Thesis Title: A Case Study To Determine Significance And Establish Evaluative Criteria For The Adaptive Reuse Of The Seamen’s YMCA House
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Thesis:

A CASE STUDY TO DETERMINE SIGNIFICANCE AND ESTABLISH EVALUATIVE CRITERIA FOR THE ADAPTIVE REUSE OF THE SEAMEN’S YMCA HOUSE

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by

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Abstract

The Seamen’s YMCA House in West Chelsea was built in 1931 for the seamen entering the New York Harbor during the Great Depression. The purpose of the building was to provide services to young men and boys from the sea. These services included a religious life, educational programming, social activities, and ample housing. By 1967, there was no longer a need for merchant seamen in West Chelsea so the building was converted to a Narcotic Addiction Control Commission rehabilitation center. It remained such until 1973 when it was converted into the Bayview Correctional Facility. The Department of Corrections remained in the building until it was officially closed in March of 2013. The building is now up for sale and its future in West Chelsea is still undetermined.

This thesis will determine a way to adapt the interior of an existing building to integrate new programming by developing a three-tier system to analyze the significance of the interior spaces. The three-tier system will determine which spaces or architectural elements should be preserved and which spaces or architectural elements can be sacrificed to accommodate the new programming without a loss of significance. As an example of the three-tier method in action, the Seamen's YMCA House will be analyzed and an adaptive reuse will be proposed. Through this example analysis, it will be shown that by utilizing the three-tier system, one can effectively determine how to best integrate new programming into an existing building without losing the historical significance nor understating the new use. The three-tier method should be used to guide the design and determine if the proposed programming is appropriate or if it needs to be modified so as to keep the most historical elements of the building.
Chapter 1: Introduction

1. Statement of Significance

In 1931, amidst the beginning of the Great Depression, the Seamen’s YMCA House was built to accommodate the incoming influx of merchant seamen entering the New York Harbor in West Chelsea. The building currently sits across from the Chelsea Piers, which in 1930 was the White Star Line. The White Star Line was a British company that owned the Oceanic, Titanic, and Britannic ocean liners. During the early 1930’s the Line ran a route from Southampton, England to this section of New York. The “Port of New York was one of the world’s busiest and the section of the Hudson River between Christopher and 23rd Streets was the heart of the busiest section of the Port of New York.”¹ This was the main reason why the YMCA built several buildings along this neighborhood and why this lot was chosen for the Seamen’s House.

The architects who designed the Empire State Empire Building, Shreve, Lamb, and Harmon, were designing the eight-story YMCA building and six-story addition during the same time. This six-story addition was used as the laundry facility for all sixteen YMCA branches in Manhattan and the Bronx. Shreve, Lamb, and Harmon became a firm in 1929 and quickly became a prominent architectural firm within New York City. The firm designed numerous skyscrapers, many of which were of the Art Deco style. The buildings all have similar design treatment, whether they were tall skyscrapers or eight story buildings like the Seamen’s YMCA House. The buildings were constructed of stone, terracotta, brick, steel and reinforced concrete. The buildings included a stepped roofline and tower like elements. The terracotta panels included

chevron and Art Deco motifs. Although not all buildings were tall, the sculptural massing emphasized a vertical expression through ornamentation and facade treatment.

The Seamen’s YMCA building has an Art Deco brick facade on top a three-foot granite base. Intermingled within the brick are multicolored terracotta details. The terracotta ornaments are an integral part in explaining the original intent of the building. These ornaments let passerby’s know that this was a place for seamen. The terracotta details are the only color on the facade, ranging from blue, red, green, gold, and in some instances the terracotta is left unglazed. These terracotta decorations are of sea motifs, including ship prows, waves, lighthouses, and the iconic Shreve, Lamb, and Harmon chevron design. The granite entrance of the main building is also highly decorative with multicolored terracotta and integrated light fixtures.

The building’s programming is an accumulation of the best aspect of the YMCA’s evolution. Shreve, Lamb, and Harmon designed the building to take those best aspects and use them to cater to the seaman’s social, educational, and physical needs. At the same time, they introduced new ideas and design into the building that was not been doing in other YMCA buildings.

The building’s programming focused around work opportunities, educational classes, a social life, a religious life, and housing for the seamen. The building was divided into two areas, a private housing aspect and a more public realm encompassed of everything else. This double programming is apparent in the architecture of the interior spaces. The first four floors of the main building are composed of the public programming and house the cafeteria, chapel, gymnasium, swimming pool, and social rooms, which were the most decorative and prominent spaces within the building. Because of the spaces’ relationship with the building programming,
the public, and the decoration, it is safe to say that these spaces create a historical significance for the building. The upper four floors are solely residential, composed of individual rooms and dormitory space. These spaces are less decorative but offer an insight into the personal lives of the buildings inhabitants.

Specific programming features that are of importance include the social aspect of the YMCA. This social aspect is apparent in the Boy’s Social Room, the Men’s Social Room, the Game Room, and the Stewardess’ Social Room. Social life in the Seamen’s House included entertainers and artists from both the city and among the seamen themselves, giving a prelude to what the Chelsea neighborhood would become. Another significant programmatic feature was the large athletic program. This is apparent through the Gymnasium and Swimming Pool. The Seamen’s House set up and ran sports leagues through its athletic program. Whenever two ships met at port, a game would be played between the two and records would be kept at the Seamen’s House. Because of the travel between the seven seas, many of these teams were international.

An even more remarkable and significant programmatic feature is the one oriented towards the boys and females from the seas. The needs of the boys were a thing the YMCA was starting to look at during the time of the Seamen’s YMCA House. The needs of the females were something that was not being considered but was starting to be of importance.

Due to the large number of young boys joining the merchants at sea, the YMCA decided to have programming that was specific for them. As a result, the Seamen’s YMCA had a Boy’s Social Room, a separate Boy’s Locker Room for athletic activities, and age specific educational courses. The YMCA Association was going through some changes and having female specific programming and housing was one of them, and this started at the Seamen’s House. The building
catered to the female stewardesses from the ships by being the first seaman YMCA to have sleeping quarters for females.

The building worked very well for its programmatic needs and it is for this same reason that it was very easily converted in 1967 as one of the first Narcotic Addiction Control Commission (NACC) rehabilitation centers. The NACC was looking for a centralized location within the metropolitan area and the Seamen’s House was the perfect location for it. The program did not last long and in 1974, the Department of Corrections (DOC) took over the building. Again, because of the easy conversion and the centralized location, the DOC converted the building into the Bayview Correctional Facility, a male facility for work-release eligible inmates. Once the building was converted to a female facility, certain aspects of the building needed updating, such as the conversion of male to female facilities and the conversion of rooms to classrooms.

The building remained as a correctional facility until October of 2012, when Superstorm Sandy flooded fourteen feet of the building. Although free of inmates, the facility did not officially close until March of 2013. The building is currently for sale and proposals have been submitted.

The Seamen’s YMCA is both historically and architecturally significant. In a 1931 New York Herald Tribune Article, the YMCA was described “without a doubt the finest building in the world to be devoted to the interest of the crews of the passenger and freight ships of the seven seas.”² It has been the first of many and throughout its many changes the building itself has not been drastically altered. The Art Deco facade has not been altered, the interior tile work

has been kept intact, the chapel still retains its stained glass, and a majority of the original interior spaces remain. This building now stands as an example of the significance of the port of New York and as an example of an effective adaptive reuse to a historic building.
Chapter 2: History

1. Young Men's Christian Association: 1800’s to 1970’s

In London in 1844, George Williams and 11 friends organized the first Young Men’s Christian Association (YMCA) as a refuge Bible study and prayer for young men seeking to escape the hazards of life on the streets.³

These young men, [Williams] observed, were treated as though deprived of mind, as though formed only to labor and sleep, and to sleep and labor, so that they could only go from their beds to the counter, and from the counter to their beds, without a moment for mental or spiritual culture, without the disposition or even the strength for the performance of those devotional exercises which are necessary for the maintenance of a spiritual life.⁴

George H. Petrie, a young New York merchant, was visiting London’s Great Exposition when he was introduced to the YMCA.⁵ Realizing New York City would greatly benefit from this organization, Petrie began advocating for a New York branch in 1851. By the time a NY branch was established, Boston and Montreal had already opened branches of their own. Petrie’s goal was to form an association with men of the evangelical churches of NYC and on May 28, 1852 the first meeting took place. Members voted for “an association for men under the age of 40 who were evangelical Christians, believers in the gospel of salvation through the atonement of Jesus Christ.”⁶ Membership was later expanded to include men from 15 to 40 years of age, “men of good moral character … who paid $2 in annual dues. No longer would members have to

⁵ Ibid, 3.
⁶ Ibid.
belong to an evangelical church.”\textsuperscript{7} The New York YMCA became an influence for associations in North American and throughout the world.\textsuperscript{8}

Manufacturing in the 1850’s and 60’s brought about a large influx of young men, and with them came “rowdy behavior and bawdy amusements.”\textsuperscript{9} As a response to this, the New York YMCA began focusing on mental health by providing libraries and reading rooms to its members, a practice predating public libraries.\textsuperscript{10} The New York Association soon provided public lectures and sermons for both the spiritual and mental health of its members.\textsuperscript{11} Years later, the association would expand upon the mental health improvements by providing classes in languages and gymnastics, and in 1865, literature.\textsuperscript{12} By 1877, the association provided courses in vocal music, mathematics, mechanical drawing, natural sciences, bookkeeping, writing, French, German, and Spanish languages, and phonography.

