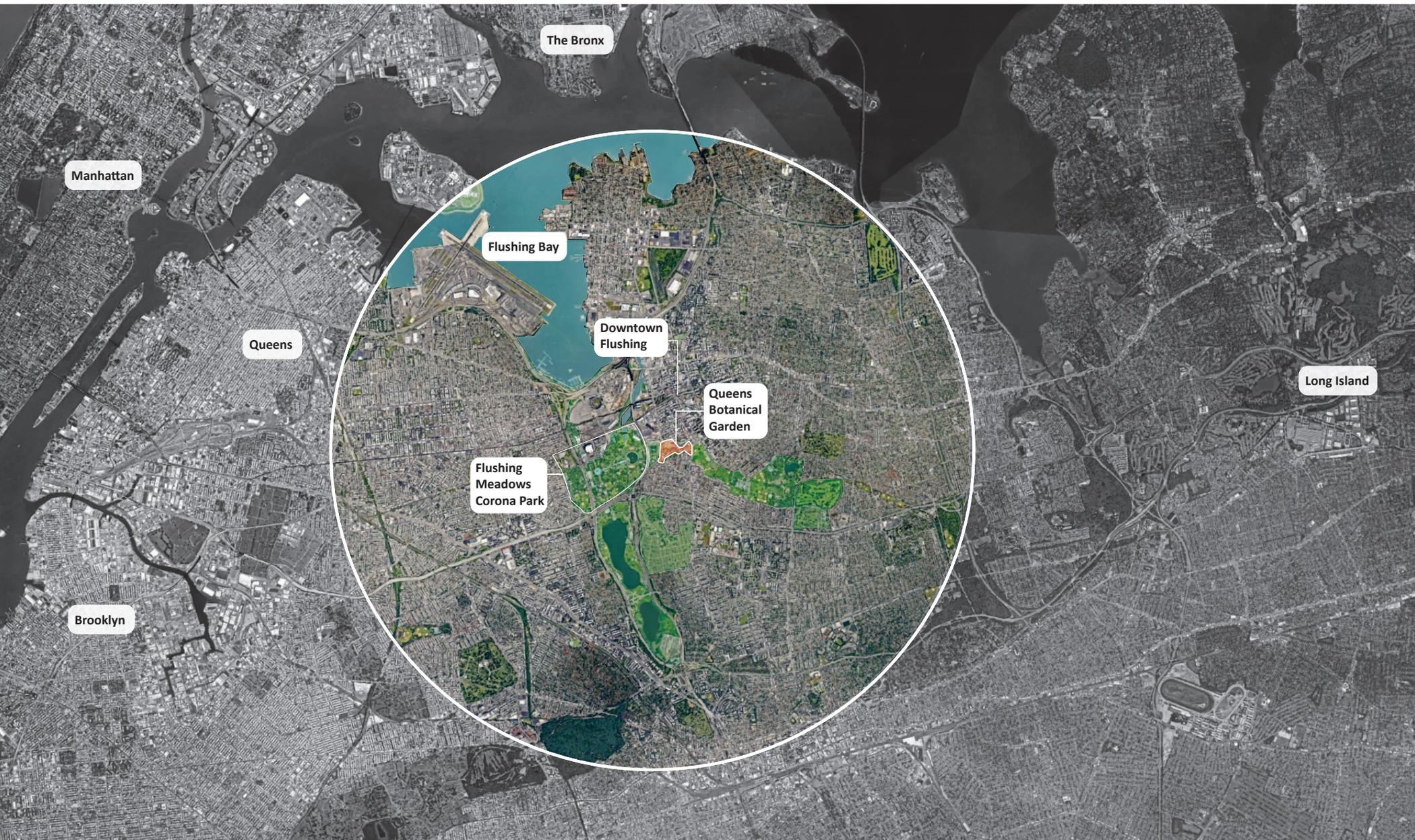


QUEENS BOTANICAL GARDEN

EDUCATION BUILDING

Located at 43-50 Main Street, Flushing, NY 11355
in the Borough of Queens

PDC Preliminary Review
September 20, 2021

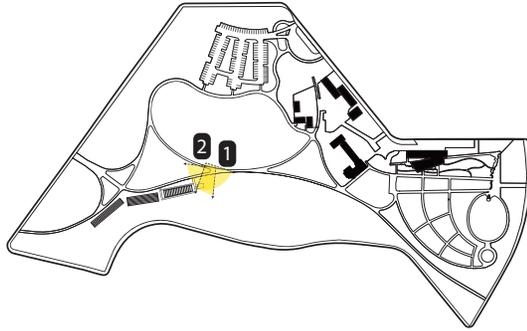




Flushing Meadows
Corona Park

Flushing Main
Street Subway
Station

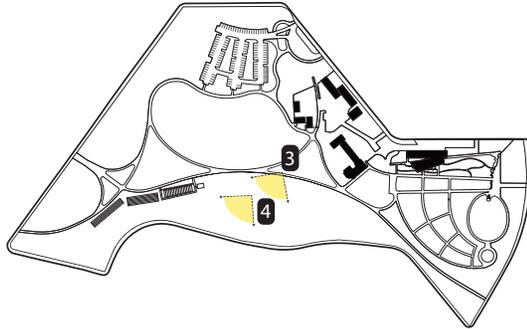
Kissena Park



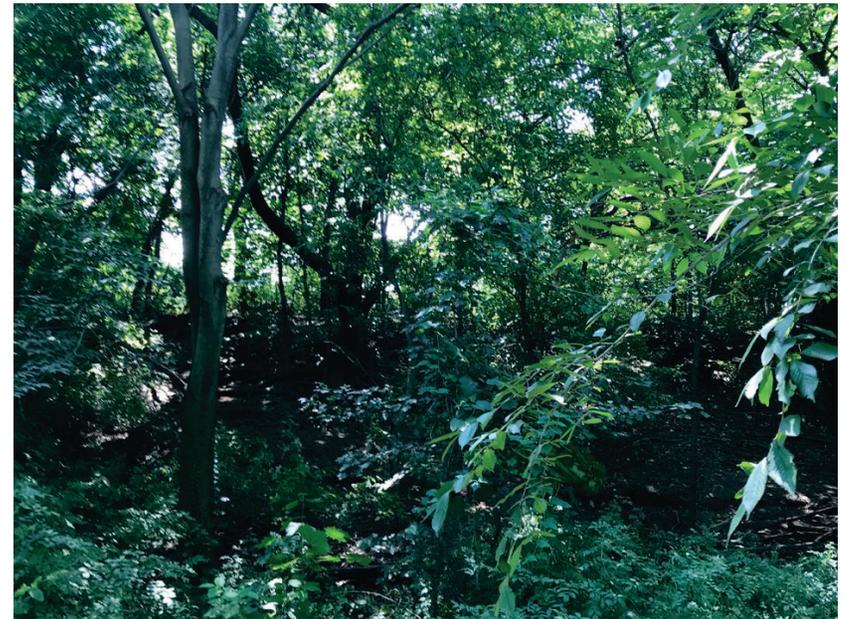
1 . LOOKING SOUTH TOWARDS FARM ADJACENT TO SITE



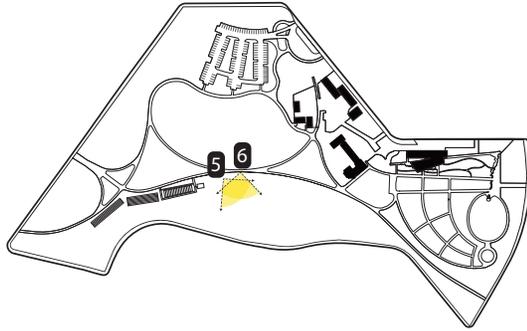
2. LOOKING SOUTH TOWARDS SITE



3 . LOOKING SOUTH WEST



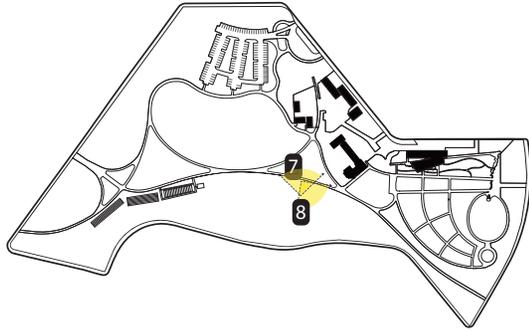
4. LOOKING SOUTH WEST INTO HILL OVERGROWTH



