

TEACHING AN OLD STRIP NEW TRICKS:  
A RENOVATION PROPOSAL FOR BOSTON'S NIGHTCLUB DISTRICT

by

VICTOR OCIE DE NATALE

B.S.A.D. Massachusetts Institute of Technology  
Cambridge, Massachusetts, U.S.A.  
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Signature of Author

Victor Ocie de Natale, Department of Architecture, May 11, 1984

Certified by

Fernando Domeyko-Perez, Associate Professor of Architecture, Thesis Supervisor

Accepted by

Rosemary Grimshaw, Chairperson Departmental Committee for Graduate Students

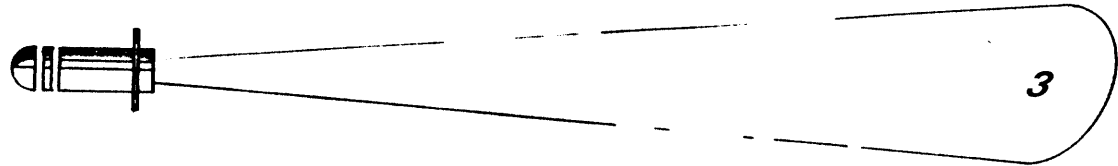
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# ABSTRACT



TEACHING AN OLD STRIP NEW TRICKS: A  
Renovation Proposal for Boston's Nightclub  
District

by Victor Ocie de Natale

Submitted to the Department of Architecture in  
partial fulfillment of the requirements for  
the degree of Master of Architecture.

## ABSTRACT

This thesis is a design proposal for the renovation and restructuring of part of Boston's nightclub district, Kenmore Square. Specifically under consideration is Lansdowne Street--the strip--from Brookline Avenue to Ipswich Street. This block is bounded on one edge by the side wall and mechanical towers of Fenway Park (a baseball stadium), and on the other side by industrial/warehouse buildings that now house a variety of nightclubs. Lansdowne Street remains somewhat isolated from the street life of Kenmore Square, however, because of a sunken transportation corridor that lies between the two areas.

My primary intention is to redefine Lansdowne Street as an element that connects Kenmore Square with the Fenway area. In designing the interventions that are necessary for this new

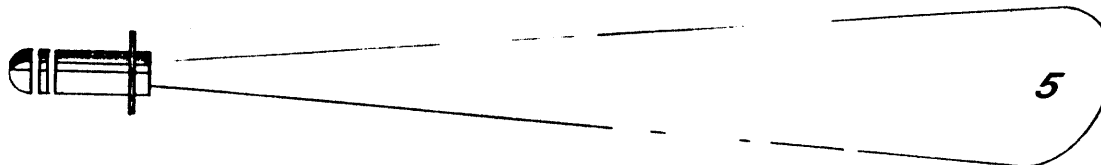
connection, I hope to vitalize Lansdowne Street, making it a more accessible and understandable part of the Boston popcultural scene.

At the foundations of this thesis is an assumption about popular culture and the life of the strip: the distinction between high art and popular culture is one which I question, especially as regards the power of these kinds of art to make cogent socio-cultural comment. Because I have the conviction that architectural design can achieve cultural goals, I will, in this thesis, be advocating the relevance and value of popular culture.

Thesis Advisor: Fernando Domeyko-Perez  
Associate Professor of Architecture



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Ms. Deborah Heidel and Ms. Caroline Labiner: for their good ideas and good company.

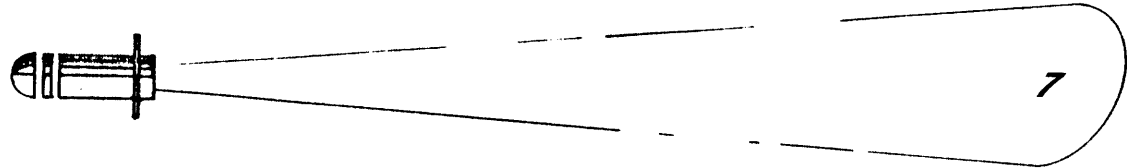
I would like to express my most sincere gratitude to :

Ms. Darlene Mercier  
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# CONTENTS



