

Artists have led the transformation of many neighborhoods with unintended side effects, including gentrification.

Art of Capital fosters the co-existence of artists, retailers, and manufacturers to create a cycle of development within which these diverse cultures might nurture one another.

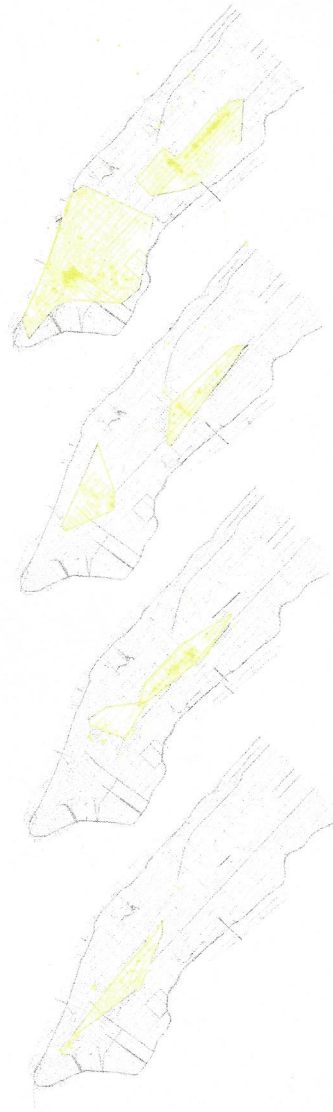
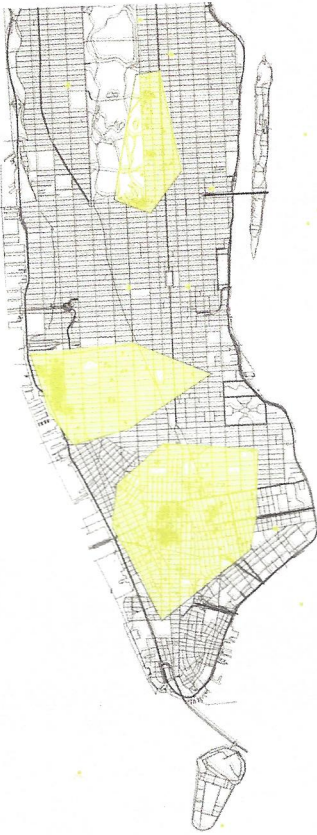
yanisa chumpolphaisal

2013

Art of Capital began by analyzing the movement of artists through Manhattan from its beginning in 1800 around City Hall. Then the community splintered in two—one serving the rich on the Upper East Side and Midtown, the others in Soho and Chelsea. Using Soho as a classic model for artist-led development, this project aims to reverse the gentrification process in order to incubate art spaces.

clockwise from top, down

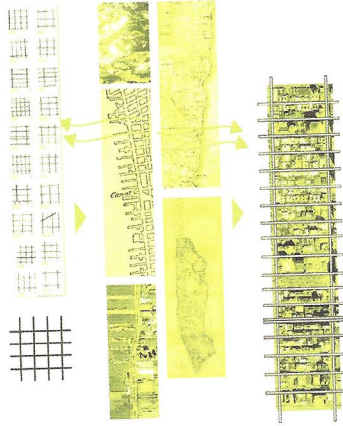
- 01 Upper East Side; West Chelsea; Lower East Side; Dumbo (not connected)
- 02 Upper East Side, including 57th Street Corridor; Central Chelsea, SOHO; NOHO, Greenwich Village; Tribeca; & the East Village
- 03 Upper East Side & West Village
- 04 Upper East Side; 5th Avenue
- 05 Union Square; City Hall



The New York grid was designed with long avenues and short streets that allow water to drain toward the river and goods to efficiently move from the docks into the city.

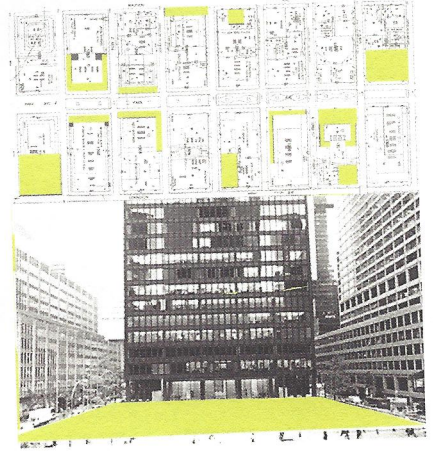
Artists have led the transformation of many neighborhoods, with unintended side effects. Often, these areas become so expensive that they out price the very artists that made them destinations in the first place. In this context, artists are effectively a migrating flock of suicidal urban transformers with taste as their weapon. *Art of Capital*—an innovative alternative to the complex processes of gentrification—aims to foster the co-existence of artists, manufacturers, small and mass retailers to create a cycle of development within which these different cultures can nurture one another.

