

PROGRAM AND DESIGN
FOR THE INSTITUTE OF CONTEMPORARY ART
BOSTON, MASSACHUSETTS

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Mathematics

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Thesis Advisor

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Chairman, Departmental Committee on
Graduate Students



ABSTRACT

Program and Design
for the Institute of Contemporary Art, Boston, Massachusetts.
David Curt Morris

Submitted to the Department of Architecture on May 25, 1971,
in partial fulfillment of the requirements for the degree of
Bachelor of Architecture.

This is a building design presentation for the Institute of
Contemporary Art, Boston, Massachusetts, containing an
outline of influences on the design, a Program of design
criteria, and photographic documentation.

The program was written to express the needs of the I.C.A.
in their plans for future growth, and in addition, includes
suggestions for the function of such an Institution.

Thesis Supervisor: Imre Halasz
Title: Visiting Professor of Architecture

ACKNOWLEDGEMENTS

I am grateful to these people for having made this thesis project a valuable experience:

Imre Halasz, who acted as thesis advisor, and who reinforced in me a love of architecture,

Andrew C. Hyde, who offered information and suggestions, with style, while Director of the Institute of Contemporary Art,

Gyorgy Kepes, who gave perspective to this proposal, as Director of the Center for Advanced Visual Studies, M.I.T.

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I NOTES ON THE DESIGN

The original intentions of this thesis project were to look into the relation between Art and Architecture.

I consider any medium, including architecture, a potential art form. Despite differences in media, common to all works of art is the quality of the experience that each affords. This quality is independent of materials used or their durability, or even the span of time within which their impact was envisioned to be effective..

That which also unites architecture and works of art is that they create their own environments. In museum or exhibition/gallery design it is the clash of these environments which is of concern. Since works of art are transient within the architecture, and since they are of utmost concern and demand immediate attention, it has been insisted that the architecture return, and serve only the menial tasks.

But I suggest that it is the opportunity for the architecture to create the environment, provide the context, within which the works of art will have meaning. When the culture evolves and that meaning loses meaning, the entire original framework - the architecture - should be reconsidered.

What are shown are the higher order definitions in a hierarchy of spaces. These should provide some directions for smaller order definitions. Several spatial subdivisions are shown, but these should be taken as suggestions only.

In order to accomodate large order changes in the exhibitions, a permanent swing-crane, is added. It would be erected and used during the construction of the building. An overhead crane, to assist loading operations in the main gallery space, is also available for heavy indoor construction (See photos.)

Site Conditions

The site, a nearly square peninsula bounded on the North by St. James St., and on the South by Stuart St., is contained within a canyon defined by the sheer walls of the 63 storey New John Hancock office tower, (separated from the site by Clarendon St to the West), and the 29dstorey Old John Hancock tower to the East, on the same block. It is one block from Copley Square and Trinity Church, two blocks from the Boston Public Library. (See photos. 22+23)

The community of the John Hancock Insurance Co. will be large, with a population of approximately 15,000 persons. The Institute of Contemporary Art could then draw upon both the daily resident public of the Insurance Company, and the visiting public of the Copley Square area.

This population can be engaged at two levels. At Ground Level, circulation is planned for between the Western exit of the Old Hancock Tower and Copley Square; and at one level below, the Concourse Level, it is planned for an exit directly below the Western exit, connecting with a restaraunt in the first basement of the New Hancock Tower. In both cases the public is free to walk through the Institute building,

and entrances to Institute activities occur at various points along the path. (See photos. 24+25)

The Large Aspects of the Form

As the design evolved it became clear that the site could be exploited far more than the initial assumptions for square footage (as stated in the Program) implied. The project then became one of discovering the structure of the problem rather than fitting a design to specific requirements. Thus the actual square footage of the model more than triples that suggested by the Program.

The 30° geometry was suggested by the directions set by the pedestrian paths, and the North-South axis which determine the light conditions. These in turn depend upon the shadow cast by the New Hancock Tower. As the photographs show (See photos. 26, 27 + 28.), for a typical mid-summer (July) day, the site is sunlit in the morning until noon, half-lit along the diagonal by mid-afternoon (3:00 PM), and totally in shadow by about 5:00 PM.

The below ground-plane-level sculpture court should achieve an intimacy at an urban scale, which can compete with and make use of, the canyon valley in which it sits.

The design is an attempt to establish a potentially fluid environment within which a great deal might be accomplished - because very little is discouraged.

II Program for the Institute of Contemporary Art (ICA)

Site: Hancock Place, Boston

Introduction - general objectives

The needs of the ICA are essentially for facilities to hold exhibitions of various sizes, durations and types, for all known media - including the plastic arts, film and recorded media,, through to action happenings and plays.

It is suggested to incorporate the above with studios for several artists-in-residence who would participate in ICA exhibitions. The effect would be a less restricted, far more open and broad ranging atmosphere of work/display, viewing/doing.

This is proposed in order to reflect what I regard as the double qualities of the artistic process; one, the intensity of the dialogue of the artist with himself during the process of creation, and two, the generative qualities of an artwork by and of itself, divorced from its creator. The first is a period of action, and is a time when an artist is vibrant, grasping and stimulating to other people, the second is a time when the work must speak for itself.

The ICA ideally should encompass both stages. It is the case with an artist and his friends, hopefully it can take place on a community scale. Artworks alone are not the ulti-

mate value, but the artistic process is, engaging artist, artwork and the viewer together. The Arts as a life force are not simply the artifacts of artist, I prefer it that they are the actions of the artists, that the artists and their work are in this sense inseparable. If we are to avoid the interminable search for "essence" in works of art, we should admit, as Conrad Feidler suggests, that the highest destiny of a work of art is reached in the instantaneous moment of its creation, and thus is a quality -which is impossible to "get at" in any quantifiable sense. It is a quality whose generation is a momentous fusion process, and whose trace, in the work of art itself, is a seedling for unlimited future growth. The emphasis therefore, is on process, not produce. Not processes as methodologies, but processes as on-going activities. As such, the ICA can become a stimulus center, not only to its own members, but to the community as well.

Another important feature of the artists-exhibition designers, administrators merger is that the nature of the exhibitions would follow directly from the activities of the artists: they would be invited to participate in ICA sponsored competitions (e.g., Summerthing, Project '70), invited to carry on their own work leading to an exhibition, or invited to collaborate with others on a joint venture. Or the artists themselves might initiate projects; in short, to extend the

goals previously expressed by the ICA to work "towards creating a better visual environment in the city of Boston".¹

To underscore that the ICA would become a communal facility for work, action and participation I suggest that it consider itself a Collective/Collaborative.

The function of the ICA-C/C in the Community

As art media are the full open range of human experience, opportunity for contact of the artist with the community is a service to both.

One can see the function of the Institute in its business district context (which can be viewed as hostile, yet ideal) as acting as a gadfly - provoking participation in its activities, and as a source of stimulation and information; the dual qualities that works of art afford.

The content of a work of art often deals with highly relevant moral issues (potential political issues), and are sources of healthy controversy. Thus the Institute might very well function as a public forum; a point of convergence for art activity; a resource center; and a public amphitheatre. This is not to say that all artists are great moral and spiritual leaders by definition, nor that the Institute should become a guidance center. Rather it would serve only to raise issues.*

* It is likely that the Institute would become a political

It should promote a civic awareness of urban life - generating a new scale of awareness: art need not confine itself but may turn to activity at all levels and all physical dimensions in society. Acting as a source for urban life it is also possible that exhibitions, and street activities might emanate from it.

The direct social consequences of this idea have long been exploited. The Tower Monument to the III International by Tatlin was designed along these lines, and was to be a dynamic changing source of community stimulus - as described by Nicoli Punin:

The monument contains also an agitation center, from which one can turn to the entire city with different types of appeals... one can also attach a giant screen, on which it would be possible in the evenings with the help of a film reel to send the latest news from cultural and political life throughout the world... it should be the center of a concentration of movement... sometimes there will be the powerful and laconic expressions of an agitator, sometimes messages, decrees, regulations, latest inventions, and explosions of clear and simple thoughts, creating, only creating...²

The fifty years since that was written have not invalidated the suggestions, so that all aspects of the ICA-C/C plan should be considered as potential communicators; areas for

forum, if not a political entity unto itself. But it is not my intention to foster a new center for political art, but to allow for the ingestion of all relevant inputs. Artists are not primarily political animals, but humans, for whom politics is as vital a concern as are other human concerns.

display, projection, broadcasting and staging of outdoor events of a broad range of sizes. And a specific zone should be created as an Information Center, telling of Institute events and events in other cities, other countries, by the use of television, films and tapes. Casual public contact would be easy and encouraged; a library and other public resources would be adjacent.

It should be noted that the site, bordered on opposite sides by the high walls of the Hancock Towers, defines a space unusually well suited to staging events that range from tremendous scale. The Institute would function as an integral part of the city in the city's process of self-regulation. Gyorgy Kepes has pointed out a biological parallel:

I am sure you know about the concept of homeostasis, wherein the organism automatically adjusts to this or that excess in order to preserve its physiological equilibrium. This process, which exists on a physiological, individual level, must now be developed on the social and cultural levels. In this development the artist's sensibility will play an immense role. ³

Art and the art process is however not solely valued as a source of new concepts, or for its content, i.e., for its role in the development of epistemology. Emphasising the second of the dual qualities of a work of art - its mystical function - it acts as a leader to what Conrad Fiedler calls a higher consciousness. Susan Sontag has dealt thoroughly with this issue. It is worth reinforcing the point with her view:

A work of art may contain all sorts of information and offer instruction in new (and sometimes commendable) attitudes. But so far as we deal with these works as works of art, the gratification they impart is of another order. It is an experience of the qualities or forms of human consciousness.

I have several times applied to the work of art the metaphor of a mode of nourishment. To become involved with a work of art entails, to be sure, the experience of detaching oneself from the world. But the work of art is also a vibrant, magical, and exemplary object which returns us to the world in some way more open and enriched. 4

The artist's passion may be taken as a bulwark against the ever potential meaninglessness of the act of living. Uncontrollable and necessary; a way to give the world meaning - not objective meaning, which is an illusion (as philosophy teaches) - but meaning which is firm ground for future actions. Those who can find heart to believe in the illusions of life act on them as though they were objectively real. For the artist, every act of art is a denial that the action may not have meaning, and be illusory.

The ICA-C/C is to function both as a source of ideas and as a source of inspiration; it is not primarily a museum, nor a forum, it would be both, and would reflect the range from outdoor/public to indoor/private with provision for colloquia and large scale projection screens as well as workspaces and quiet places.

The nature of the Gallery-Exhibition spaces

While exploiting the opportunity for contact with the

Community, the exhibition spaces will be functioning within two extremes; one, active public participation and discourse, and two, the need for concentration and contemplation.

The galleries require flexibility. But completely mutable spaces are not desirable; it should perhaps be considered in the same sense as a stage set being a prediction about future possibilities. How to establish a working framework for actors that both supports and leads and which is at one with the whole process was faced by Adolph Appia, in his work with stage set design. The total integration of the performance: stage, backstage and audience is desired. Equating the "body" with an art object:

All forms other than bodily forms tend to be in opposition to the latter and never become one with them. It is the opposition offered to the body by space which makes it possible for space to share in the life of the body, and reciprocally, it is the body's opposition which animates spatial forms. 5

As usual the opposite extreme is admissible. Maximum flexibility is required in certain areas to accommodate unpredictable - environments, flipouts, traffic-works on a scale that perhaps links with the street. Within a mutable framework, according to Bruno Zevi:

The works of art themselves create the architecture, dictating the spaces and prescribing the proportions of the walls. 6

Since the creation of specialised local environments is

display, there should be facility for exhibiting everything from Cycladic Miniatures to environmental happenings.

The nature of the Artist's Facilities

The artists who will assemble at the ICA-C/C will come with the understanding that they are to contribute to the life of the whole institute. A fellow-ship would be granted to support a proposal of work that would ultimately be shown there, or which would be part of an exhibition scheduled to travel from there. But the opportunity to pursue other work at the same time (conditional on the nature of the proposal) would exist.

As an entity partly unto itself, the group of artists-in-residence will want to stress the value of on-going activity in itself. The life of an association or research group is measured not so much in the turnout of finished objects, but in the generation of possibilities for exploration - possibly leading to finished works, but more than this - emphasising the evolution of ideas held and discussed by the research group. It is on this level that the group would benefit from contact with the outside.

The ICA-C/C should be a work-place and a thought-place where even as unstructured an activity as Platonic Dialogues could take place...and with as much emphasis on "publishing the result" as those were reputed to have had: none. To

emphasis the finished work as an item to be stored in a museum, or to expect and demand finished works from a research group is to turn any presentation facility into a retail counter, and any working group into a production line.

The workshop -collaborative would be modeled after the Center For Advanced Visual Studies, M.I.T., which hopes to make use of its close proximity to a technical institution for its information and capabilities. It should act as an intellectual loading dock, with space to handle colloquia, seminars.

Contact with any[&] all "exterior" influences (business, the finance world, the market) is potentially healthy, nott~~to~~men - tion the obvious benefits that accrue to the interchange of ideas on a public forum. Hence where possible, suggestions or connections to the outside are encouraged. The emphasis here is on providing possibilities for contact between all actively engaged people. Everything is comprised - all inputs are relevant and informative.

These last comments should be juxtaposed with the requirement that, as a place to work, the artists should have the great^{est} privacy.

The life of the ICA-C/C

As art movements evolve into new movements, and the set of concepts which are the initial movement loose impact, it has been suggested that they be discarded and forgotten, along with their representatives, the art objects (the art-object

vs. concept art debate). And there is a corollary question: Why then build buildings to house these objects? one could as well try erasing history, which as best illustrates the innate processes at work behind all developments.

The object should be recognised for what it is: a communicator, the medium through which the concept "travels", not a meaningful entity unto itself. A simple gesture to this is to provide storage space for those objects which do not at the moment conjure a heightened meaning, and to consider them also as "research resources", useful (though not vital) to the creative process.

For past art movements old art objects may be their only representatives, but for current movements, the concepts are best represented by the artists themselves and their on-going activities. I consider both to be interwoven in the whole art process, and is the essence of this program.

The building itself acts as a communicator for concepts and thoughts not yet articulated, and will have to try to house activities/artists within an environment that caters to all possible needs. It therefore runs the risk of institutionalizing and rigidifying activities by indulging every whim. As a step toward the goal of maintaining a creative center - a state of continually becoming - it should retain the capability of a transfer of emphasis to avoid becoming tragically obsolete; it should be considered as a mere tool

in a process whose usefulness is effective and necessary but limited. If a built structure can be posited to take part in the inevitable-dialectical-revolutionary-evolutionary-process it has succeeded. As head of Experiments in Art and Technology (E.A.T.), Billy Kluver has expressed the same sentiments:

It is a pleasant thought to assume that institutions can fade away. Particularly if they have to do with art. Another possibility is always to stay "ahead" of the artists. 7

One way to stay ahead is to try not to second guess a particular movement, but to design for as many as possible. The ICA-C/C must be capable of change and readaptation, possibly for use as something else in the future.

Final remarks concerning the ICA-C/C - Community interface

The museum is becoming part of everyday existence, and anti-isolationist efforts are being made to demonstrate the essential interdependence of all activities. To the scheme can then be added a Restaurant, Cafe, and small shops. The level of public participation should include programmed interchanges with the Institute, and also casual visual contact - exploiting the site as a public pass-through and market area. Galleries may also be used for public lectures, childrens' art classes.

There are essentially two populations, permanent Institute

and transient visitor, and of the latter are included those who simply use the property as access: the circulation spaces should be considered public with no restriction. These spaces are an opportunity for contact with Institute activities, where the passerby can learn about local/internal or regional/national activities, through as many different media as needed.

NOTES

- 1) THE INSTITUTE OF CONTEMPORARY ART: PAST, PRESENT,
FUTURE
- 2) Nikòli Punin on Vladimir Tatlin's Tower: VLADIMIR
TATLIN, MODERNA MUSEET, STOCKHOLM (exhibition pub-
lication) 1968
- 3) Gyorgy Kepes: INTERVIEW WITH GYORGY KEPES,
Art in America, Jan - Feb 1968 p 46
- 4) Susan Sontag: AGAINST INTERPRETATION
- 5) Fuerst and Hume: TWENTIETH CENTURY STAGE DECORATION,
Blom, New York, 1967
- 6) Bruno Zevi; entry on Architecture, ENCYCLOPAEDIA OF
WORLD ART, p 3 (of entry)
- 7) Billy Kluver: THE ENGINEER AS A WORK OF ART,
Art in America, Jan - Feb 1968 p 40

III Space Needs for ICA-C/C and related Facilities

<u>Requirements</u>	<u>Comments</u>	<u>Space (sqft)</u>
(including personnel)		
<u>Administration</u>		
Director	Assistants clustered around Director in order of importance; but generally open. Provision should be made for closing off the Director's and at least one other office for acoustical privacy. Conference room (to be used occasionally as private gallery) that can be separated both visually and acoustically	
Asst. to Dir.		
Adm. Asst.		
Dir. of Education		
Membership Sec'ty accountant		
	space needed.....	900.
<u>Library</u>		
Librarian	To function as resource center. Files and storage for books, slides, films, tapes. Includes reading and viewing rooms for slides, films, also TV tape viewing possible with monitors to be wheeled freely within a space. Example library space; BAC Library	
	space needed(library).....	300.
	(viewing rooms).....	400.
<u>Information Center</u>		
Clerk	To function as a public contact node, providing information about ICA-C/C activities. Also reception, coats, chairs to sit. Contains Retail Counter. Sale of Christmas cards, Posters, prints etc., tickets.	
Receptionist		
	space needed(node plus desk)....	300.
	(storage).....	100.

