

NEW INTO OLD: BUILDING INTO/ONTO/AROUND/ALONGSIDE

A School for the Arts in Boston's Theatre District

by
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August 1989

Sumbitted to the Department of Architecture
in Partial Fulfillment of the Requirements for the Degree
Master of Architecture
at the Massachusetts Institute of Technology
February 1996

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NEW INTO OLD: BUILDING INTO/ONTO/AROUND/ALONGSIDE

A School for the Arts in Boston's Theatre District

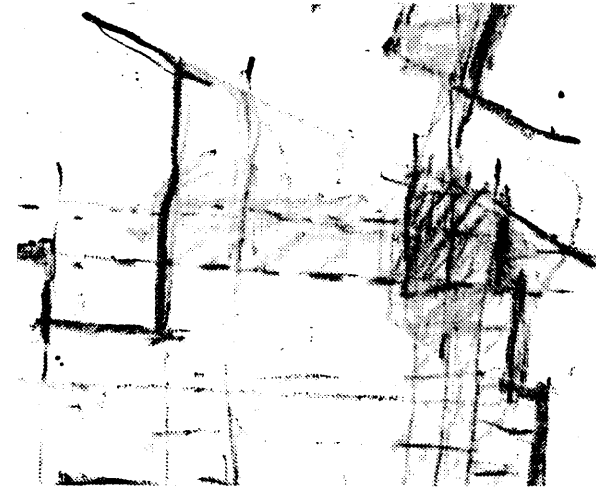
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Abstract

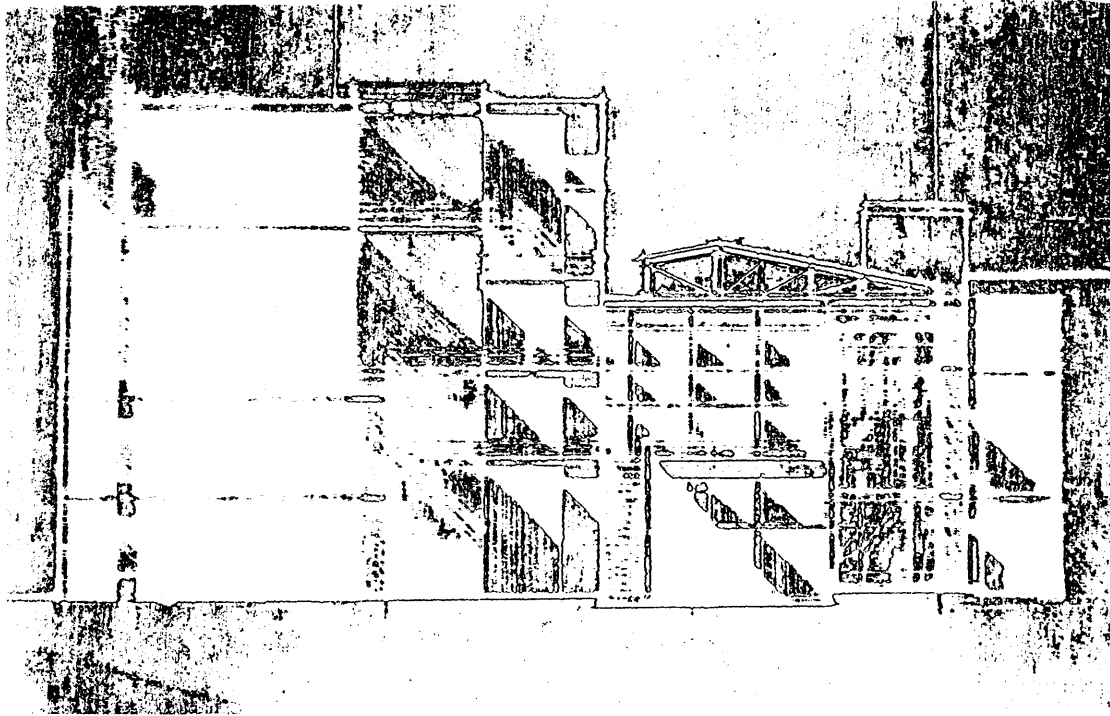
How does the old inform the new?
How can the new bring life to the old?

We cannot treat those architecturally and historically significant buildings which make up much of our urban landscapes as frozen fragments from the past, but neither can we tear them down and erase their presence forever. These specific building types must be examined for their potentials, and the impact of how any new intervention would fit into them must be carefully studied before proposals for renewal are made by architects and designers alike. Selective preservation, where appropriate and feasible, of course, is always an approach. But often, when the original use and function of these structures have become outdated, and when these buildings cannot sustain their original purposes, they are left standing empty and abandoned. The renewal of these structures must be executed in such a way that their integrity is not lost, but sensitively modified, renovated, and adapted to the present conditions of the urban environments of which they are still a part. The intervention of new into old, and old into new, must be careful to respect the presence of both, while giving new meaning and importance to each. Both old and new are then perceived through the relationships and dependencies established between them. Existing may thus be reinterpreted by the new, and the new structure will find its meaning in relation to that which already exists.



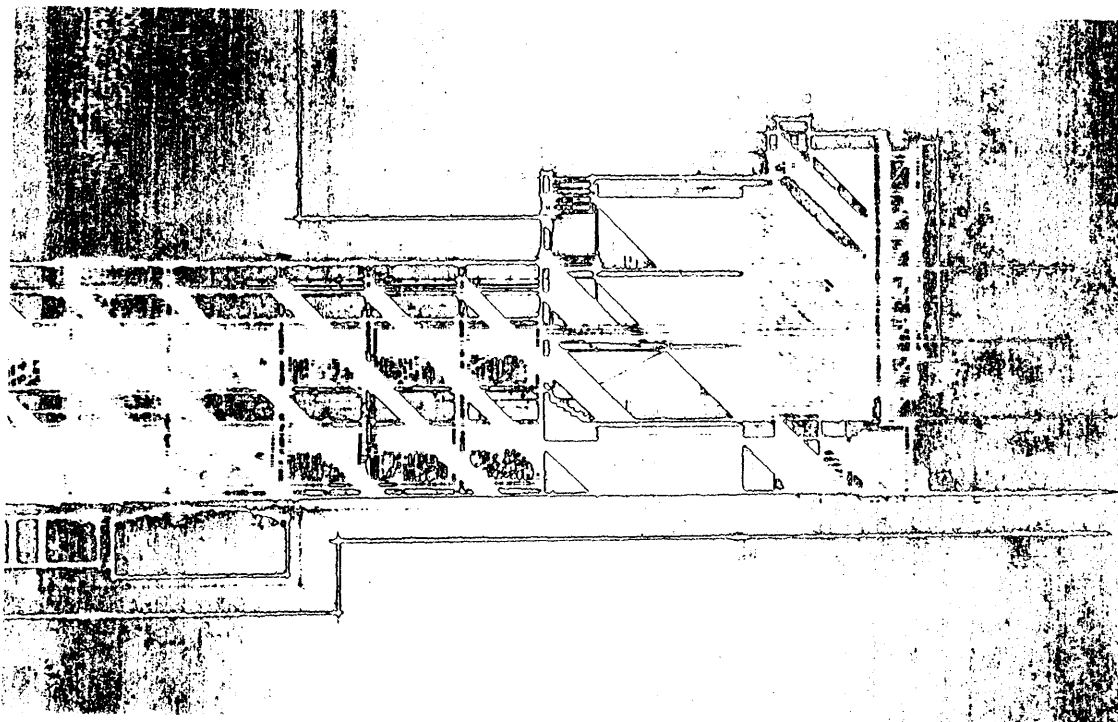
The premise of this thesis suggests that these empty and abandoned buildings lying in the heart of various historic districts in our cities be "collaged" together as part of a newer ensemble of spaces. It is proposed that the transformation of these buildings begins with a careful study of the existing underlying systems of order which governed their organization initially (and which may now serve to inform and provoke a more successful synthesis of new into old), continues with the metamorphosis of the buildings themselves, with the erosion of the strict boundaries which enclose them, and concludes with the establishment of large-scale connections of these structures to their surroundings. The vehicle through which this method will be examined is a school for the arts (drama, dance and music) located in Boston's historic theatre district, selected because a purely preservationist strategy for renewal here would *not* be appropriate. This approach aims to retain what is most significant of this district in terms of its spatial organization, historic character, and tradition, while bringing in those activities which will help to "weave" it back into the present. The traces of the old will be reinforced by the intervention of the new, thereby establishing a palimpsest of time which captures and exhibits a rich integration of new and old together.

thesis supervisor: **william l. porter**
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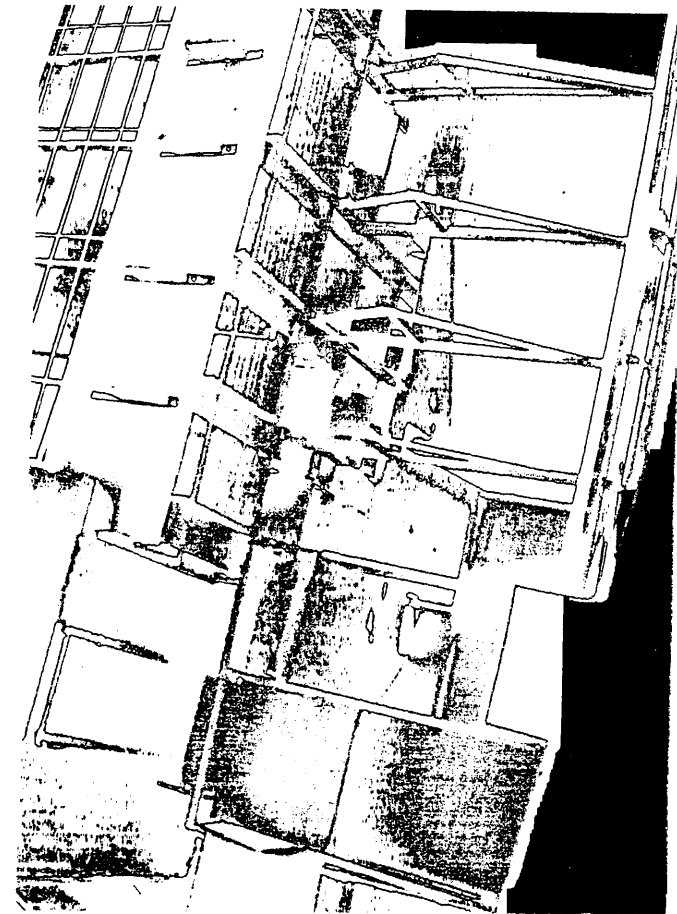


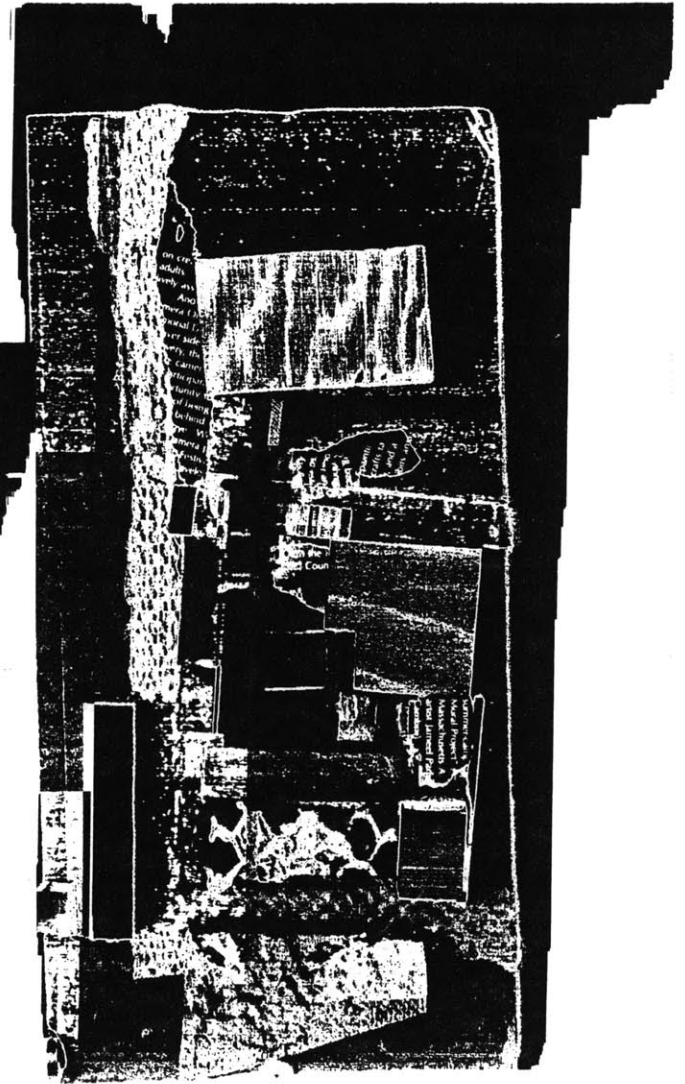
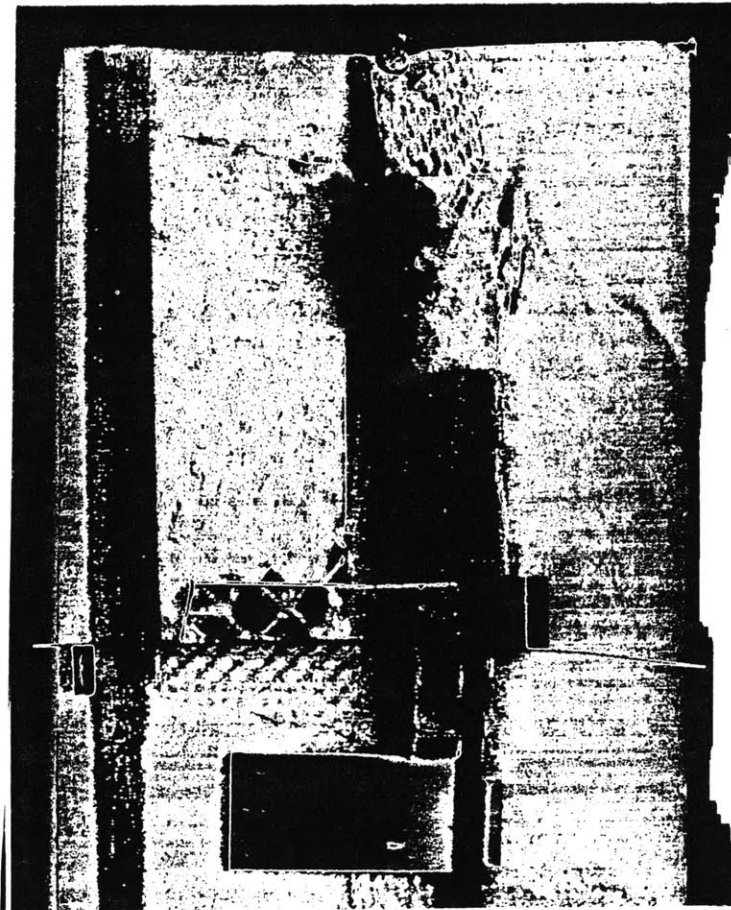
This is for my **parents** - for their unending support and encouragement no matter what the undertaking.

pal-imp-sest (pal'imp-sest') n. A surface which has been written upon several times, often with remnants of earlier, imperfectly erased writing still visible. [Gk. *palimpsestos*; scraped again].

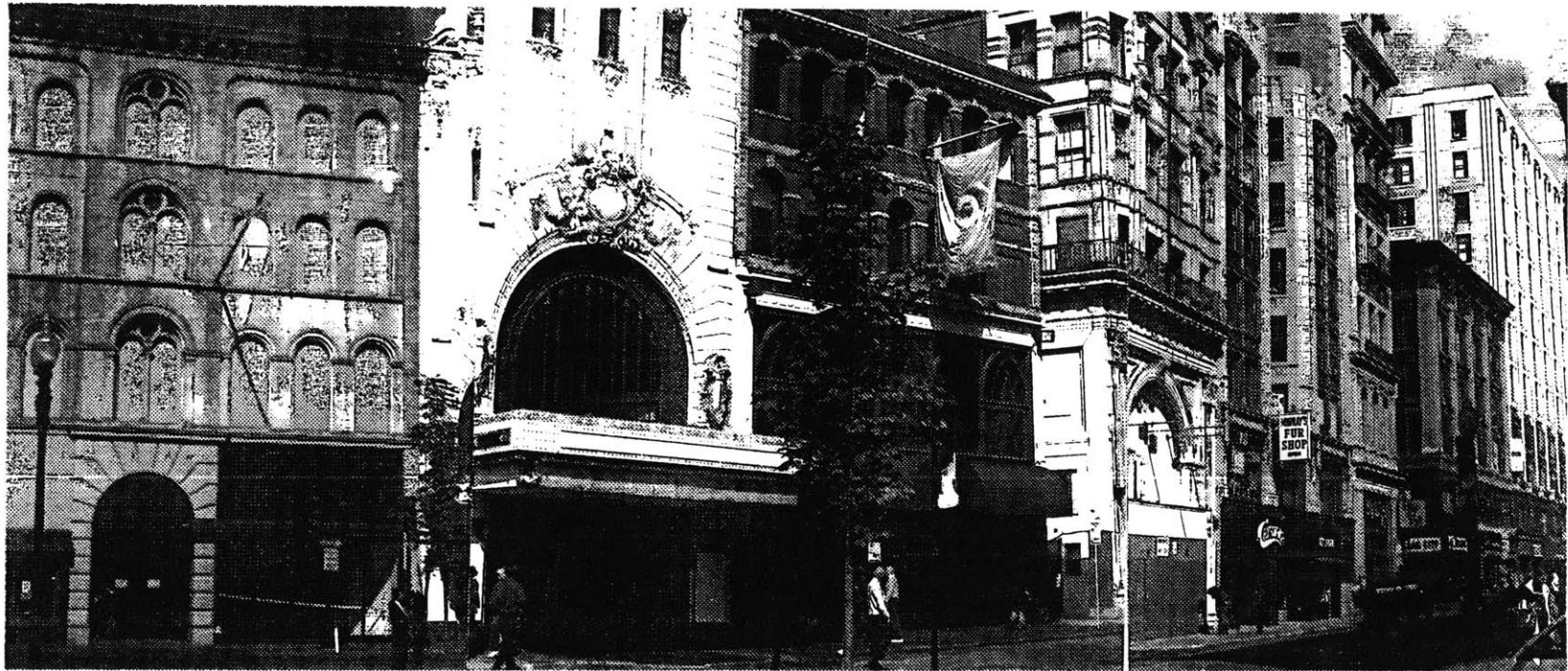
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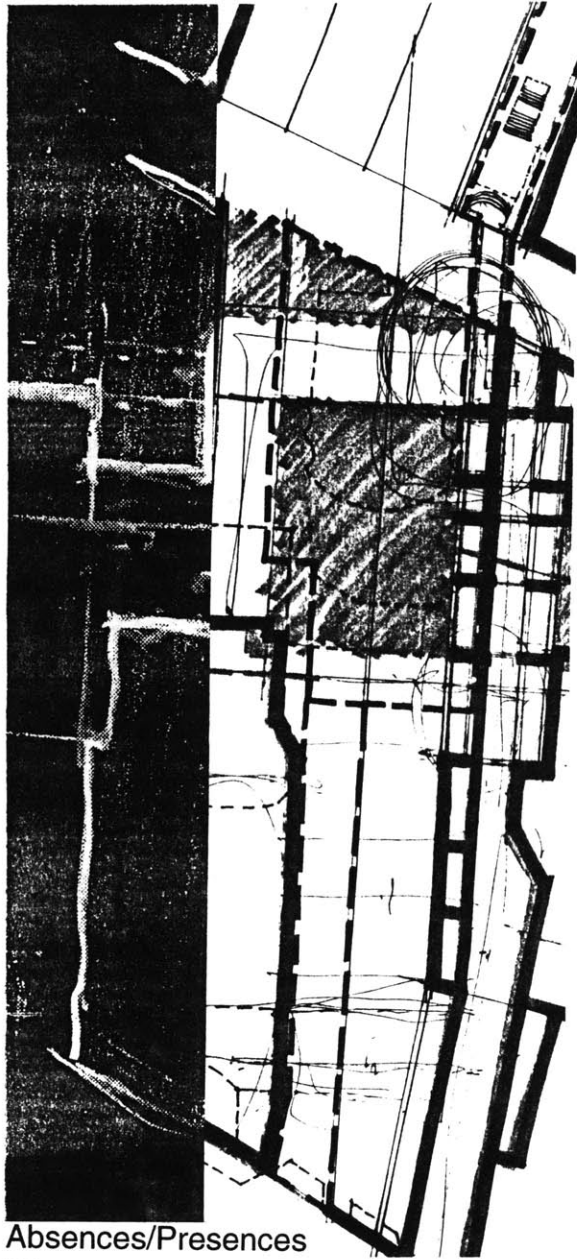
Conceptual studies



Washington Street

"Places we remember and places we anticipate are mingled in present time. Memory and anticipation, in fact, constitute the real perspective of space, giving it depth".

Aldo Van Eyck



Absences/Presences

Introduction

(...What we keep...)

How do we deal with the past?

With respect to our built environments and architectural artifacts, do we revere older buildings, or ignore them? Tear them down, painstakingly restore them to their previous heights of use and activity and aesthetics, or selectively renovate them, in order to bring them into contemporary times? Do we employ either strategy, given each differing situation, or determine a "blanket approach" for dealing with these structures in every single condition? Do we seek out a middle ground of compromise, which hopefully honors them with regard to these earlier eras, but adapts them to the present needs of the people and environments around them?

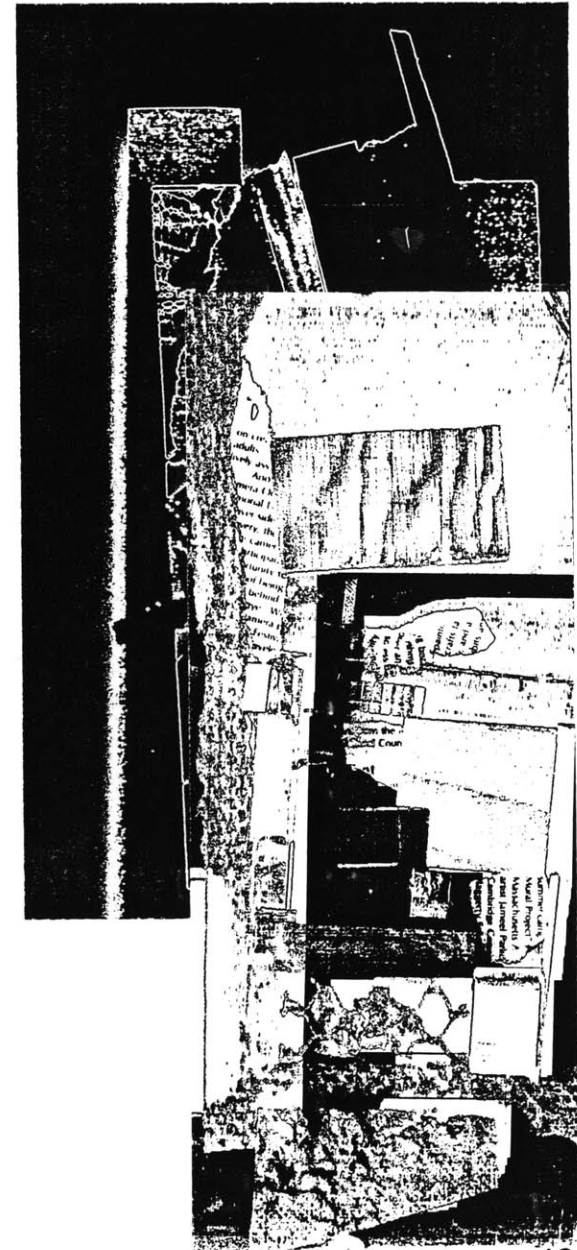
And when we speak of those buildings in our cities which have been given architectural importance, and deemed to be historically significant, as well as being relics from the past, how do we deal with *these*? What are our attitudes towards these structures, and their relative place in the cities around us?

Because every city in the world contains varied examples of these types of buildings, once we acknowledge that these buildings *are* indeed architecturally and historically important, then we must come to terms with how we incorporate them into the present, while keeping an eye to the future settings and conditions which may affect them. How much of

the past are we willing to part with? How do we edit and select the most important elements of these structures? What can we do to enable these structures to survive into the coming generations, if they are indeed so critical to the urban fabric in which they lie?

This thesis explores the connections that can be made with these landmark buildings which currently occupy so many areas in our cities, but are empty and abandoned, lifeless and forgotten. We may be able to determine that they *are* significant structures in their own right, but that does not mean we truly know how to *deal* with them architecturally, or from a 'place-making' point of view. It is proposed that the transformation of these buildings begins with a thorough study of those existing systems of order which informed their organization to begin with, continues with the metamorphosis of the buildings themselves, and the erosion of the strict boundaries which enclose them, and concludes with the establishment of the connections which can be made to the existing urban fabric surrounding them. From this investigation, a new methodology is sought which can more sensitively adapt these landmarks to the current and future needs of the communities where they are found. It is a lesson in editing, perhaps, but also in how we attribute importance and meaning to the built environment around us. What *will* we keep? And why? What can we part with? What must remain?

With a brief survey of collage theory, the beginnings of this new methodology arise with respect to our built environments and the architectural fragments inhabiting them. This enables an attitude of reciprocity: among the assembled architectural pieces and the meanings they carry, the relationship of their juxtaposition to the larger urban surrounds becomes the most critical element of their transformation.



Washington Street
views circa 1950's



fig. 1. Nishan Bichajian, Courtesy of Kepes/Lynch Collection, Rotch Visual Collections, M.I.T. # 38.08.



fig. 2. Nishan Bichajian, Courtesy of Kepes/Lynch Collection, Rotch Visual Collections, M.I.T. #38.42.

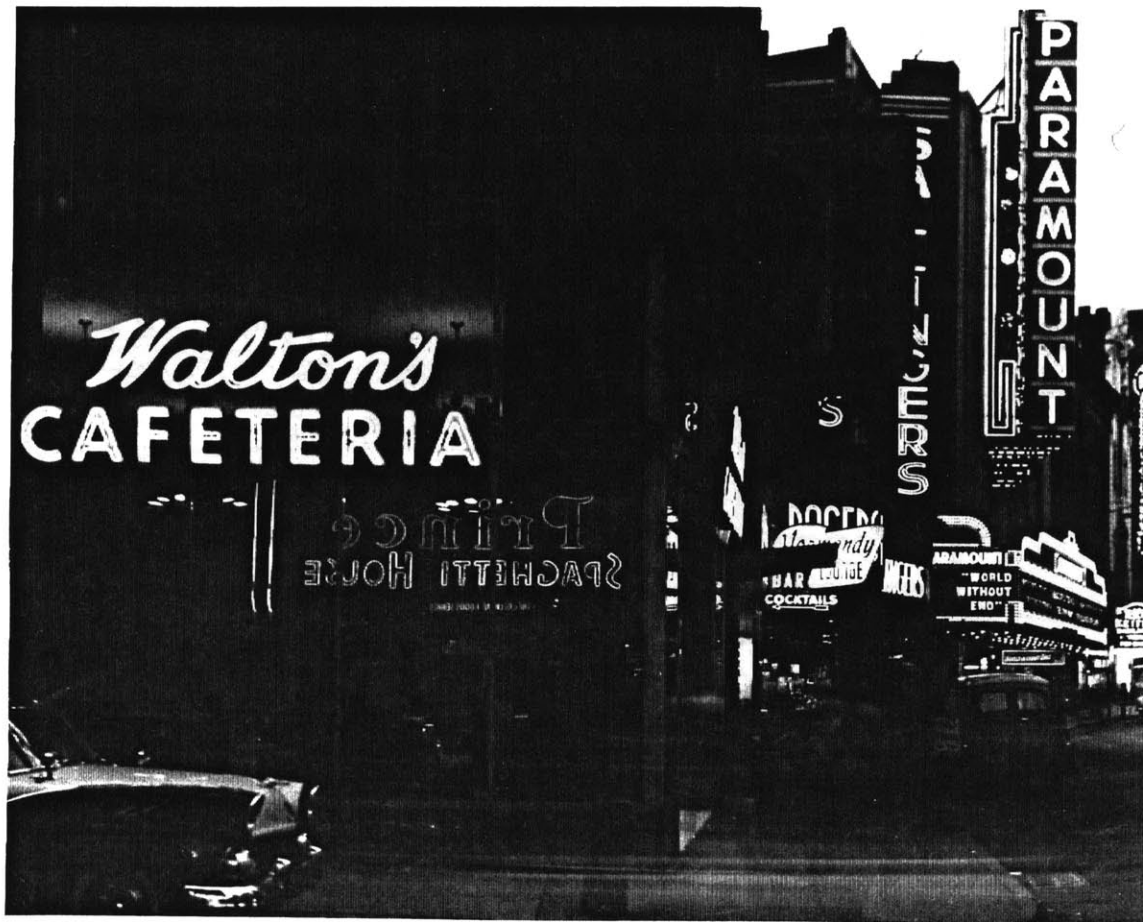
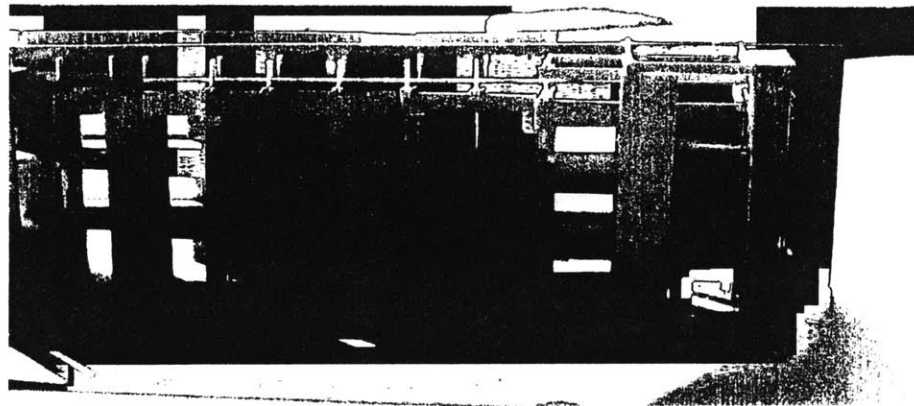
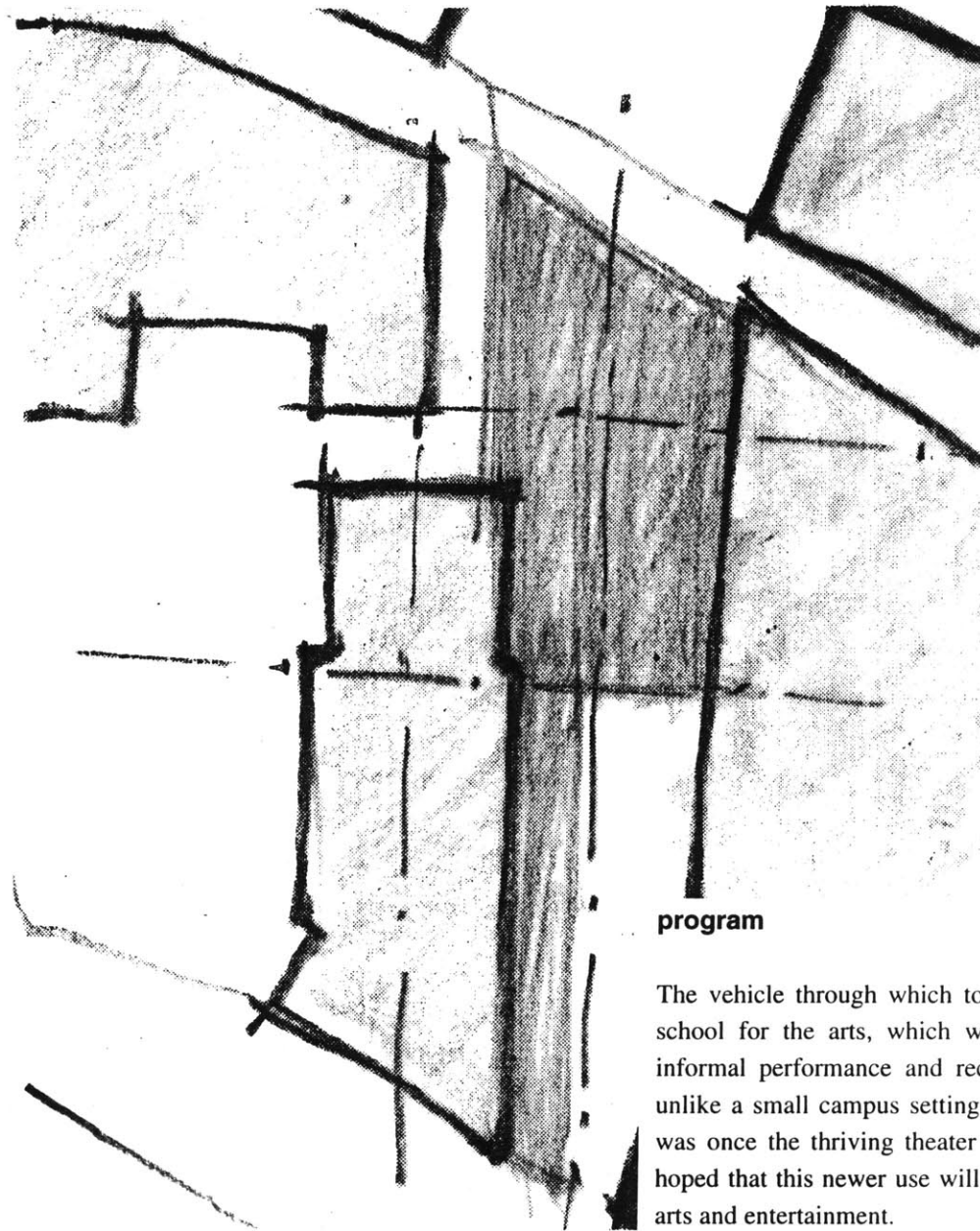


fig. 3. Nishan Bichajian, Courtesy of Kepes/Lynch Collection, Rotch Visual Collections, M.I.T. # 38.45.

