

## Audio Guide Captions

### #336

Park McArthur  
*PARA-SITES*, 2018

Welcome to the visual description tour of: *Projects 195: Park McArthur*. My name is Paula Stuttman and I worked with the artist, Park McArthur, to create this audio guide. The audio is itself a work of art and is part of this exhibition. McArthur has titled this work *PARA-SITES*.

McArthur's contribution to MoMA's Projects series takes shape alongside the Museum's ongoing building project. Scheduled for completion in 2019, this renovation and expansion will add exhibition spaces inside an adjacent, newly developed tower that will include 145 luxury apartments and a restaurant. The tower is overseen by the Houston developer Hines, a company that, from 1985 through 1991, sponsored a series of five exhibitions at MoMA, titled, *The Gerald D. Hines Interests Architecture Program*. The series was "conceived to examine current trends in architecture." Quoting information provided by MoMA, it was the first initiative "of its kind to be supported by a corporate gift."

Transcribed texts for each audio segment can be accessed on the audio player or online at [[moma.org/audio](http://moma.org/audio)]

To hear about the exhibition space for *Projects 195: Park McArthur*, enter 337 or [moma.org/a337](http://moma.org/a337) on your phone.

### #337

Projects 195 Exhibition Space, 2018

Let's begin with a description of the area where McArthur's exhibition is located. The 4<sup>th</sup> floor space is rectangular and has 2 entrances connected by a spacious hallway. Depending on which way you enter, the sound of automated glass doors opening and closing arises to your left or to your right. These doors lead to other galleries. If you situate yourself facing the doors, small, individual grey letters on the wall to your left - one-third of the way up the wall - spell out: The David Geffen Galleries. The galleries behind these doors were named for Geffen following a 2016 donation he made in support of the Museum's renovation and expansion.

Turn your back to the doors, and directly opposite are floor-to-ceiling-windows – they take up an entire wall and overlook the garden, named the Abby Aldrich Rockefeller Sculpture Garden after one of the Museum's founders; her home once stood where the garden is today. The windows start at the 5<sup>th</sup> floor of the Museum and end on the ground floor. As you walk towards the windows a sturdy, transparent barrier rises from the floor a few feet before the glass. This allows visitors a wide view of the garden. Sound travels up from the floors below.

As you face the windows, there is a long white wall to your right. Up high on the wall, close to the windows, grey letters in the same style as The David Geffen Galleries spell out: The Werner and Elaine Dannheisser Gallery. The Dannheissers gave most of their art collection to MoMA, and this 4<sup>th</sup> floor gallery bears their names. The Projects series, of which this particular exhibition is a part, was re-named the Elaine Dannheisser Project Series in 2006 in honor of Ms. Dannheisser.

To hear about the artist's engagement with the *Projects* series' graphic identity and numbering system, enter 338 or [moma.org/a338](https://moma.org/a338) on your phone.

## #338

Park McArthur

*Is this an investment, pied-à-terre, or primary residence?* 2018

Large, painted letters and numbers reading "Projects 195: Park McArthur" (this exhibition's title) runs the length of the wall opposite that bearing the Dannheissers' names. This painted logo is also an artwork in the exhibition. It is titled: *Is this an investment, pied-à-terre, or primary residence?* and it is scaled to the dimensions of the gallery's floor plan.

The placement of the word "Projects" begins outside the gallery, in a hallway attached to an adjacent bank of elevators. The logo turns the corner to enter the gallery, splitting the word "Projects" into "Proje" and "cts". Both "Projects" and "Park McArthur" are painted in black. In between the words "Projects" and "Park McArthur" is a painted gold circle with the number 195 (one hundred ninety five) in the circle's center. The color used in the circle framing the number changes every exhibition and is usually determined by the artist. (McArthur chose gold.) The gold paint functions as a stencil framing the white of the wall to form the number 195 (one hundred ninety five). The logo is typically placed near the introductory wall text for the exhibition. In this case, it spans two walls and measures approximately 449.4 inches (1141.5cm) in length and 24.9 inches (36.2 cm) in height.