Studios

10 Artists

Divided as to Plastic/Recorded media. Independent and private (but accessible by community when encouraged by artists) with contact to the Administration and conference room. Each space with sink, natural north light, access to elevator, loading dock, outdoor construction space.

Space needed (10 studios, each 625)
.....6250.

Workshops

Fully equipped shop for wood and metal work. Serves special needs of artists, but for use also in exhibition preparation, and for maintenance. Access to galleries, artists studios, elevator, loading dock; fume hoods.

space needed (plus shop storage)
.....600.

Darkroom

Facilities for developing and printing, plus storage for liquids.

space needed.....500.

Galleries

Use: 2 to 3 big shows per year, running 5 to 6 weeks, requiring 5,000 to 6,000 sqft.

or

8 to 10 smaller (1 to 3 man) shows per year, running 1 month at a time, requiring 2,000 to 5,000 sqft.

Generally the large and small galleries should allow for mutual exchange - free flow into one another - and if used all at one time should permit various routes of travel (avoid circuiting).

One gallery to be set aside occas-

ionally for Hancock Co. or community use; by shutting one set of doors, opening another.

Main Gallery

For large unpredictable; 90'H
50'W 100'L Requires natural light,
south light possible. Should be
able to do heavy assembling in this
space: equipped with fork lift, winch,
overhead crane, access to elevator
and workshop, heavy loading, access
to outdoor plaza. Requires consider-
able storage.

space needed (main).....5000.
(storage).....2000.

Small Galleries

Artificial lighting for photographs,
prints, paintings and other light-
sensitive objects.

Provision for mounting and demount-
ing temporary exhibitions.

space needed (for however many
galleries).....5000.
(storage).....1000.

Projected Media Facilities

Functions as a center for related
projected and recorded media: film,
TV, tape, etc. Spaces needed to
accommodate each of these separately:
film editing and projection, film
studios, video taping studios, tape
editing.

At least one studio to be used to
record regular programs, should that
develop (childrens programs have
been suggested). Three offices/studios
affiliated with these facilities.

Example facility: M.I.T. Film
Laboratory.

space needed(total).....10000.

Theater

Theater manager

Function is to enrich life of area after hours. Near Restaraunt, but to be shared with Projected Media facilities as an alternate working studio.
 Programs to be supplied in part by artists, but regular programming included.
 Separate entry from Institute, as small art theater (also available for rental to outsiders).
 Capacity 250; as many surfaces usable for projection as possible.

Space needed (office, projection room, stage, backstage and Green room).....5700.

Maintenance

2 assistants

Assistants to help with exhibition construction. Provision for Electrical, Heating, Aircond., etc. access to loading dock (which this assists)

space needed.....500.

Total number of Institute community: 22

Facilities under separate managementCafe

Short order, serving ICA-C/C and casual visitors. Near main entry. Jam sessions possible on raised platforms. Access to loading dock.

space needed (plus kitchen)...2500.

Restaraunt

Plush, with Bar: 40 to 50 feet long; which one must pass by to reach dining area.
 Galleries surround, creating art environment.
 Access to part of main hall, and to

outside, and to loading dock.
Capacity: 100.

space needed (plus kitchen)...4000.

Small Shops (4 to 6)

At both Ground 1 and Concourse level - Marketing childrens' clothes, artist's supplies, etc., access to loading.

space needed (each 1600).....8000.

Day Care Center

To provide public service, add to life of area, using outdoor pool and plaza area for play. Tie in with Institute activities to provide outlet for childrens programs initiated there, such as TV show, Craftsmobile, Collaborations with Children's Museum.

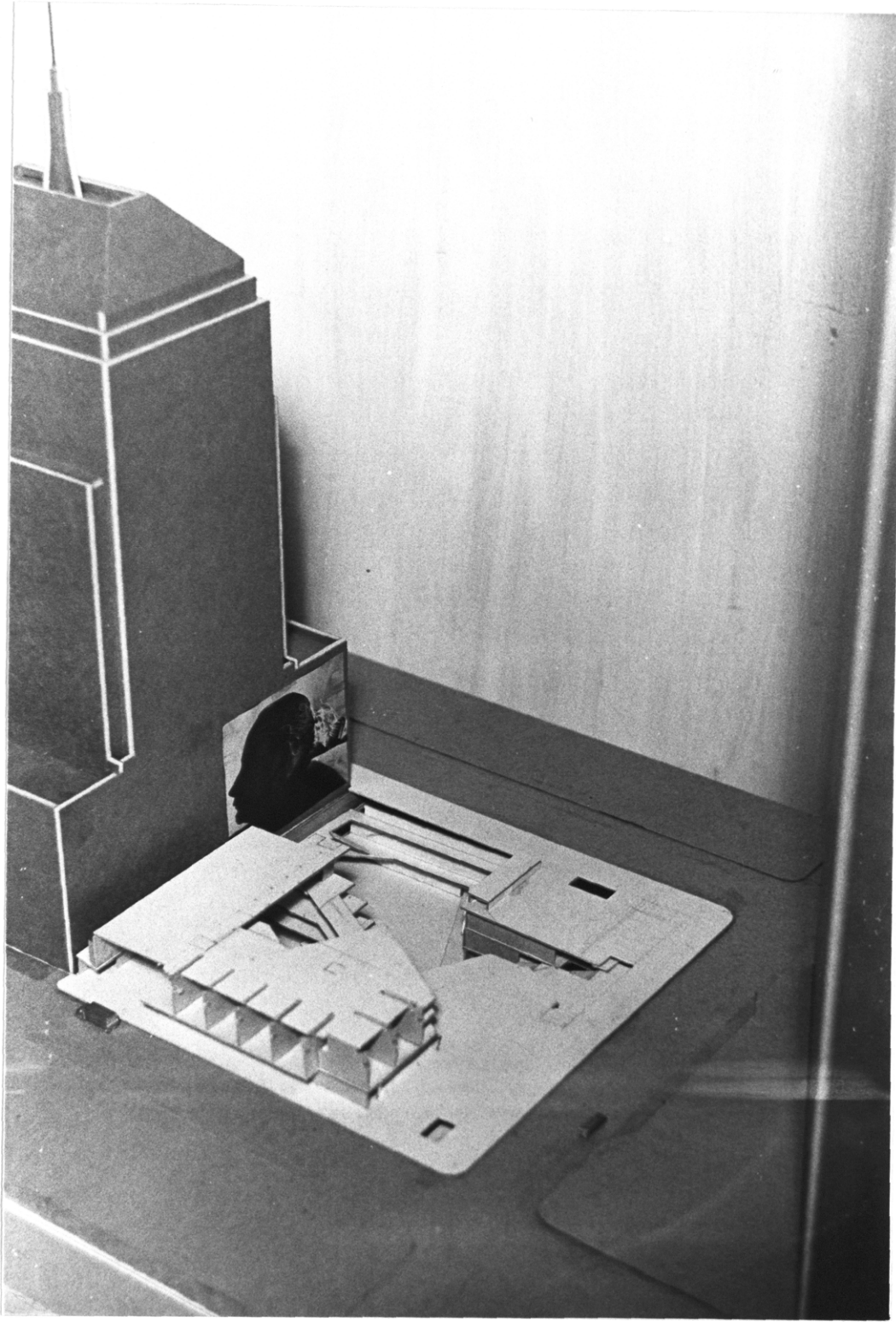
space needed.....2000.



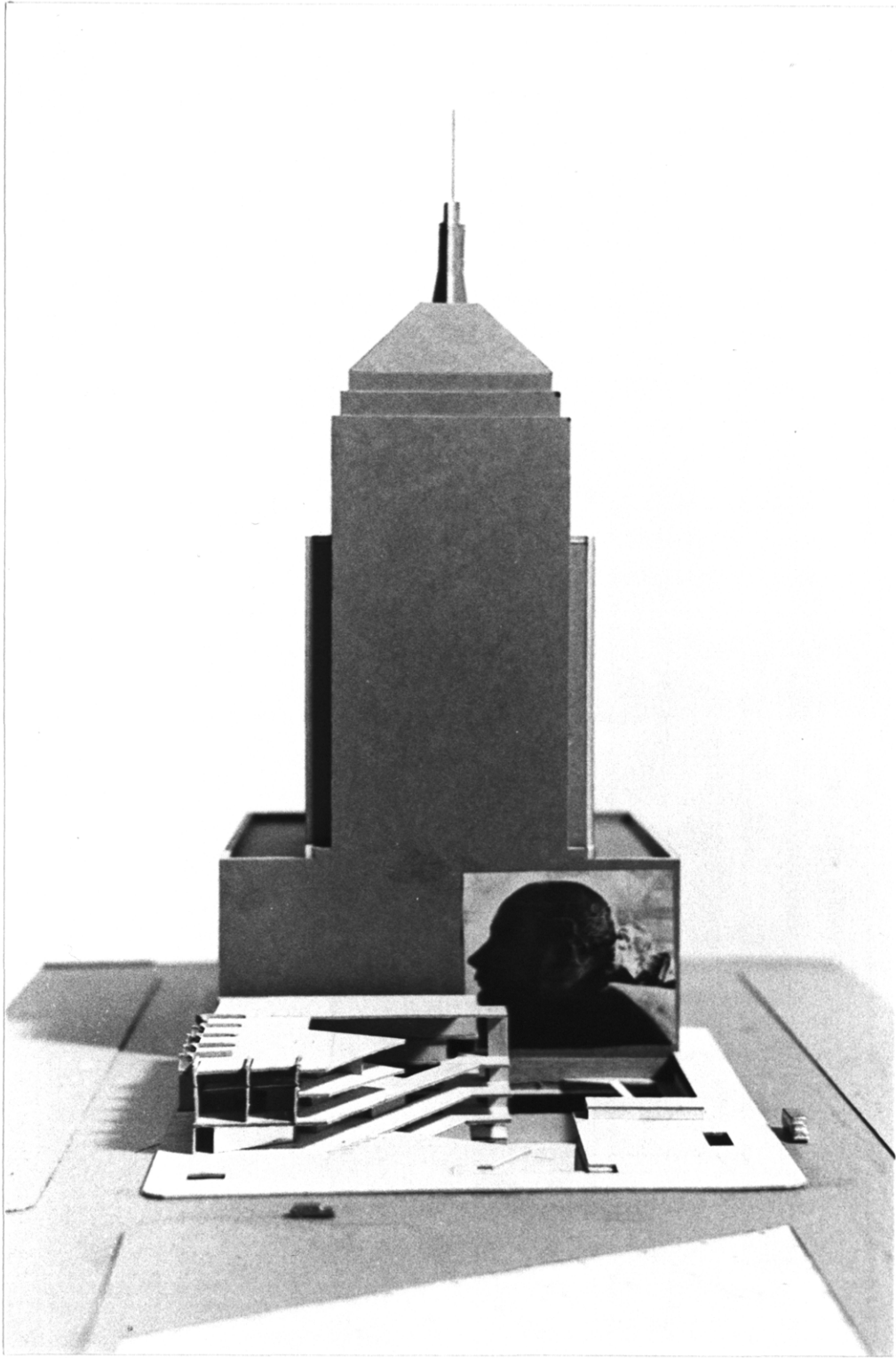
Total Square Footage55850.

