

## ABSTRACT

Title of Document: HUDSON YARDS REDEVELOPMENT:  
NEIGHBORHOOD IDENTITY THROUGH  
URBAN SPACE AND MULTICULTURAL  
ARTS COLLEGE

Jeannie Ahn, Master of Architecture, 2006

Directed By: Professor of Practice, Gary Bowden, School of  
Architecture, Planning, and Preservation

New York City, with its recognizable neighborhoods, has been known for constantly reinventing itself to address the needs of its residents and fluctuations in the local economy. It has flourished as a major attraction to various ethnic groups that have settled in these varied neighborhoods from its beginnings as a Dutch fur-trading port to its present state.

The Hudson Yards, is the city's most underutilized and underdeveloped property due to its current zoning and lack of access by subway service. This thesis explores development of an identifiable neighborhood for the Hudson Yards through the creation of a civic urban space with a multicultural institution as its anchor. Seen as the city's "last frontier<sup>1</sup>," the site creates a great opportunity to celebrate the city's multicultural history by developing an institution with community services that seeks

---

<sup>1</sup> New York City Department of City Planning  
[<http://www.nyc.gov/html/dcp/html/hyards/hymain.shtml>]

to promote the preservation, performance, and educational exchange of the performing and visual folk arts.

HUDSON YARDS REDEVELOPMENT:  
NEIGHBORHOOD IDENTITY THROUGH URBAN SPACE AND  
MULTICULTURAL ARTS COLLEGE

By

Jeannie Ahn

Thesis submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park, in partial fulfillment  
of the requirements for the degree of  
Master of Architecture  
2006

Advisory Committee:  
Professor of Practice Gary Bowden, Chair  
Associate Professor Matthew Bell  
Professor Karl DuPuy  
Assistant Professor Angel David Nieves

© Copyright by  
Jeannie Ahn  
2006



## Dedication

To my mother, Soon Hee Ahn, for her love and support, and for inspiring my appreciation for the performing and fine arts.

## Acknowledgements

I would like to thank my committee, friends, and family for their enormous support. I would especially like to thank the following helpers who dedicated many hours in preparation for my final presentation: Sam Kang, Jason Shih, Kimberly Lee, and Alejandra Hernandez.

# Table of Contents

Dedication .....	ii
Acknowledgements .....	iii
Table of Contents .....	iv
List of Tables .....	v
List of Figures .....	vi
Chapter 1: Introduction .....	1
Chapter 2: Multicultural Folk Arts College .....	3
Multicultural Folk Arts College .....	3
Program Elements .....	5
Precedents .....	5
The Clarice Smith Performing Arts School .....	6
The Peabody Institute .....	8
The MFAC Building Program .....	10
Chapter 3: The Hudson Yards: Site Investigation .....	16
Location .....	16
Neighboring Communities and Districts .....	18
Site and Local Context Description .....	22
Site Analysis .....	28
Chapter 4: Analysis of the Department of City Planning's Master Plan .....	37
Four Key Actions & Critique .....	38
Chapter 5: Neighborhood Identity through Urban Green Space .....	45
Why does it need an identity? How will it get it? .....	45
Urban Precedents .....	46
Bryant Park, New York City .....	46
Venice, Italy .....	48
Chapter 6: Design Strategies .....	49
Urban Design Goals .....	49
Site Interventions .....	50
Single Block Open Space Partis .....	52
Double Block Open Space Partis .....	54
Building Design Goals .....	56
Schematic Building Partis .....	57
Chapter 7: Design Conclusions .....	63
The Master Plan Revisited .....	63
The New York School of Cultural Exchange .....	67

## List of Tables

Table 1: Undergraduate student profile for CUNY

Table 2: Major program elements of Maryland Center for Performing Arts

## List of Figures

Figure 1: First floor plan of the Clarice Smith Performing Arts School

Figure 2: Grand Pavilion, Library, Dekelboum Concert Hall, and Kay Theater.

Figure 3: The Peabody Institute

Figure 4: Exterior views of the Peabody Institute

Figure 5: National map

Figure 6: New York State vicinity map

Figure 7: The five boroughs that comprise New York City

Figure 8: Hudson Yards site

Figure 9: Neighboring communities around West Side Storage Yard Complex

Figure 10: Photograph of Hell's Kitchen

Figure 11: A Range of housing types exist in Chelsea

Figure 12: The Theater and Garment Districts

Figure 13: Detail of historic New York City map

Figure 14: Aerial photo of site and surrounding context

Figure 15: Detail of aerial photo

Figure 16: View of Eleventh Avenue

Figure 17: Topography of site

Figure 18: Section cut through 32nd Street

Figure 11: View down West 34th Street toward Hudson River

Figure 20: View of corner of West 29th Street and West Side Highway

Figure 21: View of Jacob Javits Center

Figure 22: View of small plaza along Eleventh Avenue fronting convention center

Figure 23: The High Line

Figure 24: Path of High Line

Figure 25: Figure ground diagram

Figure 26: Figure ground reversal diagram

Figure 27: Walking radius

Figure 28: Street hierarchy

Figure 29: Existing zoning

Figure 30: Existing land use

Figure 31: Various bus routes

Figure 32: Various subway lines

Figure 33: Location of W. 38th Street Ferry Terminal and bus routes

Figure 34: Visual Resources map

Figure 35: Residential uses and density

Figure 36: Residential units and population by block

Figure 37: NYC Dept. of City Planning Master Plan

Figure 38: Extension of the No. 7 Subway line

Figure 39: Mid-block open space network

Figure 40: Proposed rezoning of the Hudson Yards and surrounding areas

Figure 41: Proposed land use

Figure 42: Proposed density in terms of base FAR

Figure 43: Proposed density in terms of maximum FAR

Figure 44: Mechanisms to increase FAR through bonuses

Figure 45: Detail of expanded Javits Convention Center and Jets Stadium

Figure 46: Diagram of super blocks of Convention Corridor

Figure 47: Aerial photograph of Bryant Park and New York Public Library

Figure 48: Site plan of Bryant Park with New York Public Library

Figure 49: Images illustrating the multitude of programs within Bryant Park

Figure 50: Aerial view of the main civic piazza, Piazza San Marco, in Venice

Figure 51: View toward canal from piazza

Figure 52: Scale overlay of Piazza San Marco on site

Figure 53: Scale overlay of Bryant Park on site

Figure 54: Scale overlay of Madison Square Park on site

Figure 55: Scale overlay of Washington Square Park on site

Figure 56: Fabric Building Parti A; single block open space

Figure 57: Fabric Building Parti B; single block open space

Figure 58: Figural Object Building Parti A; single block open space

Figure 59: Figural Object Building Parti B; single block open space

Figure 60: Bryant Park Parti; double block open space

Figure 61: Hybrid Building Parti; double block open space

Figure 62: Urban Campus Parti; double block open space

Figure 63: Linear Block Parti A; double block open space

Figure 64: Linear Block Parti B; double block open space

Figure 65: Linear building schematic plan and single block open space

Figure 66: Diagrammatic section of linear building parti and single block open space

Figure 67: Axonometric diagram of linear building parti

Figure 68: Linear schematic plan with High Line and double block open space

Figure 69: Schematic section of linear building

Figure 70: Axonometric diagram of linear building parti

Figure 71: Section of Baruch College

Figure 72: Ground floor plan of Baruch College

Figure 73: Aerial view of Baruch College within its context

Figure 74: Interior photograph of organizing atrium

Figure 75: Hybrid building schematic plan and double block open space

Figure 26: Schematic section of hybrid building parti

Figure 77: Axonometric diagram of hybrid building parti

Figure 78: Stacking of five different programs in Schiller Building

Figure 79: Section through Schiller Building

Figure 80: Exterior view of Schiller Building

Figure 81: Plan of Schiller Building

Figure 82: Object building schematic plan and double block open space

Figure 83: Schematic section of object building

Figure 84: Axonometric diagram of object building parti

Figure 85: Before and after figure/ground diagrams

Figure 86: Proposed land use diagram

Figure 87: Transportation diagram

Figure 88: Aerial perspective of urban intervention

Figure 89: Building organization diagrams

Figure 90: Program stacking diagram



Figure 91: Program stacking diagram

Figure 92: Program stacking diagram

Figure 93: Ground floor plan

Figure 94: Commons level (+1)

Figure 95: Building section

Figure 96: Building section

Figure 97: Color coded section diagram

Figure 98: Color coded section diagram

Figure 99: Color coded section diagram

Figure 100: Color coded section diagram

Figure 101: Color coded section diagram

Figure 102: Color coded section diagram

Figure 103: View of building from park

Figure 104: View of building from High Line

Figure 105: View of building along High Line

Figure 106: View of building along High Line

Figure 107: View of performance alley

Figure 108: View of main entrance lobby

Figure 109: View of Commons

## Chapter 1: Introduction

Early on, New York City was shaped by many distinct neighborhoods settled by distinct ethnic groups. However, with the rise of the global economy through advances in transportation and communications technology, more and more New Yorkers come into contact with people from all nations of the world. New York City has become a truly cosmopolitan city with immigrants from almost 200 countries calling the “Big Apple” home.

This thesis proposes to develop a multicultural folk art center at the heart of the city’s cultural and commercial hub, Manhattan, to celebrate its multicultural makeup. The center seeks to promote the preservation, performance, and educational exchange of folk performance arts to two communities, the local neighborhood and the regional community. By providing much needed community services and outreach programs, the center would serve as an anchor to the local community. The regional community would be served by the academic component where students are trained in ethnic dance, music, and fine arts.

The site being considered for the multicultural folk art center is the Hudson Yards located in the Far West Side of Manhattan. At present, it is an underutilized area littered with warehouses, light manufacturing facilities, and transportation

infrastructure. Despite these negative attributes, it is an area that is rich with opportunities. The sunken train yard is the city's "last frontier" with over 300 acres of development possibilities. It lies on the fringes of two unique neighborhoods, Hell's Kitchen and Chelsea as well as the Theater and Garment Districts. According to the Department of City Planning's (DCP) early planning studies, the Hudson Yards has several unique assets that make it desirable for development<sup>2</sup>:

- Proximity to Midtown
- Developable land
- Proximity to the waterfront
- Regional gateway
- Community focal points, such as Ninth Avenue
- Varied topography with multiple levels
- Large, active public buildings

Recently, the DCP has put forth a comprehensive master plan striving to transform the site into an area comparable to Midtown. It envisions a place where New Yorkers and tourists will want to live, work, play and visit<sup>3</sup>. This thesis will challenge the design of one aspect of the master plan, the open space network. In order to help facilitate a better sense of place and identity, this thesis proposes development of a unified green space along the Hudson River.

---

<sup>2</sup> New York City Department of City Planning. *Hudson Yards Master Plan: Preferred Direction Plan*. [<http://www.nyc.gov/html/dcp/pdf/hyards/prefdir.pdf>]

<sup>3</sup> New York City Department of City Planning, *Hudson Yards Vision*. [<http://www.nyc.gov/html/dcp/html/hyards/hymain.shtml>]

## Chapter 2: Multicultural Folk Arts College as Local and Regional Community Uniter

### Multicultural Folk Arts College

The Multicultural Folk Arts College (MFAC) is a joint venture between two major public universities within New York: State University of New York (SUNY) and City University of New York (CUNY). Both institutions have a very diverse student body and have campuses spread over large areas.

SUNY is comprised of 64 campuses distributed over the entire state of New York with two campuses in Manhattan, the Fashion Institute of Technology (FIT) and State College of Optometry<sup>4</sup>. CUNY, on the other hand, is made up of 19 campuses that are sprinkled around all five boroughs of New York City. This institution is extremely proud of its diversity where students come from 167 countries and speak 119 languages. They see themselves as a “global university” with a long tradition of students coming from all backgrounds<sup>5</sup>.

---

<sup>4</sup> The State University of New York [<http://www.suny.edu/>]

<sup>5</sup> The City University of New York [<http://www1.cuny.edu/abtcuny/trustees/bennoagbarticlecolor.pdf>]

### **Undergraduate Student Profile**

Race/Ethnicity:	
Black	31%
White	29%
Hispanic	26%
Asian	14%
American Indian	0.1%
Female	62%
25 years or older	35%
Born outside US mainland (first-time freshmen)	43%
Native language not English (first-time freshmen)	49%
Native languages represented	119
Number of countries of identity	167
Work 20+ hours per week	44%
Support children	22%
Attend full-time	62%
Receive financial aid (Full-time degree students)	70%
Attended NYC public high school (First-time freshmen)	62%

**Table 1: Undergraduate student profile for CUNY. Note the high percentage of minority students and the number of languages and countries represented.**  
[[http://portal.cuny.edu/portal/site/cuny/?epi\\_menuItemID=840a1e9cd3eccc64bef4d5178304e08&epi\\_menuID=a00e05b](http://portal.cuny.edu/portal/site/cuny/?epi_menuItemID=840a1e9cd3eccc64bef4d5178304e08&epi_menuID=a00e05b)]

The mission for the MFAC is to foster more understanding and increased awareness of the differences, but moreover the similarities, of the various cultures residing in New York. The center focuses on the preservation, performance, and educational exchange of the folk arts—dance, music, and fine arts—and the interaction and collaboration between local and regional communities. One last goal of the center is to create a learning environment for students of all ages, a truly multigenerational center of learning by housing the three distinct programs of study geared to various age groups.

### Program Elements

The center is composed of three elements:

- (1) The Preparatory – Functions similarly to after school programs with classes for children to adults for personal development in the folk arts.
- (2) The Academy – Focuses on teaching the folk arts for professional development in conjunction with anthropology courses. Students engage in aspects of multiculturalism through observation and participation
- (3) The Elderhostel – Aims to promote “lifelong learning” through educational adventures for adults 55 and over<sup>6</sup>.

### Precedents

In order to assemble the various pieces of the building’s program, two institutions were used as precedents because they embodied the educational focus of the MFAC:

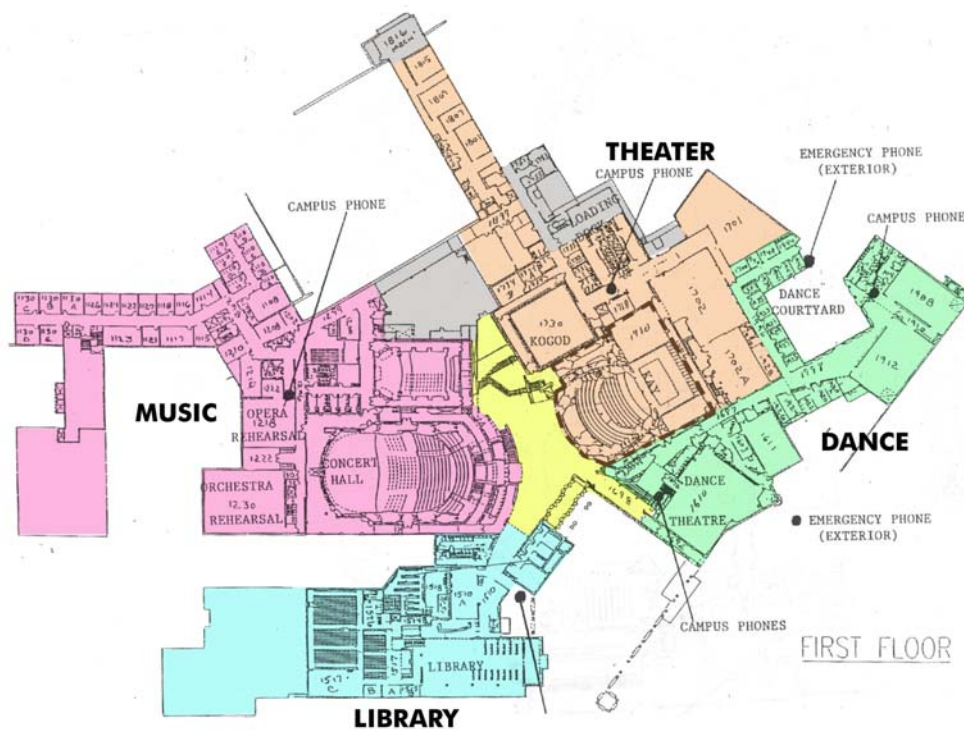
- (1) The Clarice Smith Performing Arts School  
University of Maryland, College Park, Maryland
- (2) The Peabody Institute  
Johns Hopkins University, Baltimore, Maryland

---

<sup>6</sup> Elderhostel [<http://www.elderhostel.org/welcome/home.asp>]

### The Clarice Smith Performing Arts School

Clarice Smith houses the university's performing arts programs of music, dance, and theater. Primarily geared for teaching, the school has several intimately scaled performance spaces organized along the Grand Pavilion, a grand lobby space, which acts as the "town square" to the academic village. Since the MFAC will be centered around teaching within an academic setting, its performance spaces will be comparable to the sizes of those of Clarice Smith.



**Figure 3: First floor plan of the Clarice Smith Performing Arts School highlighting major programs organized in a pinwheel fashion around a grand lobby space. [map courtesy of Clarice Smith Performing Arts School]**



**Figure 2: Clockwise from upper left most image: Grand Pavilion, Performing Arts Library, Dekelbourn Concert Hall, and Kay Theater. Note the smaller and intimate scale of the performance spaces.**

Major Program Elements .....	Seating Capacity	NASF
Grand Pavilion	325	3,800
Elsie & Marvin Dekelbourn Concert Hall	1100	15,600
Ina & Jack Kay Theater	650	10,148
Dance Theater	190	3,500
Joseph & Alma Gildenhorn Recital Hall	300	5,300
Laboratory Theater	120	1,430
Robert & Arlene Kogod Theater	195	2,860
Michelle Smith Performing Arts Library		23,100

**Table 2: Major program elements of Maryland Center for Performing Arts [University of Maryland College Park. Maryland Center for Performing Arts: Facility Program. Sept. 2003].**



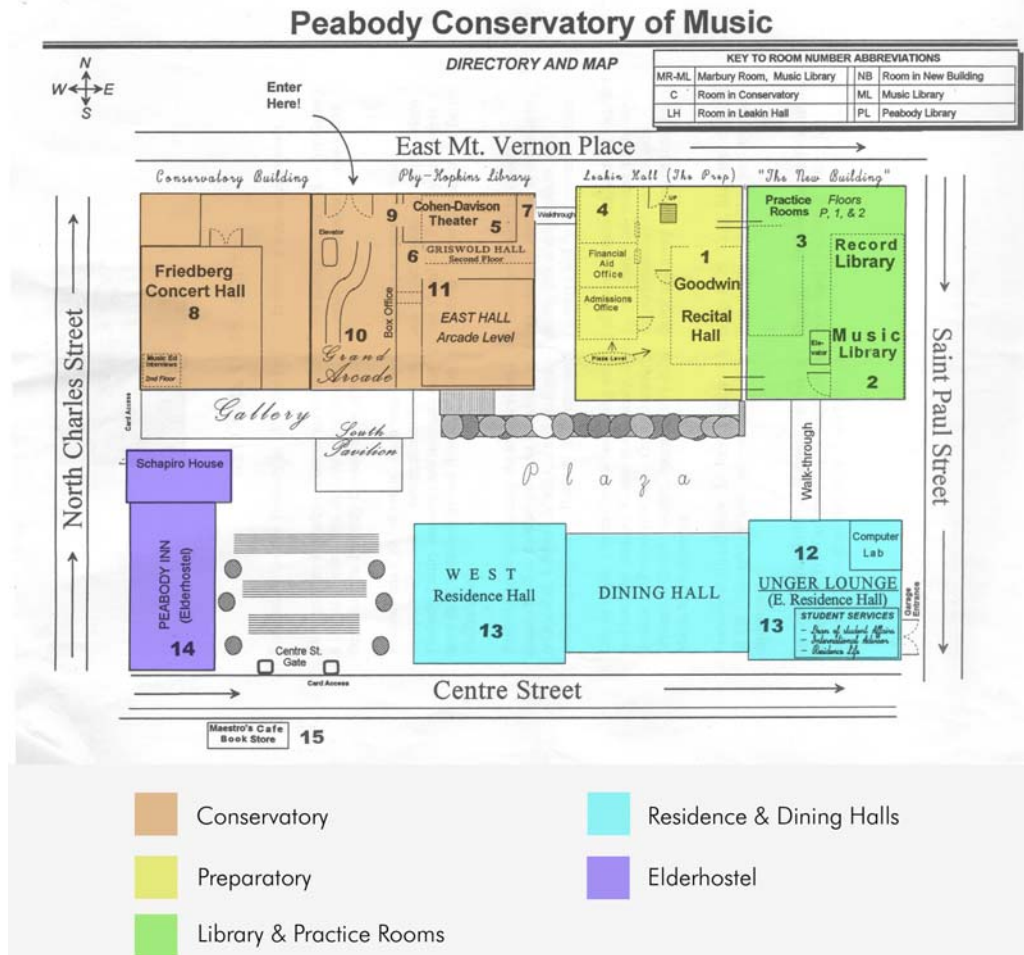
### *The Peabody Institute*

The Peabody Institute is an urban music school with classrooms, private teaching rooms, practice rooms, performance spaces, dance studios, libraries, offices, dormitories, and a cafeteria concentrated on one block of Baltimore, Maryland. It is composed of the following programs<sup>7</sup>:

- The Preparatory
  - Community performing arts school for all ages of students from children to adults
- The Conservatory
  - 50% graduate; 50% undergraduate
  - Incubate and promote infinitely valuable art forms
  - Serves as a gathering place for the intellectual and artistic members of the music community
- Elderhostel
  - Second largest Elderhostel program in the US
  - Brings nearly 4,000 seniors to Baltimore for courses in music every year
  - Weeklong “study vacations” feature topical music classes and daily performances by Peabody students and faculty.
  - Promotes lifelong learning

---

<sup>7</sup> Following information courtesy of the Peabody Institute website  
[<http://www.peabody.jhu.edu/home.php>]



**Figure 3: General organization of Peabody Institute with buildings holding the edge of the block and creating an internal plaza with the residual space. The school component lines East Mt. Vernon Place and fronts Mt. Vernon Square. The residences and Elderhostel program hold the edge along Centre Street. [Image courtesy of the Peabody Institute]**



**Figure 4: Exterior views of the Peabody Institute. At right, the formal conservatory building has a presence on Mt. Vernon Square which varies in scale and appearance to the facades of the residential components along Centre Street. [Images courtesy of [http://www.aia.org/aiarchitect/thisweek05/tw0121/0121aiava\\_12peabodyIns\\_b.jpg](http://www.aia.org/aiarchitect/thisweek05/tw0121/0121aiava_12peabodyIns_b.jpg) and <http://www.wam.umd.edu/~jlehnert/today.htm>]**