The onslaught of new men to the area meant there was a high need for housing that was “comfortable [and had] decent living conditions.”\textsuperscript{13} By 1860, the association had established a boardinghouse committee that was in charge of finding and inspecting desirable housing for these young men. The association soon took over the housing demand and provided its members with affordable housing under its roof.\textsuperscript{14} The first dormitory style building was the Farwell Hall in Chicago.\textsuperscript{15}

\begin{flushright}
\textsuperscript{7} Bayless, \textit{The YMCA at 150}, 21.  \\
\textsuperscript{8} Ibid, 6.  \\
\textsuperscript{9} Ibid, 8.  \\
\textsuperscript{10} Ibid, 9.  \\
\textsuperscript{11} Ibid.  \\
\textsuperscript{12} Ibid.  \\
\textsuperscript{13} Ibid, 10.  \\
\textsuperscript{14} Ibid.  \\
\end{flushright}
By 1865, the association was not only providing its members with housing but also with job placements.\textsuperscript{16} The employment bureaus were sought out by employers because they trusted them to “mold young strangers into the upright individuals who would be suitable for their establishments.”\textsuperscript{17}

By 1867, the association established a building that would contain all the necessary amendments to “win the interest of the young men of the city, and thus lead them to virtue and piety.”\textsuperscript{18} The goal of the building was to incorporate rent subsidized rooms that would help financially support the building programs and services.\textsuperscript{19} The end result was a building erected on Twenty-Third Street and Fourth Avenue. The creation of this building type gave way to a new kind of facility that was emulated elsewhere. These new facilities would now include, reading rooms, game rooms, gyms, auditoriums, baths, educational classrooms, and individual rooms.\textsuperscript{20}

By the 1880’s, the physical program at the YMCA was a large aspect of the association.\textsuperscript{21} As the program became more prominent within the athletic world, the association started attracting new members from its usual evangelical crowd.\textsuperscript{22} “Ironically, YMCA physical work, intended at first to lure young men to its religious programs, now largely attracted those who were indifferent to the Association’s religious focus.”\textsuperscript{23} As a showcase of the immense success of the physical program, in 1891, James Naismith, a physical education instructor at the YMCA

\textsuperscript{16} Bayless, \textit{The YMCA at 150}, 11
\textsuperscript{17} Ibid.
\textsuperscript{18} Ibid, 12
\textsuperscript{19} Ibid, 25
\textsuperscript{20} Ibid.
\textsuperscript{21} Ibid, 37
\textsuperscript{22} Ibid, 38
\textsuperscript{23} Ibid, 42
Springfield Training School, invented basketball and in 1895, volleyball was invited under the wide success of basketball.24

At the turn of the century, new immigrants entered NY, causing a boom in the amount of buildings being erected, including all new YMCA buildings.25 As a result of this great need in construction, fundraising and donors were sought and they became a major financial resource for the association. In 1913, John D. Rockefeller and his son, John D. Rockefeller, Jr., established the Rockefeller Foundation as funding for the YMCA.26 The association was now able to keep up with the great demand for buildings.

By 1924, the association updated its focus to include young men and boys “to demonstrate the value of a healthy body, a trained mind, a wholesome social life, a useful vocation, the right use of money, and unselfish service to others…to inspire young men and boys in the ideals found in the Christ’s teachings and exemplified by his life.”27 These boys, although younger than the state minimum for membership, were working boys who needed the services offered by the YMCA.28 Buildings where erected specifically for boys to offer them educational courses and athletic programming.29 Colleges, trade schools, and vocational schools also became a large structure within the YMCA during this era.30

The stock market crashed in 1929 and the Great Depression pursued, leaving the YMCA to take up a large relief effort, including the erection of more buildings.31 “In this very difficult time, some of the largest YMCA buildings also opened, symbols of progress of a crestfallen

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24 Bayless, The YMCA at 150, 41
25 Ibid, 70
26 Ibid, 74
27 Ibid, 89
28 Ibid, 90
29 Ibid, 96
30 Ibid, 102-103
31 Ibid, 121
city.”  

Many changes occurred within the association during the Great Depression. One of them was the full membership of females in 1933, although branches were allowed to choose whether or not to accept them.  

By 1940, World War II was under way and the YMCA was asked to join the United Service Organizations for National Defense (USO). Within the USO, the YMCA played a large role in the services for soldiers and POW’s. The services provided to soldiers were the same as the ones provided for the YMCA members. Soldiers were given housing, meals, and recreational activities. After the war, the YMCA provided educational opportunities for veterans and continued to do so until the late 1940’s, when veteran numbers were diminishing.  

Once those veterans didn’t require the YMCA’s services, the YMCA shifted their attention to boys and girls from ages 9 to 18. A higher attention was given to providing them with adequate social activities and educational opportunities. With the onslaught of new immigrants to the area during the 1950’s, the YMCA also sought to resolve the juvenile delinquencies by providing them with more programming.  

In 1953, the YMCA instituted a new policy that changed the membership qualifications so as not to include race, creed, or color. Although it was a national policy, branches still had

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32 Bayless, *The YMCA at 150*, 121  
33 Ibid, 139  
34 Ibid, 143  
35 Ibid.  
36 Ibid, 144  
37 Ibid, 147  
38 Ibid, 148  
39 Ibid, 152  
40 Ibid, 154
the final say on whom to allow into their membership.\textsuperscript{41} Day camps became a growing area within the YMCA and by 1959 the YMCA had enrolled 5,000 boys and girls.\textsuperscript{42}

A decade later the entire nation, including the YMCA, encountered major changes. In 1963, President John F. Kenney was assassinated and Rev. Dr. Martin Luther King Jr. gave his “I Have A Dream” speech. The Civil Rights Act was passed in 1964 with the Voting Rights Act following suit in 1965. President Lyndon B. Johnson introduced the War on Poverty and the Great Society, which was aimed at funding housing, healthcare, education, and economic programs. With the changing times, by 1967, there was no longer a need for merchant seamen and the Seamen’s YMCA House was closed and sold.

2. Shreve, Lamb, and Harmon

Richmond Harold Shreve was born in Cornwallis, Nova Scotia. He attended the College of Architecture at Cornell University and graduated in 1902.\textsuperscript{43} He taught at Cornell for four years before joining the New York firm of Carrère and Hastings.\textsuperscript{44} William Frederick Lamb was born in Brooklyn, New York.\textsuperscript{45} He graduated in 1904 from Williams College and went to graduate school at Columbia University School of Architecture.\textsuperscript{46} After Columbia, Lamb attended the École des Beaux-Arts in Paris.\textsuperscript{47} After receiving his diploma in 1911, Lamb joined Carrère and Hastings in New York.\textsuperscript{48} In 1924, Shreve and Lamb left Carrère and Hastings to establish their own firm.\textsuperscript{49} Arthur Loomis Harmon was born in Chicago and studied at the Art Institute in

\textsuperscript{41} Bayless, \textit{The YMCA at 150}, 154
\textsuperscript{42} Ibid, 153
\textsuperscript{43} \textit{Herald Tribune}, “R.H. Shreve, Dies”
\textsuperscript{44} Ibid
\textsuperscript{46} Ibid
\textsuperscript{47} Ibid
\textsuperscript{48} Ibid
\textsuperscript{49} \textit{Herald Tribune}, “R.H. Shreve, Dies”
Harmon attended Columbia University School of Architecture and graduated in 1901. From 1902 to 1911, Harmon worked at the firm of McKim, Mead, & White. From 1911 to 1913, Harmon worked at the firm of Wallis & Goodwillie before practicing on his own until 1929. In 1929, Harmon joined the firm of Shreve and Lamb as a partner, changing the name to Shreve, Lamb, and Harmon.

Shreve, Lamb, and Harmon designed commercial office buildings and residential homes. Their commercial work varied in style, but the majority of their NYC work was “unadorned limestone cladding, metal-framed windows and simple, set-back massing, occasionally with Art Deco or Streamlined ornamental motifs.” Their residential work took on a more neo-Tudor style and popular styles of the time. The firm designed many buildings and was a leading architectural firm in the City of New York.

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51 Ibid
52 Ibid
54 Ibid
56 Ibid
57 Ibid
Chapter 3: Seamen’s YMCA House

1. Building History

In 1920, the New York YMCA association established a Merchant Seamen branch for young men and boys. The branch on West Twenty-Third Street and Tenth Avenue supplied these men and boys with a sixty-bed dormitory, a cafeteria, social rooms, and several program activities for 200 men and boys that included physical and educational programming. The branch saw it important to provide services to these boys that were bellhops and deck-boys out at sea as they had no other place to go.

The problem of the sea boy is the largest one this Association has to face. Great numbers of these boys have no fathers and frequently no mothers. They are largely the byproduct of orphanages which, because of their lack of funds, find it cheaper to place them in sea service than to keep them on land. These boys are allowed to wander at large (when ashore) with no definite plans for their spare time. They pal with older men and frequent houses of ill repute along the waterfront.

By 1925, the Merchant Seamen branch was at overcapacity, turning away men and boys. With nearly 1,000 seamen coming to the branch and thousands more arriving at the harbor, the branch needed a major overhaul. Realizing its dire need for new accommodations, the association focused on the development of five new buildings, including a new Merchant Seamen House.

The great need for a modern building of this sort is quickly seen when it is realized that at any day in the year there are approximately 25,000 unemployed seamen in the city. These men make up the crews of the 10,000 or more merchant ships which drop anchor in New York Harbor each year. The men come from the ships of all nations and Seamen’s House should prove to be an

58 Bayless, The YMCA at 150, 111
59 Ibid
60 Ibid, 125
even greater center for them than the old quarters of the Merchant Seamen’s Y.M.C.A. has been in the past.\textsuperscript{61} Along with the association’s own fundraising efforts, John D. Rockefeller Jr. helped fund the new million dollar Seamen’s House and the $350,000 adjacent laundry facility.\textsuperscript{62}

In 1929, amidst the beginning of the Great Depression, the YMCA purchased the corner lot on Eleventh Ave and Twentieth Street as the new site for the Seamen’s House.\textsuperscript{63} The association chose the same architects who designed the Empire State Empire Building, Shreve, Lamb, and Harmon, to design the Art Deco style eight-story branch building and the six-story addition. This six-story addition was used as the laundry facility for the sixteen branches in Manhattan and the Bronx. The main building was officially opened in November of 1931, with the laundry facility opening a month later, in December of the same year.\textsuperscript{64}

The new building was truly designed to cater to the seafaring men and boys by providing them with work opportunities, a social life, a religious life, and housing. The building was divided into two sections, the housing/private area in the upper four floors with the more public and programmatic activities on the lower four floors. Within the social aspect, the branch had social and club rooms where entertainers and artists from both within the city and among the seamen would perform.\textsuperscript{65} A chapel was provided for religious services and reading and lounge rooms for their educational health.\textsuperscript{66} The second and third floor where primarily used for the large athletic program. Along with a gymnasium and swimming pool, the Seamen’s YMCA set

\begin{flushleft}
\textsuperscript{61} New York Herald Tribune, "Million Dollar Seamen's House to Open Friday," November 1, 1931, A11.  \\
\textsuperscript{62} Bayless, The YMCA at 150, 125  \\
\textsuperscript{63} New York Herald Tribune, "Million Dollar"  \\
\textsuperscript{64} New York Herald Tribune, “Y.M.C.A. Nears Final Stage of Building Plan,” February 7, 1932, D2.  \\
\textsuperscript{65} New York Herald Tribune, "Million Dollar"  \\
\textsuperscript{66} New York Herald Tribune, “$1,000,000 Y.M.C.A. Will Be Built for Seamen,” November 8, 1930, 21
\end{flushleft}
up and ran sports leagues, many of which had international teams.\textsuperscript{67} Whenever two ships met at port (anywhere in the seven seas), a game of soccer, cricket, rugby, boxing, wrestling, fencing, and/or track and field would take place and the results would be recorded at this branch.\textsuperscript{68} The housing aspect consisted of 225 individual sleeping rooms and an open dormitory for the young men and boys. Interestingly enough, this branch was the first seaman YMCA branch to have sleeping quarters for the female stewardesses.\textsuperscript{69}

The building remained in use as a YMCA until 1967 when it was converted into one of the first Narcotic Addiction Control Commission (NACC) rehabilitation centers.\textsuperscript{70} New York State put into effect the program in April of 1967 to combat narcotic addictions.

