

## **WHAT TIME IS THIS PLACE?**

by  
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Submitted in partial fulfillment of the requirements  
for the degree of Master of Architecture (First Professional)

at  
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Dziadku, to dla Ciebie

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## **ABSTRACT**

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This thesis proposes a historical exploration of the tenement buildings located in the heart of the Lower East Side of Manhattan in New York City. The main focus, however, lies on a five-story tenement building, which has been recently converted into a museum by restoring some of the apartments. This adaptation commemorates the immigrant experience and the lives of actual past residents whose burgeoning numbers and cultures shaped the city.

The desire of this project is to expand on the museum program, as well as enriching it with some aspects of modern society. The idea is to unite the old with the new in such a way that they can coexist, support and feed off one another, creating a new experience within the block and the neighborhood.

## **ACKNOWLEDGEMENTS**

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*Serdeczne podziękowania dla całej mojej rodziny która dzielnie mnie wspierała przez ostatnie cztery lata moich studiów na wydziale architektury. Szczególne podziękowania jednak należa się za wsparcie przez ostatnie tygodnie podczas ukończenia mojego dyplomu. Bardzo dziękuje, bez Was bym tego nie zrobila.*

I would like to thank both my supervisor, Steve Parcell, and advisor, Terry Galvin, for all their support and sharing of knowledge. Their guidance and insight were most valuable in shaping my ideas throughout the thesis.

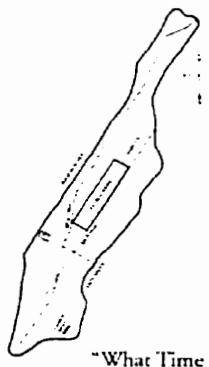
I would also like to thank everybody at Richard Cook and Associates, for giving me the opportunity to learn and develop, as well as believing in me and my work. Thank you for inspiration and encouragement during my thesis work.

A sincere gratitude to all my friends who have helped me survive the last couple of weeks. Trina, Suzanne, Sandra and Mike, without you I wouldn't be here today. A very special thank you to my dearest friend Miyako, who through all of this has kept me sane, made me laugh, and encouraged me during the toughest moments. You know that I can't thank you enough.

And finally, a special thanks to Kevin, who inspired me when I needed it the most, and to Harrison, for just being around.

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**PER ASPERA AD ASTRA**



"What Time is This Place?"

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## INTRODUCTION



View of Manhattan between Hudson and East Rivers. (Poli)

Nicknamed Gotham City, Metropolis, the Big Apple, New York is perhaps the most exciting city in North America. Lovable, romantic and thrilling, the tangible energy of the grid, the mountainous skyscrapers and the swarms of diverse inhabitants have created the most extraordinary place. Many who come to New York experience the city through its grand architecture, a Broadway show, a visit to a chic gallery in Soho, shopping on Fifth Avenue or perhaps through the most exquisite and diverse cuisines.

Underneath all that glamour, however, lies a different kind of place, probably less known, yet greatly enriched with history and tradition of what can be consider the "other half." Located at the southern tip of Manhattan Island, now known as the Lower East Side, is a place where it all began. Traditionally the poorest area of the city, it has been home to several waves of immigrants, who have shared their lives in a place called a tenement. This is its story.

#### **Thesis Question:**

How can an old tenement house, now a commemorative museum, influence new architectural elements that embody the spirit of the present while correlating to that of the past?

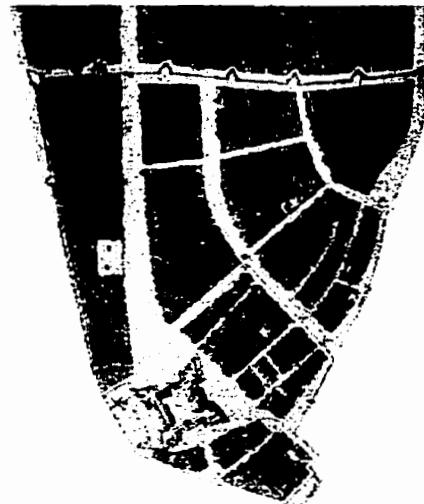
**"History is, by definition, the evolution and description of humanity, but it is also a primary part of ourselves. It is a part of our collective as well as individual memory..."<sup>2</sup>**

---

## HISTORY

## ISLAND OF MANHATTAN

The area which is now known as New York was originally inhabited by two very powerful Native American tribes, the Algonquin of the Hudson River and Long Island area and the Iroquois of the Western area. These two groups were very powerful and were well organized, both materially and politically.<sup>3</sup>



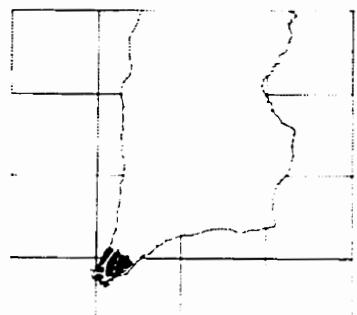
Map of New Amsterdam (1660). (Burrows)

Italian explorer Giovanni de Verrazano was the first European to discover the New York area, when he arrived at New York Bay in 1524. However, the area was not colonized until the arrival of Henry Hudson, an English navigator, who claimed the area for the Netherlands in 1609. The first settlement was established in 1624 at Fort Orange, at the bulge of Manhattan Island, and came to be known as New Amsterdam. The wall which guarded the city was erected where Wall Street in the financial district is located.

Peter Minuit became Director General of the colony. He bought permission from the Manhattan tribe to occupy Manhattan Island and built a fort on the site, later called the Battery. Minuit paid for this in trinkets worth about 24 dollars. The Indians thought that they were only granting permission to share the land, not giving up the possession of it.<sup>4</sup>

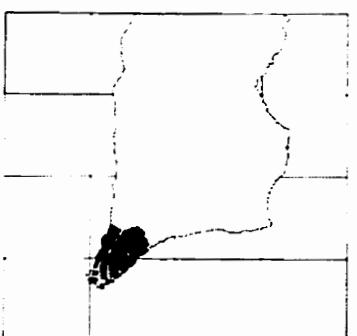
New York received its name in 1665 after the English seized it from the Dutch and renamed it in honour of James, the Duke of York and Albany. From the early 1700s until the American Revolution, New York grew steadily despite considerable government corruption.<sup>5</sup>

## ISLAND GROWTH



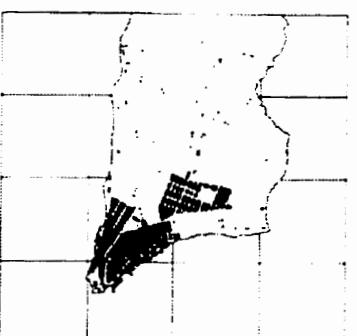
1625

The growth of the island took place through constant landfill marked by the spreading out of the finger-like piers into the water, followed by a new ring of landfill, which forced these piers to disappear. The cycle began again as piers were reestablished along the edge of the new land, so that today more than a third of the area is land claimed from the water.



1664

The continual transformation of the island was necessitated by the rapid growth of the city. The first permanent settlement, established in 1625 by the Dutch and called New Amsterdam, was defined by the protective wall. The condition of the city in 1664, when the English took New Amsterdam and renamed it New York, was that of a town grown around a protective fort. The new settlement did not develop with a grid layout but rather in a scattered manner. This pattern is still visible today in the Lower East Side.



1748

For the next 150 years expansion over the island was carried out like patchwork due to the faster development of certain areas. The only significant formal departure from the largely orthogonal development was the diagonal cut of Broadway. Originally a path used by the Indians to cross the island, it has survived to become one of the most fascinating features in the relatively indistinctive plan of Manhattan.<sup>6</sup>



1810



1904



1997

In 1811, the famous Manhattan grid was introduced, a plan consisting of 12 north-south avenues and 155 streets running west-east. This plan described the city of 2028 blocks, a matrix capturing at the same time all remaining territory and all future activity on the island, yet neutral and indifferent to topography. All blocks are the same, forcing Manhattan's builders to invent strategies to distinguish one block from another. Each invention and each architectural ideology has to be realized fully within the limitations of the block. Since Manhattan is finite and the number of blocks forever fixed, the city cannot grow in any conventional manner. Therefore all further changes can only occur in the volume of each block or along the edges of the island. The bedrock below Manhattan seems to allow for unlimited vertical growth, while the island perimeter enlarges with the birth of new piers and new landfill. Today, however, the bulkhead marks the last possible expansion of the land area. The remaining piers will be gone and with them the growth which they characterize.

## IMMIGRATION



Lady Liberty

(Poli)



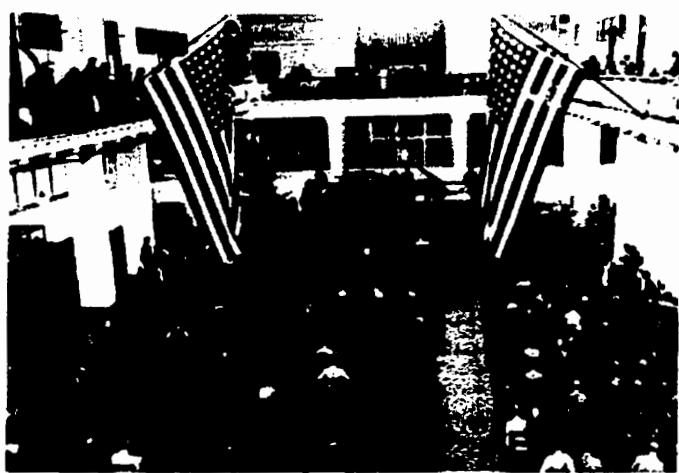
Arriving in America

(Poli)

The first tides of immigrants to America began sweeping across the Atlantic Ocean just before the mid-19th century. Millions of refugees, mostly from Europe, were seeking a haven from famines, wars, economic and political repression, and religious persecution. Mostly poor and strange to the new ways, they would frequently gather together in the city, creating with their fellow countrymen sprawling ghettos that were to become a kind of staging area in the gradual process of assimilation into the culture.

New York attracted masses of emigrants, but to those who arrived from the hovels of the Old Continent, however, the new mecca had very little to offer: low wages, and squalid and frighteningly overcrowded living conditions.

In 1892 the authorities opened Ellis Island, the "Gateway to America" that was not to close until 1954. Here the new arrivals were examined by doctors who had the power to repatriate anyone if they found symptoms of infectious diseases, which sometimes meant the division of families.



Ellis Island

(Poli)



Community

(Poli)

The Island of Tears, now the home to the Museum of Immigration, was for many their first contact with a situation that was far harsher than they could have imagined. Fear of the New World encouraged many to seek refuge in close-knit national communities, giving rise to the various quarters that maintained a strong ethnic identity.

The large flow of immigrants created overcrowding which led to a change within the urban structure of the city. English-style houses began to be divided into apartments, housing more than one family, while the poorest section of the population was packed into tenements. These vast warrens had shared lavatories, no central heating and in many cases even lacked windows.<sup>8</sup>



Life in a tenement (1910)

(Riis)

## IMMIGRATION EXPANSION AROUND THE SITE

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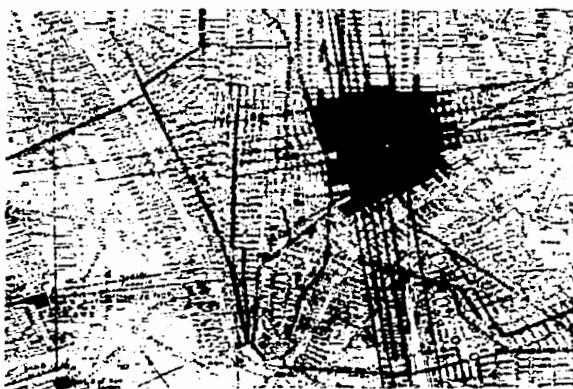
1797



1874



1911



2000



## LOWER EAST SIDE

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The southern tip of Manhattan Island, now known as the Lower East Side, was originally farmland. This four-square-mile tract, stretching north to 14th Street, west to Broadway and Pearl Street, south to Fulton Street and east to East River, shares widely diverse historic and contemporary neighborhoods. During the 19th century, the Lower East Side included both the city's most notorious and squalid slum, the Five Points, and upscale areas like Colonnade Row near Astor Place, which was home to financier John Jacob Astor.

In the 1600s, Dutch colonists divided the homeland of Native Americans into eight farms. In the next century, under the British rule, these farms were consolidated into larger tracts. James Delancey, Britain's Lieutenant Governor of New York, bought approximately 300 acres (120 city blocks). After the American Revolution, the Delancey tract was confiscated and sold off in lots the size of city blocks, with much of it sold to merchants and lawyers.



Original Five Points

(Riis)



Remnants of a row house

(Riis)

By the early 19th century, the Lower East Side had evolved into the city's manufacturing center, while shipyards and slaughterhouses lined the neighborhood's waterfront. Before cars and subways, workers lived close to their jobs, filling the neighborhood with working poor, including Irish immigrants and free blacks.<sup>9</sup>



Tenement buildings

(Poli)

In 1833, a builder sensing a market for small, cheap, multi-family homes erected the first tenement on Water Street. Others soon followed. These buildings often replaced old, single family frame houses or row houses that had been subdivided into multiple units. This new, five story building was called a tenement, and it was a quick and cheap solution for housing thousands of immigrants who poured into the Lower East Side during the mid-19th century.

Between the 1930s and 1940s, a lot of these tenements were demolished and in some cases replaced with the first public housing projects, which are still present in the neighborhood today.<sup>10</sup>

## TENEMENT STORY

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The first tenement inspired other landlords to build affordable apartments for lower and middle class tenants. During the ensuing decades, tenements sprouted up all over Manhattan. This led to a full-blown building boom in the 1850s and 1860s, and by 1864, more than 62 percent of New York's 800,000 residents called a tenement their home.<sup>11</sup>



97 Orchard Street (1940)  
(N.Y.C. Department of Records)

The tenement at 97 Orchard Street was also completed in 1864. A five story building with a basement, it was designed to house 20 families, and was one of the tenements erected on the site of the former Orchard Street Church. Lucas Glockner, an immigrant himself, was its builder and owner. Glockner took so much pride in his building that he even moved in there himself.

Although the architect of #97 and its twin at #99 is unknown, many of the men who designed tenements either had been trained as builders or had studied architecture in Europe prior to emigrating to America.<sup>12</sup>



97 Orchard Street (2000)

The interior of the building housed 20 three-room apartments, typical of their kind, which were arranged four to a floor, two in front and two in the rear. They were reached by an unlit and unventilated wooden staircase that ran through the centre of the building. The largest room, 11' x 12'6", was referred to as the living room or parlor, and behind it was a kitchen and one tiny bedroom, 8'6" square. The entire flat, which often housed seven or more people, totalled about 325 square feet. Only one room, the parlor, received direct light and ventilation. The bedroom would be completely shut off from both fresh air and natural light, but at #97, the bedroom had casement windows, opening into the hall, that appeared to be part of the original construction. There was, of course, no toilet, no shower, and no bath, nor is there any indication that water was available within the apartments, although water from the Croton Aqueduct had begun to flow into the city by the early 1840s.

The building was equipped with privies, outdoor toilets which were located at the rear of the building, but there is no evidence to indicate that they were connected to the sewer pipes which ran beneath Orchard Street. Heat, on the other hand, was available. Each kitchen had a fireplace, which could have burned either coal or wood. Gas pipes were installed after the construction was completed.