The parallels of collage as an art form and the form of the contemporary urban canvas are many and equally profound; both engender the necessity to look at each by examining relationships between varying elements, and what connections and associations, if any, can and should be made. Where are the areas of overlap? What edges meet others? Should they be emphasized or erased? These are all questions of reciprocity: what does one thing mean in relation to another? When we explore the association of old and new architecture, this reciprocity is the essential ingredient for change, for transformation.

From the exploration of the design of a school for the arts, the integration of a new function within the containment of an older structure will commence this search for a methodology, focusing on this phenomenon of the reciprocity of both. What will this new school mean in relation to the container in which it will reside? What role will it play in the context of the urban district nearby? The search for a design strategy shall begin here, and take into account those essential parallels of collage with the contemporary urban conditions which exist in cities throughout the world.





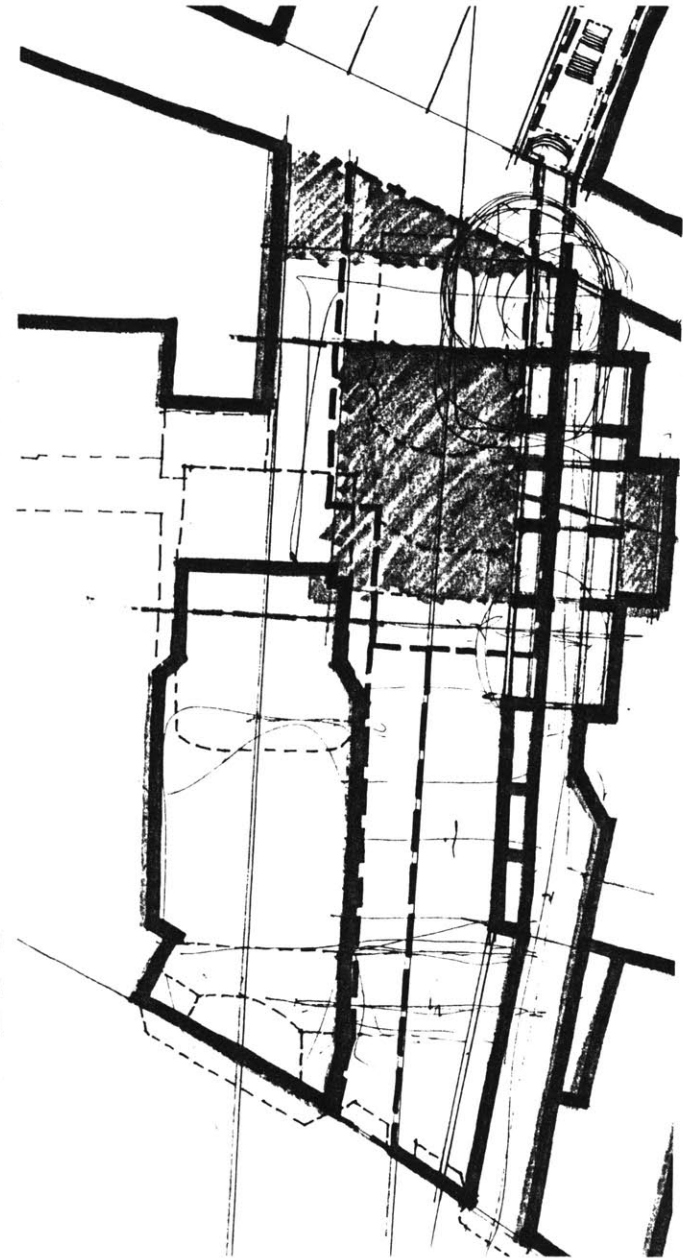
program

The vehicle through which to address this question will be the design of a regional school for the arts, which will combine the elements of instructional spaces with informal performance and recital areas, a small cafeteria, and a media library, not unlike a small campus setting. From research of this particular area of Boston, what was once the thriving theater district near Downtown Crossing and Chinatown, it is hoped that this newer use will find a solid "fit" in this historical/traditional hub for the arts and entertainment.

Absences

Rich in its numerous layers of historical residue, the site is replete with both the absences and presences of its tradition as the heart of Boston's theatre, shopping, and entertainment district. Among these layers, these traces, the palimpsest of so many successive years, lies the evidence which engendered the search for the identity of this place. The hints found here, the vestiges and imprints and indications of what was once there, what was once the underlying order of the place, enabled the selection of a site from the midst of this diverse section of the city. The gestures that remain, the ghosts of former theatres and remnants of long forgotten movie houses, were examined for their individual potentials as respective pieces of this particular collage. And among these gestures lies a group of theatres which remain bounded together on one block, commonly referred to as the Savoy Block.

The location of the school will be within this block, in Boston's Theatre District, an area that lies between the Back Bay and the Washington Street retail district. Its center is at the junction of Boylston and Washington Streets, the main commercial arteries of Downtown Boston.



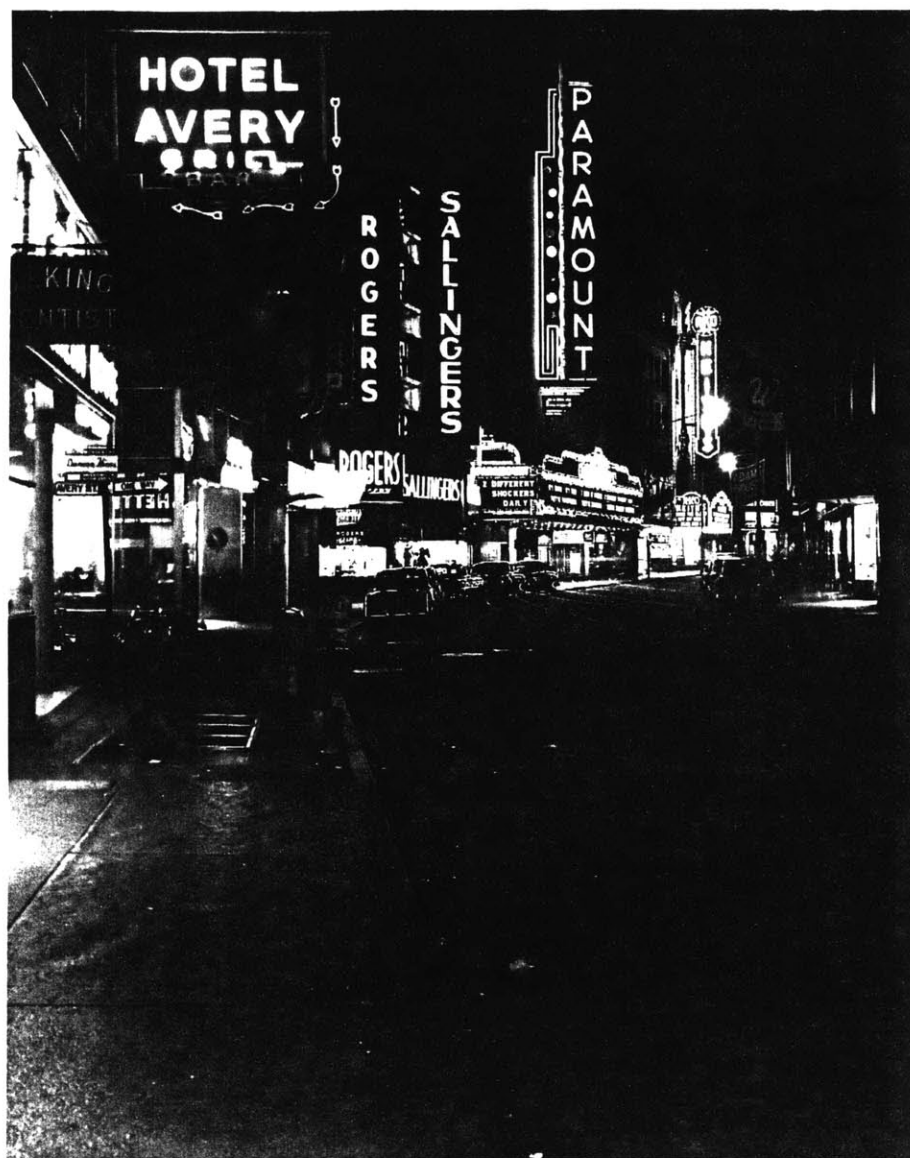


fig. 4. Nishan Bichajian, Courtesy of Kepes/Lynch Collection, Rotch Visual Collections, M.I.T. # 38.46.

The importance of Washington Street as a major commercial thoroughfare dates back to the Colonial period, when it served as the only land route from the Shawmut peninsula to Roxbury and the outlying mainland. Early Boston as a city was located on a peninsula, and Washington Street, located on the narrow neck of the peninsula, was the street used by all travelers into and out of Boston. Thus, Washington Street connected Boston with the rest of the world. Taverns such as the Lamb Tavern (1745) - site of the present Paramount Theatre - located in this district, were points from which the initial Boston to Providence stagecoaches departed in the 1760's. Many amenities for travelers sprung up along this route: hotels, bars, restaurants, inns, entertainment, and playhouses eventually aggregated here. During the Federal period, the lower Washington Street area continued to expand commercially, and the Boylston Market, at the corner of Washington and Boylston Streets, was designed in 1810 by Charles Bulfinch as a convenient location for farmers to bring and sell their produce while in town. The coming of the railroads in the 1830's and 40's to the newly-filled South Cove area brought an increasing number of travelers into this area of the city. Seeking entertainment, as well as places to lodge, these travelers contributed to the growing popularity of the area for theatres, which housed the most popular forms of entertainment within this district: vaudeville, burlesque, and the movies.¹

Vaudeville began and subsequently flourished in the theatre district and is most important in the history of the buildings that were constructed there. Begun as a 'curio shop' by Benjamin Franklin Keith, and originated in a storefront (measuring 15' x 35' and tapering to 6' in the rear) at 565 Washington Street in 1882, these performances gave birth to the continuous variety show performance, which ensured the patron a

full value for their ticket admission, and the theatre owner of increased patron attendance. Keith's success at this venture enabled him to then rent a new hall upstairs from this storefront, where features such as the "Chicken with the Human Face", "The Biggest Hog in America", the "Elastic Skin Man", and the "Three-headed Songstress" were presented to a beguiled new audience. It was here, above this hall of curios, where vaudeville performance first took place.² This new entertainment venue demanded that more expansive facilities be created to accommodate these programs, and Keith was there to respond to this need.

In 1884, when Keith's partner left him, an old friend, Edwin F. Albee, joined him to form a partnership in the following year. During their first season together, the partners leased the Bijou Theatre and scheduled five daily performances of the Gilbert and Sullivan production "The Mikado", at ten cents a seat. From that point on, their business flourished. In 1894, the partners invested approximately \$600,000 in constructing the flagship house of their expanding chain of theatres, named aptly the B.F. Keith Memorial Theatre (currently the Opera House). The partners operated a growing chain of popularly-priced vaudeville theatres which provided refined entertainment to the public, and thereby raised the standard of vaudeville from the coarse and vulgar variety shows that had previously been the norm.³ The spaces created for these "upgraded" versions of vaudeville grew larger, and more refined, in their designs as well.

Burlesque, as the next form of entertainment to be brought into these theatres, was essentially a light entertainment form that parodied serious drama - economically priced, low-brow and extremely convivial - and followed a three-part format borrowing substantially from the minstrel

shows, variety shows, and the extravaganza productions. The opening of these burlesques performances featured songs, choruses and comedy bits and gags, followed by various assorted artists, dancers, acrobats, ventriloquists, knife throwers, sentimental songsters, and the like. Added attractions sometimes included boxing bouts, a strong man, or even an exotic belly dancer. The grand finale, or 'burlesque', performed by the entire company, was usually a dance or parade which offered what was for those days a generous display of leg and bosom. This finale was the feature which gave burlesque its distinctive identity and ensuing reputation.⁴

Later, in the early decades of the twentieth century, "movie madness" was sweeping the country, and had a major effect on the theatre district in Boston. As early as 1915, there were approximately 25,000 U.S. theatres with an average daily attendance of some six million patrons. Many theatres began to convert to films or to show films in alternation with their regular stage performances.⁵ Theatres constructed then were smaller, more elongated, and didn't require as much ancillary space for all the associated functions that a typical playhouse would need. But that did not mean that they were any less grandiose, any less elegant, any less sumptuous in their interior and exterior designs. If anything, these movie palace houses were heightened examples of architectural showpieces.

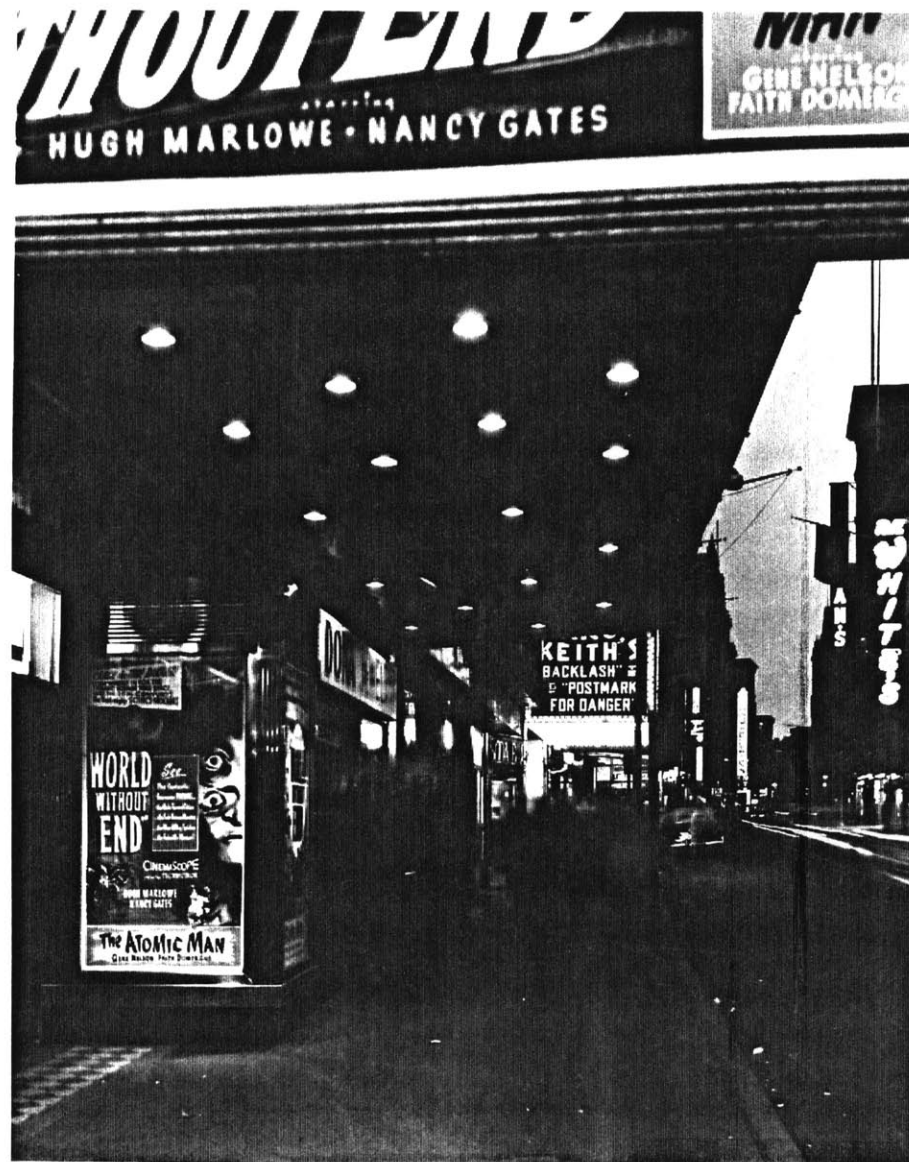


fig. 5. Nishan Bichajian, Courtesy of Kepes/Lynch Collection, Rotch Visual Collections, M.I.T. #38.47.



fig. 6. Nishan Bichajian, Courtesy of Kepes/Lynch Collection, Rotch Visual Collections, M.I.T. #38.48.

This era of the movie palace was brief, coming to a significant close in 1929 with the architect Thomas Lamb's Fox Theatre. The Depression, and the development of the "talkies" altered the course of film-making and theatre building. By early 1928 even, the worst new sound films were outdrawing the best silent films, and the older theatres had to be adapted acoustically to accommodate this new entertainment form.⁶

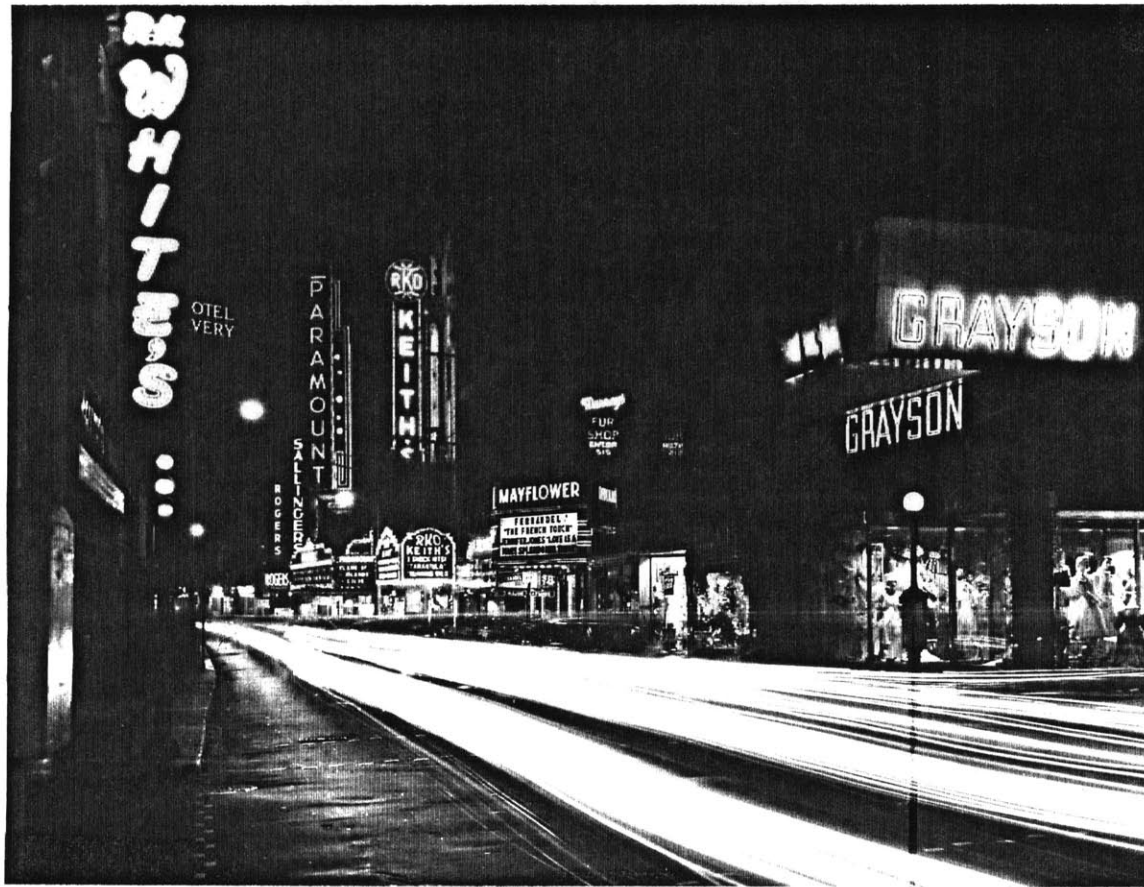


fig. 7. Nishan Bichajian, Courtesy of Kepes/Lynch Collection, Rotch Visual Collections, M.I.T. # 38.49.

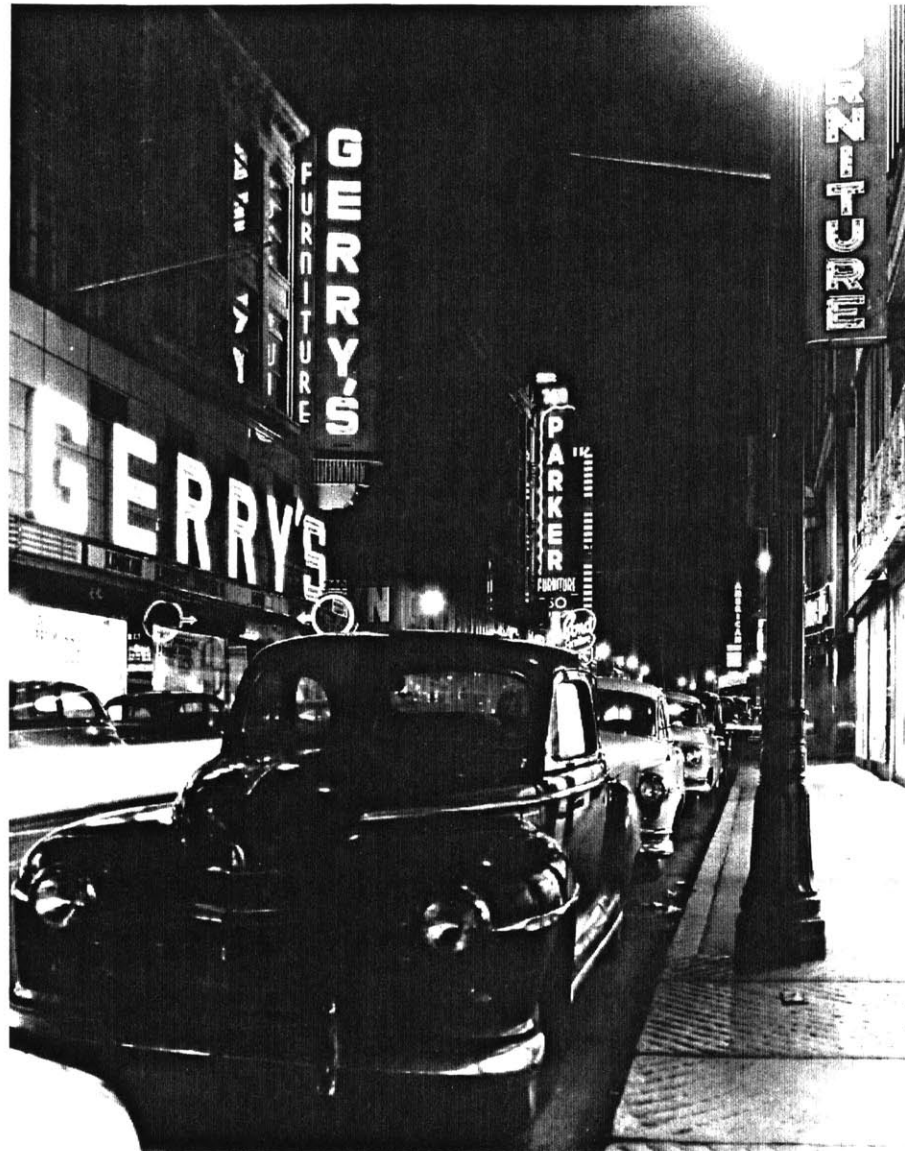
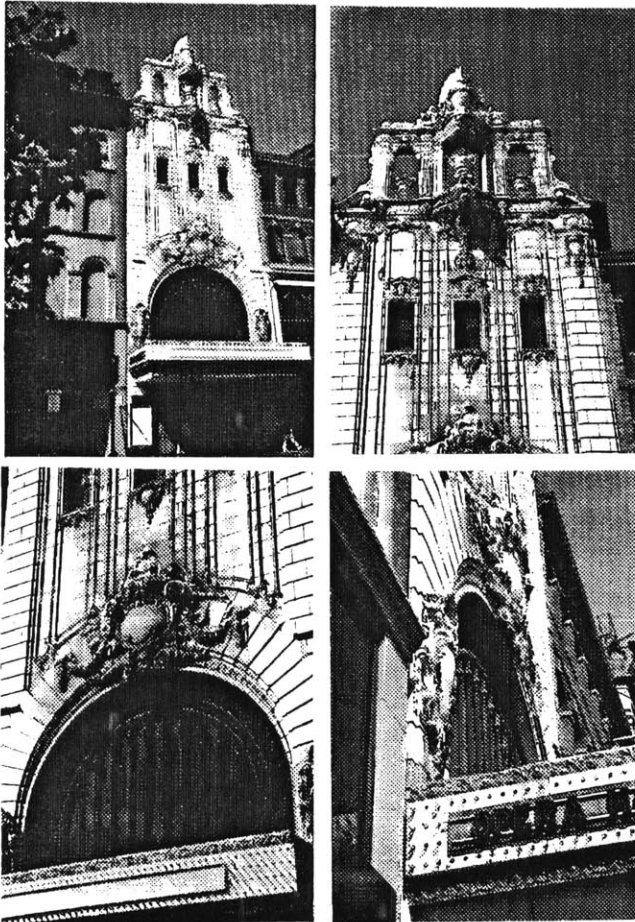


fig. 9. Nishan Bichajian, Courtesy of Kepes/Lynch Collection, Rotch Visual Collections, M.I.T. #38.81.



Opera House details

Almost no other site in the United States has a longer theatrical history, and none a more complicated history, than the block in Boston bounded on the north by West Street, on the east by Washington Street, on the south by Avery Street, and on the west by Mason Street. In the eighteenth century, two taverns on the west side of Washington Street stood side by side, the Lamb Tavern adjoining the southern side of the Lion Tavern. By 1835, the Lion Tavern had disappeared, and its place on this block was the first within it to be used for theatrical purposes.⁷ Embedded within the "Savoy Block" are the Paramount and the Savoy Theatres, for which the block is named. Architectural landmarks, but both boarded-up and vacant, these theatres form the core of the block and are flanked now to the west and south by parking lots. The Savoy, (formerly the B.F. Keith Memorial Theatre), was originally intended to house the vaudeville shows which B.F. Keith so successfully popularized. The first theatre to stand on this site, however, was the second Boston Theatre, built in 1854, which replaced the Boston Theatre of 1794 (designed by Charles Bulfinch). The Savoy now stands on the foundations of the second Boston Theatre, while next door, the Lamb Theatre of 1836 survives in a part of the old building next to the Opera House entrance. One of the last and grandest vaudeville houses in the country, the Opera House is a sumptuous playhouse, intended to surpass all others of its time in the standards of splendor. The French Baroque interior seated 2,900 patrons, cost between \$5- and 6- million, and was heralded as a "dazzling architectural dream in ivory and gold", with genuine marble columns, walnut paneling and expensive oil paintings and a single-balcony plan. The theatre opened with a combined vaudeville /film format, then went directly to films in September of 1929. In 1965, it was purchased by Sack Theatres, a regional movie house company, and renamed the Savoy Theatre. Today, it is owned and

operated by the Opera Company of Boston, and is referred to as the Opera House.⁸

Two other houses stand on this same Washington Street block: The Modern and the Paramount, which were both built as strictly movie houses. The Paramount Theatre represents a more recent era in the movie theatre building history. Designed by Arthur Bowditch in 1932, and containing an unusual upstairs lobby area, the Paramount is Boston's only and most elaborate Art Deco building of any kind. When it was first opened, it was billed as the "first intimate deluxe picture house that Boston has seen". Offering a "homelike", ultra-modern interior designed specifically for the best possible projection of films, the Paramount differed from the palatially-scaled Metropolitan (Music Hall) Theatre. Seating 1,500 people, the theatre featured polished oriental walnut and African ebony walls, and Art Deco wall murals. The first feature to be shown there was "Shanghai Express" with Marlene Dietrich.⁹

Coming into the 1950's, this district's retail element grew with unparalleled vigor. Home to the reknowned Filene's Department Store (as well as the famed Filene's Basement below), the Jordan Marsh Company, Salingers, the Hotel Avery, Richman's, R.H. White's, and the Prince Spaghetti House, the Washington Street area was the sole retail district in the city for its time. Everything from fur shops to jewelers to dentists to cafeterias to shoe stores to bowling alleys, billiard halls and bars lined the stretches of this street in the midst of all the movie houses. The Paramount, Keith's RKO Theatre, the Modern, the Mayflower, the Center Cinema, the Trans-Lux, and Loew's were but a few of these dramatic, fluorescently-lit structures. The glass storefronts of all the ground floor commercial spaces reflected this fluorescent light

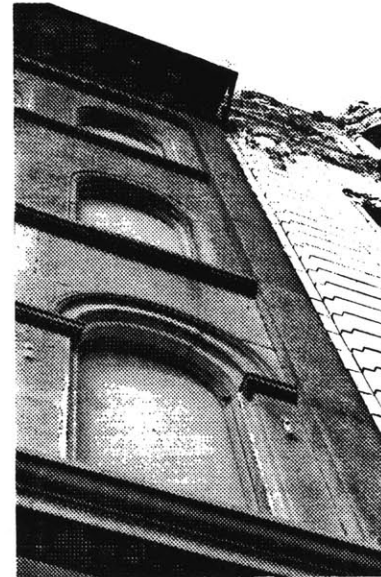
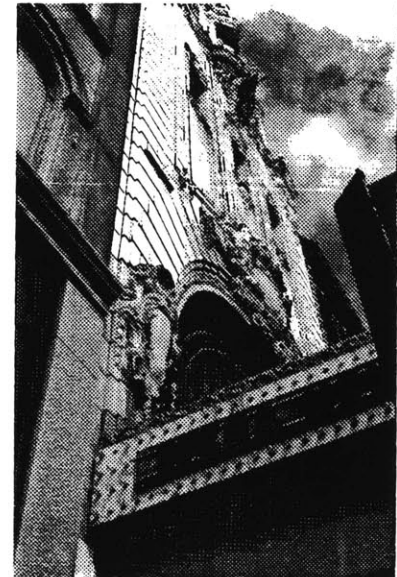
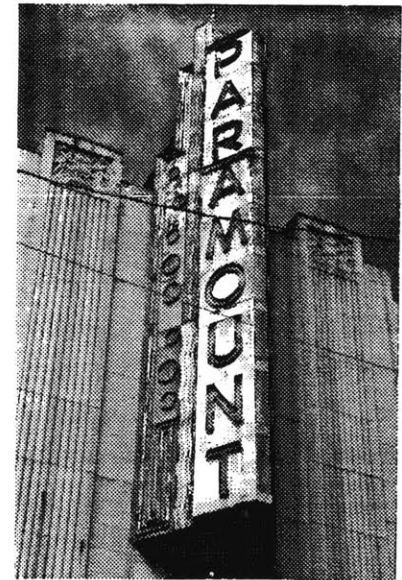


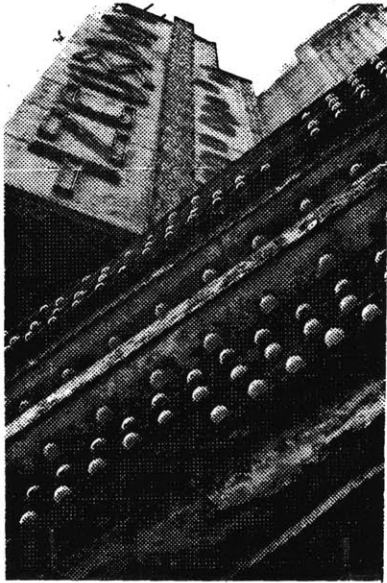


fig. 10 Sanborn Map of Boston 1922. Vol.# 1-South Pelham, NY.

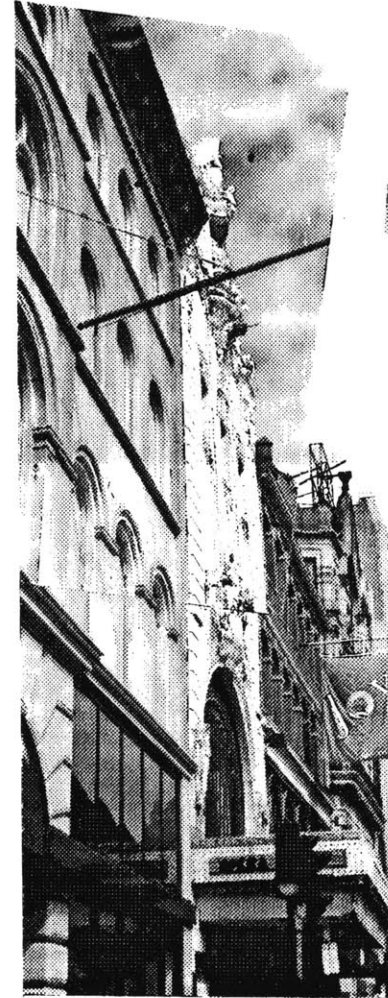
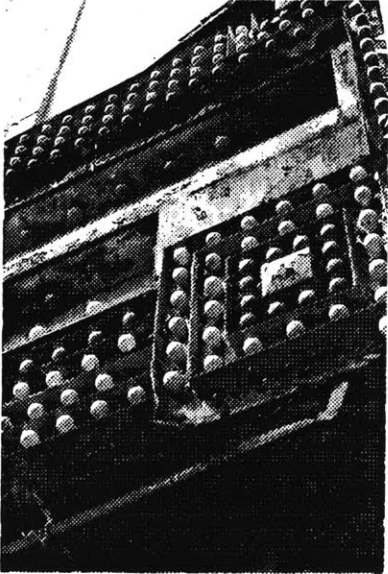
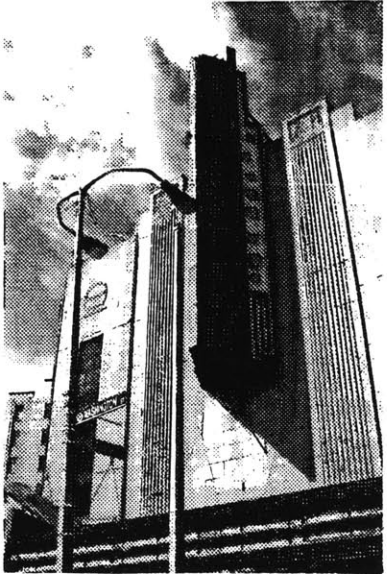


Opera House marquee





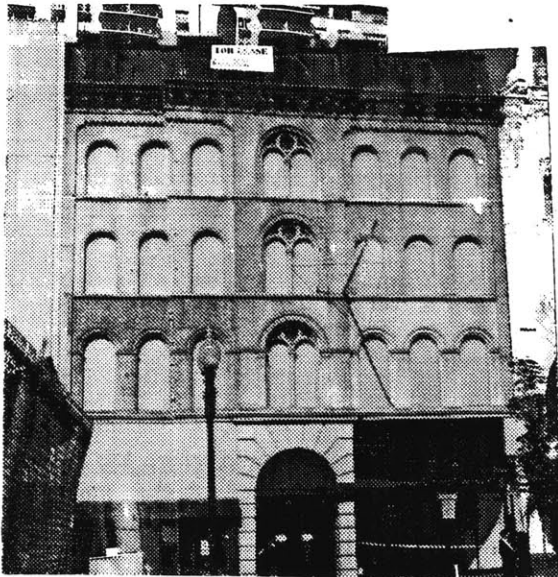
Paramount marquee details



Opera House facade detail



Washington Street facades



beginning at twilight and poured their own baths of light out onto the sidewalks, while during the day, they mirrored the colorful ensemble of the shopping pedestrians and passing cars.

