A Design Collage

By

Patricia Lynn Bjorklund

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Signature of the Author _____
Department of Architecture
February 14, 1978

Certified by _____
Robert J. Slattery, Assoc. Professor of Arch.
Thesis Advisor

Accepted by _____
Professor Chester Sprague
Departmental Committee for Graduate Students

ACKNOWLEDGMENTS

Although I am not very good at this kind of thing and find it a bit clumsy, there are several people whose energy, caring and support have been folded right into the work. I would like to acknowledge and thank:

Lynn Converse for her professional assistance in printing my photographs and providing some of her own;

Jack Myer, Kyu Sung Woo and Barry Zevin, my readers, for providing me with the right mix of time, enthusiasm and ideas for the work;

Lisette Ellis, my "roommate", who, in sharing that tiny office with me for five months taught me alot about friendship;

Robert Slattery, my advisor, who I have unbounded respect for as a designer, critic and friend;

my son, Shawn, who has given me the motivation to do something for myself.

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INTRODUCTION

"Assembly of Japanese bicycle require great peace of mind..."

Zen and the Art of
Motorcycle Maintenance

It is my belief that the quality of one's life is always reflected in their work. Whether the work is fast and furious or slow and thoughtful, one's personal philosophy can be seen throughout the process and in the product. How criticism is used, what benefit is gained from technical information and whether there is a trust and reliance on intuition are areas which are highly subjective, especially in a field such as architecture. It has been my goal throughout this process to integrate as much as possible the range of studio and work experiences I have had throughout my formal education, with my personal experiences in life, to put together this "Design Collage".

BACKGROUND

"Dost thou know how to play the fiddle?" "No", answered Themistockles, but I understand the art of raising a little village into a great city."

Motto on masthead of the
Emigrant Aid Journal

from The American, The National
Experience, by Daniel J. Boorstin

J.B. Jackson's definition of the landscape is "the result of the input of history on the environment; an impact of environment on people". He sees the landscape not in an aesthetic or geographic context, but in a cultural sense. Through his course on the History of the American Landscape I became enthusiastic for the gumption which existed in this country over 300 years ago. It is often said that the American "flies at everything", but it is this attitude which aided in the survival of those first defeating winters. It

is this attitude which saw the beginnings of the first farming communities grow into villages and towns. Americans "lived with constant belief that something else or better might turn up. A by-product of looking for ways of living together was a new civilization, whose strength was less an idealism than a willingness to be satisfied with less than the ideal. Americans were glad enough to keep things growing and moving".[1]

Of all American territories, New England perhaps is richest in culture and history. The New England soil was rocky and sterile, and the climate was rigorous and challenging. The New Englander, therefore, looked to the sea, and the sea, in turn, helped New Englanders find resources, not in the land, but in themselves and in the whole world. "The sea was the great opener of their markets and their minds".[2]

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1 The Americans, The National Experience, Daniel J. Boorstin, Random House, Inc., New York, 1965, p. 1.

2 Ibid, p. 3.

"More than most other Americans, New Englanders commanded Old World techniques. They they how to flex Old World techniques to seize New World opportunities . . . New Englanders were the Transplanters in the first epoch of national life. What the Virginia country gentlemen had been to the English squire, what Thomas Jefferson was to Squire Western, that is what the Boston entrepreneur was to his Manchester counterpart."[1]

Planted in New England, the story of the growth of the port of Boston can best be seen through its landscape. It is a "city upon a hill" which spread and continued to spread through deposit after deposit of fill. The waterfront streets of Boston, through their curves and twists or sharp angles, recall this growth as they often slice through long warehouse buildings which once marched boldly to the sea. The brick and granite buildings of Boston, through their dimensions, siting and style, recall a time when pioneering men such as Gridley Bryant brought materials into the city from the quarries of New England. And Boston's many diverse neighborhoods tell a story of the settlement and growth of many distinct cultures.

1 The Americans, The National Experience, Daniel J. Boorstin, Random House, Inc., New York, 1965, p. 1.

Abstract

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Submitted to the Department of Architecture on February 14, 1978 in partial fulfillment of the requirements for the degree of Master of Architecture.

> "Highway 13 follows another branch of our river but now it goes upstream past old sawmill towns and sleepy scenery. Sometimes when you switch from a federal to a state highway it seems like you drop back like this in time. Pretty mountains, pretty river, bumpy but pleasant tar road... old buildings, old people on a front porch ... strange how old, obsolete buildings and plants and mills, the technology of fifty and a hundred years ago, always seem to look so much better than the new stuff. Weeds and wild flowers grow where the concrete has cracked and broken. Neat, squared, upright lines acquire a random spontaneity that architects would do well to study."
>
> Zen and the Art
> Of Motorcycle Maintenance
> Robert Pirsig

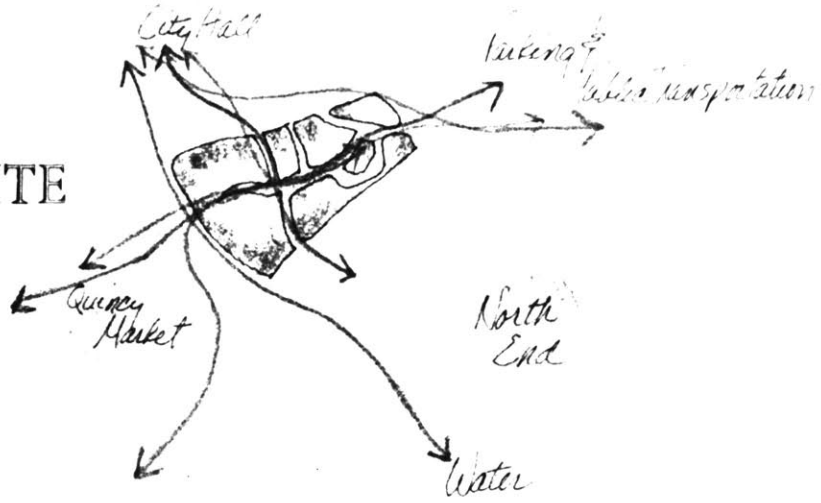
I am doing a design thesis; a thesis that consists of an exploration of building renovation in combination with an infill design in a strong urban context. The existing structures and site provide constraints while at the same time giving clues as to how to approach the problem. The design thesis is an exploration of the ways in which buildings can grow, change, be added to or connected to over time. It is an exploration of an integration of the old with the new in both a tangible and intangible way; physical and cultural way; a formal and programmatic way.

The design process is a personal one which has its roots in both a technical and intuitive understanding of the problem. I refer to it as a "Design Collage" because of the range of facts and ideas and images which make up the process and its solution. The intent of this work is to serve both as the beginning and the culmination of my architectural, civic and personal interests.

Thesis Supervisor: _____

Robert J. Slattery
Associate Professor of Architecture

THE SITE



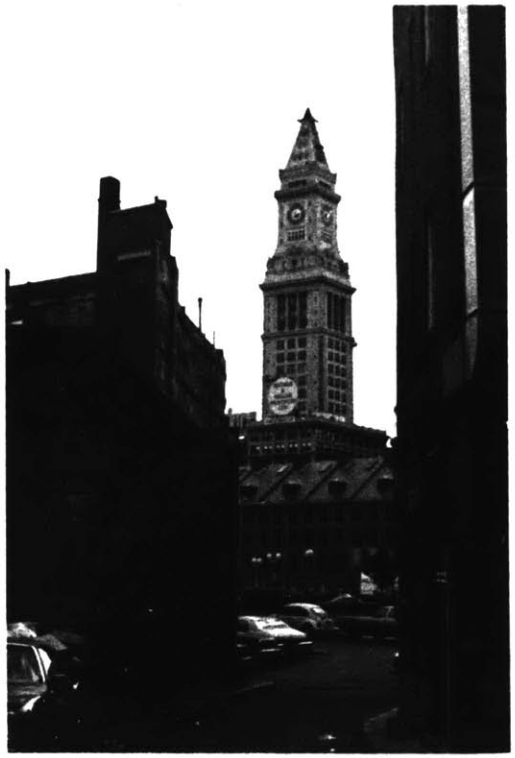

MERRIMAC
STREET
CHARLES
NEW
CAMBRIDGE
CENTRAL
CROSS
FITZGERALD
EXPRESSWAY
CONGRESS
STELLMAN
HANOVER
BALDWIN PLACE
PLAYGROUND
FLEET
SARGENTS WHARF
EASTERN AVENUE
LEWIS WHARF
ATLANTIC
COMMERCIAL
CITY HALL
CLINTON
NORTH MARKET ST.
N. MARKET ST.
SOUTH MARKET
FANEUIL HALL SQUARE
QUINCY MARKET
CHAPMAN ROW
WASHINGTON MALL
COURT
STATE ST.
EXCHANGE PLACE
LIBERTY SQUARE
WATER
BROAD
EAST INDIA ROW
BEACON

BLACKSTONE BLOCK

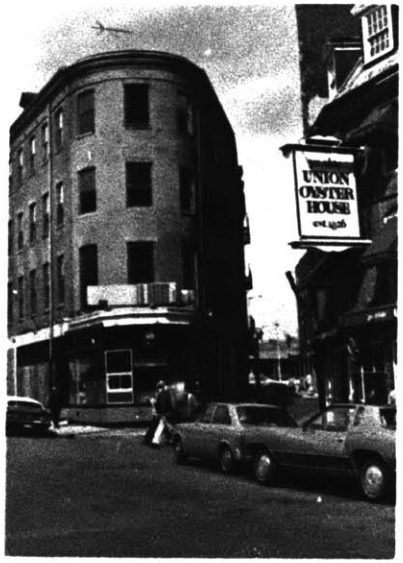
Located in Boston and bound by Hanover, Blackstone, North and Union Streets, the Blackstone Block "is of historic interest, not so much because of any single building within it, but because the buildings define the last remnants of the 17th century street pattern of Boston".[1] This pie-shaped block of land lies wedged between two strong neighborhoods: to the south the block faces the recently redeveloped Faneuil Hall and Quincy Market buildings. Across the street to the southeast sits the Government Center. And on its north side the expressway severs the block from Boston's North End and waterfront neighborhood.

The range of scale in the neighborhood goes from monumental (Government Center and the 60 State Street Building)

1 Downtown Waterfront/Faneuil Hall Urban Renewal Project publication by the Boston Redevelopment Authority.



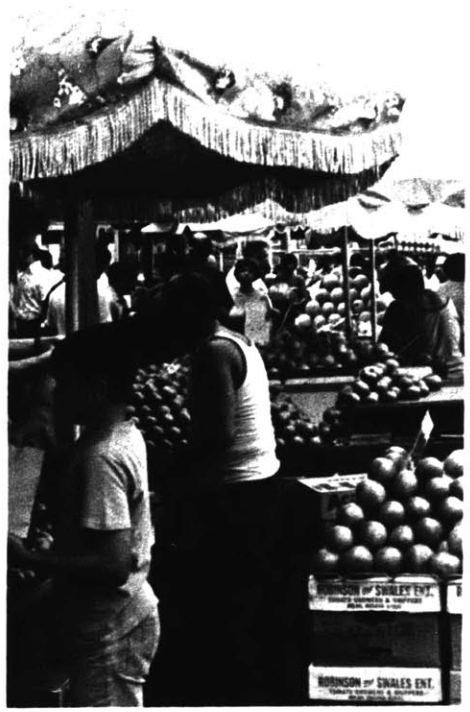
to quite small and dense (North End). The Blackstone Block is closest to that of the North End in scale, and also shares a similar fabric. Its buildings are nearly all brick, with granite or brownstone often used as a detailing material. Although tightly packed, the block itself is bisected by a narrow street which runs the length of the block and is connected back to bordering streets by many small alleys. These alleys, although of great historic interest, are to the pedestrian who has to pick his way through trash and debris, "dark and often smelly".



Above: A view from the interior street of Blackstone Block (Creek Square) out to the North Quincy Market Building and the Custom House Building.

Across: The "Union Block" (on the left) was built in 1844 on an irregular parcel. It is curved to adapt to the corner. Its neighbor, also on Union Street, is a Greek Revival building constructed around 1830.

The Blackstone Street edge of the block serves as a "backdrop" for the Haymarket, Boston's fresh fruit and vegetable market. This traditional and somewhat romantic approach to marketing provides a life to the street which is nicely linked with the more contemporary approach to retailing found across the street in the Faneuil Hall/ Quincy Hall Marketplace.



