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Queens Museum Of Art proposes an expansion to the existing museum which situates it as a constituent member of its context, both the diverse culture of Queens, New York and the site of the 1939 and 1964 world fairs. Within this context, the proposed museum is treated as a dynamic participant in this experience. As with the adjacent reflecting pools which have become wading pools and the lawns which have become playing fields, a territory for appropriation is created to the south of the museum. New grass mounds serve as pods for picnics and seating to view television, movies and other art projected onto the extended south façade of the museum. This condenses the constituent culture of the park and that of the museum. A new glass roof is visible from all sides of the museum. Scrolling text on the face of the new roof creates dynamic signage displaying museum information and works of art alike. By twilight, the glass roof emits light. This establishes for the museum an iconic identity at the scale of the adjacent world fair monuments. By day the glass roof allows natural light to mix with artificial light for the museum galleries. Registration of the existing roof trusses, perception of the weather and time of day, and glimpses of the surrounding park work together with the art to produce a dynamic experience. The 10,000 square foot scale model of New York the New York Panorama, part of the museum's permanent collection, acquires a New York sky and the restored open balcony and new spiral ramp enable viewing of large scale exhibits from multiple perspectives. The enclosed promenade beneath the balcony creates an intimate setting to view smaller scale works. Through these measures, the museum becomes a multi-layered and dynamic experience engaging the constituents of the park and its surroundings.

