I, Jiyoun Moon, hereby submit this original work as part of the requirements for the degree of Master of Architecture in Architecture (Master of).

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Satellite Dispersion in Narrow Spaces
: A New Urban Campus Diagram

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Abstract

The urbanization of major American cities has significantly increased densities and demand, often pushing land values out of the reach of the cultural, arts, and non-profit organizations that are vital contributors to the diversity and desirability of those same cities. This situation on Manhattan Island (NYC) is particularly acute.

This thesis proposes several key design strategies for one such New York institution (the School of Visual Arts). First, at the urban site scale, it proposes satellite campus components to be located on dispersed, small or narrow “left-over” parcels, and the architectural identification of those small, dispersed components through visual connections that create a new kind of “urban quadrangle” experience. Second, at the scale of a specific narrow site, the design of a gallery building showcases architectural solutions that optimize the use of these tiny fragments of urban space, to enhance the viewing of art of various sizes, and to enable views of the city. The design of two opposite spaces connected by two narrow sites, one ‘full’ and the other ‘void,’ offers different spatial experiences for people to promenade between art, space, and their city.
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Introduction

Since the rise of industrialization, certain cities in the United States have expanded exponentially in response to urbanization, causing numerous problems. One of the biggest problems is high value real estate which promotes fierce competition for space in the center of the city in order to take advantages of diversity and social interaction. This phenomenon includes New York City, the world capital of business, arts, communication and culture.

Manhattan is facing an escalating real estate problem since it is located on a densely occupied island. This spiral of increasing costs has caused a difficult situation for art, small organizations, institutions, and non-profit organizations which are vital elements in maintaining the diverse culture of NYC. These small but powerful organizations have contributed cultural interaction to society to develop a city with a unique culture. Without its non-profit ecological system, NYC would lose diversity created by artists and small organizations that have contributed to the symbolic culture. Therefore, cultural urban life in NYC will be diminished.

This proposal looks at a particular small organization, the School of Visual Art (SVA), located at the heart of Manhattan, to explore how the small organization can position itself to maintain a college campus using relatively scarce resources in a compact city. SVA is a "city school" that has incorporated its presence into the city’s core values. It is standing not only for physical attributes but as a configuration of central institution to combine campus activities and the life of the city. For this small art

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institution, the biggest challenge is upward spiralling New York real estate prices and the evolution of the physical campus. An effective solution for this circumstance is splitting facilities into small segments and dispersing it over the city as a satellite system, such ‘satellite systems’ for creating a campus is common in NYC. The problem of the existing system is most of the schools that operate in this manner do not explicitly acknowledge their organizational model toward the city and public. Moreover, most satellite systems have not considered a distinguishing visual identity or pertinent relationships between each portion where they plan to locate segmented programs.

Currently, SVA has a main building at 209E 23rd Street, on the east side of Manhattan. In addition to the school’s main building, the school also owns and manages several segmented spaces to maintain its own urban campus in this constrained situation. SVA’s mission is to interconnect learning objectives with the city using their curricula, particularly art programs. By breaking through traditional campus boundaries and blending youth art culture with the city, students can learn how their learning objectives interact with the city.

The proposal codifies SVA’s urban campus prototype and typology in a manner that is financially flexible to allow a small school to thrive within the NYC context. By providing an intelligent design proposal for SVA’s art contribution, small organizations would develop an idea about how they maximize diversity on its campus, which is spread across a limited area of New York City as a series of satellite spaces that represent a united identity.

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Chapter 2
Fragmented Panorama

Urban Fragmentation

Urban fragmentation has been recognized in recent years as one of the important agendas by public administrations and urban planning departments.\(^1\) A city is an interwoven network\(^2\) of various functions which has been planned as one linear aggregation of an island\(^3\). The city as one united configuration is divided into three different environmental scales of spatial fragmentation\(^4\); large, medium, and small. These elements play different roles within the city and mutually depend upon each other to create one whole city organism.

As the city develops, these three scales are shattered into smaller fragments, especially in terms of spatiality, and these small pieces have a greater opportunity to permeate deep inside of the city and adopt a different environment using smaller spaces. At this point, each small segment creates its own specific idiosyncrasy based on the different environment it faces.\(^5\)

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2. Thomas Thiis-Evensen, Archetypes of urbanism (United Kingdom: Gazelle Distribution Trade, 2011), 59
4. Andrew U Frank. and Irene Campari, Spatial Information Theory: A Theoretical Basis for GIS. European Conference (Italy: Springer-Verlag, 1993), 314
5. Thiis-Evensen, Archetypes of urbanism, 59
fig. 2-3 Japanese shrines are usually located in a small area and open to the public. Many shrines are dispersed throughout the city to allow people to easily access them at any time and place. They also provide a different spatial experience as a silent and meditative space within the compact city.

fig. 2-4 The city creates in-between spaces caused by small building gaps, city regulation, and abandoned spaces, even after demolition.

fig. 2-5 Rooftop spaces are beneficial for both private and public uses by providing an open space, recreational opportunities, and a variety of city images.

After the grand theories fail, urban fragmentation becomes the new solution for city development plans. As Fred Scholz, the geographer, quotes from Menzel (1992)[6], fragmentation, or “Second Modernity,”[7] is defined as a new paradigm caused by social changes, economic fluctuations and global capitalism, etc. Within this perspective, the notion of urban fragmentation can be identified with spatial, social, economic, cultural, and political values.[8] Enrico Michelutti quotes from Balbo and Navez-Bouchanine (1995) regarding spatial urban fragmentation, observing that the city is considered an ensemble of fragments[9] with different socio-spatial idiosyncrasies.[10] This means that each fragmented space has a different characteristic and uses in the city, as well as possibilities to create spatial and functional diversity that becomes a city’s cultural value. In terms of the social effect, each urban fragmentation functions as social-technological networking between different levels of social hierarchy by providing several small spaces for communication.