By removing the addict from the streets, the new law protects the public at large. By treating him as a sick person and not as a criminal, it provides him with an opportunity for rehabilitation and a chance for human renewal.\textsuperscript{71}

Modeled after a similar California law, addicts, if found guilty of a misdemeanor or felony, could be detained for up to three years in a drug rehabilitation center or a penal institution.\textsuperscript{72} The Program remodeled old hospitals, motels, and other buildings near residential areas “to help addicts in their return to society.”\textsuperscript{73} The available Seamen’s YMCA House fell within this category.

The NACC chose the Seamen’s House because of its prime location in New York City, which provided a centralized spot within the metropolitan area, and its easy conversion into a

\textsuperscript{67} New York Herald Tribune, “Million Dollar”
\textsuperscript{68} Ibid.
\textsuperscript{69} New York Herald Tribune, “$1,000,000 Y.M.C.A”
\textsuperscript{71} Mary Hornaday, “New York Intensifies Fight on Narcotic Addiction,” The Christian Science Monitor, April 3, 1967
\textsuperscript{72} Hornaday, “Fight on Narcotic Addiction”
\textsuperscript{73} Ibid.
rehabilitation center.\textsuperscript{74} Renamed, the Bayview Rehabilitation Center was a residential treatment center, which meant that residents were called clients and officers “wore civilian clothes to downplay the imprisonment feature of the program.”\textsuperscript{75} The center remained a rehabilitation center for seven years before it was finally closed due to severe criticism for mismanagement and failure to rehabilitate clients.\textsuperscript{76}

During the 1970’s and 1980’s America declared the War on Drugs to fight drug addictions by “finding cures for addicts and addictions.”\textsuperscript{77} From this War on Drugs campaign, on September 1973, Governor Nelson Rockefeller’s drug law went into effect in New York.

The law … requires judges to sentence anyone convicted of selling heroin or other narcotics to life imprisonment, subject to parole after a minimum term. It drastically limits ‘plea bargaining,’ … The law also provides stiff terms for sale of possession of other drugs – for example, mandatory imprisonment for one to 15 years for a second offence of possessing one ounce of marijuana. Also, a $1,000 reward is established for turning in a drug pusher.\textsuperscript{78}

This new law meant that the number of inmates would rise and a need for new buildings would rise with it. As a result, in 1974, the Department of Corrections took over Bayview and converted it into the Bayview Correctional Facility.\textsuperscript{79} The overall goal for Bayview was to develop community-based programs and to reduce the number of offenders in remote maximum-security prisons.\textsuperscript{80}

\textsuperscript{74} DOCS Today, “Bayview,” 23
\textsuperscript{75} Ibid.
\textsuperscript{76} Ibid.
\textsuperscript{77} New York Amsterdam News, “Step Up War On Drugs,” November 2, 1974
\textsuperscript{78} Wall Street Journal, “The Rockefeller Drug Law,” September 11, 1973
\textsuperscript{79} DOCS Today, “The Rockefeller Drug Law,” September 11, 1973
\textsuperscript{80} Ibid.
Once again, because of its prime location and easy conversion, Bayview was easily converted into a male facility for work release eligible inmates.\textsuperscript{81} Because of the easy conversion, the building was not changed architecturally. As part of the programming, Bayview offered counseling and training courses for job resumes, dress attire, interview practice, and maintaining a job.\textsuperscript{82} Four years later, the DOC found Bayview to be better suited as a general confinement facility for female inmates.\textsuperscript{83} In 1978, the building was renovated for its new use.\textsuperscript{84} Access to the six-story annex was created on several floors of the main building. The punched in doorways now gave easy access to the educational and vocational classrooms located in the annex.

In the early 1980’s, sexual misconduct between inmates and staff brought about a change to the programming at Bayview and the conversion of spaces.\textsuperscript{85} Classes now included parenting education (which included a family visitation area to the building), legal issues, money management, domestic violence, money addiction, job placement, and a new partnership with the Department of Motor Vehicles.\textsuperscript{86} The second floor of the annex now housed cubicles for the female inmates to respond to telephone inquires for the DMV.\textsuperscript{87}

In 1990, a work release program was added, requiring the fourth and fifth floors of the annex to be converted into dormitory space, so as to keep these inmates separate from the

\textsuperscript{81} \textit{DOCS Today}, “Bayview” 24. \\
\textsuperscript{82} Ibid. \\
\textsuperscript{83} Ibid. \\
\textsuperscript{84} Ibid. \\
\textsuperscript{85} Ibid. \\
\textsuperscript{86} Ibid. \\
\textsuperscript{87} Ibid, 25.
general confinement inmates.\textsuperscript{88} As a result, the main building needed to allocate some spaces for new uses, including the conversion of the sparingly used swimming pool into storage.

Bayview remained in use as a correctional facility until October of 2012. Because of Bayview’s location on the Hudson River, Superstorm Sandy caused fourteen feet of flooding to the first floor of the building.\textsuperscript{89} Prior to the storms arrival all inmates had been transferred to prisons upstate. Damage to the building included destroyed boilers and damaged electrical equipment.\textsuperscript{90} No further documentation has been noted. With a decrease in prison population, Governor Andrew M. Cuomo began closing and consolidating prison facilities. Although Bayview was repaired from all the damage it sustained, as part of his 2014 budget proposal, Governor Cuomo took advantage of the situation at hand and officially closed Bayview Correctional Facility in March of 2013.\textsuperscript{91} No remaining visual damage has been documented and the building is currently for sale and proposals have been submitted.

\textsuperscript{88} Ibid
\textsuperscript{90} Ibid.
2. Neighborhood

Figure 1: “550 West 20th Street, New York,” Google Maps 2014

Seamen’s YMCA House is located on the corner of Eleventh Avenue and West Twentieth Street in the West Chelsea neighborhood. The building’s neighbors include several galleries: ET Modern, Elizabeth Dee Gallery, and Nicholas Robinson Gallery LLC to the North and Anton Kern Gallery to the East. To the South are 100 11th Avenue, a modern condominium building by Jean Nouvel, and Frank Gehry’s IAC Headquarters. To the West are the Chelsea Piers and the Hudson River. Further West, on Twentieth Street and Tenth Avenue, is the High Line.
West Chelsea was known for its piers and warehouses, it was a “rough-and-tumble waterfront neighborhood.” By the early 2000’s, West Chelsea was converted from a warehouse district into a trendy neighborhood. “West Chelsea… has developed into perhaps the hottest pocket of the city: a mix of contemporary galleries, hip clubs and low-key restaurants, with none of the big-name retail chains that turned SOHO into the overwrought Disneyland of the art world.”

3. Site Area

The building is located on a corner lot at the intersection of Eleventh Avenue and Twentieth Street. This central location was ideal for seafaring merchant who where entering the New York Harbor. Historical maps from 1867 to 1912 show the site was occupied by the Manhattan Gas Company.

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92 *DOCS Today*, “Bayview” 25
Figure 2: Matthew Dripps, "New York City 1867 Dripps," New York: Matthew Dripps, 1867, Plate 5

A Bromley Map from 1924 shows the corner lot occupied by a single building, to the South there was a building labeled Government Cantonment and to the East a series of garages.


The building on the south corner is shown in 1930 as belonging to the American Red Cross.
In 1929, the New York YMCA purchased the lot through Joseph P. Day, Inc. and began plans to build the $1,000,000 structure.\textsuperscript{94}

4. **Zoning**

The building is on tax block 691 lot 1. The building is under the Special West Chelsea District C6-3 District and Subarea D. Under the C6 District guidelines, buildings in the district can have non-residential and residential on same story.\textsuperscript{95} The non-residential area can be on a higher story than the residential area as long as each has a separate and direct access to the street. The building falls under the requirements for corner lots over 5,000 square feet. Under C6, corner lots have a maximum lot coverage of 80\% for residential use.\textsuperscript{96}

\begin{footnotesize}
\begin{enumerate}
\itemsep0em\parskip0em\parsep0em
\item \textit{New York Herald Tribune}, “$1,000,000 Y.M.C.A”
\item New York Zoning Resolution Art. IX Ch. 8 § 122 (2013).
\item New York Zoning Resolution Art. IX Ch. 8 § 22 (2013).
\end{enumerate}
\end{footnotesize}
Recesses on 20th Street should not exceed 3 feet on the ground floor from the street line unless it is required for building access. Above a twelve foot height, up to 30% of the aggregate width of the street walls may be recessed beyond the street line, provided any recess deeper than 10 feet on 11th Avenue and 15 feet on 20th Street is located within an outer court (See Figure 6). Recesses are not permitted within 30’ of the intersection.

The building has a Base FAR is 5.0 and can have an increased FAR from the High Line Transfer Corridor of 2.5 and an increased FAR from Inclusionary Housing Program of 1.25. The permitted maximum FAR, combined from the base FAR, the High Line Transfer Corridor, and the Inclusionary Housing Program, is 7.5.

