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This thesis is initiated by attention to the change of art galleries in New York, USA. In order to generate a new hub of art galleries that are displaced from ground level, it is a proposal to extend the public realm for art and pedestrians to an upper level. Therefore, research to find clues to thicken the city’s public space had to be performed, so that this new elevated public domain can absorb the present public circulation from the ground level.

The first chapter describes crisis that art galleries are confronted with in New York. Artists and their galleries have always been the pioneers in New York in finding cheap spaces to display their work to the public. As these locations become popular districts and streets, the artists are displaced by large commercial businesses. Today, there is nowhere in Manhattan for this large group of artists to go. They are dispersing to other areas like Brooklyn and Queens, but in doing so they are losing their network and identity.

The second chapter presents change of contemporary art itself with the movement. The variety and medium of art has increased, and exhibition style has also diversified at the same time. Many emerging art galleries exhibit their work in a way that engages it more to public; it could be a strategy of small art galleries to survive in the competitive art market. Thus, interaction between people and art has been activated on the street now. The trend could lead to a new form of public space. By doing so, it is necessary to see what kinds of space should be provided for art.

By considering the exposure of art toward public, Chapter 3 consists of redefinition of public space in New York. It would be to figure out what kind of public space art galleries could provide in the city. This chapter revolves public spaces on ground level, underground and upper level in New York. Also, this relates to the issue about how to redefine boundary between public and private space when art is involved in it.

Chapter 4 describes an inventory of potential art gallery districts that met the following criteria: vacant and affordable commercial spaces at the second and third levels.

This thesis suggests upper level public realm. Chapter 5 is a process to search for elevated infrastructure to have elevated public access from ground, such as elevated subways, foot bridges, elevated pedestrian way, sky bridges between buildings and even parking garages.

After the search, Chapter 6 starts with selecting a site for this thesis. Trinity has many potential qualities to be a new upper level art district with existing elevated infrastructures, and vacant lands.

Chapter 7 describes how to develop the upper level public space by making balance between the existing condition of the ground and the new development.
CHAPTER 1
Change of art in New York

Artists and their galleries have always been the pioneers in New York in finding cheap spaces to display their work to the public since the 17th century. Starting with a few art galleries, they develop their network and business by being patronized by wealthy people. On the other hand, most emerging galleries seek for affordable places in order to survive. However, they had ended up being displaced by commercial business after they settled in a place as these spaces become popular districts and streets. As we trace their movement over time, we discover how a city has developed. Today, there is nowhere in Manhattan for this large group of artists to go.

With this cycle, art galleries have moved and dispersed to undeveloped areas and suburbs. Due to the dispersion, they have lost their network, identity. More than all, there is no more affordable places for them settle. So, they have expanded their boundary to near areas like Brooklyn, Williamsburg, and Long Island city. The maps show how the art galleries have grown and moved in around the Manhattan area.
Art and Public

While art was the monopoly of the rich in the past, the artists have expanded its scope of art audience these days. As artists and their works have been exposed to the public, public interest in art increases. Not only did it lead to more patrons, but also the frequent exposition has changed notion of possession in art because people can enjoy the art even though they don't own it.

Nowadays, the relationship between artist and art audience has changed. In the United States at the beginning of the 20th century, the American philosopher John Dewey set a foundation for understanding the casual nature of art: what causes art to arise in the artist, and hence to be created, and what causes art to affect the viewer, and thus be re-created. Dewey considered the place of the view as central: A work of art is a work of art only when it lives in some individualized experience, and as a work of it is re-created every time it is esthetically experienced. Dewey would have appreciated the changes that occurred in public art in the later 20th century: its more complex and nuanced ways of joining with the audience, and its direct ways of working with the public. In Marcel Duchamp’s 1957 essay “The Creative Act,” he described art as a pact between artist and spectator. Moreover, art is going from something you see to something you do. It is about making audience part of the action to complete the art.

