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Releasing the Unconsciousness | Visualizing the City

Taihui Li

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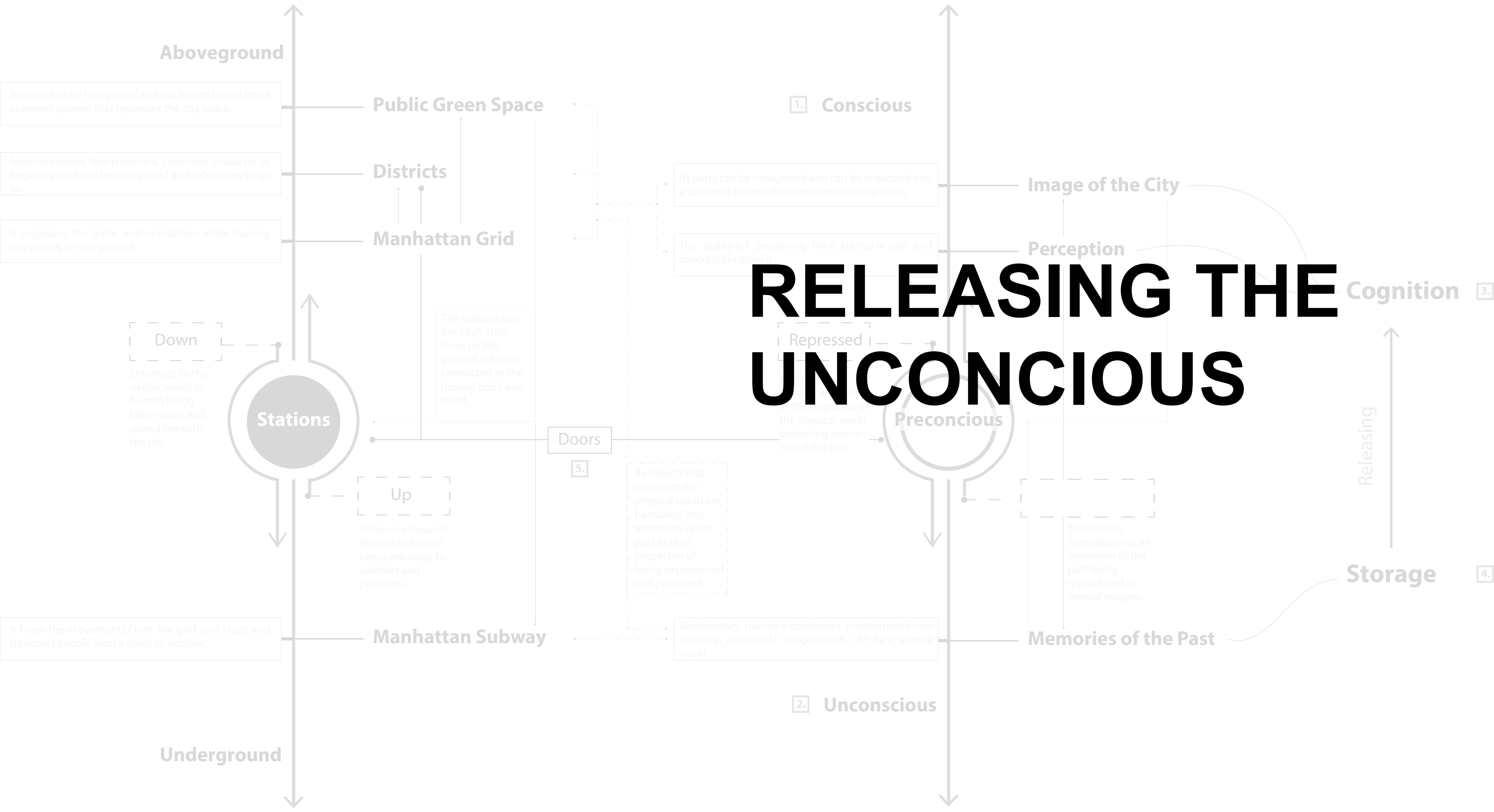


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Aboveground

Underground

RELEASING THE UNCONSCIOUS

1. Conscious

2. Unconscious

Cognition 3.

Storage 4.

Its parts can be recognized and can be organized into a coherent pattern that represent the city space.

Neighborhoods that present a collective character of large city area can be recognized and references to go to.

It organizes the traffic and orientation while framing city spaces on the ground.

Down
Entrances to the nether world as human being taken away and stored beneath the city.



Public Green Space

Districts

Manhattan Grid

The subway and the city's structures on the ground are interconnected as the human body and mind.

Up
Entrances towards the city as human being releasing to varieties and pleasures.

Doors 5.

As objects that construct the physical world are translated into memories of the past as their properties of being experienced and perceived

Sedimentary human experiences transformed from instant perceptual recognition of the external world.

It frees the movements from the grid and store and transport people from a place to another.

Manhattan Subway

Repressed
The city as the cognition of the physical world becoming memories of the past.

Preconscious

Image of the City

Perception

Memories of the Past

Releasing

STUDENT: TAIHUI

THESIS PREP ADVICOR: ARTHUR McDONALD

THESIS ADVICOR: ANNE MUNLY

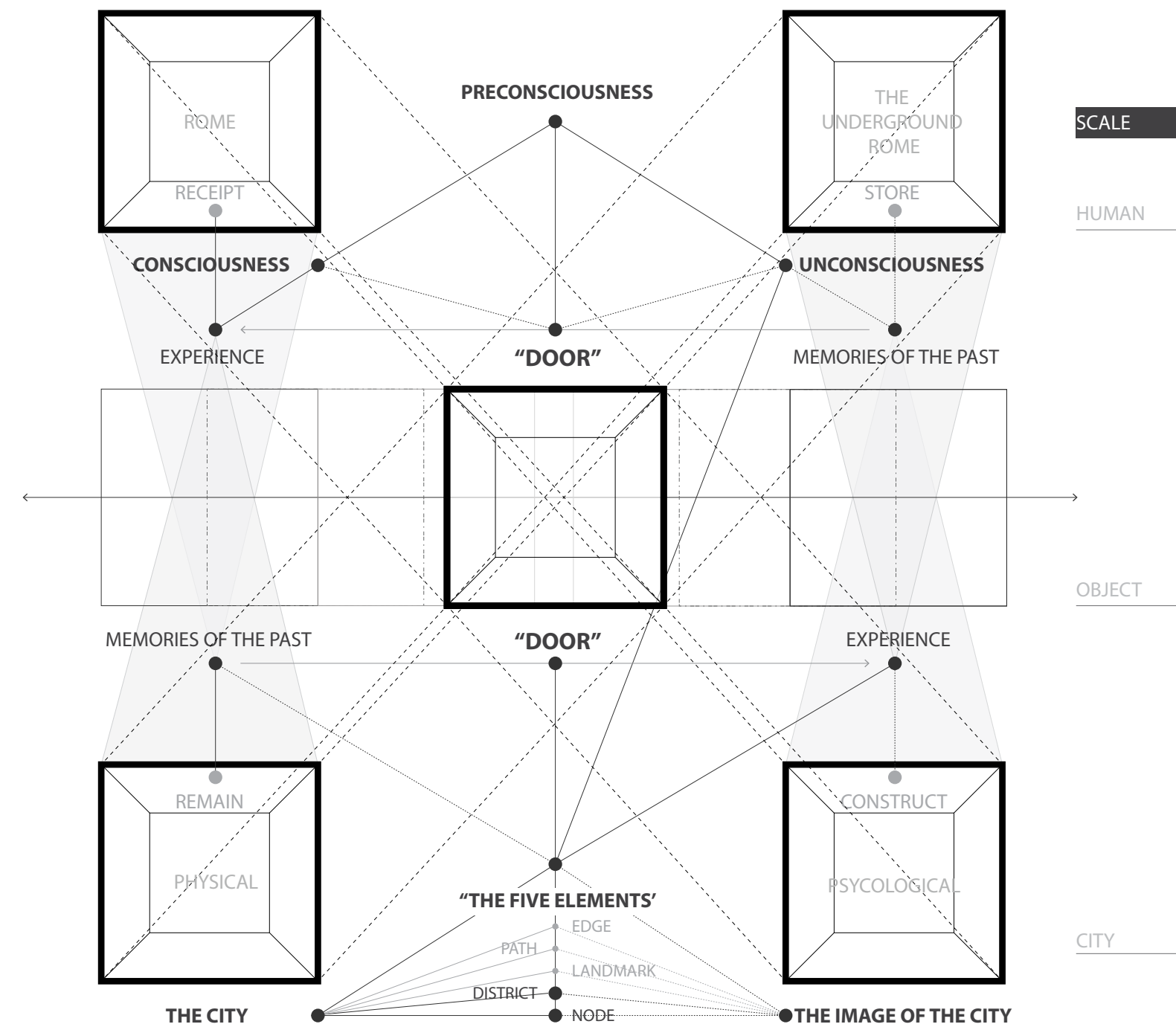
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PREFACE

This thesis explores the lost identity of subway stations as strategic nodes that construct the city image of New York City. According to Freud's famous analogy, the city is layered in the human mind as it is layered in Rome. I believe that the subway entrance has the potential to contribute to the image of the city and potentially to experience of the past which has been always stored in people's unconsciousness. In addition, through Lynch's argument of nodes as "the strategic foci into which the observer can enter" (The Image of The City P72), the subway station is a concentration of "doors" of decisions. However, subway stations are usually detached from the city's aboveground structure. Therefore, my proposal is to challenge the assumed ground plane in order to integrate subway stations within the urban context even that of the past. In so doing my intention is to reinforce the connections between an already disconnected nether world and Manhattan's aboveground through new subway entrances that reveal the city's layer.

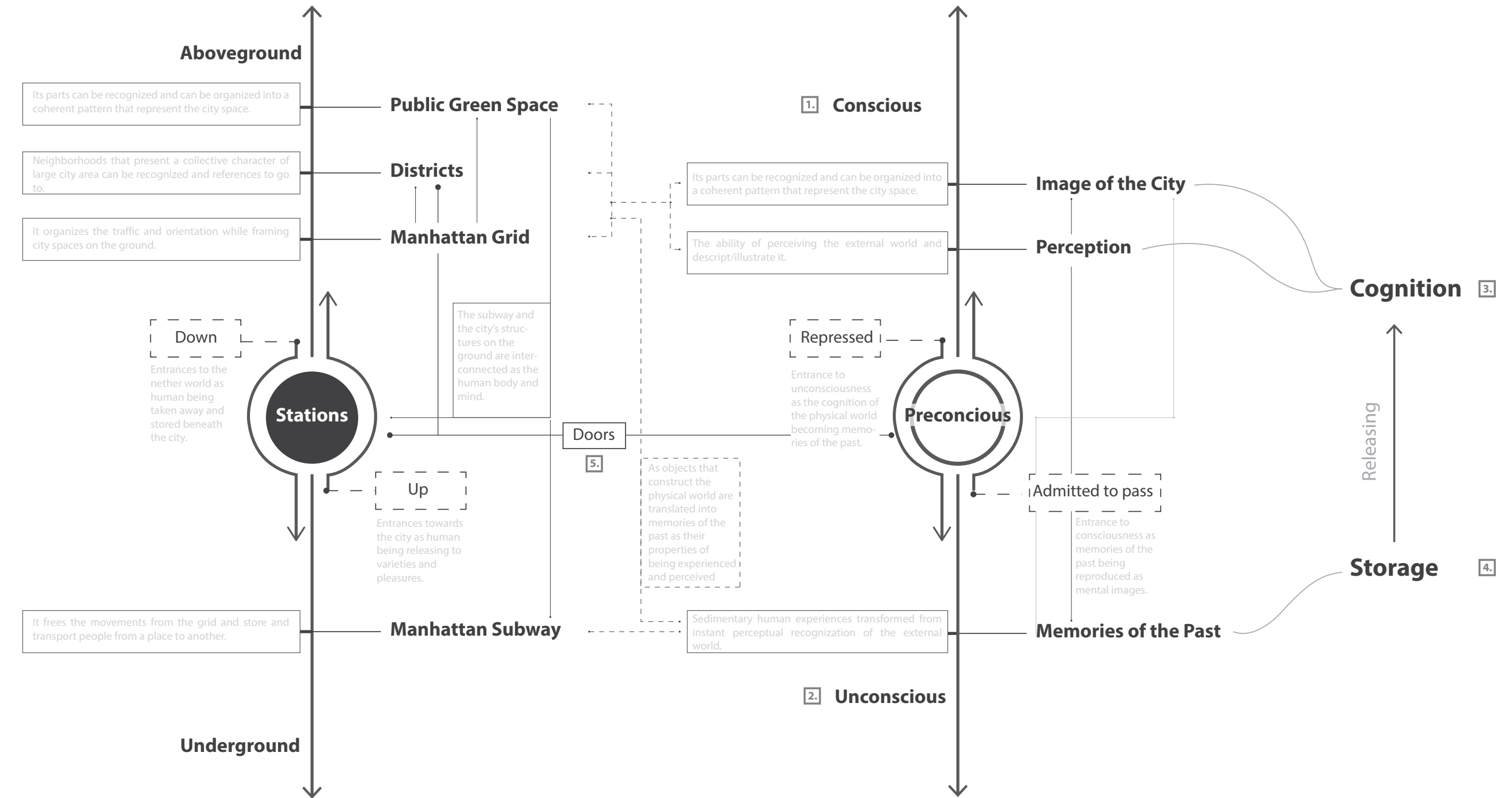
There are three Key figures has influenced my work. Based on Freud, consciousness and unconsciousness are rooms of the human mind that represent and store memories, an insight which explains Lynch's the image of the city. Pre-consciousness is the door that separates consciousness and unconsciousness while processing the delivery and selection of memories. In Lynch's the image of the city, "the observers" are the ones that picture the image of the city and he outlines the five elements: path, edge, district, node and landmark. Two of which, the node and district, are especially inputs for my work. The third figure, Simmel, argues that the door contains a compression of options and expectations so that it becomes the boundary between the image of the city and memories. To stimulate the occupiable boundary, I constructed the relationship between neighborhood and the subway stations which are the city's nodes based on Lynch. As a node in a neighborhood, a subway station can be the concentration of the neighborhood. In doing so, the selected stations become occupiable boundaries and help to construct "the observers" of the image of the city.



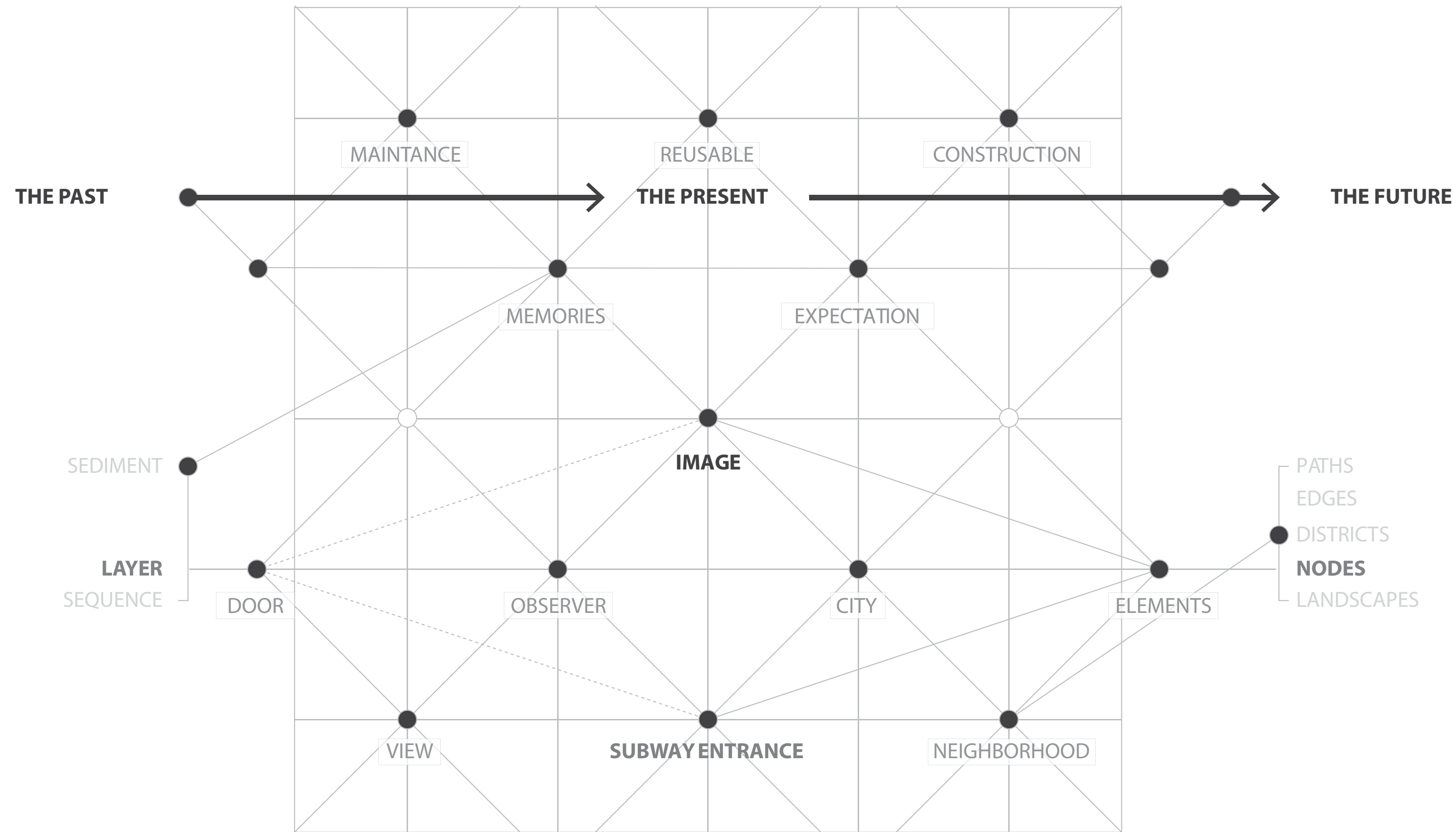
THESIS CONTENTION

The thesis explores the lost identity of subway stations as strategic nodes that construct the image of New York City. According to Freud's Famous analogy, the city is layered in human mind as it is layered in Rome. I Believe that the subway entrance is potential an experience of the past that has been always stored in people's unconsciousness. In addition, through Lynch's description of nodes as "the strategic foci into which the observer can enter" (The Image of The City P72), the subway station is a concentrations of "doors" where decisions need to be made and the entrance is one of them. I also agree with Lynch's argument of subway stations are usually detached from the city's aboveground structure. So my proposal is to challenge the assumed ground plane in order to integrate subway stations within the urban contexts even the past. In so doing, my intention is to reinforce the connections between an already disconnected nether world and the aboveground Manhattan's districts in order to reconstructing the image of the city.

1. Sigmund Freud. *Civilization And Its Discontents*. 1930.
2. Israel Rosenfield. *Freud: character and consciousness; a study of Freud's theory of unconscious motives*. 1970.
3. Kevin Lynch. *The Image Of The City*. 1960.
4. Georg Simmel. *Bridge And Door*. 1994.



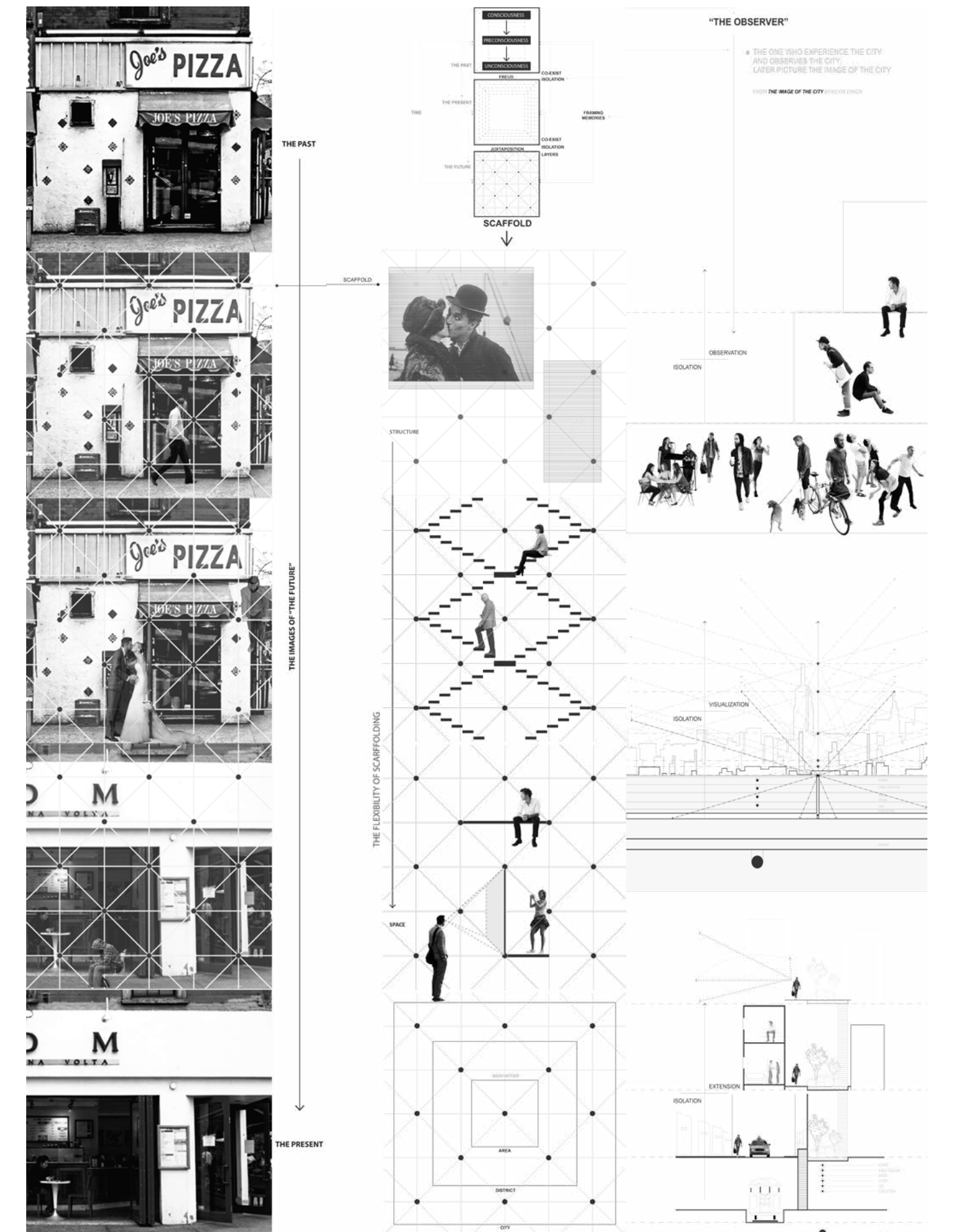
1. Consciousness literally means shared knowledge based on common experience while the contemporary definition applies the definition as "The being mentally conscious of something".
2. Unconsciousness can be understood as the absence of the quality of awareness or being unaware of the environment.
3. "Cognition is knowledge acquired by sentient beings, including human animals and intelligent machines such as robots".
4. The unconscious functions as an apparatus for mental impulses and it must find a way to be released into the conscious world.
5. A door as a threshold opens a place with defined expectations.



SCARFFORDING

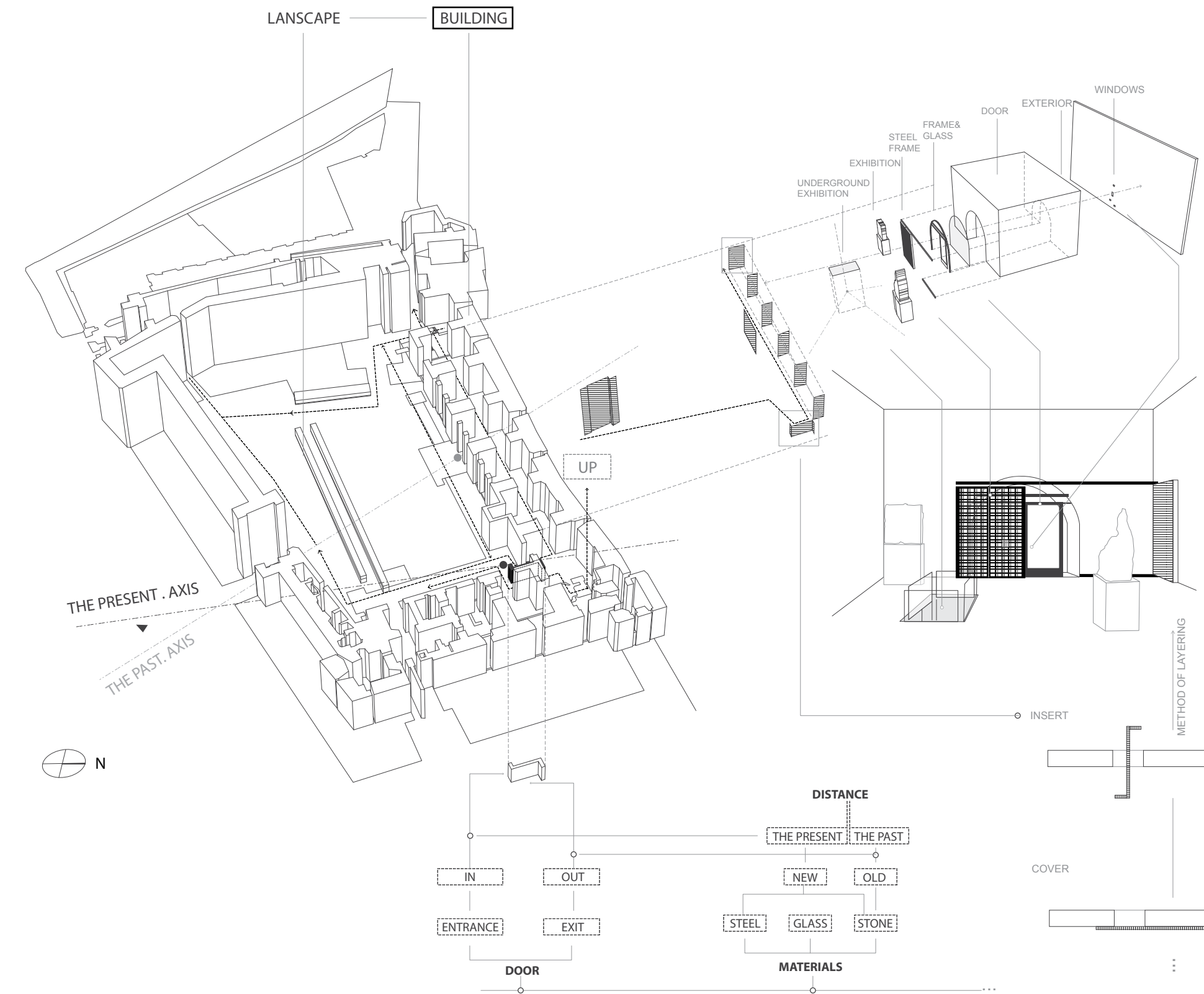
Scarfolding as a temporal structure for construction and renovation, also construct people's mental image of the city. It claims the boudary between the past and the present while stimulates the image of the future.

Also, the benefit from scarfolding's flexibility is the transformation from strucutre into space. And later with the study on the heights of the city, it help to construct "the observers" who picture the image of the city.



