

Peripheral Meanings.  
Constructing a Celebration of  
the Jamaica Plain Lantern Festival

by  
Dejan Miovic-Hillel

BA in Economics, U.C. Berkeley 1990

Submitted to the Department of Architecture  
in Partial Fulfillment of the Requirements for the Degree of  
Master of Architecture  
at the Massachusetts Institute of Technology, February 2000

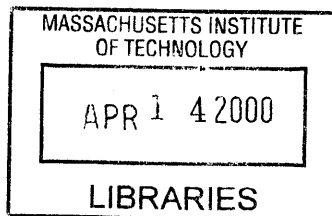
Signature of Author  
Dejan Miovic-Hillel, Department of Architecture

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to Nancy

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# A B S T R A C T

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In order to construct meaning of the world around us, we each internalize and react to a peripheral consciousness that we construct with inputs from our senses along with beliefs and values that we maintain. And so I have constructed an understanding of Jamaica Plain, the place where I live, as many things. My understanding encompasses the built place, the green spaces, the pond, the seasons, my own social relations, time, and so on. Jamaica Pond is somehow always central to my mental construction of this place and the annual Jamaica Plain Lantern Festival is a ritual that to me represents a rich celebration of community, life, place, time...

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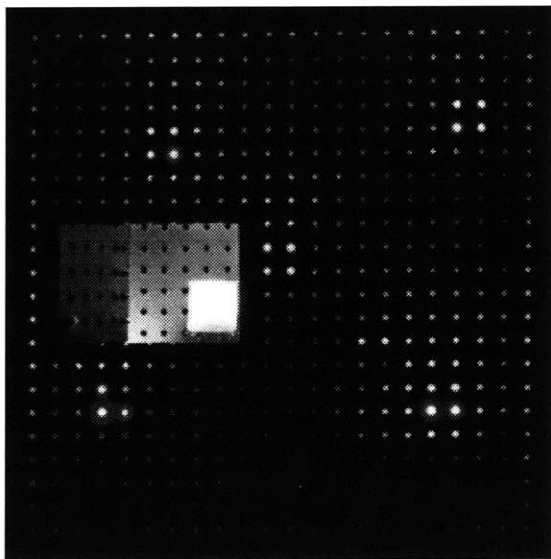
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My thesis explores this notion of the construction of meaning via a proposed architectural intervention that involves the cross-programming of a park, a public tower, an after-school art center (a home for the lantern parade), and a daycare center – all on a pivotal site at the intersection of Centre and Pond Streets. Centre Street is the ‘Main Street’ of Jamaica Plain. Pond Street is two blocks long and it connects between Centre Street and the formal entry to Jamaica Pond. Centre Street is a long street that winds through Jamaica Plain (also JP). Along it one finds two main areas of concentrated business activity with a mix of residential, school, non-‘storefront’ commercial, and parking sited in between. I am proposing that a site at the intersection of Pond and Centre Streets would allow for the marking of entry onto Centre Street and thereby define a new entry into Jamaica Plain.

In my work, I have attempted to address the above programmatic underpinnings through urbanistic and architectural solutions that maintain complex relationships without the loss of legibility. And there is my hope of creating an architecture that both physically and psychically participates in the ritual of the Jamaica Plain Lantern Festival.

Thesis Supervisor: Ann Pendleton-Jullian  
Title: Associate Professor of Architecture

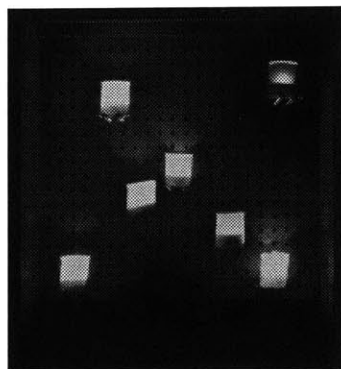
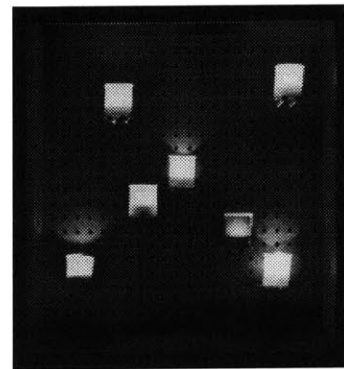
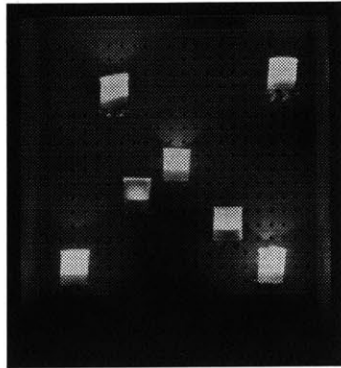






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Top  
**Images 1**  
View of early  
lantern model

Center  
**Image 2**  
same

Bottom  
**Image 3**  
same



# THE LANTERN P A R A D E

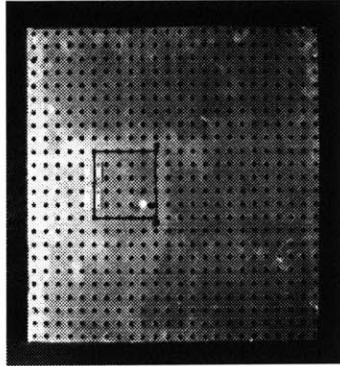
## PROJECT ORIGINS

I first met Femke during a visit to Spontaneous Celebrations, a local community arts organization that I had heard about from a friend who lives here in Jamaica Plain. I was interested in developing a design program that involved a children's art/craft component and had been told that Spontaneous Celebrations was very active both in providing a place for children to make art and finding a forum within the community to share their creations.

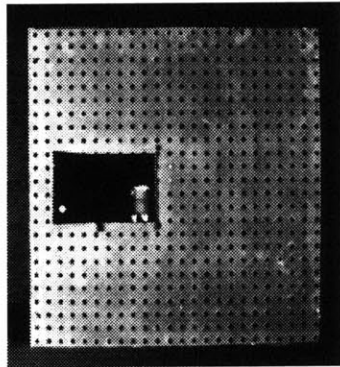
I turned up Danforth Street and was looking for what had been described to me as 'a sort of church-like building'. Danforth is a little side street close to the Stony Brook T station. Indeed there stood a church-like building that looked a little rough around the edges. The building was on the left side of the street and seemed quite prominent as the hill swept up to the left with the building perched above the street level. The tall gable facing the street reinforced this feeling.

I parked and went up the steep front stairs wondering if I was in the right place. Because this building was in an otherwise completely residential neighborhood it felt like I was entering a small community church and suddenly I felt like an outsider. The front door was open and I walked in. Staircases leading

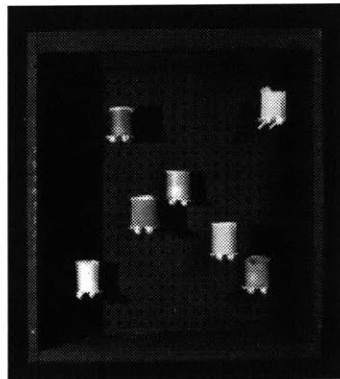
Top  
**Image 4**  
closed



Center  
**Image 5**  
open



Bottom  
**Image 6**



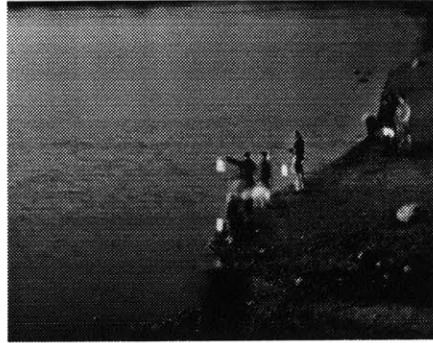
upstairs flanked the entry but I could not see beyond the first landing. In front of me there was a small entry hall and beyond I could see a large room with a low ceiling – at least it seemed low as I was expecting the building to be more church-like with one large central hall. There were some children in the room ahead and I announced myself by calling out hello. I did not know who I was looking for exactly. As I walked into the room ahead I was met by a woman who introduced herself with a hello. We exchanged names and I learned that she was Femke Rosenbaum.

I told her that I was working on an architecture master's thesis project at M.I.T. I shared some of my ideas about my thesis goals with Femke and told her of my interest in local children's art production. And I told her that I had heard a little bit about Spontaneous Celebrations and that I wanted to learn more.

At first I did not know the nature of her involvement with this arts center but as we continued to talk it became clear that in fact she was the founder of this organization. She was very engaged and open and said that she would be happy to tell me about what Spontaneous Celebrations is and what it does. As we spoke she gestured to go upstairs and after winding up two flights we arrived at a large room (probably 20ft. wide by 30ft.

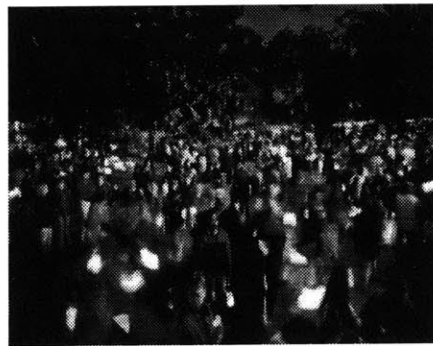
Top

**Image 7**  
The lantern parade  
at dusk



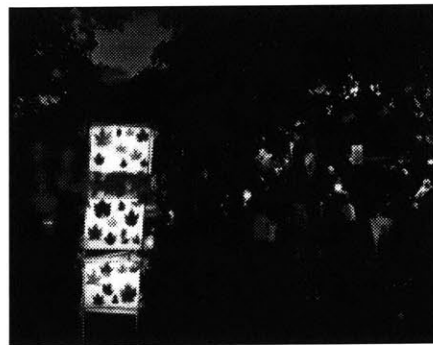
Center

**Image 8**  
By the boathouse



Bottom

**Image 9**  
Lantern by entry  
to park



long) with a stage at the far end. The room had a tall ceiling and reminded me of a small auditorium from grade school. There were huge murals on white craft paper decorating the walls and ceiling that clearly were the work/play of children.

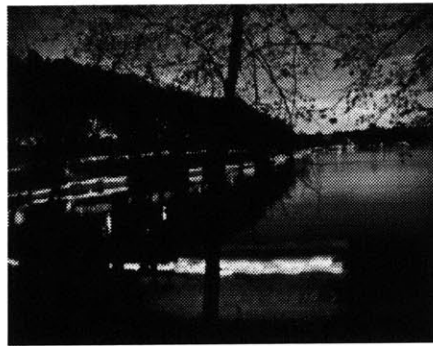
I learned that Spontaneous Celebrations acted as a non-profit after school arts program and that they collaborated with local schools and other non-profits such as the YMCA to bring children to the center to participate in their art programs. While there, children work on various art projects, often with a theme related to some event or show that could involve the larger community.

I asked about the lanterns that I saw around me and she told me that children had made and were making these in preparation for the annual Lantern Parade. Femke had been the original organizer of the “Wake Up The Earth Festival” started some 20+ years ago to “commemorate a victory by local activists who in the late 1970s stopped a proposed six-lane highway from being built”. Several years later this evolved into two events. Wake Up The Earth Festival was in the summer and

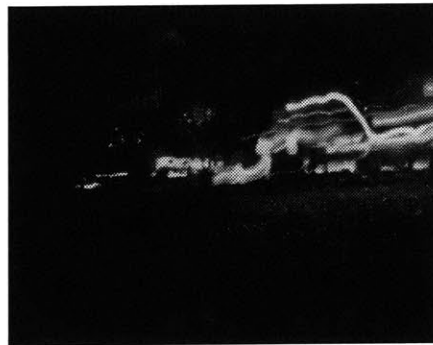
Top  
**Image 10**  
People on  
the path



Center  
**Image 11**  
Lanterns



Bottom  
**Image 12**  
same

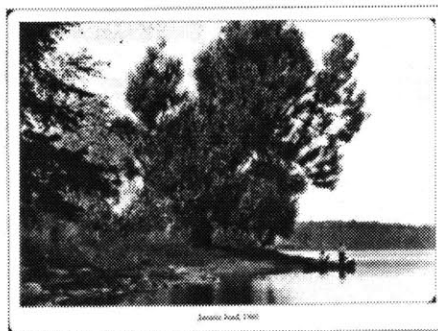


coincided with May Day, a day with great international significance to the labor movement and the Lantern Parade was in the fall – Sunday October 24th this year.