5 . LOOKING SOUTH EAST



6. LOOKING SOUTH EAST

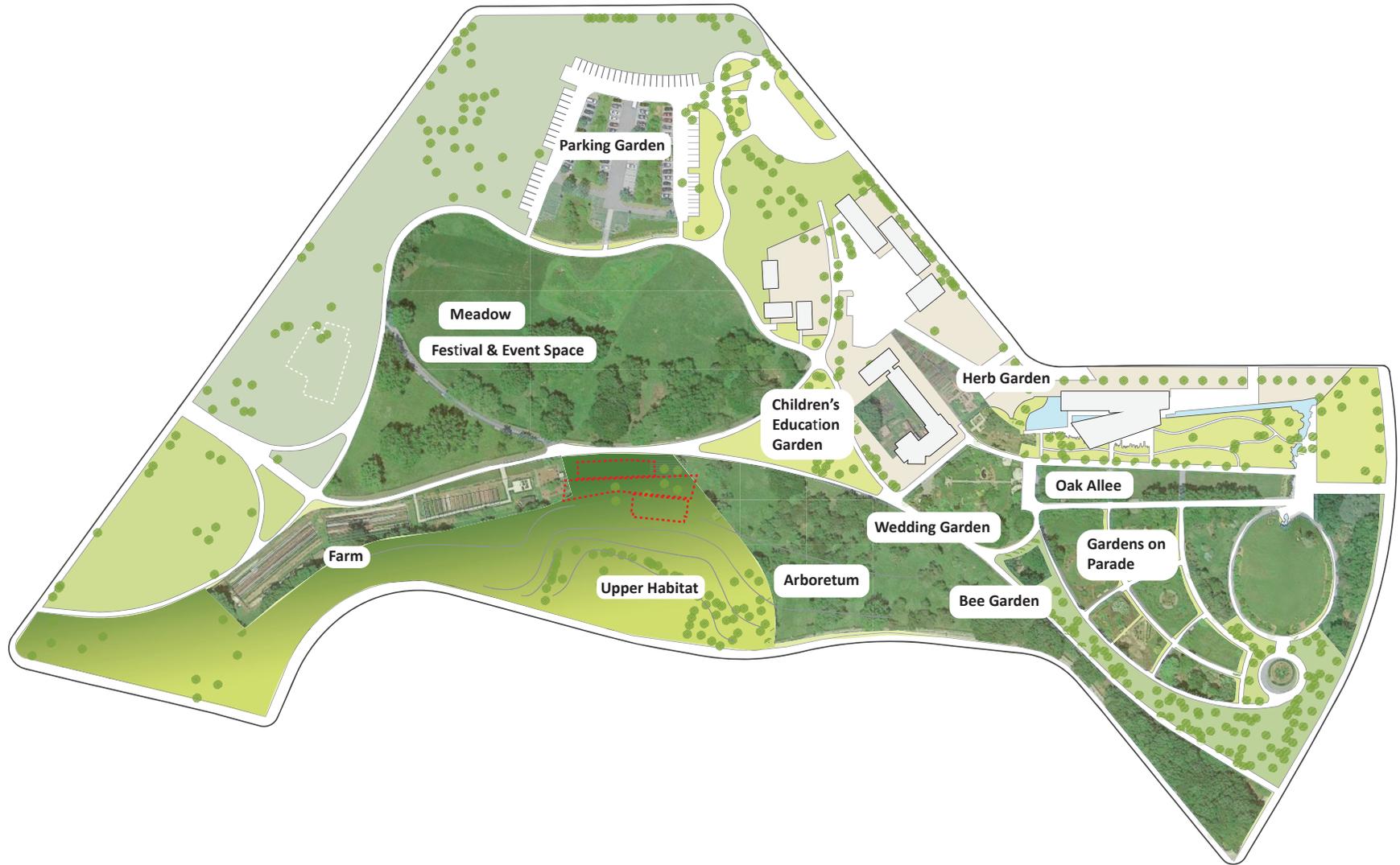


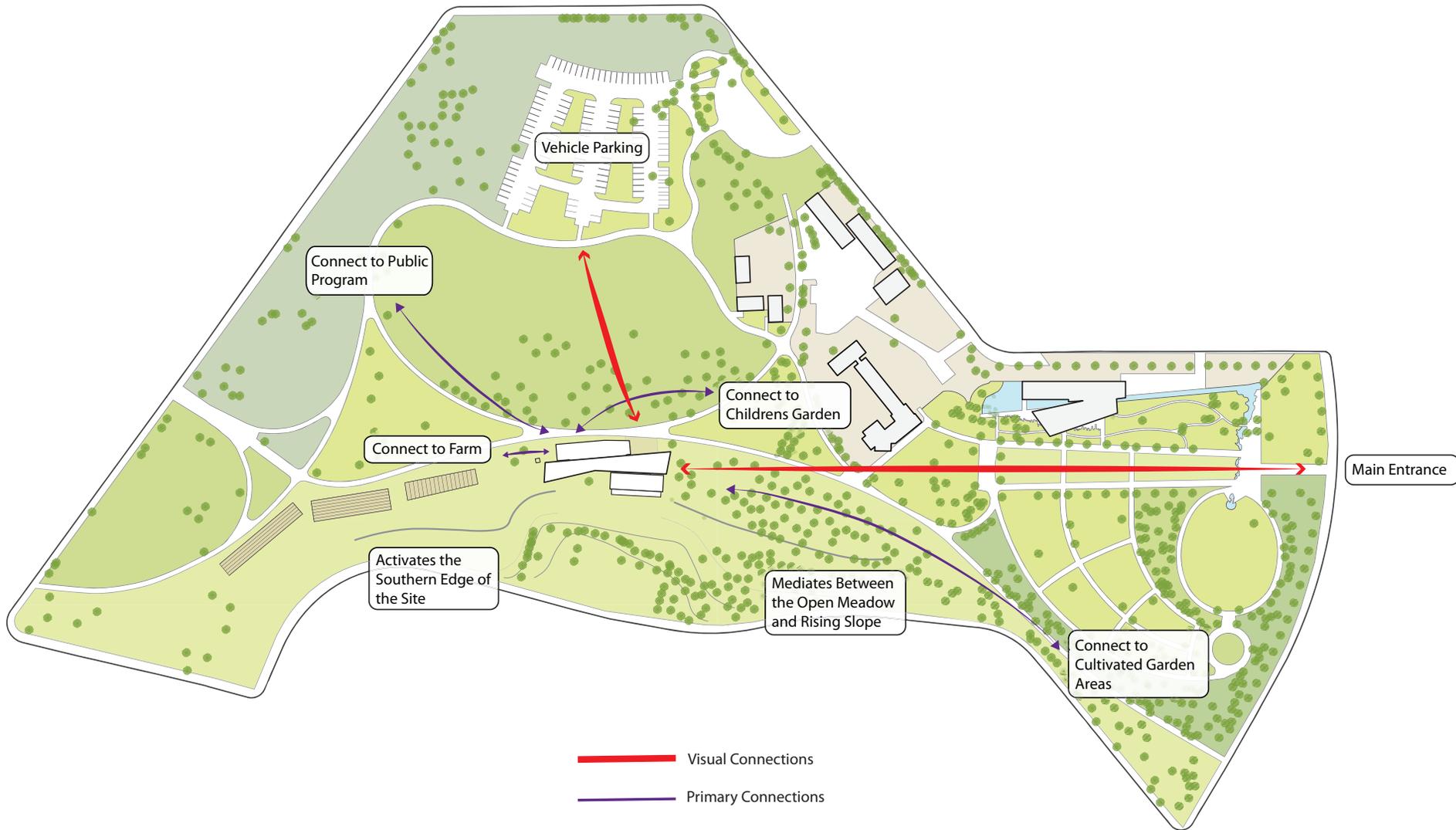
7 . LOOKING EAST TO ORCHARD



8. LOOKING NORTH FROM EAST END OF HILL



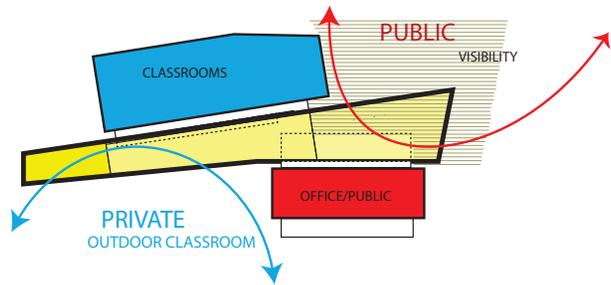




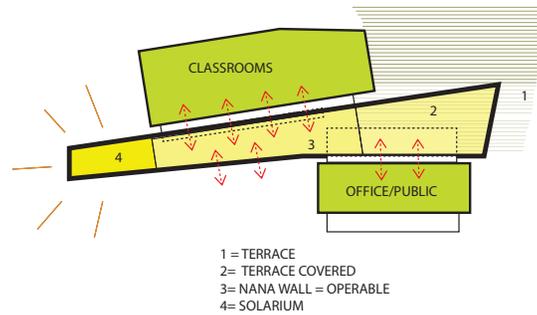


- ▲ Primary Entrance
- ▲ Secondary Entrance
- ▲ Service Entrance
- △ Secondary Gates for Operations and Events
- ⋯ Primary Circulation
- ⋯ Secondary Circulation
- ⋯ Tertiary Circulation

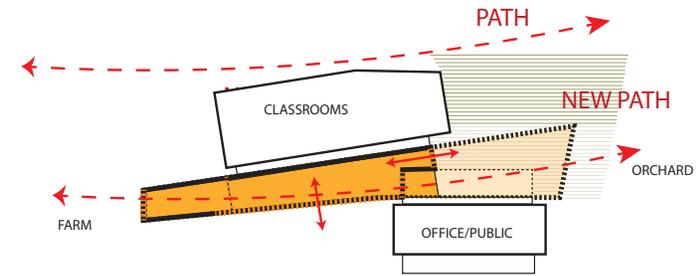
1 BUILDING, 2 AUDIENCES



SPINE AS CONNECTOR

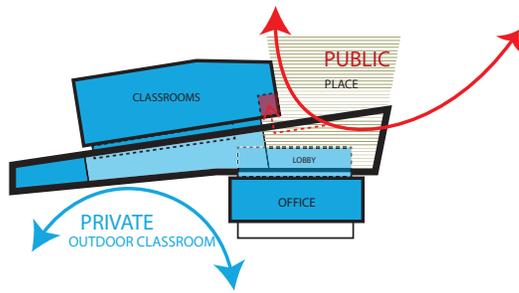


BUILDING AS PATH

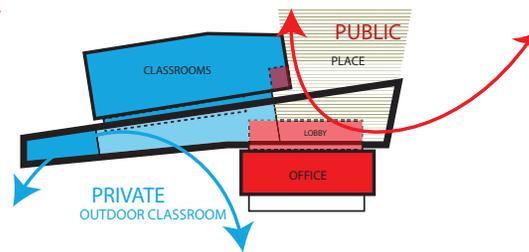


PROGRAMMATIC FLEXIBILITY

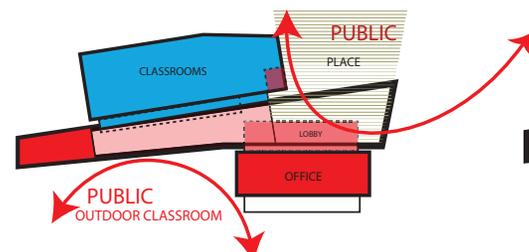
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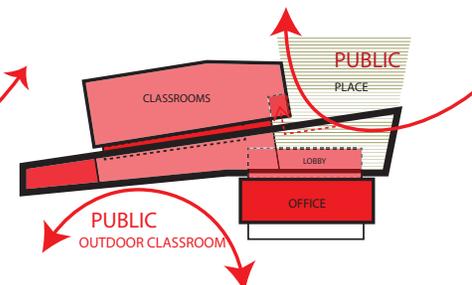
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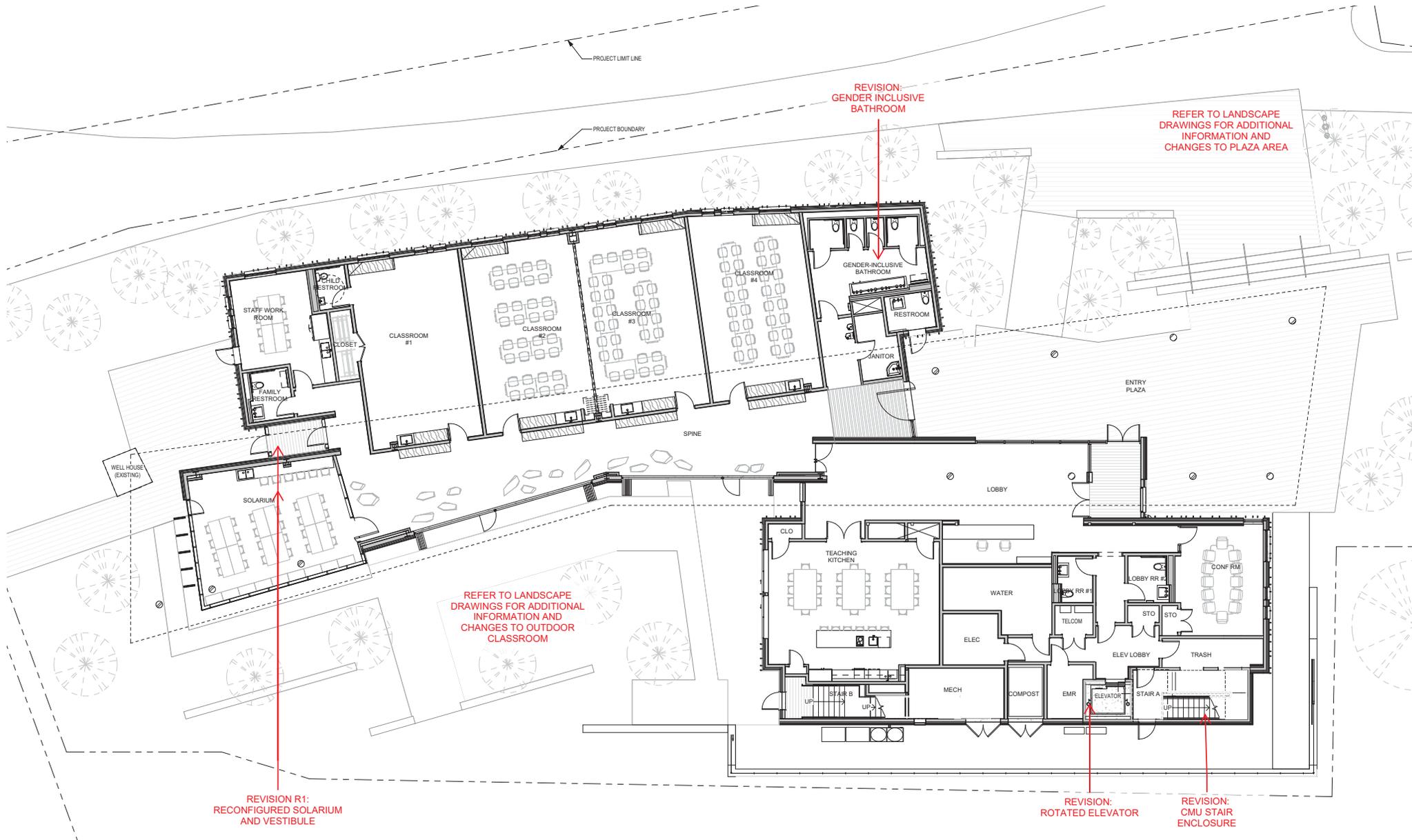