Generally consistent in form and style, the logo used by the Museum's *Projects* presentations traditionally places the word "Projects" to the left or above the circle bearing the exhibition's number. To the right or below the number is the artist's name. For McArthur's exhibition, the word "projects" is to the left of number 195 (one hundred ninety five), followed by the artist's name on the right; all graphic elements are the same size and are set in the Museum's MoMA sans font.

Originally assigned the number 109 (one hundred nine) in the *Projects* series sequence, the artist requested to count this exhibition as number 195 (one hundred ninety five), in consideration of the 86 (eighty six) *Projects* exhibitions organized at the Museum prior to the introduction of the numbering system. Considered together, these adjustments attend to the Museum's standardized language, which McArthur has compared "to a frame through which the exhibition arrives."

If you wish to, please take a seat on the benches located in this gallery while listening to the next two descriptions. When ready, enter 339 or [moma.org/a339](https://moma.org/a339) on your phone.

## #339

Museum of Modern Art Expansion and Renovation Model, 2017

Before I describe additional works in the gallery, I would like to describe some architectural models related to MoMA's building project that are currently on display in different locations. It is not necessary to visit these models but it is important to consider their presence.

The first is a model of the Museum's expansion and renovation located on the second floor of MoMA. The grey plastic model made by Kennedy Fabrications is placed in an open area bordered by multiple pathways; it is a noisy, busy area. The model shares the majority of a large white wall measuring approximately 23 feet (7m) and it is displayed on a platform that is about 3 feet (1m) from the floor. The model's three viewable sides, which show the footprint of the existing museum as well as multiple views of the new addition and renovation, are surrounded by low stanchions.

Miniature grey cast resin figurines, less than an inch (or 2.5 cm) tall, are scattered throughout the display. They pose. They interact with open floor plans. They face blank walls, looking lost in thought. Some figurines stand close together, as if engaged in conversation.

Above the model are 2 digital animations. The color animation, projected on the wall directly above the model, shows a rendering of the Museum's new layout. Rotating images and a narrative text highlight different spaces inside the building, such as lounge areas, galleries, a performance area, a room for the "Projects" series and a larger gift shop. The animation projected on the wall to the right of the model shows the building project as it progresses from beginning to completion—block-like shapes interact with reconfigured floor plans. A wall text to the far right of the display reads in part as follows:

In 2019 MoMA will complete an extensive building and renovation project that expands and enhances our galleries and public spaces.

Designed by Diller Scofidio + Renfro in collaboration with Gensler, the project will increase galleries by a third and allow significantly more of our collection to be displayed. New and flexible spaces, including a studio for performance, will enable us to show our collection in different ways, better present contemporary art, and enhance our programming. Reconfigured lobbies and entrances, as well as new lounges and places to pause and relax, will provide a welcoming and comfortable experience for all.

To hear a description of the next group of models enter 340 or [moma.org/a340](https://moma.org/a340) on your phone.

## **#340**

53 W 53 Tower Model, 2018

The next group of models is located off site, in an office rented by Corcoran Sunshine Marketing Group at 745 5<sup>th</sup> Avenue. The models here represent a luxury residential tower which will house a portion of the Museum's expansion inside its lower levels. The residential apartment complex is designed by Ateliers Jean Nouvel and is a separate construction project; it is not represented in the Diller Scofidio + Renfro model at MoMA. The Nouvel tower is known as its address: 53 West 53rd.

Entering the Corcoran sales office building, the expansive lobby at number 745 (seven hundred forty five) echoes with sounds bouncing off its polished stone and high ceilings. Behind the front desk, elevators rising into the double digits flank the left and right sides of a wide hallway. Upon exiting the elevator on the sixth floor, a right-turn leads to heavy walnut-wood double doors that open onto a hushed reception area.

Inside, another set of walnut doors opens onto a large carpeted room housing architectural models. Two sales agents are present to answer questions about 53 W 53rd. Every movement—whether by wheel, foot, or vacuum cleaner—registers on the room’s plush beige carpet. Each architectural model represents different sections of the 53 W 53rd residential skyscraper. The residence’s lobby, indoor gym, and wine tasting and storage rooms, among other areas are elaborated as plastic, wood, paper, and stone miniature displays. Panes of clear Plexi-glass cut off every tiny interior from touch. Amid this array of sectional models stands a twelve-foot (3.6m) tall rendering of the 53 W 53rd building in full. Lit from inside, this object stands alone on a low dark wooden plinth.