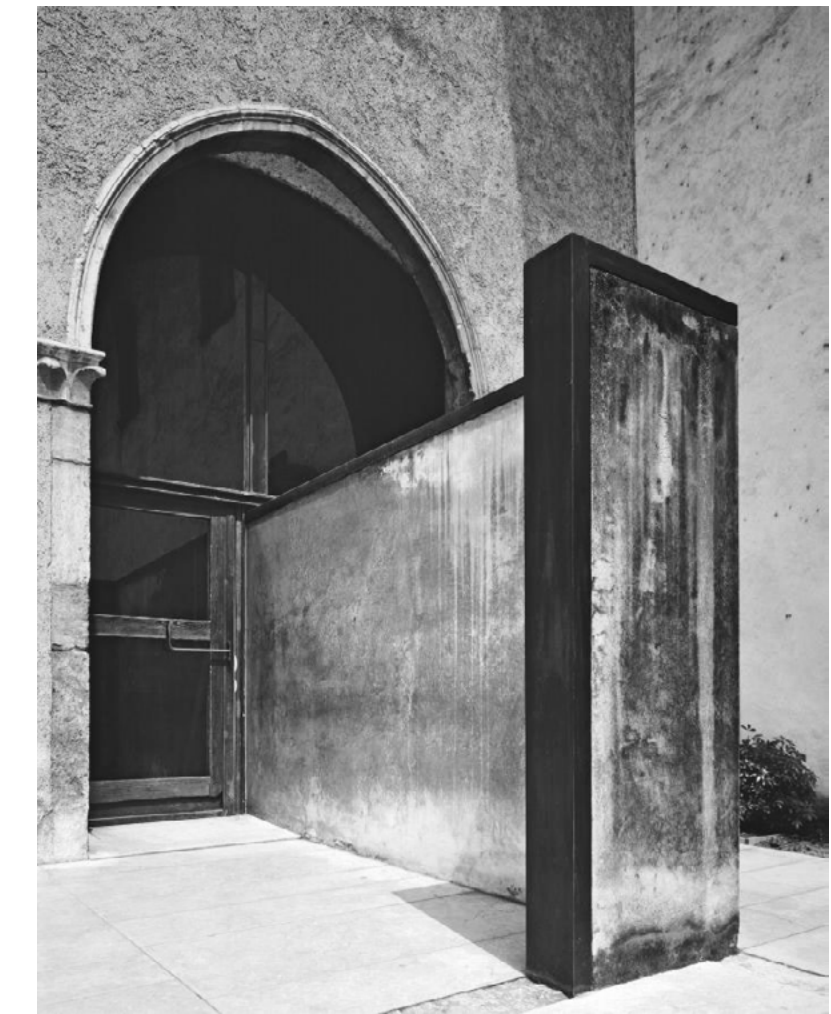
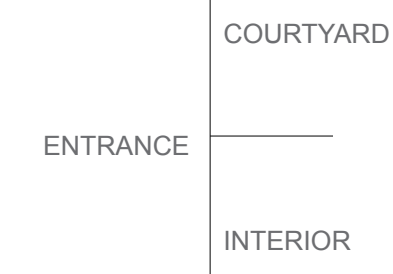
MUSEUM OF CASTELVECCHIO

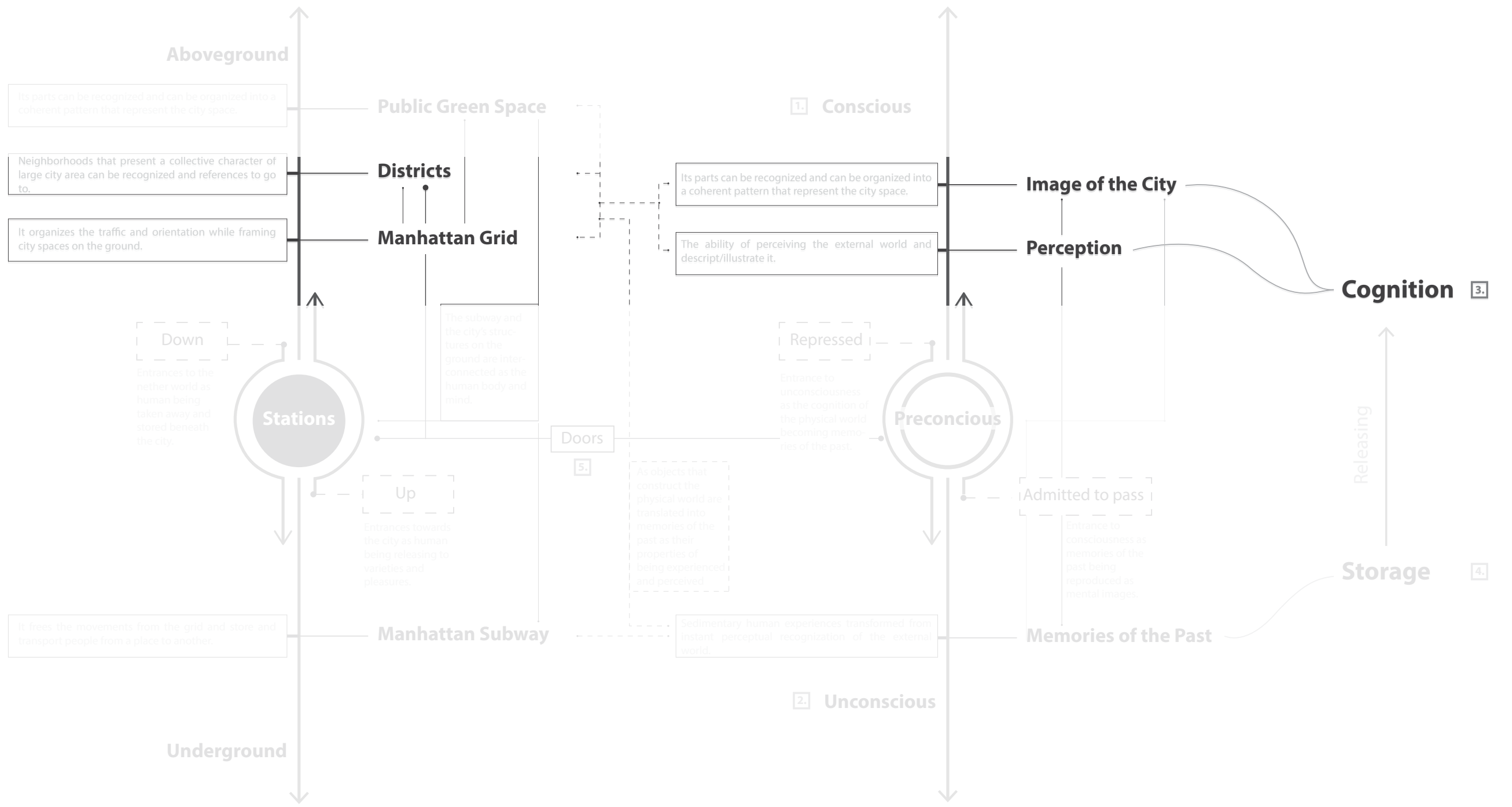
CARLO SCARPA . 1956-64 . VERNORA . ITALY



MUSEUM OF CASTELVECCHIO

CARLO SCARPA . 1956-64 . VERNORA . ITALY





STUDY OF MANHATTAN GRID

- .THE GRID
- .PUBLIC PARKS
- .BUS ROUTES
- .SUBWAY LINES & STATIONS

1. Consciousness literally means shared knowledge based cognition while the contemporary definition implies the definition as "The being mentally conscious of thing".

2. Unconsciousness can be understood as the absence of the quality of awareness or being unaware of the environment.

3. "Cognition is knowledge as perceived by sentient beings, including human animals and intelligent machines such as robots".

4. The unconscious functions as an apparatus for mental impulses and it must find a way to be released.

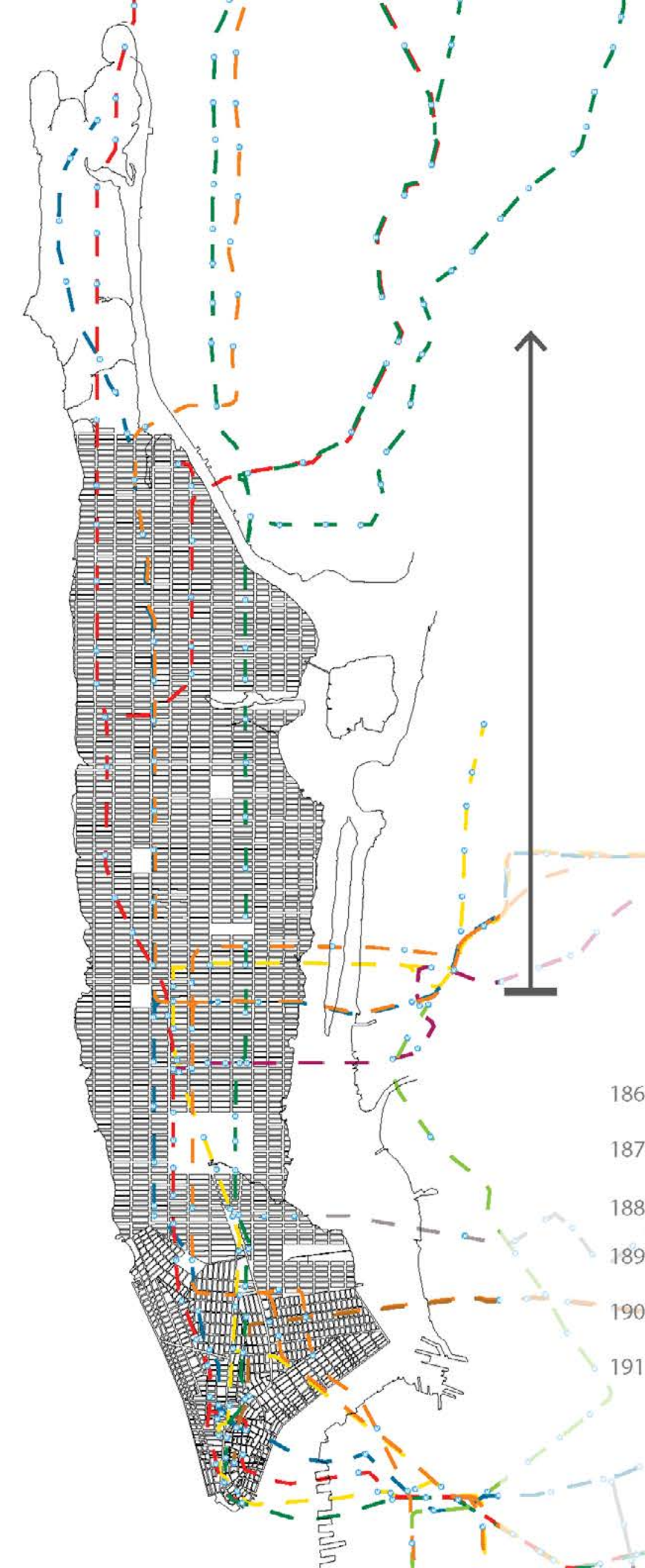
5. A door as threshold open a place with defined expectations.

1. Israel Rosenfield, *Freud: chance; a study of Freud's theory of 1970*.

2. Kevin Lynch, *The Image Of The City*.

3. Georg Simmel, *Bridge And Door*.

4. Daniel R. Montello, *Spatial Cognition: Research Perspectives*.

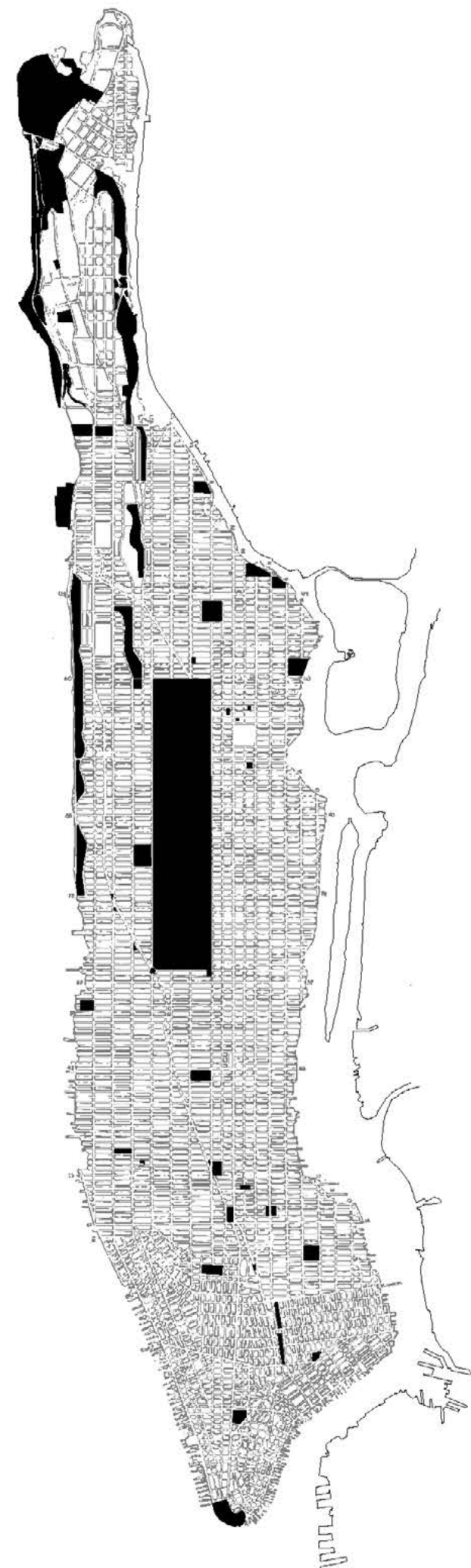
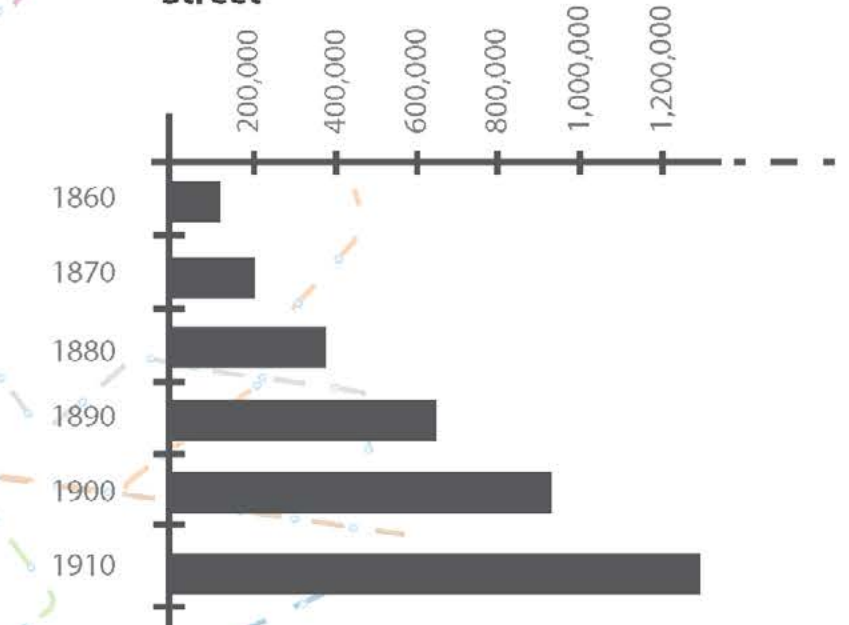


1811 Commissioners' Plan of Manhattan



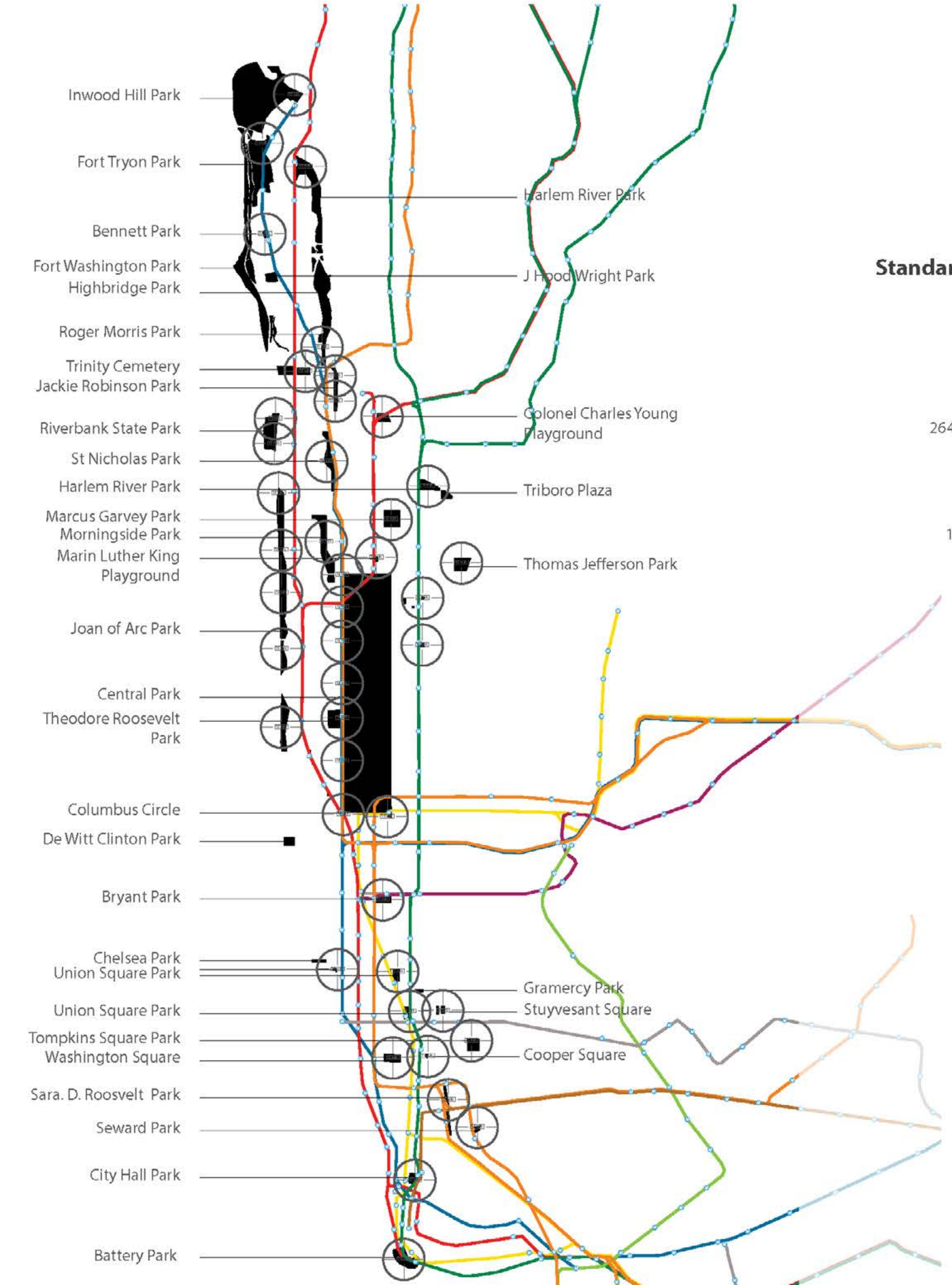
During the late 19th century, Manhattan's population was still expanding northwards along with the all important subways lines and avenues which fed commuters downtown.

Increasing Population above 40th Street



1980- NOW

Green



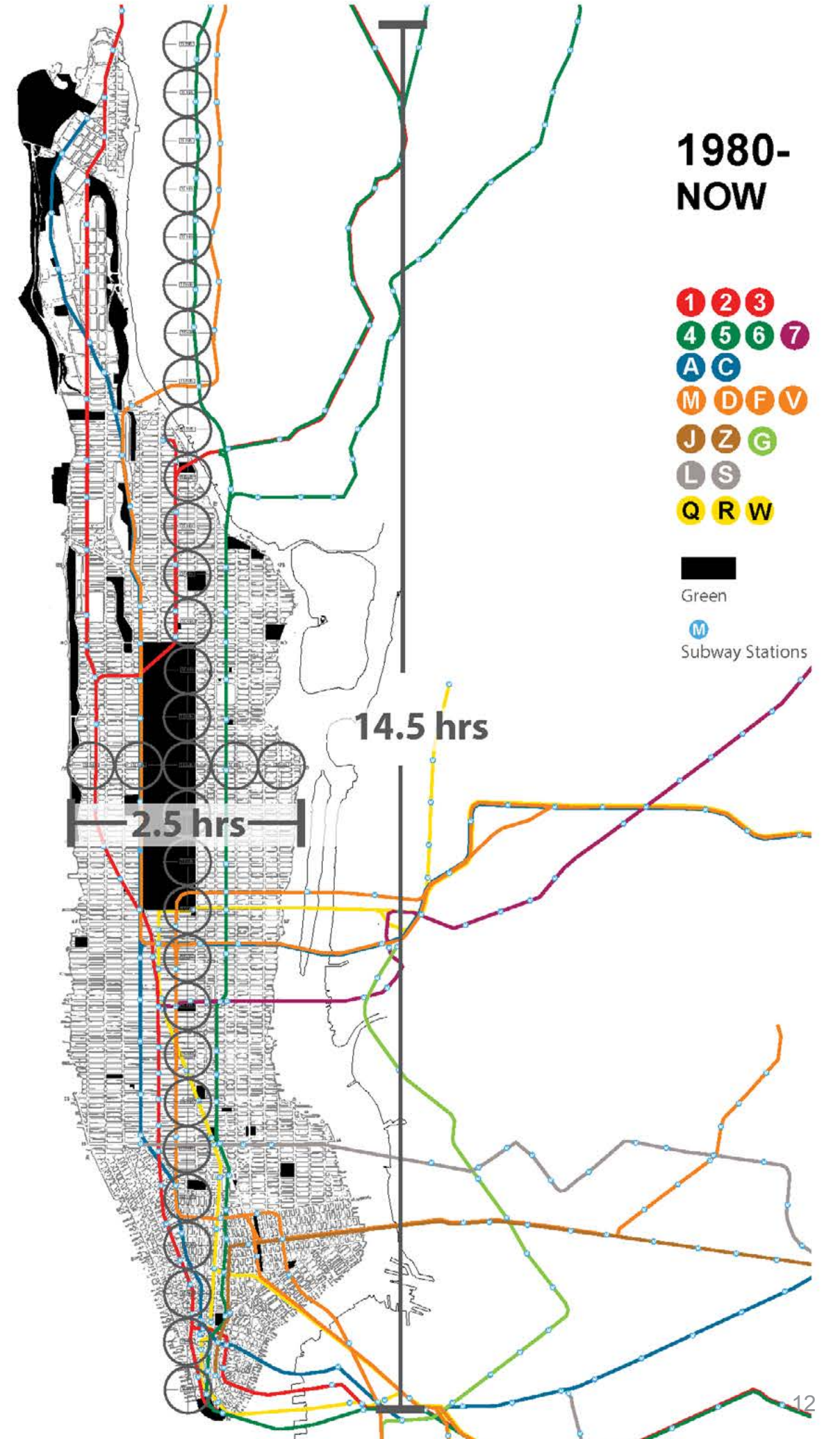
Standard Block in Manhattan

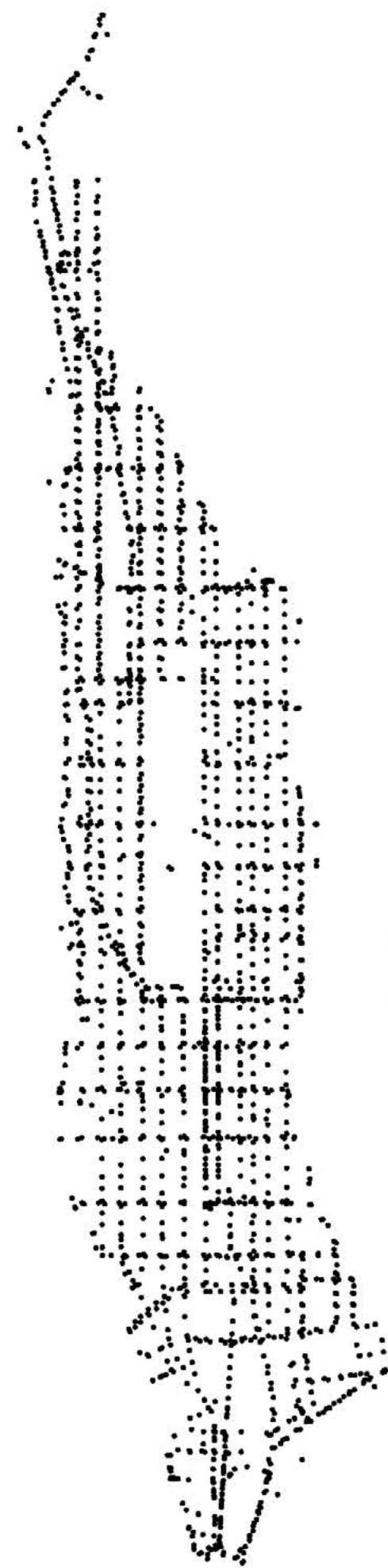


1980- NOW

- 1 2 3
- 4 5 6 7
- A C
- M D F V
- J Z G
- L S
- Q R W

Green
Subway Stations





Bus stations are along the grid in walking distance. Transitions between sidewalks and streets.



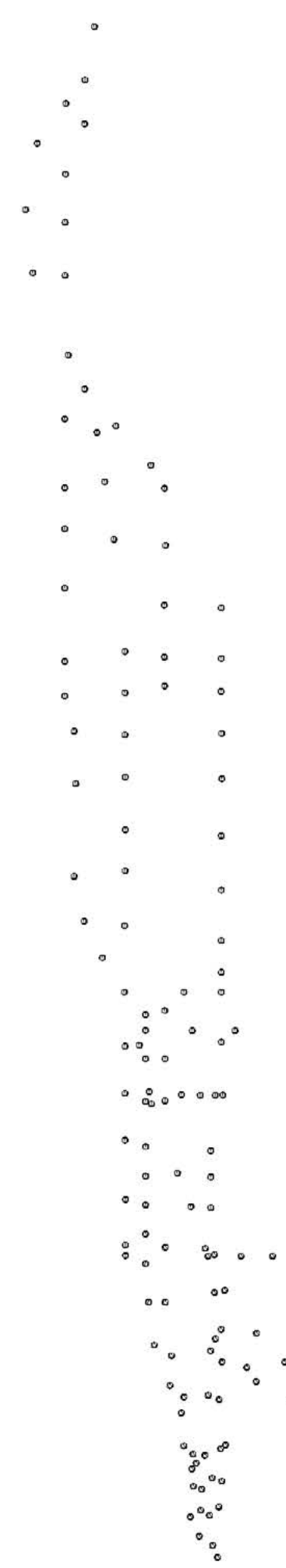
Strictly being conditioned to the grid, the bus routes shape the island as the grid does.



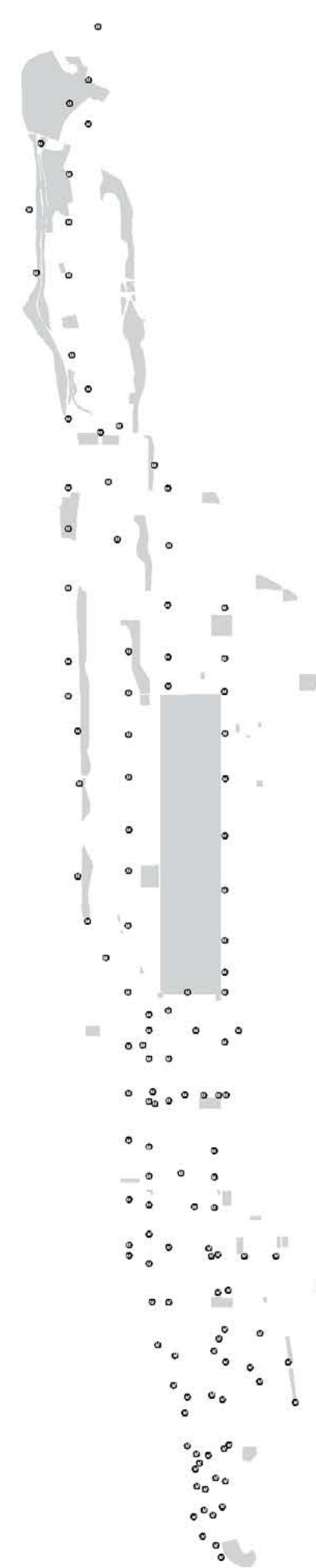
1980-NOW

-  Bus Routes
-  Green
-  Bus Stations

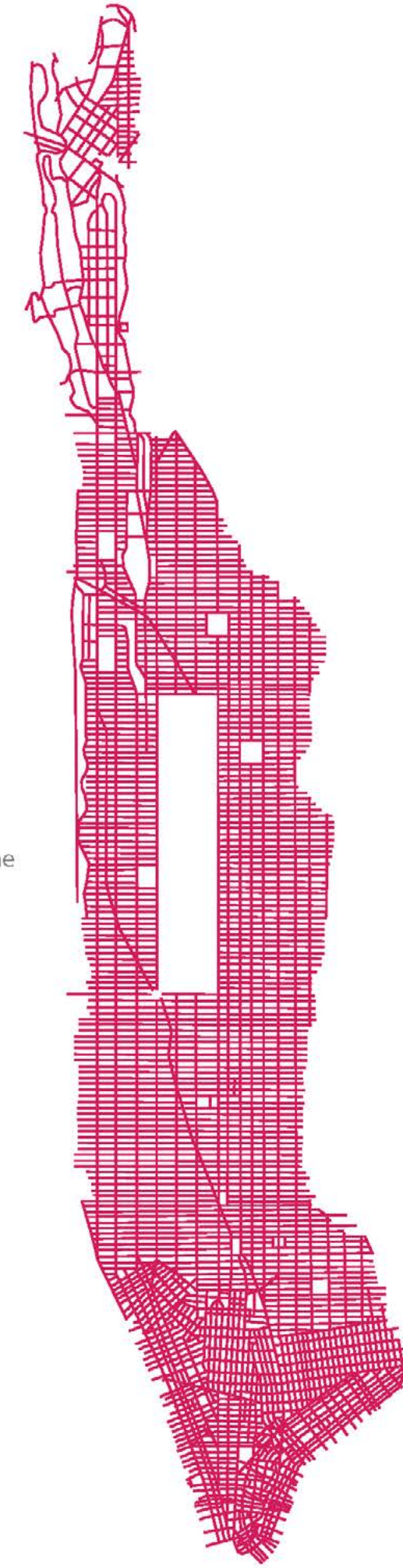
Buses are more flexible going on both north-south and east-west transport of the island.