1 Mary Jane Jacob, “Art in Public space,” Journal of the Exhibitionist
Diversified Art Exhibition Method

In recent years, art display method has increasingly begun to expand in scope as a variety of art has increased. While some art galleries are still opening to only their patrons in traditional ways, many are opening to public in many different ways. For instance, art works which is called 'public art' could be completed when these interact with the public. Also, the methods vary in different localities. Some are reaching out to their own communities and eager to be exposed to public. For example, Dumbo in Brooklyn has an art event in a regular basis. Those actions encourage interaction with community as well as visitors. On the other hand, Chelsea and Soho in Manhattan have changed to a tourist attraction as commercial business also developed in the areas. Some galleries cooperate and make an event such as gallery tour which goes along a street over a couple of blocks. For example, Art murmur in Oakland, Miracle mile Art Walk Studio and Gallery Tour in Washington DC, Green pointers in Brooklyn, Gallery Tour in Williamsburg, Art Walk tour in Manhattan. By doing so, notion of display space transcends its typical way. It may require more dynamic space arrangement rather than static one. It could be a quite open space according to types of art work. And, the space might need to be connected to generate network among art galleries. It is necessary to think about how to link the spaces in a city.
CHAPTER 3

Public domain above ground
How much public domain could be? How could we get more public space when ground is already occupied?

The demand for public space is growing in central cities. Streets and public parks of the cities are overrun with people. The cities don’t have enough spaces for them to leisurely stroll across after giving most of lands for private buildings. Many cities have come up with several alternatives for their overcrowded ground such as using the underground paths, using small pieces out of pavement unneeded by vehicles, making public space on roof of buildings. For example, Seoul is one of well-known underground city among the densest cities. Subway goes practically everywhere in the city, and the most of major buildings such as apartments, shopping malls, office buildings or cultural centers are connected to the subway system by underground pass ways. You would surely be able to spend your day without even once setting your foot on the street level.

Also, Hong Kong is called groundless city. According to architect Jonathan Solomon in Cities without Ground, he called Hong Kong three dimensional city. “There are all these attempts to map Hong Kong, but most of them are useless,” he says. Hong Kong’s tangled networks of private and public spaces are linked together by roads, tunnels, footbridges, escalate, and lift. The history of groundless city is built up with dynamic, hilly topography. All the attempts are well settled with their urban development plan for more than 50 years, and people have gotten used to their three dimensional city life.

Fig.4 Sogong underground shopping center, Seoul (seoul.cityseekr.com)

Fig.5 Pedestrian overpass connecting ferry and MTR, Hong Kong("The bad-ass pedestrians of Hong Kong", expatlingo.com)
The public space has been well placed in different ways according to different topographical, political, socio-cultural condition of each country. On the other hand, there are many cities which struggle with finding a way to increase public space as it gets dense. Where and how to embed more public spaces in such an already established urban fabric is an important question I addressed with my design.

**Public space on ground, New York**

New York is an overcrowded mega-city. Particularly, New York has been quite stubborn in that it "worships the ground." People only walk through streets, and always gather on the surface of ground. Even though they have well-established underground subway system, it is no more than one of transportation systems. It doesn't function as a public space for people to enjoy and create social life. The city has relied only on major urban parks or streets for public space. The limited kinds of public space simplify people's social life while our society is getting increasingly pluralistic. Entertainment and commerce are necessary and consequent. People are driven into public space for diverse reasons: to hang out in the company of others, to interact with strangers, to watch others with invigorating scene, to get out of private space.

There have been many testimonies of compulsive need for public space in our cluttered mega-cities. One of those is pedestrianizing roads which are crowded by people in the city. For example, New York City Transportation Commissioner Janette Sadik-Khan unveiled plans to pedestrianize a large swath of
Broadway in Midtown Manhattan. The plan intended to improve vehicle traffic flow, ensure safety and provide more and better public space to pedestrians. Sadik-Khan called a “problem hidden in plain sight for 200 years.” However, it can’t be applied anywhere to relieve all the crowded streets since we don’t know how much we could squeeze roads since vehicles also don’t want traffic jams.