A grid of flat screen monitors on one of the room’s large walls simulates views that might be seen were you to be inside 53 W 53rd looking out. Imagine floating among the Manhattan skyline or viewing Central Park in its entirety from above. On the occasion of the topping off of the 53 W 53rd tower, Martino Stierli, MoMA’s Philip Johnson Chief Curator of Architecture and Design, spontaneously compared this view to being “on top of the world” via his private Instagram.

While the building follows the design of Nouvel, the interior spaces at 53 W 53rd were planned by architect Thierry Despont. The showroom’s life-size model rooms intend to provide the experience of moving through an actual apartment: one room features a large, unused, kitchen with white appliances and matching white stone countertops surrounding an immobile island platform. Behind another set of heavy wooden doors is a fully furnished, carpeted bedroom with backlit windows that feels as if it is floating inside of a translucent cloud. A king-sized bed with white and cream-colored sheets, blankets and pillows is positioned against the room’s longest wall. On either side of the bed, a sliding door leads to a large bathroom with multiple sinks and mirrors, an enclosed glass shower, a large tub, and a small, separate room with a toilet and bidet inside.

The next descriptions are of two framed works of art on view in Park McArthur’s exhibition on the fourth floor at MoMA. If you wish to hear about them, enter 341 or [moma.org/a341](http://moma.org/a341) on your phone.

## #341

Park McArthur  
*After Projects 17, 2018*

The first work on paper is titled *After Project 17* and measures 9.75” x 7.25” (24.8 cm x 18.4 cm) unframed; it is part of the material provided to interested parties by the sales team at the 53W53rd showroom, and it now hangs on the museum’s wall inside of a thin black metal frame. At the top left, a logo, set in 36 point font is the printed paper’s largest graphic element, measuring ½” (1.3 cm) in height and 5/16” (.8 cm) in width. The logo, which reads: 53 W 53 [five three double-u five three] is printed in gold and the numbers and letter are created using a thin, elegant line. The numbers and letter are of equal height and placed close together with equal spacing between each element.

Further down the page is the word “Availability” and what follows is information on available apartments in 53W53rd. This includes the following listings:

Residence 24C is a one bedroom  
It is 1619 SF  
It has 1 bedroom and 1.5 baths

The exposure is East  
The price is \$3,645,000  
Estimated Monthly Common Charges are \$3,036  
Estimated Monthly Real Estate Taxes are \$1,449  
This is the least expensive listing on this paper.

Residence 62 is a four bedroom  
It is 6954 SF  
It has 4 bedrooms and 4.5 baths  
The exposure is North, South East, West  
The price is \$42,500,000  
Estimated Monthly common charges are \$15,010  
Estimated Monthly Real Estate Taxes are \$7,165  
This is the most expensive listing on this paper.

Under the listings on the left is a small symbol of a house inside of which is an equals sign (the mathematical symbol indicating equality). Next to this image printed in small letters is the following text: Sponsor reserves the right to make changes in accordance with the terms of the Offering Plan. This is not an offering. The complete terms are in an offering plan available from the sponsor File No CD14-0230 53 West 53rd Street, NY, NY 10019 W2005/ Hines West Fifty-Third Realty, LLC % Hines Interests 345 Hudson Street NY, NY 10014

At the bottom of the paper is the address: 53W53 Sales Gallery / 745 Fifth Avenue, Suite 601/ New York, NY 10151 / 212 688 5300/ 53W53.com  
The website address is printed in gold. All other text on this paper except for the gold logo is black.

There are some writings and marks on the paper made by hand using a pen with black ink. At the bottom of the paper someone wrote the following:

15% signing  
10% month  
75% for the rest

For a complete reading of the listings enter 3411.

## **#3411**

Available Residential Listings 53 W 53. 2018

Availability: One bedrooms. Apartment 24C. 1619 SF (150 SM). 1 bedroom, 1.5 baths. East Exposure. Price: \$3,645,000. Estimated Monthly Common Charges: \$3,036. Estimated Monthly Real Estate Taxes: \$1,449.

