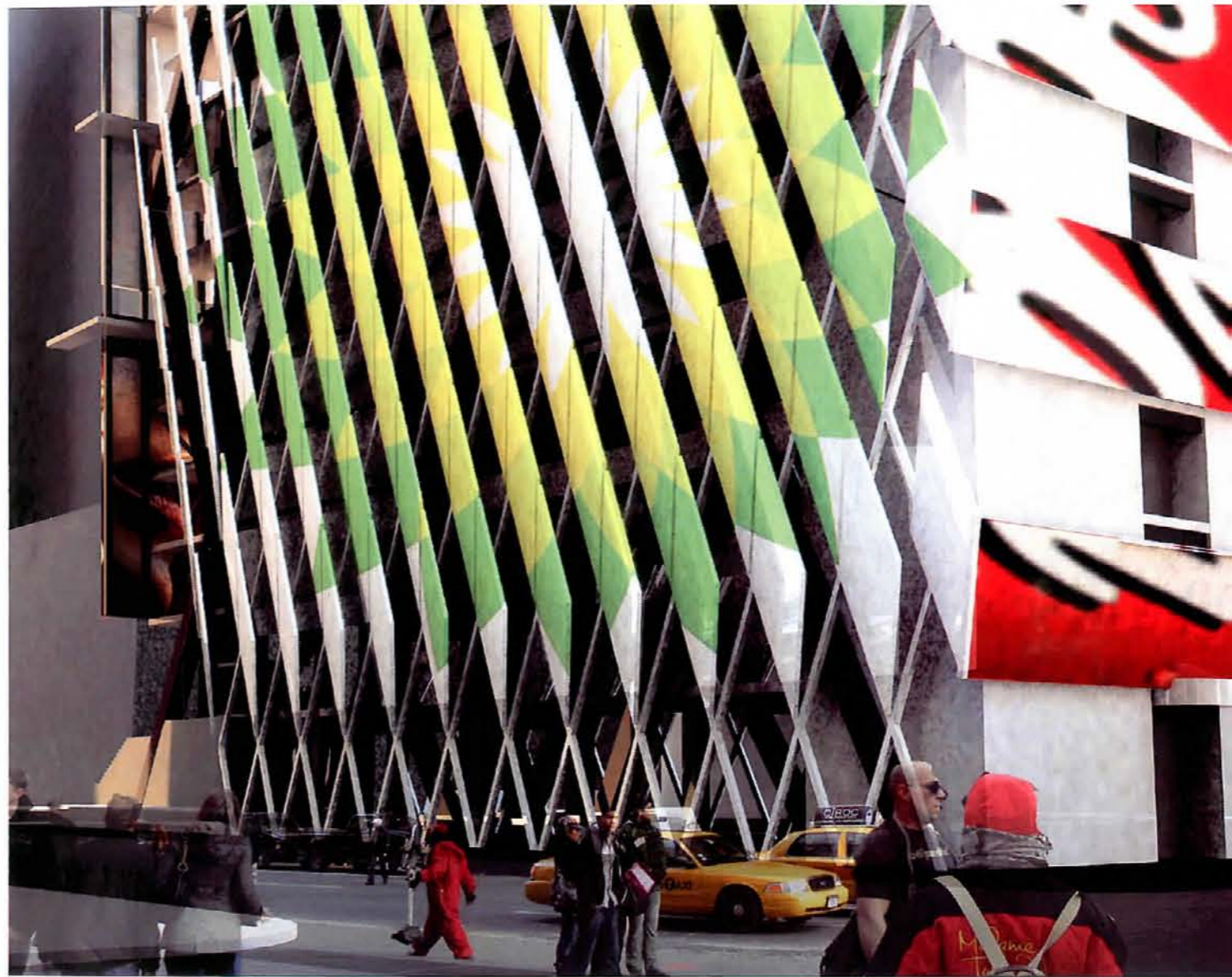




VIEW OF NORTH WEST CORNER - DOWN BROADWAY



VIEW FROM CHASE BANK ENTRANCE

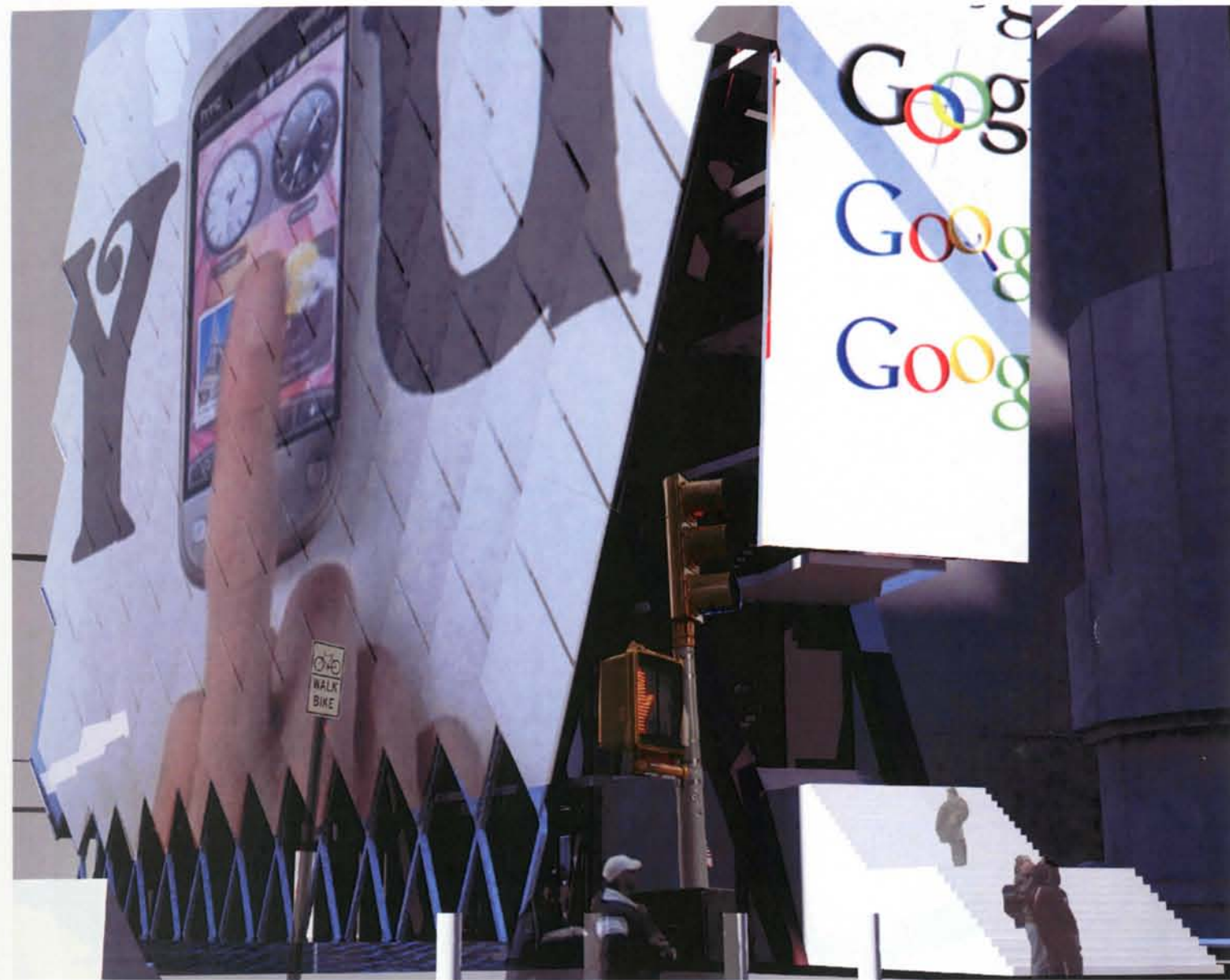




VIEW FROM TOYS R US ENTRANCE