Public space under ground, New York
Underneath New York, there is massive subway system which spreads out all over Manhattan. However, the underground world is only used as nothing more than one of transportations while people are with their active underground life in some center cities. Most New Yorkers are used to walking on ground not going up or down. There could be several reasons making them reluctant to change from the ground level. First of all, going up and down stairs and steps demand extra movements. For example people in department stores, subway station. People are waiting for elevators while stairs right next to them. So, people are not willing to spend more energy to change floor. Besides, underpass which connects two roads discourages people to come to underground because of being dark and dank. Sendai of Japan has massive overpass system. While walkways are under the overpass available to pedestrian, they are unwilling to climb up to the overpass due to fear of being unsecured in dark. Also, New Yorkers usually feel insecure when they are not able to see far ahead.

1 Bloomberg Puts Forward a Bold, Trans-formative New Vision for Broadway by Aaron Naparstek
Many underpasses are already shuttered due to crime. For these reasons, underground is not considered pleasant space to them. Stairs must have comfortable dimensions, and draw visual interest.

Despite these disadvantages, a project to revitalize underground is currently underway on Lower East side, called 'The Low Line.' “We want to transform an abandoned trolley terminal on the Lower East Side of Manhattan into the world’s first underground park.

It will be a new kind of public space, using solar technology for natural illumination, and cutting edge design to capture and highlight a very special industrial space,” said by Dan Barasch who is Co-Founders of the Delancey Underground project. It remains to be seen if the underground park could overcome disadvantages and attract people.

Fig.9 The Low Line: Underground park on Lower East side, Manhattan, (http://www.thelowline.org/)
Elevated public space, New York

In 2009, the city of New York presented another approach to create an urban public space in highly dense place, known as 'High Line.' It is well publicized linear park that is being constructed on an abandoned elevated double-track rail line in far west Chelsea. The project has inspired many cities to think about the potential to re-purpose unused urban infrastructure into active public space. At the same time, it realized potential of public space above ground in New York which worships ground. The park attracts 4 million visitors per year. Over the past few years, moreover, the High Line inspired lots of projects wanting the social and economic success which the original has achieved. What makes people mesmerized by this suspended green ribbon? The High Line provides an unusual experience that is not found anywhere else in New York City. Unlike the other well-known parks in NYC such as Prospect Park, Battery Park and Central Park, the High Line allows people to see the city in a new and ingenious angle. It makes an exciting experience of moving freely over streets overpass through buildings. It attracts people who are exhausted with frenetic sidewalks

However, the High Line is very much a project of its own particular time and place. A very specific community needs, financial resources, politics, market forces, geography and culture are associated together to create this singular opportunity. Although numerous projects are emulating this, it can never be the same. But, it doesn’t mean that it can’t serve as a good example of how cities can reconsider public space and
find an opportunity in unexpected place.1

“The High Line gets a lot of attention, but it is just one of many examples of ways that communities are working together to adapt out-of-use infrastructure into public space...We look forward to using the High Line as a platform for fellow activists and civic leaders from other parts of New York City and beyond to present their big ideas,” said Robert Hammond, co-founder of Friends of the High Line. The High Line can never be cloned unless there is a place with the perfectly same condition as High Line had. While the High Line was pioneer to re-frame public space in dense cities, followers should think which parts they would exploit and which parts they have to reconsider in their own situation rather than just emulating it. 2

First of all, we need to think what is a force of High Line to attract to upper level. The suspended linear park is connected to the ground in several nods by stairs and elevators. Among them, only few spots have equipped with elevators, which means that most of entrances require people to walk up stairs. As mentioned above in ‘Public space underground of New York,’ people are reluctant to spend their extra energy without essential reasons. The High Line makes people to be willing to move up by themselves. This is because of attractive experiences such as sitting surrounded by carefully tended plantings, taking a rest in the sun and Hudson River views, and walking between buildings. It is now one of the most influential urban tourist attractions.

1 Talking Public Space Beyond the High Line, SARAH GOODYEAR, 06/18/2013
2 Talking Public Space Beyond the High Line, SARAH GOODYEAR, 06/18/2013
Thus, offering interest is necessary to draw people to different an elevated level. They will not readily make extra movement without it.

