AN ARTISTS' COMMUNITY IN THE BACK BAY: CONTINUITY AND CHANGE

Kenton Leland Duckham

Bachelor of Design
University of Florida, Gainesville, Florida
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Signature of
author_____
                                                  Kenton   Leland   Duckham
                                          Department   of   Architecture
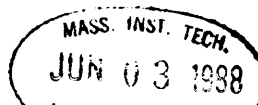   13 May 1988

Certified   by_____
                        Fernando   Domeyko,   Lecturer,   Department
                                  of   Architecture,   Thesis   Advisor

Accepted   by_____   _____
                                            William   Hubbard,   Chairperson,
                        Department   Committee   for   Graduate   Students

ABSTRACT

AN ARTISTS COMMUNITY IN THE BACK BAY: CONTINUITY AND CHANGE

Kenton Leland Duckham

This thesis is a study of the relationship between continuity and change. It's premise is the idea that architecture can be receptive to the need for growth and change while still being rooted to the continuity of its relative setting or community.

Accordingly, this is an exploration of how a building can represent the continuity or associative identity of a community. The process will be to look for positive, place-making elements, or patterns, within the context and community. By working with an appropriate range of uses, sizes and forms from within the community, I hope to be able to generate a sense of meaningful space and form, or 'place.' I will be looking for ways to enrich a place within it's community - to give it meaning for those who use and experience it.

The basic question is how can we conform to an existing context, yet still accommodate the need for change, and to advance our understanding of our place in the world.

The design for an artists' community will be set at the edge of Boston's Back Bay, an architecturally rich and clearly defined community. The design of a small community within a larger community will enable me to focus on the activities, spatial qualities and social patterns that are essential for inducing a sense of place. Ideally, the artists' community should become a microcosm of the larger community - a place where a diverse range of people and activities can combine to create a rich environment with continually changing social relationships and the potential to reinforce the total form of the community, while still allowing different yet similar uses.

Design is an exploration of the possible, an awakening to the wisdom of the world to which we all aspire. It is the literal reflection of the ways by which we relate to our universe. In other words, it should reveal our greatest potential, reflect our highest hopes and dreams and increase our understanding of where and how we are in a particular place and time.

ACKNOWLEGEMENTS

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INTRODUCTION

Continuity is the prevailing force of nature. It allows us to move through life from birth to death, to move through space, to make our actions meaningful, to have a background for interactions with others and to structure that interaction. Continuity enables us to live without having to re-invent life from scratch each day. In this sense we can live our lives with minimum alienation. In life there must be enough understandable continuity in order to make meaningful decisions about how we live. Continuity induces us to develop and grow in positive directions.

In order for people to feel that they are "someone living somewhere" they must be able to make certain associations with their environment. It is these associations, built over time, that give a sense of continuity to the life and form of a community. One element that contributes to this sense of community is the system of patterns, both visual and social, that define the continuity or commonality of form and therefore allow for certain commonly shared patterns of use. It is recognition of continuity that embodies a shared conception of the inhabitants' past, present and future. By continuing patterns of form that are the understood basis of social interaction we can bring order, unity and a sense of security to a community.

Continuity in this sense is understood as 'place.' A place is identifiable space which has meaning within a community. It not only has the capacity to fulfill human activity but also human aspiration and imagination. 'Place' is the consciousness of the people who use it and experience it. People need space to communicate with themselves, with others and with nature. They need to belong to something larger and more tangible than themselves. People seek some form of immortality in the sense that life will carry on with some reasonable certainty. Meaningful place has the capacity to transcend time. It implies permanence and security in it's expression of the life of the people who engage it. Identification with a place occurs over time -

it is the manifestation of the latent build-up of potential for human action. Through identification or association people come to understand their place in the world and can feel more at ease to pursue 'life'.

For a place to have meaningful association with a community it must not only contain the life of its users but must also initiate and engage them. It must show them how to use, adapt and transform itself in order to fulfill their continually changing collective image of that place. Collective identity is based on the permanence and clarity of a community's spatial organization, and its system of both visual and social patterns of form. Once this is commonly understood by all as a collective image of the community, then it can be transformed without destroying it's sense of continuity. In this way, a place can continue to fulfill our expectations of it while still maintaining our valued memory of it. Place, then, is the physical fulfillment of the collective desire of the citizens of a community to gather together in the celebration of their lives.
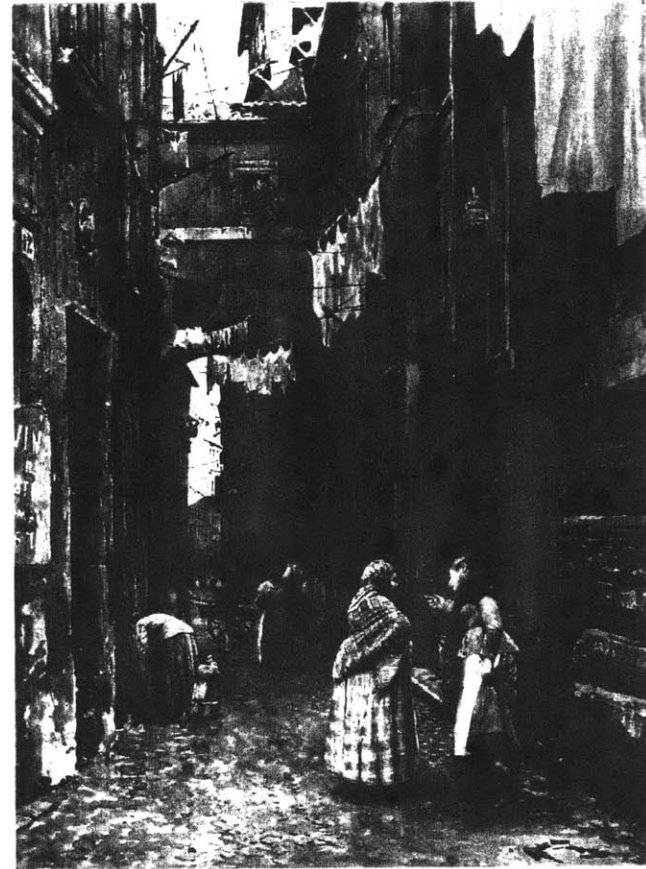
Roman Idyl. Franz Roesler.

COMMUNITY

Real community is an intimate and inescapable relationship which constantly shows us who we really are; not simply who we imagine we are or who we would like others to think we are. Real community acknowledges who we are in what may be a distressingly complete portrait - faults and all. Only in a truly supportive community is it possible to explore and be fully oneself. Such an experience of community is necessary to any profound understanding of one's self and the world, to real maturity and a sense of responsible engagement with that world. In our modern pluralistic society we have access to an incredible range of experience, but far too often with a lack of any substantial depth. However, if we are to ever make any meaningful connection with our world we must be able to establish some depth in our relationship with the world in which we actually live. Such rootedness is difficult in contemporary society, which is ever broadening in scope and communication.

Though by no means the sole problem, Modern Architecture and town planning have brought about an image of isolation in the multitude of unrelated free standing buildings that continue to visually and psychologically disrupt our understanding of our cities. These buildings and those who build them display great violence to the life and form of our great cities - and for purely selfish reasons. They represent a lack of any relationship with their community - a narcissistic escape from reality. We are unwittingly building cities of denial at the expense of self knowledge. In general we have ceased to build in the image of man.

It is the scale of the modern city - not necessarily it's overall size, but that of its components and their lack of clarity, complexity and texture - that works against the possibility of casual meeting and identification with neighbors. Impersonal regional shopping centers have replaced the neighborhood shop on the corner where

once familiar faces may have made gestures of acknowledgement. On the other hand, excessive formal clarity and definition can be an even greater evil at the expense of richness of function and complexity of form. Today there is the increasing effect of differentiation of activities with large-scale single use zoning, leading to separated homogeneous areas for living, working, shopping, learning and entertainment, with people confined to one activity at a time. In any case, it is the inherent lack of a rich mix of uses, experiences and associations that prevent our enjoyment of and identification with our built environment.

Today we are rediscovering the virtues of community and of belonging, yet we find ourselves in the tragic situation of having created cities that deny communities from thriving or developing. With our ever expanding knowledge and experience it becomes increasingly more apparent that Modern Architecture will not accommodate more various lifestyles. - We need more, not less, of what supports the quality of each of our lives. We need to become more critical

and active in our environment. Architects and planners may not be able to undo the damage they have brought on cities in the 20th Century, but they may begin to create settings which less actively forbid the impulse to create communities. They alone cannot create community, but perhaps they may be able to encourage it to flourish on it's own.

The mark of history on a city can never be erased. The transparency of time is one of the most vital aspects of any city. Change is not only a process but a product, and the layers of time should always be present for all. Without history there is no possibility of culture - our place in the world would be irrelevant in human terms. Modernism proposed wholesale change - the reaction being militant preservation. We need more possibilities - something in-between.

The trend today is toward rehabilitation of older buildings, but often at the expense of displacing the original inhabitants. This only causes further alienation within a community. Perhaps a more enlightened

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approach is for the owners and/or tenants to be directly involved in the rehabbing by working with and helping one another. In this way the community is not dispersed and its bonds are strengthened in a renewed sense of cohesion and pride in its ability to help itself. Often the community, having lost its identity, may need some new communal space or focus as the image or expression of community. This community center, if it represents the aspirations of a coherent body of people, can often enhance the individual's identity and participation in the community. The Architect's role here is a sensitive one, as guide and helper within a participative rather than passive community. It involves aiding the community in articulating its needs and desires, and shaping a design that recognizes the wishes of both the community and the individual.

Traditional communities were based on deep and demanding relationships between neighbors who were inescapably encountered throughout ones life during daily activities. Everyone had a place in the

"A community should be built up from a hierarchy of associational elements and tries to express these various levels of association (house, street, neighborhood, city) (size, shape, material...)" -Aldo Van Eyck

"If the validity of the form of a community rests in the pattern of life, then it follows that the first principle should be continuous objective analysis of the human structure and its change"

-Aldo Van Eyck

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world and therefore belonged. The community exerted a morality that was hard to defy. However, with the increase of mobility and communication, people were compelled to escape from the claustrophobic environment of traditional communities to find new freedom and fortune. Today most of us have the freedom to live, work and play in many different settings with many different people. Friends and co-workers may live and be active in certain communities yet still have meaningful communication with people in other areas. This form of community, or

To dwell in the qualitative sense is a basic condition of humanity. When we identify with a place, we dedicate ourselves to a way of being in the world. Therefore dwelling demands something from us, as well as from our places. We have to have an open mind, and the places have to offer rich possibilities for identification."
-Christian Norberg- Schulz

pseudo-community, tends to be homogeneous and transitory, and is more or less optional for its inhabitants. It may offer freedom, but it offers little complexity or commitment, the result being relative isolation, even alienation.

How then can we begin to generate meaningful communities? We can begin by providing (or discovering) shared space where there is some mix of uses (such as public shops, restaurants, offices, residences, etc.). This mix is important so that people can spend less time travelling between activities, and spend more time in a familiar area with familiar people. Only in this way can people really get to know one another and to have some meaningful association with others. A community in this sense is not simply a matter of convenience and enjoyment but also an expansion of the range and depth of the ways that people relate to one another.

It is this mix of activity that is the focus for any community. While some communal activities are clearly recognizable, others

may be more discrete depending on their use and their frequency of use. The hierarchy of community focus is usually structured by the relation between the complex network of circulation and communication systems. It is within this network of communal space that people can begin to recognize and associate with one another. It is here that people can play out their different roles and begin to know each other. It is here that space becomes meaningful and identifiable. It is here that space becomes place in the image of man. It is here that people may begin to recognize their ultimate collective and individual potential. How rare it seems that these places exist. We all in some way or another must long for the place of our dreams. It seems that we as architects should begin here to build our greatest dreams and beyond.

Architects must work not only to give people what they want, with little demanding or stimulating to offer, but to offer people what they hadn't dreamed possible. - To offer not impose. True architectural imagination engages itself less in conjuring other fantastic worlds than in trying honestly to understand - to listen and respond with subtlety to - the complexities of this one. If architects are to be useful in this sense they must not relinquish ultimate control. The true architect's role is to listen seriously to clients so that their dreams can emerge and be woven into his own to produce something greater than either could have created on their own.

This relationship places a great deal of emphasis on communication between the Architect and client. Like friendship, it requires honesty, tolerance and resilience to withstand the vigorous give-and-take of the creative process. The result should be a compromise where the Architect's art and the client's choice coexist. Although the Architect's main duty is to produce buildings, it also requires him to listen, to dream and to inspire. Ultimately he must be true to himself, but if he's working in a void then his truth has no meaning. Architecture always has been and always will be ultimately for people - lets build their's and our collective dreams.

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PATTERNS: THE ELEMENT OF VISUAL COMMUNICATION

Whenever we view form in context our understanding of what we see is the combination of visual elements, or patterns, and the way by which they are made. These visual elements are the basic substance of what we see, though they are few in number: the point, line, shape, direction, tone, color, texture dimension, scale, movement. These elements are the raw materials of visual communication . In their infinite range of combinations they comprise the language of form.

It is the structure of the visual field that determines which visual elements are present and with what emphasis. Together the elements and their relations - their placement relative to one another - are perceived through our senses and synthesized through our knowledge to establish some meaning for us as individuals, and more importantly for us as a collection of individuals. This is the framework of a community or society - our common understanding of a meaningful language of form which signifies our patterns of association with one another.

In order to be able to understand a visual system of communication we must be able to recognize the system as a whole while simultaneously perceiving its parts and their interrelationships. When we see things as a whole, that is the synthetic view; when we see them as an aggregation of parts, that is the analytic view. The analytic view is useful because it makes us familiar with the parts and the way they work together. Our perception is fragmentary and, except for the simplest of encounters, incomplete. Therefore visual perception is constantly changing and progressing in a continuously relative sense. This phenomena would be overwhelming were it not for memory - the total synthesis of experience. Memory yields 'pictorial associations,' in other words, synthetic knowledge. On the other hand intuition produces clarity and understanding - the analytic view.

The analytic view, in its simplicity makes possible a general view of things themselves, their order, and the way in which they appear. It is in the mind that things become complex. As we synthesize the constant input of visual information with our knowledge our mind has the tendency to make much out of little. The aim of perception, which is represented through design, is always, in one form or another, the organization of differences into unity - the assembly of parts into a whole. Therefore, we recognize that visual perception is quite simple, yet complex, as is the nature of life in general.

All understanding is based on the part - whole aspect of perception. In order for perception to have meaning there must be some internal structure to qualify the relations between the parts. Structure does not spring up ready made, but is developed from an understanding of the internal workings of the parts with respect to the whole. In order to analyze and understand the total structure of a visual language it is useful to focus on the individual visual elements.
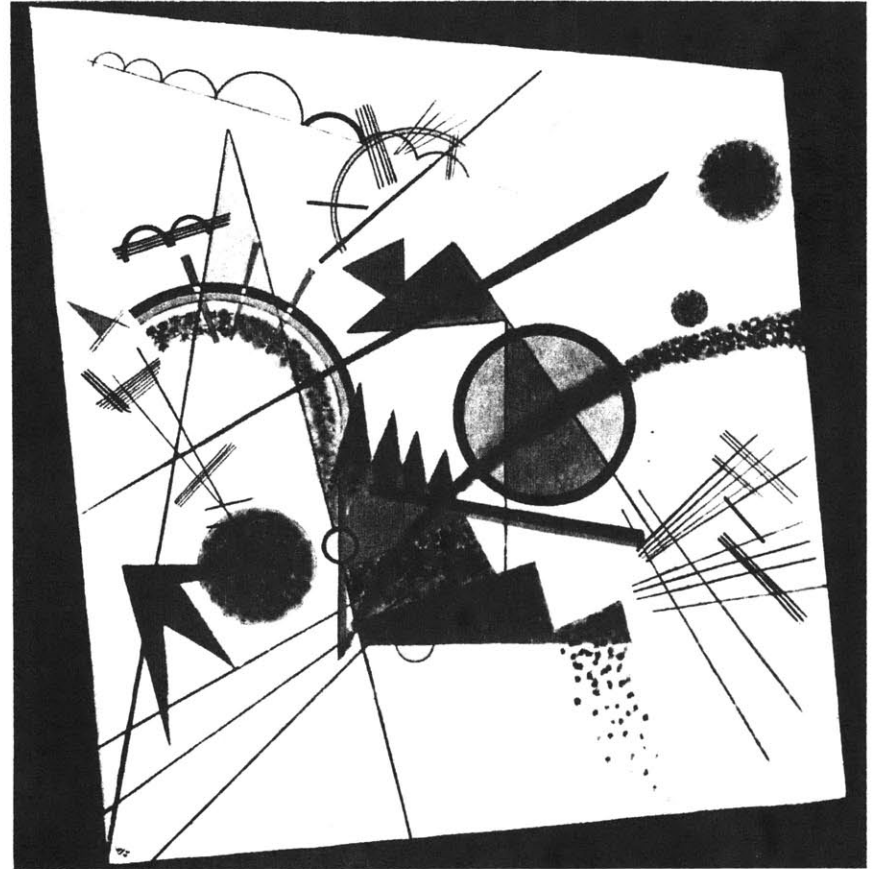
In the Black Square. V. Kandinsky, 1923.

This collection of visual elements is intended to be more than a mere catalogue of shapes and forms. Hopefully, it is a loosely coherent system of elements and attributes with which to view the built world in a more analytical way. However, it is also an attempt to view the elements in a continuum, where no element is treated in isolation, but where all are seen in a dynamic relationship between one another. As we continually experience it, built form is complex and synthetic, yet ultimately it is quite simple and understandable. Knowledge of the basic elements, assimilated through perception, advances the possibility of intuition. We all have some degree of intuition, yet we are hesitant to rely on it because we are unsure of our perception and understanding. Knowledge is universal and measurable, and in most cases, more reliable. Understanding is, on the other hand, personal and relative. This thesis is manifested as a longing for greater understanding and ultimately for greater control over form - making and design.

THE ELEMENTS OF BUILT FORM

-Point, Line, Plane..........................

     built form (walls, floors, roofs)

-Direction, Movement....................

     public/private space, streets, registration, habitation

-Tone, Color.....................................

     light, shade, shadow, windows

-Dimension.......................................

     size, relation, structure, order, space, amount, use

-Scale...

     access, entry, association

-Texture...

     materials, construction

-Movement.......................................

     rhythm, growth, change
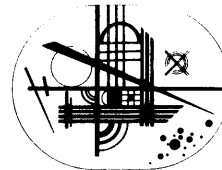
THE POINT

Only the smallest of all things - the point - is timeless (dead). It represents the absolute, the individual, non-existence, 'silence,' unity. It is a reference for those things around it or it is a link between one existence to another.

A concept is not possible without it's opposite. There can be no concept in itself; there are only pairs of concepts. The opposing positions are not static; they are interwoven with one another. Only the central point is fixed - at which point the concept lies dormant. Dualism is unity.
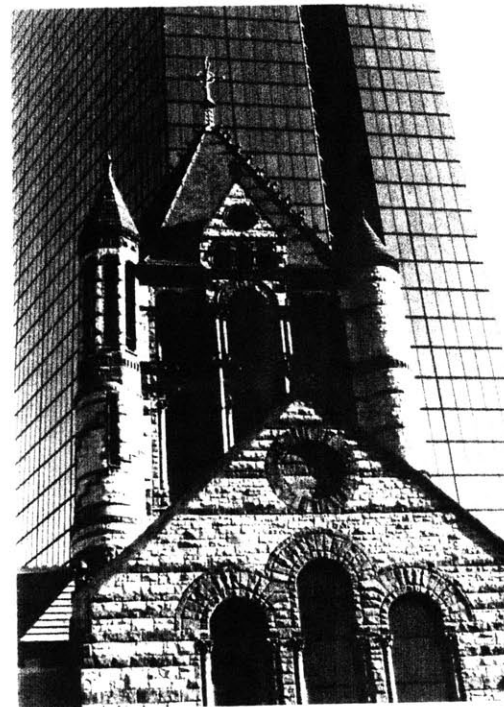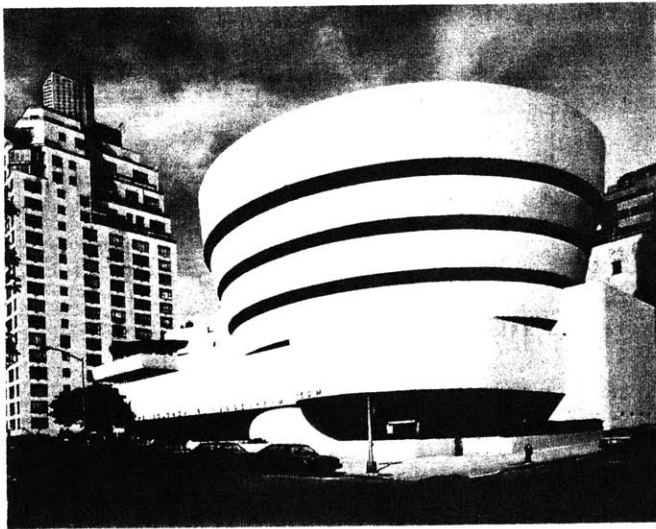
Guggenheim Museum, New York. F. Ll. Wright 1959. Discontinuous form establishes the building as a unique point within the fabric of the city.

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THE LINE

When the point becomes movement it becomes a line. The line is the static come to life - the dynamic. It embodies the element of time. It is continuity and the potential for change. It is creativity, direction, quality and quantity, (rhythm).

The line as the result of a point moved by a force produces a straight line when the force acts in isolation. The line in combination with other forces gives rise to a zig-zag or curve. Here line becomes rhythm, or measured movement. Rhythm gives the line dimension, direction and life. The position and direction of lines in the

environment are associated with human activity and emotion. The horizontal is flat, expansive, impersonal and cold. It represents movement and continuity. The vertical is activity, definition, personal and warm. It defines territory, human scale and measures change.

Line is also the link between two points. It is the acknowledgement of the association between two entities - a bond of brotherhood.

Composition 8. V. Kandinsky, 1923.
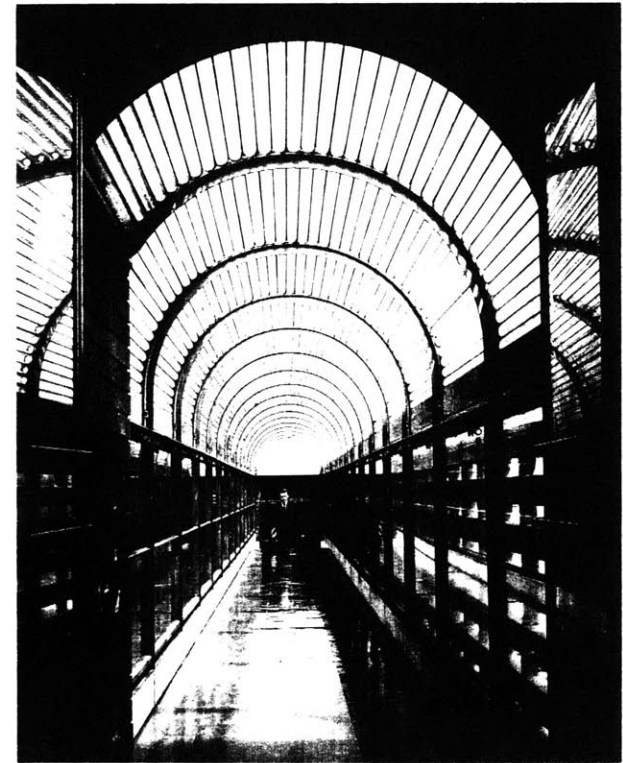
PLANE

When a line shifts, it forms a plane - it defines shape. Line describes shape and it articulates its complexity. There are three fundamental shapes, the square, the circle and the triangle. The square is based on direction; horizontal - vertical. The circle is cosmic in that it is point controlled. The triangle is the resolution between the two. From these basic shapes, in infinite combination and variation, we derive all physical forms in nature and in the imagination of man.

The square is linear movement displaced. The square is associated with dullness, honesty, efficiency.

The circle is linear movement rotated. The circle represents the cosmic, the eternal wholeness, warmth, protection.

The triangle is the tension between point and line. The triangle is action, tension, conflict, energy.

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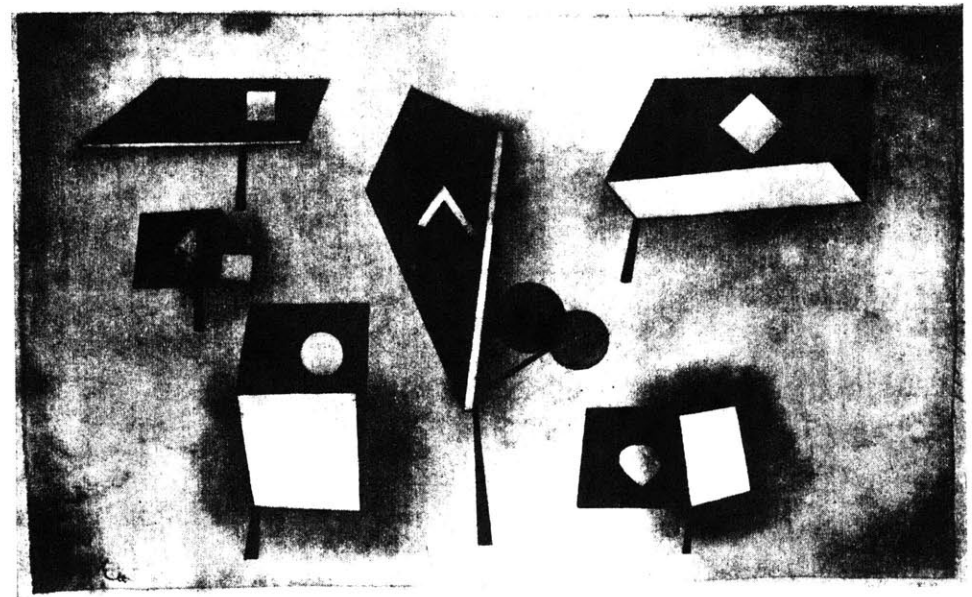
FORM

Form is created when a plane shifts. It embodies space and time. It is point, line and plane in the third dimension. Composite form is the result when two forms come into relation with one another. The complexity of form depends on the relationship between the elements: no contact, contact in point, in line, in plane, or in space.
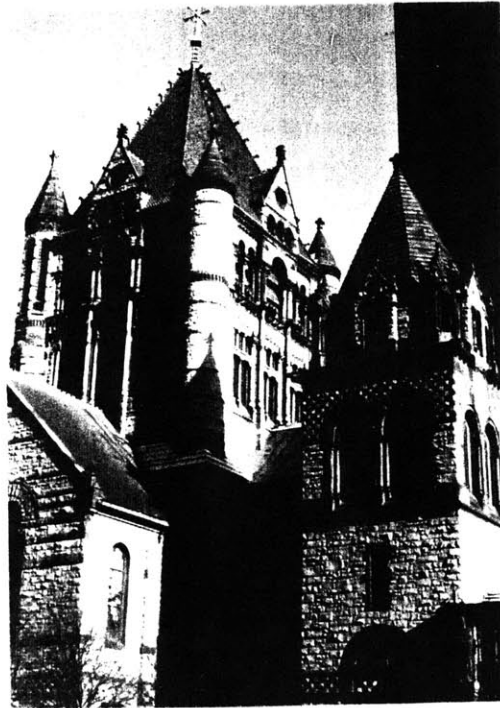
The result of two forms in relation can be described as: apart, grouped but separate, touching or interpenetrating.
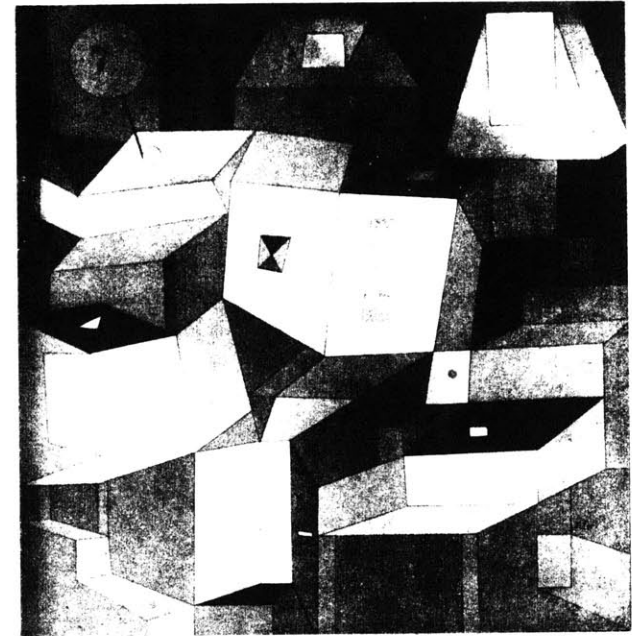
At Seven Over Rooftops. Paul Klee, 1930.