Same separation happens to the underground space. The quality of urban space is missing and unlike the aboveground space, the only thing they contain is expectation of the spatial experience of the aboveground city. However, we should be able to experience the underground as we do in the other part of the city.



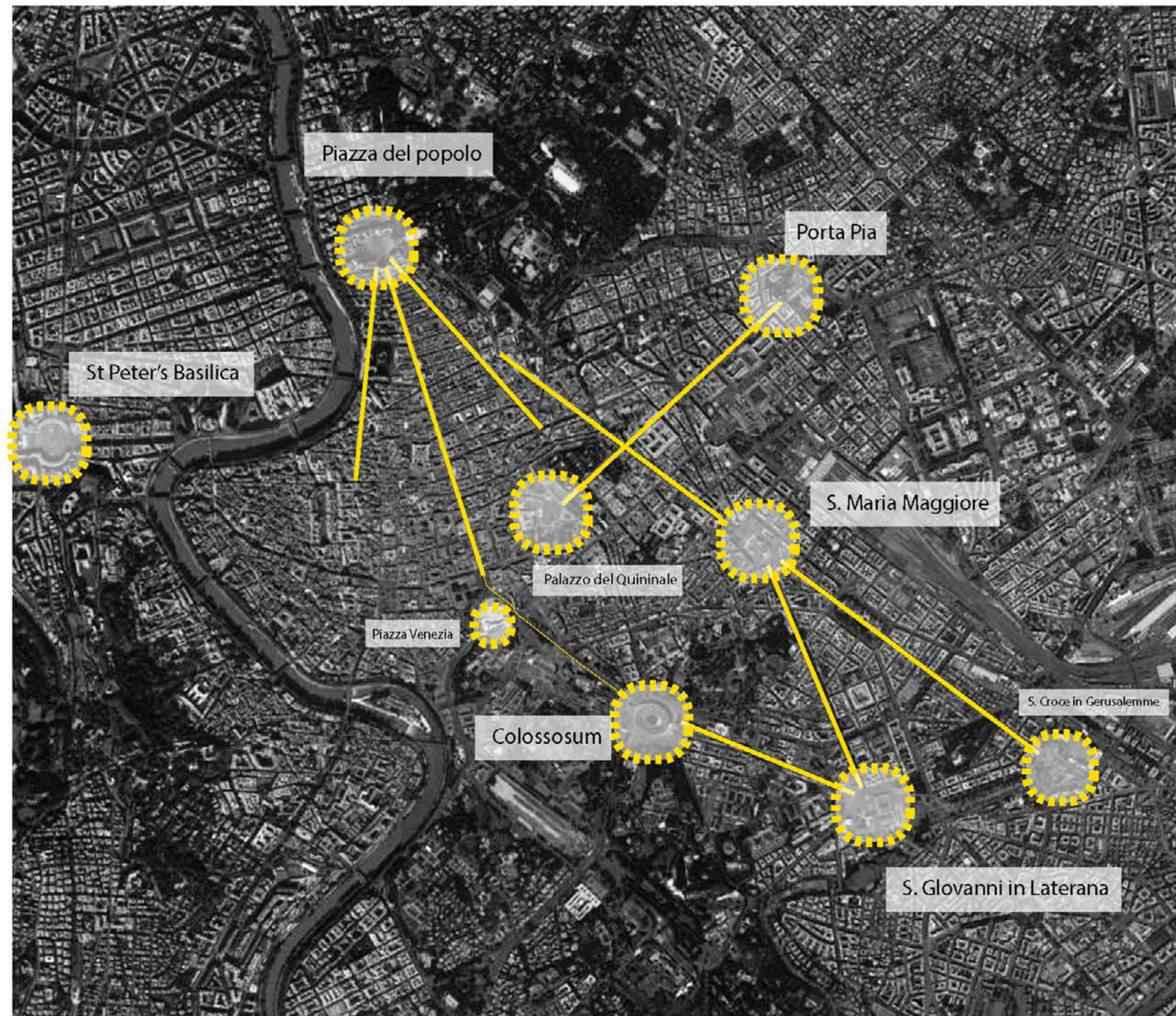
Separated from the logic of the grid, subway stations are the transitions between aboveground and underground, consciousness and unconsciousness.



1980-NOW

-  Street Grid
-  Green
-  Subway Stations

Unlike the bus, the subway frees itself and the flows from the Manhattan grid as well as time to a certain degree.



POPE SIXTUS V'S PLAN FOR ROME

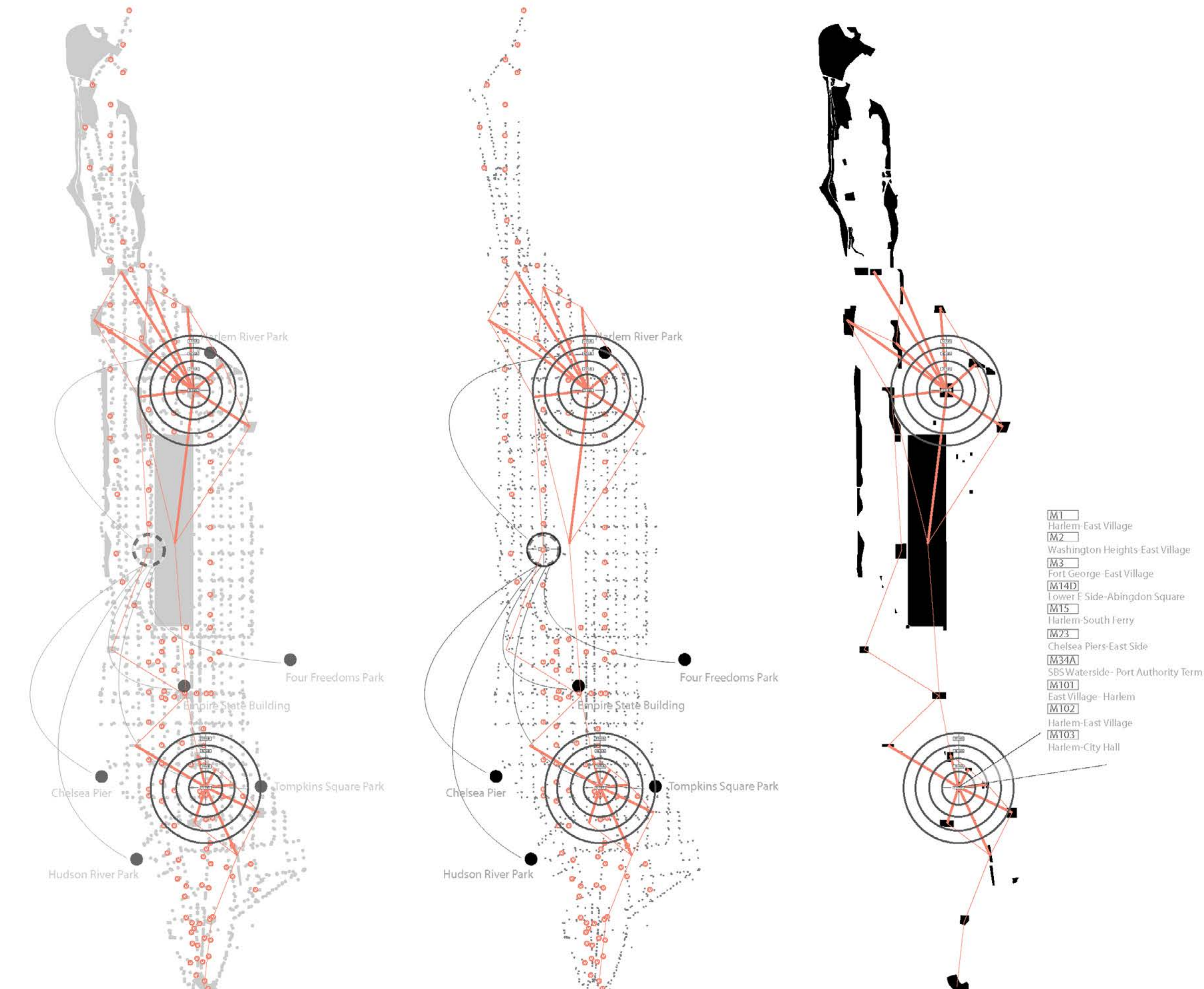
1585

The Church was losing its power during Renaissance while Rome had fallen into decay. Restoration of people's faith in God had once again become an important mission to the Church. From the 1470s, popes began to remodel Rome trying to raise the attention to the monumental structures of Classical Rome which had been built without consideration of urban spatial relationships and circulation with a network of straight streets. He also located four obelisks across the city to establish visual connections of the city. Along with the straight axis structures, Sixtus V's plan for Rome oriented the pilgrims at that time period as well as today's visitors.

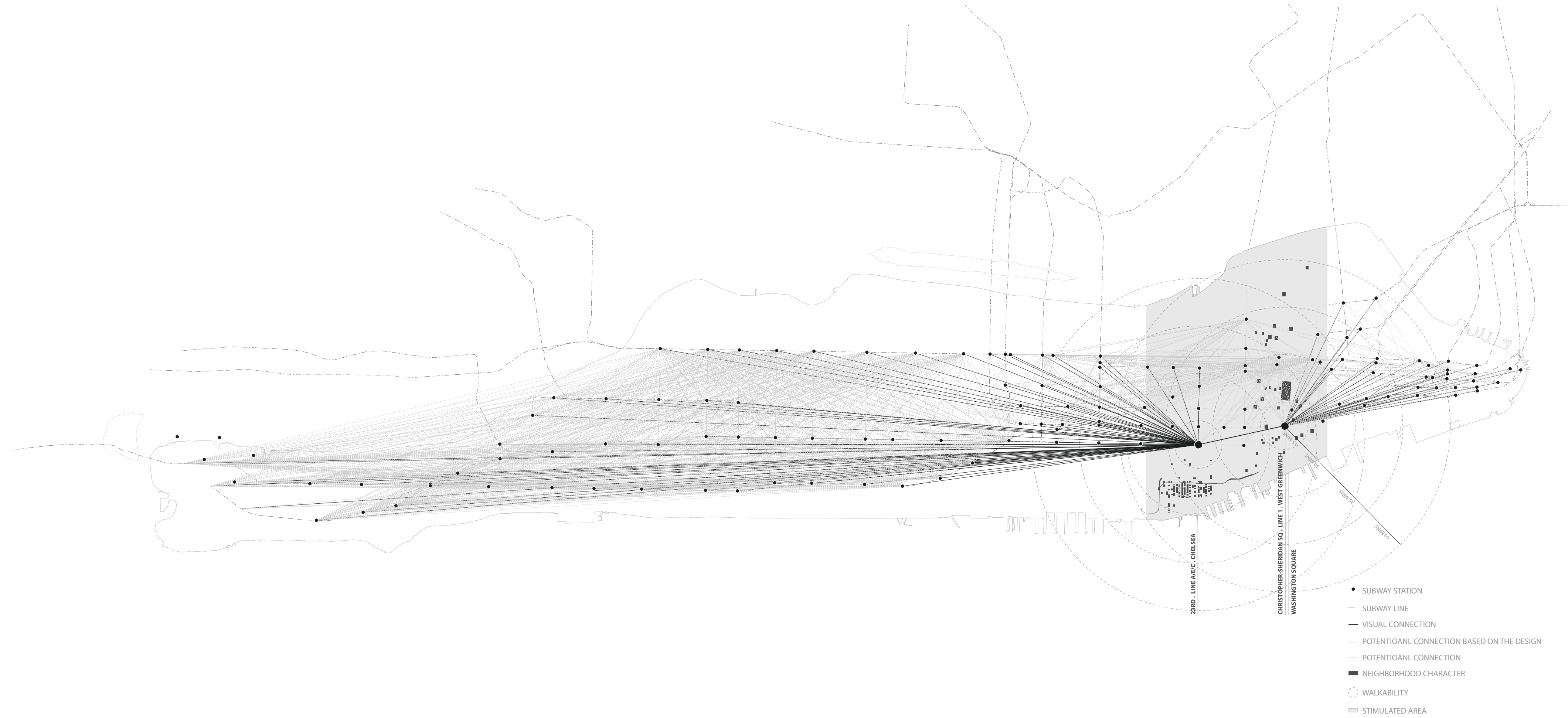
-  Monuments
-  Axis

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-  Bus Stations
-  Subway Stations
-  Tourism Sites Examples
-  15min Walking Area
-  Come Out Of A Subway Station



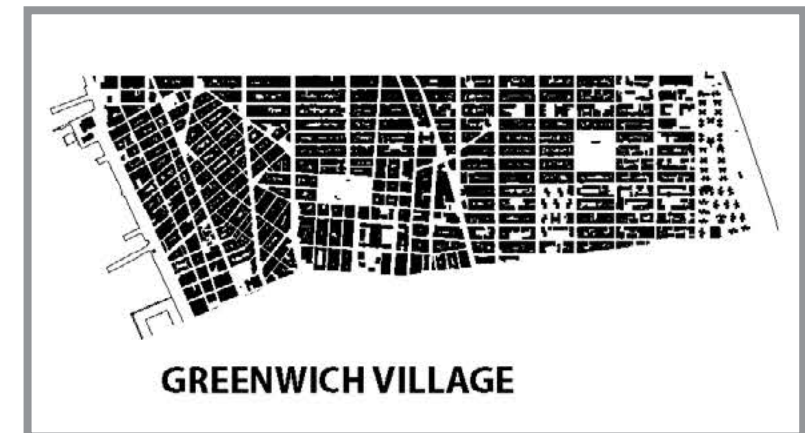
-  M1
-  Harlem-East Village
-  Washington Heights-East Village
-  Port George-East Village
-  Lower E-Side-Abingdon Square
-  Harlem-South Ferry
-  Chelsea Piers-East Side
-  SBS Waterside-Port Authority Term
-  East Village-Harlem
-  Harlem-East Village
-  Harlem-City Hall



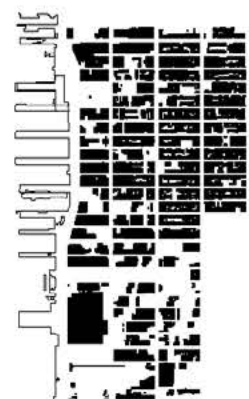
DESIGN IN THE CITY SCALE

As a node in a neighborhood, a subway station can be the concentration of the neighborhood. In doing so, the selected stations become occupiable boundaries and help to construct "the observers" of the image of the city.

MANHATTAN NEIGHBORHOOD



GREENWICH VILLAGE



HELL'S KITCHEN



FINANCIAL DISTRICT



THEATER DISTRICT



EAST HARLEM



SOHO



CHELSEA



UPPER WESTSIDE



UPPER EASTSIDE



LOWER EASTSIDE



CHINATOWN

"Greenwich Village survived the American Revolution as a pastoral suburb. Commercial activity after the war was centered near the edge of the Hudson River, where there were fresh produce markets. In the 1780s the city purchased a parcel of eight acres for use as a potter's field and public gallows, at what is now Washington Square Park. During an especially virulent epidemic in 1822 many who had intended to remain in the area only temporarily chose instead to settle there permanently, increasing the population fourfold between 1825 and 1840 and spurring the development of markets and businesses. Shrewd speculators subdivided farms, leveled hills, rerouted and buried Minetta Brook, and undertook landfill projects. Blocks of neat row houses built in the prevailing Federal style soon accommodated middle-class merchants and tradesmen.

From 1820 a more affluent residential development emerged to the east near Broadway. Another fashionable area developed around Washington Square Park, at the foot of Fifth Avenue. The potter's field was closed in 1826 and transformed successively into a military parade grounds and a spacious pedestrian commons. On the perimeter of Washington Square, stately red brick townhouses built in the Greek Revival style drew wealthy members of society.

Immigration dominated the late 19th century in Greenwich Village and completely changed the character of the neighborhood. Aside from new waves of immigrant groups including French, Irish, and Italian, the area experienced a rise in Bohemianism and a departure of the fashionable set, who were now moving northward towards Fifth Avenue and Central Park. With the departure of the upper classes, the area became increasingly commercialized. Large factories such as the Asch Building (1900), later home to the Triangle Shirtwaist Factory, were being constructed along Broadway and the Greenwich Village waterfront.

The Village at the turn of the 20th century was quaintly picturesque and ethnically diverse. By the start of World War I it was widely known as a bohemian enclave with secluded side streets, low rents, and a tolerance for radicalism and nonconformity. Attention increasingly focused on artists and writers noted for their boldly innovative work: books and irreverent "little magazines" were published by small presses, art galleries exhibited the work of the avant garde, and experimental theater companies blatantly ignored the financial considerations of Broadway. A growing awareness of its idiosyncrasies helped to make Greenwich Village an attraction for tourists. Entrepreneurs provided amusements ranging from evenings in artists' studios to bacchanalian costume balls.

- The Historic Preservation Movement, 1940-Present

"Hell's Kitchen has a history as colorful as its name. For many years, Hell's Kitchen was famous for its fights. From ax handle arguments over dotheslines to race riots, violence was a way of life. Though the neighborhood now has a reputation for restaurants rather than riots, many of the locals can recall the darker past of Hell's Kitchen.

Over the years the Irish and German population has made room for Italians, Greeks, Eastern Europeans, Puerto Ricans, Peruvians, and Ecuadorians, among others. This diversity is reflected in the local businesses, particularly in the numerous restaurants. A century ago vendors sold an array of foods from pushcarts along the streets; today the abundance and variety of food offered is a continuing tradition. Known for its ethnic cuisine, the area attracts hungry theater-goers, particularly along "Restaurant Row" on West 46th Street. Ninth Avenue, the heart of the neighborhood, is known for its annual International Food Festival in May, when twenty blocks are traffic free and filled instead with stands selling delicious fare from all over the world."

"As 17th century Dutch settlers were enchanted with the pristine nature and advantageous location of what is now the Financial District, so might modern day visitors be drawn to FID's architecture, landmarked buildings and monuments. Including the Castle Clinton National Monument, the New York Stock Exchange and Federal Hall National Memorial. Built in preparation for the War of 1812 on the southern end of Battery Park, Castle Clinton previously served as an entertainment center, immigration depot and aquarium. Today, more than three million visitors stop by annually. Symbolizing the hub of American finance, the New York Stock Exchange building is noted for its neoclassical style and six Corinthian columns, though the hectic trading floor inside is closed to the public post-9/11. The Federal Hall National Memorial is a museum, paying homage to its history as the nation's first Congress, Supreme Court and executive branch headquarters."

"When The New York Times relocated in 1904 to what was then known as Longacre Square, at 1475 Broadway, New Yorkers began to follow the newspaper uptown. A subway station was built, and the most famous theaters in the world were erected -- some of which, like the Lyceum Theater at 149 W. 45th St., still operate today.

By the 1920s the area was booming with theaters on every corner, electrified advertisements lit up the once-sleepy square, renamed Times Square, and the Theater District was born. Today, amid hordes of tourists and suits, some of the original establishments that served the New Yorkers of yesteryear remain. This New York flavor has remained in the heart of the city despite a period of uncase in the 1970s when Times Square was among the seedier places in the city. These days' world class restaurants, top notch attractions, and a booming job market beckon locals and visitors alike."

"That part of New York known as Harlem embraces the area of Manhattan north of 96th Street, and joins the narrow northern handle of Manhattan known as Washington Heights. The original village of Harlem was established in 1658 by Dutch Governor Peter Stuyvesant and named Nieuw Harlem after the Dutch city of Harlem. Throughout the Dutch, British, and colonial periods, rich farms were located in the region's flat, eastern portion, while some of New York's most illustrious early families, such as the Delanceys, Bleekers, Rikers, Beckmans, and Hamiltons maintained large estates in the high, western portion of the area.

The history of housing booming and depressing in Harlem made it the major center of African American. The migration to Harlem during the 1920s as people came to New York in record numbers from the American South and the West Indies. During the "Harlem Renaissance" of the 1920s, Harlem became the urban cultural center of black America, with its center around 135th Street between Lenox and Seventh Avenues."

"All of Manhattan was once filled with hills, forests, streams and meadows. American Indians lived in the area. As early as the 1660s, the lower half of Manhattan, including the part that makes up Soho, became a Dutch settlement. Further settlement of Soho did not occur until around 1775, when more settlers started to move to an area and build farms and plantations. In the early 1800s, Soho became an area where a number of wealthy and then middle class people settled. A number of buildings, such as theaters, stores, casino and brothels, were built in the area soon after. After the Civil War, a number of developers began to construct industrial and commercial businesses, such as import/export houses, textile houses and "rag trade" clothing stores, in Soho. Many of these buildings were constructed with wrought iron. Soho was used mostly for business purposes until the 1950s, when artists began to move to the area and rented lofts illegally. During this time, Soho was the center of the avant garde scene. In the 1960s and 70s developers became interested in preserving the cast-iron buildings and turning them into upscale boutiques and restaurants. Today a number of the buildings have chain stores and art galleries within them."

"Once a mixed, low-income neighborhood on the West Side, Chelsea has become a focal point for artists and galleries. The Chelsea art scene blossomed thanks to the conversion of garages and warehouses between Tenth and Twelfth Avenues, and likely will become a victim of its own success. What Soho and the 57th Street area lost in stature has been Chelsea's gain, and almost all the well-established flagship galleries make Chelsea their base. It began in 1987, the Dia Center for the Arts—later known as Dia Chelsea—became one of the pioneers in the area, establishing its main exhibition facility on West 22nd Street. Ironically, after opening its flagship museum Dia: Beacon uptown, it was left without a Manhattan presence. Plans to move down to Greenwich Village and abut the new High Line elevated park were scuttled, and the Whitney instead grabbed the valuable tract that once appealed to Dia. Of course, the High Line further increased property values, thus begetting additional high-rises between Tenth Avenue and West Street, which in turn brought in architects like Frank Gehry and Jean Nouvel, whose creations can be seen soaring from the earth along West Street. You can learn more about these in our new architecture of Manhattan walking tour."

"Apartment buildings were, in many ways, the key to the successful development or "gentrification" of the area. Throughout the late 19th century, high rises shot up on the West End, as real estate developers invested in such grand projects as the Dakota and the San Remo. The avenues began to acquire their distinct characters: Columbus offered commerce, Amsterdam sported low-rent housing and small shops, Riverside Drive (opened in 1880) an alternately elegant and seedy residential park-fronted way, and West End a quiet residential street.

The Boulevard hosted an odd collection of hotels and vacant lots; many of these belonged to developers who continued to await an economic boom that would raise the value of their property and merit construction on a grand scale. Apartment housing pushed out the home-owner oriented row housing which had dominated the building trends of the West End for half a century, and began to form the landscape of the Upper West Side which exists today."

"Once known as the "Silk Stocking District," it boasts some of the most expensive real estate in the United States and, given the population density and high per capita income, is often touted as the home of our country's greatest concentration of individual wealth.

As of the 2000 census, there were 207,543 people residing in the Upper East Side. Although some of the most famous of New York's celebrities and historical upper-class families have made residences on the Upper East Side, New Yorkers from a wide variety of races, ethnicities, cultures and socioeconomic profiles have found their homes here."

During the second half of the 19th century, vast numbers of foreign immigrants and other American migrants flooded New York City, causing a population boom that pushed speculative development beyond the settled downtown districts of the time. This development was temporarily curbed by the Panic of 1873, a severe economic depression that lasted for about six years and sent uptown land prices plummeting. But by the start of the 1880s, financial recovery and the opening of newly built elevated railroads on Second and Third Avenues allowed what is now the Upper East Side to regain its status as a prime location for speculative residential real estate investment and development.

"Lower East Side was the first home for waves of immigrants since the 18th century—is now undergoing rapid development. New hotels and condominium towers are being erected across the area, looming large over the original tenement streetscape. As this building trend shows no sign of abating, it threatens to erode the fabric of the community and wipe away the collective memory of generations of immigrant families.

The Lower East Side Preservation Coalition, comprised of nine community organizations, formed in 2006 to create a landmark district that would protect the physical character of the neighborhood and its history of the immigrant experience. The proposed District encompasses an area bounded on the west by Allen Street, with an extension that includes Broome Street west to Eldridge Street, on the north by Delancy Street, on the East by Essex Street, and on the South by Division Street, with an extension that includes Eldridge below Canal Street. The Coalition has garnered significant support from politicians, members of the Lower East Side community and diverse ethnic groups throughout New York.

A melting pot of cultures and nationalities, the Lower East Side remains central to the social history of the United States. Its preservation of 19th and early 20th century properties convey the story of immigrant home, health, entrepreneurship, labor, education and recreational life in New York City."

"Started in the mid eighteenth century, Chinese traders and sailors began trickling into the United States and settled down. The Chinatown was born. From the start, Chinese immigrants tended to clump together as a result of both racial discrimination, which dictated safety in numbers, and self-segregation. Unlike many ethnic ghettos of immigrants, Chinatown was largely self-supporting with an internal structure of governing associations and businesses which supplied jobs, economic aid, social service, and protection.

During 1968, Chinese flooded into the country from the mainland, and Chinatown's population exploded, expanding into Little Italy, often buying buildings with cash and turning them into garment factories or office buildings. Although many of the buildings in Chinatown are tenements from the late nineteenth and early twentieth centuries, the rents in Chinatown are some of the highest in the city, competing with the Upper West Side and midtown. Foreign investment from Hong Kong has poured capital into Chinatown, and the little space there is a precious commodity.

Today's Chinatown is a tightly-packed yet sprawling neighborhood which continues to grow rapidly despite the satellite Chinese communities flourishing in Queens. Both a tourist attraction and the home of the majority of Chinese New Yorkers, Chinatown offers visitor and resident alike hundreds of restaurants, booming fruit and fish markets and shops of knickknacks and sweets on tortuously winding and overcrowded streets.