I had known about the Lantern Parade but had not known about its origins. As she told me, there was a tenuous link to our celebration of Halloween as a holiday that engages the imagination of children and adults alike and seems to mark the changing seasons as well. She spoke of harvest festivals and told of similar Scandinavian rituals. She described the carrying of lanterns to ward off evil spirits. This years event was coming in just two weeks and she was staying busy signing up neighborhood residents to host lantern making workshops.

#### THE PARADE

The Lantern Parade was to begin at 6pm and people were to gather at the boathouse that marks the terminus of Pond Street at Jamaica Pond. It was a brisk fall night and as I walked down Pond Street there was a steady stream of



Top  
**Image 13**  
Winslow Homer engraving  
of skaters on Jamaica Pond

Center  
**Image 14**  
View of pond at  
Pond Street  
before construction  
of parkways

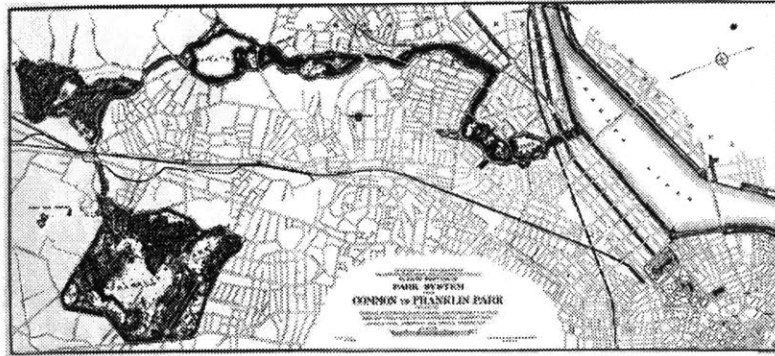
Bottom  
**Image 15**  
The pond circa 1900



people walking towards the park. It seemed that the whole community was there. The children were all dressed in Halloween outfits. And there were lanterns – so many lanterns.

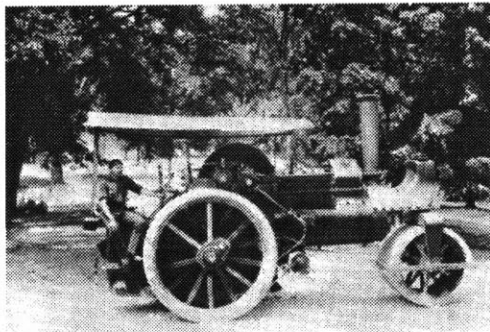
Dusk was falling and as I neared the entry to the pond I could hear the festivities. On the open-air upper deck of the boat-house was a band playing live salsa music with a huge crowd of people bustling around. There was no formal beginning but as darkness fell people began clockwise around the pond. I stayed for a few minutes listening to music and could see a necklace of lights strung around the pond becoming brighter and brighter with the coming darkness. The lights glimmered on the pond and flickered as people walking in the distance passed by trees that momentarily obscured the light.

I turned back from the water and saw the crowd in a darkness punctured by hundreds of lanterns. I began walking on the path around the pond filing alongside children and adults and baby-strollers. Everyone had a lantern and I listened focusing alternately on the murmur of people ahead, the clear conversations of those just beside me, the wind interacting with the trees, and the increasingly distant sound of the salsa music floating across the water. Then I would listen to and watch the water.



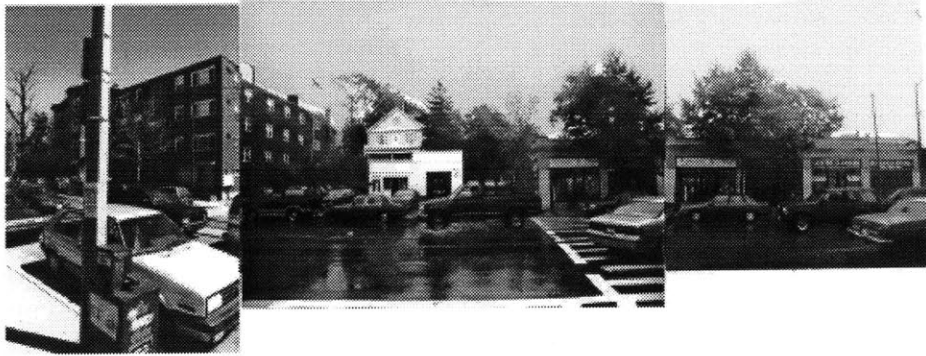
Top  
**Image 16**  
Drawing of Emerald Necklace  
Olmsted

Bottom  
**Image 17**  
Early steamroller  
used in construction  
of parkways



As I rounded the pond I felt a sense of common understanding and experience with all that had come to this parade. Yes we were all just individuals in our own worlds. But had we not all together experienced the mesmerizing lights, the sounds, the smell of fall, and some perhaps intangible sense of community that derives from common experience? I felt as if we had all participated in a ritual that embodied connection at a very basic human level and by association in community terms.

I went home to sleep and thought about the Lantern Parade and how it could be a vehicle for my continued exploration of peripheral consciousness and constructed meanings.



Top  
**Image 18**  
View of site

Center  
**Image 19**  
Pond entry  
at boathouse

Bottom  
**Image 20**  
Pond and  
Centre Street.  
Site marked  
in red



# S I T E

## SOME THOUGHTS

I was interested in a corner lot site on Centre Street across from the terminus of Pond Street (map page 26). It seemed to me that this place could more strongly mark an entry into JP and help to give more definition to this area of activity along the linear pull of Centre Street. From Pond Street two blocks to the right was one 'center of town' with the other center to the left about one half-mile down Centre Street. At this intersection sits a cluster of small storefront businesses. Some are quite successful but overall one has the sense that the forces of economic growth so evident at the 'centers of town' have not quite reached this semi-node of activity. Nonetheless, I return home everyday passing through this intersection and thinking that I have now entered JP and gotten onto 'the strip'.

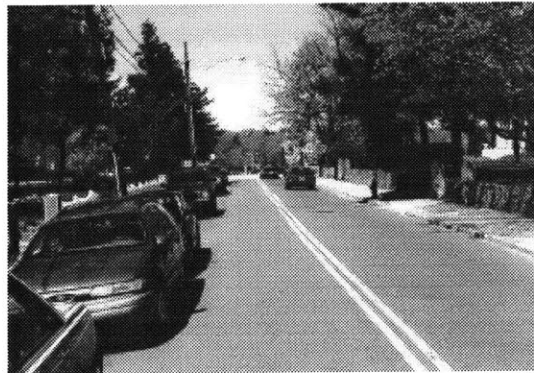
Top  
**Image 21**  
View South along  
Centre Street



Center  
**Image 22**  
View of site from  
Pond Street



Bottom  
**Image 23**  
View of pond from  
Pond Street



In terms of an urban proposition this site was pivotal. I wanted to develop a place for various forms of local civic life that could anchor this cluster of businesses and mark a formal town entry while simultaneously addressing the challenge of relating to the increasingly fragmented street front condition that occurs as one moves away from the town centers.

Physically this site is also distinctive. Centre Street runs more or less North/South with Pond Street entering from the West. The approach along Pond Street is quite flat as is Centre Street in both directions. But immediately behind the site rises a small hill that runs up and to the North.

The lot in front of this hill seems like a strange gash in the streetfront. Sitting on this lot is a small auto repair shop in



**Image 24**

View of Pond and Jamaica Plain.

Pond Street and the project site are marked in bright yellow.

The parkway runs North/South and is marked in yellow.

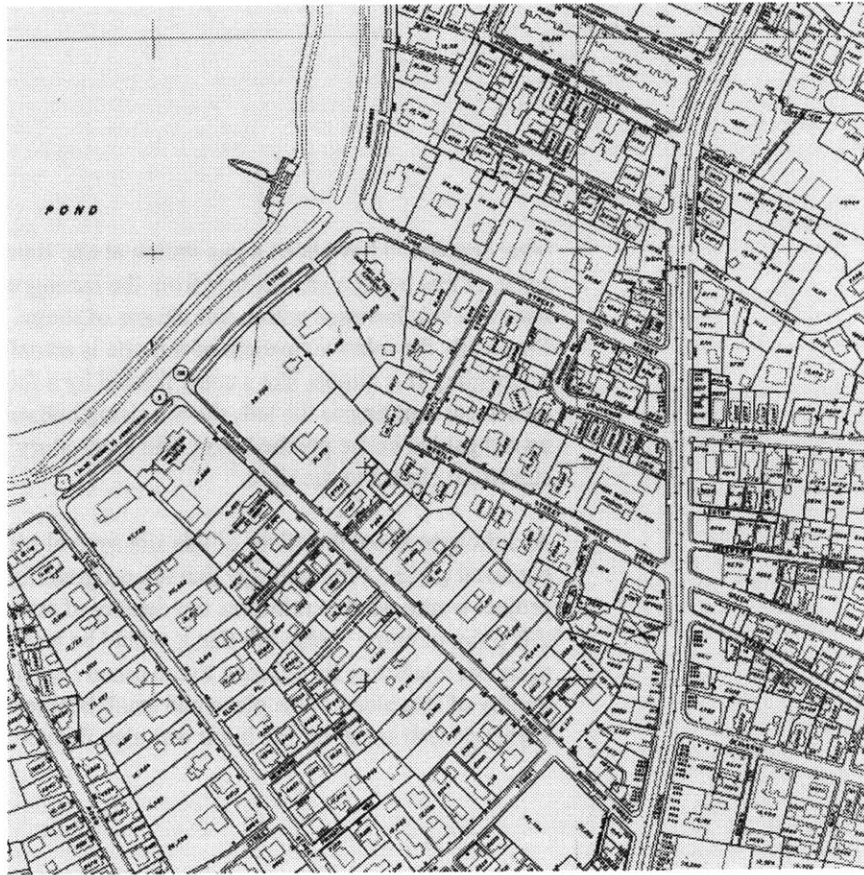
Centre Street runs North/South and is marked in red.

The Orange T line is marked in orange with stations in blue.



what appears to have been a gas station at one time. The sense of this being a gash comes from the incongruent nature of this business within this cluster of shops. Physically the relative openness of this site is actually quite interesting. It is almost like a court framed by a four story apartment building to the left, the hill rising behind with an old gabled house perched atop, and a one story storefront cluster to the right.