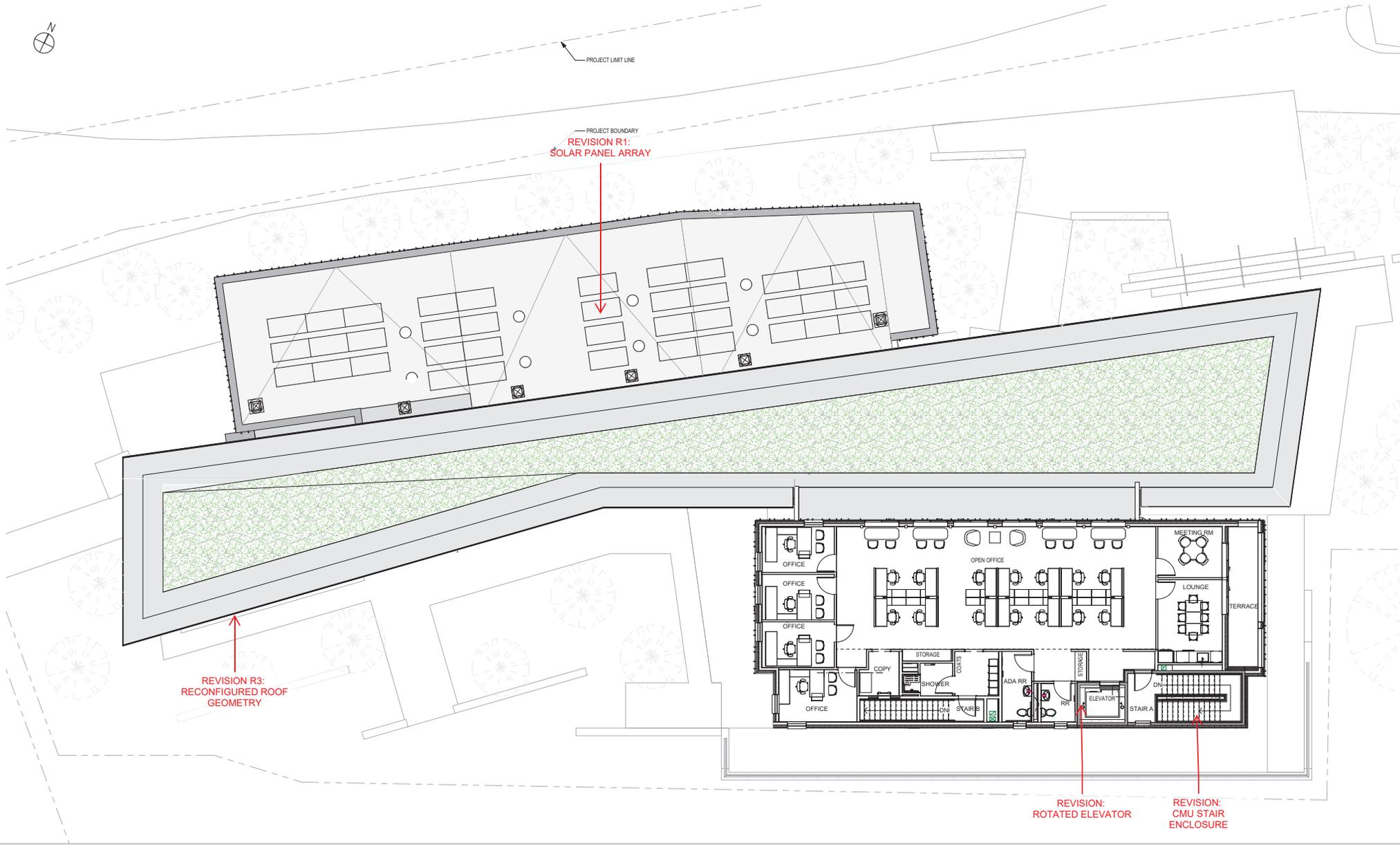
04:00 PM



07:00 PM









PROJECT LIMIT LINE

REVISION R1:
SOLAR PANEL ARRAY

EXTENSIVE
GREEN ROOF

REVISION:
ROOF ACCESS
HATCH

REVISION R1:
SOLAR PANEL ARRAY

REVISION:
ELEVATOR OVERRUN



REVISION R3:
RECONFIGURED ROOF
GEOMETRY

REVISION R4:
REDUCED EXTENT
OF GLAZING

NOTE: REFER TO LANDSCAPE DRAWINGS FOR
PLANTING REPRESENTATION AND INFORMATION, TYP

BKSK



QUEENS BOTANICAL GARDEN EDUCATION BUILDING
SEPTEMBER 20, 2021

NORTH ELEVATION - PROPOSED PRELIMINARY



REVISION R5:
RECONFIGURED
TERRACE FACADE

REVISION R3:
RECONFIGURED
ROOF GEOMETRY

NOTE: REFER TO LANDSCAPE DRAWINGS FOR
PLANTING REPRESENTATION AND INFORMATION, TYP

BKSK



QUEENS BOTANICAL GARDEN EDUCATION BUILDING
SEPTEMBER 20, 2021

GARDEN VIEW - PROPOSED PRELIMINARY



REVISION R5:
RECONFIGURED
TERRACE FACADE

REVISION R4:
REDUCED GLAZING

REVISION R3:
RECONFIGURED ROOF
GEOMETRY

NOTE: REFER TO LANDSCAPE DRAWINGS FOR
PLANTING REPRESENTATION AND INFORMATION, TYP

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QUEENS BOTANICAL GARDEN EDUCATION BUILDING
SEPTEMBER 20, 2021

EAST ELEVATION - PROPOSED PRELIMINARY



REVISION R4:
REDUCED GLAZING

REVISION R2:
SHIFTED ENTRY
VESTIBULE

REVISION R3:
RECONFIGURED
ROOF GEOMETRY

REVISION R4:
REDUCED GLAZING

REVISION R4:
REDUCED GLAZING

NOTE: REFER TO LANDSCAPE DRAWINGS FOR
PLANTING REPRESENTATION AND INFORMATION, TYP

BKSK



QUEENS BOTANICAL GARDEN EDUCATION BUILDING
SEPTEMBER 20, 2021

WEST ELEVATION - PROPOSED PRELIMINARY



REVISION R3:
RECONFIGURED
ROOF GEOMETRY

REVISION R4:
REDUCED GLAZING

REVISION:
DOORS TO
MECHANICAL ROOMS

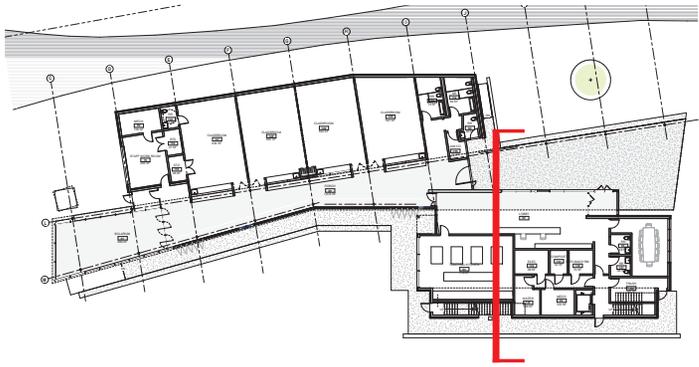
NOTE: REFER TO LANDSCAPE DRAWINGS FOR
PLANTING REPRESENTATION AND INFORMATION, TYP

BKSK



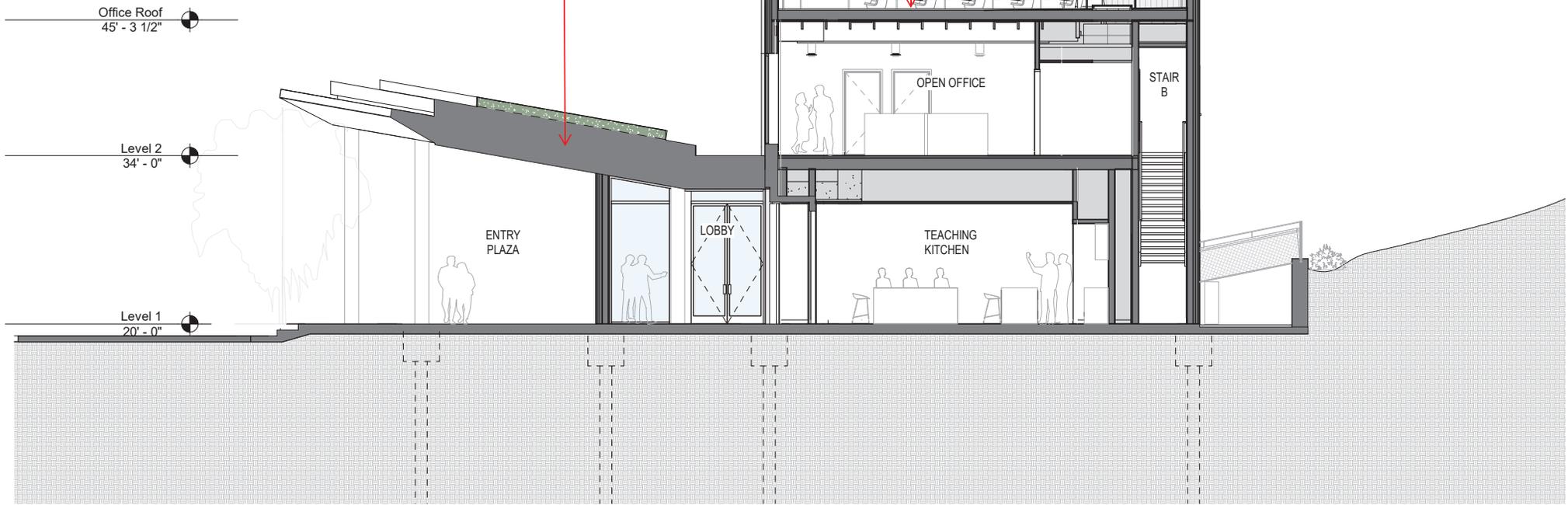
QUEENS BOTANICAL GARDEN EDUCATION BUILDING
SEPTEMBER 20, 2021

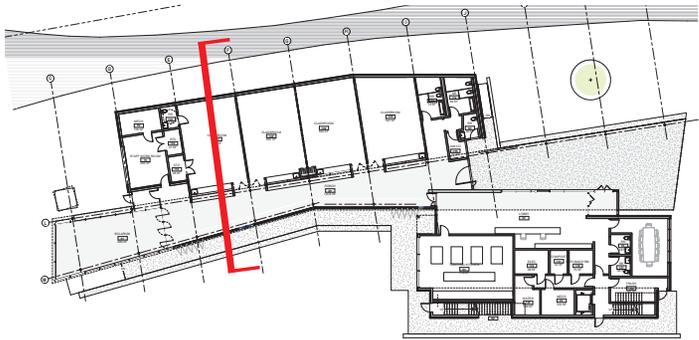
SOUTH ELEVATION - PROPOSED PRELIMINARY



REVISION R3:
RECONFIGURED ROOF
GEOMETRY

REVISION R1:
SOLAR PANEL ARRAY





Office Roof
45' - 3 1/2"

Classroom Roof
31' - 8"

Level 1
20' - 0"

REVISION R1:
SOLAR PANEL ARRAY

REVISION R3:
RECONFIGURED ROOF
GEOMETRY



PATH

CLASSROOM

SPINE

OUTDOOR
CLASSROOM

ACCOYA

“A premium rot and insect resistant material,
well known for its durability and ability to withstand the tests of any climate”

- Fast-growing, certified sustainable wood transformed into hardwood
- Acetylation subjects a softwood to vinegar, which turns it into a hardwood by preventing the cells in the wood from being able to absorb water.
- The result is high performing sustainable lumber

Highly stable / Durable / Insect resistant/ Non-toxic/ 50 year warranty



LOW ENVIRONMENTAL
IMPACT



SUSTAINABLY SOURCED 100% RECYCLABLE



LOW CO2 EMISSIONS



MAIN FACADE



Accoya/Barnwood/Delta Black

(reception wall under the canopy)



Accoya/Barnwood/Ivory

REAR FACADE
(back side of the Office bulk)



Accoya/Rough Sawn/Delta Black

ROOF UNDERSIDE



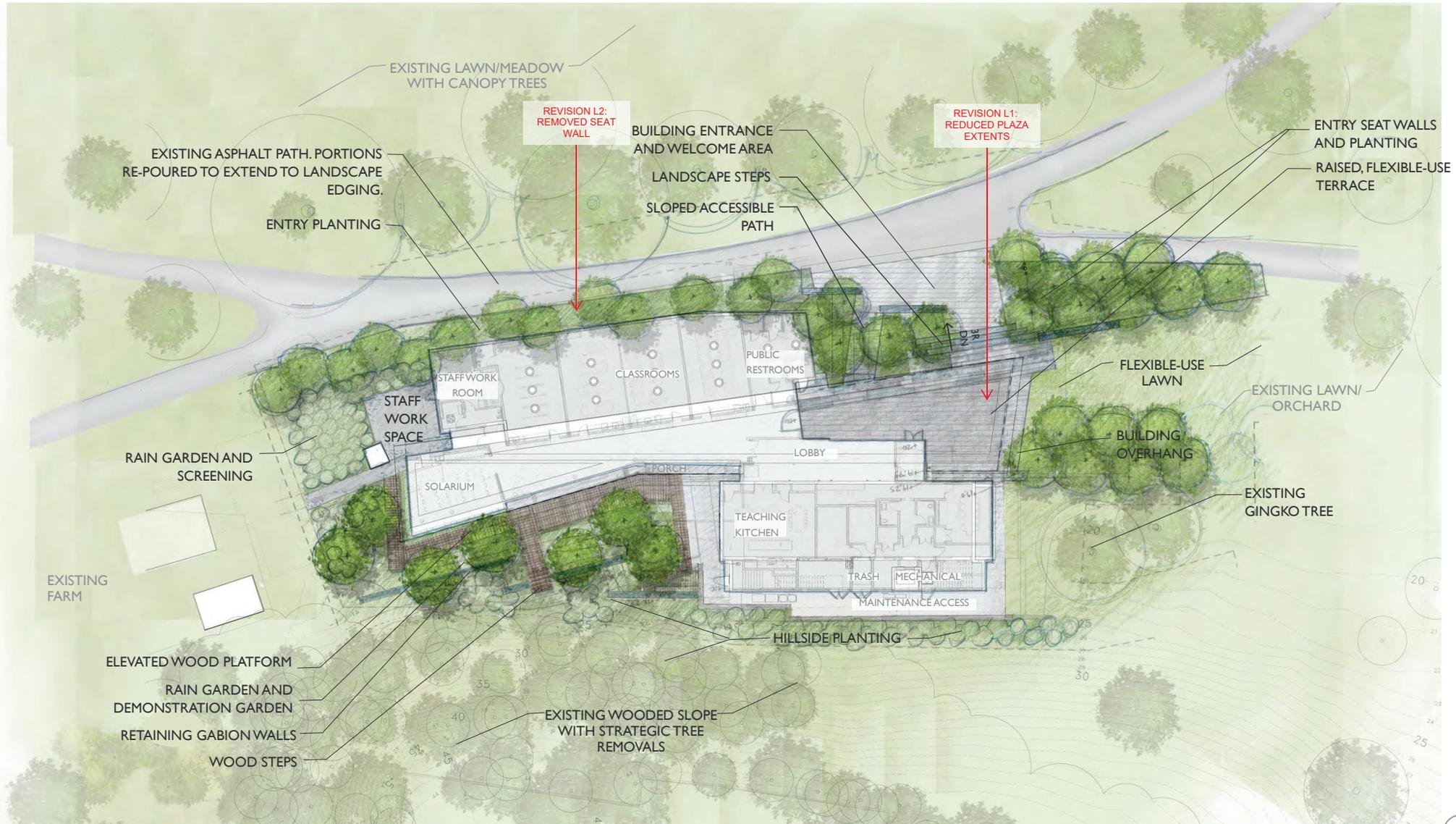
Armstrong/WoodWorks Linear/
Hemlock

WINDOW FRAMES



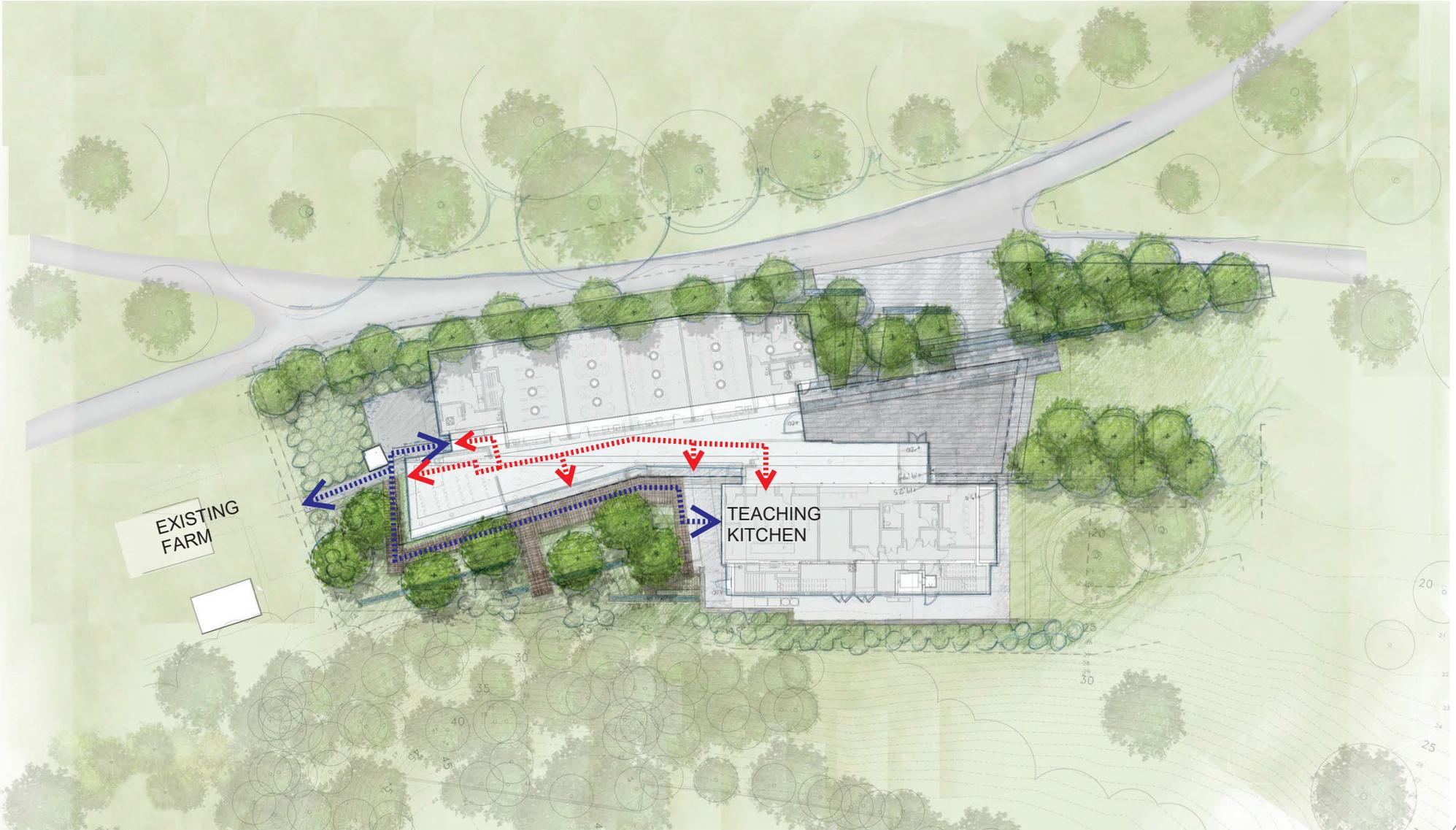
Painted Aluminum/RAL 8019





SCALE: 1" = 30'-0"