*The MFAC Building Program*

Shared Facilities	NASF
Public Lobby	8,500
Coat Room	300
Restaurant and Kitchen	3,500
Cafeteria & Kitchen	3,500
Box Office	885
Faculty Staff Lounge	1,200
Student Lounge	1,200
General Purpose Class Room	(2 @ 500) 1,000
General Purpose Class Room	(2 @ 375) 740
Practice Studio	(4 @ 120) 480
Practice Studio	(24 @ 70) 1,680
Art Gallery	2,000
Art Gallery Exhibit Preparation	500
Art Gallery Storage	400
Public Restrooms - Male	700
Public Restrooms – Female	1,400
Ethnomusicology Department	
Concert Hall Seating	12,000
Concert Hall Stage	3,600
Control Room, Concert Hall	460

Recital Hall Seating and Stage	5,300
Control Room, Recital Hall	260
Assembly Warm-up	300
Dressing Rooms	800
Small Ensemble Rehearsal	(1 @ 400, 1 @ 250) 650
Chorus Rehearsal	2,400
Ethno/Musicological Instrument Studio	(4 @ 300) 1,200
Music Class Rooms	(7 @ 600) 4,200
Music Small Lecture Hall	1,400
Music Seminar Rooms	(2 @ 400) 800
Scores and Music Storage	1,250
Instrument Storage and Repair	2,150
Student Instrument Storage	300
Audio-Visual (A.V.) Storage	220
Faculty Studio and Office	(25 @ 225) 5,625
Staff Offices	(7 @ 125) 875
Secretary/Reception	250
Office of the Chair	180
Associate Chair Office	140
Business Manager's Office	125
Conference Room	500
Faculty Offices	(12 @ 125) 1,500

Folk Dance Department

Theater Management Office	600
Studio Theater (flexible)	3,365
Control Room, Studio Theater	260
Proscenium Theater Stage	3,648
Proscenium Theater Seating and Orchestra Pit	6,500
Trap Room, Proscenium Theater	320
Control Room, Proscenium Theater	460
Assembly/Warm-Up	300
Scene Shop	3,600
Faculty Office/Studio, Production	(4 @ 200) 800
Staff Office, Production	(3 @ 125) 375
Lighting Shop	1,200
Properties Shop	2,000
Studios 1 & 2	(2 @ 2,400) 4,800
Choreography Studio	1,575
Video Lab	100
Audio Lab	100
Chair's Office	150
Financial Officer	125
Receptionist/Secretary	150
Faculty Offices	(7 @ 125) 875
Locker/Shower, Male	300
Locker/Shower, Female	600

## Folk Arts Department

Costume Shop	1,200
Fitting Room of Costume Shop	(2 @ 50) 100
Laundry Room of Costume Shop	150
Dyeing Room of Costume Shop	130
Faculty Office/Studio, Costume	(2 @ 200) 400
Costume Storage	820
Sculpture/Metal Arts Studio	1,500
Jewelry/Metalsmithing Studio	900
Ceramics Studio	1,500
Textiles Studio	1,500
Kiln Room	500
Drawing/Painting Studio	1,500
Printmaking Studio	900
Computer Graphics Lab	1,000
Mock-up Studio	(2 @ 150) 300
Art Locker/Shower Rooms	(2 @ 350) 700
Arts Studio Storage	(6 @ 300) 1,800

## Library

Staff Offices	(8 @ 100) 800
Reading Room	3,500
Listening Stations	(16 @ 40) 640
Public Access – stacks	3,500

Service Desk Access – library stacks	250
Security Vault	50
Non-public Access – library stacks	1,000
Reference & Circulation Desk	300
Staff Preservation Work Area	200
Book Circulation Work Room	200
Lockers	100
Support	
Rest Rooms	
Computer Server Room	50
General Storage	1,000
Loading Dock/Receiving	1,000
Maintenance Shop & Storage	450
Housekeeping Room	400
Housekeeping Storage	400
Housekeeping Closets	(10 @ 35) 350
Trash/Recycling	200
Mechanical & Electrical	(@ 10%)
Circulation	(@ 15%)

## University Residences

2 Bedroom Double Occupancy Apartment Suite (4 students to a suite, 600 students total)	(150 @ 1250) 187,500
Front Desk	100
Mailboxes	50
Student Lounge	1,200
Student Affairs Office	500
Computer Lab	750

## Elderhostel

Double occupancy bedroom w/personal bathroom	(45 @ 750) 33,750
Reception Desk	100
Staff Lockers	100
Program Director's Office	200
Staff Offices	(2 @ 200) 800
Housekeeping Room	400
Housekeeping Storage	400



## Chapter 3: The Hudson Yards: Site Investigation

### Location

Manhattan, an island sandwiched between the Hudson and East Rivers, is just one of the five boroughs—Brooklyn, Queens, Staten Island, and the Bronx—that comprise the city of New York. At the southeastern tip of New York state, it has a close relationship with New Jersey at its opposite shore across the Hudson.



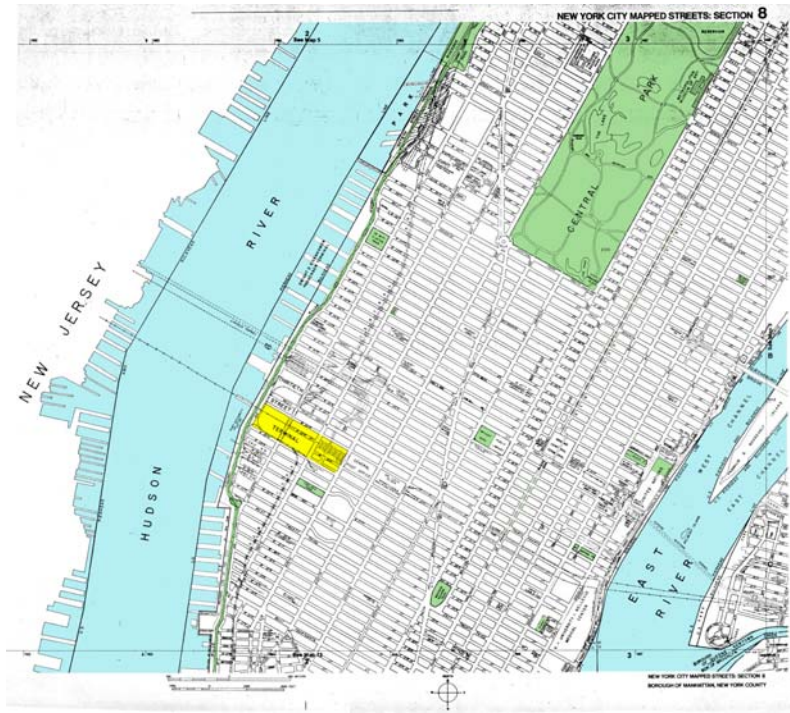
**Figure 5: National map.** [<http://geography.about.com/library/blank/usa3.jpg>]



**Figure 6: New York State vicinity map.**  
[\[http://www.empirestateroads.com/maps/cities.gif\]](http://www.empirestateroads.com/maps/cities.gif)

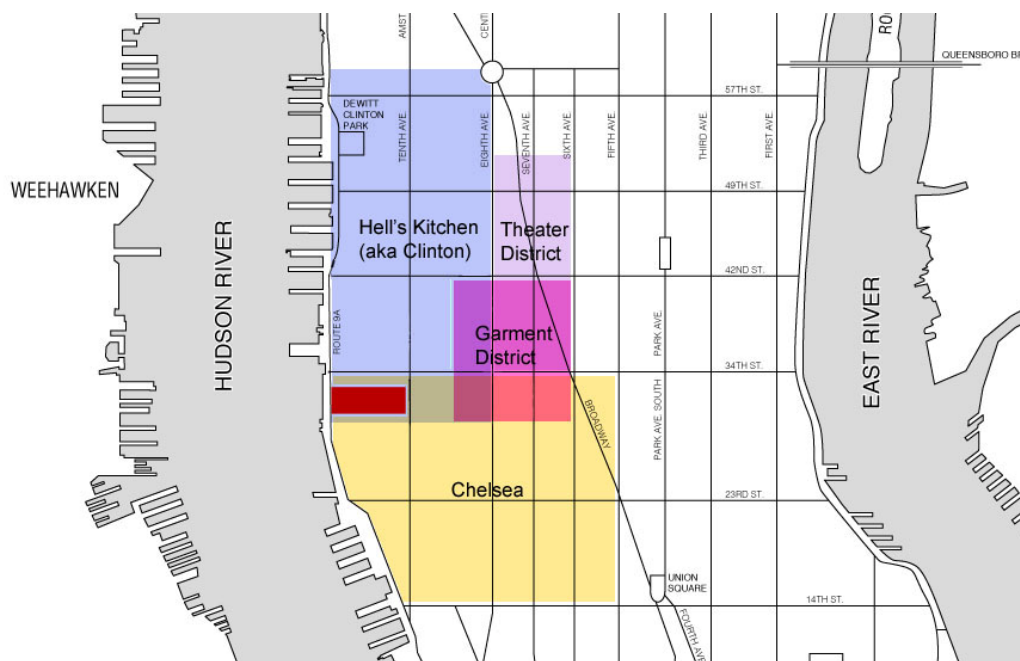


**Figure 7: The five boroughs that comprise New York City--Manhattan, Brooklyn, Queens, Staten Island, and the Bronx.**  
[\[http://www.newyorkpass.com/locationsBoroughs.asp\]](http://www.newyorkpass.com/locationsBoroughs.asp)



**Figure 8: Hudson Yards site highlighted in yellow. [map courtesy of New York City Department of City Planning]**

### Neighboring Communities and Districts



**Figure 9: Neighboring communities around John D. Caemmerer West Side Storage Yard Complex site in red. [map courtesy of New York City DCP]**

As the cultural and commercial center of the city, Manhattan consists of a multitude of distinct and diverse neighborhoods. The surrounding neighborhoods are Hell's Kitchen to its northern edge, the Garment and Theater Districts to the east, and Chelsea on its southern edge. The boundary between Hell's Kitchen and Chelsea is unclear and several sources cite opposing views as to which neighborhood it the Hudson Yards belongs to.

Hell's Kitchen, also known as Clinton (in an attempt to clean up the neighborhood's image in the 1960s) runs from West 30<sup>th</sup> to West 59<sup>th</sup> Streets and between the Hudson River and Eighth Avenue. It has had a long history characterized by poverty, street gangs and rows of slum tenements. An interesting mix of residential, industrial, and commercial uses has coexisted in this transitional neighborhood. Its diverse immigrant heritage has cultivated a strong culture of ethnic cuisine and the "hardships of the past have created a strong neighborhood community<sup>8</sup>." Every May, one of the city's biggest street fairs, the Ninth Avenue Association's International Food Festival, stretches through the Kitchen from 37th to 57th Streets along Ninth Avenue.



**Figure 10: Photograph of Hell's Kitchen. The area is a very mixed use neighborhood where residential, industrial, and commercial fabric coexist.**

---

<sup>8</sup> <http://www.citidex.com/6078.htm>

Chelsea roughly stretches from West 15<sup>th</sup> to West 34<sup>th</sup> Street and is bounded by the Hudson River and Sixth Avenue. A former industrial area, Chelsea has been converted into a livable neighborhood comprised of walk-up tenements, apartment blocks, and warehouse lofts. A growing number of art galleries have moved there from SoHo making it the center of the city's art scene<sup>9</sup>



**Figure 11: A Range of housing types exist in Chelsea including walk-up tenements, townhouses, high-rise, and mid-rise housing. The image to the right shows how art galleries fill the ground floor level of many Chelsea buildings.**

The Theater District runs from south from West 53<sup>rd</sup> Street to West 34<sup>th</sup> Street. The east-west boundaries are roughly formed by Sixth and Eighth Avenues. The area is home to the "Great White Way", the brightly lit area of Broadway that runs past numerous theaters, such as the Neil Simon, Gershwin, and Winter Garden Theaters.

---

<sup>9</sup> Wikipedia. *Chelsea, Manhattan*. [[http://en.wikipedia.org/wiki/Chelsea,\\_Manhattan](http://en.wikipedia.org/wiki/Chelsea,_Manhattan)]

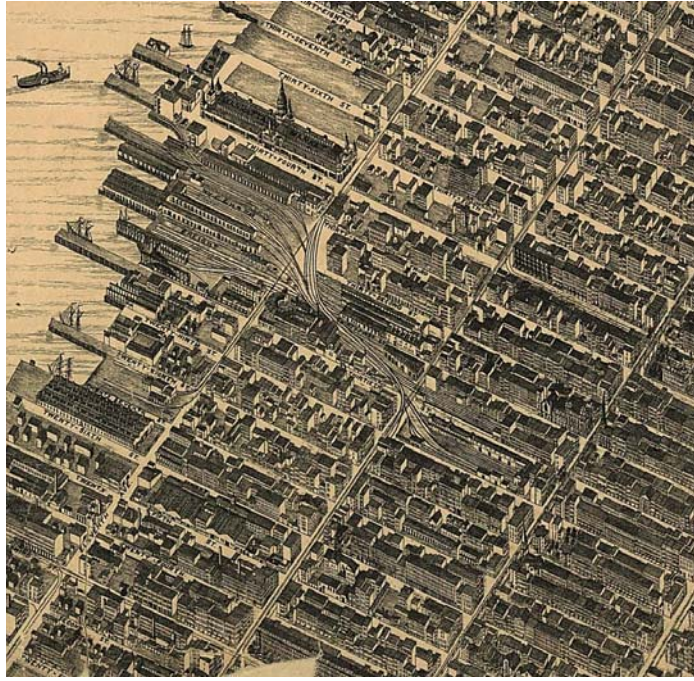


**Figure 12: The Theater District where Broadway shows are on performance (left) and the Garment District (right) [Garment district photo NYC Dept. of City Planning, No. 7 Subway Extension-Hudson Yards Rezoning and Development Program, Figure 9-31]**

The Garment District is bounded by West 42<sup>nd</sup> Street to the north and West 29<sup>th</sup> Street to the south. The east-west boundaries are Sixth and Ninth Avenues. Below West 34<sup>th</sup> Street the Garment District overlaps with Chelsea. The area is full of wholesale fabric stores and remains the fashion capital for designers, couture houses and showrooms.



Site and Local Context Description



**Figure 13: Detail of historic New York City map showing Long Island Railroad yards. Note the direct relationship between city and Hudson River; east-west streets extended straight out to the water.**

[Taylor, Will, L. "The City of New York." 1879. Map Collections, 1500-2004 from Library of Congress Geography and Map Division. [<http://hdl.loc.gov/loc.gmd/g3804n.pm005990>] [g3804n p <http://www.lirr.org/lirr/pubs/aboutlirr.htm#005990>] (October 8, 2005).]

The Hudson Yards is more specifically known as the John D. Caemmerer West Side Storage Yard Complex and it encompasses 33 acres on the Far West Side along the West Side Highway and Hudson River. It is the storage area for the Long Island Rail Road (LIRR), an agency of New York State's Metropolitan Transportation Authority. The LIRR is the busiest commuter railroad in North America, carrying an average of 274,000 customers each weekday on 730 daily trains<sup>10</sup>.

---

<sup>10</sup> MTA Long Island Rail Road. [<http://www.lirr.org/lirr/pubs/aboutlirr.htm>]



**Figure 14: Aerial photo of site and surrounding context. Note the large superblocks created by the train yard and its proximity to other massive superstructures (Jacob Javits Convention Center to the north, and the James A. Farley U.S. Post Office and Madison Square Gardens to the east. [map courtesy of Google Earth]**



**Figure 15: Detail of aerial photo showing site, its proximity to the river, and the High Line at its edges. [map courtesy of Google Earth]**

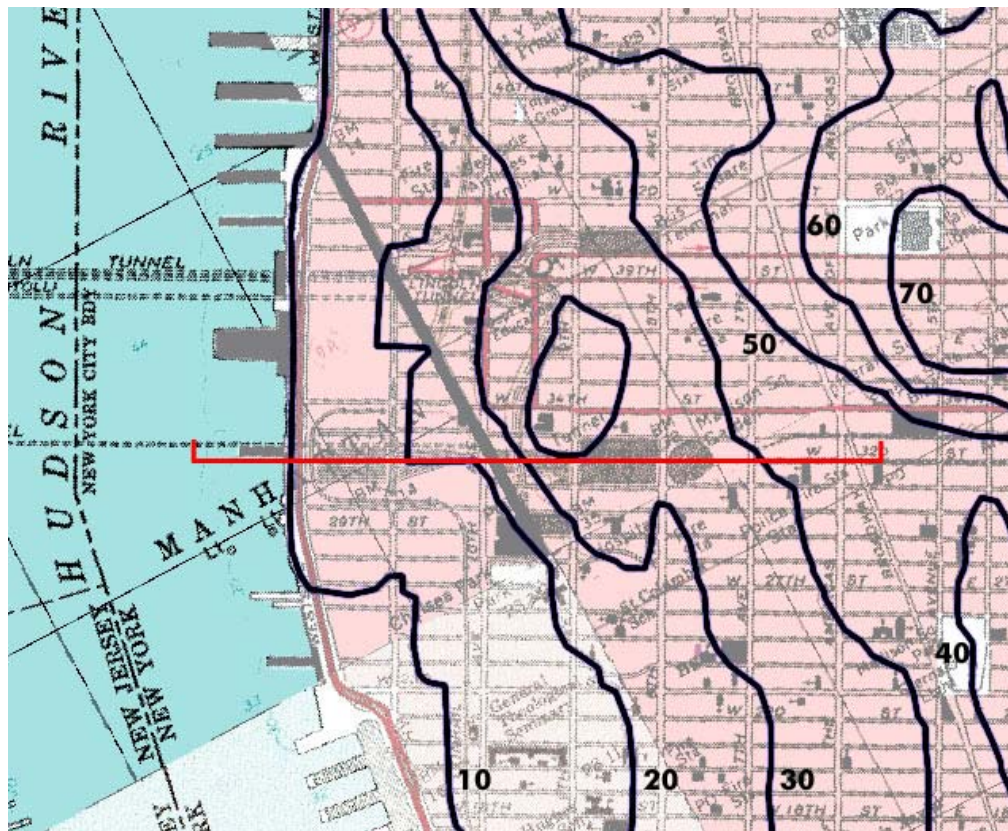
The site is bounded by West 30<sup>th</sup> and West 33<sup>rd</sup> Streets, the West Side Highway, and Ninth Avenue. In its current state it consists of approximately seven New York City blocks sunken below street grade and screened by thick, eight-foot tall, concrete walls. Tenth and Eleventh Avenues bridge across the site cutting it into



three substantial super blocks. Parts of the eastern most super block have been decked over and developed, one being a commercial building spanning two blocks. The surrounding blocks along the West Side Highway (9A) are characterized by bus storage. There is a significant drop in elevation of ten feet from Tenth Avenue to the waterfront.



**Figure 16: View of Eleventh Avenue that bridges across train yard and down West 34th Street toward Midtown. The entire perimeter of the train yards is lined with walls. In the distance, the large commercial building that stretches from 31<sup>st</sup> to 33<sup>rd</sup> Streets.**



**Figure 17: Topography of site. The site itself is sunken, but the land around slopes up towards Midtown. [map courtesy of USGS]**



One prominent feature adjacent to the site is the Jacob K. Javits Convention Center, a superstructure spanning from West 34<sup>th</sup> to West 39<sup>th</sup> Streets between the West Side Highway and Eleventh Avenue.



**Figure 21: View of Jacob Javits Center from West 34th Street. Notice the tall concrete walls lining the train yards and the unfriendly pedestrian environment.**



**Figure 22: View of small plaza along Eleventh Avenue fronting convention center. Note the lack of activity and landscaping.**



Lastly, the High Line creates the edge of two sides of the site along West 30<sup>th</sup> Street and the West Side Highway. The High Line links the site with Chelsea and the Meat Packing Districts. Constructed between 1929-1934, this elevated rail line that runs for 1.45 miles from Gansevoort Street to 34<sup>th</sup> Street.

During the 1950s, interstate trucking lead to the decline of rail traffic and parts of it were dismantled in the 1960s. Twenty years later, train lines stopped running along the line and after the threat of demolition, it is now planned for conversion into an elevated park system<sup>11</sup>.



**Figure 23: The High Line crossing over West 30th Street.**



**Figure 24: Path of High Line through Meat Packing District and Chelsea. Note its termination around the train yards site. Its conversion into park space would give the site another means of access. [http: www.thehighline.org]**

<sup>11</sup> Friends of the High Line. [http://www.thehighline.org]

Site Analysis



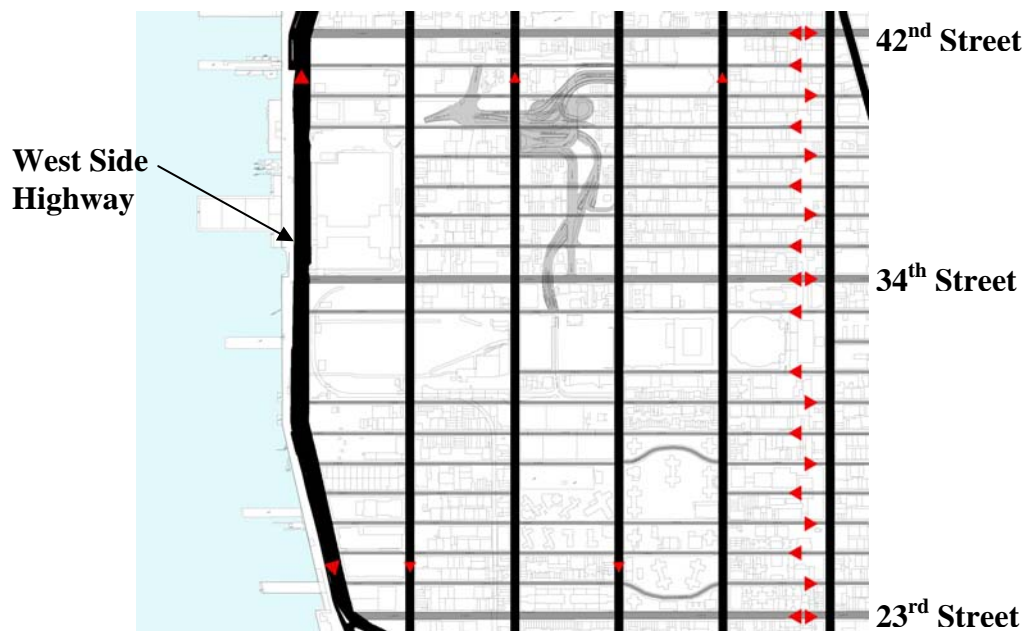
Figure 25: Figure ground diagram. Note the lack of defined edges to blocks and fragmented nature of fabric.



Figure 26: Figure ground reversal diagram. Note the solidity of blocks, defined street edges, and figural spaces east of 8<sup>th</sup> Avenue.