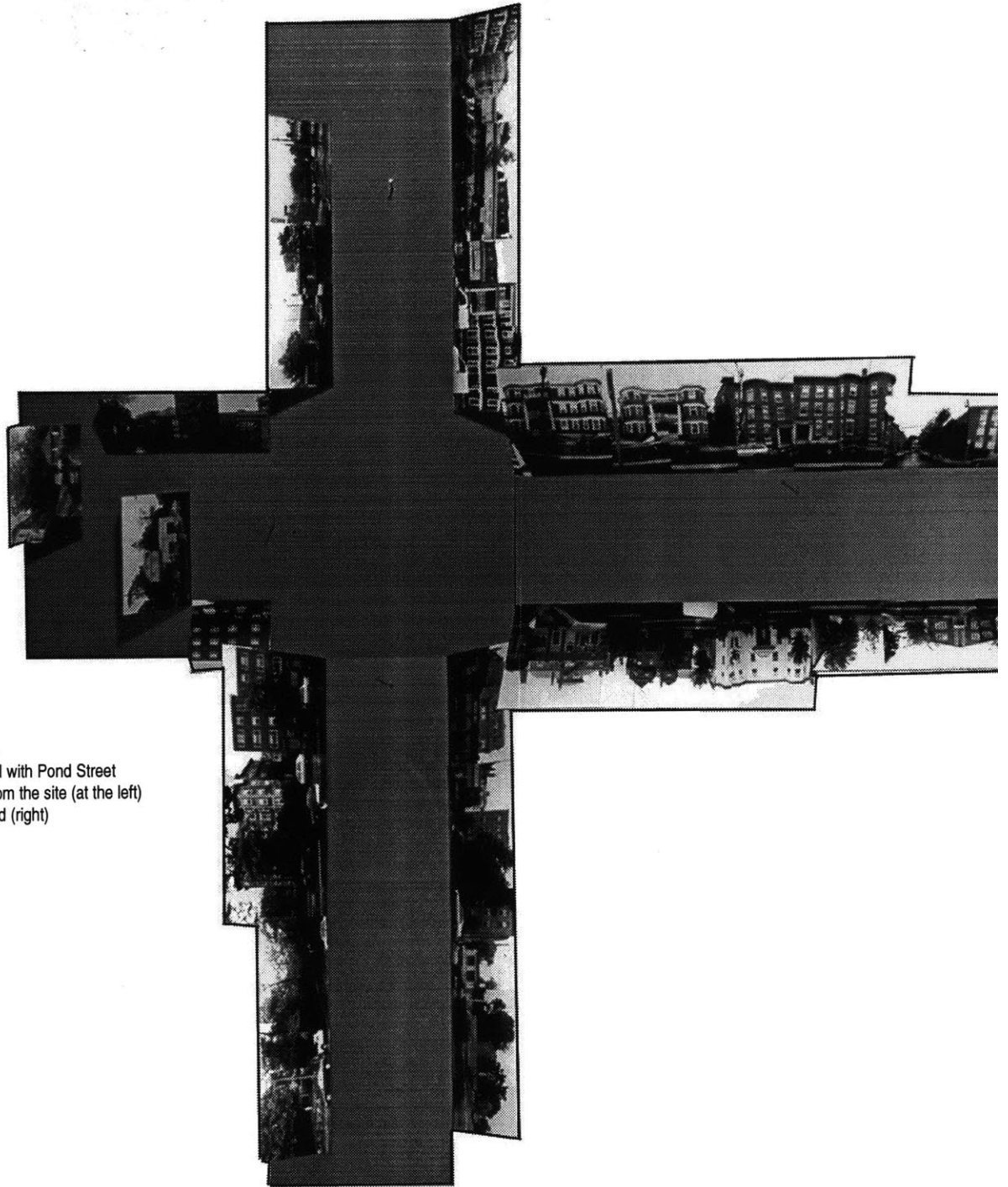
As I thought about the allure of this site several ideas occurred to me. I felt strongly that the program for my project would need to reinforce the density of activity at this point of entry. I also felt that it would be a challenge to devise a strategy for relating to the urban / semi-urban quality of this place. This place had small businesses that attract pedestrian street life but it was also flanked by gas



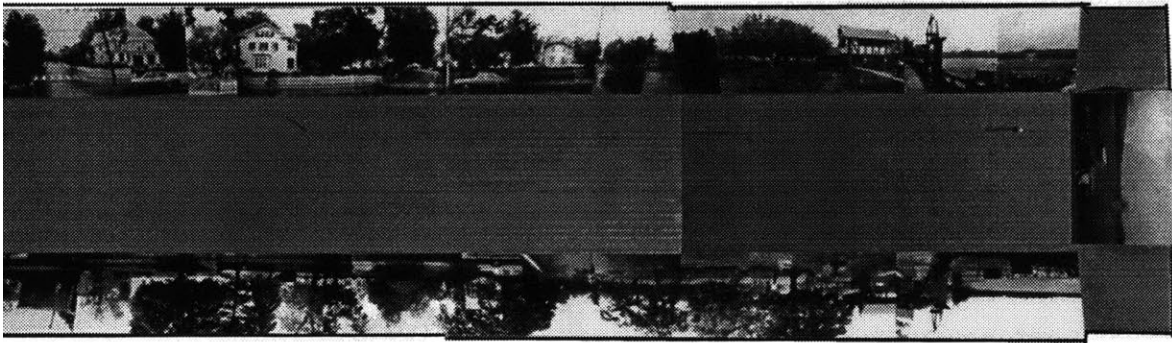
**Image 25**  
City of Boston plot map of Centre and Pond Streets.  
Site marked in red.

stations, apartments, and single family homes that had been converted and now housed lawyers and accountants. Any successful project, it seemed, would have to speak as easily to this fragmentation as it did to helping to concentrate activity.

And finally it seemed that this seemingly empty lot where the auto repair shop sits should probably remain 'empty'. The hill rising behind was such a beautiful visual terminus and the missing street fabric seemed an appropriate gesture of marking the entry of Pond Street. It occurred to me that this open space should be a park. After all a small park would make this a place to stop and inhabit.



**Image 26**  
Site model with Pond Street  
running from the site (at the left)  
to the pond (right)





**Image 27**  
Site model of  
Pond and Centre Streets  
with early tower  
scheme shown

In a way I thought of this park as potentially redefining the relationship of Centre Street to the pond. The Pond Street entry to the pond is classically formal and is marked by two symmetrically sited park buildings with a public water fountain axially at the center. One building houses a small office and is called the boathouse and the other houses a ranger station and has an open air covered deck above. Pond Street marks the entry to the pond, a place with large open green spaces. Traveling away from the pond down Pond Street one first passes several large mansions. Further along the houses get progressively smaller and are built more densely. There is a small housing project for the elderly to the left and by the intersection of Centre Street there are apartment buildings on both sides. If marked by a small park this intersection with its relative density could be read as an urban analogue to Olmsted's park. I decided that this would be the site for my project.

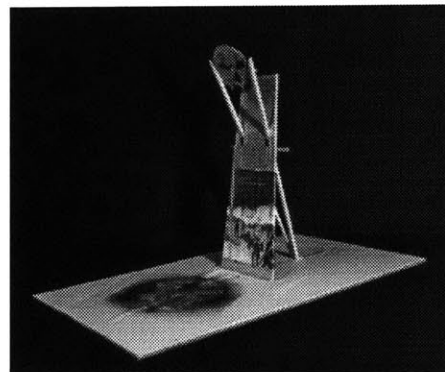


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Top  
**Image 28**  
View of early study of cycles

32

Bottom  
**Image 29**  
Sundial study



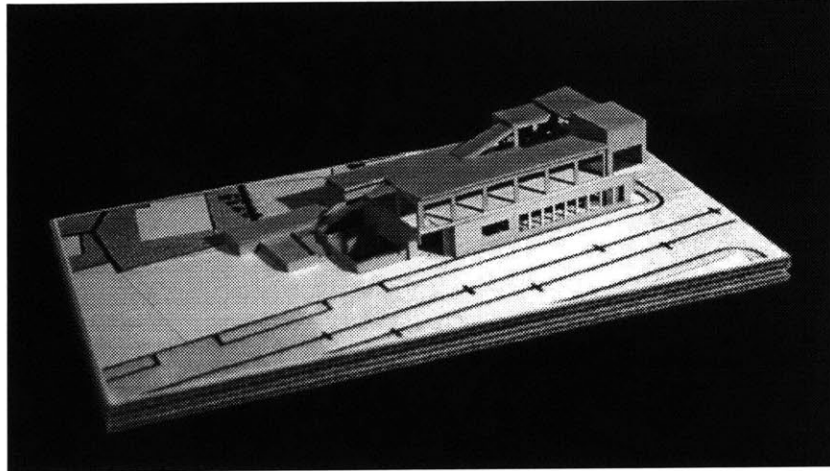


# DRAWINGS & MODELS P R O C E S S

## CONSTRUCTED MEANINGS

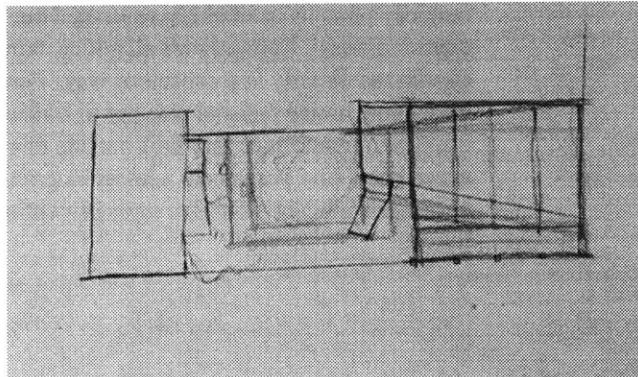
At the outset of this project I was searching for a vehicle for the exploration of my ideas about peripheral consciousness and the construction of meaning. My contention was that we all construct meaning about our lives and the world we inhabit by accessing data that we have catalogued in the course of living.

Some of this so-called data we have actively or directly processed or thought about. However, perhaps the vast majority remains in what I have termed our 'peripheral consciousness'. Certainly we all notice extreme events and conditions directly in a conscious way. For instance one would very likely notice unusual weather or traffic patterns or any event or circumstance that falls outside of ones regular daily experience. And perhaps to a lesser extent the usual also becomes visible or frontal to ones perception.



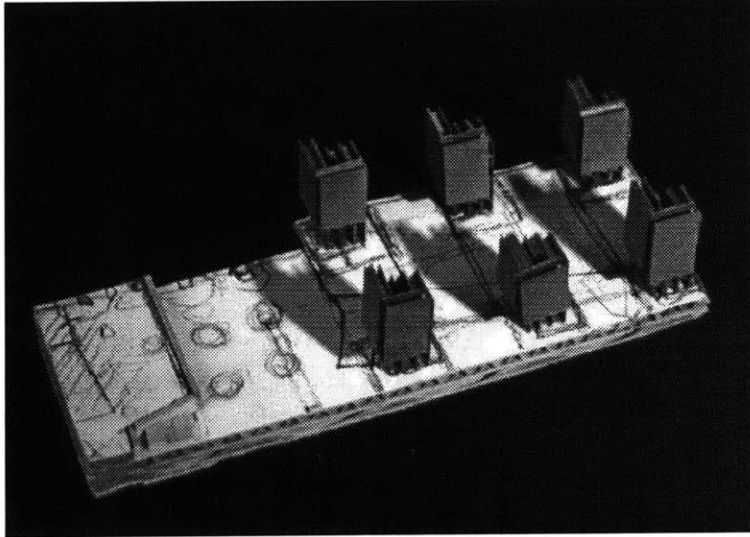
Top  
**Image 30**  
Early study  
alternate scheme

Bottom  
**Image 31**  
Drawing of same



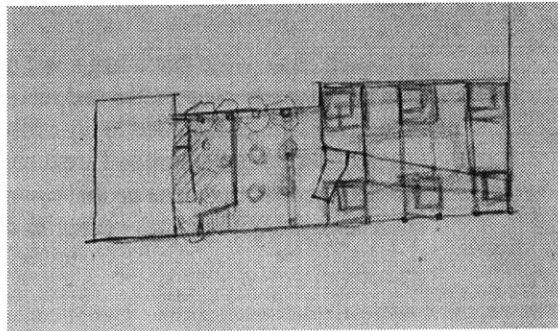
But what do we do with less extreme data such as slow changes in seasonal weather or the gradual change in the length of days? I would argue that often we do not actively or directly take note of such gradual changes or typical events or circumstances. This is not to say that the gradual and typical have been lost. I think we can all remember noting one moment that winter has arrived: noticing colder drier weather or a changing angle of sun and quality of light. I think that we can all remember a time when we were walking down the street daydreaming and making associations triggered by the weather, our physical surroundings, life circumstances, memories, etc. In other words, I believe that we construct some part of our consciousness with data that has been quietly filed away.