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97 New York Zoning Resolution Art. IX Ch. 8 § 423 (a) (2013).
98 Ibid.
99 New York Zoning Resolution Art. IX Ch. 8 § 22 (2013).
The High Line Transfer Corridor floor area transferred can be used for any use.\textsuperscript{100} The Inclusionary Housing Program dictates that residential areas must be 1) a minimum of 10\% low-income housing, 2) a minimum of 5\% low-income and a minimum of 7.5\% moderate-income housing, or 3) a minimum of 5\% low income and a minimum of 10\% middle-income housing.\textsuperscript{101}

Under the Subarea D guidelines, the minimum base height for the building is 60 feet and the maximum base height is 90 feet. The maximum building height, for a tower, is 250 feet and the maximum length of a story above the maximum base shall not exceed 150 feet from all sides.\textsuperscript{102} A tower is defined as any building or portion of that in total occupies less than 40\% of lot area and penetrates the sky exposure plane.\textsuperscript{103} It must be setback 10 feet from 11\textsuperscript{th} Avenue and 15 feet from 20\textsuperscript{th} Street and no other portion of building can exceed the maximum base height.

The building is located on a zoning lot of 15,800 square feet. On zoning lots of less than 20,000 square feet the tower can occupy more than 40\% of lot area.\textsuperscript{104} For both a community facility and commercial use, the commercial use cannot be within the tower.\textsuperscript{105} On a lot area size of 15,501 to 16,500, the tower can occupy up to 44\% of the lot area.\textsuperscript{106} Any story in the top 40’ of the tower, known as the penthouse portion, cannot exceed 85\% of the gross area of the highest story directly below the penthouse portion.\textsuperscript{107}

\begin{itemize}
\item \textsuperscript{100} New York Zoning Resolution Art. IX Ch. 8 § 33 (c) (2013).
\item \textsuperscript{101} New York Zoning Resolution Art. IX Ch. 8 § 262 (b)(1)-(3) (2013).
\item \textsuperscript{102} New York Zoning Resolution Art. IX Ch. 8 § 423 (b)(3)(vi) (2013).
\item \textsuperscript{103} New York Zoning Resolution Art. IX Ch. 8 § 423 (b)(3) (2013).
\item \textsuperscript{104} New York Zoning Resolution Art. IX Ch. 8 § 423 (b)(3)(i) (2013).
\item \textsuperscript{105} New York Zoning Resolution Art. III Ch. 3 § 53 (2013).
\item \textsuperscript{106} New York Zoning Resolution Art. III Ch. 3 § 54 (2013).
\item \textsuperscript{107} New York Zoning Resolution Art. IX Ch. 8 § 423 (b)(3)(ii) (2013).
\end{itemize}
On 20th Street, there can be a wall of a minimum height of 15 feet that is located between 50 to 150 feet from the intersection of Eleventh Avenue.\textsuperscript{108} The sky exposure plane begins above the street line at the maximum base height of 90 feet and rises over the lot at a ration of 2.7 feet vertically to 1 foot horizontal on 20th Street and 5.6 feet vertically to 1 foot horizontal on 11th Avenue (See Figure 7, Figure 8, and Figure 9).\textsuperscript{109} Setbacks above the maximum base height shall be recessed, from the street line, no less than what the sky exposure plane allows.

\begin{figure}
\centering
\includegraphics[width=0.5\textwidth]{sky Exposure Plane.png}
\caption{Sky Exposure Plane. New York Zoning Glossary}
\end{figure}

\textsuperscript{108} New York Zoning Resolution Art. IX Ch. 8 § 423 (b)(1) (2013).
\textsuperscript{109} New York Zoning Resolution Art. IX Ch. 8 § 423 (b)(2) (2013).
When analyzing the FAR for this site, I realized the building exceeded the base FAR of 5 by 16,399 square feet. For this lot size of 15,800 square feet, a FAR of 5 would be a gross floor area (GFA) of 79,000 square feet. The building is currently at a GFA of 95,399 square feet, making it an FAR of 6. The zoning allows for a maximum FAR of 7.5, which is equivalent to a GFA of 118,500 square feet, meaning there is a possibility to increase the building's square footage by 23,101 square feet.
5. Building Parameters

Seamen’s YMCA House is located on a trapezoidal lot whose north edge is 189 ½ feet, the east edge is 92 feet, the south edge is 154 feet, and the west edge is 98 ½ feet. Two buildings, the main facility and an annex, occupy the 15,800 square foot lot size. The combined building footage is 14,985 square feet, occupying 94.8% of the lot. The main building is 97 feet and 4 inches and the laundry facility is 85 feet and 4 inches. For individual floor square footage, see Table 2 in Appendix A. For individual floor heights, see Table 3 in Appendix A.

MAIN BUILDING

The main building is a trapezoidal shape: the north edge is 122 feet 1 ¼ inches, the east edge is 92 feet, the south edge is 98 feet 6 ½ inches, the diagonal west wall is 81 feet, and the NW corner entry is 19 feet 6 ½ inches. From the second to fourth floor, the dimensions and shape remains the same.
On the fifth floor, the size and shape change, making an inverted F shape. The north, west, and NW edge continue the lot frontage and the rest of the dimensions change. From the SW corner of the building, the first south elevation is 32 feet. The building takes a turn north for a diagonal length of 68 feet. The building takes a turn east for 33 feet 3 inches, south for 52 feet, east for 29 feet, north for 52 feet, and finally east for 27 feet 9 inches.
The last three floors, six through eight, have different dimensions and shape, now making an L shape. The north, west, and NW edge continue the lot frontage. From the SW corner of the building, the south elevation is 32 feet. The building takes a north for a diagonal length of 68 feet. The building then takes a final turn east for 90 feet 2 inches.

![Diagram of Main Building and Laundry Facility]

Figure 13: Floors Six to Eight Shape Configuration

As previously stated, the main building is eight stories high for a total height of 94 feet. The height of the individual stories varies based on the original programmatic functions occurring on those floors. The ground floor was mainly public use with a floor-to-floor height of \( 11 \frac{1}{2} \) feet. The second floor was mainly used for public use with a floor-to-floor height of \( 14 \frac{1}{2} \) feet. The third floor, used for physical health, has a floor-to-floor height of \( 12 \frac{1}{2} \) feet. The fourth floor, used for physical health and housing, has a floor-to-floor height of 10 feet. The fifth to eighth floors were all used for housing, each with a floor-to-floor height of 10 feet except the eighth floor, which has a floor-to-roof height of \( 12 \frac{1}{2} \) feet.
LAUNDRY FACILITY

The laundry facility is composed of a basement and six floors. The building is rectangular in shape with a length of 50 feet and width of 92 feet. The basement and first two floors are all the same shape and size of 4,600 square feet. The third to sixth floor follow the same footprint except for the south wall which is recessed by 10 feet, making those floors 4,259 square feet each. As with the main building, the laundry facility’s stories vary in height depending on the original programmatic functions occurring on those floors. The basement was used for electrical and boiler rooms and has a floor-to-floor height of 9 feet. The first floor was used for the loading dock and HVAC systems with a floor-to-floor height of 9 feet. The second floor, used for HVAC and offices has a floor-to-floor height of 9 feet. The third floor, used for laundry bundle work has a floor-to-floor height of 14 ½ feet. The fourth floor, used for laundry ironing has a floor-to-floor height of 15 ½ feet. The fifth floor, used for the washing of the laundry, has a floor-to-floor height of 15 ½ feet. The sixth floor, used for the sorting of the laundry, has a floor-to-roof height of 12 ½ feet.

6. Structure

The architects designed the steel structure of the building based on the individual floors and room sizes. For the second floor framing structure, I beams range from 8 inches in depth to 20 inches. The entry way and offices have beams in the lower end of the spectrum and larger longer spaces are in the high end of the spectrum. The third floor has I beams ranging from 8 inches to 20 inches. The swimming pool and gymnasium occupy the majority of the space, having beams range from 18 to 22 inches. The fourth floor has I beams ranging from 8 to 16 inches, the majority being on the lower end of the spectrum. The fifth floor has I beams ranging
from 8 to 24 inches. The sixth to the eight floors are all composed of individual rooms with beams of 8 inches and 14 inches.

The laundry facility’s structure was also based on individual floors and rooms sizes. The ground floor framing structure consists of I beams ranging in size from 9 inches to 14 inches. The second floor has I beams ranging from 8 to 14 inches. The third floor has I beams ranging from 8 to 15 inches. The fourth floor has I beams ranging from 10 to 15 inches. The fifth floor has I beams ranging from 12 to 20 inches. The sixth floor has I beams ranging from 12 to 15 inches.

7. Building Material

This thesis focuses on the renovation of interior spaces of the building. As such, for analysis and materials of the exterior see Appendix B.

INTERIOR

The interior materials for the main building range from plaster walls and tile floors to glazed structural tile walls and terrazzo flooring. The programming use of the rooms dictated the materials used for each room. The Cafeteria and Lounge Area had terrazzo flooring and tile wainscoting ranging in colors from black, blue, and green. (See Figure 85 for detail). The Swimming Pool is probably the most decorative room in the building. The floor had unglazed white tile, the wainscoting is an elaborate tile work depicting fishes under sea in tiles ranging in color from black, blue, green, and tan. (See Figure 86 for detail). The Chapel is another highly decorative room. The windows are leaded stained glass with stone window surrounds. The wainscoting is stone, the walls are plaster, there is wood trim, and the flooring is terrazzo. (See Figure 87 for detail). The Entry Vestibule has a floor of a combination of marble and terrazzo divided by brass strips. The walls are lined with wood paneling and a marble base. (See Figure 88 for detail). The Boy’s Social Room has a diamond shaped flooring pattern. The flooring tiles range in color from black, blue,
red, and silver. The perimeter of the room is lined with mahogany. The walls are plaster with wood trim. (See Figure 89 for detail).