ABSTRACT . . . . .	3
ACKNOWLEDGEMENTS . . . . .	5
TABLE OF CONTENTS . . . . .	7
GROUNDWORK . . . . .	9
MOTIVATIONS	
FOR DESIGN . . . . .	11
CHOOSING	
THE SITE . . . . .	15
INVESTIGATIONS . . . . .	17
RESEARCH . . . . .	19
DESCRIBING AND DOCUMENTING	
THE SITE . . . . .	27
DESCRIBING AND DOCUMENTING	
THE DESIGN . . . . .	63
BIBLIOGRAPHY . . . . .	101



# GROUNDWORK



9

architect must ask himself why he is designing as well as what he is designing. He must establish his intellectual posture before he begins a project.

A designer is someone with a good imagination who has the skills and sophistication necessary to realize his images. However, buildings and spaces can be made without the aid of an architect. Cities grow, houses are built, public spaces are generated not only by design, but also by unguided necessity. This is why I think the groundwork for a design proposal must be undertaken carefully. An

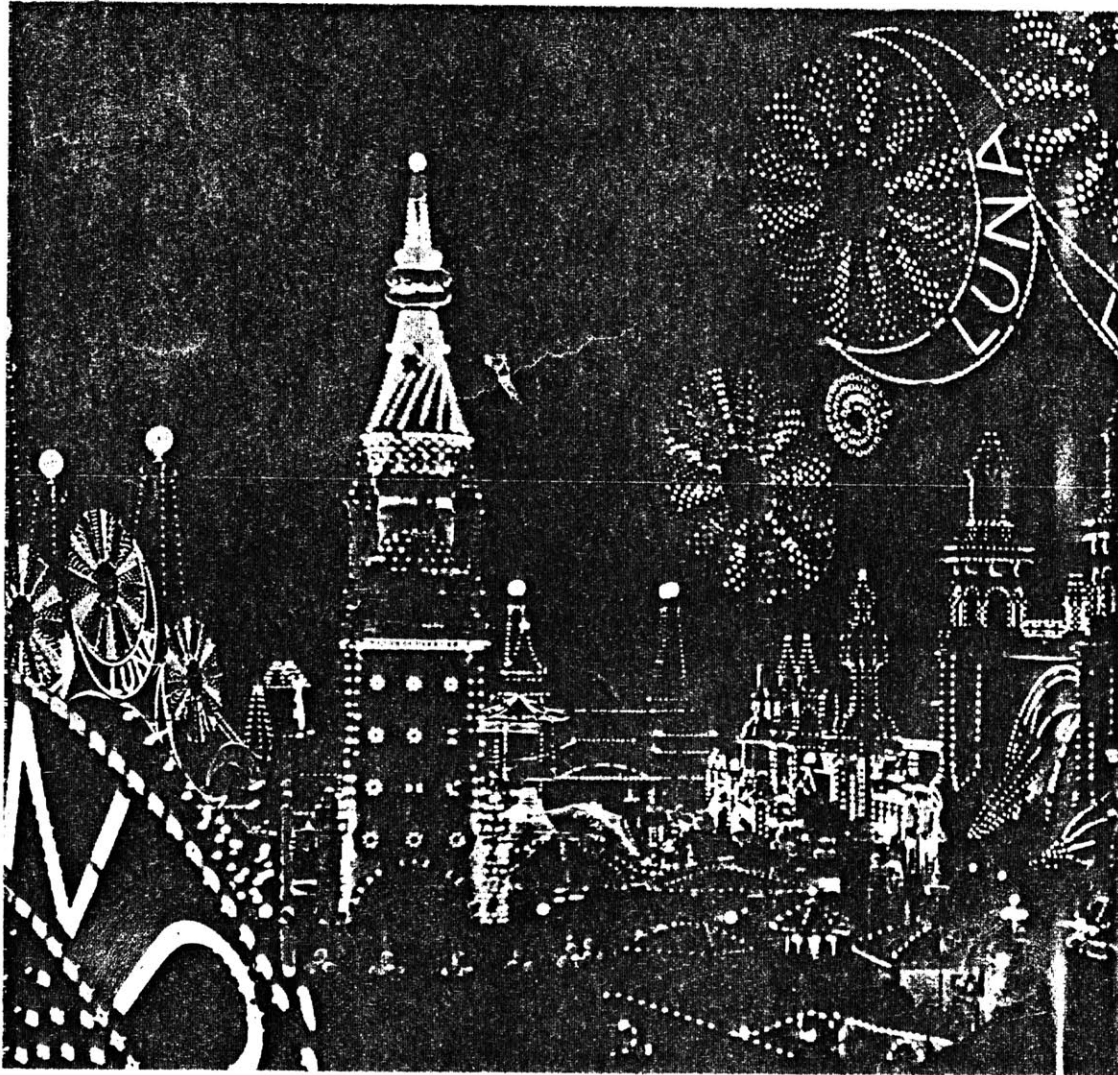
Once a designer's motivations for designing are clear, he must investigate the design problem he intends to solve. Precedents, appropriate references and understanding of context should serve as points of departure as well as mechanisms for design refinement. Research enables the designer to realize more nearly perfectly his initial visions; he can come closer to achieving the goals that his design motivations prescribe.