IV

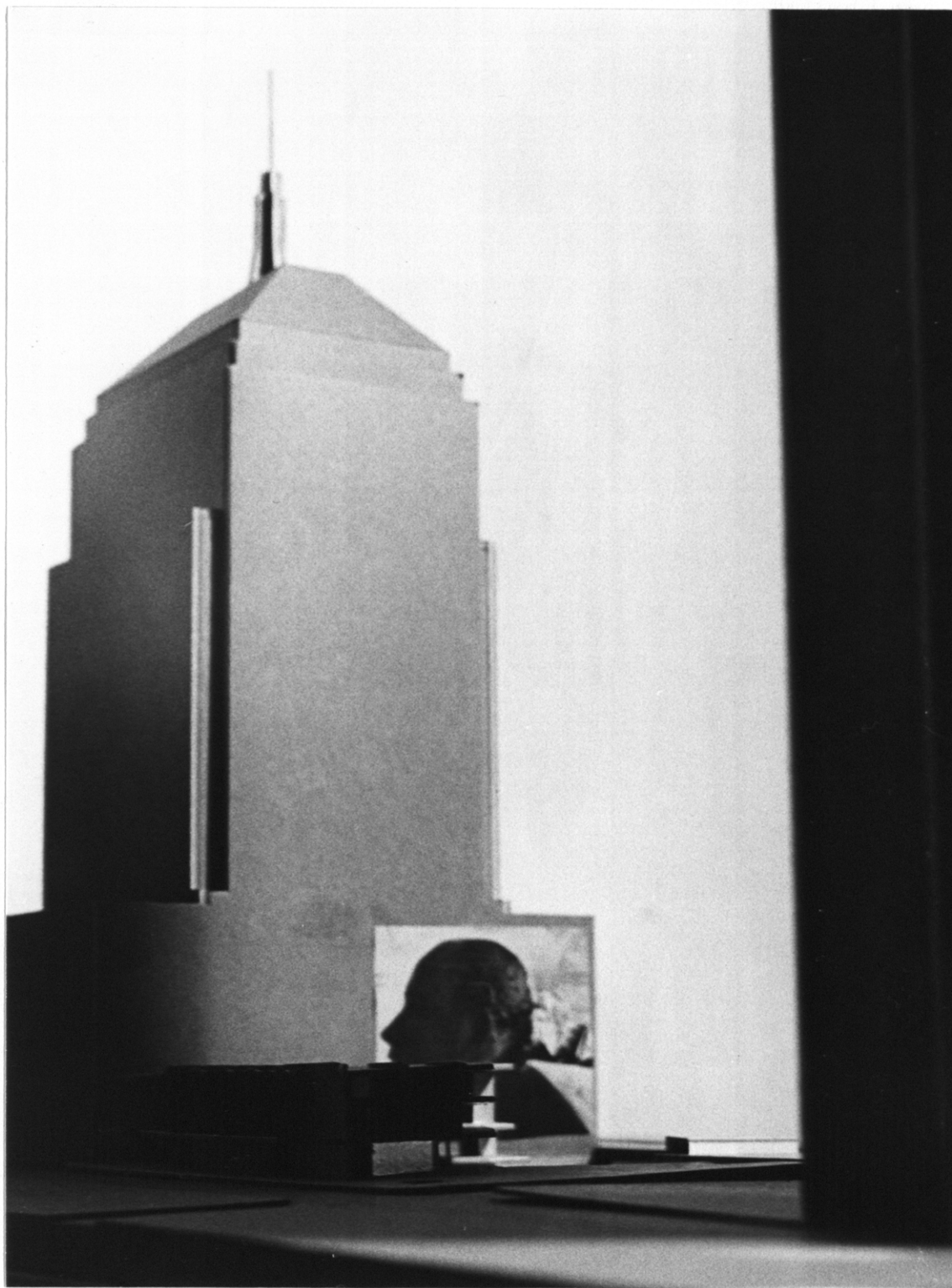
INTRODUCTORY MODEL PHOTOGRAPHS



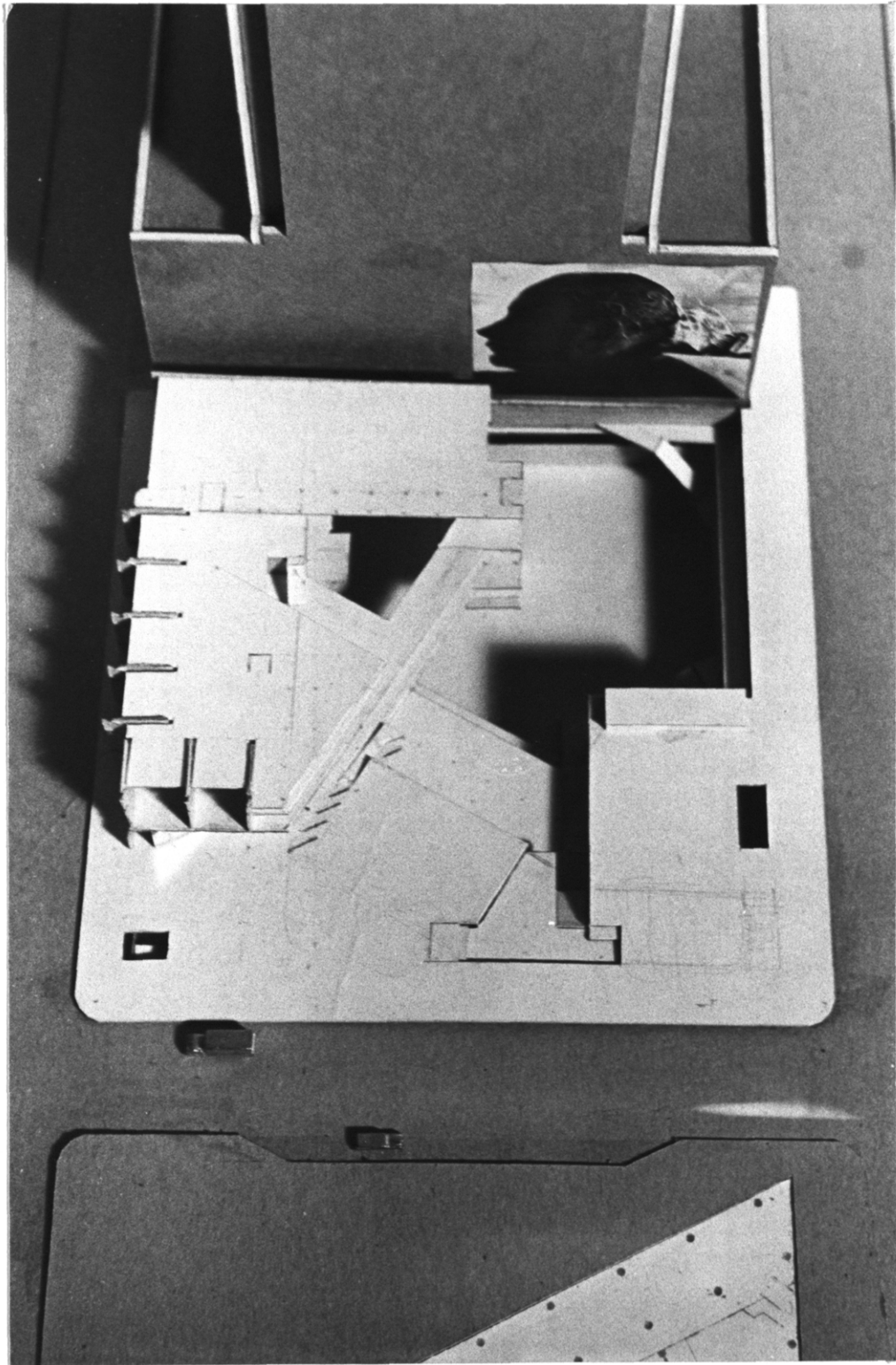
1) The ICA-C/C on approach from Logan Field



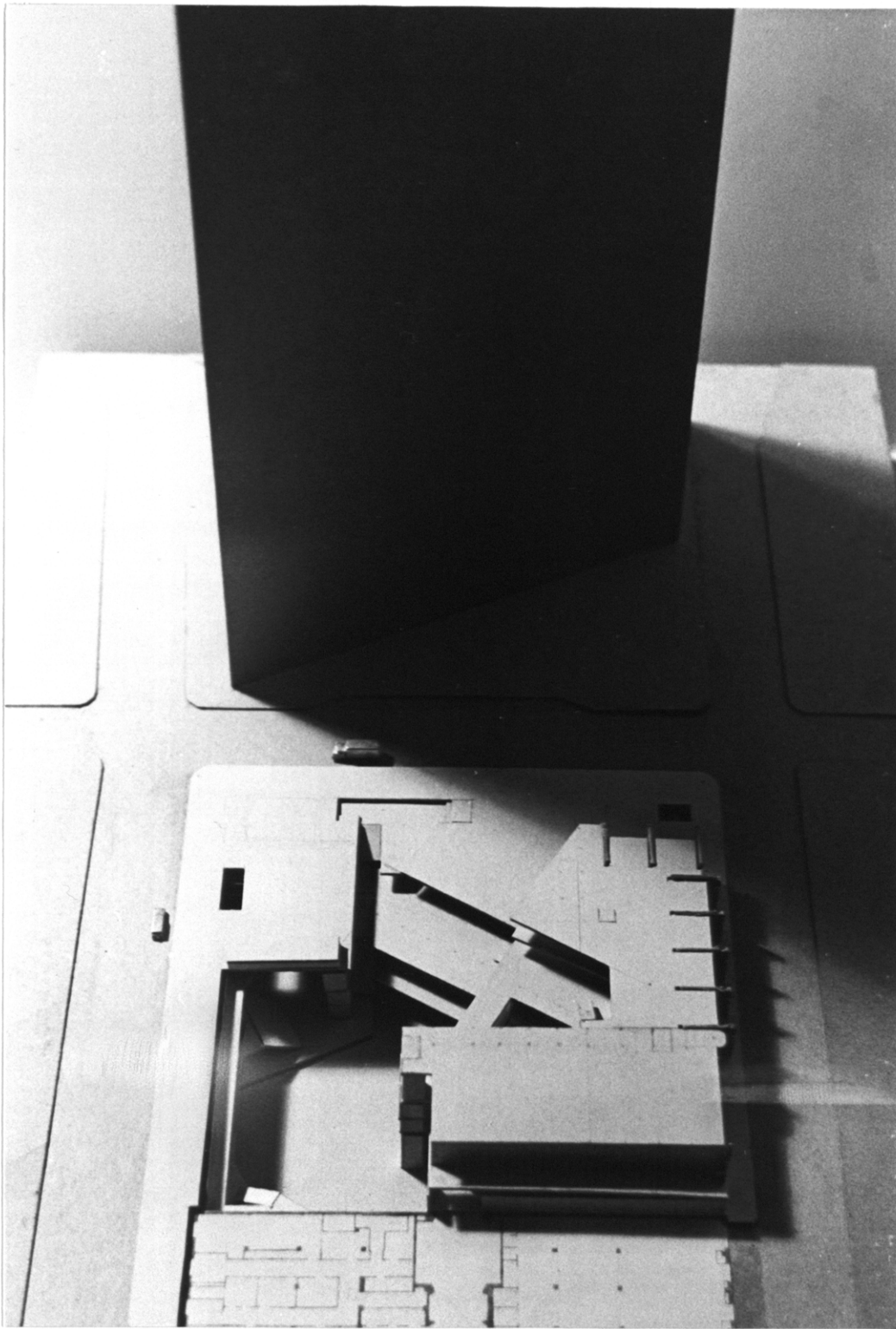
2) West Elevation



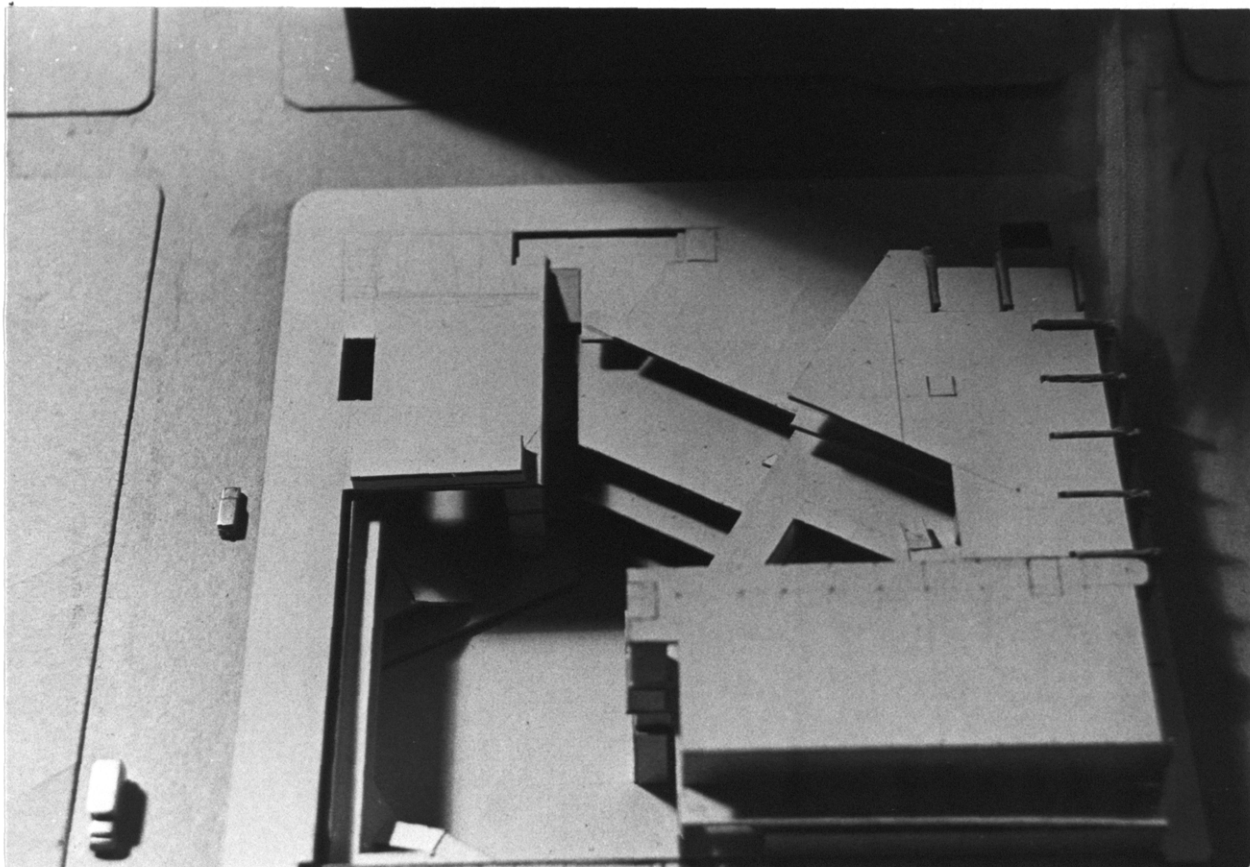
3) Activity visible from Copley Square



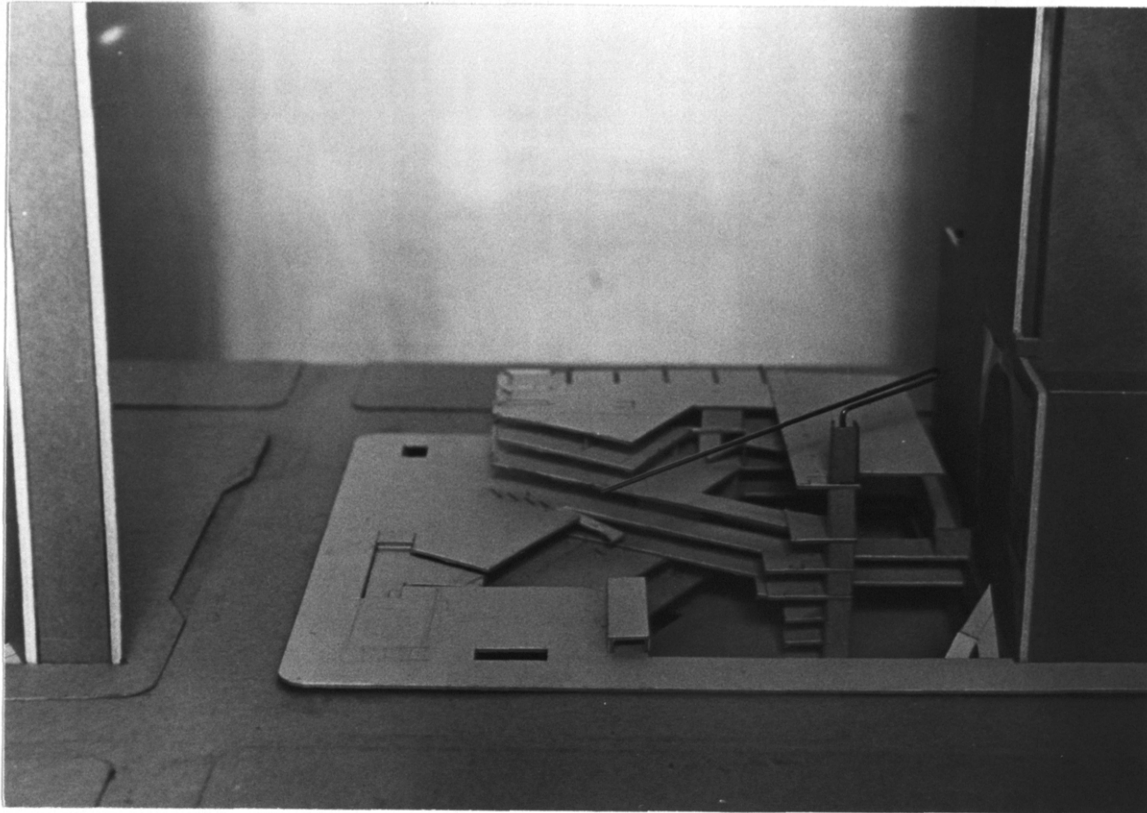
4) Surfaces visible from New Hancock



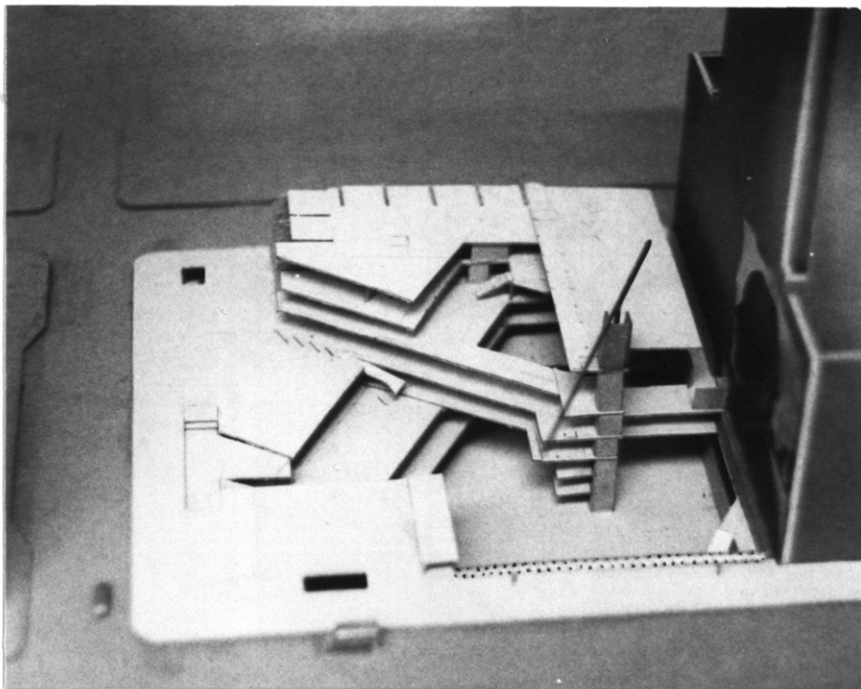
5) Surfaces visible from Old Hancock



6)

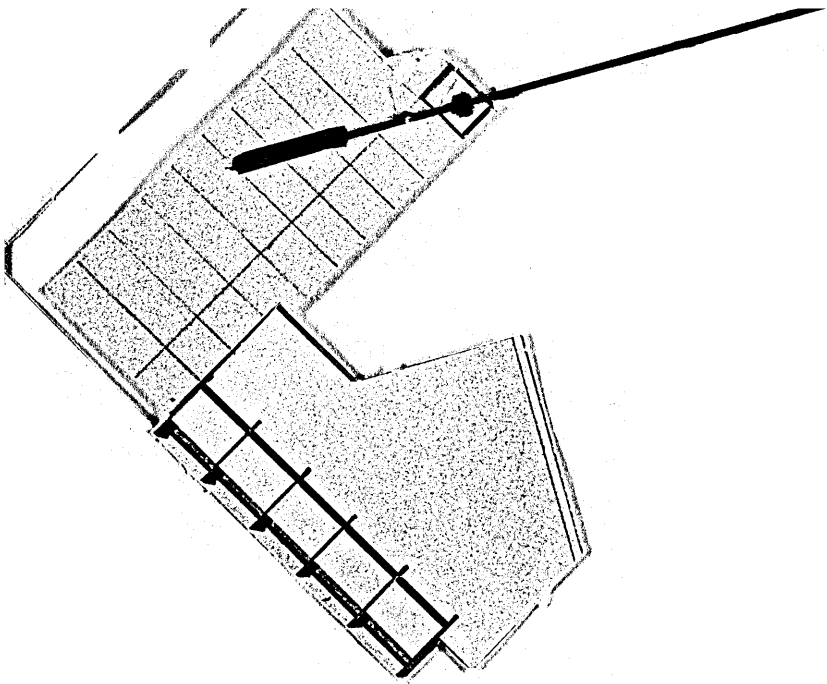


7) Counterweight Swing-Crane: To assist changing exhibitions, outdoor works; erected for use during construction of building



