

MUSEUM OF THE MOVING IMAGE

FILM. TV. DIGITAL.

EXPANSION AND RENOVATION FACT SHEET

Project Overview:

A complete redesign of the ground floor of Museum of the Moving Image, plus construction of a three-story addition and Courtyard Garden, will double the size of the existing building, enable growth and innovation in the Museum's uniquely comprehensive presentation of screen culture in all its forms (film, television and digital media) and welcome visitors into an experience in which architecture is seamlessly fused with the moving image.

Major new program spaces include a 267-seat theater, 68-seat screening room, Video Screening Amphitheater, gallery for changing exhibitions, Education Center, on-site collection storage, café, museum store and Courtyard Garden.

Location:

35 Avenue at 37 Street
Astoria, New York

Museum Leadership:

Rochelle Slovin, Director
Herbert S. Schlosser, Chairman of the Board of Trustees

Architect:

Thomas Leeser, Leeser Architecture

Key Dates:

Groundbreaking: February 27, 2008
Public Opening: January 15, 2011

Size:

FORMER MUSEUM BUILDING: 50,000 SQ. FT.

Total New Construction: 47,700 sq. ft.
• Indoors: 37,330 sq. ft.
• Courtyard Garden: 10,370 sq. ft.
• Renovated areas: 18,800 sq. ft.

MUSEUM AFTER EXPANSION: **97,700 sq. ft.**

Total Capital Campaign:

The Museum's capital campaign raised a total of \$67 million. Funding from the City of New York totals \$54.7 million.

Design Highlights:

A **relocated and redesigned entrance** on 35 Avenue now presents visitors with a portal of mirrored and transparent glass with the words “Museum of the Moving Image” in letters three and a half feet tall. With its teasing play of light—merging direct vision and reflection within a single plane—the entrance is itself the first screen that visitors encounter at the Museum.

As visitors move into the **new lobby**, across a polyester floor in a cool light blue, they pass along a 50-foot-long wall coated with screen paint, used as the surface for a **seamless panorama of projected video**, with works selected on a changing basis by the curatorial team. Lending a sense of dynamism to the visitor’s progression through the lobby, the projection wall is canted at an 83-degree angle. Toward the far end of the lobby, the new ***Moving Image Café*** is located opposite a gathering space carved out beneath a sloping ceiling, whose angle follows the underside of the main theater.

Visitors may turn to the right from the lobby and step up through either of two tunnels in Yves Klein blue into the **new 267-seat theater**: a space designed as a capsule for the imaginary voyage of moviegoing. The ceiling and walls are a woven felt surface (also of vibrant Yves Klein blue), which seems to slip under the stadium-rake seating to give the audience a sensation of floating. This wraparound surface is made of 1,136 triangular panels fitted together with open joints, which have the lighting integrated within. Outfitted with an ample screen of classic proportions and projection equipment for formats from 16mm to 70mm and high-definition digital 3-D, the theater will provide an unsurpassed filmgoing experience. A stage accommodates the Museum’s ongoing series of discussions and other live events, while a mini orchestra pit provides space for musical accompaniment of silent films.

On the left side of the lobby, across from the entrance to the theater, stands the **grand staircase**. At the first landing, the staircase widens into a 1,700-square-foot **Video Screening Amphitheater**. The seats are an abstract landscape of built-in benches, while the wall

above the staircase serves as the screen for changing exhibitions of moving-image works. Passing up the staircase to the second floor, visitors will find a **small exhibition gallery**, an **additional entrance to the main theater** and an entrance to the 15,000-square-foot core exhibition *Behind the Screen*, which has been completely refurbished with new monitors, computers, interactive software and lighting.

At the top of the grand staircase, the **new gallery for changing exhibitions** on the third floor provides the Museum with its first completely flexible space for presenting cutting-edge new projects. With 4,100 square feet of unencumbered space, the gallery is designed to allow the Museum to present exhibition materials of every variety, from screen-culture artifacts to digital media installations.

The new on-site space for **collection storage**, located on the third floor, serves an international community of researchers and scholars, offering unprecedented access to much of the Museum's unparalleled collection of more than 130,000 objects.

The **new Ann R. and Andrew H. Tisch Education Center** occupies the entire west side of the ground floor in both the addition and the existing building, as well as spaces on the third floor and the lower level. Enabling the Museum to accommodate twice as many school groups as in the past, to serve 60,000 students a year, the Education Center provides a **dedicated group entry**; the **William Fox Amphitheater for student orientation**; a **seminar room**; a large, flexible space that can be divided into two discrete **media labs** or function as an open auditorium for up to 100 students, with specially designed mobile work stations; and the **Nam June Paik Room / HBO Production Lab** where educators will conduct demonstrations of professional crafts and equipment and students will make moving images of their own with high-definition cameras. A **lunchroom** will accommodate school groups that require this facility and previously could not benefit from tours of the Museum.

Incorporated into the Education Center, but regularly used for public programs, is the **new 68-seat film and digital Celeste and Armand Bartos Screening Room**. Equal in excellence to the 267-seat main theater but presenting a striking design contrast, this secondary screening room has a hot pink entrance and features exposed loudspeakers and a grey, perforated acoustical wall surface, making it more of an exposed machine for the moving image. The space is ideal for more intimate screenings and presentations, as well as classroom and symposium use.

The new, 10,370-square-foot landscaped **Courtyard Garden** (opening in spring 2011) incorporates the dedicated entrance for school groups. During summer months, it will provide space for an outdoor café, and a large temporary screen may be installed for open-air movie showings.

The new **rear façade** of the Museum is comprised of a surface pattern of triangles—like those in the main theater, but made in this case out of 1,067 thin aluminum panels, which are mounted on the support structure with open joints, so that every joint is a rain grate. Light blue in color, the panels look razor-sharp but create the impression of a super-light floating skin dematerialized against the sky: another visual reference in the architecture to the infinite thinness of the moving image. The pattern of the panels also brings to mind the lines of wireframe computer drawings. Because the triangular panels must fit together precisely to form the skin, the entire rear façade, which is approximately 200 feet long, is built to a tolerance of 3/16 of an inch.

Green Design:

The project is on track to receive Silver LEED certification.

Architectural Team:

Leeser Architecture, New York
Founder and Principal: Thomas Leeser
Project Manager: David Linehan
Design Team: Simon Arnold, Kate Burke, Sofia Castricone, Henry Grosman, Joseph Haberl

Consultants:

Owner's Representative: Levien & Company, Inc.
Construction Manager: F.J. Sciamè Construction Co., Inc.
Audio/Visual: Scharff/Weisberg
Acoustician: Jaffe Holden Acoustics, Inc.
Lighting: L'Observatoire International
Graphics: karlssonwilker inc.
Exterior Wall: R. A. Heintges & Associates
MEP Engineers: Ambrosino, DePinto & Schmieder
Specification: Construction Specifications Inc.
Structural Engineers: Anastos Engineering Associates
Civil/Geo-Technical: Stantec
Code/Expediting: JAM Consultants, Inc.
Elevator: Van Deusen & Associates
Hazardous Materials: TRC Environmental Corporation
Projection Systems: MDC Group, LLC
Restaurant Program: JGL Foodservice Design
Security: Ducibella Venter & Santore
Sustainable Design: Atelier Ten
Telephone & Data: Shen Milsom Wilke
Textile Design: Cindy Sirko
Theatrical Lighting: Vibrant Design
Courtyard: David Dew Bruner
AV Contractor: Electrosonic Inc.
Security Contractor: Trittech Communications
Rendering: VUW