# MOTIVATIONS FOR DESIGN



11



The motivations for the design investigation undertaken in this thesis are cultural, not aesthetic. That is to say, my choice of topic, site and approach are guided more by my desire to change the world (or in this case, Kenmore Square) as it really exists than by my desire to change the cosmetic appearance of things.

My attitude about what I will call "popular culture" and the kind of architecture of which it is worthy is my motivation for design. I

Bright lights articulate space, sequence and architecture in night-life districts.



think that while the United States is economically and militarily aggressive, we are culturally self-effacing. The historical reasons for this are probably quite complex, and are certainly beyond the scope of the introductory paragraphs of an architectural thesis. It will suffice to say, I hope, that this is not the first time in history that a society has wielded its might and yet shelved its own soul.

This American cultural inferiority complex is an ironic phenomenon. Although it has traditionally taken some time for us to accept our own aesthetic movements (jazz,

Left: Marilyn Monroe, 1959; Right, Donna Summer, 1976. Pop-culturalists look to the past for symbols and inspiration as legitimate artists do.





the musical-comedies, for example), the impact of our popular culture abroad has been supreme. As our intellectual elite look to Europe or primitive eastern cultures for "legitimate" cultural products, the rest of the world waits eagerly to hear the next American pop tune. It may be alright to have a detached conversation about break-dancing, but studied discourses about Japanese No plays are probably taken more closely to heart by culture cognoscenti. Furthermore, many of the cultural products which we consider to be high art were, in their own day, "popular" by virtue of the fact that they were artistic statements about how people lived at that time.

Because sophisticates cannot legitimately buy popular

culture, it must be marketed elsewhere. Notice also that while the quantity of pop culture produced is great, its quality and durability are appallingly low; a six month old disco tune has no economic value or cultural meaning.

As a result of the observations I have made about popular culture and my convictions about it, I have set about designing a place for the interpretation, exploration, making and appreciation of popular culture. Any successful attempt to legitimize or vindicate popular culture, would of course, be somewhat self-defeating; by putting popular culture into a traditional theater or museum of its own, I would be then jeopardizing its very definition. People might

## MOTIVATIONS FOR DESIGN

13

perceive it as yet another cultural product that is detached from real (contemporary) life; it would no longer be "popular". Also, institutionalizing popular culture would negatively alter its method of access. People normally experience popular culture in peripheral places, streets or nightclubs. Changing the way in which one views popular culture, or how this kind of culture is perceived are both wrong solutions.

The fact is, as I discovered in the preparations for this design-thesis, that places already exist where contemporary culture is available. This led me to my choice of site.