The Greenwich Village Society for Historic Preservation
http://www.gvsohv.org/ghpresources/history.htm

http://www.nyca-architecture.com/IND/DIC-Hell%20Kitchen.htm

http://www.nyca.gov/eel-estate/city-line/neighborhood-city-planning-the-financial-district-1-6843765

http://www.nyca.gov/eel-estate/city-line/neighborhood-city-planning-the-theater-district-1-6843765

http://www.nyca-architecture.com/IND/HAR-Harlem.htm

http://www.nyca.gov/eel-estate/city-line/neighborhood-city-planning-soho-1-6843765

http://www.nyca.gov/eel-estate/city-line/neighborhood-city-planning-chelsea-1-6843765

http://www.nyca.gov/eel-estate/city-line/neighborhood-city-planning-upper-west-side-1-6843765

http://www.nyca.gov/eel-estate/city-line/neighborhood-city-planning-upper-east-side-1-6843765

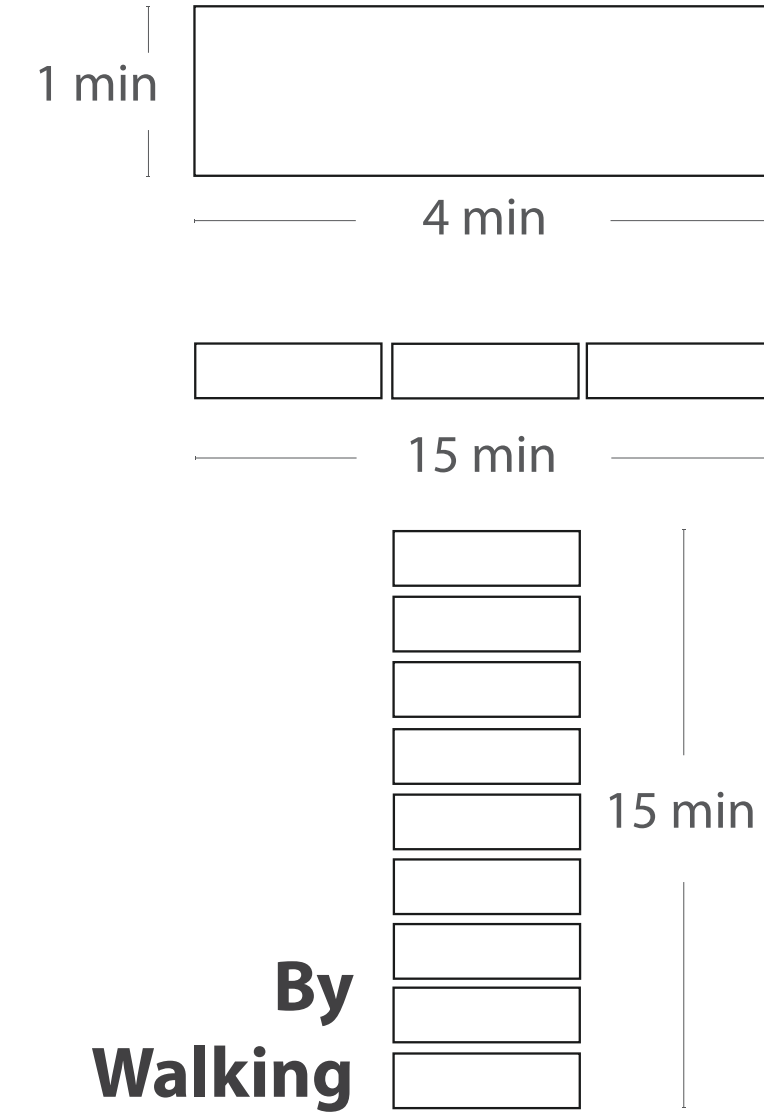
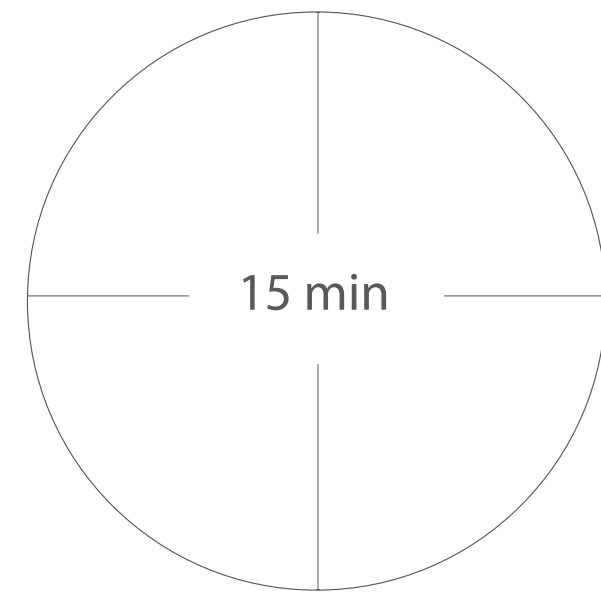
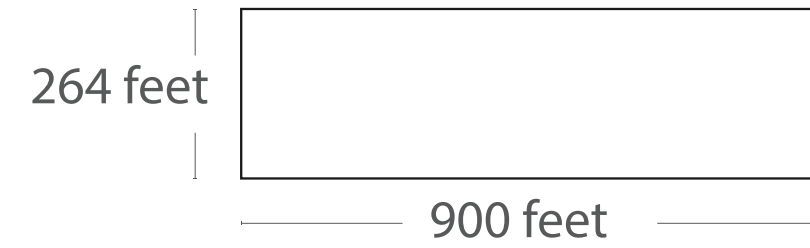
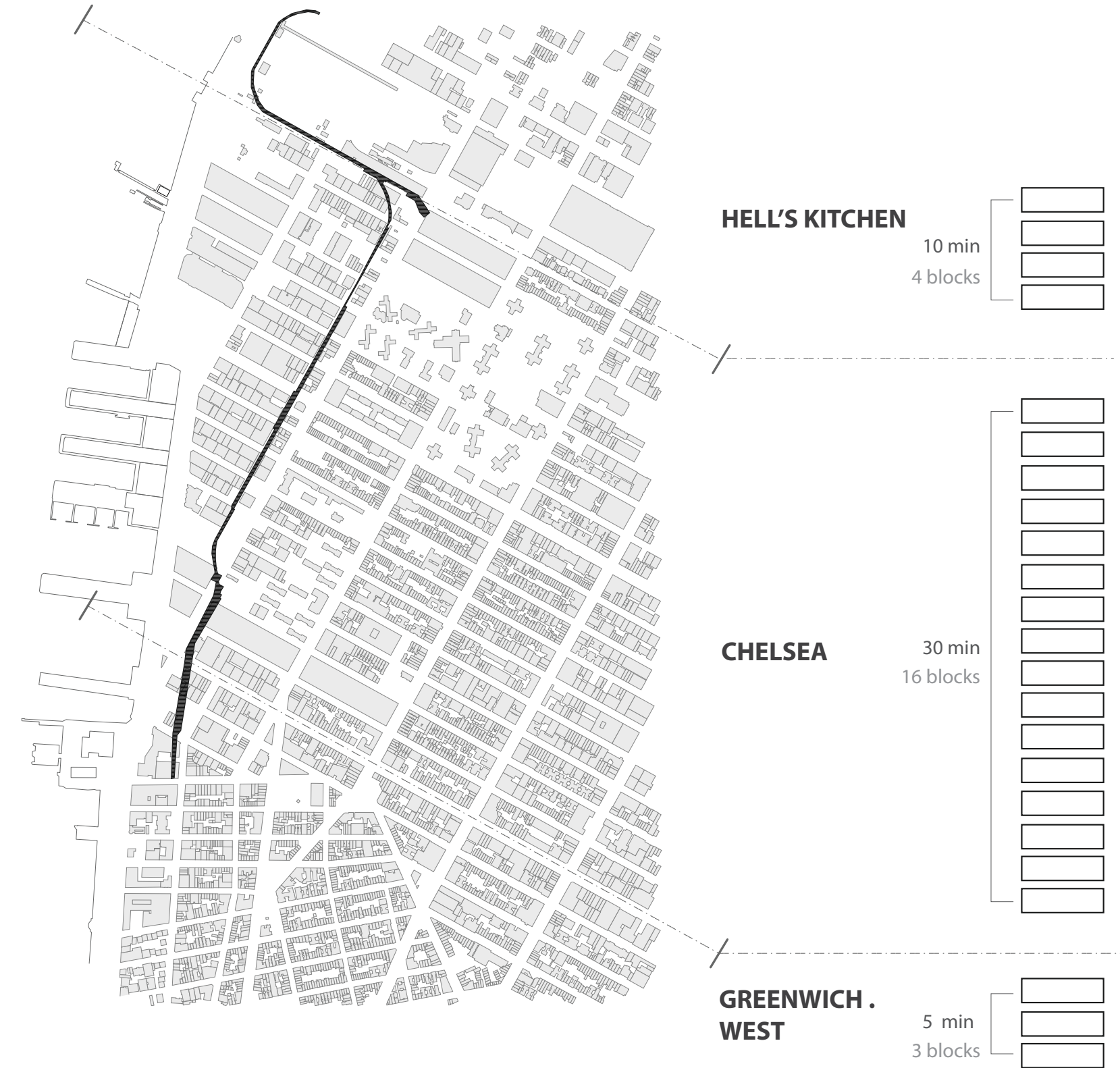
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The History of New York's Chinatown
Sarah Waccam
http://www.nyca.gov/eel-estate/city-line/neighborhood-city-planning-chinatown-1-6843765

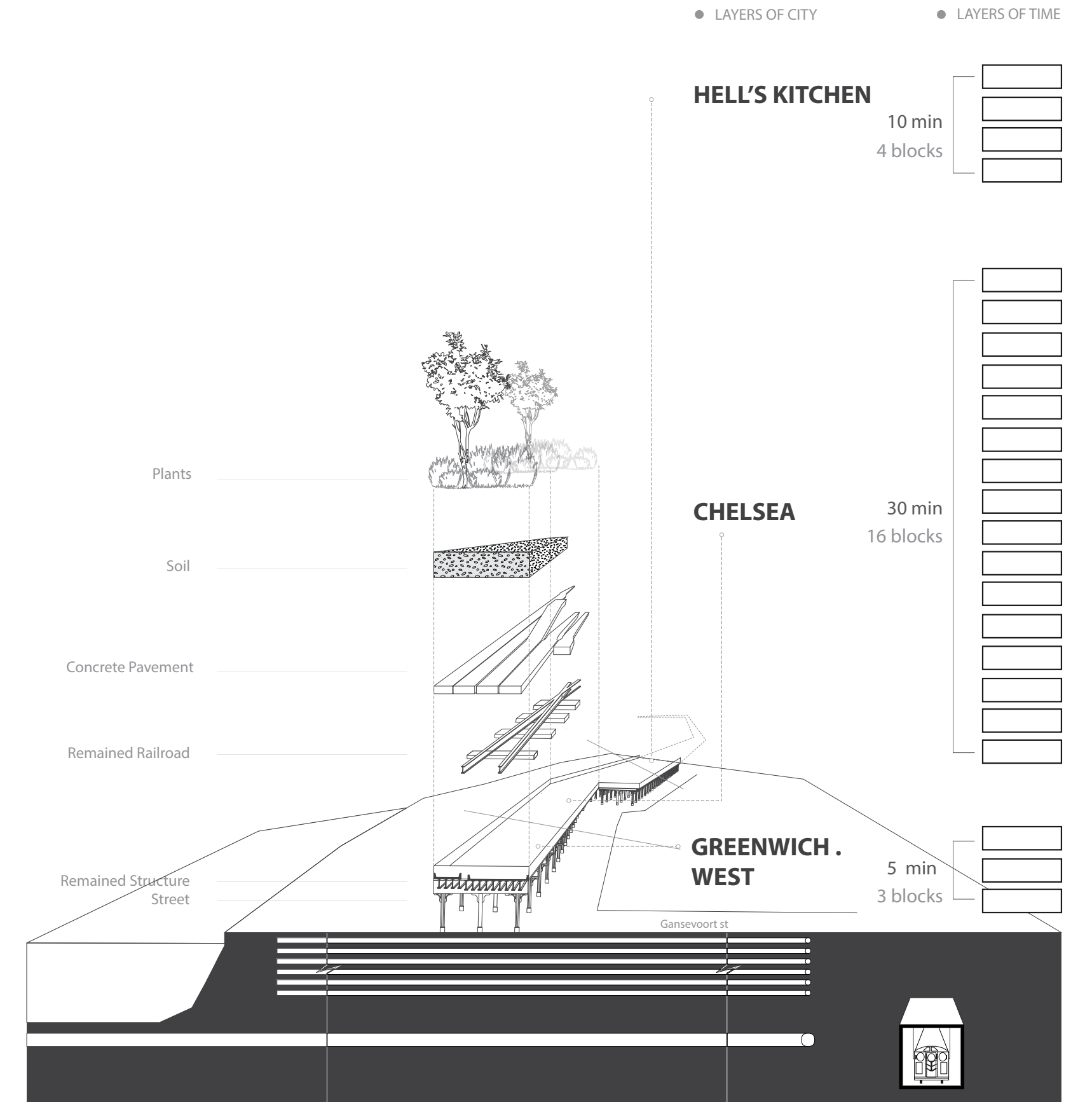
HISTORY & TODAY

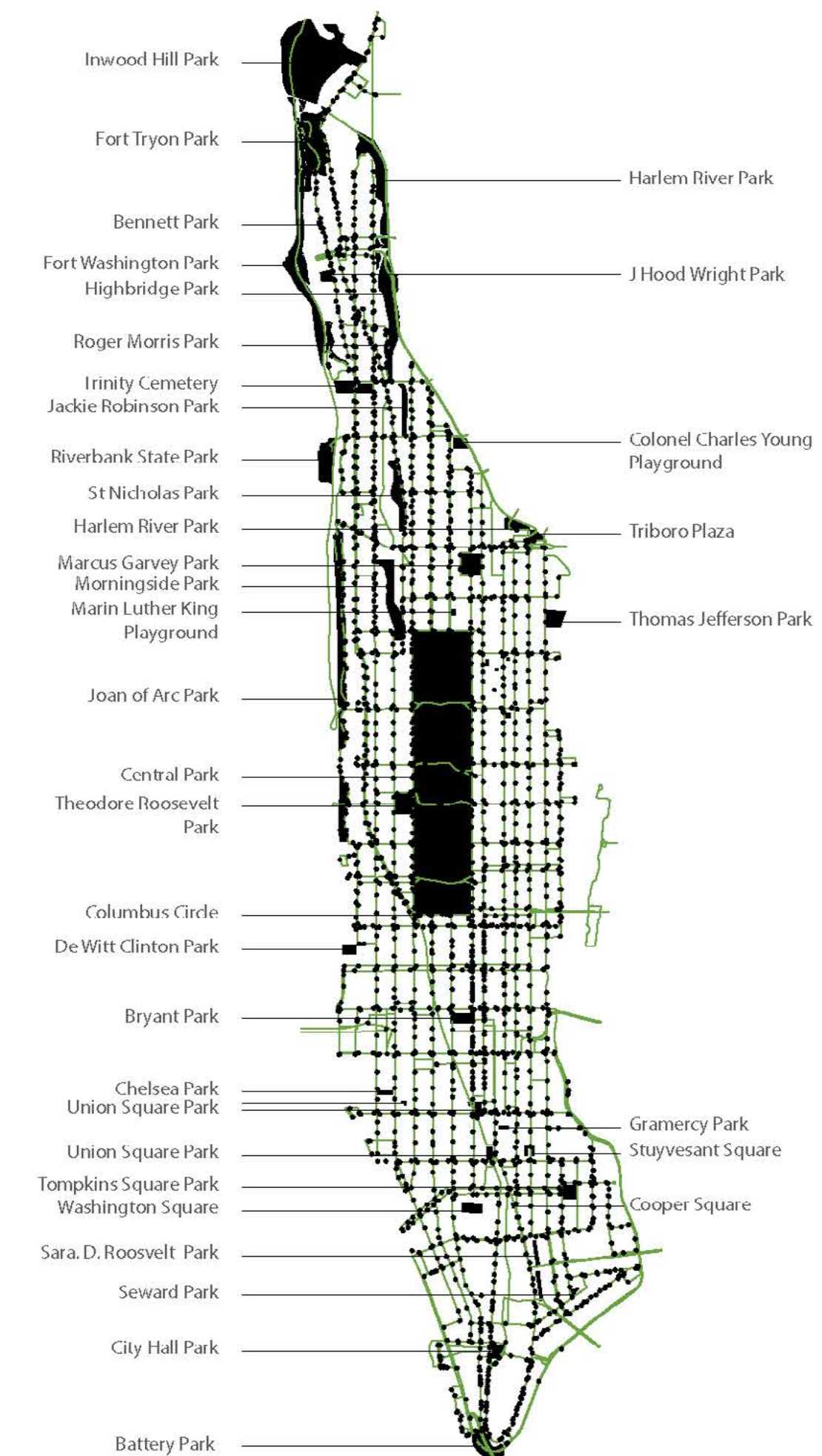
HIGH LINE

HELL'S KITCHEN · CHELSEA · GREENWICH W VILIGE · MANHATTAN



Stations are selected within the Manhattan's districts, and the reason that I started with Chelsea and West Greenwich is to build up from the foundation contributed by the High Line. While crossing three different districts, the High Line as an example to reveal the layers of the city provides the experience of the present mixed with the past.





1894		Jackie Robinson Park
1895		St Nicholas Park
1840		Marcus Garvey Park
1857		Central Park
1905		Columbus Circle
1839		Union Square Park
1812		City Hall Park

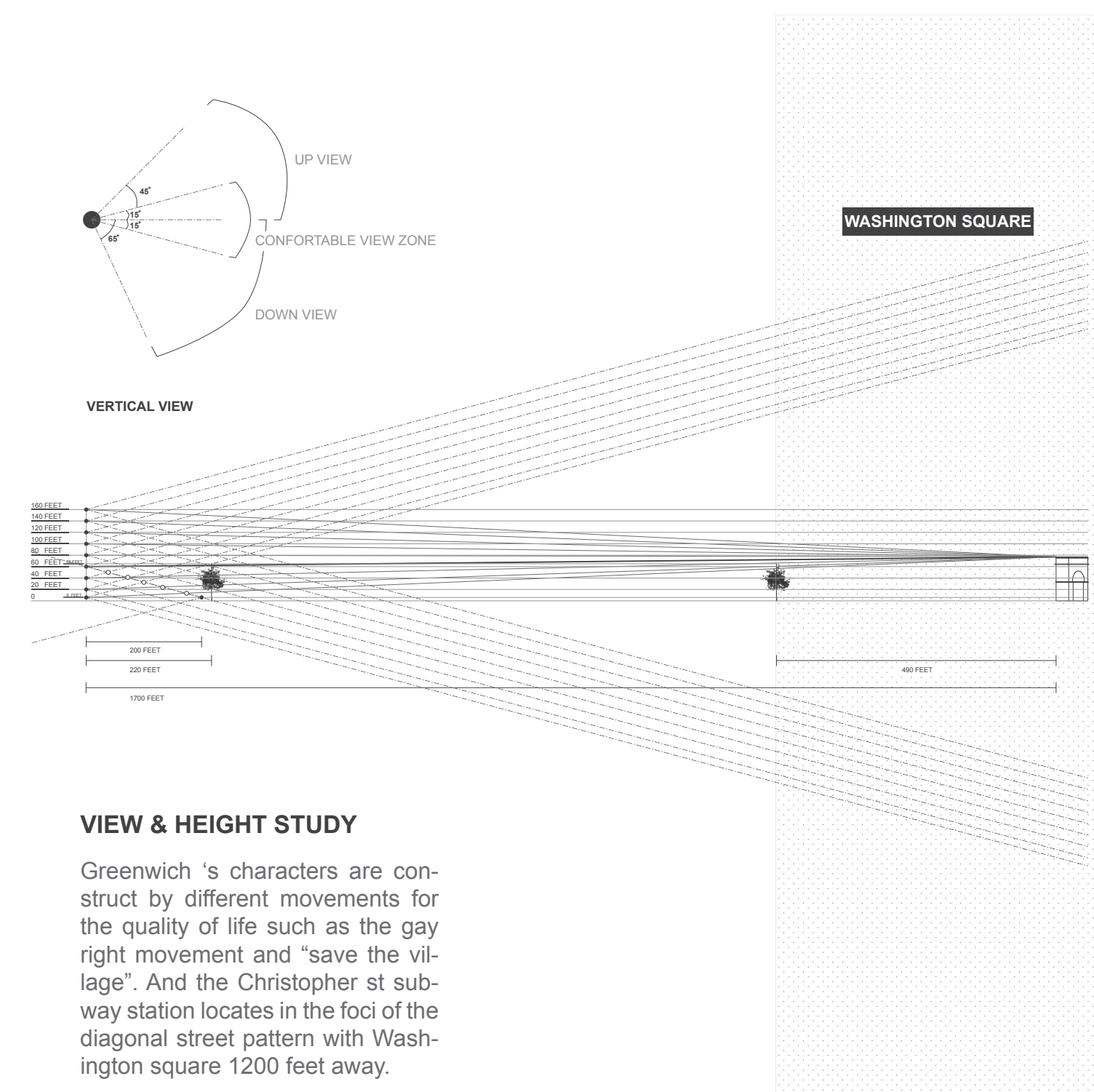


1980-NOW

- Street Grid
- Bus Routes
- Green
- Bus Stations

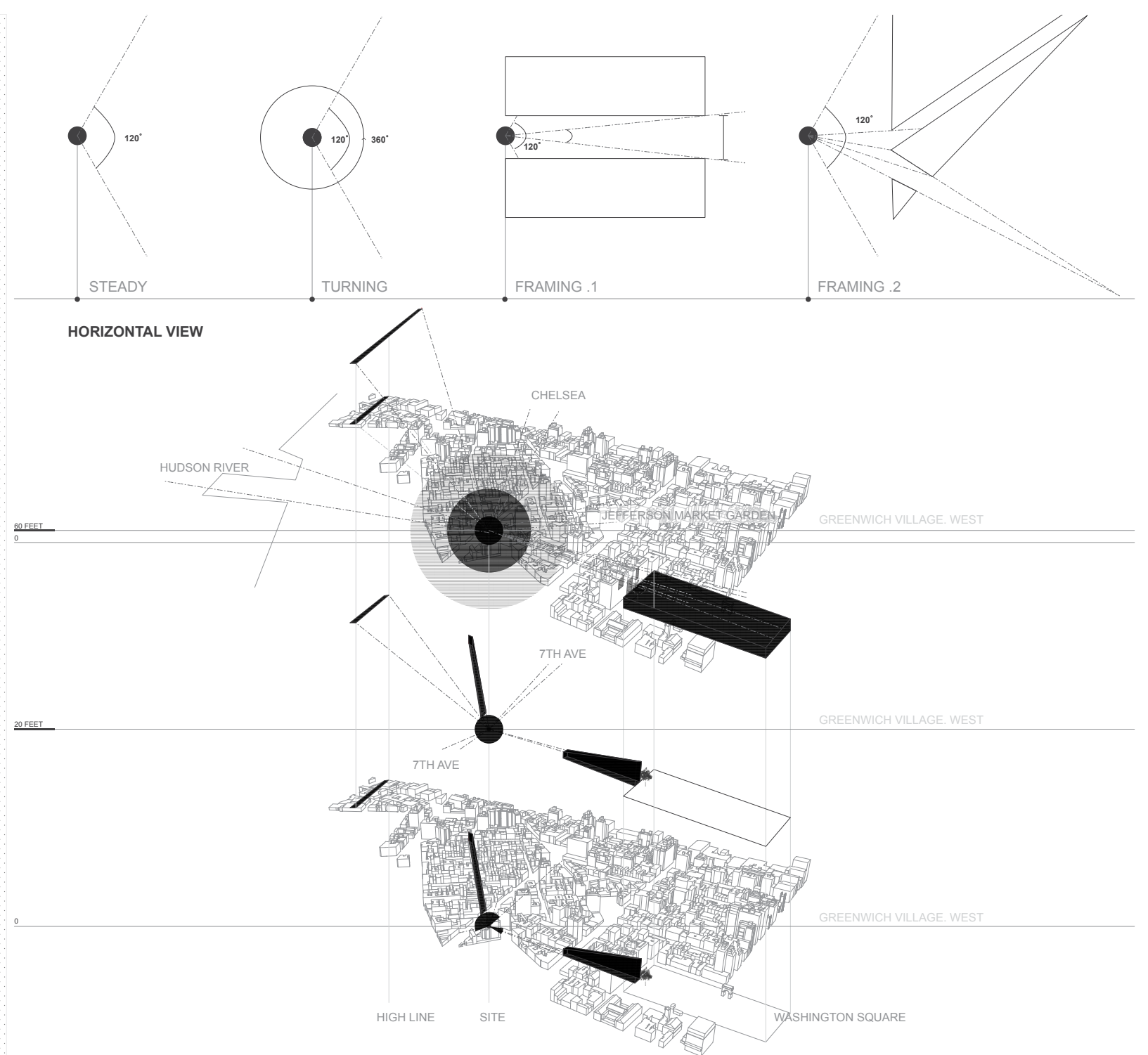
While those urban parks in Manhattan formed the way that subway goes underground, only can be experienced when you are aboveground. Hence, the subway stations are simply blunt corridors as connections.

However, as part of the city, same as the other fragments in the city, its character of space should contribute to the city space.



VIEW & HEIGHT STUDY

Greenwich 's characters are construct by different movements for the quality of life such as the gay right movement and "save the vilage". And the Christopher st subway station locates in the foci of the diagonal street pattern with Washington square 1200 feet away.



WHITNEY MUSEUM OF AMERICAN ART

"Lower East Side was the first home for waves of immigrants since the 18th century—is now undergoing rapid development. New hotels and condominium towers are being erected across the area, looming large over the original tenement streetscape. As this building trend shows no sign of abating, it threatens to erode the fabric of the community and wipe away the collective memory of generations of immigrant families."



Renzo Piano's design of Whitney Museum responds to the industrial character of the neighborhood by its form of strongly asymmetrical integration of materials and structure. The machinism of the building create a disjunction of functions of the building as space and as a component to the city. However, they, hence, are free to be considered individually as "urban artifacts" which are able to melting into the urban context individually. Therefore, Whitney Museum resolves in the design process and reborn into the city as a functional and integrated landscape.

Moreover, the visual access through the building as he mentioned provides a direct connection between people and the neighborhood context. This could also be considered an enhancement of the spatial cognition of the city to its people.

Meatpacking District

"The Meatpacking District lies just below Chelsea and is roughly bounded by West 16th Street to the north, Gansevoort Street to the south, the Hudson River to the west, and Hudson Street to the east. The neighborhood can be located just as the irregular street pattern of Greenwich Village meets with the grid pattern of the 1811 Commissioner's Plan. Gansevoort derives its name from the early 1800s, when the street was a Fort controlled by one of George Washington's officers, General Peter Gansevoort. The area's distinctive architecture and layout represent the transformation it has undergone from residential, to commercial and industry."