The Power of Small Spaces in Urban Areas

It is wonderfully encouraging that the places people like the best of all, find least crowded, and most restful, are small places marked by a high density of people and a very efficient use of space.


7 Ibid., 5.
8 Michelutti, An analytical framework for urban fragmentation analysis in the Global South city, 1
9 Ibid., 1.
10 Ibid., 1.
Looking back to core and attention to tiny spaces is the way to discover potential energy of the city. It’s anywhere, inside house, rooftop of your building, even a gap of between buildings.
- Rosenfield, Karissa

In the city, small space is powerful. The urban area has been fragmented by diverse social conditions into many different spatial volumes. Growing population and massive urban planning force the city to expand beyond city boundaries, leaving numerous valuable small areas in the city. Small space is a powerful field, with many possibilities. It is the space that reflects human lifestyle and is most proximate to our daily lives. Inhabiting a small area is the most efficient approach to occupying a compact city pragmatically and economically while reaping innumerable benefits.

The benefits of small spaces include reduced infrastructure costs, fewer building materials, lower utility bills for users, manageable impact on the site, and a sense of accomplishment for choosing to live conscientiously within the means of the earth’s replenishing ecosystems.

Small spaces provide not only economic benefits, but also has an emotional effect on the city. A pocket park, Paley Park in NYC, is a small park with green space open to the public. It is a meaningful space which is enclosed from the crowd of the city, and aids in the respite experience for the users, for example as a breathing space. It also allows people to have a different experience from the recurring city life by creating a natural atmosphere using falling water, airy trees, and comfortable furniture. The public fought large scale redevelopment of this park because it provides an intimate atmosphere. It is a great example of a space with a huge impact using a minimal amount of materials.

13 Frank and Campari, Spatial Information Theory, 314
The small scale has a big impact on the city as a means of social networking because it creates an intimate atmosphere. The smallness, even the city furniture, like sculpture, can have strong social effects. The Chase Manhattan Plaza, for example, showed that the city sculpture of Dubuffet’s “Four Trees” plays an important role in pedestrian activity and social interaction. People have more opportunities to communicate with strangers even, by talking about the sculpture, touching it and standing beneath it. Alexander Calder’s huge installation at the Federal Plaza in Chicago also has had similar effects on a linkage between disparate individuals.

Occupancy Typology in a Small Space

The Sperone Westwater building is located in Bowery, Manhattan. This project is a typical design for gallery space based on NYC’s strict building regulations. This building includes small galleries, storage in the basement, and a movable elevator in front of the building. The focal point of this project is a Ferrari-red elevator that directly faces to the street, which is an unusual position for typical architectural typology. In the compact 25 x 100 foot site, this elevator functions as a “Buffer Zone” from the street noise and serves as protection from temperature changes outside. In addition, this “Buffer Zone” provides not only its original function of delivering art pieces, but also potential spatial extension for each floor by stopping and opening the elevator at any floor that momentarily needs more

15 Ibid., 96.
16 Ibid., 96.
18 Ibid.
spaces. With this thin and tall building orientation, a lighting plan is essential because of the constraints of the site condition, such as adjacent tall buildings and long-deep site lots, which result in extremely dark spaces in the building especially at the ground level. By placing a transparent glass as a façade, it brings a sufficient amount of day lighting into the gallery space, which maximizes luminosity from the mixture of natural light and artificial light.

In the residential area, the small space is beneficial for neighbours to share their daily lives and create community. The Open Architecture Project designed by Yoshiaki Oyabu Architects shows how small abandoned spaces are useful and transform to provide flexible spaces for specific events or functions for their neighbors. In order to create a unique function in the leftover space between five houses, the in-between space is filled by steel frame structures and metal mesh which allow natural light to penetrate through to the ground level. In terms of a spatial condition, the layered structure functions as floors and a ramp that lead people’s movement to the higher and lower levels, to experience a spatial promenade between adjacent walls. This small and long abandoned space provides an extension of the internal space and connection between 5 houses, which allow neighbors to interact with each other in their daily lives.

In small spaces, the most important aspects of design are the creation of compact space and the lighting plan. The narrow spaces between two buildings are usually dark and tiny because of a thin and long site condition, particularly in NYC, which makes it difficult to inhabit its area with optimized designated functions. The New Museum, designed by Sejima and Nishizawa, provides dramatic spatial experiences by designing flexible gallery spaces, which allows for different ceiling heights and a maximized

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feeling of openness in a constrained site situation. The staggered boxes as a series of mismatched spaces are stacked one atop the other in order to create unexpected space for inserting natural light through the ceiling. This natural light mixes with the artificial lighting to provide sufficient light for art pieces and its spaces. For the compact space plan, this building has a thin and long fifty-foot-high stairwell between the third and fourth floors, which is created at the point where the structure begins to stagger. This space allows visitors to experience the most eccentric area in this building.

In NYC, the art gallery functions as a unique space where the people can communicate with the artists who create diverse cultures in its society. The Storefront for Art and Architecture Gallery is a small project for a non-profit organization, which explores a powerful connection between art, the public street, and the private spaces by placing a symbolic border at the side of the building. This gallery has a series of hinged panels that are transformed with various orientations. At this point, when these are open toward the public street, the border between public and private space is dissolved as inside space penetrates the outside, or vice versa. This flexible wall offers the viewer a chance to be stationary and reflect on art by showing art pieces on the flipped panels. It also provides a spatial experience to interact between the gallery inside and the city outside.