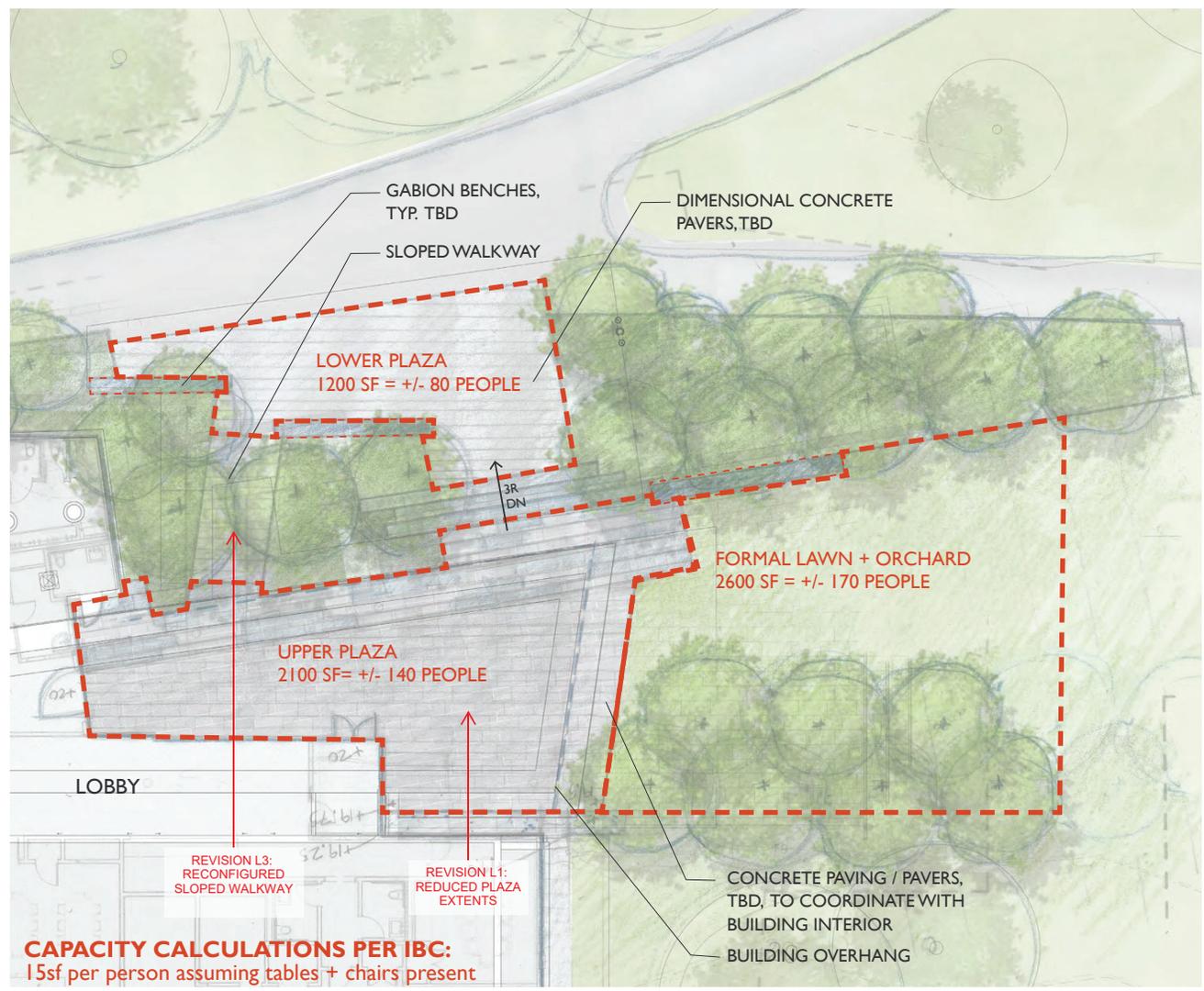




- - - - - Exterior Circulation
 - - - - - Interior Circulation

SCALE: 1" = 30'-0"





PAVING BAND TEXTURED PAVING BANDS AT THRESHOLD OF THE UPPER PLAZA RECALL THE GLACIAL HISTORY OF THE REGION. GABION WALLS, AND TEXTURED AND SMOOTH PAVERS DESCRIBE ROCK FORMATIONS LEFT BEHIND BY THE GLACIER.



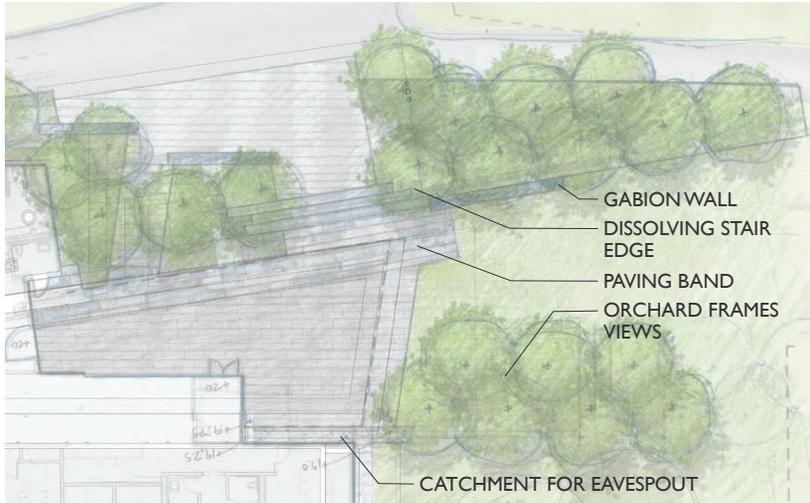
GABION WALLS



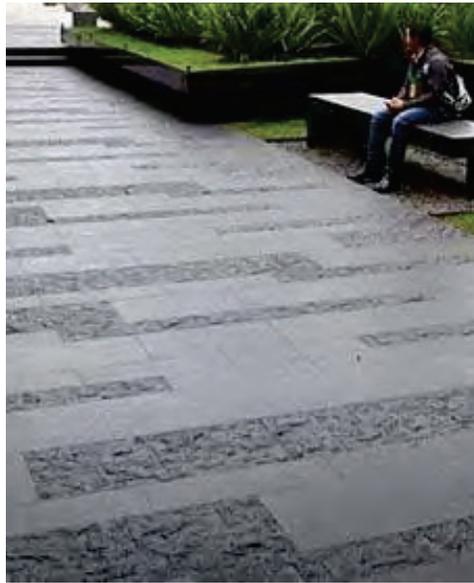
ORCHARD: GRIDDED TREES FRAME LANDSCAPE VIEWS

SCALE: 1/16" = 1'-0"





GABION BENCHES + PLANTING CHARACTER



DIRECTIONAL AND TEXTURED PAVING AND SCULPTURAL ART WILL BRING TO SURFACE THE BURIED GEOLOGICAL HISTORY OF REGION



STEPS EXTEND INTO LANDSCAPE AND BRIDGE LANGUAGE FROM LOWER TO UPPER PLAZA



CANOPY TREES FRAME VIEWS OUTWARD AND PROVIDE EDGES TO EXTENDED EVENT SPACE



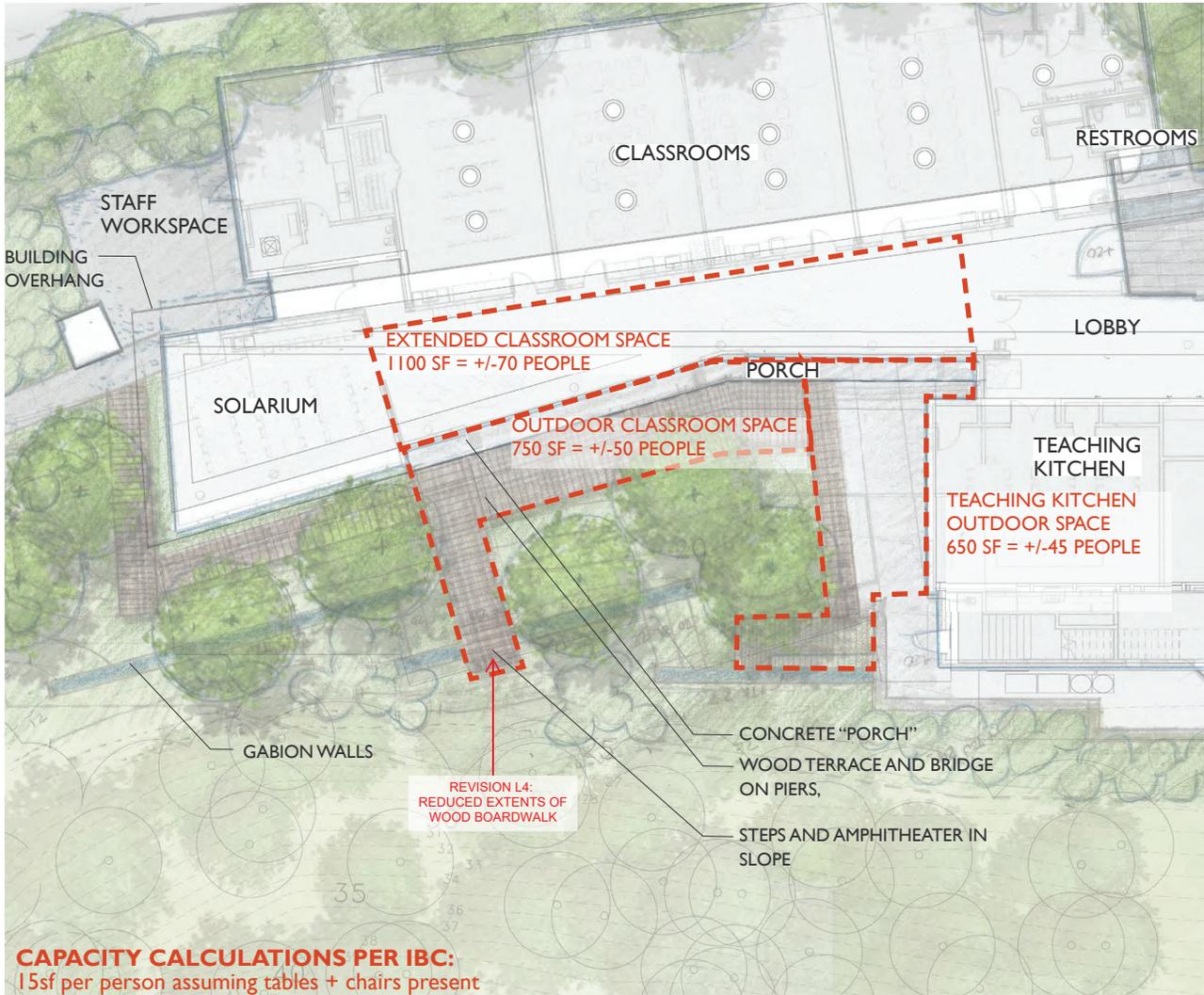
BKSK



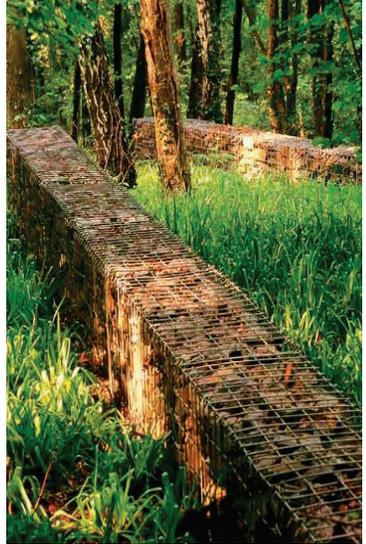
QUEENS BOTANICAL GARDEN EDUCATION BUILDING
SEPTEMBER 20, 2021

OvS

LANDSCAPE ENTRANCE VIEW
PROPOSED PRELIMINARY



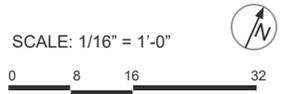
INTERACTIVE ELEMENTS IN THE LANDSCAPE
 CBG DISCOVERY COVE (OVS)



GABION RETAINING WALLS
 CBG DISCOVERY COVE (OVS)



INTERACTIVE OUTDOOR CLASSROOM: POTENTIAL FOR STORAGE OF PROPS/GEAR FOR DIRECT INTERACTION
 CBG DISCOVERY COVE (OVS)





BOARDWALK AND HILLSIDE PLANTING



"BOARDWALK" ABOVE BIORETENTION



POINTS OF ACCESSIBLE HILLSIDE PLANTING



MATERIAL TRANSITIONS



INTERACTIVE LEARNING LANDSCAPE



BKSK



QUEENS BOTANICAL GARDEN EDUCATION BUILDING
SEPTEMBER 20, 2021

OvS

LANDSCAPE OUTDOOR CLASSROOM
PROPOSED PRELIMINARY



NOTE: REFER TO LANDSCAPE DRAWINGS FOR PLANTING REPRESENTATION AND INFORMATION, TYP



LEGEND

- Orchard / Bosque
- Edible hedgerow
- Classroom pollinator meadow
- Dry Meadow
- Classroom rain garden
- Hillside seep
- Hillside slope

SCALE: 1" = 30'-0"





CLASSROOM POLLINATOR MEADOW

POTENTIAL SPECIES:
Betula nigra 'DURAheat' | River Birch
Cercis canadensis | Redbud



"ORCHARD" OR BOSQUE

POTENTIAL SPECIES:
Malus sp. | Flowering Crabapple, (fruiting or non-fruiting cultivar)
Betula nigra 'DURAheat' | River Birch
Corylus americana | American Hazelnut