Formation determines form and is therefore the greater of the two. Thus form may never be regarded as solution, result, end, but should be regarded as genesis, growth, essence. Form as phenomenon is a dangerous chimera. Form as movement, as action is a good thing, active form is good. Form as rest, as end, is bad. Passive, finished form is bad. Formation is good. Form is bad; form is the end, death, Formation is movement, act. Formation is life.

-Paul Klee
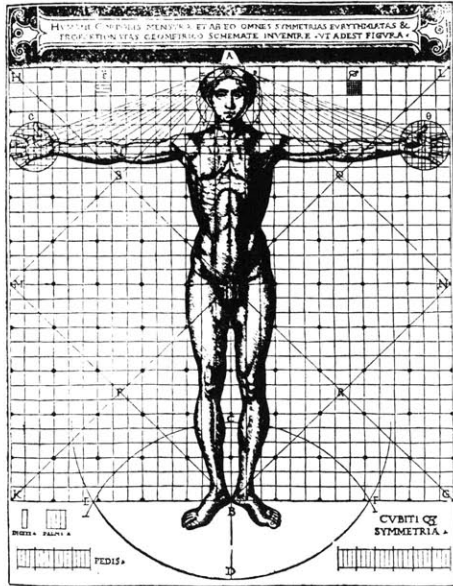
DIMENSION

In order to make light and dark tonalities perceptible and measurable we create an artificial order. This analytical sub-division of light and dark is constantly at work in our minds measuring quantity and quality in relation to form and our movement. It allows us to act assertively, to understand where we are, and prevents us from bumping into things.

Measurement works fundamentally as the recognition of increase and decrease. In order to recognize the relationships between things, we view the world in perspective. We see advancing and receding form. We see large and small, light and dark, open and closed, etc. We move through space and time with measured steps and in relation to the limits of our bodies - each one different. Our differences allow each of us to see the world slightly different and personally, yet we all perceive essentially the same world. This we have agreed upon as mankind and as culture.

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Architecture is both visual and tactile. If the visual aspect becomes too strong or loses touch with the tactile, then the building becomes merely an object.

Monument on the Edge of Fertile Country. Paul Klee, 1929.
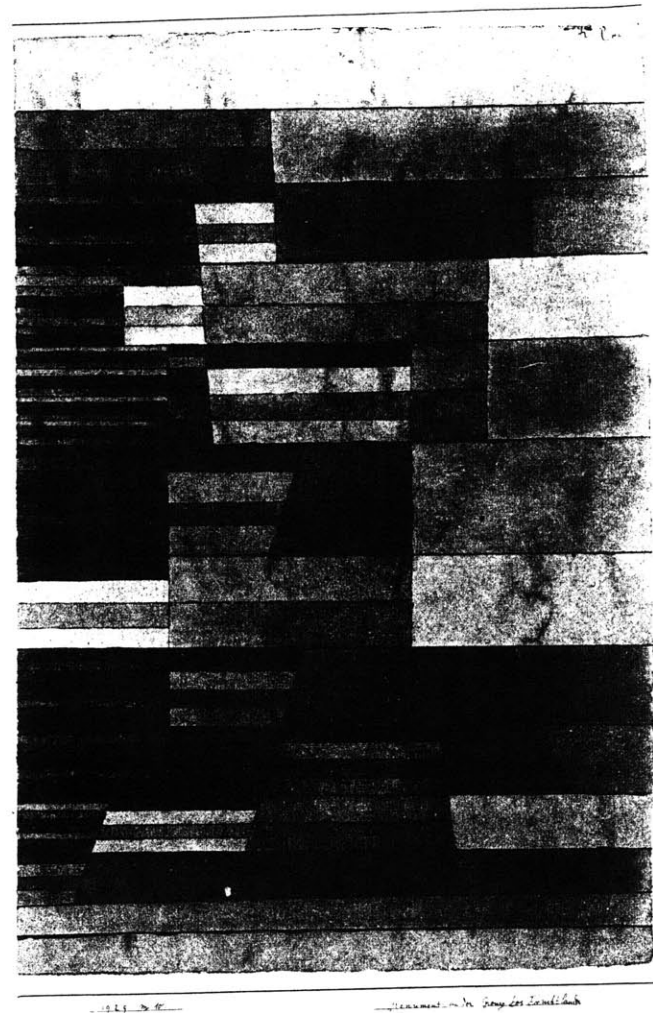
Paul Klee's 'Landscapely physiognomic' presents the viewer with two faces, one which resembles a tribal mask, the other larger central one of cool, crystalline shapes. The mask represents primeval man, the other, the wisdom of man. The central face has a piercing, all-knowing eye with a 'pendulum' which when set in motion organizes the placement of elements in the composition thus circumscribing the realm between the 'cosmos', and primitive man. This is made even clearer by establishing the 'horizon' at the center of the 'all-knowing eye' which divides the earth and sky, contrasting the cosmic globe above with the mask below. The third eye of the 'face of wisdom' shifts up toward the cosmos to open up a diagonal space which links primitive man to cosmic manifestation through the 'all-knowing eye' of the wisdom of man. Human wisdom is central, directly beneath the cosmos, with primitive man and the 'tools', which represent technology or the rational mind, located below the horizon, on earth and outside of the circle of wisdom. The geometry explicitly presents the relations between the elements and gives the composition its meaning.
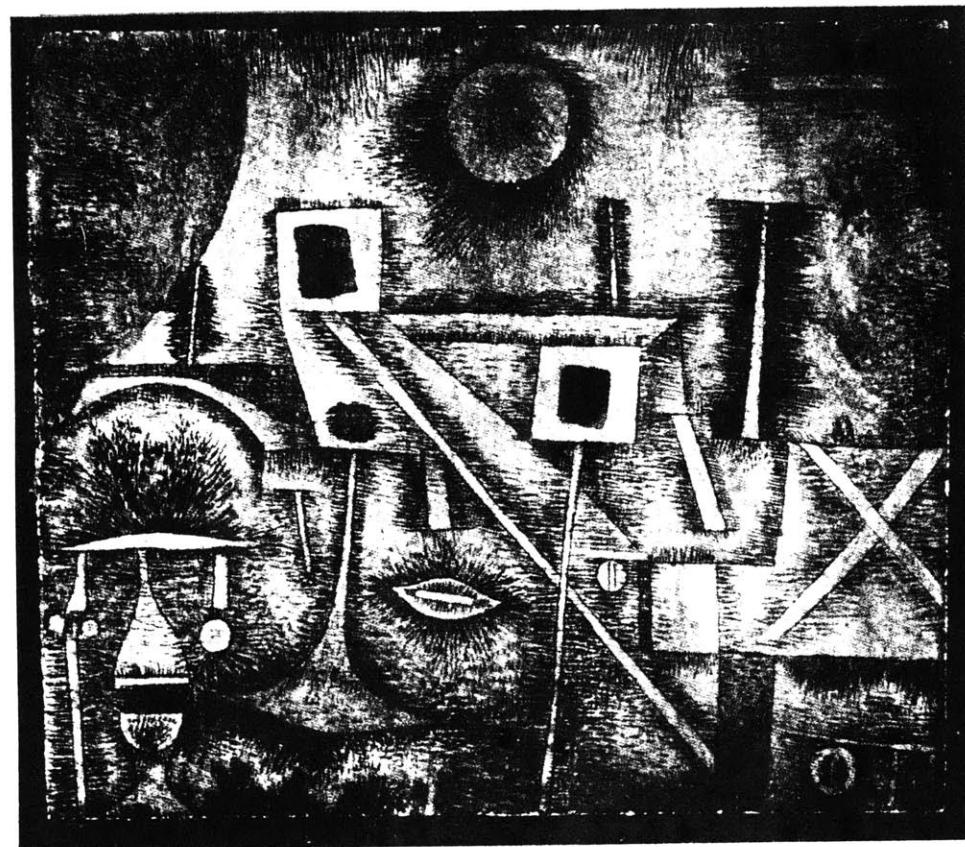
Landscapely. Physiognomic. Paul Klee, 1923.
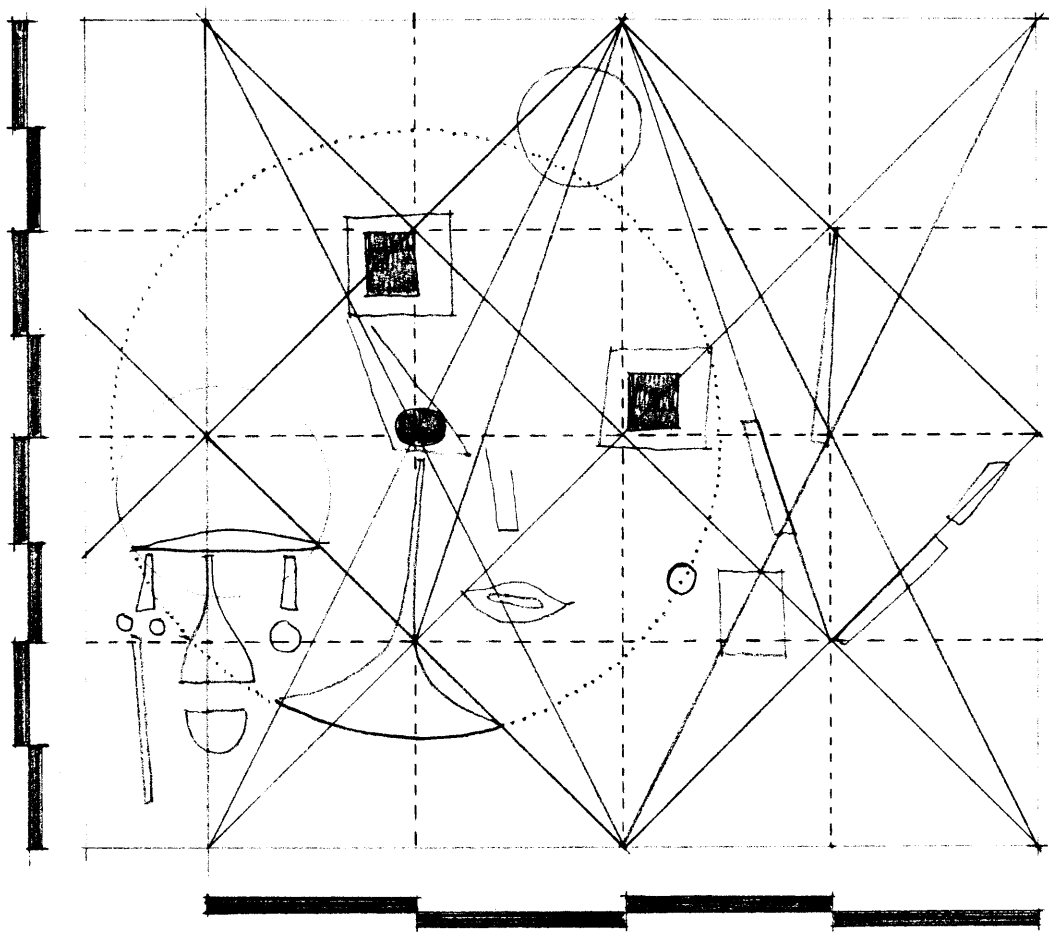
The combination of the bodily, spatial and inward factors of the basic forms leads to synthesis, that is, an interpenetration of space, body, and thing. The influence of the lines and planer forms suggests productive increase and decrease, outer and inner energies, growth and change. Interpenetration of endotopic (internal) and exotopic, factors. (exterior)   - Paul Klee

GEOMETRY

Dimension tells us the magnitude, or size, of things in relation to other things. It is the quantifying element of form. On the other hand, geometry is the qualifying element of form. Geometry organizes the relation, or placement, of things. It gives magnitude meaning. Geometry makes the position of things ordered and unambiguous, while also making the magnitude of each part clearly relative to the other parts and in turn to the whole.
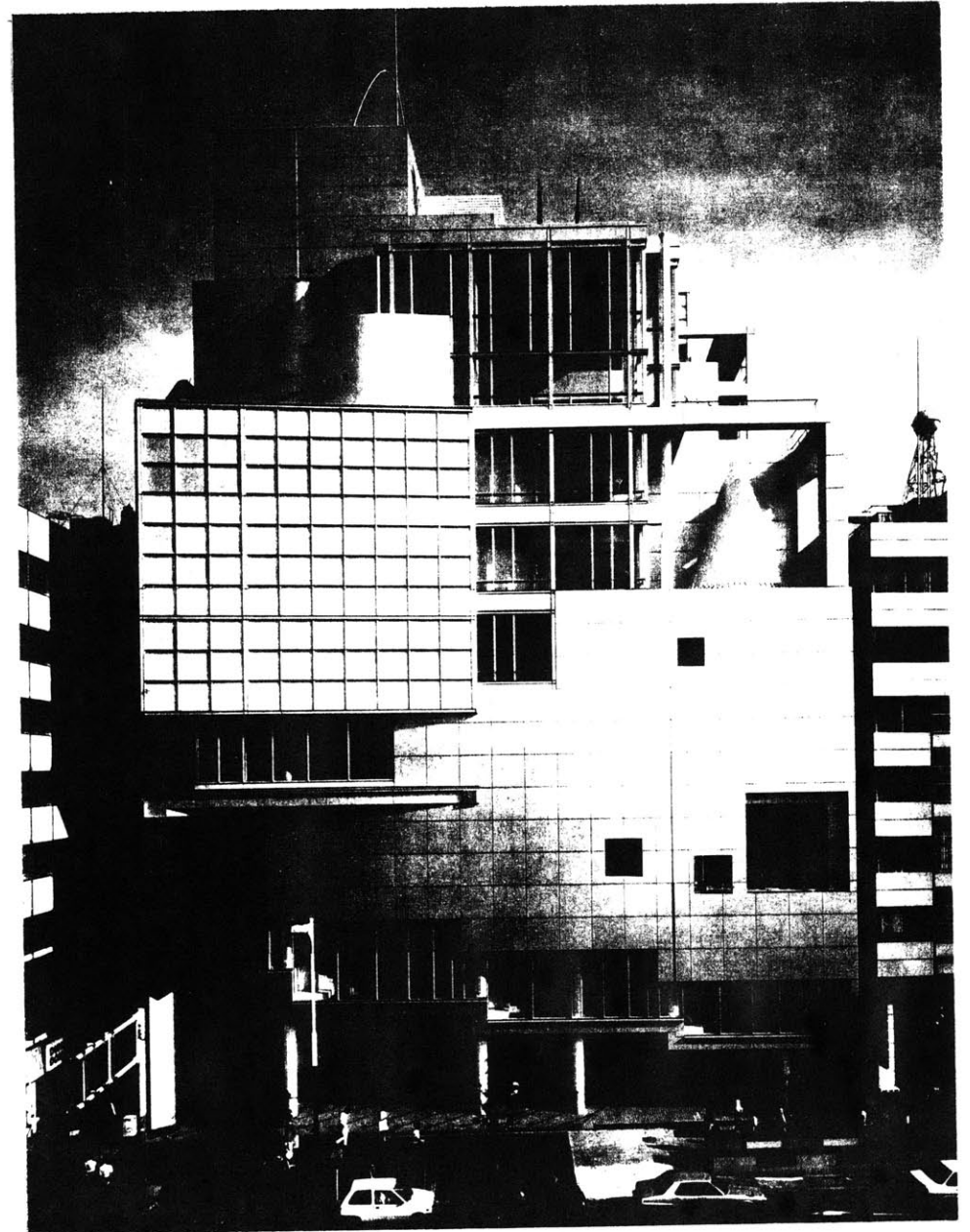
The Spiral, Tokyo. By Fumihiko Maki.

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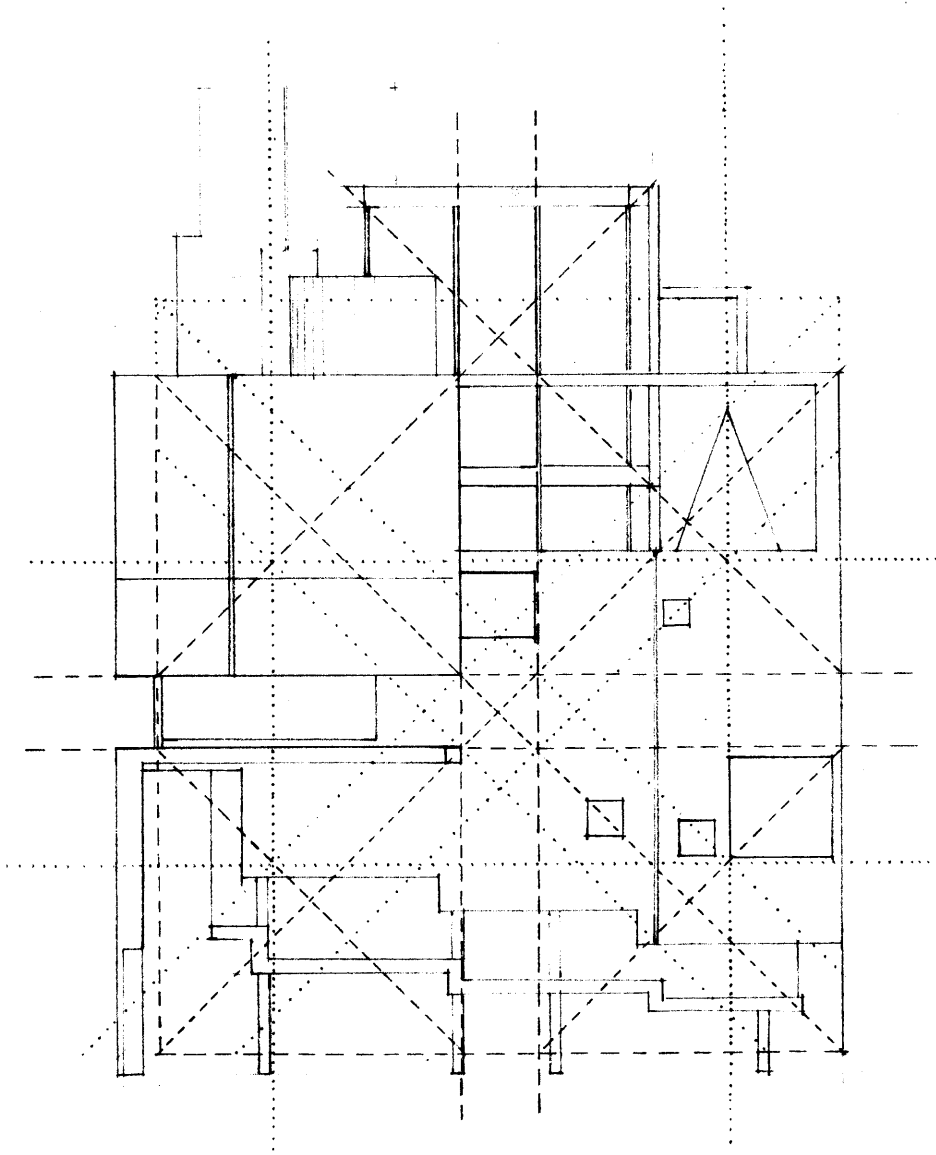
"Architecture is abstract. Abstract form is the pattern of the essential. It is, we may see, spirit in objectified forms. Strictly speaking, abstraction has no reality except as it is embodied in materials. Realization of form is always geometrical. That is to say, it is mathematic. We call it pattern. Geometry is the obvious framework upon which nature works to keep her scale in "designing." She relates things to each other and to the whole, while meantime she gives to your eye most subtle, mysterious and apparently spontaneous irregularity in effects. So, it is through the embodied abstract that any true architect, or any true artist, must work to put his inspiration into ideas of form in the realm of created things. To arrive at expressive "form he, too, must work from within, with the geometry of mathematic pattern.."   -F. LL. Wright

MAGNITUDE AND RELATION

Some relations between dimensions in the built world:

-some dimensions are related to cultural experience. (the relation between the public and private realm).

-Some dimensions are related to construction techniques (material size, strength and assembly).

-The relation between dimensions and dimensional patterns indicate and create the possibility of making meaningful places. Size and relative size establish and clarify the value of space in relation to man. It indicates the relationship between things. It can be charged with the power of attraction (gravity) between two bodies, or it can deny association between them by increase in their distance from one another. In this sense magnitude and relation reveals spatial continuity and order as well as position - the hierarchy of the relation between things.

-Through light and shadow (solid and void) dimension and relation indicate the order of time and space in a given place. It is the measure of distance, and movement, public and private.

-Magnitude and relation also indicate the form and amount of access. A small door is understood to be private and of limited access - a large glazed surface generally indicates public access. One can not confuse the other.

-There are no absolute universal dimensions every place has its own inherent dimensions each culture recognizes it's own sizes and relations of things. This is what gives them meaning.

-Consistent dimensions promote continuity. The association between size and movement in the public realm determines the organization of place.

SIZE

What is the right (most appropriate) size?

-Find the dimensions from within the existing fabric (context) then make what is new slightly smaller by comparison , so as not to dominate or overwhelm.   Build the existing dimensions into the new.   Size is the main difference between the 19th century buildings and 'modern' buildings.   Larger spans, material dimensions, texture and surface all must be considered, yet relative scale should ultimately win.   Buildings are for convenience and use but they also communicate, and they should inspire interaction by engaging it's users with elements that represent the range of human aspiration. The lack of human size elements (or elements for human use that are the wrong size) is the curse of much of what we experience in our cities today.   This is why Americans love their automobiles, because they are scaled to the human body.   They are not spacious, they are just the right size.   People relate to most cities better in automobiles than they do on foot.   Distance is reduced by speed.   Size takes on entirely different meaning relative to the automobile with the man inside.   Human scale is maintained, speed reduces distance, and the city becomes smaller by comparison.

"Differentiation and unity through rhythm and sub-rhythm can overcome the menace of size. We must uncover the aesthetics of number - the hidden laws of harmony in motion - the capacity to impart order to a multiplicity of things. Quantity can not be humanized without sensitive articulation of number..."

-Aldo Van Eyck
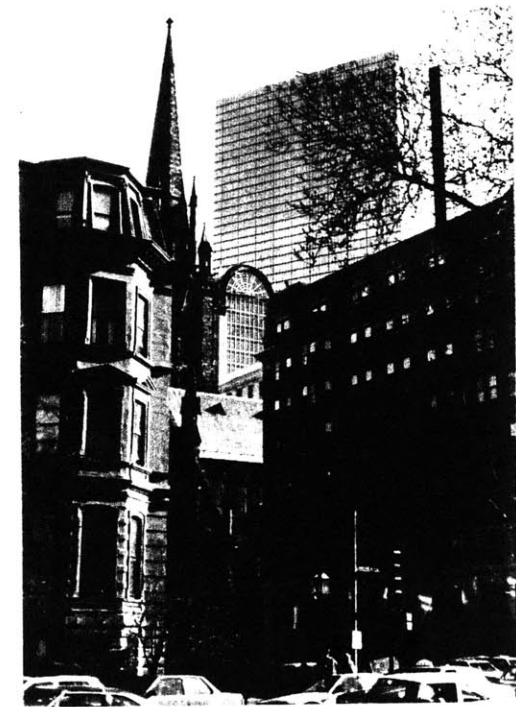
TONE

Tone is evidence of the fundamental order of our natural world - the concept of illumination in nature, in other words form in light. Form cannot be seen without light and dark and all the tonalities in between. In the daytime we see tones of darkness against light; at night we see light in the dark. Light is positive, dark is negative - white and black. White is formless without the existence of black, thus they are equal yet complimentary energies. Variations in light or tone are the means by which we visually distinguish the complicated and fragmented information in the environment. 'If light is the spirit of form, then shade and shadow are it's soul.'

Tone also makes visible the dimensional world. Alternation of light and dark is the basis for our understanding of the size, distance, and relation between things. Since tone is constantly changing with time it is evidence of movement and life. It is also evidence of the elemental world as it makes form visible between earth and sky in relation to changes in light due to weather and to day and night.