It seemed clear to me that a large part of my own consciousness is constantly constructed and reconstructed in Jamaica Plain where I live. Included in my evolving construction of meanings in my neighborhood are thoughts about the diverse group of people that make up this community, physical characteristics of the place, memories of events, patterns of



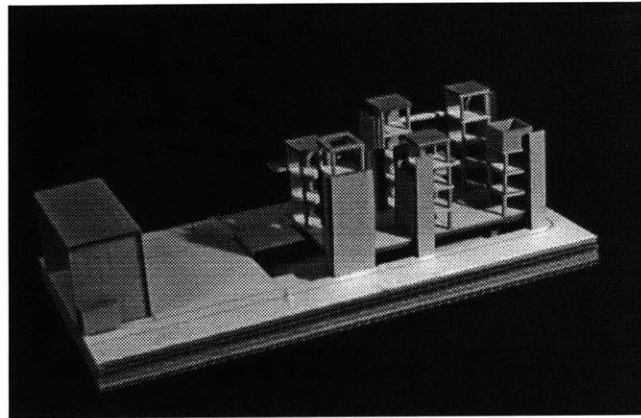
Top  
**Image 32**  
First study model  
of final scheme

Bottom  
**Image 33**  
Drawing of same

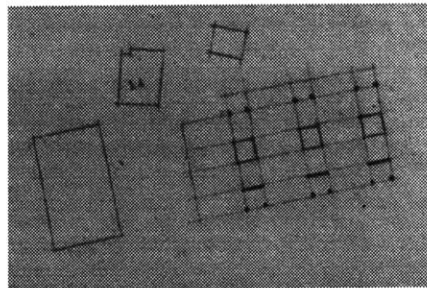


activity, etc. And parallel to my own construction of meanings I must assume simultaneous construction of meanings by others who live in this part of Boston for I believe that such constructed meanings are universal to all people. I began thinking about all of these parallel constructions of meanings and wanted to find a local interface for these constructions.

At this interface I hoped to engage a discourse about civic life and urbanism as relates to Jamaica Plain. As I thought about my life in this neighborhood it occurred to me that I thought of JP as a place with a strong sense of community. But what did this sense of community derive from? Aside from the friends who live nearby, my contact with 'the community' is limited almost exclusively to retail transactions at the supermarket, video store, or a local restaurant or bar. Still for some reason I feel that there is/must be a community here. And not thinking of myself as so atypical of a local resident, then must not I be a member of this community?

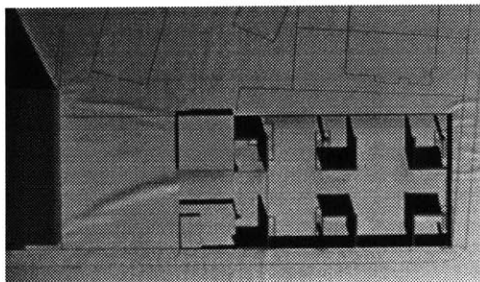


Top  
**Image 34**  
Early tower  
study



Center  
**Image 35**  
Drawing  
of same

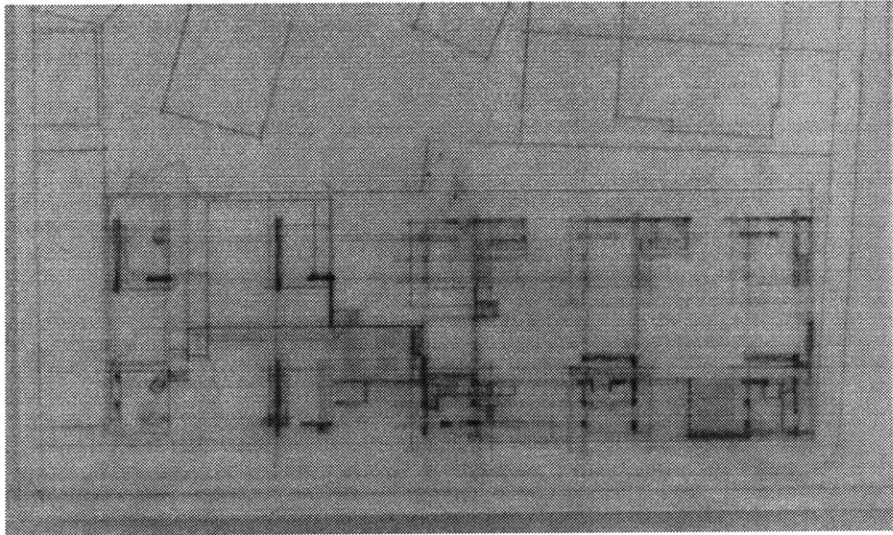
Bottom  
**Image 36**  
Base  
of same



As I have lived in JP and developed a more intimate knowledge of this place I have constructed beliefs, feelings, and associations in relation to my experiences. Part of what I think and feel about JP today comes from my particular biases, experiences, relationships, and circumstances. More importantly, I believe that there is some common ground of experience and perception that many residents of JP share. I have termed this common ground of belief and perception 'collective consciousness'.

I knew that I wanted to engage this notion of the collective consciousness as related to JP. I knew that I wanted to find a 'site' that would necessitate a dialogue with Jamaica Pond, a place that I consider to be at the center of the local collective consciousness. I also wanted a site and a project that would sustain inquiry into the nature of urbanism in JP.

During this time I was reading an interesting book about JP called, "A Home In The Heart of The City" by Kathleen Hirsch. On the one hand this book traced the recent and not so

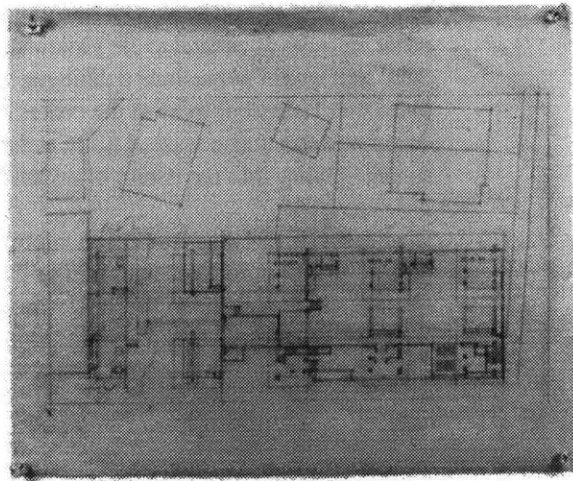


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Top  
**Image 37**  
Early plan sketch

40

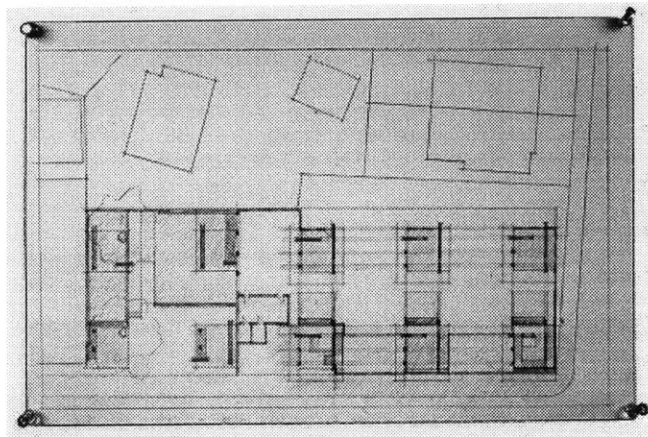
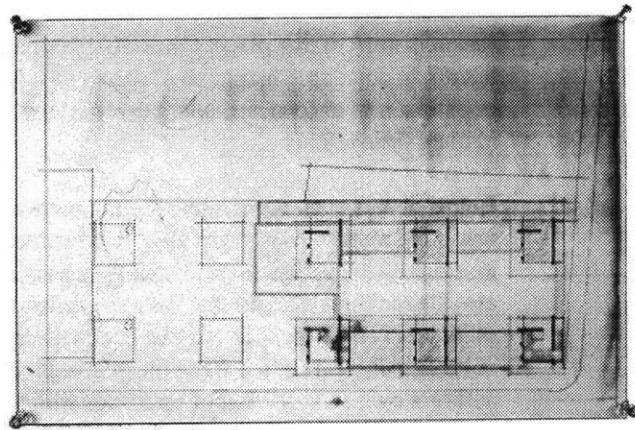
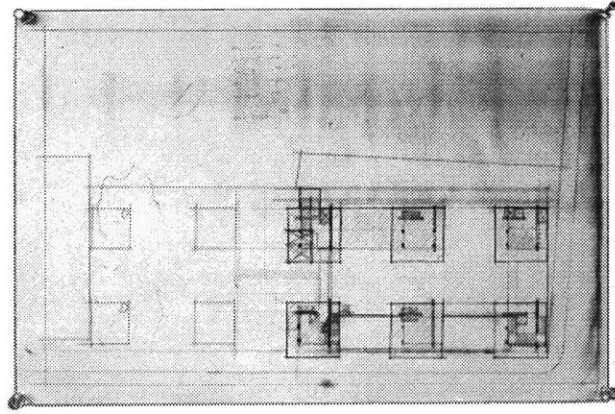
Bottom  
**Image 38**  
same



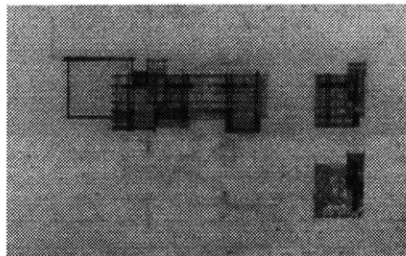
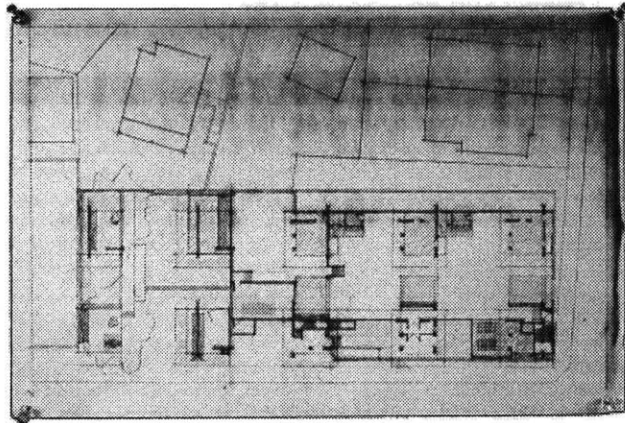
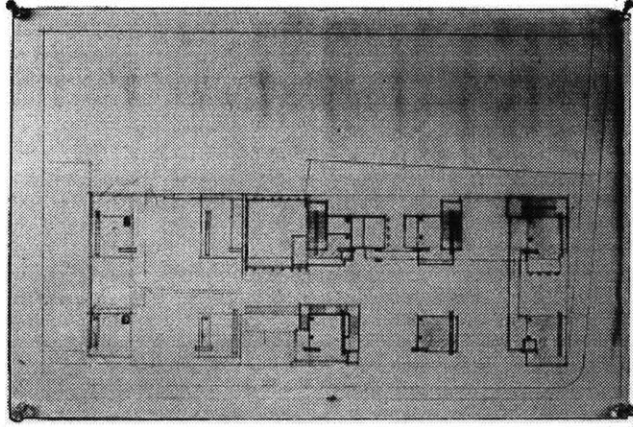


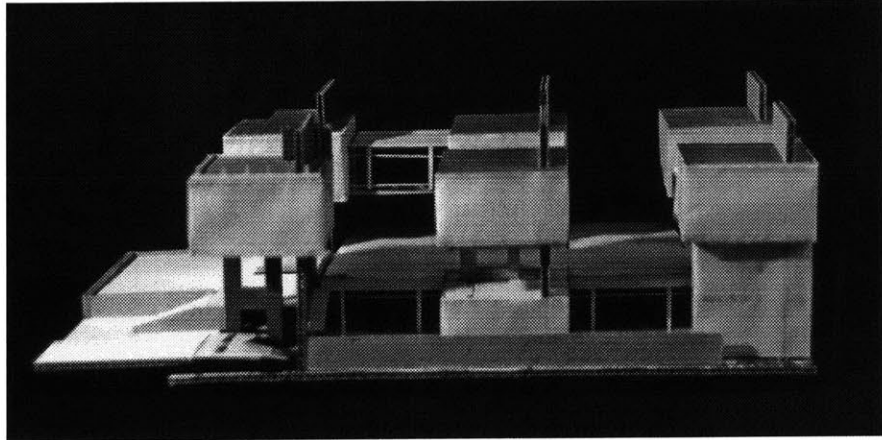
recent history of this place. Certainly I learned much about historical development patterns, waves of immigration, economic ups and downs, community struggles, and other such historical stories.

But what was even more interesting to me was the way this book told an historical story of JP that resonated with personal musings of the author (a now long-time resident of JP) and also shared glimpses into the lives of community leaders and other local residents. I found this book conveyed a rich and multi-dimensional story about this place. It conveyed the author's own construction of meanings while simultaneously juxtaposing her interpretation of an historical 'collective consciousness'. She too would return to favorite local topics such as life around the pond and the nature and evolution of Centre Street.