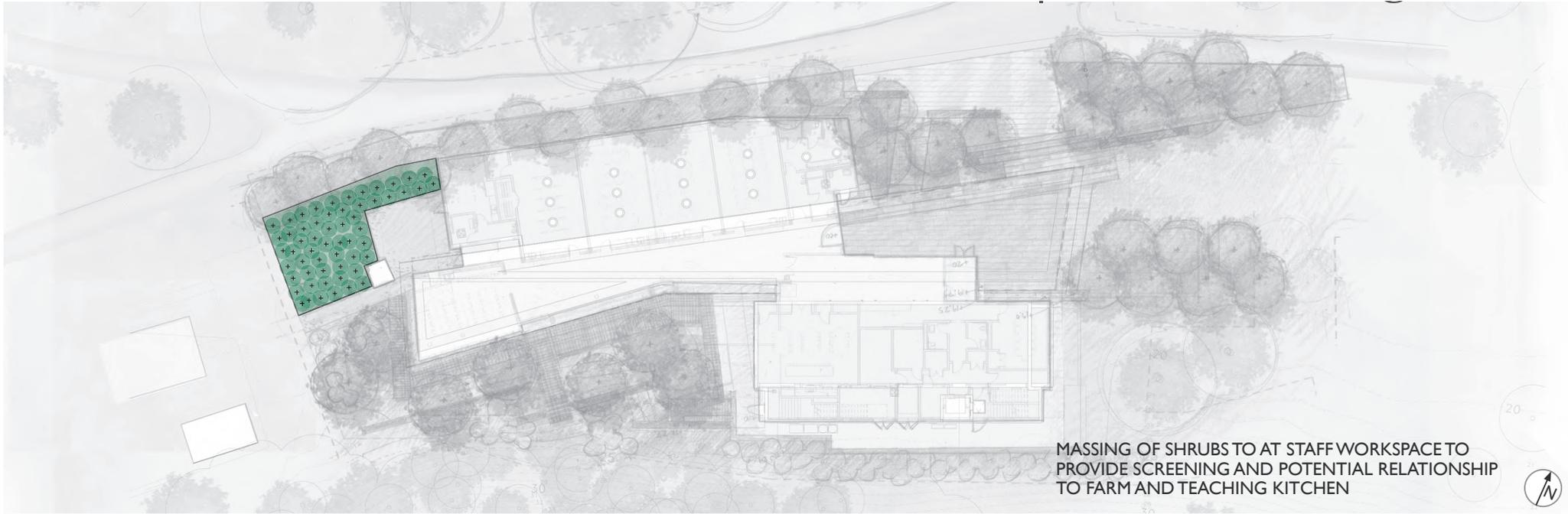
RAIN GARDEN

POTENTIAL SPECIES:
Carpinus caroliniana | Ironwood
Magnolia virginiana | Sweetbay Magnolia
Betula nigra 'DURAheat' | River Birch



HILLSIDE (OPTIONAL PLANTING)

POTENTIAL SPECIES:
Cornus florida | Dogwood
Cercis canadensis | Redbud



MASSING OF SHRUBS TO AT STAFF WORKSPACE TO PROVIDE SCREENING AND POTENTIAL RELATIONSHIP TO FARM AND TEACHING KITCHEN



Aronia melanocarpa / Chokeberry *Myrica pensylvanica* / Bayberry



GRASS-DOMINANT CHARACTER WITH LIMITED PERENNIAL DRIFTS FOR SEASONAL COLOR AND POLLINATORS

1 CLASSROOM POLLINATOR MEADOWS



Panicum virgatum 'Shenandoah' (Switchgrass) with *Rudbeckia deamii* (Black-eyed Susan) and *Fothergilla gardenii* 'Blue Mist' (Dwarf Fothergilla)

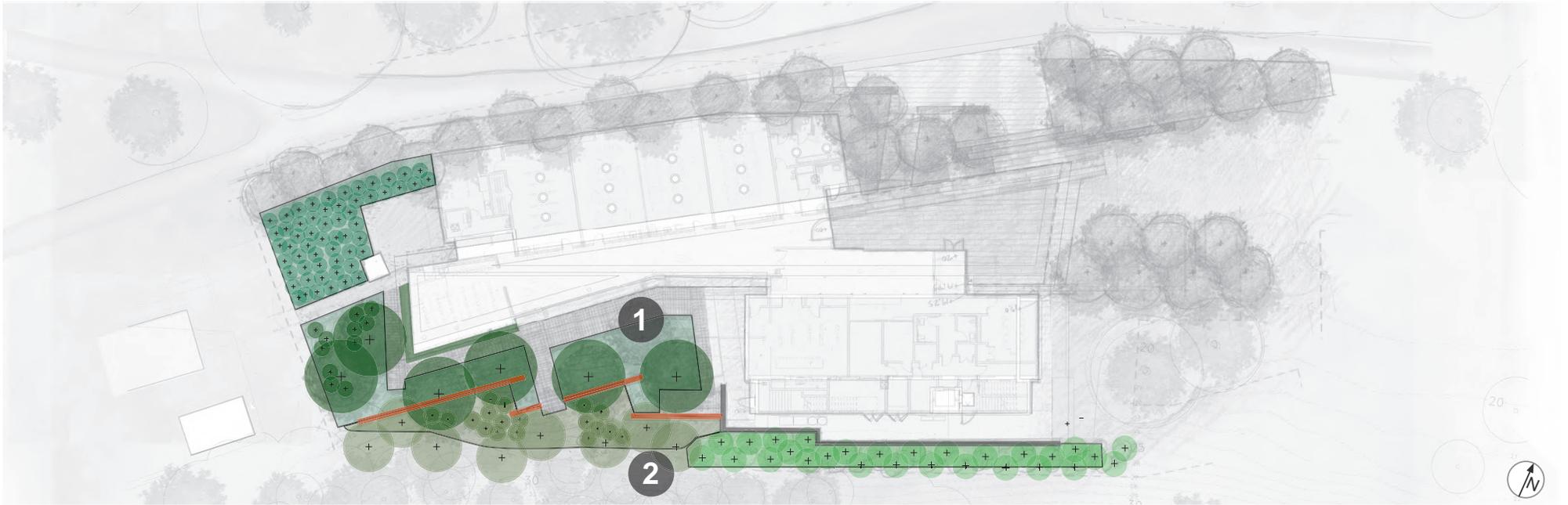


2 "ORCHARD"

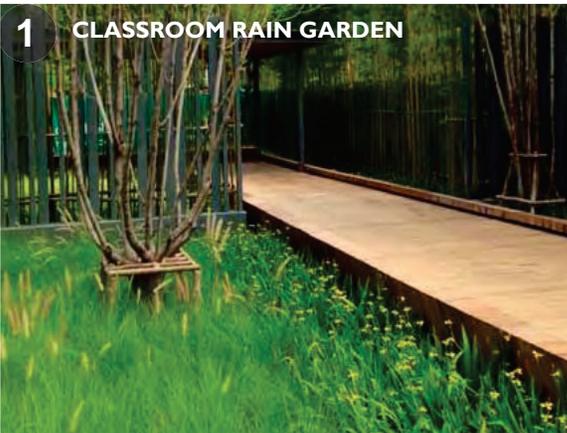


Carex cherokeensis (Sedge) or *Sporobolus heterolepis* (Prairie Dropseed) with *Geranium maculatum* (Wild Geranium)





1 CLASSROOM RAIN GARDEN

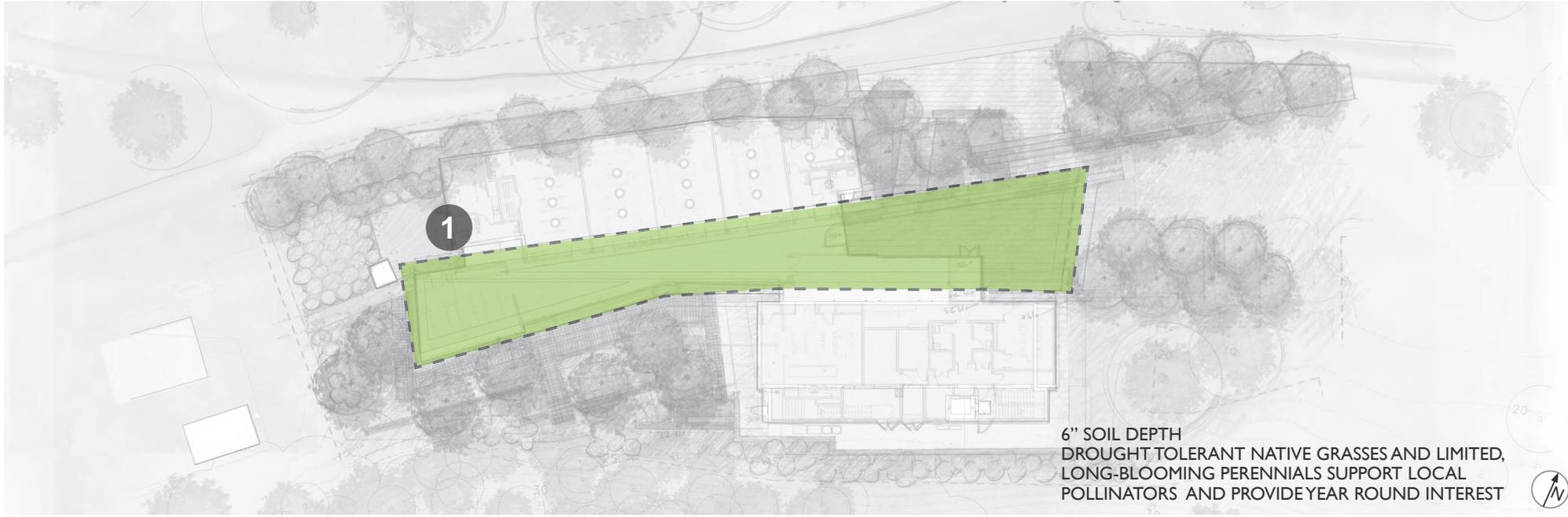


2 HILLSIDE



Juncus effusus (Soft Rush) with *Liatris spicata* 'Floristan Violet' (Gayfeather) and *Hibiscus moscheutos* 'Luna White' (Swamp Mallow)

Aster divaricatus (White Wood Aster) with *Carex* sp. (Sedge) and *Dennstaedtia punctilobula* (Hayscented Fern). Drifts of *Hydrangea quercifolia* (Oakleaf Hydrangea) not shown.



6" SOIL DEPTH
 DROUGHT TOLERANT NATIVE GRASSES AND LIMITED,
 LONG-BLOOMING PERENNIALS SUPPORT LOCAL
 POLLINATORS AND PROVIDE YEAR ROUND INTEREST



Schizachyrium 'Standing Ovation'/
 Little Bluestem



Bouteloua gracilis
 'Blonde Ambition'
 'Blue Grama Grass



LATE SPRING
 Penstemon hirsutus/
 Hairy Beardtongue



MID TO LATE
 SUMMER
 Liatris 'Floristan



LATE SUMMER TO FALL
 Ratibida columnifera/
 Prairie Coneflower

HLB Lighting Design

07.26.2021

AREA	ILLUMINATING ENGINEERING SOCIETY RECOMENDATION	AVERAGE FOOTCANDLES ACHIEVED
WALKWAY	Average 0.5 footcandles	1.0 ~ 2.0 footcandles



STEP LIGHTING FOR ILLUMINATING ADA RAMP



HAND RAIL LIGHTING FOR STAIRS



RECESSED UNDER CANOPY ADJUSTABLE DOWNLIGHT FOR MAIN ENTRANCE AND PLAZA



27.5" BOLLARD DOWNLIGHT DISTRIBUTION ILLUMINATING PATHWAY



LOW LEVEL TREE UPLIGHT FIXTURES ONLY ON WHEN EVENING EVENTS OCCUR.




LINEAR SURFACE MOUNTED LED FIXTURE HIDDEN UNDER DECK ILLUMINATING PLANTING ONLY ON WHEN EVENING EVENTS OCCUR




WALL SCONCE ILLUMINATING PATHWAY

PERCENT FOR ART

BKSK



NYC
DOC

NYC Cultural
Affairs



NYC Parks

QUEENS BOTANICAL GARDEN EDUCATION BUILDING
SEPTEMBER 20, 2021

Water Offering

Conceptual Design Presentation

NYC Percent for Art Program

William Lamson



NYC Percent for Art Program
William Lamson, Artist
BKSK / QBG / DDC / DCLA

Queens Botanical Garden New Education Building (PV272EDUC)
September 20, 2021 | Conceptual Design Review
Public Design Commission

Artwork Proposal
Water Offering

Conceptual Design

Subterra

William Lamson

Subterra

Concrete, earth, metal scaffolding,
aluminum, water

Commissioned by the Socrates
Sculpture Park, Queens NY 2019
12 × 10 × 30 feet

Subterra explores time as it is manifested by the invisible flow of water through earth's circulatory system. The work involves excavating sections of earth and elevating them within a tiered scaffolding structure that collects and recycles rainwater. As water passes through the layers of soil, sediment, sand and clay, it is slowly filtered, eventually draining out over irregular shaped concrete columns, stacked vertically to form a network of exposed drains. Over the course of the summer, through this repeated irrigation, plants will grow and the porous surface of concrete forms will change.