Between 1867 and 1929, a range of Multiple Dwelling Laws were passed, requesting the improvement of sanitation and ventilation in the tenements. Rather than make costly improvements, many landlords, financially strapped because of the Depression, including the owner of #97, evicted their tenants and closed their buildings.<sup>13</sup>

97 Orchard Street was boarded up from 1935 to 1987. When the building was finally opened everything found inside was exactly as it had been left when the tenement was sealed. During the recent restoration, over 1,500 artifacts were found in the building, underneath the floorboards and inside mailboxes. These included kitchenware, toys, documents, milk bottles, letters, newspapers, buttons, old coins, etc.<sup>14</sup>

Today, #97 is a museum which, through its restoration of the apartments, commemorates those who have lived there.

## TENEMENT MUSEUM

The museum was chartered in 1998 and the heart of it is the tenement at 97 Orchard Street. This five story building was home to an estimated 7,000 people from over 20 nations between 1863 to 1935, when it closed down.

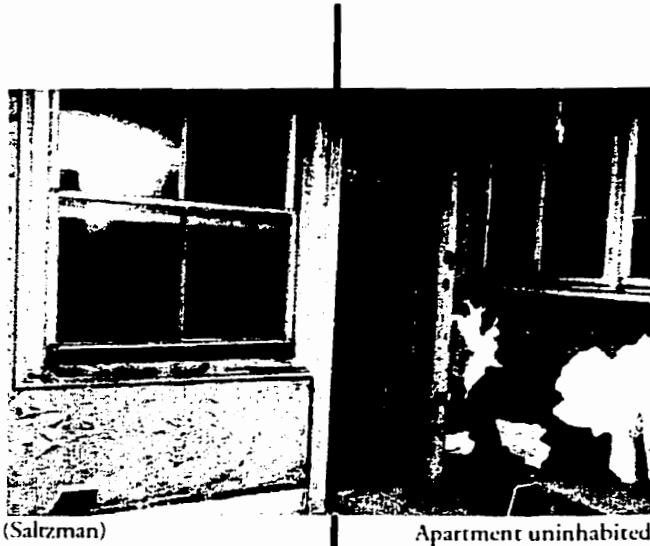
In 1998, President Clinton and the United States Congress designated the museum as a National Historic Area affiliated with the National Park Services. 97 Orchard Street has been named a National Historic Landmark and a featured property of the National Trust for Historic Preservation.



Museum at Orchard Street  
(Epps)

### **Restoration of museum**

In October of 1994, the first two historic apartments were opened to the public. They depict two immigrant families, the Gumpertzes and Baldizzis, who actually lived in the building in the 1870s and 1930s respectively. The focal points for the next phase of restoration are the stoop and the first floor storefronts of the tenement, which will include "Schneider's", a 19th century German beer saloon.<sup>15</sup>



(Saltzman) Apartment uninhabited since 1935



(Buck) Gumperts Apartment restored to 1878



(Brosnahan) Baldizzi Apartment restored to 1935



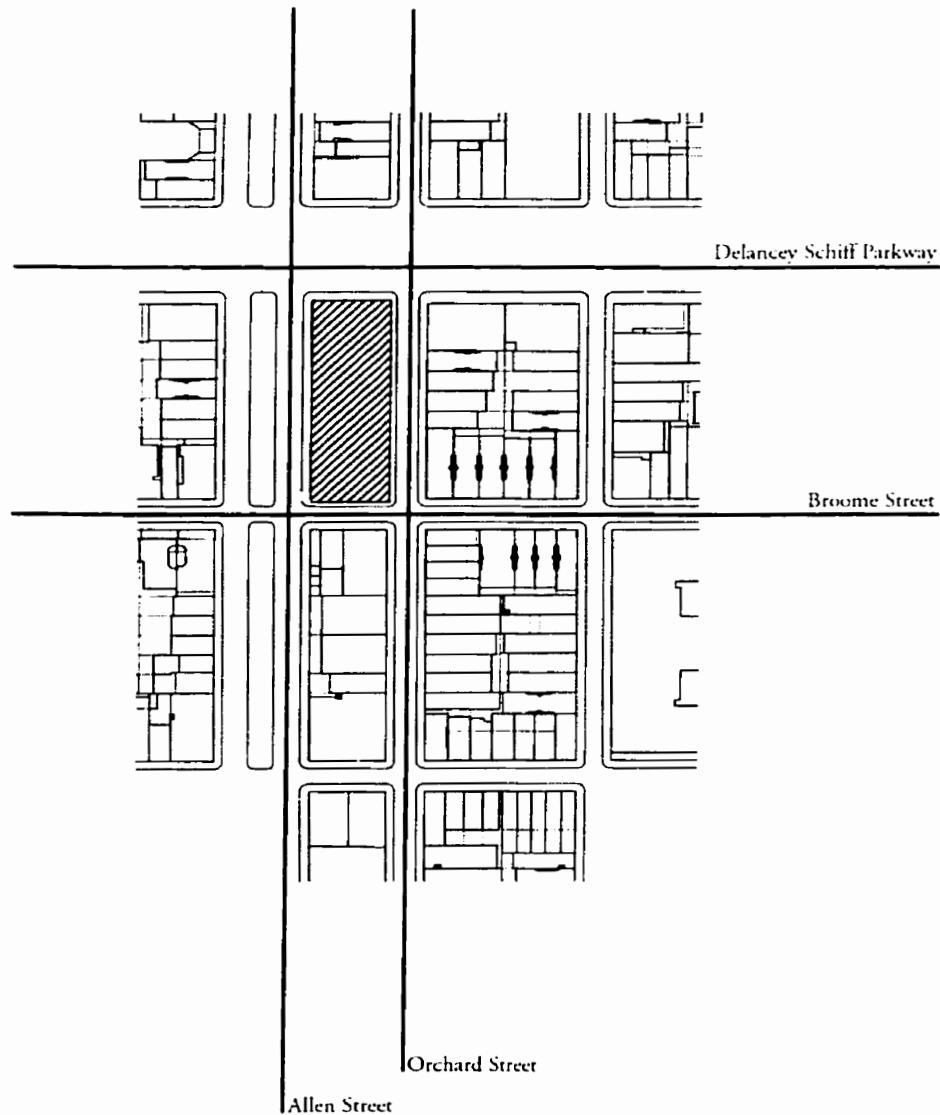
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SITE

**THEN AND NOW**

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The four major streets that enclose the block within the site are Delancey Schiff Parkway to the north, Broome Street to the south, Allen Street to the west and Orchard Street to the east.



### **Delancey Street**

Once a rather fashionable retail center, it is now rather shabby and forlorn, serving mainly as an approach route to the Williamsburg Bridge. In its heyday, the city fathers renamed it Schiff Parkway in honor of philanthropist Jacob Schiff, but the name didn't stick and it again honors James Delancey, the original 18th century landowner in this area.<sup>16</sup>



then . . .

(Israelowitz)



. . . now

### **Broome Street**

This street was filled with a variety of small retail establishments that catered to the large Jewish community that lived in the area. Today, many shops have closed down and the ones that have remained open are dominated by the Chinese community.<sup>17</sup>



then . . .

(Israelowitz)



. . . now

### **Allen Street**

This was once a dark and dingy thoroughfare echoing with the rattle of the former Second Avenue El-elevates, and boasting one of the largest red light districts in town. The street was widened in 1930, becoming the main north-south artery of the city after merging into First Avenue above Houston Street.<sup>18</sup>



then ...

(Poli)



... now

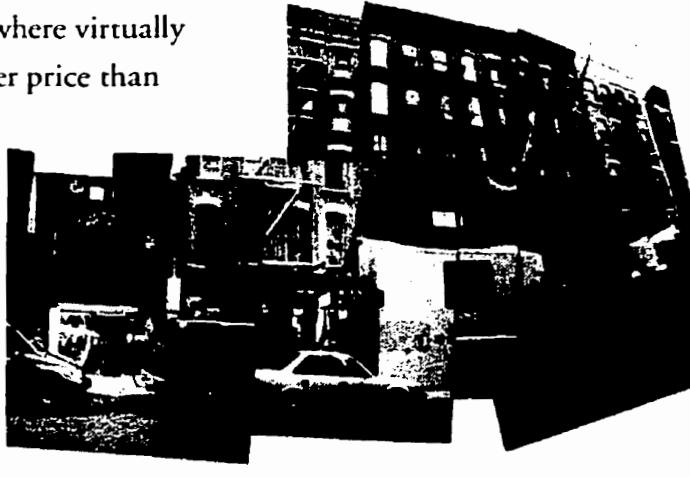
### **Orchard Street**

This has been the principal commercial thoroughfare for many years. For those living outside the neighborhood, Orchard Street, originally the location of the Delancey estate's orchards, is now synonymous with the Lower East Side. Hectic, bustling, and noisy, it is the closest thing to a "native market". Before the pushcarts were ruled off the streets by city ordinance, it was even busier. It is said that the Lower East Side is the only complete mercantile district in the city, where virtually anything can be purchased, and at a lower price than anywhere else.<sup>19</sup>



then ...

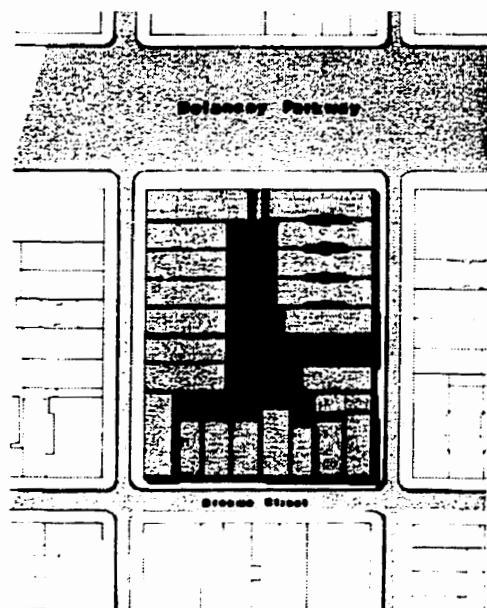
(Riis)



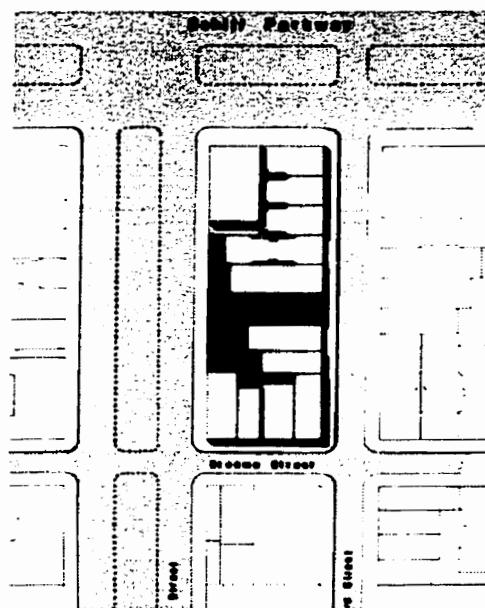
... now

## BLOCK

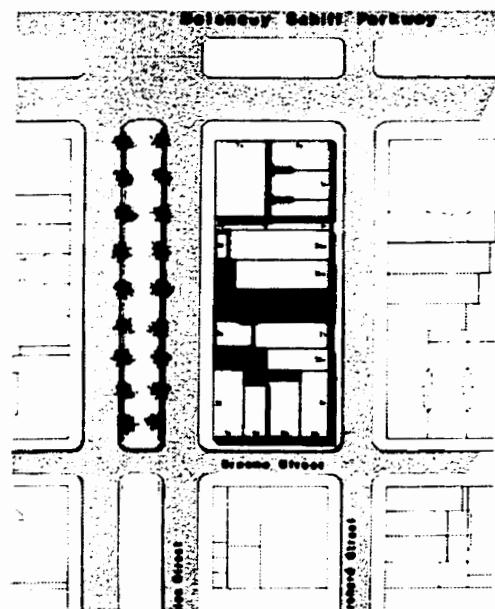
The block chosen for this project has a very interesting history of its own. Over the past couple of hundred years it has been transformed from farmland to an orchard to a backyard and finally to a block within the city grid. The most recent transformation to the Orchard-Allen block, in 1930, was the cut in half from its original size. The cut was made to accommodate the widening of Allen Street, which connects through First Avenue to upper Manhattan. Below are some studies which show the changes to the block throughout the years, and location of the present tenement museum.



1918



1930



2000

**STREETSCAPE****Orchard Street (east side of the block)**

View towards Delancey Street



Corner of Orchard and Broome Street



View of the museum

The block facing the street is composed of five narrow buildings, each about five stories high, with two "bookend" buildings to complete the block. Orchard Street hosts the front of the tenement museum and the museum store at the opposite corner; however, the entrance for the tenement tour occurs on Allen Street due to the reconstruction of the stoop and the entranceway. Next to the museum is its twin building, and at this point it is the only building in the block that is not restored or occupied. The fronts of the existing buildings along the street are partially occupied with stores and services, but the street is not commercially busy.



View towards Broome Street

**Allen Street (west side of the block)**



Allen Street view



Back view of the Tenement Museum

With the exposed backs of the existing buildings, the block appears unfinished. With the exception of a couple of storefronts extending to the street edge, it doesn't feel like the block has adapted itself to the new surroundings. There is still a wide, unoccupied gap that separates the building facades and the street.

The facades on the west side of the block step back from the street edge from six to ten meters, making it an atypical block within the New York grid. The reason for this unusual appearance is that the original full block had been reduced to half of its original size to allow for the widening of Allen Street.



Back view



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**PRECEDENTS**

### CASTELVECCHIO MUSEUM

Carlo Scarpa, Verona, 1956-73



Asymmetrical incision



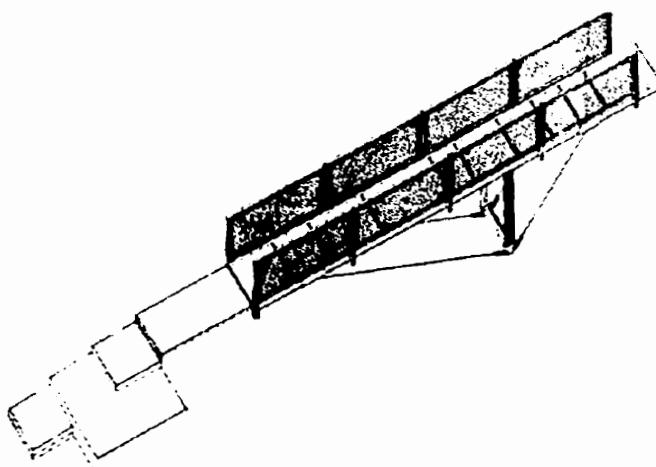
Interior material composition (Murphy)



The full drama of space is created around the equestrian statue of Cangrande. (Murphy)

Castelvecchio is not only a restoration project, but also an achievement which has justly gained recognition as a work of art in its own right.

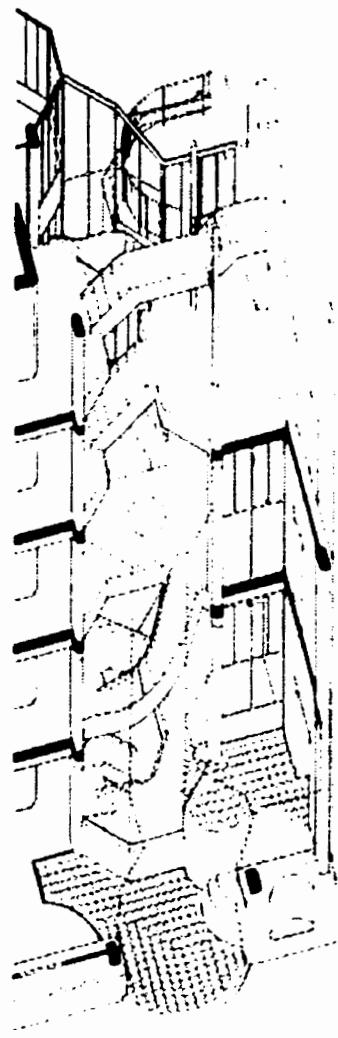
This work has been a great inspiration for me in aspects of stripping of the existing materials, revealing the structure and introducing new materials in combination with the old.