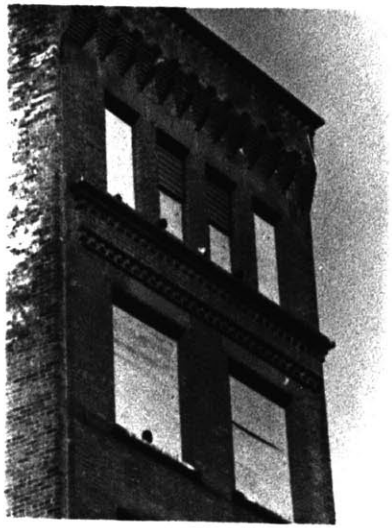
The Haymarket, run by Boston's Italian population, is largely a weekend operation. During the week, shop owners keep watch over the quiet street.

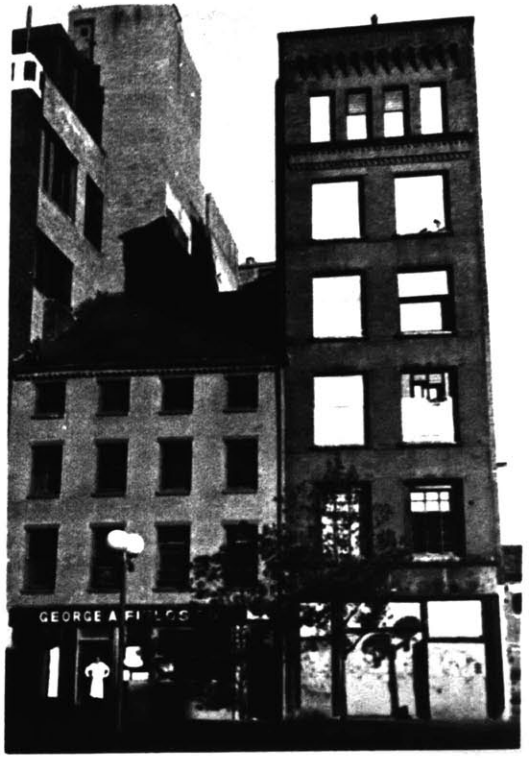
"The Boston Redevelopment Authority is offering the parcel at 24 to 52 North Street in Downtown Boston for purchase and redevelopment for general business use . . . . opposite the restored Faneuil Hall Markets, the parcel occupies an area of approximately 20,000 square feet and includes an open land area flanked by two existing buildings."

Downtown Waterfront/Faneuil Hall Urban
Renewal Project Booklet
Photographs by Lynn Converse

J.R. Worcester & Co. designed this building which flanks the right edge of the site viewed from North Street. Built in 1928, it is a brick building with the exception of the first floor facade, which is granite. The industrial glass and service elevator (in the rear) indicate that the building was probably designed for heavy use which required little light.

Photographs by Lynn Converse





Designed by Peabody & Sterns and built in 1889, this tall thin building flanks the left edge of the site viewed from North Street. Sandstone lintels and sills are smooth in contrast to the corbeled brick above. The geometry in the rear of the building (above) amazingly reflects that of the 60 State Street Building in the background.

THE NEIGHBORHOOD

Faneuil Hall (right) was originally built from 1740-42 and was used as a market and meeting place for merchants. As seen from the interior of the Blackstone Block, the Government Center (above) is one of the neighborhood's most recent additions. Designed by Kallman & McKinnell, it was built in 1970.

Below: On the immediate left of the site is the three story Federal building which dates back to 1824. Next to it is a building designed by G.M. Ramsey and built in 1922. Note the recent addition at the top of the building.

Faneuil Hall Marketplace, as it exists today, is a world of much more steel and glass than the original structures were. The Quincy Hall addition (above) has a series of garage-like doors which provide ventilation during summer months. The canopies (right) provide shade and add color.

HISTORY

The most informative description of the historic development of the Blackstone Block is found in a paper written by Miguel Gomez-Ibanez for a Rhode Island School of Design historic preservation course in 1976:

The name of Blackstone is synonymous with the beginning of Boston. Rev. William Blackstone was the first white settler credited with making his home, in 1625, on the site of the 20th century city.

Blackstone had arrived in the new world two years earlier as chaplain of the Robert Gorge expedition, which established the first English settlement in the region. This small group of explorers soon abandoned their settlement to return to the comforts of England, leaving Blackstone and perhaps a few others to live as hermits on the newly claimed land. Blackstone wandered up the coast and finally chose to build his hut near a spring on the west slope of Beacon Hill.

Five years later, it was Blackstone who persuaded Gov. John Winthrop and his Massachusetts Bay Company to establish their permanent settlement near his spring.

Blackstone recognized the Shawmut peninsula as a site which would be appropriate for a city. Connected to the mainland by a very narrow neck, it was easily defensible.

The peninsula was also marked by a large cove capable of sheltering ships. The cove was flanked on either side by high promontories upon which could be posted sentries, thus providing protection by sea.

The topography of Boston today, however, bears virtually no resemblance to that which Blackstone found. Over the years hills have been leveled and bays and coves filled in to achieve the outline we recognize as contemporary Boston.

The desire to expand and regularize the topography, with the devastating fires which periodically leveled Boston, and the pressures of a rapidly expanding mercantile society, combined to wipe out all but a few traces of the early settlement. The Blackstone Block is one of those few remaining traces.

There are a number of reasons suggested for the survival of the Blackstone Block in the reorganized and rebuilt Boston of today, but none is as convincing as the argument that the block survives purely by accident.

One might think that the form of the Blackstone Block has been preserved because it was originally dictated by natural features. The block can be recognized in the earliest descriptions of the colonial settlement because it occupied a narrow stretch of useable land bounded on the east by the harbor and on the west by Mill Cove. To the north was a marshy area through which a creek meandered. A respect for natural constraints, however, was not a characteristic of early Bostonians, for other, much larger topographical features of the Shawmut peninsula were readily obliterated by the rapidly prospering settlement.

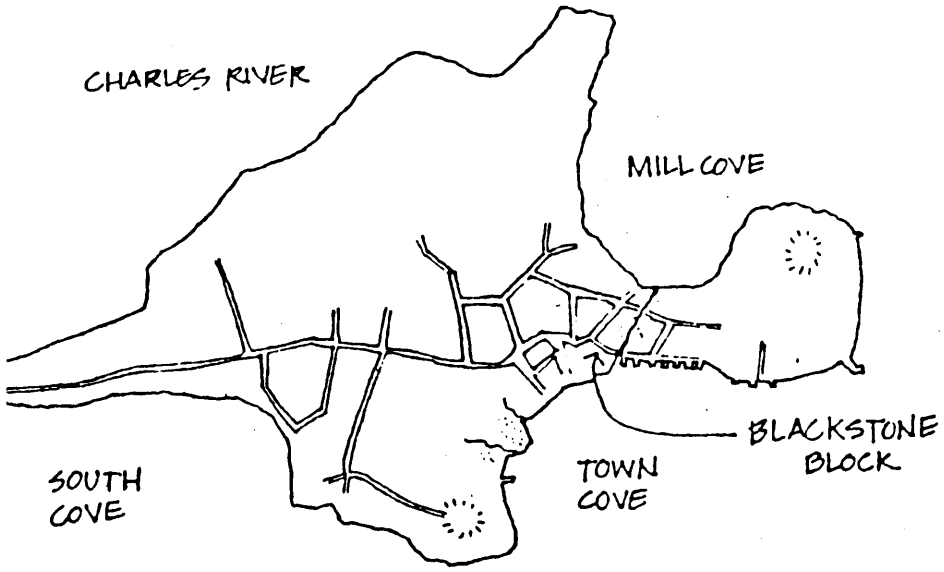
It could also be argued that these three natural boundaries of the Blackstone Block were respected because they combined to provide Boston with an economic asset: water power. But the financial benefits derived from Mill Creek's tidal mill race were relatively short lived, subject to a

changing economy and technology. Mill Creek had lost its value well before 1800.

It seems more probable that the Blackstone Block's proximity to an area of historic and cultural importance to Boston was a major factor in its preservation. While there are no revolutionary shrines or objects of significance in the block itself, nearby stands Faneuil Hall, a symbol whole preservation is of great importance to Bostonians.

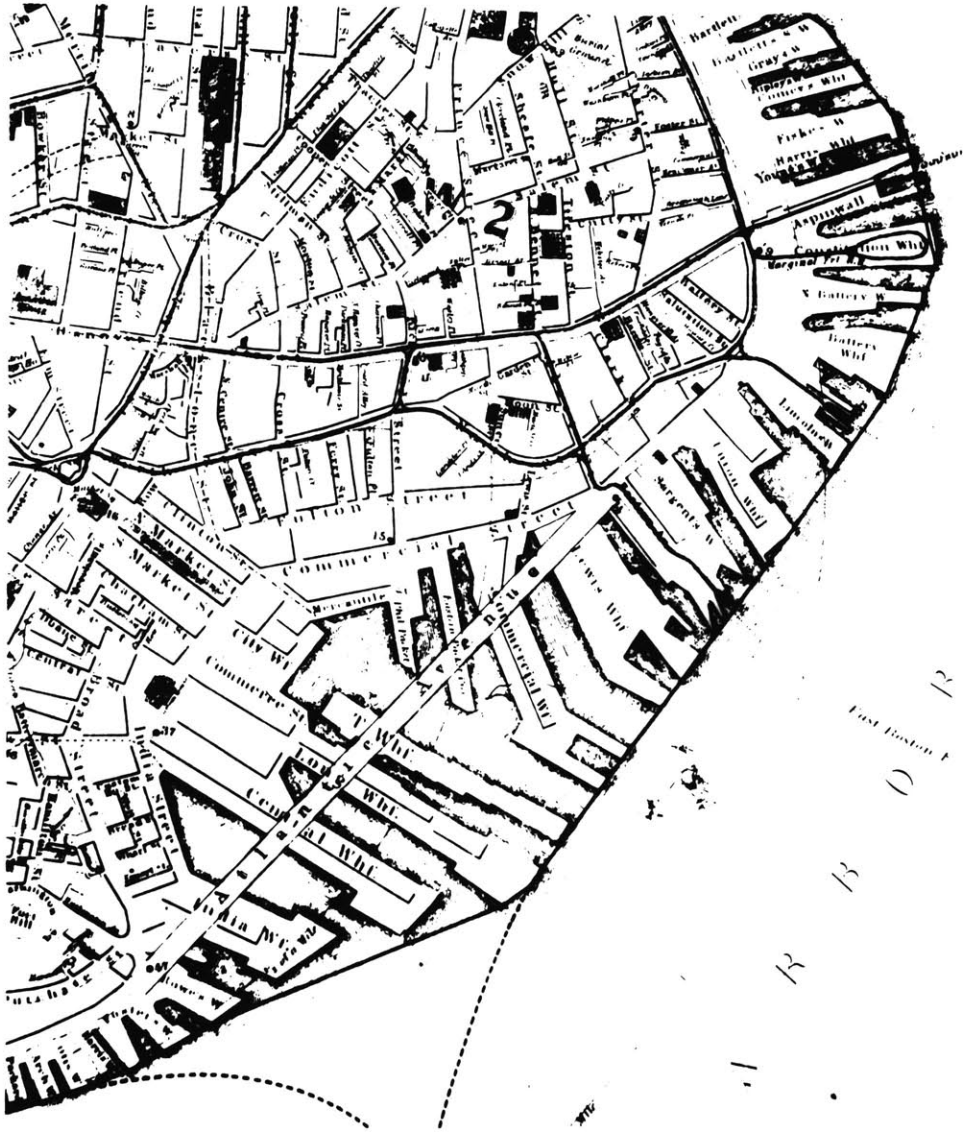
Whatever the reasons, the Blackstone Block remains today as a reminder of 17th century Boston. It has been continually altered over the years, but not fundamentally changed.

Its physical form is, in a real sense, an encapsulation of Boston's history. By examining the various stages of development through which the block has passed, one can begin to identify and sort out the many facets of its kaleidoscopic image.