VIEW OF NORTH EAST CORNER - PUBLIC STAIR





VIEW OF SOUTH FACADE FROM SUBWAY ENTRANCE



VIEW OF NORTH FACADE FROM WEDGE BENCH

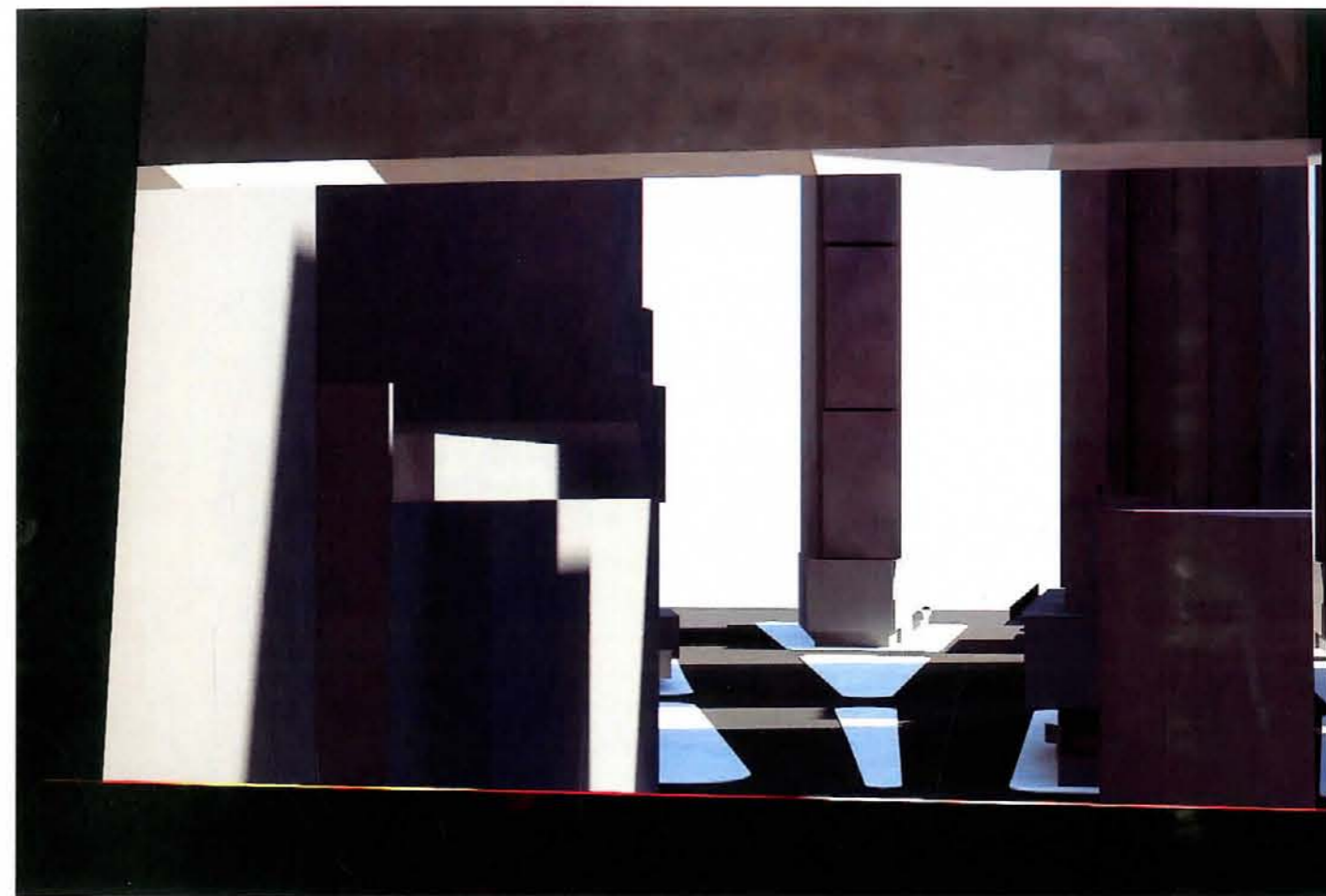




VIEW FROM PROW 3 - ELEV. 178FT.