Axonometric of the moat bridge

**HUBERTUS HOUSE**

Aldo van Eyck, Amsterdam, 1973-81

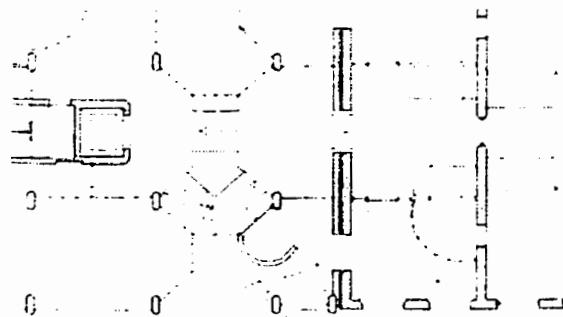


Stairs between old and new



Street facade

(Ligtelijn)

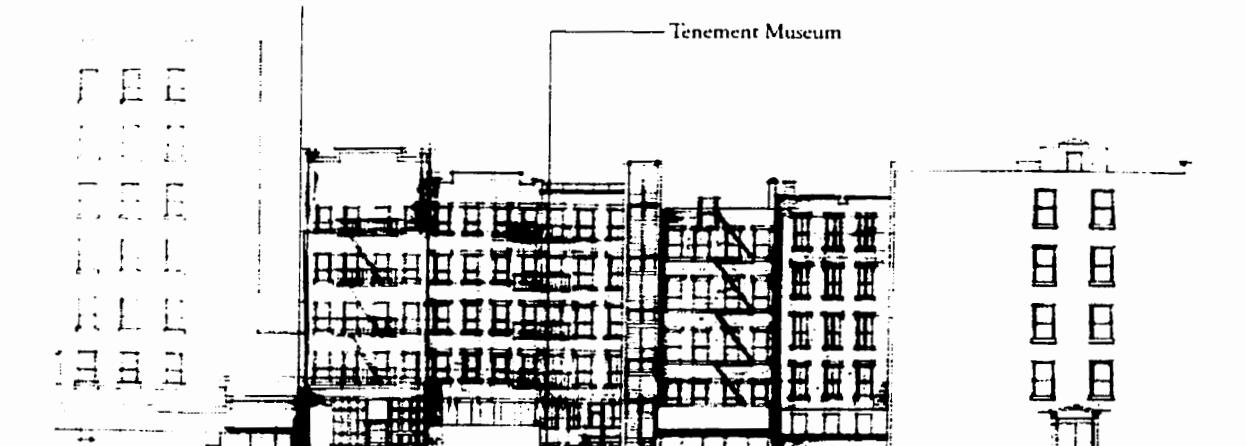
Entrance plan -  
"beyond the front door"

Hubertus House has had a big influence on my project, following Aldo van Eyck's idea of combining the old with the new through the means of paths. In this example the conflict is resolved at the entrance where the existing home and its new extension meet. The vestibule of the old house becomes an external portico, which is accessed from the new and in turn gives access to the new through the old, an idea of weaving through the two buildings. Also, the irregular floor levels of the old building are extended into the new adjacent building so that the split with the new levels is shifted away from the walls between the two. Like the portico, this is another unifying device.

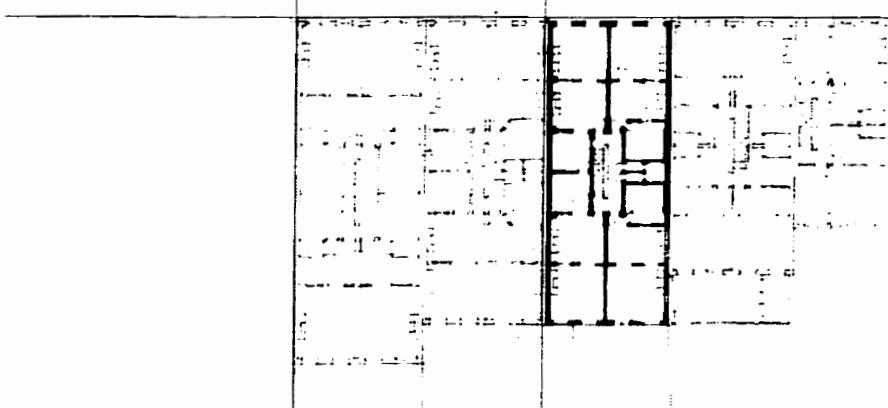


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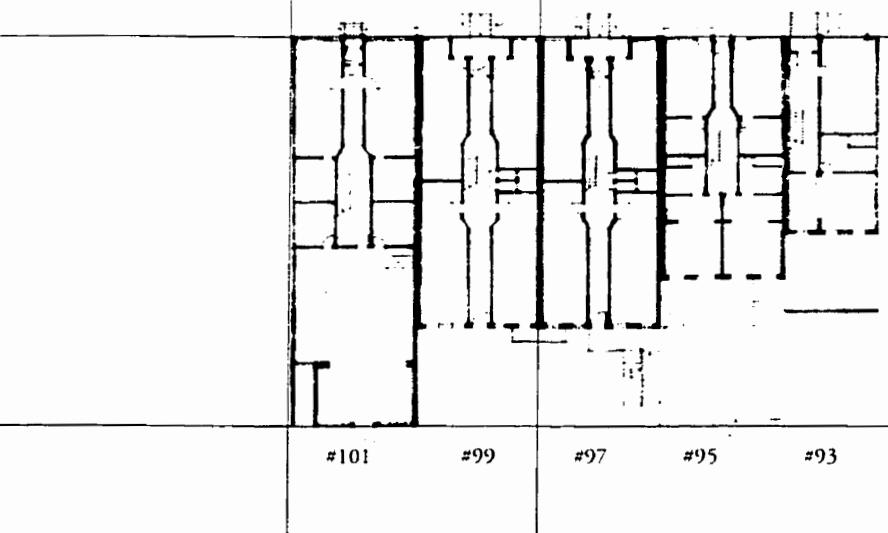
**EXISTING CONDITIONS**

**PLANS**

Allen Street elevation

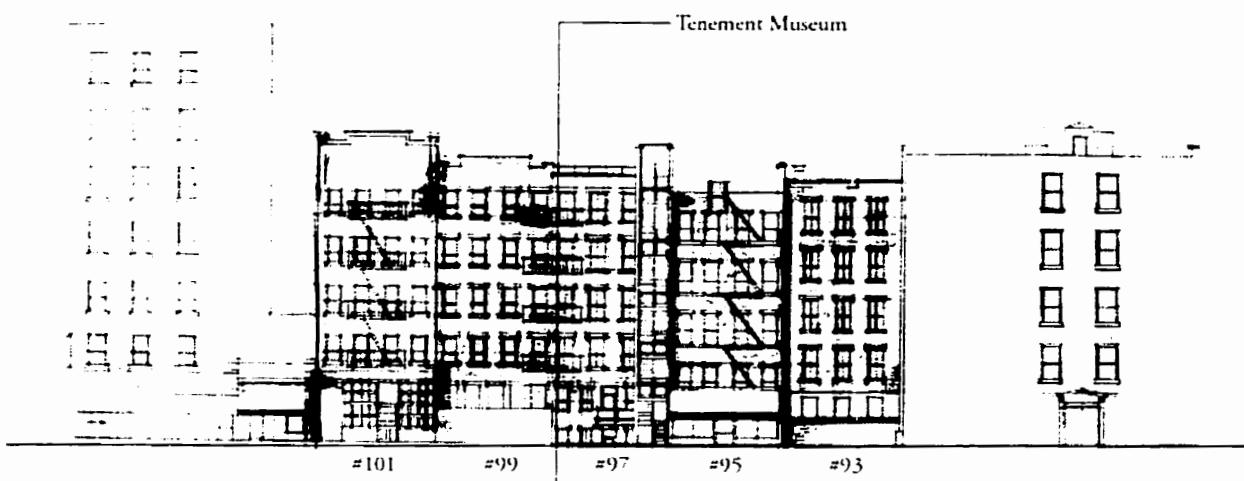


Typical floor plan

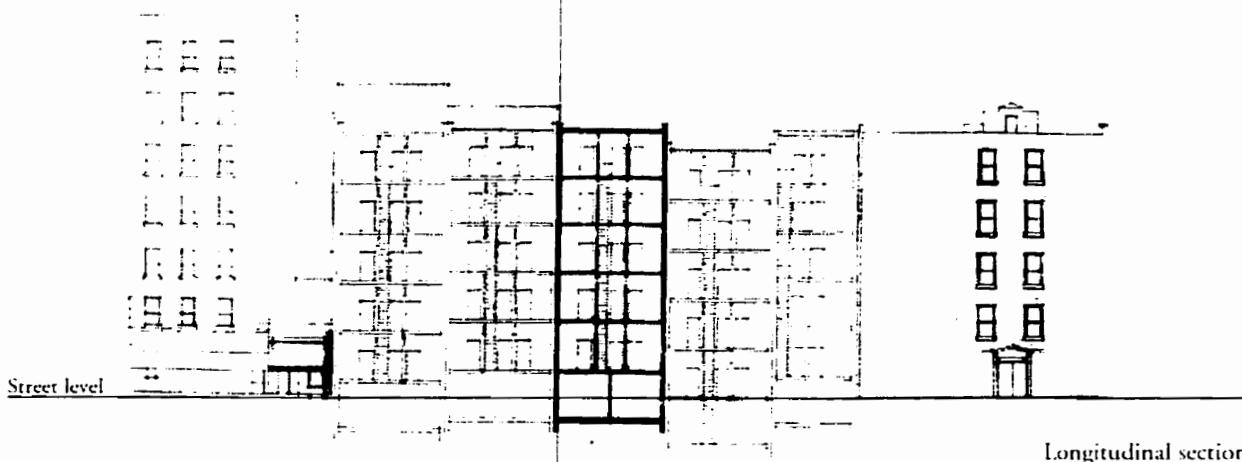


Ground floor plan

## SECTIONS



Allen Street elevation

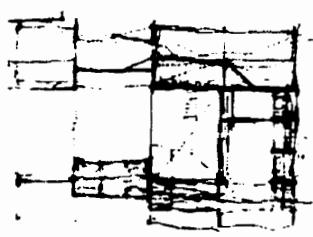


Longitudinal section



Tenement activities (1870) (Poli)

This section drawing depicts a tenement house around 1870. The revealed layers show different activities that went on in the building at the same time, as well as the organization of the apartments and their functions within the building, i.e., liveable space, shop, tavern, cellar, etc.



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**STRATEGY**

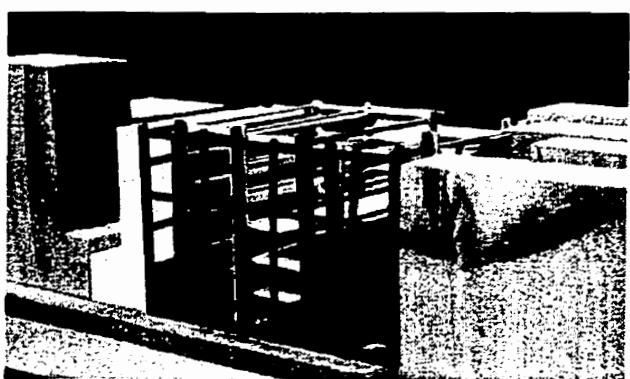
## URBAN SCHEME



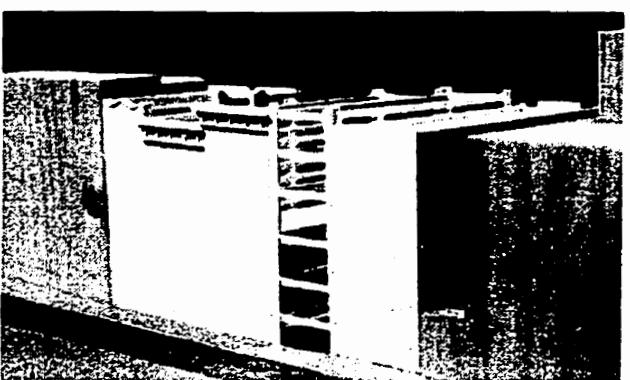
Overview



Top view



Allen Street frame

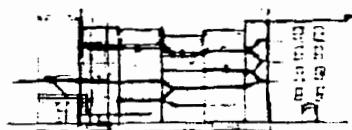


Orchard Street strip

The proposed urban strategy infills the existing void between the street edge and the buildings. The idea is to fill the void in such a way that the block looks complete, yet the existing buildings have room to "breathe" by the means of a light well within the new, much smaller block.

The new steel structure is an extension of the existing structure that stretches all the way to the street edge, and frames the gap within the boundaries set by the bookends. By extending this structure the outline of the existing buildings will be evident on the Allen Street facade. By keeping the new structure light and open, it will reflect the fire stairs present on the other side of the block.

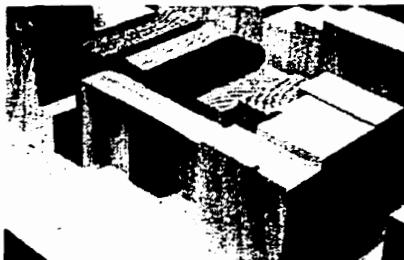
## DESIGN SCHEME



The strategy for the design scheme follows the idea of paths taken by an immigrant when starting a new life upon leaving the old country. The process of these paths begins with emigration and relates to the travel patterns and arrival in the new country. Next are the paths of settlement, the constant relocation of the communities within the Manhattan area and later their dispersion to the other boroughs. Paths of the neighborhood relate to the working-living relation. Many of the new immigrants worked from home or somewhere in the area, creating small businesses and a close-knit network of services. Finally, there are paths within the block, either business or family related.

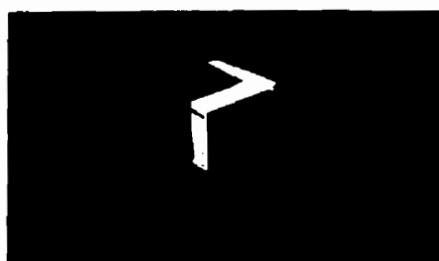
This idea of paths and movement has been adapted into the design strategy. Considering all these paths, I set out to create a circulation pattern that would weave through all the buildings, each time revealing a unique space along the way. Trying to connect the existing buildings with the new architectural interventions, the paths will act as bridging points to connect old and new.

The museum is currently independent from adjacent buildings. My idea is to integrate the museum with other existing buildings, so that access is provided through it and the unused spaces are adapted for other uses. This enables the museum to become part of a whole.



This study model explores the idea of connecting the old with the new within the block. The site could be divided into three zones: the existing tenement museum, adjacent buildings and the new structure which infills the gap. The idea was to explore how these three zones come together and how architectural elements could connect them.

These two models are a study of transparency and what effect is created when the building is filled with activities.





Orchard Street collage - new development, adapting some elements of the existing facades, including the horizontal and vertical lines



Allen Street collage - representation of the framework within the existing void

## PROGRAM

Adapting the site to the existing museum involves a different way of executing the program strategy. At the moment, the existing tenement museum has restored a couple of rooms within the building and has recreated a moment from the past to commemorate those who lived there.

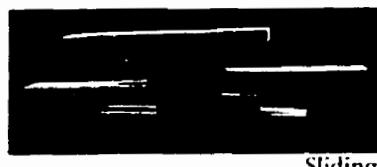
The museum has a little store, located on the opposite side of Orchard Street, which sells tour tickets and books about immigration and Lower East Side settlement, and has a little theatre which projects a movie about the tenement lives. My strategy is to combine all of these activities into one building, and to adapt other buildings which will support the existing museum but can also act as independent institutions for the local area.