St. Vitus Cathedral, Prague.
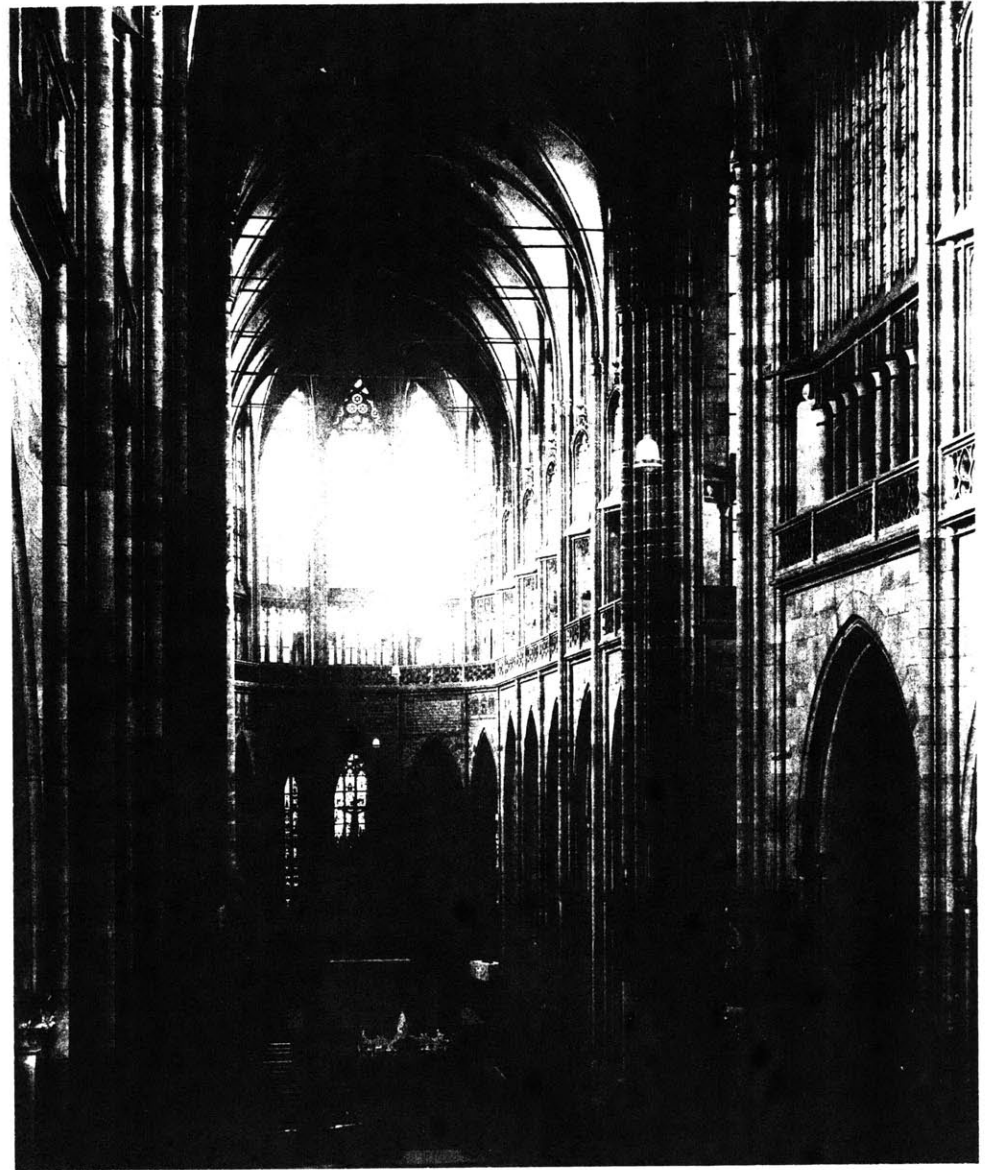
COLOR

Color is the existence of emotion. It is not absolutely necessary for understanding form in light, however, it is loaded with qualitative information about our environment. Color and tone coexist without modifying each other. As emotion, color has many meanings, both associative and symbolic. It's value is never absolute, but constantly in flux. Color communicates social values as well as absolute values in nature. However absolute, all color has the capacity to be modified in the presence of opposite or contrasting color, and in relation to variations in tone. In this case, the color remains absolute but our perception of it is altered relative to the visual context. Our mind synthesizes visual information in it's entirety otherwise the stimulation would be overwhelming. It is for this reason that nature is so subtle in it's coloration, saving bright and pure color for special events such as flowers. The built environment is no different as it is made with elements drawn from nature. Color in these environments will always arouse interest, emotion, curiosity, and activity.

Dominant Curve. V. Kandinsky, 1939. Color can be associated with form and movement.

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TEXTURE

Texture is the quality of touching. Texture in the visual sense is associated with how things may actually feel to the touch. However, we don't have to touch things in order to experience their textural quality. Texture is made visible by light and shadow. It is quality made manifest at both the material scale and the human scale. In architecture the material and the human are inseparable since it is man who assembles material to make architecture. Texture in this sense tells us the history of it's genesis - it's coming into being. We associate with texture intimately because it is a quality - a value. Texture tells us not only how a thing is made, but also what it is made of. All materials have recognizable textures which we associate with sensual involvement. If materials look delicious and inviting we are drawn to them and are willing to become more involved with them. If they look cold and impenetrable, we stay away. At any rate, most of our textural experience is optical, not tactile. Our sense of touch has become impoverished in a plastic world where material is not what it seems, but is some diabolical simulation.

DIRECTION

Direction is the fundamental reference between man and his environment man lives on the horizontal plane, yet determines where he is in relation to the vertical plane. Direction is movement - the natural state of living things. Direction orients us in space and time. It defines motion.

Mural from the Temple of Yearning ↖ Thither ↗.
Paul Klee, 1922.

Palais Stocklet, Brussels.
Josef Hoffman, 1905.

HORIZON

Form in the third dimension is seen as perspective. It depends on the horizon for orientation. The horizon puts man in relation to form, without it the relative size and relation of things becomes distorted or irrelevant. Through memory man establishes the 'horizon' when it is not actually present. In this sense, the horizon is perceived. This is the difference between inside and outside. Inside is intimate because man establishes the horizon in relation to his own form. Outside is expansive because the horizon is potentially present at all times in nature. Man lives on the horizontal plane, defined and measured by the vertical, thus the existence of the horizon is the assertion of human (temporal) life on earth. We know and understand the horizon intimately - without it we would fall down or move in a different mode entirely. The horizon gives us stability, it gives us confidence in space and in time.

Talieson West, near Pheonix, Ariz. Frank Ll. Wright, 1938. In the desert the building and the horizon work together in unison.
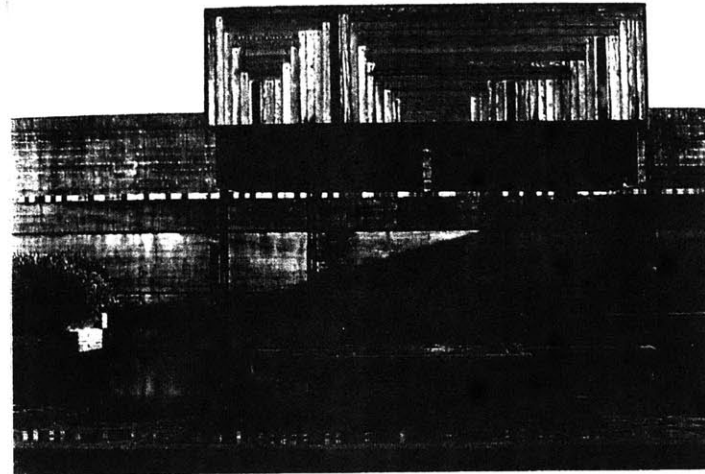
The Brion Cemetary; Carlo Scarpa, The horizontal band of gold tile recreates the horizon within the mystical world, enclosed by walls.

34
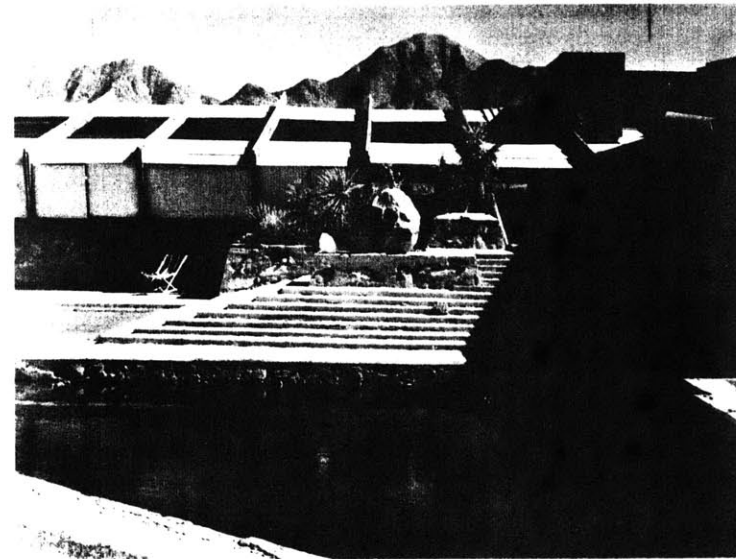
GRAVITY

Gravity is recognized as the sensation of weight in balance. It is the result of continual movement and counter-movement. It is the dynamic held in simultaneous tension and compression, it keeps everything in it's place. Gravity is equilibrium, the natural tendency for order. Everything on earth must deal with it.

Johnson Wax Building, Racine, WI
Frank Ll. Wright, 1939.
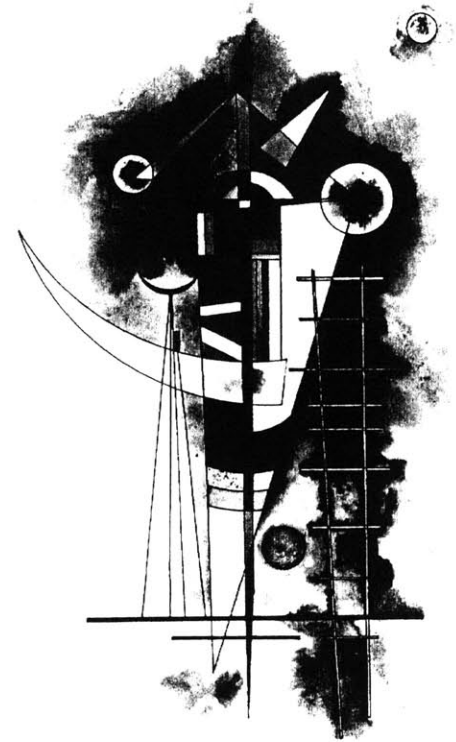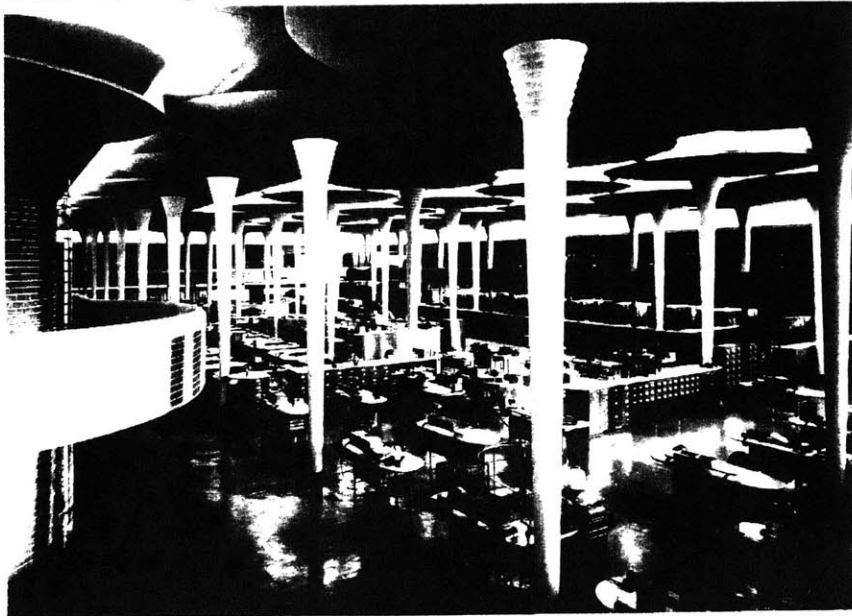
Hard in Slack. V. Kandinsky, 1927.

"There are ways of looking at architecture which can lead to the humanization of it, and create between us and form a resonance or intimate association - A synthesis of the physical and the spiritual. The physical (architecture) is controlled by gravity and produces equilibrium. The spiritual leads to the dynamic - freedom from earthly bonds (freedom from constraints)."
                                    -Paul Klee

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SCALE

All visual elements have the capacity to modify and define each other. Scale is a matter of juxtaposition, the inter-relationship between things, and between things and their context. Scale is established not only through relative size of visual elements but also through relationships to the ongoing field of the environment. There are no absolute universal dimensions, every place has its own inherent dimensions. Scale is fluid and varies constantly from place to place and from moment to moment. Each culture recognized it's own sizes and relations of things depending on the cultural value associated with them.
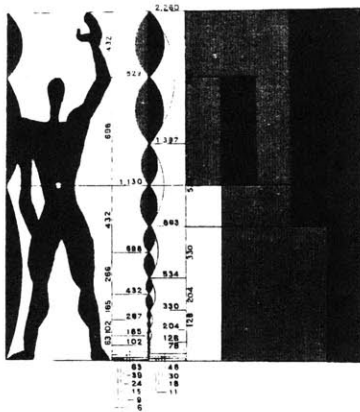
Scale is the balance between compliments. In other words, there can be no large without small or near without far. In this sense, large is established through small, as near is established through far. However, the entire scale of any visual relationship can be changed with the addition or subtraction of even the smallest of visual elements. All form in context is there for us to use and interact with. As we encounter it we establish a relationship with it in terms of
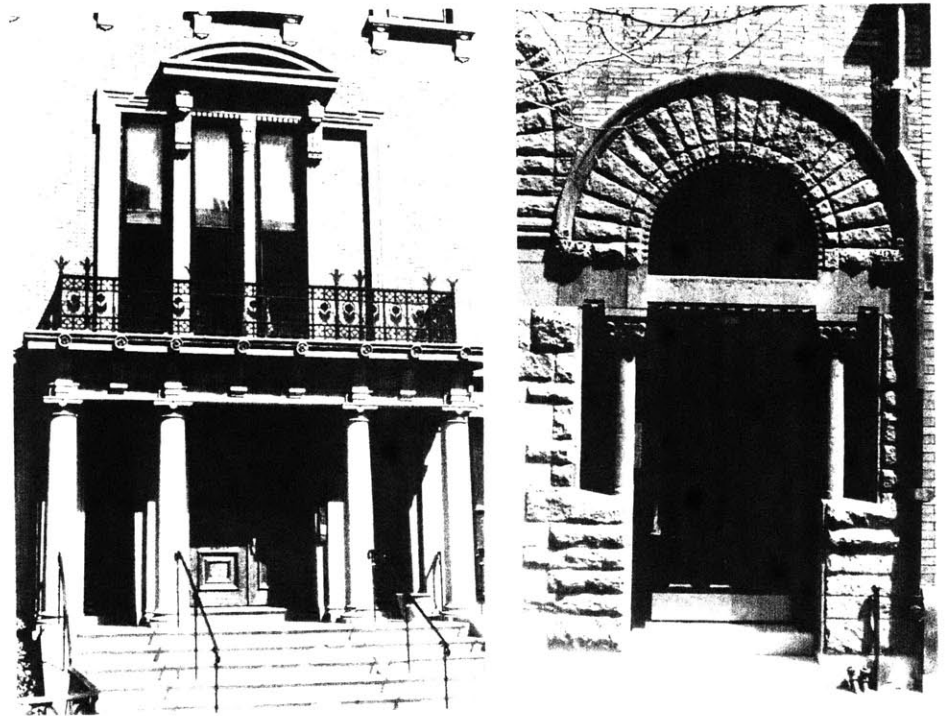
our own human proportion. Man is the measure of scale. We relate size to purpose and meaning in a relative sense. Generally, things that seem large in relative scale, control us, and things that seem small, are controlled by us. Walls dictate how we move, while a small chair accommodates our movement. In addition the control of scale can make a large room seem intimate and a small room seem open and airy. In both cases smallness accommodates our emotional needs - it gives us control.
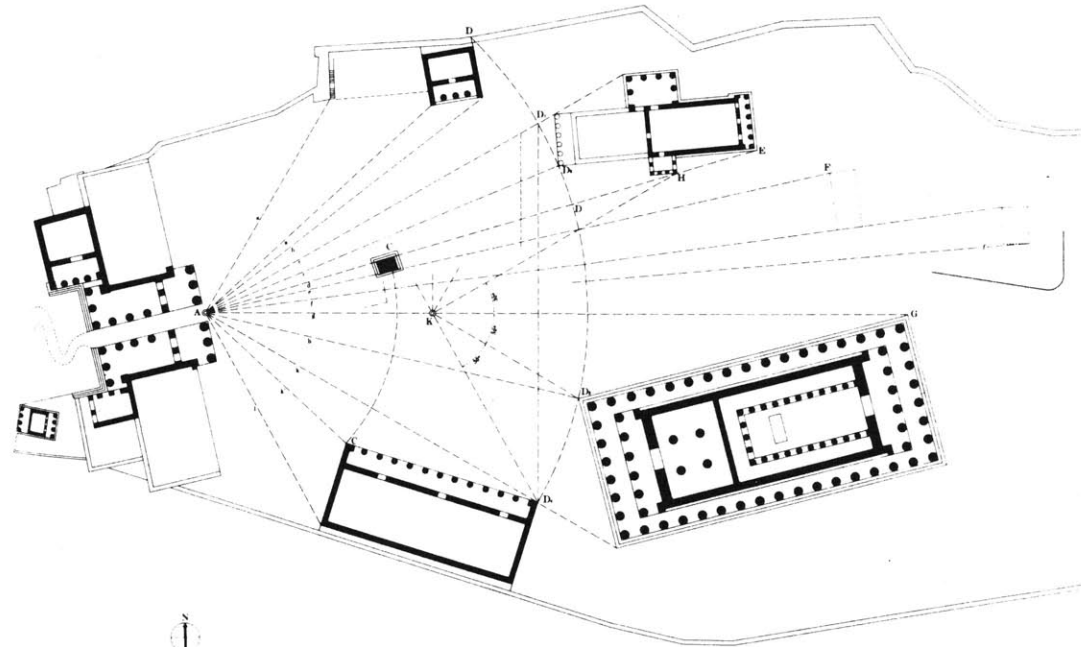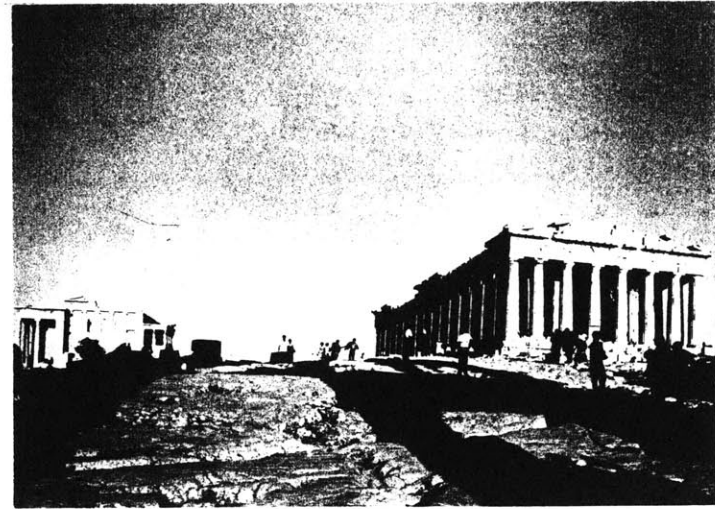
The Acropolis, Athens.
The scale, magnitude and
relation of buildings and space
is controled by the lines of
perspective upon entering the
site through the Propylaea.

MOVEMENT

Life could not exist without movement - movement could not exist without life. It is implicit in everything we do and see. Movement is energy - the prerequisite for change. Movement is the evidence of space and time. It is function, pure and simple.

The eye is constantly scanning the environment in a continuous attempt to absorb visual information and to define our constantly changing place in the world. There is little rest in the process of seeing. Even at night our unconscious vision is producing dreams that we could not perceive without movement. The stimulated eye scans the environment in many

Pisticci, Italy. Progressive change of position gives form lively movement.
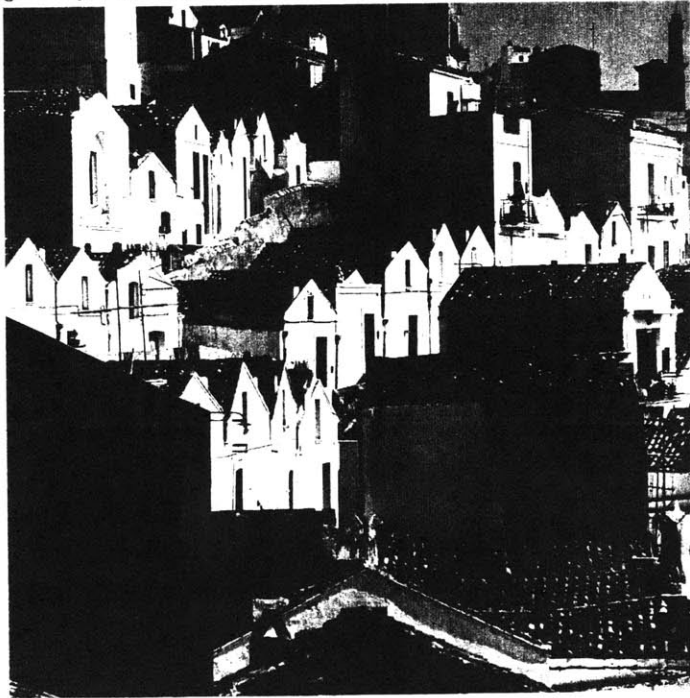
The Spanish Steps, Rome.

ways. The scanning patterns are as individual as fingerprints.

Generally the eye moves in response to measurement and balance by scanning left-right and top-bottom. However the stimulated eye leads first to the strongest energy, with which it compares the second, and with in turn, the third. This is visualization by succession - movement in time. The eye is dynamic, it keeps everything in motion and in time.

Fuge in Red. Paul Klee, 1921.

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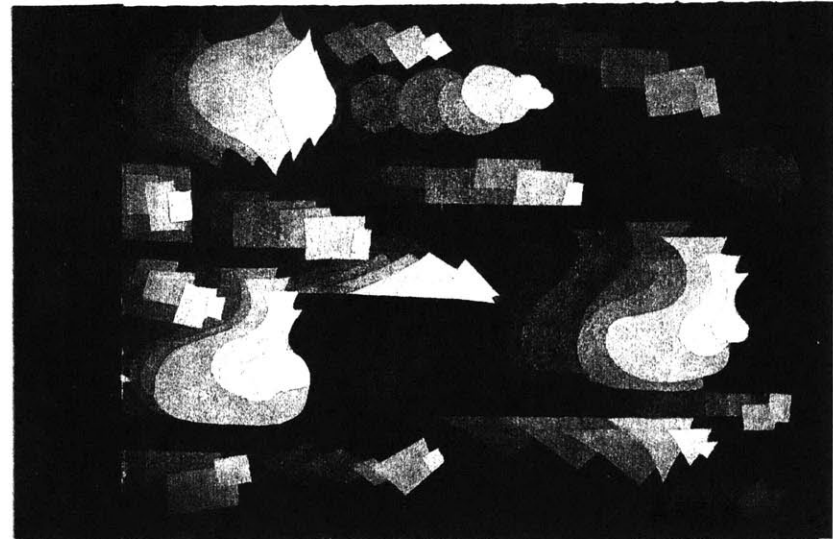
RHYTHM

Dimensional continuity is based on the rhythmic ordering of clear and complete elements. We perceive rhythm with three senses at once. We hear it, we see it, and we feel it in our muscles. Rhythm gives us control over our bodies. The main characteristic of rhythm is repetition. Every accentuation of movement modifies the regularity of rhythm by tightening or releasing it's frequency - by producing a positive or negative emphasis. Structural rhythm is the
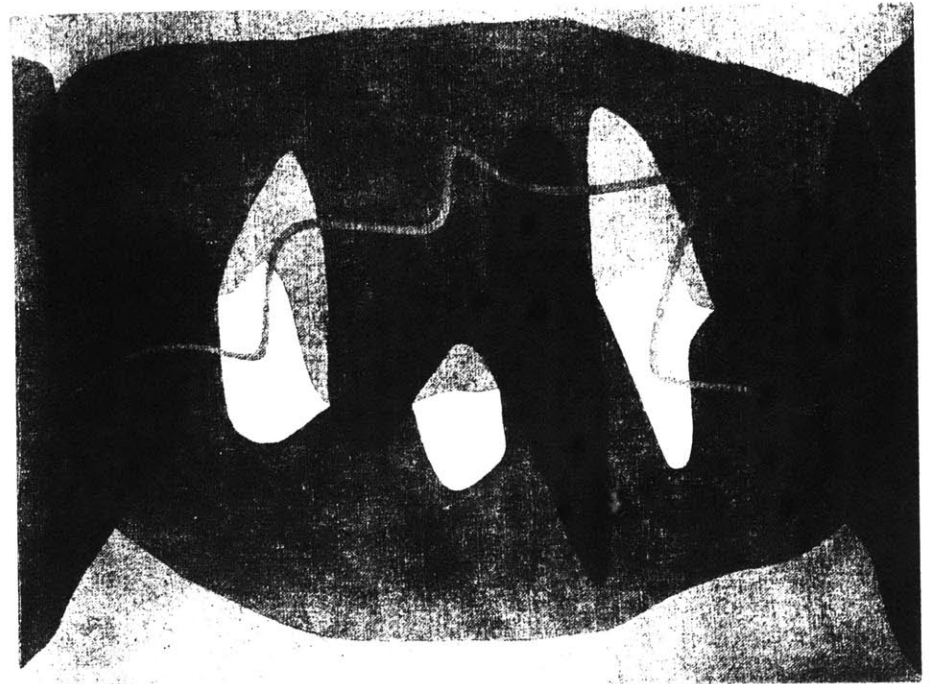
Snake Paths. Paul Klee, 1934. Rhythmical movement in nature.

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basis for all architecture. It controls the complexity of construction and the organization of parts. It gives architecture, which is essentially static, the possibility of movement and life. Through successive increase and decrease rhythm can indicate quantity, quality or simultaneously both. The character of rhythmic movement in concert with rhythmic movement is symphony - the multi-dimensional.