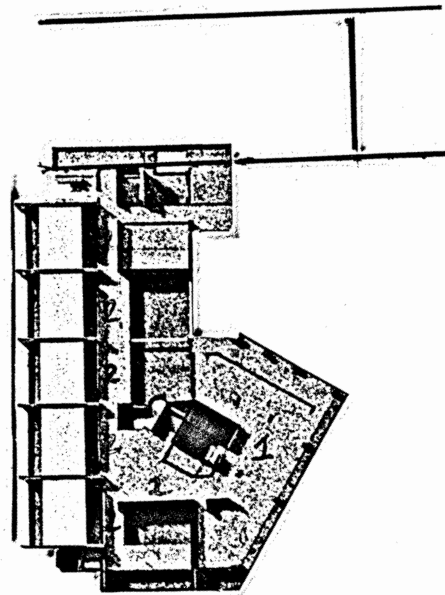
8) Light Screen: Provides illumination for large Court; acts as a screen for Stuart St. edge

V PLANS



9)

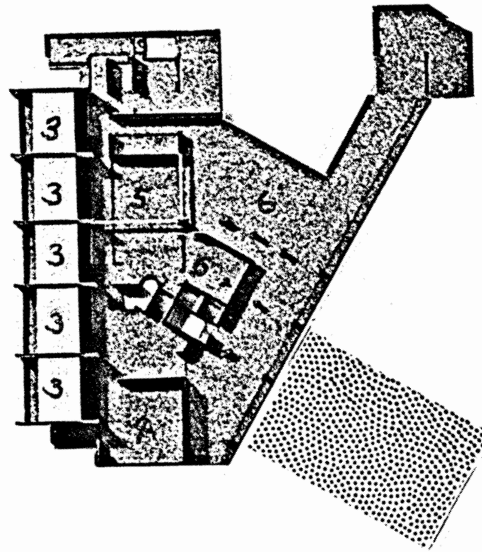
ADMINISTRATION



10)

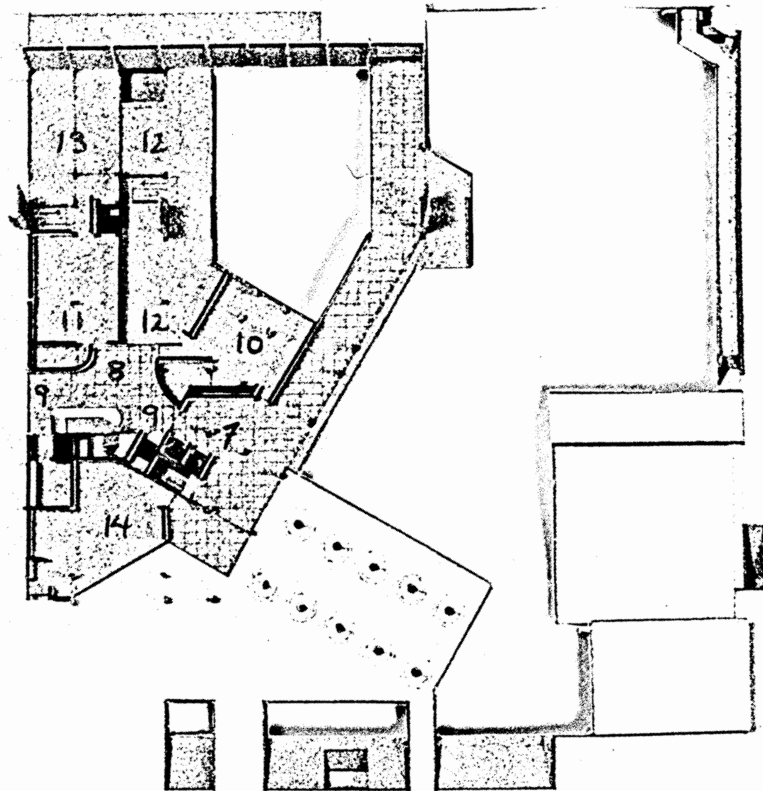
- 1. offices
- 2. studio balconies

NORTH-LIGHT STUDIOS



- 3. studios (private)
- 4. studio (public)
- 5. conference
- 6. sculpture terrace

GROUND LEVEL: ICA-C/C ENTRY

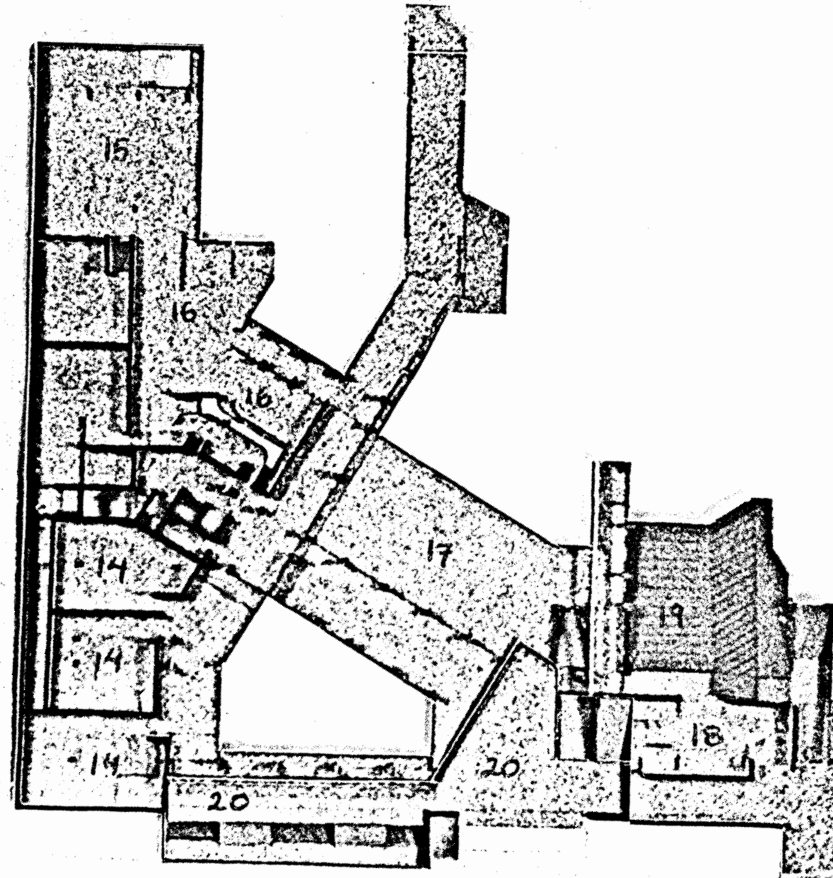


(12)

- 7. public lobby
- 8. ICA-C/C lobby
- 9. ICA-C/C entry
- 10. library
- 11. workshop
- 12. gallery
- 13. loading
- 14. retail

CONCOURSE LEVEL

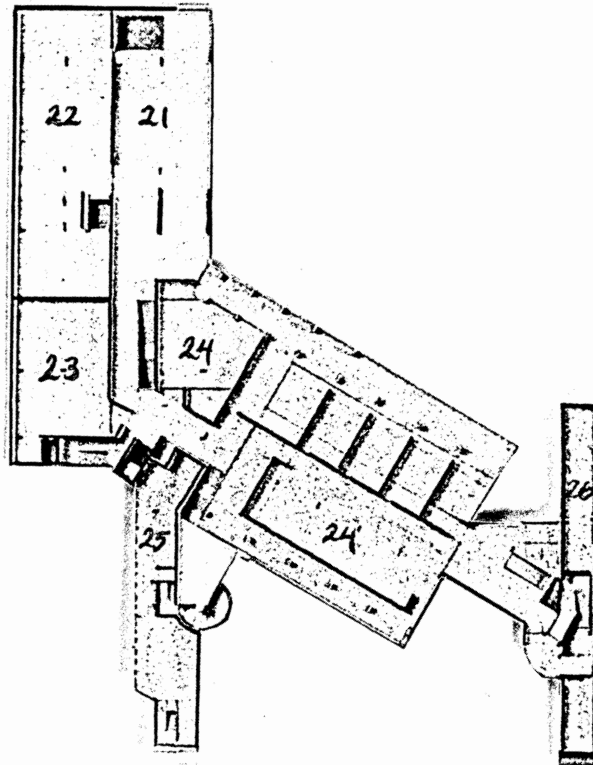
(5)



- 14. retail
- 15. gallery
- 16. restaraunt
- 17. sculpture terrace
- 18. theater lobby
- 19. theater
- 20. sidewalk extension

PROJECTED MEDIA/GALLERIES

3)

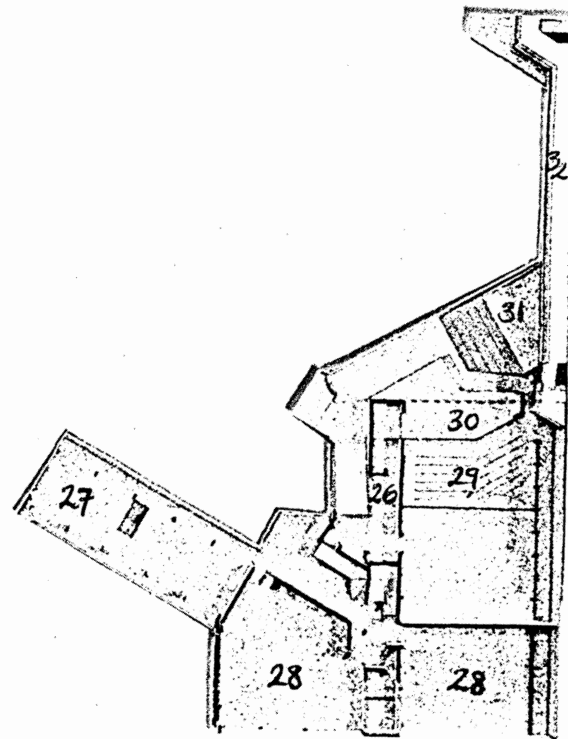


- 21. gallery
- 22. storage
- 23. dark room
- 24. projected media
- 25. studio balcony
- 26. acting wall

GALLERY/THEATERS

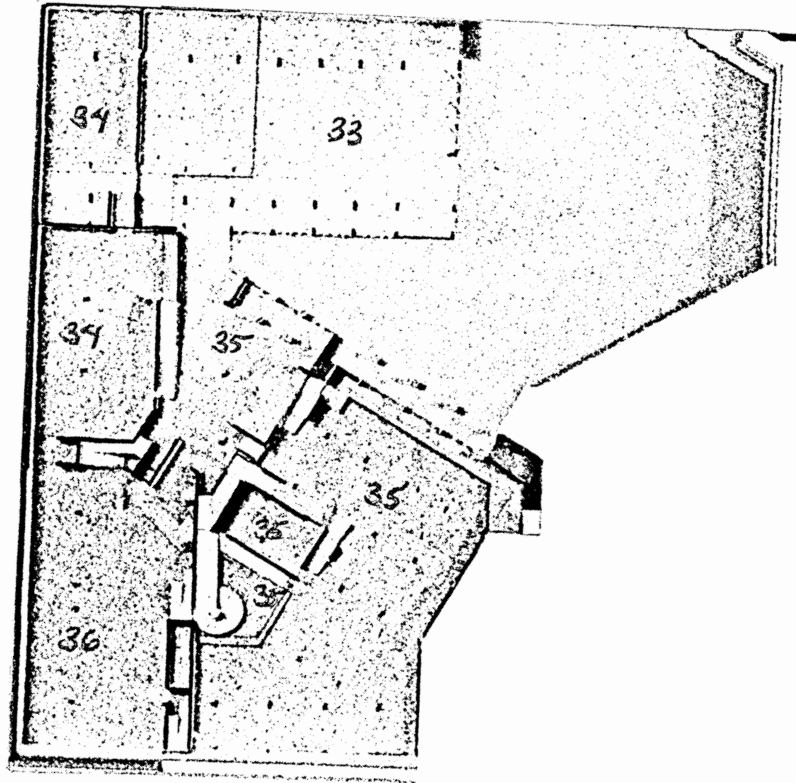
151

- 26. acting wall
- 27. gallery bridge
- 28. screening rooms
- 29. theatre
- 30. stage
- 31. temp. seating
- 32. building wall



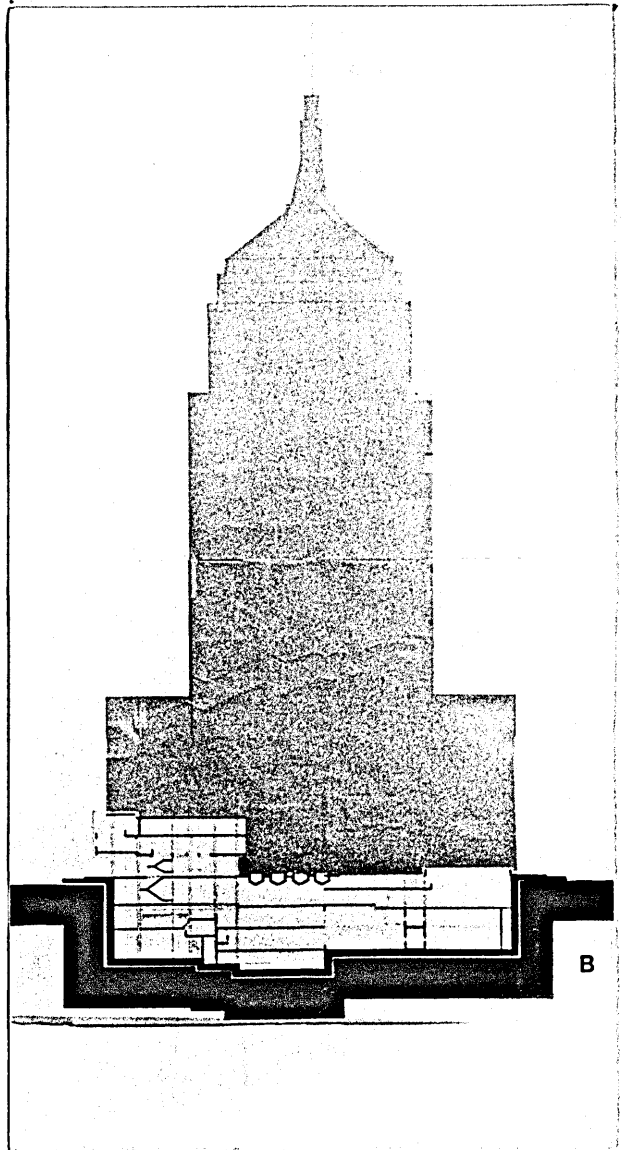
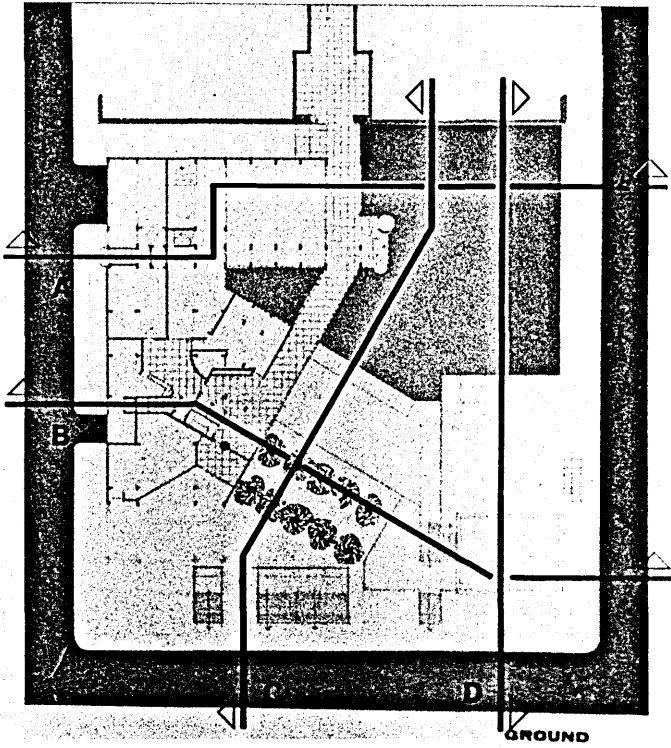
EXHIBITION LANDSCAPE/FILM STUDIOS
SCULPTURE COURT

6)



- 33. main gallery
- 34. storage
- 35. gallery levels
- 36. film studio

VI SECTIONS

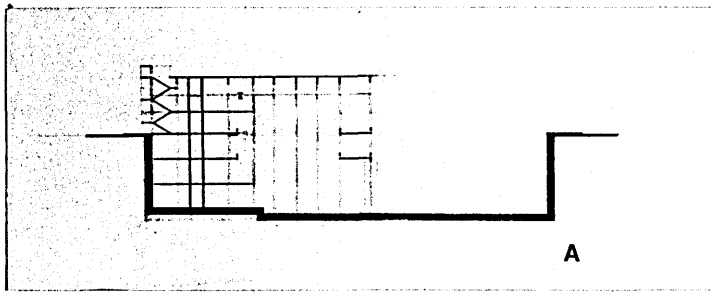


18)