The program will include:

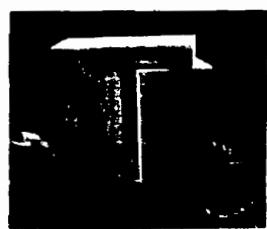
- cinema, to present and display movies not only related to the tenement, but also the classics, foreign films and independently made movies
- archives, with a large range of information related to the development of the Lower East Side and surrounding areas
- study and lecture rooms, which could host English classes and serve as independent study rooms for students of all ages
- bookstore/cafe, where anyone could sit down and enjoy a good book with a cup of coffee inside on a rainy day or in the garden
- studio spaces, which could be rented by artists who could display their work in the gallery space next to the museum

Providing different activities would encourage different people to come to this place and discover the various parts of the program. The idea is to revitalize the place and make the museum more attractive.

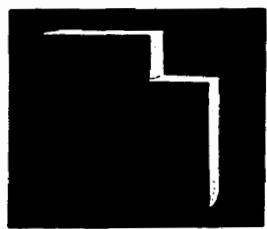
These study models show how different programs can be combined with the existing museum, not only to coexist but to feed off one another.



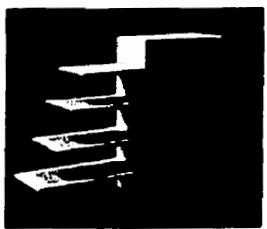
Sliding



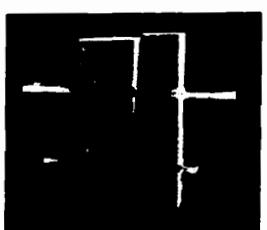
Embracing



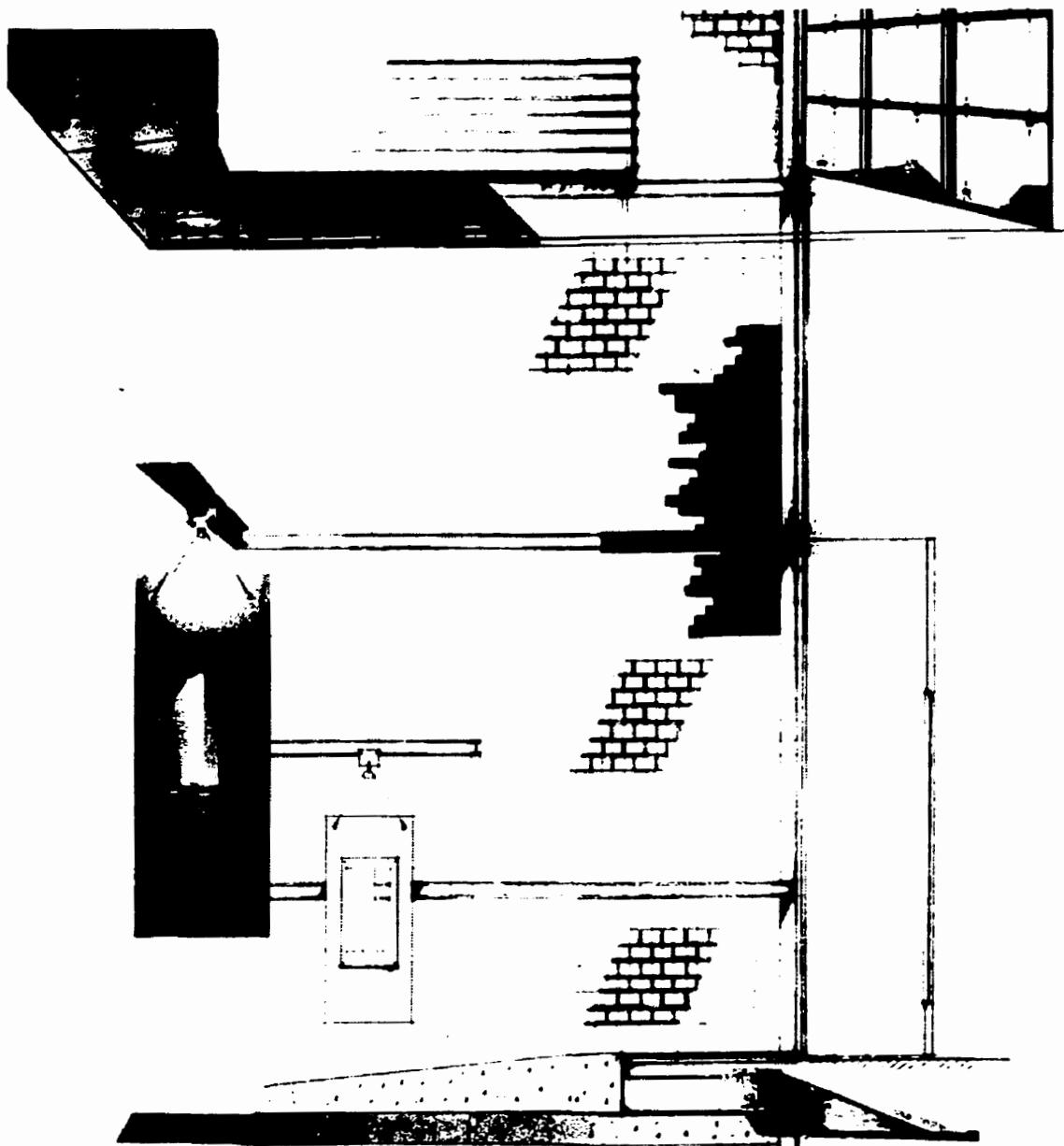
Interlocking



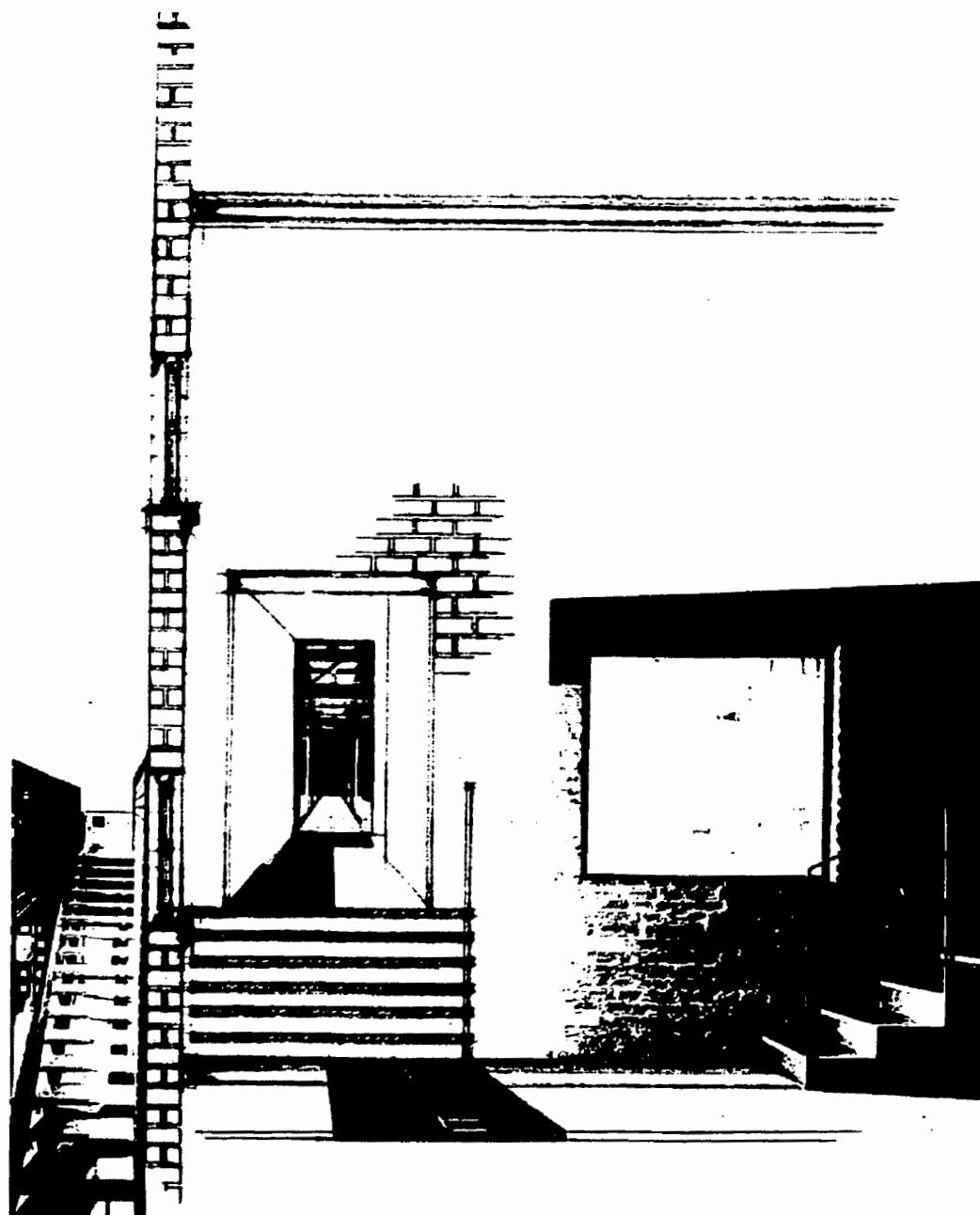
Extending



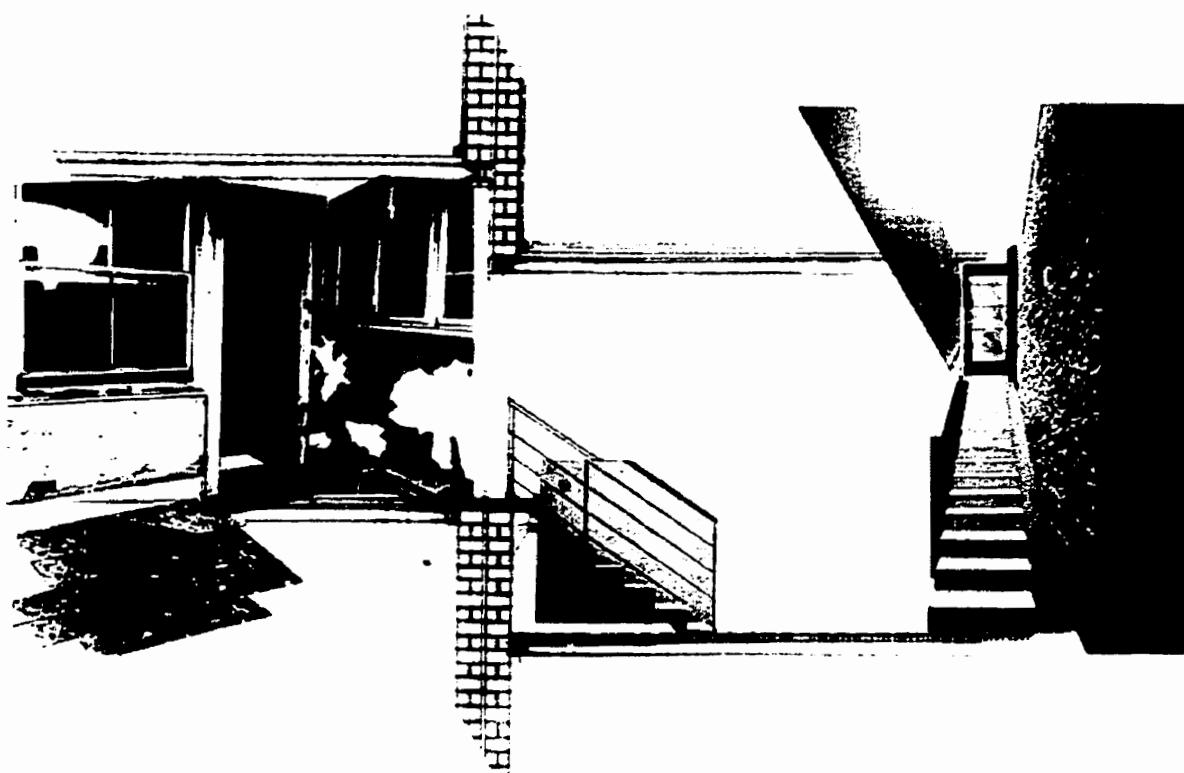
Intersecting

**SPATIAL QUALITY**

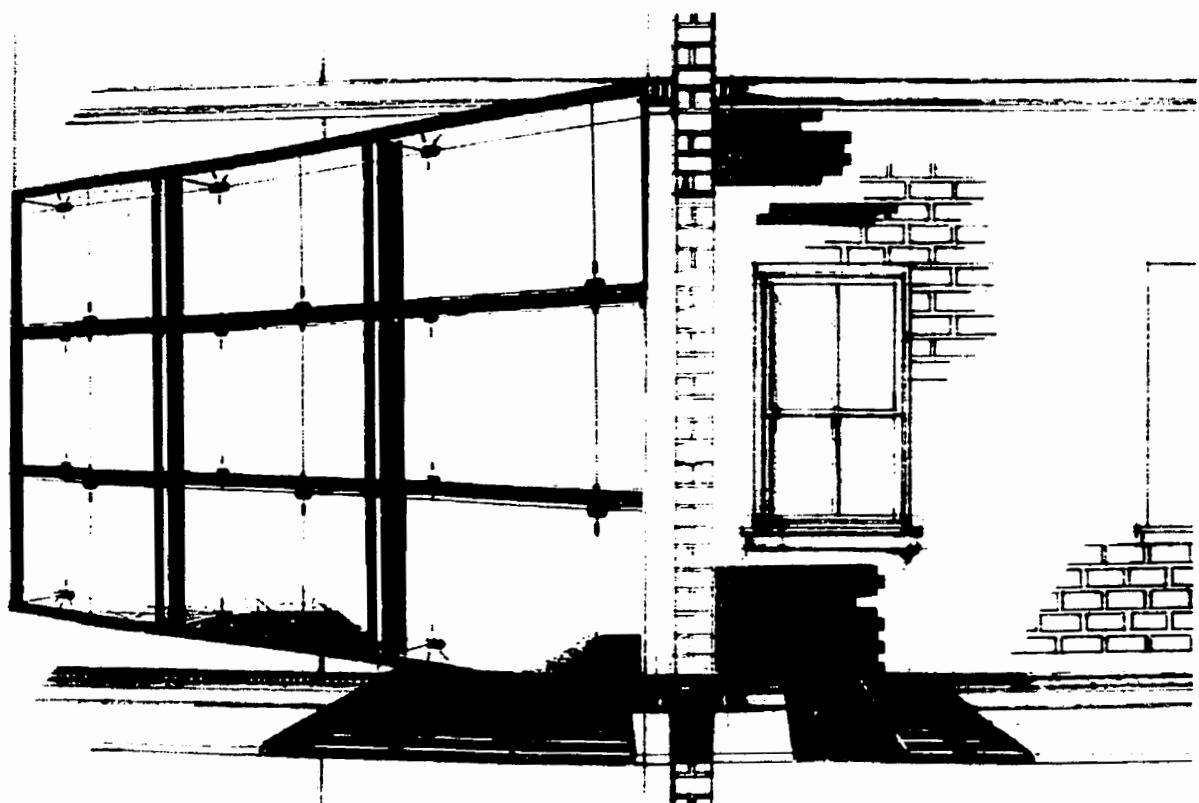
Gallery space, one of the new interventions within the block, provides a space for displaying work by emerging artists. The gallery space has a modern feeling to it, created by the exposed steel structure, glass facade and new concrete floor, with an older quality from the exposed brick walls of the adjacent buildings.



Display room, located in the existing part of the building and maintaining most of its original elements, has been modified by doubling the ceiling height and by adapting some of the new elements within. The brick wall has been punched through to provide access to the adjacent building as well as other activities.