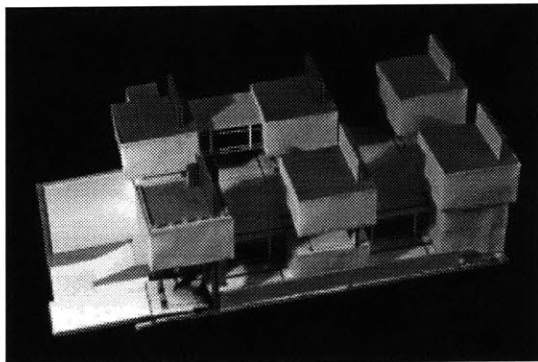


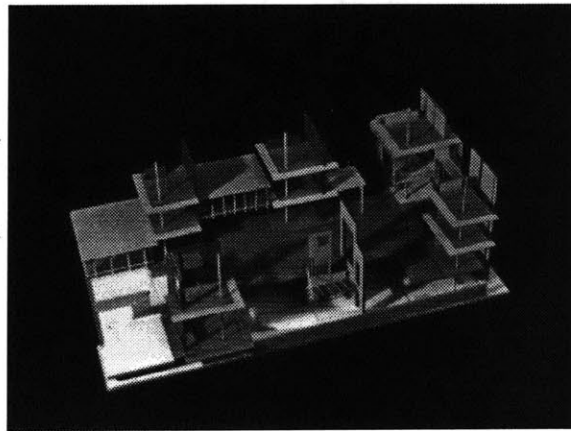
Images 39-44  
Early plan sketches

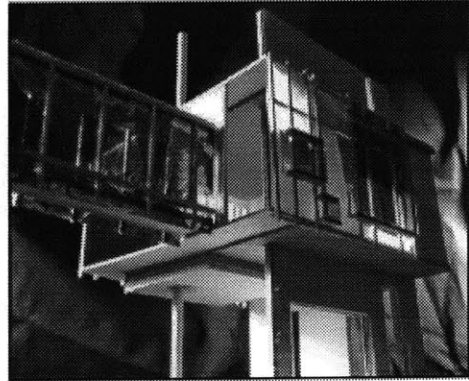
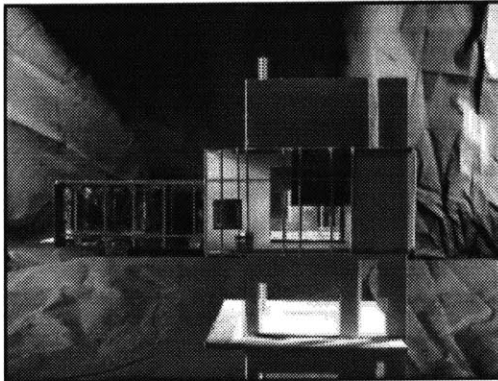
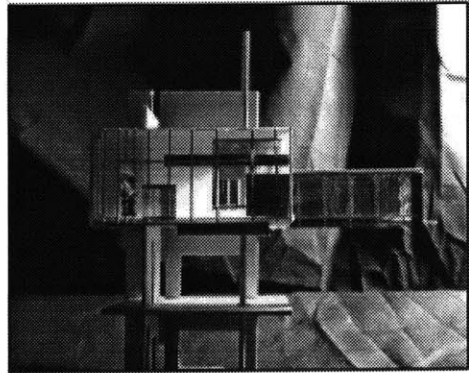
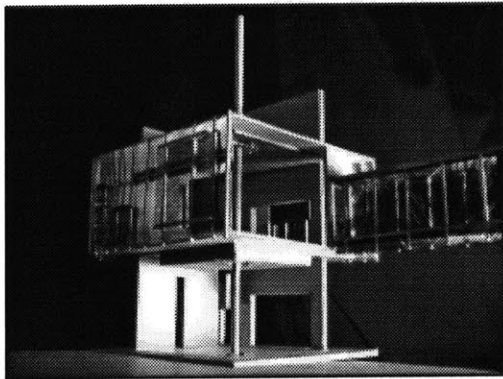




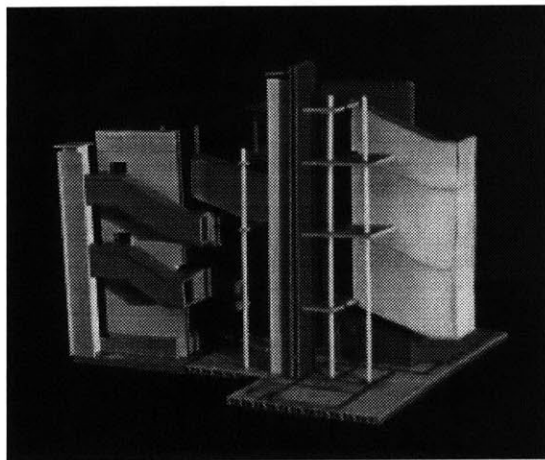
**Images 45-48**  
Views of study models



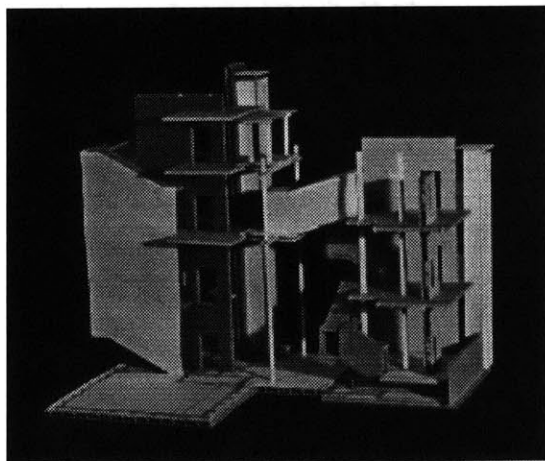




**Image 49**  
Views of facade study model investigating  
surface and framing of light, texture, opacity, and color



Top  
**Image 50**  
View of tower  
study model

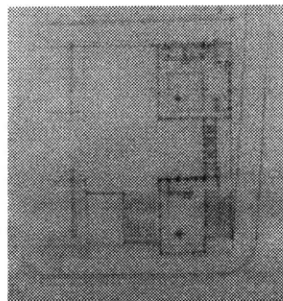
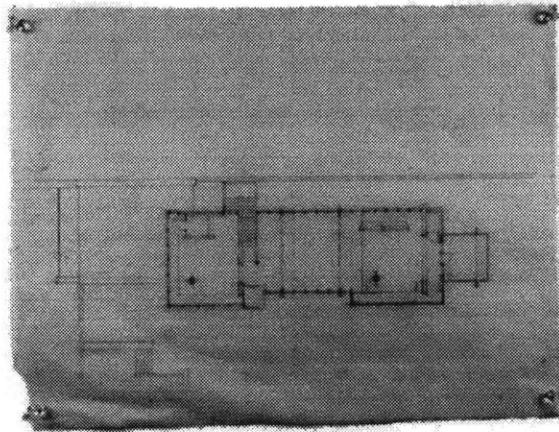
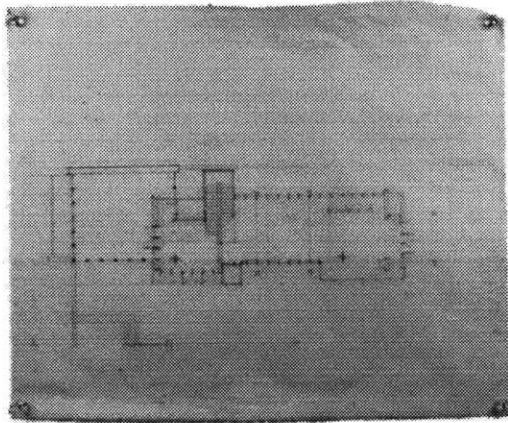


Bottom  
**Image 51**  
View of same

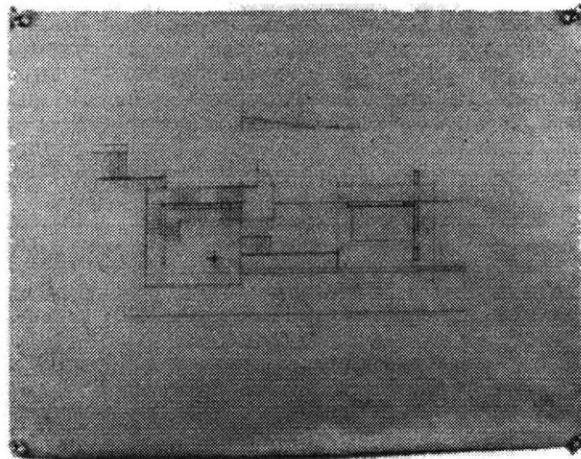
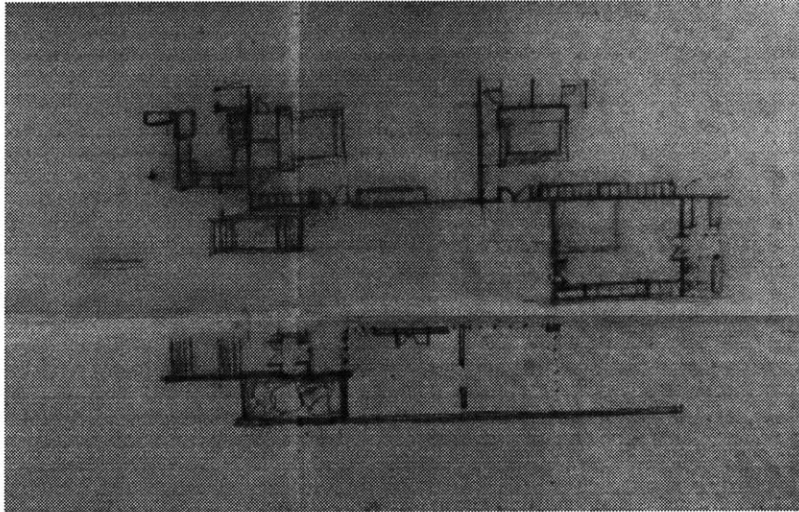
Top  
**Image 52**  
Plan sketch  
art studios