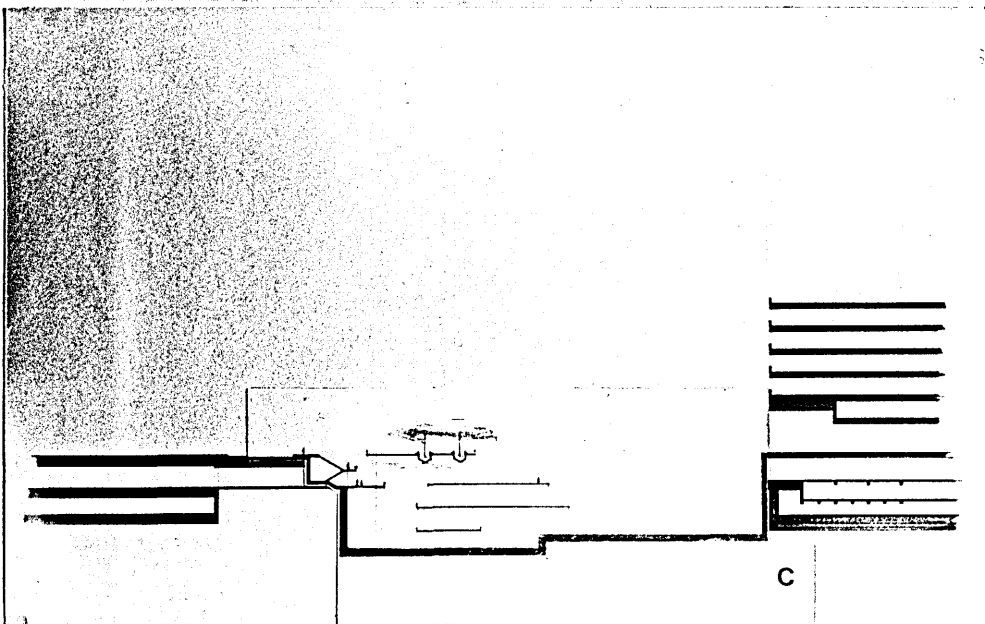
17)

SECTIONS

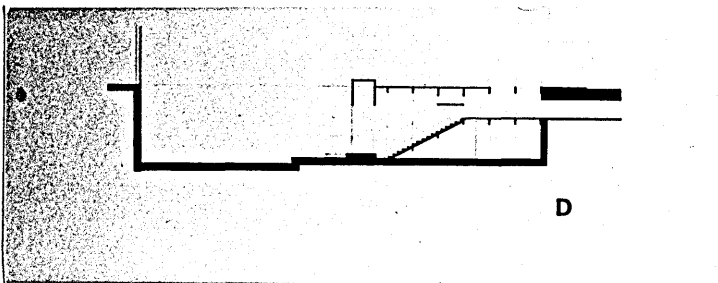
- 18- Through all levels
- 19- Through Main Exhibition
- 20- Showing light penetration
- 21- Through Theater



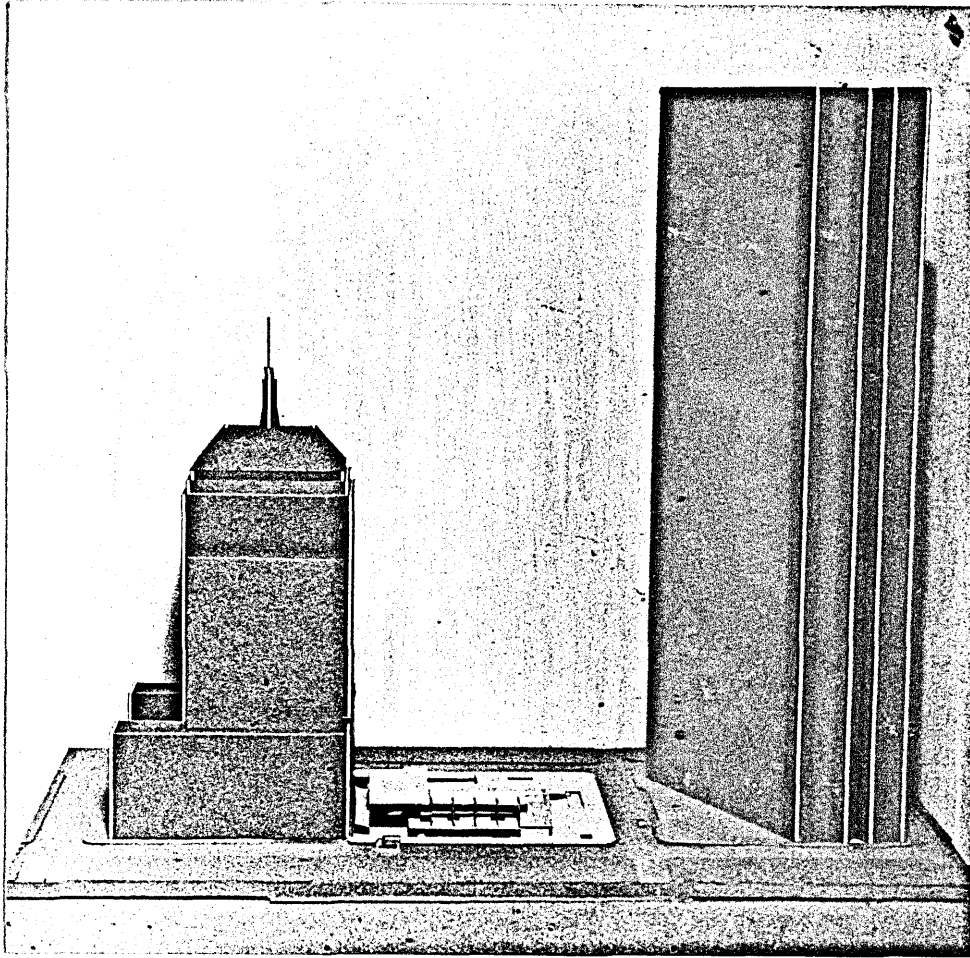
19)



20)



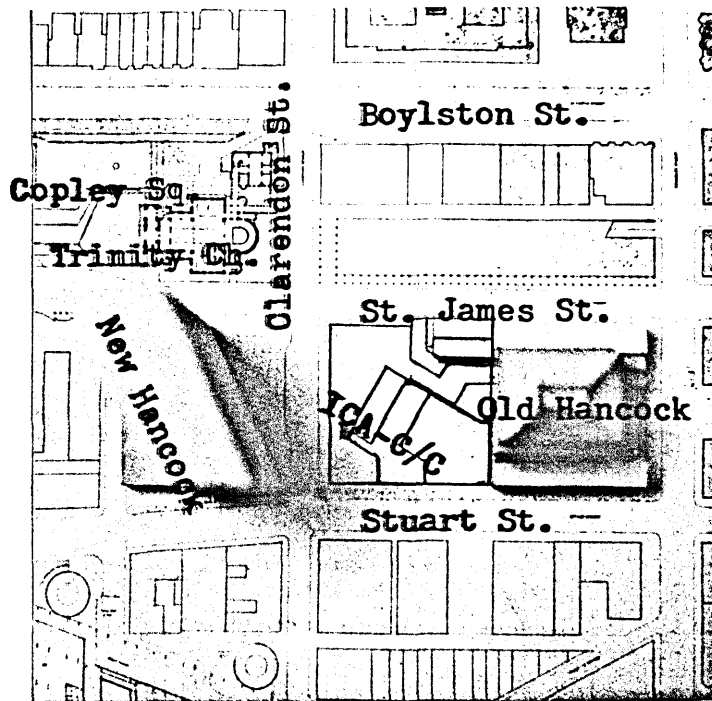
21)



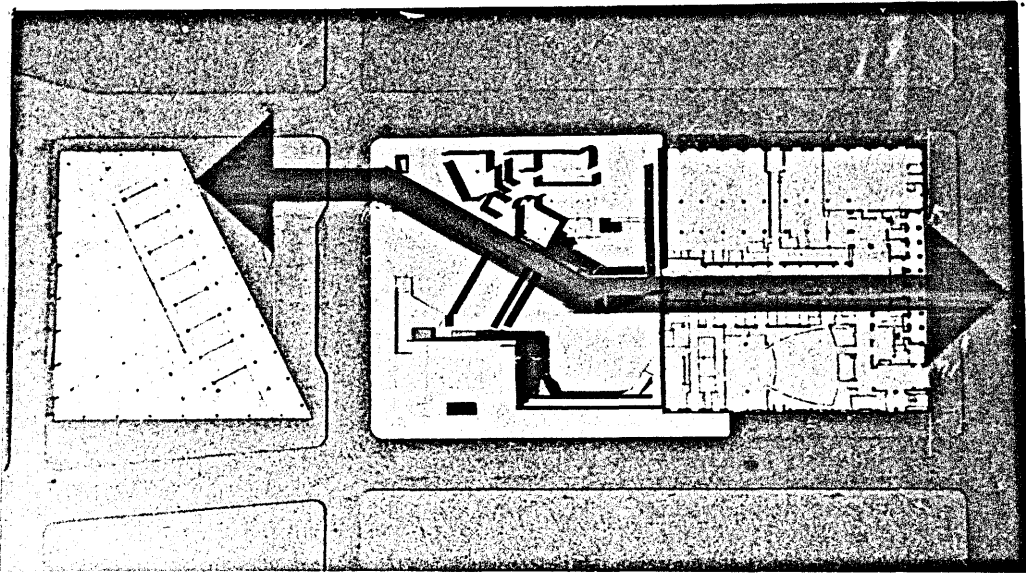
22) South Elevation

22 - ICA-C/C. in Canyon

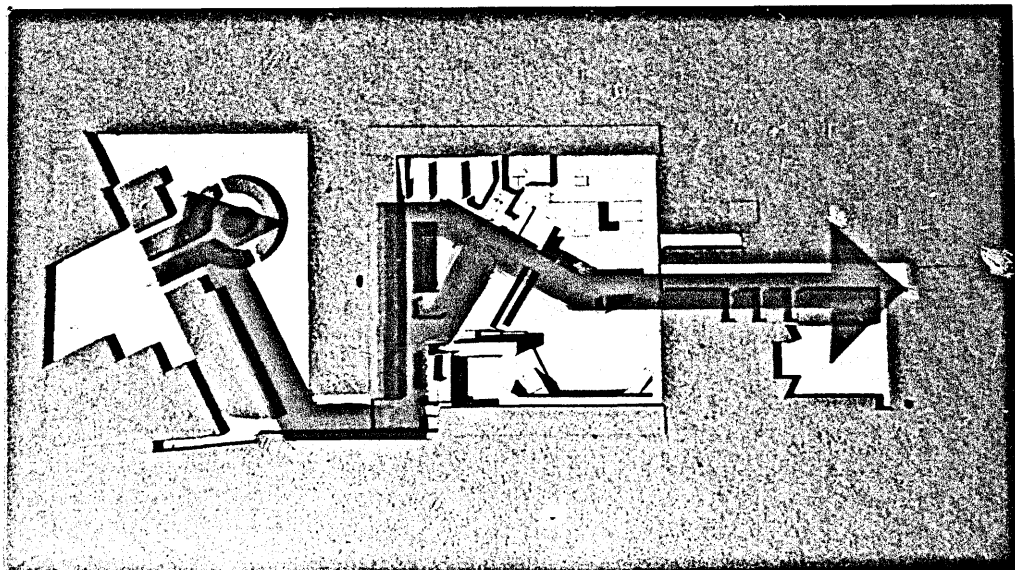
23 - Plan: showing relation to Copley Square, Trinity Church



23)

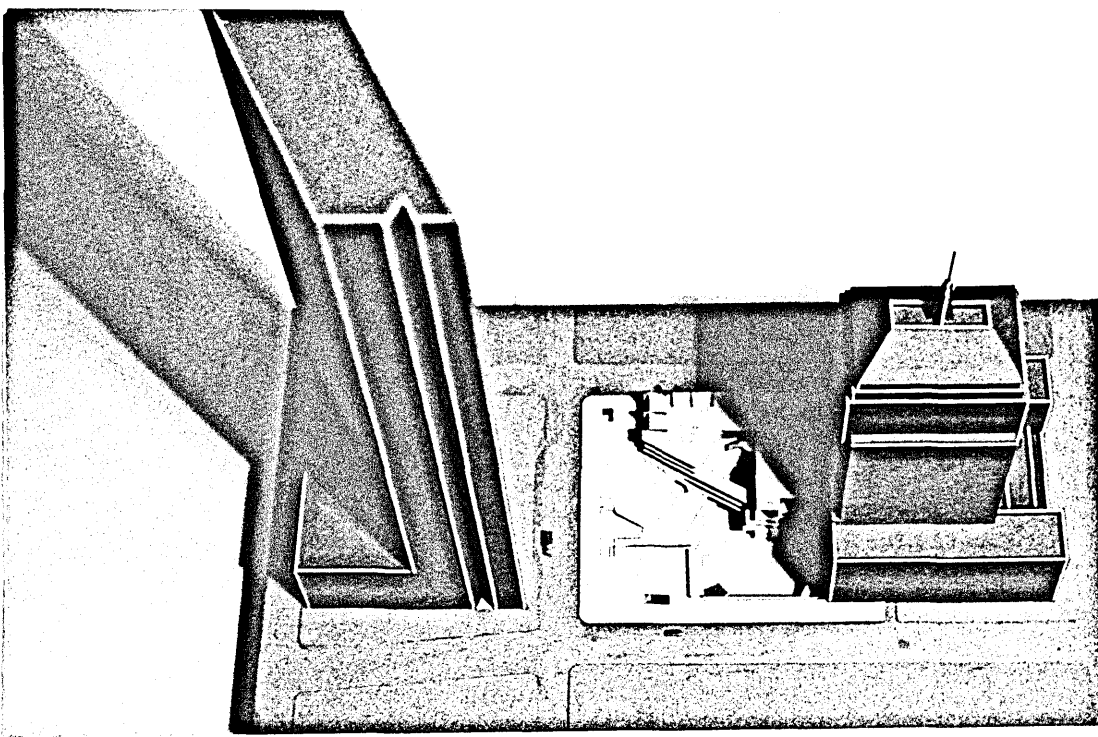


24) Pedestrian circulation at Ground Level

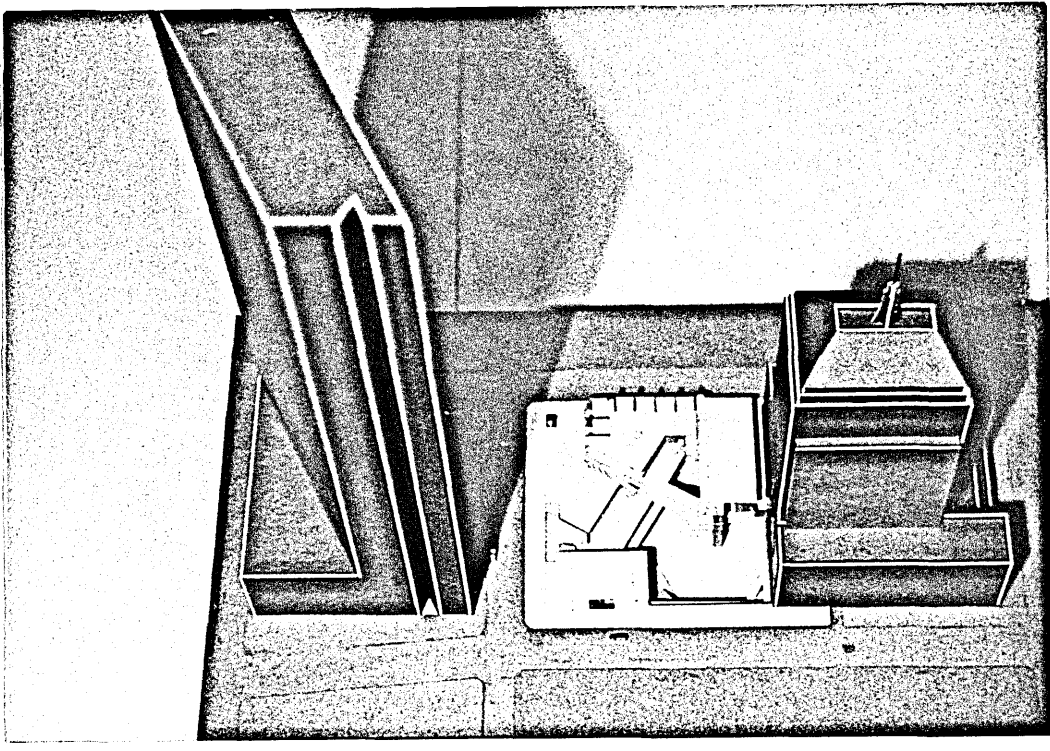


25) Pedestrian circulation at Concourse Level

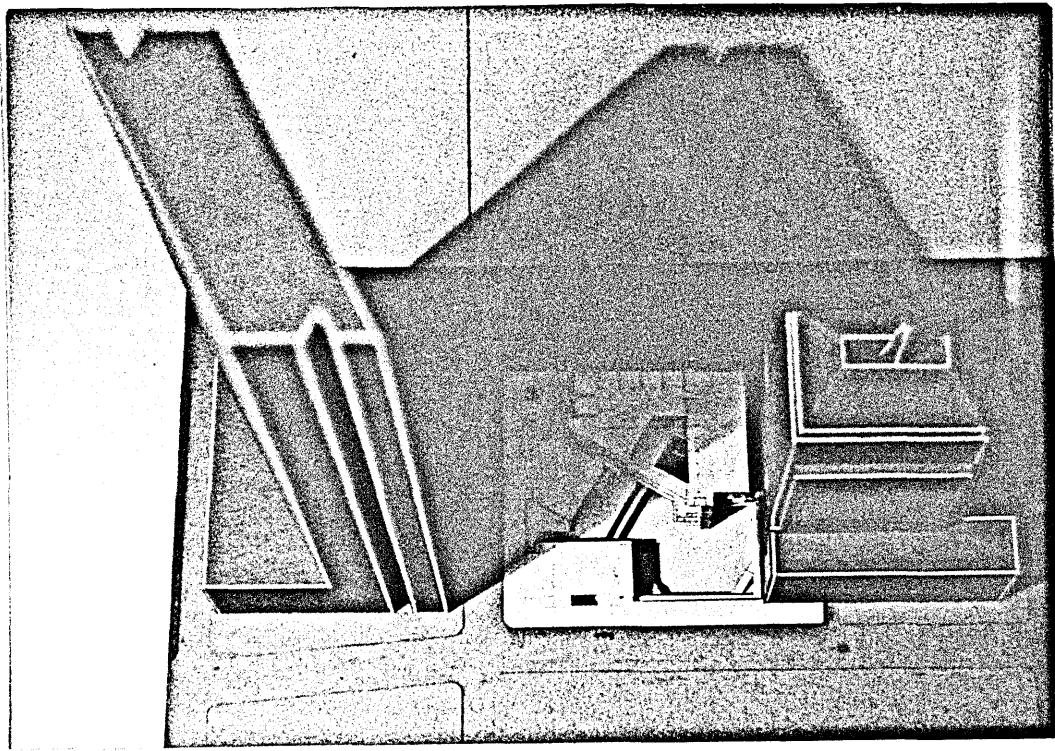
SHADOWS CAST ON THE SITE DURING MIDSUMMER



