Releasing the Unconsciousness | Visualizing the City

Taihui Li

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Recommended Citation
Li, Taihui, "Releasing the Unconsciousness | Visualizing the City" (2015). Architecture Senior Theses. 376.
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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.

City spaces on the ground.

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

Entrances to unconsciousness as the cognition of the physical world becoming memories of the past.

Entrances to consciousness as memories of the past being reproduced as mental images.

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

Stations

Doors

Public Green Space

Districts

Manhattan Grid

Manhattan Subway

Aboveground

Underground

Doors

Memories of the Past

Conscious

Preconscious

Unconscious

Image of the City

Perception

Cognition

Storage

Releasing

Repressed

Doors

RELEASING THE UNCONSCIOUS

The ability to recognize the physical world and its description.

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

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

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

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

The subway and the city's structure on the ground are interconnected as the human body and mind.
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 entrance of subway stations act as the concentration of "doors" of decisions in the city. 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 Barth's abstraction through new subway entrances that reveal the city's layer.
THESIS CONTENTION

The thesis explores the lost identity of urban spaces as strategic nodes that are critically important in creating coherency and connectedness in the urban fabric. Subsequently, it gains significance while transforming into a coherent image of the city. It starts with the introduction of urban nodes and their transformation into coherent images. It advocates the importance of urban spaces as strategic nodes that are critical in creating coherency and connectedness in the urban fabric. It proceeds to investigate the role of urban spaces in shaping the city image. It highlights the importance of urban spaces in constructing the city image. It delves into the role of urban spaces in shaping the city image. It explores the role of urban spaces in constructing the city image. It investigates the role of urban spaces in shaping the city image. It examines the role of urban spaces in constructing the city image. It scrutinizes the role of urban spaces in shaping the city image. 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Scarffolding as a temporal structure for construction and renovation also constructs people’s mental image of the city. It claims the boundary between the past and the present while stimulating the image of the future.

Also, the benefit from scarffolding's flexibility is the transformation from structure into space. And later with the study on the heights of the city, it helps to construct “the observers” who picture the image of the city.
MUSEUM OF CASTELVECCHIO

CARLO SCARPA . 1956-64 . VERNORA . ITALY

LANSCAPE BUILDING

THE PRESENT . AXIS

THE PAST . AXIS

ENTRANCE

IN

EXIT

OUT

COVER

METHOD OF LAYERING

INSERT

MATERIALS

DISTANCE

STEEL

NEW

THE PRESENT

OLD

THE PAST

GLASS

STONE

DOOR

WINDOWS

EXTERIOR

DOOR

FRAME & GLASS

STEEL FRAME

EXHIBITION

UNDERGROUND EXHIBITION

ENTRANCE

COURTYARD

INTERIOR
STUDY OF MANHATTAN GRID

- THE GRID
- PUBLIC PARKS
- BUS ROUTES
- SUBWAY LINES & STATIONS
1811 Commissioners’ Plan of Manhattan

During the late 19th century, Manhattan’s population increased rapidly, aligning with the construction of new avenues which led to urban development.

Increasing Population above 40th Street

1980–NOW

1980–NOW

Standard Block in Manhattan

365 feet

115 feet

1 mile

4.8 km

10 min

15 min

10 mins

14.3 hrs

By Walking

By Car
POPE SIXTUS V’S PLAN FOR ROME

1585

The Church was losing its power during the Renaissance while Rome had fallen into decay. Restoration of papal authority once again became an important mission. Pope Sixtus V (1550–1590) began an ambitious project to raise the standard of the monumental structures of Classical Rome which had been damaged. Without consideration of urban spatial relationships and isolating pockets of space, he also built fora and obelisks across the city to establish road connections of the city. Along with the straight-axis structures, Sixtus V’s plan for Rome oriented the pilgrims in their pilgrimages at that time period as well as today’s visitors.
As a node in a neighborhood, a subway station can be the concentration of the neighborhood. In doing so, the selected stations become noticeable boundaries and help to construct “the observers” of the image of the city.
Stations are selected within the Manhattan’s districts, and the reason 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.
Greenwich’s characters are constructed by different movements for the quality of life such as the gay-right movement and ‘save the village’. And the Christopher st sub-way station locates in the foci of the diagonal street pattern with Washington square 1200 feet away.

While these urban parks in Manhattan formed showing that subway goes underground, only the empire state building is aboveground. Hence, the subway subways combined as connections.

However, as part of the city, same active urban elements in the downtown should contribute to the city space.
WHITNEY MUSEUM OF AMERICAN ART

The Whitney Museum of American Art is the nation’s first museum dedicated to the 20th-century American experience. Located in the heart of New York City, the museum’s mission is to collect, preserve, and provide access to the most significant works of American art produced from 1900 to the present. The museum’s collection, which includes over 20,000 works of art, is an important resource for scholars, students, and the public alike. The museum’s exhibitions and programs offer a unique opportunity to explore the diverse range of artistic expressions that have shaped the American identity.
The combination of exterior staircases and terraces facing the rail brings down the scale for fitting into the city. Especially with the High Line, it is operative as public space. It presents different scales and enriches the city’s unpretentiousness and layers of activities.