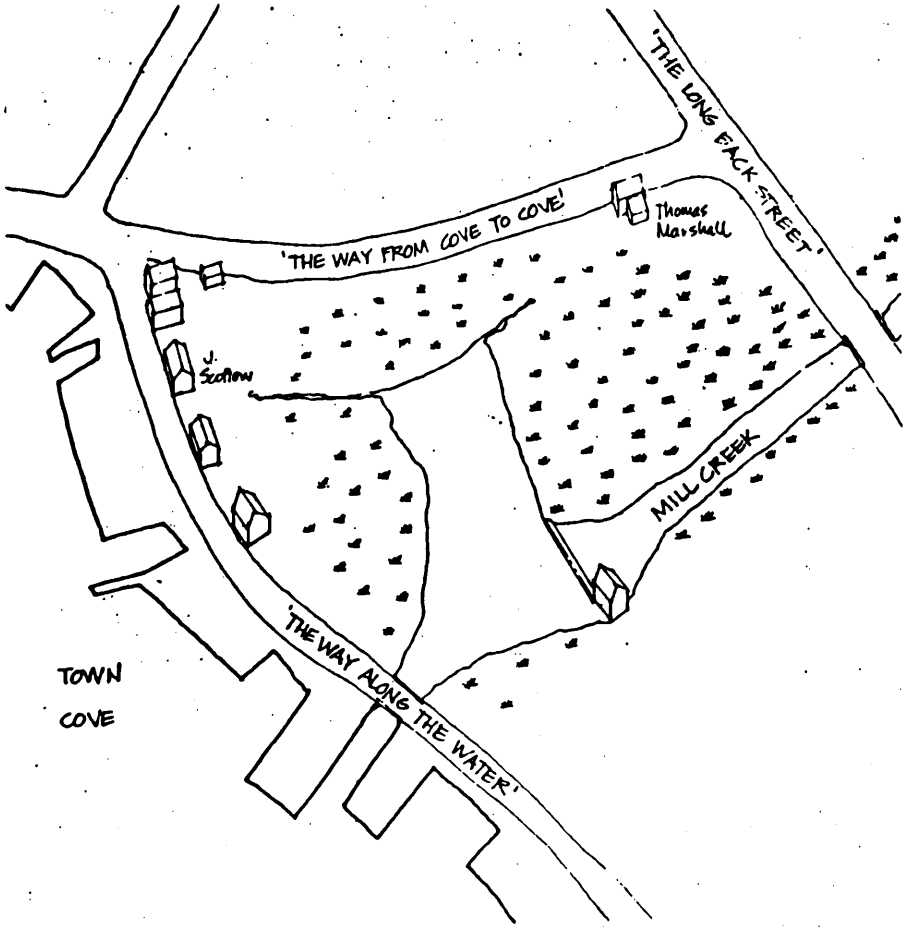


This sketch by Miquel Gomez-Ibanez shows Blackstone Block in relationship to Boston, 1640. Before the long process of cut and fill, the edge of the Blackstone Block helped define the Town Dock and was at the heart of the Cove.

In contrast to the map of Boston of 1640, this is a detail from a map of Boston originally published in 1871 in A. Williams' Boston in the Future. With the completion of the Quincy Market Buildings and later wharf construction, the Blackstone Block became a protected piece of land. North Street is a remaining landmark which indicates where the shoreline once had been.

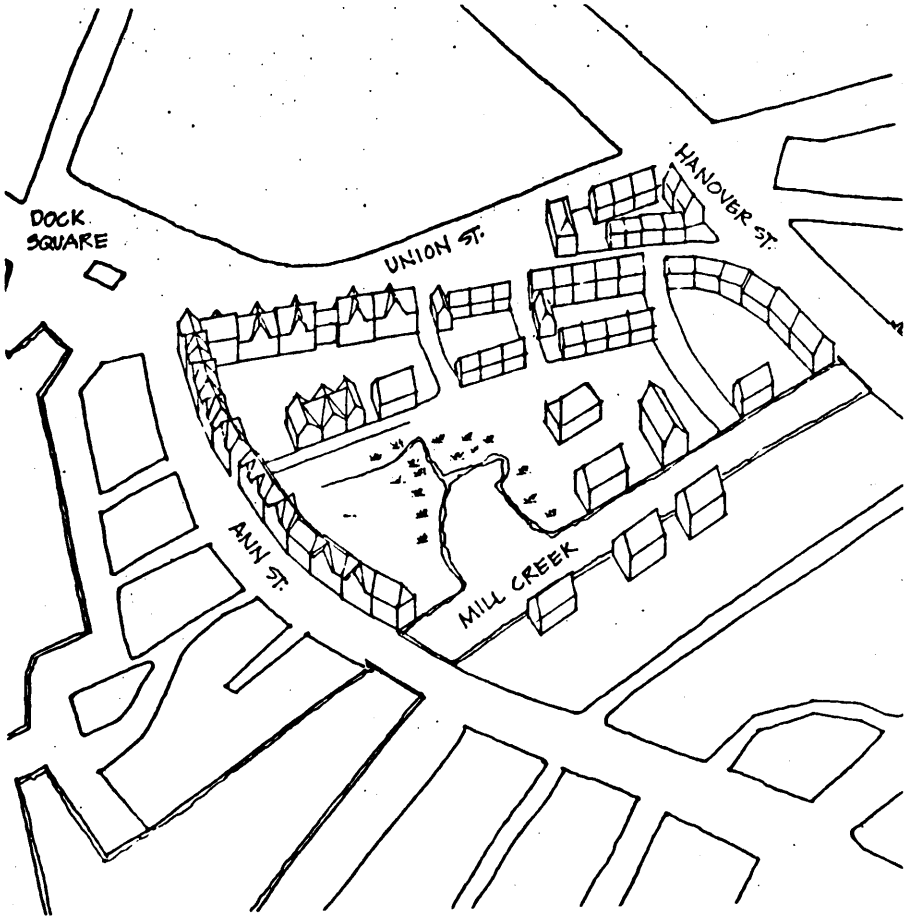


1640 Massing



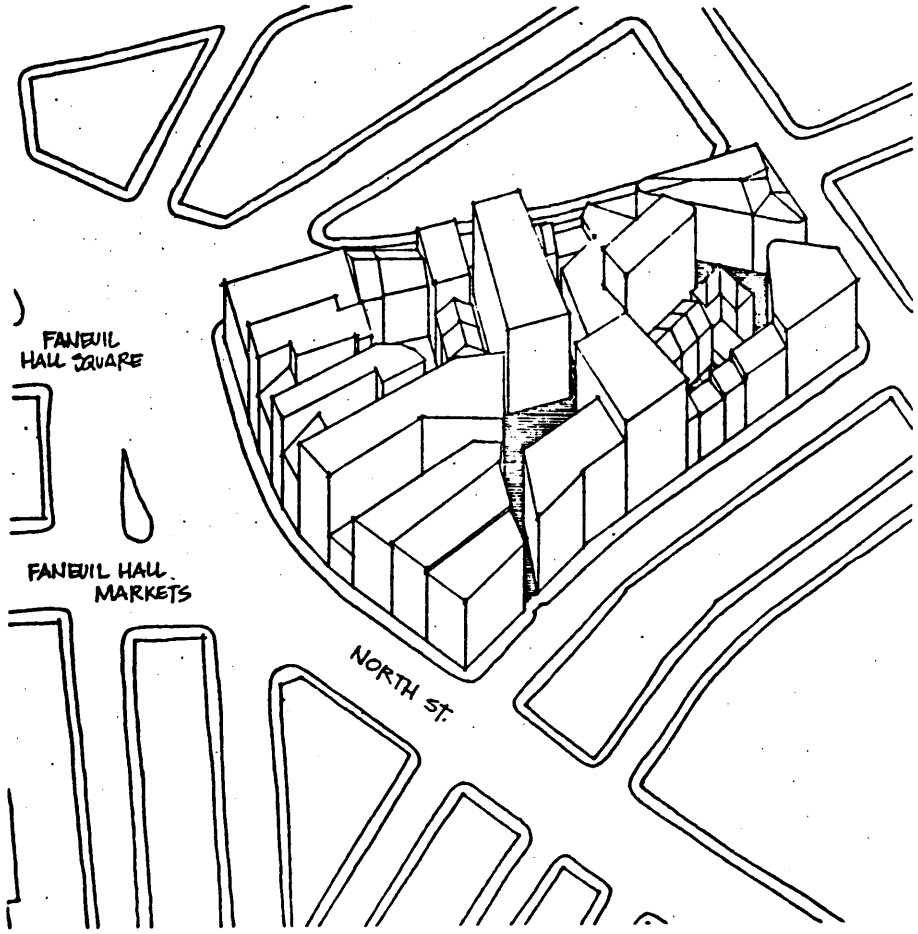
"The 17th century created the Blackstone Block, and left its imprint on the block in the form of a street pattern to which succeeding generations have had to adapt."

1722 Massing



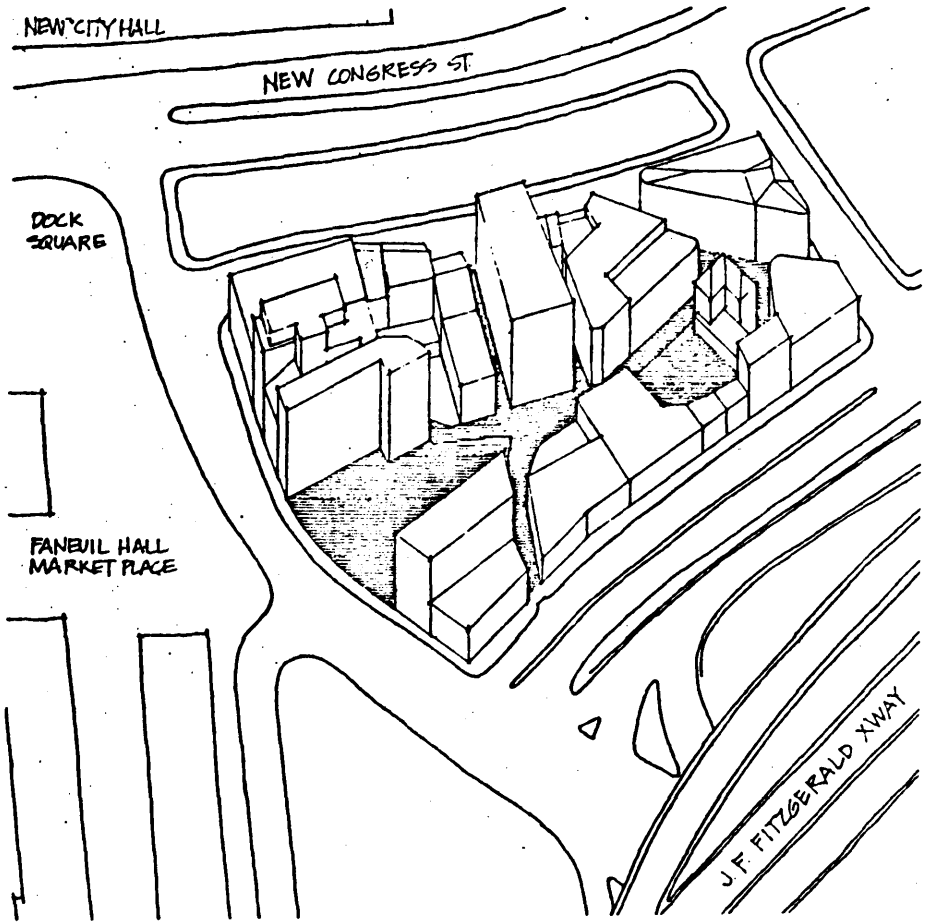
"The 18th century saw the development of the interior lots of the block. The remaining buildings of this period, even though some exist only as rear annexes to larger buildings facing the main streets, represent the highest architectural quality of the block, and a scale most appropriate to its intimate interior spaces."

1850 Massing



"The 19th century, a period of intense development, left the Blackstone Block with buildings of a larger, commercial scale oriented outwards, toward major streets. These buildings typify the honest, straightforward approach to commercial architecture of the Federal period which sets the character of the entire waterfront area."

1976 Massing



"The 20th century passed the Blackstone Block by. Its most significant legacy (to date) is the removal of the upper stories of many buildings in the block and the razing of others.

PROGRAM

"We can no longer view the city center as a setting only for retail sales. To turn downtown areas into places that attract people, architects and planners must create a dynamic mix of activities within a small area - including places for living, working, shopping, eating, learning and relaxing."

Built To Last
Michael S. Dukakis, Governor
of Massachusetts

Although the site (24-52 North Street) is zoned for general business, the parcel will be developed with active commercial uses on the ground floor (i.e. gallery and retail space and an extension of the Haymarket) and a mix of work spaces above (offices, studios, etc.) with additional living-working spaces in the upper floor levels.

The parcel is approximately 20,000 sq. ft.

The program will consist of:

20,000 sq. ft. active commercial space (to be at

ground level).

25,000 sq. ft. open space, either circulation, private adjacencies to living areas, or public open space.

30,000 sq. ft. work space

15,000 living/working space

The total square footage is 90,000.