Study rooms, located in the tenement museum, provide small, intimate spaces for individual studies or for a larger group of people to experience the feeling of an overcrowded tenement. The idea here is to maintain the rooms in their present condition, with peeling wallpaper and missing floor boards, giving character to the space as well as remembering what this particular space was all about. On the way to the study rooms, there is a transition from new to old that evokes a feeling of stepping back in time.

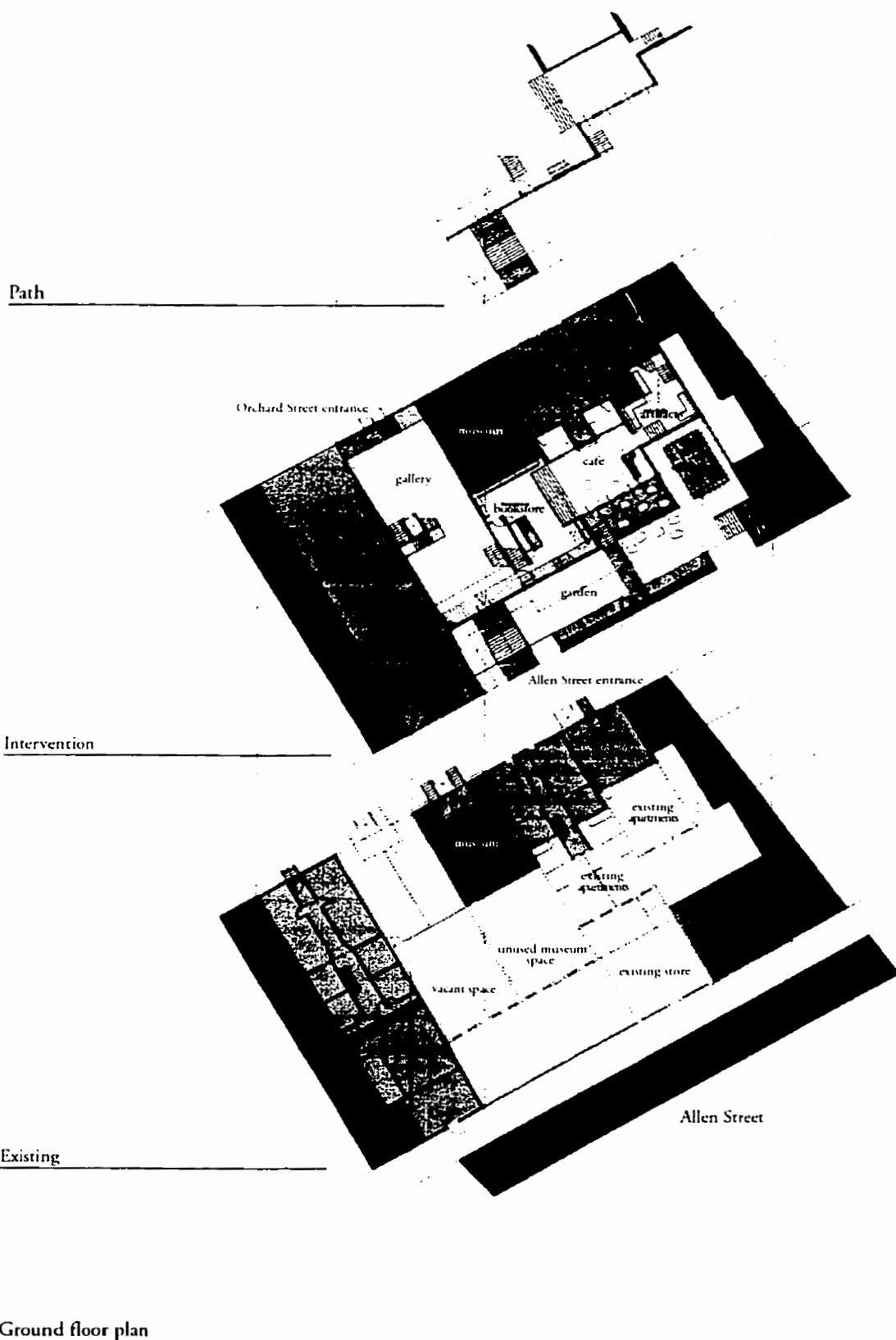


Cinema, located on the top floor of the tenement museum and spilling over the top of the gallery space, is a final destination within the building. It is a place where one can learn about the tenement and settlement on the Lower East Side or simply come to watch an old classic. The cinema extends through two very different spaces, old and new, and unites them through materiality and program.

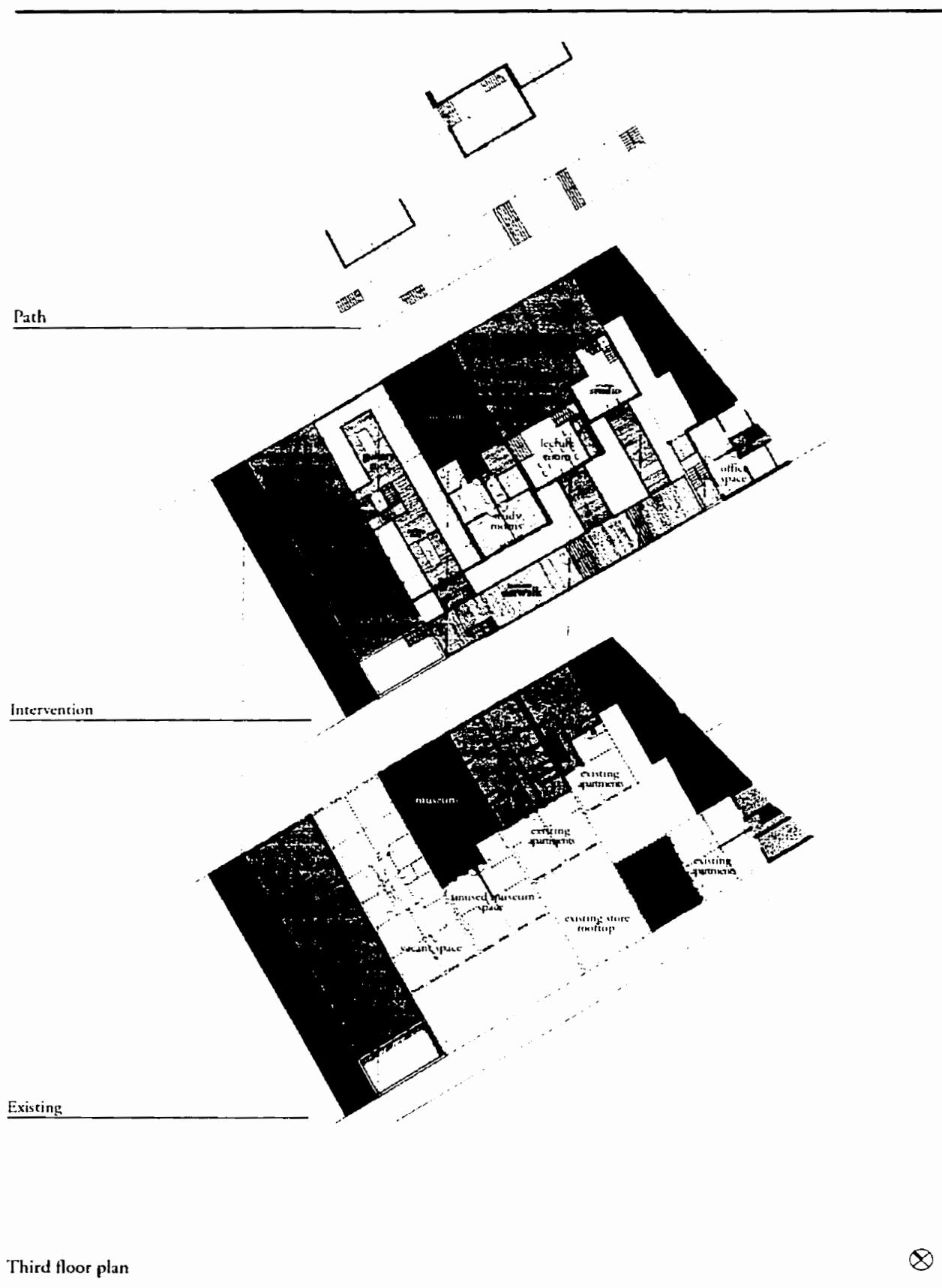


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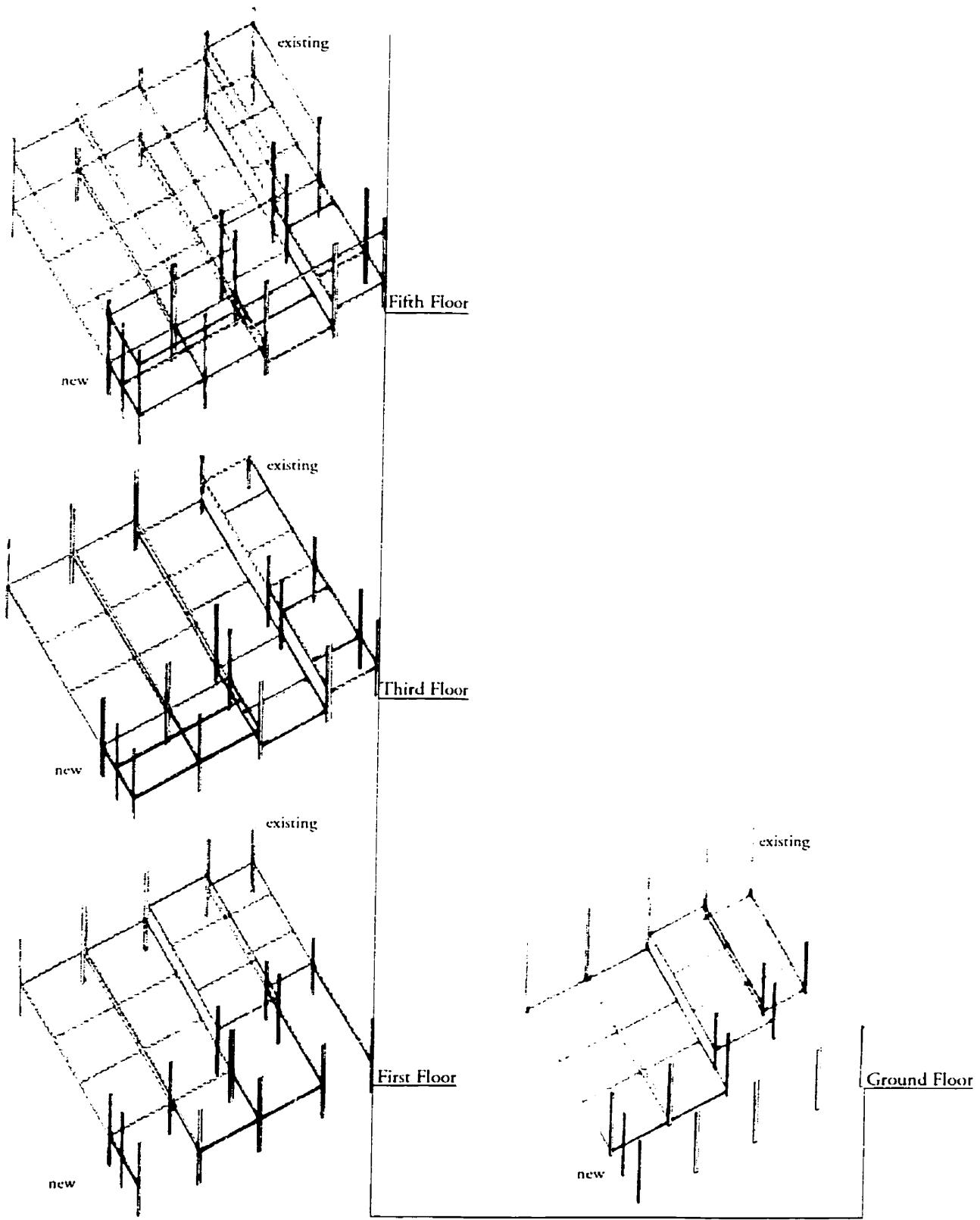
**DESIGN**