26) 9:00 AM

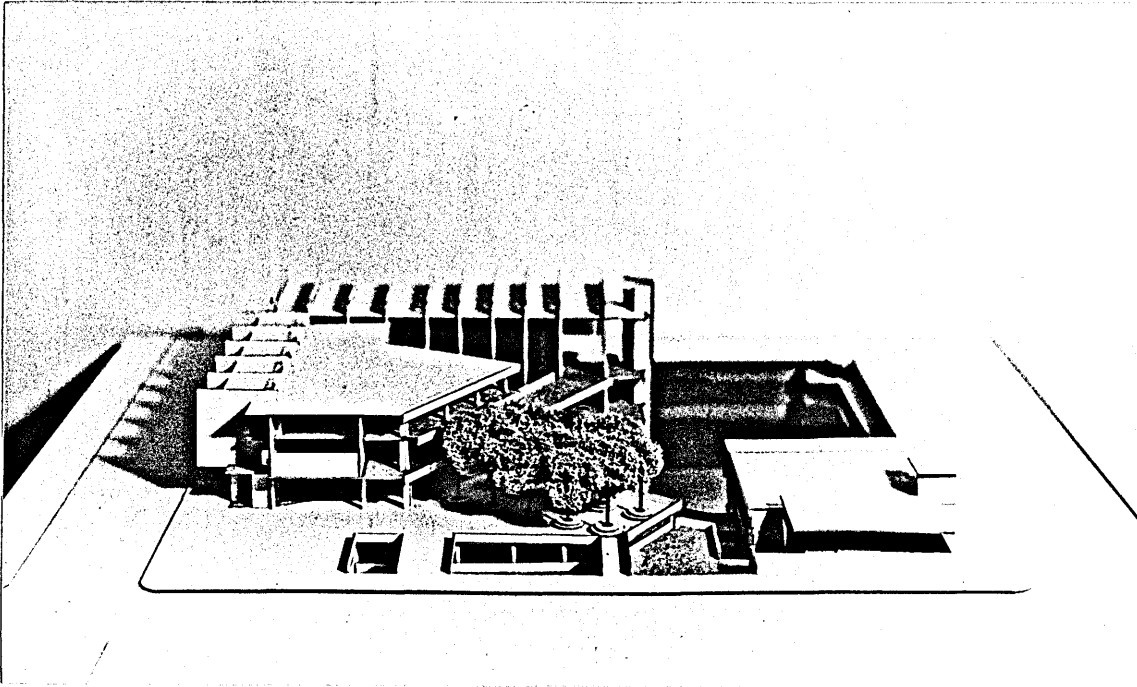


27) 12 Noon

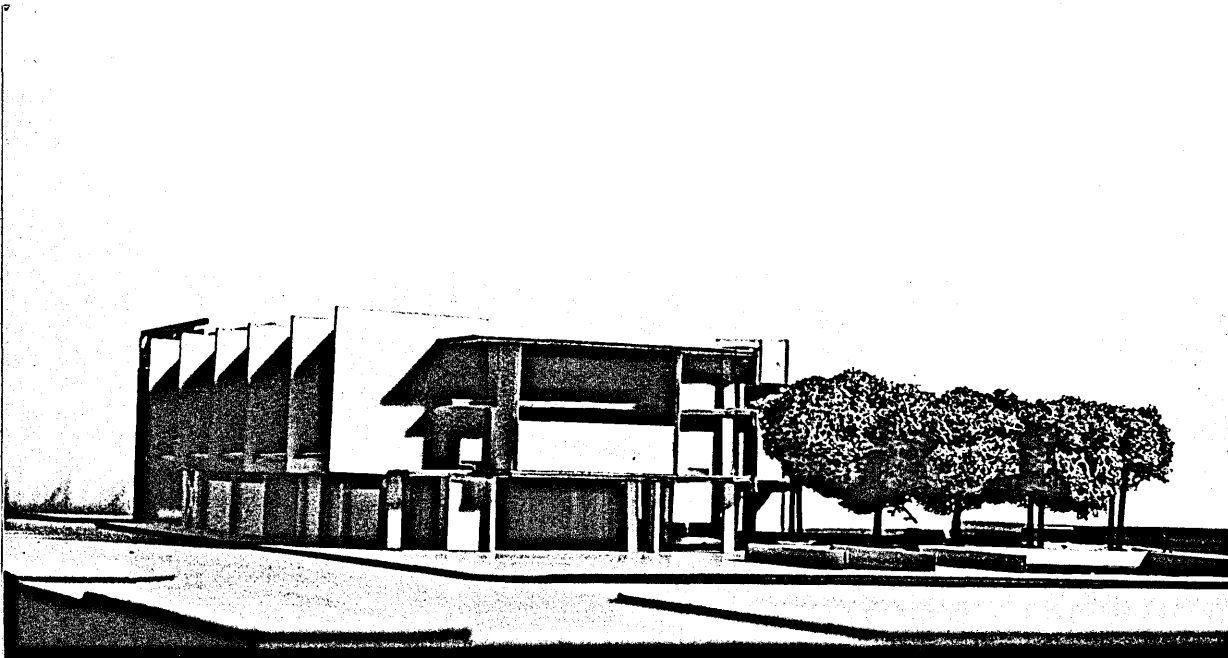


28) 3:00 PM

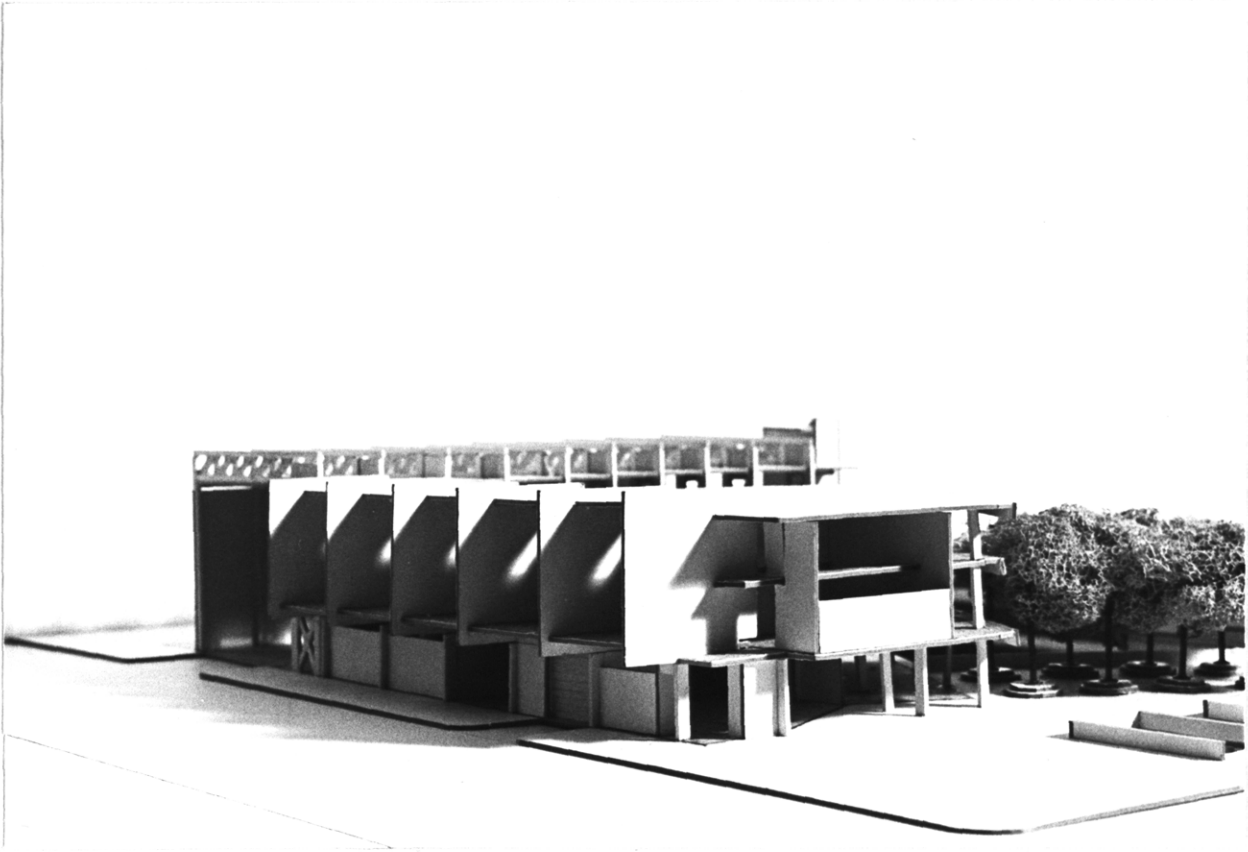
III MODEL DETAILS



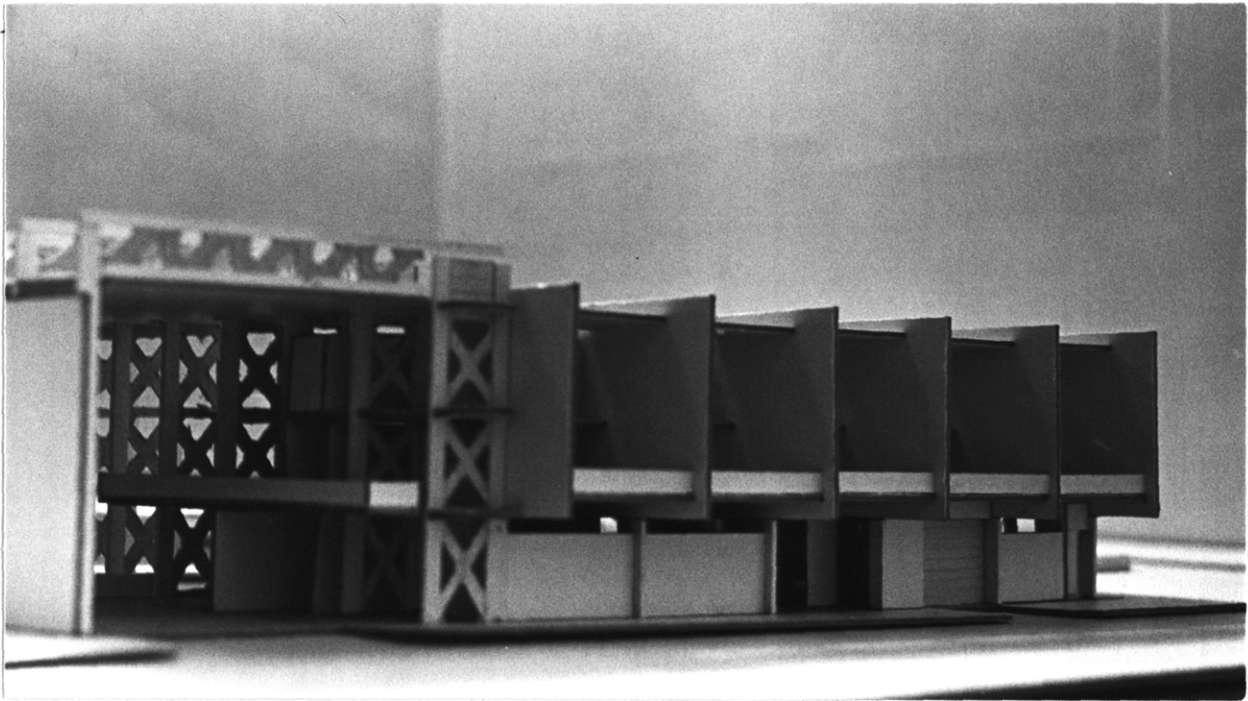
29) West Elevation



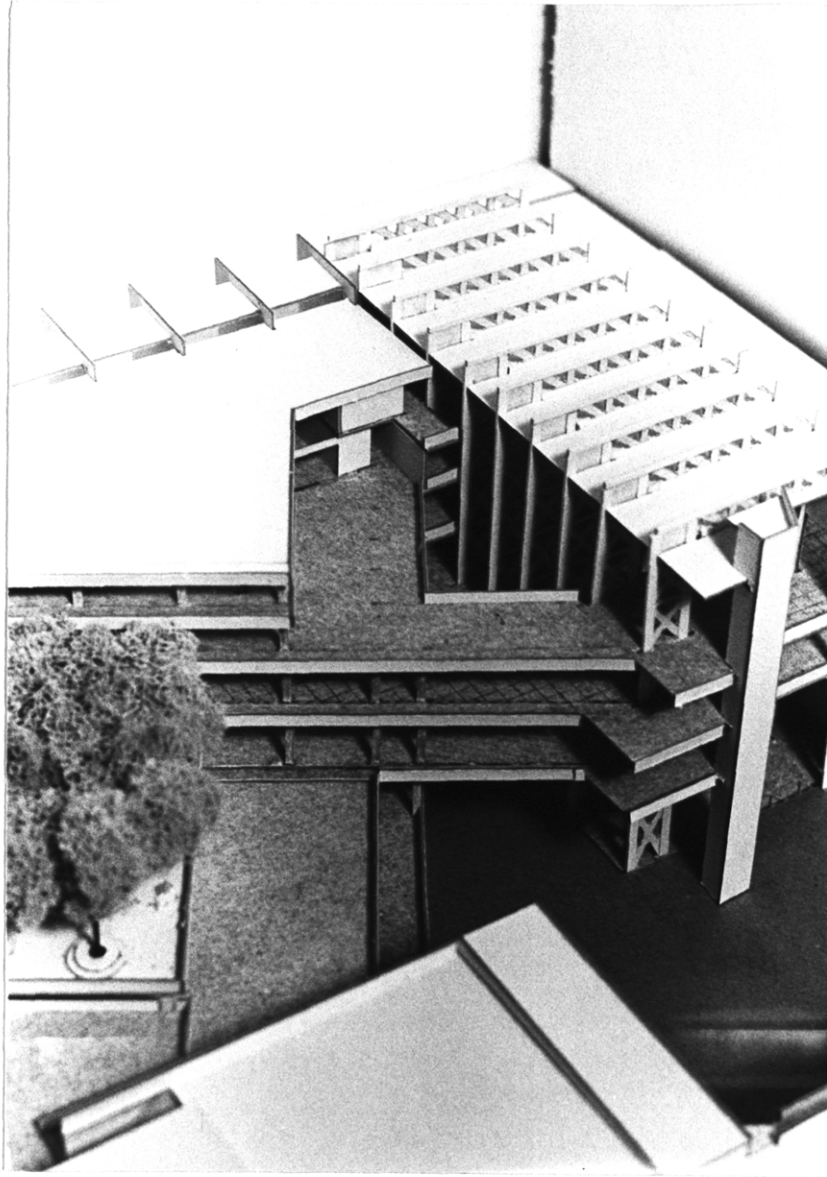
30)



