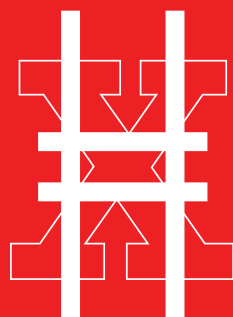



**WE
SAVED
THE
SPUR**



An architectural rendering of a modern urban plaza. On the left, a tall, rusted metal wall is topped with a lush living wall of various green plants and ferns. A paved walkway with orange-painted curved lines leads from the foreground towards a modern building with large windows in the background. Several people are shown walking and sitting on a wooden bench. On the right, another rusted metal wall is also topped with greenery. The scene is filled with sunlight and shadows from trees above.

Open June 5, 2019

A TURNING POINT

It took over a decade of grassroots organization, community sweat, meetings with government officials, design, and construction to open this last remaining section of the original High Line. This moment is made possible by the public that worked so hard for the Spur's preservation.



George B. Fuller Company

By the early 1980s, no more trains ran along the line and the tracks fell into disuse.

In 2005, the City declared that the first two sections of the structure would be saved. However, the fate of the High Line at the Rail Yards and the Spur remained undetermined.

Built in the 1930s, the Spur extension connected with the United States Postal Service Morgan Processing and Distribution Center, an avenue-long behemoth of a building that still stands on 30th Street between 9th and 10th avenues. This direct connection allowed freight trains to carry mail and packages to and from the upper-floor loading docks of the building.

The structure remained threatened by demolition until **1999**, when Joshua David and Robert Hammond began lobbying to preserve and transform the High Line under their newly formed advocacy group Friends of the High Line.



James Corner Field Operations and Diller Scofidio + Renfro, courtesy of the City of New York



Timothy Schenck

In 2012, thanks to the vision and commitment of a dedicated community of leaders, the City acquired the Rail Yards section of the High Line and announced that this section of the structure would officially be saved.



In 2008, Friends of the High Line organized hundreds of people wearing red "Save the Spur" t-shirts to rally in favor of preserving the Spur.

In 2014, the first phase of the Rail Yards opens.

In 2019, the opening of the Spur, the section once most in danger of deconstruction.

GIVE THE PEOPLE WHAT THEY WANT

James Corner Field Operations (Project Lead), Diller Scofidio + Renfro, and Planting Designer Piet Oudolf—the same design team behind the first three sections of the park—listened to what visitors wanted when choosing the features for the Spur. That means: more space for public programming, more restrooms, more access points, more food, more art, and more plants.

The flow of the space was designed to create moments of interactions—both between people and with the surroundings.

Design features of the Spur



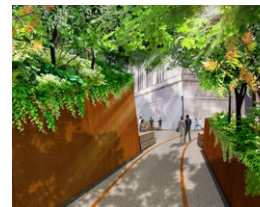
Coach Passage

With cathedral-like 60 ft. tall ceilings, the Coach Passage crosses through Coach's global headquarters at 10 Hudson Yards.



Balconies

Planted balconies provide visitors unique views of the sky, surrounding buildings, and other sections of the High Line.



Threshold

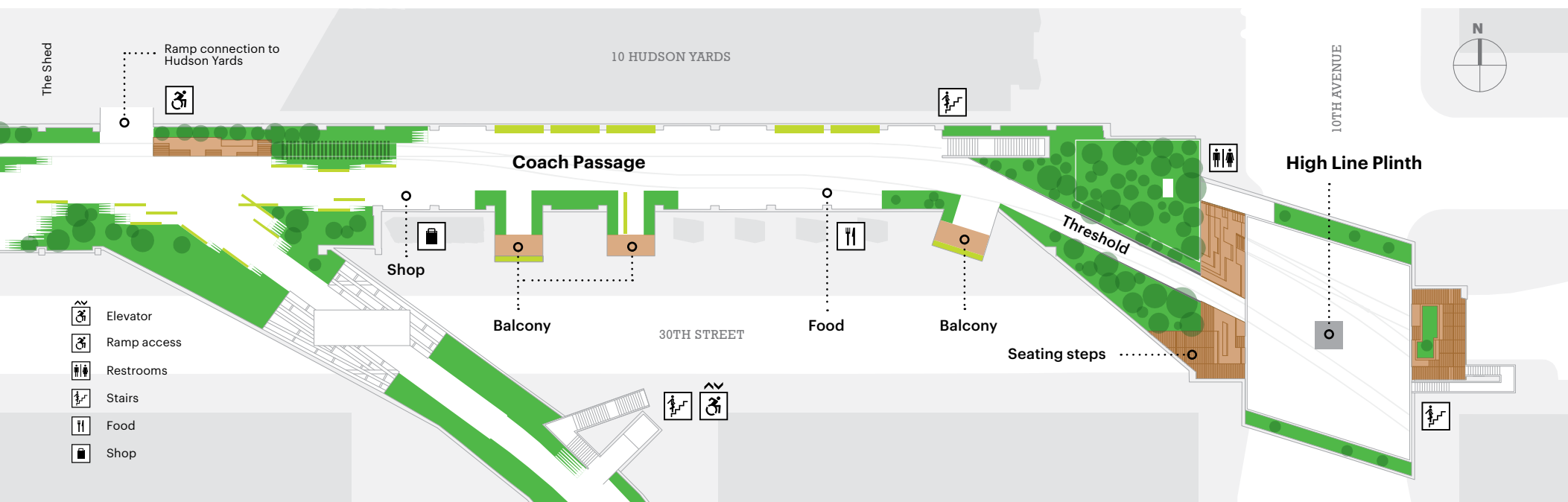
Two large raised planters—the largest on the park—emerge from the deck, creating a dramatic and lush threshold into the Spur.