ROOFTOP ARTIST — When weather permits, Renee Martin takes to the roof of her home in Frankfurt, Germany. Polish-born, 32-year-old artist says her lofty studio gives her the inspiration she needs for her surrealistic works. (UPI photo)

By living/working is meant that the space provide not only the facilities and comforts of a home, apartment, etc., but the opportunity to combine this with the daily work routine of the user. This dual space might support a studio (such as an artist, sculptist, photographer might require) or an office, and function on a more formal level as a support for client activity (lawyers, politicians, etc., often work from their homes).

The purpose of the living/working environment is to provide the neighborhood with an additional means of life at other than the usual business hours.

It is important that the physical design be harmonious

with existing structures in the Blackstone Block and those neighboring it. Important issues for me are scale, building heights and mass, amount of open space, structural system(s), and materials.

The following attitudes suggested in the Boston Redevelopment Authority's "Site Development Program" have been incorporated into the program:

Massing: Parcel E-9B is unusual because it includes two existing buildings and an open lot between them. One solution might call for rehabilitation of the two structures with a sensitively treated new structure which defines the street facade of North Street, but, the Authority recognizes that other combinations of new construction and rehabilitation may be necessary to achieve a viable development package. Therefore, it is especially important that architects sensitively and carefully examine the site in this context.

Parcel E-9B is an important element in the definition of the North Street alignment. It should also, by easements, form a pedestrian link between the Faneuil Hall Markets and the Blackstone Block itself. The interior spaces of this block are planned to be traffic-free, with paving, lighting, and landscaping. It is critical that any building continues to exactly define this network of spaces - no setbacks from prior building lines will be permitted.

Because the block is designated as an Historic District, any demolition must be justified and supported with data which demonstrates that rehabilitation is economically infeasible.

Facade Treatment: Parcel E-9B's facades, especially along North Street, must be compatible in scale, massing,

rhythm and fenestration with not only the Blackstone Block itself but also with the Faneuil Hall/Dock Square area. The proposal must be a contemporary expression which is well integrated into the fabric of the block.

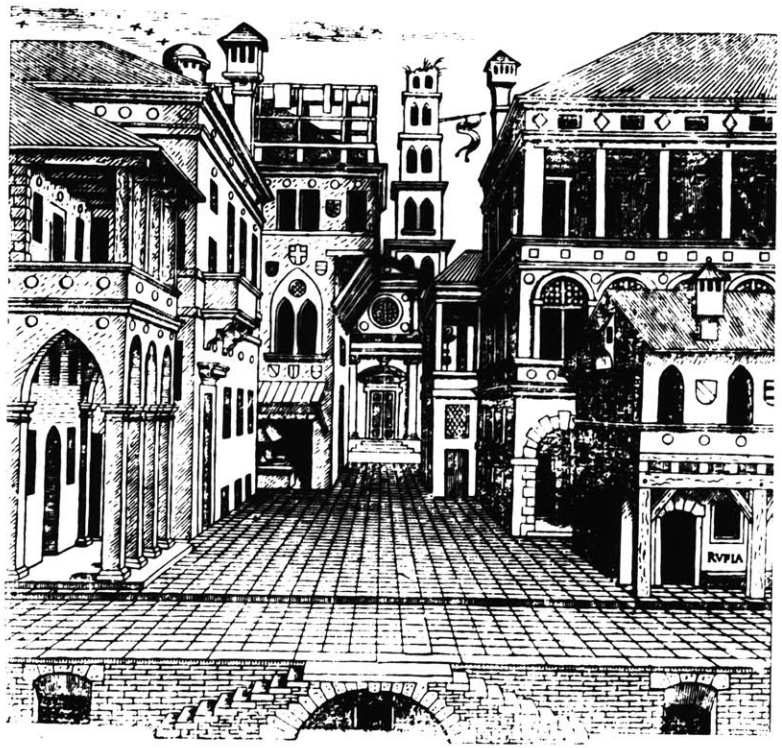
Pedestrian Easement: Any proposal must include a generously scaled pedestrian easement from North Street through to the open spaces within the Blackstone Block. It is suggested that this clearly defined easement but just east of the existing building at 24 North Street. It is the intention of the BRA that eventually the interior spaces of the block will be closed to regular vehicular traffic and will be paved, lighted, and landscaped. Any proposal for Parcel E-9B should, by its very nature, encourage the "pedestrianization" of these interior spaces. Active ground floor uses in conjunction with the easement must strengthen this concept.

THE STREET

"Our wharves . . . were in every truth water parks for the people, and contained no end of object lessons. On pleasant Sundays whole families resorted thither. On holidays and special gala occasions, they were immensely attractive; each vied with the other . . . "

Colonel Frank Forbes
Portrait of a Port,
W.H. Bunting

The great strength of the Blackstone Block lies in its streets. Those streets which made up the original street pattern of Boston and at one time supported the bustle of waterfront activity described by Colonel Forbes are the same streets which, at the turn of the 19th Century, served as "a receptacle for dead cats and rubbish".[1] Ann Street at that time ran along the water



Photograph taken from Streets for People, Bernard Rudofsky, p.133,

1 Boston, A Topographical History, Walter Muir Whitehill, The Belknap Press of Harvard University Press, Cambridge, Massachusetts, 1959, p. 96.

and was a region of "disorderly houses and brawls - and the name a byword for sordidness until it was, in 1854, changed to North Street".[1]

Mayor Quincy was responsible for an effort to revive the neighborhood. Around 1825 he planned a major piece of development which created a central marketplace in Boston. The Quincy Market and Warehouse Buildings were built on 555 feet of fill. Fronting on North and South Market Streets, they defined the water's edge, putting the Blackstone Block inland.

After 150 years and many layers of fill, the Quincy Market Buildings now find themselves inland, and again are the focus of a major piece of urban development. Along with a more contemporary approach to retailing, the restoration of the Faneuil Hall/Quincy Marketplace has brought new life and energy to the neighborhood streets.

The renovation and infill of the Blackstone Block parcel

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1 Boston, A Topographical History, Walter Muir Whitehill The Belknap Press of Harvard University Press, Cambridge, Massachusetts, p. 113.

will bring additional support for this activity. The interior street of the block will provide not only a sheltered walkway between office and subway station or car, but will also provide a way for people to walk leisurely or meander through the neighborhood.

This canopy, continuous for several blocks on Washington Street in downtown Boston, provides shelter for pedestrians.

"There is never a better way of taking in life than walking in the street . . . "

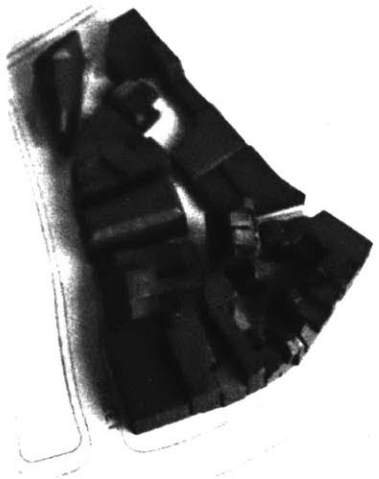
Henry James
Streets for People
Bernard Rudofsky

The attitude of Americans toward walking which Rudofsky wrote about in 1969 is a rapidly changing one. Whereas at one time it was thought that "the pedestrian remains the largest single obstacle to free traffic movement"[1], it is now encouraged in many towns to cut off major streets to car traffic to allow more freedom to the pedestrian. Streets are often lined with trees and plantings or covered with protective canopies. A man walking on the street - without his dog - is

1 Streets for People, Bernard Rudofsky, Anchor Press/Doubleday, Garden City, New York, 1969, p. 106.

no longer considered to be a bum. In fact, jogging, cycling, and just plain walking are presently very popular American pastimes.

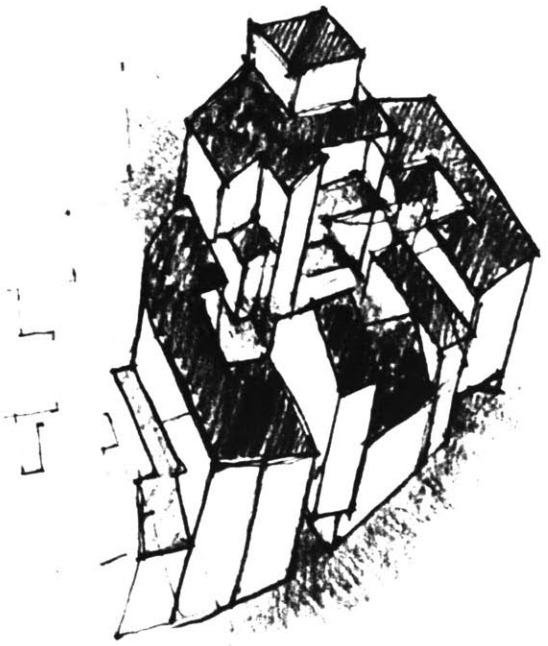
Interest in the preservation of the interior street of the Blackstone Block is not only an historical and functional one, but the street design itself is intended to make the function of walking, or meandering, enjoyable. The presence of an open-air market, a gallery, and retail along the street is for the enjoyment of the person on his way home from work, as well as the shopper, tourist, or resident. The street will provide a range of experiences through the use of skylight, floor tile, and a range of ways to move. The street is fashioned somewhat after an arcade, and is described in more detail in the section on "References".

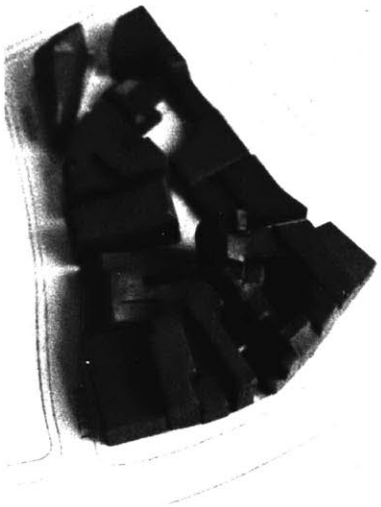


PROCESS

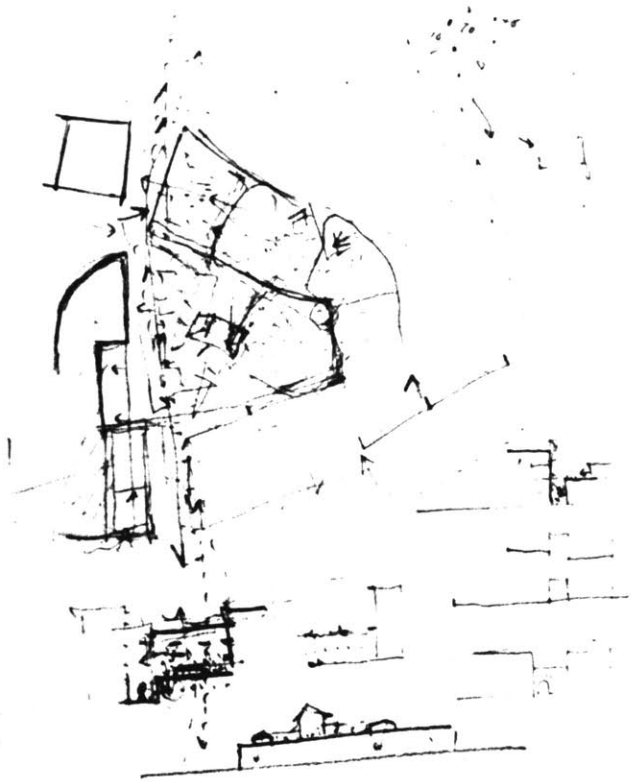
Early Diagrams

Initially, a series of three clay massing models at a scale of 1"=40' were used to explore circulation, density, building height and form. The first diagram is based on the notion that the North Street facade should remain tightly packed and open up to an interior courtyard. Because of the deepness of the site, it is important to address the problems of adequate light and ventilation. The tallest portion of new construction is in the interior of the site, adjacent to Creek Square.