But the district, like much of the rest of downtown Boston, reached a low point in the post-second world war years. By then, only three legitimate theatres were in operation: the Colonial, Shubert, and the Wilbur. The redevelopment of Scollay Square eliminated Boston's "red-light" district and forced the concentration of these adult entertainment venues into the lower Washington Street area, on the fringes of the retail strip, which came to be known as the "Combat Zone". The development of the surrounding suburban communities which enticed the residential base of the downtown out towards green lawns and safer streets on which to raise children, the construction of large, regional shopping malls which pulled a substantial amount of the retail services out of the downtown location, and movie theatres whose technology had been brought up to speed with the movie industry, all contributed to the decline of the Washington Street area. Many older and architecturally distinctive buildings were raised. Surface parking lots and bus stops dominate much of the property to this day. Vacancies only increased in this mass exodus out of the city in the post second world war years, draining the upper floors of all the retail and commercial shops and offices, while fast-food restaurants (McDonald's, Burger King, Wendy's) bars, and adult entertainment facilities displaced the traditional businesses at the ground levels.¹⁰ In the recent decades, even though the district has begun to change, many proposals for renewal have been made by both the city (Boston Redevelopment Authority -BRA) and private developers alike, but none have really been successful to any measurable degree in sparking a wave of economic

upswing in this area. It is widely acknowledged that the area would need a strong mix of both residential and commercial uses in order to survive economically.

And so, with this exodus away from the downtown, many structures, once full of life and so critical as the threads of the city fabric, as the pieces of the city collage, are now empty, abandoned and boarded-up.

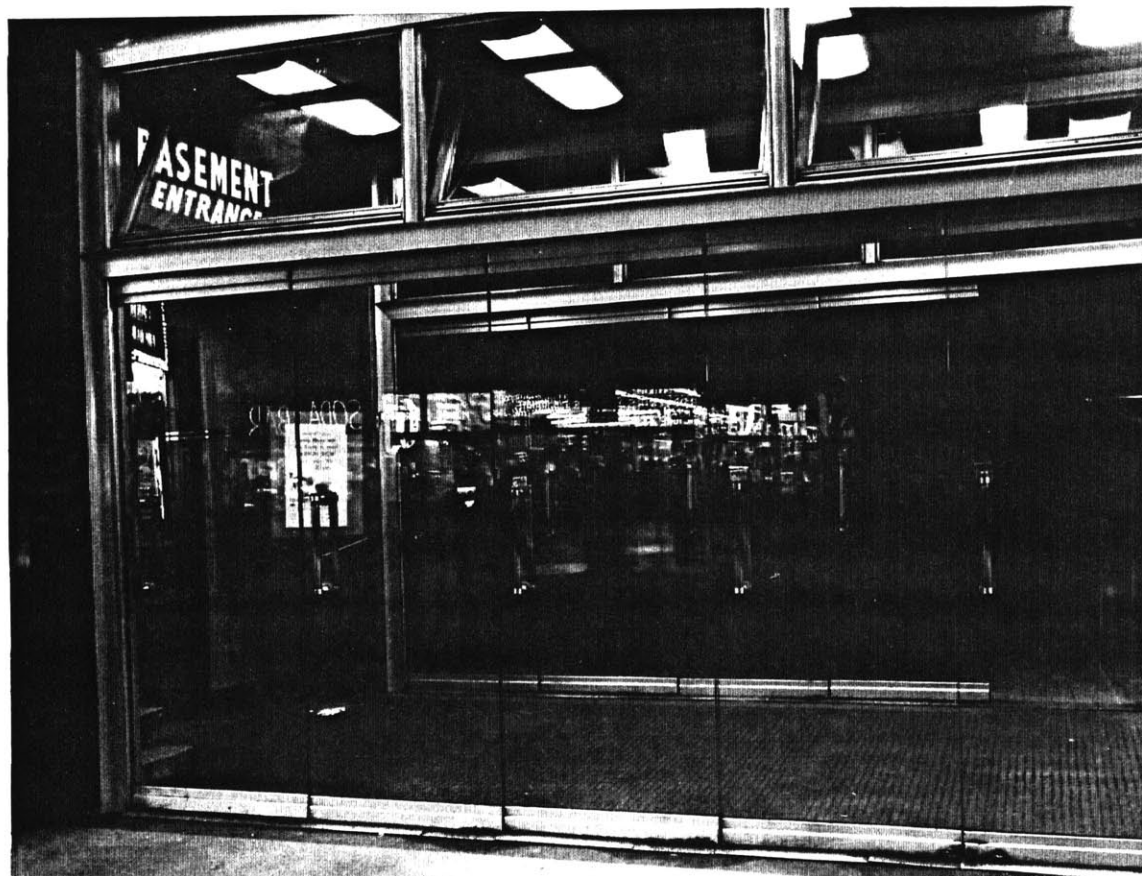


fig. 8. Nishan Bichajian, Courtesy of Kepes/Lynch Collection, Rotch Visual Collections, M.I.T. #38.50.



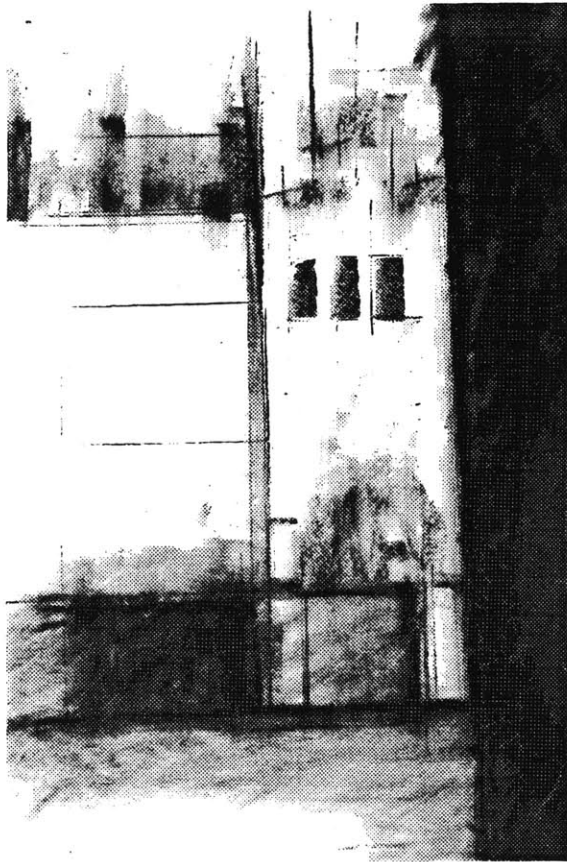
Conceptual sketch of passage through Savoy Block

Presences

(What can we do with them now?)

The fact that the rich cultural and theatrical history remains embodied in the lingering landmark buildings still cannot ensure that their revival would foster the growth necessary for the renewal of the rest of the surrounding area. Their beautiful facades and stately street presences are no guarantee of continued activity behind their doors. Fluorescent marquees, once so elaborately lit and entrancingly bright, are now simply dark, broken bulbs.

The function of these theatres is indeed outdated to the current contemporary climate of cultural entertainment. People would simply rather go to the movies, rent videos from BlockBuster, or stay home and read a good book. Changes would have to be made. New visions for this particular section of the city would have to take into account how this society spends its leisure time in this day and age. Without question, this tradition of theatre is a vibrant part of Boston's past, but to preserve these buildings, unless they can indeed be restored to their past glory and useage, would be futile in the face of the contemporary cultural trends. These movie houses, specifically the Paramount, can no longer be used to show films, since the technology of projection has surpassed the design of the Paramount's interior projection distances (proposals have been made to turn this building into a dinner theatre instead, where smaller, live performances can be staged in a restaurant environment).

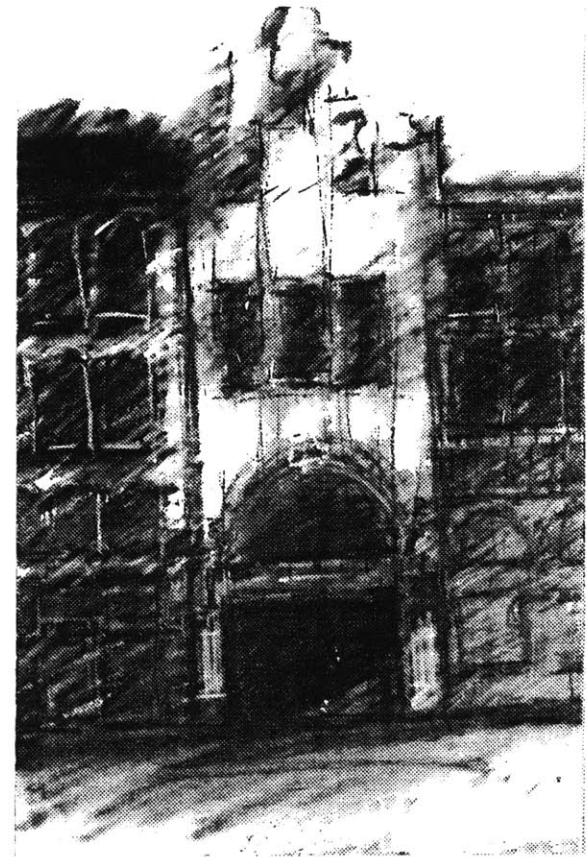


Facade sketches

Only the Opera House, two doors up on Washington Street from the Paramount, currently has a bonafide chance at revival, *if* (and this is a *substantial* if), the current owners are able to secure the necessary constituents in order to fund such an endeavor. Largely intact and in very good shape for a seventy-year old building, the Opera House enjoyed the beginnings of a resurgence in the summer of 1994, and is now under investigation by several local architectural and preservation firms for the possibility of renewal in the coming years. The audience for opera hasn't left Boston. The facilities for it have changed, have been updated by new and technologically advanced structures built in the vicinities to the immediate south and west of the theatre district, escaping the blighted influence of the Combat Zone nearby. But the architectural splendor alone of the Opera House most certainly will ensure that its survival be carefully monitored. Intact as it is as an acoustical volume, the interior has been marred by vandalism and water damage in the recent years, but is in otherwise remarkable shape.

It is here, between the Opera House and the Paramount Theatre on this block, where the site for the school will lie.

The first assumption of this thesis is that the Opera House would indeed be restored to its past tradition as a fully-functioning opera facility. The second assumption is that the Paramount would not be restored as a movie house. The third assumption is that the building inbetween them will be removed.



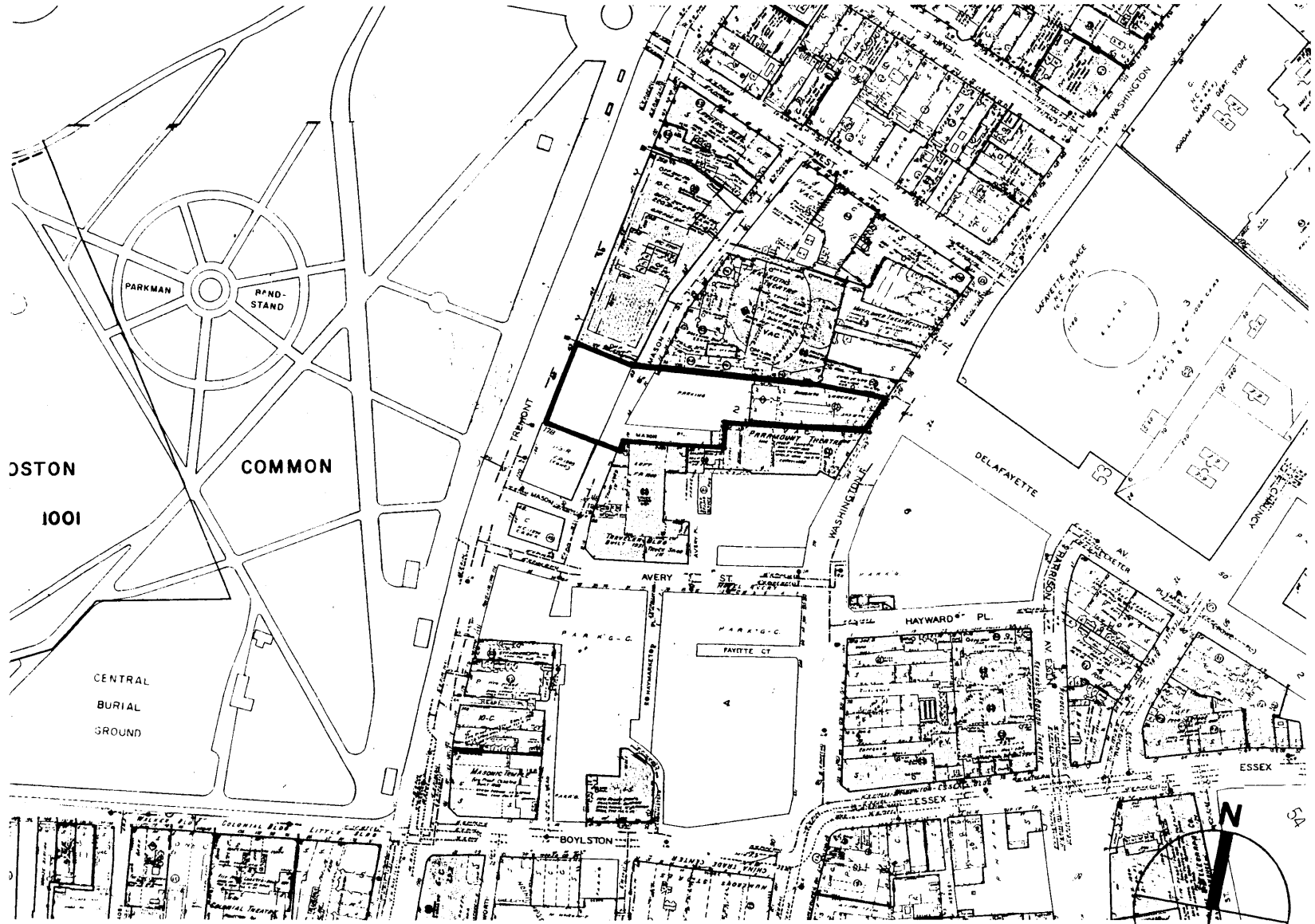
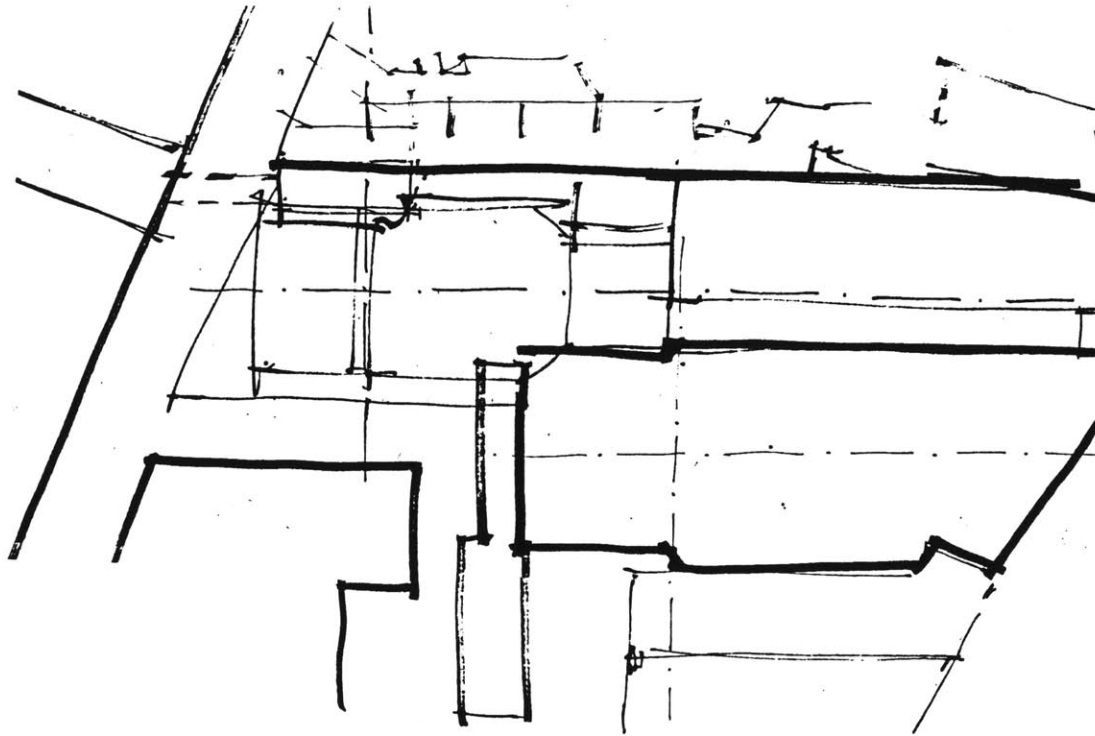
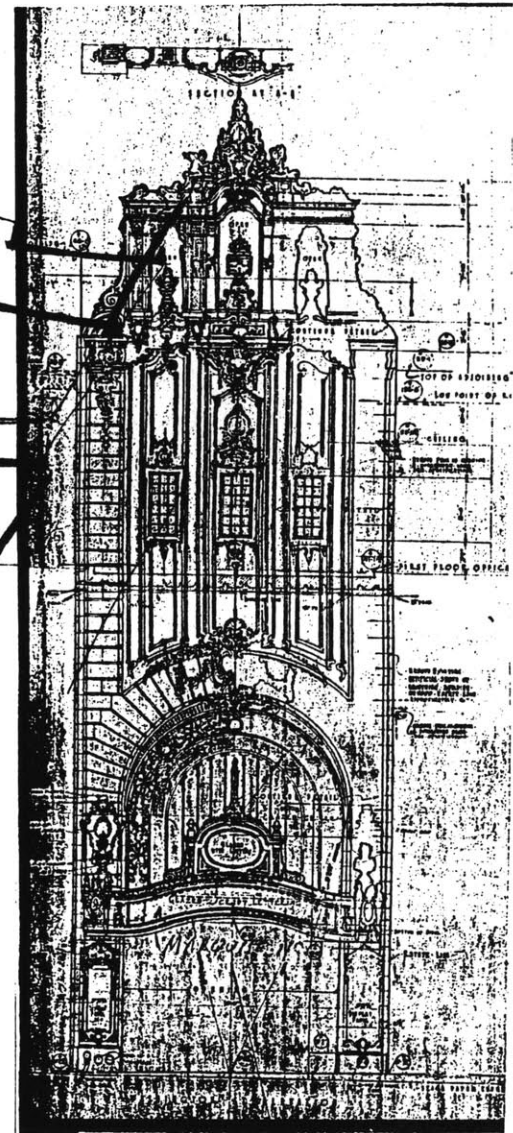


fig. 10 Sanborn Map of Boston 1922. Vol.# 1-South
Pelham, NY.

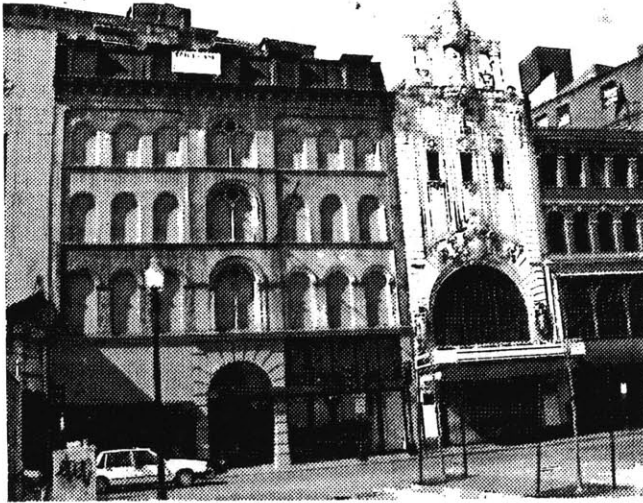
SITE Location map



Previous theatres at site

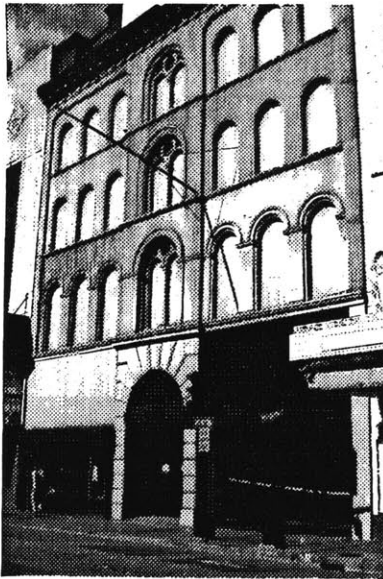


Opera House



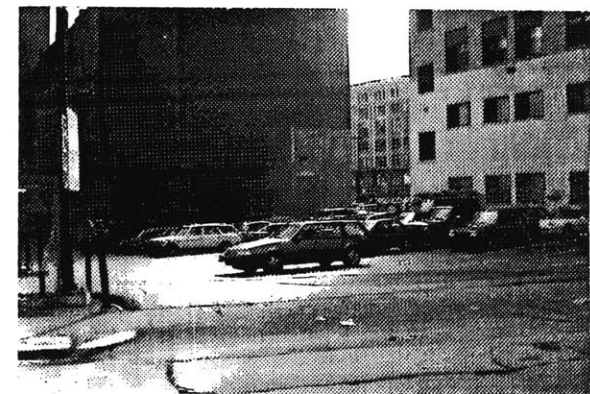
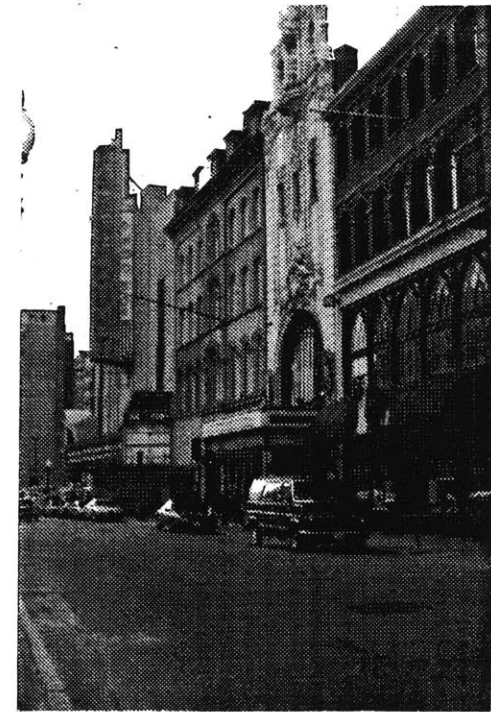
Site

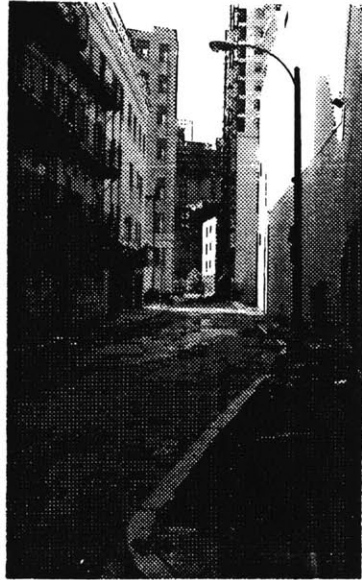
Selected because the building inbetween these two theatres is *not* an architectural landmark (as are both the Opera House and the Paramount), the site allows for an intervention which contains many possibilities, the most important of which is the potential to connect the proposed school functions more succinctly with each respective building. As well, there is the possibility for the school activities to 'inhabit' either one of the structures in some way. Directly behind the building, which is now the location of an amusement arcade (video games), a parking lot takes up the remainder of the property, which stretches back to Mason Street to the west, a thirty-foot wide service street which winds down the length of the block. With these beginning assumptions taken, the site is comprised of a narrow (fifty-six foot wide) stretch of land inbetween these structures, reaching east/west from Washington Street to the edge of Tremont Street, only broken by the Mason Street service way. Effectively, this site is an existing "passage" to begin with, free of any structures on it other than the one closest to Washington Street (which will be raised). Approximately three hundred feet long in the Savoy Block, and another one-hundred feet in length with the Tremont Street and Mason street parcel widths combined, the site parallels the organization of what was once called the "Ladder Blocks" - a horizontally orientated rung of blocks which "climb" the incline of Tremont Street (alongside the Boston Common) all the way from Boylston Street to Park Street at the top of the hill.



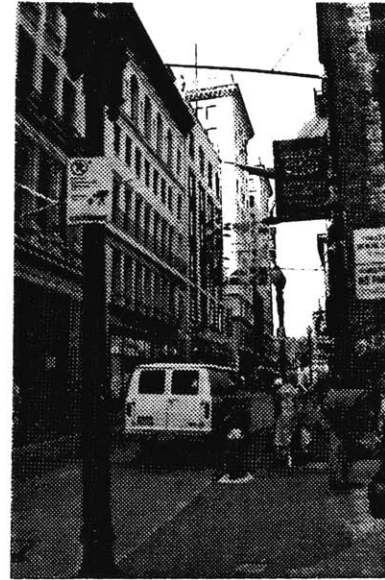
545 Washington Street elevation

Buried deep within this block, running parallel to the site on its north edge and an existing part of the current Opera House structure, is a one-sided arcade passage, which is entered at the Washington Street entrance to the opera, spans the entire length of the block from east to west, and finally spills out onto Mason street at the rear of the building. Built as part of the current Opera facility, originally housing five arcade storefronts inside, this passage became a major generating site element when the area was initially examined: one of the "collage elements" which served to organize the rest of the block (the rest of the urban collage) when it was first constructed. Because it not only still exists as a clear passageway through the site, but is connected as well to an underground tunnel (originally built to serve as the link to a Tremont Street theatre entrance for an earlier theatre which stood at the rear of the site chosen for the school), this arcade passage remains as one of those vestiges of the past, one of the "presences" which will be incorporated into the design of the school, a piece of the collage, an area of overlap, and a critical edge from which to begin.

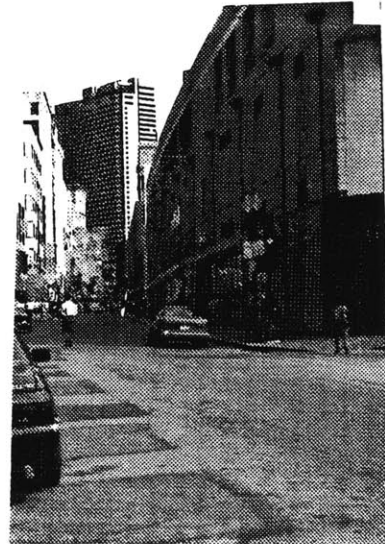
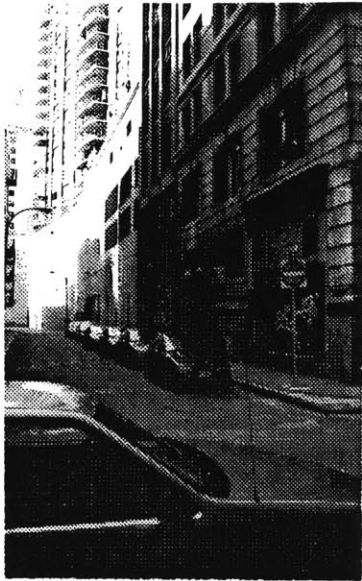




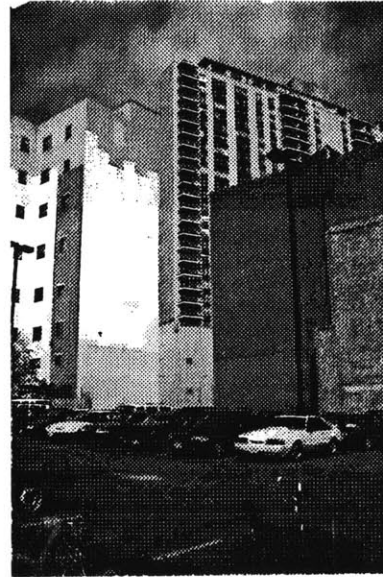
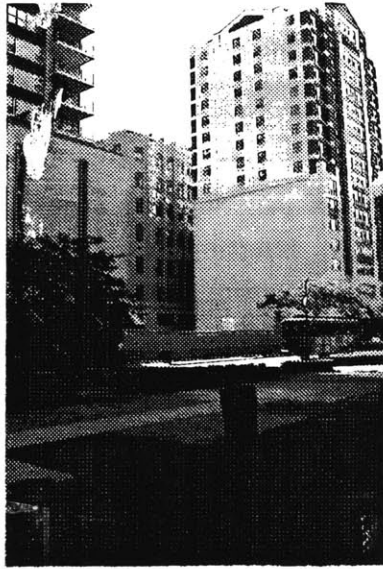
Views along Mason Street



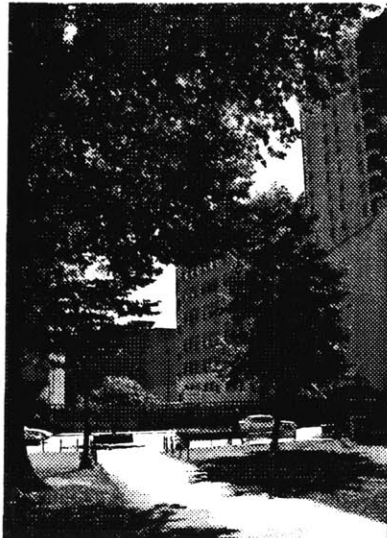
View along West Street toward Tremont



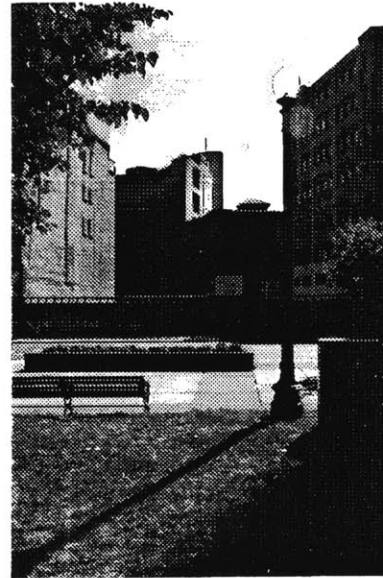
View back up Washington Street from front of site



Neighboring hi-rise residential buildings



View of site from Tremont St.





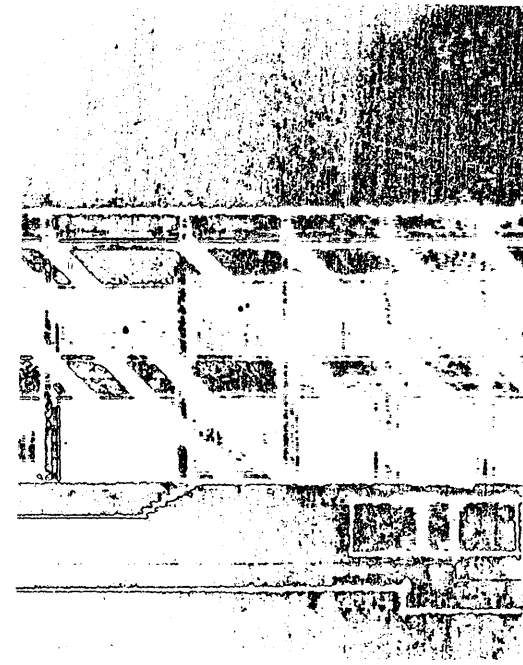
Areas of Overlap

The French term *collage*, from the verb *coller*, means 'pasting, sticking, or gluing' some type of material onto another surface. *Papier colle* is another form of collage, referring only to the use of paper materials, and often more specifically referring to those paper collages created by the Cubists. The term assemblage, closely associated with collage, refers to "the fitting together of parts and pieces", in both two- and three-dimensional formats. Today, the concept can include all forms of composite art and processes of juxtaposition.

As a viable new artistic medium of the fine arts in the twentieth century, collage created a substantial reinterpretation in the concept of art.¹¹ The medium of collage- the pasting together of various (usually found) materials on a flat surface - distinguished itself from both painting and sculpture in many ways, but also signaled a radical shift in the conception, perception, process and end product of artistic expression. Fashioned from the ordinary and commonplace, composed of actual fragments, be they bits of newspaper or a train ticket stub, in combination with other dissimilar fragments the collage reflects a dislocation in both time and place. It frequently emphasizes the concept, or idea, over the final finished product, bringing the discordant into important union with the ordinary, and giving the uneventful, the commonplace, a magic of its own.¹² The collage translates its elements at once: every article is transformed by virtue of its inclusion in the new composition.