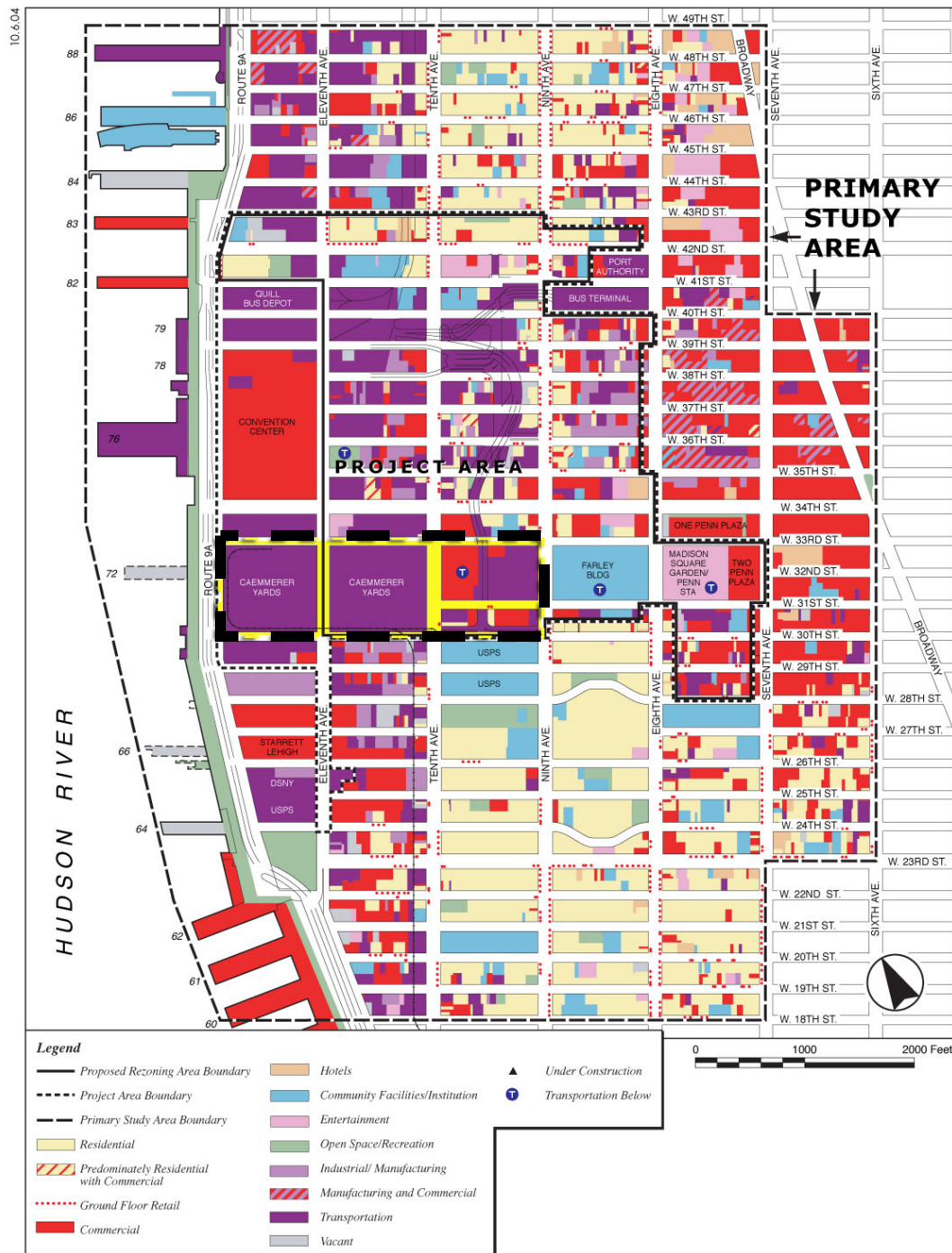
**Figure 27: Walking radius starting at site extending out in 5 minute or ¼ mile intervals. The western and eastern rail yards are contained within a ¼ mile radius area.**



**Figure 28: Street heirarchy. The site is right along the West Side Highway and a block away from 34th Street, a major east-west collector street.**

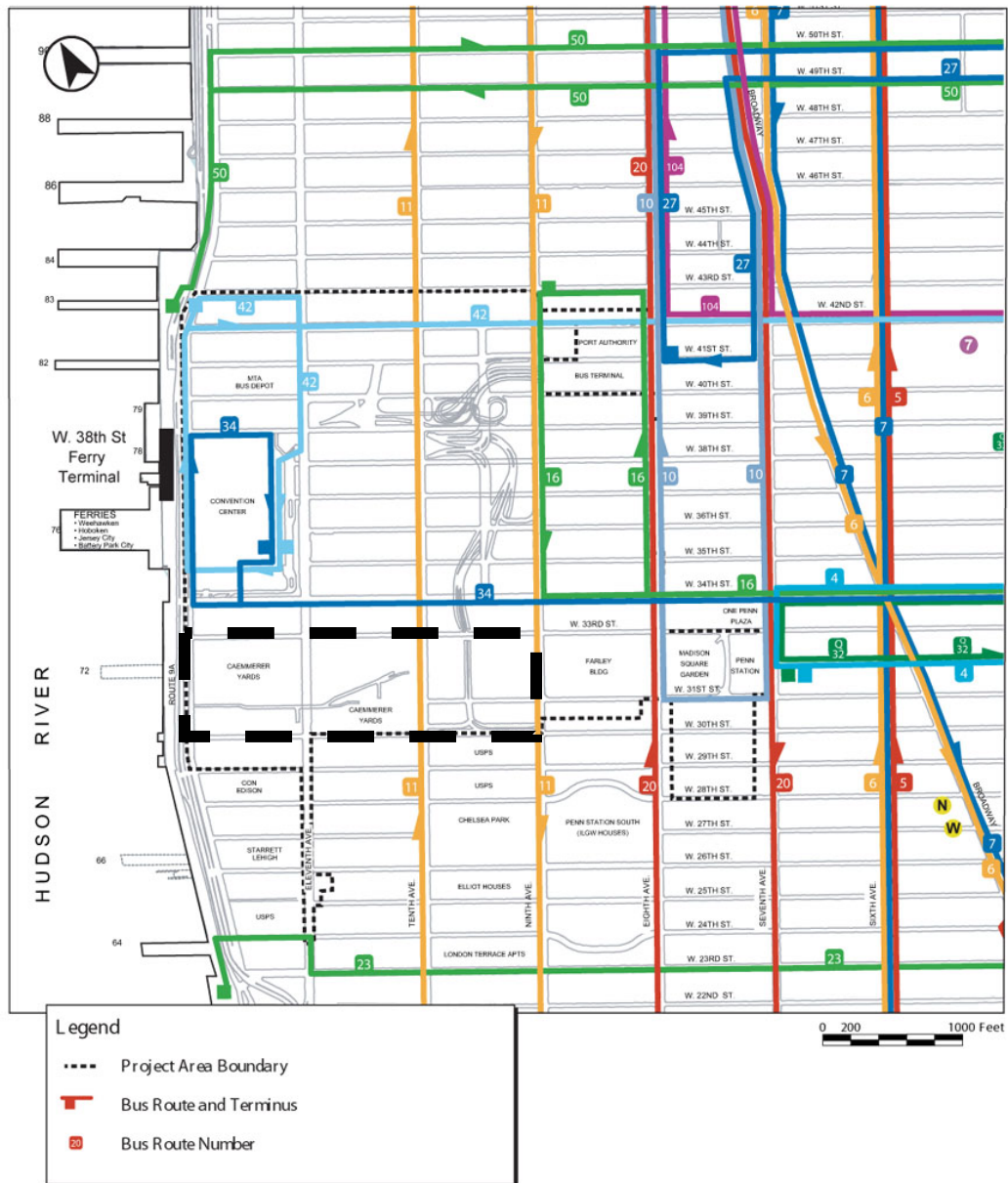




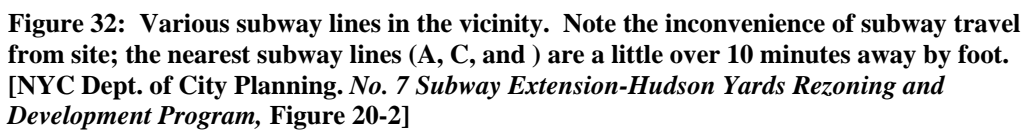


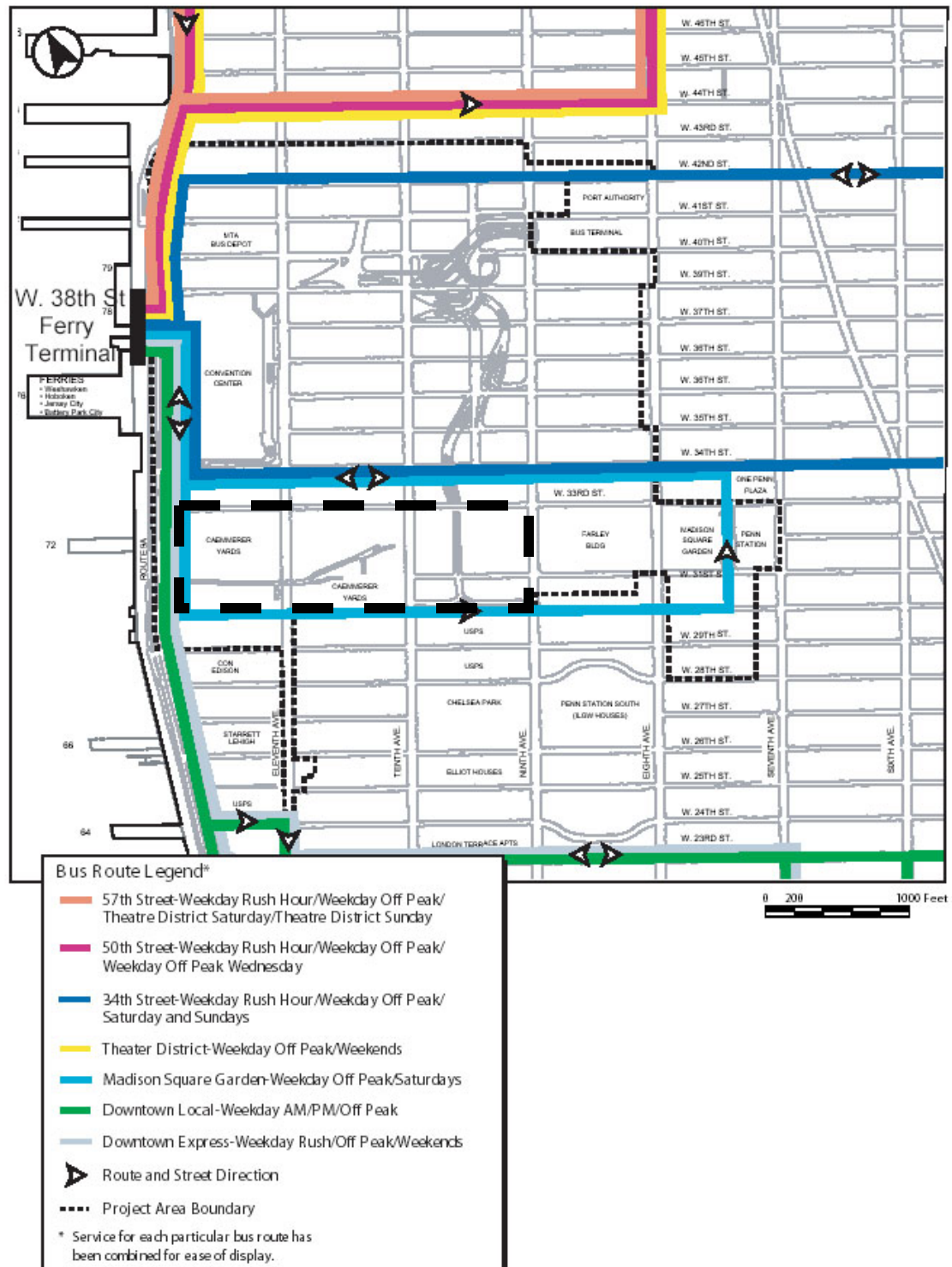
**Figure 30: Existing land use.** Due to its zoning, the site and surrounding areas are used for transportation functions. [[NYC Dept. of City Planning. No. 7 Subway Extension-Hudson Yards Rezoning and Development Program, Figure 4-4]





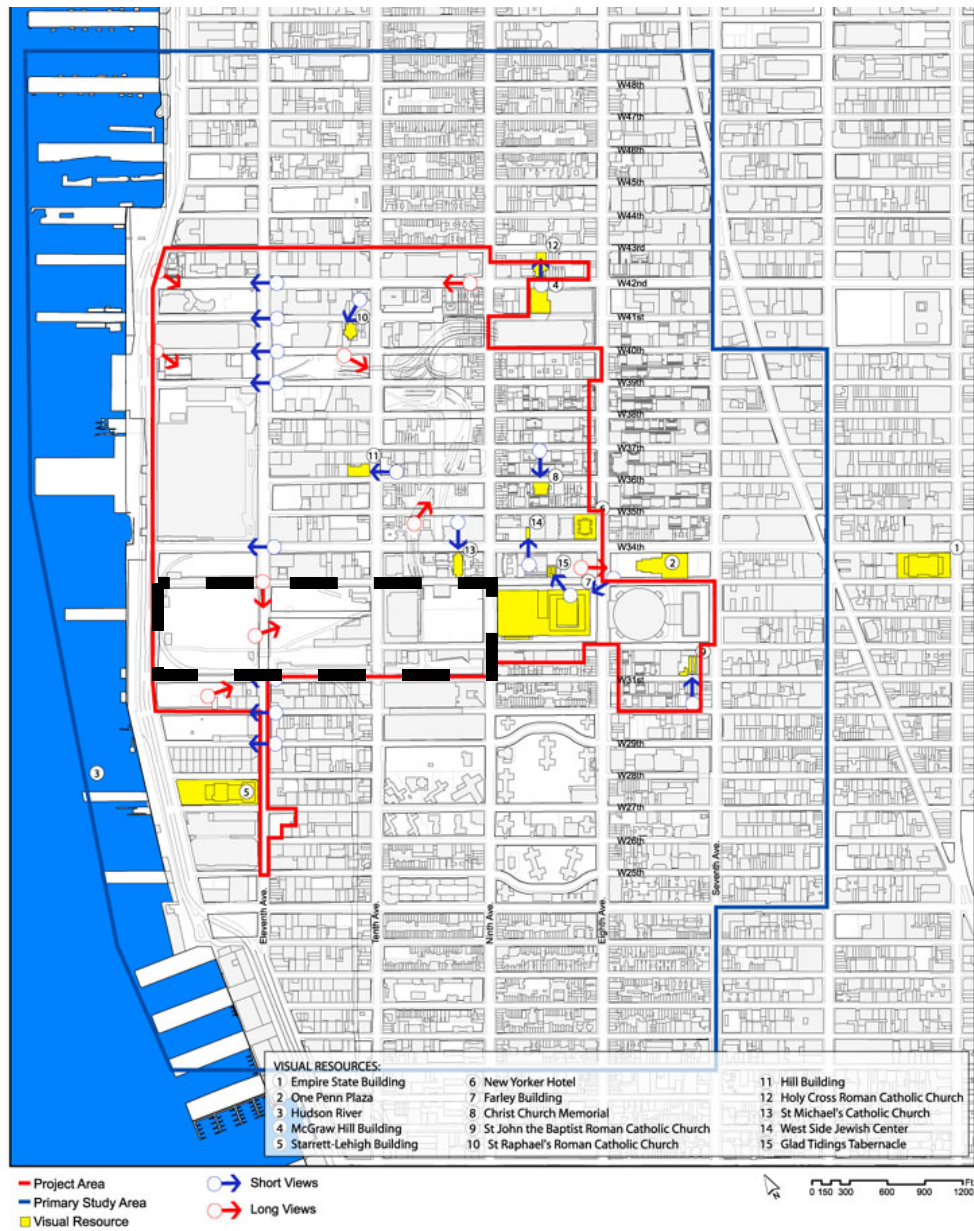
**Figure 31: Various bus routes in the vicinity. Note the absence of a north-south route along Eleventh Avenue and east-west routes only exist every 8 or 12 street blocks. [NYC Dept. of City Planning, *No. 7 Subway Extension-Hudson Yards Rezoning and Development Program*, Figure 20-3]**





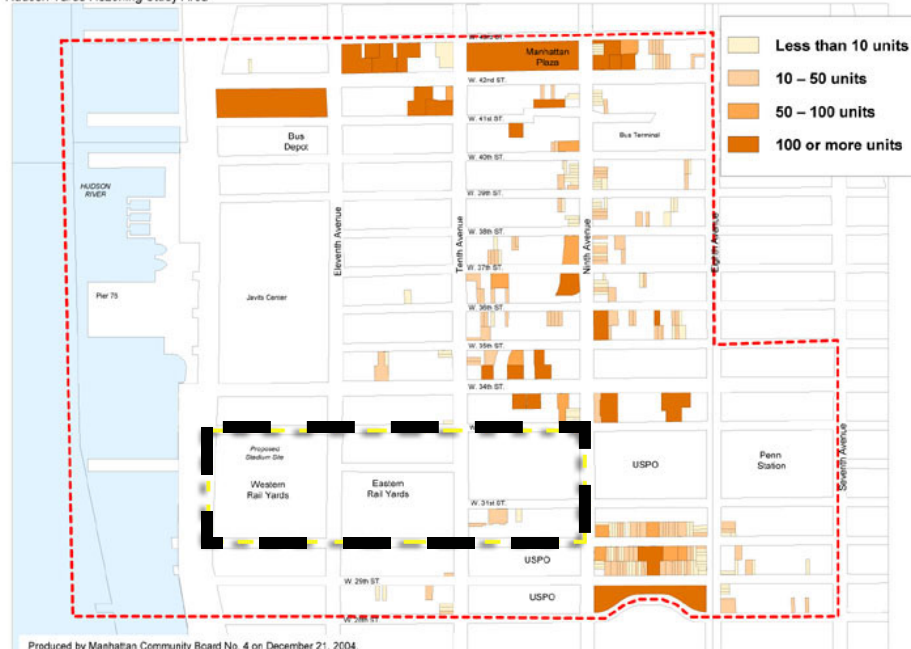
**Figure 33: Location of W. 38th Street Ferry Terminal and bus routes originating from the terminal. [NYC Dept. of City Planning. *No. 7 Subway Extension-Hudson Yards Rezoning and Development Program*, Figure 20-4]**





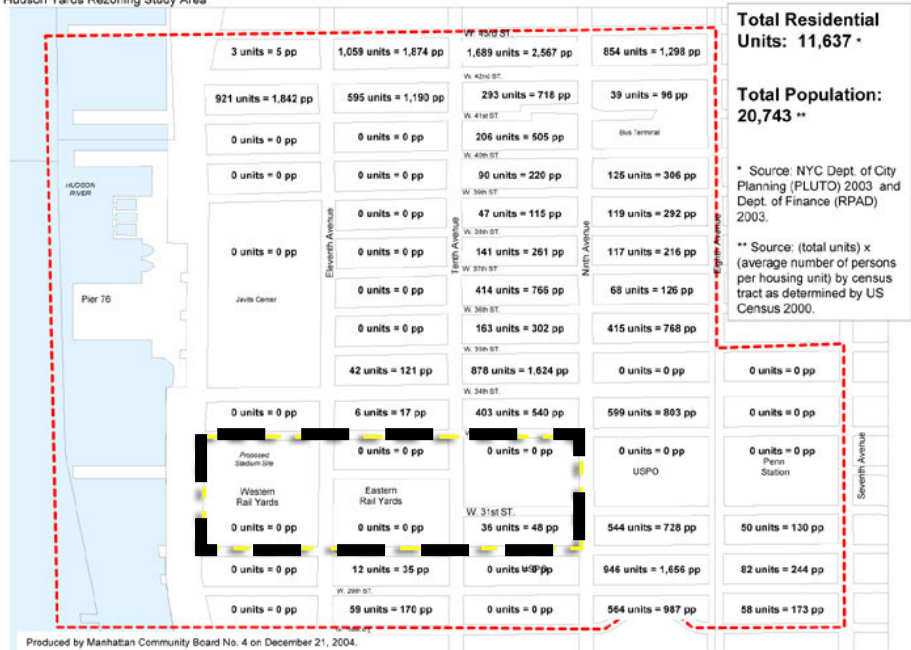
**Figure 34. Visual Resources map highlighting prominent visual landmarks that provide reference points. [NYC Dept. of City Planning. *No. 7 Subway Extension-Hudson Yards Rezoning and Development Program*, Figure 11-15]**

# **RESIDENTIAL USES** Hudson Yards Rezoning Study Area



**Figure 35: Residential uses and density.** Due to current zoning, low density housing is scattered about the vicinity of the train yards.  
[<http://www.manhattancb4.org/HKHY/docs/hsg%20and%20non.pdf>]

# **RESIDENTIAL UNITS and POPULATION by BLOCK** Hudson Yards Rezoning Study Area



**Figure 36. Residential units and population by block.**  
[<http://www.manhattancb4.org/HKHY/docs/hsg%20and%20pop.pdf>]

## Chapter 4: Analysis of the Department of City Planning's Master Plan



**Figure 37: NYC Dept. of City Planning Master Plan, Graphical Zoning Presentation**  
[[http://www.nyc.gov/html/dcp/pdf/hyards/hy\\_zoning\\_012005.pdf](http://www.nyc.gov/html/dcp/pdf/hyards/hy_zoning_012005.pdf)]

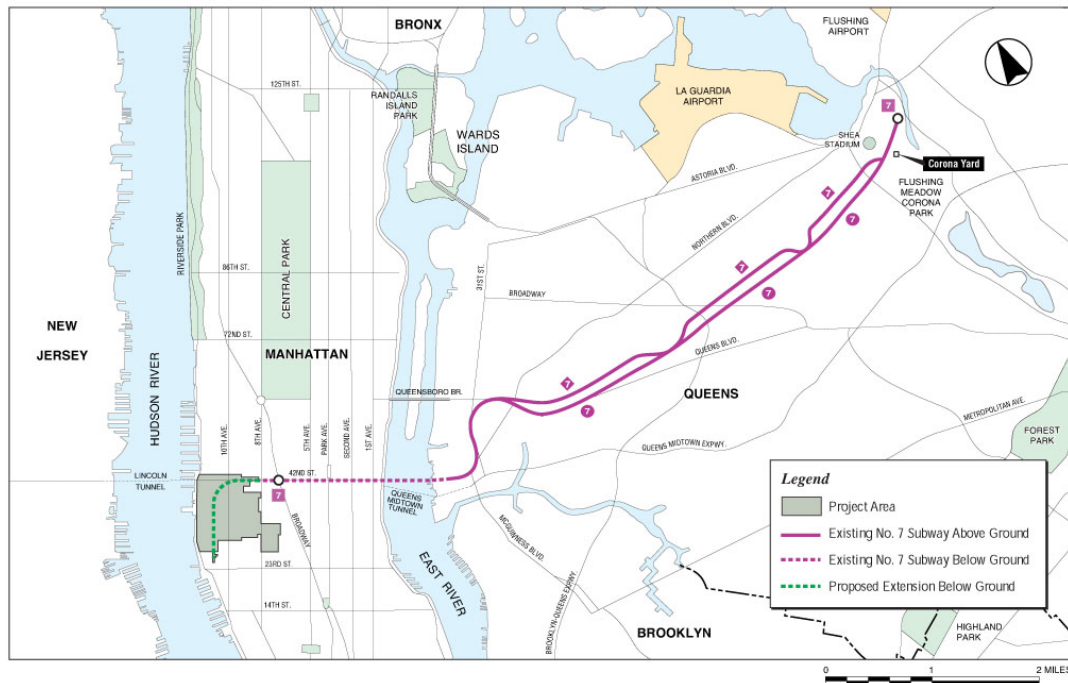
Recently, the DCP put forth a comprehensive master plan striving to transform the site into an area comparable to Midtown with densities much greater than those of the surrounding context. In general, the plan proposes to deck over the train yards and develop this newly created land. In order to attract private development into the area, the plan proposes the following: extend subway service to the site, establish an open space network, zone for higher densities and new uses, and create a Convention Corridor (through convention center expansion and multi-

purpose sports facility, better known as the Jets Stadium). The DCP is envisioning a place where New Yorkers and tourists will want to live, work, play and visit<sup>12</sup>.