22 “Building,” New Museum.
Interaction Between

The contemporary urban campus faces ongoing in student population, campus culture and technology. The city development plan is the factor that most significantly impacts the urban school. Since the city affects all elements of the city, successful urban development leads to successful development of the school.

Most urban campuses are physically located in the heart of the city as the anchorage where the most of the population resides and the actual spaces are occupied by the public for working, living, learning, and doing. The fact remains that the center of the city provides more access to diversity and social interaction. It also proves that moving closer to the center of the city results in receiving more of the city’s impact.

The European university developed as an urban phenomenon.\(^1\) The campus emerged as a place where a small number of students could escape from hard economic situations. In the 12th century, the city achieved rapid economic growth that led people to get abundant and intellectual lives.\(^2\) This phenomenon also provided more opportunities for people to experience new cultural activities. With this city development, the number of educated people gradually increased, and the university became an indispensable education center within society. As a result, the local administration consisted of more facilities and services that contribute intellectual knowledge to the society. Learning became

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\(^1\) Florence Lipsky, et al., *Christian Philipp Müller: Branding The Campus* (Germany: Richter Verlag, 2002), 47.

\(^2\) Ibid., 46.
essential to advancing in the intellectual hierarchy, and teachers gained social prestige. However, each city’s specific phenomenon has created a different condition for the relationship between the city and the university. Florence Lipsky states an example in the book named, *Branding the Campus*,

In Southern Europe, for example, the Italian universities are specifically linked to the political history of the city in which they were founded. The universities that existed in the cities as disparately scattered “Academies” relied on their carefully designed architectural facades to represent the institutions’ grandeur and independence. Some of these institutions, such as Siena, Perugia and Ferrara (sic), were to remain famous over the years. Ongoing competition among the different states to improve their responses to student and professor demands (the pursuit of excellence and quality of life) caused many new locations to emerge. And so it was that an Northern Italy’s reach plain, Bologna, one of the first true university towns, was born. Other cities such as Milan or Venice would not know success for a long time to come. - Florence Lipsky [3]

The higher education institutions, from these examples, have significant impacts on local society that allows local administration to undertake more institutional spaces for city development. The institution, as a result, becomes a means of representing the city’s portrait by inserting contextual city values into the campus. This strong relationship creates essential resources for the city development such as providing employment, intellectual knowledge, and intelligent human resources.

The institution, particularly the university campus, may represent a figure of a small city in certain conditions. Because universities are a “Microcosm of Society,”[4] the campus as an architectural solution and form represents its city. The university buildings can, for example, contain historical and economic value. The E.E. Cooley Building (John M. Stone Cotton Mill) 1902 is reminiscent of the early twen-

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3 Ibid., 46.
fig. 3-5 This figure illustrates a small world within a large universe. The campus could occupy the center of the large portion as a miniature world or universe.

fig. 3-6 The Cooley Building represents the historical and economical value to society. It recalls the early twentieth century industrial movements in Mississippi State through old construction technique, landscape, and location.

Most campuses have their own boundaries which represent their institutional territory including libraries, classrooms, offices and even students’ activities. All schools want students to be excited about what they are doing and how they are learning on campus. To achieve a positive impact on their day experiences, some schools strive to fortify an edge of the campus for students’ security issues, unity of facilities, and control of students’ activities on campus.

In many cases, the landscape spaces act as a boundary which defines an architectural area. New York University, for example, has an obscure boundary located in the heart of the urban area since the university spaces are dispersed throughout the city, and the campus function as “in and of the city” without


5 “Landmark Buildings at Mississippi State,” Mississippi State University, online, <http://www.msstate.edu/web/maps/historic/> (1 April 2013).


7 “New York Campus,” New York University, online, <http://www.nyu.edu/> (1 April 2013), New York Campus.
defined boundaries. The school’s facilities are dispersed throughout Manhattan which causes school life to permeate into the city. By blurring the edge of institutional territory, intellectual knowledge spreads out toward the worlds, outside of the campus, and this allows students to learn how to interact with the city, emotionally interconnecting the city and the university. In this situation, the university takes city infrastructure as its campus elements: the school has a subway system for commuting, and the public park functions as a campus green, the cafeteria as a co-working space and the public plaza as a gathering space. Through these city activities, students have more opportunities to experience the worlds outside of their university, and think about how the city provides an environment for their school to teach, perform research, recruit people and connect with anyone, anywhere.\[8\]

8 Lipsky, et al., Branding The Campus, 47.
fig. 3-10 Seoul National University in South Korea (‘샤’gate)

fig. 3-11 Yale University Landscape

fig. 3-10 The main gate of Seoul National University has a symbolic landmark formed by initial letters of Korean ㄱ,ㅅ,ㄷ to rekindle their spirit.

fig. 3-11 The layout of open spaces must be prioritized since it is the significant project that will build the recognizable and memorable campus’ symbolic image.  

In order to present an identifying image to the city, the university can build the new student center in the heart of the urban campus and place iconic elements at the edge of the campus in a “symbolic configuration.” Putting up signage or flags is also a typical way to promote awareness of the campus. Identity is an important factor for the school to convey its image to the public. However, for the campus, certain symbolic configurations need to be added for strong recognition; the entrance should provide visual connection between the inside and the outside, in order to treat territorial boundaries. The university needs to establish the symbolic images and represent itself to visitors who cross the school’s threshold in order to promote awareness of the campus.

