

Initial Thoughts

The location we chose for the installation is the wall of the PS1.

After reading the material sent from the competition organizers we thought that the stories aggregated in the book had to find their way into our work.

A collection of sound rather than visuals leaves room for reflection like stories past from generation to generation some of the stories seem almost like myths of the neighborhood and we felt strongly about leaving them like this.

The PS1 seems like the perfect place to create a gallery of such stories and a place for such reflection. As a center both for the community and for visitors, we were intrigued by the idea of peeling its walls peeling into it and opening its boundaries without violating its integrity. Giving new reading to its inside while extending its context far beyond the adjacent time and place.

Location

The project is sited along the concrete wall of the PS1 courtyard facing Jackson Ave. This wall separates between the courtyard and the main pedestrian axis. The people from the neighborhood walking by, the commuter on the way to court square, the waiting lines to the PS1 that stretch along this facade. These conditions are precisely the target of this project. An installation in public space calls for an urban reading of the project, one that caters for different readings at different distances and speeds, from the large scale to the intimate.

The installation locates itself on this street, on the pavement and climbs the wall of the PS1 and thus creates a place of these two planes.





Walk through

When you walk along Jackson Avenue, towards the PS1, from a far you see ten red lines climbing on the concrete wall like blood veins. At the top of these lines convex mirrors hover above the wall. The images reflected in the mirrors enable a peek into the PS1 courtyard. The multiplicity of ten distorted images creates a multi-layered, scale-less view of the space. As you approach you see a red line on the floor, this is the main timeline from which the vertical lines emerge and reveal their role as cursers on a time-line. Each of these lines (timeline segments) contain text that indicates the year the story they represent began. The 'SIT' sign draws you closer to the wall. As you move closer changing your position in relation to the mirror, the reflected image changes and you start seeing the line on the concrete wall in the reflection. When you sit on the 'time-line' seat you trigger the interactive sound system. From the hole in the red line the micro-speaker reads into your ear the Long Island City story that started at the year indicated on the segment of the time-line you sat on.

Description

In this installation we incorporate the captivating stories of Long Island City in one of its controversial and central spots. We utilize the wall for two activities that combine together to create a spot for reflection.

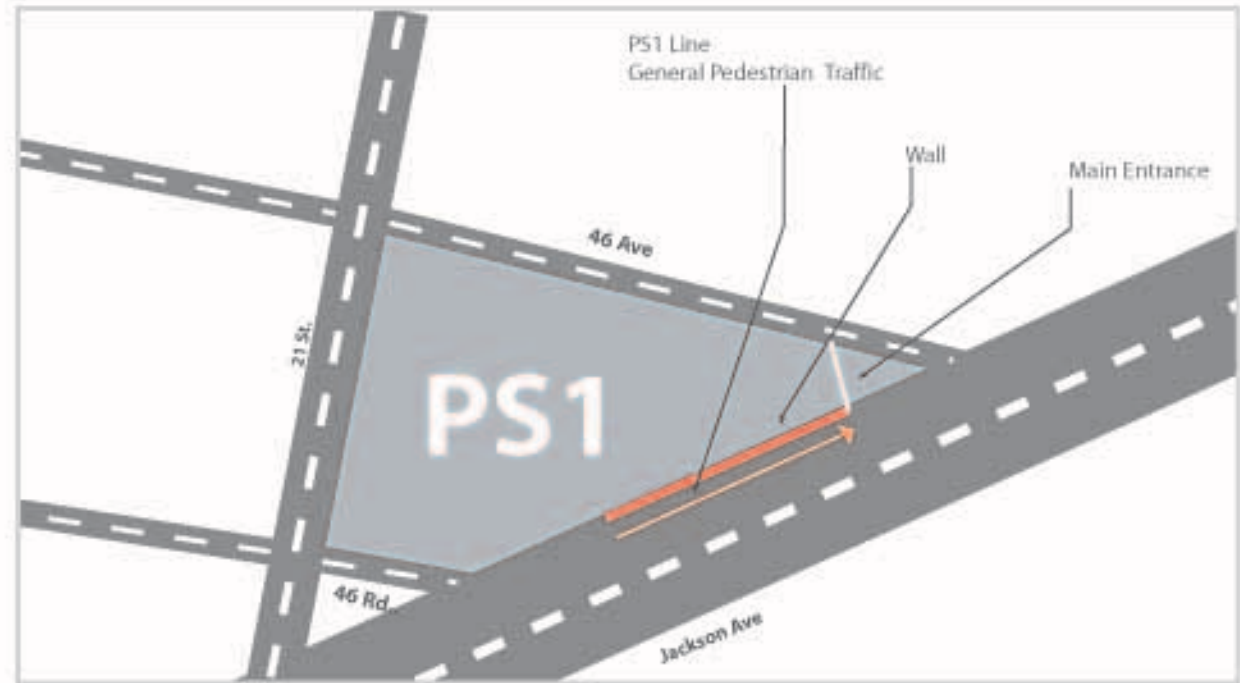
Along the X axis of the wall, on the floor, we created a timeline that is marked in red. From this main timeline 10 time segments climb the PS1 wall incorporating 10 stories from the neighborhood corresponding to ten different locations and ten different periods in the past two centuries.