Crystal Gradation. Paul Klee, 1921.
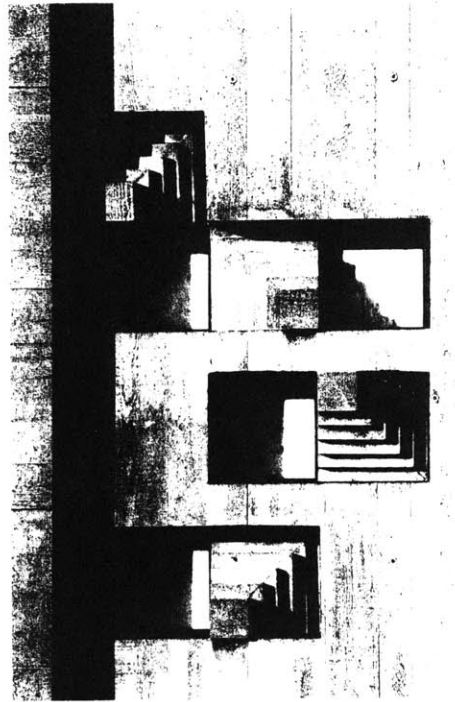
Detail of Chapel, Brion Cemetary. Carlo Scarpa. Progressive movement through change of position.
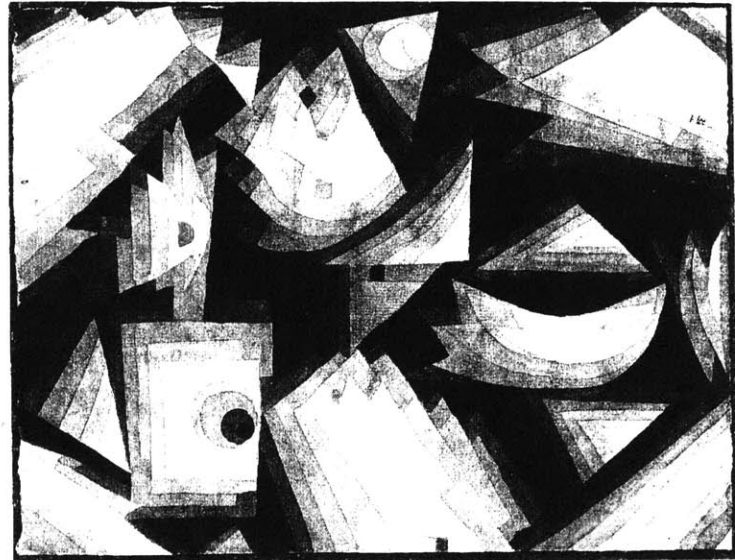
HUMAN RHYTHMS (TEMPORAL)

-Man breaths both in and out

-Man walking

-The advance of time (existence)

-Liquid

-Blood circulation

NATURAL RHYTHMS (Temporal)

-Day and Night (light / dark alternations)

-Wave movement as 2-part time (mirroring)

-Wave movement as 1 - part time

-Earth - Water - Fire - Air

MOUNTAIN·
AIR

R. W I N D

A I R

EARTH

TOWER
FIRE = LIGHT

A T E

FLOATING = INVERSE GRAVITY
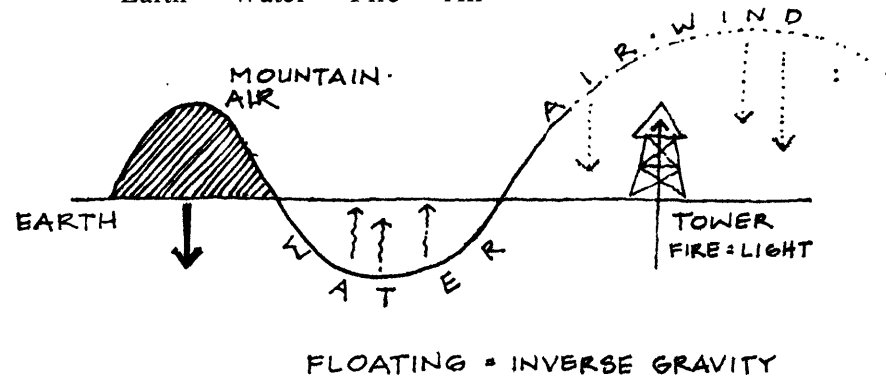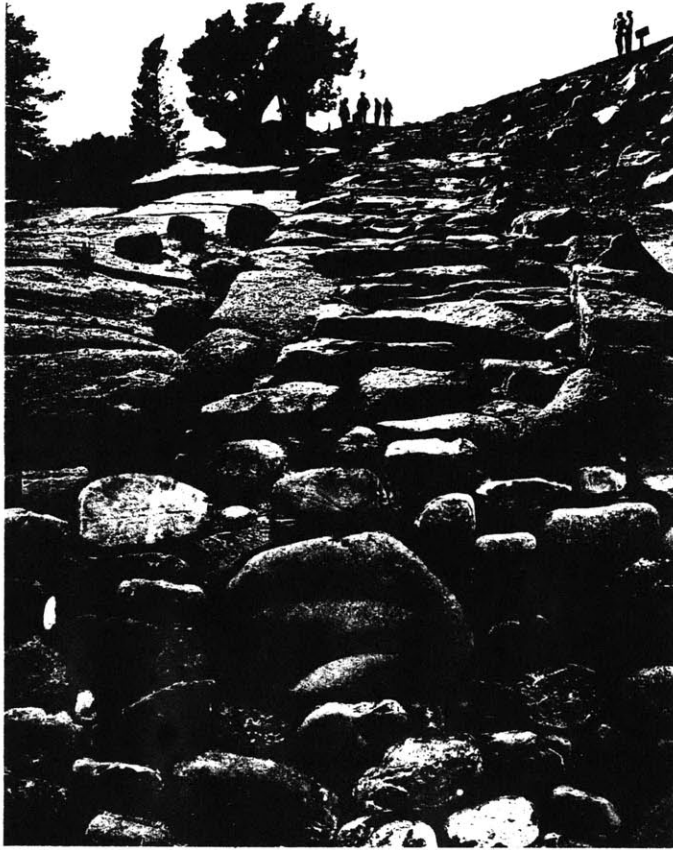
Jerry Uelsmann, 1985.

CONTINUITY

Life in essence is fluid. It is in constant motion, continuous yet continuously changing. Architecture, on the other hand, is static. As it inevitably succumbs to gravity, built form remains rooted to the earth. In it's stability, it reveals constant movement in and around it. It becomes a continuous background against which life can be played out. Ideally, built form should then support on-going change against a continuous background of stability. As built form organizes our environment, it should promote an open-ended, constantly changing relationship between itself and it's inhabitants. It should expand it's capacity to involve people in a full range of perceptual, functional, and emotional experiences. Built form should allow progression against a background of valued remains. By allowing the possibility or the option of change built continuity makes space where life may take place. By recognizing what is continuous within a community and by incorporating it's structure into future built environments the designer can contribute to the ongoing life of the community.

LITERAL CONTINUITY:

-Continuing exactly what is there with as little change as possible.

-Is non-temporal, museum-like approach

-Generates potential uniformity

-Is the denial of history because it freezes life and form in a certain time and place instead of allowing growth. History is ongoing, it is the past, present and future. It can never be meaningfully or appropriately removed from the place in which it is happening.

-Is valuable as a defense mechanism. It acts as camouflage to obscure recognition by the aggressor. The idea is to neither run nor engage, but to merely hide until the uncertainty of danger passes.
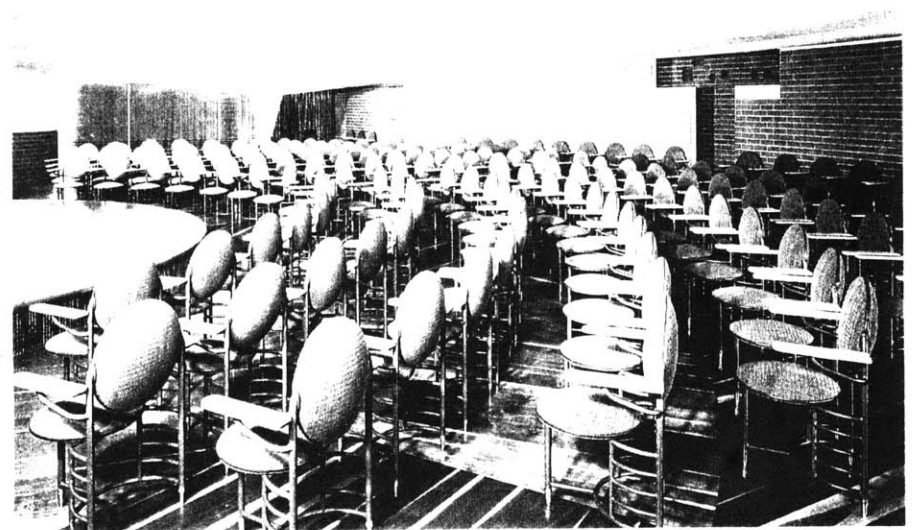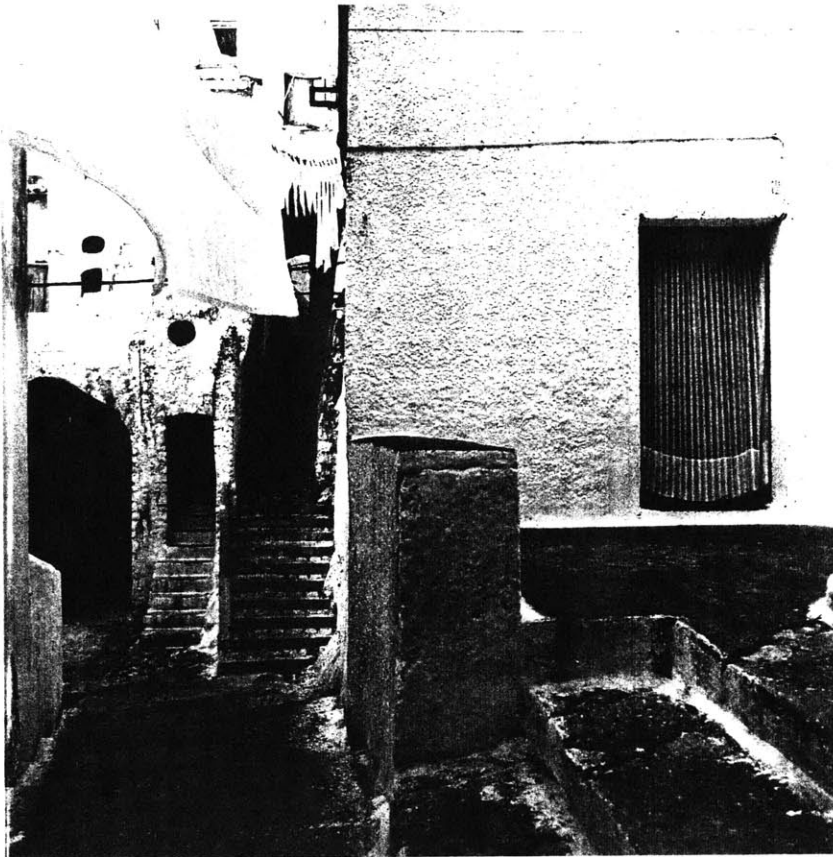
Sperlonga, Italy.   Directional access.

DIRECTIONAL CONTINUITY:

-Promotes orientation and movement.

-Reinforces understanding of relationship between public and private realm.

-Is recognized by the persistence or directional edges - continuous reinforcement of directional edges within a range of +/_ 20 degree angle each way produces understandable or associative access to space.

-Continuous edges promotes access while laterally displaced edges create the possibility of place.   In an ongoing directional field any extension of the horizontal realm which approaches a width equal to it's length is an invitation to stop and pause for place.   The 'square' is understood by it's diagonals so space opens three-dimensionally.

the public is invited in. This is the result of both gravity and visibility. Both have a direct relationship with accessibility. The public realm moves like water in a mountain stream, it takes the path of least resistance, and gravity keeps it moving directionally, visibility works as anticipation, or the possibility of arrival. If you cannot see where you might possibly go, then you cannot meaningfully visualize your arrival there.

Martina Franca, Italy

Il Duomo, Florence. Light-Dark Continuity combining the horizontal (human) direction with the vertical (spiritual) direction.

-Directional displacement in the vertical field intensifies the public or private domain. Any raise in the ground plane reinforces privacy. Whenever the ground plane goes down
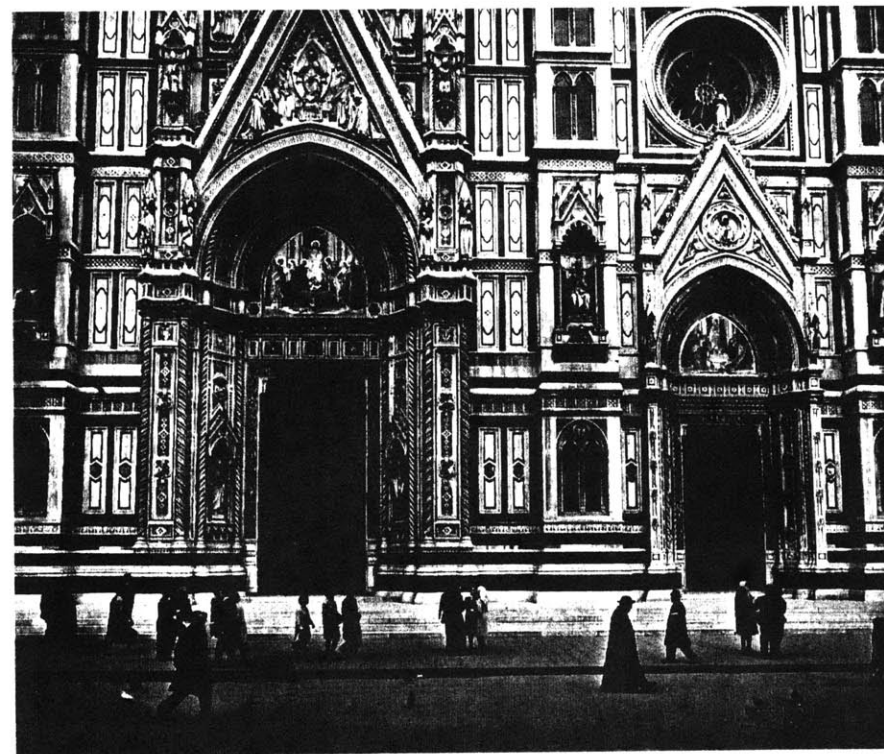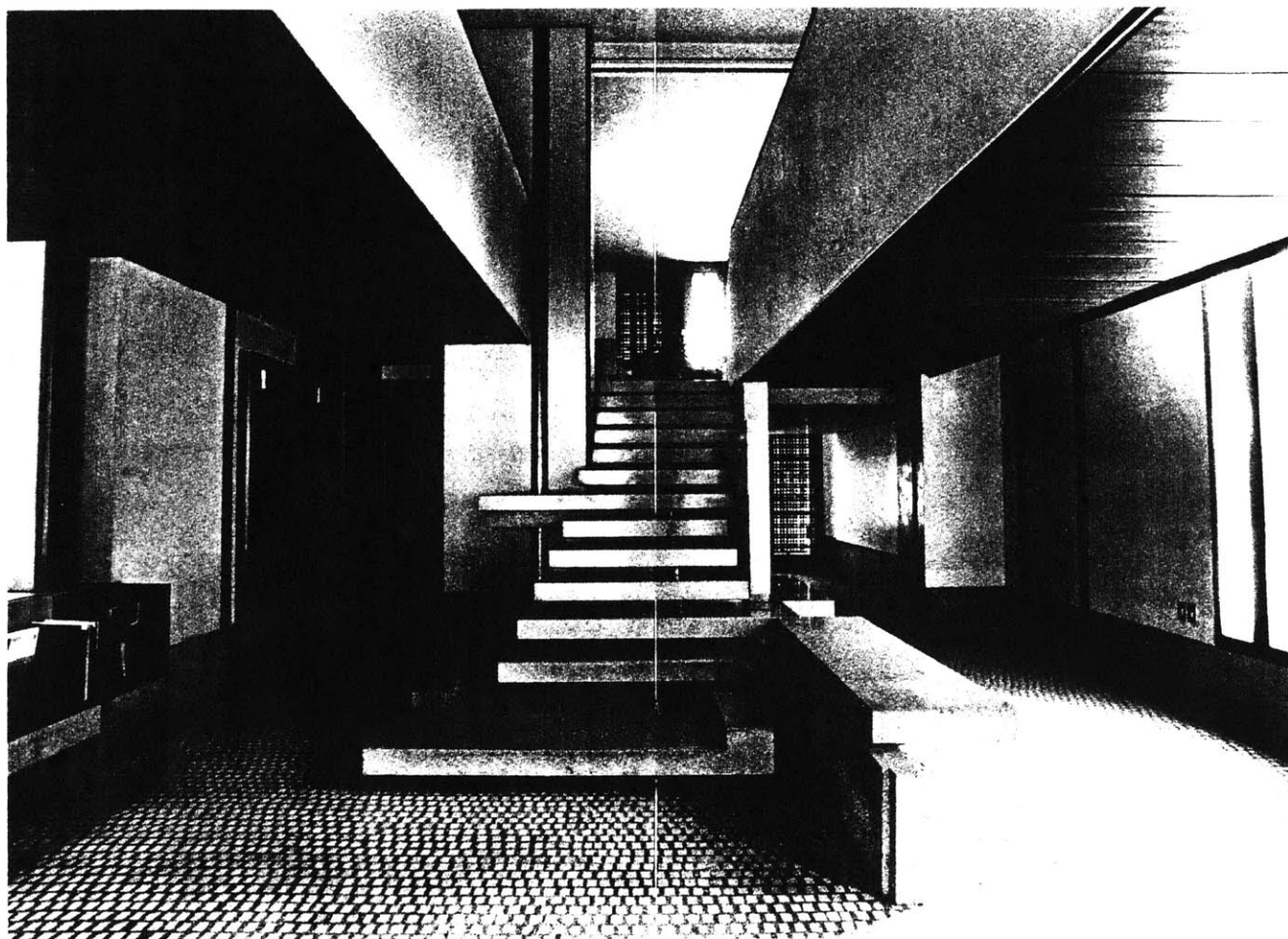
The stairs in Carlo Scarpa's Olivetti Showroom, in Venice, display the complimentary relationship between continuity and change. The steps are continuous in the vertical dimension yet variable in the horizontal, registered from alternating edges.

ASSOCIATIVE CONTINUITY:

-Can be established by the inclusion of a range of meaningful similarities of size, placement, form and texture from the existing context.

-Is fragmentary, incomplete, open-ended, optional.

-Can be induced by the incorporation and distribution of person-size definitions into similar continuous settings. It is these small-scale definitions that are recognizable to everyone and can promote them to participate in the built environment.

-Through repetition of recognizable constants we come to understand our place and our relation to the world both personally and collectively.

-Is ongoing and is built up with overlapping zones of exchange. The experience is not sequential but reciprocal where space is continually interacting with space past, present and future.

-Can be established by including a recognizable family of form in an additive way. Not imitation, but the inclusion of related forms, directions and dimensions generated from within the work.
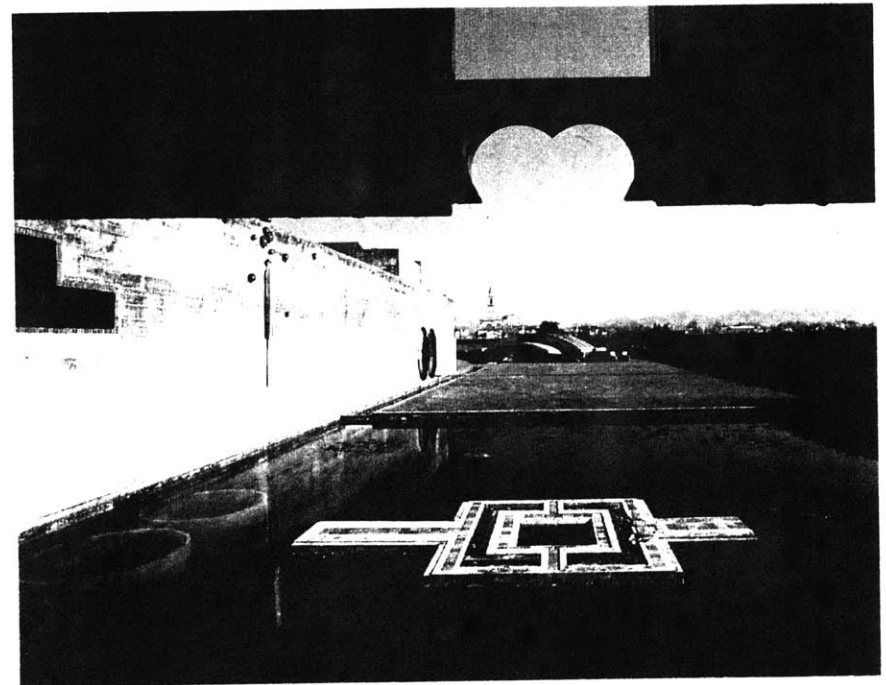
The Brion Cemetary displays a family of circular and rectilinear forms used in an additive way. The interlocking circles represent marriage - the duality of unity - or the duality of life and death.

-Is understood as the alternation of mass and void-built and unbuilt, light and dark - which generates continuity and change simultaneously.

-Can be established by the recognition of a consistent range of dimensions which promote continuity in the public realm. The relative size of elements in the built environment determine accessibility within each context.

-Is contextural, so what is already there sets the stage for the next event. If we work with an appropriate range of form from within the context, then we can generate places.

Querini-Stampalia Foundation, Venice. Carlo Scarpa, 1961-63. Dimensional continuity is created by repeating the dimensions of the bricks in the bronze gates.

The chapel of the Brion Cemetary by Carlo Scarpa displays continuity through alternation of mass and void. The shimmering light concrete walls alternate with dark openings between them in a complimentary relationship with the surrounding trees. In this way the building becomes continuous in the landscape as the trees are continuous with the built world.
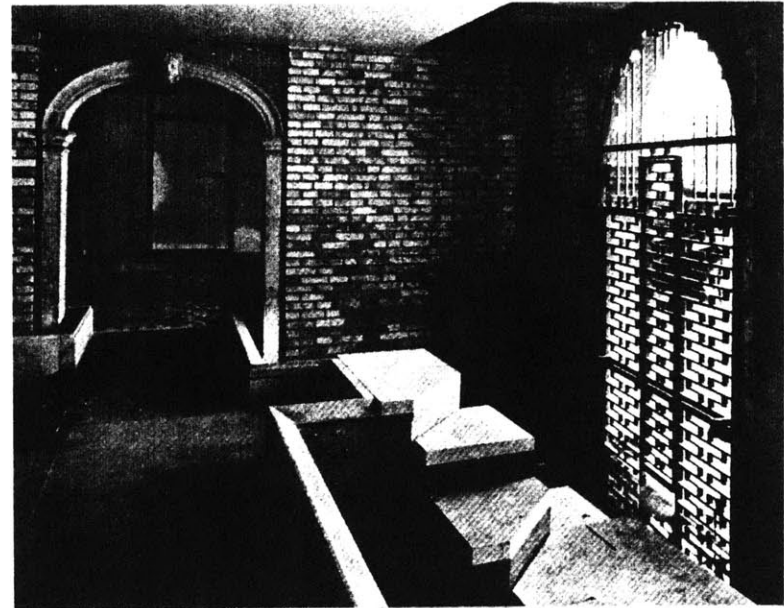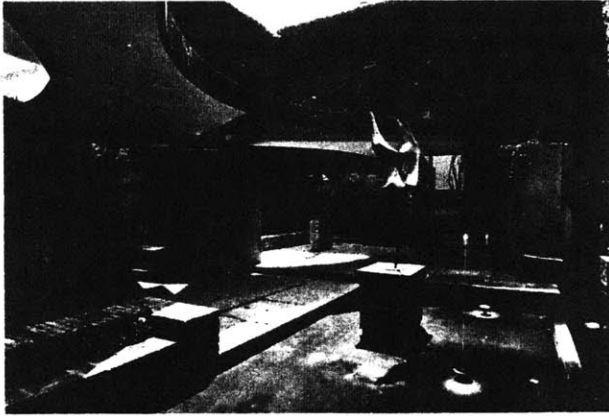
"We assemble objects in space, but the relationship created between them can be plausibly experienced only in fragments. Often the relationships are suddenly interrupted: then we can no longer follow our idea of the object. Memory - digested experience - yields pictorial associations... An association is an awakening which enters into the realm of life. It is alright for the fragmentary to appear bu: it should not be inserted into another fragment." -Paul Klee
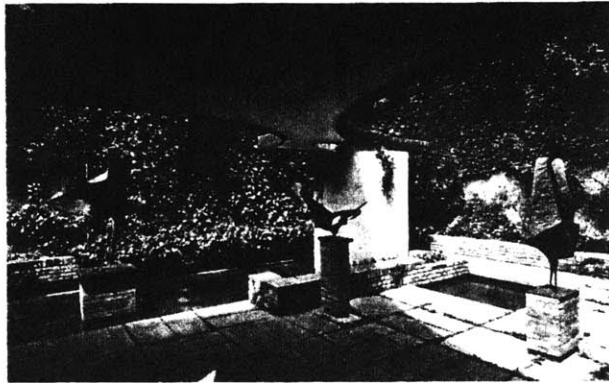
Castello Gardens, Venice carlo Scarpa, 1952. Curving roof forms create continuous flowing space by association of shape, size, and direction.
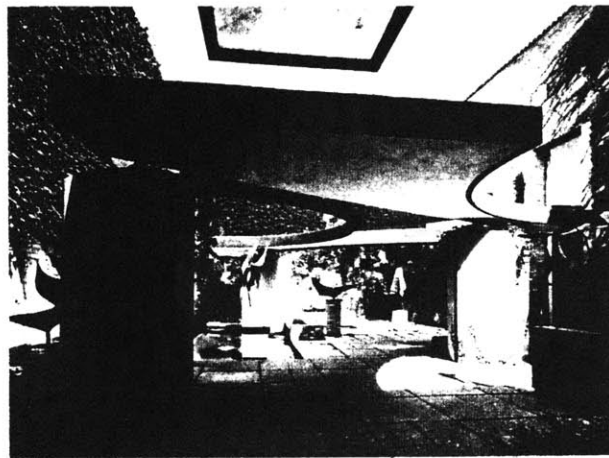
Jerry Uelsmann, 1925. Light-Dark Reciprocity.

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CHANGE

Growth is the essence of all life. Without growth we would cease to exist. All things living or non-living materialize from nothingness and grow in time toward their fullest maturities thereby becoming static and complete. If growth is the force of life then anything which becomes complete, perfect and cannot grow and change is dead.

The process of change concerns the complimentary states of existence and non-existence, therefore, death is the absence of life as life is the absence of death; just as darkness is the absence of light and light the absence of darkness. Neither one can exist without the other - a complimentary oneness. This is what Aldo Van Eyck calls the 'twin phenomenon' or reciprocity:

unity - diversity	open - closed
part - whole	mass - void
individual - collective	motion - rest
large - small	night - day
many - few	continuity - change
inside - outside	thesis - antithesis ?

In architecture it is mass which defines void. Void is the potential of space created by mass. Mass in space and light becomes form. In order for void to become space and mass to become form there must be the dimension of time, thus light. Time allows the continuity of life. In architecture time is the potential of function and experience. Therefore, time is the essence of architecture, and light in space, illuminating form, its manifestation.

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Void as space is continuous while solid as form manifests change. 'The tangible comes to life due to the existence of the intangible - light. ' The possibility of change is essentially unlimited within the continuity of life, which is made visable through light. Man as continuous life lives along the dimension of time. In order to perceive movements in space man uses his senses of hearing, sight, smell, taste and touch - all perceptions of time. This tells him how and where he is. It gives his life meaning and potential. Man is a living being. He looks forward. He has hope. Change is his life force - his state of incompletion - his continuity. It is the basis for all existence. The planets never cease to move, the winds inevitably change and flowers grow - all in time. Remove time and all life would stop - resist change and you defy nature. If time were to cease the result would be pure consciousness - absolute completion - Wisdom - God - the ultimate potential for life.