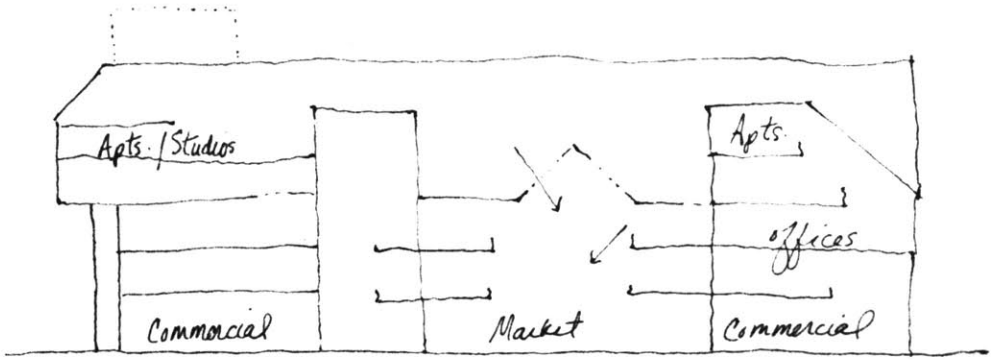


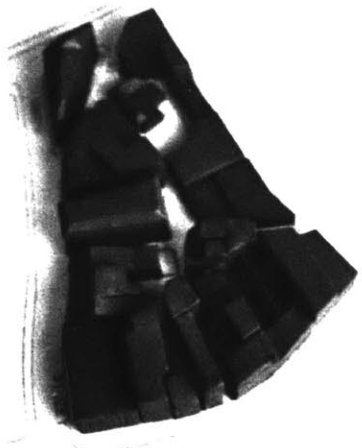


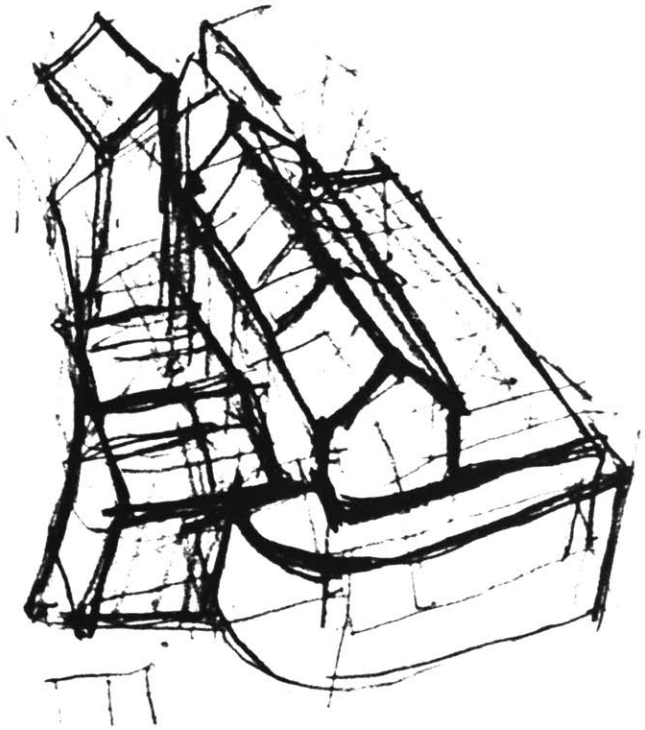
The third massing model and the one which was developed lies somewhere between the first two. Although the interior street is strongly defined, there is also an emphasis on the interior courtyard, which is seen more as an arcade - a collective two story space roofed with skylights to bring light into the interior part of the site.



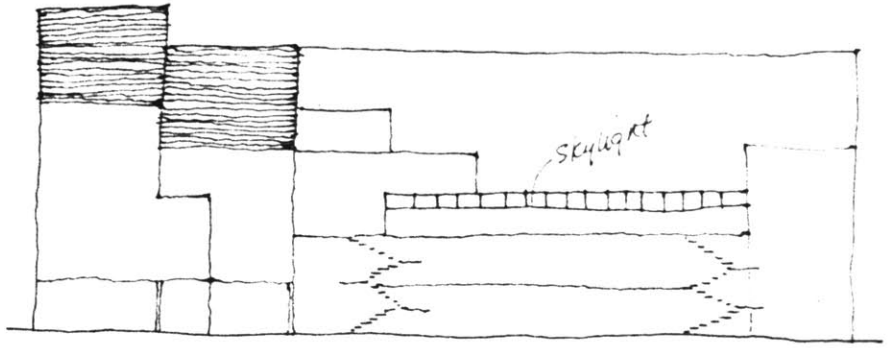
Above sketch by R. Slattery



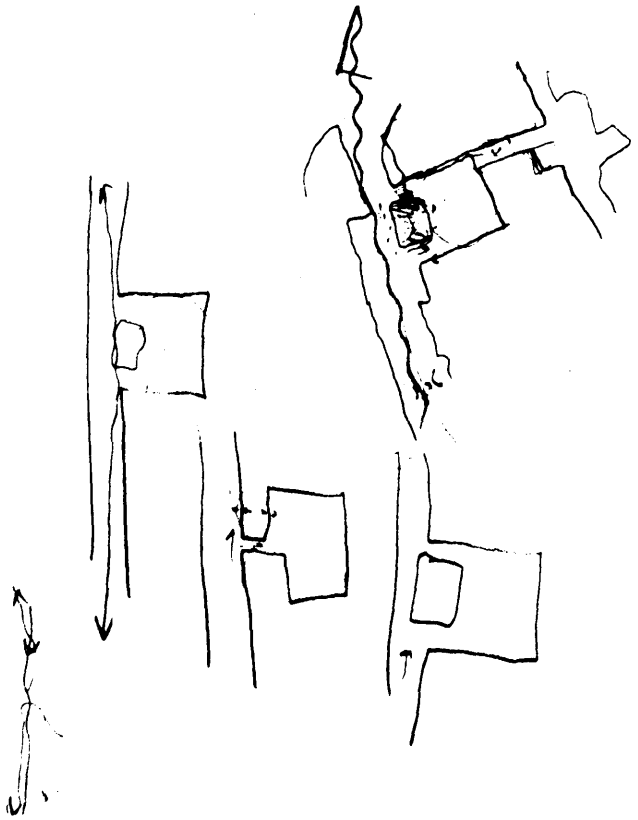




The second pass at a design diagram is a more linear one with circulation, under skylight, moving more directly through the site. The interior street is strongly defined, as opposed to the first scheme. Building heights, however, remain pretty much the same.



Circulation



Sketch by Robert Slattery

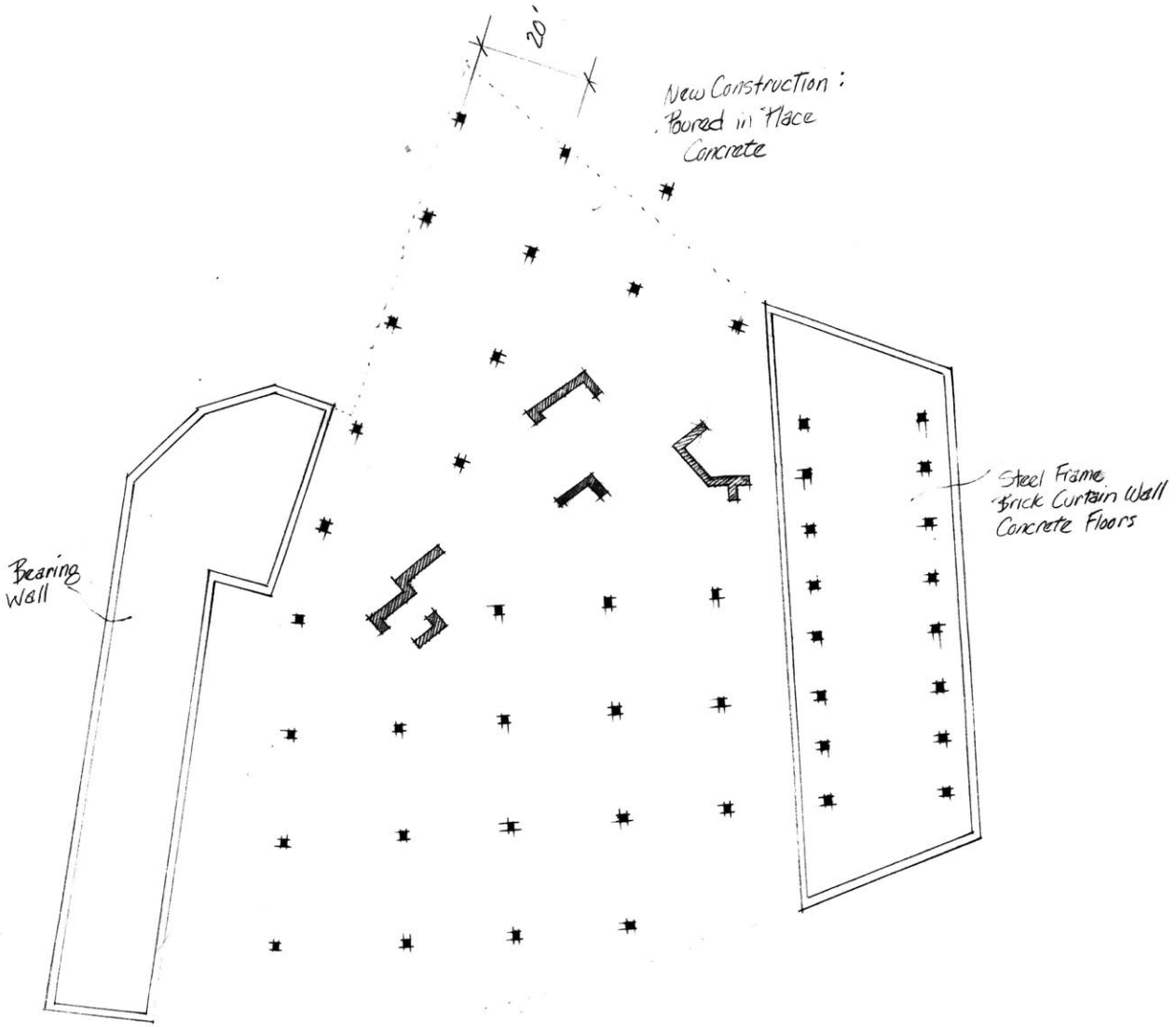
The major way through the site, the interior street of the Block, could be thought of as a river (as the sketch on the left suggests). There is a direct "current" which can take you directly through the building, or there is the option of "meandering" in the marketplace. The major elevator is centrally located, between the street and the market, serving as a transition zone between the two spaces.

The overall circulation though the building is meant to provide a range of ways to move up from one level to the next. The climb, if one chooses to, is incremental, with views into the space or options to get off the "beaten path". It could be compared to the gradual climb through a hilltown where many roofs are used as circulation and use spaces. The two elevators are also options. One is located in one of the existing buildings and doubles as a freight elevator,

if necessary. The central elevator uses the third floor roof as a point of connection to all points in the building. Although there are a range of ways to move through the building, it is not intended for these options to confuse the user. Floor patterns, lighting and location of stairs and elevators are all intended to make it easier for people to find their way through the building.

The interior stairs in Pierce School, Brookline, provide users with the possibility of looking out into the large open space in the center of the building.

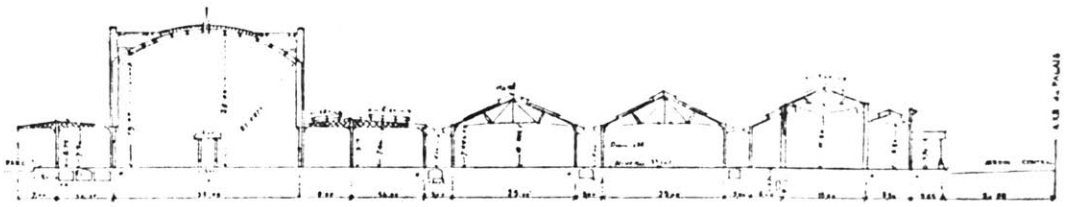
Sketch by Kyu Sung Woo

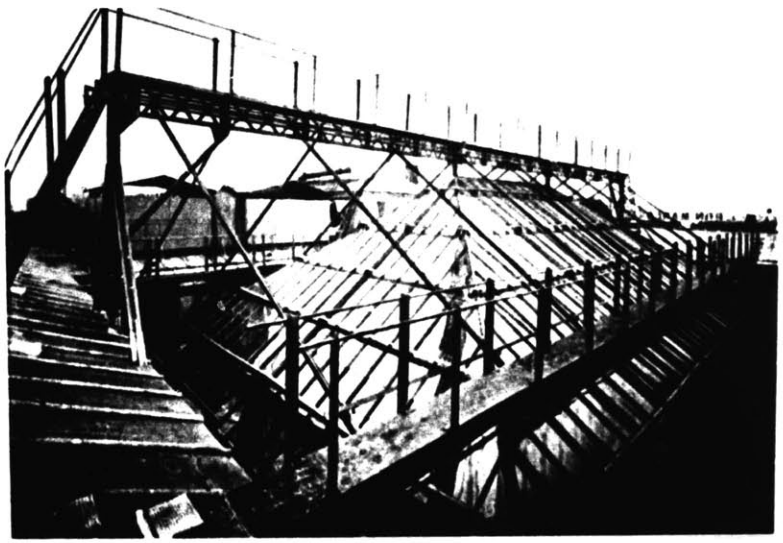

20'
New Construction:
Poured in Place
Concrete
Steel Frame
Brick Curtain Wall
Concrete Floors
Bearing
Wall

Structure

References

As a way of providing light, cover and character to the building, much steel and glass was desired. Steel is used for major elements (skylights) as well as detailing (hand-rails or window mullions). References, both contemporary and some dating back to the industrial revolution are useful and inspiring. Left, is a simple skylight on the Woolworth Building in Brookline, Massachusetts. Below, is a section through the main building of the International Exhibition in Paris, 1867 (taken from Space Time and Architecture, p. 264).

