



1068 MUSEUM

THE SEMESTER BEGAN WITH APPLYING OUR UNDERSTANDING AND KNOWLEDGE OF PUBLIC AND PRIVATE SPACES. MY KNOWLEDGE AND UNDERSTANDING CORRELATED TO WHAT IS EXPOSED AS TO WHAT IS BUILT IN THE PROJECT. THE PUBLIC SPACES ARE OPEN WITH NO DISCIPLINE AND NO CONTAINMENT; AS OPPOSED TO THE PRIVATE SPACES WHICH ARE FORTIFIED AND SECLUDED FROM ITS CONTEXT AND ITS ENVIRONMENT.

THE DEFINITION OF TERMS DROVE THE PROJECT AND TRANSLATED INTO ITS FORMS, SPACES, AND LANGUAGES. I ULTIMATELY DESIGNED A MUSEUM FOR THE ARTISTIC AND INDUSTRIAL LONG ISLAND CITY IN QUEENS. THE PROJECT'S SITE IS ON A BLOCK THAT SHARES SPACE WITH APARTMENT TOWN HOUSES, A BANK AND A DRIVING SCHOOL WITH THE RELATIONSHIP OF AN ADJACENT ELEVATED RAILWAY ON THE WEST SIDE.

THE CENSUS BLOCK IS 1068, BIRTHING THE NAME OF THE MUSEUM. THE BUILDING FOLLOWS THE FACE OF ITS NEIGHBORS BUT ITS FACADE DOES NOT CONFORM TO THE AREA. IT REIMAGINES THE PAST INDUSTRIAL APPEARANCES AND CONDITIONS WITH THE DIAMOND CAGE. UNDERNEATH THIS FACADE IS A MULLION THAT SHOOTS OUT AT THE ENDS OF THE MUSEUM TO CREATE A MOVEMENT AS YOU APPROACH THE BUILDING. LASTLY, ITS ANCHOR AND ITS BASE ARE GLASS WALLS TO CREATE MOMENTS OF LIGHT STUDIES WITHIN THE INTERIOR AND OPPORTUNITIES FOR PUBLIC AND PRIVATE MOMENTS VIEWED FROM THE EXTERIOR OR INTERIOR OF THE MUSEUM.

I ENVISIONED THE BUILDING WOULD FLOAT SO THERE COULD BE AN UBRAN GESTURE OF THE BLOCK BEING ACCESSIBLE. THEREFORE, THE MUSEUM DOES NOT BECOME DISPENSABLE AS THIS CREATES EXPERIENCES SHARED WITH THE PUBLIC. ENTRANCES TO THE MUSEUM ARE THE INVITING GRAND STAIRS FACING THE EAST SIDE AS THEY WIND DOWN TO THE GROUND FLOOR AND ELEVATOR CORES ON THE WEST SIDE. SUPPORTS TO THE BUILDING ARE WEIGHTED DOWN TO CREATE AN ILLUSION THAT THE MUSEUM IS SECURE EVEN THOUGH THE BUILDING FOOTPRINT IS NOT PLANTED ON THE STREET LEVEL.

CIRCULATION OF THE BUILDING IS DIRECT AS IT IS PRIMARILY ESCALATORS AND ELEVATORS THAT TAKE YOU THROUGH THE MUSEUM. I ATTEMPTED TO CREATE A LANGUAGE THAT CAN SHOW THE HISTORY OF PAST, PRESENT, AND FUTURE IN PHYSICAL WAYS WITH TRADITIONAL, STACKED FLOOR PLATES OF EXHIBITION HALLS THAT CAN DISPLAY AND ART THROUGH DIFFERENT MEDIUMS WHICH ALSO EDUCATES ON WHAT QUEENS WAS AND CAN BE. WHAT CONNECTS TO ITS END ARE THE UNORTHODOX FORMS OF DWELLINGS WHICH BECOMES IRONIC AS ITS SPACES ARE MEANT TO BE SECLUDED FOR MEDITATION AND THOUGHT; ASIDES FROM THOSE THAT HAVE A DUALITY TO SERVE AS SPACES FOR ACOUSTICS AND PERFORMANCES, WHICH CALL FOR GATHERINGS.

THE CONNECTIONS BETWEEN SPACES ARE NOT SOLID CORRELATIONS, AS THE LINK BETWEEN PAST AND FUTURE ARE UNPREDICTABLE. 1068 MUSEUM PROPOSES SPACES THAT CAN ENHANCE EXCLUSIVE EXPERIENCES TO THE PUBLIC WHILE ALSO OFFERING THE CHOICE TO SUBMERGE YOURSELF OR NOT IN THE SPACES CONTAINED AND CONTROLLED WITHIN THE INTERIOR AND THE EXTERIOR.

