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Art People | Grace Glueck

'Ebbets Field' in a tower.

IT may not evoke a baseball stadium for you, but there, set on the misty-mauve carpeting in the lobby of the World Trade Center (Tower II) is a rambling environmental structure called "Ebbets Field." Its creator, a young architect-sculptor named Jeffrey Owen Brosk, dubbed it that to commemorate the place where, as a child, he went to see the Brooklyn Dodgers play.

"I remember in the old stadium going through a series of different enclosures and then an archway at which you suddenly came on the open green expanse of the playing field," says Mr. Brosk, a mildly mustached young man of 32. "My work deals with spatial transitions, and so I thought it appropriate to call this one 'Ebbets Field.'"

The piece, sponsored by the Public Art Society, is 66 feet long and nicely sited in the corner of the lobby (through July 27). A series of deep-gray, rough-surface slabs, strung out at varying intervals, it is connected by two contrastingly bright red channel beams, which help with the feeling of scale. You can walk freely through some of the open spaces that the slabs create; through others you just edge, the trip amounting to what Mr. Brosk calls "a few different spatial experiences."

Actually, Mr. Brosk is all over town this summer. Another piece, "Florentine Carnival," is on the East River shoreline at Ward's Island, placed there by the nonprofit Artists Representing Environmental Art, and at the end of this month, he'll do a multilevel work for the stepped outdoor exhibition site of Dag Hammarskjold Plaza, Second Avenue and 47th Street.

The difference between Mr. Brosk and most other sculptors is that he's also an architect. And, unlike many other members of the design profession, he regards sculpture and architecture as made for each other. "I'm shocked at how little most architects know about art. The gap between painting and sculpture and architecture is too artificially defined. I'd like to combine all three."

Right now, he's excited about working for spaces in the city. "Sculpture gives the viewer a sense of scale and a moment of beauty in an urban situation. You know that Dubuffet on the Plaza of the Chase Manhattan Bank? You come on it suddenly and it's like a flower. It lifts one's spirits to see it."