History of the Meatpacking District
<http://www.1010.com/real-estate/1010.com/2011/06/02/history-of-the-meatpacking-district/>

Photograph by Ethan Stone

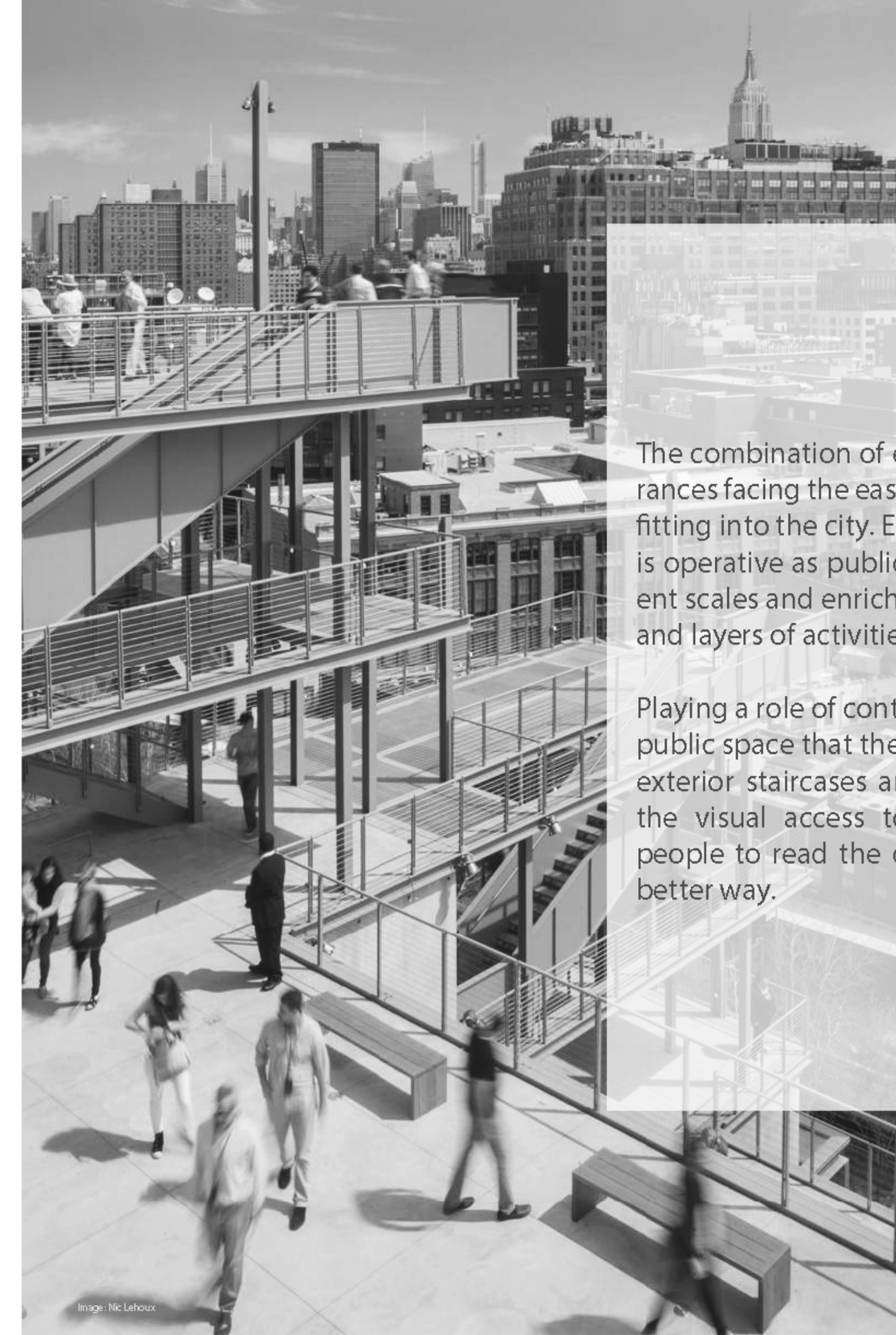


Image: Nic Lehoucq

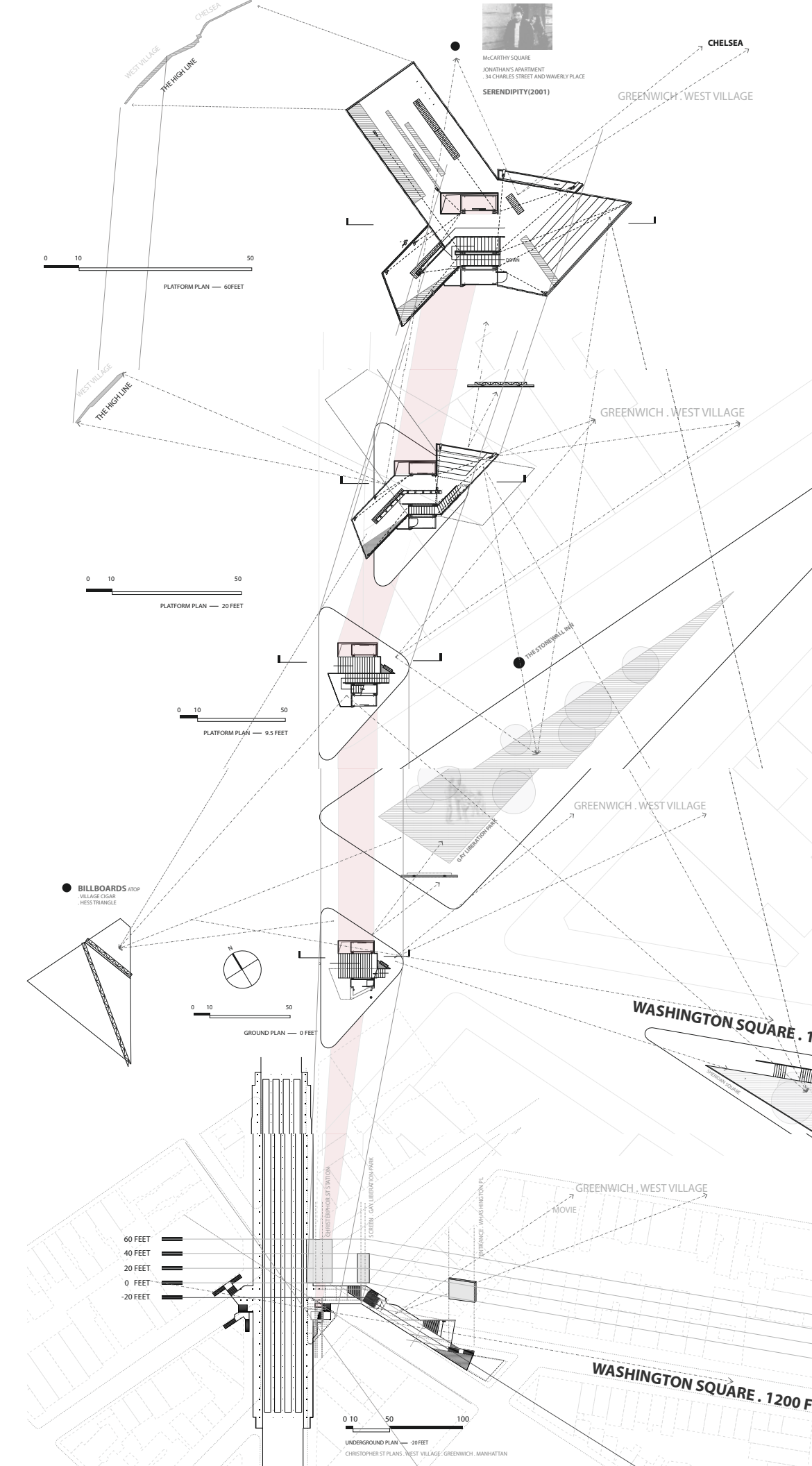
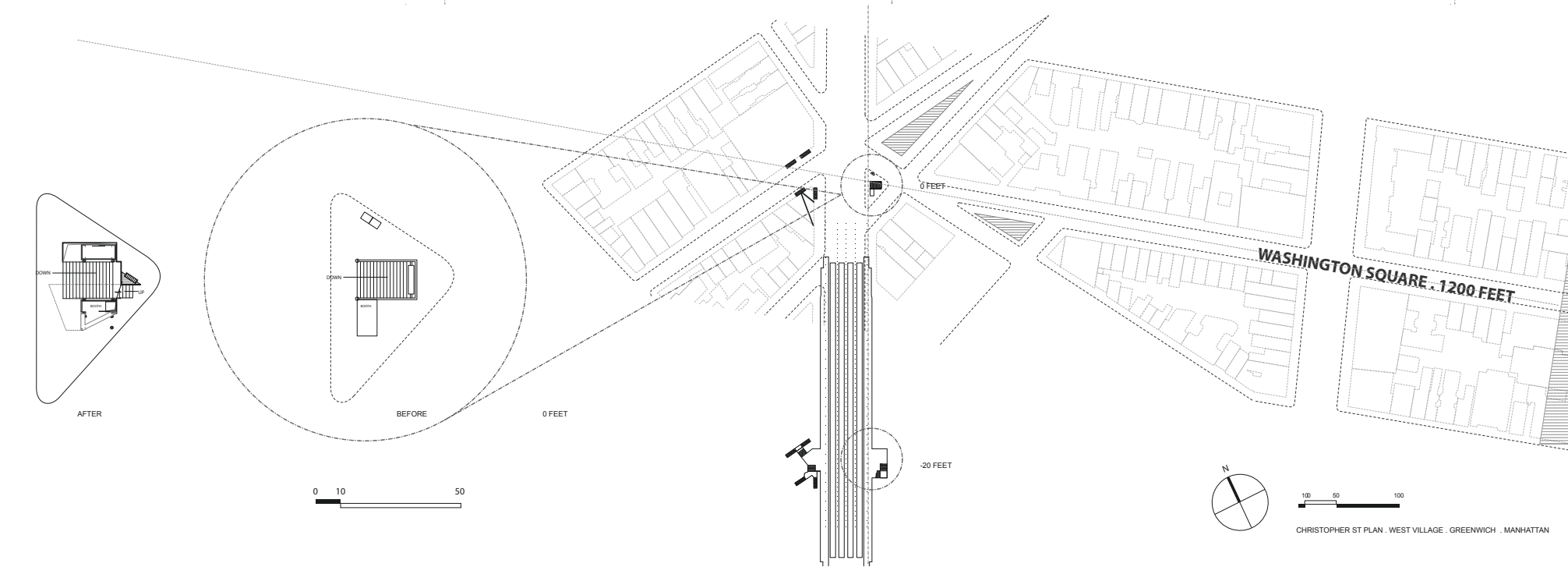
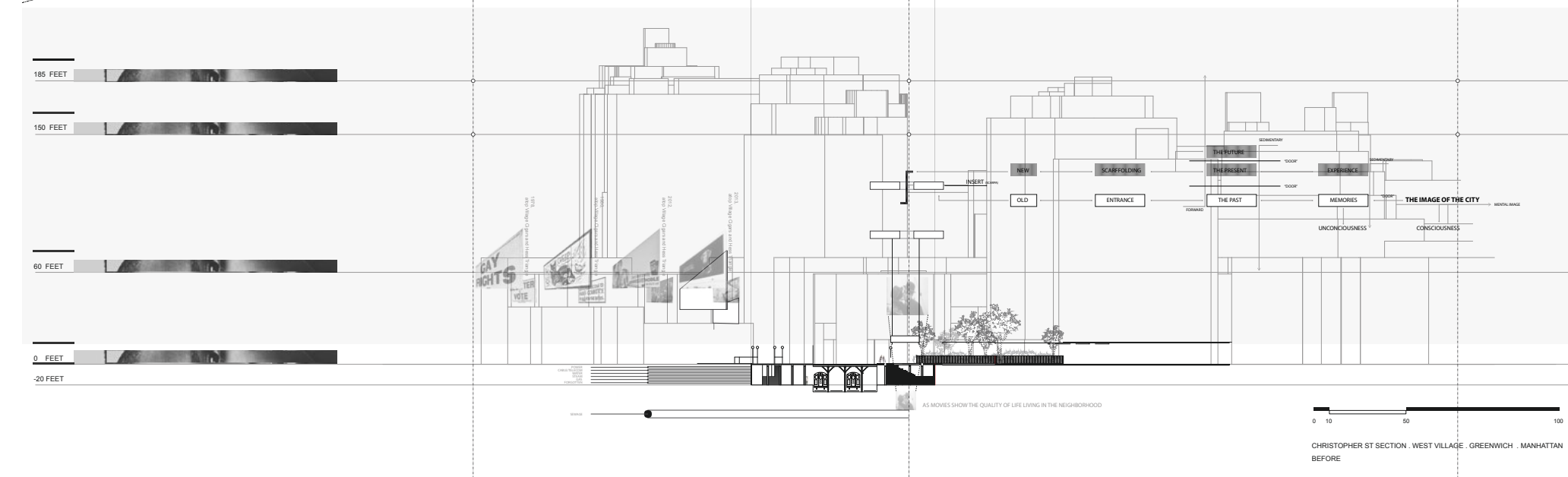
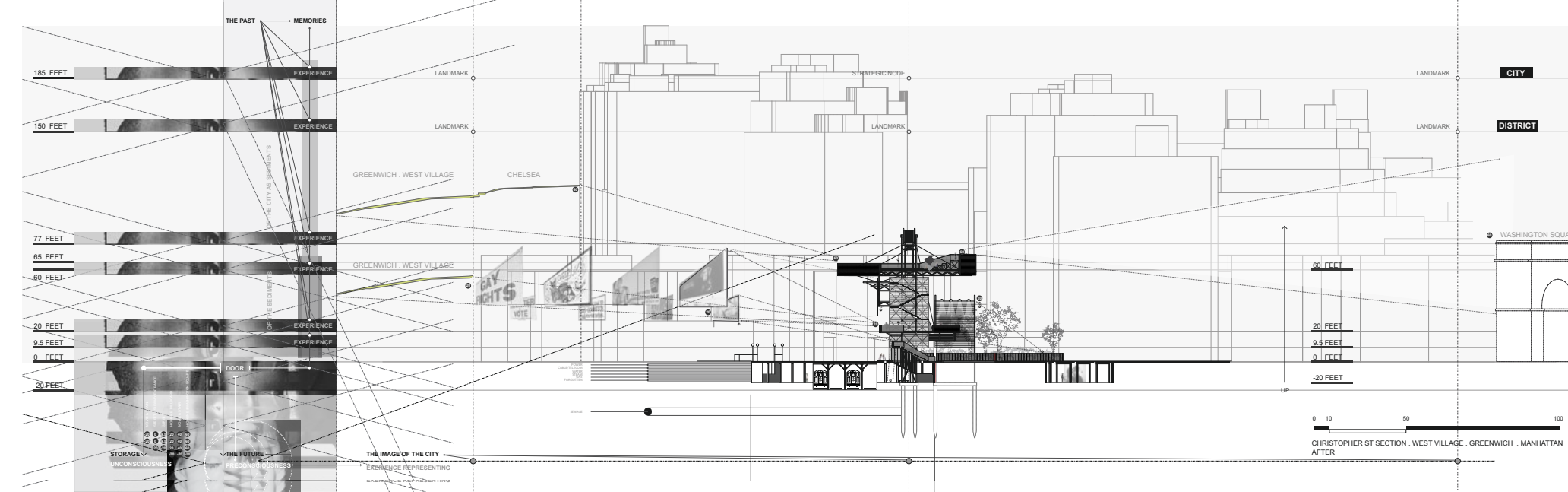
The combination of exterior staircases and terraces facing the east brings down the scale for fitting into the city. Especially with the High Line is operative as public space, it presents different scales and enrich the city's unpredictability and layers of activities.

Playing a role of continuing the history and the public space that the High Line succeeded, the exterior staircases and terraces also provide the visual access to the city which enable people to read the city in the different and a better way.



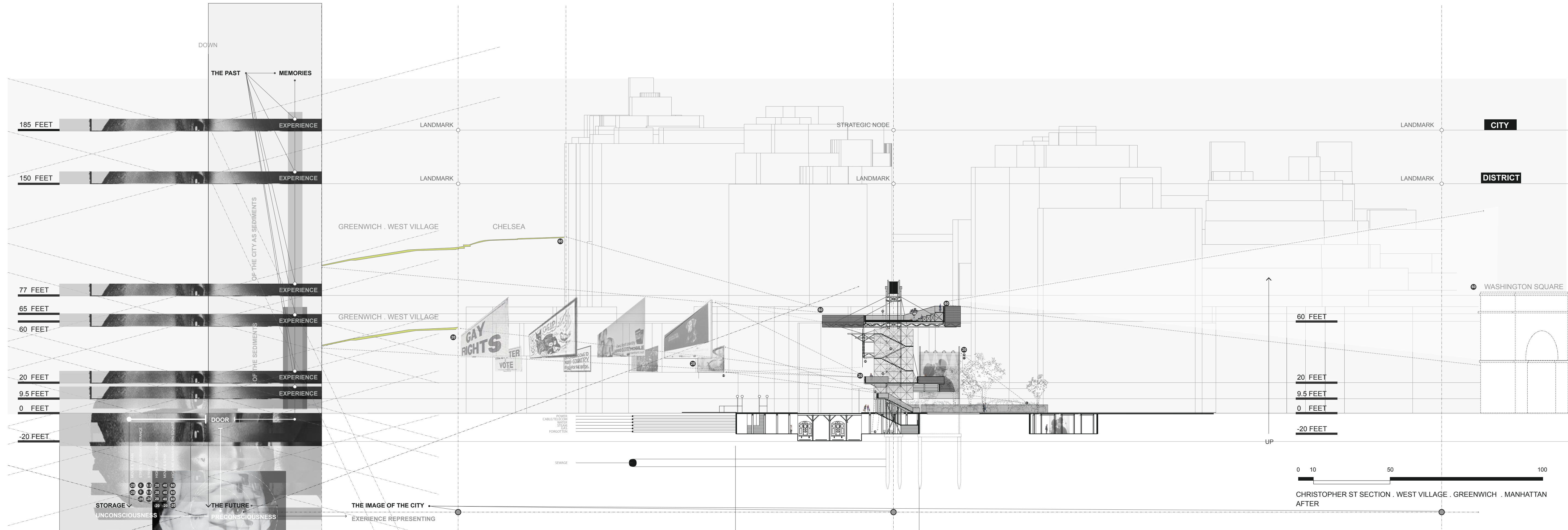
Photograph by Timothy Scheick

Image: Nic Lehoucq



GOING HIGHER

In order to concentrate the characters of the district, I bring the street pattern and film shooting locations into my design criteria as well as the historical landmarks: the billboards atop Village Cigar, Gay Liberation Park, the Snowwall inn and Washington square. As the view change by the change of heights, the observers can experience the different historical landmarks that placed in the present life within the neighborhood in different heights, and even look outside the neighborhood once they get to the top.



DOWN

THE PAST

MEMORIES

185 FEET

EXPERIENCE

LANDMARK

STRATEGIC NODE

LANDMARK

CITY

150 FEET

EXPERIENCE

LANDMARK

LANDMARK

LANDMARK

DISTRICT

OF THE CITY AS SEDIMENTS

GREENWICH . WEST VILLAGE

CHELSEA

77 FEET

EXPERIENCE

65 FEET

EXPERIENCE

GREENWICH . WEST VILLAGE

60 FEET

EXPERIENCE

GAY RIGHTS
VOTE

CHEAP
WATER

WELCOME TO
THE COUNTRY
FOR THE BRIDGE

WELCOME TO
THE COUNTRY
FOR THE BRIDGE

WELCOME TO
THE COUNTRY
FOR THE BRIDGE

WELCOME TO
THE COUNTRY
FOR THE BRIDGE

60 FEET

WASHINGTON SQUARE

20 FEET

EXPERIENCE

9.5 FEET

EXPERIENCE

20 FEET

0 FEET

DOOR

9.5 FEET

-20 FEET

0 FEET

-20 FEET

UP

STORAGE

UNCONSCIOUSNESS

THE FUTURE

PRECONSCIOUSNESS

THE IMAGE OF THE CITY

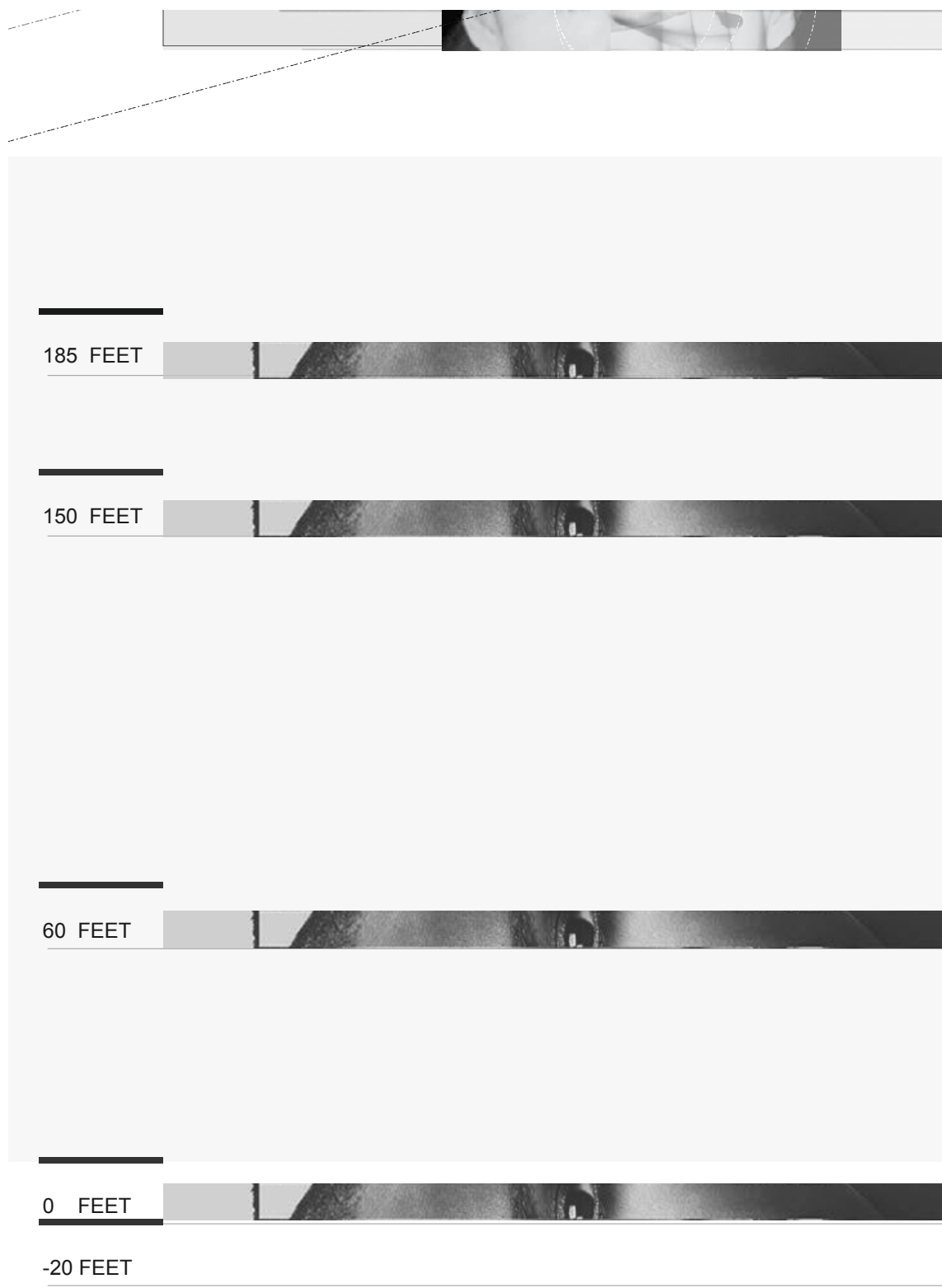
EXPERIENCE REPRESENTING

POWER
CABLE/TELECOM
WATER
SEWAGE
GAS
FORGOTTEN

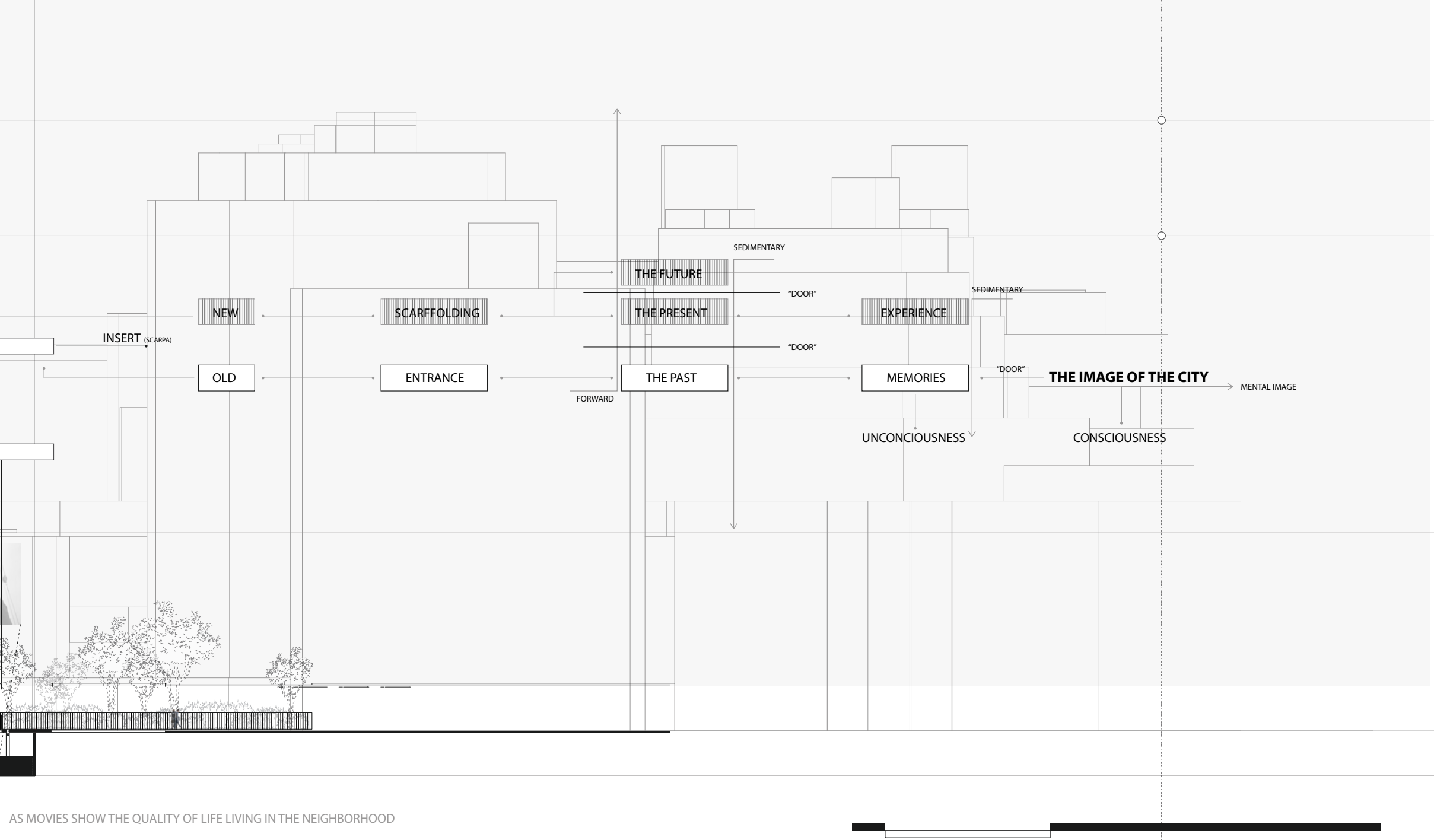
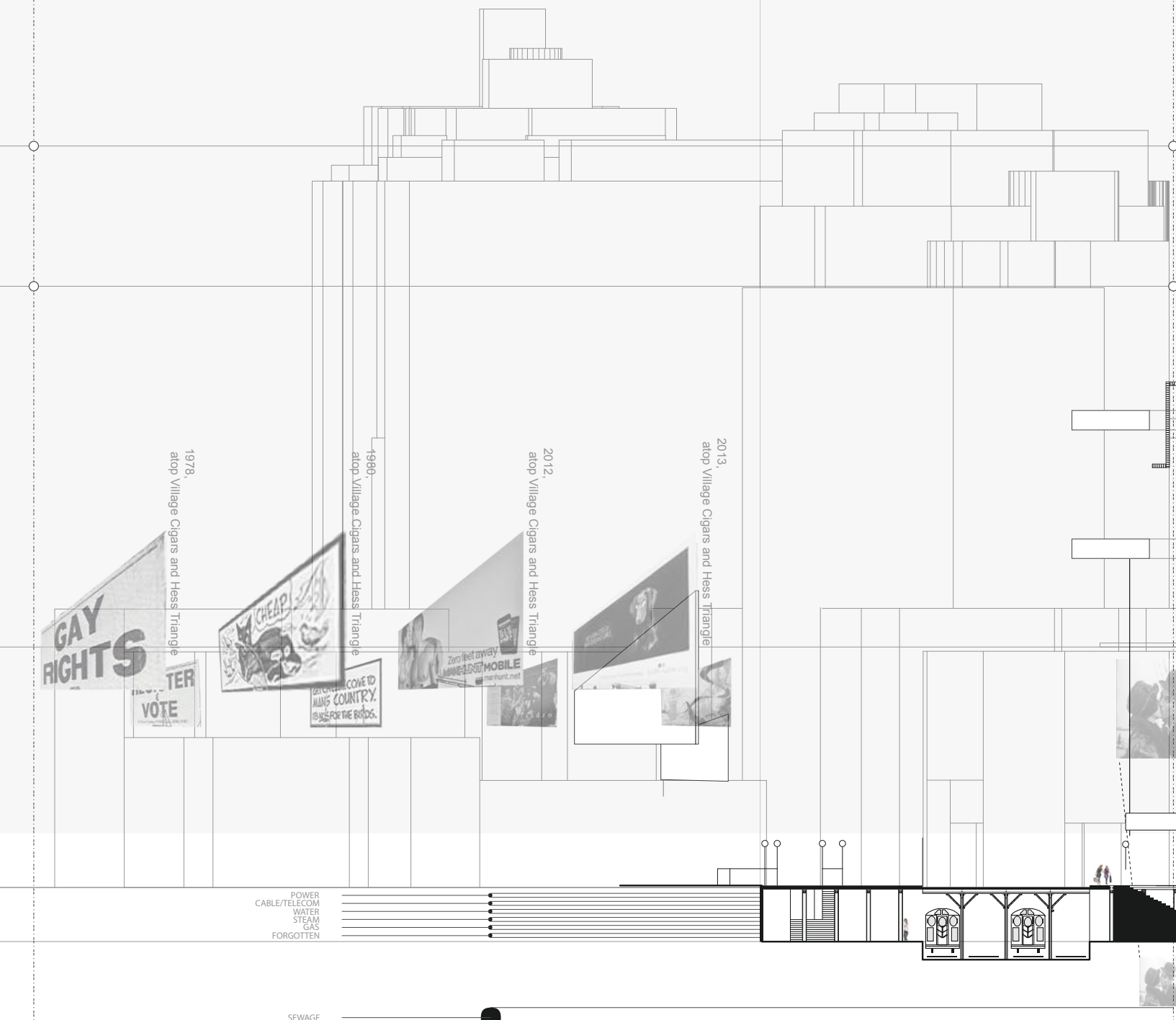
SEWAGE