#### Four Key Actions & Critique

##### 1. Extend subway service

The extension of the No. 7 Subway line would increase access that is, at present, lacking in the area. The No. 7 line already runs through Queens—one of the most diverse counties in the country—underneath the East River, across 42<sup>nd</sup> Street which travels through Midtown, and now would run down Eleventh Avenue to the Hudson Yards.



**Figure 38: Extension of the No. 7 Subway line would bring further access from Queens into the site. [NYC Dept. of City Planning, *No. 7 Subway Extension-Hudson Yards Rezoning and Development Program*, Figure 2-18]**

<sup>12</sup> New York City Department of City Planning, *Hudson Yards Vision*.  
[<http://www.nyc.gov/html/dcp/html/hyards/hymain.shtml>]



## 2. Establish a new open space network

The proposed open space network uses the unbuilt gaps in the neighborhood created by transportation infrastructure. It creates a mid-block green network that is dissected by seven streets, one of them being a major east-west collector street, 34<sup>th</sup> Street. At the terminus of this network is a larger three-block long green space with the Jets Stadium creating a major barrier blocking all views to the water. One interesting aspect of the stadium and the green space to the north is how it bridges across the highway to connect down to the Hudson River Park and the new ferry terminal.

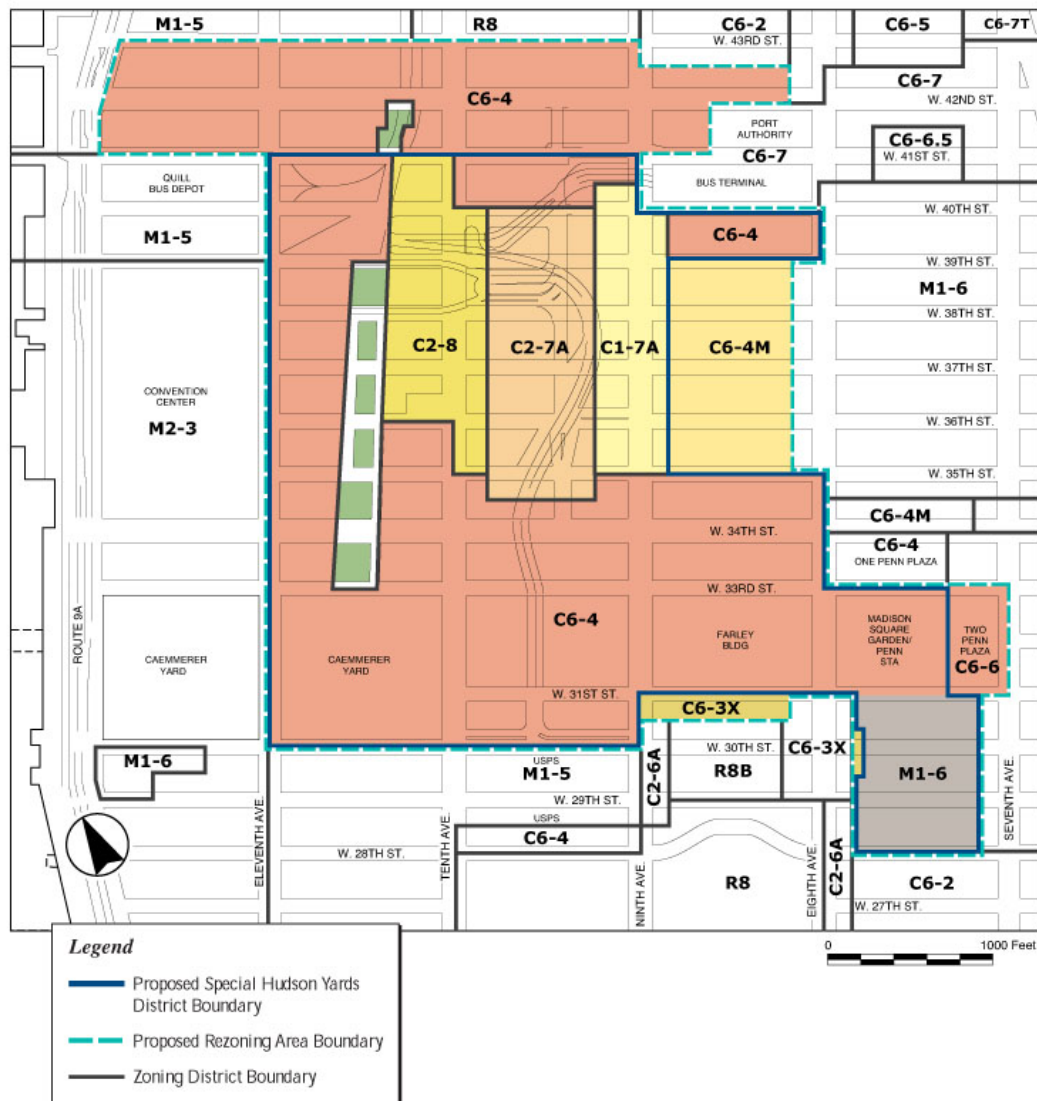


**Figure 39: The current master plan proposes a mid-block open space network with no direct relationship to the Hudson River or riverfront park. Notice the fragmented nature of the midblock open spaces and the amount of open space needed around the stadium to handle large crowds. [map courtesy of NYC Dept. of City Planning]**

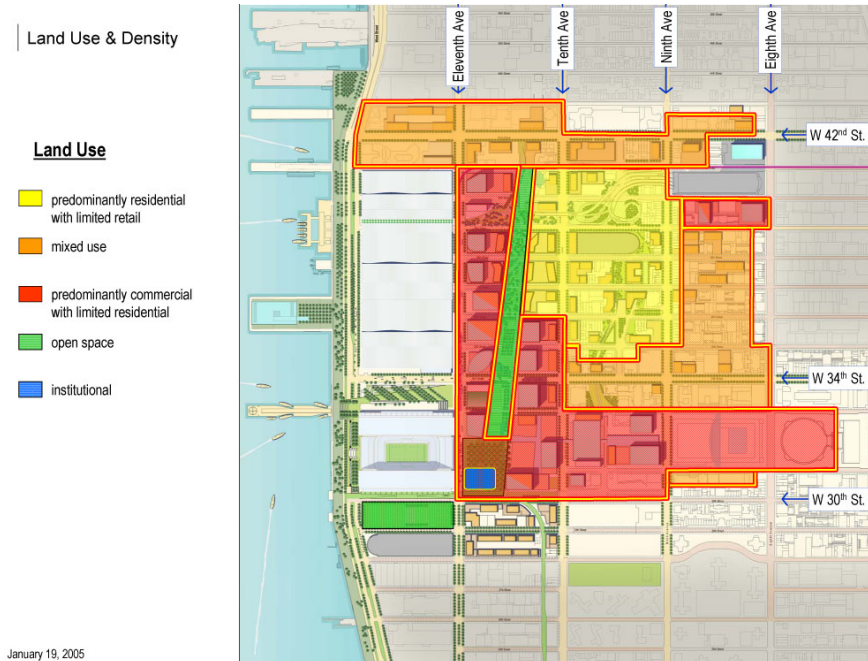


### 3. Zone for appropriate densities and uses

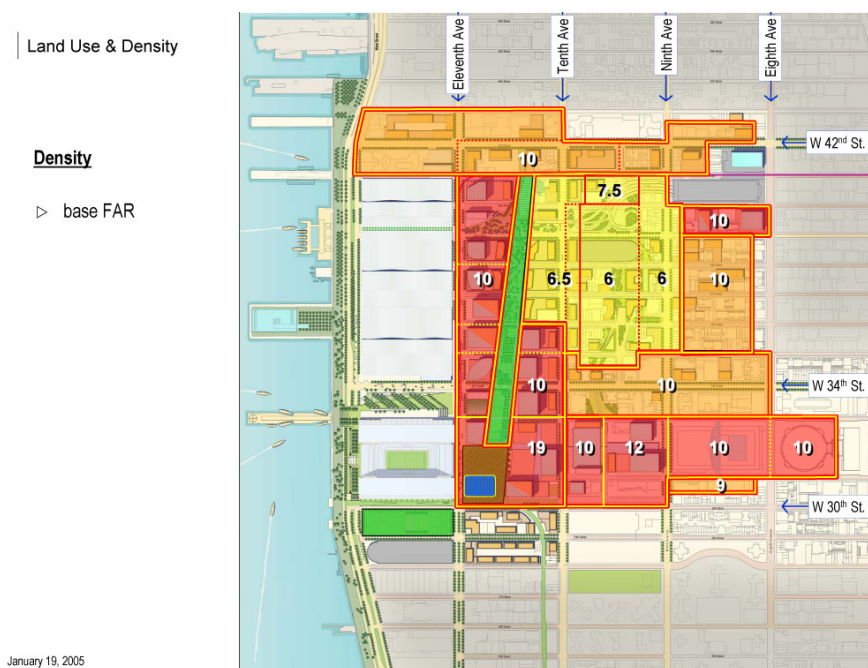
The new zoning will bring increased development into the area that has been historically zoned for transportation and manufacturing uses. The main core of Hell's Kitchen to the east of the convention center would be preserved with its low-density residential fabric and then jumps to taller structures along the convention center and the eastern train yards.



**Figure 40: Proposed rezoning of the Hudson Yards and surrounding areas. East of Eleventh Avenue and north of the convention center, the area changes from Manufacturing to Commercial uses. [NYC Dept. of City Planning, No. 7 Subway Extension-Hudson Yards Rezoning and Development Program, Figure 2-4]**



**Figure 41: Proposed land use.** Notice the majority of the commercial area along Eleventh Avenue further blocking views of the water to the residential fabric to the east. [NYC Dept. of City Planning Master Plan, Graphical Zoning Presentation. [http://www.nyc.gov/html/dcp/pdf/hyards/hy\\_zoning\\_012005.pdf](http://www.nyc.gov/html/dcp/pdf/hyards/hy_zoning_012005.pdf)]

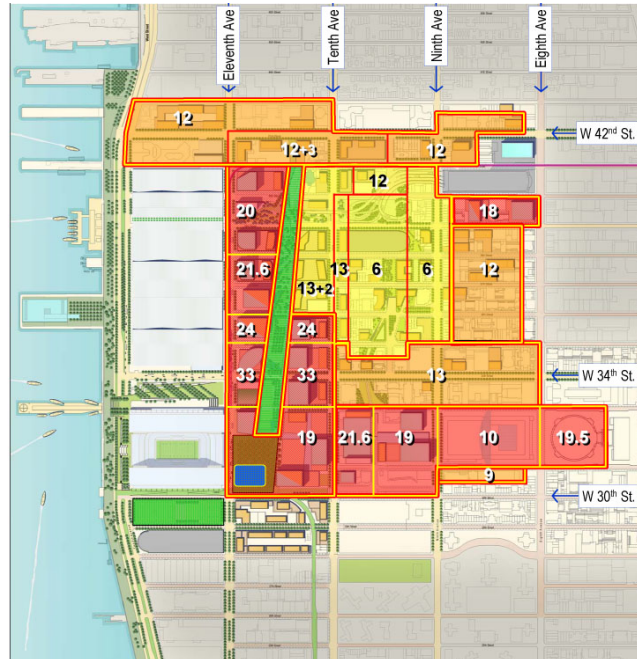


**Figure 42: Proposed density in terms of base FAR.** Note, the commercial area has the greatest FAR giving them exclusive views to the waterfront. [NYC Dept. of City Planning Master Plan, Graphical Zoning Presentation. [http://www.nyc.gov/html/dcp/pdf/hyards/hy\\_zoning\\_012005.pdf](http://www.nyc.gov/html/dcp/pdf/hyards/hy_zoning_012005.pdf)]

Land Use & Density

**Density**

▷ maximum FAR

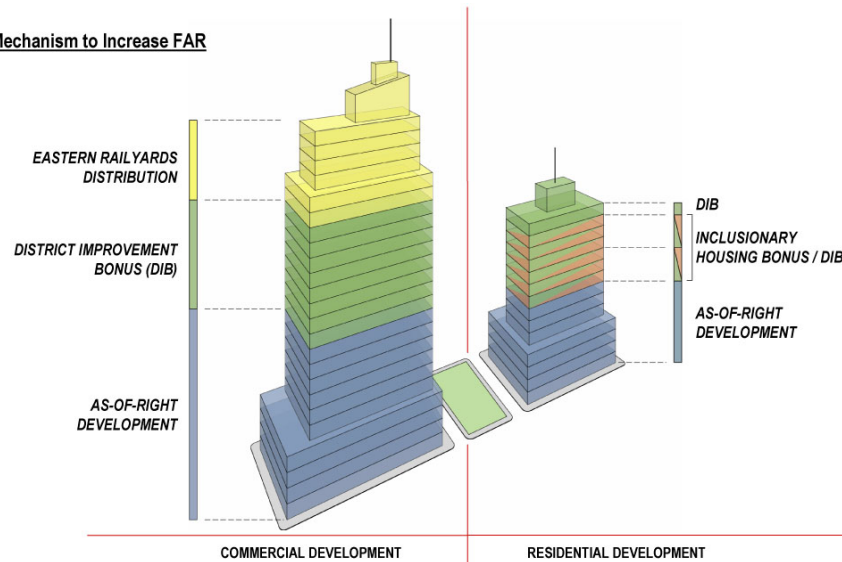


January 19, 2005

**Figure 43: Proposed density in terms of maximum FAR. Can tall commercial buildings with 20-33 FAR coexist in harmony with 6 FAR residential buildings?** [NYC Dept. of City Planning Master Plan, Graphical Zoning Presentation. [http://www.nyc.gov/html/dcp/pdf/hyards/hy\\_zoning\\_012005.pdf](http://www.nyc.gov/html/dcp/pdf/hyards/hy_zoning_012005.pdf)]

Land Use & Density

**Mechanism to Increase FAR**



January 19, 2005

**Figure 44: Mechanisms to increase FAR through bonuses.** [NYC Dept. of City Planning Master Plan, Graphical Zoning Presentation. [http://www.nyc.gov/html/dcp/pdf/hyards/hy\\_zoning\\_012005.pdf](http://www.nyc.gov/html/dcp/pdf/hyards/hy_zoning_012005.pdf)]

## Create a Convention Corridor



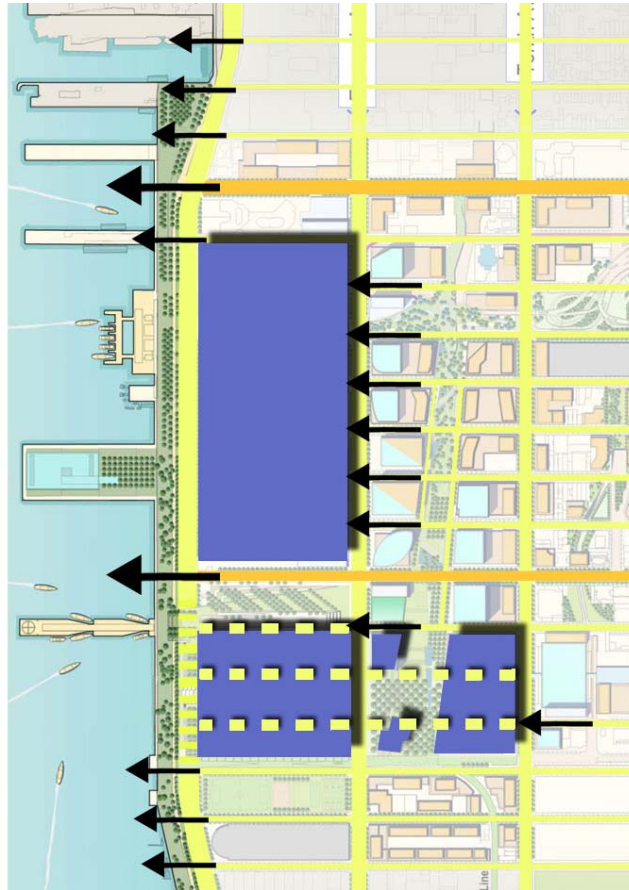
**Figure 45: Detail of expanded Javits Convention Center with the New York Sports & Convention Center (a.k.a. Jets Stadium)**  
[[http://www.nyc.gov/html/dcp/pdf/hydrds/hy\\_zoning\\_012005.pdf](http://www.nyc.gov/html/dcp/pdf/hydrds/hy_zoning_012005.pdf)]

The expansion of the Javits Convention Center is a major component to the master plan. As of now, the center is ranked at 18 out of the top 20 convention centers in the United States with approximately 800,000 square feet of exhibit space. The number one ranked convention center is in Chicago with a little over 2 million square feet and plans for expansion to 2.8 million square feet<sup>13</sup>.

---

<sup>13</sup> NYC Dept. of City Planning. *No. 7 Subway Extension-Hudson Yards Rezoning and Development Program*, Figure 1-5





**Figure 46: The current master plan does nothing to break up the super blocks of the train yards and proposes to further block views of the water. [map courtesy of NYC Dept. of City Planning]**

The Jets Stadium would be used by the convention center when no football games were scheduled making it a multi-purpose sports facility. This stadium was also part of the city's bid to host the 2012 Olympics, which was recently lost to London. Much outcry was made by Hell's Kitchen residents and various organizations over who would pay for the stadium and if it truly belonged on the Far West Side. Presently, the Jets have decided to move their stadium adjacent to the Giants Stadium in the Meadowlands, New Jersey. So what should be done with the stadium lot and blocks around it?

## Chapter 5: Neighborhood Identity through Urban Green Space

### Why does it need an identity? How will it get it?

According to the Regional Plan Association, one of the major problems the Hudson Yards faces is its lack of image. Neighborhood investment advocates understand the influence of “branding” which sponsored memorable acronyms such as SoHo (South of Houston) and Dumbo (Down Under the Manhattan Bridge Overpass). “These advocates try to exploit the interest that people have in places with a distinct and unique identity<sup>14</sup>.”

As of now, the Hudson Yards’ image is stained by the negative association with Hell’s Kitchen. The only identifiable landmarks that could start to give an identity to the area are “over-sized, architecturally undistinguished, pedestrian-unfriendly structures<sup>15</sup>,” the Port Authority Bus Terminal and the Jacob Javits Convention Center.

Now with the relocation of the Jets Stadium, this thesis proposes to reconfigure the planned open space network into a unified green space with connections to the Hudson River Park that will help shape the identity of the impending neighborhood.