Center  
**Image 53**  
Same

Bottom  
**Image 54**  
Plan sketch  
daycare towers







Top

**Image 55**  
Plan sketch  
at entry,  
classroom,  
and kitchen

Bottom

**Image 56**  
Plan sketch of stairs  
to public tower



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Top

**Image 57**  
View of podium  
Herman Hertzberger  
Delft Montessori school

50

Bottom

**Image 58**  
Final model  
looking South

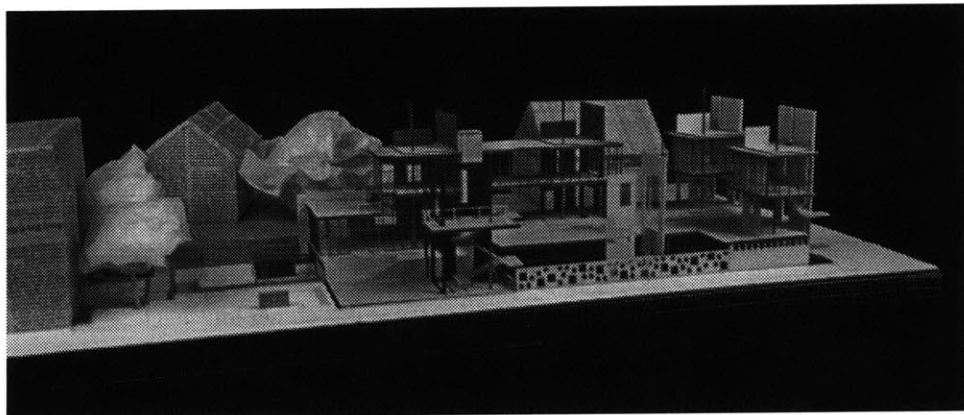
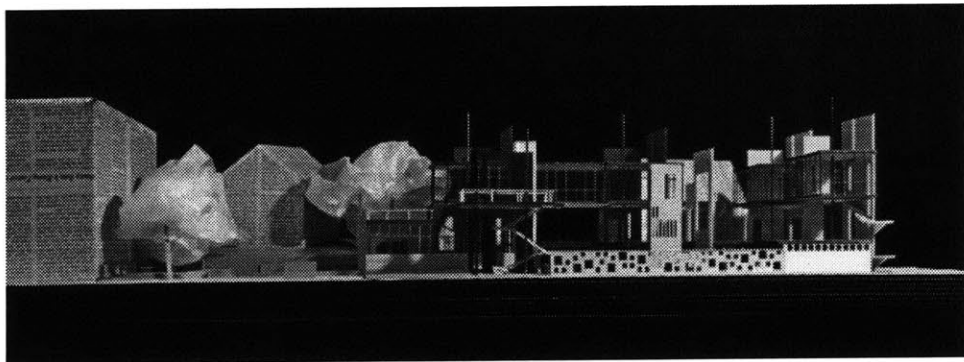
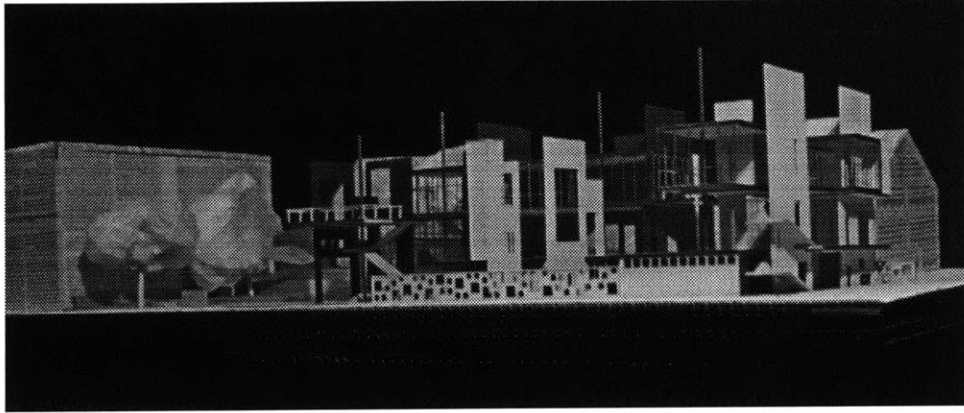


# F I N A L P R E S E N T A T I O N

## PROGRAM & PROCESS

This project attempts to integrate three programmatic elements on this site and relate this architectural intervention to the surrounding street fabric and neighborhood. The programmatic elements are a daycare center, an after school arts program to house community youth arts programs including the production of the annual lantern parade, as well as a small urban park.

The final form of the project derived in large part from an early model that placed six towers on the site in an elongated grid running North/South along Centre Street (image page 36). The towers were located at the southern edge of the site and for me evoked marking, activity, a tenuous definition of edge, and a framing of the open park space at the northern third of the site. The ground remained a continuous plane and the towers marked points of potential activity. When viewed in the site model, the towers through their density and height appeared to me to visually hold space at this corner lot.

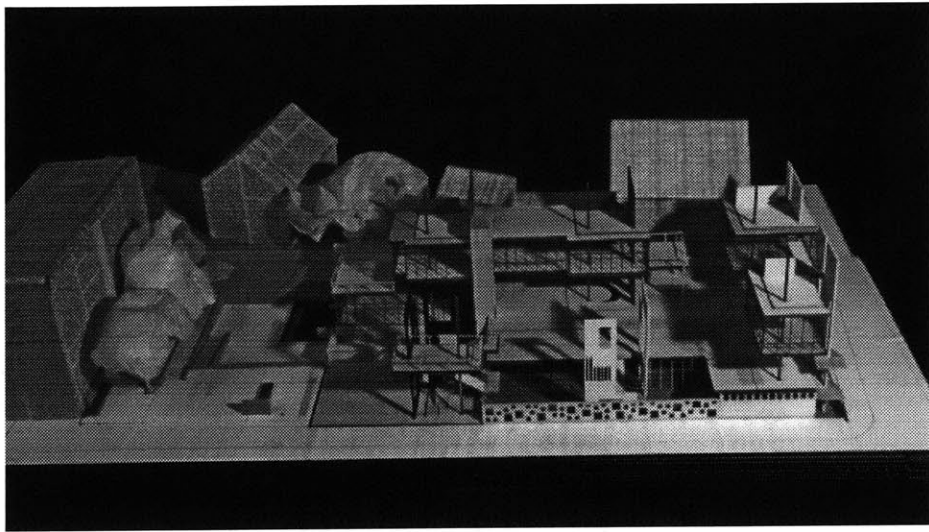


**Images 59-61**  
Elevation views  
looking East

As I further investigated the integration of a daycare center and art studios within this framework, I decided to raise the ground plane at the towers in order to accommodate functions of the daycare center. The daycare center was set four feet down with the new ground plane raised six feet up. Above the daycare center, on top of this raised ground plane that was meant to read as a new datum point for the ground plane, I placed open play space for the daycare. The towers rose through this plane. Each tower was programmatically linked to either daycare center activities or art studio functions.

Later, towers became linked together such as in the final design where the two daycare towers are linked by a bridge above the playground. In the case of the art studios two towers grew together more organically with a large studio space again bridging the playground below.

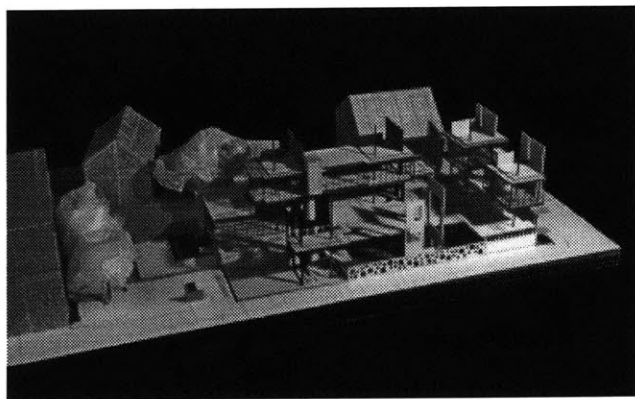
Throughout the design process it remained a challenge to establish the correct relationship of the raised ground plane to the street. Programmatically the daycare center seemed both public in nature but requiring a sense of privacy and safety too. For the towers to read as objects in space rather than



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Top  
**Image 62**  
Site view  
looking East

Bottom  
**Image 63**  
looking Southeast



“chimney stacks on a roof” (Fernando) it was important that the new ground plane be low enough to read as an extension of ground but high enough to provide easy access and light to the daycare. This issue of ground plane height was also critical in terms of creating a play space that gave children both a sense of connection to the street but also a sense of separation and safety from the street.

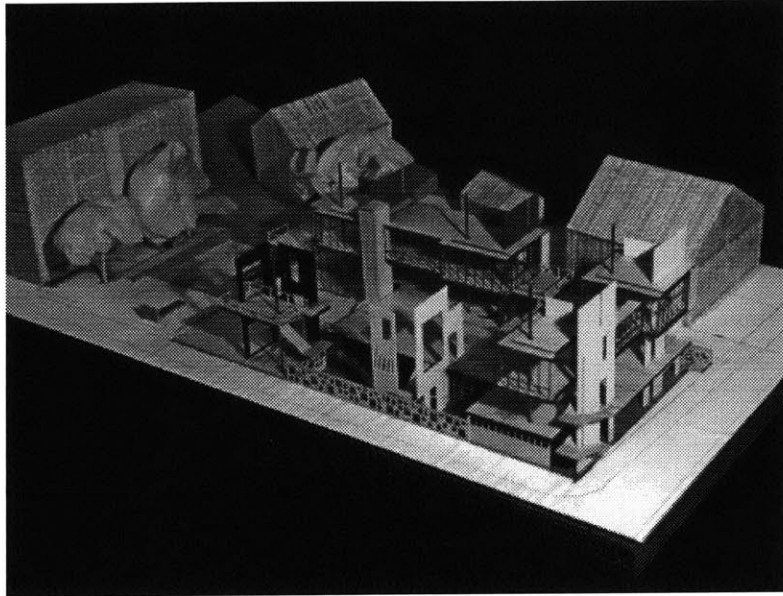
## THE PROJECT

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55

Level P0 (drawing page 66) is more or less at grade in the park, submerged four feet in the central spaces of the daycare center, and submerged an additional four feet in the daycare’s multi-purpose room (far left on the plan).

In the park the Northeast corner is raised one foot. A tree grows in this area, there is grass on the ground, and one can sit here slightly above the street with the wall of the apartment building to ones back. To the South there is a square grassy

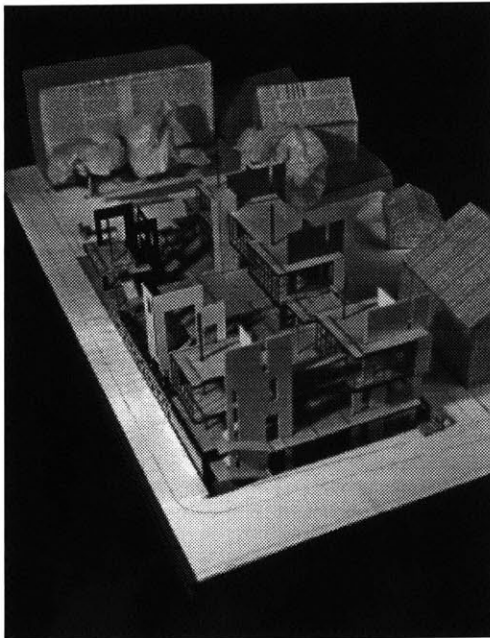


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Top  
**Image 64**  
looking Northeast

56

Bottom  
**Image 65**  
same

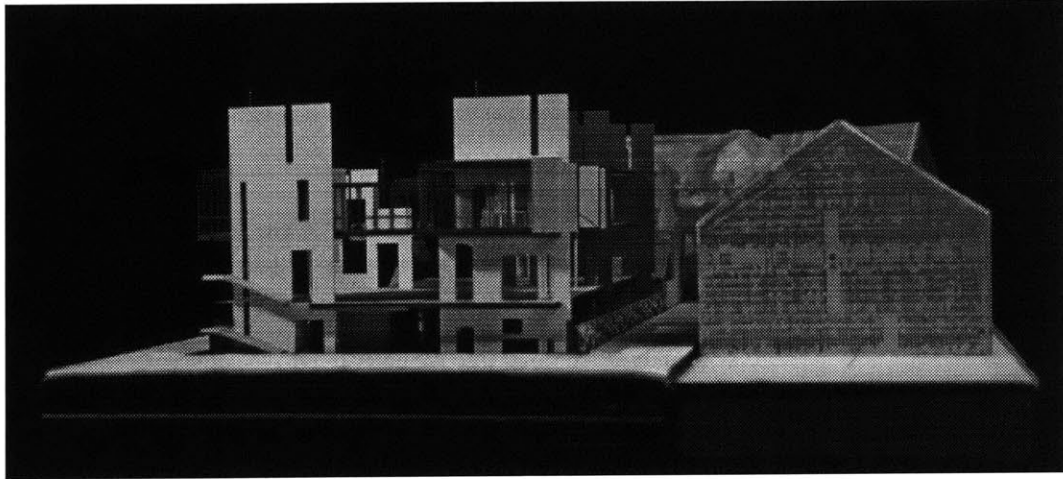




area that is submerged one foot. A low fountain at the Southeast corner of this area backs up to glazing at the upper part of the wall to the daycare multi-purpose room. At the front of the park area there are two seating areas at grade and this space flows into the entry to the daycare center.

One enters the daycare center moving South from the park through a linear set of stairs that pass behind the Northwest tower. The other L shaped stairs visible in the plan in front of the daycare entry stairs lead up to the public tower. The public tower is an open-air raised platform that provides a place to look up and down Centre Street and to gaze down Pond Street towards the pond.