"Louis Kahn saw human being as a unique meeting of the measurable and the unmeasurable. This meeting can be seen in the play between knowledge, which is measurable and intuition, which is unmeasurable; between the brain, which we get potluck from nature and is circumstantial, and the spirit, which is eternal. Because of this meeting in us of the measurable and unmeasurable, we have a special role to play bringing things from silence into light, with art as the language of that role and therefore the true human language... Louis Kahn taught us to understand the order of the shadow - what lies between idea and reality, between silence and light." -
John Lubell on Louis Kahn.
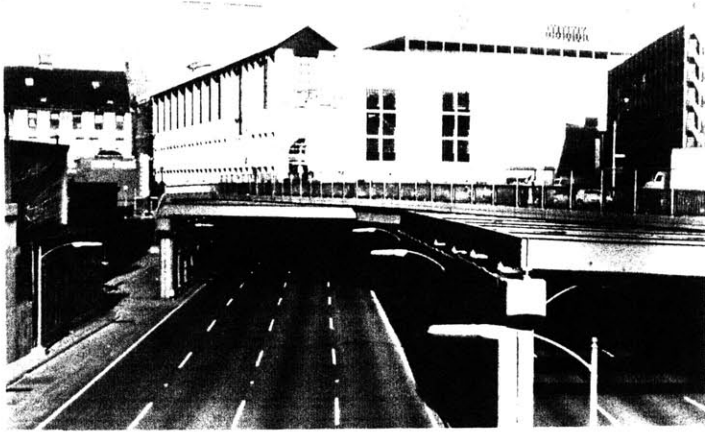
SITE

The context that I will work in is the Back Bay in Boston. The site is at the corner of Massachusetts Avenue running north-south and Boylston Street linking the Fenway area to the west with the Public Garden to the east. Mass. Ave. is the major link to Cambridge to the north and Dorchester/South End to the south. The Fenway area is home to many cultural and medical
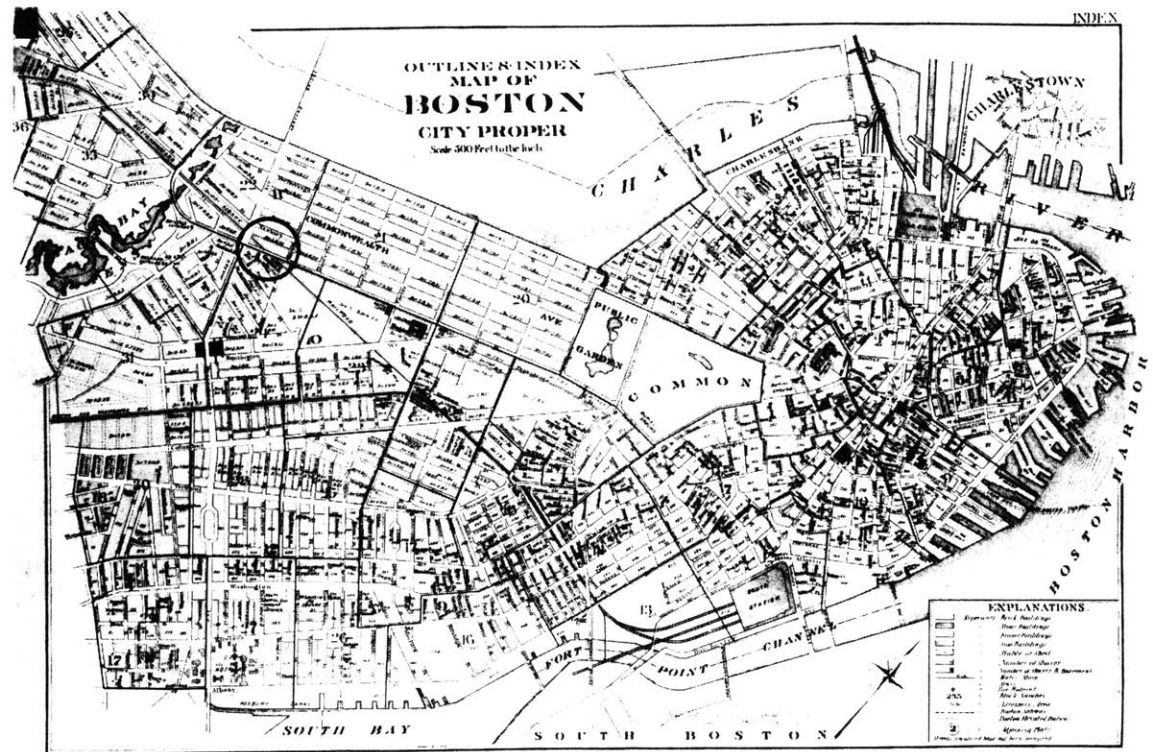
institutions, including the Mass college of Art, Museum of Fine Arts, and Museum School of Art as well as the Gardner Museum. Just south of the site on Mass. Ave. is the Berklee Music Center, the Boston Symphony, the New England Conservatory and, most importantly, the South End - home to many working artists. In recent years property values in much of the South End have increased, thus raising rents and forcing many artists to look elsewhere for more affordable apartments/studios.

Running one street to the north of Boylston Street, is Newbury Street, the ritzy shopping area of Boston, with many art galleries and crafts shops. Directly west is the I.C.A., the Hines Convention Center, and Copley Place, the original cultural center of Boston. The site is currently a large open hole above the Massachusetts Turnpike with a view but no
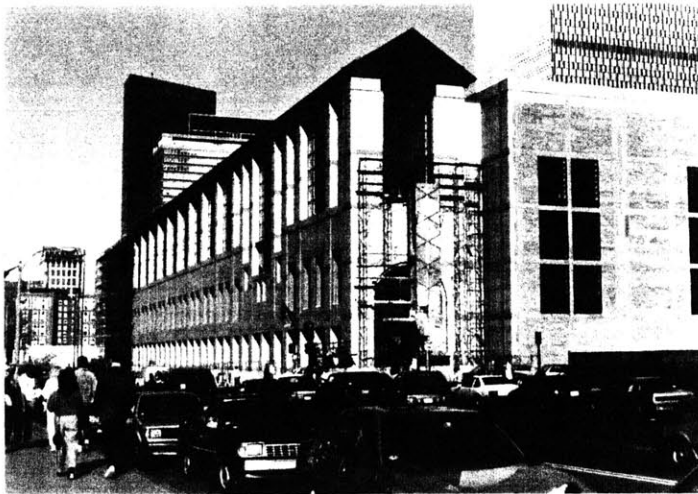
access to the back alley to the buildings facing Newbury Street. The subway runs partly above ground through the center of the site beside the turnpike, with an electrical transformer building above it. With all these diverse elements, the site is very dynamic and complex. It is a left-over space within the city and thus loaded with energy and potential.
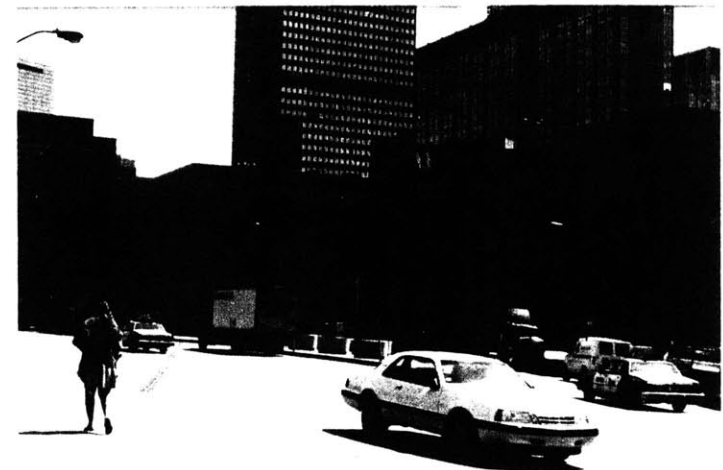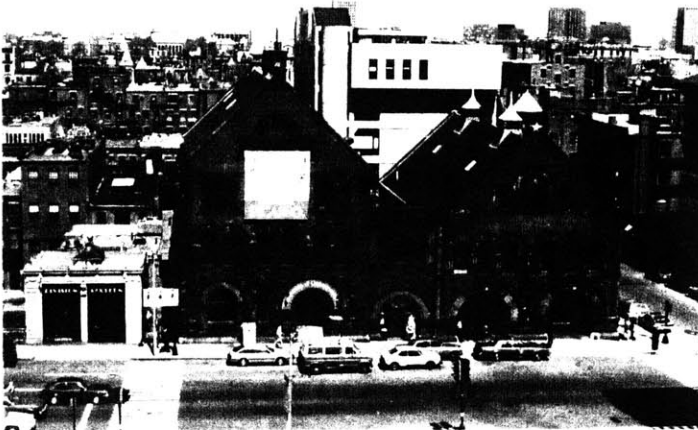
The Site:

-is about movement and time. It is dominated by the turnpike, the subway, the commuter rail, Boylston Street.

-is about the fabric of a clearly defined community/neighborhood of form - the built form of the Back Bay.

-is about connections - spatial, physical, visual, psychological.
  -between neighborhoods
  -between discontinuous form
  -between clearly defined space and undefined space

-is a gateway - an assertive formal element in the city.

-is about the magnitude of space in relation to form.

-is about "designing" or interpreting a context where one did not exist - it is a space in-between with immense potential to become place.

-is about earth (or lack of it), sky, fire (light) and water (gravity).
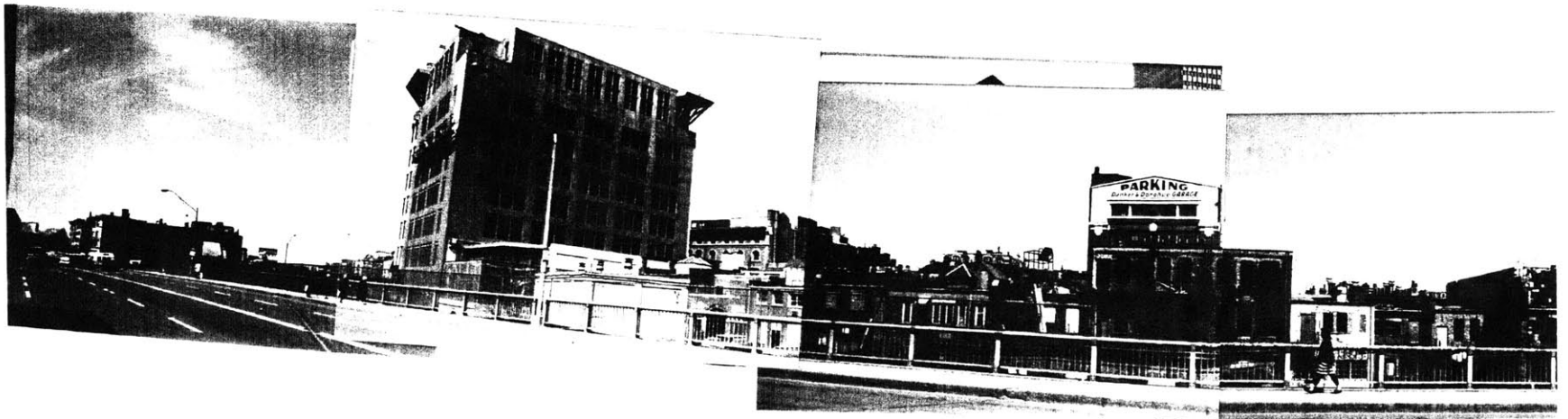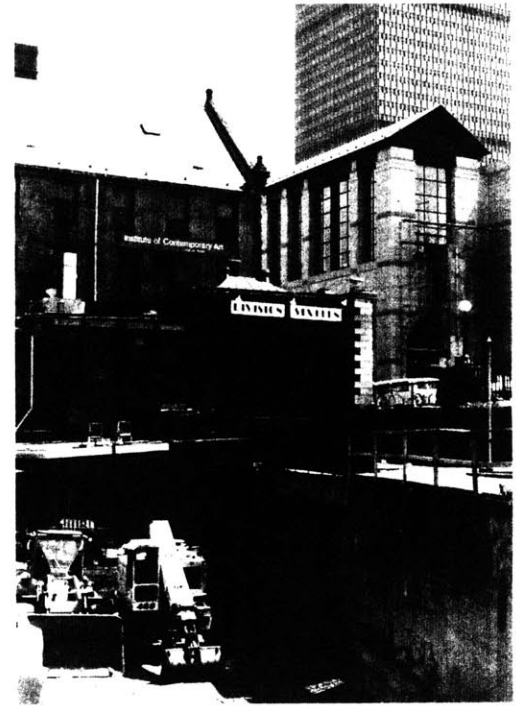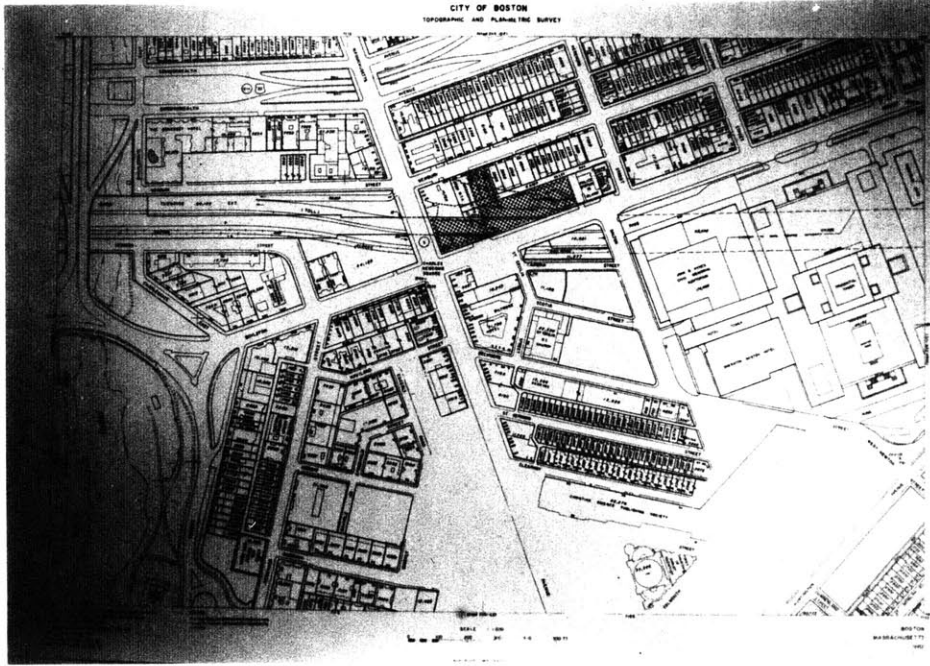
The Back Bay is made up of rowhouses which together create the wall of the city and define the street as the public realm. The whole is laid out along an axial grid that extends long skinny clocks west from the Public Garden to the Back Bay Fens. Its spatial focus is along Commonwealth Avenue with it's linear parkway running down its center. However, its main activity is along Newbury Street and Boylston Street. Newbury street is the fashionable shopping area of the city with many boutiques, cafes and art galleries. However, it is Boylston Street which links the Back Bay with other parts of the city, as it extends past the Public Garden to the central business district, to the east, and into the Fenway area, to the west. Boston is a city made of diverse and clearly definable neighborhoods with often tenuous links.

NEWBURY STREET

MASSACHUSETTS AVENUE

HEREFORD STREET

BOYLSTON STREET

MASS. TURNPIKE

SITE

60
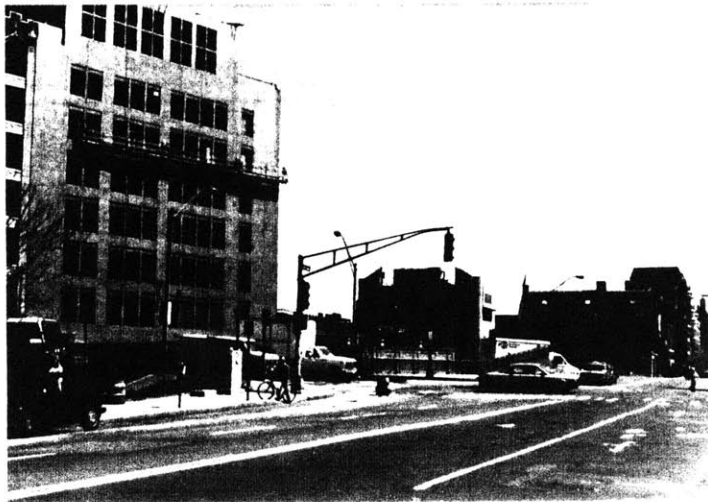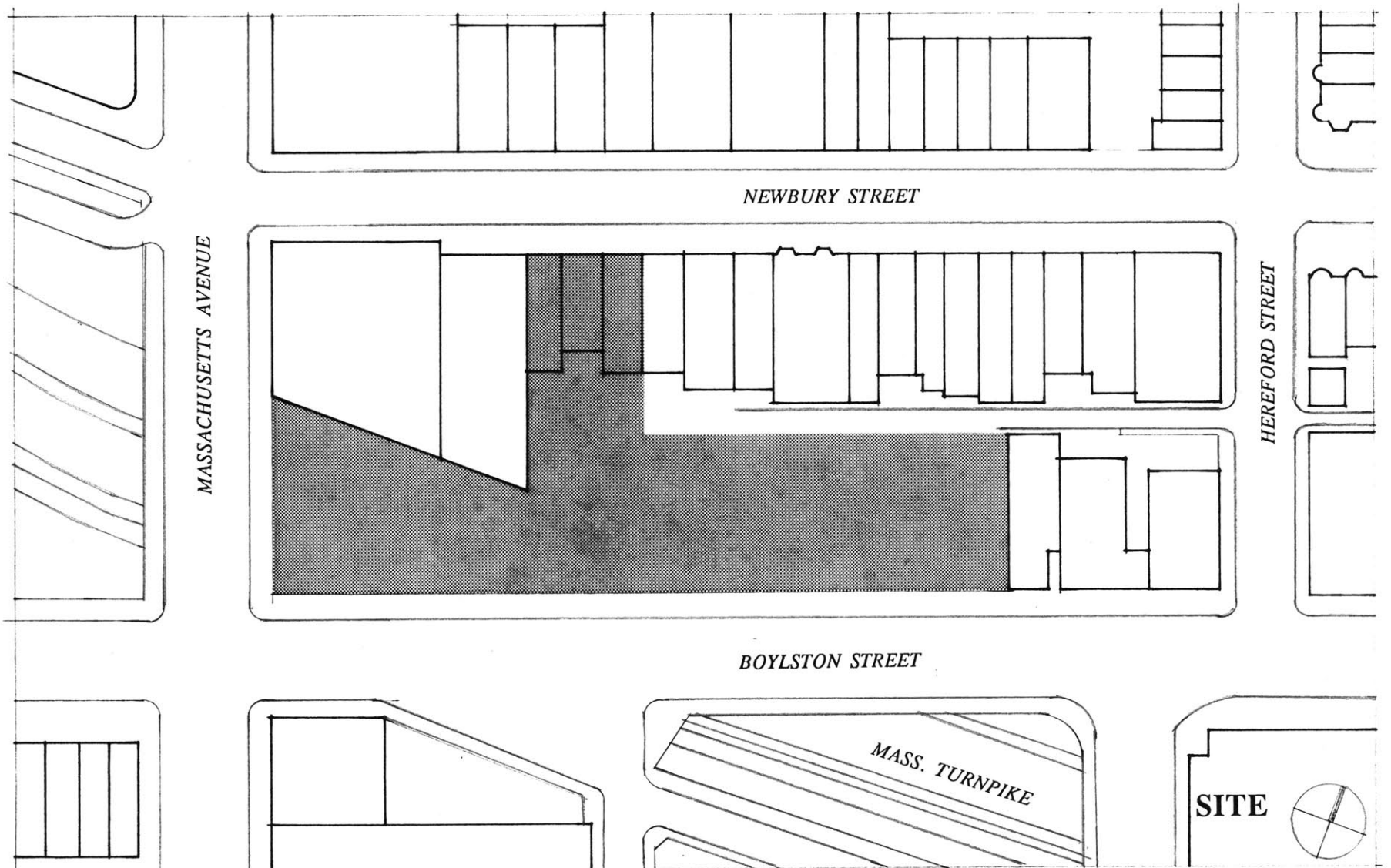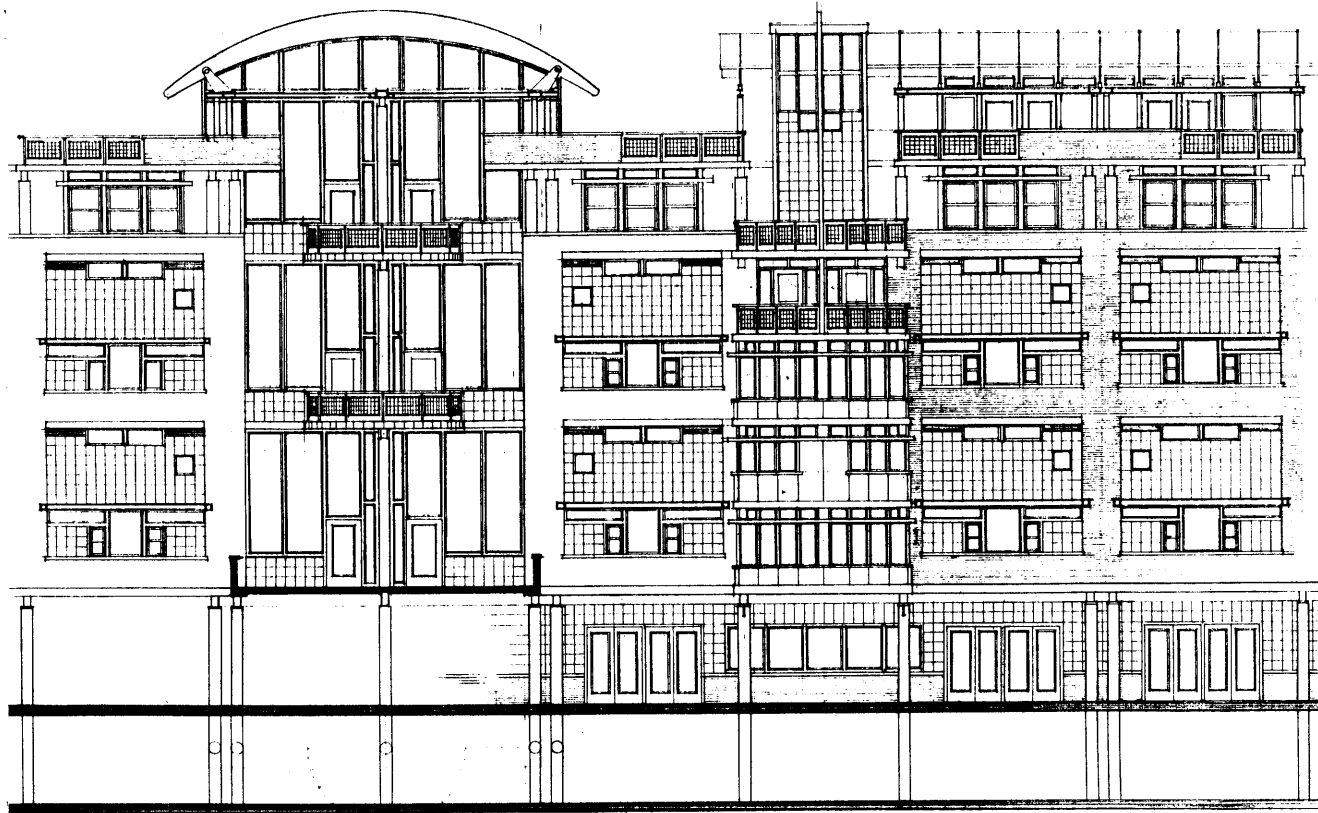
DESIGN

Throughout the history of cities the fabric of urban environments has evolved as a continuous elaboration and variation on a single basic theme - The Dwelling. Though there are an infinite number of variations in size, form and construction, there are certain relations which do not vary - the continuous unifying structure and organization of rooms. While this knowledge is confirmed, it also makes any differences clear and understandable. The form of dwelling is culturally determined and arises when there are shared values within the system of elements and their relations. In order for any system to have meaning for those involved there must be some fundamental basis for communication - there must be a framework within which we can express our individuality against a background of shared values. The dwelling is a collective image - it has meaning not just to its inhabitants but to society as a whole.

We should view the dwellings and the street as a unified body of places formed in balanced contrast - a thoroughly habitable world where public and private are merely extremes within the continuity of space. Boundaries (barriers) should be unclear. Space is fluid. The public flows into this private as the private flows into
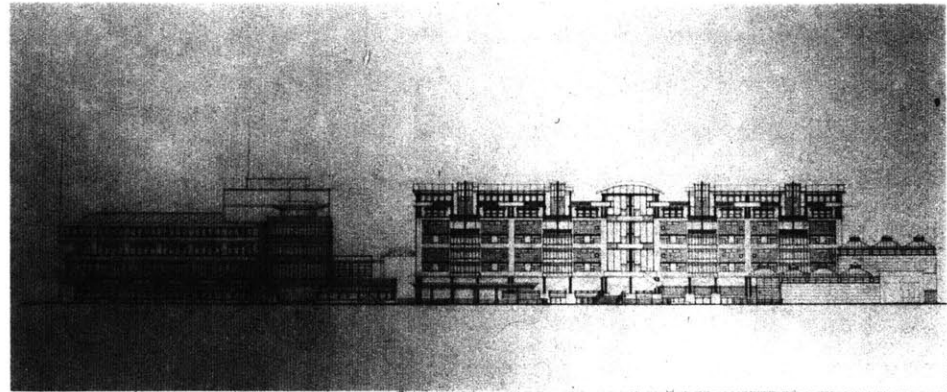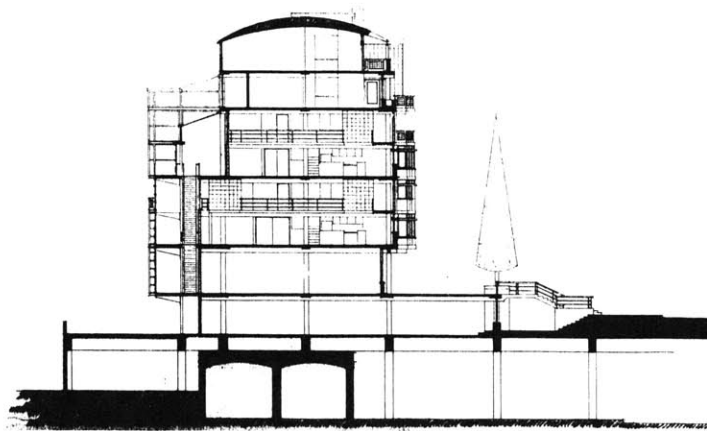
the public with many various overlapping elements. Stairs, entries, balconies, bay windows, columns and walls are all shared by both public and private realms. These elements help to establish our identity within our world, without isolation. They do not separate us - they connect us. The transitional zones that are created allow some aspects of private life to take place in public while retaining some privacy. They also serve to define an area where the public is not shut out all together, but does not intrude upon the private realm.

A neighborhood needs coherent and cohesive form and some sort of public realm to which all its inhabitants relate. Neighborhoods need not only clear boundaries and some focus, but also some sense of legibility. By giving legible form to the public realm, a sense of identity can be created. Streets should be organized to induce various social contacts, and these streets should be organized hierarchically to create a sense of integrated wholeness to the neighborhood. In this way there is the possibility of creating meaningful space and of establishing some sense of place and belonging.

Social connections can build and grow into some form of community.

Creating the public realm is more complex than simply giving it formal definition. It needs a language of form that not only mediates the realm between public and private but also induces and accommodates the actual development of meaningful public space. With the withdrawal from life in the public realm in this century, and the alienation it has produced, it seems that the role of the Architect should be to provoke the opportunity for people to communicate, to question and to grow in a receptive environment. If the urge to make everything mundane persists then we are doomed to despair. However, there is another possibility - one of imaginative and intuitive interactions between people and the spaces they create.