Apartment 26A. 2051 SF (169 SM). 1 bedroom, .5 baths. North, East Exposure. Price: \$4,900,000. Estimated Monthly Common Charges: \$3,440. Estimated Monthly Real Estate Taxes: \$1,642.

Two bedrooms. Apartment 32B. 2051 SF (169 SM). 2 bedrooms, 2.5 baths. South, East Exposure. Price: \$6,250,000. Estimated Monthly Common Charges: \$3,992. Estimated Monthly Real Estate Taxes: \$1,905.

Apartment 17A. 2603 SF (242 SM). 2 bedrooms, 2.5 baths. North, East Exposure. Price: \$6,450,000. Estimated Monthly Common Charges: \$4,721. Estimated Monthly Real Estate Taxes: \$2,253.

Apartment 24A. 3131 SF (291 SM). 2 bedrooms, 2.5 baths. North, South, East Exposure. Price: \$9,550,000. Estimated Monthly Common Charges: \$5,872. Estimated Monthly Real Estate Taxes: \$2,803.

Three bedrooms. Apartment 26D. 2825 SF (262 SM). 3 bedrooms, 3.5 baths. North, South, East, West Exposure. Price: \$6,750,000. Estimated Monthly Common Charges: \$5,348. Estimated Monthly Real Estate Taxes: \$2,553.

Apartment 30B. 3794 SF (353 SM). 3 bedrooms, 3.5 baths. North, South, East, West Exposure. Price: \$9,300,000. Estimated Monthly Common Charges: \$7,317. Estimated Monthly Real Estate Taxes: \$3,492.

Apartment 54B. 3339 SF (310 SM). 3 bedrooms, 3.5 baths. North, South, East, West Exposure. Price: \$12,300,000. Estimated Monthly Common Charges: \$6,942. Estimated Monthly Real Estate Taxes: \$3,313.

Apartment 55A. 3846 SF (357 SM). 3 bedrooms, 3.5 baths. North, East, West Exposure. Price: \$18,535,000. Estimated Monthly Common Charges: \$8,030. Estimated Monthly Real Estate Taxes: \$3,833.

Four bedrooms. Apartment 50A. 3952 SF (367 SM). 4 bedrooms, 4.5 baths. North, East Exposure. Price: \$16,100,000. Estimated Monthly common charges: \$8,076. Estimated Monthly Real Estate Taxes: \$3,855.

Apartment 62. 6954 SF (646 SM). 4 bedrooms, 4.5 baths. North, South East, West Exposure. Price: \$42,500,000. Estimated Monthly common charges: \$15,010. Estimated Monthly Real Estate Taxes: \$7,165.

To hear about the second framed work on view here, enter 342 or [moma.org/a342](https://moma.org/a342) on your phone.

## #342

Park McArthur

*Emergency Generator*, 2018

The second framed work on paper, titled *Emergency Generator*, is also originally part of the printed materials provided to interested parties by the 53W53 sales team. The paper is white with black text, measuring 15.44" x 10.44" (39.2 x 26.5 cm) unframed. Now hanging on the museum's wall inside of a thin black metal frame, the list details the building's particular features. At the top of the page bold large letters in 14 point font, 1/8" (.3 cm) read as follows: Just steps from Fifth Avenue and soaring high above The Museum of Modern Art, a modern, elegantly tapering tower is rising.

Below in smaller text using 18 point font, 1/4 in\* (.6 cm) is the following:

Designed by Pritzker Prize-winning architect Jean Nouvel, 53W53 is like no other building in the world. Behind its striking facade are impeccably detailed residences designed by renowned interior architect Thierry Despont, each spacious and light-filled, with panoramic views framed unlike any before. The pinnacle of New York living, 53W53rd offers a truly modern view.