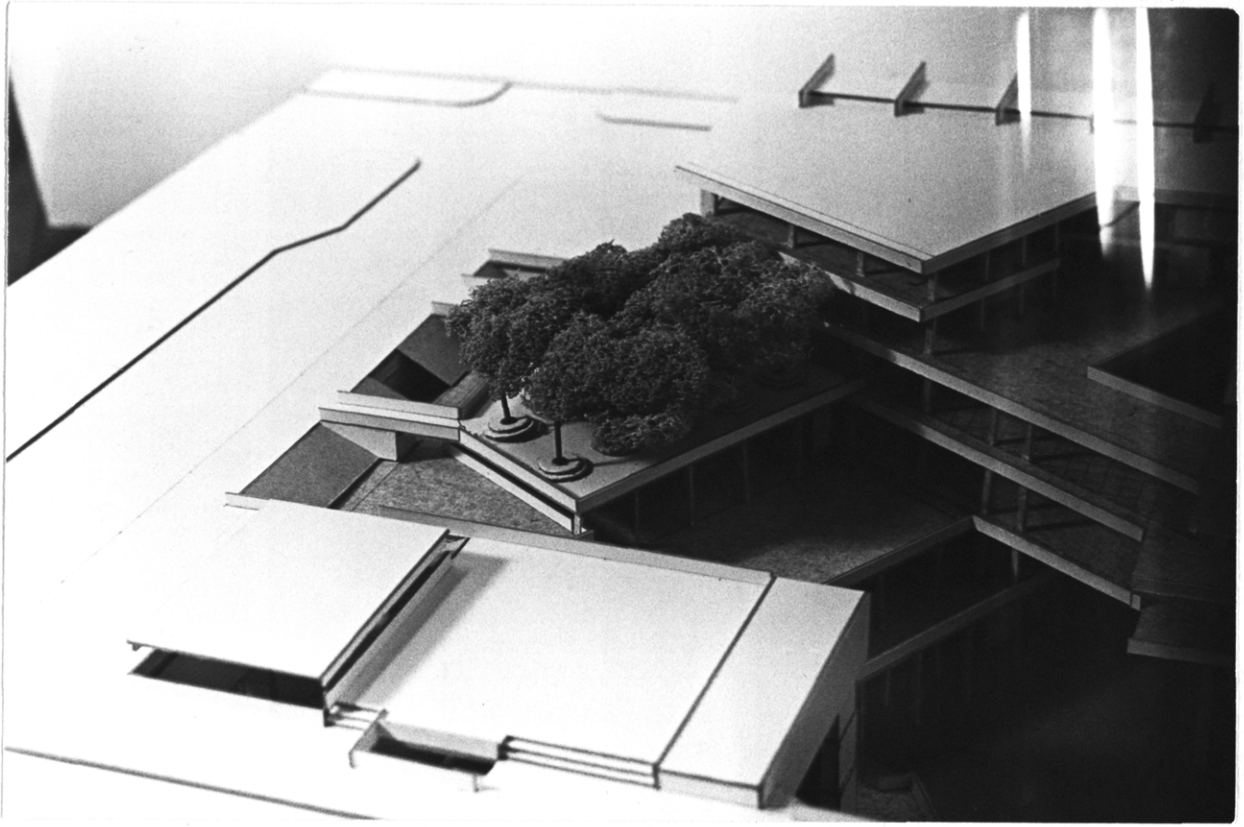
31)



32) Main loading area and secondary entrance: St. James St.



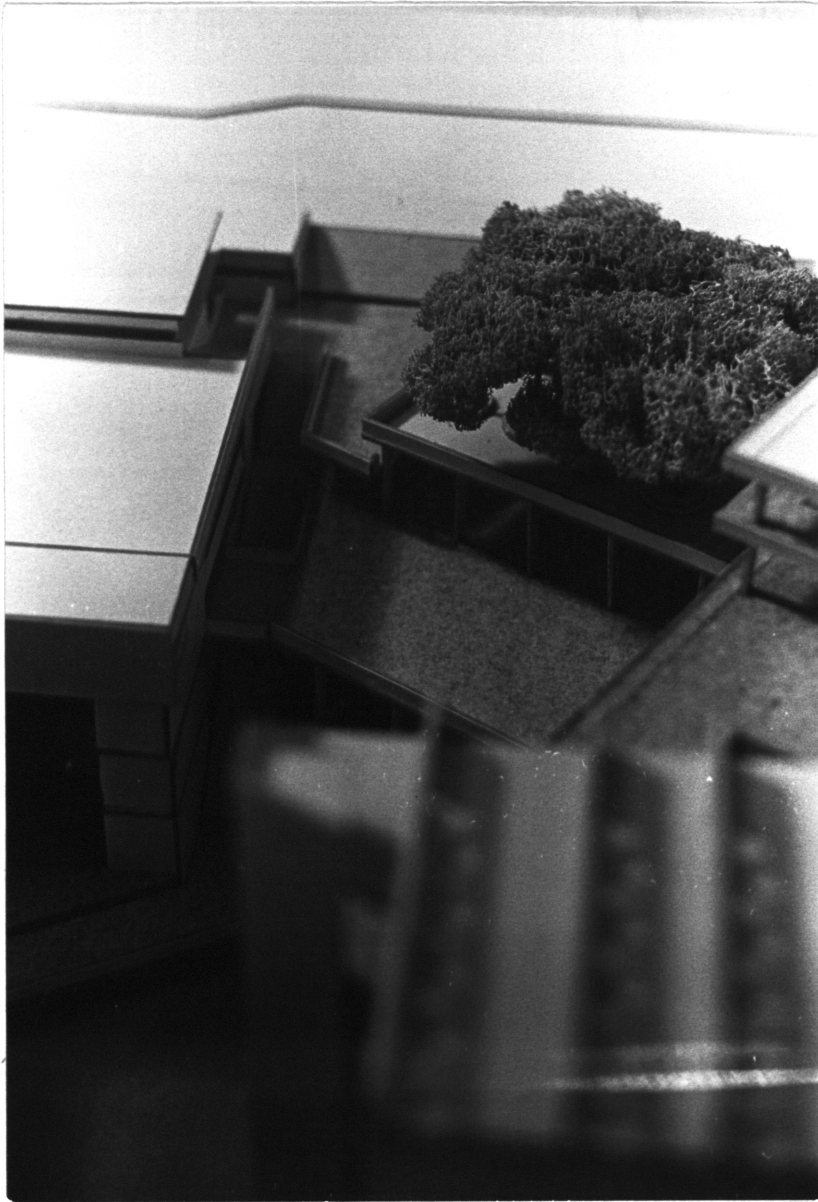
33) Terraces for outdoor works



34)



35)

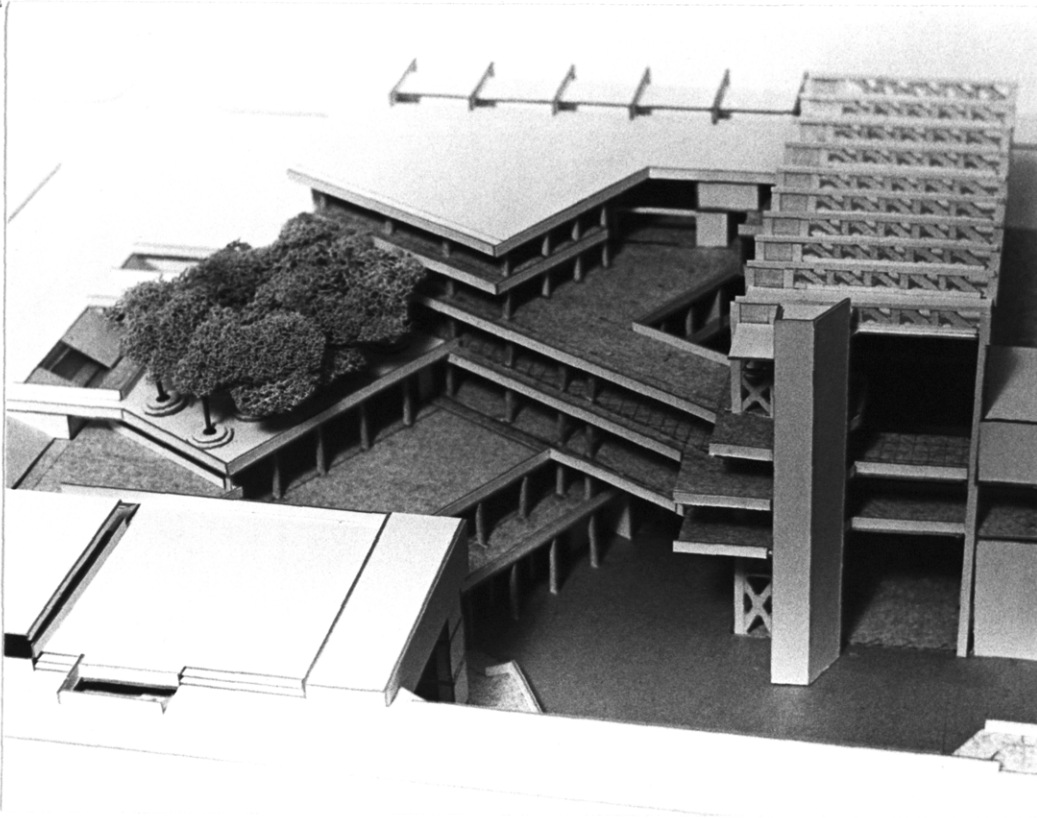


36)

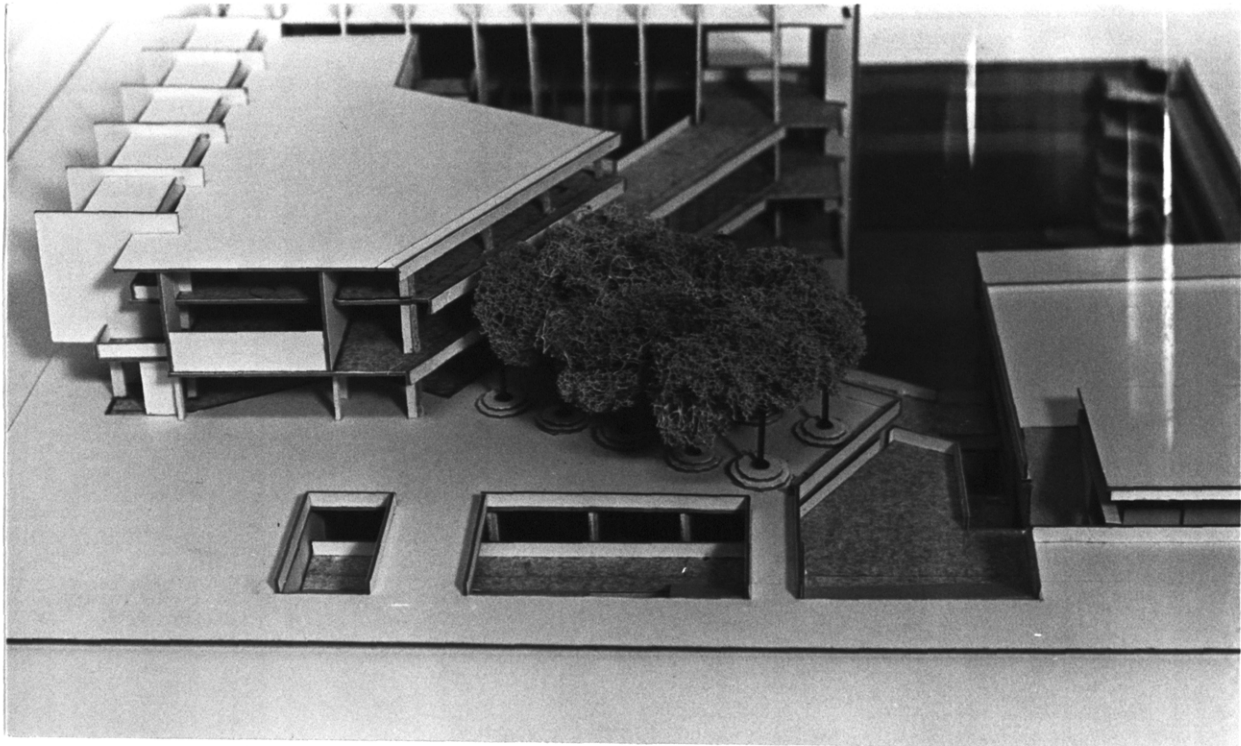


37)

38

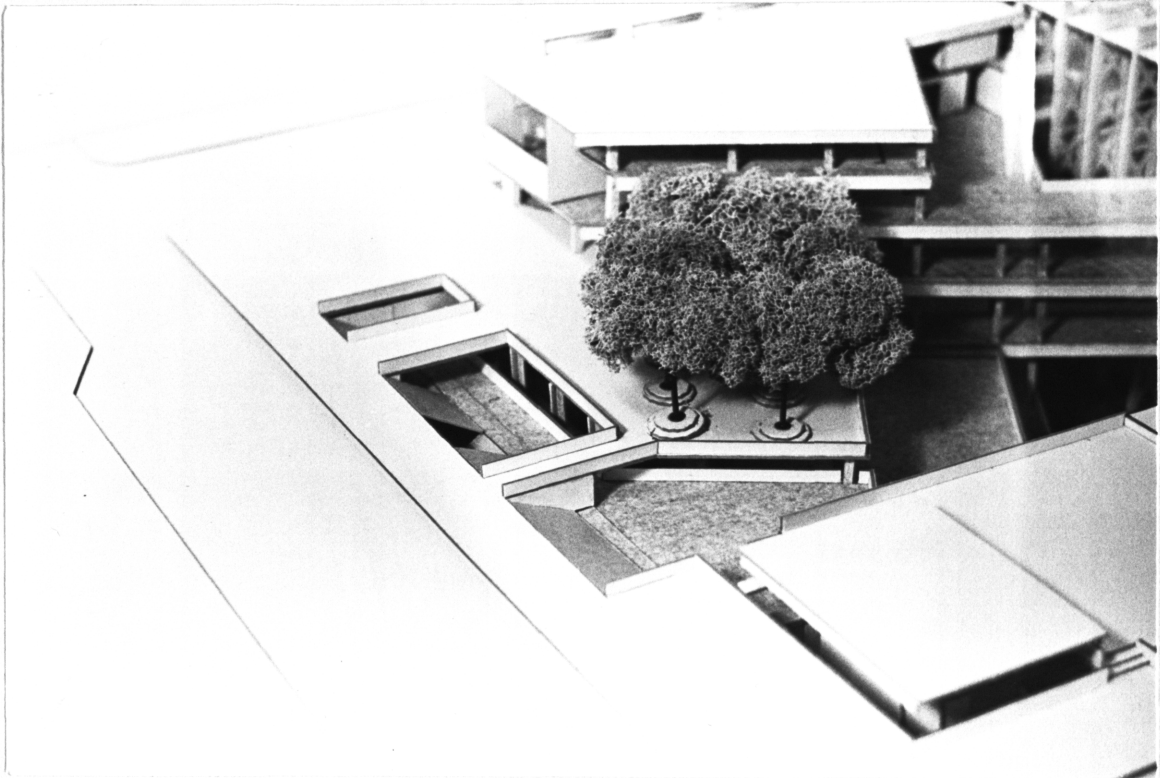


38)