8. YMCA Programming

The building was originally divided up into two main functions, with the more public and programmatic activities on the first four floors and the housing/private area in the upper four floors. (See Table 4 for programming list.) The first floor consisted of the Boy’s Social Room, Cafeteria, Kitchen, and Offices. (See Figure 90 for floor plan.) The second floor consisted of the Men’s Social Room, Game Room, Stewardess Social Room, Chapel and offices. (See Figure 91 for floor plan.) The third floor consisted of the underside of the Pool, Gymnasium, locker rooms, and 17 individual sleeping rooms. (See Figure 92 for floor plan.) The fourth floor consisted of the Pool area, upper portion of the Gymnasium, an open dormitory, and 19 individual sleeping rooms. (See Figure 93 for floor plan.) The fifth floor is all housing consistent of 53 individual rooms. There is also a central washroom and shower area. (See Figure 94 for floor plan.) The upper three floors, sixth through eight are all exclusively housing. There are 45 individual rooms in each floor. (See Figure 95 for the Sixth Floor Plan,
As on the fifth floor, floors six to eight each have a central washroom and shower area.

The laundry facility’s programming is designed to go from the top floor down. The laundry process was to start at the sixth floor with the sorting of the laundry in an open space area. The laundry would continue to the open fifth floor where it was washed. On to the fourth floor, the laundry was ironed. On the third floor it was bundled and was ready to be sent out. The second floor was largely used for HVAC and offices. The ground floor was used for HVAC and the loading dock. The basement was solely used for electrical and boiler area. (See Seamen’s’ YMCA House Drawing for floor plans.)
9. Prison Programming

When the building was converted into a correctional facility, the programmatic use changed but some spaces remained the same. The first floor on the main building consisted of a Visitor Room, Kitchen, Mess Hall, Offices, and Inmate Processing. The annex remained a Loading Dock and HVAC uses. (See Figure 101 for floor plan.) The second floor on the main building consisted of the Chapel, Offices, and Work Release Rooms. The annex now had access to the main building through the Parole Office. The rest of the annex floor consisted of Offices and HVAC uses. (See Figure 102 for floor plan.) The third floor on the main building consisted of 14 individual Sleeping Rooms, Gym, Library, and the underside of Pool. The annex consisted of a Digital Library, Library, Classrooms, and a Beauty Parlor. (See Figure 103 for floor plan.)

The fourth floor on the main building consisted of the upper portion of the Gymnasium, 9 individual Sleeping Rooms, Storage Area (converted pool), and Medical Offices. The annex consisted of work release open Dormitories and central washrooms and showers. (See Figure 104 for floor plan.) The fifth floor on the main building consisted of 47 individual rooms, a Recreational Room, and a central washroom and shower area. On the fifth floor there is an addition of an exterior corridor that connects two wings, access to an outdoor courtyard, and access to the annex building. The annex consists of Classrooms and Offices. (See Figure 105 for floor plan.) The sixth to eight floors on the main building consisted of 40 individual rooms, a recreational room, and a central shower and washroom area per floor. (See Figure 106 for the sixth floor plan, Figure 107 for the seventh floor plan, and Figure 108 for the eighth floor plan.) The seventh floor of the main building had access to the sixth floor on the annex building. The annex on the sixth floor consists of educational classrooms and offices.
10. Request For Proposals

As part of the selling process of the building, the development company, Empire State Development Corporation (ESD), set up a request for proposals (RFP). I have taken the RFP’s guidelines into consideration for this thesis. The guidelines are as follows:

Proposals must have a maximum economic impact for both New York State and New York City through an adaptive reuse and an opportunity for community facility use. Proposals must seek to preserve and/or reuse as much as possible while allowing for modifications and enhancements of the building. The proposals must be architecturally distinctive and have design excellence. The Project Team should have participation from the New York State certified Minority and Woman-Owned Business Enterprises. There must be incorporation of sustainable building practices and appropriate levels of LEED or Energy Star Certification. Proposal cannot include residential use or full demolition of site. Proposals are encouraged but not required to comply with zoning requirements of the Special West Chelsea Zoning District. Zoning overrides are possible through ESD.

The site is eligible for listing on the National Register of Historic Places and any substantial change (interior and exterior) requires consultation with the State Historic Preservation Office (SHPO). All potential measures should be made to avoid, minimize, or mitigate any Adverse Impacts of Adverse Effects to the historic resources as guided by the Secretary of the Interior’s Standards for Rehabilitation. If SHPO determines there to be an adverse effect, an alternative proposal to avoid or mitigate the adverse impacts will be required. If there are no feasible alternatives, a satisfactory mitigation would include photographic and

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110 Community facility use is defined in the New York Zoning Definitions as a use that provides educational, health, recreational, religious or other essential services for the community it serves.
historic documentation in accordance to HABS and/or HAER and the retaining and reusing of portions of the original building to the extent feasible. The removal of distinctive materials or alteration of features, spaces, and spatial relationships should be avoided.
Chapter 4: Hierarchy of Significance for Interior Spaces

When determining a preservation plan for the interior of a building it is important to analyze the spaces and determine which spaces are worth preserving and which ones can be sacrificed for the new programming. As part of the analysis I determined a three-tier hierarchy for the significance of the interior building spaces. This hierarchy is based loosely on the U.S. General Service Administration’s (GSA) *Facilities Standards for the Public Buildings Service* (P100). P100 denotes four acceptable performance levels for design standards and criteria for new buildings, repairs, alterations, modernizations, and work done on historic structures. The first tier is a mandatory minimum “baseline” that all work adheres to, the following three tiers are higher performance levels, each more vigorous than the last.

Based on this, I determined that for interior spaces a three-tier hierarchy was sufficient to denote significance. This hierarchy can then be applied to any building that is being preserved. The use of a three-tier system is easy to use and allows for a concise approach to an adaptive reuse project. The first tier denotes the highest historical importance and the third tier denotes the least historical importance. Importance is based on a several factors I decided were important:

1. **Original Programming:** Was the space an important aspect of the original programming? Is this the only representation of that programming? If this space is lost, will it hinder the preservation of the original programming?

2. **Architectural Merits:** Does the space have exemplary ornamentation? Is there wall/floor/ceiling treatment that is unique to this space? Are the architectural elements in

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112 Ibid.
the space important to the original programming? Will the loss of any architectural
element hinder the significance of the space?

3. **Spatial Configurations:** Is the space or size of the space an important aspect of the
building/floor layout? Is there an important spatial relationship between the space and
neighboring spaces/floor layout/building layout?

Based on this, the **first tier** of the hierarchy is for spaces that are historically significantly,
both because of their programming use and architectural details. These spaces will answer yes to
all or most of the questions in the deciding factors. Due to this high significance, these spaces
need to be preserved to the highest standard possible; this includes preserving the room layout,
floor finish, wall treatment, and ceiling treatment.

The **second tier** is for spaces that are noteworthy but do not rise to the significance of Tier 1
spaces based on either programming use or architectural merits. These spaces will answer yes to
some but not all the questions in the deciding factors. All the questions that had a yes answer
denote an element that should be preserved, no answers denote elements that can be altered in a
way that the old element interacts with the new intervention. In order to understand what is
important to preserve, these spaces require a complete analysis of their architectural elements
such as room layout, floor finish, wall treatment, ceiling treatment, ornamentation, etc., their
location in relation to neighboring spaces, floor layout, and building layout, and lastly their
significance in the overall scheme of the building. Examples include:

- If it is determined that the significance of a space lies within the axis and/or correlation
  with its surrounding environment the shape and/or size of that space can be altered as
  long as this alteration does not hinder the significance.
• Architectural ornamentation and elements can be altered if they have no significance or do not add significance to the space.

• If it is determined that the only significance in a space is an architectural element (windows, counters, mosaics, etc.,) it can be the only thing preserved within the space. This element can be moved from its original location providing it will keep its historic value outside of its original context.

The third tier is for spaces that have no significance and can be dramatically altered and/or removed. These spaces will answer no to most or all of the questions in the deciding factors. Because these spaces are insignificant, they can be sacrificed for the new intervention. Spaces in this tier include insignificant corridors, restrooms, maintenance rooms, and storage rooms.

I used this three-tier hierarchy to analyze each floor in Seamen’s House and determined the following. On the first floor, Tier 1 spaces include the main Entry Lobby, the Boy’s Social Room, and the Cafeteria. (See Figure 110 for the hierarchy tiers on the first floor and Figure 111 for the finish floor plan.) I felt the Entry Lobby was a Tier 1 space because it was and still is a great focal point in the overall building scheme. The Entry Lobby really begins outside with its great Art Deco facade. Once inside, the space takes you into the grand staircase that leads you to the second floor and an even more extraordinary Landing Vestibule. (See Figure 112 and Figure 113.) Based on this analysis, I recommend maintaining the shape/size of the space, any and all architectural details (such as the marble wall treatment, the terrazzo flooring, the brass and terrazzo “SH” monogram on the floor), and the axis that begins in the exterior of the building and ends in the Landing Vestibule on the second floor.
I felt the **Boy’s Social Room** was a Tier 1 space because it reflects the use of the building by the boys who worked with the seamen. The needs of these boys were a large aspect of the original building programming and this space is an exemplary model of this fact. The space also has a lot of ornamentation throughout the space (See Figure 114 for the room finish floor plan.) My recommendation is to maintain the shape/size of the space, the complete room treatment, and its relationship with the rest of the first floor.

The **Cafeteria** is a Tier 1 space because it is important within the entire scheme of the building and has an extraordinary floor finish (See Figure 115 for the room finish floor plan.) The Cafeteria is another great example of the original programming for the building. This space is where all the inhabitants and visitors of the building (seamen, deck boys, and female stewardess) gathered and socialized together. As a recommendation, the floor finish will be preserved as well as the overall layout of the space. This space will be expanded to accommodate the new square footage required but it will continue to be a meeting place for the general public, visitors of the building, and the art school students.

Tier 2 spaces include the **Lunch Counter** and **Lobby** area, the **main** **elevators, elevator lobby, entrance, and staircase**. These spaces are significant because of their location and relationship with the building (See Figure 116.) All six spaces are within the same area in the building. They signify a second entrance into the building, albeit a smaller one. The Lunch Counter and Lobby form an interconnecting space with the elevators and stairs, both the Lunch Counter and Lobby have a finish floor that illustrates this fact. (For the Lunch Counter and Lobby area finish floor plan see Figure 117.) As visitors move throughout the building, these spaces form an important aspect of the experience the visitors encounter. Upon further analysis, this is the only significance of these spaces and as such, recommendations include maintaining
the location of the spaces and their relationship with each other. In other words, the staircases,
elevators, and the overall space made up by the Lunch Counter and Lobby should remain where
they are to maintain this relationship between them. Renovations should be done as needed, such
as a change in space size, ornamentations, etc., as long as the relationship is not affected. Tier 3
includes the Tailor Shop, Barber Shop, restrooms, Kitchen, storage rooms, laundry facility,
and remaining stairs. All these spaces do not add any significance to the building and can be
altered and demolished as needed for the new interventions.