At Yale University, for example, the landscape design plays an important role in defining the visual identity of the campus. The landscape was designed for the students and pedestrians to experience the campus, but the landscape itself creates the campus’ global image in a distinguishable and memorable way. The way to substantiate identity is various: the logo, the representative colors, the sculptures, or even the design of their school website. These diverse methods promote a sense of belonging.

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1 Lipsky, et al., Branding The Campus, 50

9 Lipsky, et al., Branding The Campus, 51
10 Ibid., p.49
11 Ibid., p.49
12 Ibid., p.50
The University of Detroit Mercy’s McNichols Campus undertook a “revitalization plan” in 2005 for their campus in order to improve the school’s identity. The McNichols Campus has played an important role in networking intellectual knowledge with the surrounding community. The school designed three strategies not only for the energizing effect on UDM’s McNichols Campus but also to improve the quality of student life and campus facilities: 1) enhance the landscaping around the newly renovated buildings, 2) create outdoor amenities for students, 3) bring the indoors to the outdoors. These new plans were designated to convey spatial identity by providing a greater place for learning, thinking, experiencing and playing on campus, which stimulates new energies for the society of Northwest Detroit.

Beyond the meaning one assigns to place, a university’s identity is embodied in more subtle but equally symbolic and powerful forms: the seal and the original colors displayed on the diploma ribbons, as well as on T-shirts, the letter head, the sporting team’s mascot, books commemorating the particular history of the institution, or even, more recently, the university’s website - Florence Lipsky

13 Ibid., p.51
14 “Campus Identity & Revitalization Plan,” University of Detroit Mercy.
15 Ibid.
16 Ibid.

fig. 3-15 The elementary school named “Bridge School” bridges the two different villages of Xiashi in China. It stands for the institutional space but it also functions as a physical and spiritual center for villagers.

fig. 3-16 The design of the school combined local construction techniques and materials to sustain a sense of local identity.
Cosmos: One Configuration

fig. 4-1 The Cosmos: One Big World
Orderly or Harmonious system, Unity, Centrism

Satellite: Fragmentation

fig. 4-2 Satellites around the Earth
Artwork showing space debris in low and geostationary Earth orbit.
Small unit, Spaceflight, Placed by Human Endeavour,
Artificial, Fragmented, Disunified
The Idealized City

The plan of the monastery of St. Gall illustrates an ideal space. This plan has a particular modular system based on spatial relationships and functions. The separated units within a whole are carefully planned for the conduct of daily life, and provide ideal facilities including a bakery, infirmary, vegetable garden, and brewery. The monastery is one whole world, like an idealized city within boundaries, which is also divided into the particular scales, small, medium and large. All idealized spatial elements are combined into one perfect configuration that includes the rational philosophy of the monastery. From the inside of this idealized space, there is no need to wander outside because it provides a perfect functional space within the protective walls. All of the city elements are placed on the perfect geometrical patterns of the plan. It serves as not only a chapel, but also a temporary refuge for pilgrims from the outside world. The keywords for this project are,

- Idealized condition of space
- Geometrical patterns
- Grid system/Modules
- Effective circulation
- Main structure
- Division into scale, large, medium, small
- Networking

In terms of the future difficulties to maintain the campus as one configuration, Thelin states in his book, *A History of American Higher Education*,

Unlike the traditional American college, the new university required a great diversity of academic buildings and laboratories, separate dormitory area for undergraduates and graduates (male and female), plus such facilities as a museum, research library, and gymnasium. Accommodating these functions in a unified design was not easy, and became one of the major problems in campus planning in the following years. - Paul Venable Turner

As opposed to the one idealized configuration, several cases use another system to maintain their facilities: the satellite system of urban areas, which has been developed in response to the urbanization of the city. Penn State is not a traditional grouping of buildings around a green quadrangle. By dispersing its campus into a satellite grouping of buildings, the city takes on the role of the traditional campus boundary. Penn State University includes a main campus and its facilities throughout Pennsylvania. This school manages 24 campuses to provide multifunctional spaces for teaching, research, and service. These segmented campuses allow people to recognize the space as a part of the campus, as well as a part of the city and daily life.

4 "This is Penn State," *Penn State University*, online, <http://www.psu.edu/> (1 April 2013).
5 "Locations throughout the State," *Penn State University*, online, <http://www.psu.edu/> (1 April 2013), Penn State Campuses.
The university is recognized by its institutional logo, color and graphic identity system. The symbolic graphic images, such as the university marks, are designed to acknowledge their spirit and cohesiveness which is important to attract outstanding students and faculty. By creating identifiable images for its institution, it also encourages people to recognize the school’s facilities as one configuration. Penn State University uses strong identifiable visual represented by bluish colors and stripe patterns, specifically dark royal blue and white. These university markings identify its separate units, and individual units are not allowed to develop or change the design.

New York University
New York University is located in the heart of Greenwich Village, one of the most dynamic, creative and energetic communities in NYC. This area has been considered a central area which contains a variety of activities by innumerable creative artists, such as writers, painters, and musicians. NYU’s vision is to be a campus “in and of the city” in order to provide the city an interweaving network by blurring traditional campus boundaries, such walls of quadrangle or a specific entrance. As opposed to Penn State University, this school also has the satellite system in which the school’s programs are dispersed throughout the city, but it is formulated in a different pattern. NYU’s facilities are broken apart into each related program and placed within walkable distance throughout the city, which creates more density in a certain area in order to reap numerous benefits from the city, such as diversity.