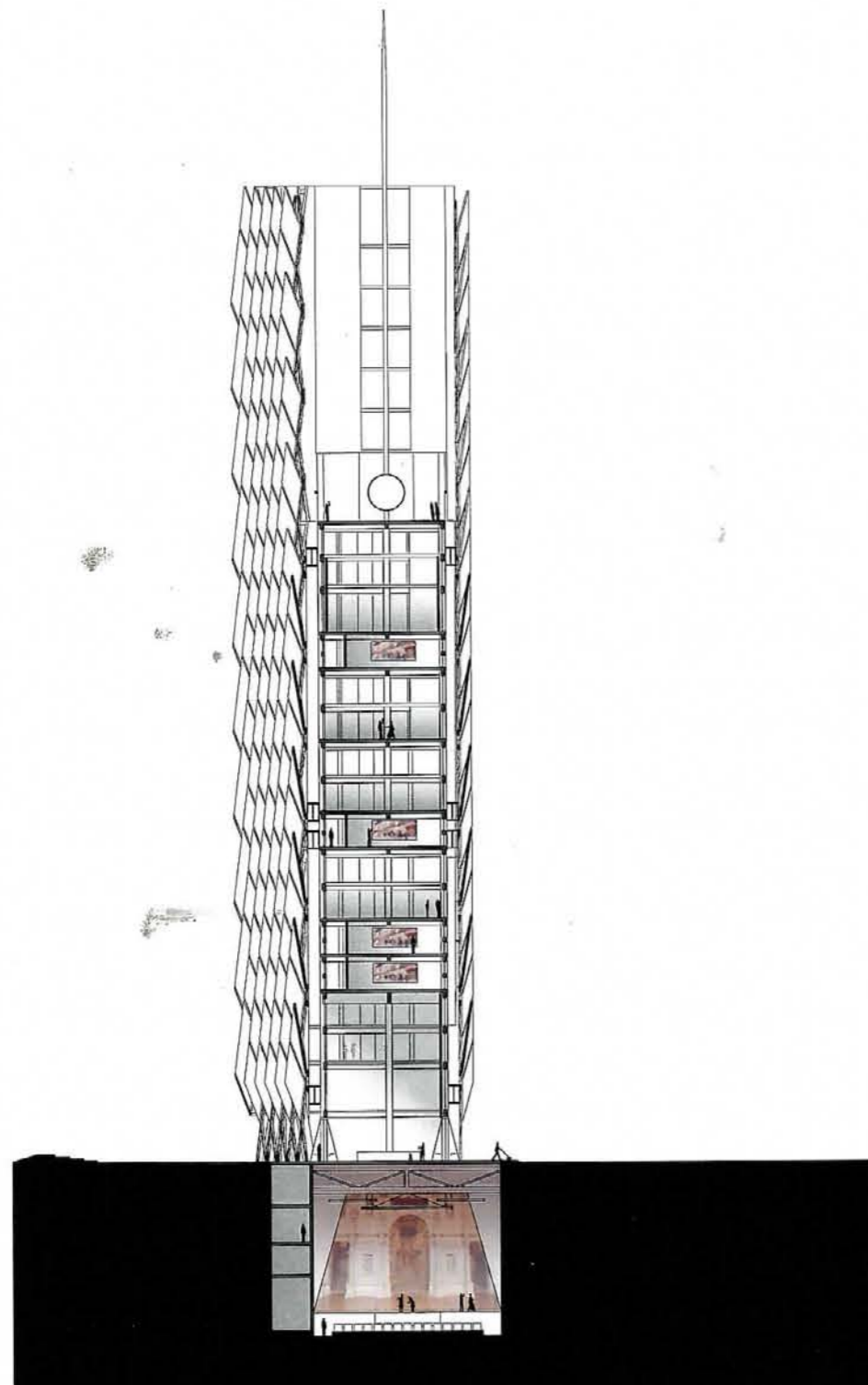


VIEW FROM PROW 2 - ELEV. 84FT.

