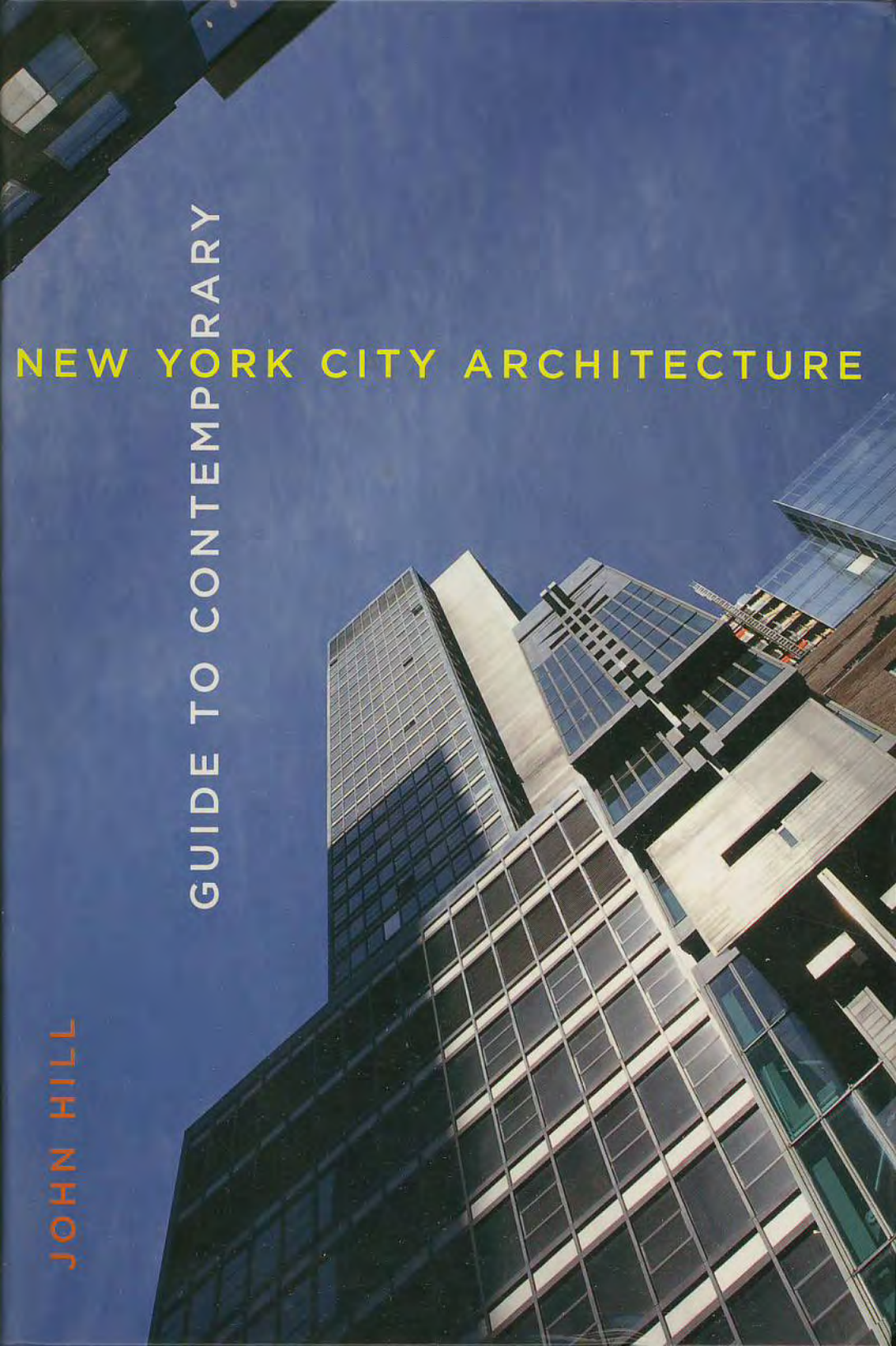


JOHN HILL

GUIDE TO CONTEMPORARY

NEW YORK CITY ARCHITECTURE



183 MOMA PS1 YOUNG ARCHITECTS PROGRAM

VARIOUS ARCHITECTS ANNUALLY

22–25 Jackson Avenue, at 46th Avenue

7 to 45th Road–Court House Square;

6 to 21st Street; E M to 23rd Street–Ely Avenue

In 1971 Alanna Heiss founded the Institute for Art and Urban Resources, an organization focused on exhibitions in the city's abandoned and underutilized spaces. Five years later, as PS1, it moved into its namesake, a former public school in Long Island City, a location befitting its unique mission. In 1997 architect Frederick Fisher renovated the building and, more significantly, added concrete walls to frame courtyard spaces for site-specific installations. This front door to the institution (affiliated with MoMA since 2000) is the site of a yearly competition inviting young architects to envision an urban refuge for cooling off in the steamy New York summer; it also acts as a backdrop for the museum's "Warm Up" concerts. The four most recent winners at the time of writing are presented here, but other recipients include SHoP Architects (2000), Roy Design (2001), and nARCHITECTS (2004), each of which went on to design buildings featured in this guidebook.

Los Angeles-based designers Benjamin Ball and Gaston Nogues, a duo who almost exclusively produce site-specific installations, assembled tinted Mylar petals in tent-like forms to create *Liquid Sky* (2007). Sunlight filtered through the pinks, purples, and oranges cast kaleidoscopic patterns on the ground and on the revelers relaxing in hammocks stretched below the installation.

The following year New York architects Amale Andraos and Dan Wood of WORKac used the competition as a way to explore urban farming in *PF1* (Public Farm 1). An inclined plane of cardboard tubes (thick ones typically used as formwork for concrete columns) held aloft lightweight soil and a variety of edible plants and herbs. A wading pool was placed where the tubes touched the ground, complete with a periscope giving the curious a close-up view of a locavore's delight.

In 2009 Michael Meredith and Hilary Sample of MOS draped an inexpensive lightweight structure with a geo-textile skin that drew allusions to a woolly mammoth or Snuffleupagus. *Afterparty*'s cluster of chimneys poked above the courtyard's concrete walls, but they served to cool the spaces underneath, not just call attention to themselves. And cool they did; the dark spaces and subtle breezes combined to create one of the most successful installations in this regard.

One year later the means of cooling moved from "relax in the shade" to "play in the sun," in *Pole Dance* by Florian Idenburg and Jing Liu of SO – IL. The highly interactive design broke up the courtyard spaces with a grid of 30-foot-tall poles draping an elevated field of netting that held large inflatable balls. Bungee cords and holes in the netting, combined with the swaying poles, created opportunities for games that made one forget about the heat.



183 *Liquid Sky* by Ball-Nogues, 2007 (top, left). Photo courtesy Ball-Nogues Studio. *PF1* by WORKac, 2008 (top, right). Photo by Elizabeth Felicella. *Afterparty* by MOS, 2009 (right). *Pole Dance* by Solid Objectives–Idenburg Liu, 2010 (above).