On the second floor, Tier 1 spaces include the Landing Vestibule, Main Lobby, Men’s
Social Room, Game Room, and Chapel (See Figure 118 for the hierarchy tiers on the
second floor and Figure 119 for the finish floor plan.) The Landing Vestibule has
exemplary architectural merits. The octagonal shaped space allows visitors to transcend
between one axis to another with ease and continuity onto the grand lobby area. (See
Figure 120.) The floor finish is highly ornamented with alternating terrazzo and marble
stones (See

Figure 121.) On the center of the floor is the YMCA triangle with an open book in the
center and the words “Spirit, Body, Mind” on each side. These words represent the three aspects
of the building programming. Recommendation includes retaining the entire space and
architectural ornaments.

The Main Lobby is significant because of its role within the floor’s layout and axis and
the architectural ornamentation of the overall space. (See Figure 122.) Recommendations include
maintaining the space layout and axis as well as the floor finish and ceiling treatment (See Figure
123).
The Chapel is by far the most ornamentally significantly space in the building (See Figure 124 for room floor finish plan and Figure 87 for room details.) It is also highly significant within the original programming as a religious activity. Recommendation includes maintaining the entire room, ornamentation, and layout. Lastly, I am grouping the Men’s Social Room and Game Room because their significance is based on their relationship between the two. (See Figure 125.) Both rooms have highly ornamented floors that distinguish the two spaces from each other (See Figure 126 and Figure 127.) The large double openings between the rooms showcase their close relationship and the large openings to the lobby showcase their relationship to the rest of the building. These rooms signify the social aspect of the YMCA and the importance placed upon them. Recommendations include maintaining this strong relationship between the rooms, their relationship with the lobby, ornamental features, and individual floor finishes.

Tier 2 spaces include the Stewardess Social Room and Business Counter. The Stewardess Social Room is significant because it was the only room specifically for the female stewardess. It is also significant because of its shape and size and the role it plays within the building’s axis. (See Figure 122.) The room, however, does not have any visual significance such as ornamentation. For this reasoning, my recommendations include maintaining the room’s shape and size while renovating the space to accommodate the new programming. The Business Counter is significant because of its location, access to the Main Lobby, and the space it creates with the lobby. (See Figure 128) Besides this, there is no other significance that merits preservation. Recommendation includes maintaining the space layout while renovating the space as needed.
Tier 3 spaces include office spaces, Officer’s Social Room, restrooms, secondary staircases, and the laundry facility. As with the first floor, I found that these spaces offer no real significance to the building and can be renovated as needed.

On the third floor, Tier 1 includes the Gymnasium and Swimming Pool (See Figure 129.) Both of these spaces are significant because they are the only rooms that reflect the athletic programming of the original building scheme. The Swimming Pool has highly ornamented walls that indicate the merits for the preservation of the space. This ornamentation is a tile mosaic of fish and water that runs throughout all four walls. (See Figure 86.) The Gymnasium’s space layout and dimensions, wall treatment, and ceiling treatment constitute the significance of the space and the reason for its placement in Tier 1. My recommendation for both rooms includes maintaining the room’s shape/size, layouts, and room treatment. There are no Tier 2 spaces on this floor. Tier 3 spaces include the rest of the building spaces and laundry facility. These spaces have no real significance and can be renovated as needed.

On the fourth floor, Tier 1 spaces also include the Gymnasium and Swimming Pool (See Figure 130.) These spaces have been explained on the third floor. There are no Tier 2 spaces on this floor. Tier 3 spaces include the Dormitory, Sleeping Rooms, bathrooms, and laundry facility. Although the sleeping quarters are significant within the original programming, I feel these spaces are better preserved in the upper floors versus this floor; therefore, I am designating them as Tier 3 spaces on this floor only.

The fifth through eighth floor are composed of individual sleeping rooms and need not be explained individually. (For the fifth floor see Figure 131, for the sixth floor see Figure 132 Figure 133, for the seventh floor see Figure 125, and for the eighth floor see Figure 134.) There
are no Tier 1 spaces on these floors. Tier 2 spaces include the **individual sleeping rooms**. Tier 3 spaces include the **bathrooms** and **laundry facility**. I determined the **sleeping rooms** to be Tier 2 spaces because the only significance they have is the role they played in the original programming. Furthermore, these spaces hold no architectural merit. Due to the vast number of sleeping rooms I determined not all of rooms need to be preserved for their significance to be maintained. In order to maintain this significance, it is important to keep a small number of rooms in any of these floors.
Chapter 5: Proposed Programming

When looking at an adaptive reuse programming for the Seamen’s YMCA House I considered the building’s history and did a full analysis of the building (including structure, programming, and circulation) to find out what was of significance (See Appendix A for analysis). I implemented the three-tier method to determine the significance of interior spaces. Once I found what I deemed to be significant, I set out to create a programming that would incorporate those aspects as well one that would be of use in the community while also taking to mind the current zoning and RFP.

I decided to not include an addition to the building, but instead determined the importance was to create an adaptive reuse project that could adequately combine the old building fabric with the new programming in a way that the old was not forgotten or overshadowed by the new nor have the new be lost within the old. Based on research done on the neighborhood and the community, I came up with a programming of a community center to satisfy the needs of the community and an art school program to tie the building back to the Chelsea neighborhood and art galleries. Keeping with the original public versus private spaces of the original programming, the community center (the public sector) will occupy the first four floors and the art school (the private sector) will occupy the top four floors. By using the three-tier method I was able to determine how this new programming was able to occupy the building.
<table>
<thead>
<tr>
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<tr>
<td><strong>First Floor Main Building – Community Use</strong></td>
</tr>
<tr>
<td>Lobby</td>
</tr>
<tr>
<td>Café/Lounge</td>
</tr>
<tr>
<td>Gallery Lobby</td>
</tr>
<tr>
<td>Gallery Space</td>
</tr>
<tr>
<td>Film Screening Room</td>
</tr>
<tr>
<td><strong>First Floor Annex Building – Art School</strong></td>
</tr>
<tr>
<td>Loading Dock</td>
</tr>
<tr>
<td>School Lobby</td>
</tr>
<tr>
<td>Classrooms</td>
</tr>
<tr>
<td>Offices</td>
</tr>
<tr>
<td><strong>Second Floor Main Building – Community Use</strong></td>
</tr>
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<td>Lobby</td>
</tr>
<tr>
<td>Conference Room</td>
</tr>
<tr>
<td>Study Room</td>
</tr>
<tr>
<td>Library</td>
</tr>
<tr>
<td>Lecture Hall</td>
</tr>
<tr>
<td>Youth Activity Room</td>
</tr>
<tr>
<td>Office</td>
</tr>
<tr>
<td><strong>Second Floor Annex – Art School</strong></td>
</tr>
<tr>
<td>Classrooms</td>
</tr>
<tr>
<td>Offices</td>
</tr>
<tr>
<td><strong>Third Floor Main Building – Community Use</strong></td>
</tr>
<tr>
<td>Lobby</td>
</tr>
<tr>
<td>Exercise Rooms</td>
</tr>
<tr>
<td>Gymnasium</td>
</tr>
<tr>
<td><strong>Third Floor Annex – Art School</strong></td>
</tr>
<tr>
<td>Library</td>
</tr>
<tr>
<td>Computer Lab</td>
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<tr>
<td><strong>Fourth Floor Main Building – Community Use</strong></td>
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<td>Lobby</td>
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<tr>
<td>Exercise Room</td>
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<td>Lockers</td>
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<tr>
<td>Pool</td>
</tr>
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<td><strong>Fourth Floor Annex – Art School</strong></td>
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<tr>
<td>Storage</td>
</tr>
<tr>
<td>Office</td>
</tr>
<tr>
<td><strong>Fifth Floor Main Building – Sculpture Study</strong></td>
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<td>Lobby</td>
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<tr>
<td>Work Spaces</td>
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<tr>
<td>Offices</td>
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<tr>
<td><strong>Fifth Floor Annex – Sculpture Study</strong></td>
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<td>Wood Shop</td>
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<td>Clay Room</td>
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<td>Metal Shop</td>
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<td>Stage Construction</td>
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<td>Workspaces</td>
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<tr>
<td><strong>Sixth Floor Annex – Theater Study</strong></td>
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<td>Black Box Theater</td>
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<tr>
<td>Theater</td>
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<tr>
<td>Video Work</td>
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<tr>
<td>Film Developing</td>
</tr>
<tr>
<td>Workspaces</td>
</tr>
</tbody>
</table>

Table 1: Proposed Programming
Figure 14: Proposed First Floor Design

Figure 15: Private (Art School) vs. Public (Community Use) – First Floor Plan
On first floor, the kitchen and lounge area will remain in their current locations. The current entrance would be reused as well as the current stair and elevator setup. There will be a new additional entrance for the art program. There will also be an 800 square feet film screening area, 600 square feet of offices, a 1,200 square foot community meeting room and daycare area, and maintenance and restroom area. The annex would have its own separate entrance while reusing the current elevator and stair setup. There will be 2, 200 square feet of classroom space and 400 square feet of office space.

Figure 16: Proposed Second Floor Design
The second floor will retain the original layout of the elevator and stair layout and the stewardesses’ social room as a new reading room. The chapel space will be also be maintained. There will be a 1,800 square foot library for community use as well as a 600 square foot computer space. There will be 1,200 square feet of classroom spaces and 1,000 square feet of youth activities space. The annex will have 2,800 square feet of classroom space for the art program and 250 square feet of office space.
Figure 18: Proposed Third Floor Design

Figure 19: Private (Art School) vs. Public (Community Use) – Third Floor Plan
The third floor will retain the original layout of the elevator and stair, the original gymnasium space, and the pool space. Workout areas and storage will take up the rest of the floor space. The annex will have 2,600 square feet of library space for the art program and 1,200 square feet for the art program computer lab.