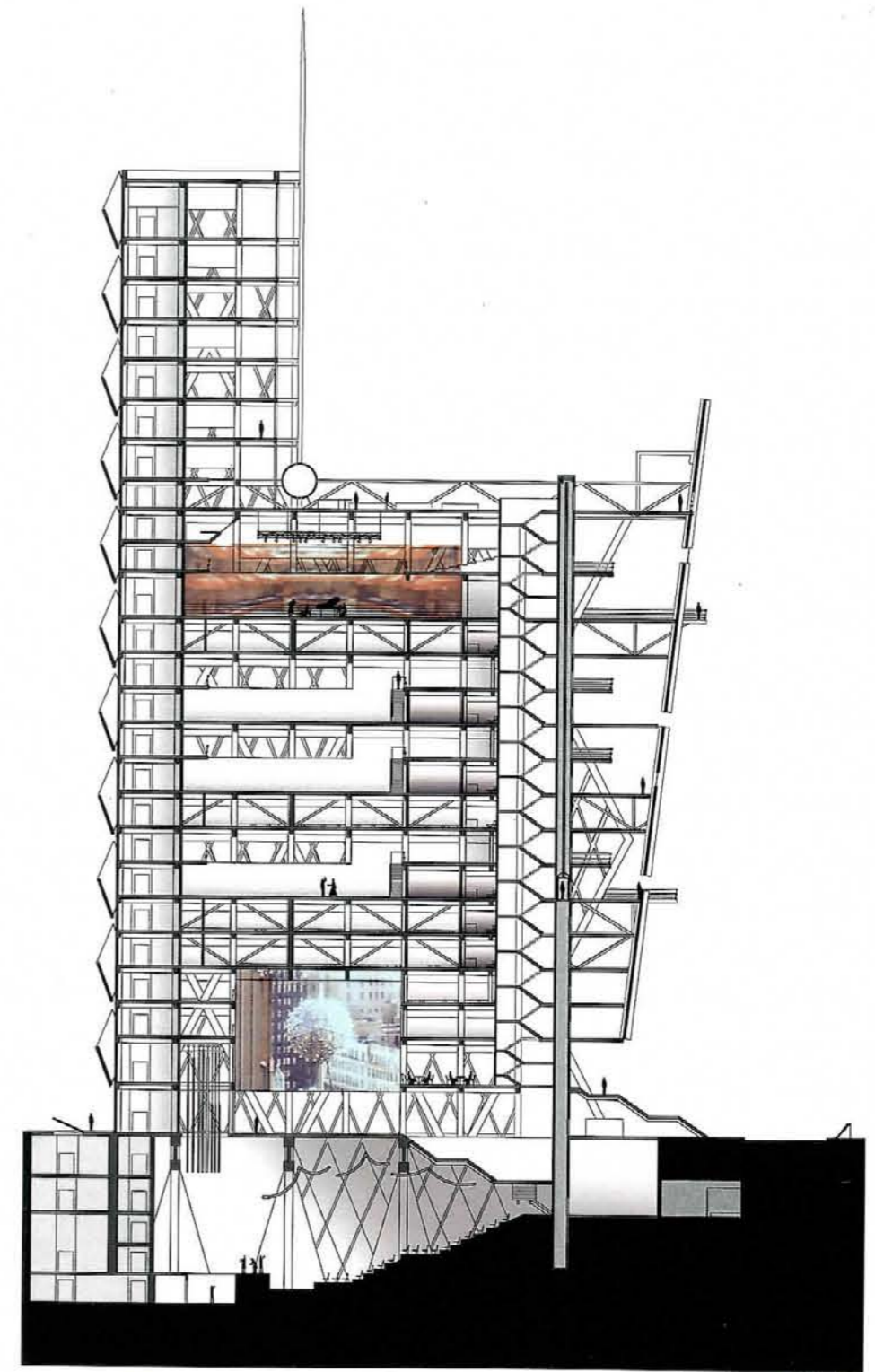




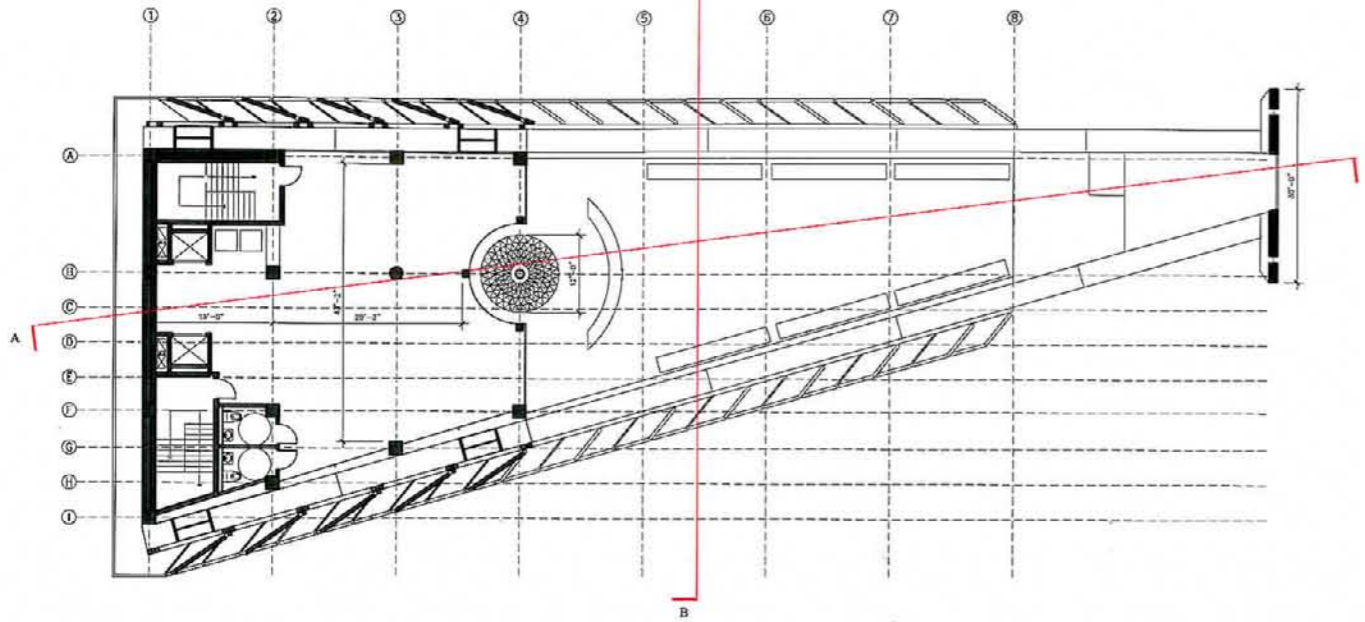
TRANSVERSE BUILDING SECTION