0 10 50 100

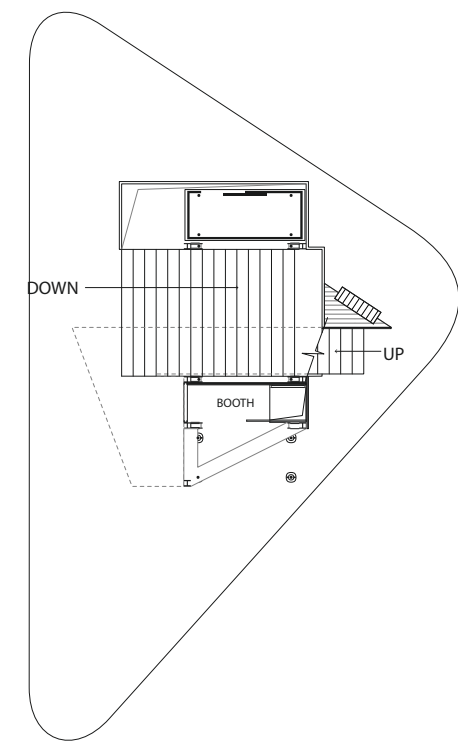
CHRISTOPHER ST SECTION . WEST VILLAGE . GREENWICH . MANHATTAN
AFTER



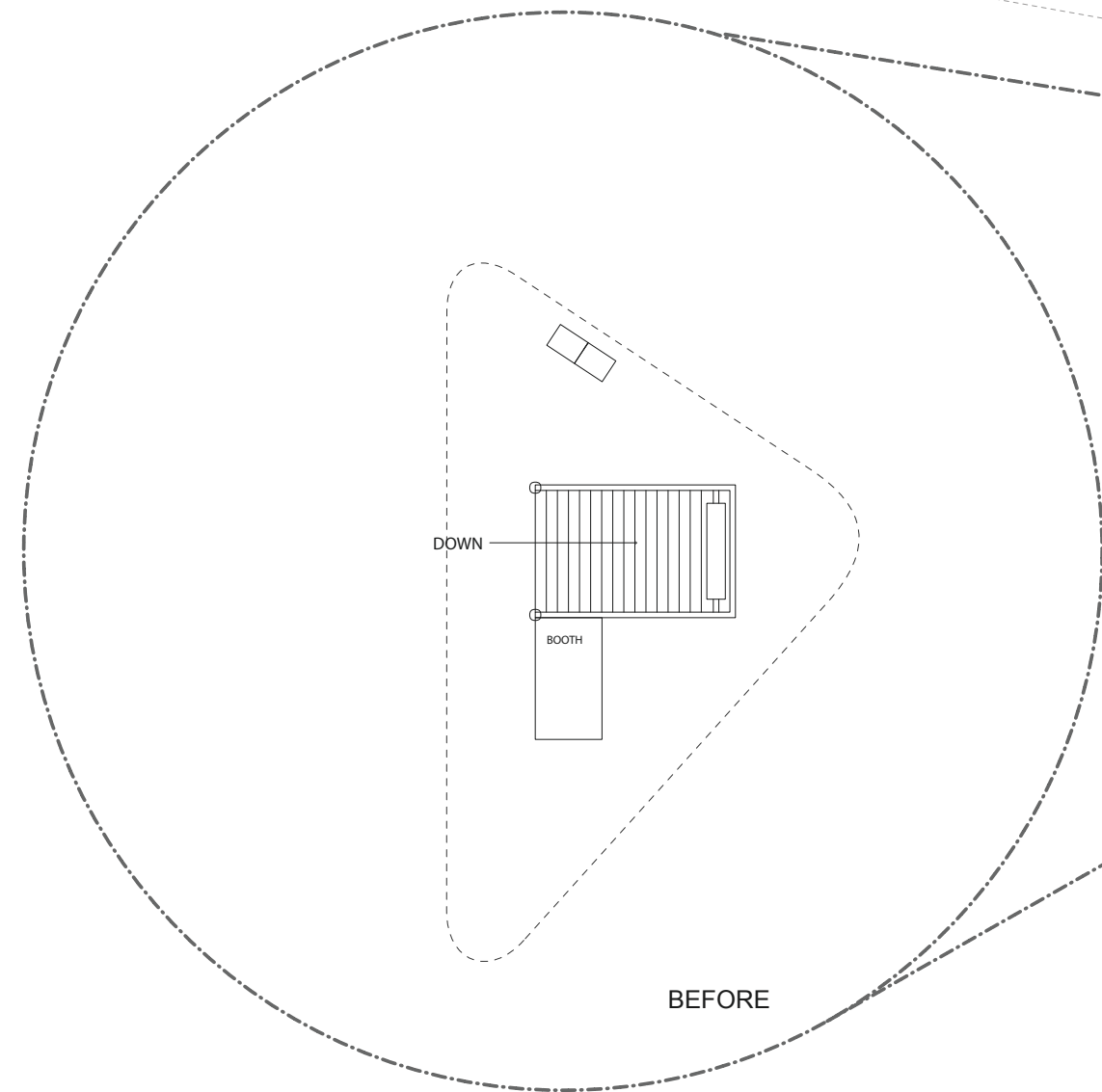
LARGE REPRESENTING



CHRISTOPHER ST SECTION . WEST VILLAGE . GREENWICH . MANHATTAN BEFORE



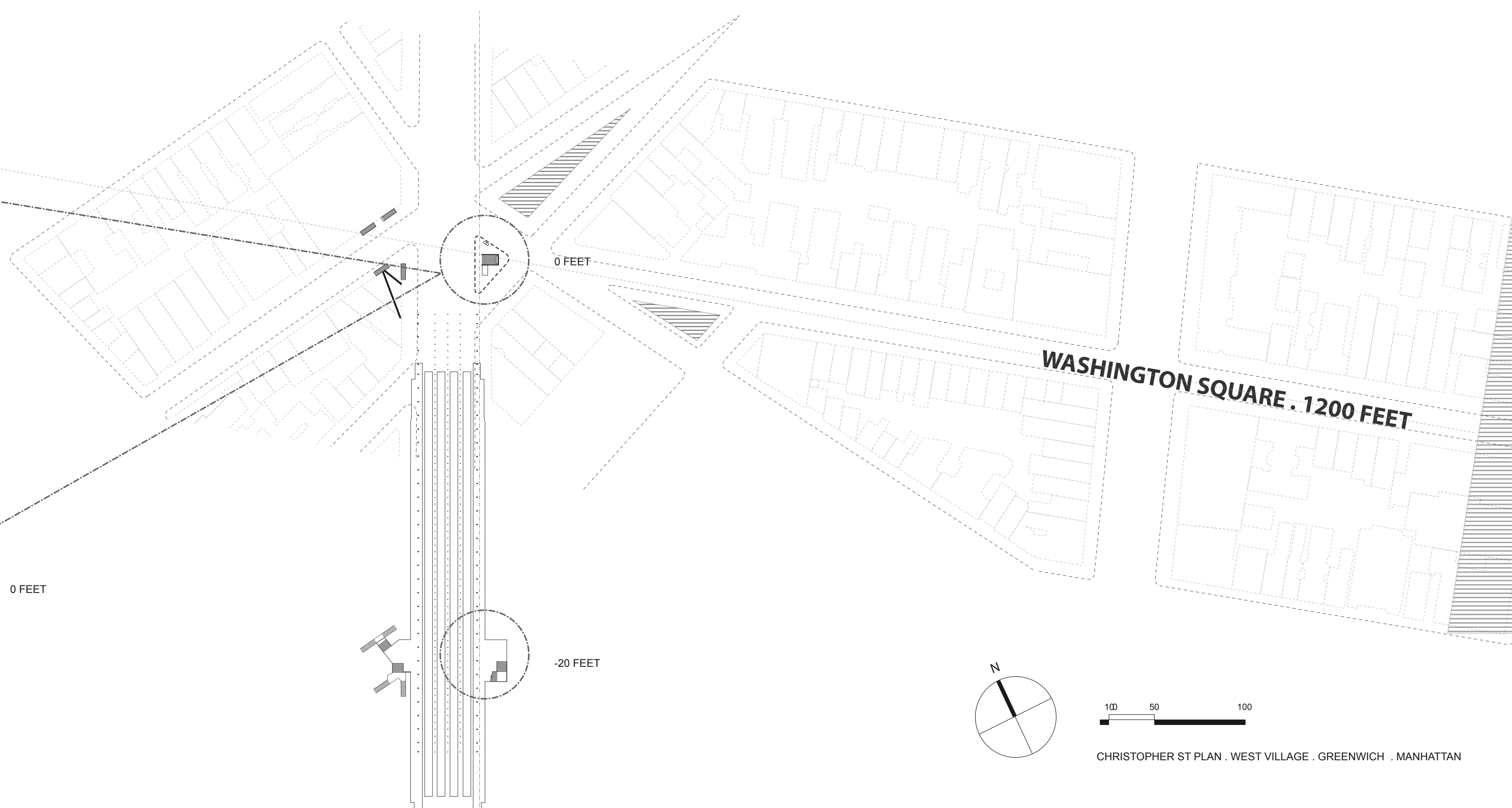
AFTER



BEFORE



0 FEET



CHRISTOPHER ST PLAN . WEST VILLAGE . GREENWICH . MANHATTAN

GOING HIGHER

THE SPACE CREATED BY THE STRUCTURE COOPERATES WITH THE NEIGHBORHOOD'S CHARACTERS BECOMING PARK AND THEATER. AT THE SAME TIME, IT IS OCCUPIABLE FOR OTHER EVENTS.

GOING HIGHER IN THIS SPOT, THE EXTENSION OF VIEW WILL STRUCTURE THE EXPERIENCE OF DIFFERENT SCALE WITHIN THE NEIGHBORHOOD AND WITHIN THE CITY.

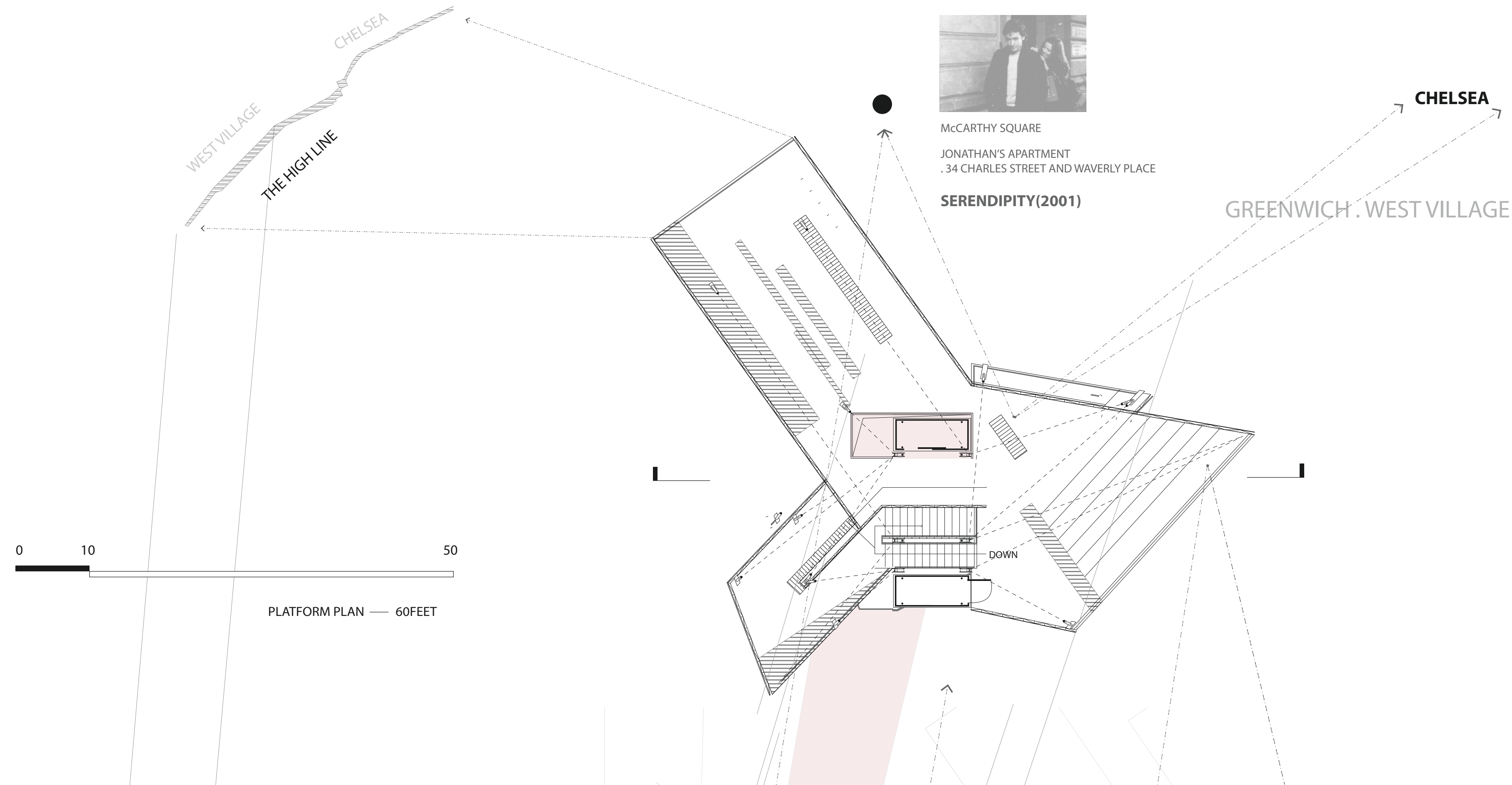
.THE HIGH LINE WITHIN THE NEIGHBORHOOD AND PART IN CHELSEA WILL BE EXPOSED IN THE VIEW OF "THE OBSERVERS".

.THE FILM SHOOTING LOCATIONS WITHIN THE NEIGHBORHOOD IN THE VIEW OF "THE OBSERVERS".

.WASHINGTON SQUARE WITHIN THE NEIGHBORHOOD IN THE VIEW OF "THE OBSERVERS".



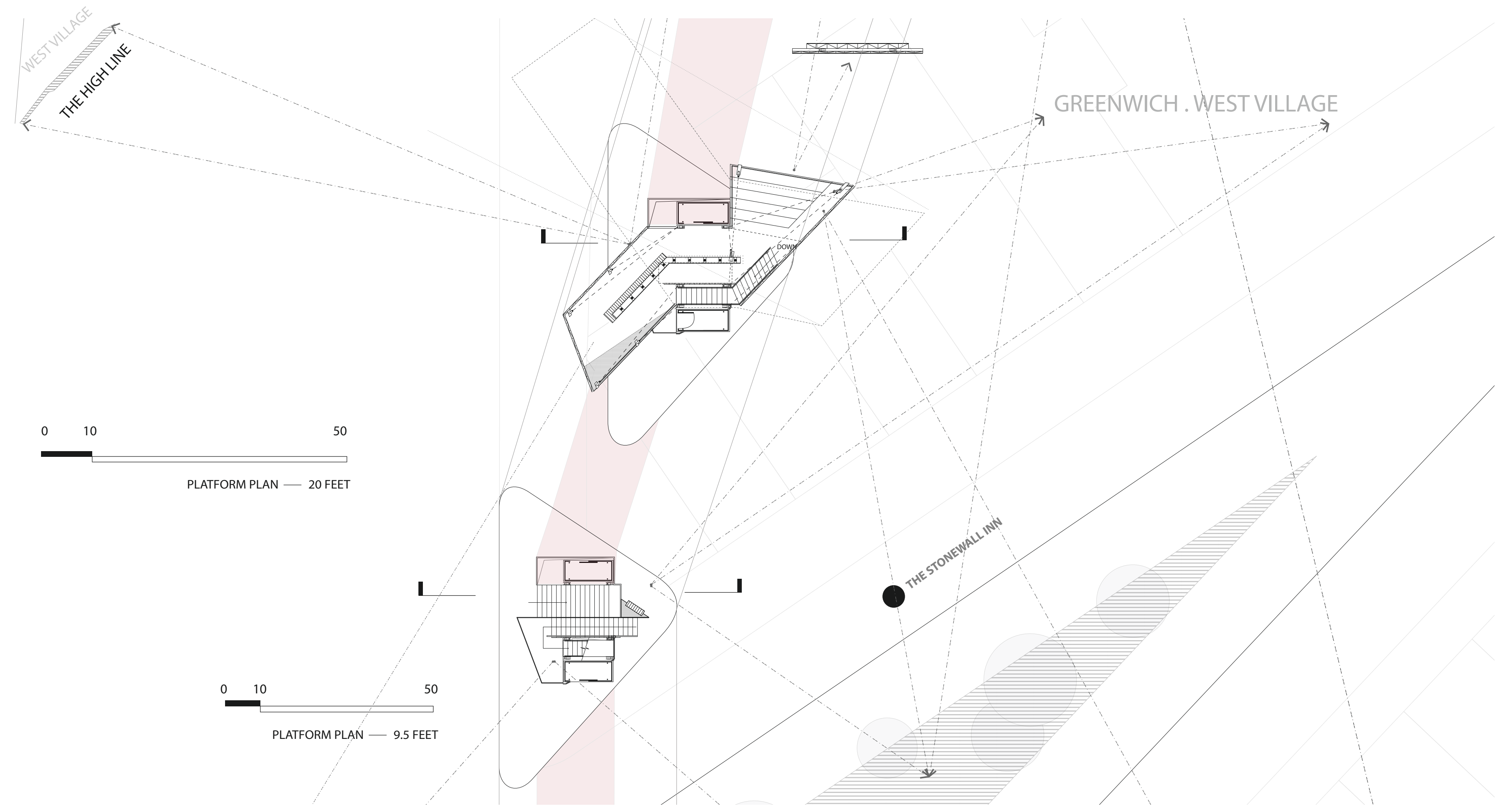
PLATFORM PLAN — 60 FEET



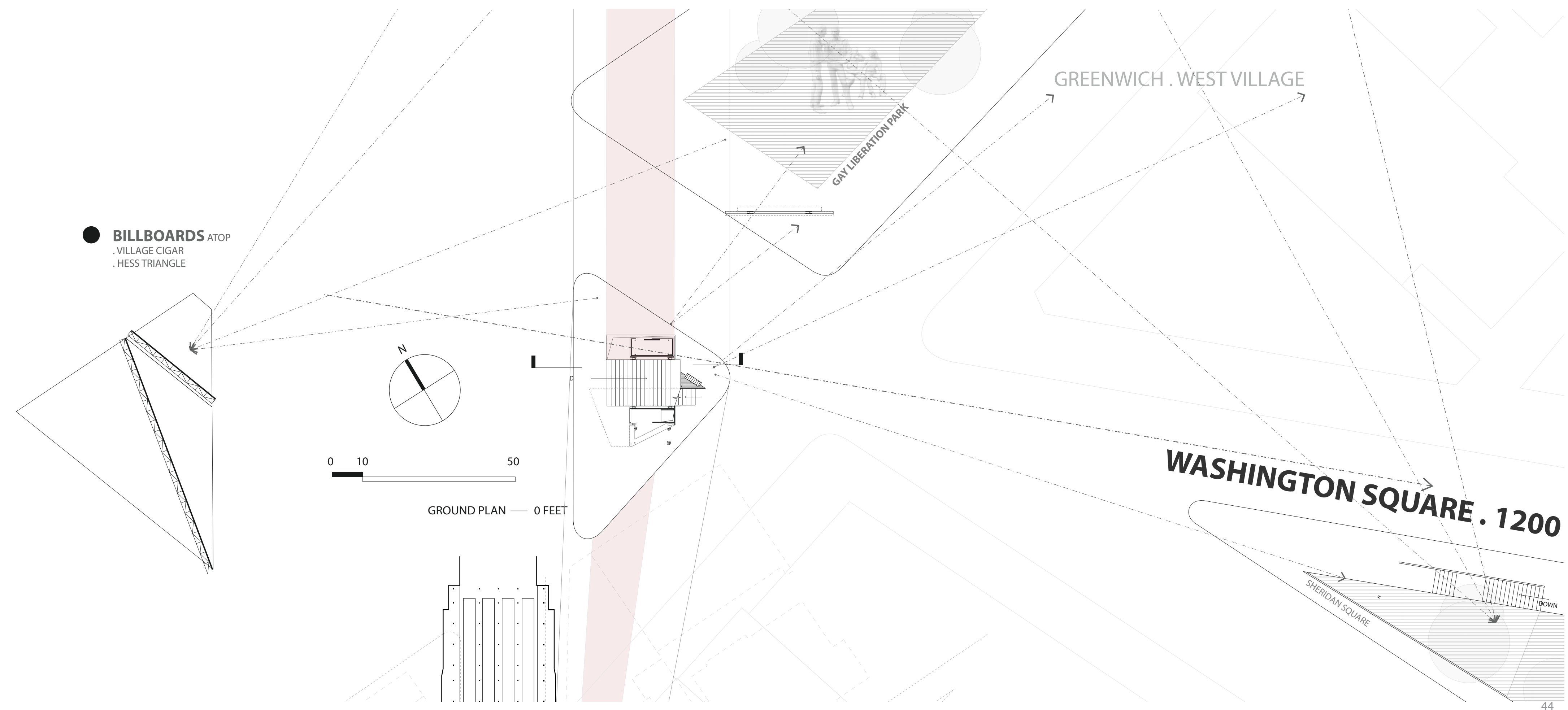
.THE HIGH LINE WITH-
IN THE NEIGHBORHOOD
WILL BE EXPOSED IN THE
VIEW OF "THE OBSERV-
ERS".

.THE FILM SHOOTING
LOCATIONS WITHIN THE
NEIGHBORHOOD WILL BE
EXPOSED IN THE VIEW
OF "THE OBSERVERS".

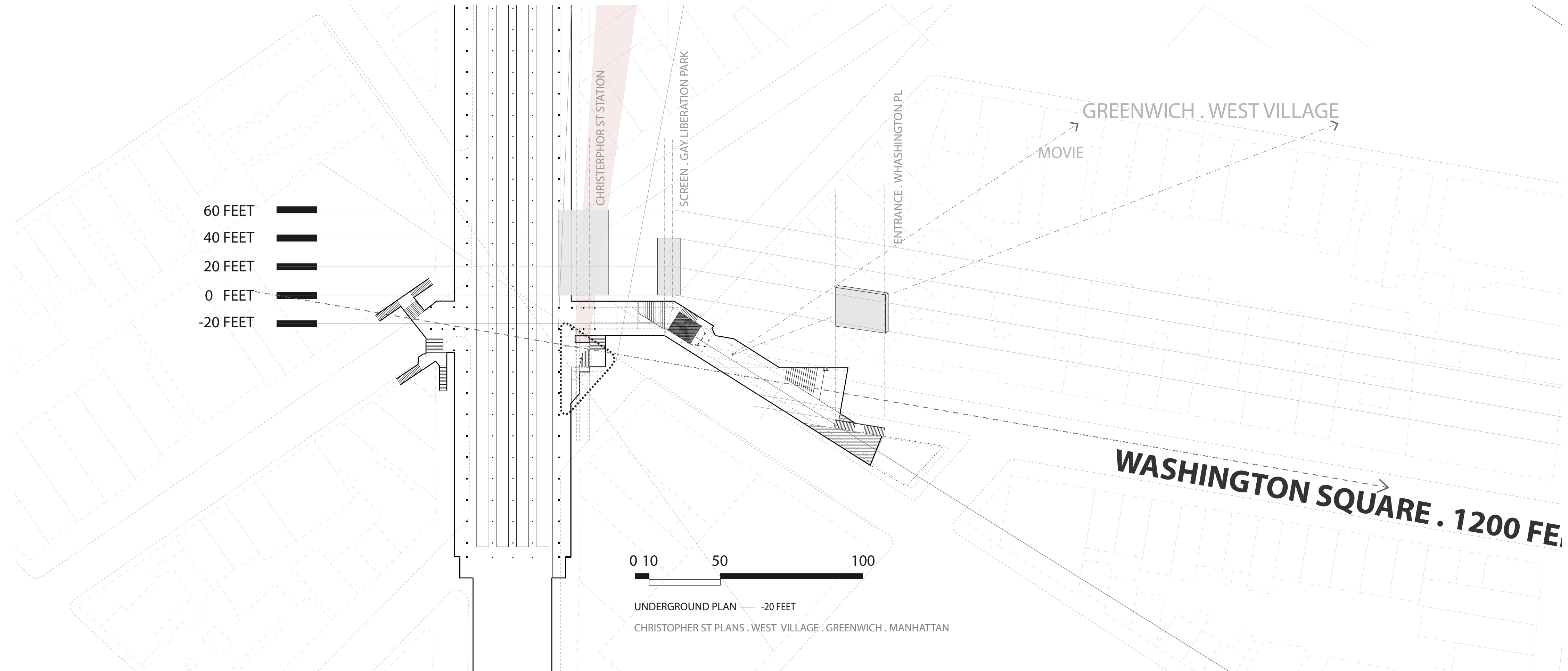
.WASHINGTON SQUARE
WITHIN THE NEIGHBOR-
HOOD WILL BE EXPOSED
IN THE VIEW OF "THE
OBSERVERS".

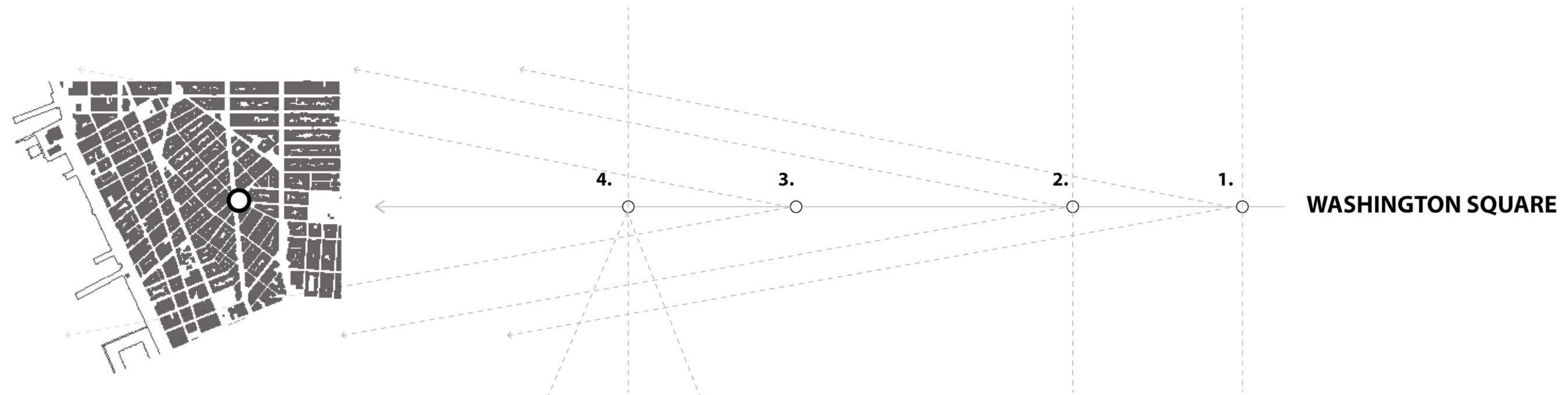


.THE BILLBOARDS ATOP
VILLAGE CIGAR BECOME
BIGGER SCRREN.