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7 Ibid.
ease accessibility, and more interaction with people. The city serves as a new campus boundary that has a possibility to expand into the overall city, and as a result, the university grows with its society. In this context, the satellite system offers many opportunities both for the city and the university. The city provides rental spaces, safety, public spaces and urban neighbors to the university, and the university contributes intellectual knowledge, employees, and dynamic cultural events to daily life.

The school reflects the historic, economic context of the city, meaning that industrial and commercial values are reflected in the campus architectural design. New York City has a distinct style of architecture that responds to the cultural and historical identity of its area. These contexts impact the NYU campus building design: traditional flags as signage, small footages but high ceiling, traditional construction methods, façade color pallets similar to the city’s, and building materiality, etc. John R. Thelin writes about the impact of industrialization in *A History of American Higher Education*,

The architectural Paradox of the American university of this period is that the newer that campus was, the older it appeared to be. Thanks once again to the unprecedented wealth (and egos) of donors, the new universities were magnificent memorials that relied on historical revival forms to connect the present to the past. Improvements in technology, including reinforced concrete and eventually I-beam construction, made possible the erection of tall office buildings clothed in Gothic stone or colonial brick. Whether for municipal buildings or lecture halls, Americans took planning seriously. The task of the university-builders was comparable to designing a complete city. - John R. Thelin

Chapter 5
Site Analysis - NYC

Development of NYC

According to the research from the NYC department of city planning in 2011, New York City is one of the most populated cities in the United States.\textsuperscript{1} It is located in the cultural core of the world and has a powerful impact on art, business, education, and entertainment.\textsuperscript{2} NYC’s high density and cultural diversity has caused numerous social issues, such as crime, homelessness, pollution, and traffic congestions.

One of the biggest problems is the high value of real estate which promotes fierce competition for space in the center of the city. This escalating cost has an impact on small budgets of many non-profit organizations which are vital feeders for the cultural life of the city. NYC would lose its diversity without these organizations since its finances are mostly from Wall Street and art culture \textsuperscript{3}, which function as the economic foundation of the city.

Manhattan, located on the island of NYC, is a compact city that has been considered the cultural capital of the United States. In the downtown area, innumerable gallery spaces and artists’ studios are located, especially in the Chelsea area which is home to the contemporary art community such as cultural events and street performances by artists. The Lower Manhattan area is the borough that includes diverse city populations and ethnicities that play an important role in creating city diversity and leading to cultural

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This diversity of population also reflects the fact that the Lower Manhattan areas are exposed to more opportunities of social interaction, diverse cultures, and dynamic activities.

Art & Artists in New York City

In NYC, the most important city value is art. This is a major factor in advertising the city and attracting tourists to its location. A large portion of NYC’s financial resources come from the art industry, which includes global organizations, institutions, and even small non-profit organizations. These are vital for art culture in the city, such as film, painting, entertainment, media, etc., in order to facilitate public communication and build city identity. Numerous artists live in NYC to access diversity, high culture, and a strong art community. The artists, however, have had challenges surviving in high living expenses and the lack of job opportunities, making it difficult for them to stay in their community and contribute art insights to the society. Without the art community, NYC will lose substantial contributors who value the culture of the region, and the city’s cultural diversity will be diminished.

Advantages in NYC
- Diverse culture
- High education
- Competitions for development
- Dynamic activities
- Social networking
- Accessibility
- Social events
- Art community
- Job opportunities

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Idiosyncrasy of the City Grid

The urbanization and city planning of NYC has formed a unique pattern in the city which is the 90 degree rigid grid. Each flat lot typically measures 25 x 100 feet, and this rectangular geometry accommodates accessibility to each location, which creates a resilient environment and continuous diversity for people in the city. Additionally, the group of narrow lots, approximately 200-foot-long, facilitates street culture by providing a walkable environment and predictable access.\(^5\) This NYC grid system is also beneficial economically and practically since the acute edges of lots enable this space to be perfectly adoptable, resulting in convenient living environment and low construction cost.\(^6\)

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\(^6\) Ibid.
Lack of space

Fig. 5-20 The Compaction of New York City
The School of Visual Arts (SVA) is a small organization located in New York City known as a dynamic, multidisciplinary college of art and design. The SVA has grown into an innovative institution with more than 1,100 faculty members and over 3,600 students from diverse locations, 46 states and 71 foreign countries.[1] For more than 60 years of its history, SVA has educated innumerable artists who are actively working around the world.

In this “City School,”[2] students experience powerful networks and creative activities to develop their aesthetic sense of design and artists’ insights. The SVA has been integrating images of the cultural life of New York City and providing a creative environment for students to stimulate their inventive and imaginative ideas as vital contributors to maintain diverse cultural life in NYC.

The Main Building is located at 209 East 23rd Street between 2nd and 3rd Avenue,[3] and includes small galleries, classrooms, administrative offices, a cafeteria, and an amphitheatre. This building also features classrooms for undergraduate majors: illustration, video, film, graphic design, advertising, and cartooning in the upper floors.[4] For their visualization of school works, the main lobby and an adjoining room serve as a gallery space for exhibition and public events.