PATTERNS

How do we define communities (places)? By identifying a coherent system of both social inter-relationships and their patterns of form. Social patterns change over time. However, pattern of form seem less likely to change with time.

"Patterns" generally are discernable characteristics of form, developed with essentially unspoken agreements over time, which can be recognized within a community. These patterns define the overall use , form, scale, and texture of the individual buildings which together make up a community. In this sense, patterns define the form of access, the location of entry, the size and placement of windows, the height and width of buildings, their distance from one another, the form of projections, cornice lines, roof shapes, materials and ornament, and so on.

Patterns generally have changed over time, yet they have always built on pre-existing patterns. It is this process of transformation that has held the form of most existing communities together, regardless of social changes. Essential to the enduring quality of a place is the complex relationship between continuity and change. If a certain place resists the forces of change over time it most likely will decline. However, change within a continuous setting could help to reinforce as well as redefine the conditions of the site. Each new built artifact should enhance as well as redefine the conditions of the pre-existing place.

The forms within a community are not changed with new changes in social conditions - they are adapted. Similar patterns of form developed over time serve to define communities while dissimilar patterns define boundaries. Individual patterns build to create larger patterns at the scale of the community. Variations within individual patterns serve to define and qualify each pattern. Also, each pattern serves to help define each other pattern. However, all local patterns need not be present in every situation to be recognized as a pattern, in fact, variations of patterns reinforce and enrich the whole.

PERSONALIZATION

Personalization is creating identity at a personal level, accommodating the inhabitant's own spontaneous usage in an open ended environment. This form of territoriality is an important way of establishing a domain. It encourages different character for different areas, thus establishing orientation. Personalization makes things and places identifiable and produces the desirable complexity and richness that humanizes our environment. The more influence a person is able to exert on his environment the more committed he will become to it.

The identification with and communion with ones environment is a key dimension to community.

FACTORS THAT ARE IMPORTANT IN DESIGNING BUILDINGS THAT SUPPORT COMMUNITY:

-The building's role within the larger community of the city.

-where possible and appropriate the building should invite in and involve the local community.

-The building should induce a community of its own from its inhabitants.

-The building should by design invite the inhabitants to interact with it - to commune with it.
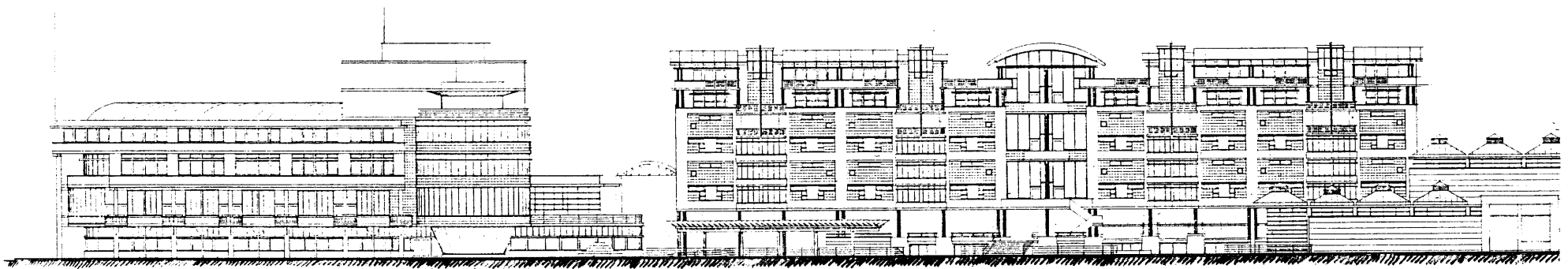
THE ARTISTS

It seems to me that artists and the arts in Boston are vital to the life of the city. However, with the recent trend of gentrification spreading into previously undesirable areas where rents where low and space available, many artists are being forced to move to areas outside of Boston for more affordable living conditions. Currently there are an estimated 1,500 artists in the South End who are feeling the pressure of possible displacement from their homes and studios.

Artists tend to inhabit areas of emerging vitality. They, generally, are not isolated or alone. They are observing and interpreting the active world around them. They may work in solitude, but they are not alone. Thus, the challenge, for me, is to design a multi-use building as a "community" of artists which can serve as a metaphor of community or of a city.

THE ARTISTS' DWELLING

The artist dwellings are set to the rear limits of the site in order to open up the work areas in front to the southern exposure to sunlight. Once this long skinny building is moved back, it sets the backdrop for the possibility of various forms of public activity in the expanded public domain along the edge of Boylston Street. The building also emphasized the direction of public movement into the site and into the public portions of the buildings on the site. The long, continuous facade acts as a city wall marking the limits of the public domain. As the building stops short of the other buildings it opens up a pathway of shops through the block. In this way the 'end' of the block is optional - people move through space not around it. The end buildings become a 'period' at the end of along sentence.

As visitors move through the central entrance to the back of the building they enter the communal staircase - a giant glass enclosed steel 'fire escape' on the north side, which steps forward, away from the rear alley as it ascends in order to let light into the adjacent buildings. The
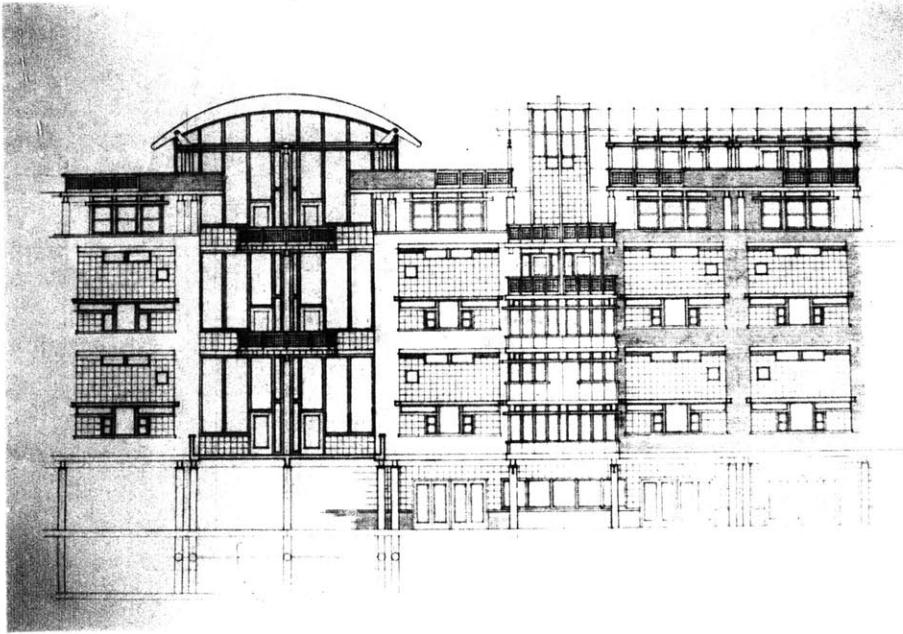
stairs cascade from the upper ends of the building towards it's center in order to promote diagonal communication between each floor. This vertical informal access space is intended to be large enough to move large works of art through, but also to promote casual interaction among the neighbors. It is also a place where children can play within the building. The stairs have been designed with a maximum of light and openness - like a glass-roofed street. The floors are glass block and the whole structure is made of delicate steel much like the open 'fire escapes' seen in the alleys on many local buildings. The informality of the 'fire escape' access corridor will, hopefully, promote neighbors to meet and chat and to take an active interest in one another's lives.

The heart and primary focus of the residential building is a vertical atrium at its center. This core is the tallest part of the complex. Here at a half-level above the street is the main entrance from the entry forecourt. Above this central entrance are several levels which serve as communal lounge and dining room, opening to below. At entry level are three large communal studios with various support spaces, which open to a work yard off to the side of the fore-court for bright sunny southern exposure and communication with the street. Here the workplace of artisans and artists can become part of the mix within the community.
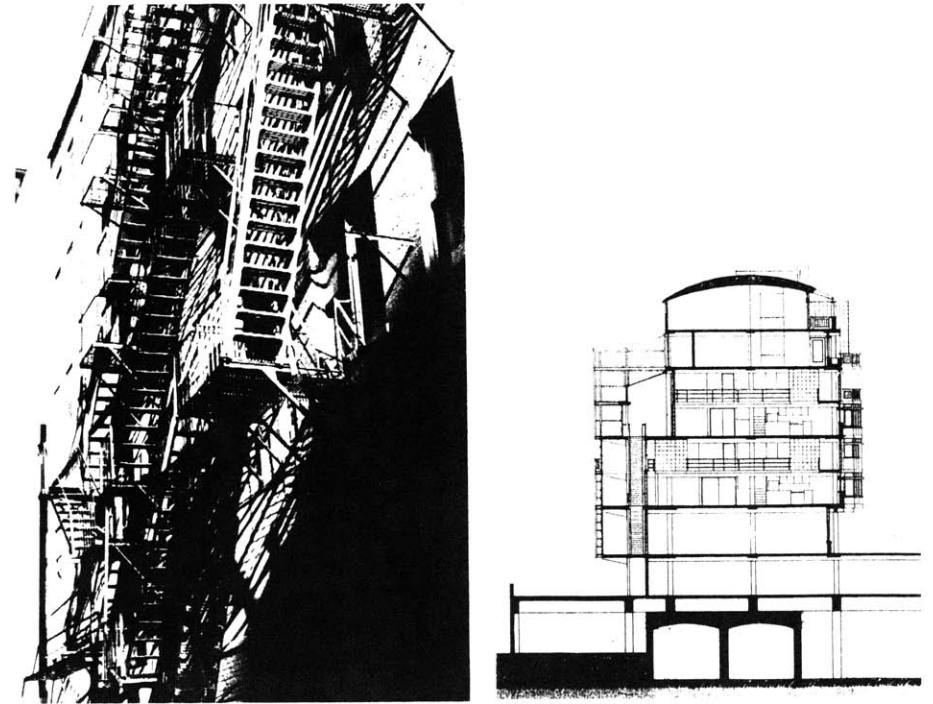
The central hall is a place where meals could be shared and ideas exchanged. It connects the ground level entry and studios with open
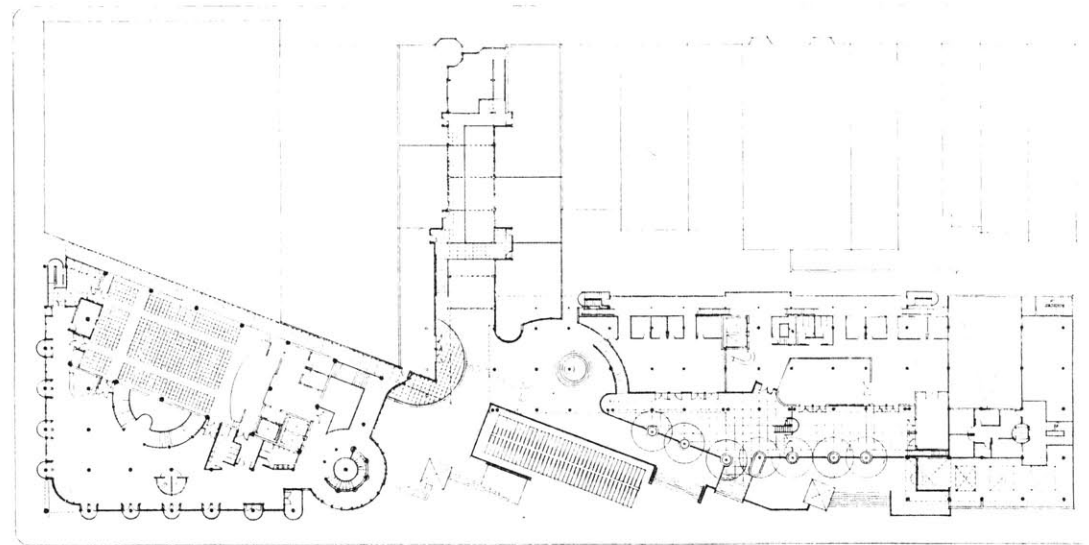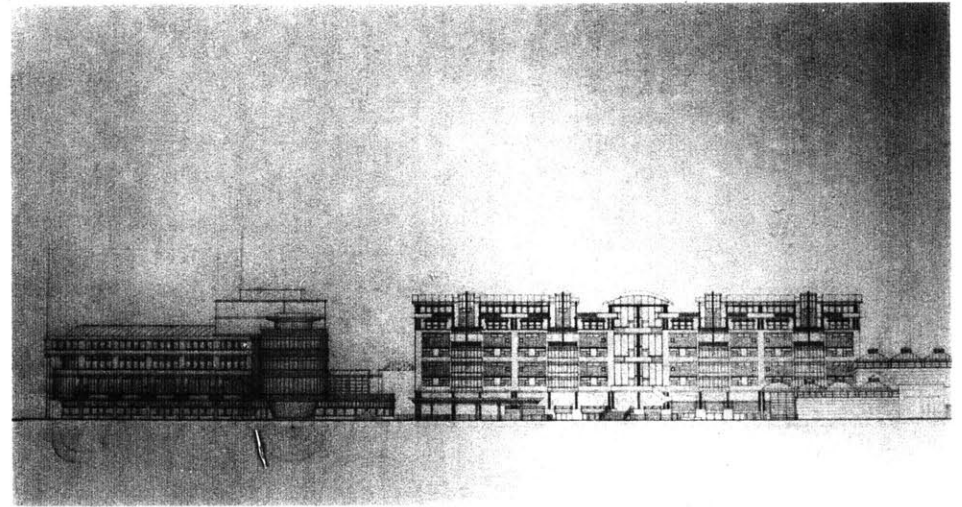
Attention has been paid to those elements of the project which promote contact with the street, such as exterior space and especially with its accessibility. There was also a concern with how spaces open up to one another and how interior and exterior space is related. A variety of related form is attempting to promote a spatial arrangement that may serve to bring people closer together in their day-to-day interaction. There is also an attempt to promote a dialogue between the community of artists and the surrounding neighborhood, as many activities bring many people together for various reasons. The public nature of the exterior spaces is reciprocal with the surrounding buildings. The inner "streets" are the space that give quality to the project as a whole. If the studio/apartments are the private domain, then the streets are the public domain - they have a complimentary relationship. The streets are where the possibility of 'community' has an opportunity to take place. The enhancement of public domain can serve to nurture life in the community - to improve relations between people.

outdoor space on the roof terrace. Those sitting at various levels can watch the comings and goings in the building while they rest in the bright sun overlooking the street below. The studio units have no living area other than the studio space itself, so the artists should be pleased at times to take a break with the company of others.

THE THEATER BUILDING

The commercial/Theater building does not reflect the opaque nature of the predominantly 19th Century neighborhood; however, it's openness reflects the public nature of the space inside. It's transparency makes it accessible from all sides to the surrounding neighborhoods. The upper stories of this building do somewhat return to a recognizable commercial form but this serves to emphasize the openness of the first and second floor. The transparency offers stimulus to the outside world as well as inviting it in. The building 'breathes in and out'.

PUBLIC SPACE ('PLACE')

A dynamic tension is created by the diagonal force of the turnpike as it lays the foundation for the overlapping fabric of the Back Bay. The diagonal force opens up the central space to allow access, movement, and choice to the various activities. Central to the open space is an open-air market covered by a glass canopy. Here artist's can sell their work on a sunny day, pushcart vendors can avoid snow and rain, impromptu performances can occur, and so on. This market space should induce some sort of public activity throughout the day and through changing seasons. Along with the open-air market is a large space under the artist's studios that can reinforce public activity and that opens up the street space to the arcade that passes through the block to Newbury Street.

Virtually all of the public space flows gently down from Boylston Street to 'basement' level shops and through the arcade to Newbury Street which is a few feet lower in elevation than Boylston Street. Here people flow like water through small scale streets and spaces. As visitors slide off of Boylston Street, they become

Turn of the Century Shopping Arcade.

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part of a special place with special but familiar activities. The angled movement reminds them of the presence of the Turnpike below and also of the history and archaeology of the place. It turns out that the Turnpike was built in what once was train tracks coming from the west and terminating where the Prudential Center sits. The tracks existed before the Back Bay was land filled. In fact, the land fill was brought in by trains along their route.

In this light the question was how could the clear fabric of the city layer over the archaeology of the site - how could the buildings on the site respect the organization of the neighborhood, yet still be able to tell the story of the unique history of the site. If the angle was disregarded then history would have been destroyed. The Prudential Center completely annihilated any and all trace of what once was there, and it would be sad to follow this example blindly. So, the public movement works in relation to the angle - the same direction as the cars on the turnpike, the commuter trains, and the subway below. Movement becomes the magic of the place, yet it doesn't overpower the orthogonal form of the buildings above.
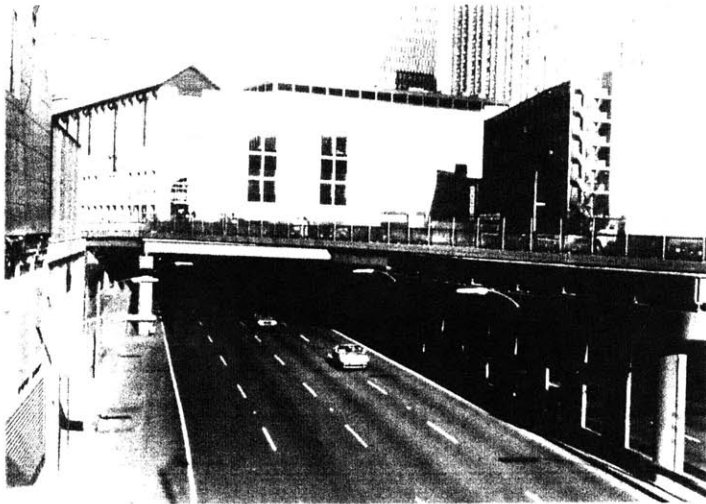
PUBLIC DIMENSIONS: Are based on the size of the sidewalk and of the street.

STRUCTURAL DIMENSIONS: are derived from existing buildings in the area - local buildings are 25 to 30 ft. wide on the average, with an interior bearing wall about one third of its width. Structural bays throughout the project are 16 -20 ft. with 24 foot maximum width.

DIRECTION: Buildings in the Back Bay are a continuous aggregate of vertical rowhouses; however, the prevailing direction is horizontal. Each building has a direct relation to the street, a horizontal organization of windows, a continuous system of horizontal banding, generally in stone, which unifies the lintels and sills of the windows as well as the floor levels. There is also a continuous cornice line which dances up and down slightly yet continues on consistently.
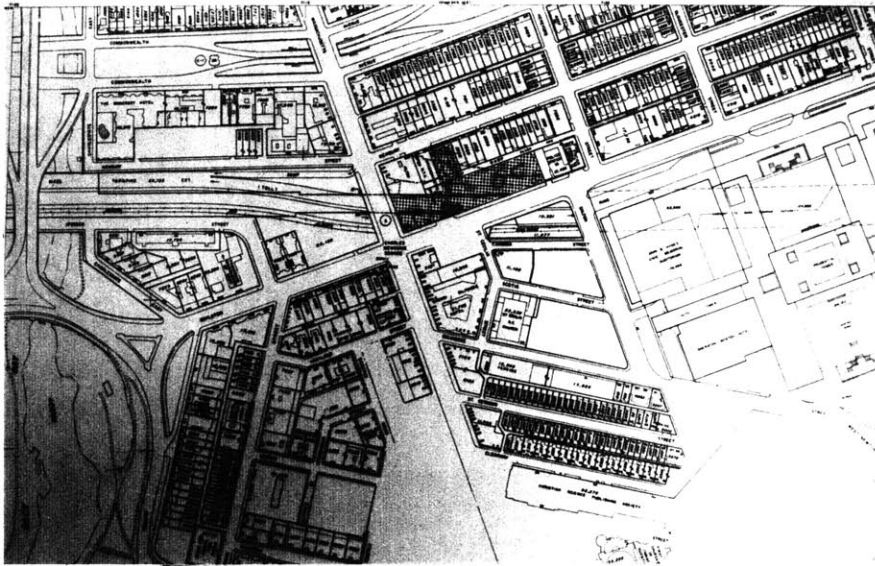
MORE SOURCES

Atelier de Ozenfant, Paris.
Le Corbusier, 1922.

Elderly People's Home, Almere, Netherlands.
Herman Hertzberger, 1980-84.

Porte Molitor Apartments, Paris.
Le Corbusier, 1933.

THE GLASGOW SCHOOL OF ART   *Charles Rennie Mackintosh, 1910.*
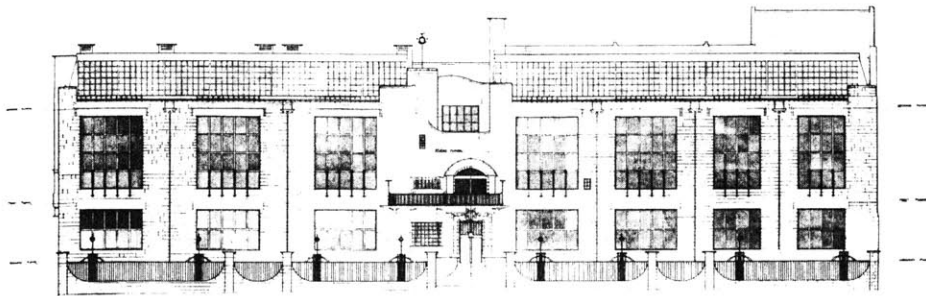
PROGRAM OUTLINE

ARTISTS' COMMUNITY IN THE BACK BAY

Studio/Apartments:
>   -*open two story space*
>   -*controlled natural light or north light*
>   -*large wall surface*
>   -*balcony space overlooking studio*
>   -*kitchen/eating*
>   -*storage*
>   -*sleeping*
>   -*bathroom*
>   -*large doors to move large works out of*
space
>   -*connections to other studios*

Standard Apartments for Artists:
>   -*various size units (studio, one and two*
>   *bedroom)*

Communal Area:
>   -*communal kitchen*
>   -*rest area*
>   -*open roof deck*

Exhibition/Gallery Space:
>   -*variously throughout*

Extension of Institute of Contemporary Art:
>   -*movie theatre*
>   -*gallery space*
>   -*independent supports*

Theatre (multi-purpose space)
Seating for =/- 300 people
>   -*for concerts, performances, lectures,*
>   *events, film*
>   -*storage*

-dressing rooms
-offices
-meeting rooms
-foyer, coats, bar

Shared Studio Space at 'Ground'
Level (resident and public use)
 -ceramics, studio (and glass)
  -outdoor workyard
  -kilns
  -clay mixing
  -storage, offices
 -sculpture studio
  -outdoor workyard
  -even lighting
  -lift equipment/service access
  -storage, offices
 -multipurpose studio
  -painting, drawing, printmaking,
   crafts, etc.
  -various workspace
  -storage, offices
 -photography
  -darkrooms
  -work areas
 -sound/video/film studio
  -acoustically clear