## CHOOSING THE SITE

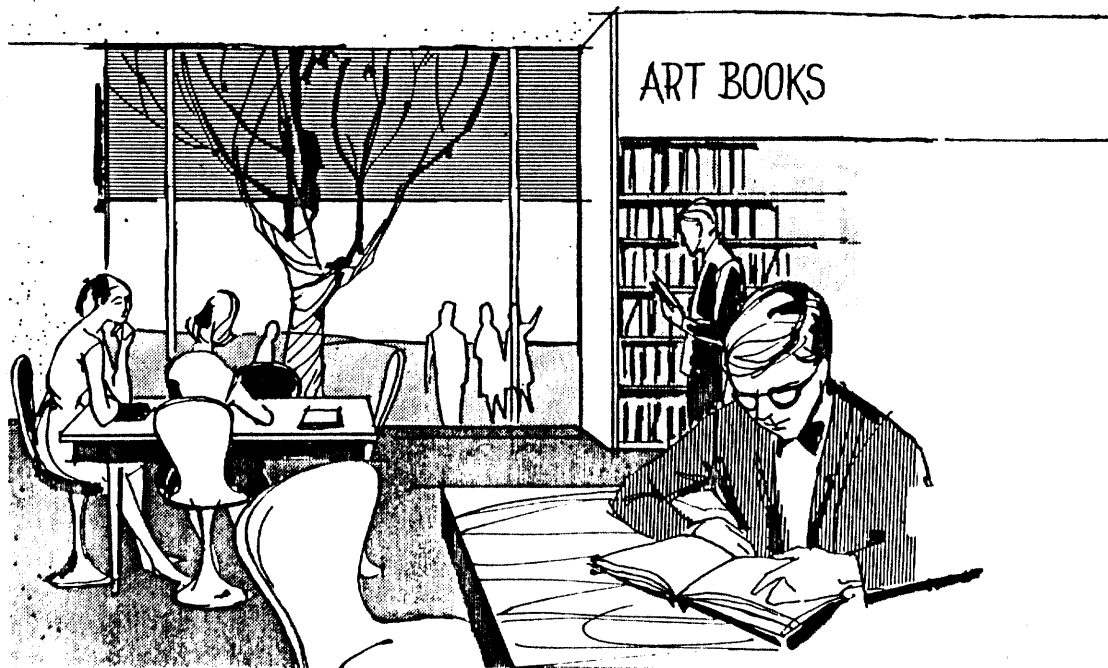


Kenmore Square at night.



As outlined above, I moved away from my initial desire to containerize pop cultural products because that would have defeated my design intentions. Since Boston is the city with which I am most familiar and since it already has a strong pop cultural community, it seemed logical to choose a nearby site. In Boston the place where culture and everyday life become one is Kenmore Square.

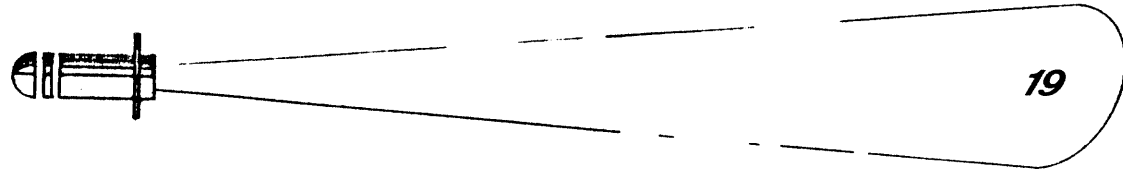




With a good understanding of my project's goals and the realities of my site, I set out to investigate the topic. This, I hoped would help me to refine my design at more advanced levels. My investigation proceeded in two ways: through research and through documentation. The resulting inquiries provided me with a body of knowledge suitable for analysis and synthesis. This also helped me establish a preliminary building program and a design agenda.



# RESEARCH



There exists no building typology specifically for a popcultural center. Therefore, I have tried to extract that which applies from established architectural forms. Since a thorough investigation of these building types would provide me with more information than is really necessary for my purposes, I concentrated my efforts on those aspects of typology that relate directly to my design exploration of Kenmore Square. The established typologies under consideration were:

THEATER/MOVIE THEATER

AMUSEMENT PARK

EXHIBITION HALL

DISCOTHEQUE

CONCERT HALL/PERFORMANCE  
CENTER

MUSEUM

THE STRIP

The typology that relates most directly to the problem at hand was the strip. In this context I am referring to the strip as a stretch of urban fabric that is linear in organization, housing similar popcultural products.

Under this definition, Kenmore Square, Lansdowne Street, or Times Square in New York qualify as strips; the term, here, does not refer (only) to highway architecture, although I must concede that many of its forms, such as billboards, are not urban in origin.