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1 “SVA in NYC,” School of Visual Art, online, <http://www.sva.edu/> (2 April 2013), About SVA.
3 “Directions,” School of Visual Art, online, <http://www.sva.edu/about-sva/directions> (2 April 2013), About SVA.
SVA is the country’s largest independent art school,[5] and has contributed art and youth cultural values to the city. The school has grown with the city and this organization is ingrained into the NYC society. The SVA’s president, David Rhodes, mentioned that,

*Claims to know with precision how to educate artists for the future are suspect. Therefore, the challenges for the next 50 years in arts education will be met by an institution which is flexible enough to accommodate rapid changes, while at the same time adhering to a small set of principles which will influence all of what the institution does.* - David Rhodes, SVA President [6]

The SVA plans their missions for the future development in their school website.[7] The big future challenge to the goal of expanding comprehensive physical spaces for the campus as a city school is the cost of New York real estate. For progression of their plans, the school has to reconfigure the college and align diverse programs to achieve their object of unified school and enhanced recognition of SVA. By reorganizing the campus physically and systemically, SVA will reinforce their core values, freedom, diversity, integrity, and accessibility, for its students and the city. In terms of development of the physical campus, they need more spaces to place multidisciplinary programs such as classrooms for diverse majors, exhibition spaces, dormitories, art studios, libraries, and open spaces for the school community.

[7] Ibid.
Milton Glaser, president of the SVA, has designed symbolic visual illustrations for the School of Visual Art. His design approach is constantly developing with new perspectives, and this approach permeates SVA’s school design strategies. He presents his geometries with the symbolic colors of SVA on visual illustrations, SVA’s posters, and most of his geometries follow the rectangular shape which reflects the pattern of the NYC urban grid.

In 2009, the exhibition, “Milton Glaser’s SVA: A Legacy of Graphic Design,” opened with his works that showed the 50-year relationship between his art philosophy and SVA’s strategies through the SVA poster series. In this exhibition, his works represent the interaction between the city and the university in terms of how the school contributes culturally and technologically, as an integrated unit of NYC. The subway poster project, for example, presents SVA to the city through visual art in order to create a learner-centered environment in NYC; the posters also function to direct viewers to the school as a directional mark on campus. He teaches that art is an essential element of daily life, and it acts as a means of communication within the city. He continues to teach at the SVA and new generations of designers are inspired by his sense of design and aesthetic insights.  

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Existing SVA Facilities

1. SVA Photography building
   214 East 21st Street

2. SVA Main Building
   205 East 23rd Street

3. SVA Classroom, Library
   480 Second Avenue

4. SVA Theatre
   333 West 23rd Street

5. BFA Fine Arts Building
   335 West 16th Street

6. SVA Art Studios, Classrooms
   132 West 21st Street, 141 West 21st Street

- Undergraduate, Graduate majors
- School's radio station, WSVA.
- Administrative offices.

- Renovation (formerly the Clearview Chelsea West Cinema)
- 20,000-square-foot (1,900 m²) facility
- Lectures, film screenings and other public events.

- BFA Fine Arts Department
- Sculpture Studios and Digital Lab

- Studios for drawing and painting classes for freshman
- Interior design, printmaking, BFA & MFA computer art, and art history, Interaction design, computer art, art therapy, etc.
- Art gallery and a cafeteria in lower level
- Cartooning & Illustration (U)

Data Source: SVA Website, http://www.sva.edu
Graduate degrees:
- Fine Arts: painting, drawing and sculpture
- Art History & Curatorial Studies
- Architecture
- Art History
- Commercial Arts
- Film
- Computer
- Digital Photography
- Animation
- Illustration
- Interactive Design
- Design & Visual Communication
- Critical Theory of the Arts

Fig. 6-16 Existing SVA facilities are dispersed throughout the West and East side of Manhattan. Each building provides educational spaces for their students and staff. On average two different majors are placed in the same space, share the same floors, with over 200 students from each major. However, spaces for the school facilities are extremely small, compared to the number of the students who attend SVA.

Data Source: SVA Website, http://www.sva.edu
This project looks at a particular art institute, the School for Visual Arts (SVA), and makes a proposal to redefine how small organization to maintain a college campus as one configuration using relatively scarce resources. In addition, by providing architectural solutions, it will optimize space for SVA to explore new ways to interact with art, space, and the city.

Currently, SVA’s main building is located at 209E 23rd Street in Lower Manhattan, and it also manages several additional facilities throughout the city as a series of satellite spaces. The existing school is currently stretched throughout 13 blocks of geographic areas in Lower Manhattan. According to the SVA’s strategic plan 2012-2017, named “The Way Forward,” escalating real estate problems are a primary challenge to improving comprehensive physical space for their students.

This design proposal provides a strategy for occupying physical spaces that are dispersed through a walkable area in NYC, by occupying abandoned spaces throughout the city. This plan ultimately suggests an architectural solution to inhabit narrow spaces economically and practically for its facilities. These small spaces that will be included in the programs act as a series of satellite spaces and provide a new city campus for SVA students to look at art (gallery space), make art (art studio), and experience art (classroom) in their new quadrangle. In this master plan, the design proposal specifically focuses on gallery space for SVA to explore new ways to interact with art, space, and the city and gives the solutions to the school to occupy exhibition spaces in the constrained situation.

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1 “Maps,” School of Visual Art.
Space in-between/ Abandoned space
- Main administration building. Center of service.
- Classrooms, Galleries
- Open to public, easy to maintain with lower cost.