Badwater

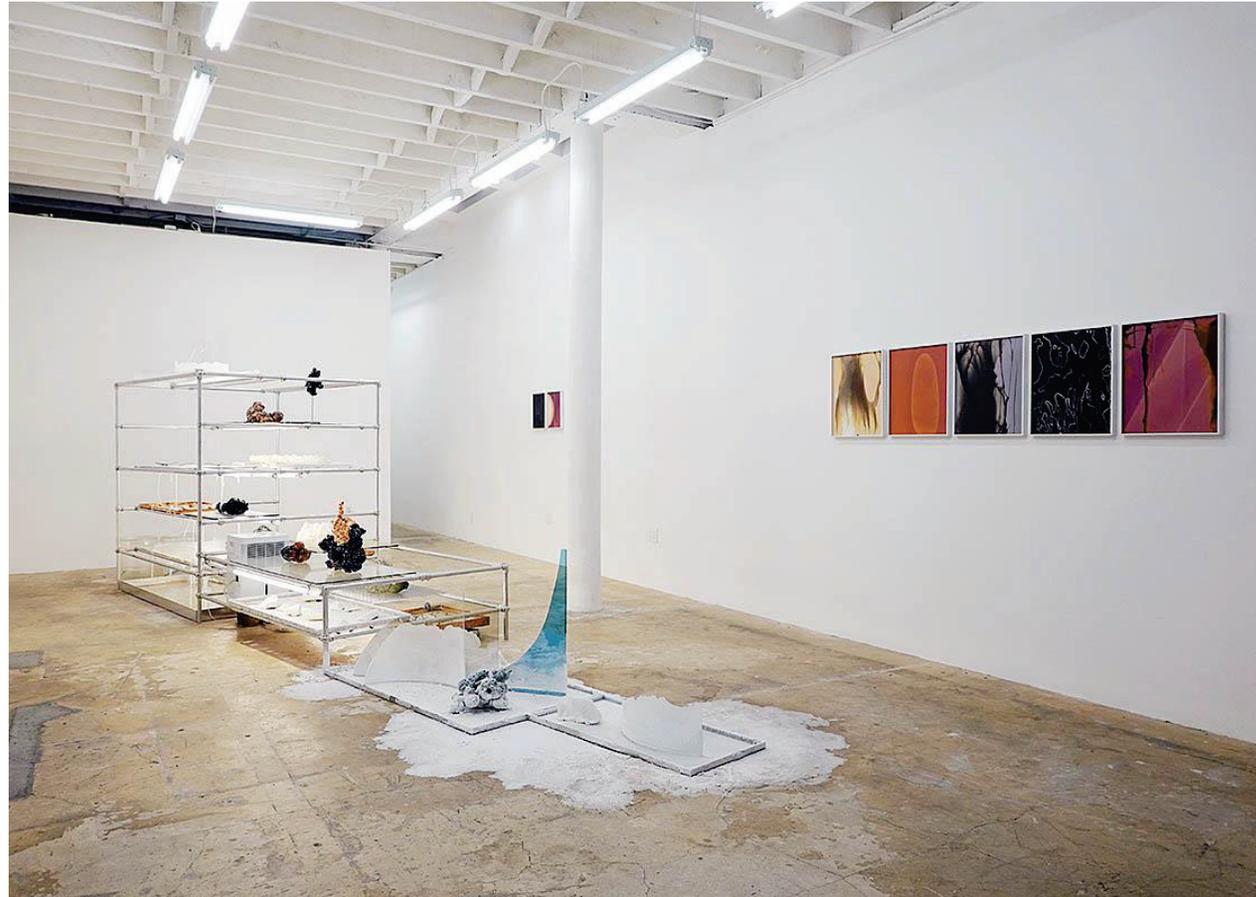
William Lamson

Badwater

84h x 84w x 228d in. Peristaltic Pumps, timers, hose, aluminum piping, aluminum trays, copper tray's, speed rail fixtures, Glass, foam, resin, fans, dehumidifier, Variac, acrylic, sodium chloride, magnesium sulphate, Lemons, fluorescent lights, hot plate, earth from dry lake Harper, water.

Make Room Gallery, Los Angeles, 2018

Badwater is a complex installation of objects, materials and processes that create an abiotic ecosystem, a network of non-living things that, while inanimate, continue to exert their material agency. In a time when extreme weather conditions have become a reality around the world and in California in particular, *Badwater* uses a climate controlling infrastructure to create an accelerated cycle of flood and drought. Inspired by the saltwater spring in Death Valley's Badwater Basin, and the resilient ecosystem around it that has evolved to withstand these harsh conditions, this piece is a generative work that brings these quiet geologic forces into the gallery and allows them to develop over the two month duration of the show.



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Artwork Proposal
Water Offering

Previous Work
Batwater

Mineralogy

William Lamson

Mineralogy

9' x15' x10' ft, Site Specific Installation at the Center for Land Use Interpretation. Wendover, Utah. 2017-2020

Mineralogy is a multi-year site specific installation hidden within a partially collapsed former WWII Armament building, in Wendover, Utah. The project involves transforming a nine by fifteen foot former bathroom into a fully furnished bedroom throughout which hundreds of vessels of salt water are repeatedly filled and allowed to evaporate, encrusting the vessels and the surrounding furniture in delicate columns of salt. A solar powered irrigation system turns on once a day allowing the entire work to continue to grow unassisted for over a year. Embedded within a ruin that is itself undergoing the entropic effects of time, Mineralogy suggests an uncanny vision of an uncertain future. If architecture can be considered the entity that separates us from nature, then the objective of Mineralogy is to reverse this paradigm, bringing a quiet geologic process inside of a building and allowing it to collide with the interior space indefinitely.



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September 20, 2021 | Conceptual Design Review
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Artwork Proposal
Water Offering

Previous Work
Mineralogy

Excavations

William Lamson

Excavations

Concrete, Steel.

Site-Lab, 341 Franklin street, SW Grand Rapids. MI. Artprize 2016

Excavations is an intervention into the concrete foundation and driveway of a former carriage house at 341 Franklin Street, Grand Rapids, Michigan. In response to the existing cracks in the sixty year old concrete, I cut a series of lines into the slab with a diamond saw, then removed the resulting forms and repositioned them around the site. This action creates a group of positive and negative paired shapes separated from each other in space and orientation. Formally, these displaced objects may read like archaeological relics or geologic specimens. At the same time, the adjacent holes of exposed earth left from the removal of the concrete will eventually become activated as weeds start to grow in this long dormant soil. In Excavations, the entire site is a latent material, that through cutting, marking and relocating sections of the slab, it is transformed from an overlooked space into a site of uncertain potentiality.



In The Roaring Garden

William Lamson

In the Roaring Garden 2014.
18:31 minute 4k to 1080P video
<https://vimeo.com/112538464>
PW:walden

In the Roaring Garden is an experimental video created within a floating camera obscura. Inside this cinematic space, artist William Lamson filmed the projection of the landscape as it illuminates a three dimensional model interior of the 19th century American transcendentalist Henry David Thoreau's one room cabin. Made of white 3d printed objects and laser cut translucent plexiglass furniture, the reclusive writer's space has been reimagined as a minimalist artist studio, complete with a work table, tools and materials in addition to a writing desk, bed and chair. Over the course of the 18 minute film, trees, clouds and sunlight animate these monochromatic objects as the sun rises and sets creating virtual days and nights within the space



NYC Percent for Art Program
William Lamson, Artist
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Queens Botanical Garden New Education Building (PV272EDUC)
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Public Design Commission

Artwork Proposal
Water Offering

Previous Work
In The Roaring Garden

Hydrologies

William Lamson

Hydrologies

11:07 minute 1080P video and installation project, 2014

<https://vimeo.com/109491826>

Hydrologies represents two interventionist projects set in opposite hemispheres in which the reciprocal acts of adding and removing water from the landscape become catalysts for generative works. Hydrologies Atacama involved irrigating linear sections of the Atacama desert in Chile with the hopes of activating the dormant seeds and creating a line of flowers across the landscape. In Hydrologies Archaea, I performed an inversion of this action by removing gallons of super saline water from the Great Salt Lake near Spiral Jetty and installing it in an array of glassware at UMOCA two months prior to the opening of the exhibition. As the water evaporates, the salt crystals move over the edge of the glasses and down the sides, enveloping the vessels in a thick layer of salt that continues to spread out onto all the adjacent surfaces. Like the calcified remains of pottery found in caves after thousands of years, the glass installation appears to have undergone a similar geologic process in a fraction of the time. With both of these projects my intention was to engage the material agency of an ecological system and its geologic and cultural history



Solarium

William Lamson

Solarium

Commissioned by Storm King Arts Center for the Light and Landscape show, 2012

Materials: Steel, glass, sugar, citrus trees

Dimensions: 10' 10" x 8' 11" x 10' 3 3/8 in.

Like a mountain chapel or Thoreau's one-room cabin, Solarium references a tradition of isolated outposts designed for reflection. Each of the 162 panels is made of sugar cooked to different temperatures and then sealed between two panes of window glass. The space functions as both an experimental greenhouse, growing three species of miniature citrus trees, and a meditative environment. In warm months, a 5x8 ft panel on each side of the house opens up to allow viewers to enter and exit the house from all directions. In addition to creating a pavilion like environment, this design references the architecture of a plant leaf, where the stomata opens and closes to help regulate the plants temperature. Set within the open the landscape, the house functions as a hybrid sanctuary at once evoking a plant conservatory, a chapel, and zen garden



NYC Percent for Art Program
William Lamson, Artist
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Queens Botanical Garden New Education Building (PV272EDUC)
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Public Design Commission

Artwork Proposal
Water Offering

Previous Work
Solarium

Divining Meteorology

William Lamson

Divining Meteorology

Commissioned by the Indianapolis Museum of Art, 2011.

33'x10"x10", Steel, Speakers, radio.

Divining Meteorology, involved reanimating a former communications tower by transforming it into an instrument. Originally designed to withstand the trials of nature, this monumental tower was relocated from the Missouri countryside to the Indianapolis Museum of Art and re-engineered to fit inside the space. In addition, a system of speakers and resonators were installed throughout the structure allowing the artist to play the tower. The resulting audio composition mixes recordings of the artist's movements around and through the structure with the live weather radio broadcast. Like the shifting weather, the sound varies from extreme quiet to a vigorous crescendo.



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William Lamson, Artist
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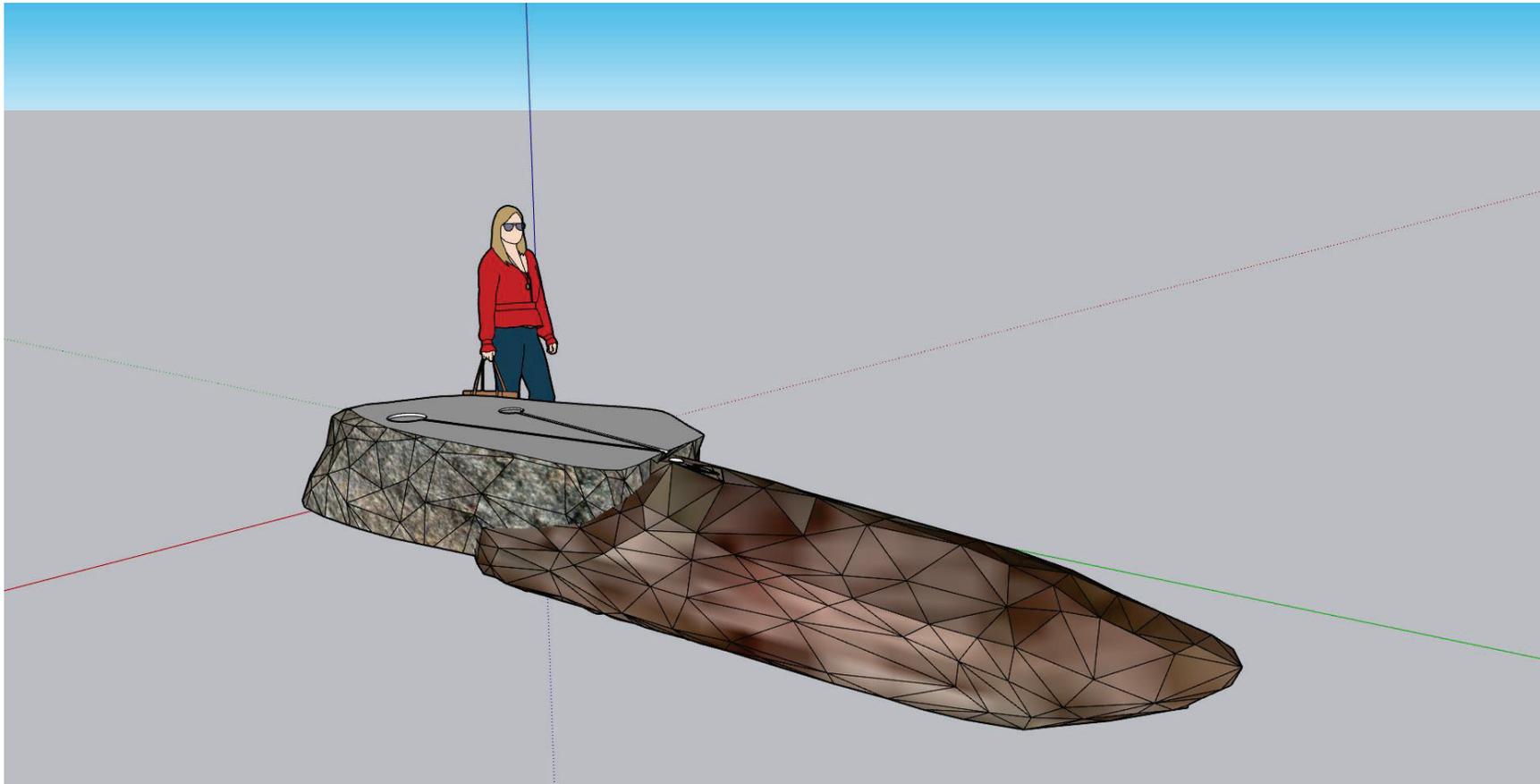
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Water Offering

QBG New Education Building



Water Offering

Artist Statement

Water Offering is a public art installation composed of two large stone sculptures located adjacent to the Queens Botanical Garden new education building.

Water Offering is a performative sculpture project inspired by Egyptian offering tables and Japanese Megaliths. As cultural artifacts, these objects were activated by the pouring of water over and through cut channels in the stone. Water Offering gives participants a direct experience with the process of water moving through a hydrological system. Made of quarried granite and glacial erratic boulders that have been subtly cut and graded, these pieces reference both the massive human constructed infrastructure built to support the inhabitants of New York City, and the largely invisible system of aquifers and groundwater reservoirs, both of which are used to irrigate the plants in this park.

Within the botanical garden these objects would provide a range of experiences. As mostly flat dry stone sculptures that are set between 32 inches-8 inches off the ground, they continue the diagonal axis of the education building, visually connecting the building site back to the landscape. As performative works, these pieces could be activated by individuals on their own or by the institution as part of its mission to educate visitors on the way that water moves through plants, the gardens own biotope, and the natural world. In either of these cases, the effort required by visitors and staff to activate these works can be an important element to their meaning. As participatory works rather than constantly running fountains, we become physically aware of its materiality. The weight of water, the texture of the stone, the speed of evaporation, the path of least resistance. In the end, the intention of the work is that every person who visits the new education building can experience the artwork visually by seeing it up close and at a distance, physically by touching its surface, and performatively by pouring water into it. In this way, I hope that we can become re-encharmed with the elemental properties of water and give greater consideration to our relationship with it.