---

<sup>14</sup> Regional Plan Association, *The Far West Side: An Urban Design Analysis*. p. 8  
[[http://www.rpa.org/pdf/RPA\\_FWS\\_PAPER3.pdf](http://www.rpa.org/pdf/RPA_FWS_PAPER3.pdf)]

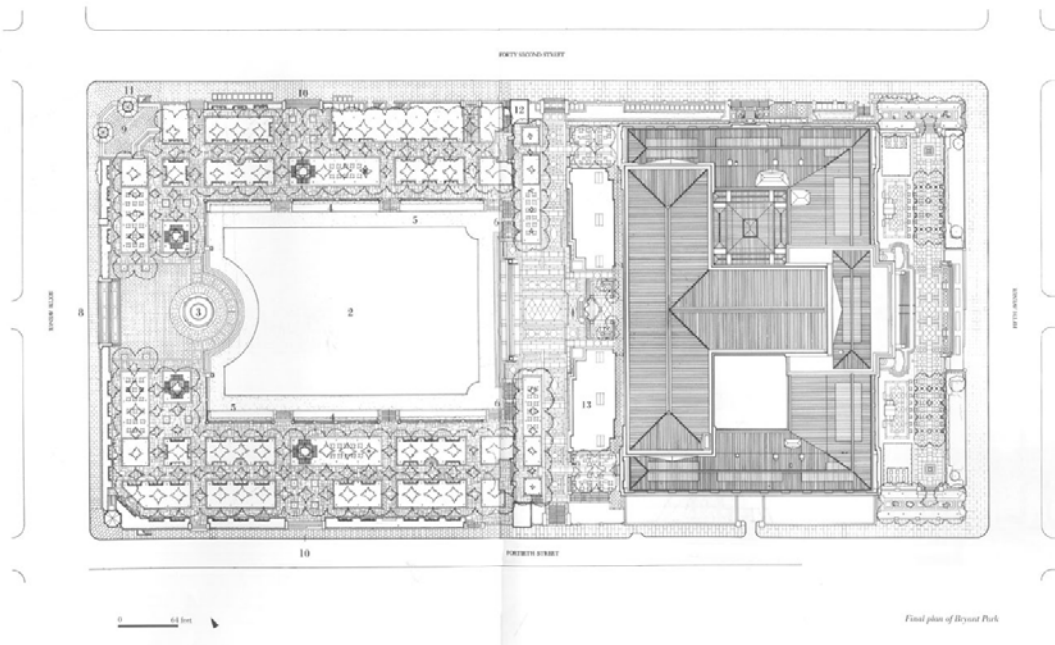
<sup>15</sup> Ibid., p.8

## Urban Precedents

### Bryant Park, New York City



**Figure 47:** Aerial photograph showing Bryant Park and the New York Public Library over two city blocks. The library holds the entire eastern end of the double block and functions in two ways. First, it works as an object building because it is different in character and height than the surrounding buildings. Second, it is a contextual building in terms of urban siting strategy because it holds the edges of the block. [Image courtesy of Google Earth]



**Figure 48:** Site plan of Bryant Park with New York Public Library holding eastern portion of site. Note that the library and site take up two Manhattan blocks. [Thompson, William. *The Rebirth of New York City's Bryant Park*]



**Figure 49: Images illustrating the multitude of programs within Bryant Park. Clockwise from upper left: outdoor café, the lawn, grove of trees, vending pavilion. [Images from *The Birth of New York City's Bryant Park*]**



Venice, Italy



**Figure 50:** Aerial view of the main civic piazza, Piazza San Marco, in Venice. Note the L-shape of the piazza connecting the city to the water. [Image courtesy of Google Earth]



**Figure 51:** View toward canal from piazza. Note the use of the columns to focus the view and hold the edge of the space. [Image courtesy of [http://www.guideofvenice.com/immagini/piazza\\_san\\_marco\\_1big.JPG](http://www.guideofvenice.com/immagini/piazza_san_marco_1big.JPG)]

## Chapter 6: Design Strategies

### Urban Design Goals

- Re-weave the Hudson Yards back into the surrounding city fabric
- Create an identifiable neighborhood centered around a public green space
- Encourage mixed-use development
- Fully implement the High Line into design
- Create connections between the various green spaces

## Site Interventions

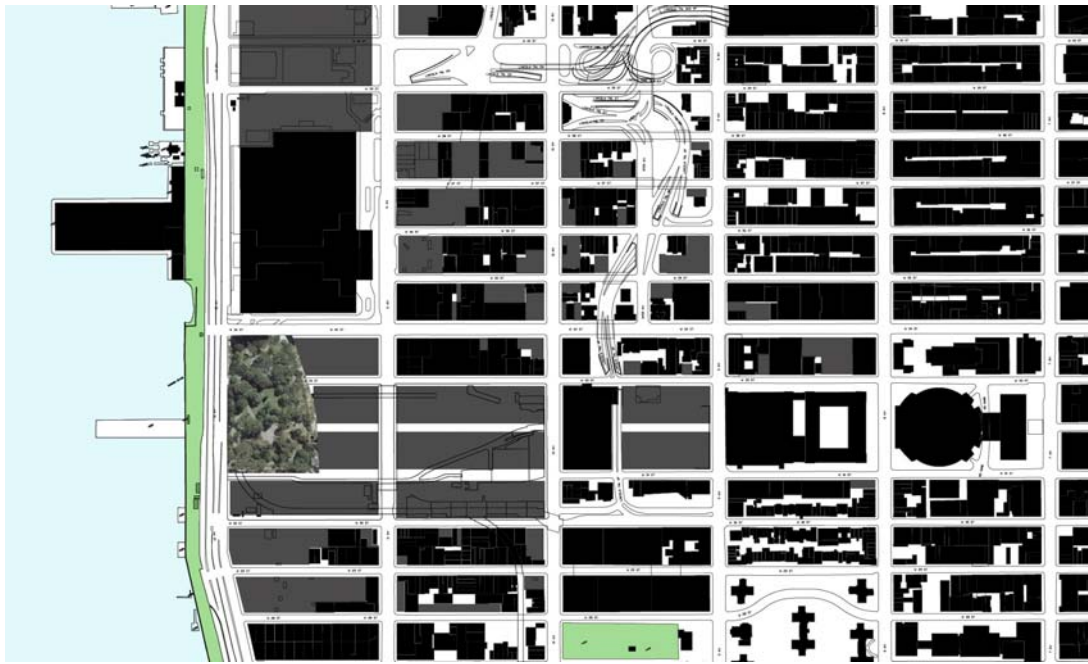
### Site Strategy – Scaled Overlays



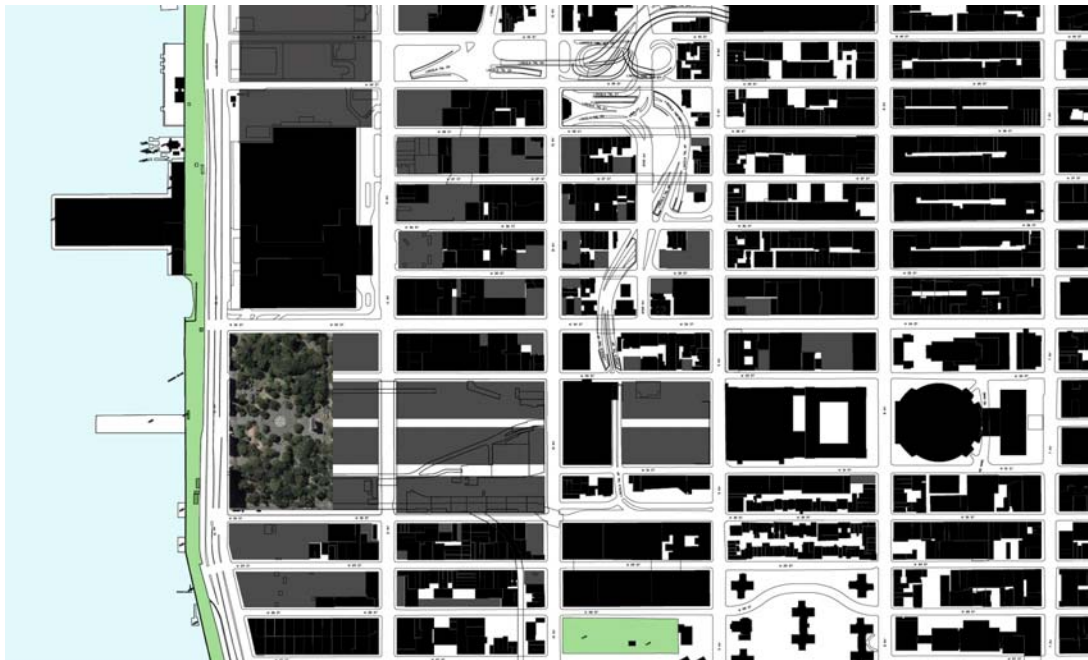
**Figure 52:** Site strategy showing an example of a successful waterfront space, Piazza San Marco [Image of San Marco courtesy of Google Earth]



**Figure 53:** Site Strategy showing Bryant Park, a two-block open space over the train yards opening out to the water. [Image of Bryant Park courtesy of Google Earth]



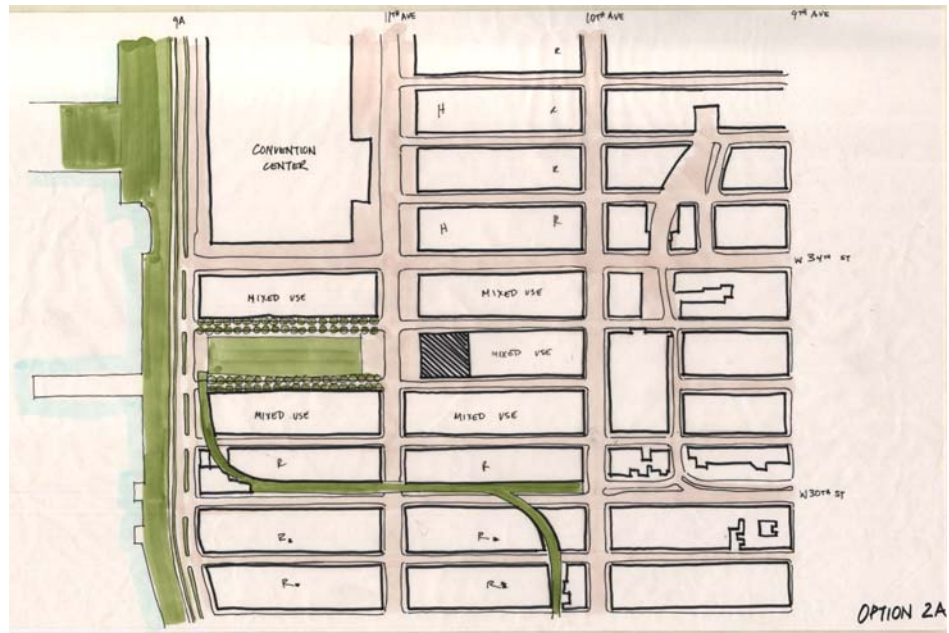
**Figure 54: Site strategy showing Madison Square Park rotated over the train yards on three blocks opening out to the water. [Image of Madison Square Park courtesy of Google Earth]**



**Figure 55: Site strategy showing Washington Square Park rotated over the train yards on four blocks opening out to the water. [Image of Washington Square Park courtesy of Google Earth]**



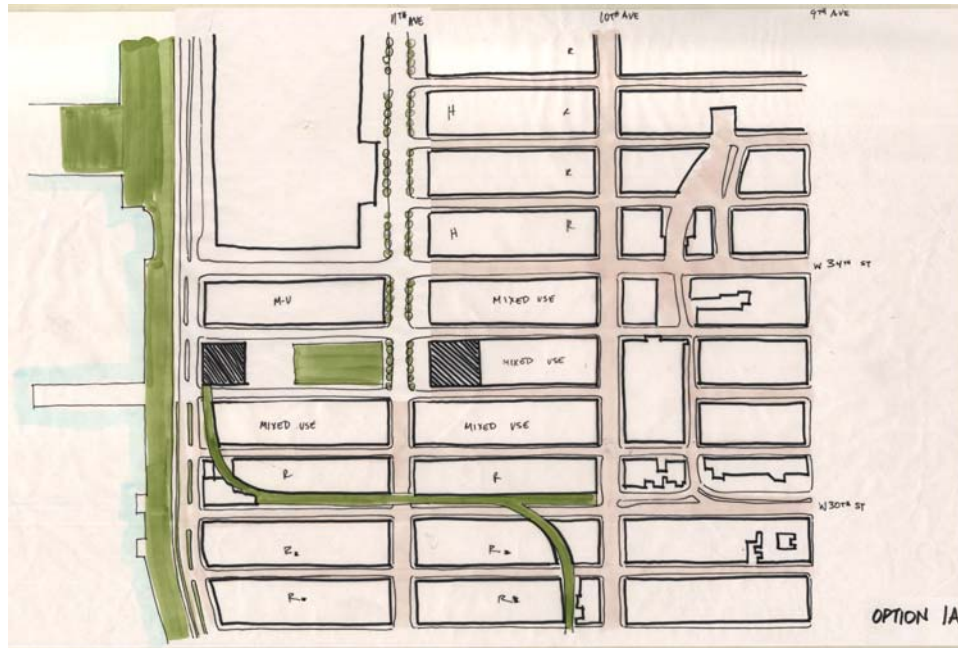
Single Block Open Space Partis



**Figure 56: Fabric Building Parti A. Building defines edge of the park which looks down over waterfront.**



**Figure 57: Fabric Building Parti B. Building has a more contextual strategy with less focus on front facade and anchors corner of block.**

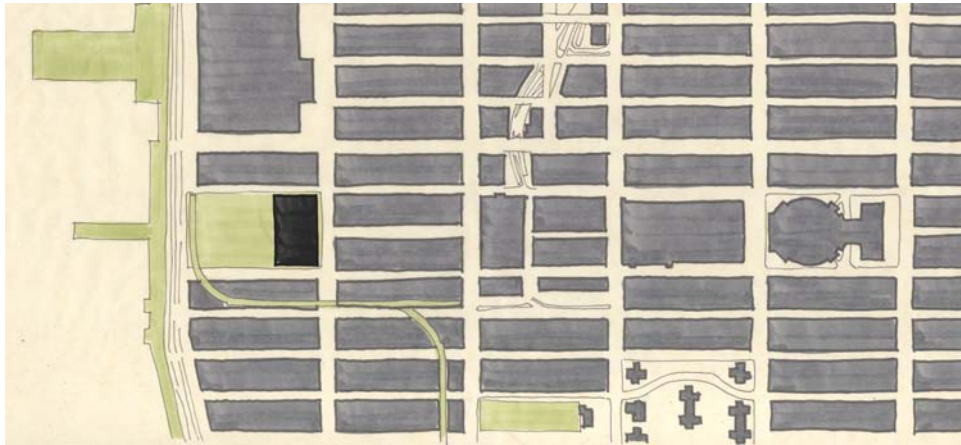


**Figure 58: Figural Object Building Parti A. Building encloses the space cutting off direct views to the water and has opportunities to connect to High Line.**

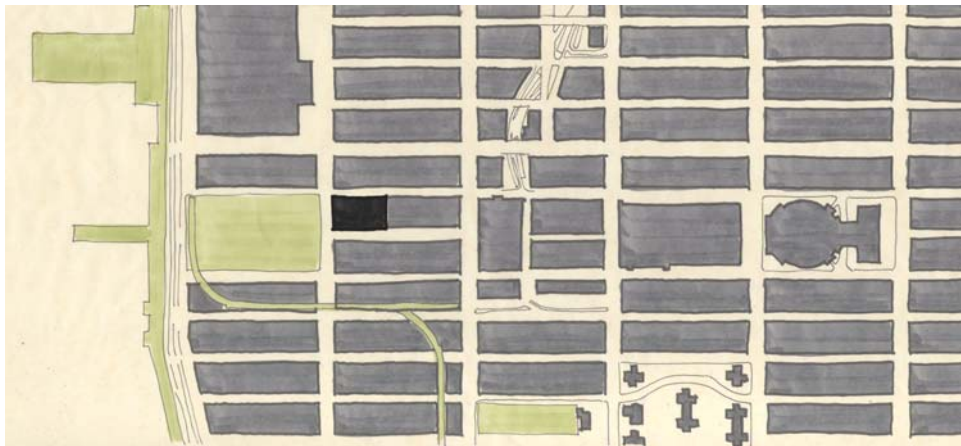


**Figure 59: Figural Object Building Parti B. Object building sitting within the park mediating between two varied open spaces, landscape and hardscape. The building has an opportunity to show two types of facades, a freer garden facade versus a more civic facade**

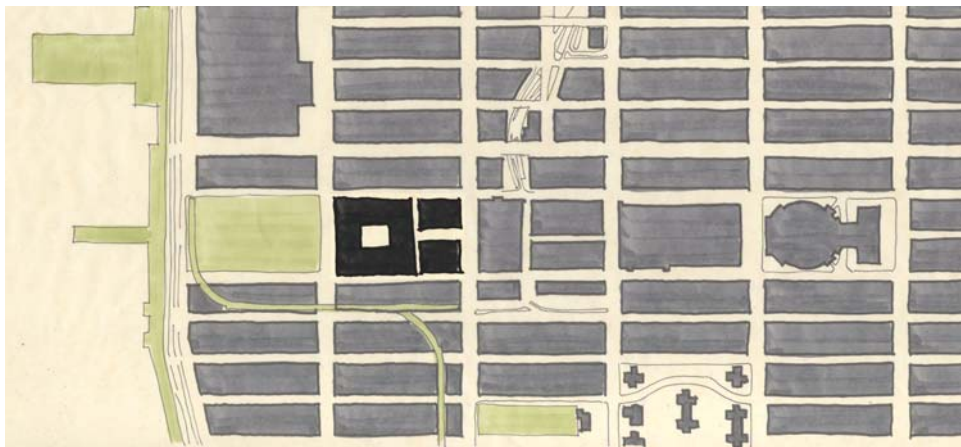
Double Block Open Space Partis



**Figure 60: Bryant Park Part.** Object building holds edge of park lining Eleventh Avenue.

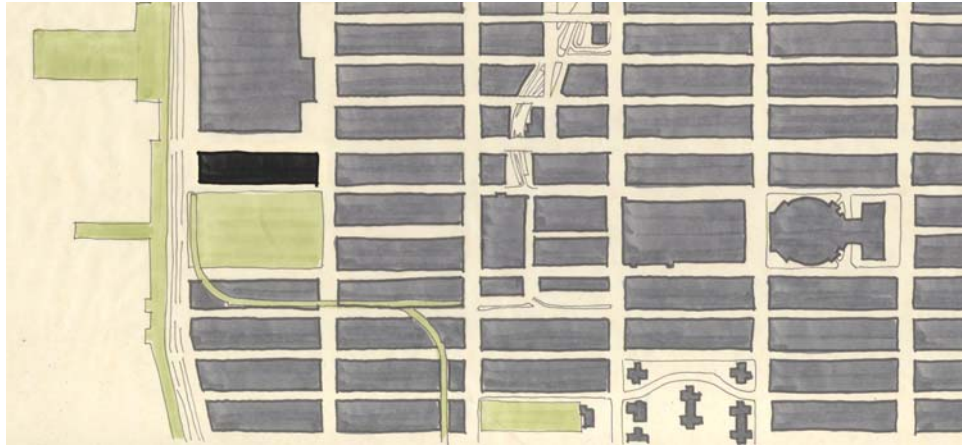


**Figure 61: Hybrid Building Part.** Hybrid of programs stacked into one building.

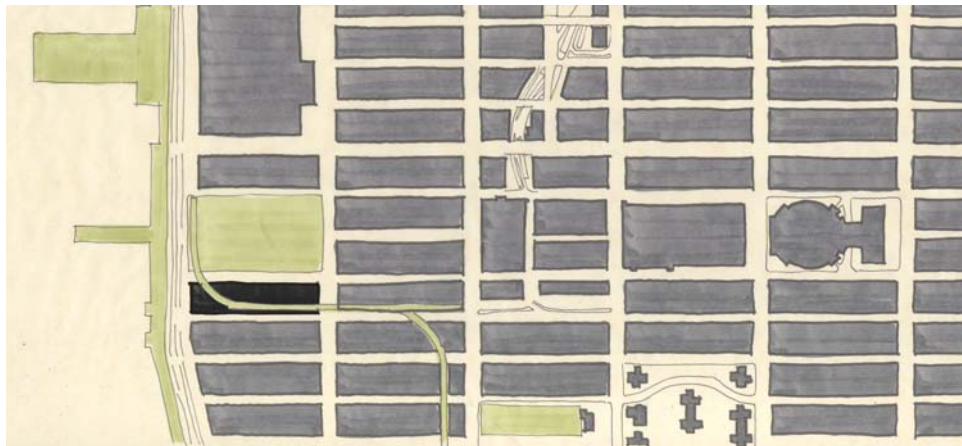


**Figure 62: Urban Campus Part.** Series of buildings filling two city blocks creating internal open spaces that relate to the park.





**Figure 63: Linear Block Parti A. Program stretched along entire block with back against convention center.**



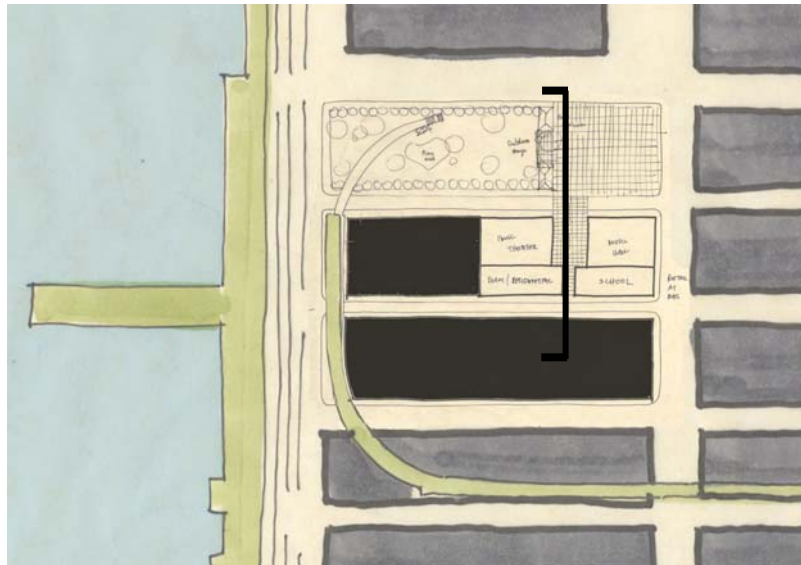
**Figure 64: Linear Block Parti B. Program stretched along entire block using the High Line.**



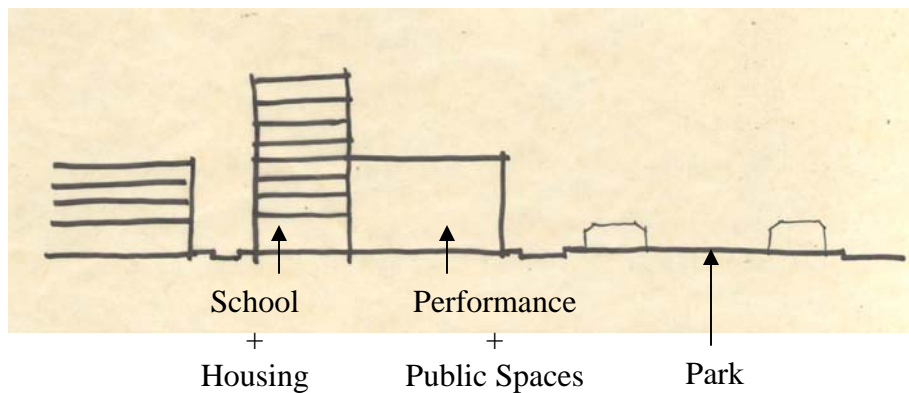
### *Building Design Goals*

- Combine community and institutional functions together
- Develop interior and exterior gathering spaces to generate informal student and faculty interaction
- Develop formal and informal performance spaces for scheduled and impromptu performance
- Give regularly occupied spaces access to light, air, and views
- Extend building program out to park

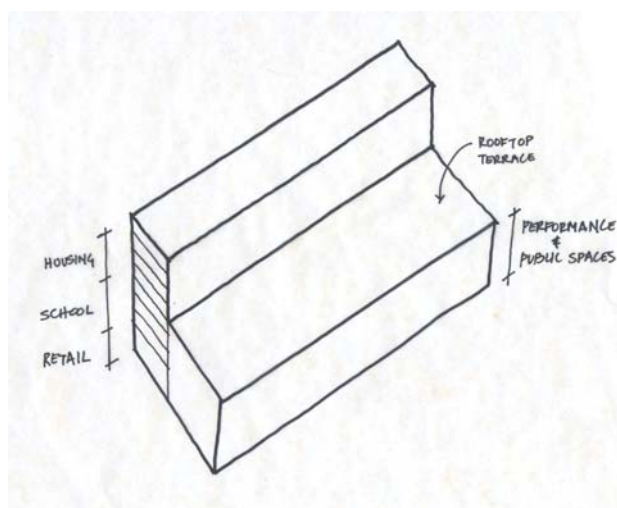
Schematic Building Partis



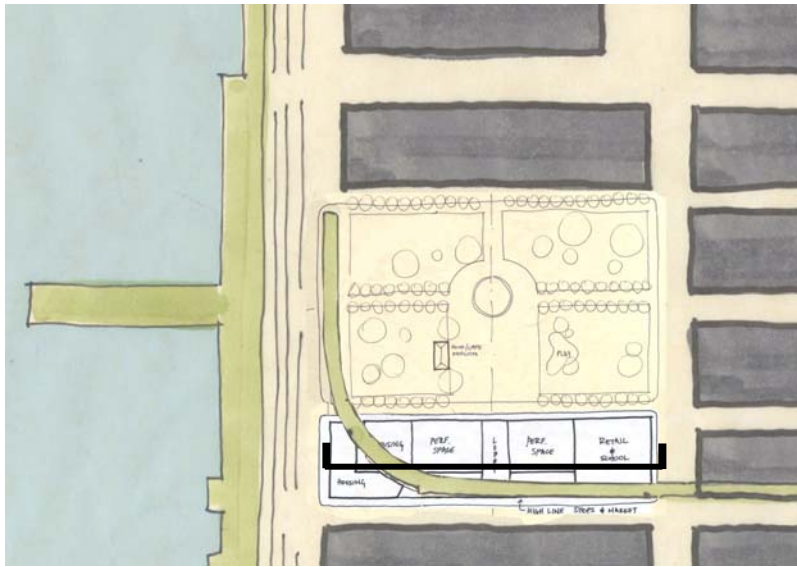
**Figure 65: Linear building schematic plan and single block open space.**