Rooftop
- Campus green
- Outdoor exhibition space, Media galleries
- Refuge from city crowd

fig. 7-3 Concept Diagram
fig. 7-4 Abandoned Space at Ground Level
fig. 7-5 Abandoned Space at High Level
fig. 7-6 Occupancy of Abandoned Spaces in NYC
fig. 7-7 Overall Concept of Campus Plan
According to the research by the Planning Commission TOD Committee “Walking Distance Research,” as well as through discussion with students at the University of Cincinnati campus, average walking distance to the center of a city is 0.2 miles. Moreover, it is evident that the maximum walkable distance that students will consider commuting to classes are a 0.5 miles which is about 12 square blocks on a Manhattan city grid. In terms of the relationship between the city and the university, Sharon Haar quotes from “Chicago Circle Overview: A New Kind of Community, 1965”,

This is the University of Illinois at Chicago Circle, a new kind of community, and academic oasis in the center of a great city, named for a fantastic concrete spaghetti-bowl called Chicago Circle. It may seem odd to name a university after a traffic interchange, but maybe not in a city whose heart is named after an elevated railway loop. After all, this is a commuter university, and the campus is tied to the rails and roadways that each day carry the students and faculty from their homes to its classrooms and offices and home again. - Chicago Circle Overview: A New Kind of Community, 1965

The new SVA’s campus is also placed within 0.2 miles from the main existing building, which is 5-10 minutes walking distance. This area also includes 13 blocks of Lower Manhattan where the different types of districts are combined, such as commercial, residents, public facilities, and institutions. In this stirring district, the school is given more opportunities to access diversity and social interaction by placing fractions of SVA’s programs in the leftover spaces.

5 Haar, The City as Campus, 97.
fig. 7-10 Pleasured Walkable Distance from the Main SVA Building.

This diagram depicts the general walkable distance, which is 0.25 miles to 0.50 miles, from the main building, School of Visual Art main administrative center. This area is enclosed by Park Ave. S, 1st Ave, E. 19th Street, and E. 27th Street.

fig. 7-11 Land Uses around the Main Building

This figure illustrates land use conditions around SVA’s main building. This area is occupied by multiple functions: residents, public facilities and various commercial activities. In terms of the public facilities, the separated programs from Baruch College City, University of New York, and NYU College are located in this area. They have a partnership between similar programs from each school.

(Images by author. Data source: New York City Department of City Planning)
fig. 7-12 Existing SVA Facilities and Empty Spaces

fig. 7-12 This figure depicts existing SVA facilities within a walkable radius from the main building and several vacant spaces around the area. Most of the empty spaces are tiny and elongated rectangular shapes that respond to NYC’s urban grid. Christian de Portzamparc, winner of the Pritzker Architecture Prize in 1994, noted that very few buildings do not match in the NYC grid.¹


fig. 7-13 Zoning Districts Thematic

fig. 7-13 The medium and higher density of the residence district is located in the North and South parts of the site. The central part around the main building has public facilities and institutions that have the residence district as their students’ living area. The commercial district is located along the Avenue.

(Images by author. Data source: New York City Department of City Planning)
Fig. 7-14 Pop-up gallery is a space for displaying students' art works to communicate the creative school's culture with the street. Each satellite building has at least one glass box to exhibit art pieces. These boxes provide a visual connection between separate buildings and represent identity for recognition of SVA.
The satellite system has not been successfully operated in the city since most schools that are organized in this manner do not explicitly acknowledge their organizational model. In addition, this system does not have geographical connectivity nor visual identity, such as signage or symbolic colors, which allow people to recognize their properties as one configuration. SVA, for example, has not considered the proper relationship between each segmented program when they planned to relocate them into dispersed spaces. In the existing master plan of SVA, it does not explicitly have its own symbolic image or visual identity which acknowledges its own properties.

The idea of “connectivity” has been considered one of the significant factors in the urban area to represent an entity’s identity, be it physically, empirically, or visually. One could cite as an example The Coffee Bean & Tea Leaf in South Korea, which represents specific emotional connectivity through architectural design. All of its stores are made of the same materials: wood, steel furniture, and exposed ceiling. This design strategy allows people to recognize their branding space without any memorable signage. Moreover, repetition of materiality provides visual connection to people, which includes any symbolic colors or images. Starbucks, for example, has a strong symbolic color and a specific shape for their brand image, which is green and circular. This color and a circular image allow people to recognize its branding space, and as a result, draws people inside. Providing emotional, empirical, and familiar colors or materials to the city would be a strong strategy that gives intuitive recognition of space. Additionally, the collection of such spatial symbolic memories provides people internal references which allow them to recognize similar conditions in different environments.
fig. 7-18 Overall Site Plan for new SVA’s Campus

fig. 7-19 Specific Site for SVA Gallery Design

fig. 7-20 Street Elevation

Gallery

Classrooms

Changeable Studio

Existing SVA facilities

Green rooftop for Campus green

1,500 sf < < 2,500 sf < < 6,000 sf

fig. 7-21 The Scale of Site condition, Label for the Master Plan
Design for Gallery Space

Single Site Condition

fig. 7-22 Single Site
The most important design strategies are the lighting plan, accessibility, movement, and effective art delivery. The building within the 8 x 27 meters narrow site has an elevator at the front side to block noise from the street and offer optimized circulation for art delivery to the floors and basement storage.

fig. 7-23 North light
Artists prefer to get the light from a north side when they work since it is relatively constant light. Direct sunlight from the west, south, and east impacts the artists’ color selections for their work, and washes out original colors with dark shadows. In painting, specifically, color value is extremely important to represent artists’ subtlety of sense. By facing a north window that provides no extreme variations, artists are enabled to control not only contrast between colors, but also working atmosphere.

fig. 7-24 Stairwell
The stairwell space is designed to connect the first floor and second floor since the first floor is intended as flexible space to rent for exhibitions hosted by artists outside of SVA. This stairwell provides extremely dark space for image projections.
1. On the wall: Exhibition for the Typical Art Works
   - eye level, horizontal pathway, artificial lighting