These time segments are created from structural steel beams colored in red paint.

At the top of each of these time segments we placed convex mirrors hovering just above the PS1 wall.

Each of these timeline segments incorporates; a unique audio piece that tells one significant story from the neighborhood, text that indicated a date on the timeline that represents when the story began, a convex mirror at its very end and a seat from which one can look at the mirror and by that into the PS1 and listen to a story.

The Y axis represents the time segments themselves and this specific location – the PS1 and its significant wall. By locating Convex mirrors at the top of the wall we offer an opportunity to peek into the courtyard of the PS1 while hearing stories from the past.



SITE ANALYSIS

BUDGET

Amount	Element	Per Unit	Total	Notes
10	Convex Mirror 30" and mount	\$ 122.00	\$ 1,220.00	
12	2*4 planks	\$ 10.00	\$ 120.00	
10	Steel Structure	\$220	\$ 2,200.00	
4	2*1 Wood plank	\$ 10.00	\$ 40.00	seat
2	Outdoor Metal Primer	\$ 10.00	\$ 20.00	in gallons
2	Outdoor Metal Paint	\$ 25.00	\$ 50.00	in gallons
1	Outdoor Wood Paint	\$ 25.00	\$ 25.00	in gallons
10	MP3 Player and Speaker	\$ 70.00	\$ 700.00	
10	Interactive element	\$ 50.00	\$ 500.00	
10	Construction	\$ 110.00	\$ 1,100.00	
			\$ 5,975.00	

Timeline chosen stories

1840
#28

1859
#23

1892
#6

1898
#31

1929
#12

1936
#54

1939
#20

1960
#26

1997
#30

2001
#14

Viability and Durability:**Materials:**

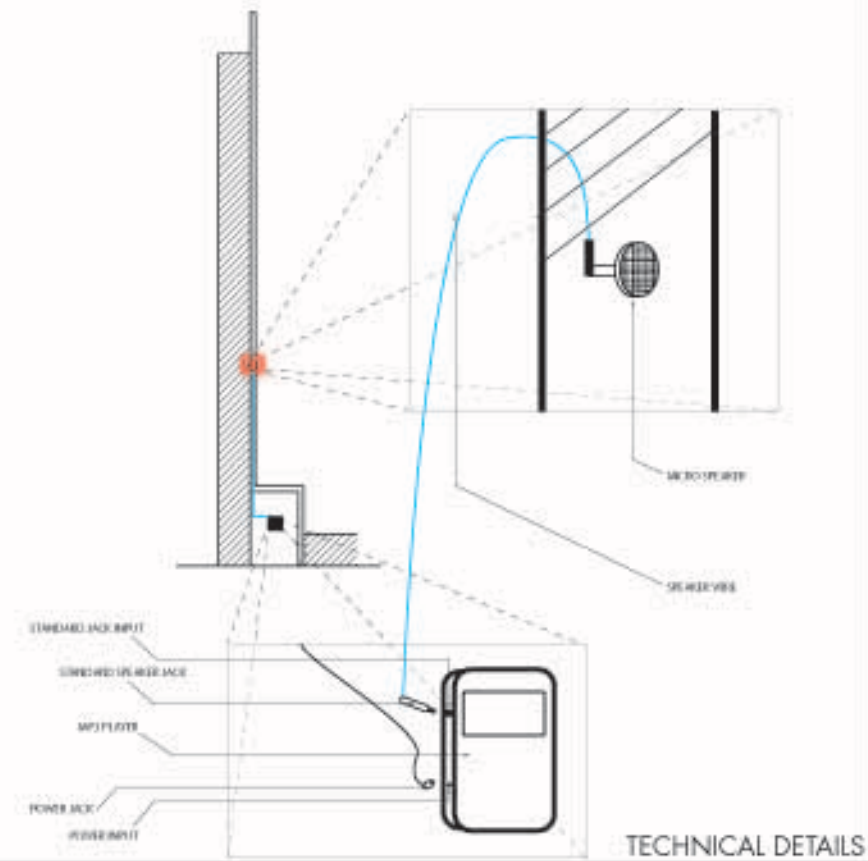
1. The convex mirrors are vandal proof rubber framed tempered glass fitted for outdoor use (McMaster-Carr 6085T7).
2. The convex mirrors are mounted with galvanized steel adjustable swivel mount fit for outdoor use.
3. The red time-lines are simple steel 2" x 1" rectangular hollowed tubes. The ninety degree angles seats are welded to create one continuous structure. The steel is painted with Hammerite anti-rust exterior metal paint.
4. The seats are made of four 1" x 2" painted construction wood planks. The wood is wrapped around the steel using only wood screws to create a smooth wood surface for seating.
5. The micro-speakers are intended for outdoor use and are mounted within the steel time-lines for protection.
6. The MP3 players are packed together in a water tight locked box.