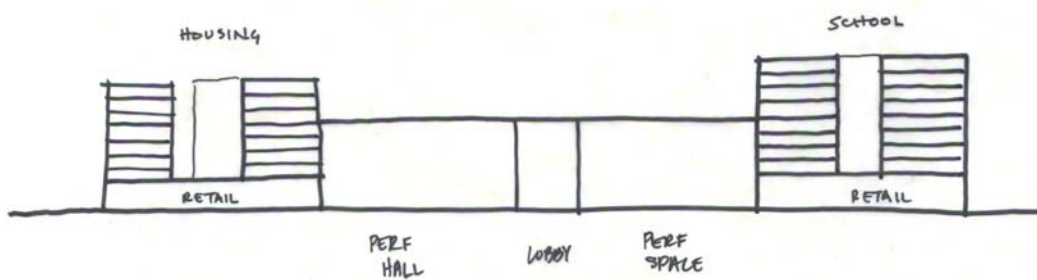
**Figure 66: Diagrammatic section of linear building parti and single block open space.**



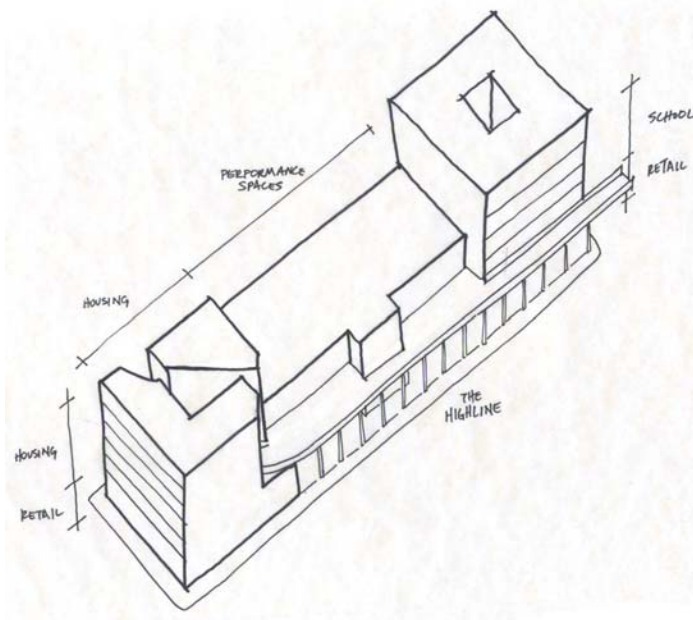
**Figure 67: Axonometric diagram of linear building parti**



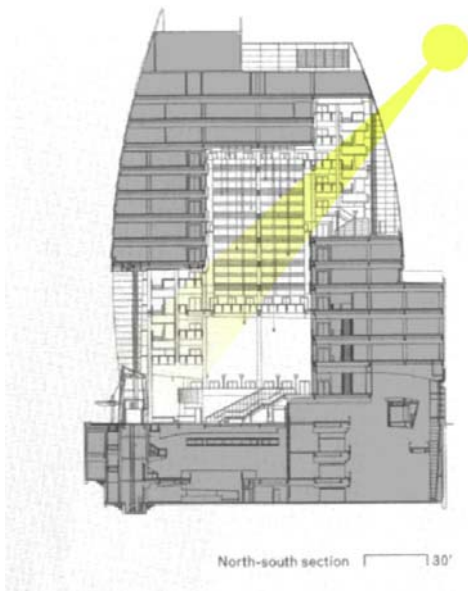
**Figure 68: Linear building schematic plan incorporating High Line with double block open space.**



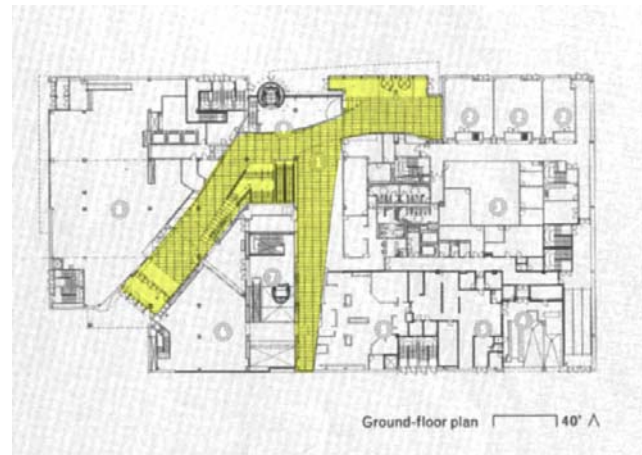
**Figure 69: Schematic section of linear building**



**Figure 70: Axonometric diagram of linear building parti**



**Figure 71:** Section of Baruch College illustrating the way light comes into the building through linked diagonal atria. [Image courtesy of Architecture]



**Figure 72:** Ground floor plan with lobby and diagonal interior streets bringing students in from three sides of the building. [Image courtesy of Architecture]

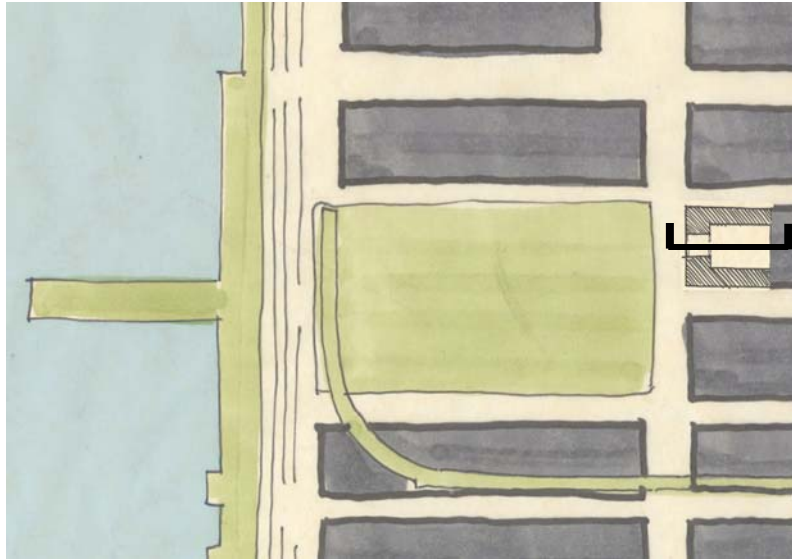


**Figure 73:** Aerial view of Baruch College within its context around lower Lexington Avenue. [“The Vertical Campus.” Architecture Vol. 91 No. 10 (Oct. 2002) 65.]

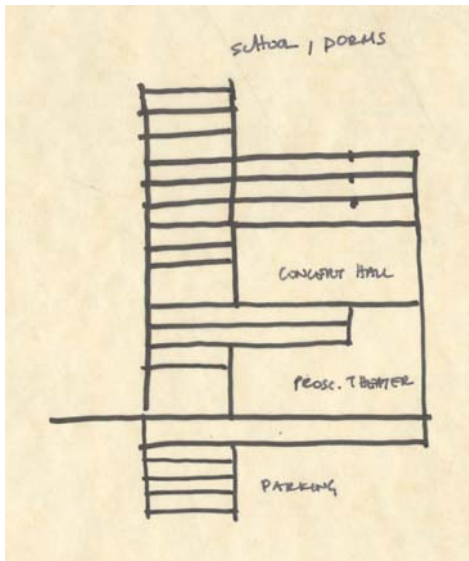


**Figure 74:** Interior photograph of organizing atrium. [Image courtesy of <http://www.kpf.com/main.asp>]

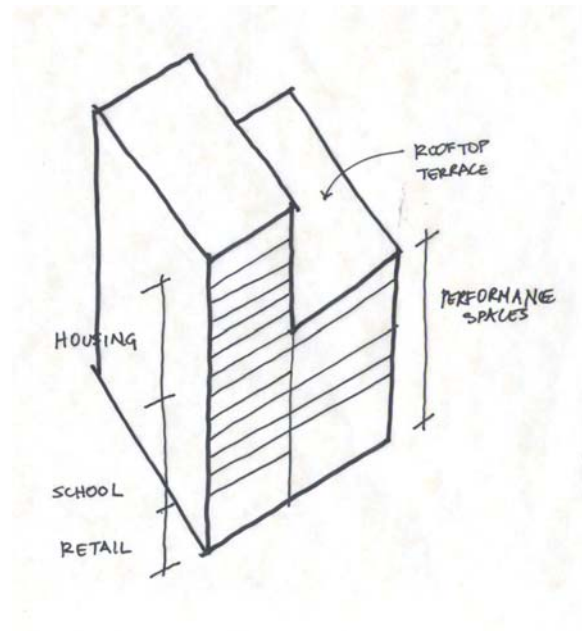
<sup>16</sup> “The Vertical Campus,” Architecture. Vol. 91, No. 10 (Oct 2002): 63.



**Figure 75: Hybrid building schematic plan and double block open space**



**Figure 76: Schematic section of hybrid building parti**



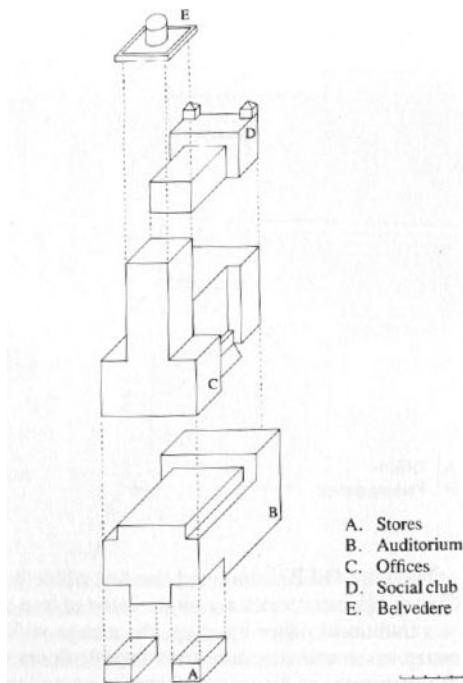
**Figure 77: Axonometric diagram of hybrid building parti**



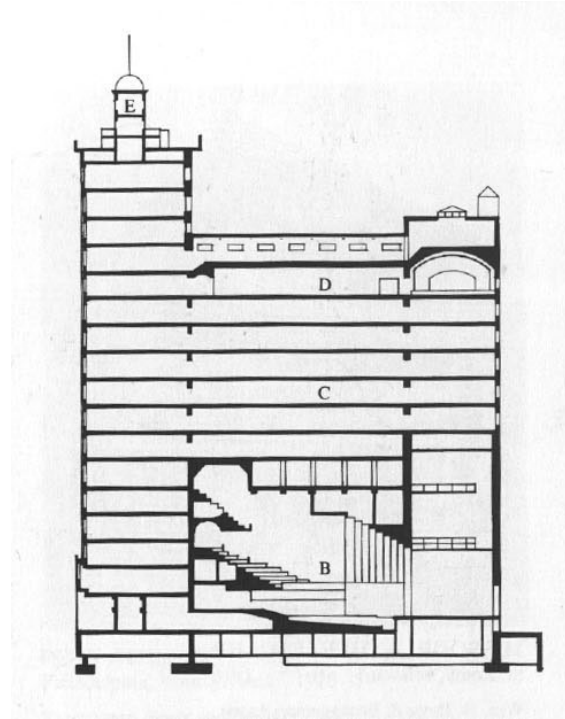
Schiller Building, Chicago Illinois  
The “fabric hybrid<sup>17</sup>” example

Adler and Sullivan

1892



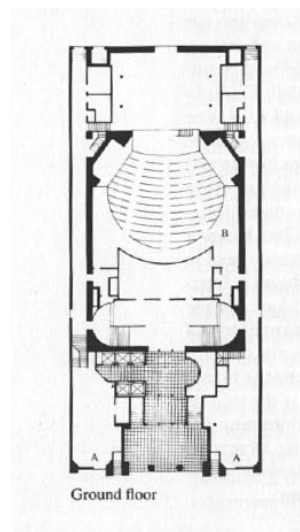
**Figure 78: Stacking of five different programs in Schiller Building.** [Pamphlet Architecture, 14]



**Figure 79: Section through Schiller Building showing the auditorium buried deep within the building** [Pamphlet Architecture, 15]



**Figure 80: Exterior view of Schiller Building.** [Image courtesy of [http://tiger.uic.edu/depts/ahaa/imagebase/intranet/slide\\_scans/Schiller\\_Building/Schiller\\_Building05.jpg](http://tiger.uic.edu/depts/ahaa/imagebase/intranet/slide_scans/Schiller_Building/Schiller_Building05.jpg)]



**Figure 81: Plan of Schiller Building.** The center entry lobby is flanked by retail activating the street. [Pamphlet Architecture, 15]

<sup>17</sup> Joseph Fenton, *Pamphlet Architecture: Hybrid Buildings*, No. 11 (San Francisco: Pamphlet Architecture, Ltd, 1977) 8.



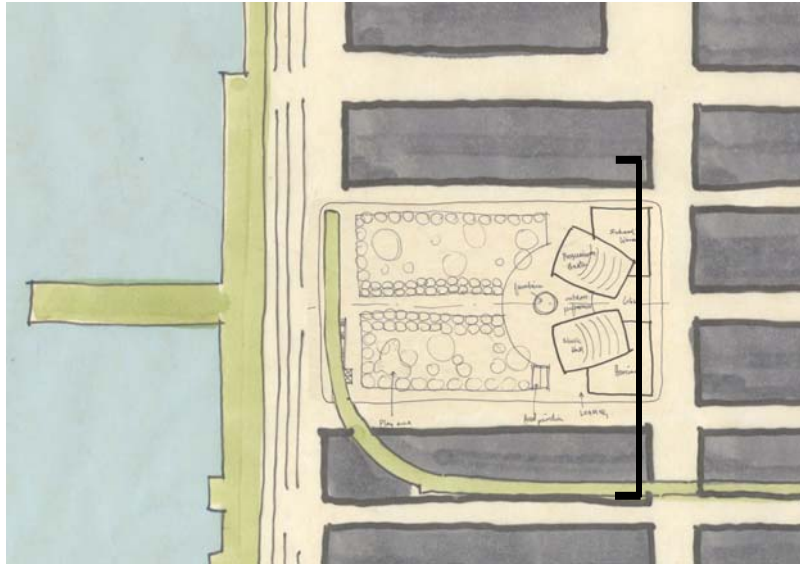


Figure 82: Object building schematic plan and double block open space

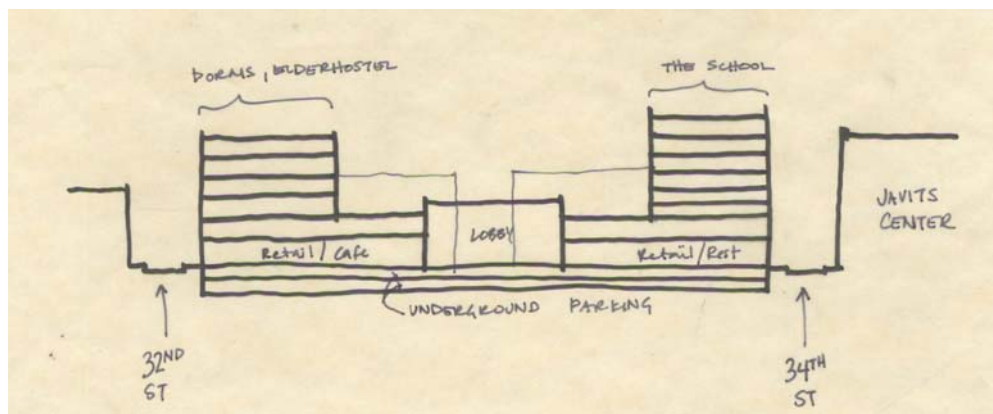


Figure 83: Schematic section of object building

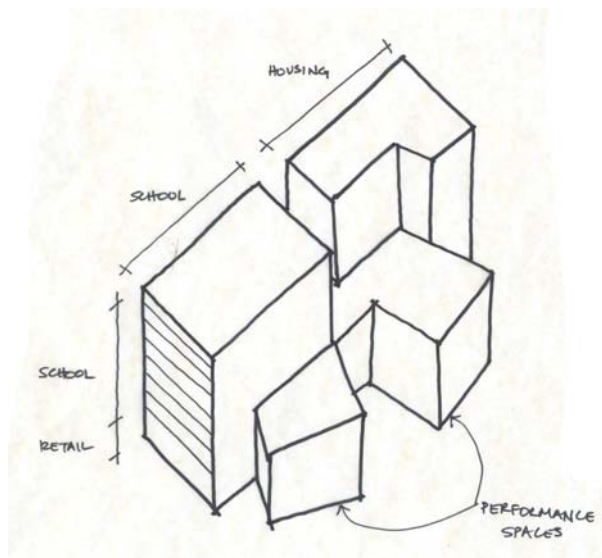
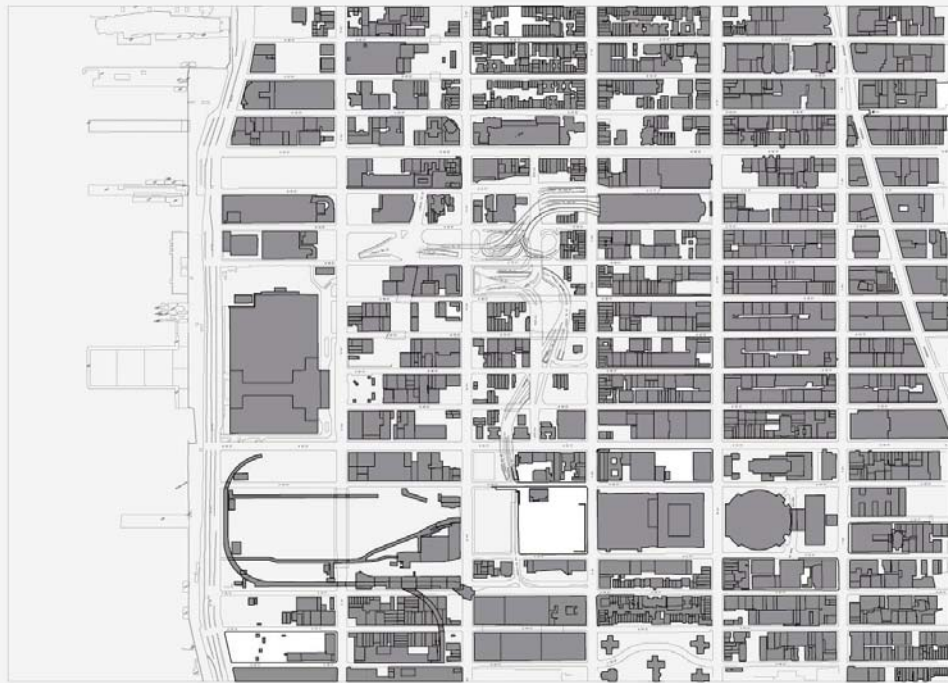


Figure 84: Axonometric diagram of object building parti

## Chapter 7: Design Conclusions

### *The Master Plan Revisited*

The final master plan explores an internalized park scheme where the park is bounded between Ninth and Tenth Avenues, West 33<sup>rd</sup> Street to the north, and West 31<sup>st</sup> Street to the south. Similar in scale to Bryant Park, the park is fronted to the east by two large tower buildings with the center axis opening to the old Farley Post Office. This old Beaux-Arts building will become the new Penn Station above ground bringing regional visitors from out of state to the newly developed park. The No. 7 subway line is extended down Eleventh Avenue bringing local New Yorkers to the site. An important aspect of the master plan is the reuse of the High Line as an elevated linear park system. The civic park acts as an identifiable center for the new commercial and residential uses that have been planned for the new neighborhood. This thesis proposes a multicultural folk arts college to bridge between the High Line and civic park.