Implicit in this medium is this idea of transformation, or the re-orientation of material: the ability to abstract fabric of the world from its context and reinterpret it to become an expression of something *else*. The collage bridges the gap between 'life' and 'art'; the fragments constituting it are both literal and figurative. Collage functions through the selection of certain materials from the environment for their own fecundity of expression. Within this medium, its elements may operate synthetically towards the expression of a general idea; they may act metonymically, each part potentially referring to something else outside itself - a previous context, or metaphorically. Theoretically, a collage may also be an allegorical construction or an association of symbolic traces linked by a specific story. The creation of meaning via the collage medium returns to these elements their value as significant pieces, and demonstrates the possibility of *recognition* through everyday articles; a making- present of memory.¹³

Collage as a medium also layers into a work of art several levels of meaning: the original identity of the fragment or object and all of the associated history it brings with it; the new meaning it gains in association with other objects or elements; and the resulting meaning it gains from its metamorphosis into a new identity. Concerned as it is with the concepts of disintegration (to decay or to undergo a transformation); fragmentation (the act of breaking apart into pieces); and integration (to bring together into a harmonious whole), collage explores the combination of disparate and oppositional elements being brought together.¹⁴ It delves into the assemblage of found pieces and their meanings, it engages the concepts of collecting and containing. This phenomenon occurs within our urban areas as well. The direct parallel between this theory and the nature of the city is clear: at an urban scale,



these architectural landmark buildings, old, empty, abandoned, forgotten, can be likened to those 'fragments' in a collage, but in this case, a collage of the city itself. They undergo the same processes of disintegration, fragmentation, and integration as a two-dimensional collage so dramatically illustrates. And as the collage medium inserts several layers of meaning into a work of art, so these buildings, these 'fragments,' are embedded with layers of information gained directly from their own unique characteristics, as well as from their association with newer architecture being constructed around them. Their relative position, function and meaning within the larger urban context surrounding them adds an additional layer of information. Whatever new transformation is made when they are combined in any way with newer construction drapes them with yet another blanket of identity.

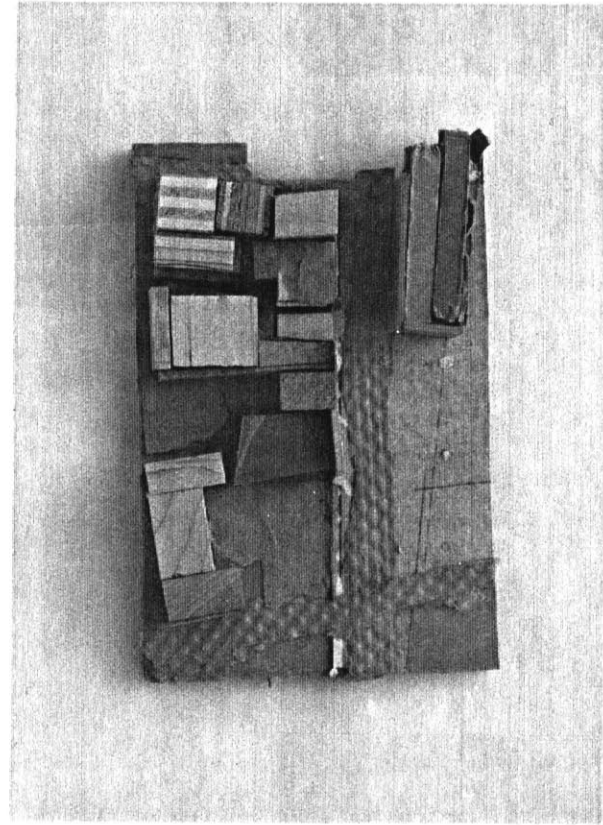
Common to both the collage medium and the urban collage itself is the element of overlap: the areas where the compositional elements come together, touch, interact, exchange. Here is where we find the tension and structure and spirit of both.

*The mechanism of collage, it seems to me,
is revealed by this very simple
example:...the coupling of two realities,
irreconcilable in appearance, upon a
plane which apparently does not suit them.*

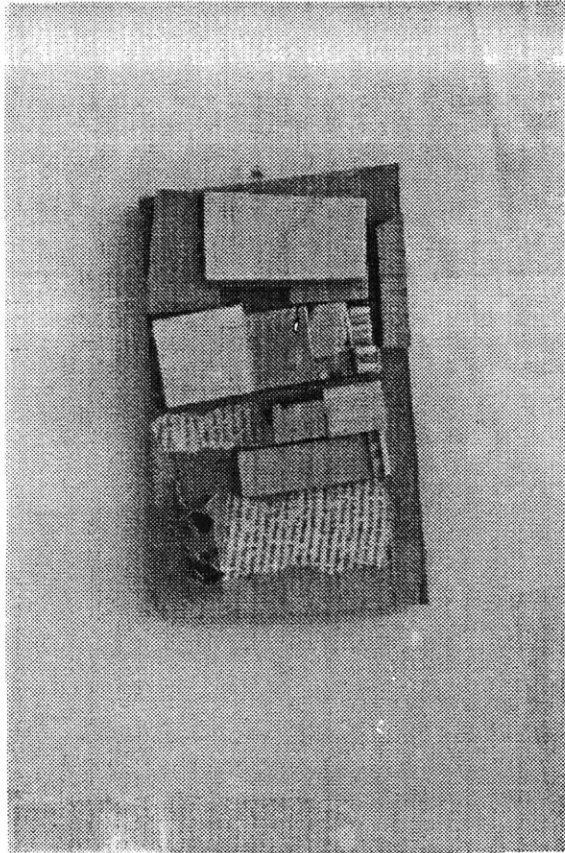
Max Ernst

Site Abstractions

By the actual making of collages using found materials at hand, the investigation of these parallel entities unfolded, first taking form as abstractions of the site itself. By doing, by engaging the actual process of collage, the site was represented as a set of forces, of elements, completely unique to each other, yet completely integral to the overall fabric of this district in the center of Boston's theatre and entertainment center.



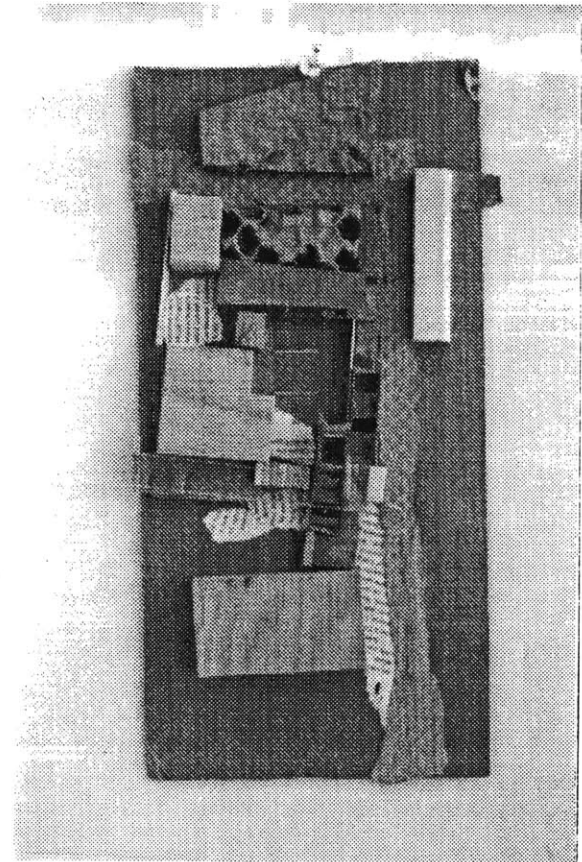
The first of these collage explorations featured the representation of the site elements at a very small (1:100) scale, revealing the very strong emphasis of the existing Washington Street facade edge, which continues unbroken until one reaches the Paramount Theatre. Here, the Savoy Block is terminated in a surface parking lot which turns the corner onto Avery Street. The arcade passage cuts through the block running east-west. The adjacent side of Washington Street, beyond the empty LaFayette Place, also contains a surface parking lot. The property behind the site (Amusement arcade building) is also for a small number of cars to park during the daytime hours.

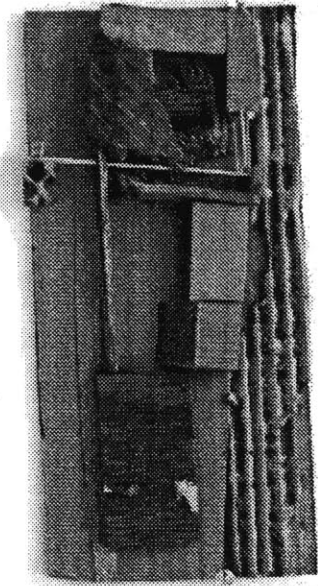


Collage studies

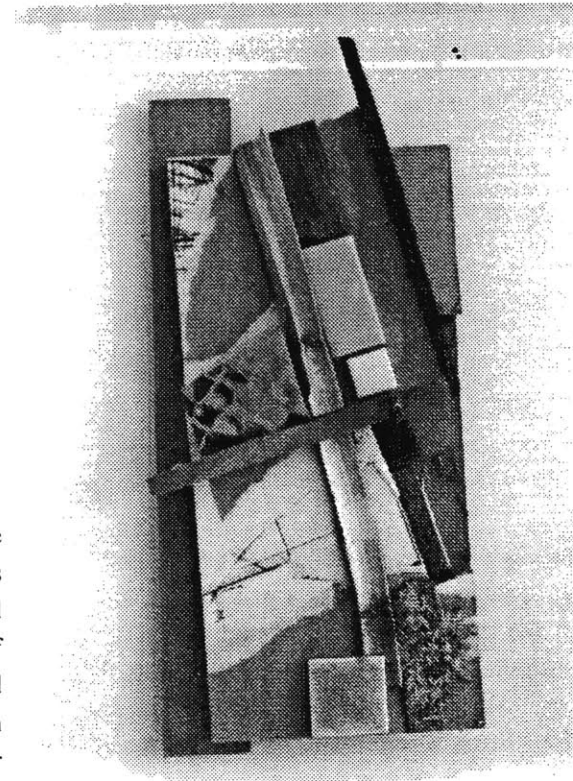
The second of the collages inserts the arcade passage through the site, represented as a clear element embedded within the surrounding buildings, in order to suggest the possibility of "opening" up the Opera building from this existing edge. This is the genesis of the most important "area of overlap". From here, the process of integration will unfold.

The third in the series expands the scale, and develops this edge of the arcade as a spatial element, no longer as just a linear component. By doing so, my intention here is to explore the arcade as a literal "seam" from which the expansion of space outward will occur, spilling out into the rear of the site, which is not built on in any way. Moving south from the existing Opera house wall, the arcade now takes on more importance as a space. The area adjacent to the Opera house to the immediate east has been eroded, revealing the possibility for opening up this block from within. The strong edge of Washington Street is retained.

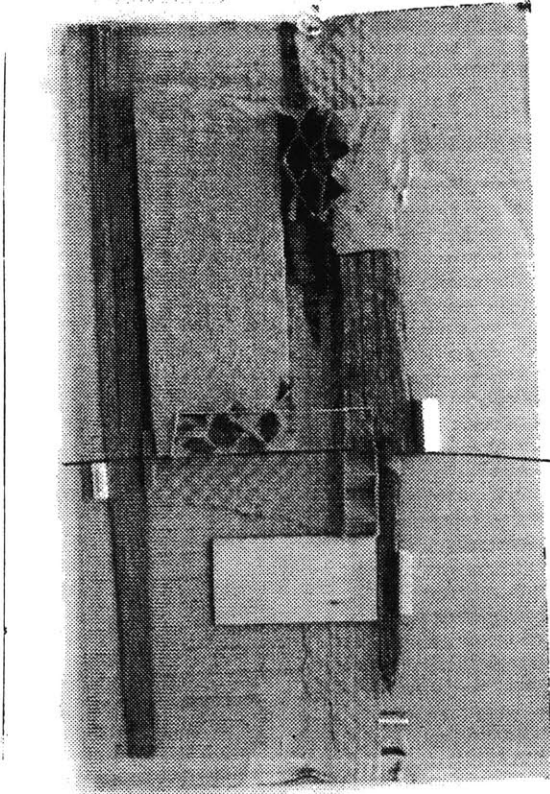




The fourth collage completely opens up the rear of the block, and makes a strong connection over the service lane, Mason Street, which runs parallel to the site from north-south, via a bridge. This connection actually mimics the existing underground tunnel link but brings it up and onto the surface of the site. This tunnel originally linked the earliest theatre (originally B.F. Keith's Theatre; later renamed B.F. Keith's New Theatre when it was purchased by Keith and his partner, Edward Albee, in 1892) to a convenient Tremont Street access in 1897.



The next collage dramatically emphasizes the arcade element. Exploring the differences in the realization of this element in terms of material, here, the arcade is represented as a solid piece, forcefully exerting its passage through the site, and completely independent from the volume and massing of the existing opera house of which it is a part. Instead of representing it as a transparent element, which would suggest that it be opened up completely, this collage examined an arcade that was much more contained, and set it off from the rest of the site by removing all the other buildings to the immediate south, for emphasis.

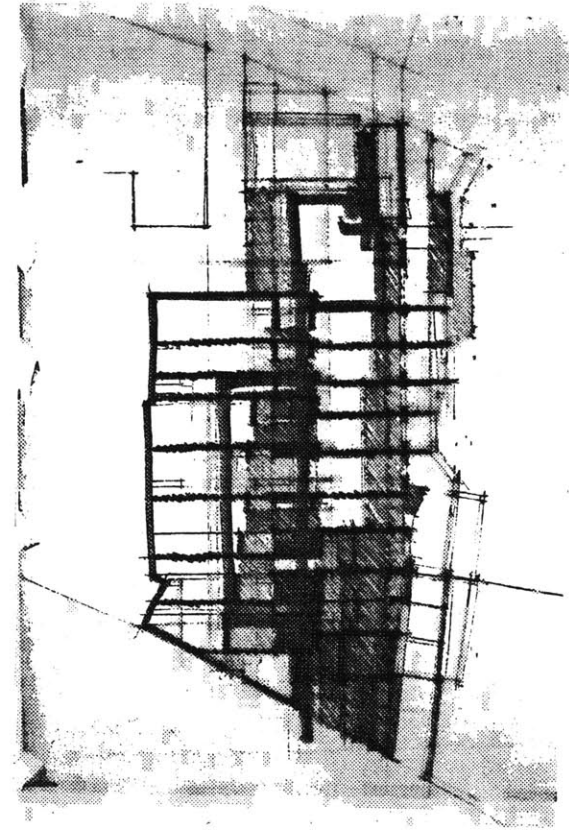


The final collage in this series uses a little bit of both attitudes towards the arcade: represented here as a combination of a transparent element, and a solid element, the arcade begins its passage through the block in the solid form, then transforms into a transparent piece as it runs parallel to the body of the opera house mass. The direct connection of this element is retained, represented with a fine linear component which also bridges Mason Street to the west, finally terminating onto the Tremont Street site. Conceptually, this final collage represents the basic gesture of the integration of the new school with the existing opera house and the Paramount Theatre.

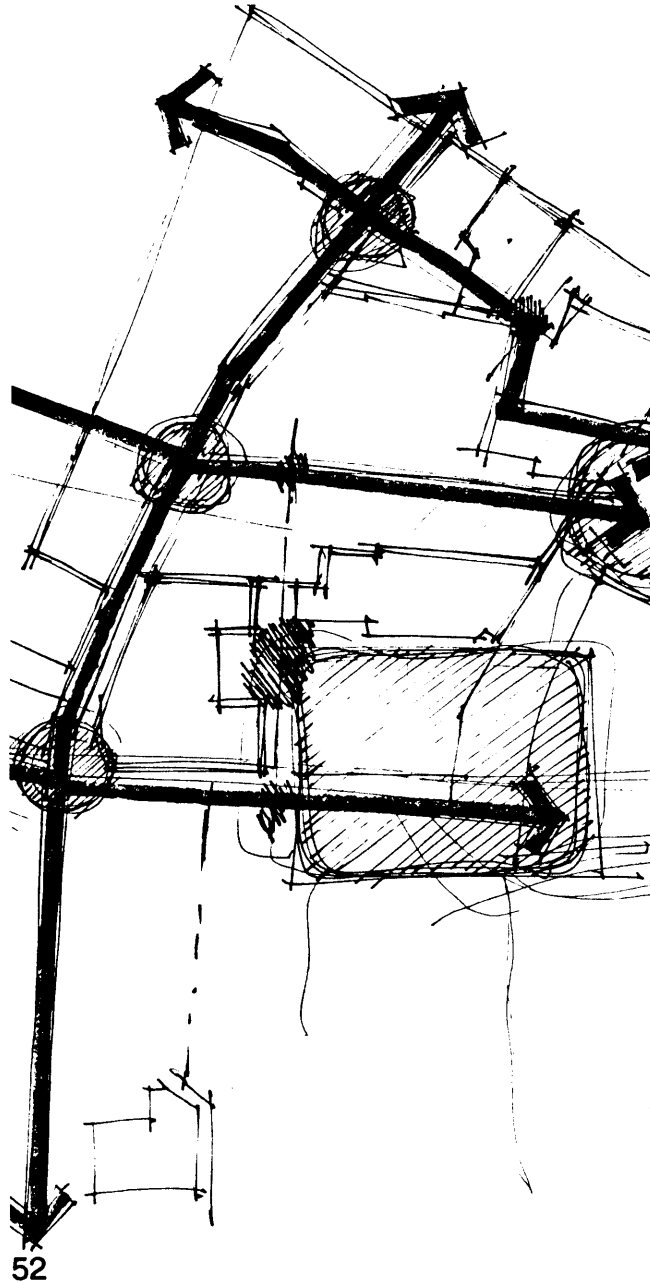
The Design: Ordering Principles and Spatial Exchanges

From this initial exploration, several concepts for the project were generated which were then further investigated in other study models and a series of sketch diagrams: This arcade edge, this area of overlap, inaugurates the "weaving" together of these elements, and acts as the main circulation component which will be retained for the public and for the opera patrons; the bridging element over Mason Street will connect the school to other amenities associated with the opera house and the school itself on the Tremont Street parcel, and also connect to the arcade passage, thereby strengthening this circulation zone; the possibility of opening up an "interior street" inbetween these two theatres (where the existing building will be raised) allows for the creation of a space contained within these structures, which will then become an area of interchange from which they are all joined.

Enabling a system of representation, these collage studies provided the armature from which to continue the focus of the design: in making the assumption that the opera house would indeed be resurrected as a functioning element of this cultural area, the "attachment" to the arcade provides the first step in linking the new use to the older, existing fabric. As a line of registration, it denotes the primary flow of movement to introduce to the new school facility. As a datum, along which other elements are then arranged, it can capitalize on the existing arcade storefronts found within the passage, and by literally opening up the outer arcade wall structurally, can expose these storefront pieces to the outer edge of the opera mass. Used as a transparent "display case", a



Conceptual plan sketch



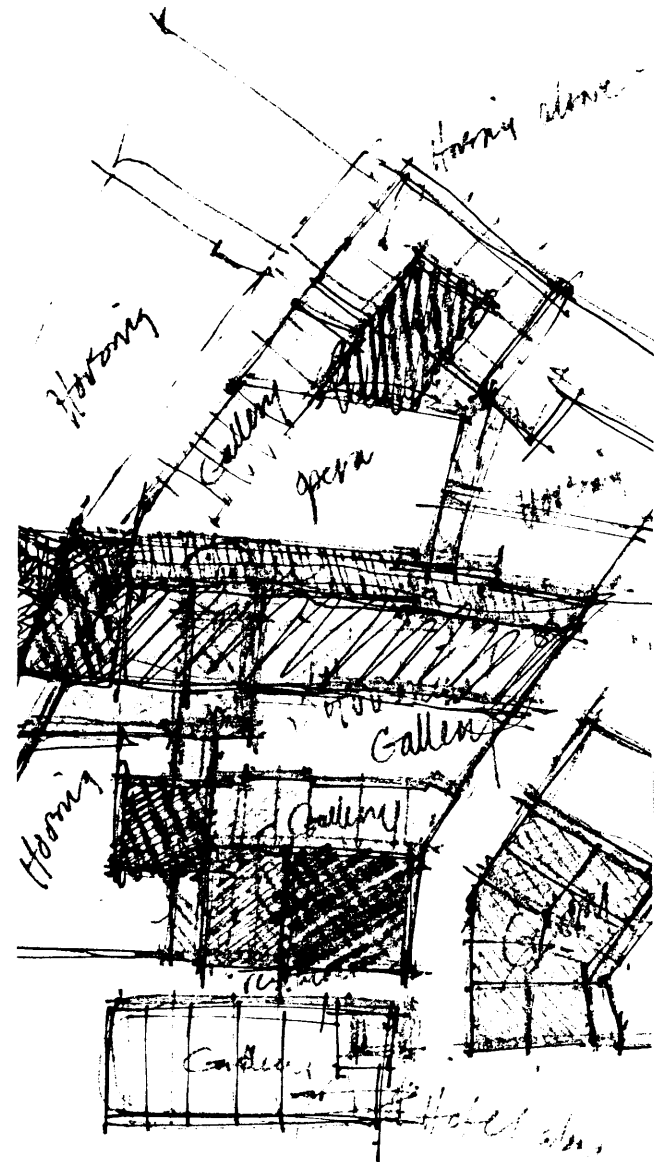
wall of glass lining the outer opera wall, this strip mimics the previous street storefronts found all along Washington Street in the 1950's and 60's. For the opera house, this wall of glass will become a scenography display element which will house various historical artifacts from previous opera productions (costumes, advertisement posters, memorabilia from past performers, etc.), as well as display current articles associated with contemporary productions, either staged by the school or the Opera Company of Boston.

The bridge over Mason Street literally extracts the existing tunnel passage to the surface of the site, and ties it together with the arcade, thereby linking any useage from the Tremont parcel right into the school and the opera house. For this project, hotel facilities for the visiting opera performers and teaching faculty at the school will be found here, facing Tremont Street and the Common and continuing the predominant street edge along Tremont as it winds up the hill. On the street level, a cafe with outdoor seating will be situated, as another amenity not only for the hotel population but for the neighboring Boston population. From the bridge connection at the second level, the hotel guests will be able to cross over into the school facilities, and move down into the lower arcade passage, or continue into the backstage areas of the opera itself.

The interior space thus created when the arcade is opened and the building inbetween the Opera and the Paramount is removed could be likened to an "interior street", but the true character of this space is formed by yet another trace from this site's rich past. Because the original theatre found on this site, (the one for which the tunnel and the Tremont Street entrance were created, B.F. Keith's New Theatre), sat at the very back of the Savoy Block, buried from sight from Washington Street, the only access to it was through its long, mirror-lined lobby whose entrance was located immediately north of the current Paramount entry. This lobby remains as part of the building which will be raised, and in the most recent years has been turned into a bar. The rest of the theatre, its auditorium and dressing rooms and foyer, have long since been demolished. But this lobby (and the theatres' green room below grade, off of the tunnel passage) still remains. And because this lobby sits immediately adjacent to the Paramount theatres' north facade, the potential for another edge to become an area of overlap exists. If one follows what would have been the progress of movement through this lobby back into the theatre foyer and on into the auditorium space itself, movement would parallel that of the opera's arcade, and bring the patron all the way through the length of the block, terminating at a place for performance.

This "movement towards performance" creates the movement into the school facility from a new entry which will be established on Washington Street.

Organized in this way, the school unfolds by retracing this lobby entry and is completed, at the rear of the site, with an interior, informal



Site study diagrams

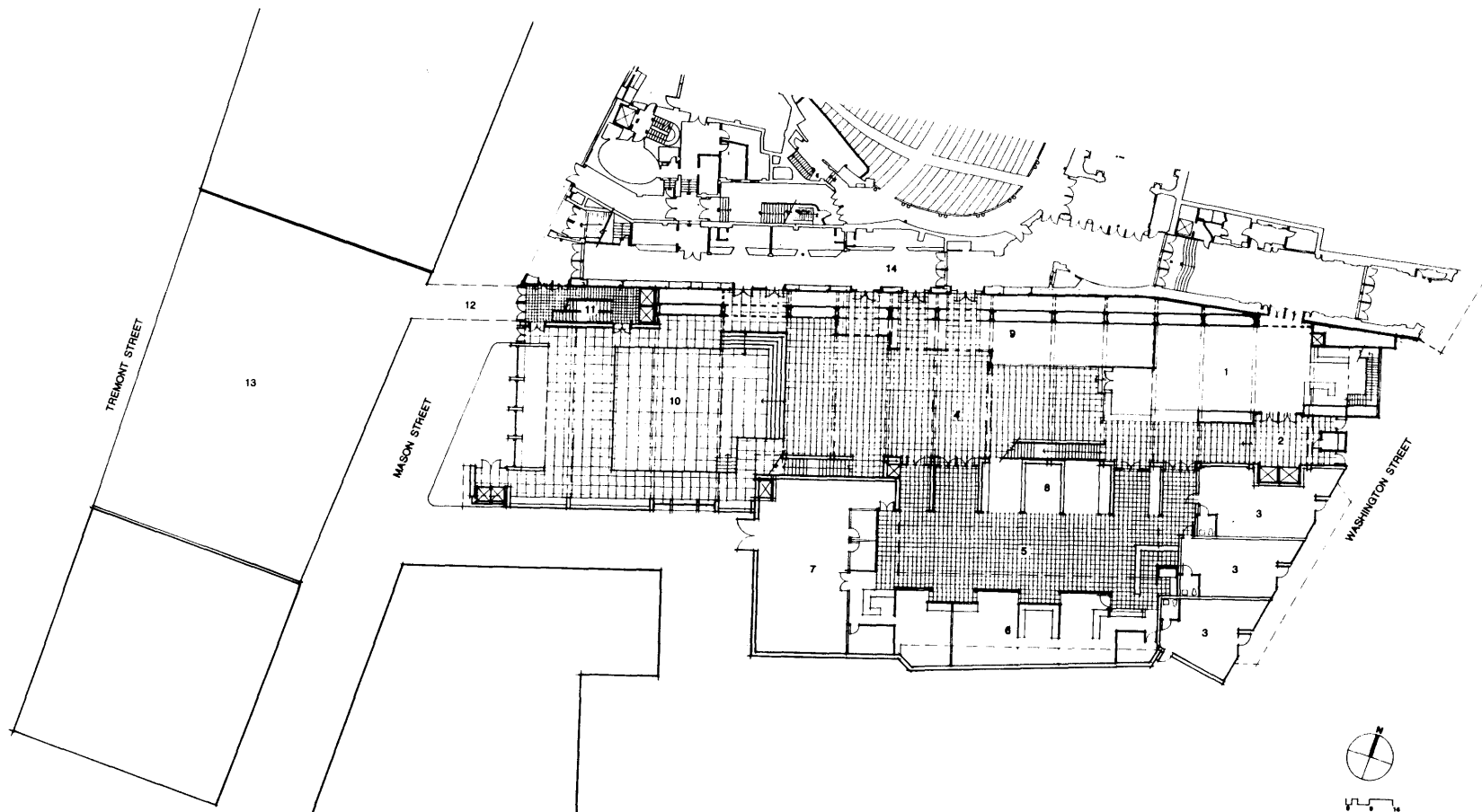
performance courtyard space, situated in the exact location of the old theatre auditorium, and aligned with its old stage axis line. This space is sunken from the lobby area by three feet, thus establishing a small stage area beyond which is then elevated, when temporary seating is installed for performances. This performance court will be shared by both the school and the opera: informal rehearsals, recitals, or lectures from the school's activities will be supplemented by solo performances by musicians which would be organized and scheduled by the Opera Company. It is intended to be a space that is shared by both and visually open to the public passing through the arcade as well. When necessary, controls can be placed on those pedestrians attempting to enter, if performances are ticketed, or more formal in nature.

The lobby fragment along the edge of the Paramount, again, establishes the next area for connection, for overlap.

The Paramount, it is assumed, will not ever be a functioning movie theatre again; hence, the potential for this structure to be "inhabited" with the schools' primary spaces is ideal. Through the "erosion" of its northern edge, no further south into the volume of the Paramount than to its existing axis line, directly touching the lobby fragment, the Paramount's outer wall is exposed where it is structurally possible. This is precisely where the "stitching together" of the Opera house and the Paramount begins.

Along the outer wall of the Opera house, the southern wall of the arcade, openings are made here as well where structurally feasible, and from the existing column positions in the Opera wall, a new column line is established parallel to them, allowing for a gap of approximately four feet inbetween these new columns and the outer wall of the arcade. From here, these columns function not only to enclose the "interior street"space inbetween these buildings, but also to create a new structural system which spans the fifty-six foot width of this "street" southward, and "rests" in the plane of the existing columns of the Paramount Theatre. This new set of columns does not align perfectly with those of the Paramount: indeed, there are areas where they are separated by at least eight feet in their respective spacing widths. Because of this, these areas are "fused together" on the ground floor. Embedded in this wall area, the new columns span into the edge of the Paramount, and become part of the lower section of the wall which encloses the school spaces. At this edge, the Paramount's outer wall is peeled away, exposing its existing columns, and allowing light to enter the Paramount mass, which is seventy-feet wide. This northern wall of the Paramount stretches to a height of seventy-four feet, and becomes a transparent gallery for the school on the ground level, and classrooms on the succeeding levels as one climbs the four floors, very nearly a "spine" created from the structural overlap of the two theatres. The existing floor plates of the Paramount are retained with their respective floor-to-floor heights, but this outer wall is "carved away".