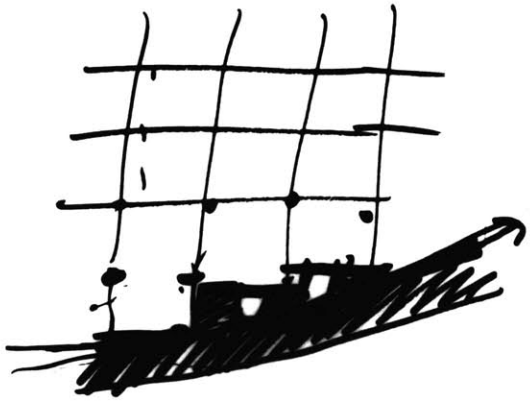




The lower photograph (taken from Space, Time and Architecture, p. 241) is a glass roof over a skylight covering the Bon Marche in Paris. This "bold" piece of architecture was designed by Eiffel and Boileau and built in 1876. Although it could not be viewed from the street, it has some of the strength which is desireable for the interior "arcade" of the Blackstone Block. Above is a more contemporary version of a visible pedestrian covering designed for downtown Boston by Arrow Street, Inc.

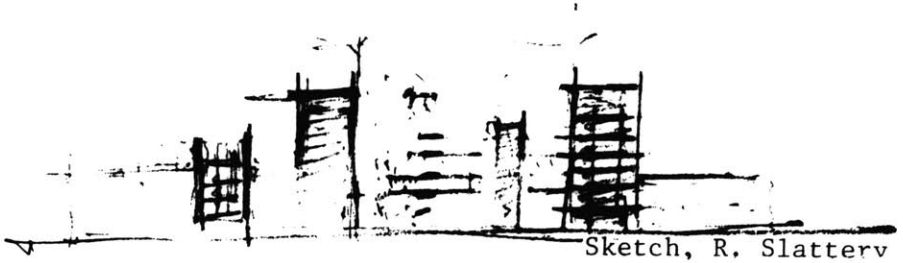
Many forms of arcades have been built. The more traditional arcade is as straightforward as the Arcade Building in Brookline (left). This building has a linear circulation through the block with offices and shops off its interior "sidewalk". Pierce School (right) has an open plan which makes its interior space a more contemporary version of an arcade. The large open space on the ground level is used as a library, while the mezzanine above is broken up into open classroom spaces. More private classrooms are found off this major public space.

Pierce Elementary School in Brookline, Massachusetts, designed by Bill Warner, has been a continual source of reference as a building which fits well into an established urban fabric. Although it was built nearly a hundred years after its neighbor, it respects existing form and materials while not directly translating them. The concrete detailing adds a playfulness to the brick, which makes the school, especially for its users, something of a castle.



Sketch, Kyu Sung Woo

North Street Elevation



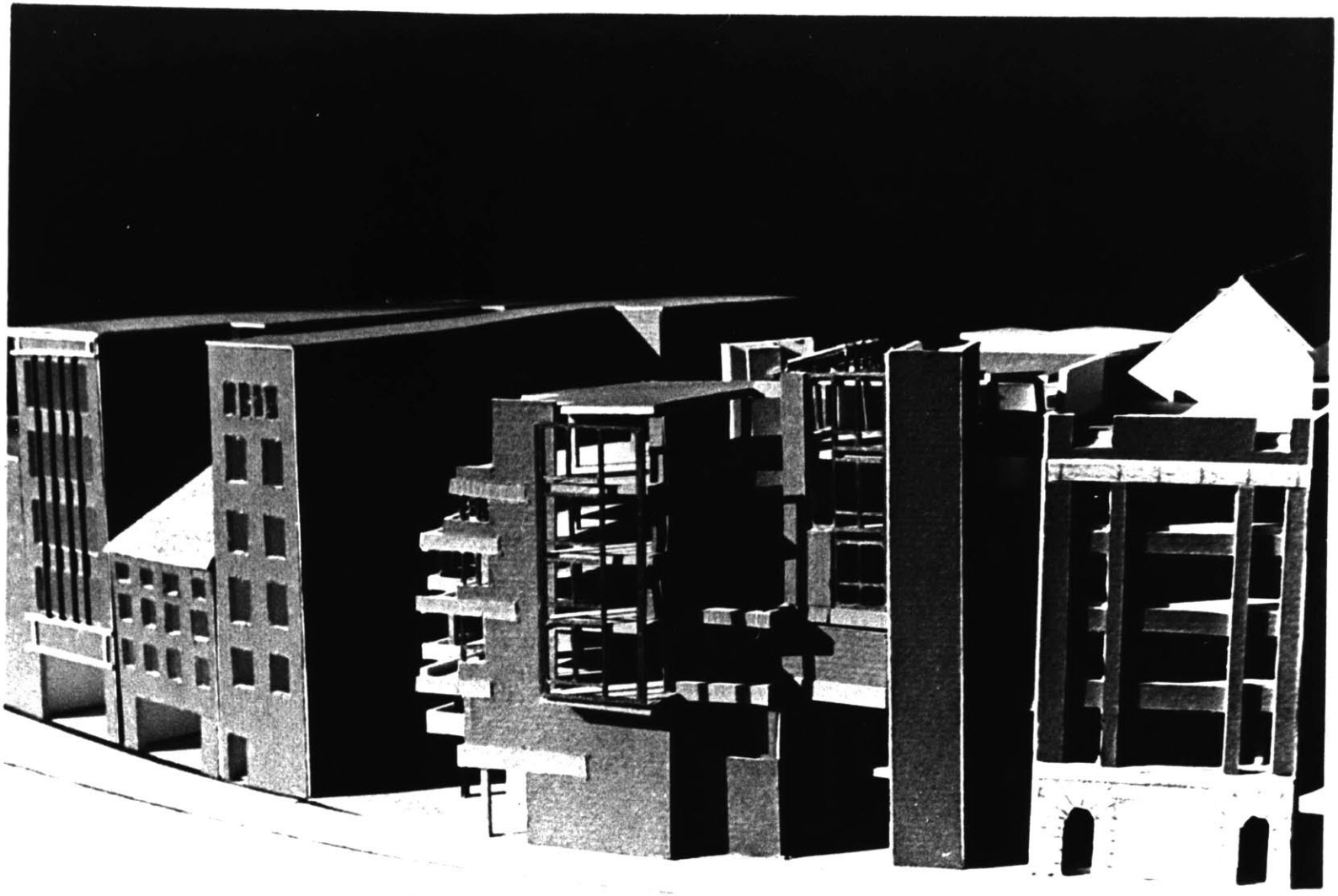
Sketch, R. Slatterv

The fact that the Blackstone Block already has such a strong vocabulary of materials makes it difficult to design a facade which will comfortably fill the empty piece between the two existing buildings flanking the site. Because North Street curves, the problem becomes a three dimensional one as well.

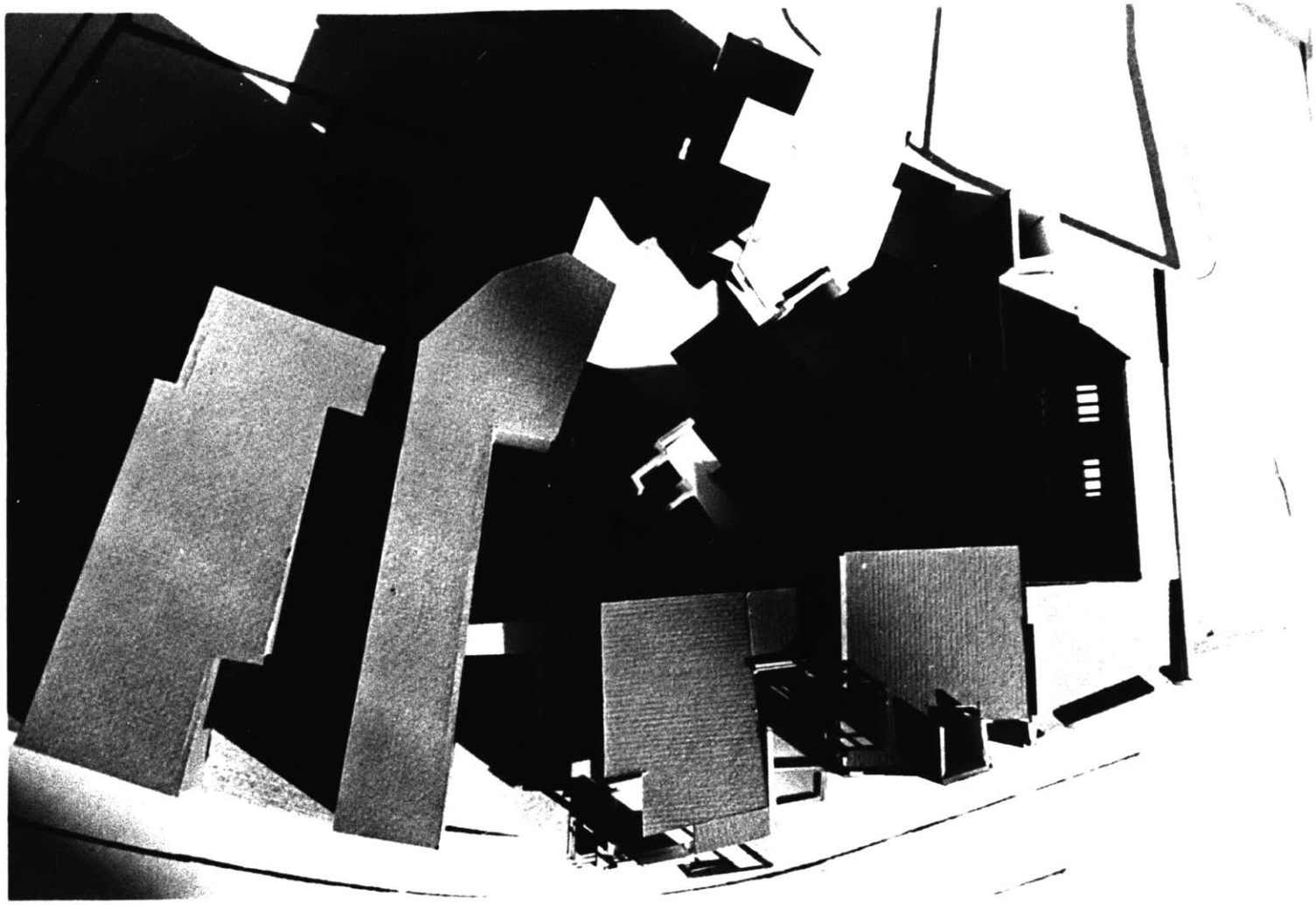
Rather than building right up to the sidewalk edge an effort has been made to adapt to the street's curve by using recesses in the elevation to signify entrances (left). Since the existing buildings on the street are vertical pieces added to each other, and the infill site is a larger, more

horizontal one, it was necessary to find the right amount of vertical and horizontal definition. Verticals are defined through circulation (stairwells) and use bays. Finding the right mix of brick, steel and glass was important for the North Street edge which is exposed to the south and has views to a neighborhood rich in culture and activity.