## THEATER

The function of theater in society has changed over time, resulting in a multiplicity of theater forms today. I have



paid special attention to the relationship between theatrical intent and form. Unfortunately, in Boston, the theater and the nightclub districts are not in close proximity to each other. The nighttime activity in the theater district focuses around pornographic bookstores and peepshows. There are no large nightclubs in the theater district. For good or bad, the historical center for legitimate theater in Boston is downtown; I have resisted the temptation of trying to develop a series of large legitimate theaters in Kenmore Square.

Theatrical activity does happen in the nightclub district, however, and I have tried to accommodate that activity.

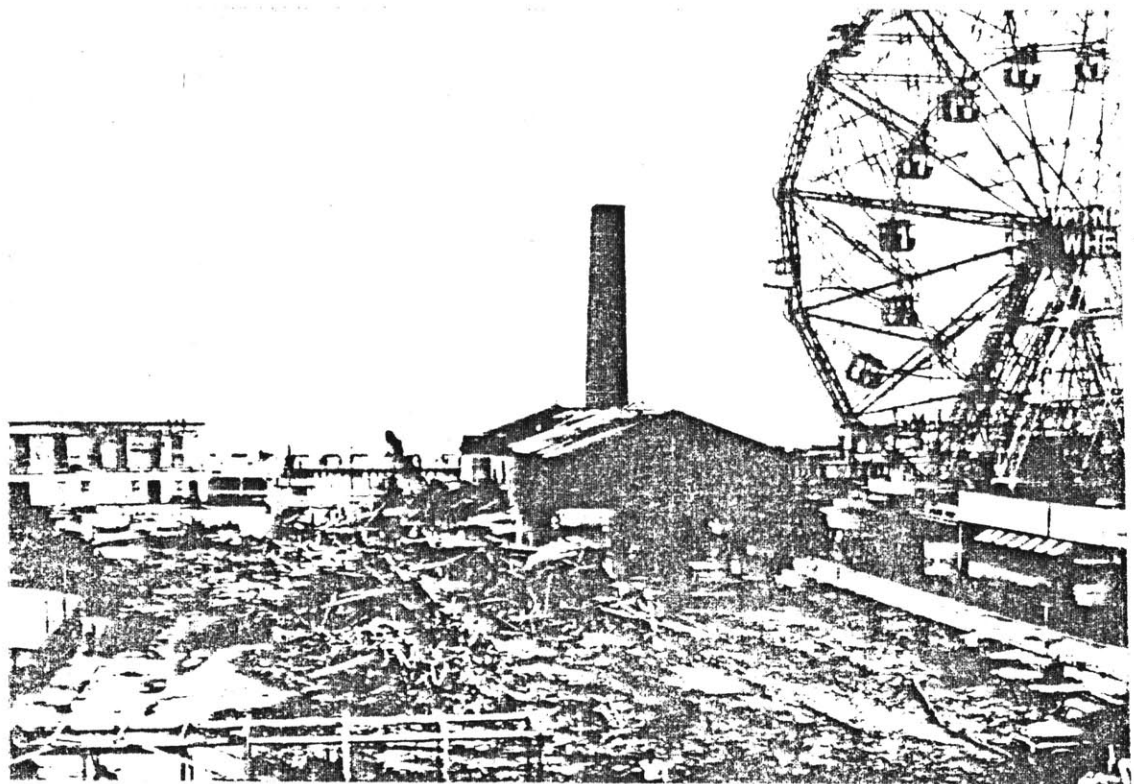


## AMUSEMENT PARK

Looking at amusement parks I paid attention to two particular issues: fantasy vs. escapism and nonsequentiality. I have borne in mind the historical progression of these places--the older ones being places for fantasy and dreams while maintaining contact with others (your beaux or gals), the newer ones being places for escape and consumption.