![Fourth Floor Design](image)

*Figure 20: Proposed Fourth Floor Design*
The fourth floor will retain the original elevator and stair location. This is the last floor the main staircase utilizes. The swimming pool will also be retained. The rest of the space will be exercise rooms and shower spaces. The annex will retain the original stair and elevator layout. There will be a 2,600 square foot gallery space, 250 square feet of office space, and storage.
Figure 22: Proposed Fifth Floor Design

Figure 23: Private (Art School) vs. Public (Community Use) – Fifth Floor Plan
The fifth floor will retain the original stair, elevator and individual room layouts. The stair in use will be the art program specific stair. This is the last floor the community center’s elevator will service. This floor is the first of the art program and it is to be used solely for sculpture work. Original individual rooms will be converted as workspaces of 260 to 800 square feet each. There will be an outdoor exhibition area. There is now direct access from the main building to the annex. The annex will have 600 square feet for each the woodshop, metal shop, and clay firing and drying room. There will also be 500 square feet for the construction of stage props.

Figure 24: Proposed Sixth Floor Design
Like the fifth floor, the sixth floor will retain the original elevator, stair, and individual room layouts. This floor is used solely for drawing and painting work. Workspaces range from individual rooms and converted spaces of 120 to 800 square feet. The sixth floor annex space is located on a similar plane as the seventh floor of the main building. Instead, on the same plane as the sixth floor, is the upper portion of the annex’s fifth floor.
Figure 26: Proposed East - West Section
Figure 27: Proposed Seventh Floor Design

Figure 28: Private (Art School) vs. Public (Community Use) – Seventh Floor Plan
The seventh floor is to be used solely for theatrical work. The elevator and stair layout are retained. The community center elevator will service this floor. There will be a security guard at both this elevator lobby and the annex elevator lobby. There is direct access from the seventh floor on the main building to the sixth floor on the annex. The main building will include 700 square feet for costume production, 600 square feet for prosthetic production, 900 square feet for rehearsal space, and 600 square feet of workspace. The annex will retain the original stair and elevator layout. There will be a 1,000 square foot black box area, a 1,200 square foot theater area, and 700 square feet of storage space.

Figure 29: Proposed Eighth Floor Design
The eighth floor is to be used solely for cinematography and film work. The elevator and stair will be retained as well as the general layout as on the seventh floor. There will be 800 square feet for film developing, 1,600 square feet for video work, and the remaining square footage for workspace. This floor has direct access to the annex’s roof.
Chapter 6: Conclusion

In order to do an effective adaptive reuse project, a complete analysis of the original and existing fabric is necessary. Analysis includes a comprehensive examination of the building structure, building circulation, programming, floor layout, relationship between spaces, etc. The three-tier method introduced in this thesis should be used to determine the significance of interior spaces. This method is designed specifically for an adaptive reuse project and should be used to guide the design of the project. Based on the three-tiers, spaces are categorized into highest historical significance to lowest. Spaces with highest significance dictated in Tier 1 are to be preserved to the highest standard possible. Spaces with the lowest significance dictated in Tier 3 hold no significance and can be sacrificed for the new intervention. Spaces within Tier 2 hold some level of significance; the preservation and intervention in these spaces are based on each space individually.

Using the Seamen’s YMCA House as a case study, I was able to do a complete analysis of the building as well as implement the three-tier method. Using those two tools I was able to come up with a new programming that would not jeopardize the historical significance of the building. I was able to retain spaces of high significance and implement new programming that did not undermine the original programming. I had sufficient insignificant spaces that I could manipulate into housing the new programming without losing any significance to the building nor overshadowing the new interventions.
Bibliography


YMCA. History: 1800-1860s. YMCA of the USA. http://www.ymca.net/history/1800-1860s.html.

Appendix A

1. Column Grid

Figure 31: First Floor Column Grid
Figure 32: Second Floor Column Grid
Figure 33: Third Floor Column Grid
Figure 34: Fourth Floor Column Grid
Figure 35: Fifth Floor Column Grid
Figure 36: Sixth to Eighth Floor Column Grid
2. YMCA Circulation

Figure 37: First Floor YMCA Circulation
Figure 39: Third Floor YMCA Circulation
Figure 40: Fourth Floor YMCA Circulation
Figure 41: Fifth Floor YMCA Circulation
Figure 42: Sixth to Eighth Floor YMCA Circulation
3. Bayview Circulation

Figure 43: First Floor Bayview Circulation
Figure 44: Second Floor Bayview Circulation
Figure 45: Third Floor Bayview Circulation
Figure 46: Fourth Floor Bayview Circulation
Figure 47: Fifth Floor Bayview Circulation
Figure 49: Seventh and Eighth Floor Bayview Circulation
4. Spaces Kept and Added from Seamen’s House to Bayview

Figure 50: First Floor Spaces Kept and Added
Figure 51: Second Floor Spaces Kept and Added
Figure 52: Third Floor Spaces Kept and Added
Figure 53: Fourth Floor Spaces Kept and Added
Figure 54: Fifth Floor Spaces Kept and Added
Figure 55: Sixth Floor Spaces Kept and Added
Figure 56: Seventh Floor Spaces Kept and Added

Figure 57: Eighth Floor Spaces Kept and Added
### 5. Tables of Building Parameters

<table>
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<th>Floor</th>
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<th>Laundry Facility</th>
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Table 2: Building Square Footage

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<td>2nd Floor</td>
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<tr>
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<tr>
<td>4th Floor</td>
<td>10'-0&quot;</td>
<td>15'-6&quot;</td>
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<tr>
<td>5th Floor</td>
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<td>6th Floor</td>
<td>10'-0&quot;</td>
<td>12'-6&quot;</td>
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<td>7th Floor</td>
<td>10'-0&quot;</td>
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<tr>
<td>8th Floor</td>
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<td></td>
</tr>
<tr>
<td>Total Height</td>
<td>97'-4&quot;</td>
<td>85'-4&quot;</td>
</tr>
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Table 3: Floor Heights
Both the main building and the laundry facility where built with the same materials. There is a three-foot base around both buildings made from granite. The grand entrance on the main building is also made from granite. The rest of the facade, above the granite base to the rooftop, is constructed of brick masonry. Throughout both buildings there is decorative terracotta intermingled between the brick facade. The terracotta details are the only color on the facade ranging from blue, red, green, gold, and in some instances it is left unglazed. These terracotta decorations are of sea motifs, including ship prows, waves, and lighthouses. In 1970, Knox
Martin painted a twelve story high abstract mural on a south wall of the building. The Venus mural was restored in 1998 and has since been partially obscured by Bayview’s neighbor. Currently, the facade is intact with repointing done throughout the years.

Figure 59: Yojana Vazquez, *Venus Mural*, Photograph, 2013.

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FACADE ANALYSIS

The north brick facade is broken up into three main sections: an eight story three bay section immediately east of the main entrance, a nine story three bay section, and finally a eight story ten bay section.

Figure 60: Main Facade Analysis - Main Three Sections
The ten bay section is broken up into two sections divided by a terracotta stringcourse of triangles: the first two floors make up lower section and the other six floors make up the top section.

Figure 61: Main Facade Section 1 Analysis - Top and Lower Section

The top section is divided into two bay sections, each of an A-A-B-A-A bay pattern.
The A bay pattern starts on the top floor with a blue, gold, red, and unglazed terracotta detail of a ship prow. The ship prow is sitting on top a band of triangles of a similar color scheme. (See Figure 67 for detail). The window spandrel between the eighth and seventh floor has a terracotta detail of a blue, gold, and red cross. (See Figure 68 for detail). The following spandrels on the floors four to six are of a rectangular pattern of light and dark bricks. (See Figure 69 for detail). The last floor of the section has a different terracotta cross pattern of blue, gold, and red. (See Figure 70 for detail).

The B bay pattern starts the same way as the A pattern with a terracotta ship prow and triangles above the eighth floor and a terracotta cross on the seventh floor. The following
spandrels are a different rectangular pattern of light and dark bricks. (See Figure 71 for detail). The last bay has a small rectangular terracotta pattern. (See Figure 72 for detail).

Figure 63: Main Facade Section 1 Analysis - Bottom Section A-B-A

The lower section composed of the first two floors is divided into two bay sections, each of an A-B-A pattern. The A bay pattern is composed of a large arched window on the second floor surrounded by terracotta blocks. The arch has a glazed triangular terracotta pattern springing from a wave terracotta detail. (See Figure 73 for detail). On the first floor there are two small grated windows. These grates are a series of asterisk shaped stone blocks. (See Figure 74 for detail).
The B bay pattern is composed of a smaller rectangular window surrounded by terracotta blocks. The window lintel is terracotta with a triangular pattern springing from a wave detail. Above the window is a blue, gold, and red terracotta lighthouse detail. (See Figure 75 for both details).

Figure 64: Main Facade Section 2 Analysis - Middle Section A-B-B

The next main section on the elevation is the nine story three bay section. The section has an A-B-B pattern. Bay A is the stair tower composed of ten story windows. Above the top floor window is the same ship prow and triangle terracotta detail from the previous section. The rest of the floors have a dark and light brick spandrel detail. (See Figure 76 for detail). The first floor window has the same granite block grate as the previous section. The Bay B starts with the same
ship prowl and triangle terracotta detail as the rest of the facade. The window directly below this detail is an arched window with a wrought iron balcony spanning over to the next bay. (See Figure 77 for detail). Above the eighth story window is a spandrel with rectangular dark and light brick detail. (See Figure 78 for detail). The rest of the stories, until the ground floor, have a different rectangular dark and light brick detail. (See Figure 79 for detail). The ground floor has a door with a spandrel of a blue, red, and gold terracotta detail of a ship’s wheel, stars, and waves. (See Figure 80 for detail).

Figure 65: Main Facade Section 3 Analysis - Last Section A-B

The last main section in the elevation is the section closest to the NW corner. The section is composed of three bays of an A-B pattern. Bay A is composed of two identical bays while Bay
B is composed of only one bay. Bay A and B are similar in spandrel pattern from floors four to eight as the ten bay main section. The third floor windows for Bay A and B each have a window ledge of a triangular terracotta pattern. The ground floor of Bay A has only one bay window, compared to the two bays on the floors above. The window is the same stone block grated window as the rest of the facade. The ground floor Bay B has an intricate triangle and rectangle stone pattern window grate. (See Figure 81 for detail).