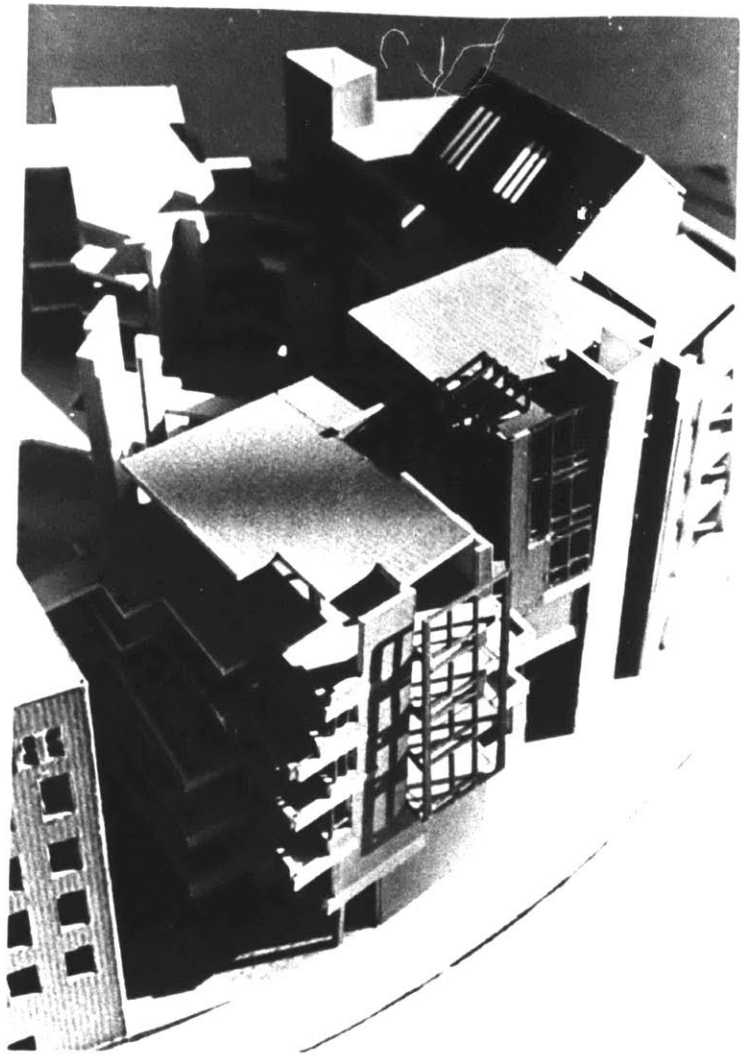
Across: The building shown on the right above is an apartment building in Harvard Square, Cambridge, Massachusetts. The architect uses reflective materials (glazed brick) as a reflector to bring sun into this potentially dark niche. The interior elevation of the site is like this on a much larger scale. Reflective materials such as glass will help bring in sunlight. The Custom House Block (below) has a continuous elevation which is broken up by horizontal pieces which add a rhythm to the facade.



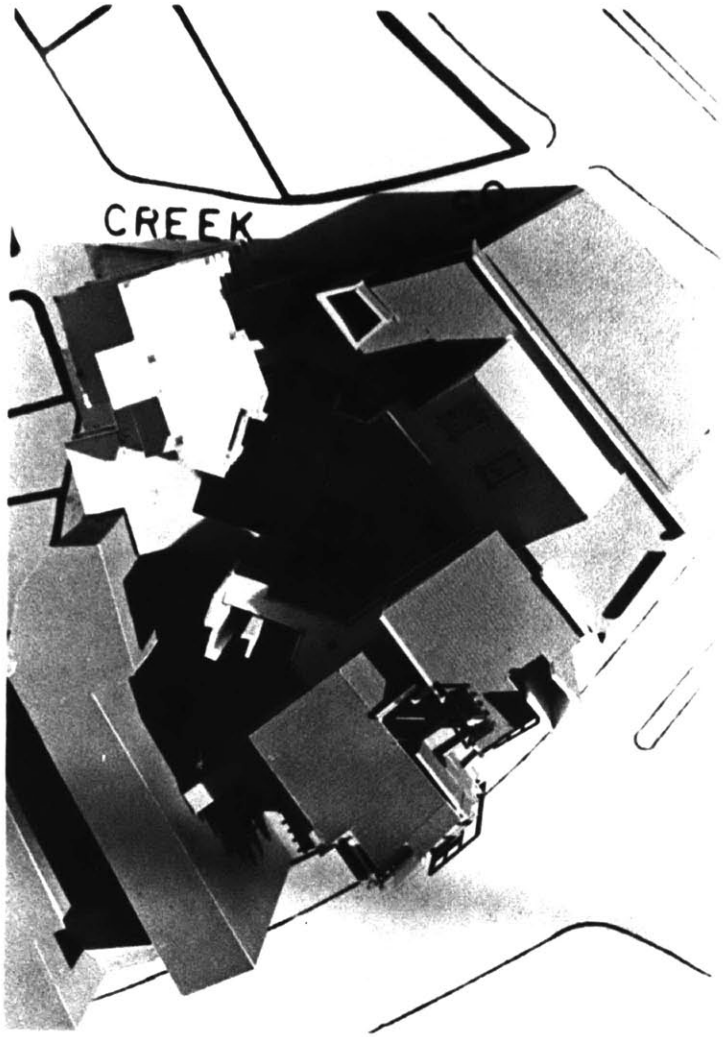
North Street Elevation

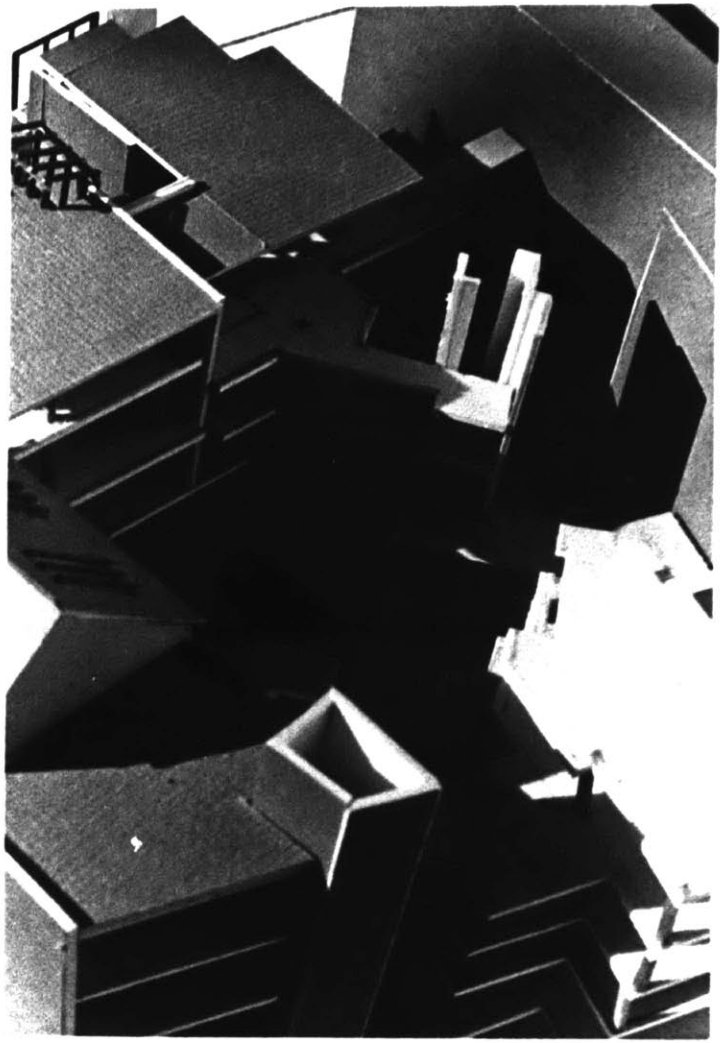


Plan View

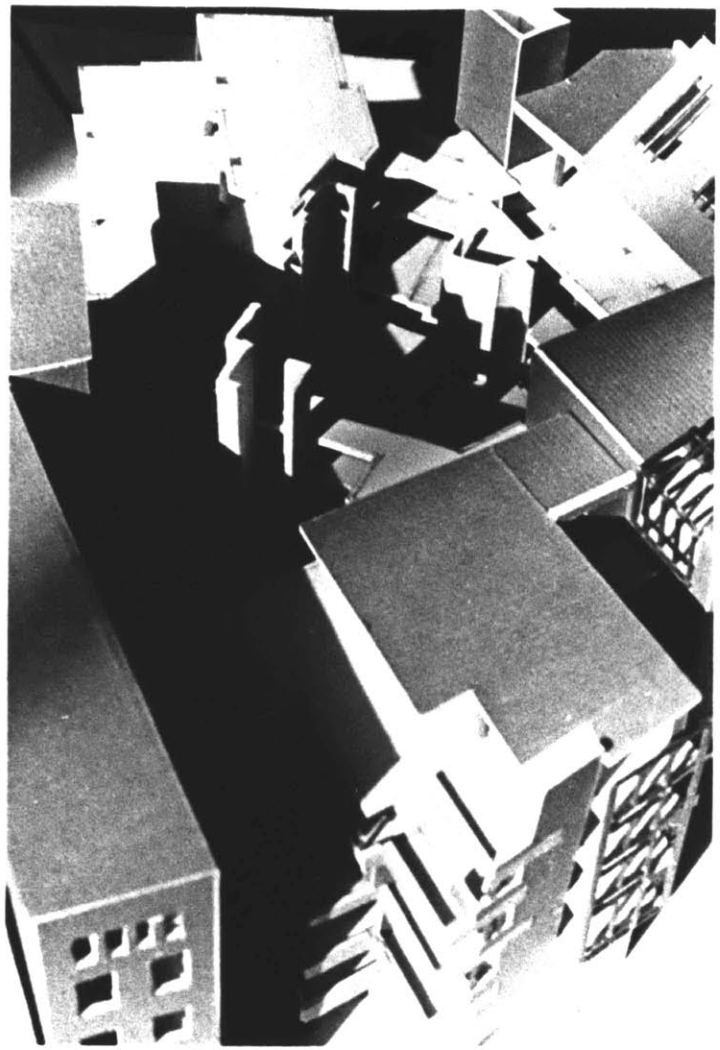


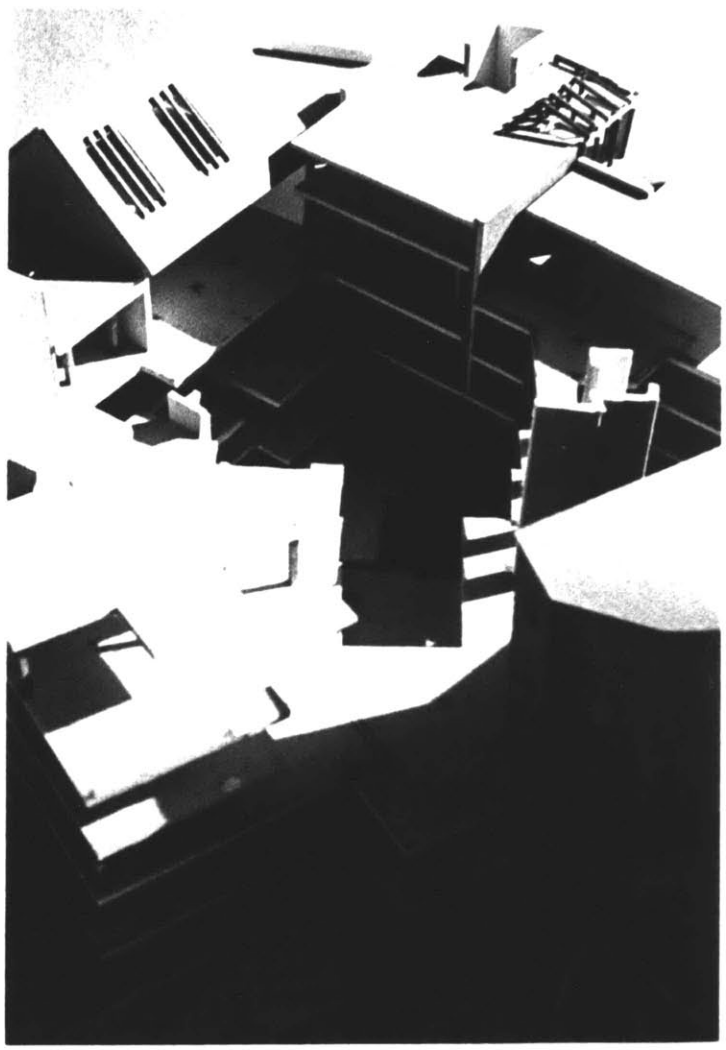
View from North Street showing interior circulation and roofs.