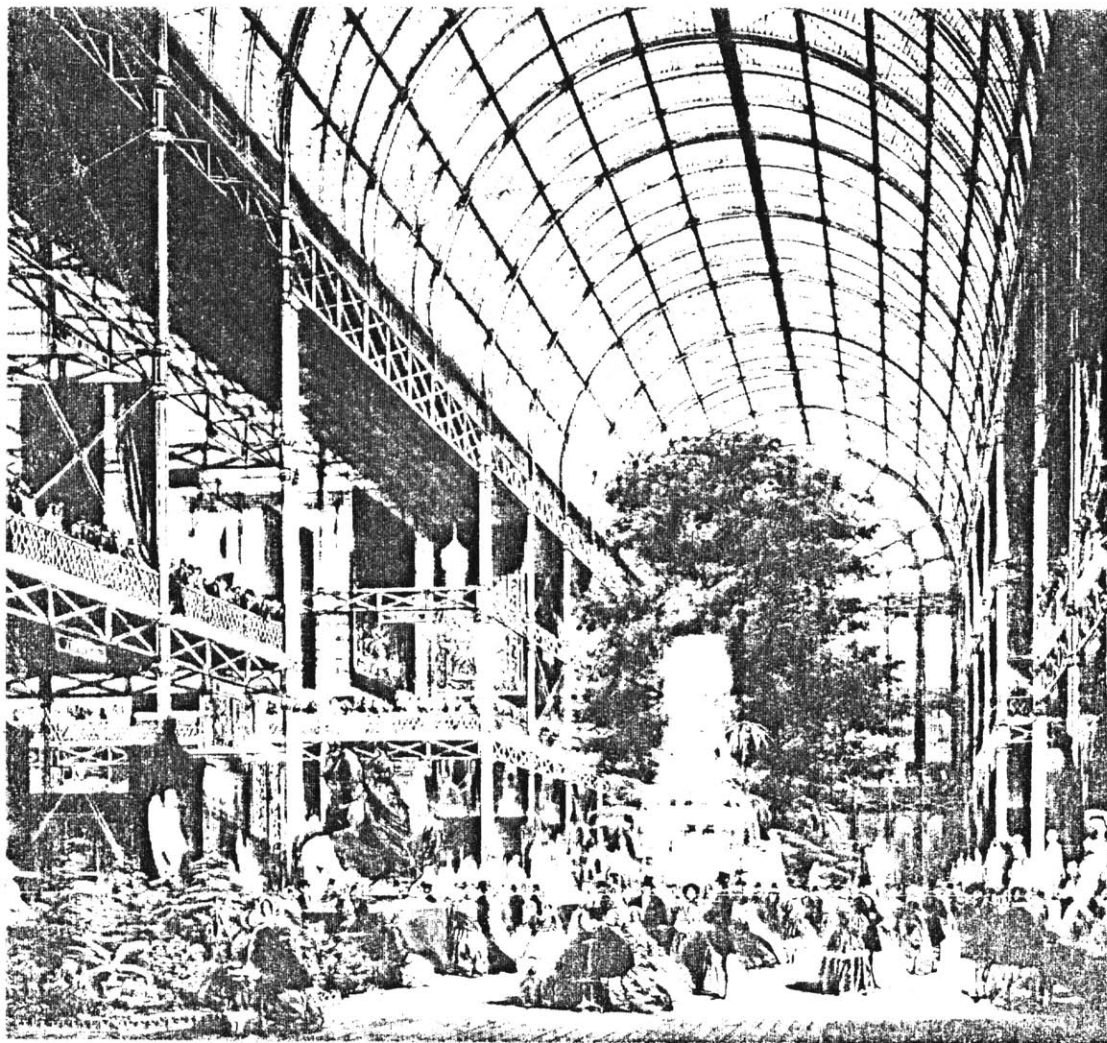
The pattern of use in such parks is determined by the users: progress is nonsequen-

tial. A look at path/plan shows that older parks, such as Coney Island, can be urban units that connect places with such devices as boardwalks. Newer parks are containerized units. This had implications on my final design diagram for Kenmore Square.



## EXHIBITION HALL

The cultural intent of exhibitions may differ and has changed over time. The difference between the Paris Exhibition of 1889 and Expo '67 was in their sociocultural intent. In most fairs and exhibitions, nonsequentiality is the rule, which suggests that this typology has only limited urban implications. These structures differ from established museums not so much in their form and organization, but in their permanence as buildings.