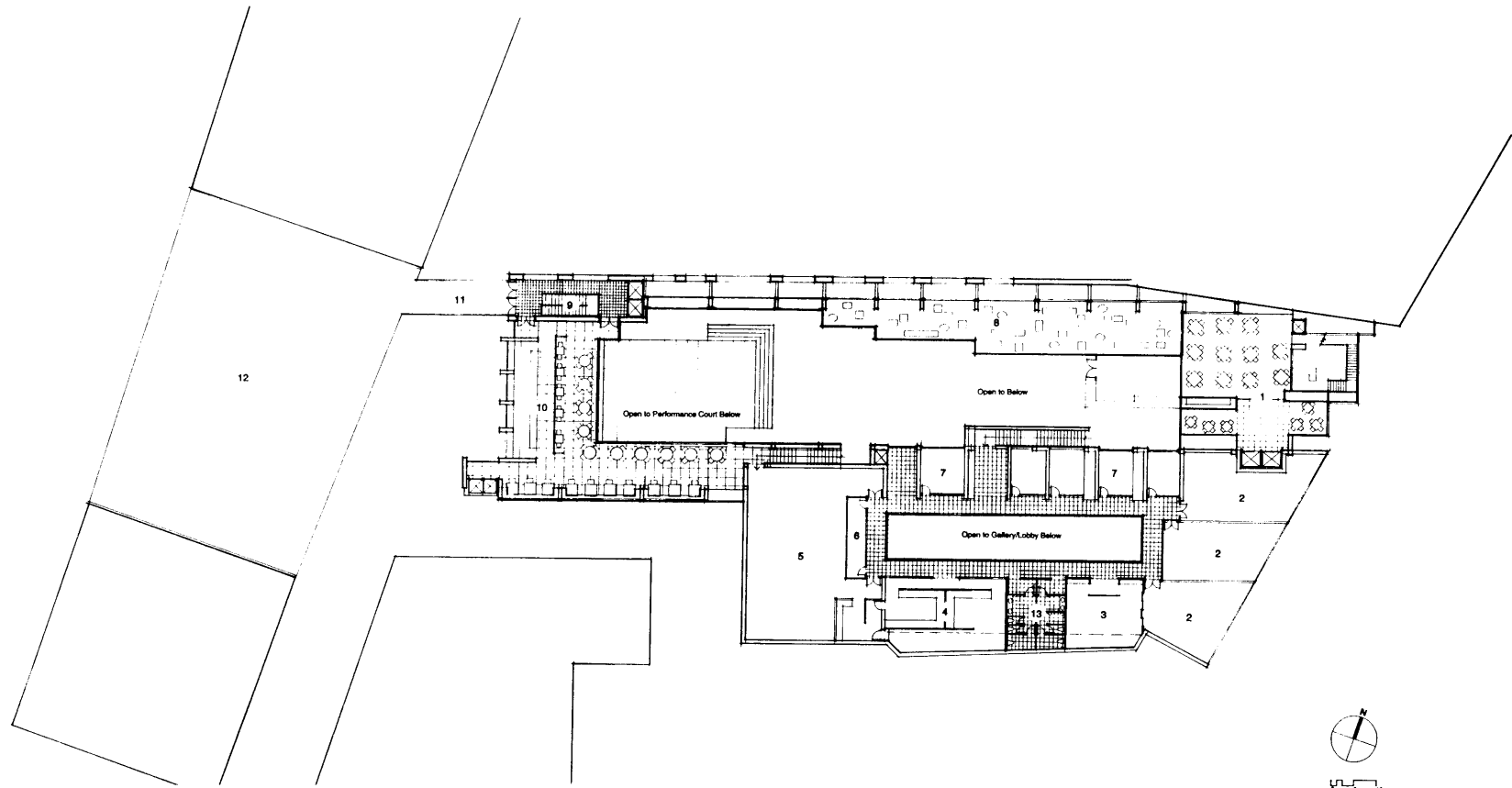
Circulation along this wall edge, mimicking the lobby fragment as a circulation piece, is established in the form of two staircases and elevator banks at various other points. The initial staircase one encounters upon entering the school lobby area takes one to the first level of the school's



Key

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|---|----------------------------------|----|--|
| 1 | Restaurant | 8 | Display Gallery/Media Wall |
| 2 | Entrance | 9 | Storefront/Scenography Display |
| 3 | Retail | 10 | Informal Performance Courtyard |
| 4 | Flexible Gallery Space | 11 | Tunnel Entrance Connection |
| 5 | School Lobby | 12 | Bridge |
| 6 | Administrative Offices | 13 | Hotel Facilities for Visiting Performers |
| 7 | Scenography/Set Design Workshops | 14 | Existing Arcade Passage |

GROUND FLOOR PLAN



Key

- | | | | |
|---|-----------------------------|----|---|
| 1 | Upper Restaurant/Bar/Lounge | 8 | Storefront/Scenography Display |
| 2 | Dance Rehearsal Space | 9 | Tunnel Entrance Connection |
| 3 | Storage | 10 | Cafeteria |
| 4 | Dressing Rooms | 11 | Bridge |
| 5 | Rehearsal Auditorium | 12 | Hotel Facilities for Visiting Peformers |
| 6 | Control Room | 13 | Men / Women |
| 7 | Classrooms | | |

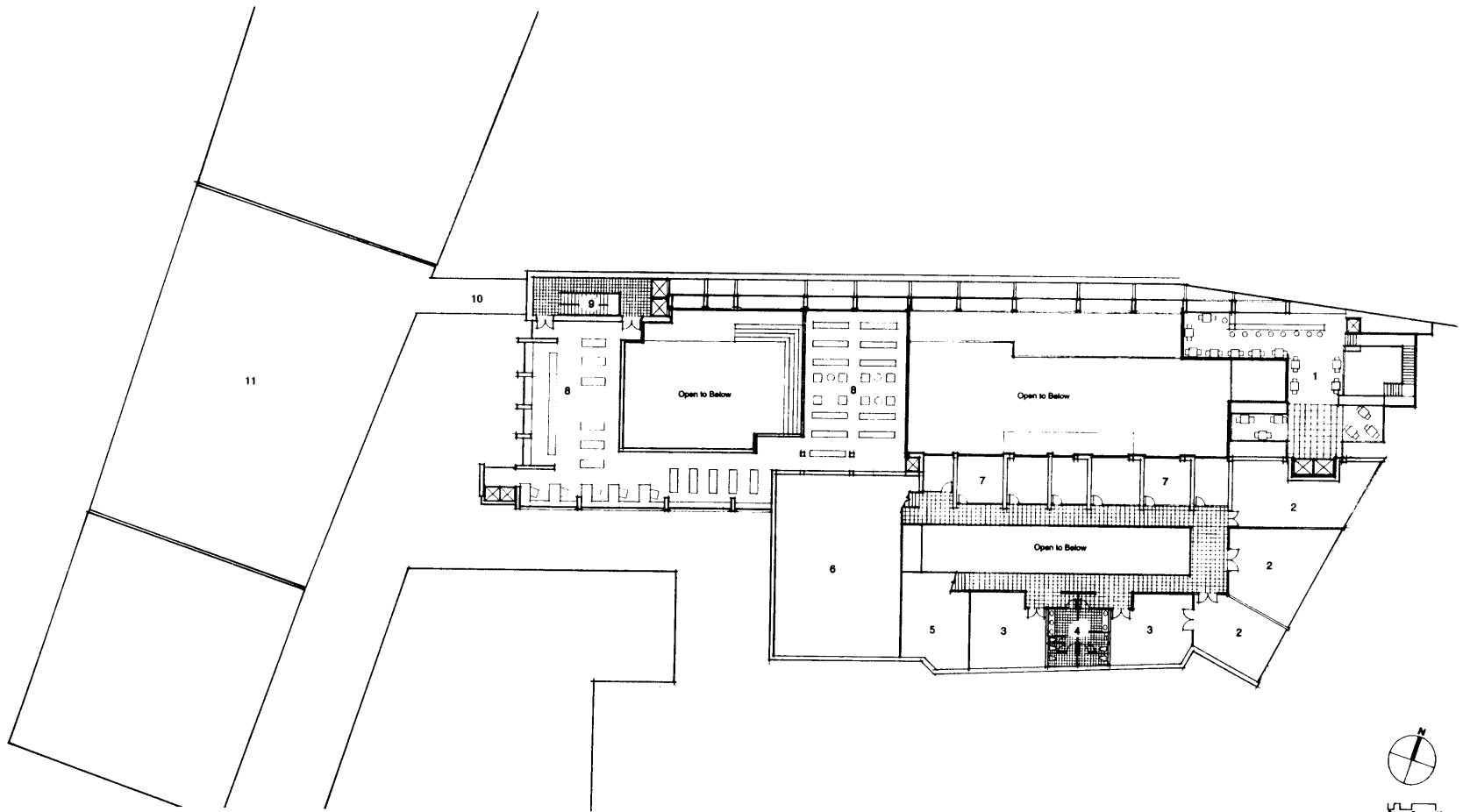
FIRST FLOOR PLAN

facilities, where the dance spaces are found. Passing through this gallery wall to reach the dance areas, one encounters an open atrium space, around which all the rehearsal, support and ancillary functions are located. On the succeeding floors, the drama and music facilities are located, respectively, with their support areas likewise aligned around the atrium space. Open to light but visually connected to the outer "street" beyond, the school can be completely closed to the public passing through the arcade if necessary. This transparent media wall/classroom "spine" also serves to highlight the activity of the students to those people in the "street" below, and can function as an exhibit wall for student work. This may include set designs which are constructed by the students for the Opera productions or their own productions, costumes designed by the students, or worn in their productions. Above the ground level, classrooms which are faced with glass are alternately stacked with office space for the drama and music facilities, found above on the second and third levels.

Both the scenography wall and the gallery "spine" function as (what I have termed) "transitional filters": their presence creates an intermediate zone of space which serves to distinguish one area from another, and are both realized out of glass materials. Hence, they are highly reflective, transparent at night, and more nearly "filters" than "walls". Visual activity can "pass through" these filters; noise and disruption less so, but a spatial connection is retained rather than closing any of these layers of space off from one another. The transmittance of light from above, reflected off these glass filters, floods the space with added ambient light, necessary because of the narrow width of the site overall.

The other "transitional filter" is found in the three-story atrium within the Paramount volume, around which the school spaces are organized upwards from the ground floor. This filter is spatial rather than figural; by providing a buffer against the activity in the gallery "spine"/media wall, the remaining spaces at the perimeter of the Paramount shell have an additional layer of acoustical privacy insulating them from the rest of the complex. Again, visual connectedness is not lost, as the atrium remains open to the lobby area below.

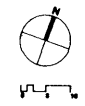
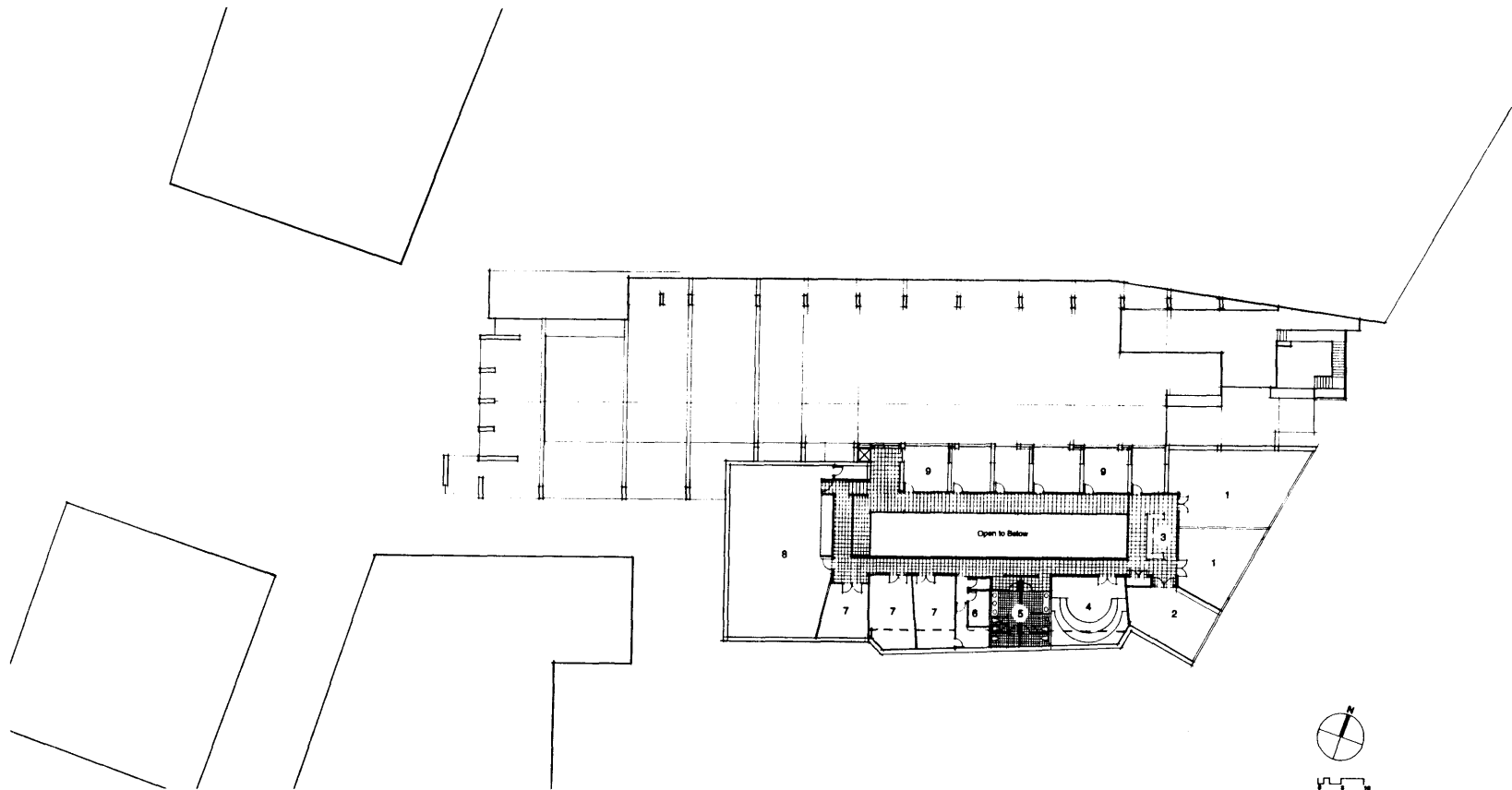
Moving into the school from Washington Street, an entry court area receives the visitors and students alike, and is connected to a street-level restaurant which also connects to the Opera arcade to the immediate north. This restaurant can serve pedestrians from the Downtown Crossing shopping district nearby, opera patrons both before and after evening performances (a lounge and bar are located above this restaurant), students, faculty, and the general public combined. Linked to a three-story atrium space immediately off Washington Street, the restaurant sits behind the transparent facade of the school, and can be seen into at night, with the reversal of light which occurs. This is the organizing "pivot" which orients the visitor. Movement into the "street" beyond this point is possible: here, in this "street" space, lies a flexible gallery space for visual art exhibitions. The restaurant has tables which spill out into this gallery space as well, integrating both together. Beyond, to the far west of this scheme, lies the performance court space, also visually and spatially connected to the "street" area. As one moves further into the space, the scenography wall is ever present to the immediate north, rising two stories from the ground level access.



Key

- | | | | |
|---|-----------------------------|----|---|
| 1 | Upper Restaurant/Bar/Lounge | 7 | Classrooms |
| 2 | Costume/Wardrobe Workshop | 8 | Media Library |
| 3 | Storage | 9 | Tunnel Entrance Connection |
| 4 | Men / Women | 10 | Bridge |
| 5 | Workshop | 11 | Hotel Facilities for Visiting Peformers |
| 6 | Upper Rehearsal Auditorium | | |

SECOND FLOOR PLAN



Key

- | | | | |
|---|---------------|---|-------------------|
| 1 | Classroom | 6 | Storage |
| 2 | Classroom | 7 | Music Practice |
| 3 | Lobby | 8 | Music Performance |
| 4 | Music Recital | 9 | Offices |
| 5 | Men / Women | | |

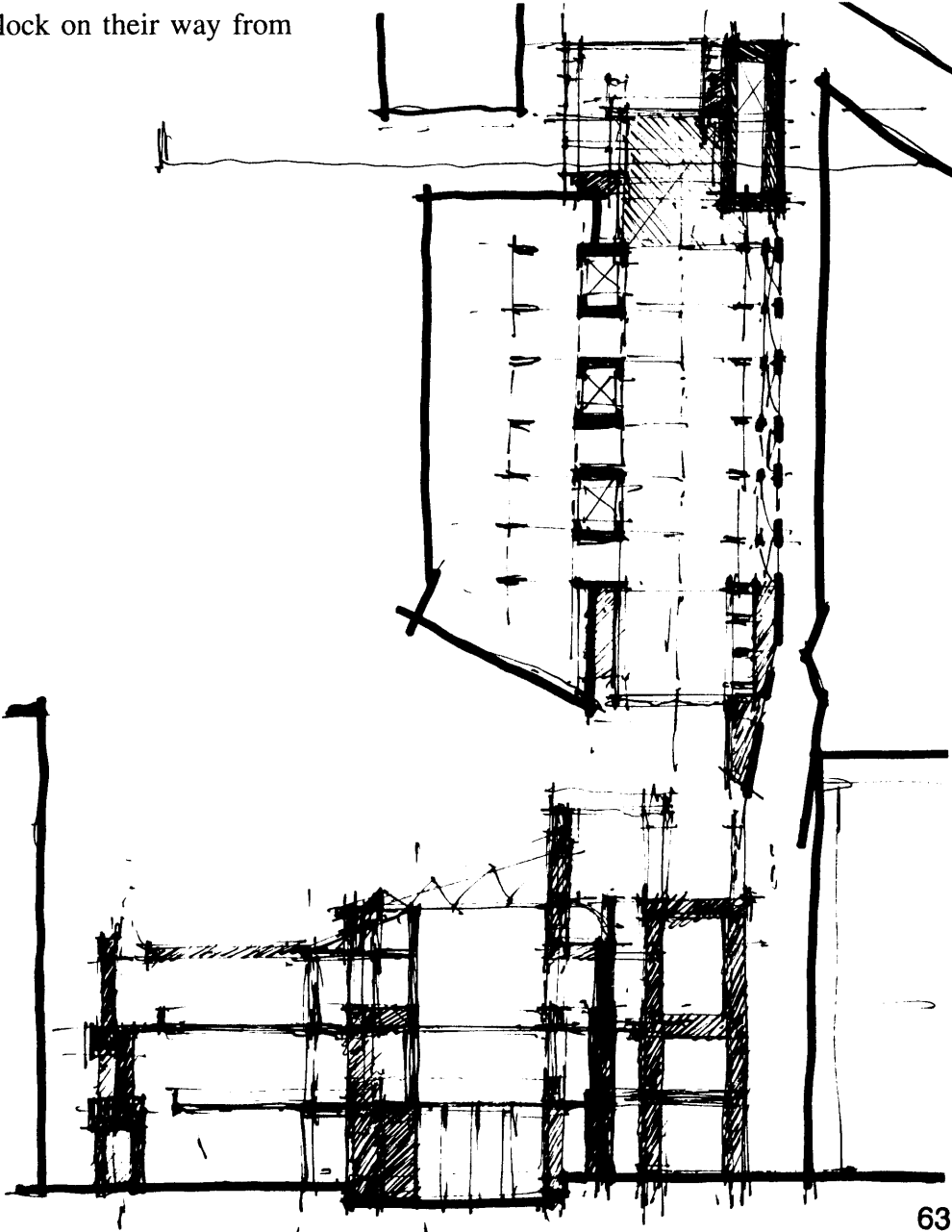
THIRD FLOOR PLAN

Passing the wall on your right, movement further back into the space reveals the open exhibition gallery in the middle of the complex, and beyond that, the performance court. Above the court, on the first level, is the school's cafe. From this space, one can look down into the performance area. Above the cafe, on the second level, a small media library is located for the student's research endeavors.

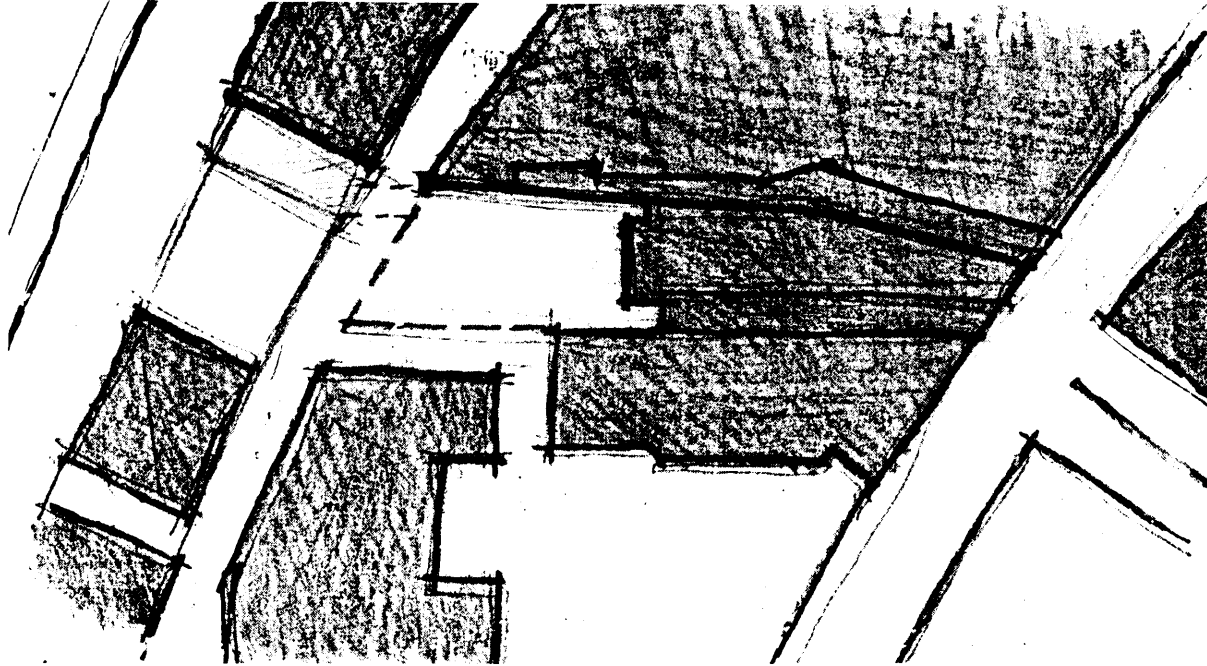
The front face of the Paramount is retained: its shell remains basically intact as an element, a "placeholder", and though the entrance to the theatre is closed off, three separate retail spaces at the very front edge of the building (at street level) are created which continue this commercial use along the course of Washington Street. These retail spaces could be leased by the school to other uses associated with it (a small campus bookstore, an art supply store), or given over to other commercial useage not specifically related to the school itself. In either case, the continuation of the street facade edge is the important motivating factor.

As one moves into the existing Opera house arcade, the same sequence of movement is retained as already exists, but the option to move off into the new restaurant is present, as is the ability to see the activity taking place within this "street" scape. Connected via ground floor openings at various points along the outer wall edge of the arcade, a pedestrian moving through this space would be brought to the entrance to the Opera's auditorium volume, but could also continue to pass through the arcade and connect to the bridge beyond, bringing them into the hotel at Tremont Street. Opening up this arcade wall allows a greater amount of light to penetrate into the Opera house mass as well. Because both the "street" space and the Opera auditorium are controlled via glass door entries, this arcade passage can be completely public in nature, and offer

the pedestrian a new route through the Savoy Block on their way from Washington to Tremont or the reverse.



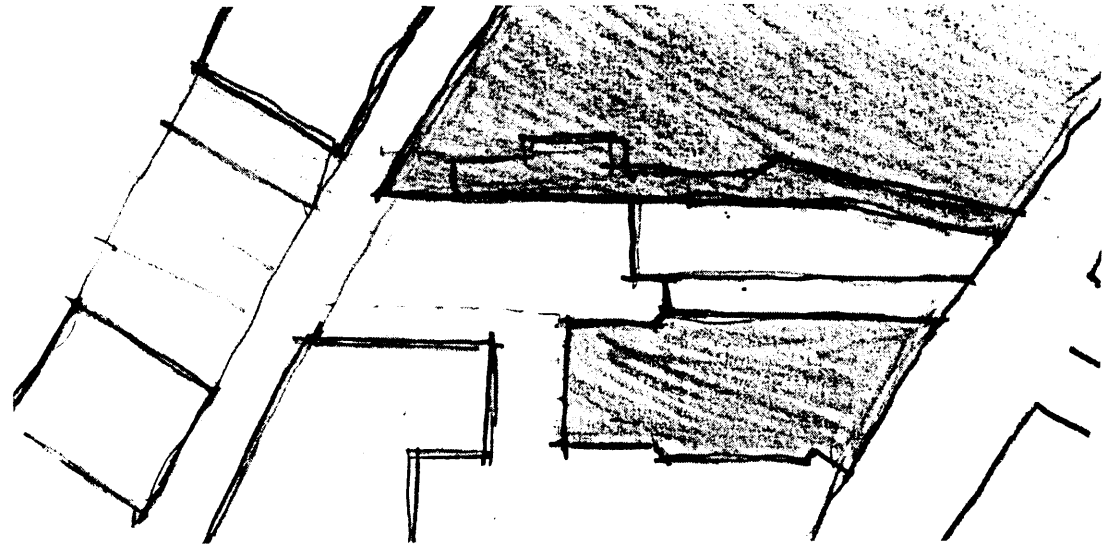
Ordering Principles from Existing Site Conditions



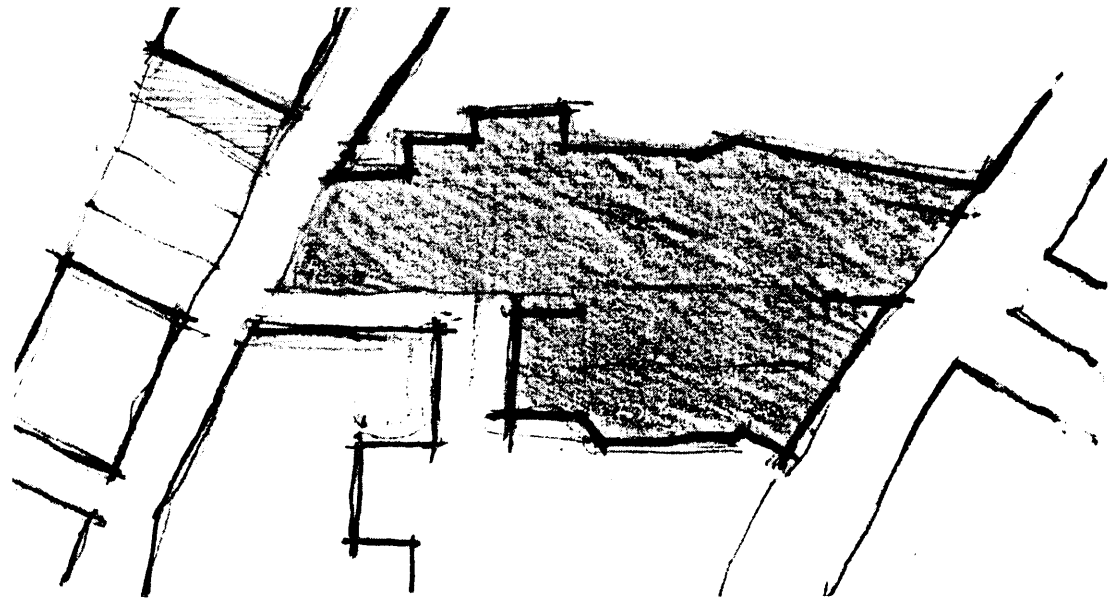
Existing Site Conditions

Sketch Diagrams

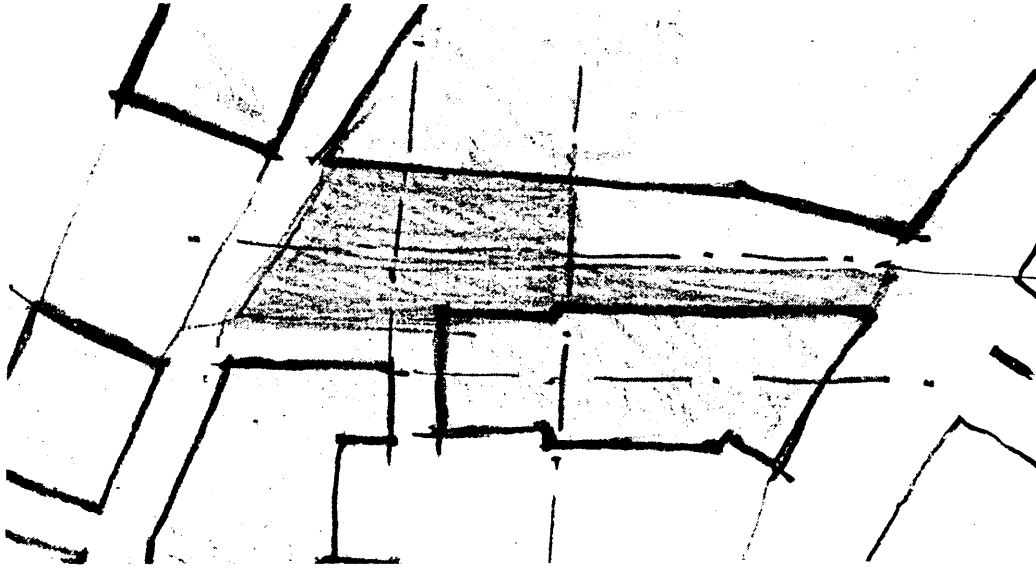
A series of sketch diagrams highlights the process of "unfolding" these site conditions towards the development of the design scheme. They are intended to document the process which led to this particular ensemble of spaces. They also are intended to provide an equally particular way of looking at the integration of old and new spaces together within a wide variety of urban situations: hence, they are not empirical. Rather, they indicate a way in which to look at these instances of intervention when fragments of buildings remain which could quite possibly be historically "sacred", and thus, cannot be torn down and erased away forever.



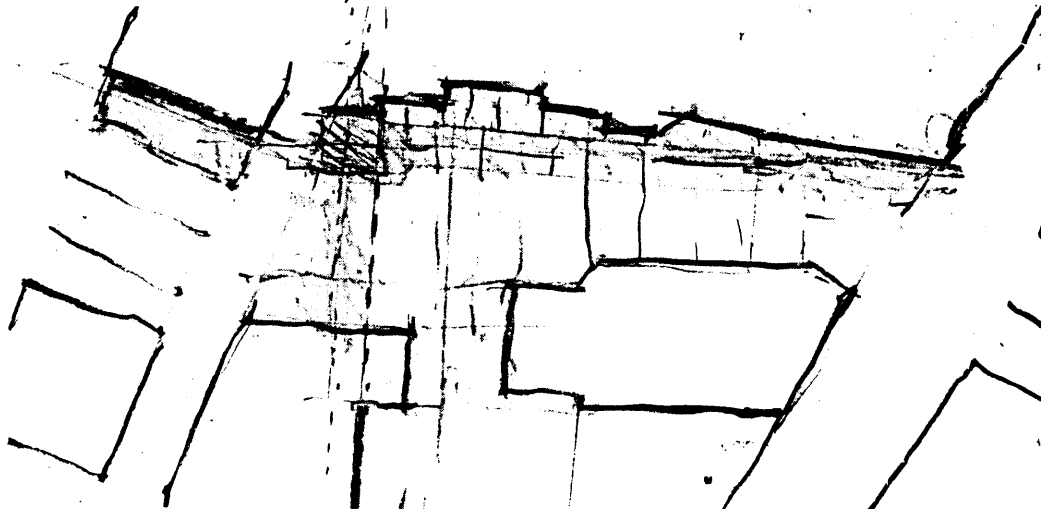
Landmark Buildings



Boundaries of Intervention within Existing Fragments



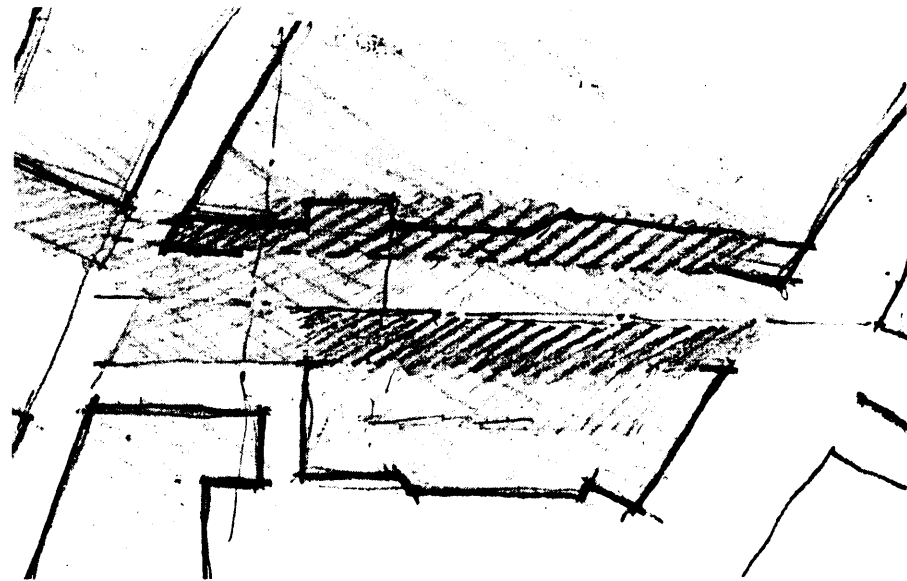
"Absences/Presences":
Previous Site Conditions (circa 1890-1900): Relationships of theatres on Site ("Movement Towards Performance")



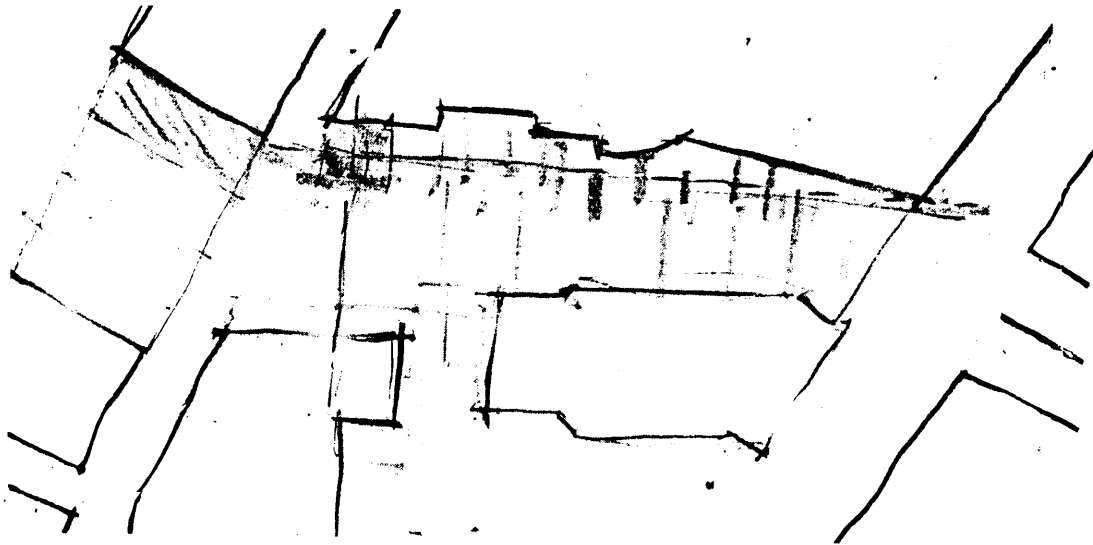
Existing Circulation Patterns - Arcade and Tunnel Connections



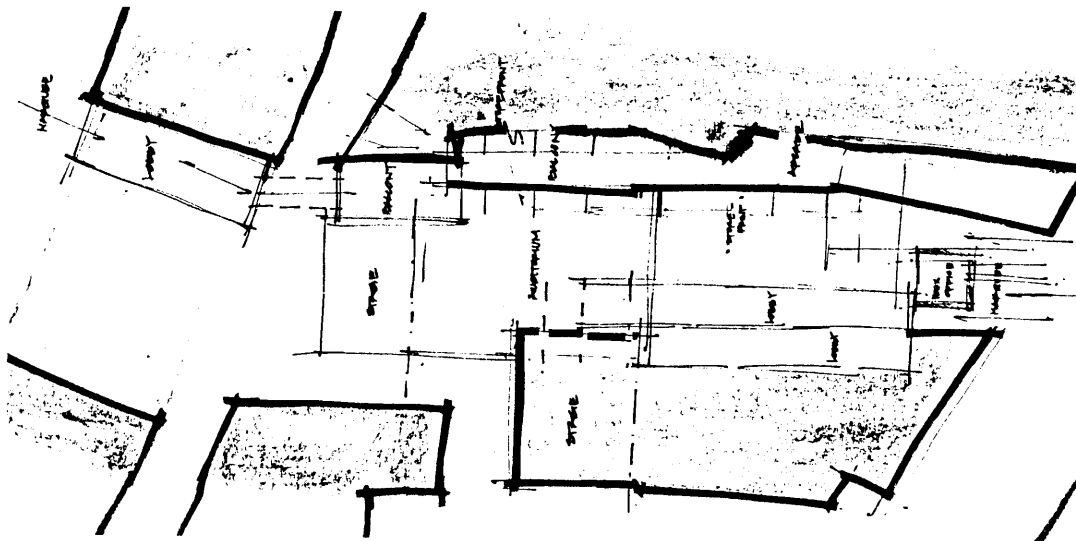
Arcade Profile in Existing Opera House



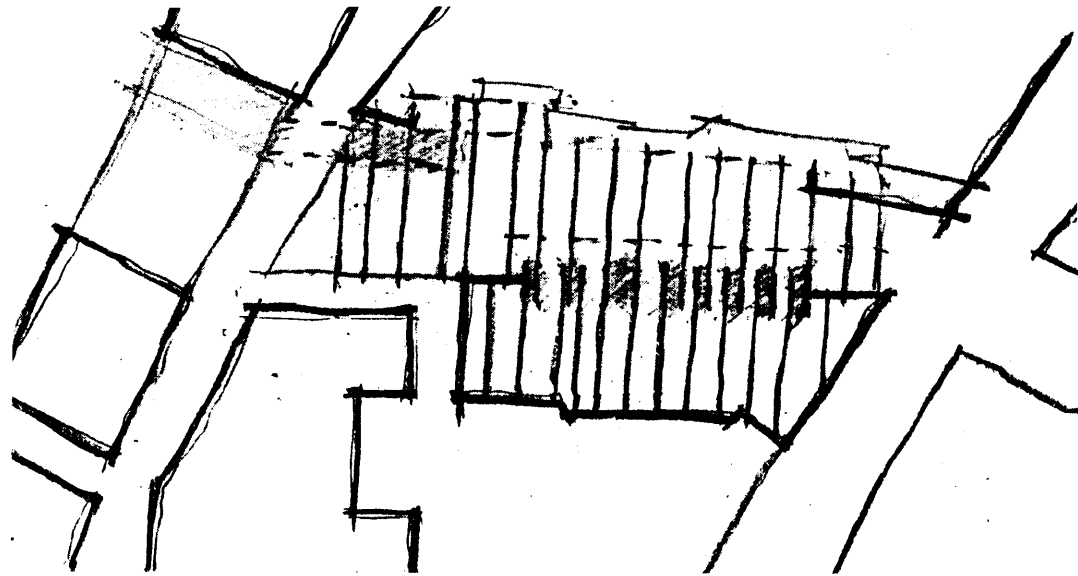
Erosion of Edges of Opera House and Paramount Theatre