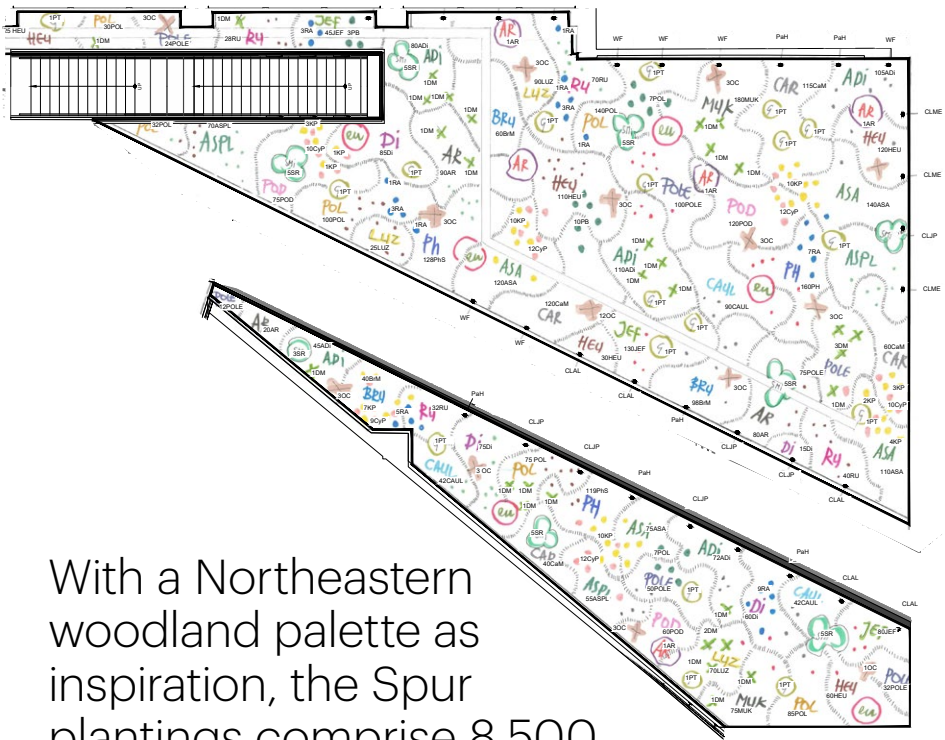
Seating steps

Stacked wooden seating steps provide critical space for gathering more people at our public programs and events, and for relaxing and people watching, as well.

James Corner Field Operations and Diller Scofidio + Renfro, courtesy of the City of New York



WILD-INSPIRED GARDENS



With a Northeastern woodland palette as inspiration, the Spur plantings comprise 8,500 perennials, 69 trees and shrubs, three new species for the park, and the largest planting beds on the High Line.

Grasses, perennials, and a mix of popular clematis and wisteria vines hang from gardens along the Coach Passage. Flowering beds in the piazza include a mix of grasses and perennials punctuated by the theatrical changing colors of dwarf fothergilla shrubs.

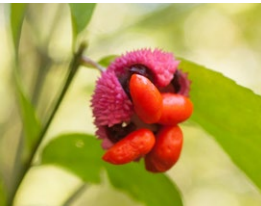
The giant tilted planters in the threshold contain stalwarts like hackberry, sweetgum, and black tupelo, alongside exuberant hart's tongue fern, yellow lady's slipper, and strawberry bush.