Playing a role of continuing the history and the public spaces 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.
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 Stonewall 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.
The Past
Memories
Experiences

Past
Memories
Experiences

Greenwich
West Village
Chelsea

Power
Cable/Telecom
Water
Steam
Gas
Forgotten

Highline
Billboard
Movie & Train
Storage
Movie & Subway Entrance

Preconsciousness
Image of the City
Experiences
Memories

Strategic Node
Landmark
District

Future
Image of the City
Experiences
Memories

Washington Square
0 Feet
-20 Feet
65 Feet
77 Feet
60 Feet
20 Feet
9.5 Feet

Christopher St Section
West Village
Greenwich
Manhattan

After

Cable
Water
Steam
Gas
Forgotten

Highline
Billboard
Storage
Movie & Subway Entrance

Preconsciousness
Image of the City
Experiences
Memories

Strategic Node
Landmark
District

Future
Image of the City
Experiences
Memories

Washington Square
0 Feet
-20 Feet
65 Feet
77 Feet
60 Feet
20 Feet
9.5 Feet

Christopher St Section
West Village
Greenwich
Manhattan

After
Before 1978, atop Village Cigars and Hess Triangle

1980, atop Village Cigars and Hess Triangle

2012, atop Village Cigars and Hess Triangle

2013, atop Village Cigars and Hess Triangle

Experience representing unconsciousness preconsciousness

Insert as movies show the quality of life living in the neighborhood (Scarpa)

New scaffolding old entrance

The present experience

The image of the city

The future

The past

Sedimentary

Power cable/telecom water steam gas

Forgotten sewage

Memories unconsciousness consciousness mental image "door"

"Door"

"Door"
GOING HIGHER

The space created by the structure co-ordinates with the neighborhoods 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".
The Stone Wall Inn

9.5 FEET PLATFORM PLAN

20 FEET PLATFORM PLAN

Greenwich - West Village

The High Line

The film shooting locations within the neighborhood will be exposed in the view of "The Observers".

Washington Square within the neighborhood will be exposed in the view of "The Observers".
The billboards atop Village Cigar become bigger screens.
THE NEW AXIS HELP TO PICTURE WASHINGTON SQUARE AND THE CITY’S ABOVEGROUND STRUC-
TURE.
GREENWICH
WEST VILLAGE
MANHATTAN, NY
<table>
<thead>
<tr>
<th>Building</th>
<th>Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>Empire State Building</td>
<td>1,046 ft</td>
</tr>
<tr>
<td>One Madison</td>
<td>750 ft</td>
</tr>
<tr>
<td>The Epic</td>
<td>1,250 ft</td>
</tr>
<tr>
<td>Eventi</td>
<td>630 ft</td>
</tr>
<tr>
<td>1095 Avenue of the Americas</td>
<td>618 ft</td>
</tr>
<tr>
<td>One Penn Plaza</td>
<td>615 ft</td>
</tr>
<tr>
<td>The New York Times Building</td>
<td>614 ft</td>
</tr>
<tr>
<td>11 Times Square</td>
<td>604 ft</td>
</tr>
<tr>
<td>The Orion</td>
<td>601 ft</td>
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</tbody>
</table>

Subway Stations: 15
Bus Stations: 132


Area: 500 acres

Building Height: 30 min
Empire State Building: 30 min
One Madison: 45 min
The Epic: 60 min
Eventi: 90 min
1095 Avenue of the Americas: 120 min
One Penn Plaza: 150 min
The New York Times Building: 180 min
11 Times Square: 210 min
The Orion: 240 min

CHELSEA
0 FEET FROM 23RD ST SECTION. CHELSEA. MANHATTAN

Present SOHO Loft Style

Spring Street 1930. SOHO as Arties' Haven. Spring Street


Meeting of SoHo Artists Association Planning Committee, discussing survey maps prior to the legalizations of loft living. 1968.
The High Line - Chelsea

Greenwich - West Village

Soho

Power
Cable/Telecom
Water
Steam
Gas
Forgotten
Sewage


Meeting of SoHo Artists Association Planning Committee, discussing survey maps prior to the legalizations of loft living. 1968

Present SOHO Loft Style

Present SOHO as Famous Commercial Area. Spring Street 1930. SOHO as Arties' Haven. Spring Street

0 Feet from 23rd St Section. Chelsea - Manhattan
The thesis explores the lost identity of subway stations as strategic nodes that construct the city's image. According to Freud's analogy, the city is layered in the human mind, and this is reflected in Rome, where the past is always stored in people's unconsciousness. In Lynch's the Image of the City, the city's nodes are based on the five elements: path, edge, district, boundary, and landmark. Through new subway entrances that reveal the city's layer, the observer can enter the city and experience its memories.

The thesis challenges the assumed ground plane 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 doing so, my intention is to reinforce the connections between the observer and the city, to contribute to the image of the city, and to outline the relationship between neighborhood and the observable boundary. I constructed the relationship between neighborhood and the underground line that is 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 the observer's presence or absence creates the observable image of the city.
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 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. To stimulate the occupiable boundary, I constructed the relationship between neighborhood and the subway stations which are the city’s nodes based on Lynch. In order to integrate subway stations with the urban context even of that of the already disconnected, existing subway stations become occupiable boundaries and help to construct “the observers” of the city.  

APPENDIX