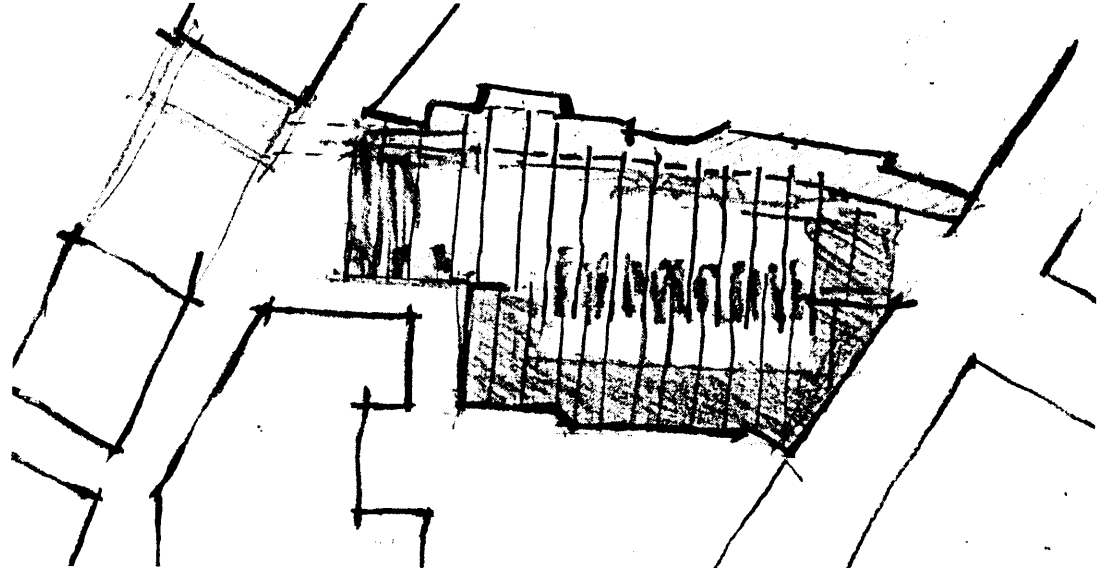
Opening of Opera House Arcade Wall



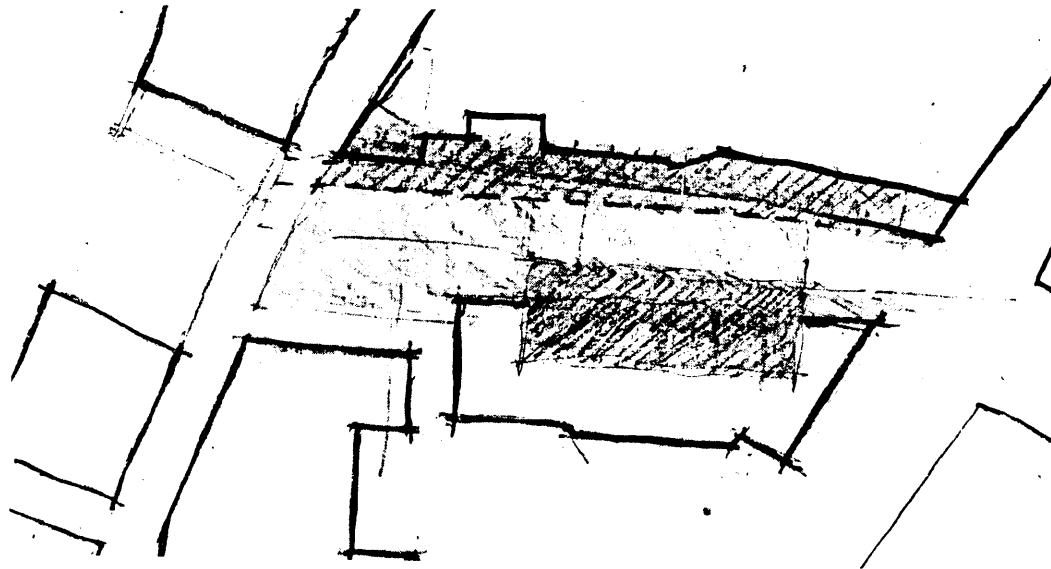
Identification of Previous "zones" on Site



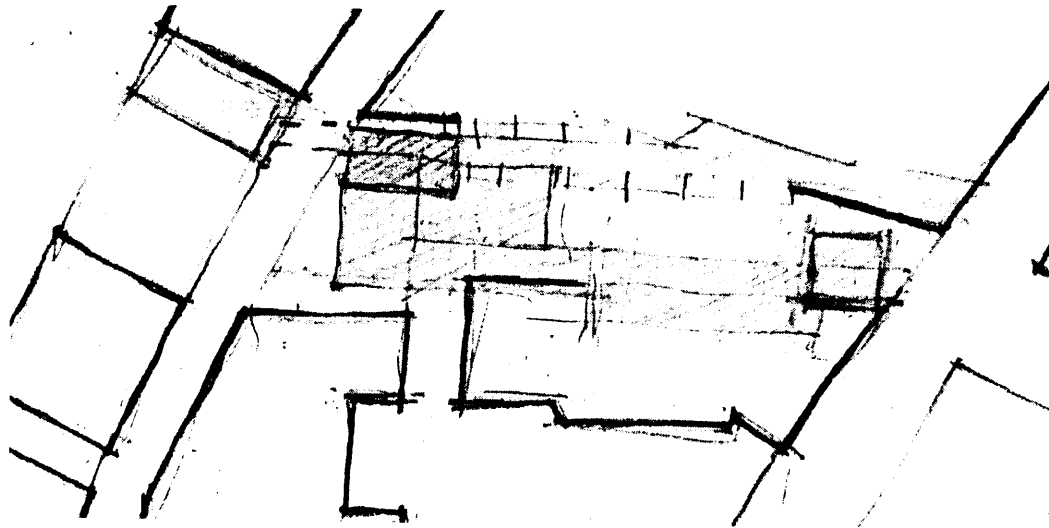
Structural System Overlap from Opera House to Paramount Theatre



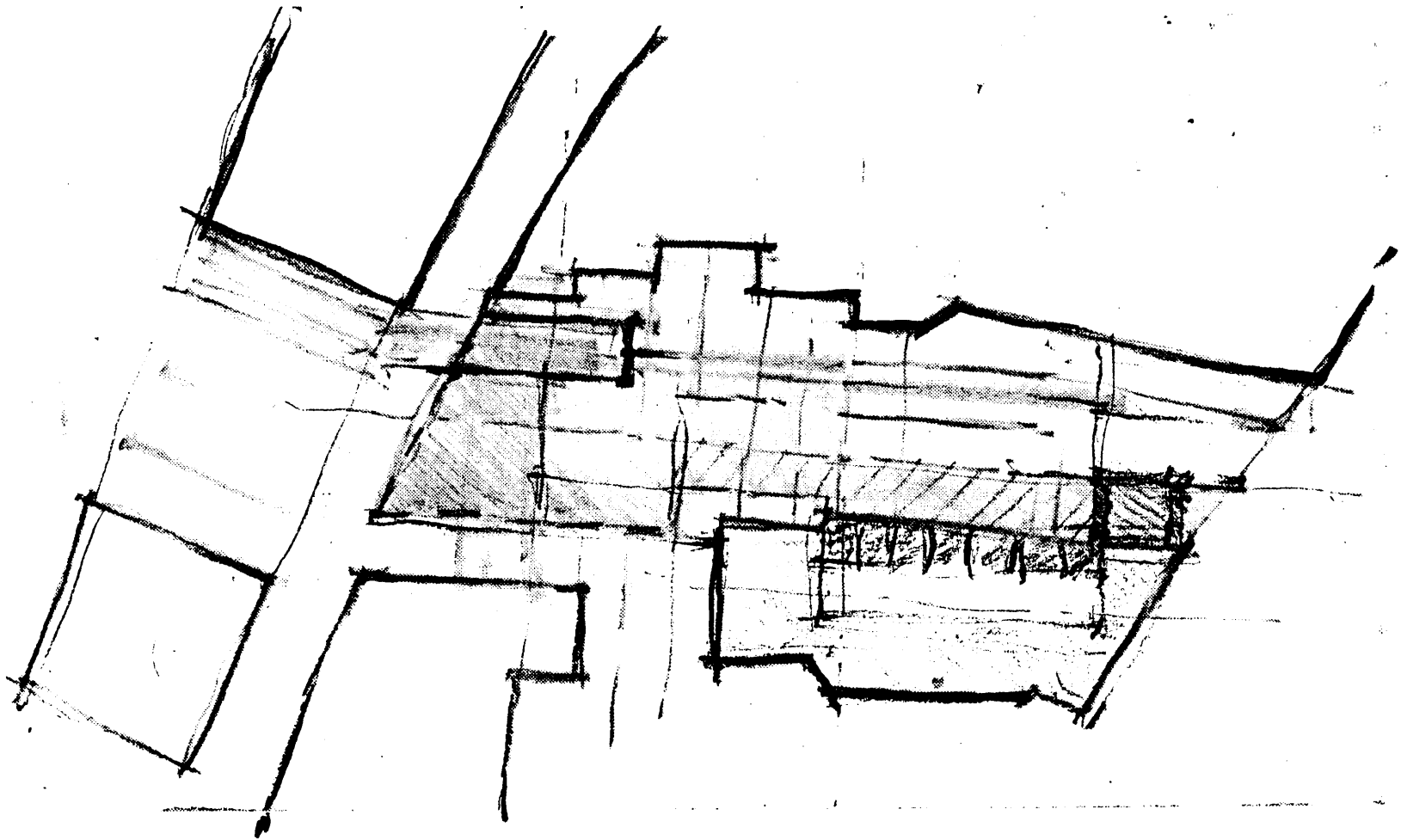
Establishment of "Spinal zone/New Lobby edge" along Structural Overlap



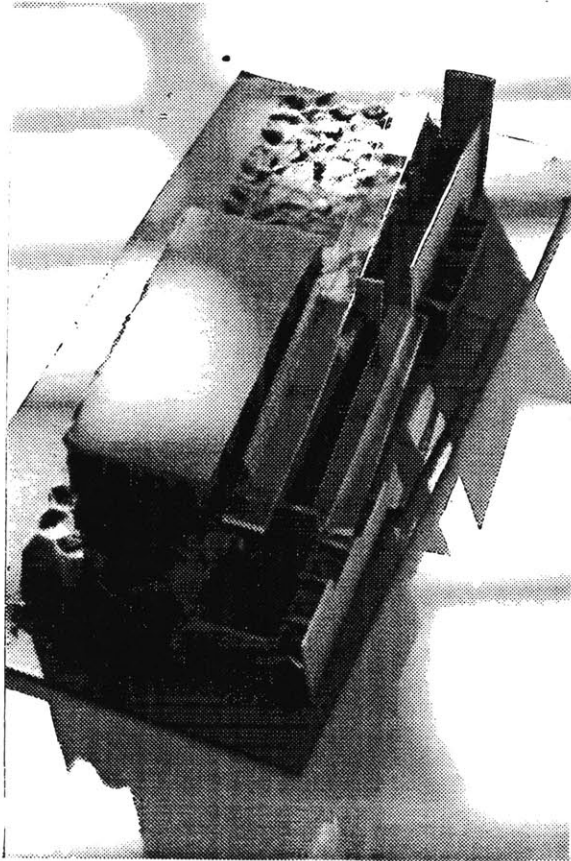
Extension of "Lobby zone" from Paramount Theatre into new gallery space



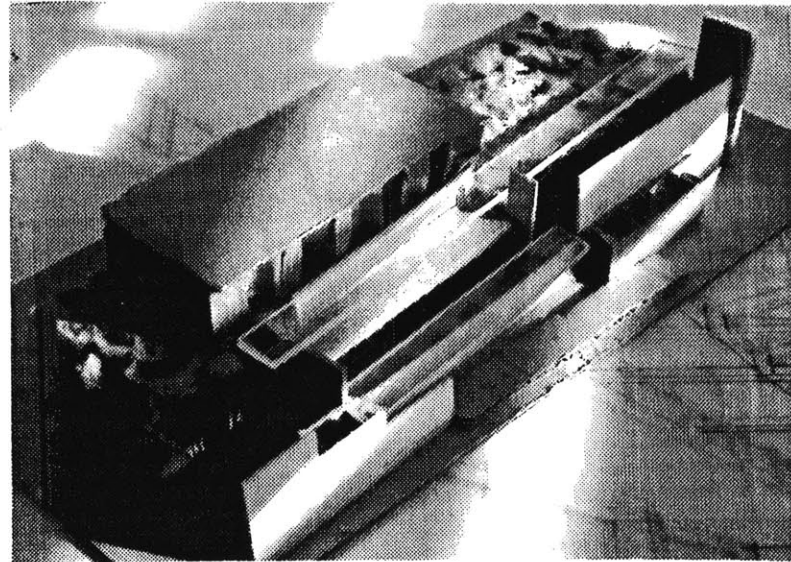
"Public" Territories/Spaces

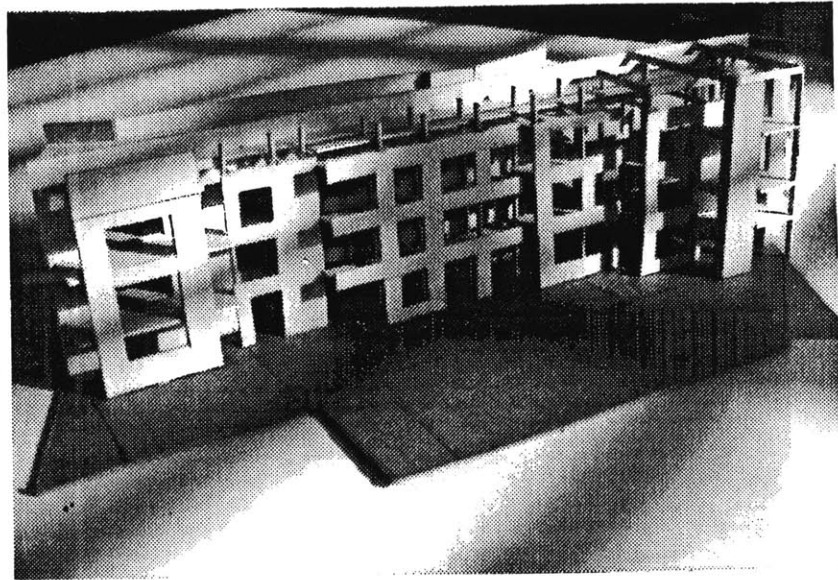


Conceptual sketch of diagrammatic synthesis

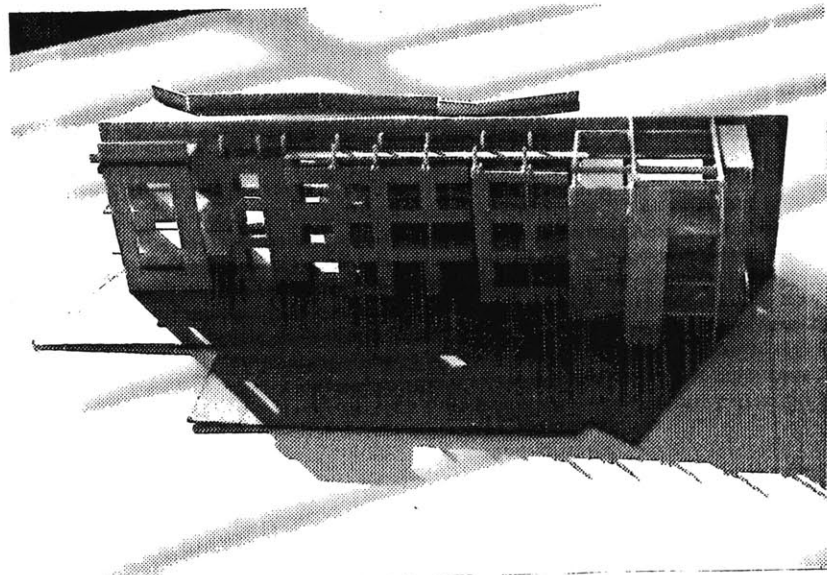


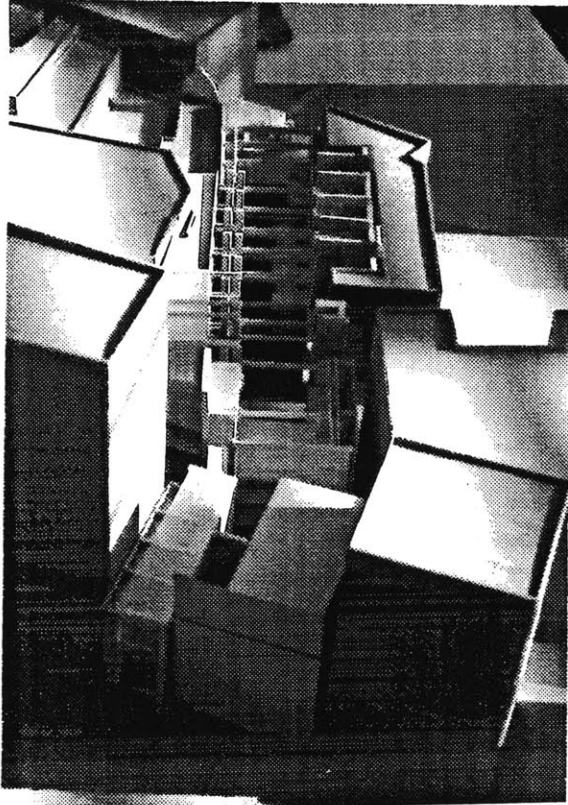
Conceptual model: arcade opening





Study model of Scenography wall

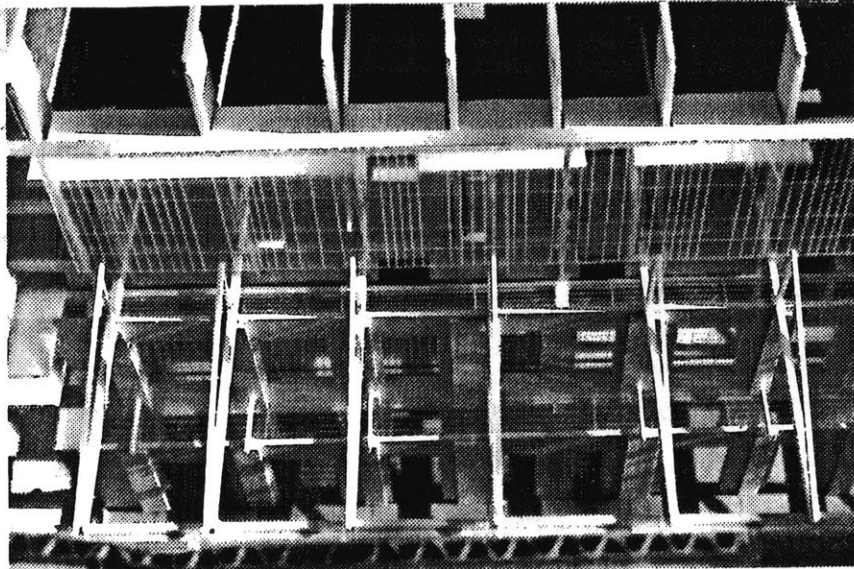




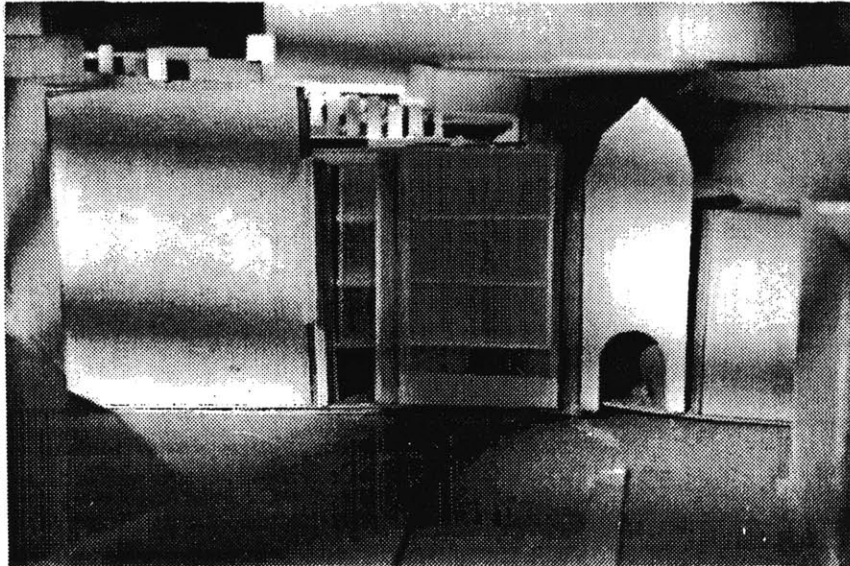
1/32nd scale contextual model



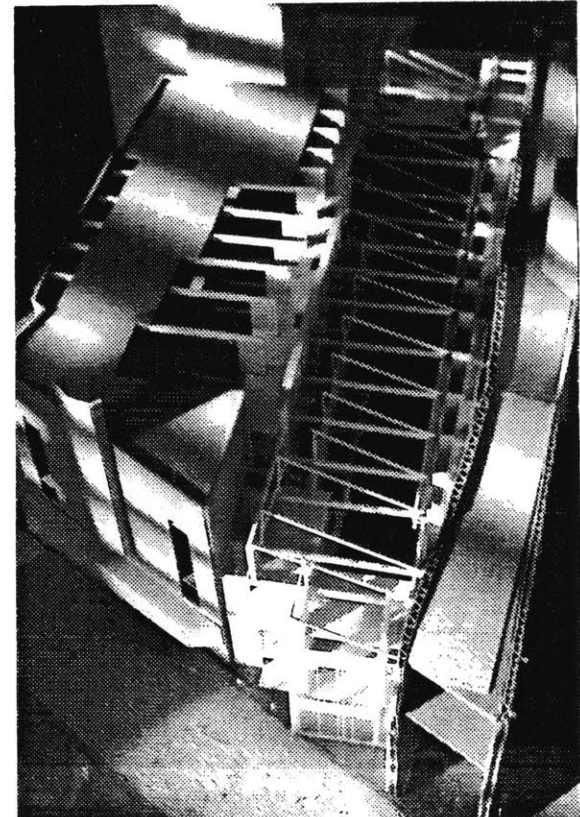
1/32nd scale contextual model



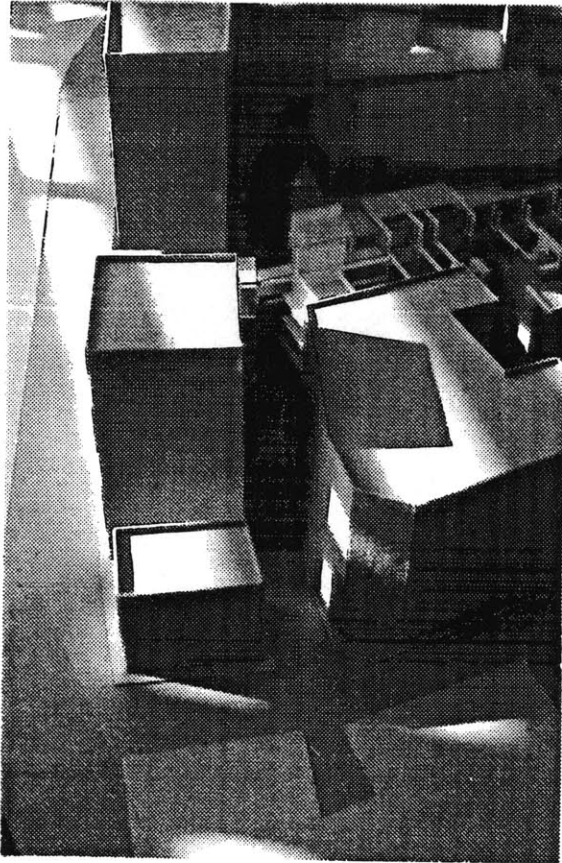
Preliminary model: Detail of Gallery wall