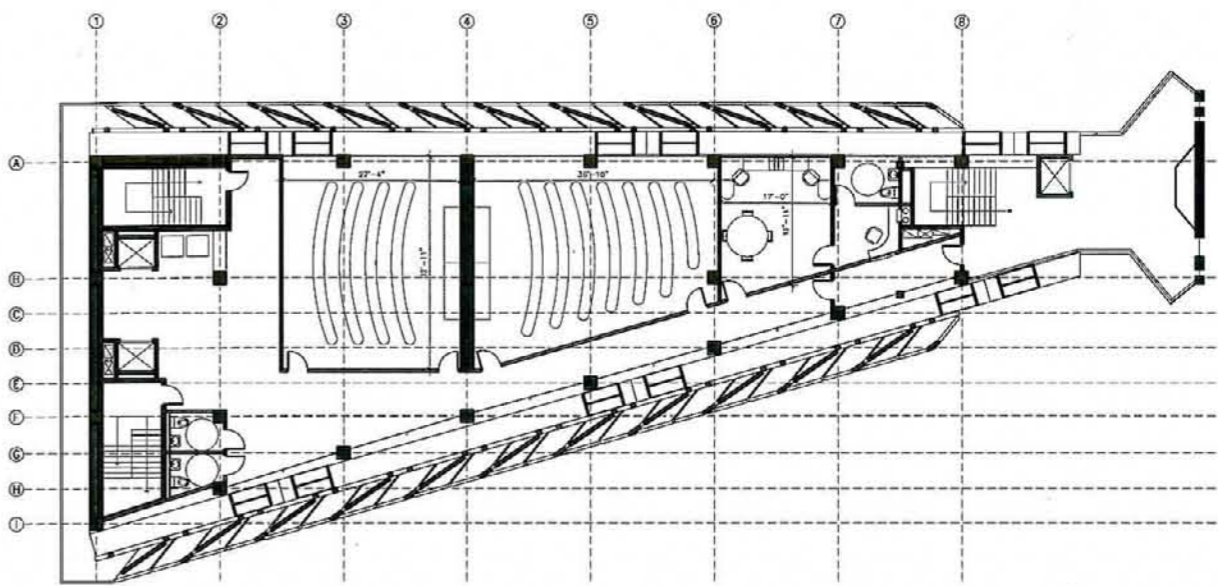
LONGITUDINAL BUILDING SECTION



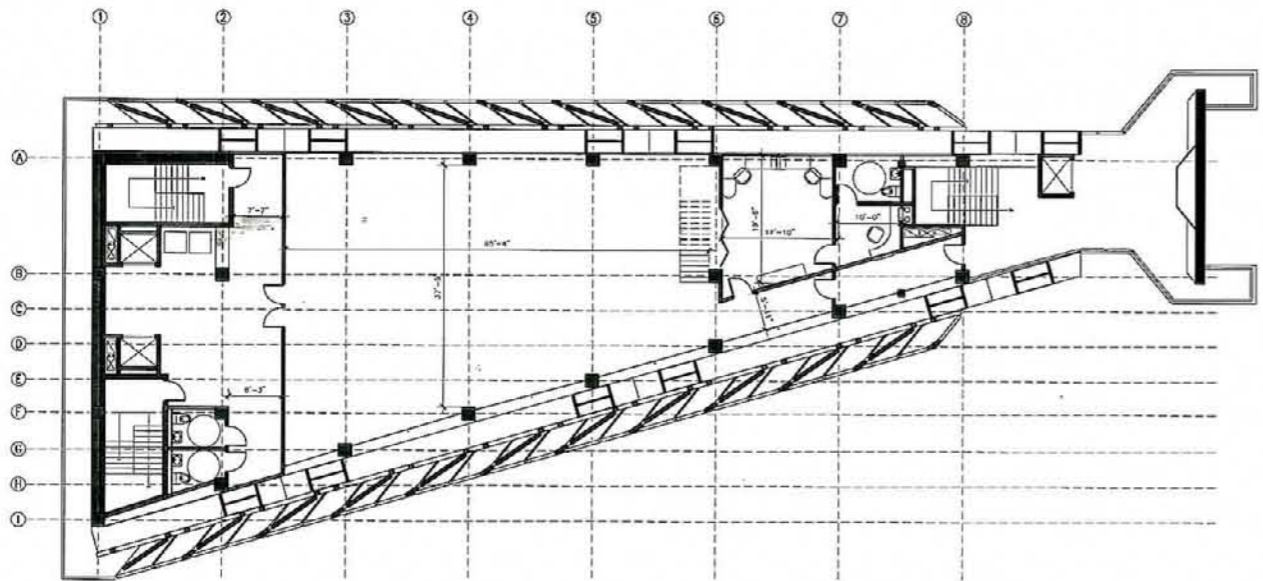




