FOR AN INDUSTRIAL AGE

GENERAL DESIGN CONCEPT
Long Island City currently hovers between an industrial past and a gentrified future, despite the addition of the Queens West towers, the Hunter's Point re-zoning plans and a flurry of new construction. Sadly, however, it seems inevitable that LIC, along with other marginalized neighborhoods, shall succumb to the commercialism of residential development. In order to recall and maintain links to the original industrial character of Long Island City, Requiem for an Industrial Age creates an aura and visual experience by re-imaging discarded factory parts as a three-dimensional orchestra. By using industrial elements as oversized musical instruments, this project reinvents the disappearing manufacturing business of Long Island City into a new paradigm for the new age. Instead of allowing all traces of our past to slowly disappear into history books and archives, this project reclaims the waning influences of industry in a fresh new experience.

SITE ANALYSIS
The Requiem for an Industrial Age sits in the Anable Basin, between the past and the future of Long Island City. It evokes a remembrance of the once bustling heyday of manufacturing and industry for the future population. As the waterfront develops into more and more residential uses, the industrial past of LIC will be forgotten and abandoned. The musical machines are an homage and constant reminder of one of the major driving forces behind the intrinsic nature of LIC. Now corners to the neighborhood will wander down to the water and surrounded on one side by the residential towers, on the other by the abandoned warehouses, they will experience the music of industry as they gaze upon Manhattan across the water. A perfect background for the orchestra, the Anable Basin is a moment of repose, protected on three sides by Long Island City and open to Manhattan on its western edge.

VIABILITY/DURABILITY/COSTS
By using abandoned or discarded manufacturing parts, the Requiem for an Industrial Age minimizes the material costs of construction. Not only do the industrial recycled parts contribute to the dominate gritty character of the project and Long Island City, but they will withstand changes in weather and the effects of time. The majority of the budget will be used in the actual fabrication as well as floating devices to support the elements.

Parts that will be salvaged or reclaimed shall include: oil drum, wood timber, steel piping and assorted machine parts. New materials shall include: steel angles, mallets, floating devices, threaded tie rods, steel railing, cabbing and necessary nuts and bolt connectors.
PATHWAY
Made of old reclaimed timbers and laid together with threaded rods, the wooden beams float on the Arable Basin in a loose pattern surrounding the tanks situated on the water's edge. Creating a precarious and unstable platform, the pathway's rails, the underlying tension between existing industry and new development. The pathway resists the shifting and constant promised by proponents of gentrification. The rusted instruments interact with and are located in adjacency to the pathway, providing the viewer with multiple readings of the installation.

POM-POM
 undergraduates float on the north side of the channel. Embellished with a diminutive, weighted floating device, the metal sink the drum's surface in tune to the motion of the water's rhythmic waves. The pom-pom is a deep bass sound to the orchestra at the moment of the drum. The precise balance of the drum loses it overall motion as it flies to stay upright in the water.

FAN-PIERS
Recycled steel pipes, salvaged from warehouse supply rooms, are tied together in a classic canopy configuration and then suspended from an old, rectangular steel framework. An old, red steel pipe that runs along the top of the steel structure series of bells sounds out at intervals. Varied in the diameter and length of the pipes, a rhythmic series contribute a slinging scale of tones to the ensemble. The high notes stand out in contrast to the bass of the drums.

PORTAL
In the distance, a double tripod fixture stands alone with a series of discarded factory parts suspended from the top of the steel structure. Machined with the steel structure float precariously on floating devices. Like the pom-pom, the portal uses moving water to create its musical note. A counterpart to the pom-pom, the portal acts as a visual and audible reminder of the site.

PLACE IN HISTORY
Liz Gundlach Competition 2008, Arable Basin