Also, it is necessary to focus on initial design purpose of the project. “Providing flexibility and responsiveness to the changing needs, opportunities, and desires of the dynamic context, the project will remain perpetual by unfinished, sustaining emergent growth and change over time,” said by Richard Scofido, Principal of Diller Scofido + Renfro. As Scofido predicts, economical or political circumstances would keep changing over time. Not only should this public park respond to changing needs of people, but also it should open opportunity for people to extend creative thought about public space by themselves. For instance, they would think how to use space under the infrastructure which is currently used as passways, or how to adapt surroundings adjoining the High Line.

1 James Corner et al. Designing the High Line (Friends of the High line) 2011
Furthermore, I suggest expanding this idea to find a way to increase public realm in many locations of the dense city rather than seeking for a specific conditions: unused rail track to change it to park. It needs to limit only to neither railway nor park for public space. People need more diverse kinds of public space, even just like gathering places for everyone: residents, workers, and visitors in our common life. In this sense, concept of the High Line can be applied to anywhere in different ways.

However, all the dense cities have different public space style depending on their culture and geographical features. While Hong Kong has multi-level public space for the reason of various ground level change, Manhattan is a very ground oriented city – a vast majority of its public space is associated with the street level. While there is a vast network below the street, the spaces of the subway only serve transportation needs. The High line is an exception in Manhattan, contributing to its success, and the park network is intentionally separated from its surroundings.
CHAPTER 4
Available space in New York

This thesis asks: If the ground level is not affordable, what about an upper level? Can there be a new district for artists and their galleries above the street? The upper level is less vulnerable from competitive popularity of ground level. The upper level district would provide them of a new chance to re-establish their new identity and network. To do so, it is necessary to narrow down potential places with several criteria as artists have done as a pioneer. The criteria of this research are commercial buildings, affordable place, and usable space on second and third level. First, Commercial buildings already contain semi-public space which is a characteristic that small art galleries want to have to be close to. The spaces should be affordable to them. And, vacant spaces are increasing on second and third level which is less popular than ground floor for commercial business due to accessibility from streets. Vacant lots are also mapped as a potential space. In the end, some potential areas are chosen after mapping the criteria in Manhattan.
CHAPTER 5

Elevated and Elevatable space in New York

For the shift to take place, the challenge is how to move people up. If we don’t have the unusual condition ‘abandoned rail way’ such as High line, we could consider about any other elevated infrastructures in the city such as foot bridges, elevated subway stations, bridge between buildings, elevated pedestrian way with roads, and stairs to highways. Those already used to lift people. Also, it is worthy to find out public buildings which have a function to elevate people such as main stairs in lobby of shopping malls and even parking garages in which there would be people starting out their journey into the city at an elevated level. Since those conditions could be prevalent all over the city, we can start the elevated public space at anywhere in the city. We need to figure out how to thicken the public zone by keeping connection with primary ground level.

Elevated space

Elevated Subway station

These have a great potential to connect people to upper level naturally. But, most of subways pass underground in Manhattan and go up only when they get out of Manhattan. So, only north harem in Manhattan, Bronx, queens, and Brooklyn have the upper level subway station. But, the surroundings of those areas are mostly not developed enough.

Elevated Pedestrian way

The pedestrian way goes along with elevated roads since it happens when big roads have to cross each other in different level. Since most of the crosses take place in industrial areas which has less pedestrian, it...
makes the areas difficult to be public space. But, grand central terminal has different situation. The pedestrian path is connected to an office in the upper level to separate it from terminal visitors. Although it is quite excluded from the public, it could be a good element to make another elevated pedestrian way from it.

Foot bridge
Foot bridges are constructed only over big roads. So, availability of it depends on circumstances of its neighborhood. If a footbridge carries many people and neighborhood is quite commercial-oriented, it is likely to be public space for the neighborhood.

Bridge between Buildings
Generally, the bridge between buildings are used for private purpose such as connection between two office buildings. It is more likely to be built in higher level rather than second or third one. So, it has less accessibility from the ground. However, it seems more promising if the bridge has different purpose which can be more open to public.