**PLANS**

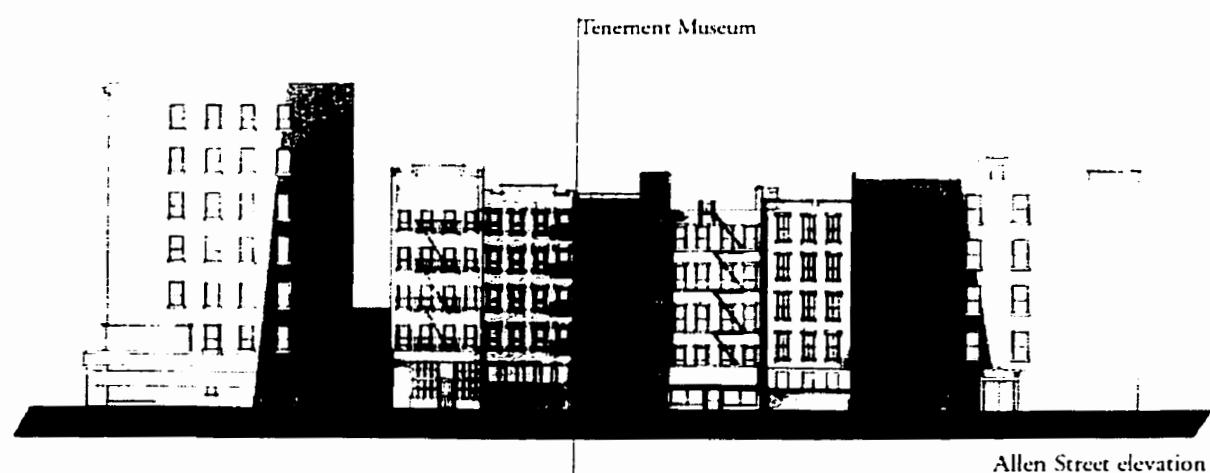






**STRUCTURE**

## SECTIONS



Allen Street elevation



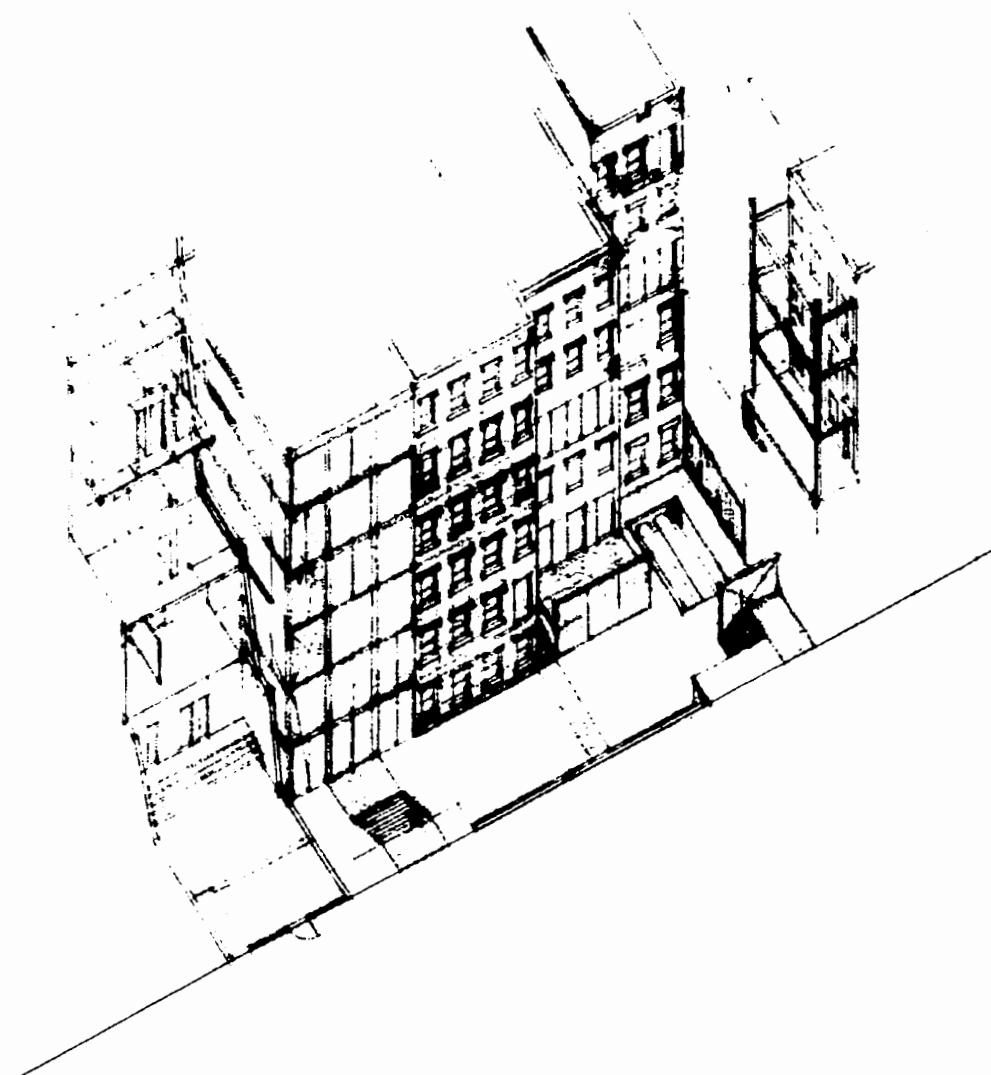
Longitudinal section - existing



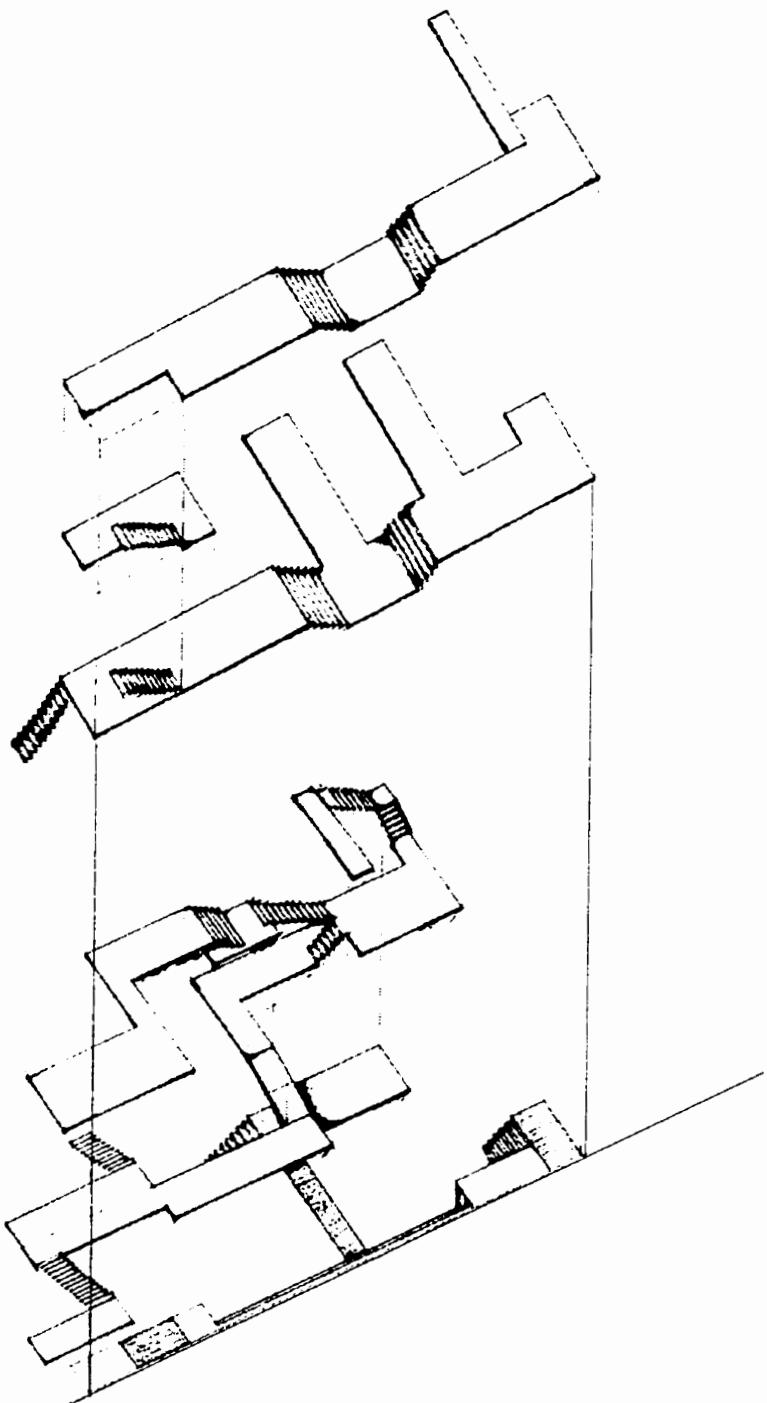
Longitudinal section - intervention

**ELEMENTS**

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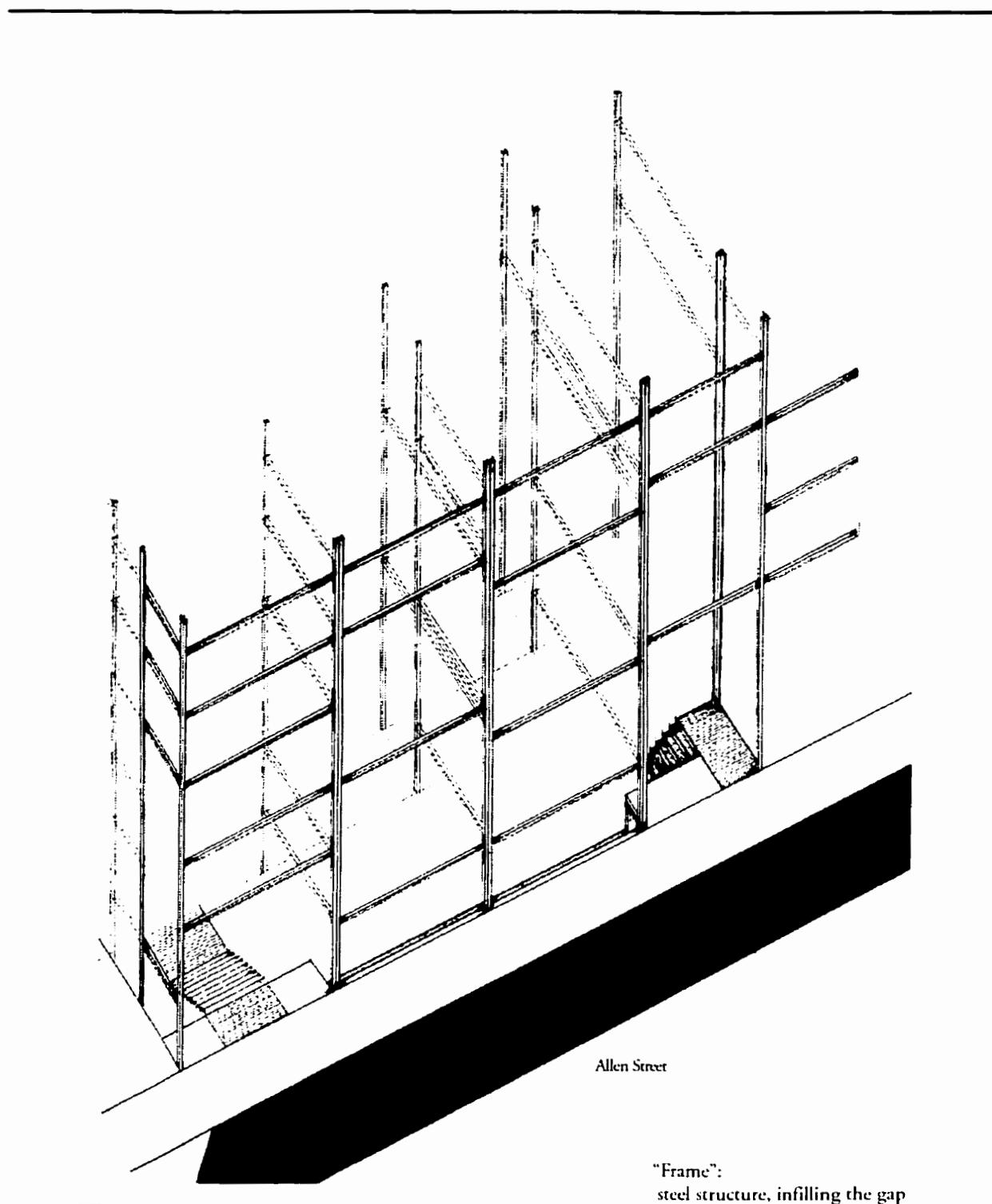


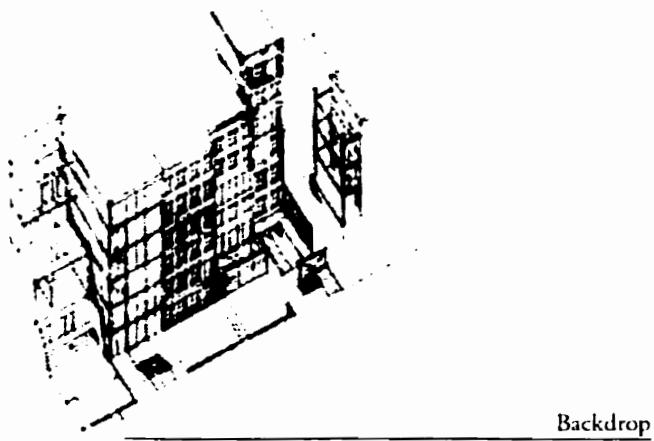
"Backdrop":  
existing and new facades on Allen Street



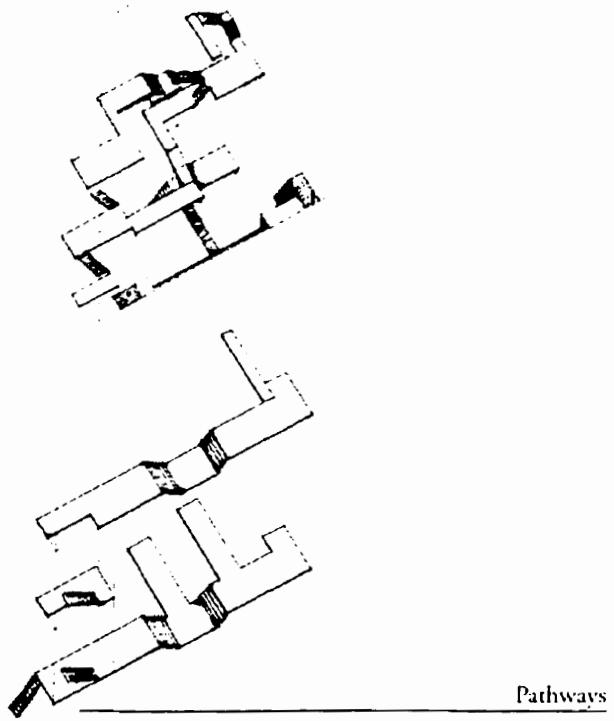
"Pathways":  
upper and lower circulation patterns

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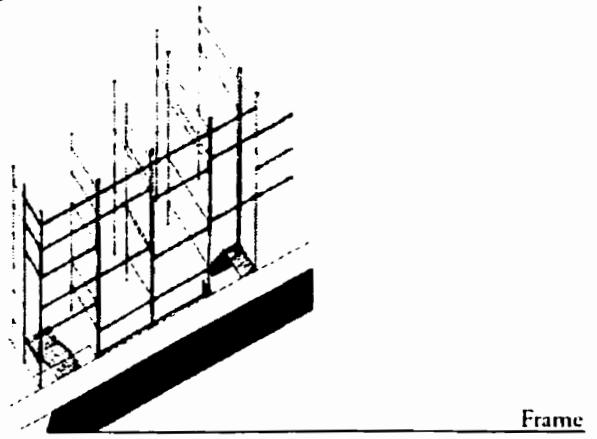


**COMPOSITION**

Backdrop

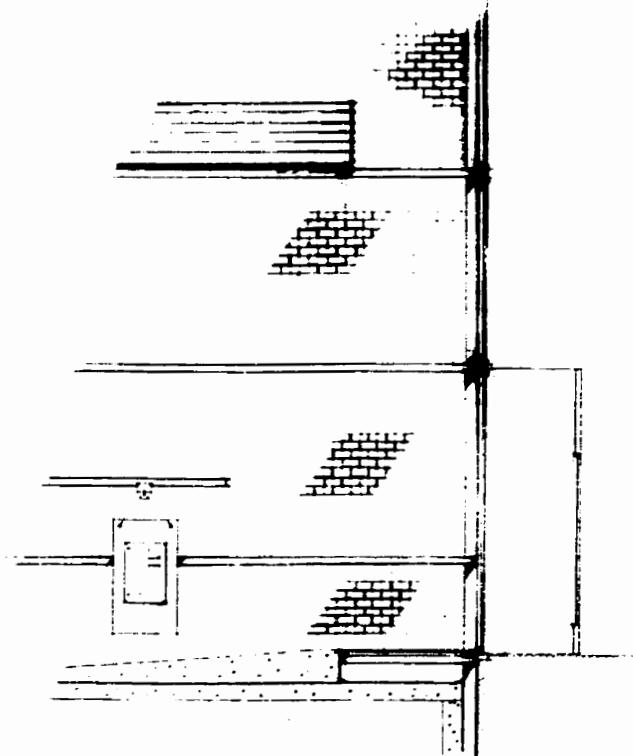


Pathways



Frame

## SPATIAL AND MATERIAL DETAILS



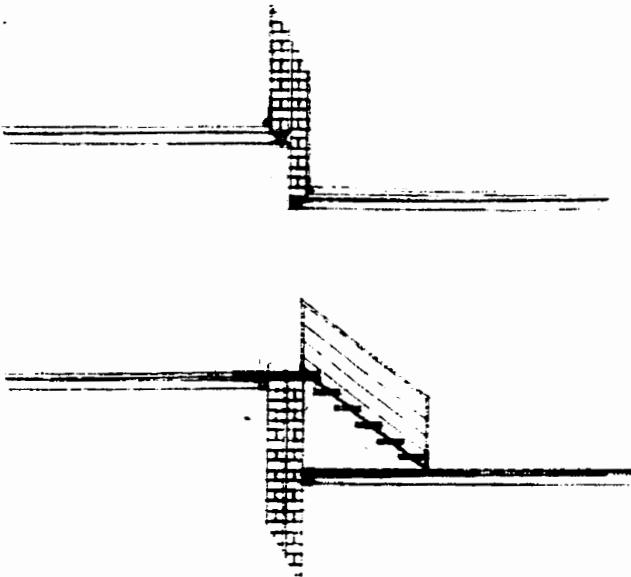
Two-story gallery space

### Detail of #99 Orchard Street

This section has been drawn through the building in the block that has been stripped down to bare, steel structure. A new glass curtain wall facade was introduced to uplift the streetscape at Orchard Street and act as an invitation to the things beyond. The existing steel structure remains untouched and only some parts of it are reused with the new program. The walls enclosing the space on the sides are the exposed walls of adjacent buildings.