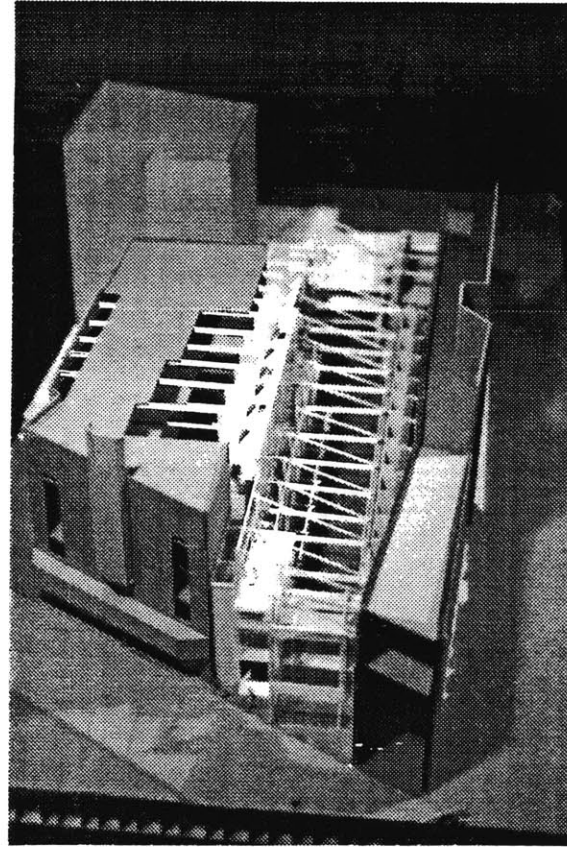
1/32nd scale facade detail

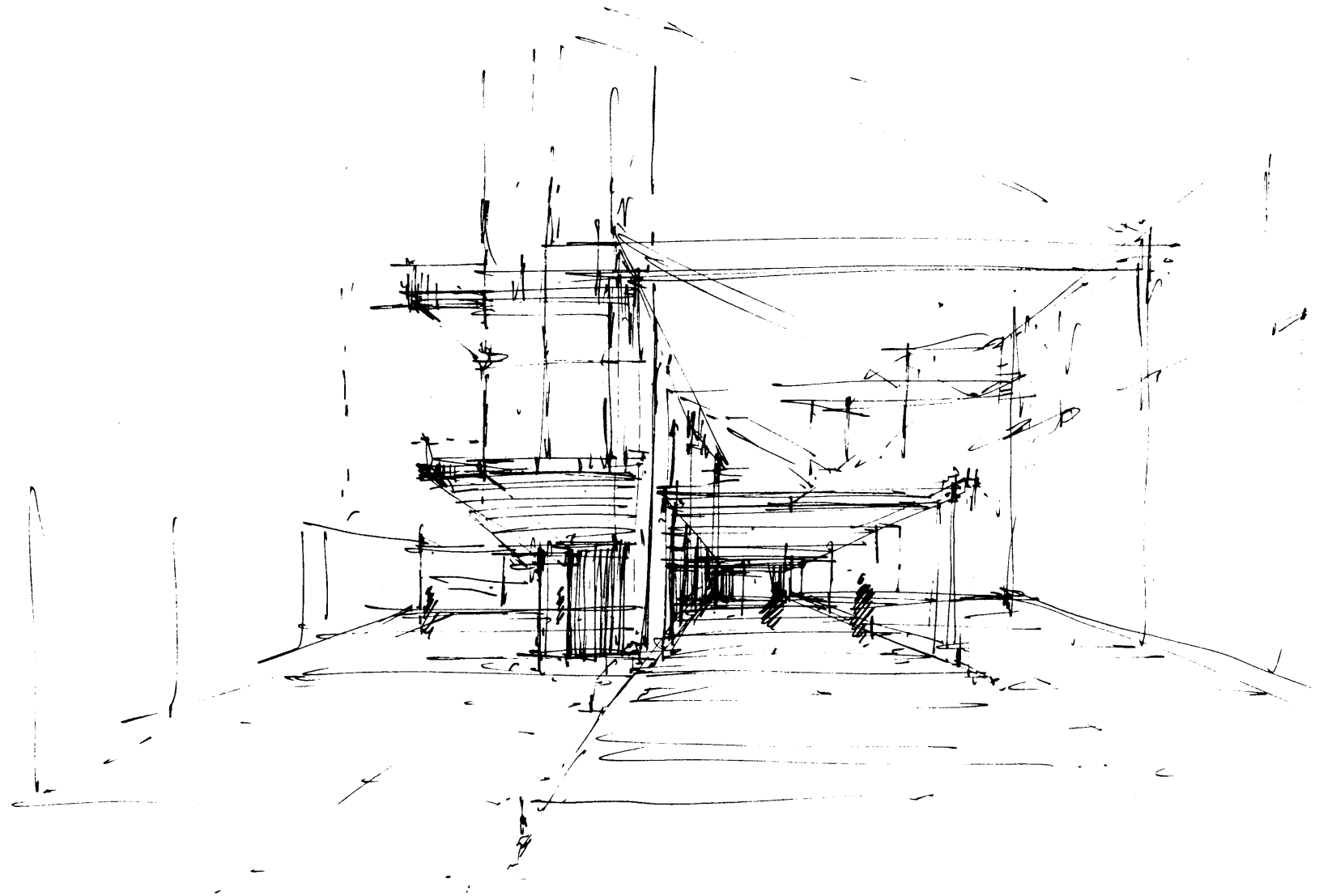


Preliminary model @ 1/16th scale

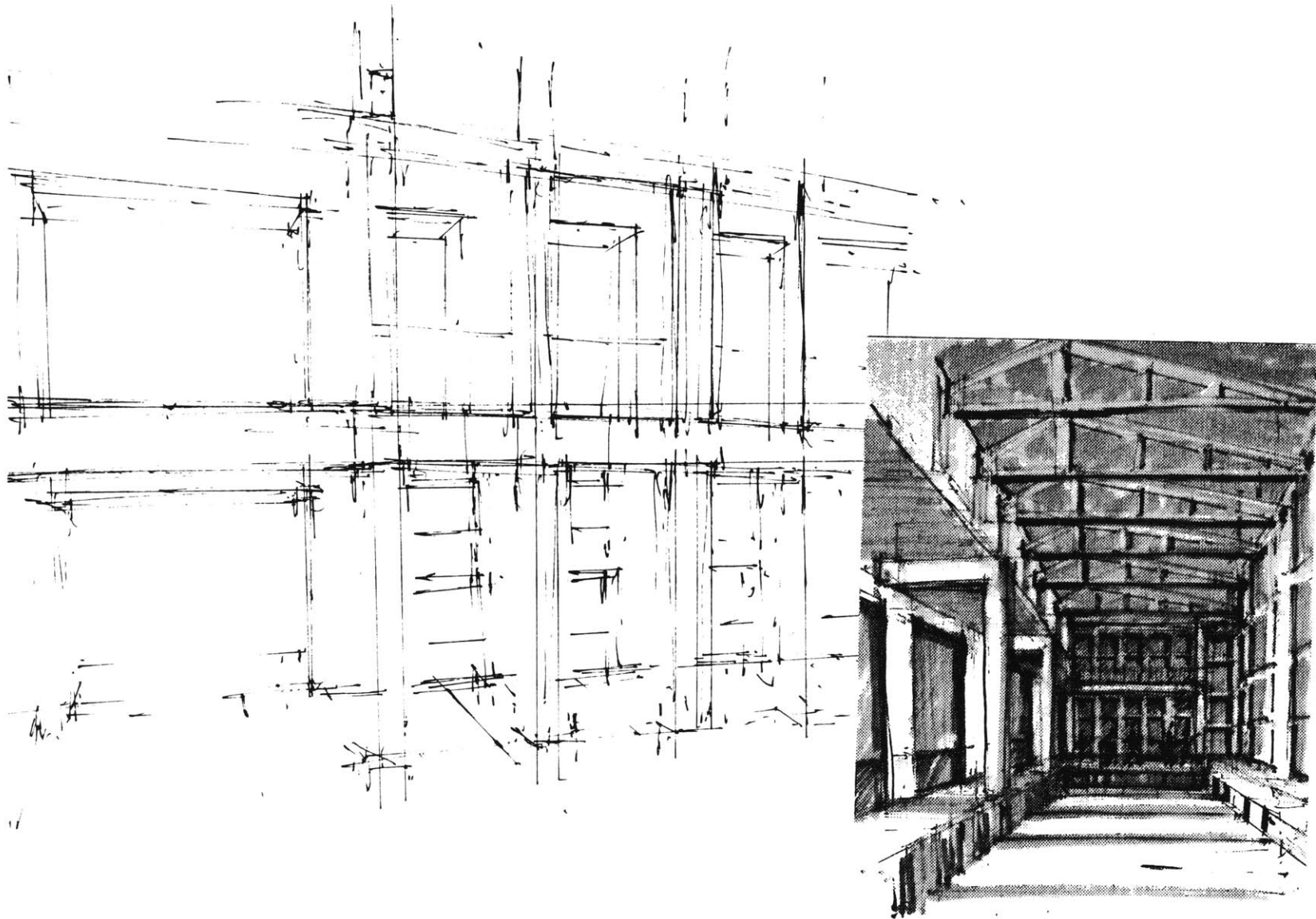


Details of preliminary model

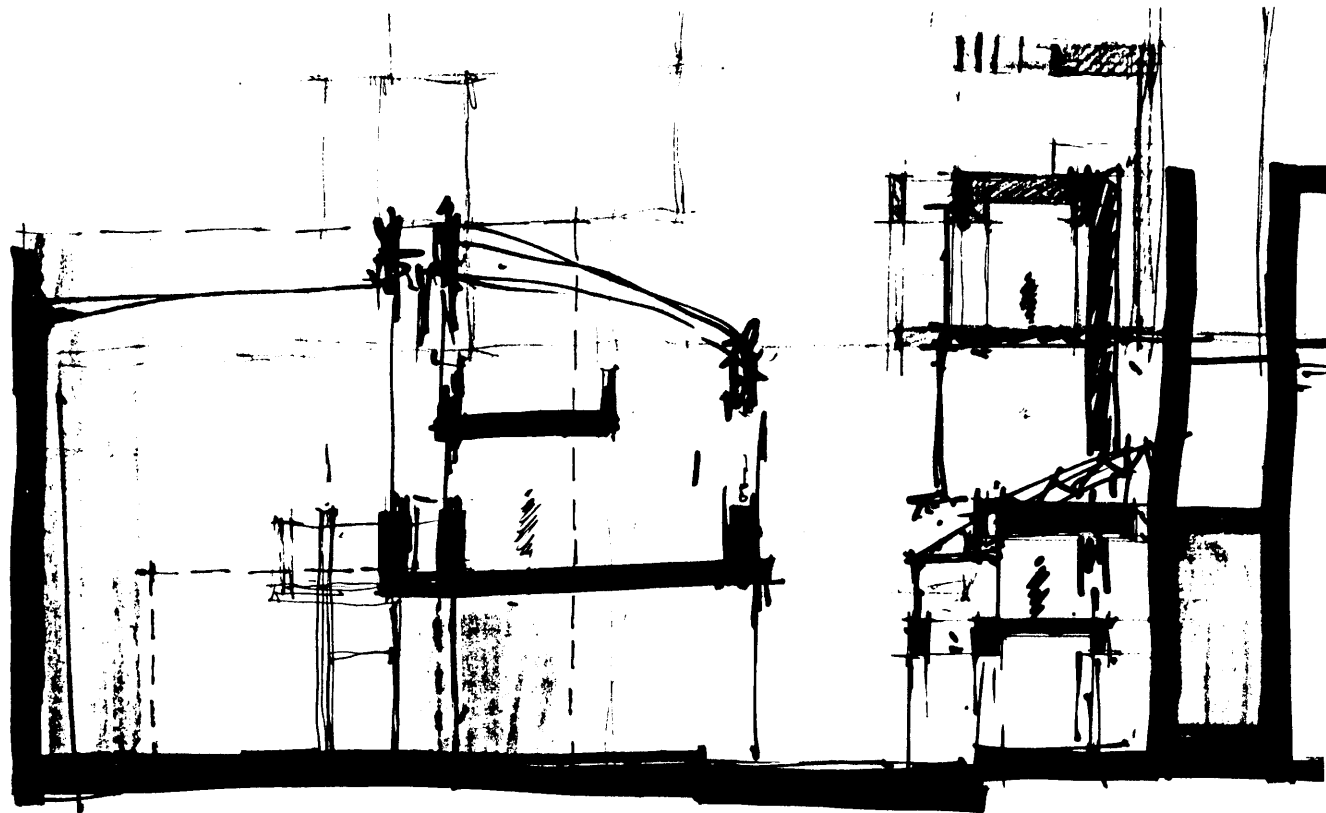




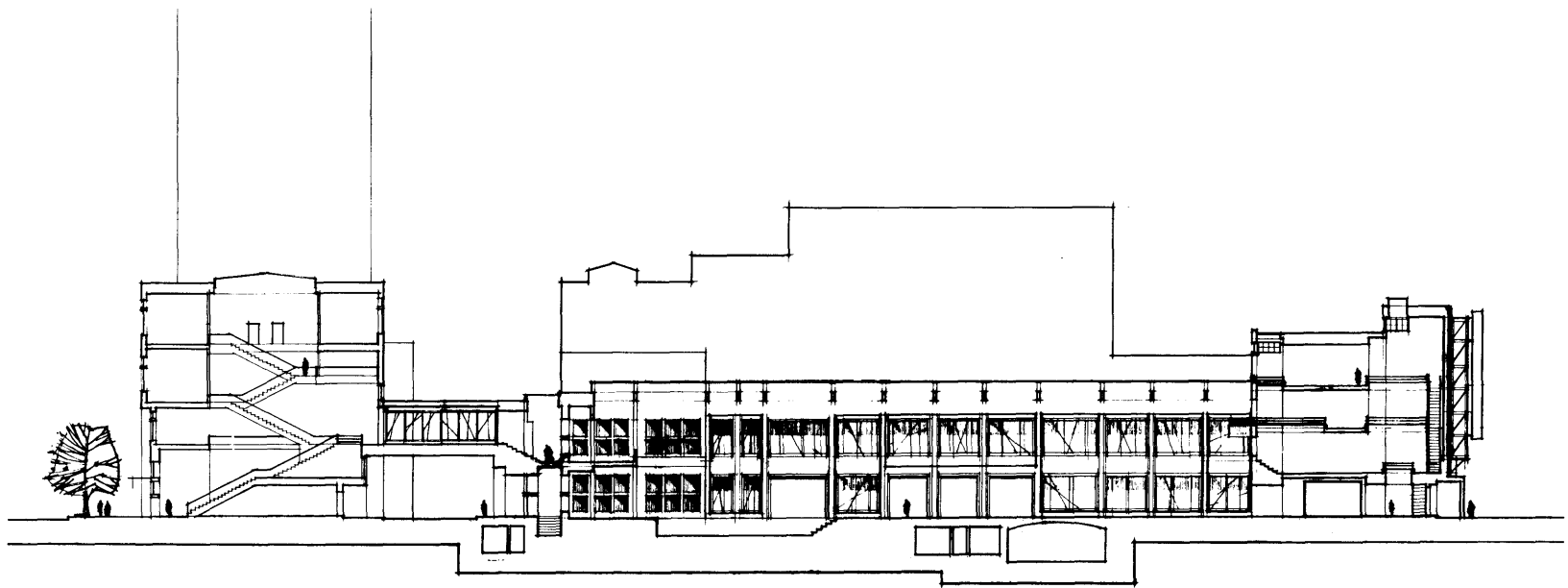
Perspective sketch of media wall/gallery spine



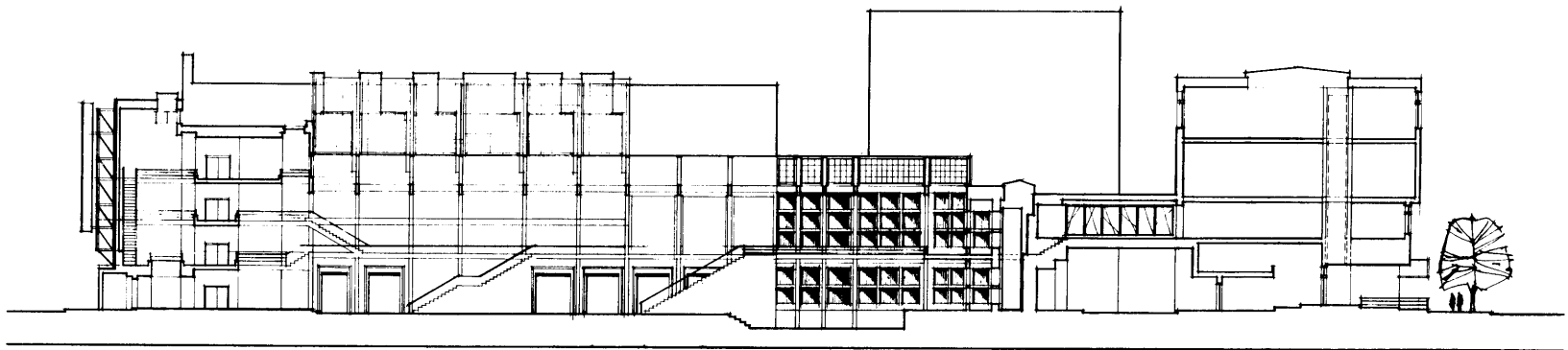
preliminary perspective sketches of Performance court
and exhibit gallery



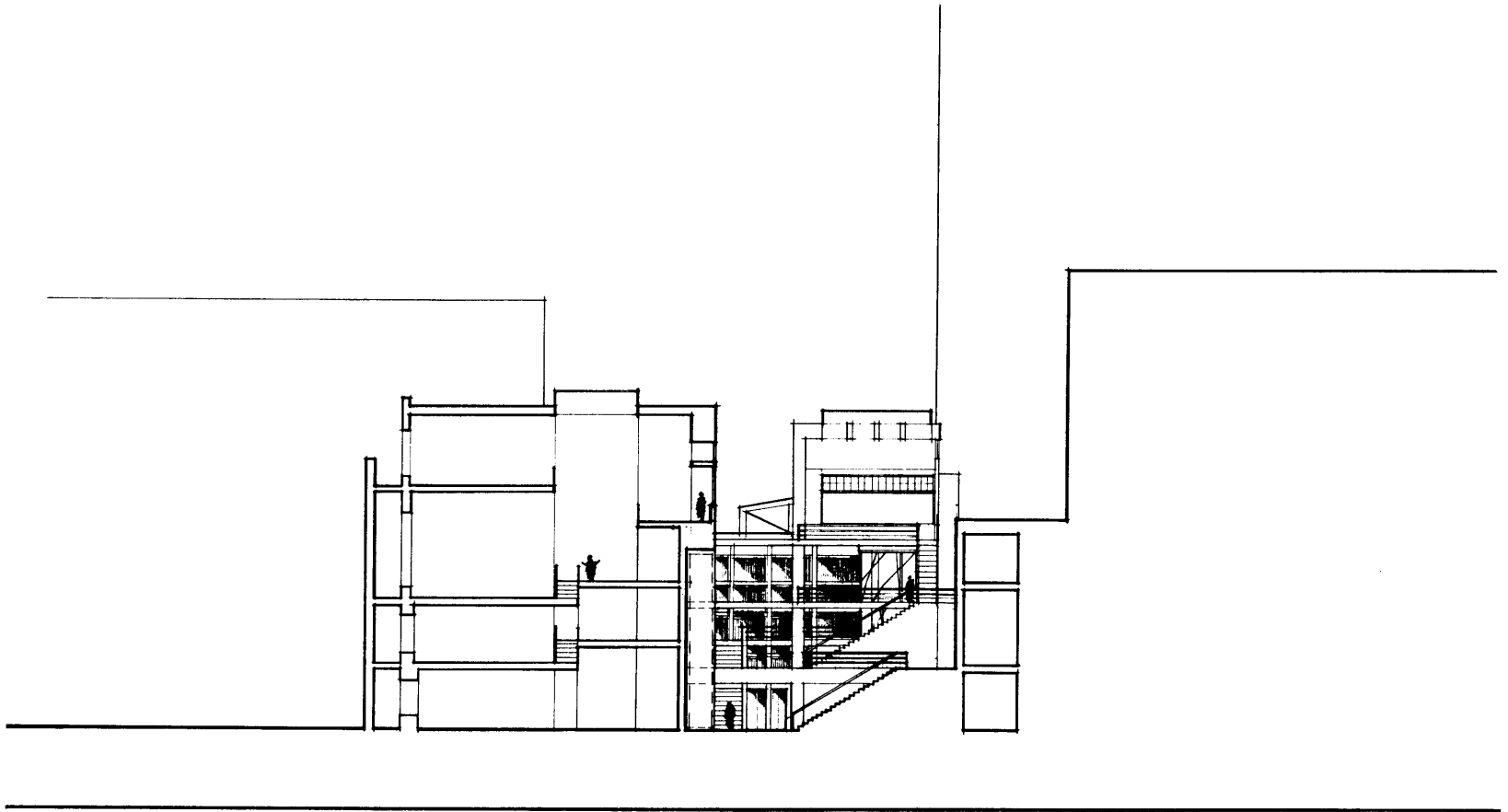
Preliminary section studies



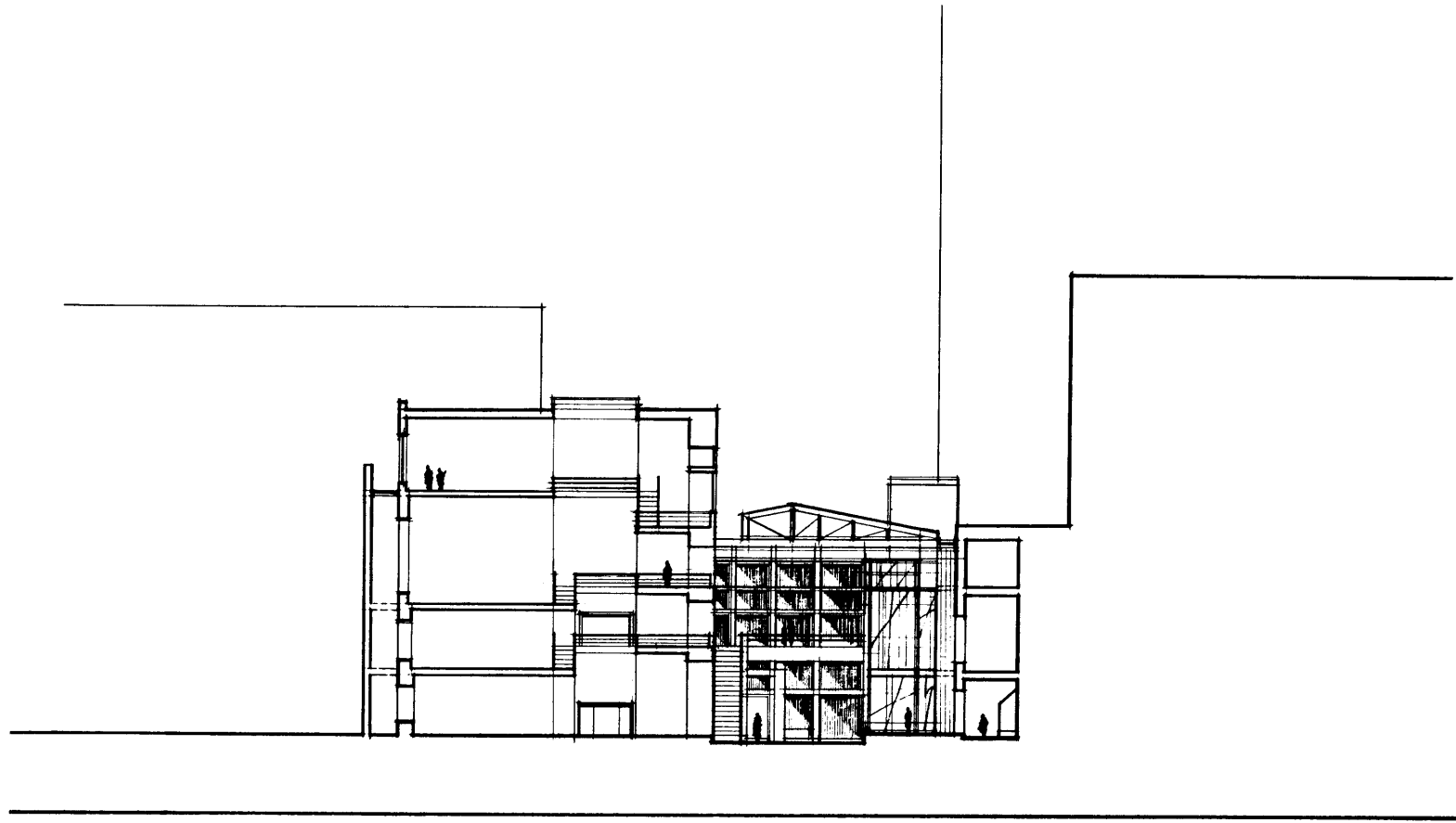
LONGITUDINAL SECTION LOOKING NORTH 



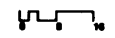
LONGITUDINAL SECTION LOOKING SOUTH 

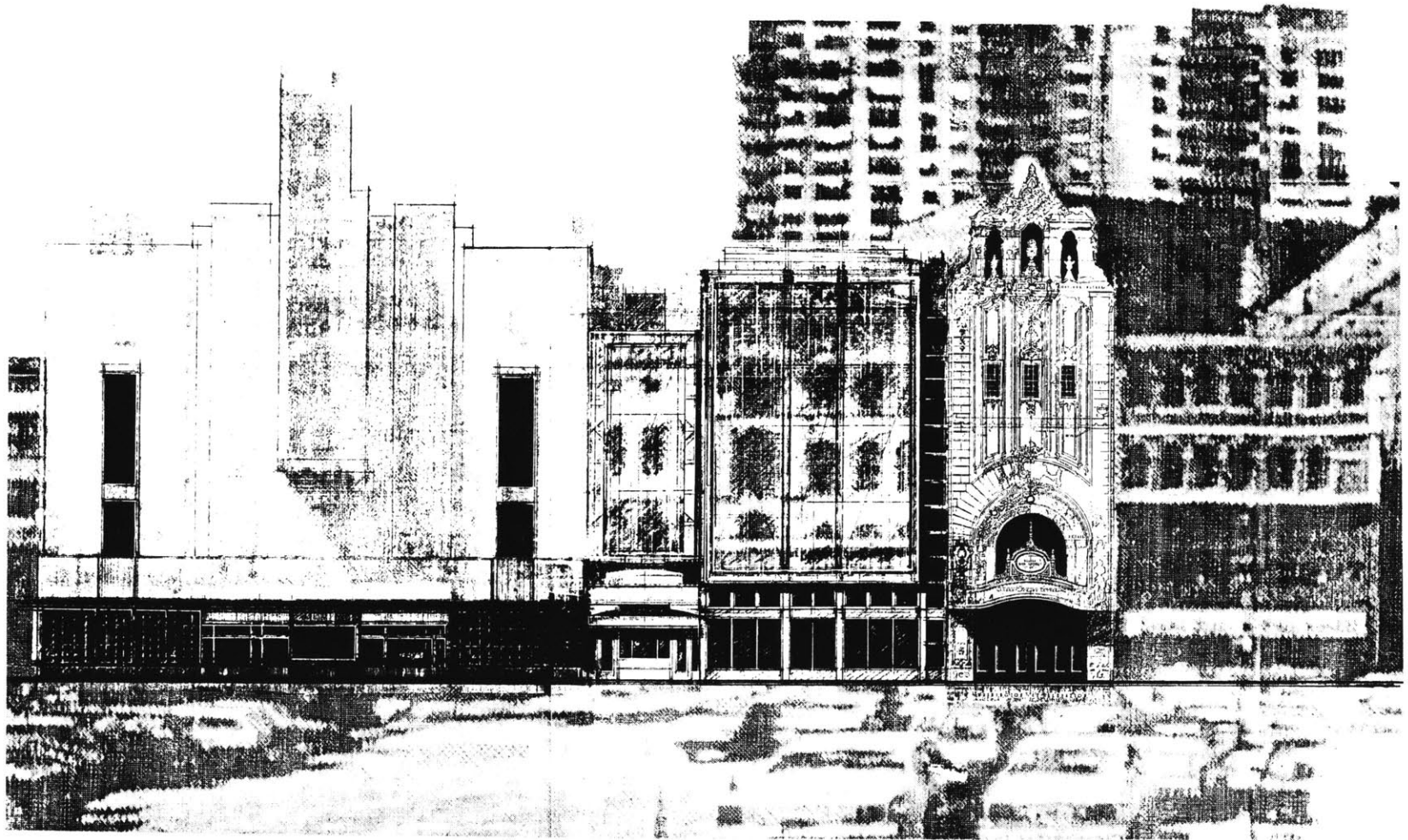


TRANSVERSE SECTION 

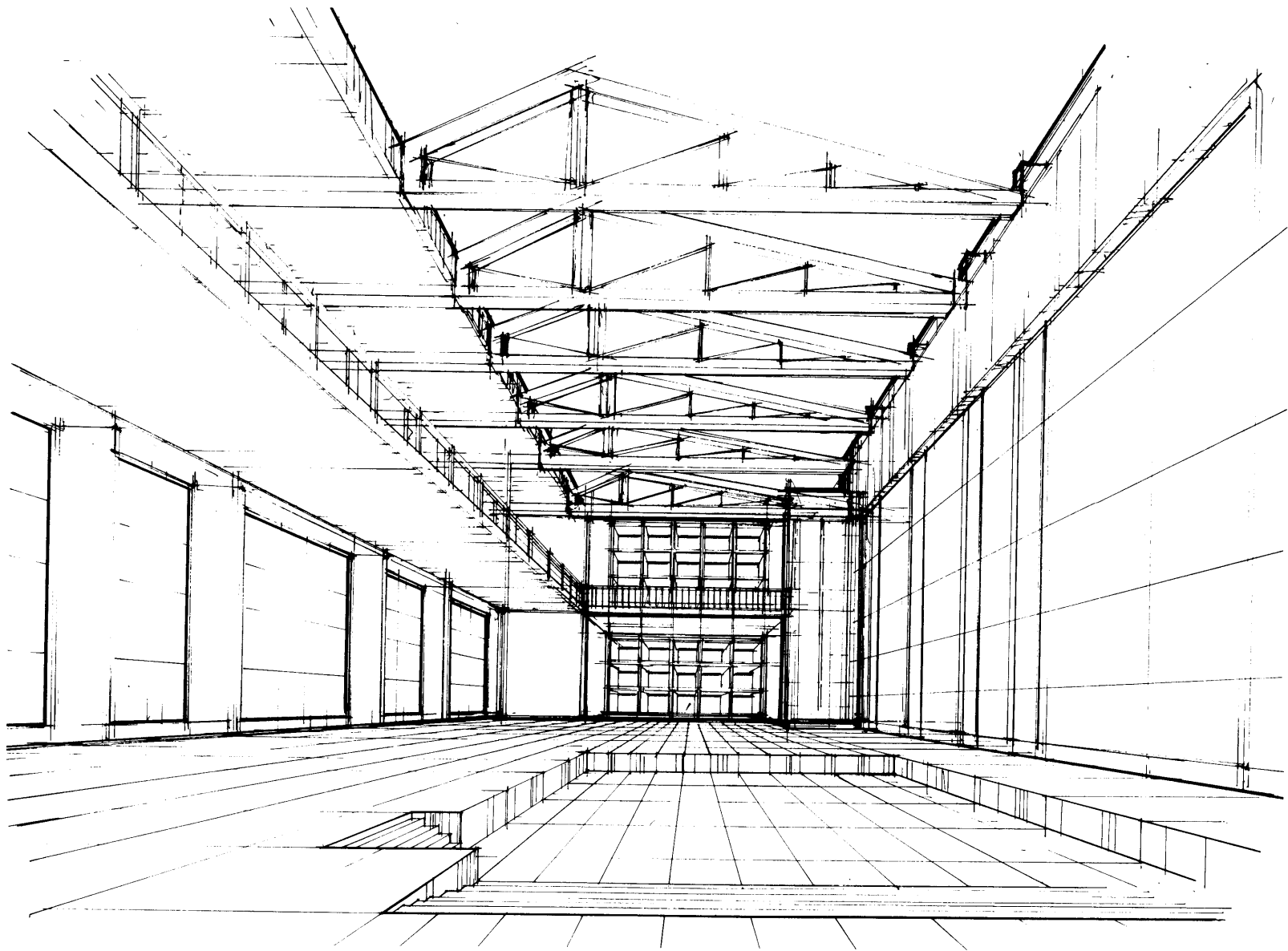


TRANSVERSE SECTION LOOKING WEST

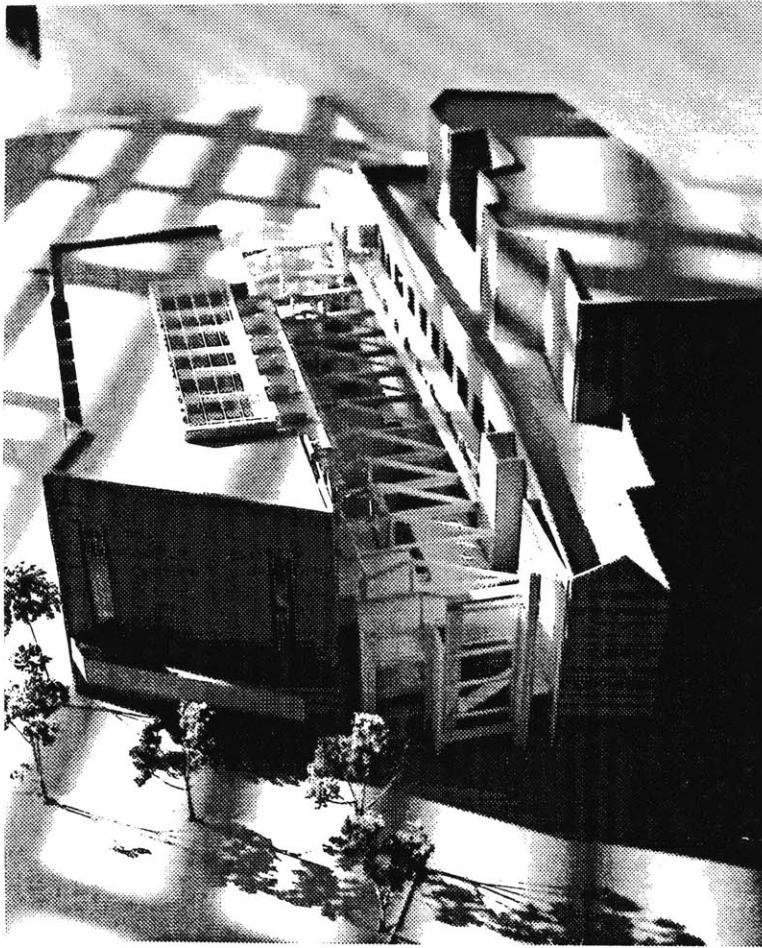




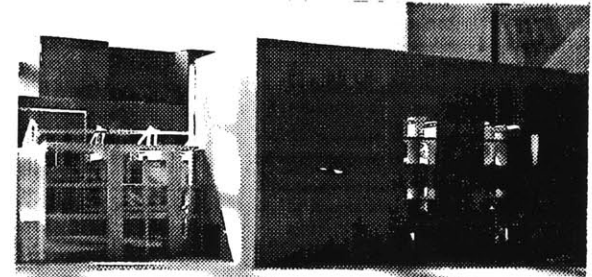
WASHINGTON STREET ELEVATION



PERSPECTIVE VIEW LOOKING INTO PERFORMANCE COURTYARD



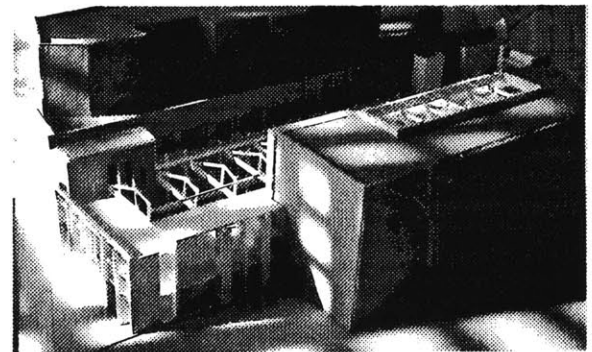
Washington Street entry



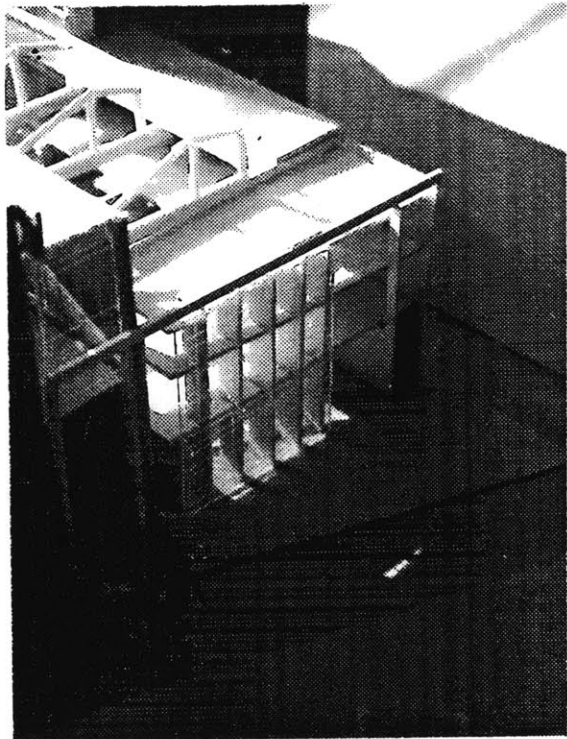
View from neighboring residential building



Entry detail



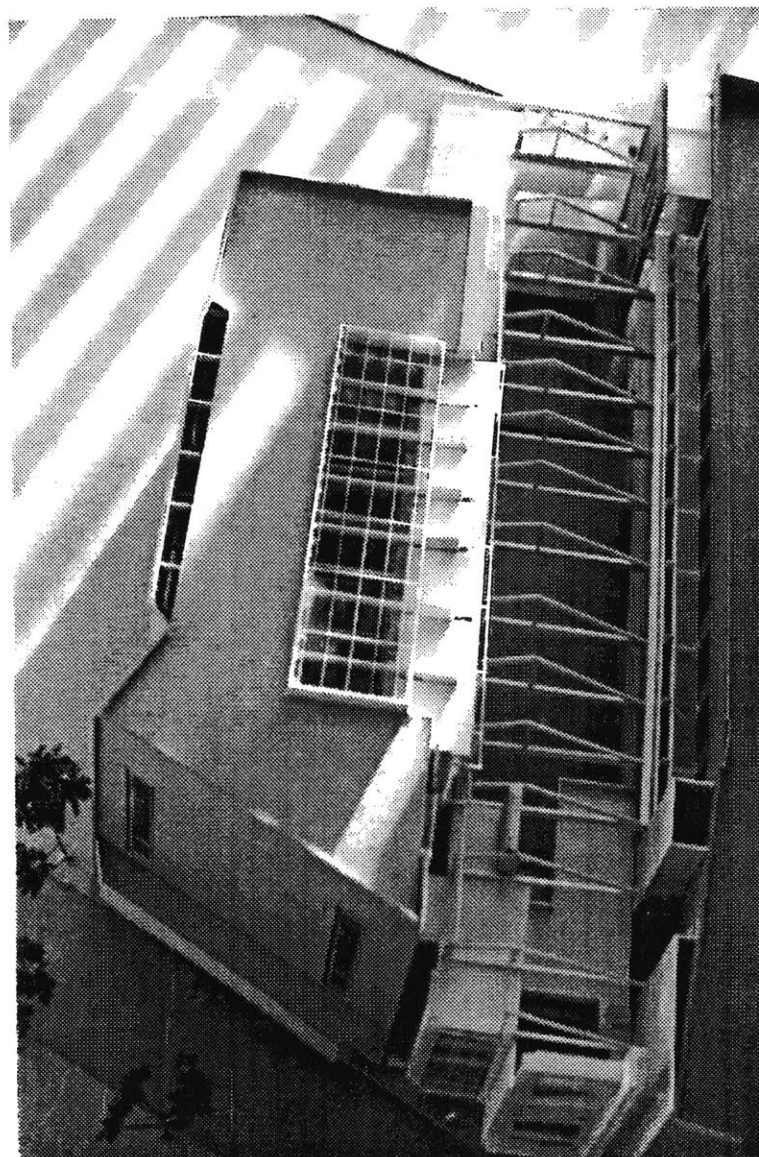
View from Avery Street

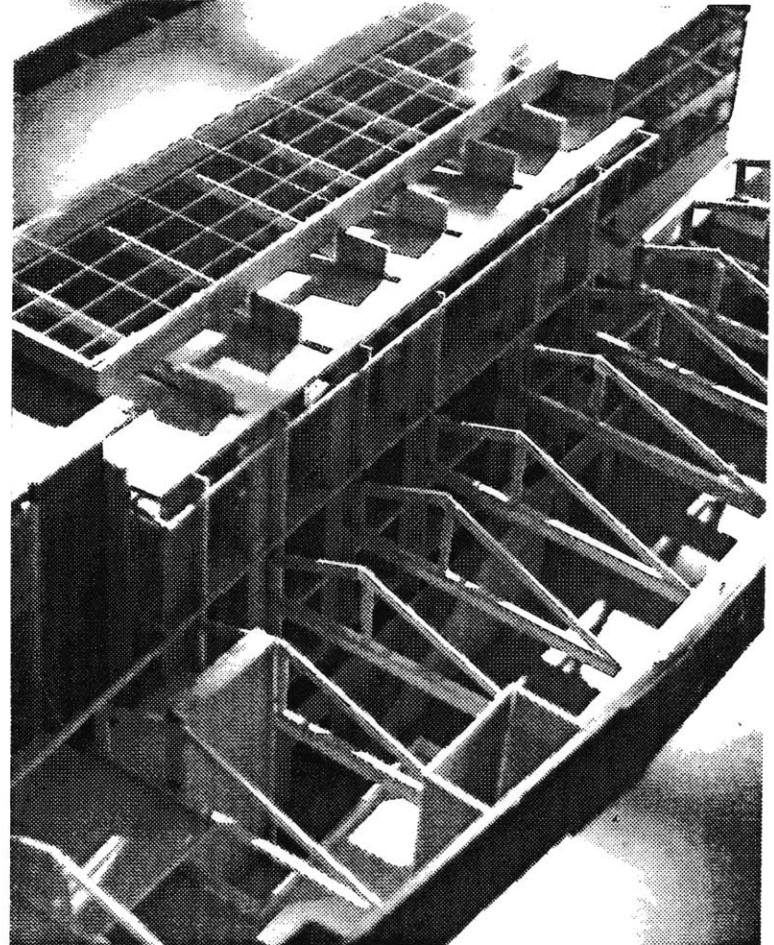
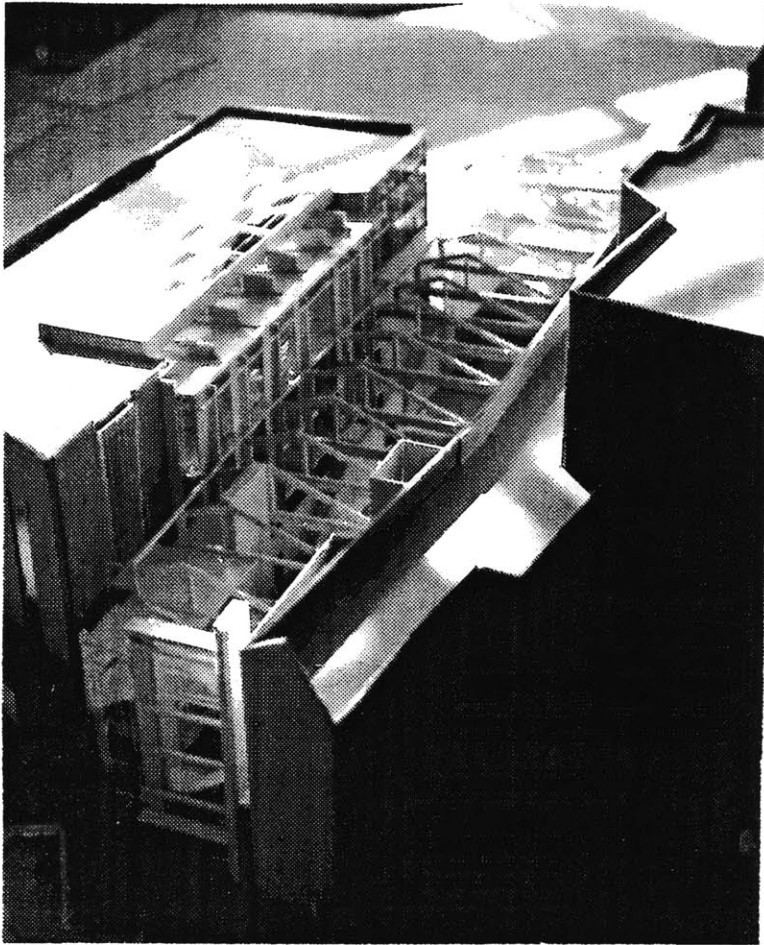