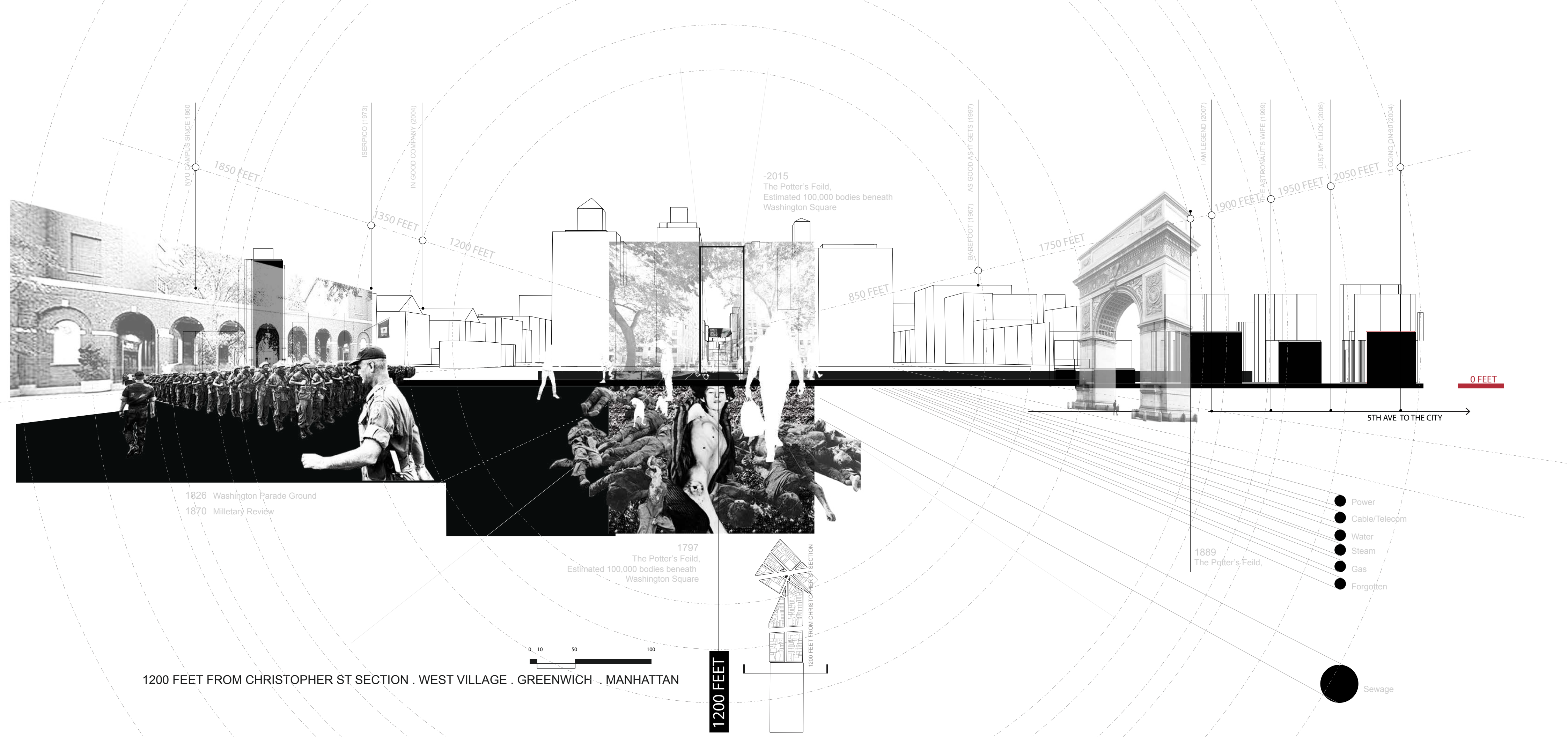


.THE NEW AXIS HELP TO
PICTURE WASHINGTON
SQUARE AND THE CITY'S
ABOVEGROUND STRUC-
TURE.





**GREENWICH
WEST VILLAGE**
MANHATTAN, NY



NYU CAMPUS SINCE 1860

1850 FEET

ISERPICO (1973)

1350 FEET

IN GOOD COMPANY (2004)

1200 FEET

-2015
The Potter's Feild,
Estimated 100,000 bodies beneath
Washington Square

BARFOOT (1987) AS GOOD AS IT GETS (1997)

850 FEET

1750 FEET

I AM LEGEND (2007)

1900 FEET

THE ASTRONAUT'S WIFE (1999)

1950 FEET

JUST MY LUCK (2006)

2050 FEET

13 GOING ON 30 (2004)

0 FEET

5TH AVE TO THE CITY

1826 Washington Parade Ground
1870 Military Review

1797
The Potter's Feild,
Estimated 100,000 bodies beneath
Washington Square

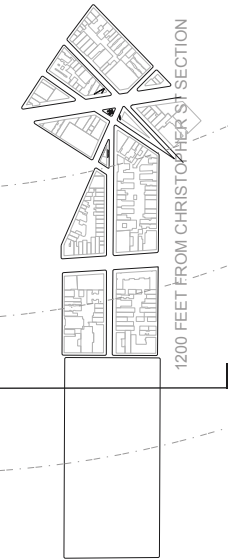
1889
The Potter's Feild,

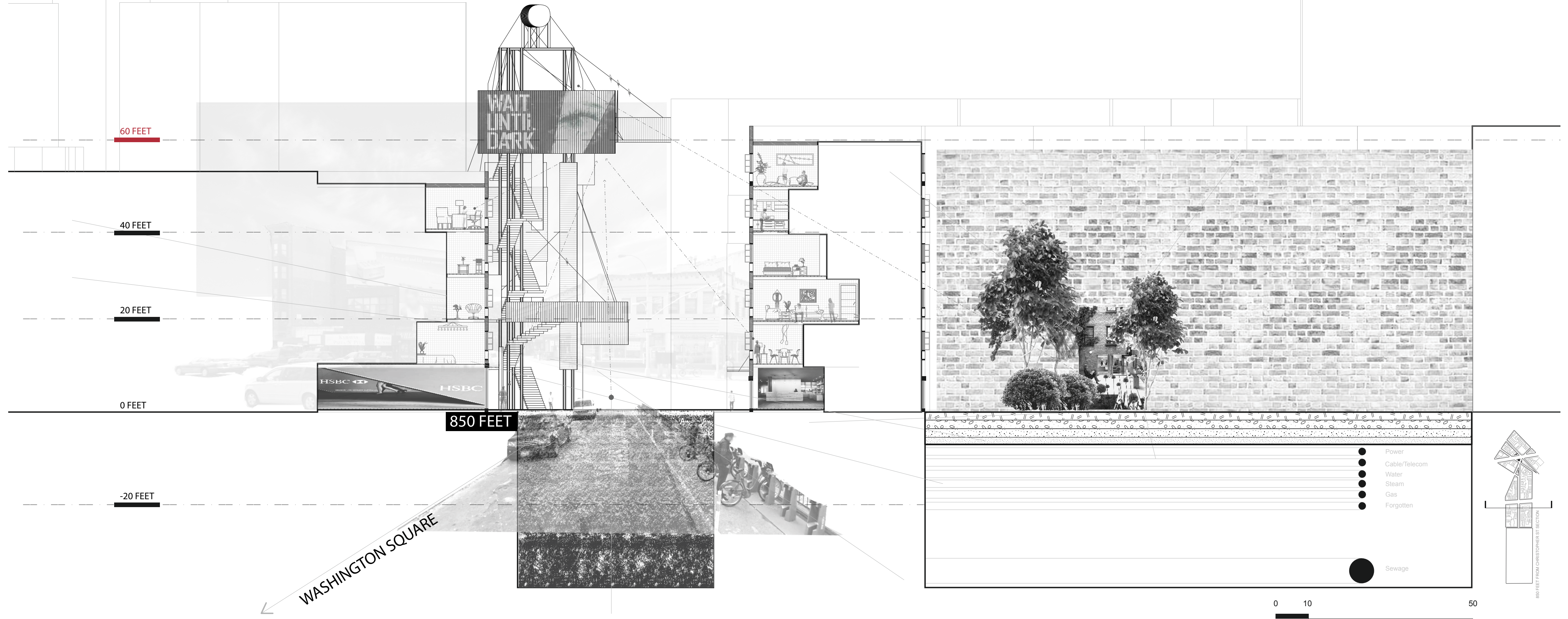
- Power
- Cable/Telecom
- Water
- Steam
- Gas
- Forgotten

● Sewage

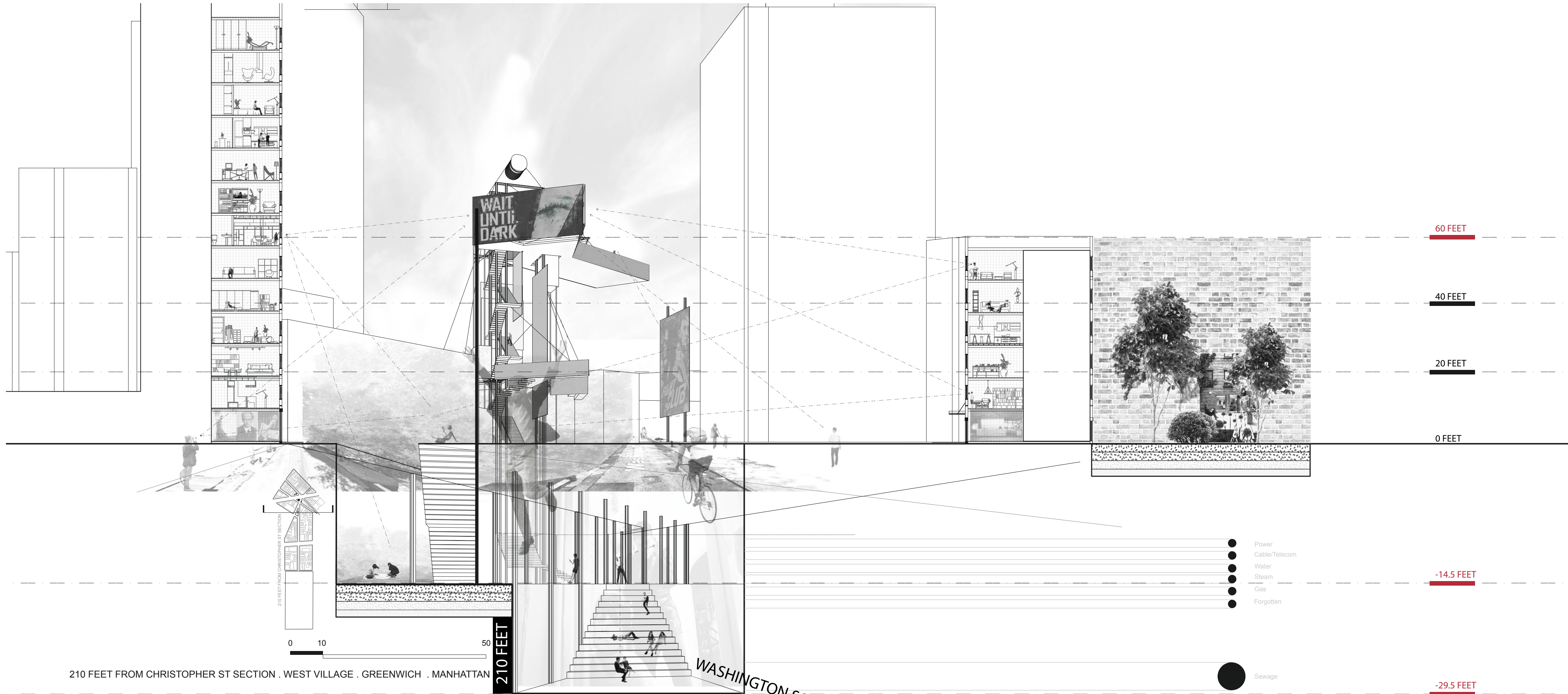
1200 FEET FROM CHRISTOPHER ST SECTION . WEST VILLAGE . GREENWICH . MANHATTAN

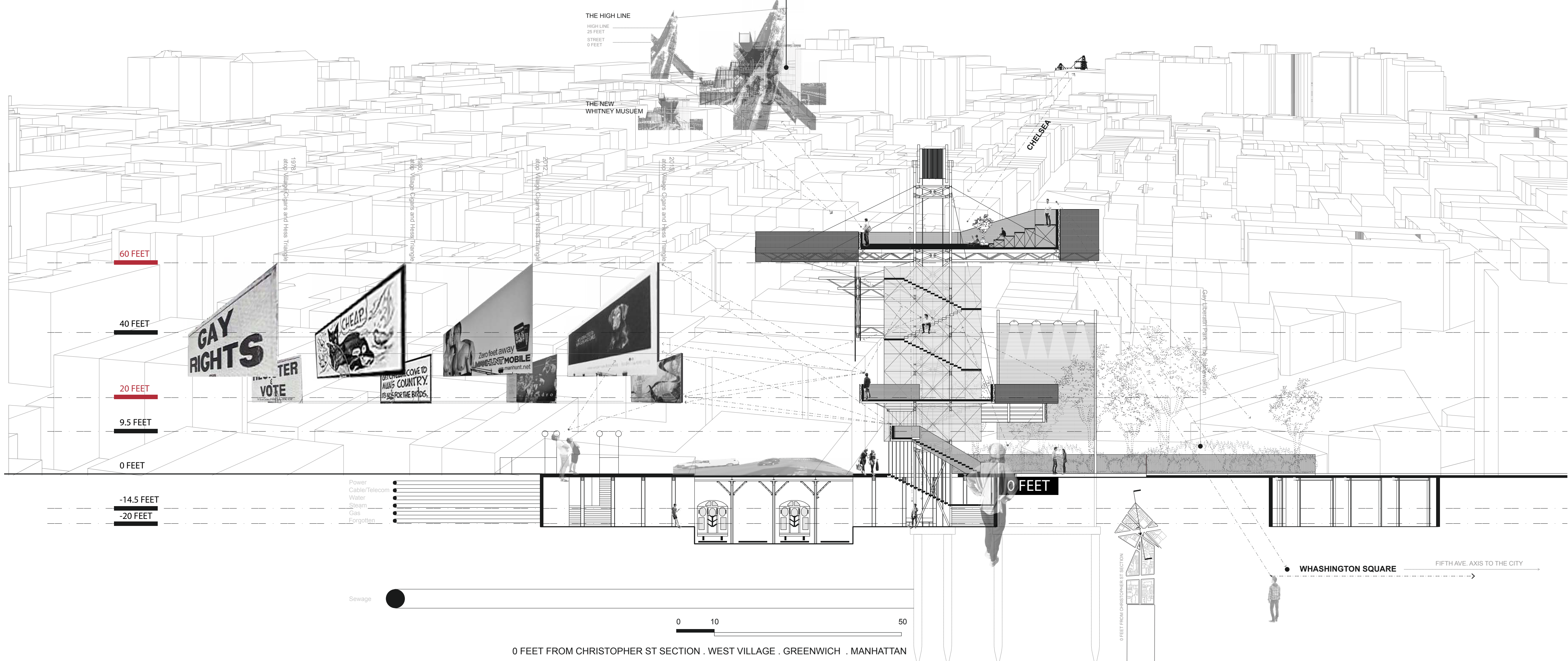
1200 FEET

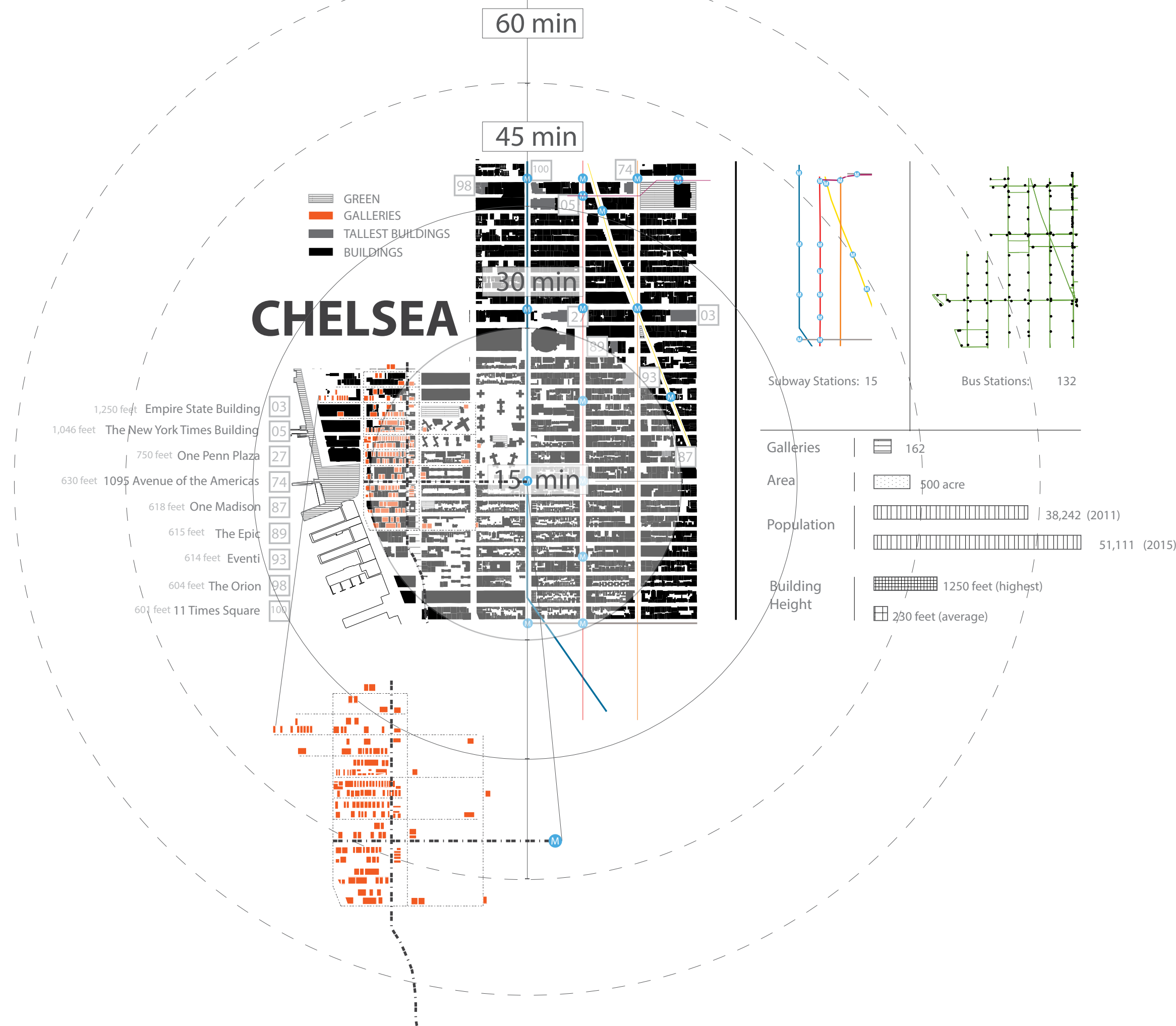




850 FEET FROM CHRISTOPHER ST SECTION . WEST VILLAGE . GREENWICH . MANHATTAN



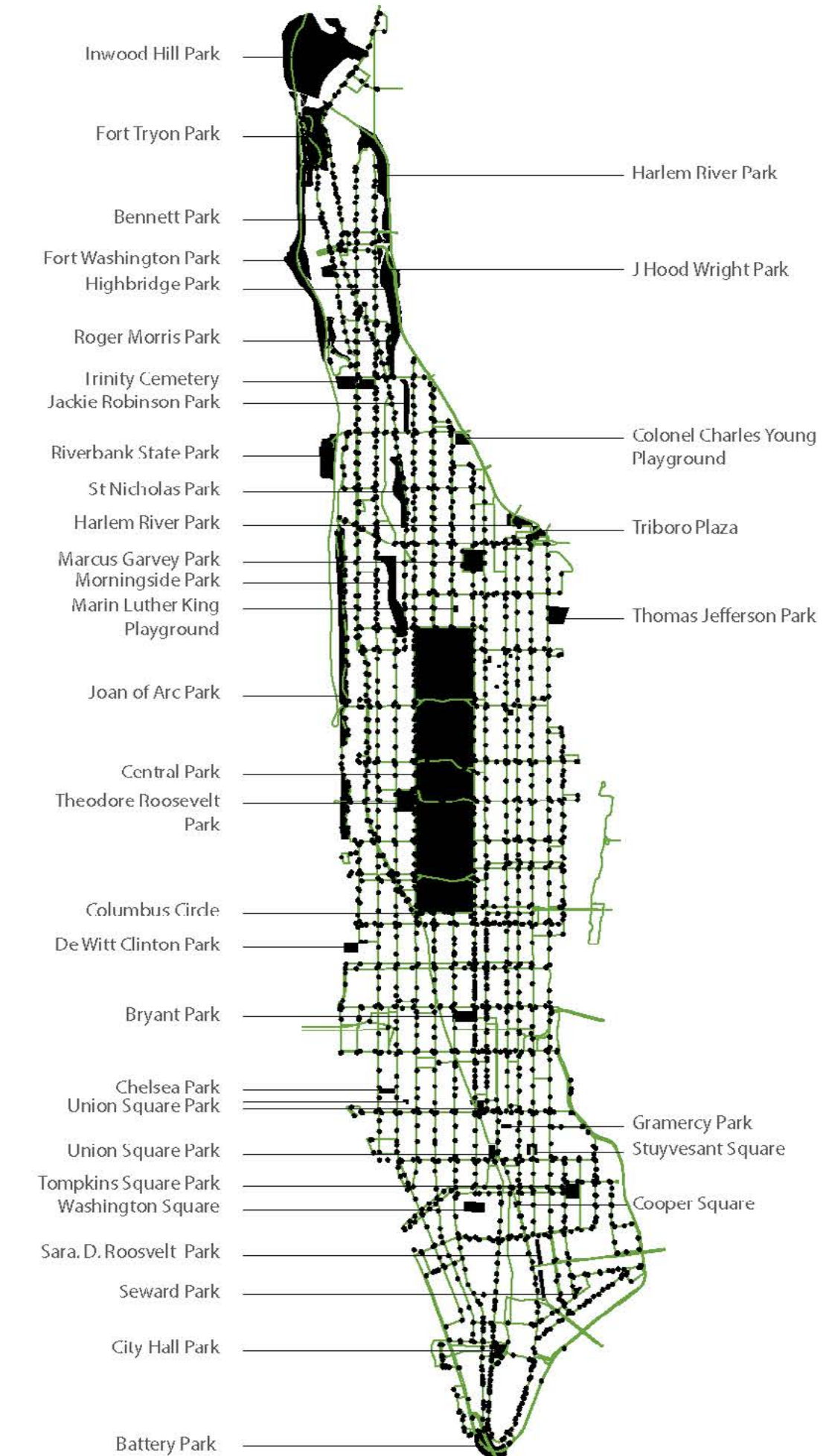




GOOGLE MAP
https://www.google.com/maps/@40.720362,-73.985033,3a,75y,112.35h,98.52t/data=!3m1!1e1!3m2!1sh2_B4qi6sBEcYRA0Sd9-wwf2e0

11TH AVE- W 23TH ST	8TH AVE-W 15TH ST
W 25TH ST	W 17TH ST

CHELSEA



1894 http://www.parks.org/park/robinsonpark		Jackie Robinson Park
1895 http://www.parks.org/park/stnicholaspark		St Nicholas Park
1840 http://www.parks.org/park/marcusgarveypark		Marcus Garvey Park
1857 http://www.parks.org/park/centralpark		Central Park
1905 http://www.parks.org/park/columbuscircle		Columbus Circle
1839 http://www.parks.org/park/union-square-park		Union Square Park
1812 http://www.parks.org/park/cityhallpark		City Hall Park

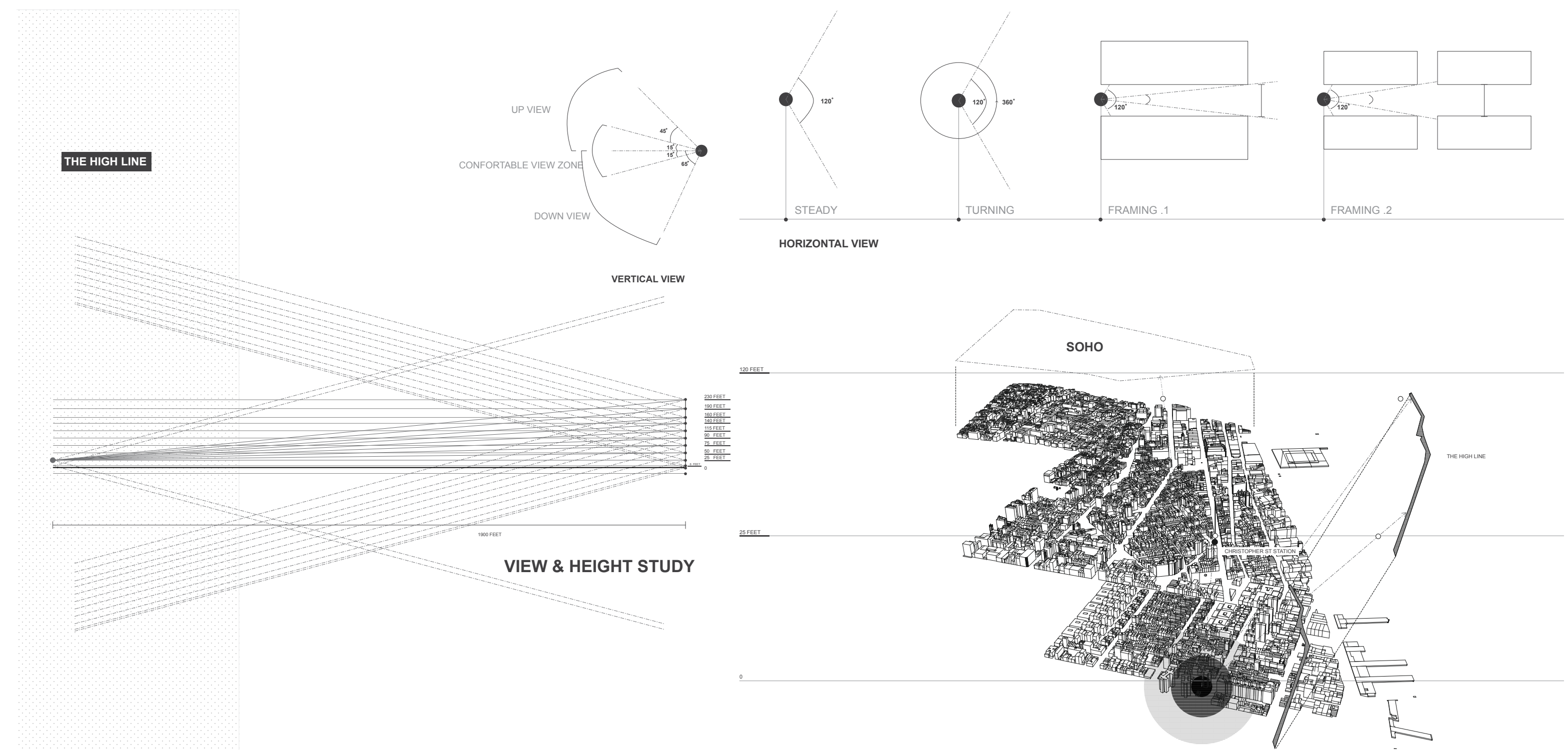


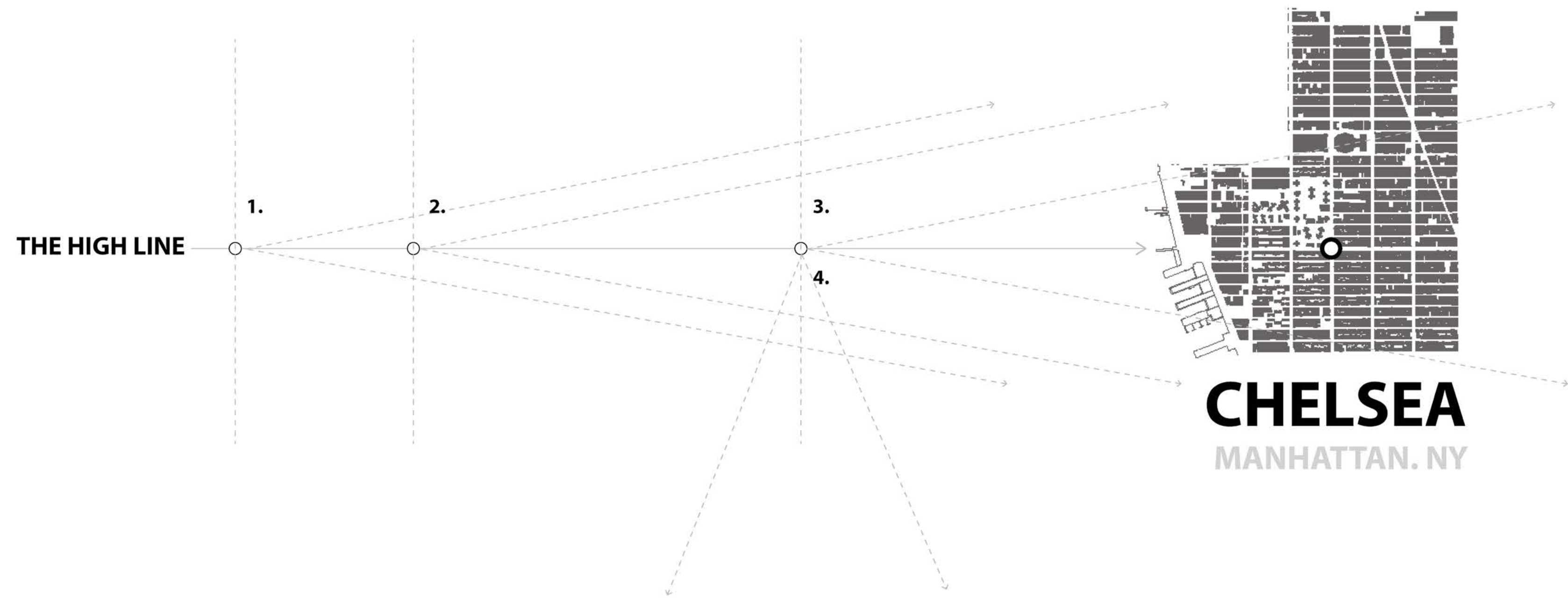
1980-NOW

- Street Grid
- Bus Routes
- Green
- Bus Stations

While those urban parks in Manhattan formed the way that subway goes underground, only can be experienced when you are aboveground. Hence, the subway stations are simply blunt corridors as connections.