A sampling of some of those features is quoted as follows:

Deeded Benefactor W53 MoMA membership runs with each residence and includes the potential for the building to host private events in the museum's iconic sculpture garden

Private state-of-the art sloped floor theatre with plush seating for 16

24-hour concierge

24-hour porter service

In-building restaurant with priority reservations for residents (Available for an additional fee)

Pet concierge (Available for additional fee)

12th floor Wellness Center managed by The Wright Fit, including sauna and steam rooms and massage treatment room

Poolside vertical hydroponic gardens

Children's playroom

Chauffeur lounge off service entrance

Windows cleaned by exterior building system

Emergency generator serving building base functions, with dedicated 20-amp outlet in each residence

Kroll International consulted extensively on security systems and building operations, including cameras in elevators, lobbies and common corridors, as well as monitoring of sensitive doors. ....

Humidified and filtered fresh air supply system in each residence

For a complete reading of this prospectus enter 3422.

Park McArthur has envisioned a live-work residence, with specific ideas for the building's features, as well as, the people who might want to live there. For this description, enter 343 or [moma.org/a343](http://moma.org/a343) on your phone.

**#3422**

53 W 53 Residential Prospectus

Residence Features: Oversized 2 ¼" (5.7cm) thick walnut entry doors with bronze surround and back-lit onyx sidelight. Solid core walnut and painted doors throughout. Custom Thierry Despont-designed burnished bronze door hardware by E.R. Butler. Custom tray and cove ceilings; typical heights from 11' (3.35cm). 4" (10cm) wide ¾" (1.9cm) thick solid American oak floors. Custom crown molding with integral air diffusers; custom

wood baseboards throughout. Triple-glazed, floor-to-ceiling low-iron glass with high-performance (low-e) coating to minimize exterior noise and maximize thermal comfort. Four-pipe central chiller HVAC system for maximum comfort and year-round flexibility in heating and cooling. Maytag washer and fully-vented dryer. Miele washer and dryer (floors 14-16 only).

Kitchen: Custom white glass cabinetry with polished nickel finish designed by Thierry Despont for Molteni. Polished Statuary marble countertops and islands with beveled edge detail. Statuary marble backsplash with polished finish. Fully-integrated 30 - 36" (76 - 91cm) Sub-Zero refrigerators/freezers. Miele oven and gas cooktop with fully-vented hood (sizes vary). Miele speed oven and combination steam/speed oven (select residences). Miele fully-integrated dishwasher. Fully-integrated Sub-Zero wine refrigerator. GE Microwave (select residences). Julien Urban Edge sink with InSinkerator garbage disposal. Dornbracht polished nickel fittings.

Master Bath: Verona limestone floor and baseboards; high-honed finish. Noir St. Laurent marble feature walls; polished finish. Polished golden travertine feature walls at tub and shower (select residences). Lefroy Brooks cast iron soaking tub with Verona limestone surround and LED cove lighting detail. Carved cubic Verona limestone vanity sinks. Custom Thierry Despont-designed polished nickel automated mirror with storage (select residences). Radiant heated floors. Dornbracht polished nickel fittings and accessories. Flush mounted full-height mirrored medicine cabinet (select residences). Steam showers (select residences). Villeroy & Boch wall-hung commode. Villeroy & Boch wall-hung bidet (select residences).

Secondary Bath: Verona limestone floor and baseboards and accent wall; high-honed finish. Verona limestone sink surround with under-mount porcelain sink. Custom Thierry Despont-designed full-height mirror with LED sidelights. Soaking tub with Verona limestone surround and/or shower with Verona limestone walls, floor and niche in high-honed finish. Dornbracht polished nickel fittings and accessories. Villeroy & Boch wall-hung commode. Radiant heated floors.

Powder Room: Verona limestone floor, baseboards and walls; high-honed finish. Carved cubic Verona limestone sink. Custom Thierry Despont-designed full-height mirror with LED sidelights. Dornbracht polished nickel fittings and accessories. Villeroy & Boch wall-hung commode.

Services: 24-hour concierge. 24-hour porter service. 24-hour doormen at both 53rd Street and 54th Street entrances. Elevator starter. Live-in resident manager. Private service and delivery entrance with dedicated staff and two service elevators. The following services are available for an additional fee: pantry-stocking service. Housekeeping/maid service. Dry cleaning and laundry service. Floral delivery and care. Pet concierge. Technology consultant to assist with computers and international phone set-up. Curbside valet parking. In-building restaurant with priority reservations for residents. In-residence dining and catering from in-building restaurant.