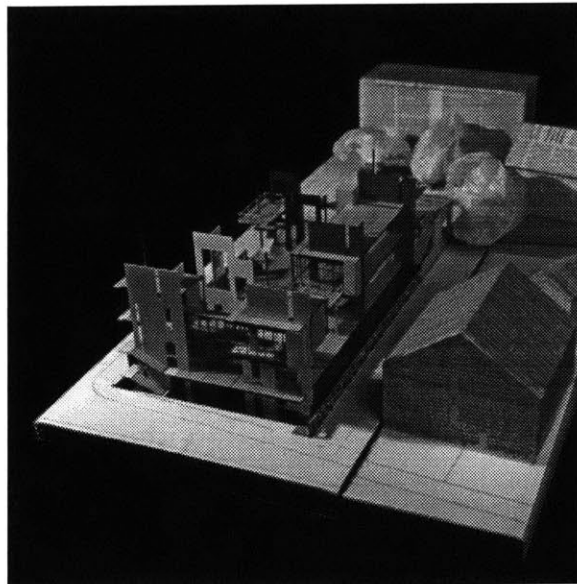
Upon entering the daycare center one is in a large open central space. To the right is a glazed wall separating this space from an open-air courtyard that sits behind a wall fronting Centre Street. Directly ahead is a set of doors. These doors lead both to the courtyard and to stairs that connect to the playground above. To the left upon entering is a small reception desk. Three classrooms are arranged radially around the central space. Behind the reception desk a set of stairs leads North/down to the multi-purpose room and halfway down this set of stairs there is a landing where the center's office is located. A kitchen is located alongside the multi-purpose room under the



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Top  
**Image 66**  
Elevation at  
side street  
looking North

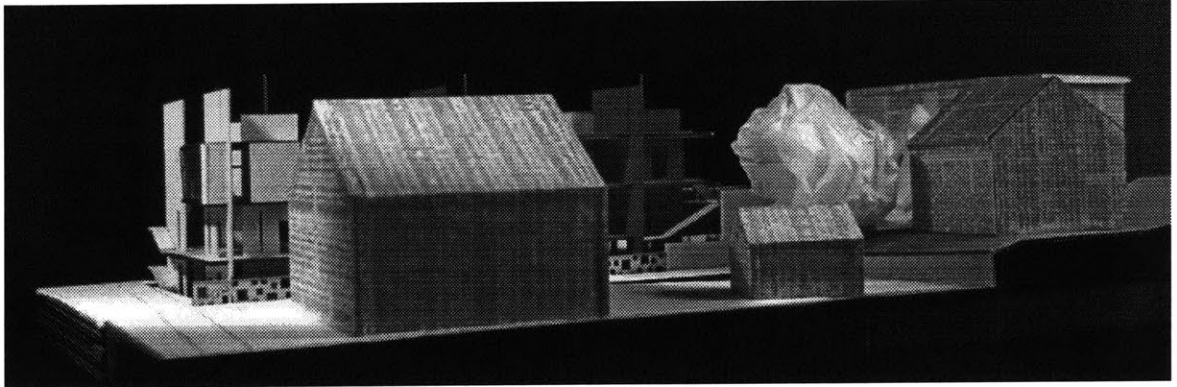
Bottom  
**Image 67**  
looking Northwest



Northeast tower. From the multi-purpose room there is a staircase that leads up to a community room that is located on level P1 (drawing page 67). This access allows the kitchen to service the daycare and the community room at alternate times.

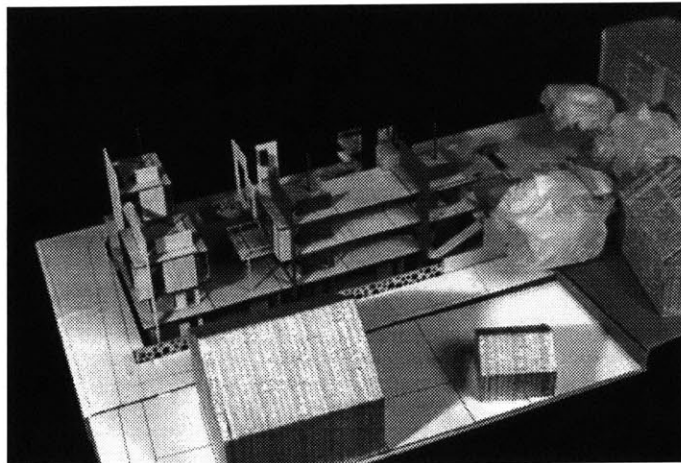
The two similar classrooms along the East side of the site have U shaped benches that form activity/play spaces. The structural walls of the towers (drawing page 70) and the tower columns define space at the Southern sides of each of these two classrooms. Both classrooms have cubby spaces for the children along the West wall and glazing along the East. There is a narrow alley along this Eastern edge of the site that provides light to these classrooms and service access to the classrooms and the kitchen and multi-purpose rooms to the North. The classroom at the Southeast corner of the site is for infants. It is smaller and sits along a glazed wall that opens onto the courtyard.

Behind the infant classroom is a hall that leads to the staircase of the Southeast tower. This staircase provides access to the South tower and secondary access to the playground. The Southwest tower provides a lounge for the daycare staff and crossing the bridge from this tower to the Southeast tower one arrives at the sandbox room. The sandbox room provides an indoor activity space and a journey up one tower and across a bridge with views to the playground and the neighborhood. Both of these spaces are at level P2 (drawing page 68).



Top  
**Image 68**  
Looking West  
from residential  
back side  
of site

Bottom  
**Image 69**  
same



Level P1 (drawing page 67) includes the playground, the entry for the art studios, as well as the community room. On the playground level children can run around the structural walls of the towers that pierce through and support this raised ground plane. The surface is flat with the exception of the two moon shaped skylights seen in the plan. The skylight at the Center Eastern tower provides light to the classroom below. And the series of round skylights that form the other moon shape give light to the entry and help define the reception area below. The other rectangular shapes seen in plan P1 at the playground level depict glass block glazing that provides very filtered light to the central space and the infant room below. A chain link fence surrounds the playground to maintain visual openness while providing safety for the children and retaining flying objects such as toys or balls.

In addition to the two staircases already mentioned there is an additional short staircase at the Northern edge of the playground that allows direct access from the playground to the entry area for the art studios and the community room. Continuing North down four additional stairs one would reach the park.

The entry to the art studios is situated by the Northeast tower. This area is raised two feet above grade and is thus four feet below the playground level. This entry is separated from the



Top  
**Image 70**  
Looking  
South along  
Center  
Street

Bottom  
**Image 71**  
same



park by an L shaped wall. Entering into the Northeast tower one finds a staircase and elevator to the right both leading to the art studio above. To the left is the community room and it is separated from the entry by a glazed wall. The community room has three glazed walls and sits up against a solid wall that provides a break between this community room and the private residence to the East.

Going up to level P2 one loops counter-clockwise up the stairs. Twelve feet up at the landing facing North is a door that leads to a patio above the community room. Continuing up another four feet one arrives at the level of the art studios. The studio space runs North/South and connects the Northeast tower with the Center East tower. The Northeast tower has two bathrooms and acts as an entry point for the elevator and stairs. The connecting bridge and the center tower form the main studio space. At the southern wall of the Center East tower is a small exterior deck. The art studios are visually connected to the playground below while they remain programmatically discrete.

The section drawing (page 69) cuts North/South through the site. This drawing shows the various levels of activity described above as well as the framed nature of the park (marked by the tree at the left of this drawing).

**Image 72**  
View  
looking  
North





The L shaped structural walls of this building are of concrete as are the floor plates. Steel columns provide additional structural support at five of the six towers. At the Center West tower the steel column became redundant and was omitted. The glazing systems are steel framed. Process model images of the towers show an attempt to organize tower facades through a layering of frames of varying color, texture, and opacity (images page 46). The street wall along the West edge of the site is of concrete with a pattern of open squares meant to provide light and filtered visual access to the courtyard below.

The concrete structural walls of the towers are dyed or painted red, yellow, and blue to signify programmatic functions of the towers. This color is meant to provide greater legibility of the building and to interplay with the ordering systems and forms of this design.