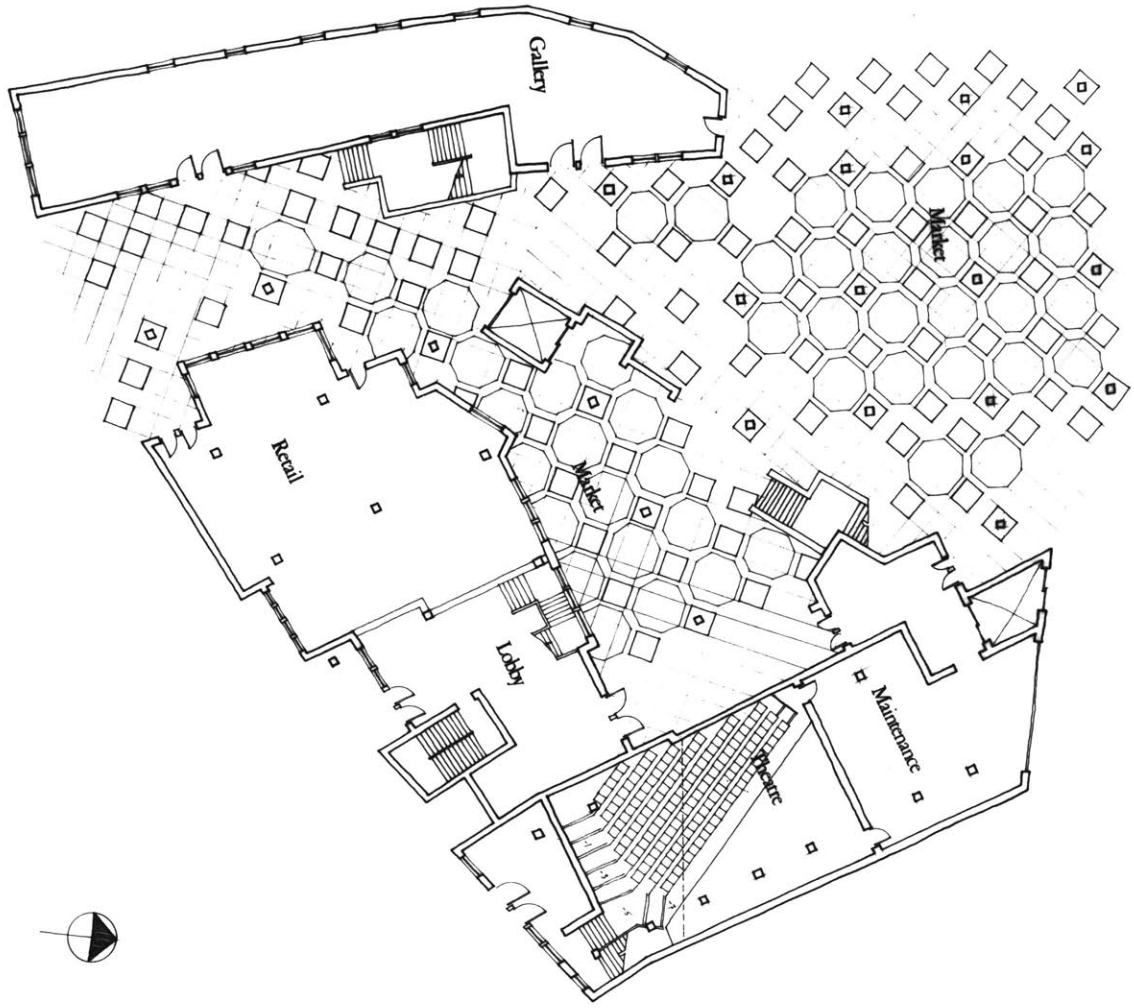


Interior of site viewed from Creek Square






MARSHALL ST.
UNION
CREEK
SQ.
ST.
NORTH
STREET
CLINTON
NORTH MARKET ST.



BLACKSTONE BLOCK

Ground Floor showing street pattern

BLACKSTONE BLOCK

Second Level

Scale: 1" = 20'

BLACKSTONE BLOCK

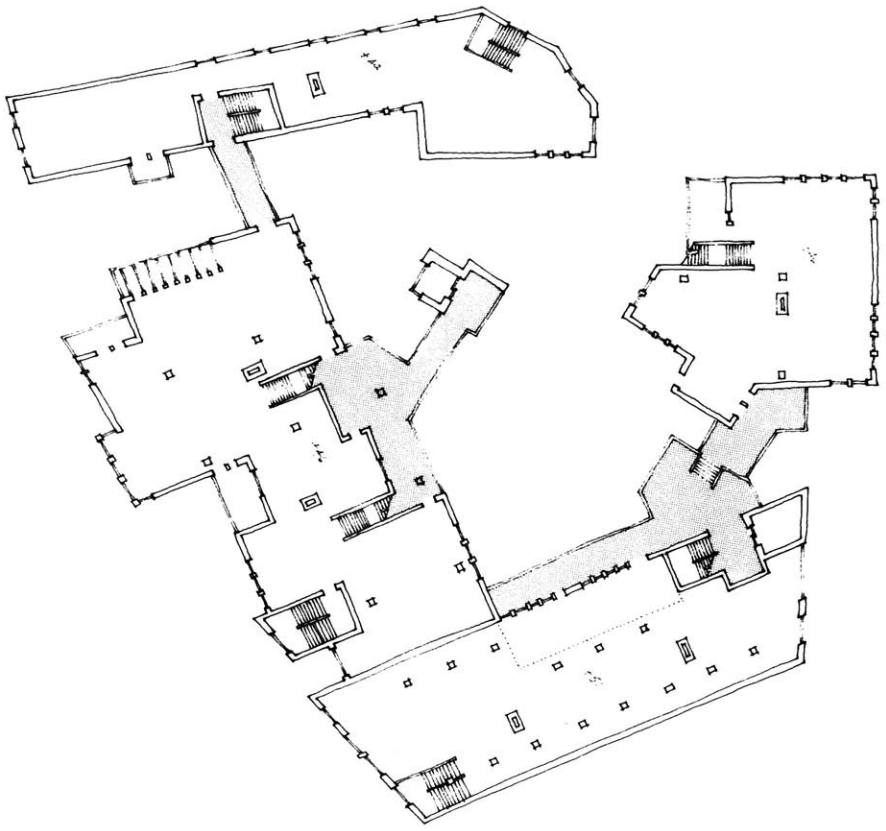
Third Level

Scale: 1" = 20'

BLACKSTONE BLOCK

Fourth Level

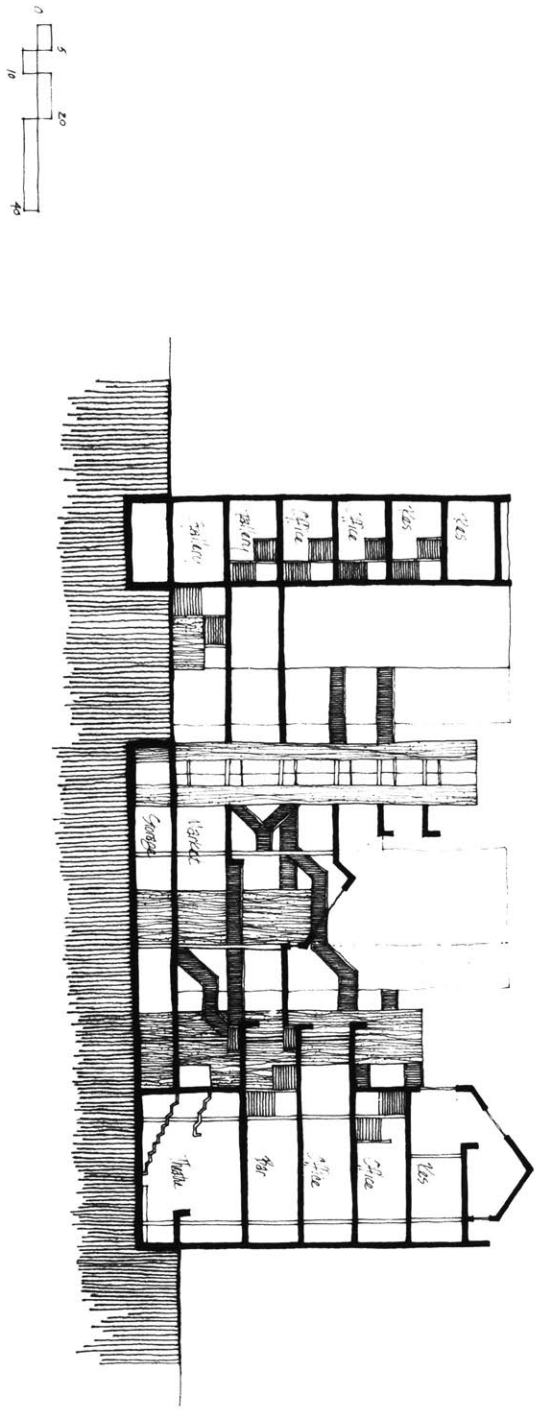
Scale: 1" = 20'



BLACKSTONE BLOCK

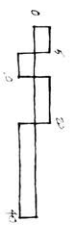
Fifth Level

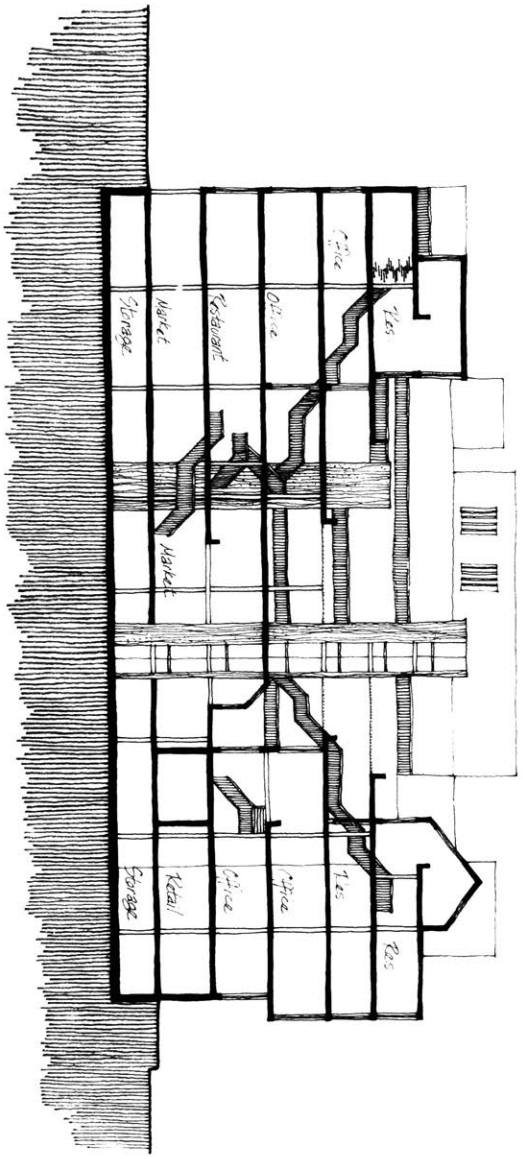
Scale: 1" = 20'



BLACKSTONE BLOCK

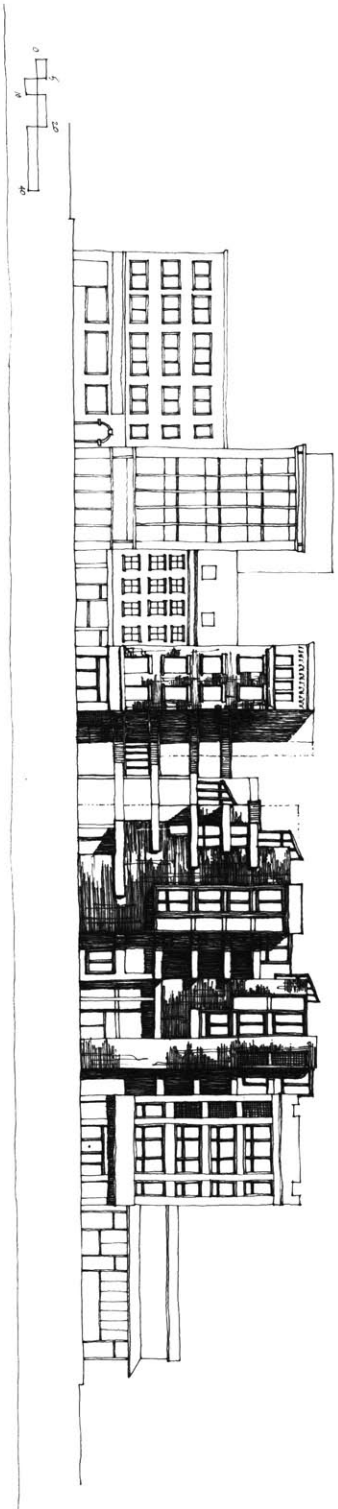
Section A-A





BLACKSTONE BLOCK

Section B-B



BLACKSTONE BLOCK

North Street Elevation

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