Fabrication:

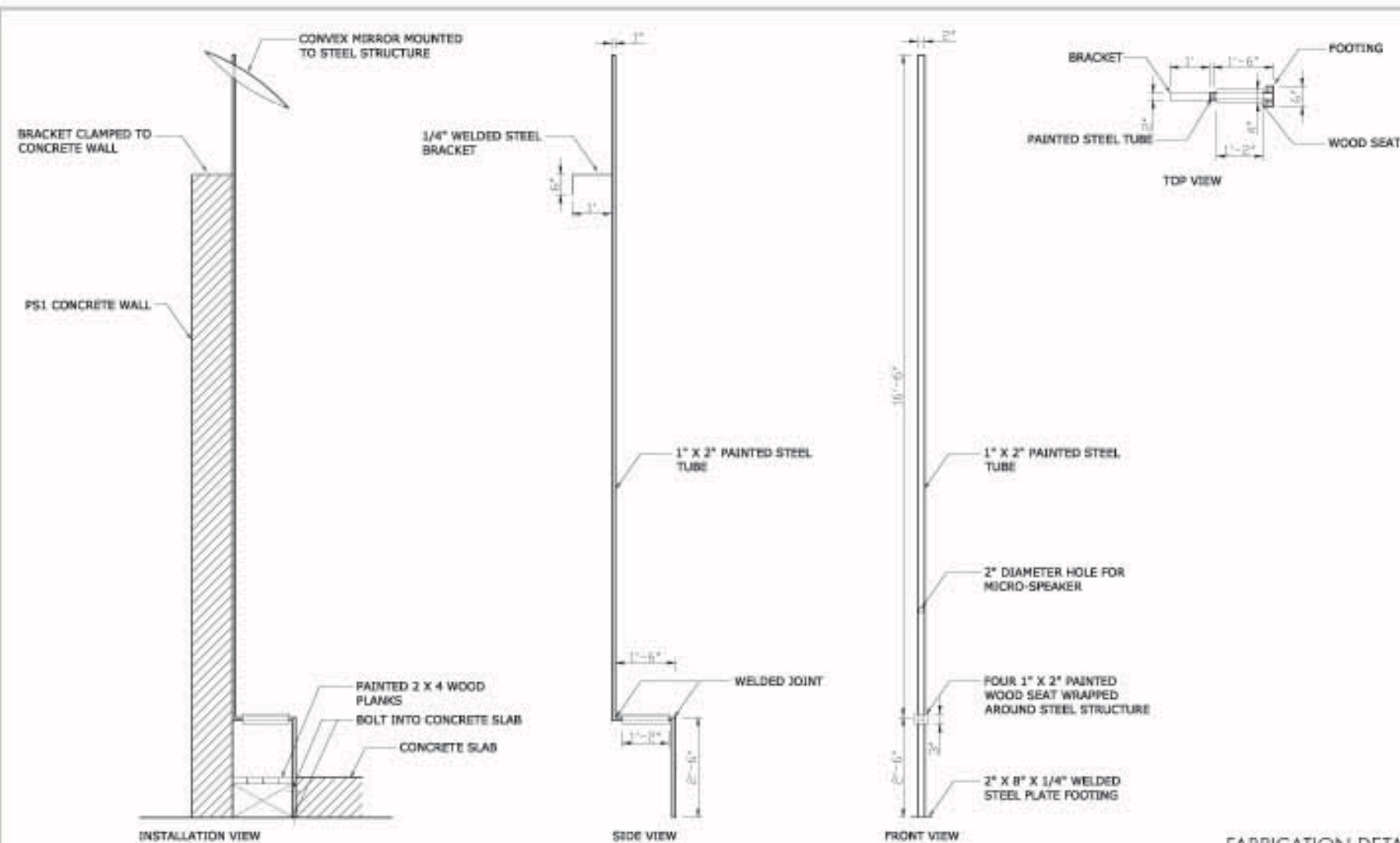
1. The mirrors are an off-the-shelf product.
2. The cutting, welding and painting of the steel time-lines is done off-site for a clean, precise and safe job.
3. The steel time-lines are connected on-site in two out-of-the-way points, leaving the PS1 concrete wall free of any bolted connections. The tube's footing is bolted into the concrete slab in the space between the PS1 wall and the subway ventilation grating and into the concrete wall of the subway ventilation grating. The tubes are only clamped at the top of the PS1 wall.
4. The wood seats are painted off site and tightened onto the steel structure on-site.
5. The mirror mounts are bolted into the structure on-site.
6. The box containing the MP3 players is bolted into the concrete slab in the space between the PS1 wall and the subway ventilation grating, and then covered by the wood planks.
7. The wires are pulled through the hollowed steel structure.

Site:

1. The location of the installation is utilizing a left-over space. It is out of the way of any pedestrian passage, and therefore presents no obstacle.



TECHNICAL DETAILS



FABRICATION DETAILS