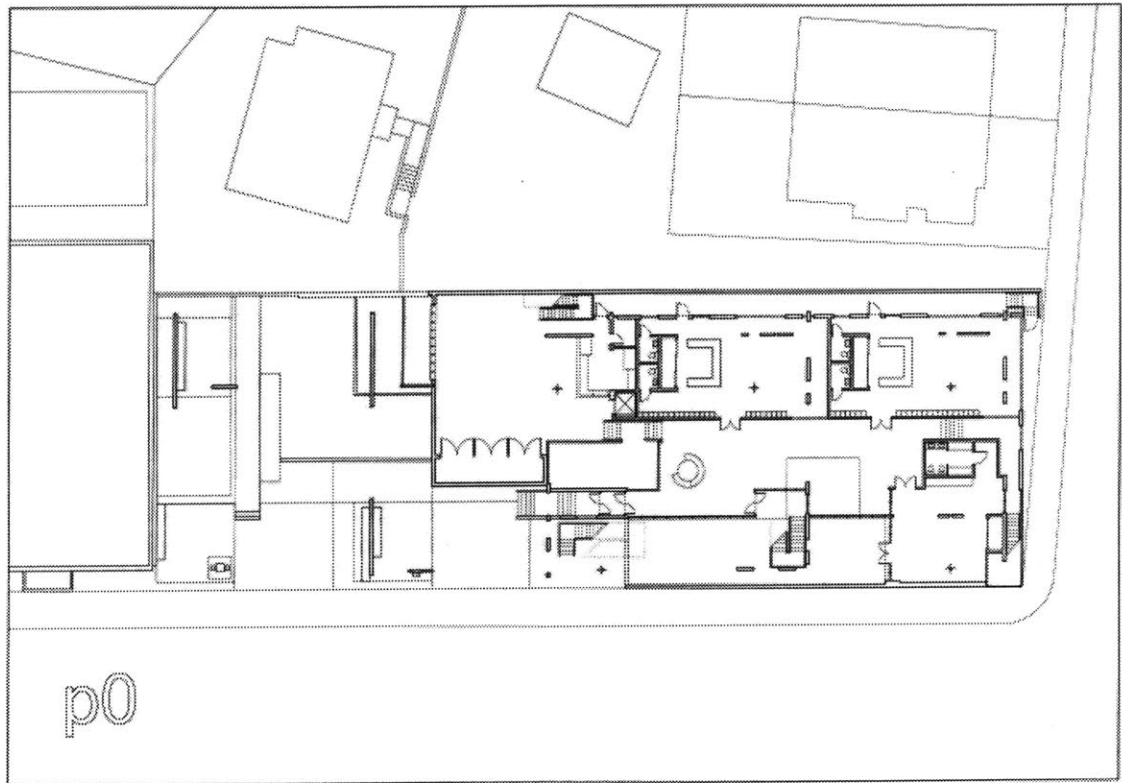


Image 73  
Plan level P0

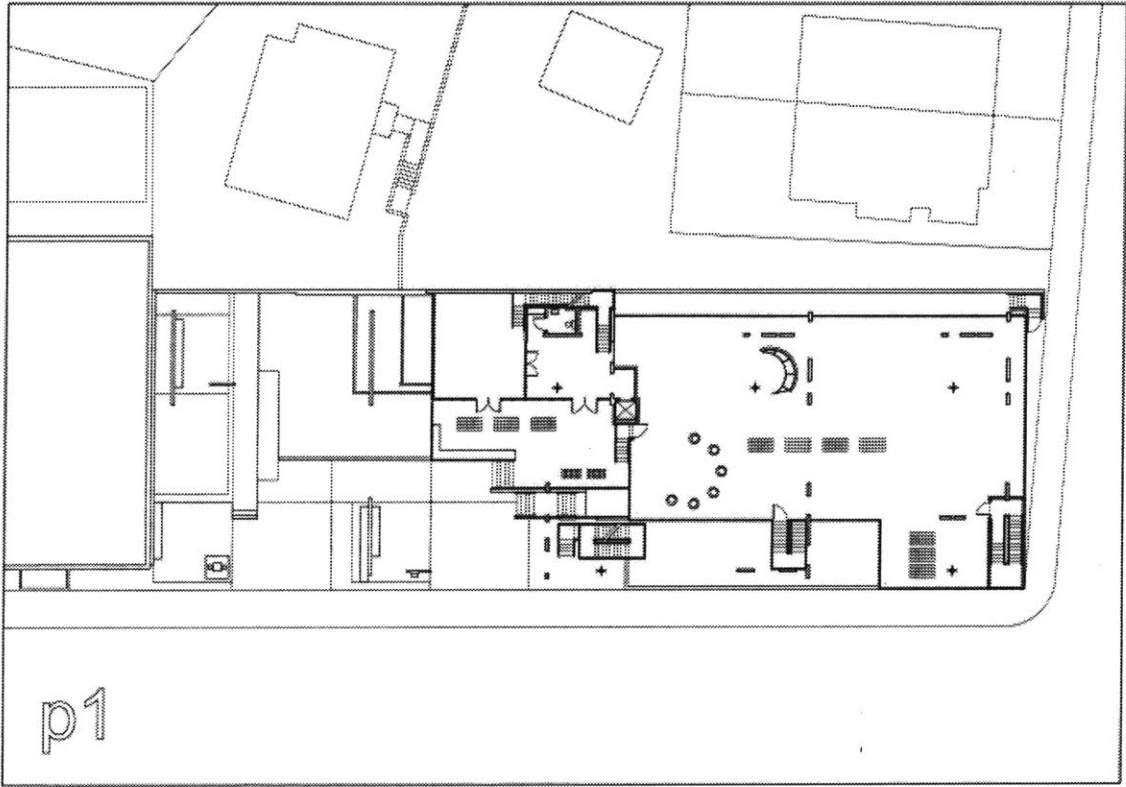


Image 74  
Plan level P1

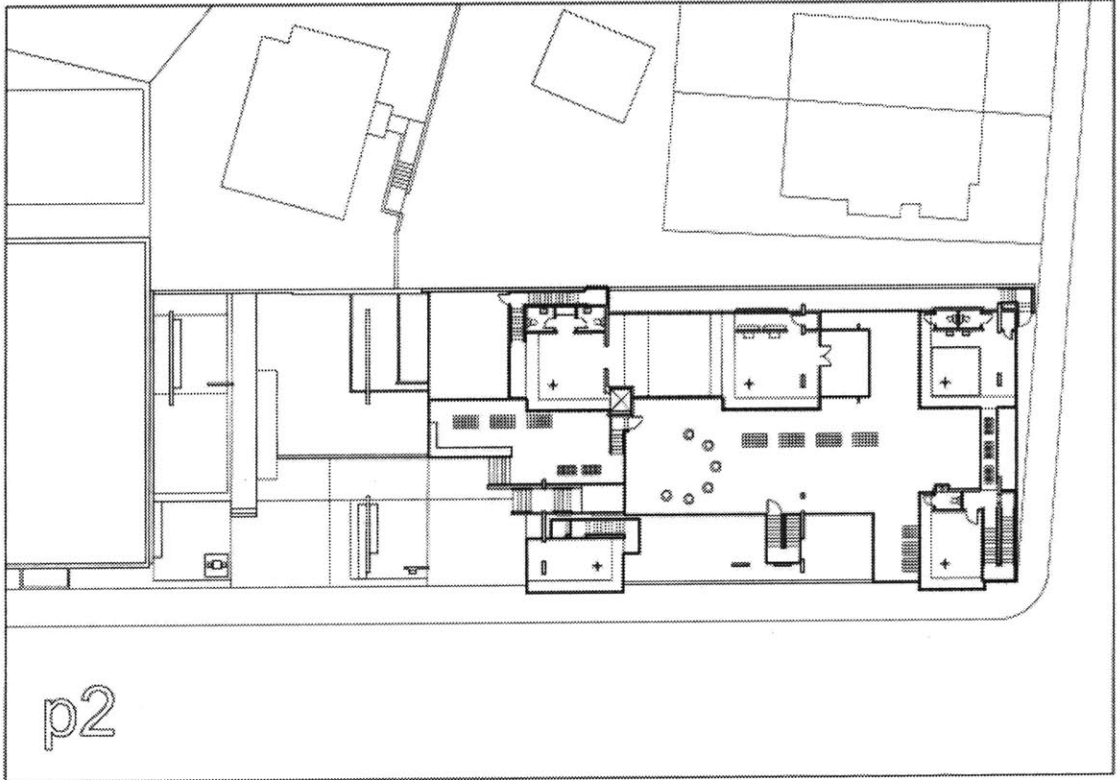
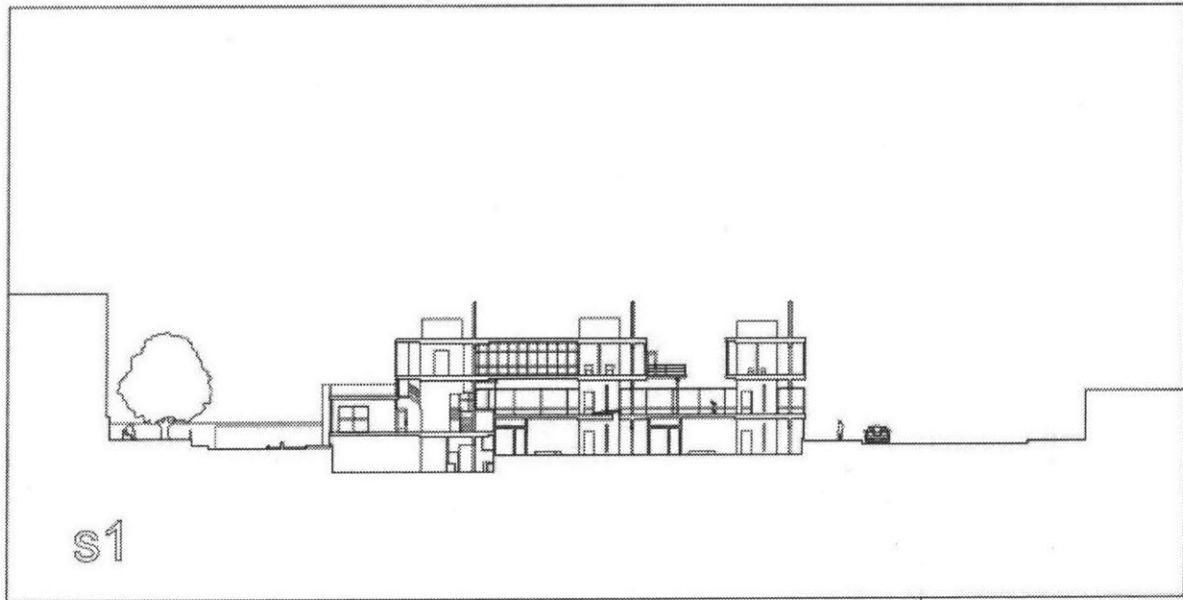
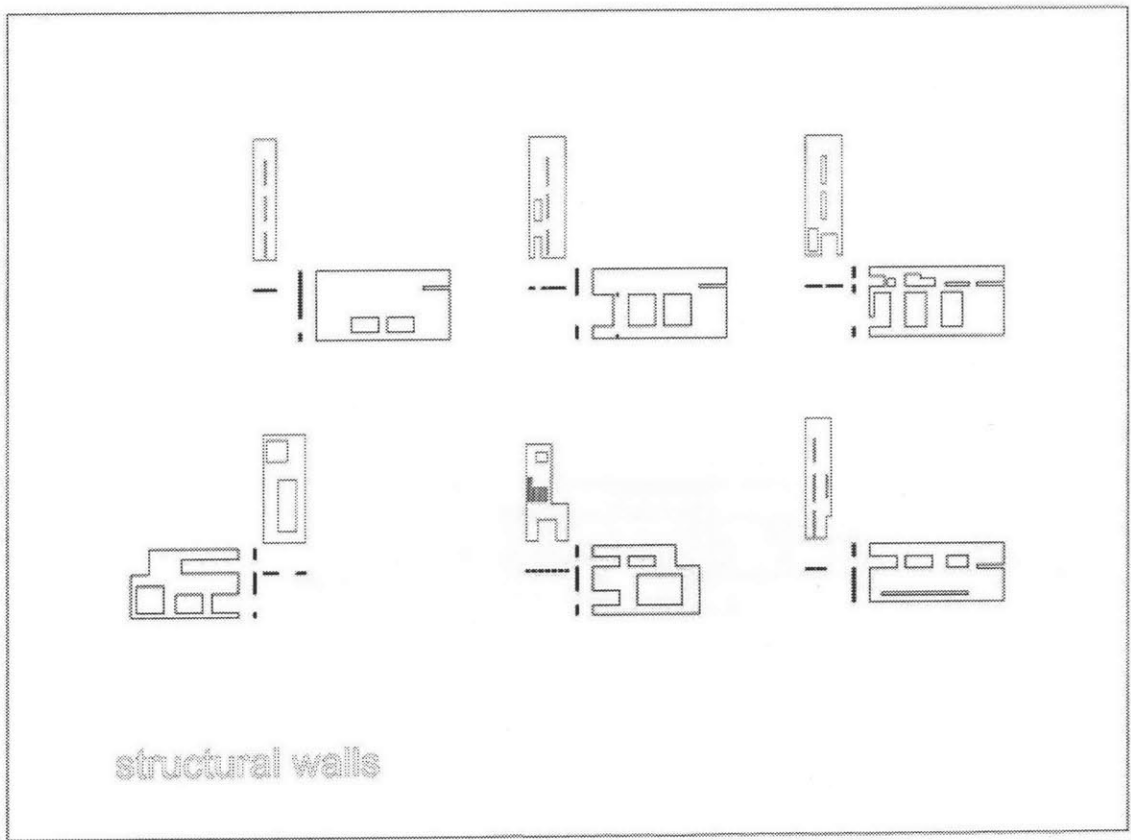


Image 75  
Plan level P2



**Image 76**  
Site section.  
View of site from  
Pond Street  
looking East



**Image 77**  
Diagram of  
structural walls for  
six towers

# I L L U S T R A T I O N C R E D I T S

**Page 16.... Image 13**

Skating on Jamaica Pond. Winslow Homer engraving, *Frederic Law Olmstead and the Boston Park System*, Zaitzevsky, Cynthia, page 86.

**Page 16.... Image 14**

Jamaica Pond at Pond Street before construction of the park, circa 1892, *Frederic Law Olmstead and the Boston Park System*, Zaitzevsky, Cynthia, page 87.

**Page 16.... Image 15**

View of Jamaica Pond, circa 1900, *Frederic Law Olmstead and the Boston Park System*, Zaitzevsky, Cynthia, page 49.

**Page 18.... Image 16**

Map of Boston's historic Emerald Necklace, *The Southwest Corridor Park: A New Strand in Boston's Emerald Necklace*, Ocasio, Daniel L., page i.

**Page 18.... Image 17**

A steamroller used in construction of the park drives, *Frederic Law Olmstead and the Boston Park System*, Zaitzevsky, Cynthia, page Utzinger, Robert C., 161.

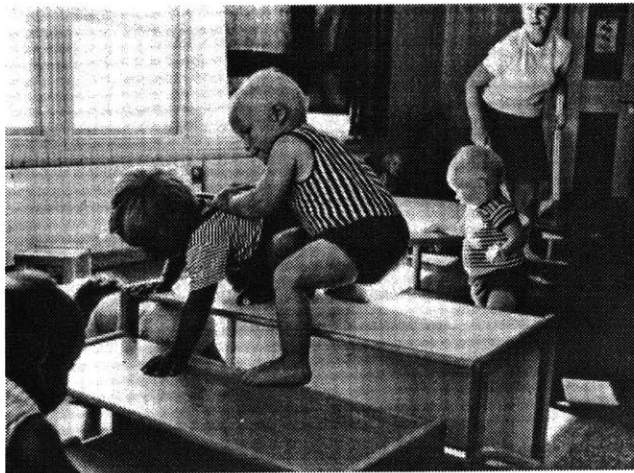
**Page 50.... Image 57**

View of podium at interior of Herman Hertzberger's Delft Montessori school, Luchinger, Arnulf, *Herman Herzberger: Buildings and Projects 1959-1986*, Den Haag Nederland, 1987, page 53.

**Page 72.... Image 78**

Children at play?, *Some European Nursery Schools and Playgrounds (early childhood facilities ECF/2)*, Utzinger, Robert C., page 61.

**Image 78**  
Children  
at play?





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