2. In the Box: Exhibition for the Large Sculpture, Painting, Video Art
   - stationary moment, dramatic appreciation with lighting and shadow.
   - darkness + sunlight + artificial lighting create 3D effect for object.
   - one point perspective

3. Outdoor: Exhibition for Performance, Physical Art Works
   - add city images as a background of art pieces
   - more broaden eye angle than indoor space

4. Within the Light: Exhibition for Sculpture, Small Art Works
   - gives 3D effect on
   - more broaden eye angle than indoor space

fig. 7-27 Diagrams ‘Different Ways for Viewing Art’
Double Site Condition

fig. 7-30 Double Site
Two different properties are connected in order to occupy more space in a narrow site, an unusual condition in NYC. This orientation provides a unique spatial sequence inside of the building by choosing different directions for entrance and exit.

fig. 7-31 90-Degree Angle of Wings

Transition of Spatial Experience

Vertical Circulation to Connect Between

fig. 7-32 Full and Void
This figure illustrates different conditions for each side of the building; One is full with 12’ ceiling height on each of the six floors, the other is an empty space without any floors. It gives a different spatial experience for people to view art.
fig. 7-33 Two different spatial experiences provide the possibility of two different ways of viewing art: one that is intimate and close, the other that gives openness, to allow the art to 'fill' the space as its own thing.

fig. 7-34 Each side of the gallery has a stair, as required for fire egress. These stairs are placed strategically to position visitors to look at the art in the space. The cat-walk is designated at each level for the 'void' space to extend the promenade sequence from the 'full' side to the 'void' space.
fig. 7-35 Each side of the building has a long and thin space for small art works exhibition. These spaces are used for the circulation in the building; one is vertical, the other is for horizontal movement. The maximum distance between hanging art and eye level is 5 feet, which provides a one-on-one relationship for the people. In order to add luminosity, artificial lighting is placed for each piece of art.

fig. 7-35 Exhibition Space for Small Scale of Art

fig. 7-36 The medium size of art works are exhibited in the “full” side of the building. The exhibition wall is placed in a typical way and it is a white colored wall for the truth of color. By providing natural lighting that falls down through the slit between the wall and floors, it presents the natural white for comparison of different colors.

fig. 7-36 Exhibition Space for Medium Scale of Art
The large size of art works are displayed at the 'void' side of the building. By using a full-height wall, this building can exhibit diverse large art works such as paintings, installations, and collaborative works by students. This space gives a different spatial experience with openness and grandeur compared to the other side of the building. The natural lighting comes down through top light. It can be mixed with artificial light for large art pieces that require sufficient light to provide optimum viewing conditions.

The cubicle boxes function as spatial objects for viewing art. These boxes are designed with the same dimension, location, and materials. However, two of the same objects have the possibility of two different ways of viewing art. The outside box is an extended space from the building for viewing the city, and the inside of the box gives a space for viewing art.
Cubical Space for Viewing Art

The inside box functions for looking at art closely. The top light of the box draws the lighting into its space to become a lighting box, and glass walls of the box direct natural light down to the dark space in the ground level. This box also allows people to look at the other side of the building to calibrate different spatial condition.

Cubical Space for Viewing the City

The outside box at the ‘full’ side of the building is designed with the same dimension, orientation, material as the inside box, but gives a different view to the city. It provides extended gallery space where people can interact with art culture from the street level. By facing the two-sided glass box to the street, transparency and objective shape provide a visual connection that people intuitively recognize as SVA facilities.
Conclusion

1) Urban Site Scale
The development of the urban school is critical for urban growth in order to activate communities, integrate different generational cultures, and disperse intellectual knowledge throughout the city. More and more institutions seek the variety of city values as a part of their initiatives in order to coexist with their society. The idealized image for the future campus is blurring traditional boundaries of the quadrangle. In this context, the dispersion of school programs facilitates more dynamic activities from diverse demographics, communities, public events, and social networks. In the urban area, commuting distance is also an important factor to form an “academic hub” within the city, which offers walkable environment for students to experience their city. Within the proper distance, students become vital contributors to the school’s youth culture: performances, street painting, opportunities for art collaboration, and public events, etc., which provide an actual academic environment for students to live, create, think, and learn within their society. Additionally, inhabiting multiple spaces becomes a future solution for the city itself to activate abandoned space and balance city development over all.

2) Narrow Site Scale
The vitalization of leftover space provides multifunctional uses for urban organizations to maintain their facilities within the dense city which has high land costs. Most abandoned spaces are randomly oriented within the small territory, which has been created by city planning, demolition of buildings, or uselessness. Small leftover space, especially, provides innumerable benefits for the users: flexibility, manageable
expenses, high accessibility, and adaptability. This narrow site condition, specifically in NYC, provides more opportunities for people to interact with their neighbors within an intimate environment. For the institutional organization, this surrounding atmosphere is vital in order to accomplish a relationship between the internal community and the outside world by becoming a member of urban society. In this design project, the art gallery for the SVA, a segmented unit of the school facility functions as an interconnection point between intellectual space and public area in order to invoke the production of artistic knowledge throughout the city. In this context, art, the main cultural factor of NYC, acts as a means of communication that gives opportunity to integrate the school’s mission with city values. This proposal moves the understanding of the relationship between city and university using their core value “art,” which oscillates between the realms of the city and the urban institution to facilitate dynamic activities and reinforce diversity by developing a distinguishable model for a small art institution.
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