Shops

Cafes, Restaurants

Private Art Galleries

Bookstores

Art Supplies

Public Space
 -informal sitting
 -multiple access
 -multi-level/scale
 -sunlight/shade (trees)
 -informal open air market area for
 pushcarts, artist, street vendors, etc.
 -inpromtu stage
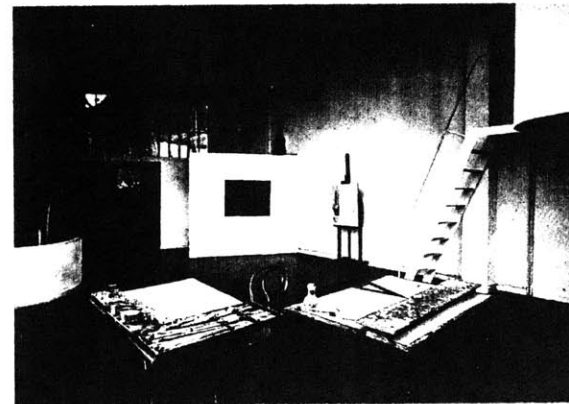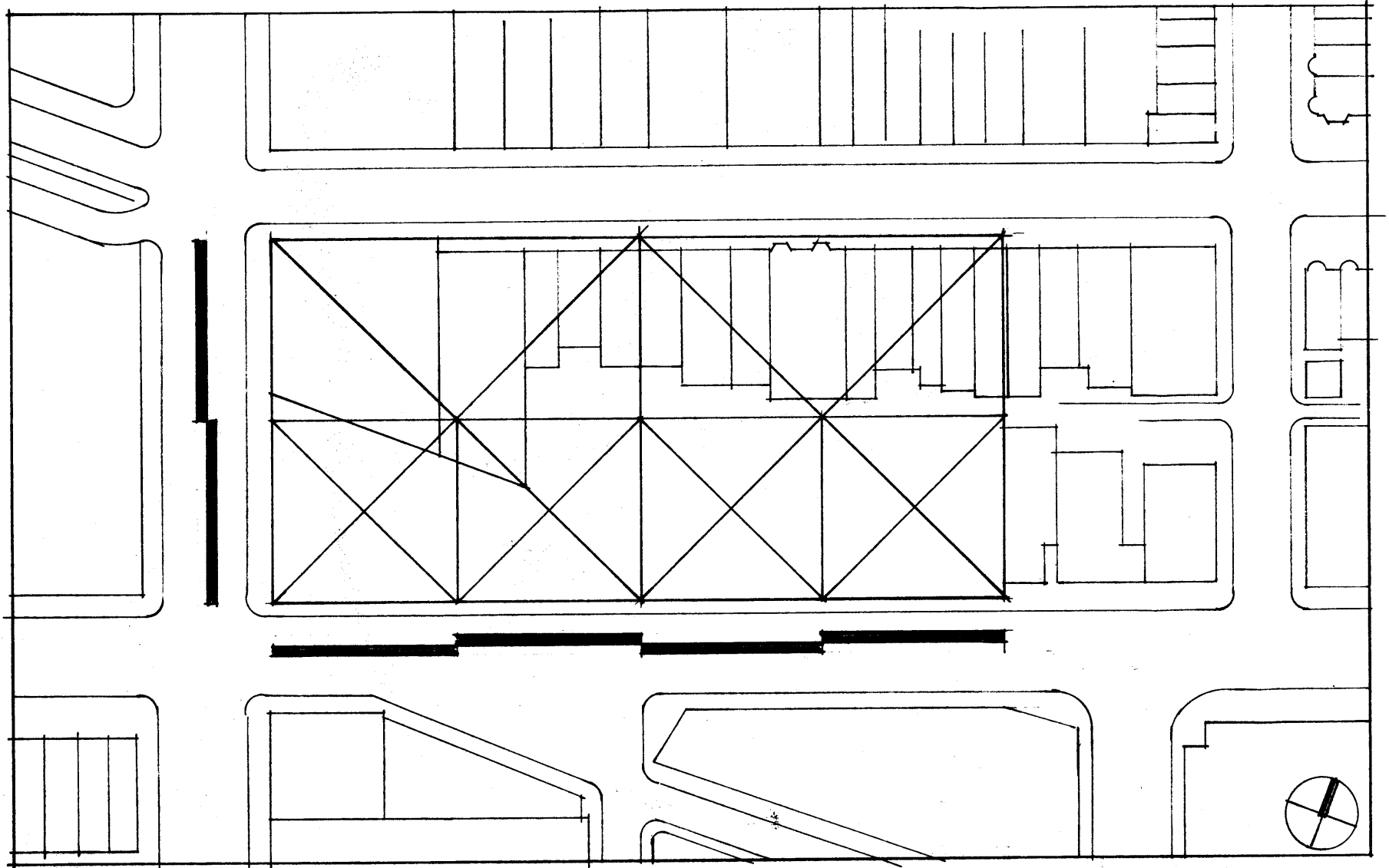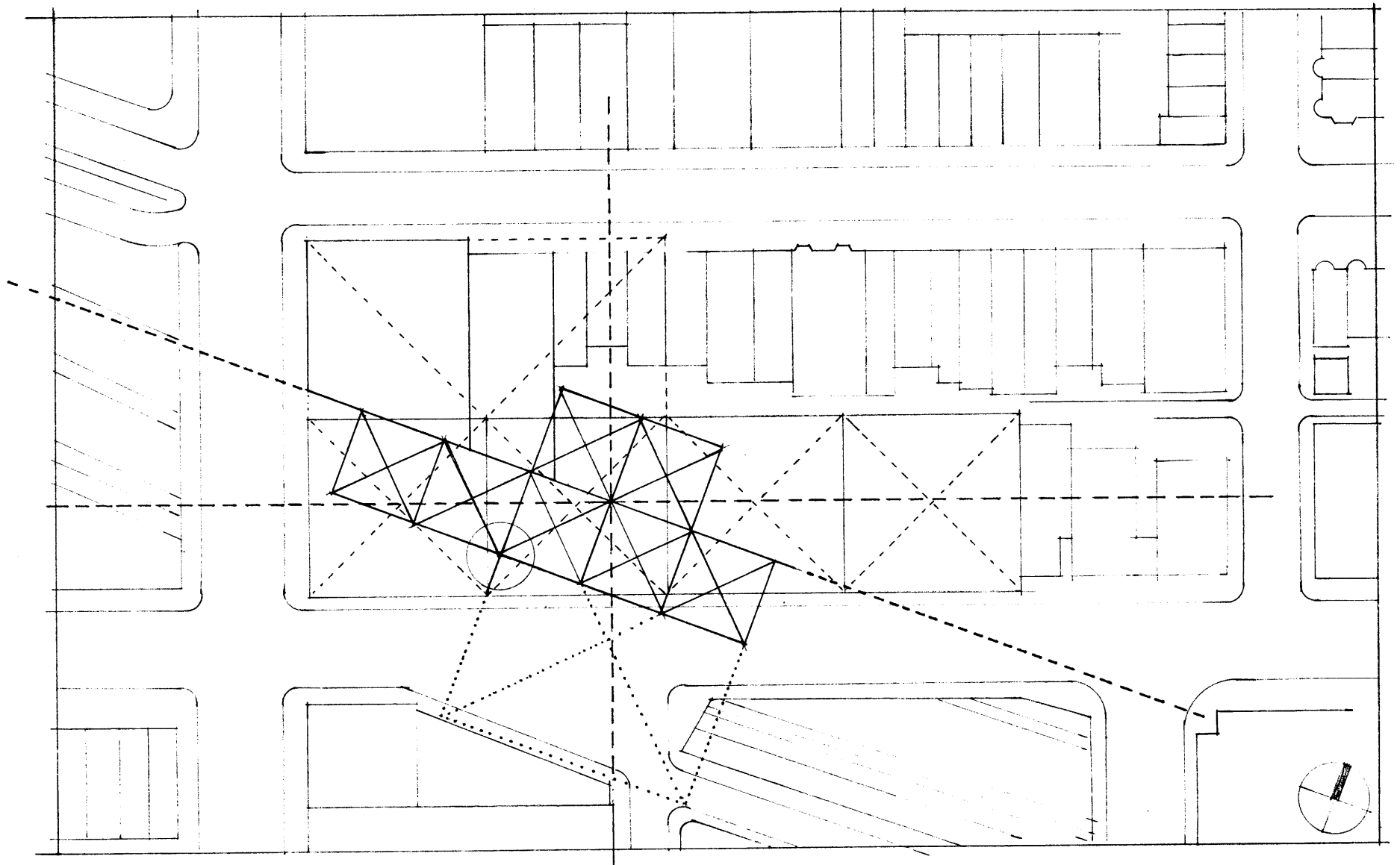
DIMENSIONS OF PLACE
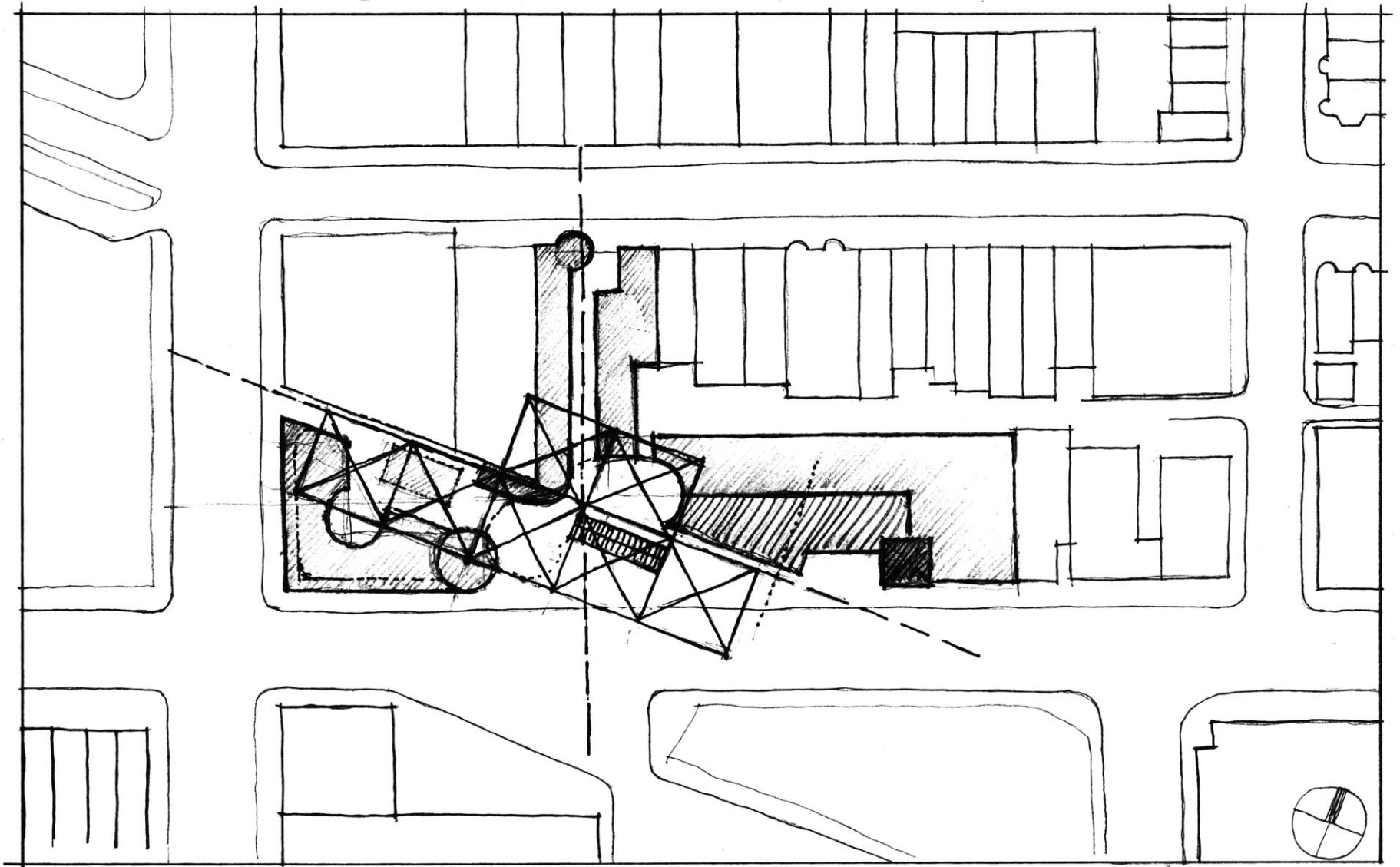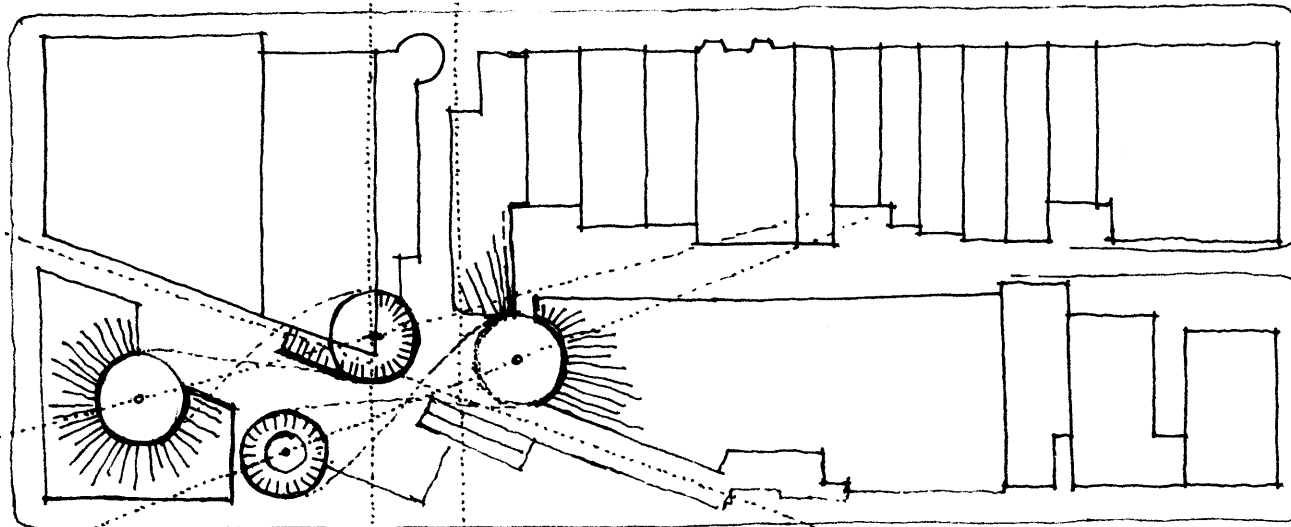
PASIVITY - Receptive: question where from?
(place)

POSITIVE - NEGATIVE
-Balance between active and passive   -Transparency
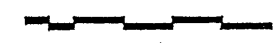-Three-dimensional interlocking
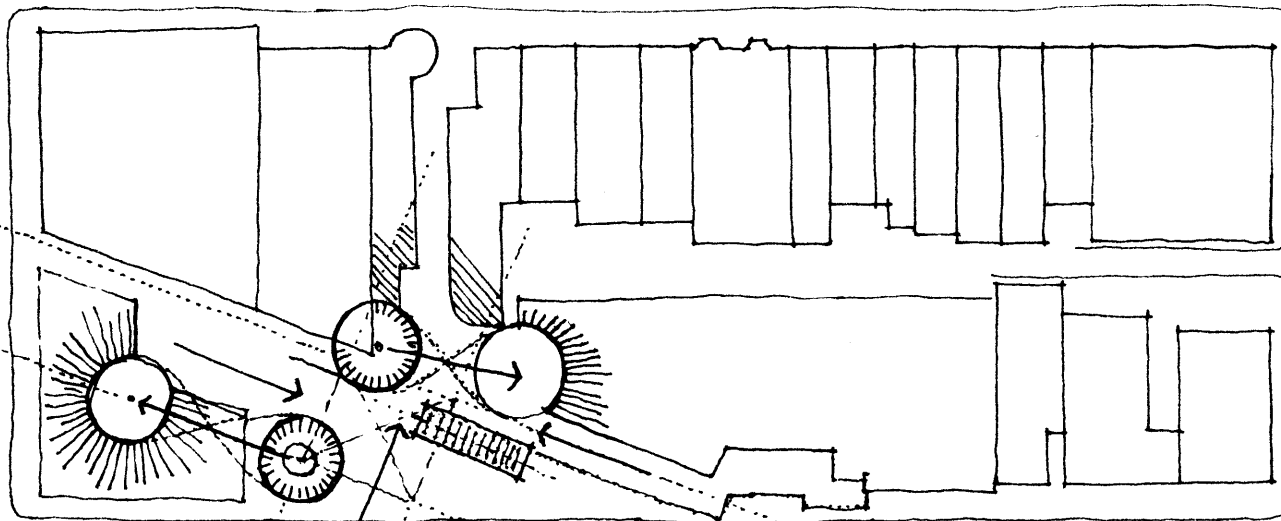

ACTIVITY - Productive: question where to?
(access)

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1. Entrance Hall Below
2. Theater
3. Theater Foyer
4. Public Arcade
5. Shops
6. Institute of Contemporary Art
7. Open Air Market
8. Sitting
9. Forecourt
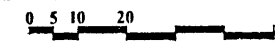10. Workyard
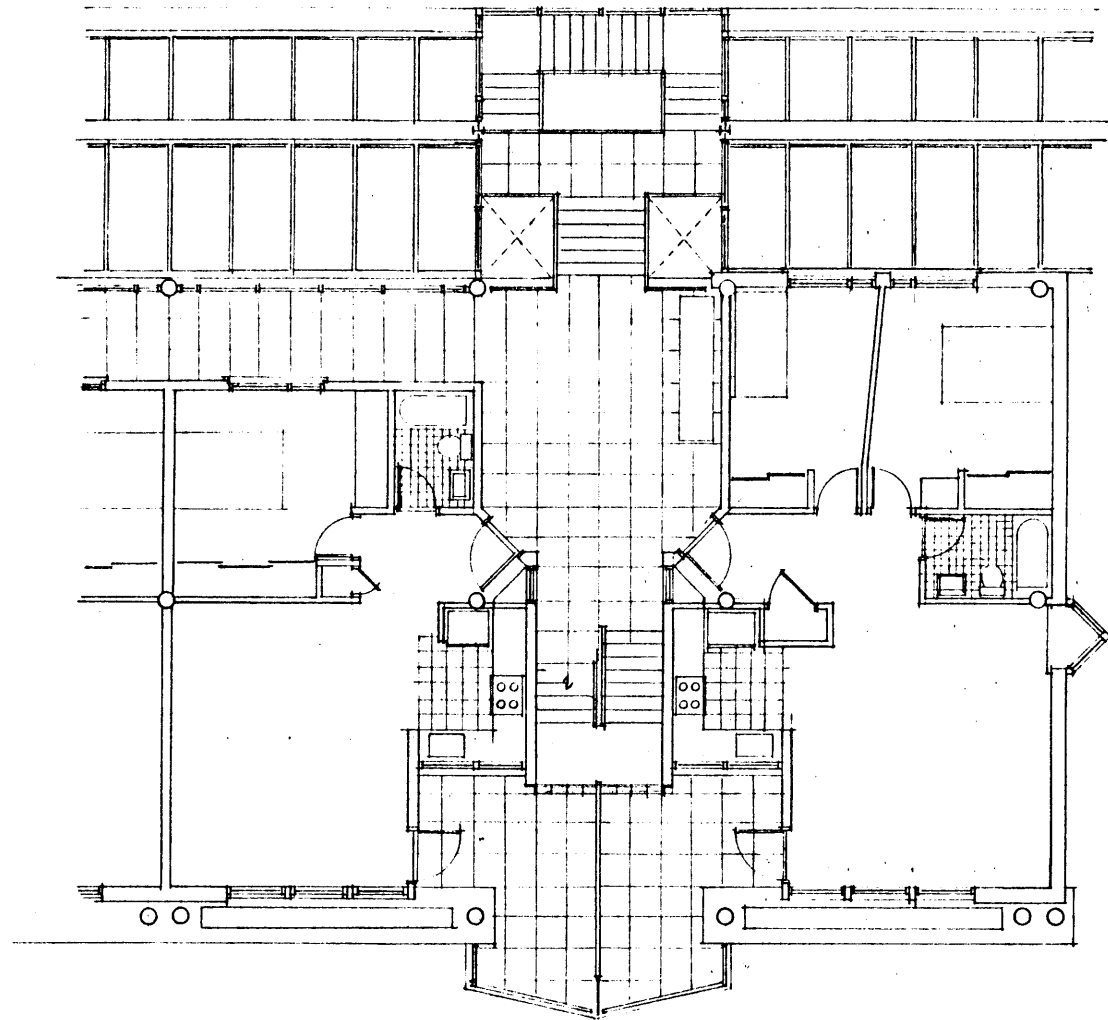11. Lobby for Artists' Studios
12. Artists' Studio
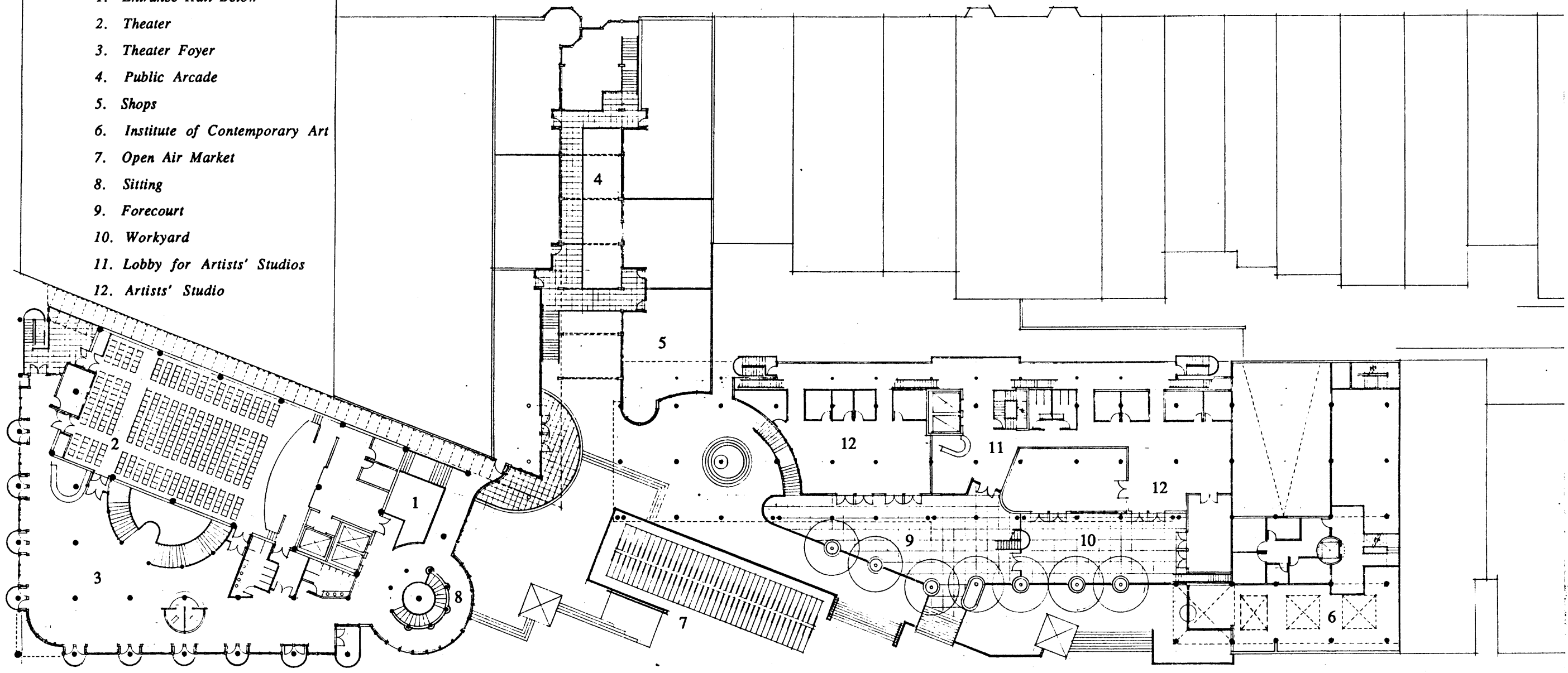
FIRST FLOOR PLAN

1. Entrance Hall
2. Cafe
3. Restaurant
4. Public Arcade
5. Shops
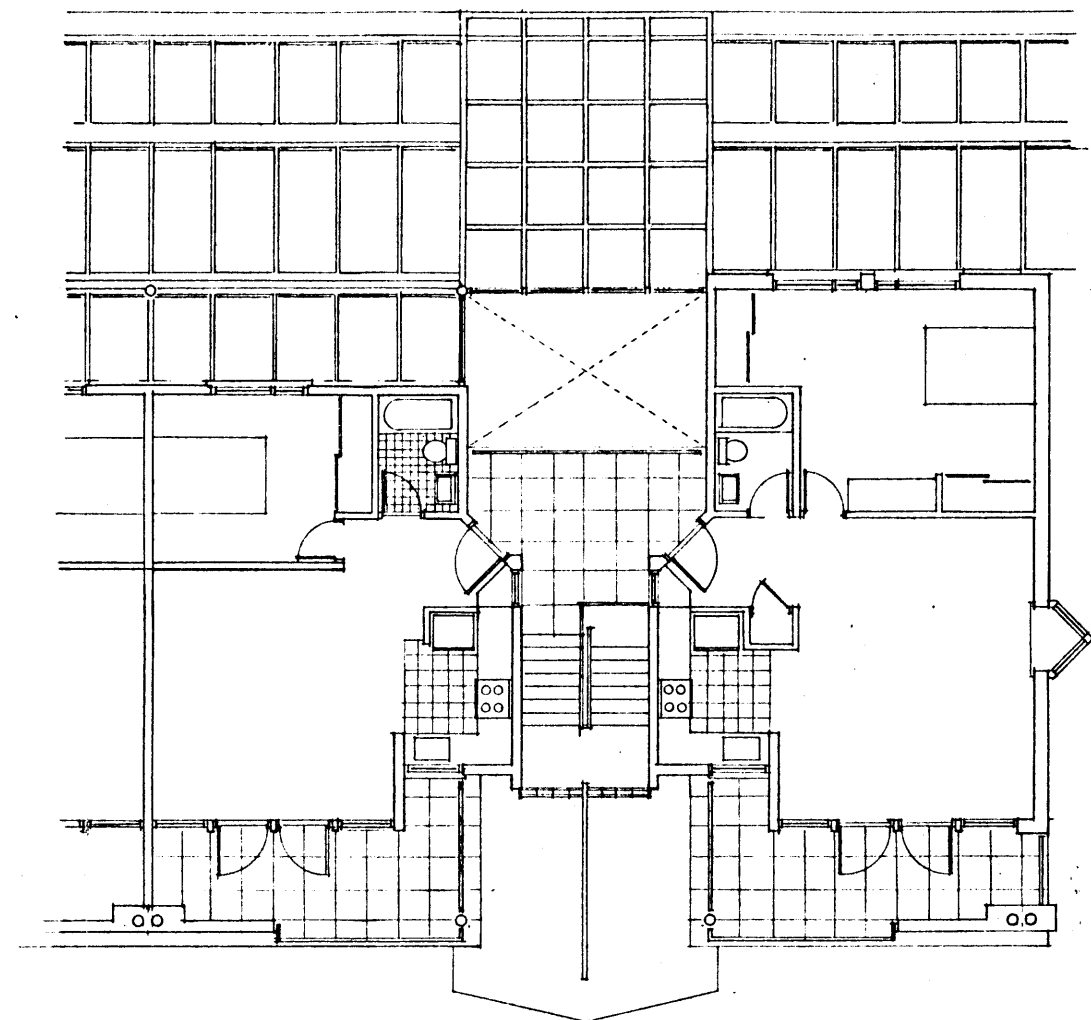6. Institute of Contemporary Art
7. Open Air Market
8. Entrance to Subway