The main entryway on the NW corner is an eight story one bay section. The top floor has the same ship and triangle terracotta detail as the other facade bays. Floors three to seven have spandrels of a rectangular light and dark brick pattern. (See Figure 79 for detail). The second floor and ground floor make up the grand granite entrance. The second floor window is an arched window with a wrought iron balcony and the ground floor has a grand door opening. The granite Art Deco entry has fluting and several layers of recessing granite. The top portion has terracotta blue, red, and gold triangles. Originally, above the door, “Seamen’s House” was engraved on the granite. This has been covered up a DOC blue colored plaque. On either side of the doorway is a green wrought iron light fixture. (See Figure 82 for detail).
The west elevation is composed of eleven bays. The bays follow an A-B-C-C-D-D-D-C-C-B-A pattern. All the bays have the ship and triangle terracotta detail above the eighth floor and the cross terracotta detail between the seventh and eighth floor spandrel of the tenth bay section on the north wall.

Bay A and B are similar except for the ground floor. The bays have a light and dark rectangular spandrel pattern on floors three to six. (See Figure 69 for detail). The third floor windows have a window ledge of blue, red, and gold terracotta triangles. The first Bay A’s ground floor has the triangle and rectangle stone window grate; the last Bay A has a door opening. Bay B’s ground floor has the asterisk stone window grate.

Bay C is similar to Bay A from floors eight to four. The third floor windows have a blue, gold, and red triangular terracotta stringcourse spanning from the first Bay C to the last Bay C, a
total of seven bays. The second floor windows have a stone stringcourse spanning the same
seven bays. The second floor Bay C windows have a red, gold, blue, and unglazed terracotta
detail. (See Figure 83 for detail). Between the two bays is a blue, gold, and red light house detail
above the windows. The first Bay C has a door on the ground floor and the second has an
asterisk stone grated window.

Bay D is similar to Bay A from the eight to the fourth floor. Between the third floor and
fourth floor spandrel is a cross like terracotta pattern. (See Figure 70 for detail). The second floor
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Figure 70: Yojana Vazquez, *Typical Terracotta Cross #2 Detail*, Photograph, 2013
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Figure 73: Yojana Vazquez, *Typical 20th Street Arched Window Detail*, Photograph, 2013

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Figure 80: Yojana Vazquez, *Typical Terracotta Steering Wheel Detail*, Photograph, 2013
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Figure 86: Van Anda. “Detail of Swimming Pool,” The Architectural Record, 71, no. 5, (1932): 24
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# Appendix C

## 1. Seamen’s’ YMCA House Drawings and Programming

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<td>Boys Social Room</td>
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<td>Female Locker Room</td>
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<td>Kitchen</td>
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<td>Cafeteria</td>
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<td>Officers Dining Room</td>
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<td>Check Room</td>
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<td>Vestibule</td>
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<td>Dressing Rooms</td>
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<td>Engineers Office</td>
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<td>Elevator Lobby</td>
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<td>Main Lobby</td>
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<td>Men's Social Room</td>
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| Annex                       |                   |                   |
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| Third Floor                |                   |                   |
|                           |                   |                   |
| Game Rom                   |                   |                   |
| Chapel                     |                   |                   |
| Office                     |                   |                   |
| Business Counter           |                   |                   |
| Bank & Post Office         |                   |                   |
| Telephone Booths           |                   |                   |
| Officer's Social Room      |                   |                   |
| Stewardess' Social Room    |                   |                   |
| Reception Room             |                   |                   |
| Annex                       |                   |                   |
|                           |                   |                   |
| Light Court                 |                   |                   |
| Upper Part of Gymnasium    |                   |                   |
| Lockers                    |                   |                   |
| Open Dormitory             |                   |                   |
| Swimming Pool              |                   |                   |
| Annex                       |                   |                   |
|                           |                   |                   |
| Iron Work Floor             |                   |                   |
| Annex                       |                   |                   |
|                           |                   |                   |
| Fifth Floor                 |                   |                   |
|                           |                   |                   |
| Sleeping Room              |                   |                   |
| Suite                      |                   |                   |
| Matron's Room              |                   |                   |
| Washing Floor              |                   |                   |
|                           |                   |                   |
| Six - Eighth               |                   |                   |
|                           |                   |                   |
| Sleeping Room              |                   |                   |
| Sleeping Room              |                   |                   |
| Roof                       |                   |                   |
| Toilet                     |                   |                   |
| Sorting Floor              |                   |                   |
| Sleeping Room              |                   |                   |
| Elevator Lobby             |                   |                   |
| Corridor                   |                   |                   |
|                           |                   |                   |
| Annex - Sixth Floor        |                   |                   |
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1. Hierarchy Documentation

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Appendix E

1. What is Adaptive Reuse?

Once a building no longer functions, either because the programming no longer works or the aesthetics is no longer in style, the building is often demolished or renovated. Demolition is seen as a viable option when the owner or developer feels that the structure is not fit for the new programming, when the architecture or form is no longer pleasing, or when the life expectancy cannot be improved on. Adaptive reuse is done when a building can be renovated easily to function with new programming, when a more sustainable path is wanted, for economic reasons, or when sprawl is to be avoided.

When a building is to be reused it should be done so with a few things in mind. Paul Byard suggests that all architecture has a meaning, an expressive identity. Within this expression identity is ornamentation and form. These expressive identities need to be identified and their worth needs to be analyzed so as to see what is important to protect. Once a building is reused, it now has combined work “they represent in the best instances the work of successive intelligences taking advantages of and adding to existing expressive material and generating in the process valuable new combined meanings. In each case their success is a function of value received, value added, and value generated by the interaction of the two.”

Adaptive reuse is not an easy feat and requires an understanding of the:

construction techniques of the past, how they relate to the buildings codes of today, and the implications of existing building

115 Bullen, “Adaptable Re-Use of Buildings”, 34
117 Ibid, 12
118 Ibid, 14
geometries for the varying functional requirements of today’s building uses. Not all buildings have been built or maintained well enough to be suitable for adaptive reuse. Likewise, not just any use can be shoehorned into an existing facility in an economical or functional way.119

When looking at adaptive reuse it is important to understand the building and know where one can make adequate changes to the building without causing harm to the building or the structure.120

2. How is Adaptive Reuse Accomplished?

Once the existing building is fully understood, there are many ways to do an adaptive reuse project. The old building and the new programming can be combined so that they are seamless. “In each creative act the old and the new are inextricably entwined and inescapably beholden to each other.”121 In this scenario, one has to get into the mindset of the original architect and make renovations according to what they would of done.

Architect Kevin Roche set out to do just that at the Jewish Museum on Fifth Avenue and 92nd Street. Charles Prendergast H. Gilbert designed the building in 1908 as a mansion for Felix Warburg.122 In 1988, the Museum commissioned Roche to design a new addition. After failed design ideas, Roche decided to extend the building using the same French Gothic style Gilbert used.123 Roche was praised for the new addition. Herbert Muschamp wrote in 1993 “Mr. Roche has set out to do the right thing. Instead of creating a showcase for his own creative powers, he has designed a work that joins almost imperceptibly with the Jewish Museum’s original

120 Coffey, "Adaptive Re-Use," 58
121 Byard, The Architecture of Additions, 17
building.”\textsuperscript{124} The exterior treatment of the new addition by Roche “shows[s] that Mr. Roche has successfully managed to crawl inside Gilbert’s skin.”\textsuperscript{125}

Although Roche did an excellent job at a continuation of the old fabric into new, he may have missed an opportunity, “though the expansion means to honor history, it ends up sacrificing history to taste.”\textsuperscript{126} Not all were pleased with the building, this seamless marrying of the two make the new addition appear old – as old as the original portion, giving a false statement to the naked eye.

![Figure 135: Kevin Roche John Dinkeloo and Associates, The Jewish Museum, Line Drawing, c1988, From The Jewish Museum](image)

Another approach to adaptive reuse is to have the old building and the new renovation be drastically different. When this is done, “the new extends meaning to the old… the new derives

\textsuperscript{124} Muschamp, “Jewish Museum Renovation”
\textsuperscript{125} Ibid.
\textsuperscript{126} Ibid.
new meaning from the old and… the new intentionally transform the meaning of the old.”

Usually the new renovation is done in a modern language, making a clear distinction between the old and new.

With modernism, architecture, like every other art in the century, embraced abstraction and its implications for the development of expression. With the help of abstraction, oppressive conventions about the expression of buildings were disassembled, the exposed parts redeveloped in accordance with newly apparent rules and then reassembled to celebrate in new ways an ethical core of meanings the conventions had to come to obscure.

Louis Kahn designed the Yale University Art Gallery in 1953. The modern building is a continuation of the extensions to the original gallery. The new gallery has two glass and steel walls and a gray-brown brick wall that connects the old gallery to the new gallery. “The exterior walls illustrate a major principle of modern design. There is no axis, no accent; the pattern continues uniformly over the entire area with equalized surface tension…The new, functional, gleaming geometric edifice is integrated in a complex of structures of marked contrast.”

The brick wall is recessed where it meets the old, in order to allow a break between the old and new. This recess makes the remaining wall into a rectangle with similar proportions as the neighboring addition. The wall has four stripes that correspond to the window arches of its neighbor. “Kahn’s south wall seems itself to have been ‘placed’ as the device to announce and

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127 Byard, *The Architecture of Additions*, 32
128 Ibid, 31
131 Byard, *The Architecture of Additions*, 38
132 Ibid.
manage the encounter of the public with the gallery, displaying in its stripes the abstracted essence of the architecture it extends.”

Figure 136: Thom Mckenzie, Yale University Art Gallery, Photograph, http://www.flickr.com/photos/thom_mckenzie/

133 Byard, *The Architecture of Additions*, 39
Other ways to do adaptive reuse is to have the new and the old combine so that the old becomes the background to the new or the old is celebrated.

The old may be saved as background to the new or may clearly be brought out as the object celebrated in the combined work of art. In these combinations the participating works illuminate each other, bring out each other’s value, and, ideally, create new values in the combination well beyond the value of the parts.¹³⁴

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¹³⁴ Byard, *The Architecture of Additions*, 18