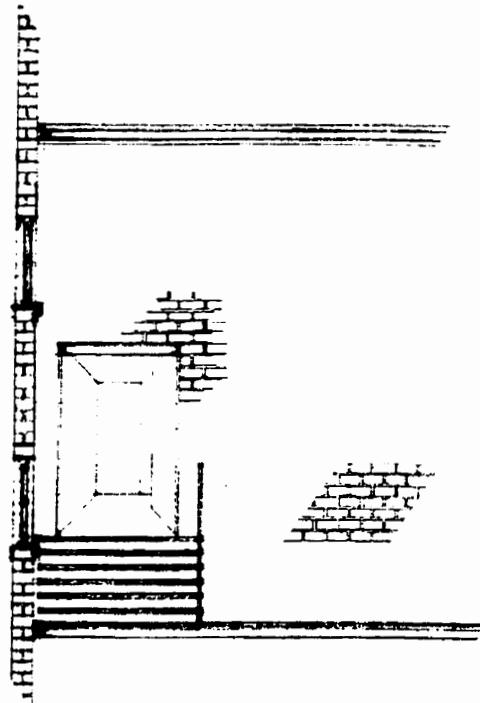
### Detail of #95 and #97

This section shows a crossing between two adjacent buildings, stepping through a double brick wall, and recognizing the level change between the buildings. A tension is created by punching through the existing brick walls, and introducing a new material: steel. This contributes to the quality and the activity within this space.



A crossing between buildings

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Detail of #93

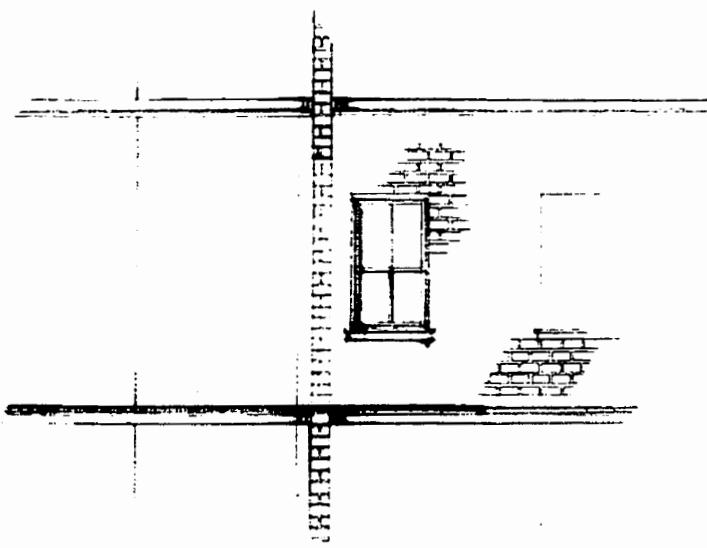
This section-perspective shows the quality of the exterior wall, as well as a spatial configuration around the wall. The space created doubles the ceiling height to allow for more vertical space, which would be unique within the building. The perspective shows the path which connects all the buildings on the site, going through old and new spaces.

**Double-height**

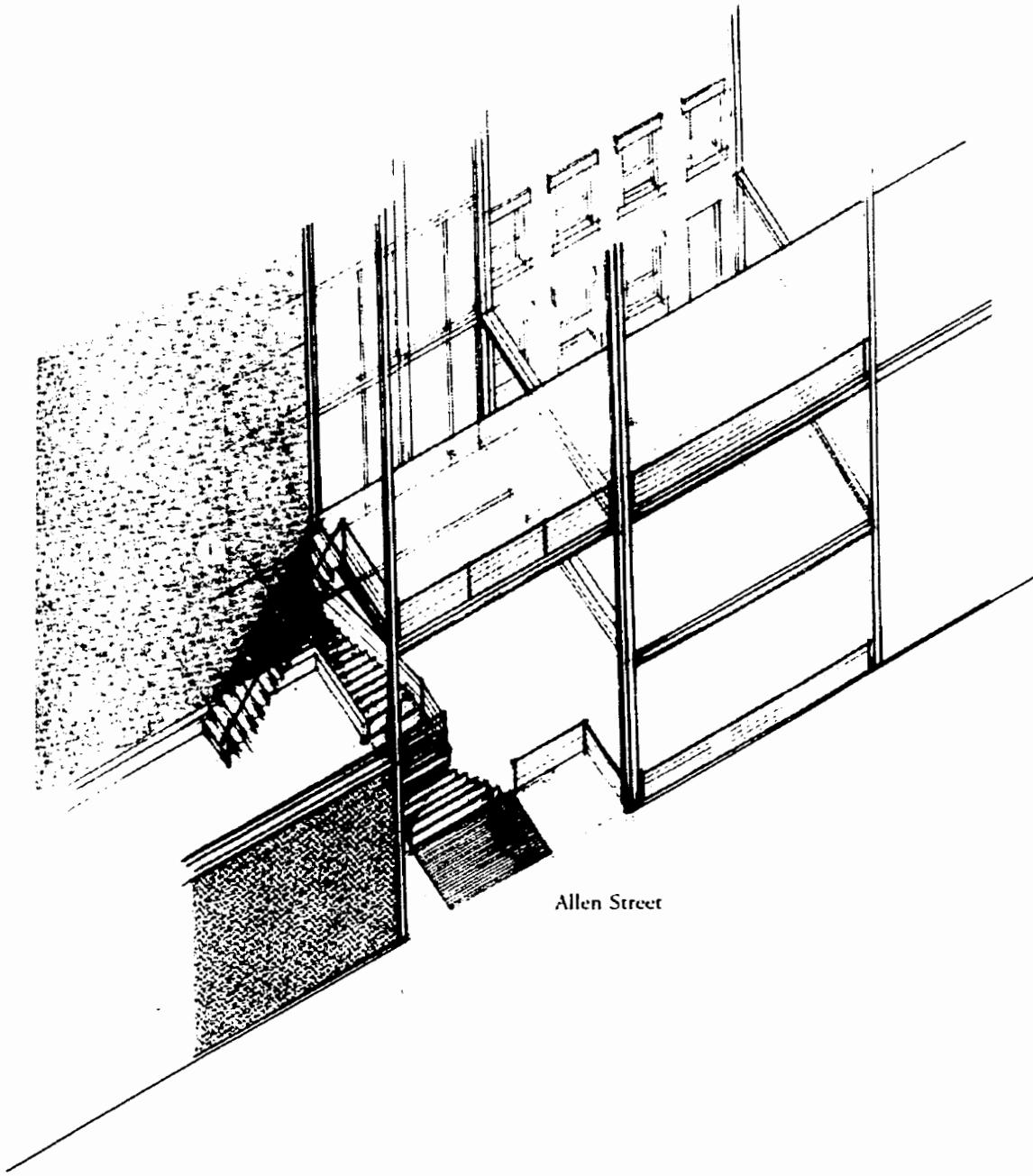
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Detail of #99 and #97

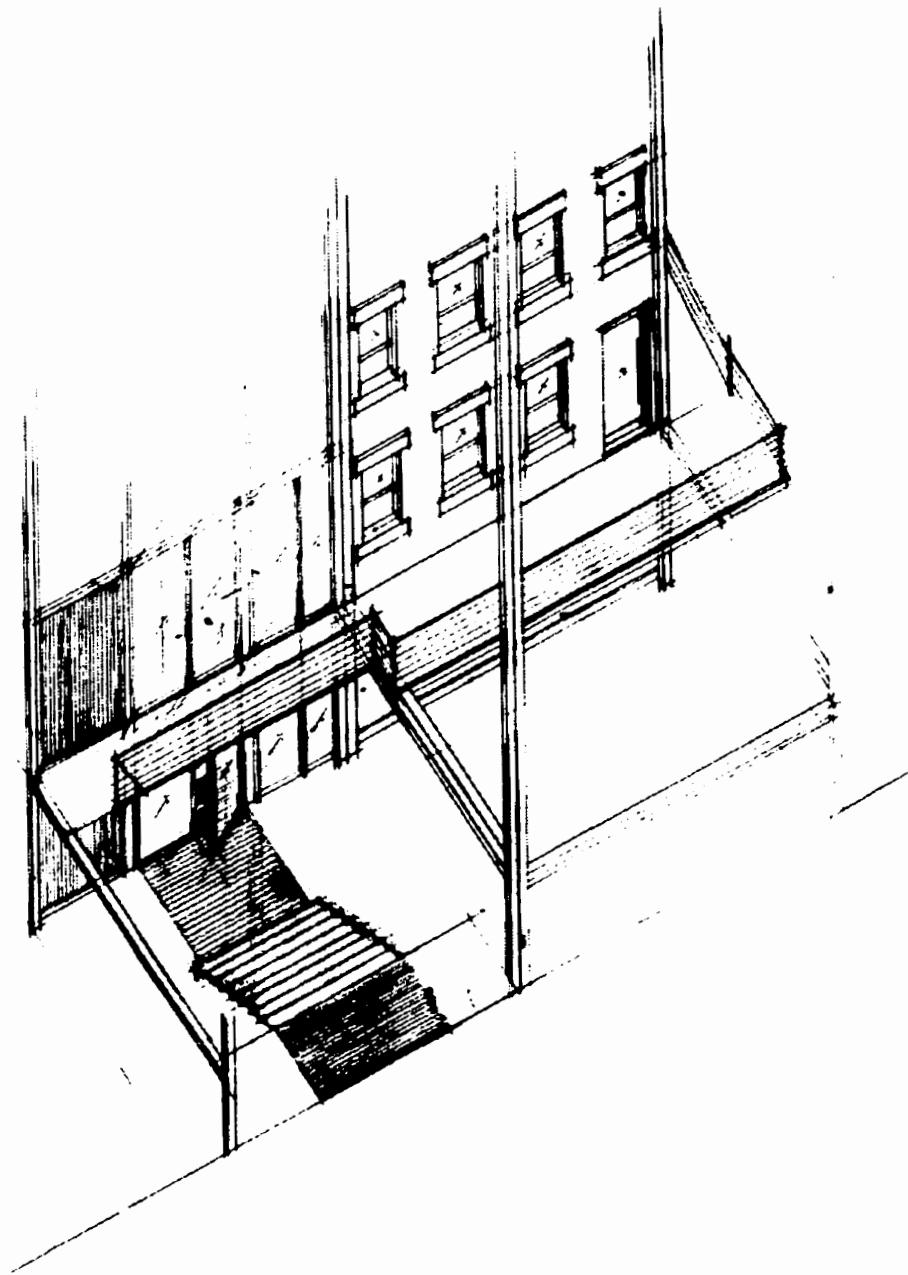
This section shows how the old is united with the new through the introduction of new materials and connections.



**Old and new**

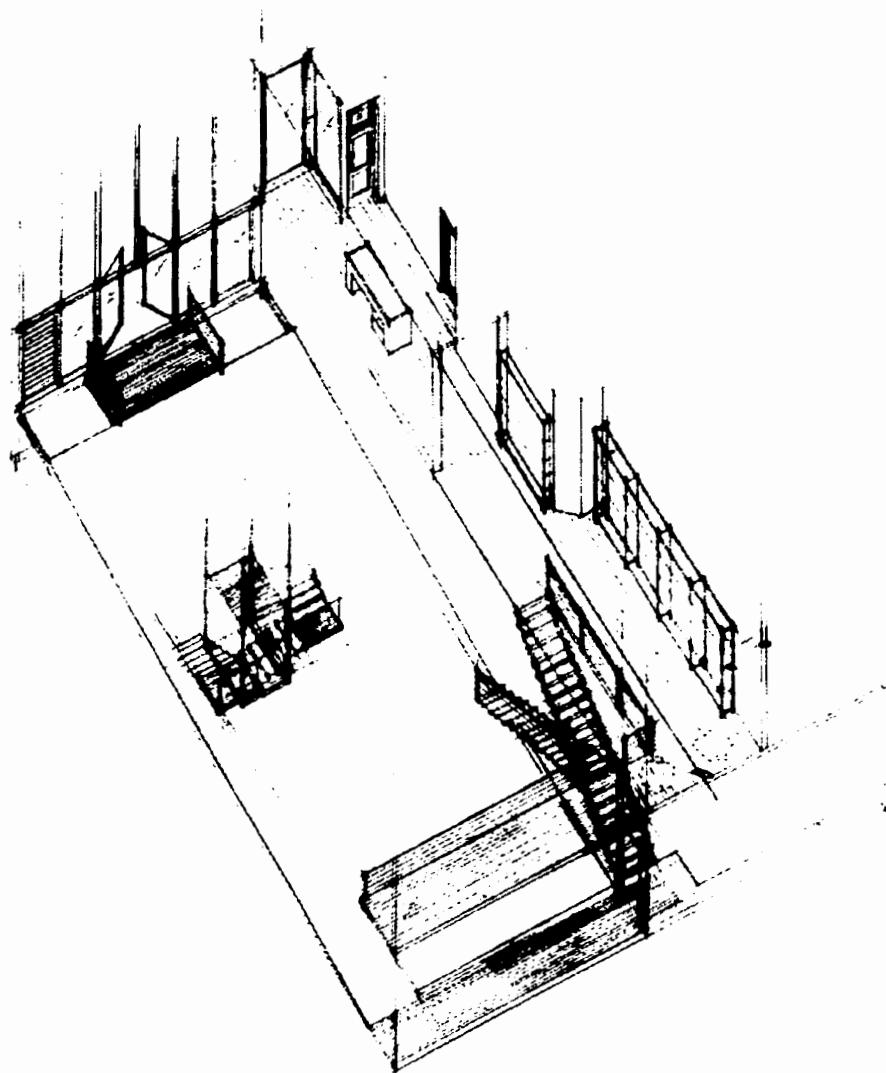
**SPATIAL SEQUENCE****The street**

The spatial sequence begins along Allen Street with a framework that provides an invitation to the building and the activities within.



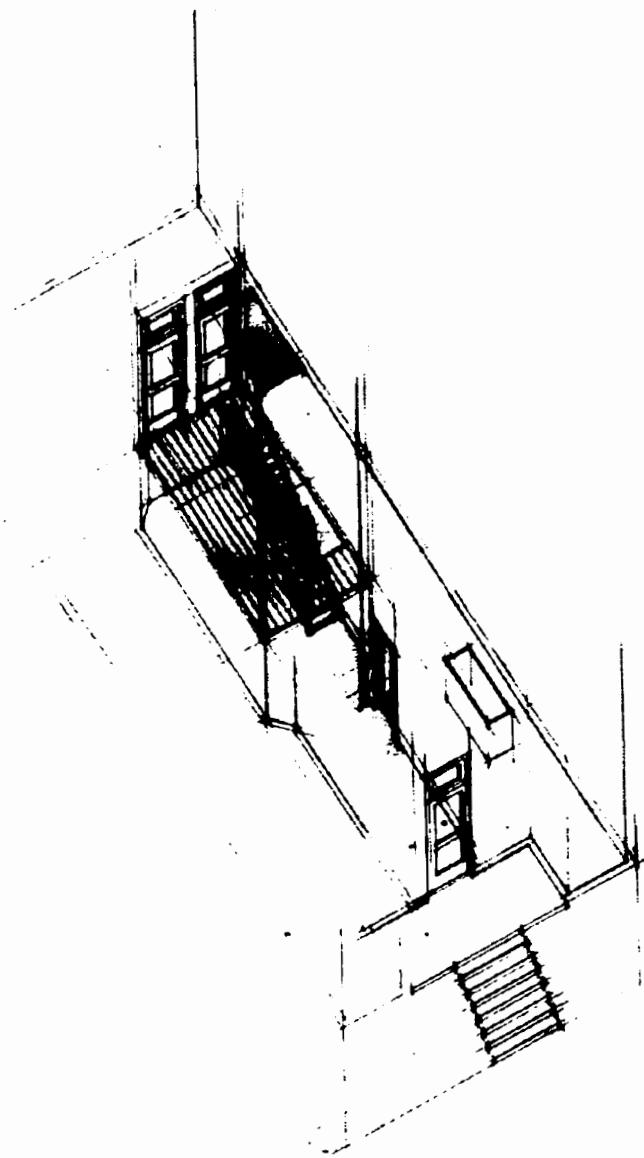
### Entrance

The main entrance to the building, also an exit point, is an important landmark for those who come to visit the place. This is the place where it all begins and ends.