GROUND FLOOR PLAN

0 5 10 20

81
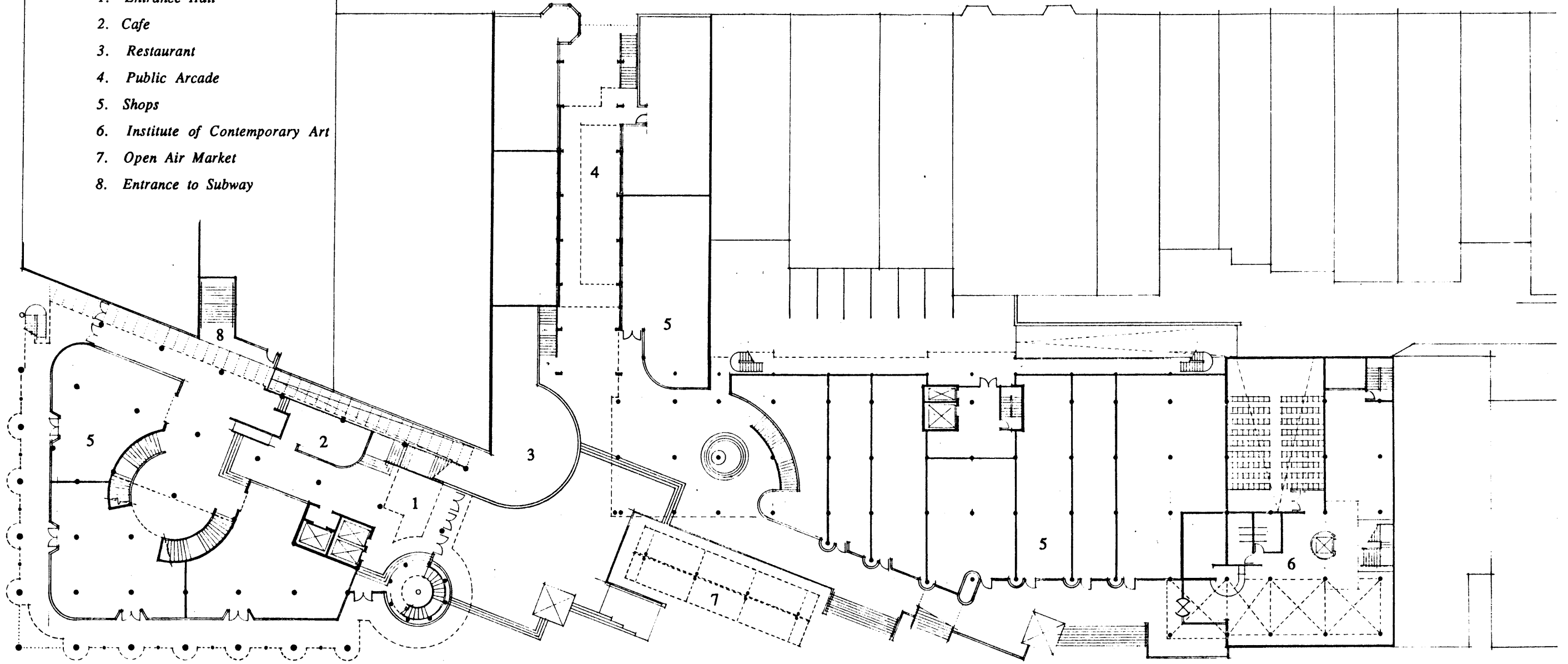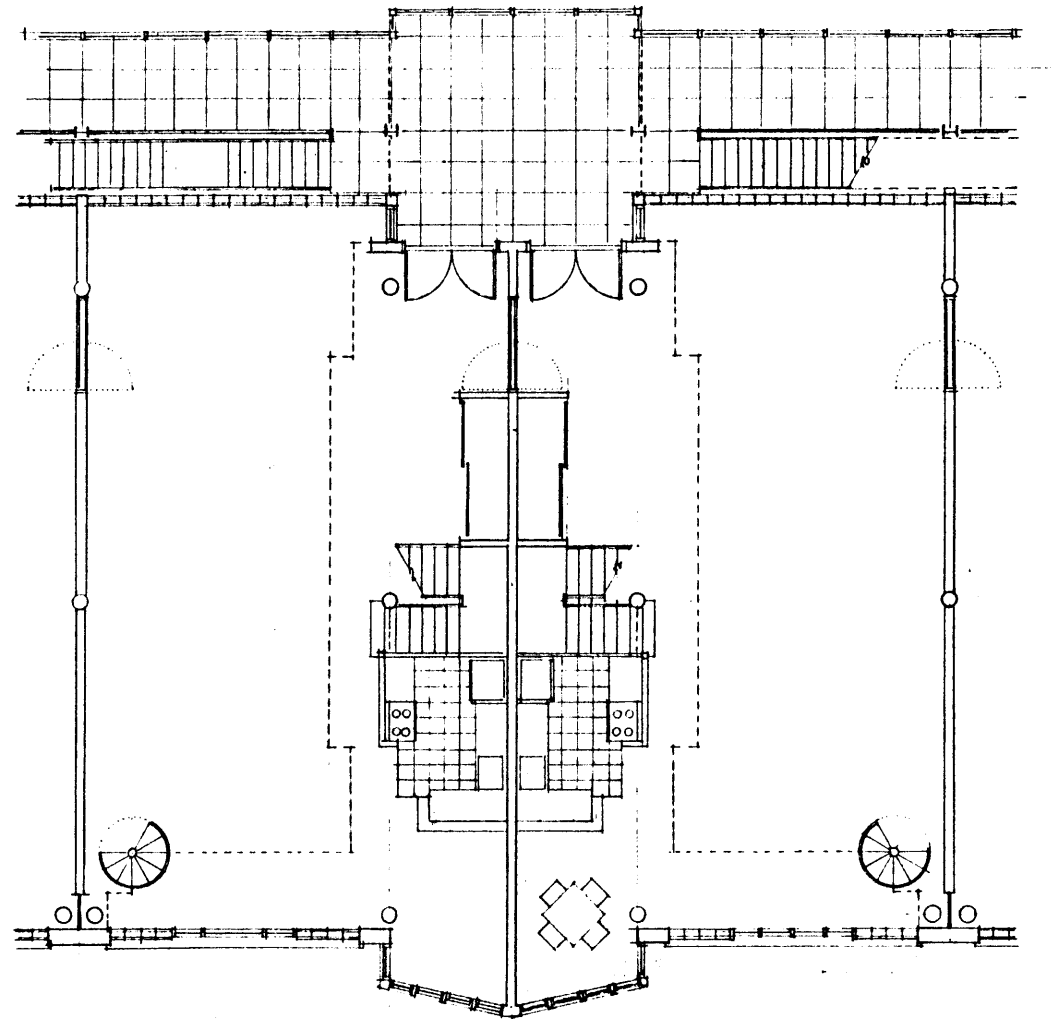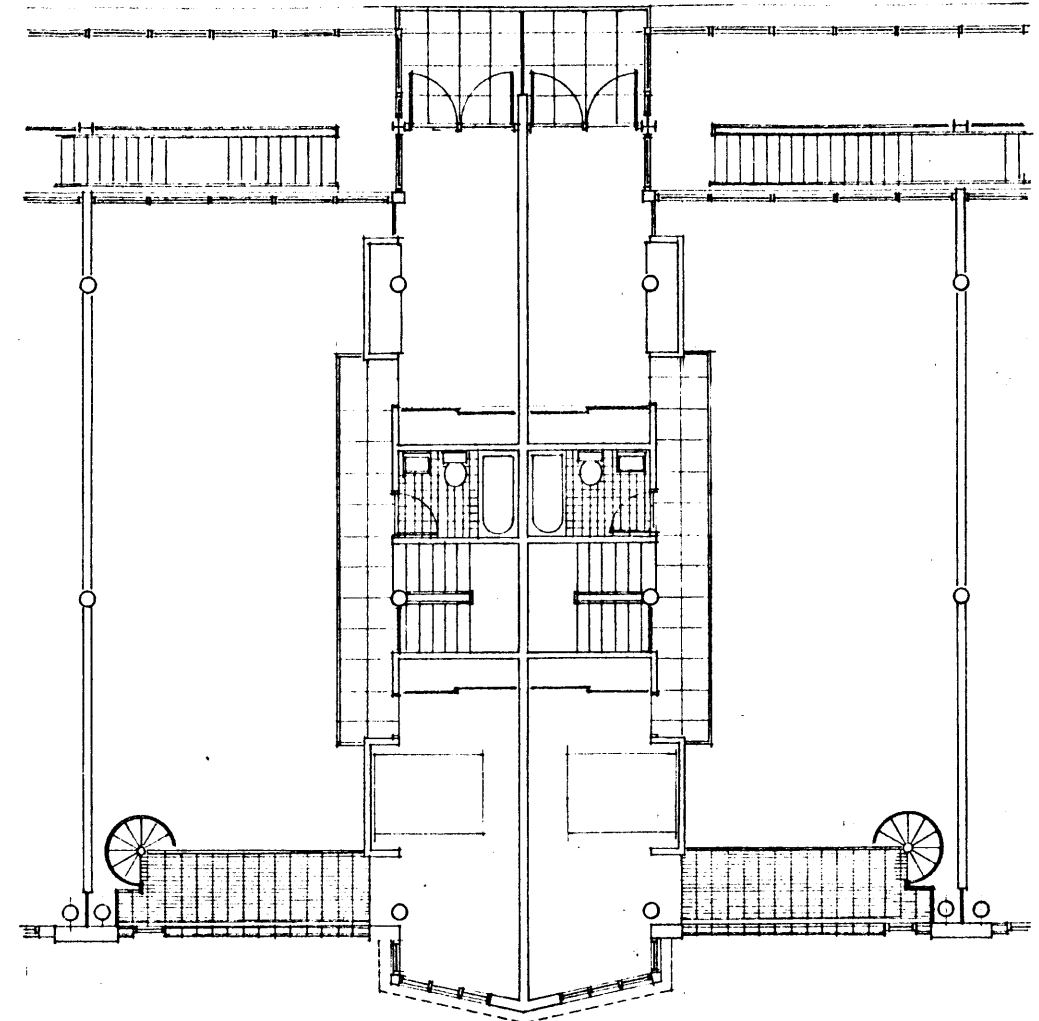
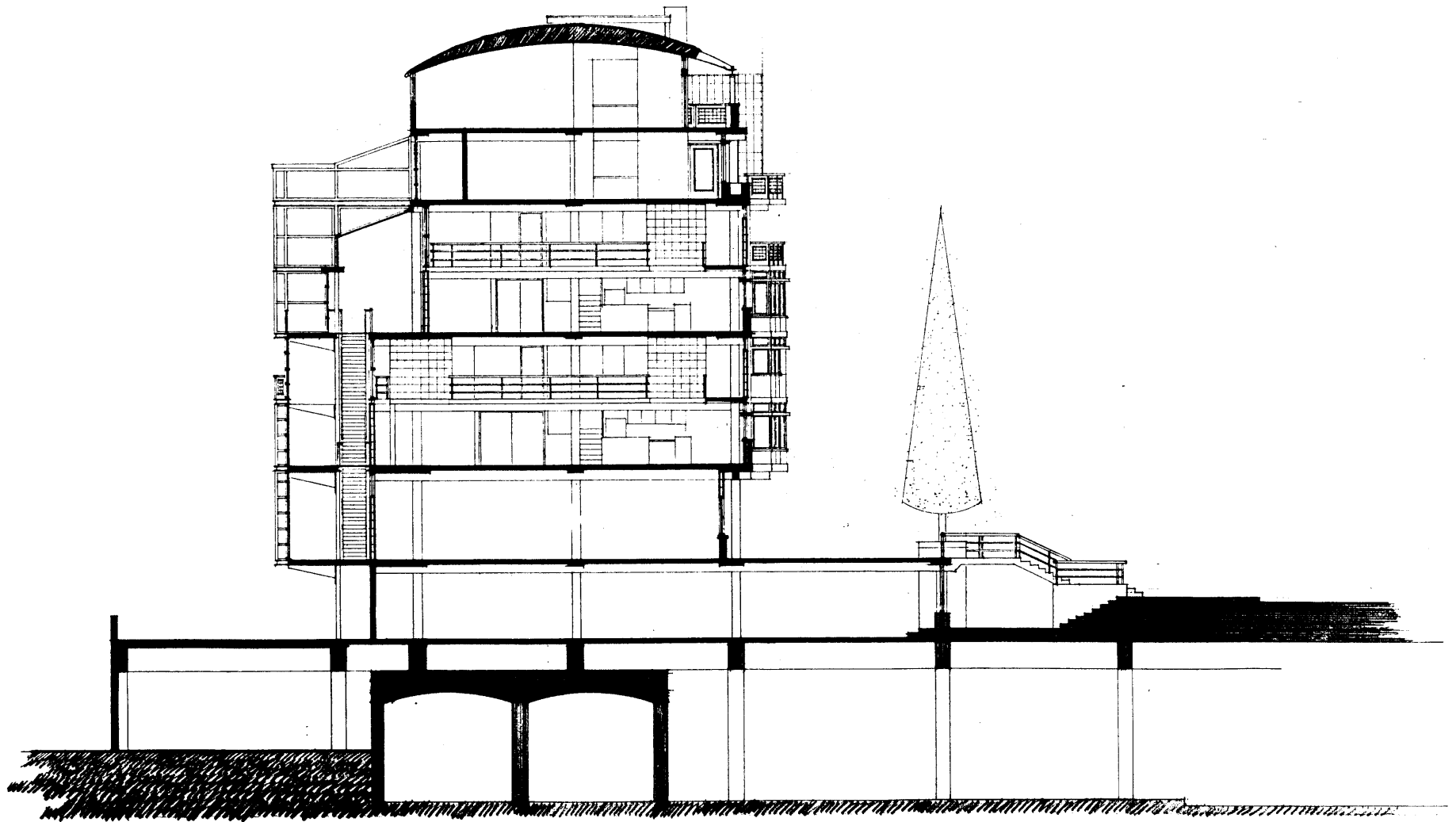ARTISTS' APARTMENTS - SIXTH FLOOR

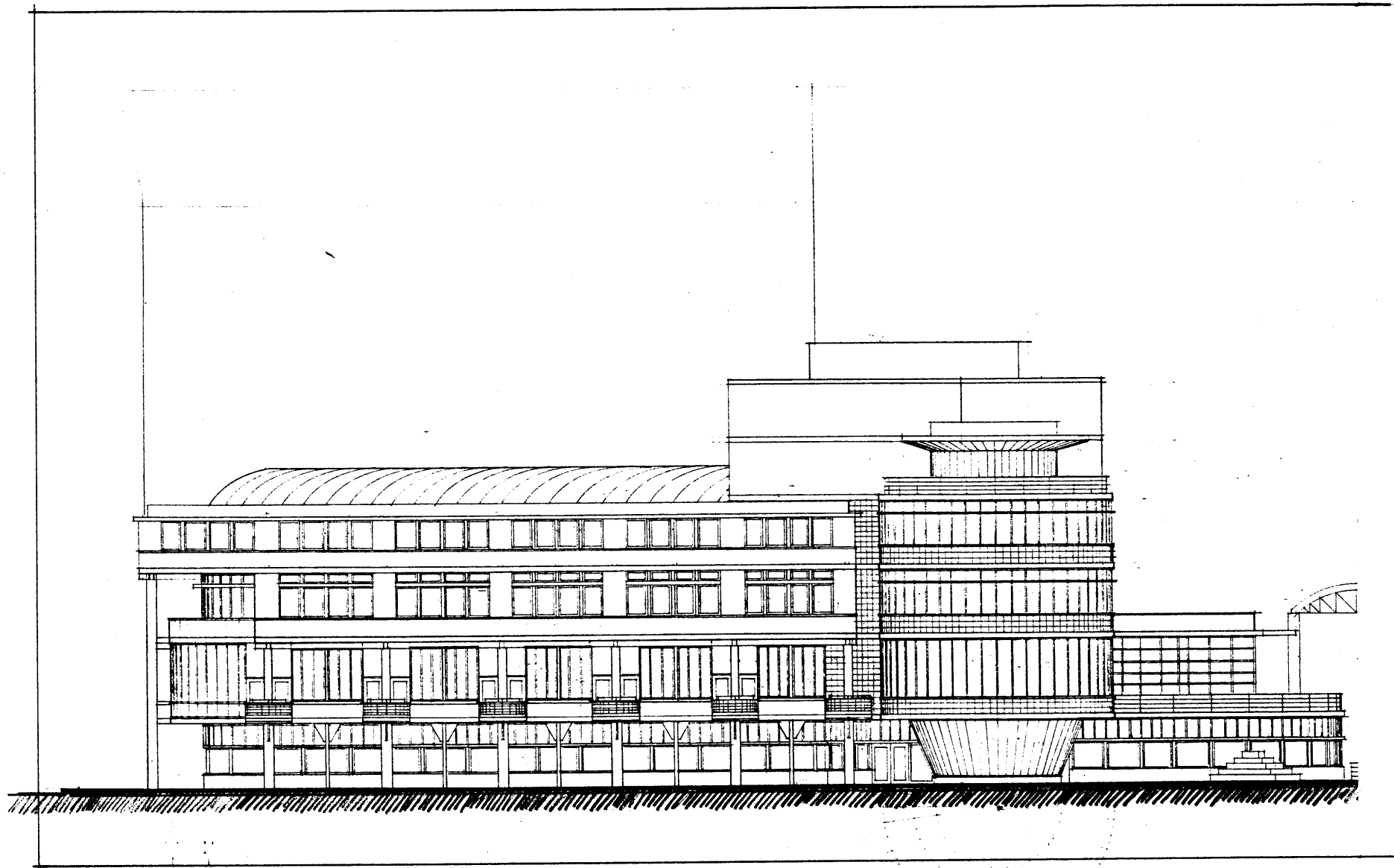ARTISTS' APARTMENTS - SEVENTH FLOOR

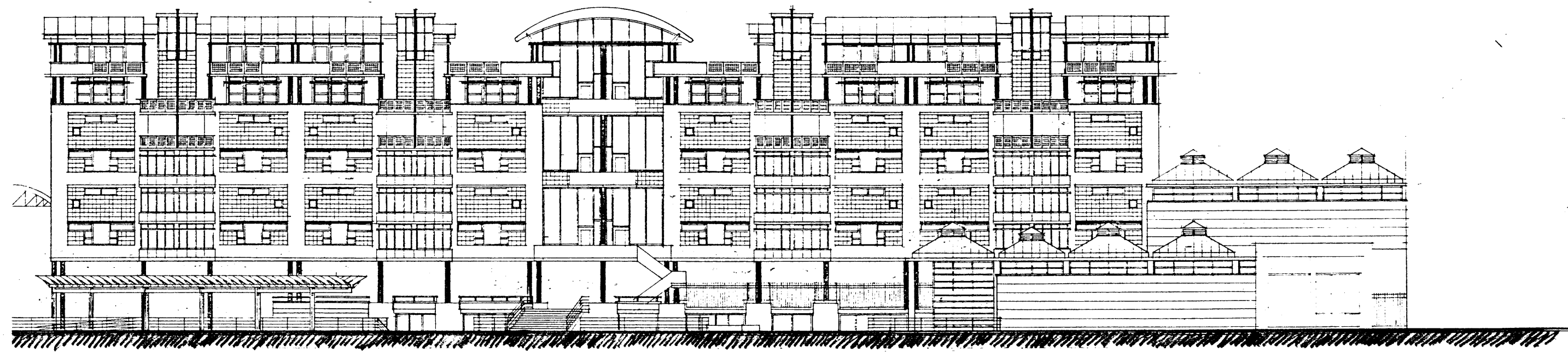PLAN OF ARTISTS' STUDIO

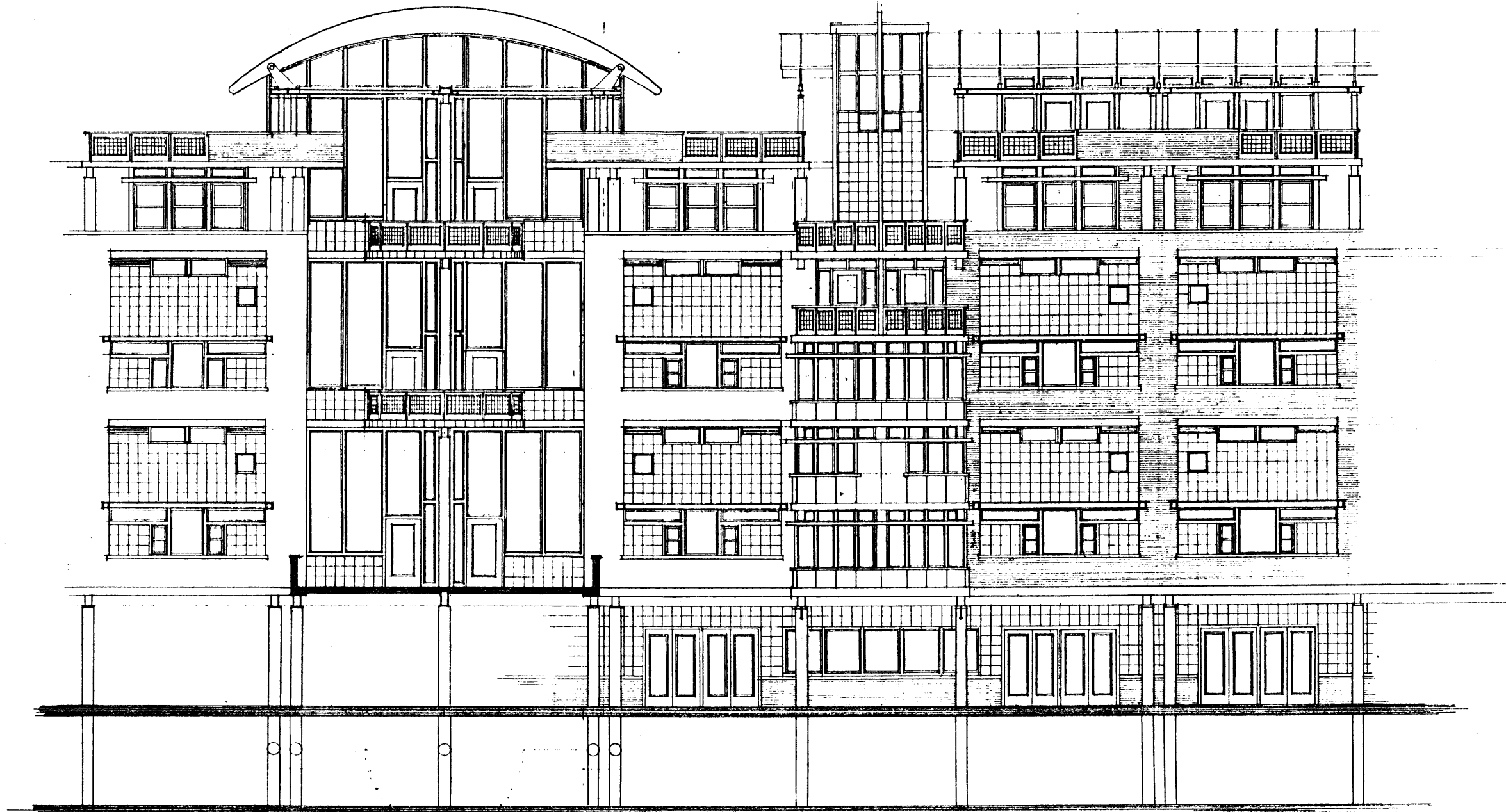MEZZININE OF ARTISTS' STUDIO

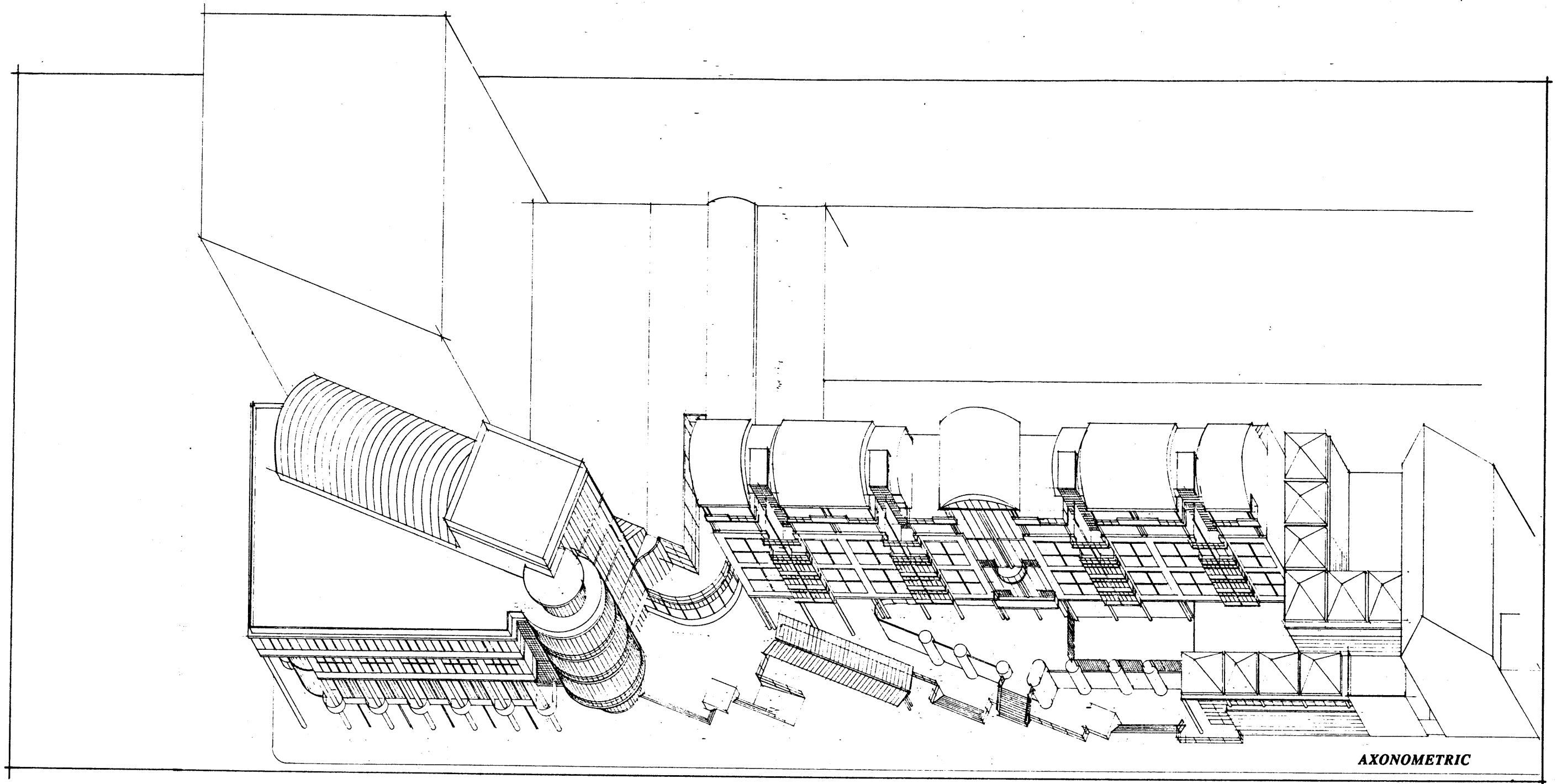*CROSS SECTION THROUGH ARTIST'S STUDIOS*

BOYLSTON STREET ELEVATION

ENLARGED ELEVATION

AXONOMETRIC

PLACE

'Place' is defined as the collective expression of those cultural, historical, economic, geographical and social values that are made manifest in the physical form of any given site. The connection between form and space works to define a synthetic understanding of the numerous variables that together express the sense of place within a given context. This synthetic understanding is the result of the value attached to things within the transformation of culture (history). All decisions are laden with value. We observe and participate in this world by the identification of personal images and references, which have some meaning or value for each of us within a given setting.

Each space has its own distinct character defined by its dimensions, proportions, definitions, boundaries, by its geographic orientation - its relation to the whole, by its mix of use and by the quality that is attached to its form, relation, and function in a given time.

Capitoline Hill, Rome.

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"Architecture is the manifestation in form on the order of our experience. It is a model of our consciousness, the fitting of ourselves between the earth and the sky, the patterns in which we relate one to another, and the physical presence of our society. The architecture of each culture is a model of that culture's world, not of the world's shape, but of its underlying form. We find in architecture a model of the underlying principles that govern the world, the forces that give it shape and the space and time for its action."

-Louis I. Kahn

CONCLUSION

The intent here was not to produce a comprehensive solution to a specific design problem, but to begin to establish a working dialogue with the world and my own experiences within it. For me, it was a matter of getting back to basics, to begin with the simplest recognizable elements and their attributes. Hopefully, by returning to simple recognition, I may be able to continue to begin each design exploration without preconception. In this way each new design should have the capacity to be a fresh start - a new beginning. Here, also, is the possibility for a clearer understanding of the relationship between knowledge and intuition, or the objective and subjective aspects of design. The line between inspiration and imitation is very thin, indeed. I feel that this thesis has prompted me to become more structured and objective in my approach to design. In addition, I hope it indicates an increasing commitment toward improving the conditions of our environment and our relationship to it.

Much of what is found here could (and should) be contested. Nevertheless, I hope it is taken more as an outline or framework from which to advance, test, and confront issues of observation and design. This thesis is not an end, but a beginning, or many beginnings. It is not necessarily methodical in its approach, it is more interpretive. Somewhere between the lines are the seeds and the fulfillment of a deeper personal understanding of this world.

Beginning is my strong point, but resolution is something else. This document can attest to that.

"Through experience gained and translated into work, the student demonstrates the progress of his dialogue with the object. His growth in the vision and contemplation of nature enables him to rise towards the metaphysical view of the world and to form free abstract structures which surpass schematic intention and achieve a new naturalness then he creates a work or participates in the creation of works that are the image of Nature and Wisdom. "
-Paul Klee

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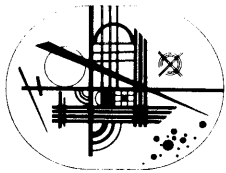   Theater.

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