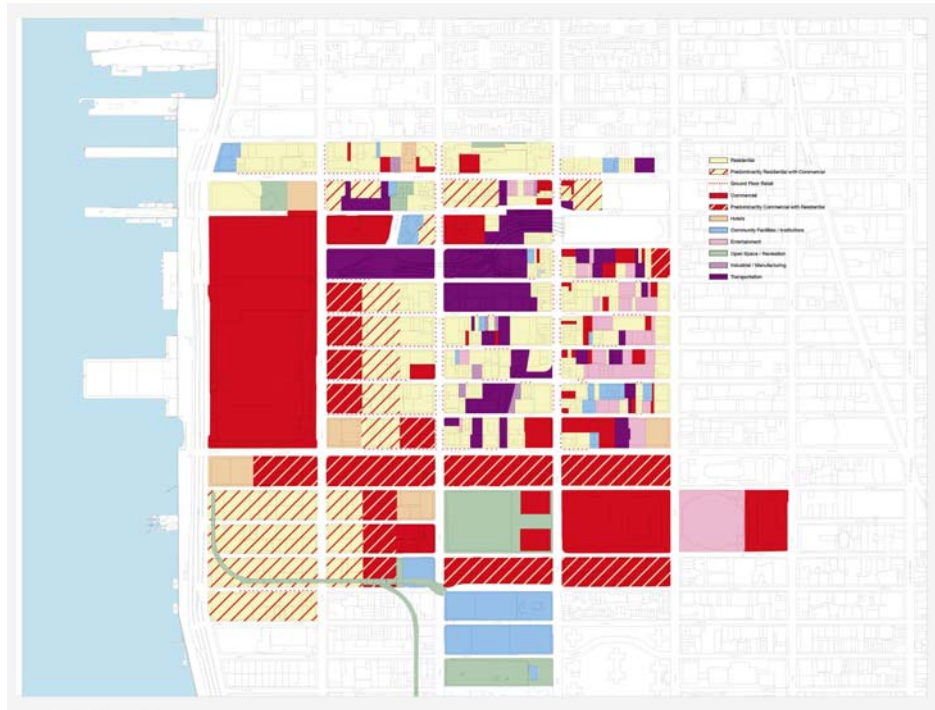


BEFORE

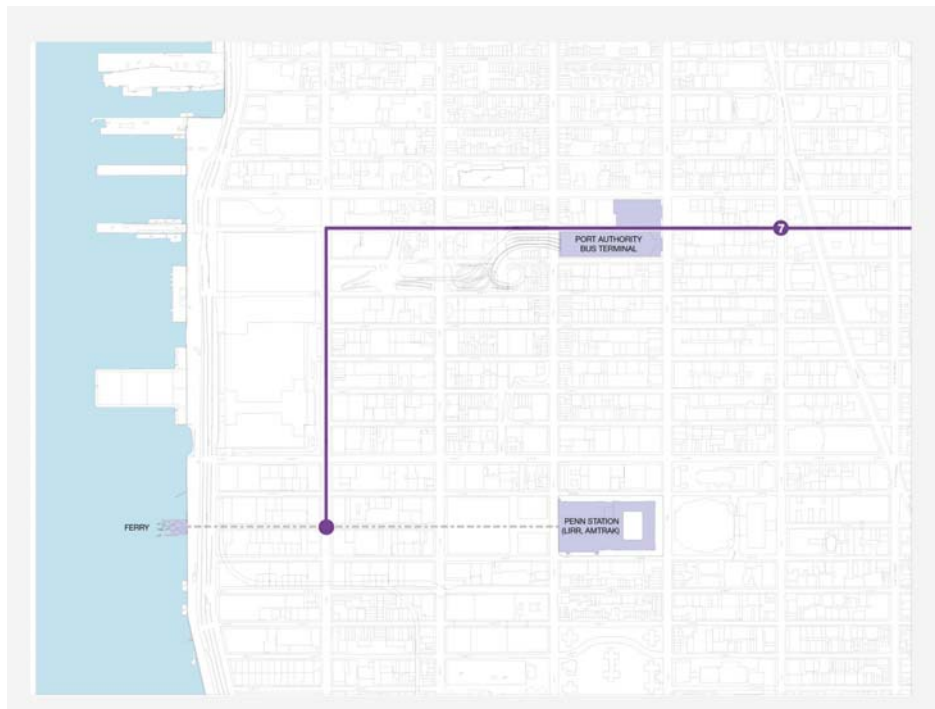


AFTER

**Figure 85: Existing urban condition (above) and revised urban intervention (below). Note the internalized civic park and remapped streets that were previously lost to the train yards. The master plan fills in the fragments of the existing urban fabric. The building acts as a mediator between the linear High Line park and the new civic park.**



**Figure 86: Proposed land use plan. Note the increased amount of commercial and residential uses as opposed to the previous transportation and industrial uses.**



**Figure 87: Increased public transportation opportunities around the park. Note the newly extended No. 7 train line, relocation of Penn Station, and relocation of the ferry terminal.**





**Figure 88: Aerial perspective of urban intervention. [Aerial perspective courtesy of Google Earth]**

*The New York School of Cultural Exchange*

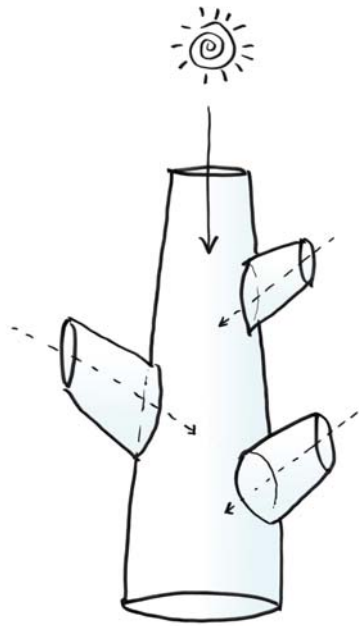
The New York School of Cultural Exchange is sited along Tenth Avenue between West 30<sup>th</sup> and West 31<sup>st</sup> Streets. It gives purpose to the northeastern spur of the High Line and establishes it as the ground plane for the new school at +23'10" above the street level. The corner entry lobby is situated at the southwestern corner of the civic park and takes students and visitors from the street up to the High Line level. A performance alley was designed adjacent to the western portion of the building to provide a public passage between the street and High Line.

The school is organized as a vertical campus. Whereas a suburban campus is organized around an outdoor commons space, the school adopts a similar notion of identity through a vertical atrium space that unites the various programs into a cohesive whole. All of the public functions—the performance spaces, art gallery, café, and library—are easily accessed from either the ground floor entry lobby or the Commons (atrium).

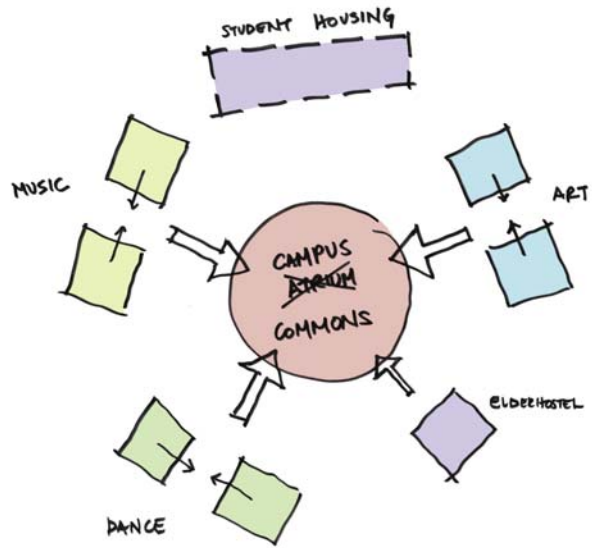
The Commons is based on the concept of a tree. The main trunk runs vertically linking all the programs and the branches create smaller identifiable sub-atrium spaces to organize the various departments – dance pod, art pod, and music pod. All the pods open up into the Commons and allows for different lighting conditions to enter the space at various times of the day.

The housing component consists of the Elderhostel and student residences. The Elderhostel completes the courtyard around the commons to the south over the High Line. Stacked above, starting at Level Eight, are the student residences and student services, such as the Dining Hall.





ATRIUM DIAGRAM



ORGANIZATIONAL STRATEGY

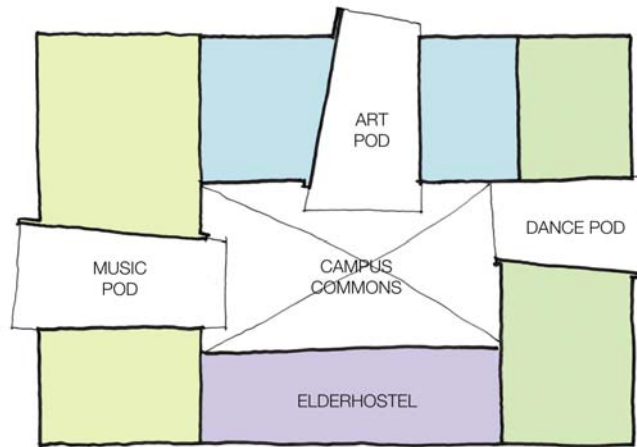
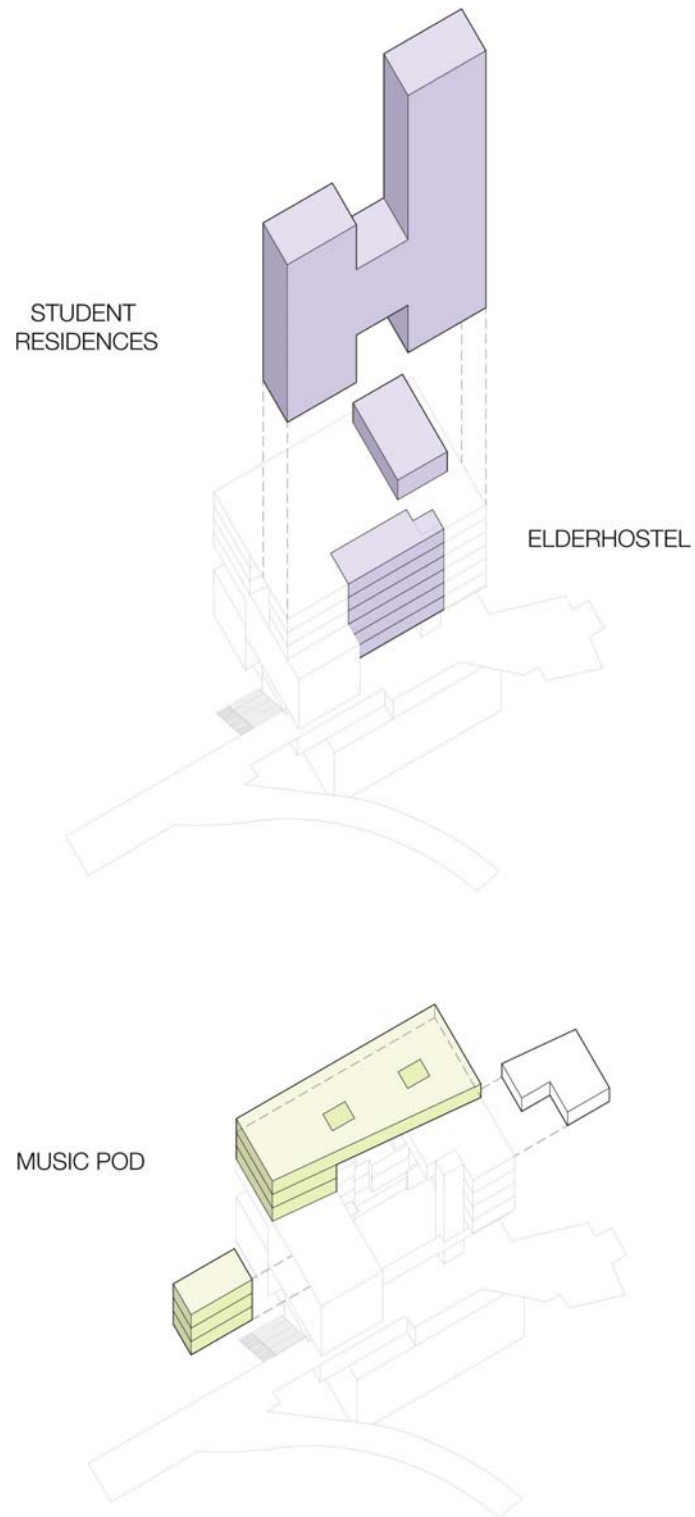
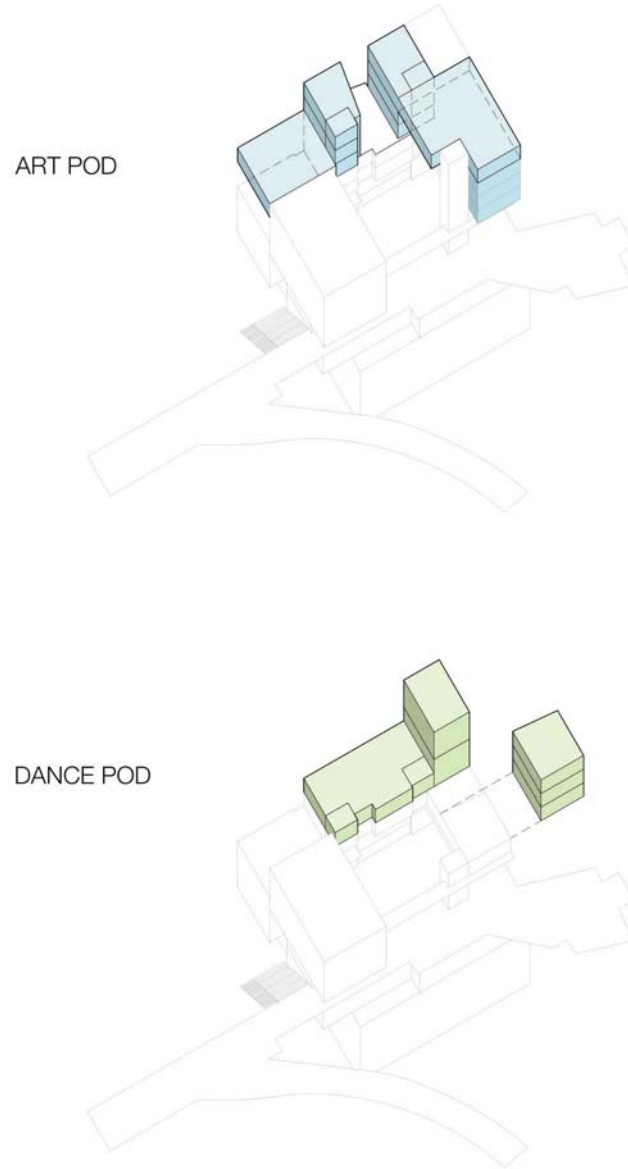


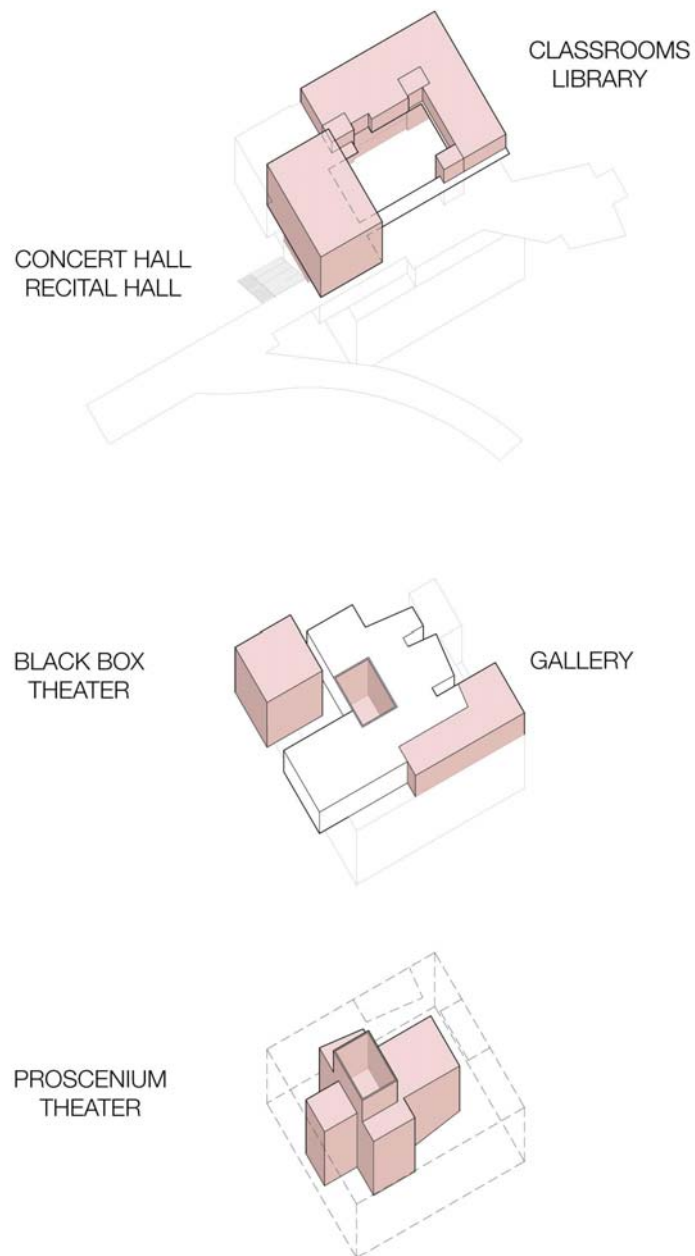
Figure 89: Building organization diagrams.



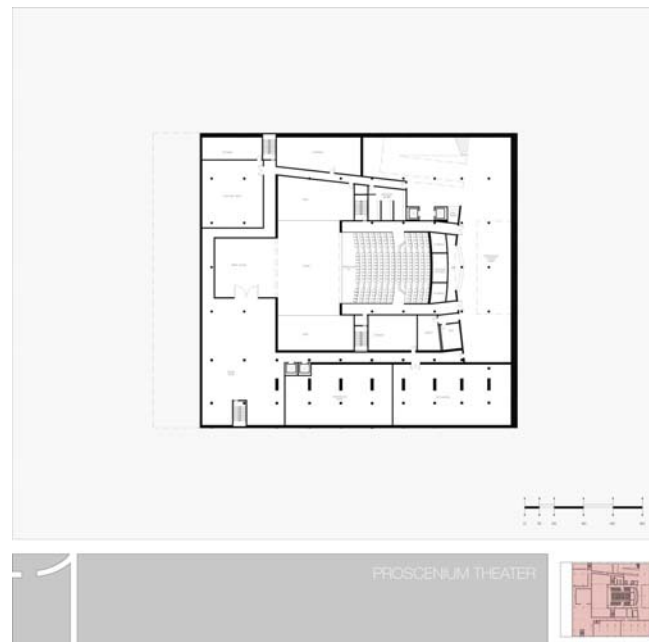
**Figure 90: Stacking diagrams illustrating the student housing, Elderhostel, and Music Pod.**



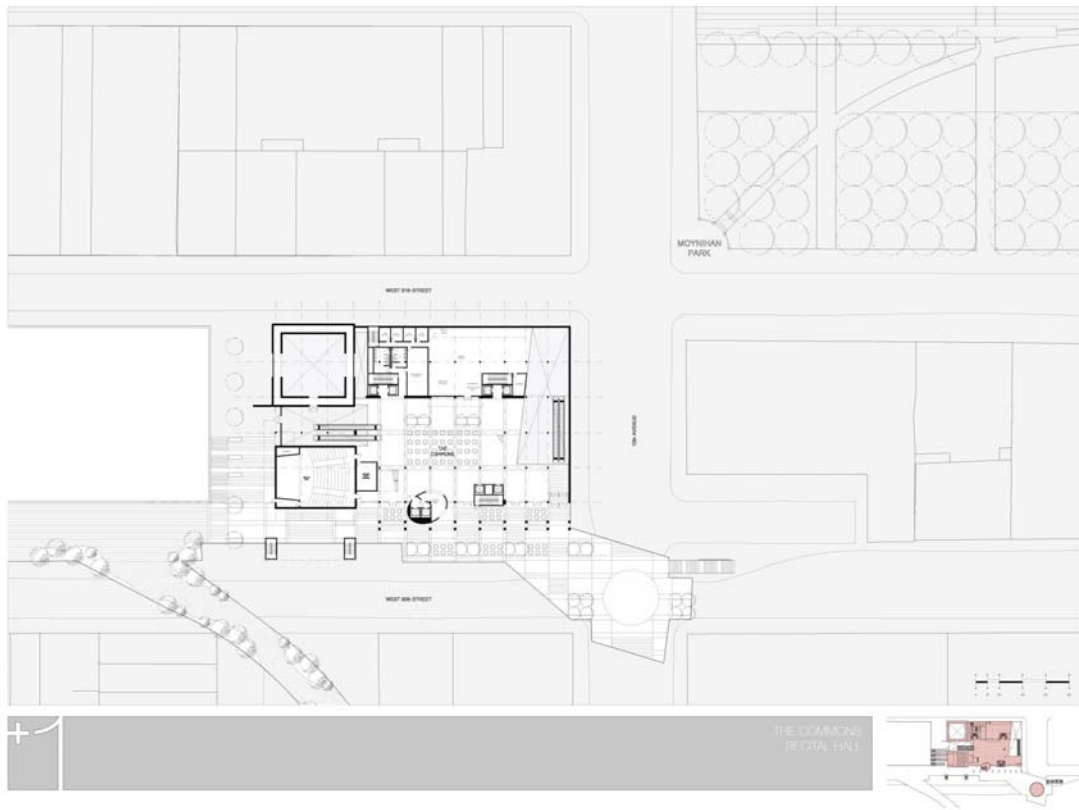
**Figure 91: Stacking diagram illustrating the Art and Dance Pods.**



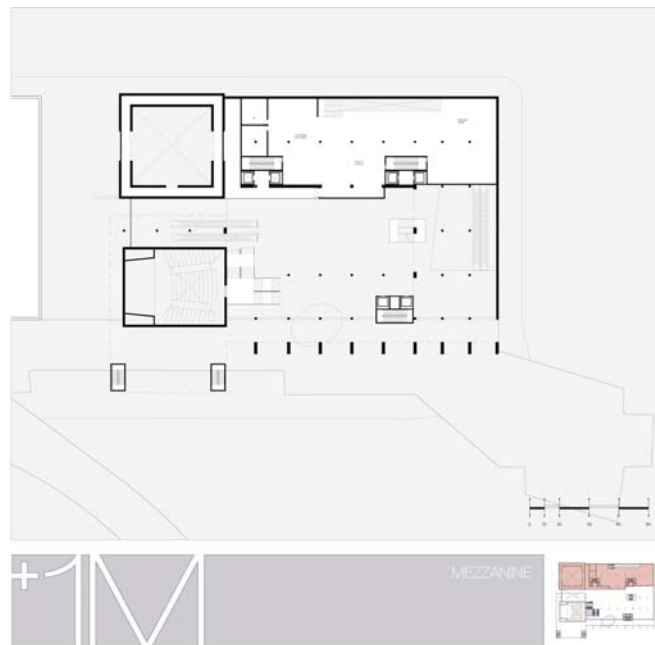
**Figure 92: Stacking diagram illustrating the public functions of the school (classrooms, library, performance spaces, and art gallery).**



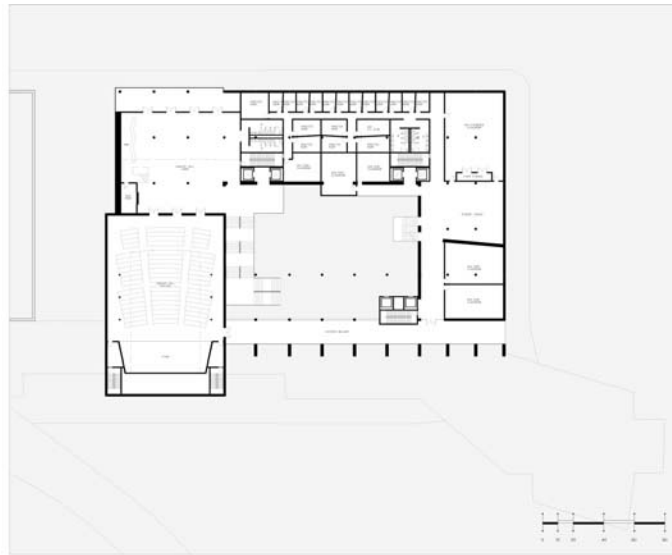
**Figure 93: Ground floor plan illustrating corner entrance lobby with civic park to the northeast.**