Water Offering

Original Inspiration

Egyptian Offering Table and Japanese Megalith



Left: Offering table, Middle Kingdom, Dynasty 12–13, ca. 1981–1640 B.C., From Egypt, Memphite Region, Lisht North, Old Kingdom Cemetery, Tomb 3, Forecourt, 1930–31, Limestone,
Right: Sakafune Ishi Site, 5th Century Japan. Photographed 1916

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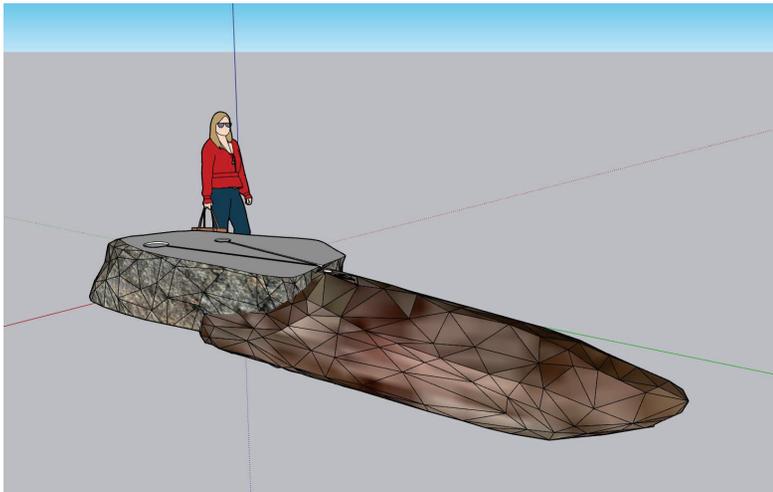
Original Inspiration

Proposed Designs

Part 1



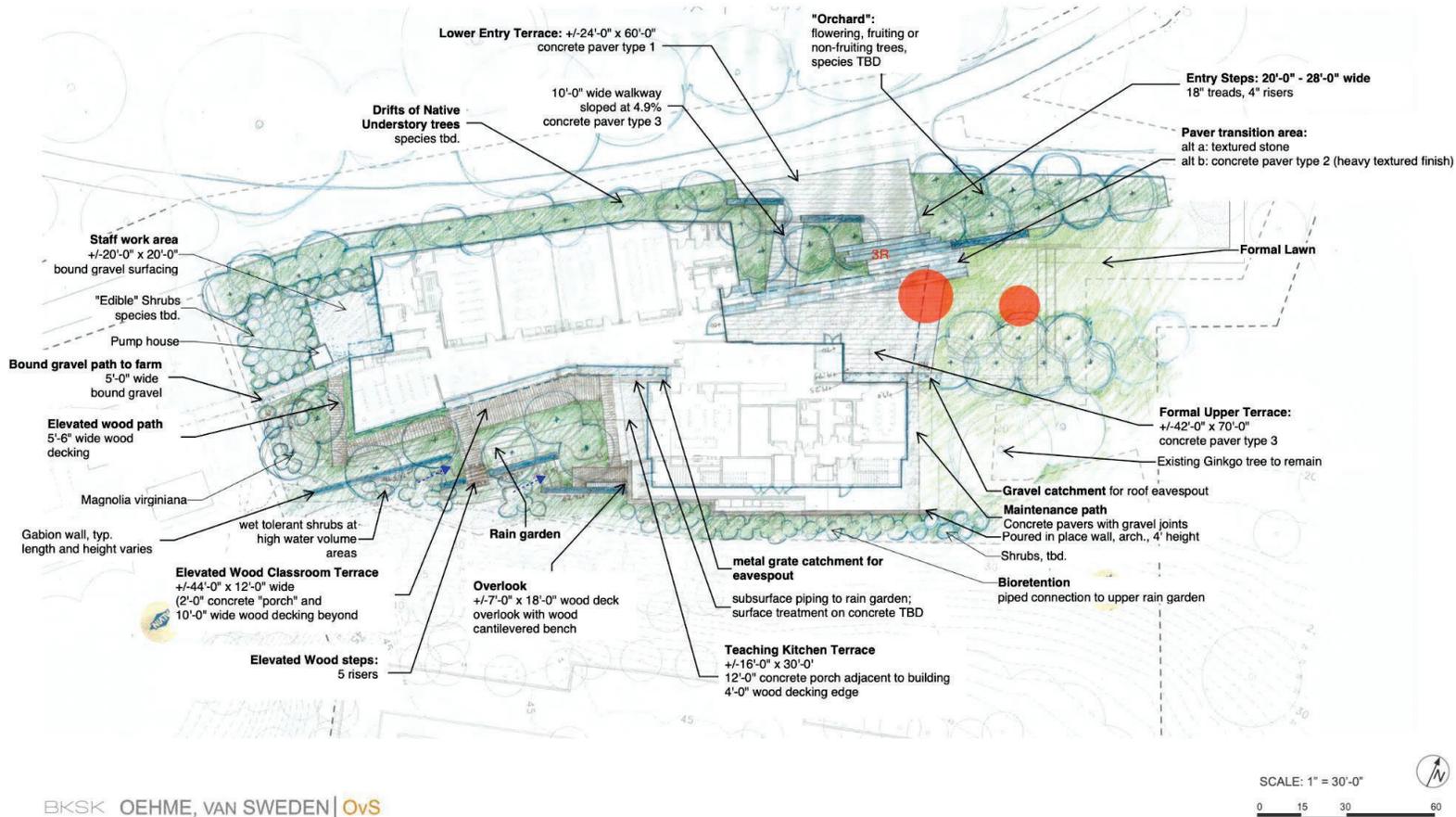
Part 2



Connecting the building to the garden

LANDSCAPE | SITE PLAN

CD Coordination July 15, 2021



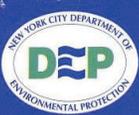
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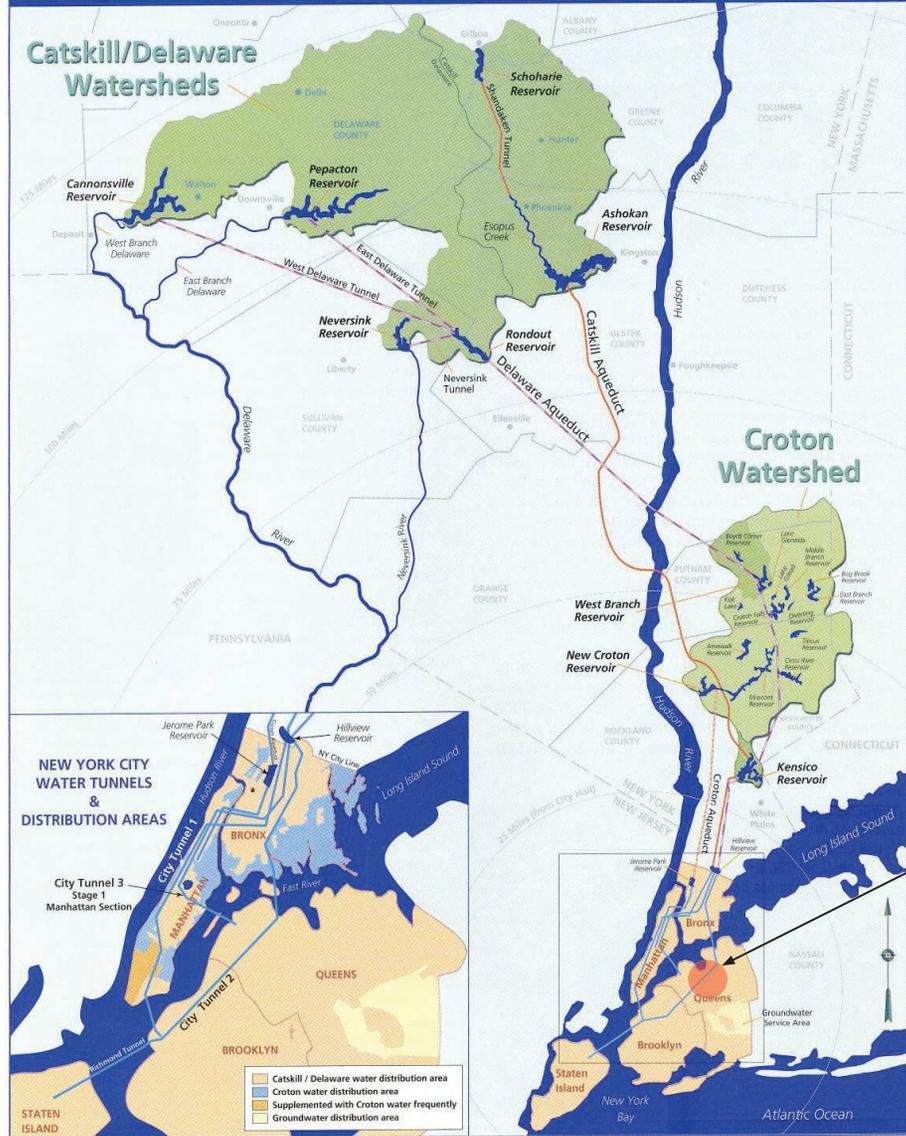
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Artwork Proposal
Water Offering

Proposed Sites



New York City's Water Supply System



Queens Botanical Garden

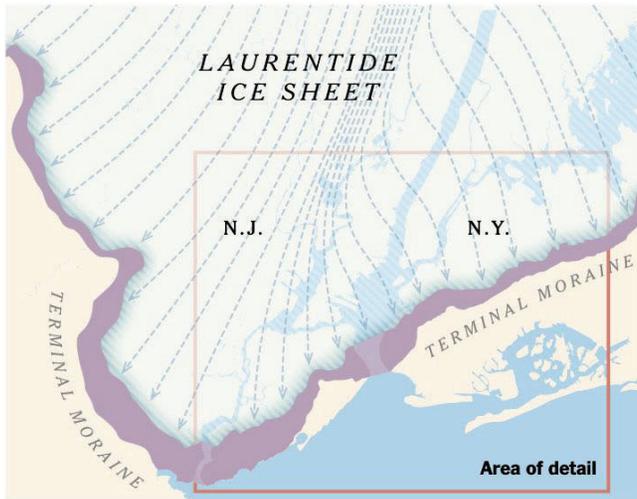
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NYC's Water Supply System

Geologic History of Site

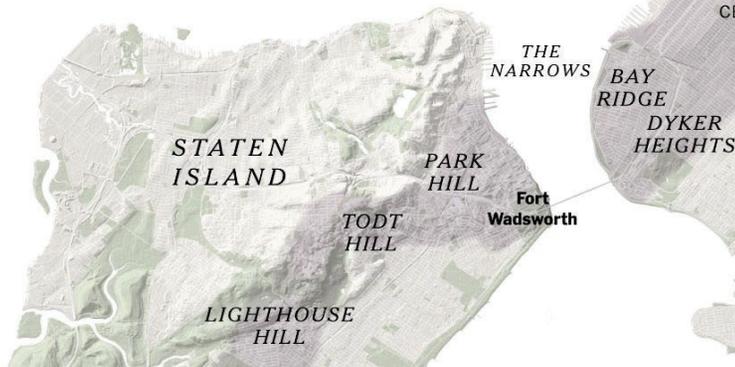


Polished rock

The glacier carried boulders hundreds of miles, smoothing and polishing them along the way. Many of these glacial erratics remain in Central Park.

The edge of an ice sheet

During the last ice age, ice sheets covered most of Canada and many northern states. The Laurentide ice sheet ended in a sheer cliff across what is now New York City.



A great weight

North of the terminal moraine, the ice was about 2,000 feet thick over Manhattan.

Queens Botanical Garden

An outwash plain

As the glacier melted, streams carrying sand and sediment formed a broad outwash plain. Without this sediment, most of Long Island would be underwater.

Parks and cemeteries

The terminal moraine was often the last land to be developed, and parts of this inexpensive land were set aside for parks, cemeteries and golf courses.

<https://www.nytimes.com/2018/06/05/science/how-the-ice-age-shaped-new-york.html>

Materials



Glacial Erratics at Orchard Beach

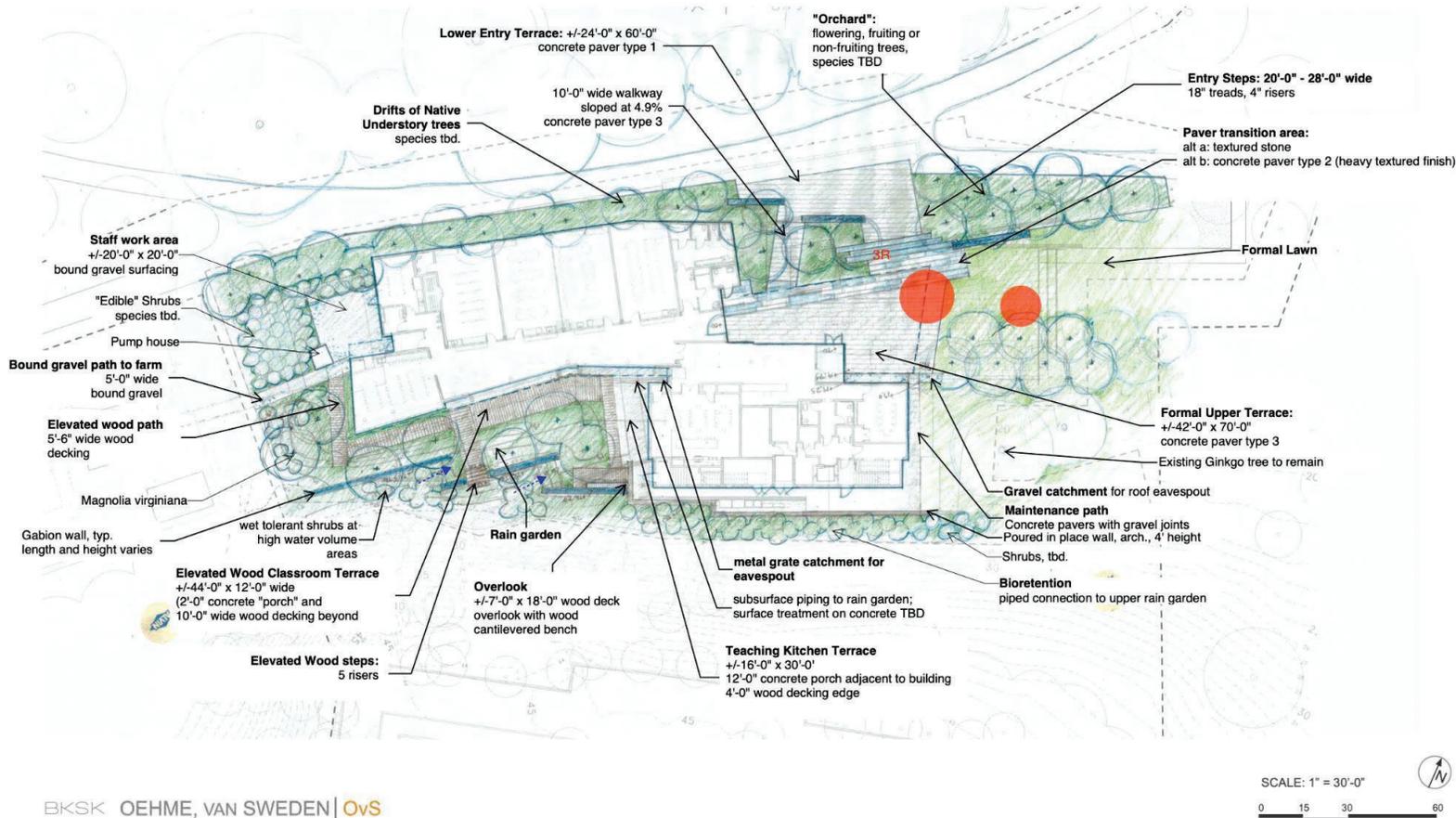


Irregular Quarried Rock
(granite or limestone)