A drawing of the gardens by Piet Oudolf.

“THE SPUR PLANTINGS WILL SHOW PEOPLE PLANTS FROM THE AMERICAN WOODLAND, RAISING AWARENESS OF THE VALUE AND GRACE OF NATIVE FLORA.”

— Piet Oudolf, Planting Designer

Plants on the Spur



strawberry bush
Euonymus americanus

With its showy fruit, the strawberry bush splits open when ripe to reveal bright red seeds, bringing pops of color to the Spur in spring.



creeping raspberry
Rubus calycinoides

This creeping groundcover has soft, quilted, nearly-evergreen leaves that turn deep red in autumn after white flowers and fruit in the spring.



hart's tongue fern
Asplenium scolopendrium

A rare, protected North American variety of hart's tongue fern unfolds its strappy fronds—believed to resemble the medieval hunting deer's tongue.



yellow lady's slipper
Cypripedium parviflorum

Yellow lady's slipper, a species of Northeast American bog orchid, attracts native and wild bees, contributing to the complex ecosystem of the park.



sweetgum
Liquidambar styraciflua

The sweetgum's glossy green star-shaped leaves turn a brilliant blaze of color in fall. Suitably, its wood is used for the interior of railroad cars and railroad ties.

Ken-ichi Ueda; University of Maryland Arboretum and Botanical Garden;
Philip Goddard; Per Verdonk; JLPC / Wikimedia Commons

STANDING TALL

The Plinth is the first space on the High Line solely dedicated to a rotating series of new, monumental, contemporary art commissions. Simone Leigh's *Brick House*, a tribute to Black female beauty, is the inaugural artwork for the Plinth.

Brick House is a 16-foot-tall bronze bust of a Black woman that stares resolutely facing down 10th Avenue. The work's title refers to the term for a strong Black woman who stands with the strength, endurance, and integrity of a house made of bricks.

Brick House is the first monumental work in *Anatomy of Architecture*, Leigh's continuing series of sculptures that

combine architectural forms like Batammaliba architecture from Benin and Togo, the *teleuk* of the Mousgoum people of Cameroon and Chad, and the restaurant Mammy's Cupboard in Natchez, Mississippi.

Leigh's magnificent Black female figure challenges visitors to think more carefully about the architecture around them, and how it reflects customs, values, priorities, and society as a whole.

"I THOUGHT: 'WHAT BETTER PLACE TO PUT A BLACK FEMALE FIGURE?' NOT IN DEFIANCE OF THE SPACE, EXACTLY, BUT TO HAVE A DIFFERENT IDEA OF BEAUTY THERE."


— Simone Leigh, pictured right with her work in progress, as quoted in the *New York Times*



Photo by Timothy Schenck
here and bottom left



James Corner Field Operations and Diller Scofidio + Renfro, courtesy of the City of New York

An aerial photograph of a city street intersection. In the foreground, a green roof with various plants and trees is visible, bordered by a brown metal railing. To the right, a construction site is active with scaffolding, wooden forms, and construction materials. The street below has several cars, including a yellow taxi, and a white van. A large white arrow on the road points towards the bottom left. The text is overlaid on the right side of the image.

**"THE SPUR IS AN
IMPORTANT REMINDER
OF NEW YORK CITY'S
INDUSTRIAL HERITAGE.
WHILE THERE IS STILL
WORK TO BE DONE, THIS
SHOWS WHAT HAPPENS
WHEN COMMUNITY
MEMBERS RALLY
TOGETHER."**

— Robert Hammond, Co-Founder

The High Line thanks its staff and volunteers for their continued work, and is grateful to a dedicated group of private and civic partners and the leadership of the City of New York and NYC Parks for their ongoing commitment.

The High Line was donated to the City of New York by CSX Transportation, Inc.

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Coach Passage is named in honor of the Coach Foundation

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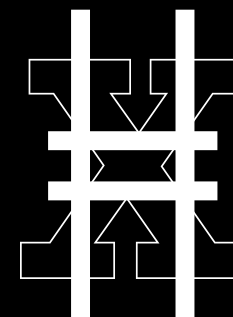
Presenting Green Sponsor



1999 | 2009 | 2019

Twenty years ago we reimagined a rail structure as a new public space. Ten years ago we welcomed our first visitors and became a landmark of the city and a model for infrastructure reuse across the globe. This year we open the Spur.

WHAT'S NEXT?



thehighline.org/whatsnext