Art of Capital focuses on New York's Garment District, Hell's Kitchen, and adjacent neighborhoods that connect a diversity of densities—high-rises of Midtown East

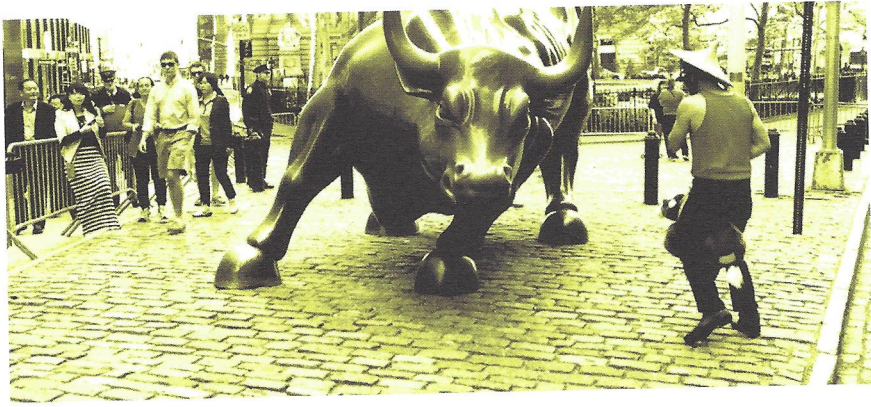


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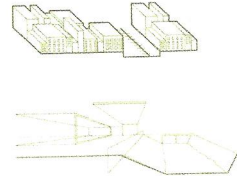
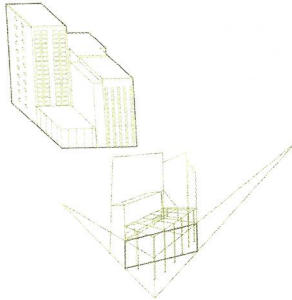
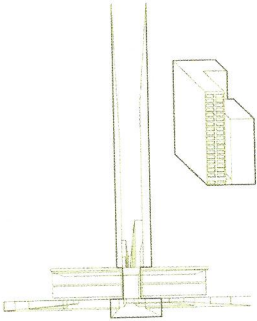
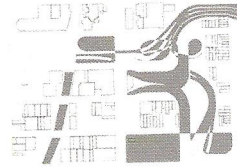
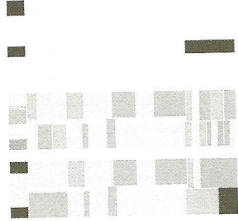
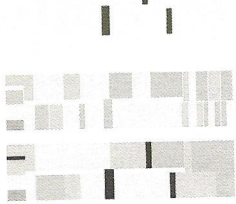
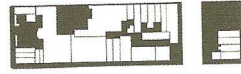
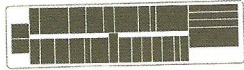
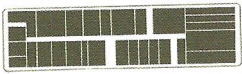
versus brownstones of Hell's Kitchen—and cultures—art galleries in Chelsea and the pop culture of Times Square. In these neighborhoods, I identified odd parcels—small leftover spaces nested among fully maximized developments—each byproducts of how developable land is assembled in the Manhattan grid.



Occasionally, for example, there are small parcels of land sandwiched between large buildings. Other odd parcels include little triangles such as the odd parcel created where the turning radii of the Lincoln tunnel overrides the grid. These low cost parcels of land can act like urban welders—providing a platform for micro-public plazas, alleys, roof terraces, and, of course, art studios to develop.



Inspired by the anti-monuments of Svay Sareth these scattered parcels create an urban form that is a reflection of power, rather than a symbol.



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get out
svay sareth

2013

Performance

odd spaces
yanisa chumpolpaisal

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01 The Narrow: sandwiched by high-rises, allows light and air into the street 02 The Billboard Corner: Cornered by high-rise. Billboard business proves more profitable than verticality. 03 The Grid Breaker: sporadic and chaotic transit space that breaks the grid, creating unusual space