**Figure94: Commons level (+1) which opens out to High Line spur.**







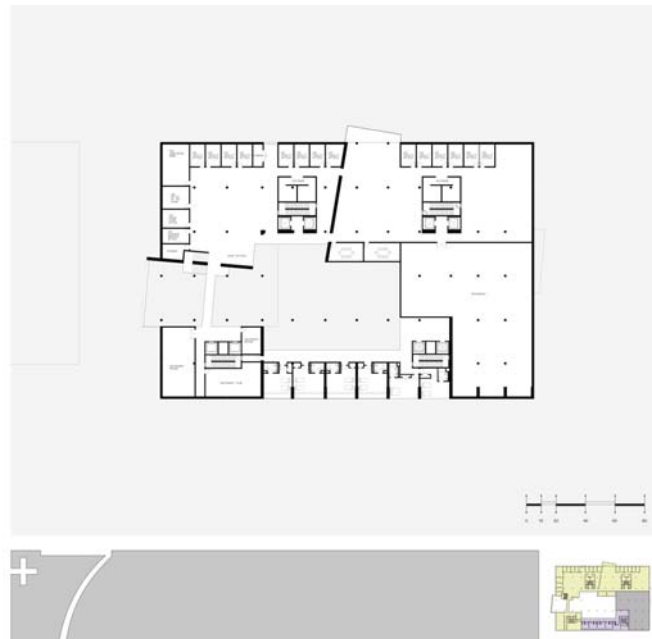
+2 CONCERT HALL

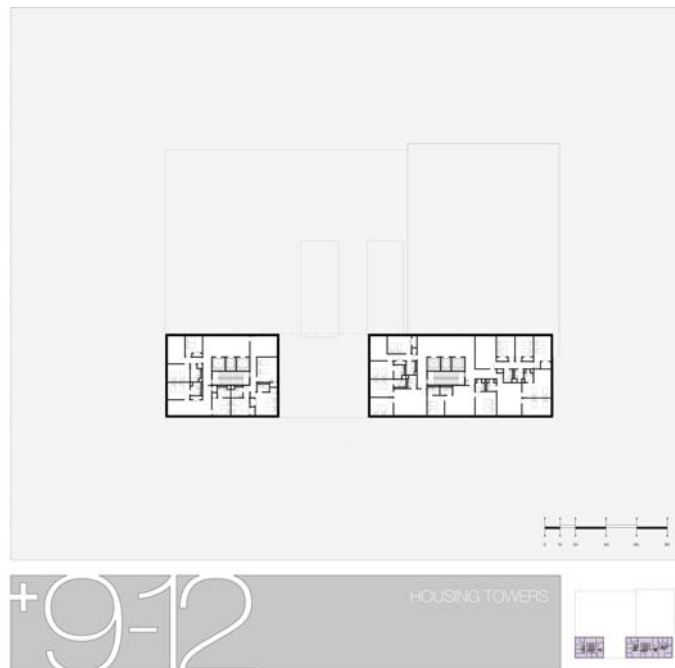
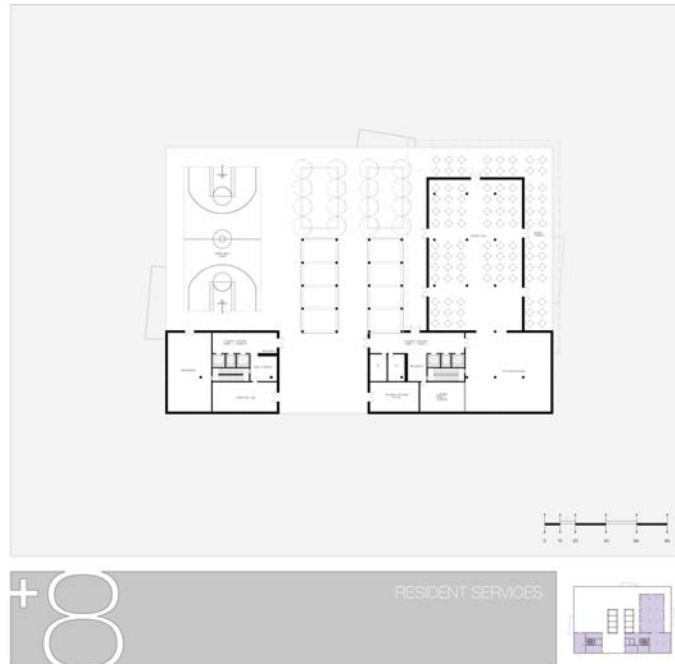


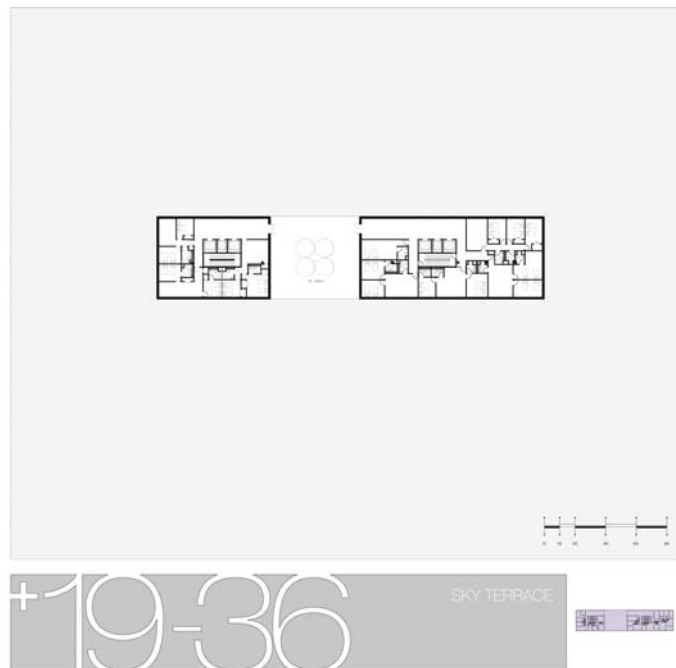
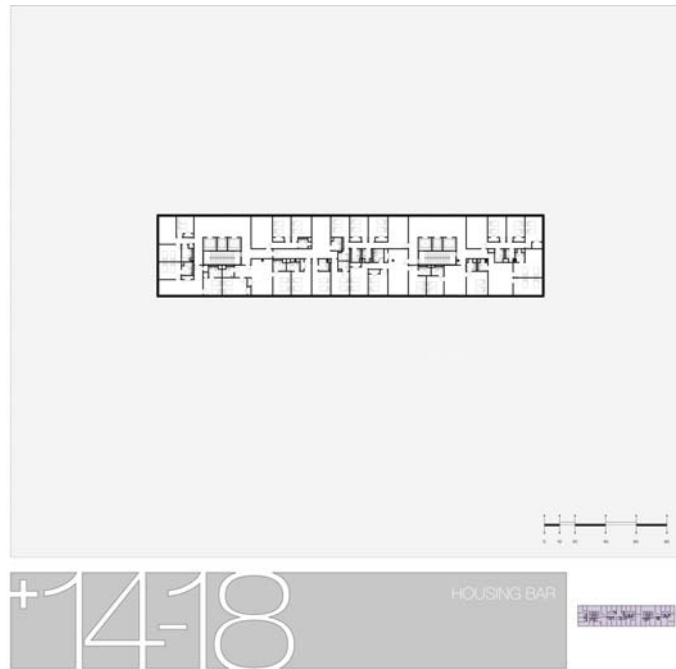
+3 DANCE POD

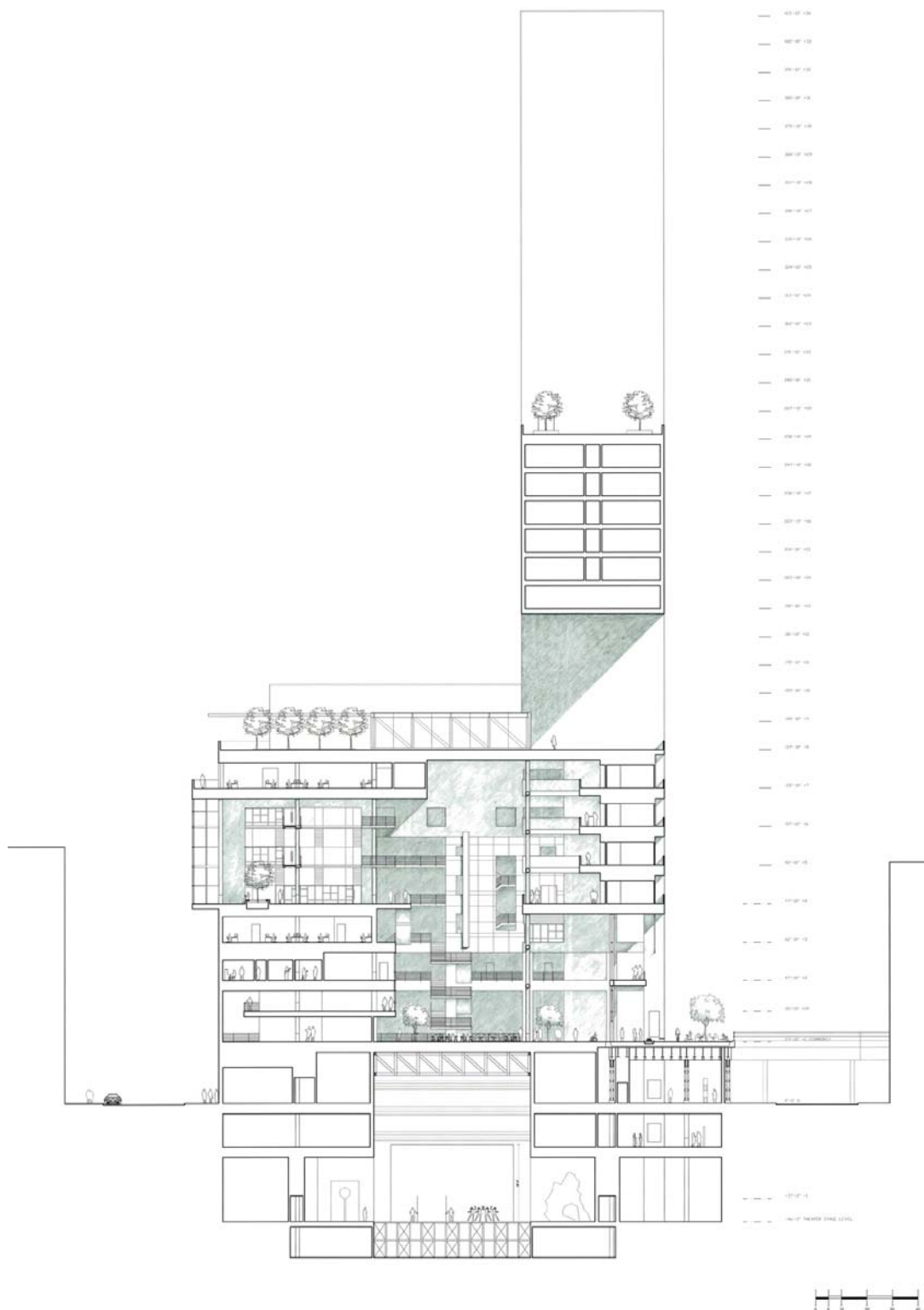






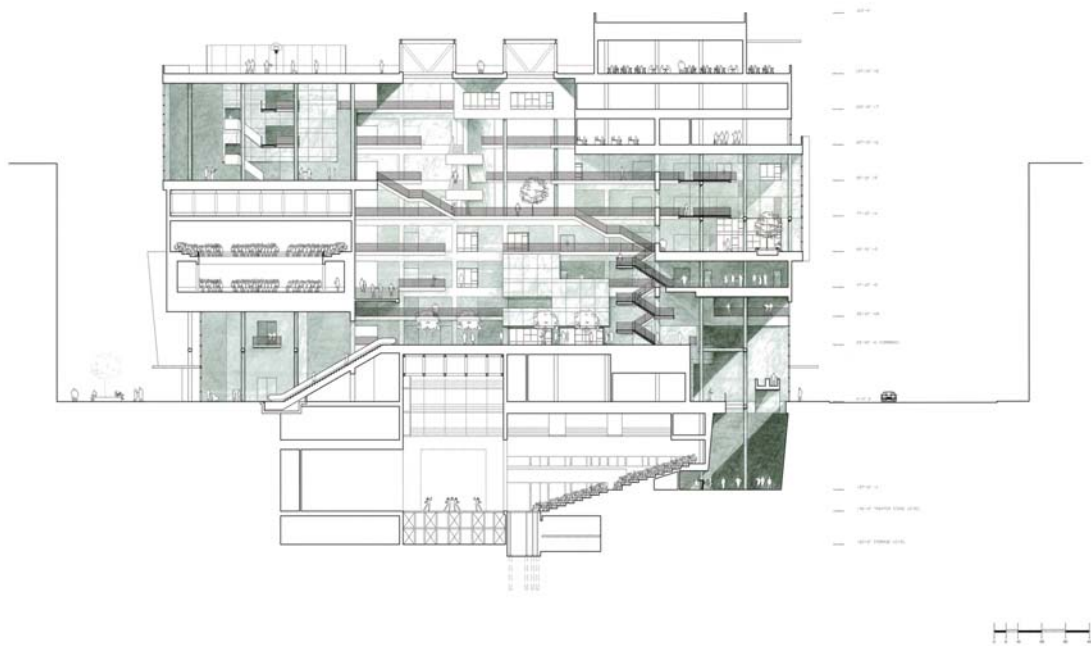




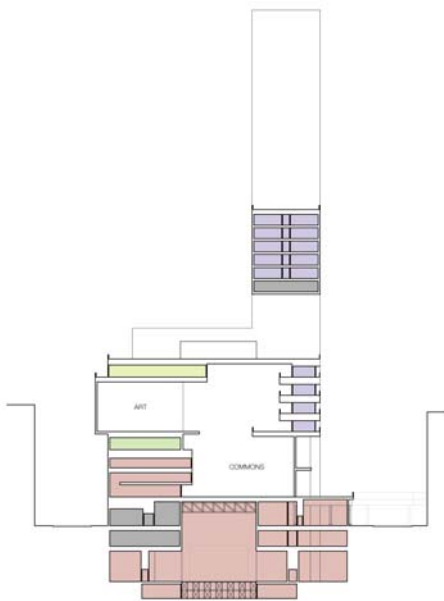


**Figure 95: Section cut through Commons and Art Pod looking east.**

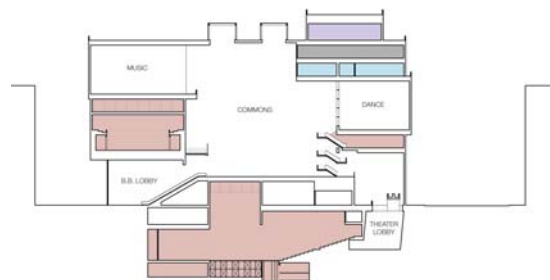




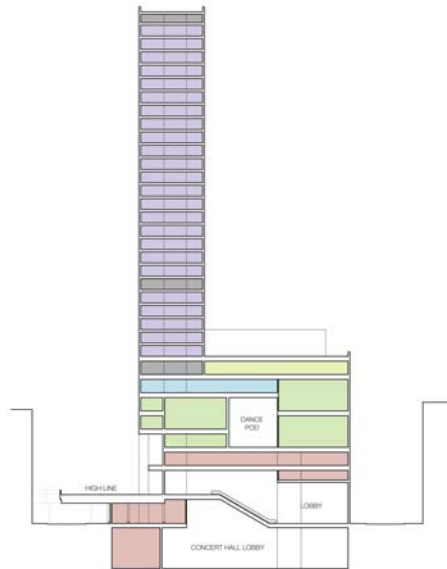
**Figure 96: Section cut through Commons and Music and Dance Pods.**



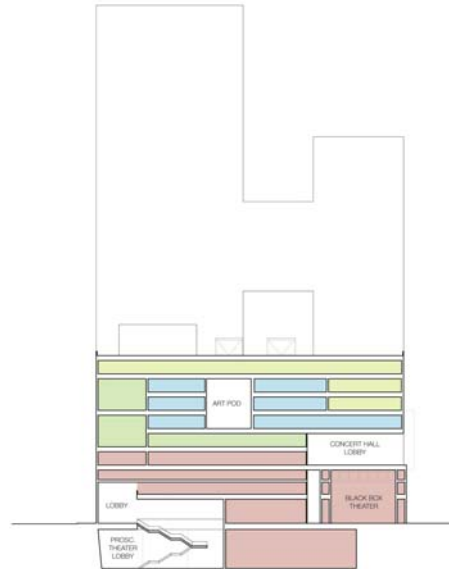
**Figure 97: Section from Figure 95 with color coding.**



**Figure 98: Section from Figure 96 with color coding.**



**Figure 99: Section through escalator from main lobby to High Line with color coding.**



**Figure 100: Section through grand staircase leading from main lobby to Proscenium Theater with color coding.**



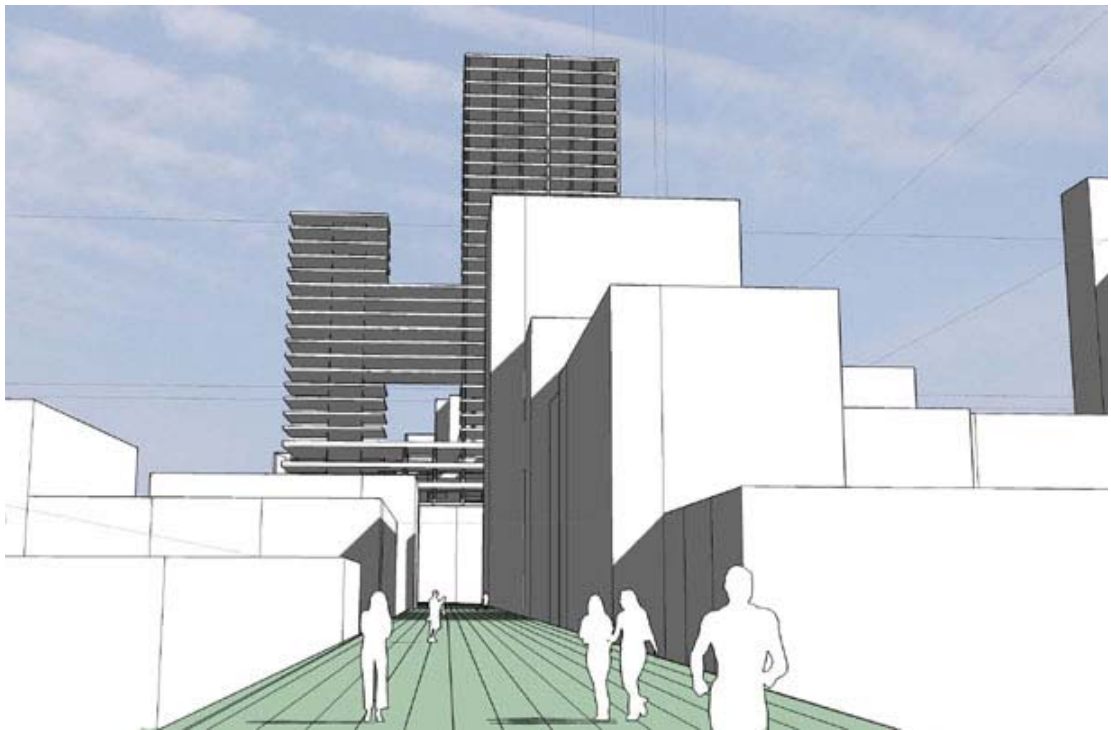
**Figure 101: Section through Commons, Music Pod, and Proscenium Theater lobby with color coding.**



**Figure 102: Section illustrating stacking of Concert Hall, Recital Hall, Black Box Theater, and Music Pod with color coding.**



**Figure 105: View of school from the civic park.**



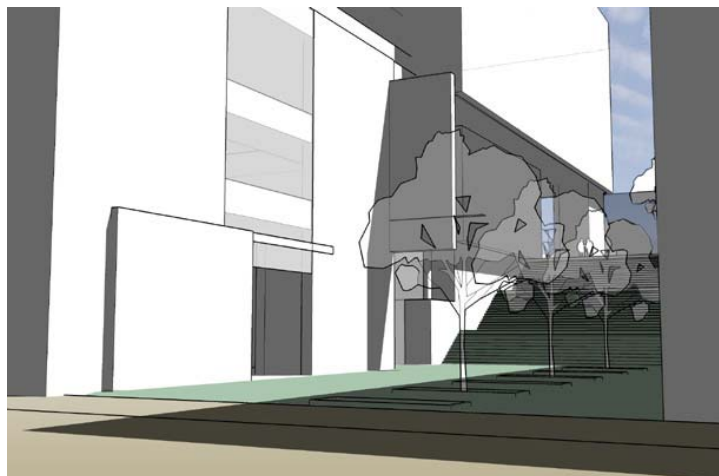
**Figure 104: View of housing towers from the High Line to the south.**



**Figure 105: View towards school loggia along High Line.**



**Figure 106: View down High Line towards outdoor stage.**



**Figure 107: View of performance alley adjacent to Black Box Theater. This open space provides a public exterior procession up to the High Line.**



**Figure 108: View of main entrance lobby with escalators leading to High Line/Commons level.**



**Figure 109: View of Commons.**

## Bibliography

- Appleton, Ian. Building for the Performing Arts: A Design & Development Guide. London: Butterworth-Heinemann, 1996.
- Brant, Joseph. Peabody Institute Facility Manager, Personal Interview. 16 Nov. 2005.
- Brown, Ina. Understanding Other Cultures. Englewood Cliffs: Prentice-Hall, 1963.
- Can Increasing Student Diversity Help Raise A College or University's Academic Standards? Schmidt, Jr., Benno. Jan./Feb. 2005. The Association of Governing Boards of Universities and Colleges Trusteeship. 12 Dec. 2005. <<http://www1.cuny.edu/abtcuny/trustees/bennoagbarticlecolor.pdf>>.
- Hudson Yards. New York City Department of City Planning. 27 Jul. 2005 <<http://www.nyc.gov/html/dcp/html/hyards/hymain.shtml>>.
- Hudson Yards Master Plan: Preferred Direction Plan. Feb. 2003. New York City Department of City Planning. Nov. 2005. <<http://www.nyc.gov/html/dcp/pdf/hyards/prefdir.pdf>>.
- Joseph Fenton, Pamphlet Architecture: Hybrid Buildings, No. 11. San Francisco: Pamphlet Architecture, Ltd, 1977.
- New York City Neighborhoods. 19 Dec. 2005. CitiDex.com Complete Guide to Manhattan. 27 Jul. 2005. <<http://www.citidex.com/6078.htm>>.
- No. 7 Subway Extension-Hudson Yards Rezoning and Development Program: Final Generic Environmental Impact Statement. New York City Department of City Planning. Nov. 2004.
- NYC Dept. of City Planning Master Plan, Graphical Zoning Presentation. 27 Jul. 2005. <[http://www.nyc.gov/html/dcp/pdf/hyards/hy\\_zoning\\_012005.pdf](http://www.nyc.gov/html/dcp/pdf/hyards/hy_zoning_012005.pdf)>.
- Smith, Robert. Clarice Smith Performing Arts School Facility Manager, Personal Interview. 21 Oct. 2005.
- Sprague, Paul E. "Adler & Sullivan's Schiller Building: The Garrick Theater." 2.2 (1965): 4-7, 10-11, 20-25.
- The Far West Side: An Urban Design Analysis. April 2004. Regional Plan Association. Nov. 2005. <[http://www.rpa.org/pdf/RPA\\_FWS\\_PAPER3.pdf](http://www.rpa.org/pdf/RPA_FWS_PAPER3.pdf)>.



“The Vertical Campus.” Architecture 91.10 (Oct. 2002): 62-67.

Thompson, William. The Rebirth of New York City’s Bryant Park.  
Washington, DC: Spacemaker Press, 1997.

University of Maryland College Park. Maryland Center for Performing Arts: Facility  
Program. Sept. 2003.