Amenities: Deeded Benefactor W53 MoMA membership runs with each residence and includes the potential for the building to host private events in the museum's iconic sculpture garden. Thierry Despont-designed lobby featuring cerused oak wall paneling with bronze trim, dark stained solid American oak flooring with Noir St. Laurent marble inlays, and coffered ceilings with bronze trim and inset lighting. Elegantly appointed and convenient lobby library and custom Thierry Despont design, furnishings and fireplace. Private state-of-the-art sloped floor theater with plush seating for 16. Central Park view double-height lounge designed by Thierry Despont on the 46th floor, featuring inlaid herringbone oak flooring with stone border, coffered ceiling with inset lighting and multiple seating arrangements, creating flexibility for quiet relaxation, private socialization and larger scale entertaining; adjacent pantry supports upscale food service. Private formal dining room hovers

over the double-height Park View Lounge; with catering pantry and Central Park views; kitchen pantry supports upscale food service. 12th floor Wellness Center managed by The Wright Fit, including sauna and steam rooms and massage treatment room. Naturally lit 65-foot (20m) lap pool, hot tub and cold plunge. Poolside vertical hydroponic gardens. Regulation squash court. Programmable golf simulator. Octagona double-height wine tasting room designed by Thierry Despont forms the central focus of an oenologist's dream space, with tasting area, cork flooring, leather and bronze accents, adjacent catering pantry, all surrounded by wine vaults. Private temperature-controlled wine vaults. Children's playroom. Private resident storage. Bicycle storage. Studio and one bedroom accessory suites. Large-load laundry room. Chauffeur lounge off service entrance.

Technical Details: Robust horizontal and vertical sound attenuation between residences for greater acoustic privacy. Windows cleaned by exterior building system. All windows fitted with motorized Lutron solar shades, with additional blackout shades in bedrooms. Individual Nest thermostatic controls for primary rooms. Humidified and filtered fresh air supply system in each residence. Outdoor-venting kitchen hoods. Custom interior LED lighting designs by The Office of Thierry Despont and Schwinghammer Lighting. Video and CAT 6 data wiring throughout residences, including wall and floor outlets, cable and fiber-optic data-entry points. Emergency generator serving building base functions, with dedicated 20-amp outlet in each residence. Four high-speed passenger elevators. Kroll International consulted extensively on security systems and building operations, including cameras in elevators, lobbies and common corridors as well as monitoring of sensitive doors. Dual building-access card systems for residence and service providers, with controlled access in all elevator cars.

Park McArthur has envisioned a live-work residence, with specific ideas for the building's features, as well as, the people who might want to live there. For this description, enter 343 or [moma.org/a343](https://moma.org/a343) on your phone.

## #343

Park McArthur  
*Live-Work Residence*, 2018

Now I invite you to imagine a building. This building does not exist. At present it lives in the mind of the artist as a persistent daydream.

Imagine entering this building through automated doors to the sound of a recorded voice saying “abierto, open.” As the doors close behind you, the recorded voice says, “cerrar, close.”

Facing the entryway, a person sits behind a desk and signs with their hands while making the shape for the English word “welcome” with their mouth. Loops used for sound amplification are available at the desk. The person inquires as to whether you are here to visit someone or to possibly view the current exhibition. They let you know that there is a screening and group discussion later that day at 7pm.

The ground floor features a large room where people are hanging out. Beyond this room is a hallway leading to 3 artists' studios.

The basement level spans the entire footprint of the building. In a large, ramped indoor pool, a few people float on rafts, kicking occasionally to steer themselves across the water. Another person lowers themselves into the pool with an electric lift. Smooth, anti-slip tiles surround the entire pool. Five individual bath-and-changing rooms with roll-in showers sit at one end of the basement next to a small, cedar wood sauna. At the other end of

the basement, skylights line the ceiling. Light channels itself in through the enforced glass making shapes on the pool's unsettled water.