### Gallery and beyond

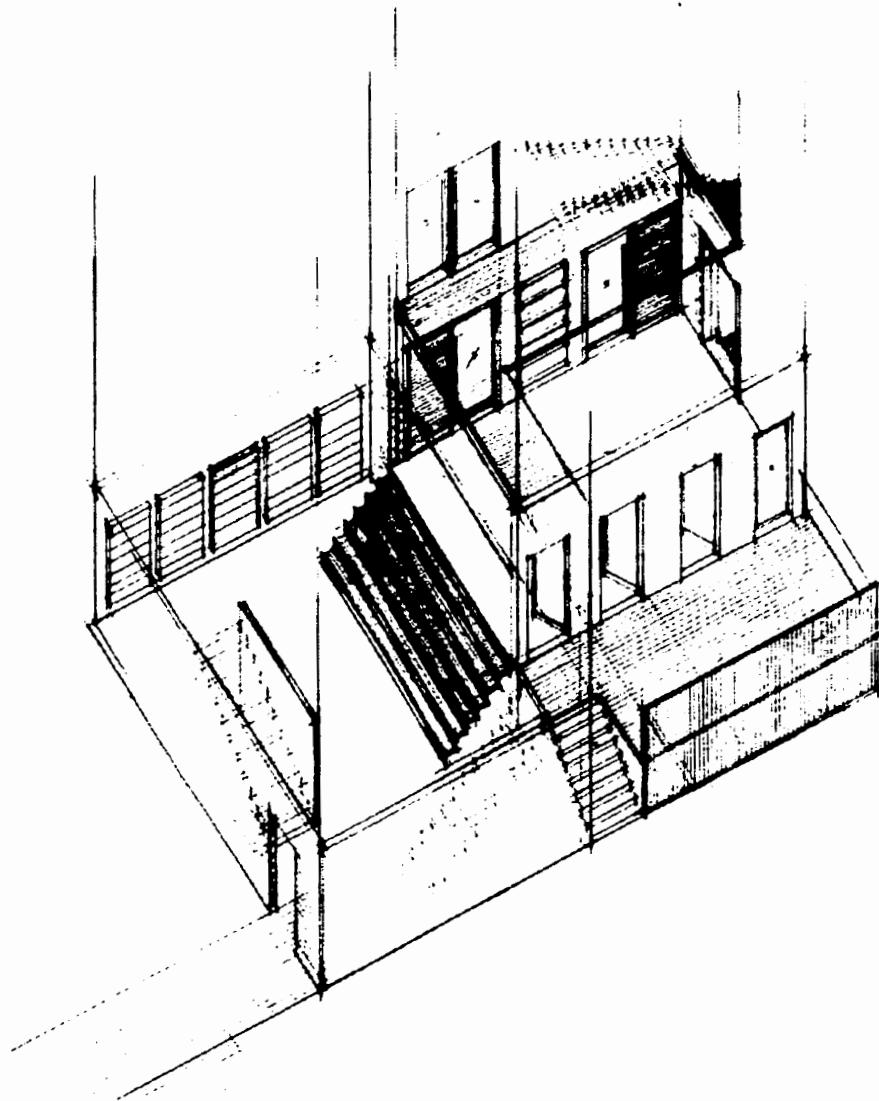
Once inside the building, a person arrives in a gallery space. At this point different routes could be taken, each one leading to a different part of the building, slowly revealing a range of activities along the way.



### Museum

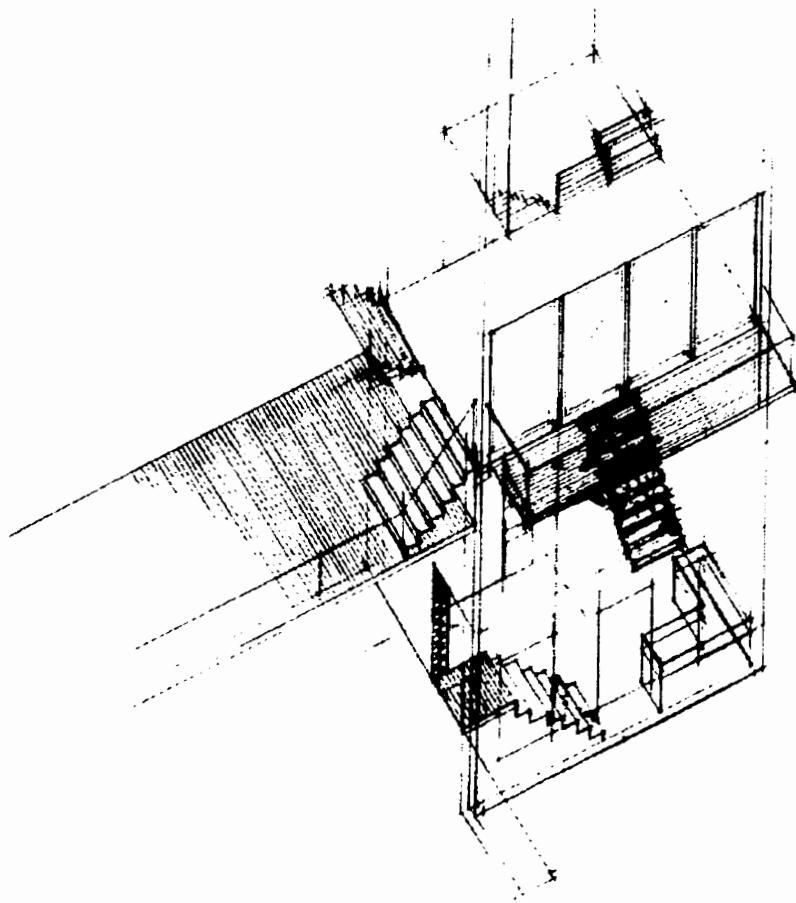
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The first route of the gallery leads to the existing tenement museum, where one can visit restored apartments and contemplate on the lives of those who once called this place home.



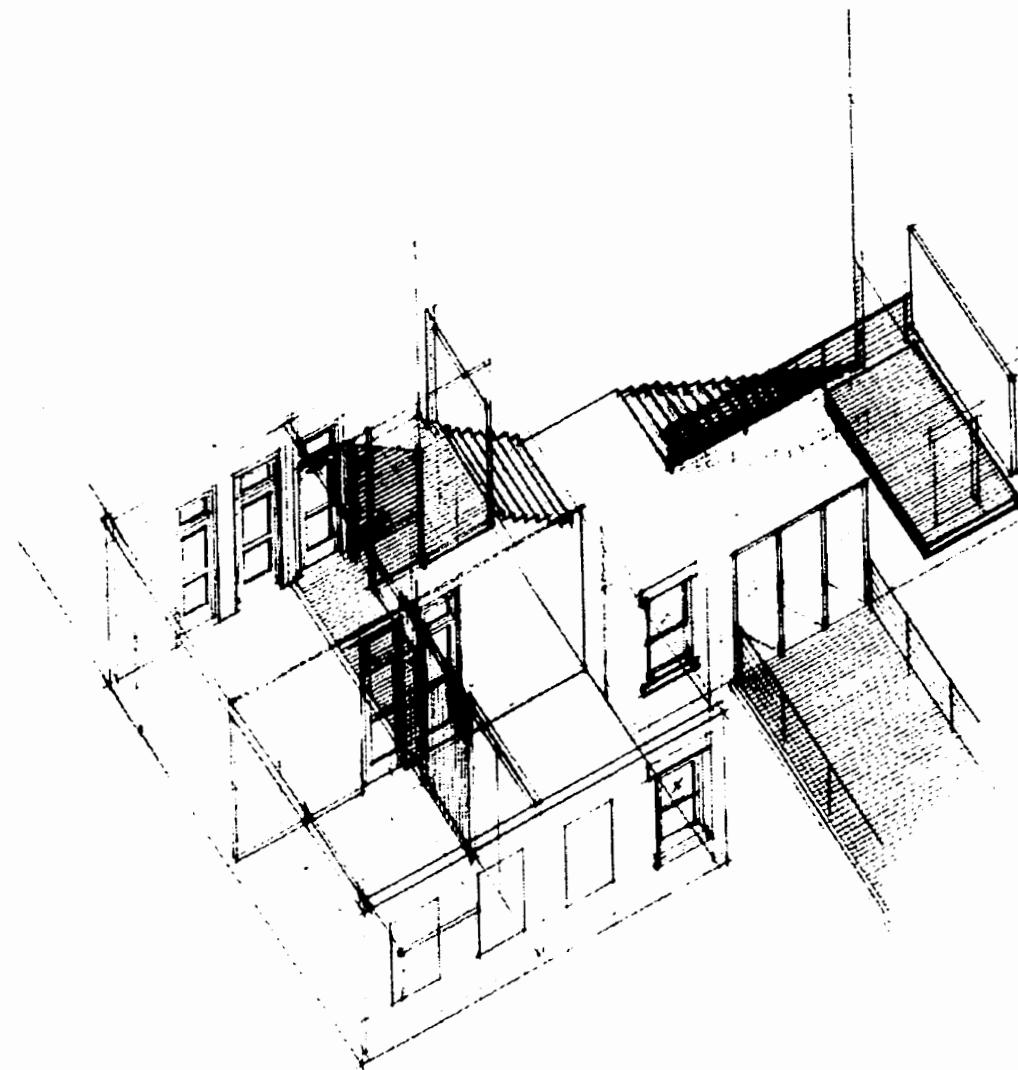
#### Bookstore/cafe

The building also acknowledges everyday activities such as buying a book or drinking a coffee. Spilling over two different spaces and between two adjacent buildings, the bookstore and cafe can be easily combined. One can sit on the stairs and read a book while smelling the aroma of freshly brewed espresso.



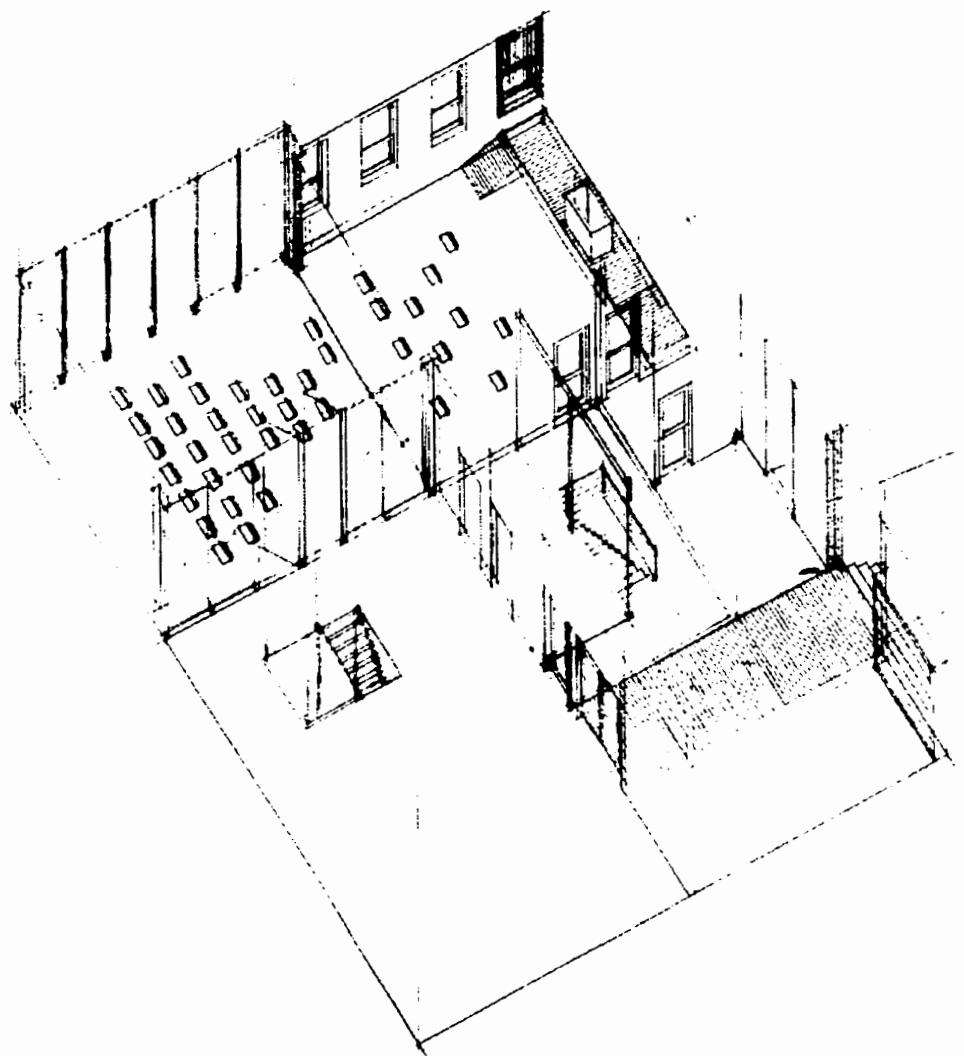
#### Artifact display

The next room along the path reveals a little bit of the history of the place. Various artifacts, found on the site, can be viewed in display cases, with an excavated dig still visible through the nearest window.



### Study rooms

Taking the path farther into the building, one crosses through newly renovated spaces, to return once again to the old. Along this path are study rooms which are located in the tenement museum, still in the same condition in which they were originally found.



#### Cinema/archives

The final destination of the path is the cinema, where one can see movies from the past. During an intermission a beverage can be enjoyed at the adjacent bar while mingling with people from a different path. Opposite the cinema, one can explore the archives.

**NOTES**

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1. Kevin Lynch, *What Time is This Place?* (Cambridge, MA: The MIT Press, 1972).
2. Ewa Piorko, unpublished essay, 1998.
3. Edwin Burrows and Mike Wallace, *Gotham, A History of New York City to 1898* (New York: Oxford University Press, 1999), 12.
4. *Ibid*, 14.
5. *Ibid*, 23.
6. *Ibid*, 42.
7. *Ibid*.
8. Costanza Poli, *New York, Past and Present* (New York: Barnes and Noble Inc., 1998), 44.
9. Oscar Israelowitz, *Lower East Side* (New York: Israelowitz Publishing, 1998), 8.
10. Poli, *New York, Past and Present*, 45.
11. The Lower East Side Tenement Museum, *A Tenement Story* (New York: American Express Company, 1997), 9.
12. *Ibid*, 10.
13. *Ibid*, 12.
14. *Ibid*, 14.
15. *Ibid*, 7.
16. Israelowitz, *Lower East Side*, 52.
17. *Ibid*, 58.
18. *Ibid*, 45.
19. *Ibid*, 61.

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- The Lower East Side Tenement Museum Postcard photographs:  
Facade of 97 Orchard Street; photograph by B. Epps.  
An apartment uninhabited since 1935; photograph by J. Saltzman.  
Gumpertz family apartment, recreated to 1878; photograph by B. Buck.  
Baldizzi family apartment, recreated to 1933; photograph by S. Brosnahan.
- Lynch, Kevin. *What Time is This Place?* Cambridge, MA: The MIT Press, 1972.
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Plunz, Richard. *A History of Housing in New York City*. New York: Columbia University Press, 1990.

Riis, Jacob A. *How The Other Half Lives*. New York: Dover Publications, Inc., 1971.