However, as part of the city, same as the other fragments in the city, its character of space should contribute to the city space.





140 FEET
 110 FEET
 85 FEET
 65 FEET
 50 FEET
 25 FEET
 0 FEET
 -20 FEET

HELL'S KITCHEN

SOHO

GREENWICH . WEST VILLAGE

HIGH LINE'S HEIGHT

1900 FEET



1900 FEET FROM 23RD ST SECTION . CHELSEA . MANHATTAN

- Power
- Cable/Telecom
- Water
- Steam
- Gas
- Forgotten

- Power
- Cable/Telecom
- Water
- Steam
- Gas
- Forgotten
- Sewage

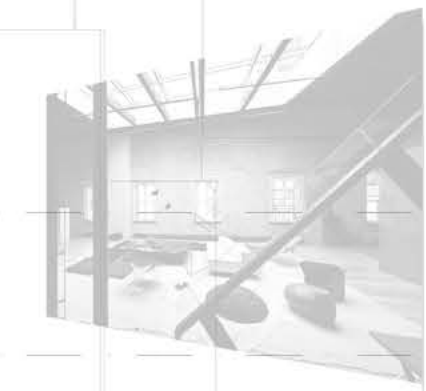
Design Gallery

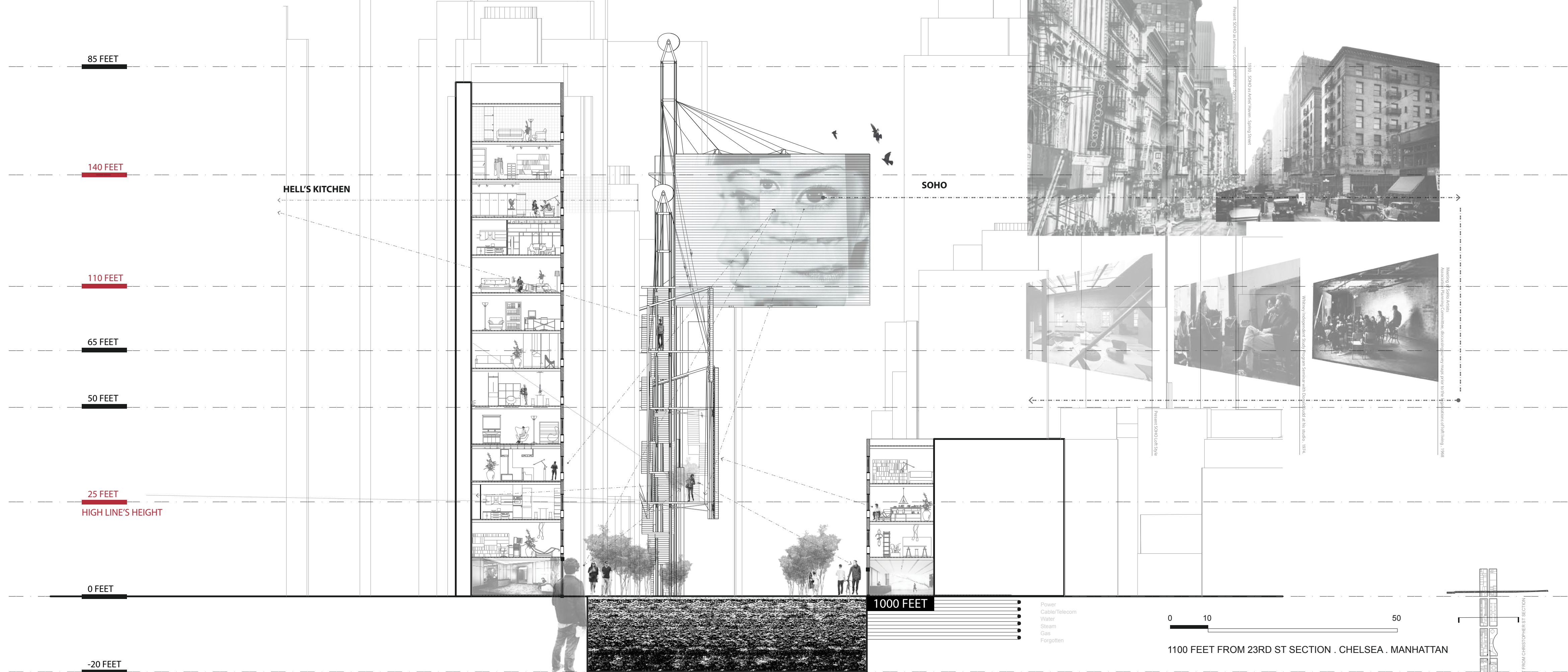
Man in The Chair Robert Longo - 1979

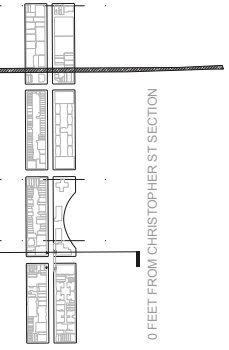
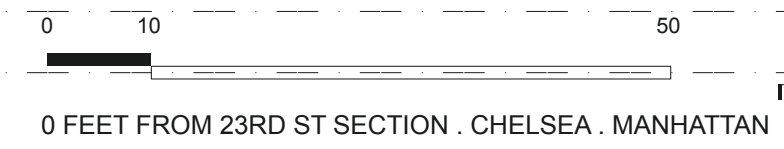
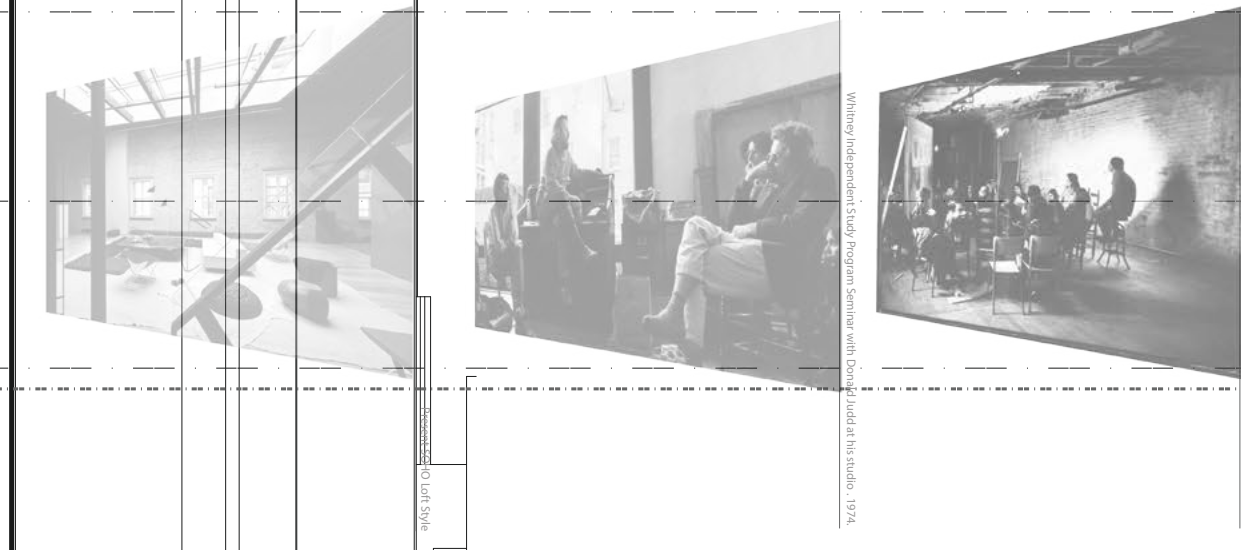
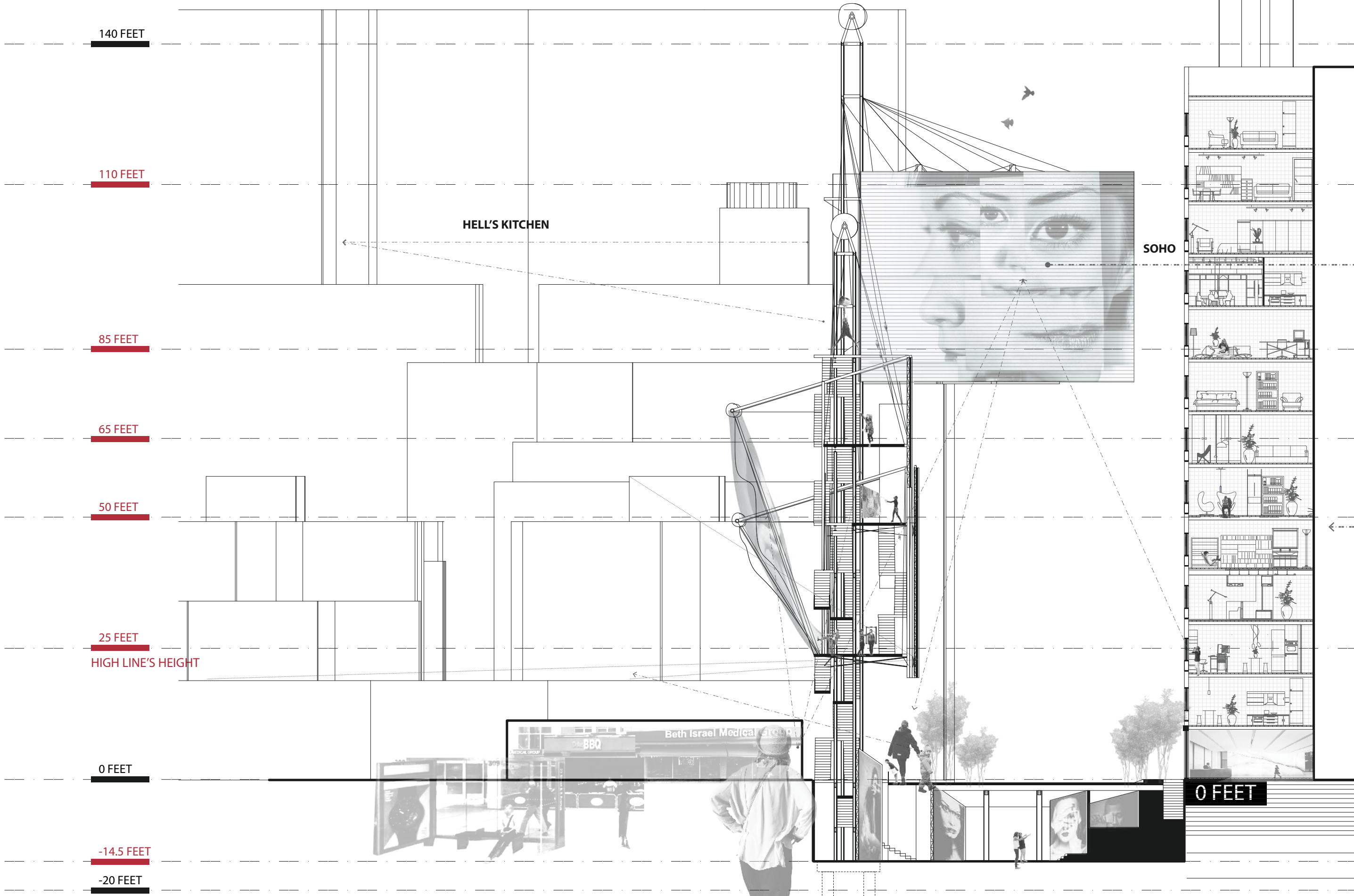
Sewage

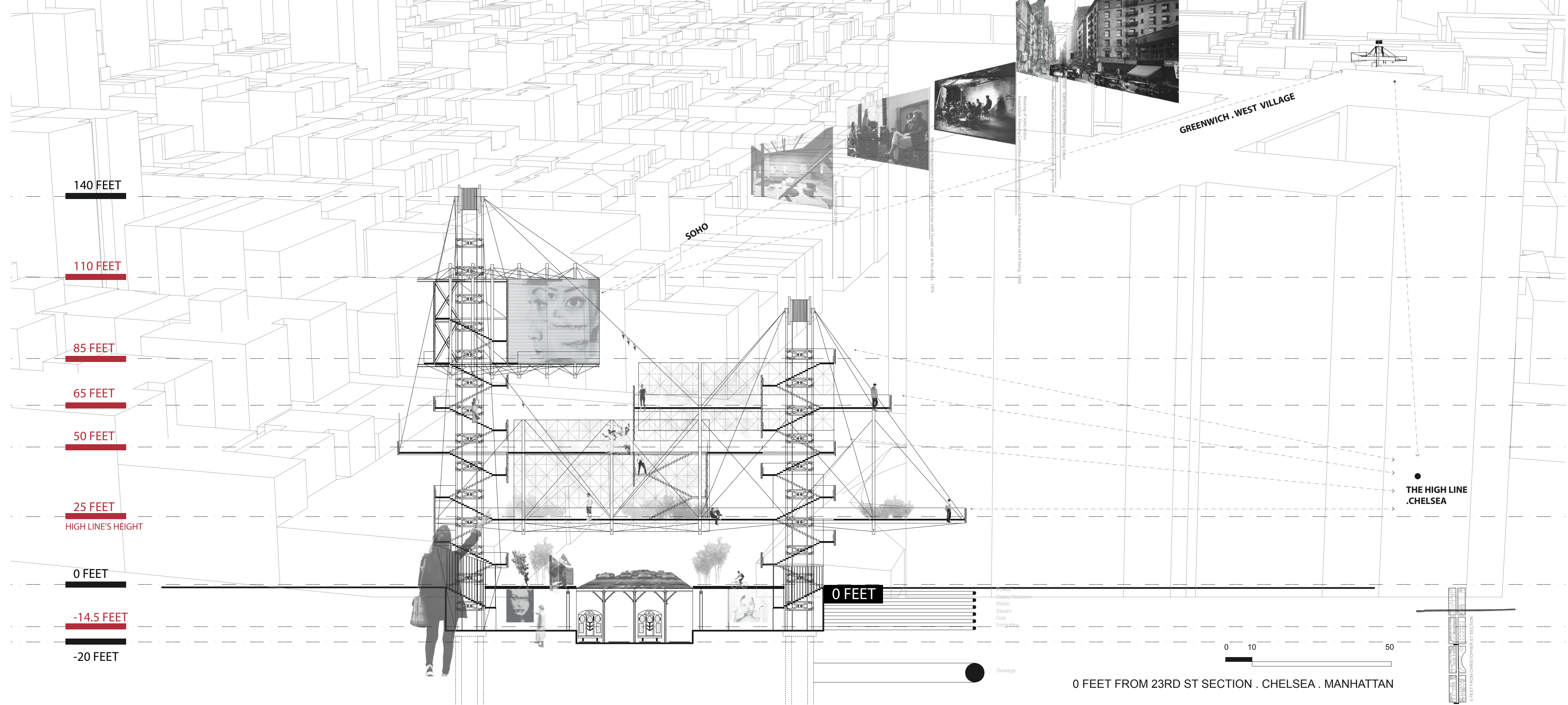
The Custom Gallery

1900 FEET FROM 23RD ST SECTION









140 FEET

110 FEET

85 FEET

65 FEET

50 FEET

25 FEET

HIGH LINE'S HEIGHT

0 FEET

-14.5 FEET

-20 FEET

SOHO

GREENWICH . WEST VILLAGE

THE HIGH LINE
.CHELSEA

0 FEET

Cable/Telecom
Water
Steam
Gas
Fire/Hydrant

Sewage

0 10 50

0 FEET FROM 23RD ST SECTION . CHELSEA . MANHATTAN

0 FEET FROM CHRISTOPHER ST SECTION

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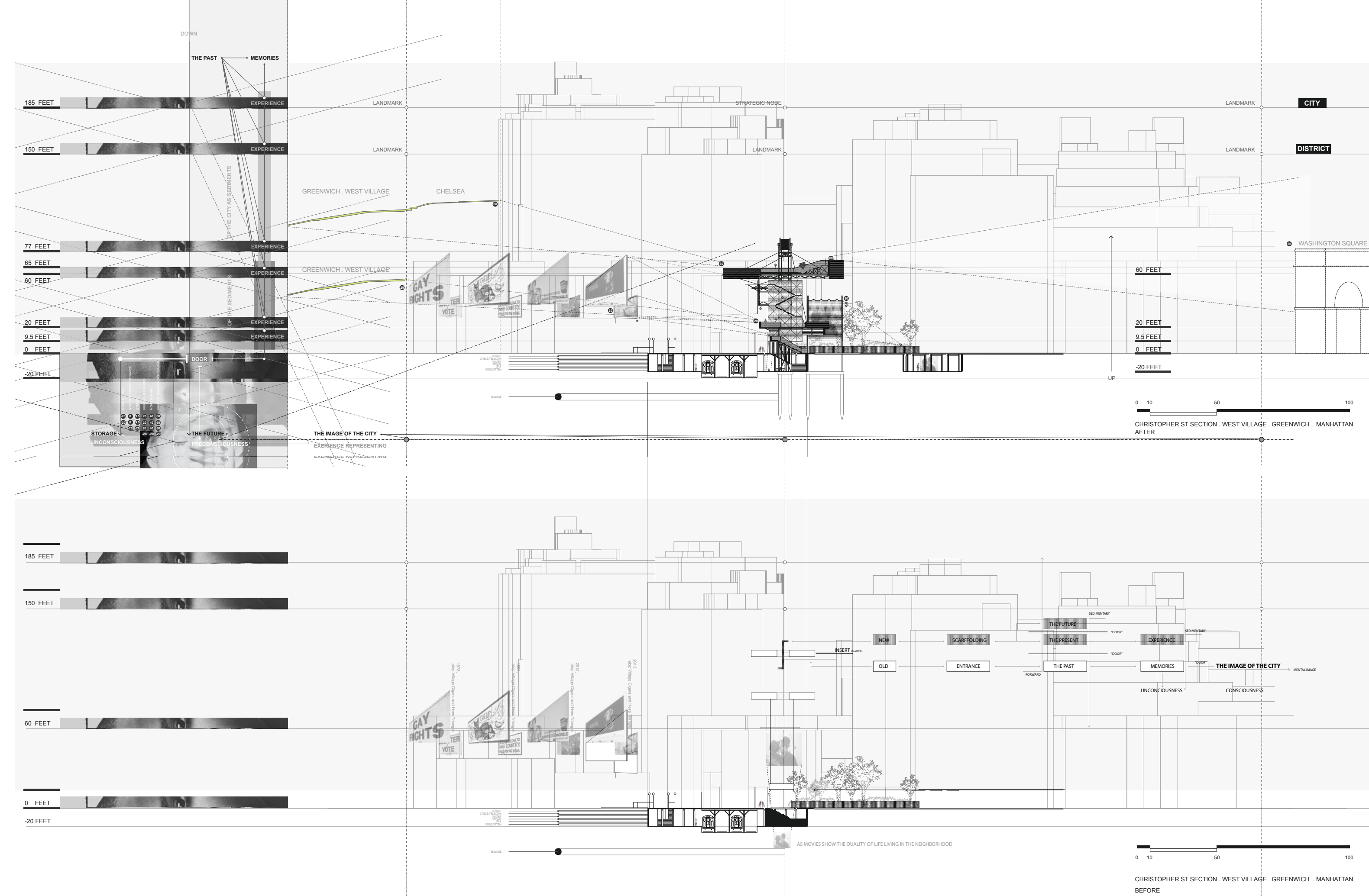
K. Michael Hays and Carol Burns, editors. *Thinking the present : recent American architecture*. New York, NY : Princeton Architectural Press, c1990..

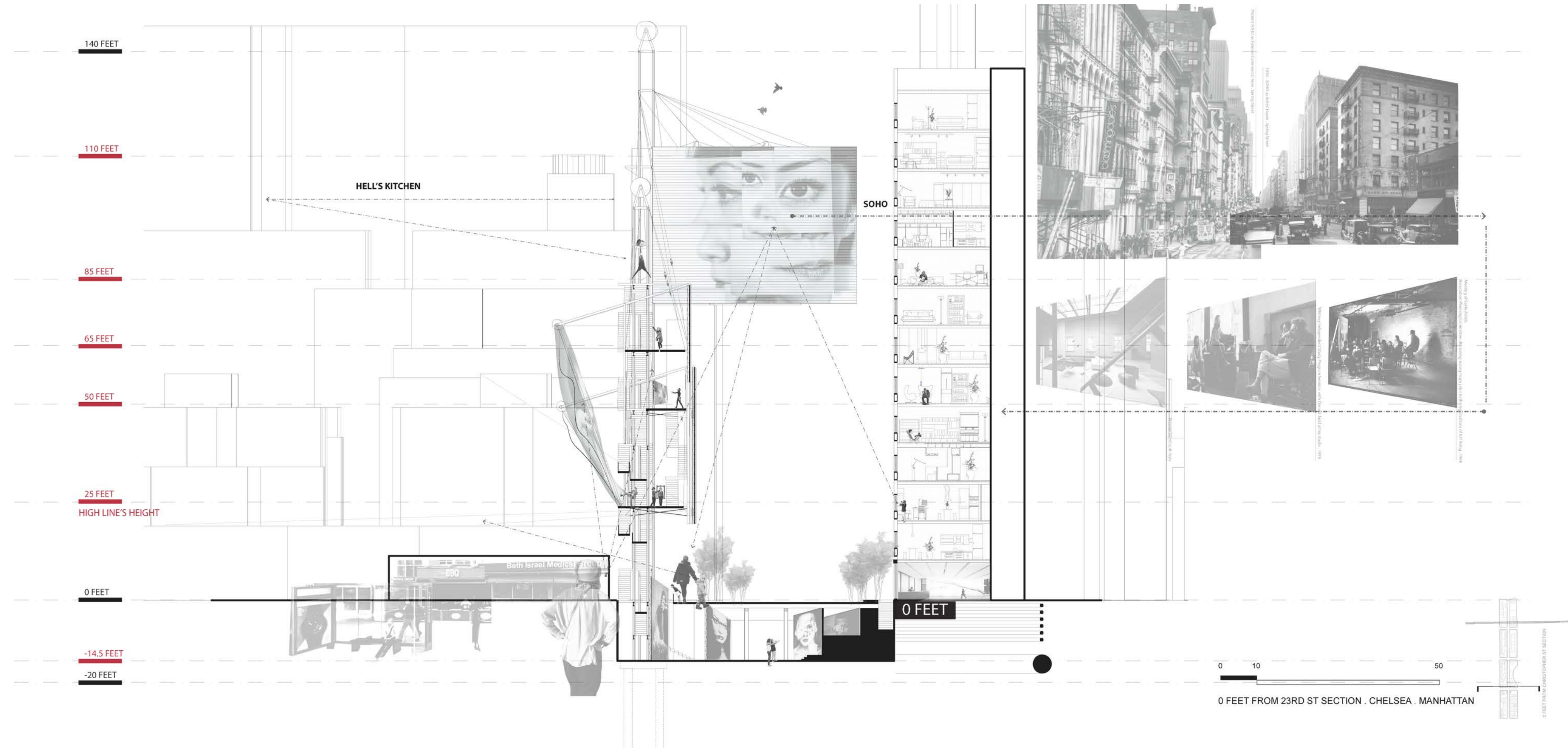
THANK YOU

APPENDIX

This thesis explores the lost identity of subway stations as strategic nodes that construct the city image of New York City. According to Freud's famous analogy, the city is layered in the human mind as it is layered in Rome. I believe that the subway entrance has the potential to contribute to the image of the city and potentially to experience of the past which has been always stored in people's unconsciousness. In addition, through Lynch's argument of nodes as "the strategic foci into which the observer can enter" (The Image of the City P72), the subway station is a concentration of "doors" of decisions. However, subway stations are usually detached from the city's aboveground structure. Therefore, my proposal is to challenge the assumed ground plane in order to integrate subway stations within the urban context even that of the past. In so doing my intention is to reinforce the connections between an already disconnected nether world and Manhattan's aboveground through new subway entrances that reveal the city's layer.

There are three Key figures has influenced my work. Based on Freud, consciousness and unconsciousness are rooms of the human mind that represent and store memories, an insight which explains Lynch's the image of the city. Pre-consciousness is the door that separates consciousness and unconsciousness while processing the delivery and selection of memories. In Lynch's the image of the city, "the observers" are the ones that picture the image of the city and he outlines the five elements: path, edge, district, node and landmark. Two of which, the node and district, are especially inputs for my work. The third figure, Simmel, argues that the door contains a compression of options and expectations so that it becomes the boundary between the image of the city and memories. To stimulate the occupiable boundary, I constructed the relationship between neighborhood and the subway stations which are the city's nodes based on Lynch. As a node in a neighborhood, a subway station can be the concentration of the neighborhood. In doing so, the selected stations become occupiable boundaries and help to construct "the observers" of the image of the city.





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