Above the ground floor is an open area with four additional artists' studios. One wall consists primarily of windows that extend to all floors except the basement. In front of these windows are tables and chairs where people are eating. There is a large, open kitchen where people linger to talk while they make or pick up food.

People gather on seating placed throughout the open space. You overhear conversations and laughter.

Different size apartments comprise the building's additional floors. The hallways are eight feet (2.4 m) wide and the individual floors are accessed using a key fob in the elevator.

The apartments share similarities in design. The kitchens have moveable parts that can be added as desired: step stools, for example, and small wooden-topped tables with adjustable legs and caster wheels. The kitchen counters are supported by pillars leaving open space underneath. At one end of the counter, a series of shelves on rolling tracks pull out vertically. At the other end, a refrigerator, freezer, and microwave sit on top of the counter. Near the sink, four cook-tops are installed. Above, a hood draws air to the outside. An oven is mounted to the wall at 28 inches (71 cms).

Sliding doors on rolling tracks separate and enclose each apartment's interior rooms. The doors are moved manually and can be automated. Thresholds between rooms are slightly raised, causing a smooth yet vibratory sensation when moving across them. The bedrooms are soundproofed.

The bathrooms join an enclosed area and toilet room with a larger wet room. The wet room features a hand-held shower and built-in bench with an embedded call button and small speaker that can automatically dial a series of chosen phone numbers when pressed. Near the bench are stainless steel grab bars. The entire room (except for the ceiling) is covered in smooth anti-slip tile. Along the room's widest wall a deep soaking tub is enshrouded in the same tile. The tub's wide outer rim acts as an additional bench and transfer seat.

There is a garden and a large emergency generator on the roof.

Income, either by minimum or maximum, are not the determining factor for living here and the desire to change apartments (or whom someone lives with) would not require a resident to move out unless they wanted to. Today, many of this building's features are dispersed and shared among multiple living spaces, places, and homes, but one all-inclusive structure remains a dream.....

To hear visual descriptions of the remaining works in *Projects 195: Park McArthur*, enter 344 or [moma.org/a344](http://moma.org/a344) on your phone.

**#344**

Park McArthur  
*STUDIO/HOME*, 2018

Returning to the Werner and Elaine Dannheisser gallery on the fourth floor, a sculpture titled, *STUDIO/HOME* sits on the floor.

This sculpture, made out of 20 fabricated stainless steel components, is a model of a building. The steel is grey in color and the rectangular components' flat surfaces are subtly reflective. Each component resembles a tray and represents one floor of a building with an open floor plan. All the trays are 17.5" x 17.5" (44.5 x 44.5 cm) and have ridges that look like low walls around 3 sides that measure 3.5 inches (8.9 cm) in height.

16 of the tray-like components are identical, featuring gaps in the ridges on 2 sides of the tray. These gaps represent 2 windows on each floor.

2 of the tray-like components are identical featuring small rectangular shapes cut into the ridges on 3 sides. These rectangular shapes represent doors.

2 of the tray-like components are identical with a single sloped pan in their center, representing a ramped swimming pool. The 2 swimming pool trays stand on short legs to stabilize the descending pool.

The trays are stackable. When the trays are stacked it resembles a rectangular building standing on 4 legs (if the pool tray is used). One wall is open allowing a view into the interior of the open floor plans. If 19 trays are stacked the building measures 70" (1.8 m) tall.

The model's scale is based on 1/4th of the scale of the Museum's 4th floor platform, inclusive of this exhibition space and the elevator bank that is beyond the gallery wall to the left when facing the large window. This platform area is part of the Museum's last building expansion completed in 2004, and designed by architect Yoshio Taniguchi.

The duplicate nature of the tray-like floors means that the building can be displayed in numerous ways. 19 components can be stacked to form one structure with 1 tray on the floor or, for example, 10 floors can be stacked while the other 10 pieces are placed in a grid formation on the floor. The model will be reconfigured during the run of the exhibition, but no other artworks will be moved.

The final work in the show is *PARA-SITES*, this audio guide. It is an Mp4 file and comes in an edition of 3 and 1 Artist's Proof.

This concludes the audio experience of *Projects 195: Park McArthur*. Thank you for listening.