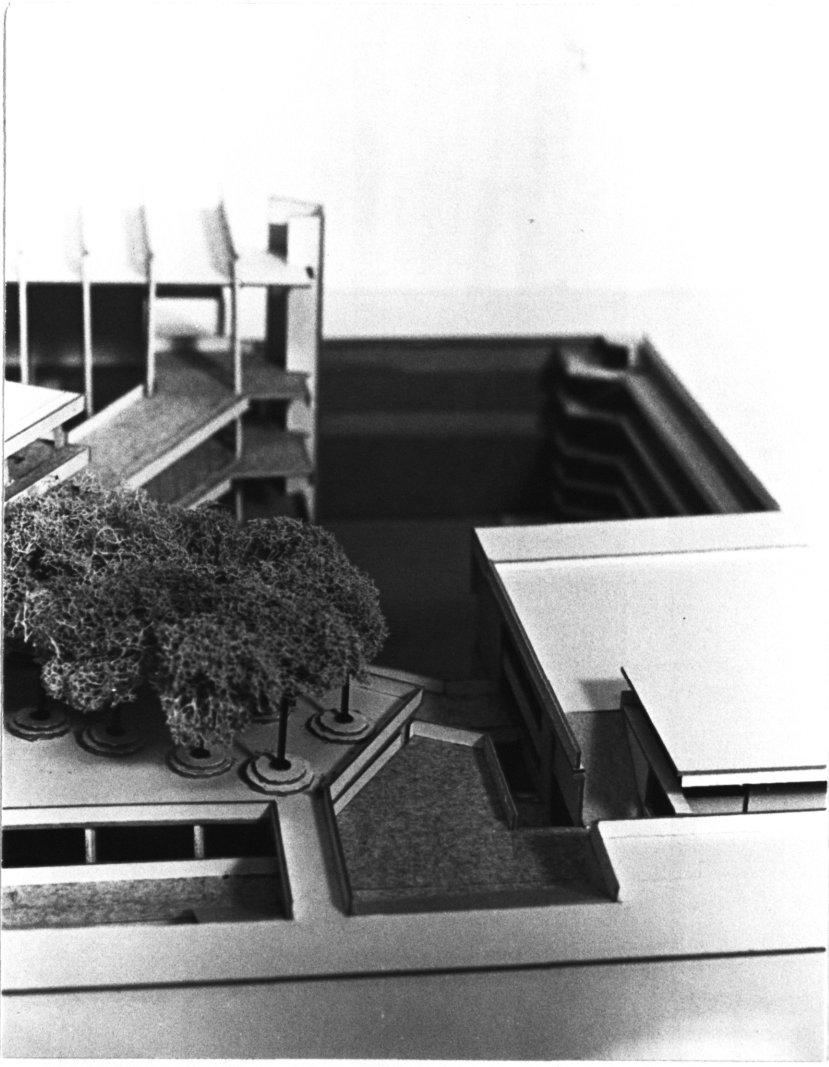


39) Extension of public sidewalk to provide view of,
and light to interior

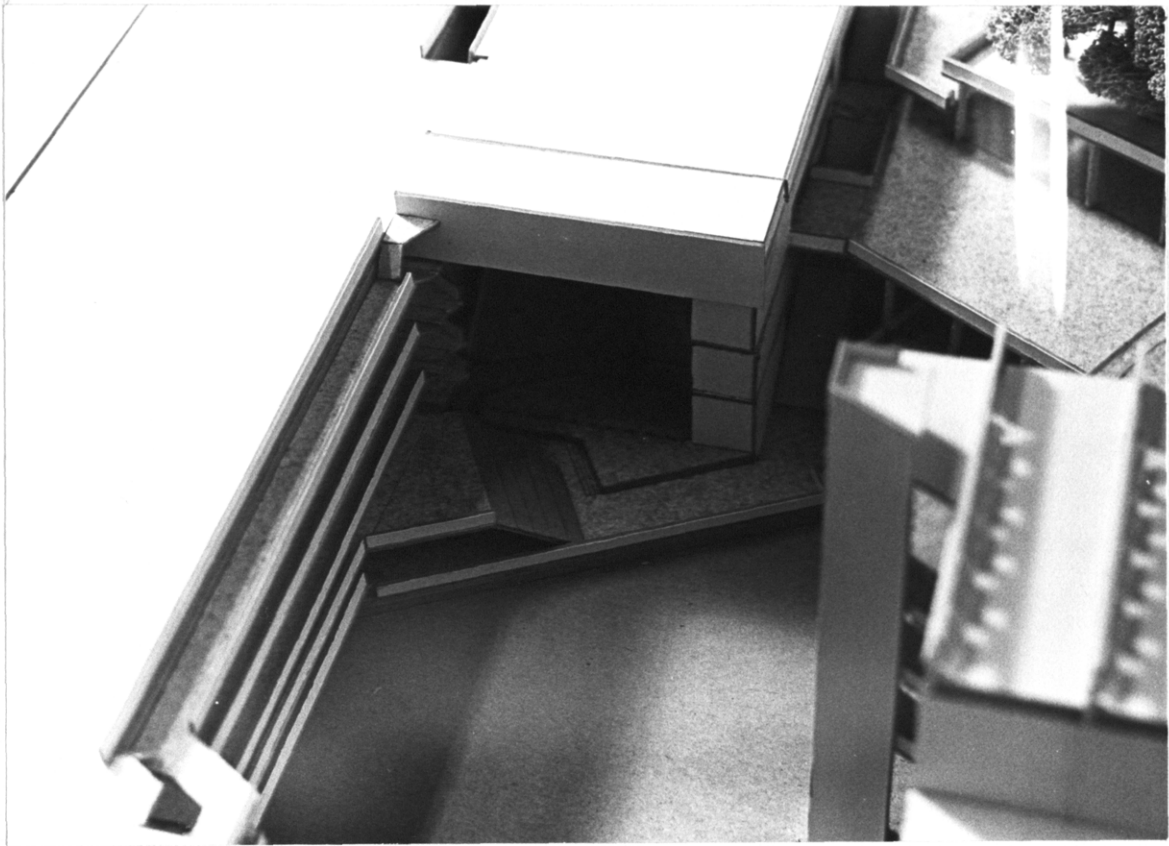
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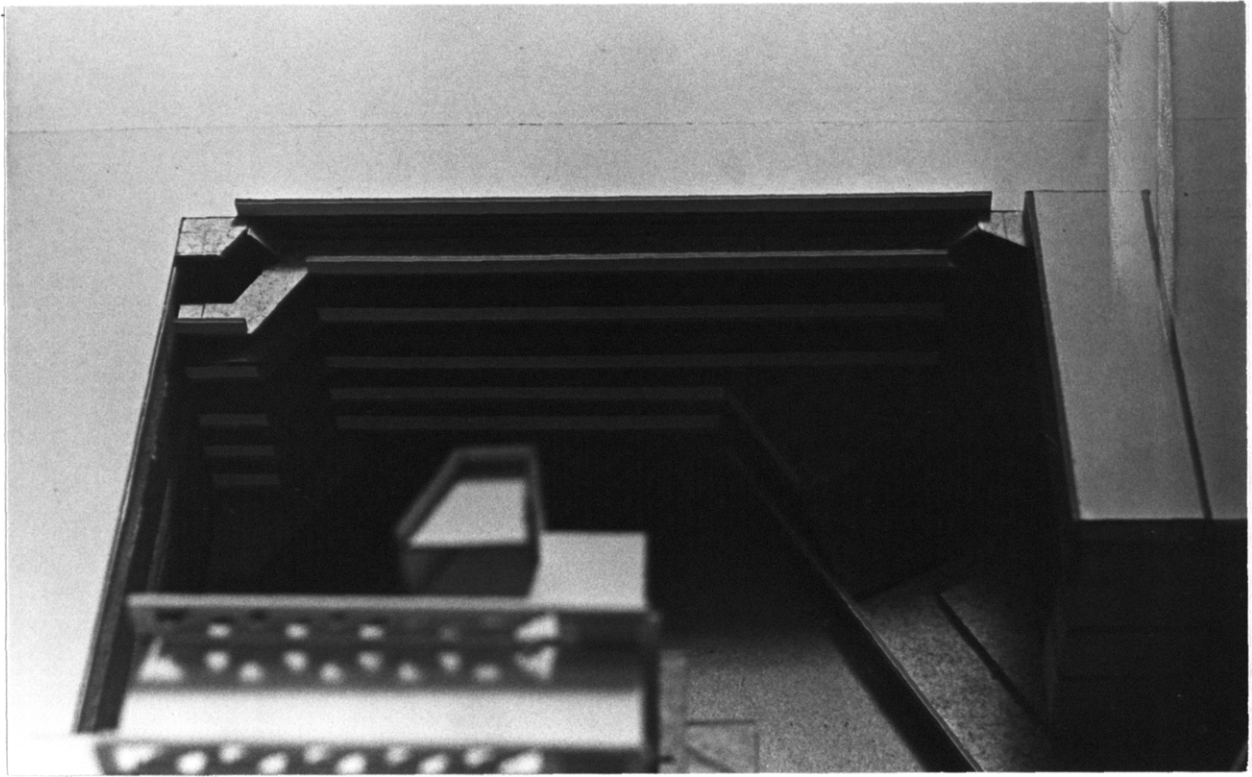
40)



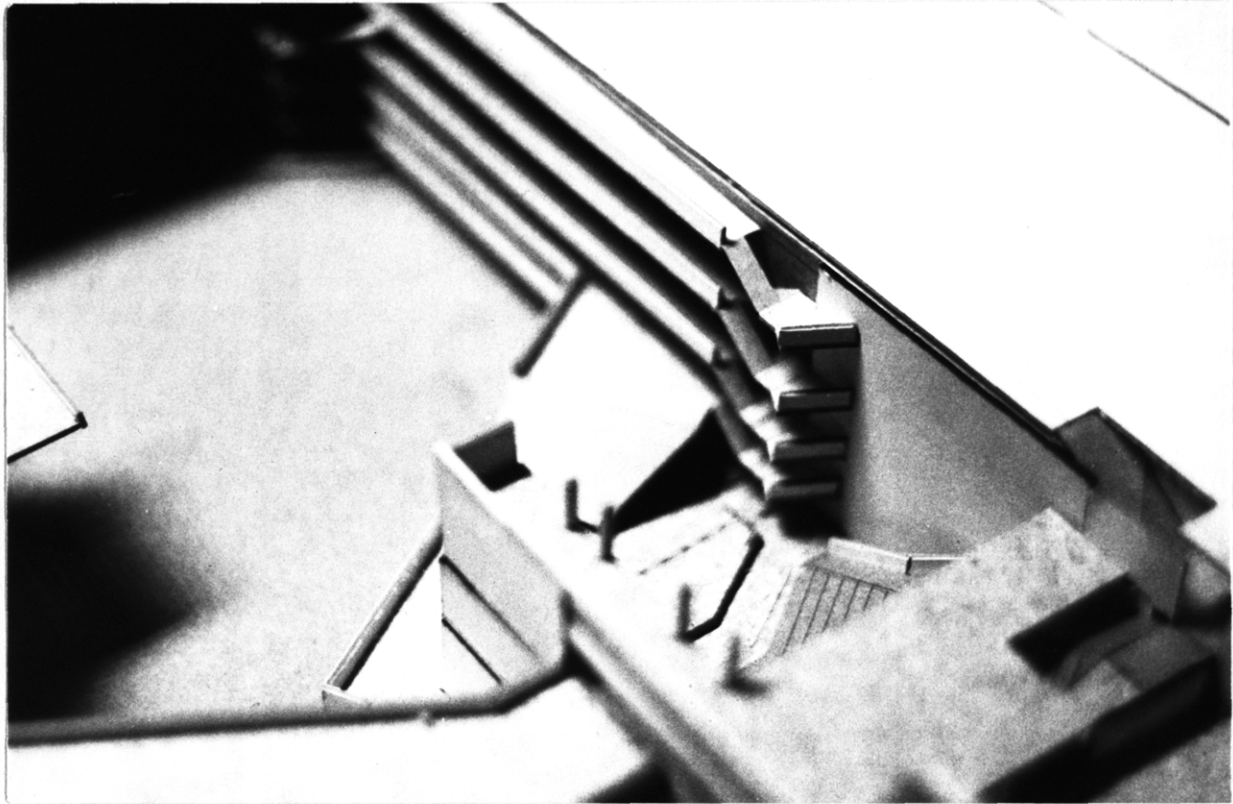
41)



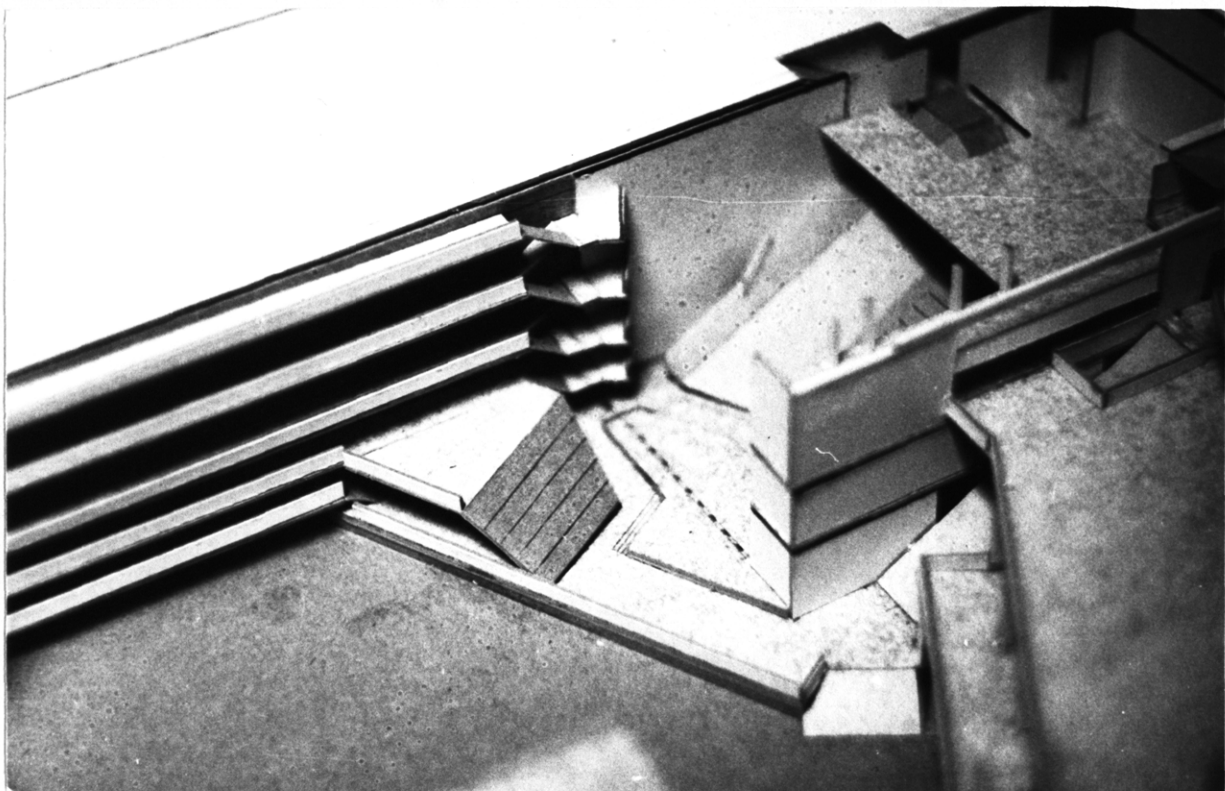
42) Removable end wall of theater and temp. seating



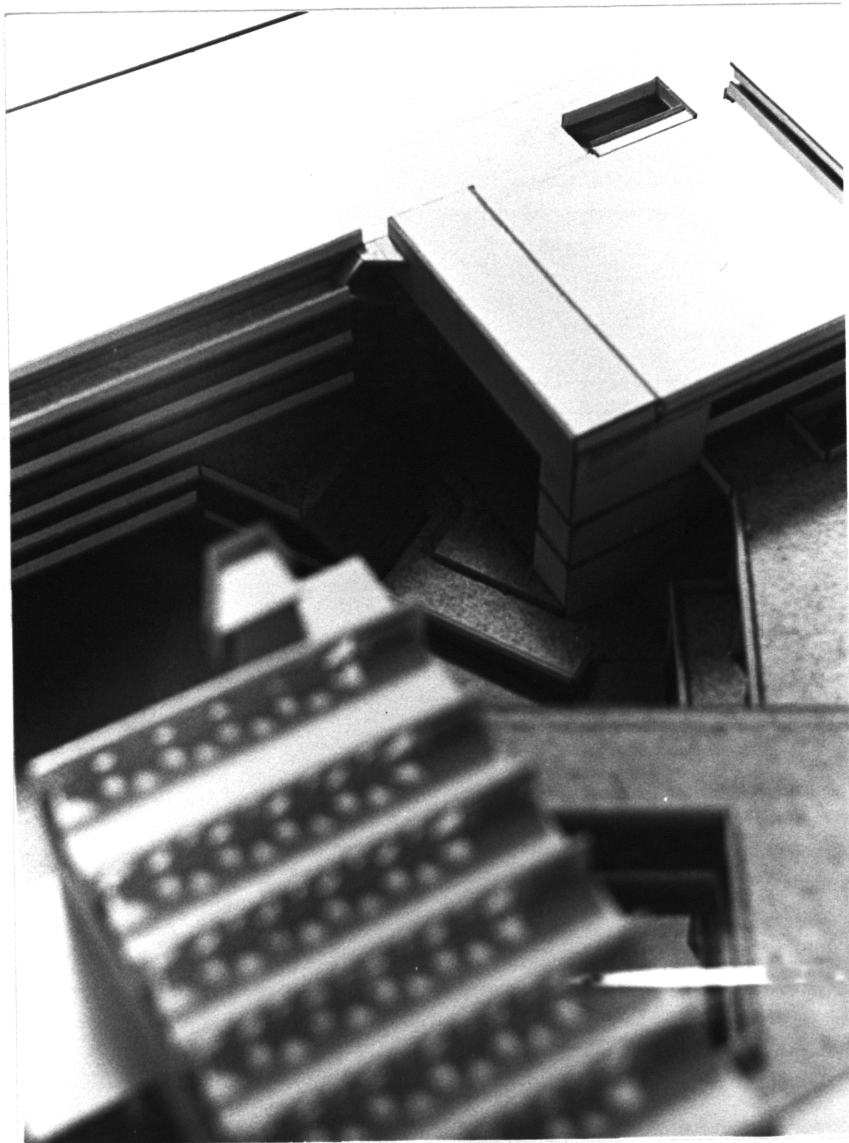
43) Permanent scaffold wall/ linear gallery



44)



45)



46)



47)