Stairs to elevated roads
When main roads cross each other at different levels, the elevated roads have stairs for people since the main roads on ground don't allow them to cross over it. It usually happens in outskirts of the city.
Elevatable space

There are some elements which could function as elevated infrastructure in the city. For example, main stair in lobby of shopping mall, plaza, convention buildings which could be an elevating point for public. This semi-public space is likely to share their stair with public if it helps their business.

Linking the Elevatable spaces

Such foot bridges, skyways are built only on purpose of moving people from one place to another one. This thesis suggests extension of the connection to immediate surroundings, even private building. There is publicized private space such as shopping mall, plaza, and possible space to be publicized in private space such as unoccupied space. To make linear network by connecting upper level of immediate private buildings, it is necessary to figure out possibility to publicize the buildings by redefining boundary between public and private. If boundary happened horizontally before, it does vertically now.
After completing the search, I found several sites that meet the above criteria: 125th subway, E68th St., Grand central terminal and trinity place in Manhattan, Yankee stadium subway station in Bronx, Queensboro subway station and Hunters point subway station in Queens. And, I applied the next criteria to choose a site for this thesis as one of types. It is the district that has underutilized ground level spaces. Some of those could be privately owned, but publicly owned spaces that could serve as district incubators. Also, existing ground level change could play a big role to elevate people in a natural way. I focused on one district surrounding trinity church as the thesis site.
Site: Trinity Pl in Lower Manhattan

This area is at southern end of Lower Manhattan by trinity church. There are some notable points that could be used for the elevating work. First, ground is slopped toward west coast which provides natural way to drive people to upper level. Also, the area has a mix of tall and mid-size buildings and low old buildings since this area is still developing. This condition was considered to select available spaces. Mostly old buildings have more flexibility to change their use because those are losing their primary use over time. While new tall buildings accommodate commercial space or offices for large-scale business, low buildings have retails on first floor and residence or small offices on upper floors. And, there are some vacant lands which are used for a temporary purpose. These vacant lots could be used for new access to upper level.

In addition, trinity church has a foot bridge which connects the church on higher level to the second floor of a building on opposite side. The access toward the bridge is quite open to the public. This could be good entrance of the new upper level district. Also notable is parking garage on southern west side. This place releases people from the upper level easily. Even better, the parking garage would accommodate people who drive to this area. Last, the site has underutilized public spaces and redundant street space here.
Design proposal

The goal of the design is to connect all the available upper levels of each building with a new sky path. With the above search of building use on upper level, it was possible to figure out where to build the sky path over the street. And, quality of existing street had to be respected. So, I tried not to cover much ground street in order to preserve existing street life. I planned on connecting key points to reduce ground level impact. The next sketch model shows how to choose where the sky path should be, and how to create space on the upper level. The diagonal paths are inevitable by effort to minimize the coverage of street. This flexible sky path would generate new urban axis on upper level district.

In addition, the intervention moments between outside and the existing buildings needed more attention. It should respect the current condition of space and boundary between the new public space and the respect existing private space of the building. All the spaces need different treatment by keeping its consistency.
The above plans show a comparison of public space on ground level and upper level. Public space follows the grid of block and roads which means it has more restriction to make the public space. It mostly remains just as streets. On the other hand, upper level has more flexibility to generate public space.

Also, there are some access for elevating in foot bridge, parking garage, park beside church which sit in higher ground level. The vacant lots are also used for elevated infrastructure. The new infrastructure includes flexible space for art exhibition.

The sections represent intervention of the new infrastructure. The structure doesn’t touch the existing building in order to be separated from them. Although the structure is independent, it has consistency in space between each other. People would experience the new art district successively by passing through the buildings.
Fig. 34 New elevated infrastructure built in the vacant public space on Trinity pl and Greenwich st.
Fig. 35 Slope of new elevated infrastructure built in the vacant public space on Trinity pl and Greenwich st.

Fig. 36 View toward new infrastructure built inside of parking garage.
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