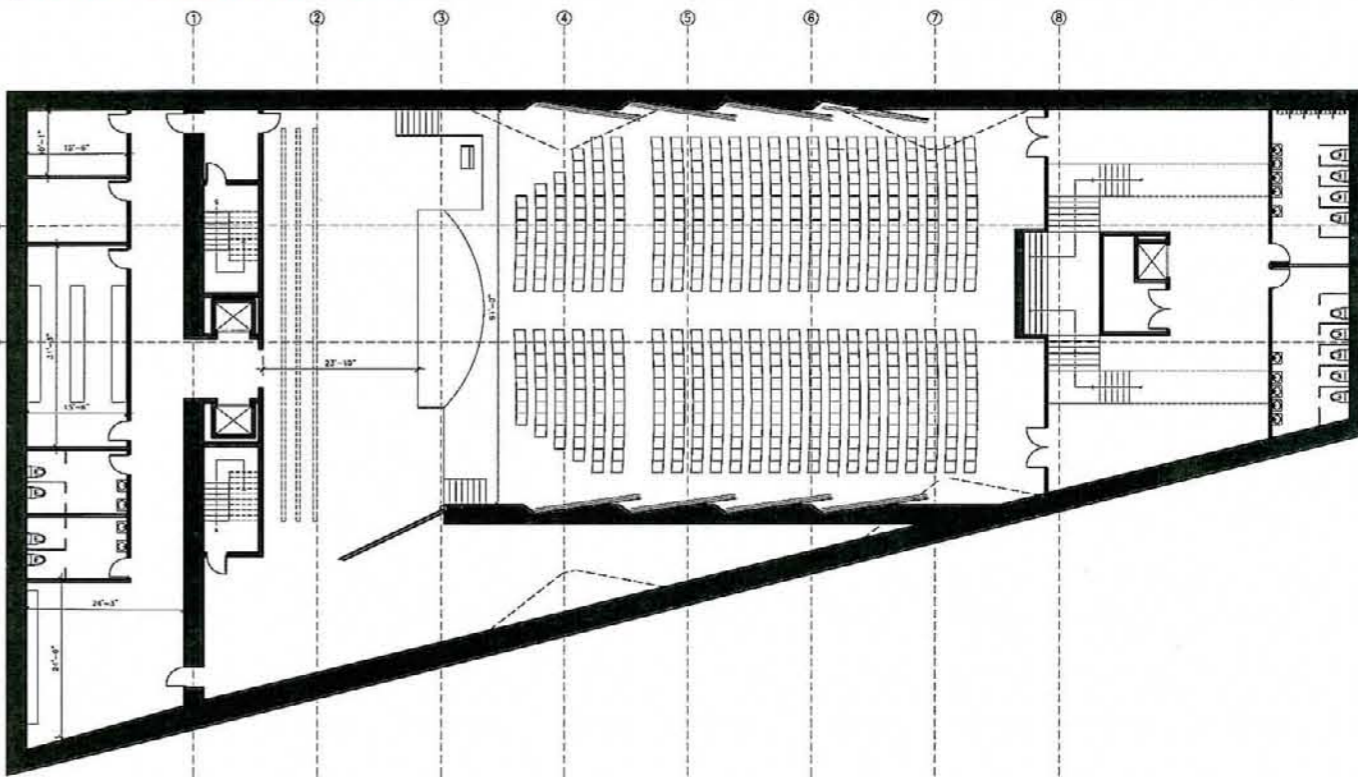
⊗ TYPICAL ART STUDIO/BAR PLAN



⊗ TYPICAL CLASSROOM PLAN

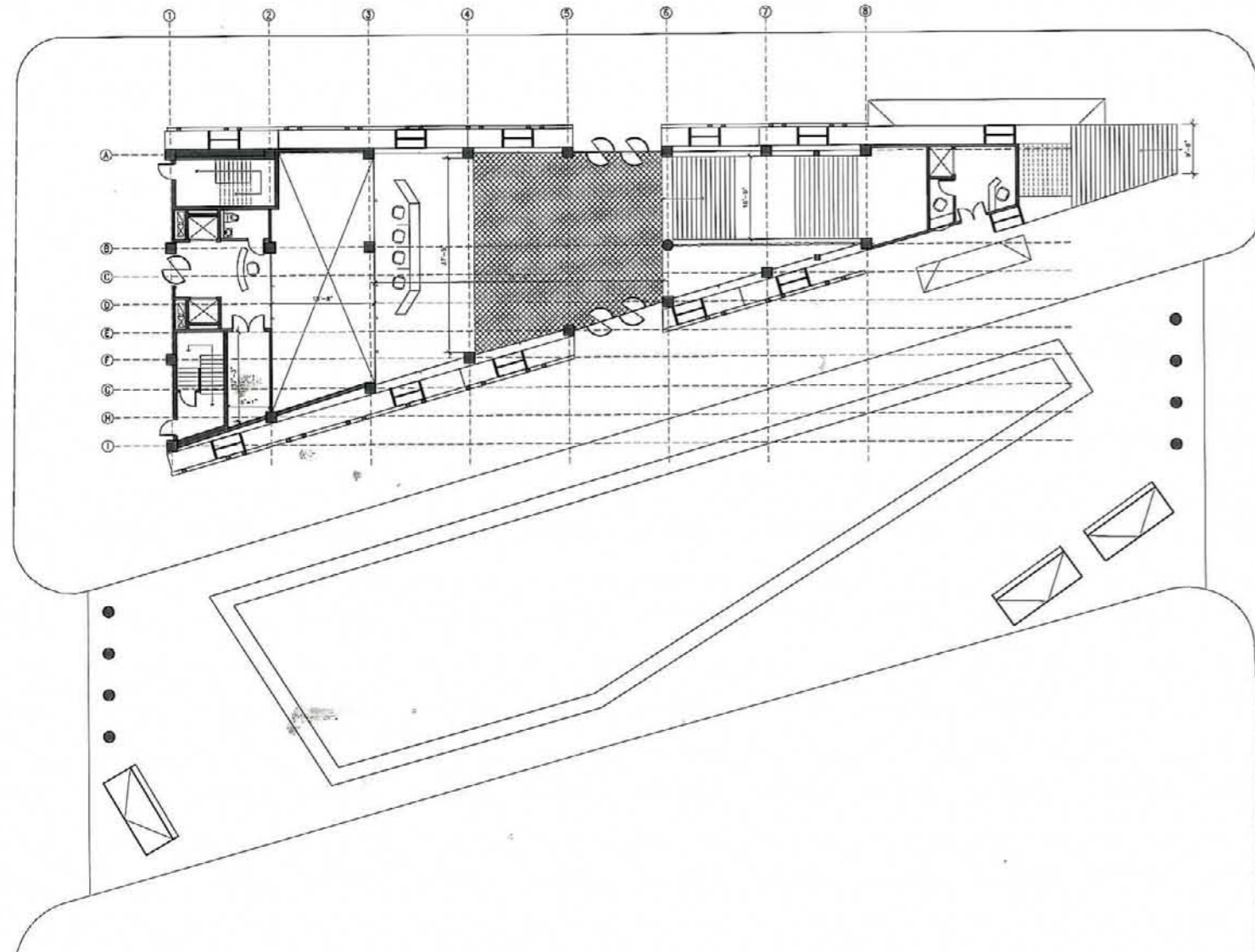