View from Mason Street

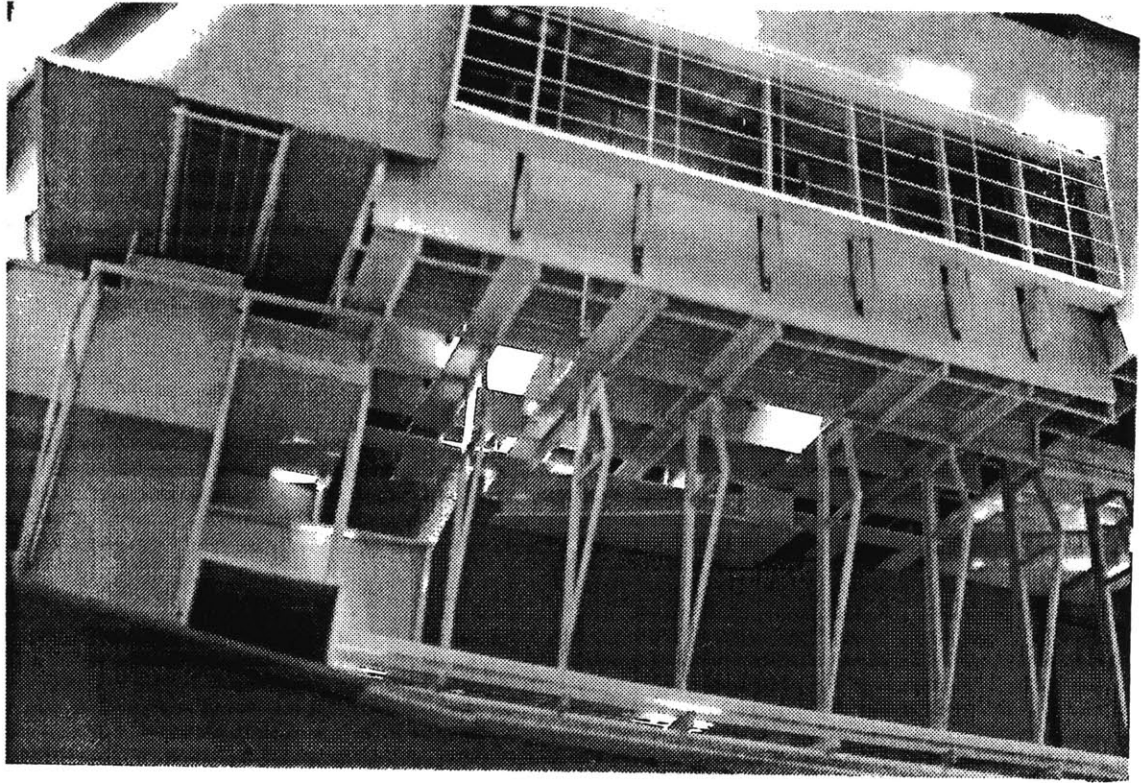


Overall plan view





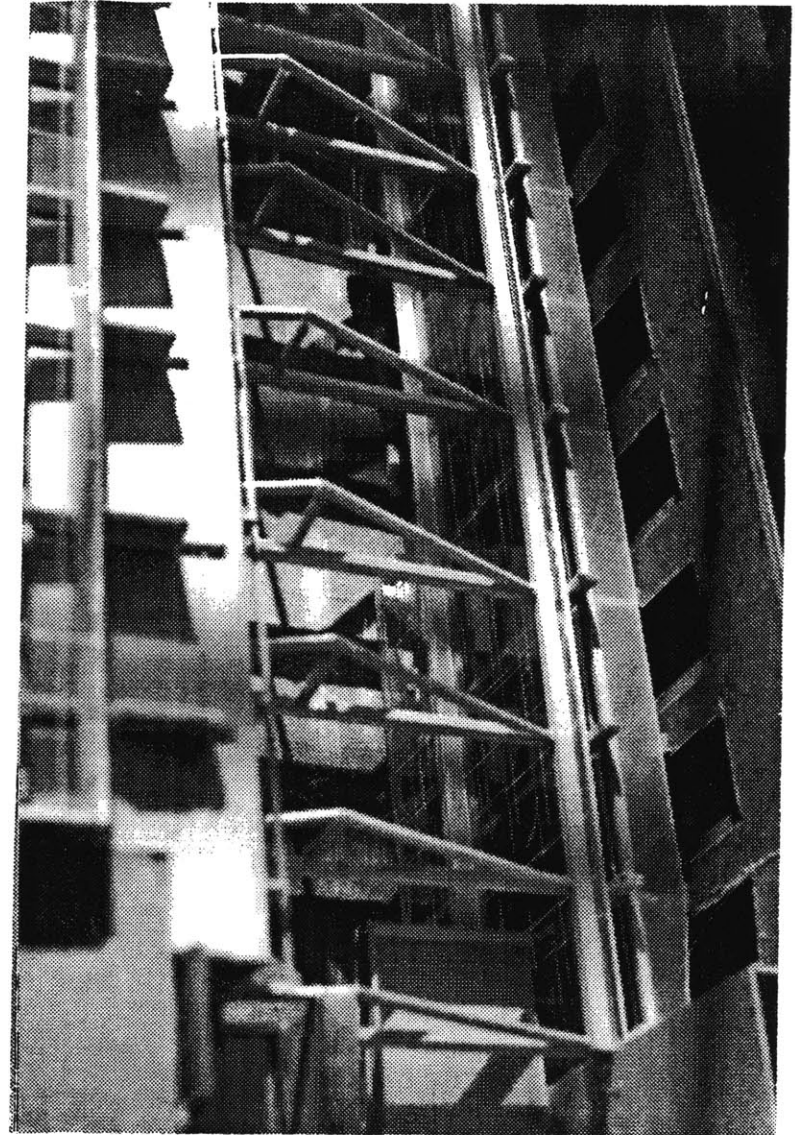
View looking down into exhibit gallery space



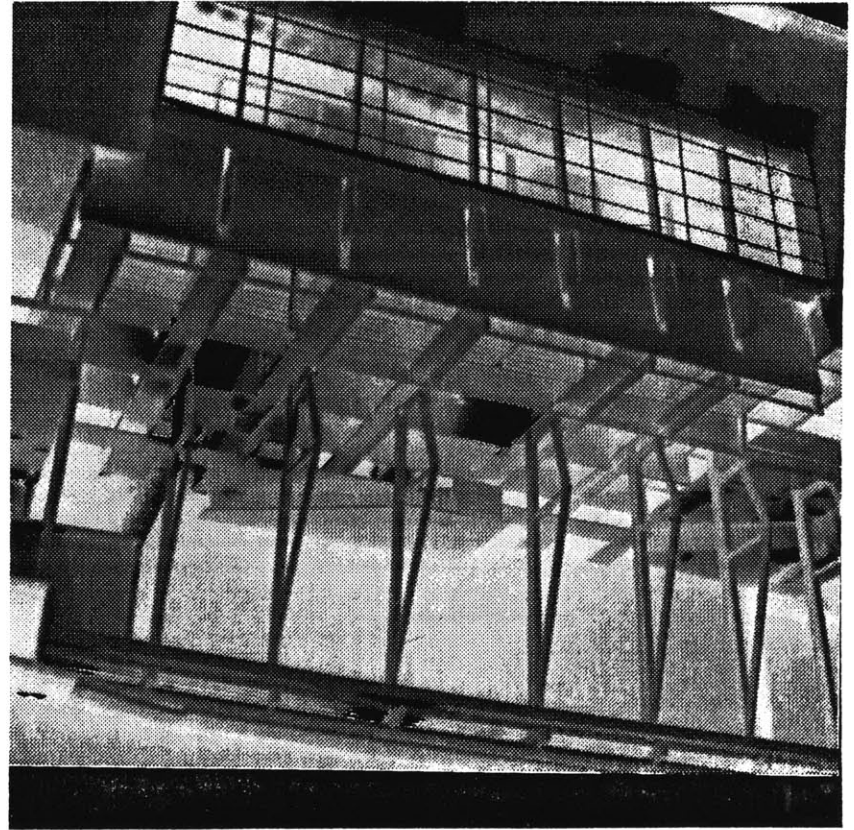
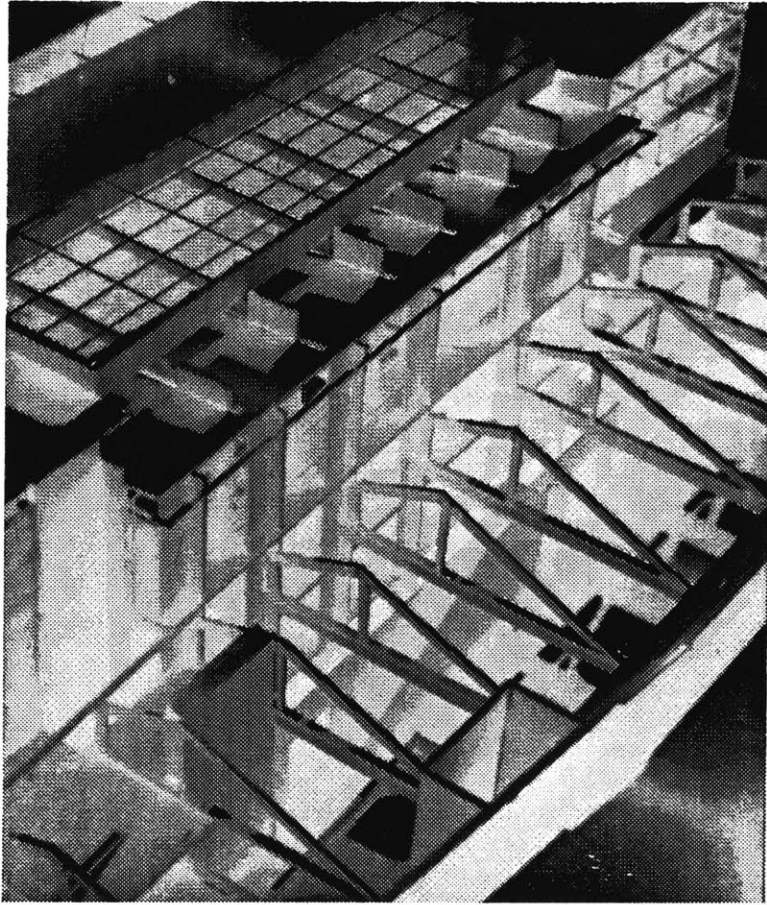
Final view of Media wall/gallery spine

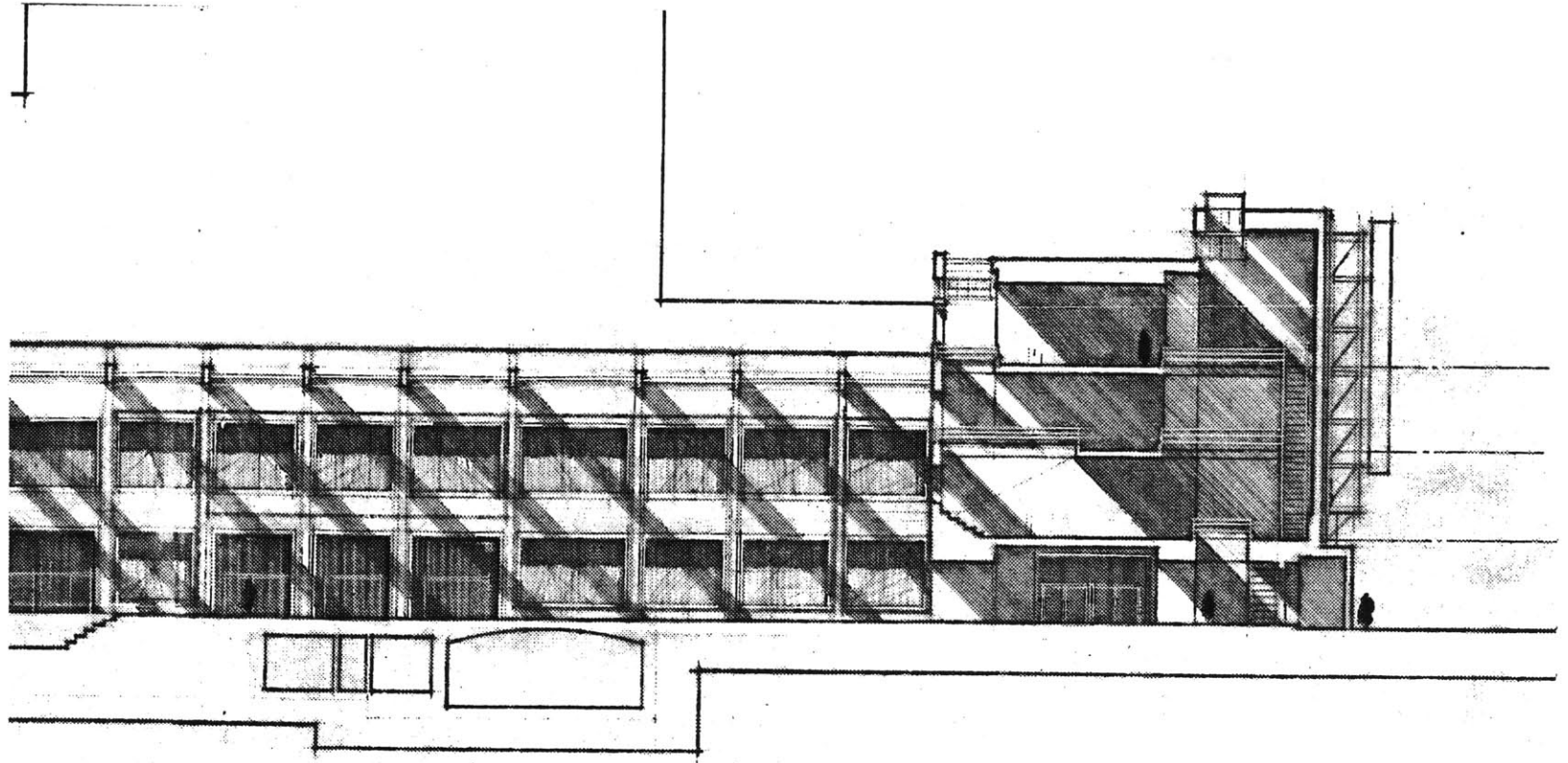


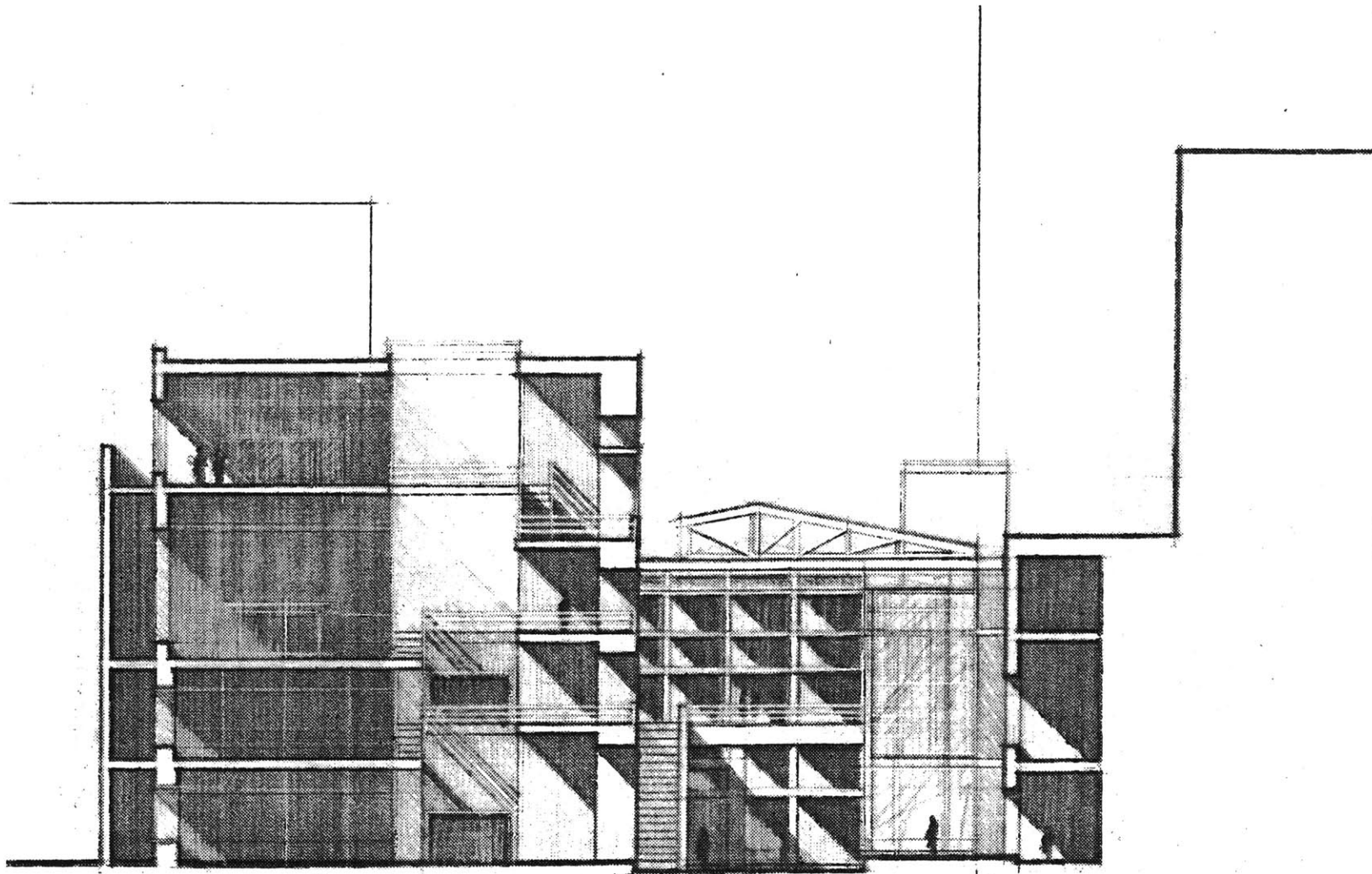
Scenography wall



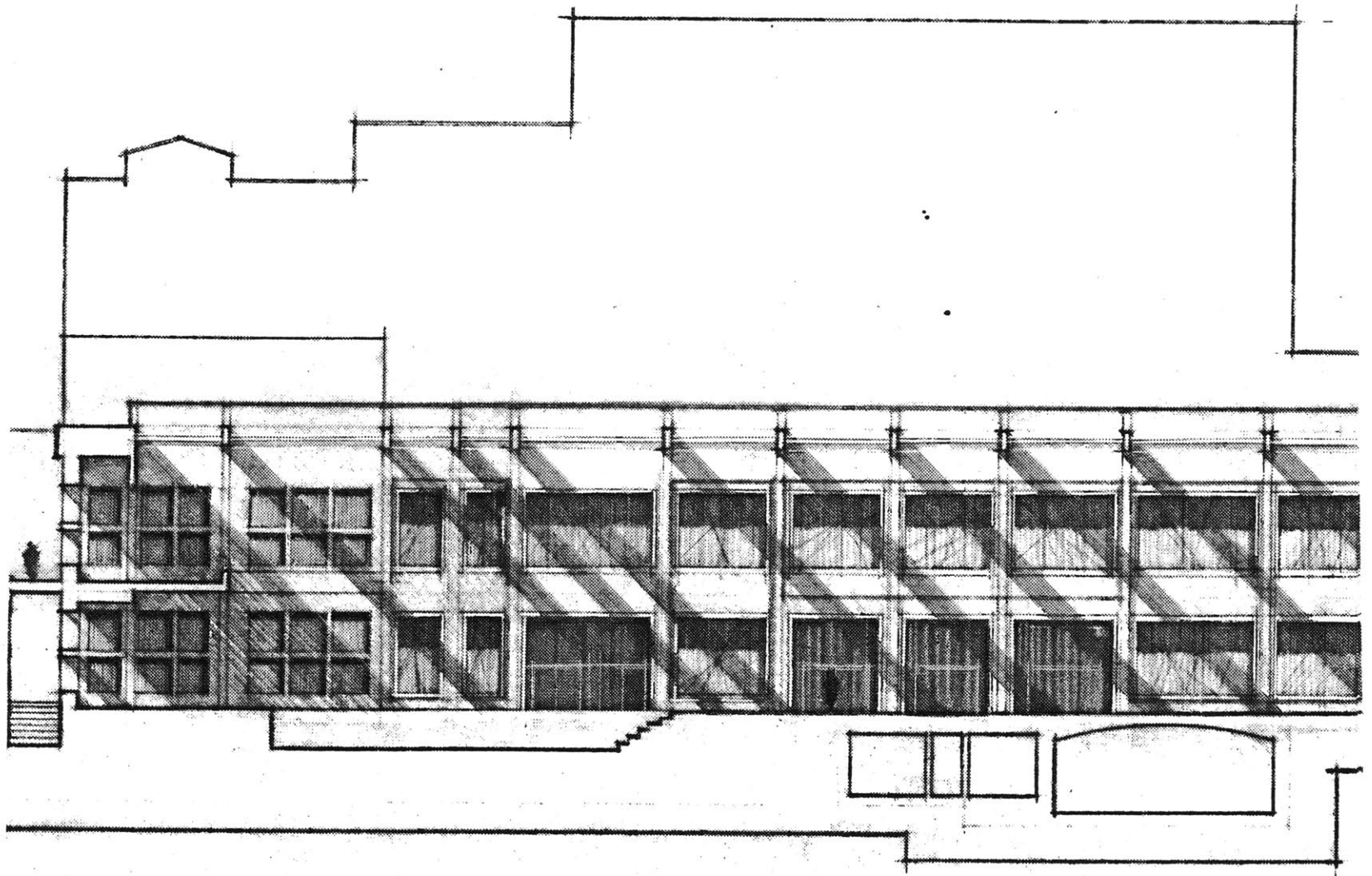
Detail of scenography wall







sections showing light/shade/shadow



Conclusions

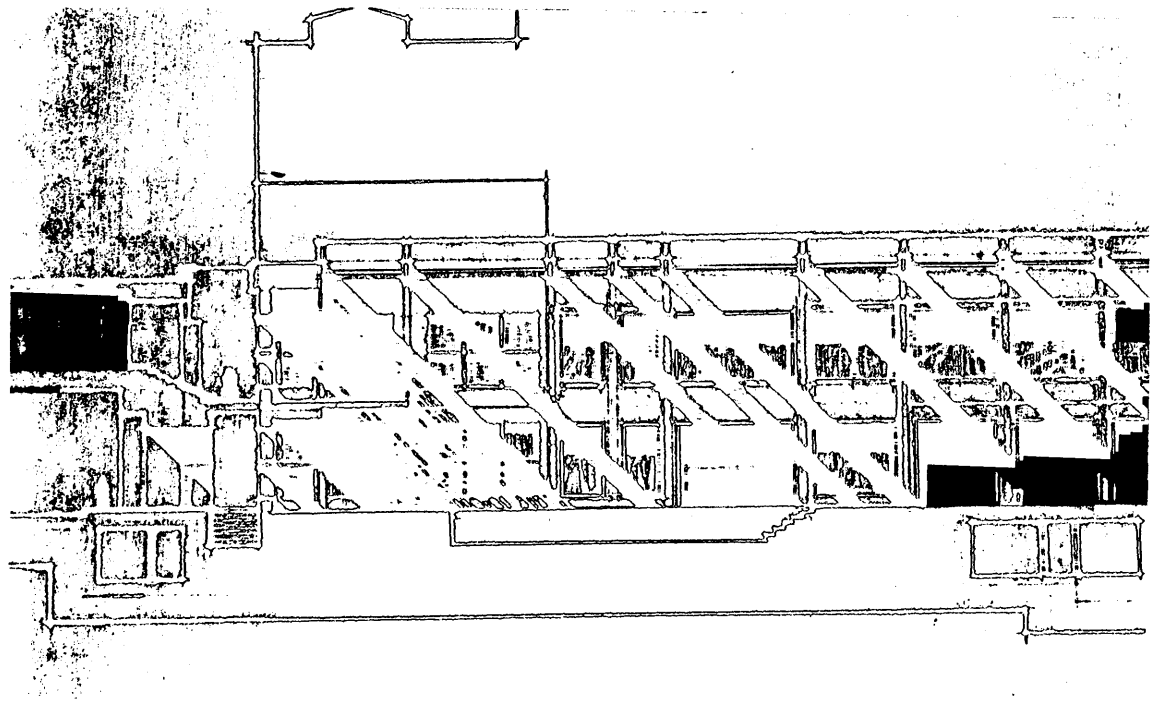
By the comparison to the methods of collage, a system of intervention is generated in this thesis which may bring new and unique possibilities to the attention of the designer or planner involved in such projects. In this instance, these diagrams document the phenomenon uncovered by exploring collage theory: there is a method of approach which looks for the edges and overlaps and seams that exist in the urban collage present all around us. Where these edges, seams, and overlaps lie in any given context is critical. They should be examined for their potential as the mediums for integration. Along these edges, these seams, may lie clues to the connections which can be (or cannot be) made when trying to integrate old and new architecture, because these areas are areas of reciprocity. Where two elements meet and touch, especially given the dense urban conditions of many cities, is found the area where they must "deal" with each other. They must "confront " each other in terms of materials, building systems, and facades or elevations. The particular process here which I sought to achieve was one in which I could make use of these edges in order to create new spatial sequences and places that borrowed from those traces from the site from the past. The joining together of these spaces as an "ensemble" thus transforms their identities as singular pieces into integral parts of a larger urban composition.

It is clear that this particular approach must be applied where it can elicit the most favorable result: each situation which arises that deals with the re-use of these older landmark buildings in congress with newer buildings and spaces will be unique, and thus, must be analyzed carefully before a method such as this is employed. But for the vast

majority of cases, the integration of old and new will require that a sensitive level of reciprocity be achieved. This approach, working along the edges and overlaps where they meet, immediately engages the process of their actual connections, as a vehicle for their union. The tension present at these edges, the structure of the way they do (or don't) physically touch each other, creates its own energy. It doesn't automatically assume that a landmark building be torn down, nor does it require that it be completely preserved. It does, however, realize that there *are* critical facets of these buildings which must be retained, and those that can be forsaken. In each case, we must seek them out.

Perhaps it is not always necessary to keep intact those buildings which we would otherwise deem as historic landmarks. Perhaps there is room for experimentation with respect to what is kept, what is retained, and what we can part with. Perhaps this will be different from case to case. We must realize the importance of the past, but always in relation to the present and the future. To blindly preserve these types of buildings in all cases, to "mummify" them, and not allow any new intervention to take place which engages them in any way, is to perhaps make the mistake of treating these elements as "museum pieces." What can we do with them then? Most often, they stand vacant and boarded-up, in the same way I encountered the Opera House and the Paramount Theatre. Our American tradition has been one that would more naturally tear its abandoned, outdated built structures down (especially within an urban context) than reuse them. We then sacrifice, in many cases, the existing urban fabric which has come to define a particular sense of space and identity of place over the course of time for a newer environment. In many instances, it is a newer environment we find alien and devoid of meaning: we have erased the traces of time forever, completely.

Building that incorporates an existing structure or place means coming to terms with it; the collage of a new use within older space involves juggling additional constraints other than those we must normally deal with in new construction. But these same constraints can then create architectural solutions which would never have been possible if we built from "scratch". The conversion of one use and/or space into another succeeds when there is a dynamic match between the new function, the existing form, and the previous use. Therefore, it is necessary to analyze the existing built fabric before one can suggest a new intervention.



"Out of the encounter between old envelope and new requirements, a unique object will be born - one which is no mere juxtaposition, but a synthesis from the point of view of both construction and architecture" (Claude Soucy).

Notes

1. Robert J. Ryan, Director. "Boston's Theatre District: A Program for Revitalization" Boston Redevelopment Authority (Boston: BRA, 1979) p. 42.
2. Ryan, p. 42.
3. Robert K. Headley, Ed. "Keith Memorial Theatre - Boston, Massachusetts" Historic American Buildings Survey No. MA - 1078. Marquee Vol. 15, No. 2, 1983: p. 5.
4. Ryan, p. 38.
5. Ryan, p. 38.
6. Ryan, p. 38
7. Headley, p. 6.
8. Headley, p. 6.
9. Ryan, p. 40.
10. Ryan, p. 4.
11. Diane Waldman, Collage, Assemblage, and the Found Object, (New York: Harry N. Abrams, Inc., Publishers, 1992) p. 11.

12. Waldman, p. 15.

13. Waldman, p. 11.

14. Tracey Eve Winton, "A Recirculation of the Philosopher's Stone".
The Fifth Column: The Canadian Student Journal of Architecture. Vol.
Nine, No. One, 1995: p. 2.

Credits

All illustrations and photographs are by the author unless otherwise noted below:

fig. 1. Nishan Bichajian, Courtesy of Kepes/Lynch Collection, Rotch Visual Collections, M.I.T. # 38.08.

fig. 2. Nishan Bichajian, Courtesy of Kepes/Lynch Collection, Rotch Visual Collections, M.I.T. #38.42.

fig. 3. Nishan Bichajian, Courtesy of Kepes/Lynch Collection, Rotch Visual Collections, M.I.T. # 38.45.

fig. 4. Nishan Bichajian, Courtesy of Kepes/Lynch Collection, Rotch Visual Collections, M.I.T. # 38.46.

fig. 5. Nishan Bichajian, Courtesy of Kepes/Lynch Collection, Rotch Visual Collections, M.I.T. #38.47.

fig. 6. Nishan Bichajian, Courtesy of Kepes/Lynch Collection, Rotch Visual Collections, M.I.T. #38.48.

fig. 7. Nishan Bichajian, Courtesy of Kepes/Lynch Collection, Rotch Visual Collections, M.I.T. # 38.49.

fig. 8. Nishan Bichajian, Courtesy of Kepes/Lynch Collection, Rotch Visual Collections, M.I.T. #38.50.

fig. 9. Nishan Bichajian, Courtesy of Kepes/Lynch Collection, Rotch Visual Collections, M.I.T. #38.81.

fig. 10 Sanborn Map of Boston 1992. Vol.# 1-South
Pelham, NY.

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Winton, Tracey Eve. "A Recirculation of the Philosopher's Stone." **The Fifth Column: The Canadian Student Journal of Architecture.** Vol. Nine, No. One, 1995.

Acknowledgments

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