Connecting the building to the garden

LANDSCAPE | SITE PLAN

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Landscape Site Plan
Artwork Location

Rendering of Education Building

View of Upper Plaza



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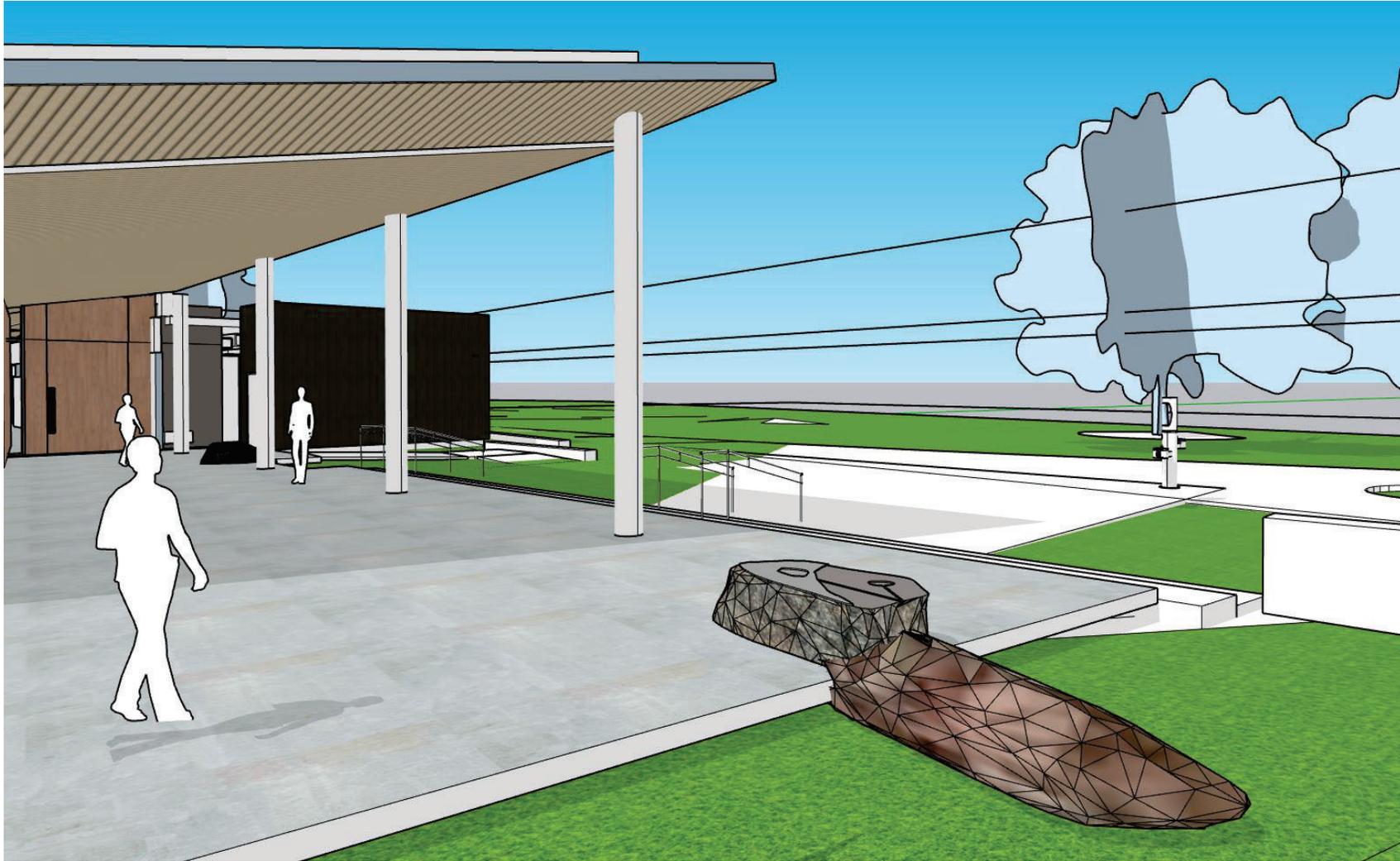
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Rendering of Education Building
View of Upper Plaza

Rendering of Education Building

View of Upper Plaza



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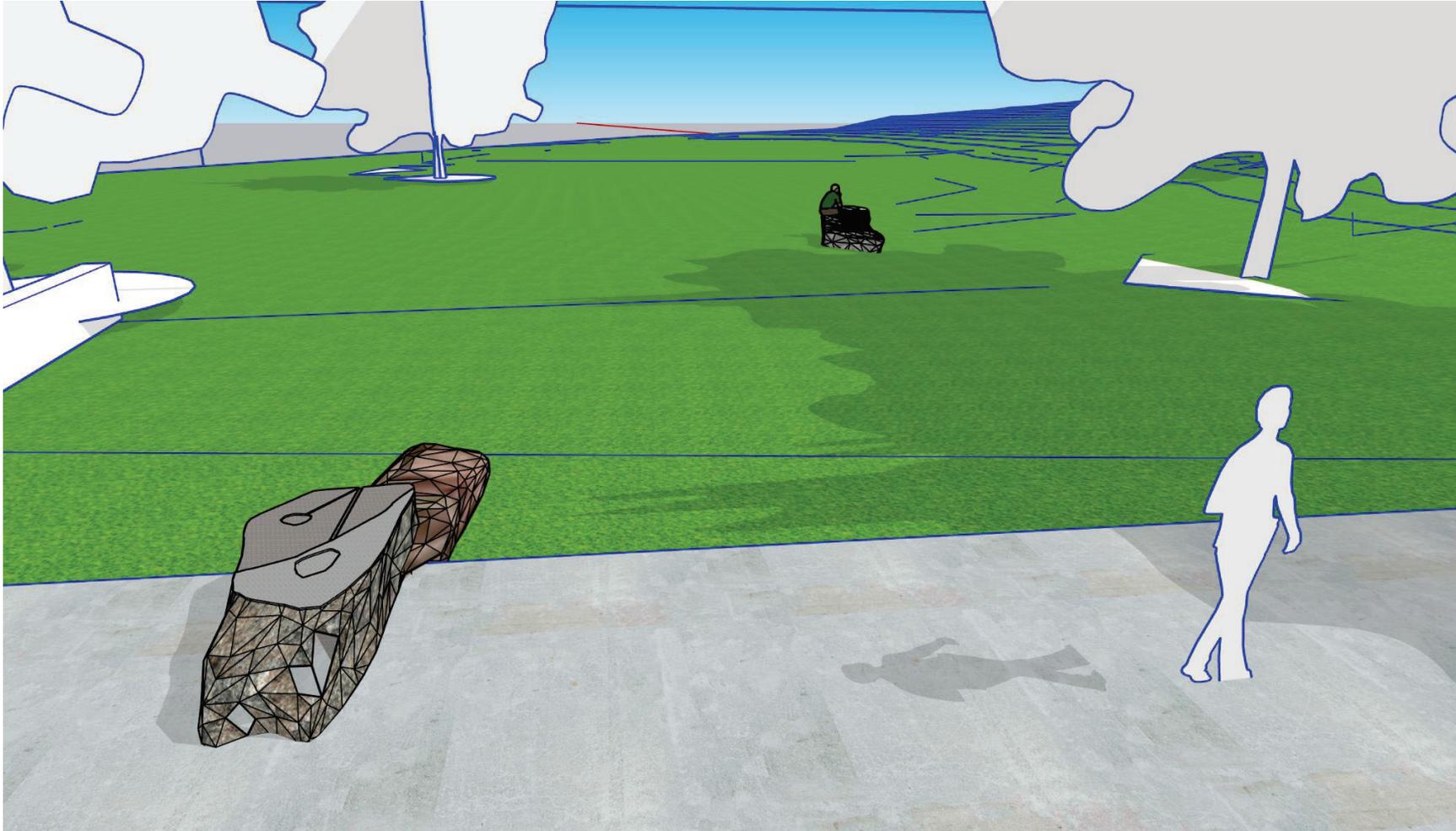
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Rendering of Education Building
View of Upper Plaza

Rendering of Upper Plaza and Lawn

View from Upper Plaza



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Rendering of Education Building
View from Upper Plaza

Rendering of Education Building

View from lawn



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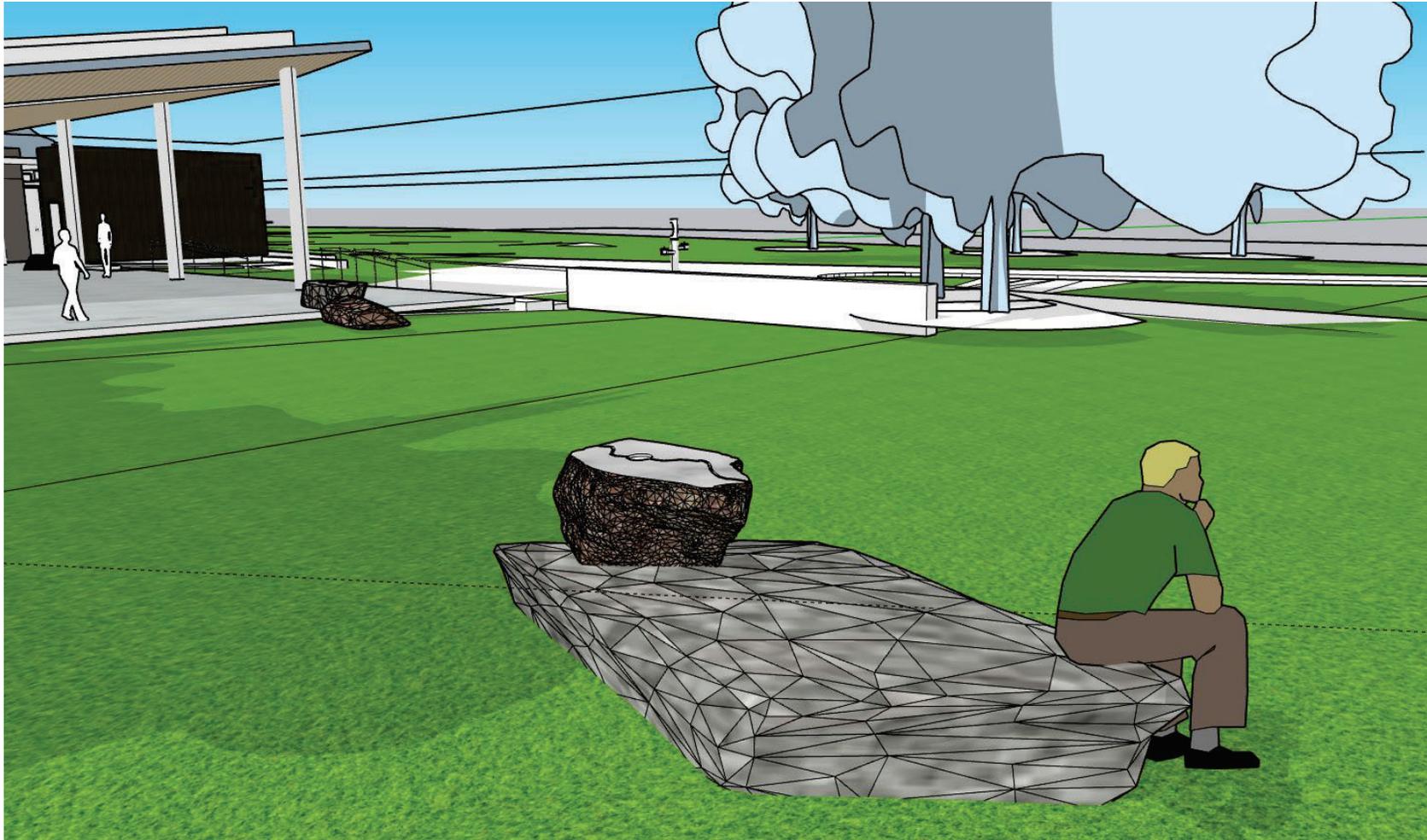
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Water Offering

Rendering of Education Building
View from lawn

Rendering of Education Building

View from lawn



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Water Offering

Rendering of Education Building
View of from lawn

Water Offering

Maintenance Plan

Water Offering can be cleaned with warm water and soap. If necessary, a plastic brush can be used to clear out any build up of organic materials from the carved channels in the rock if they are obstructing the flow of water. Depending on the specific rock, parts of it may continue to oxidize and age. This is normal and should be considered part of the work.

Rock Examples



Cut Field Stone



Limestone Slab (base for Part 2), NY Quarry, Alcove NY.

Sculptural Language - Changing Elevation



Shale block, Taughannock Creek, Trumansburg NY

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Sculptural Language
Changing elevation

Mark Making Language

Naturally forming Kettles



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Mark Making Language
Naturally forming Kettles

Material Testing



Material Testing



Material Testing



Material Testing



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Material Testing

Water Offering

Artwork Proposal
Conceptual Design



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