⊗ TYPICAL REHEARSAL STUDIO PLAN

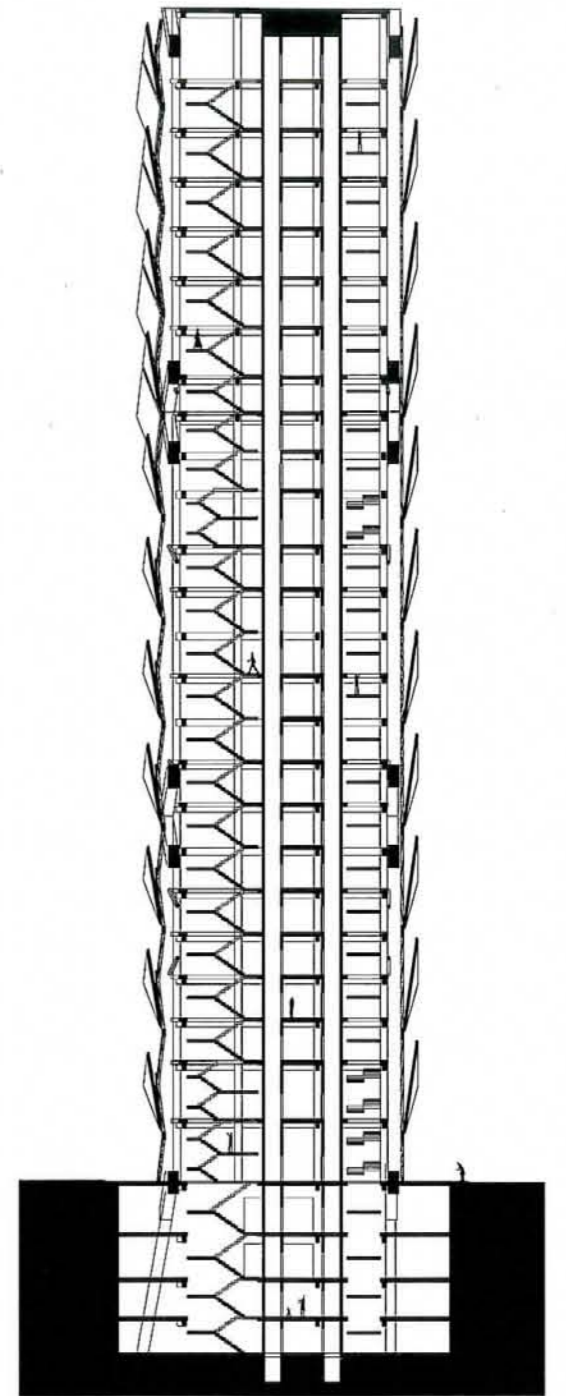
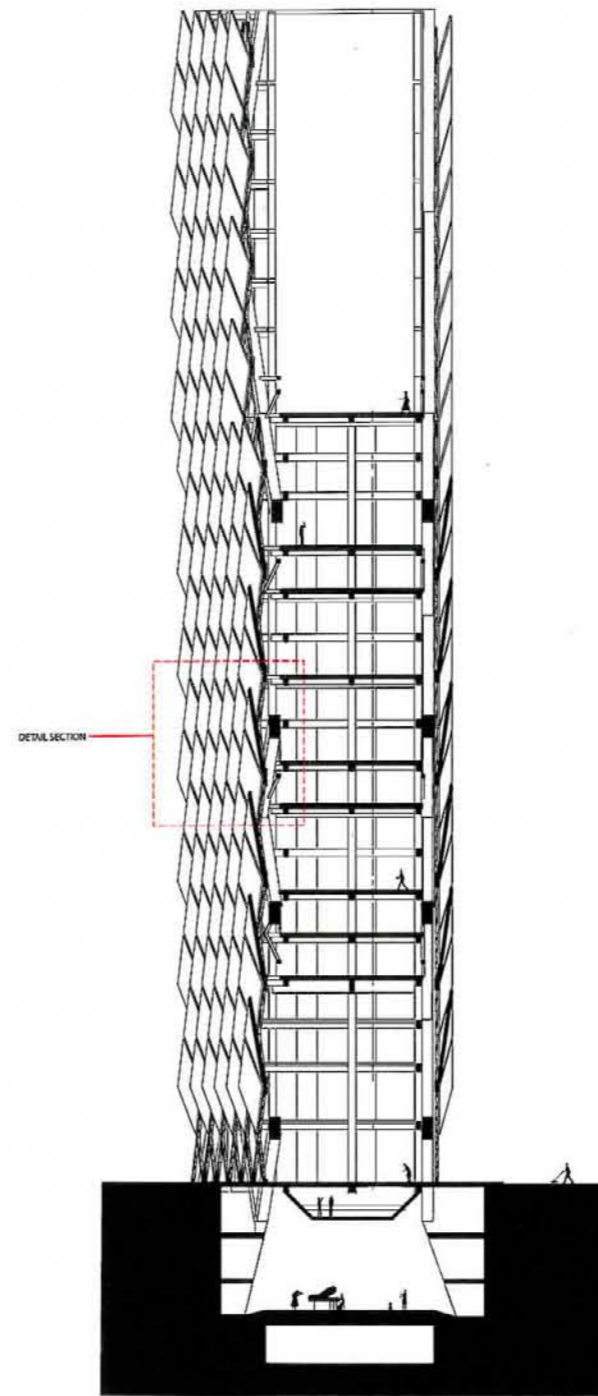


⊗ BASEMENT LEVEL AUDITORIUM PLAN





Ø GROUND LEVEL LOBBY PLAN





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