## DISCOTHEQUE

This building type is rarely documented or analyzed. Discos are normally inserted into structures such as abandoned warehouses, garages or wharf buildings. Rarely is a discotheque designed as a free standing building. Nightspots that are designed as part of hotels or restaurants have not been considered in my analysis. Thus it became important to me to retain some of the original fabric of Lansdowne Street; nightclubs change hands frequently, expanding and contracting according to the market. Their aesthetic is so ephemeral that they require a framework for which they are merely infill.

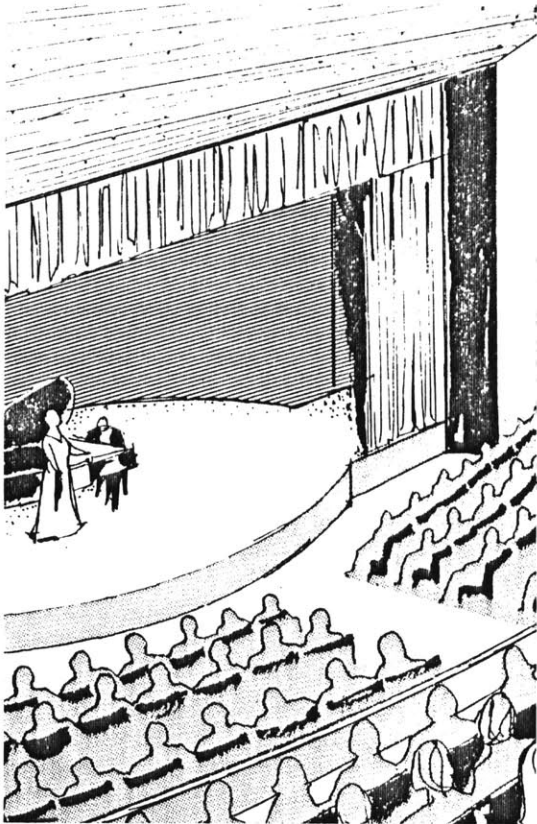


Discotheques do, however, have a physical organization that permits their function as places for the exhibition of popular cultural products.

## RESEARCH

23

Contemporary discotheques utilize almost every imaging device available, in addition to traditional sound systems. The participation of the users is of special interest in my thesis--more a form of primal participatory theater than the passive reading of culture, discos often provide platforms for informal "performances" by the users. Frequently such nightspots have the capability of recording images and instantaneously projecting them, or storing them for use on a different night. When represented, the images are usually manipulated by the light jockey who, unfortunately, is not professionally trained in the visual arts.



## CONCERT HALL

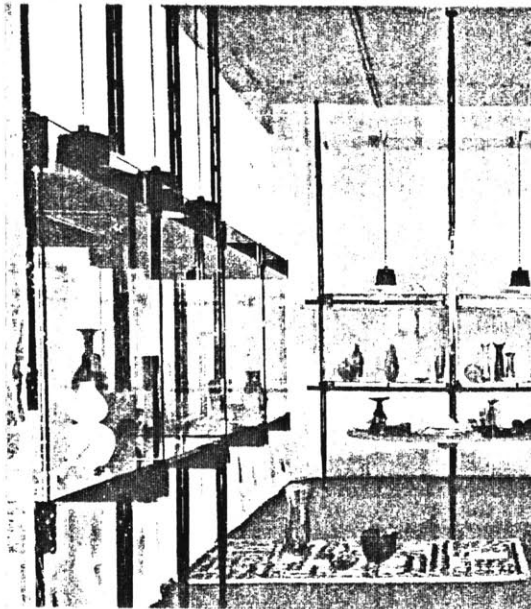
The relationship between traditional concert halls and theaters is similar to the relationship between discotheques and pop concert halls. Information is communicated by the song writers to the audience through visual images, sounds and singers. While traditional concert halls usually have associated with them a particular symphony orchestra and are run in a high-minded spirit, pop performance centers are run as businesses and have no soul--only the personality of a temporary attraction. It is usually necessary for the pop centers to function as something else when a performance is not happening.





## MUSEUM

These are the spaces which have the explicit function of displaying cultural products. Museum typology varies widely according to the kinds of products they house and the attitudes of curators. The trend, as is demonstrated by the kinds of buildings produced in the recent museum building boom, is to establish relationships between objects in a particular exhibit. Often the sequence of objects is prescribed in order to achieve some pedagogical point.

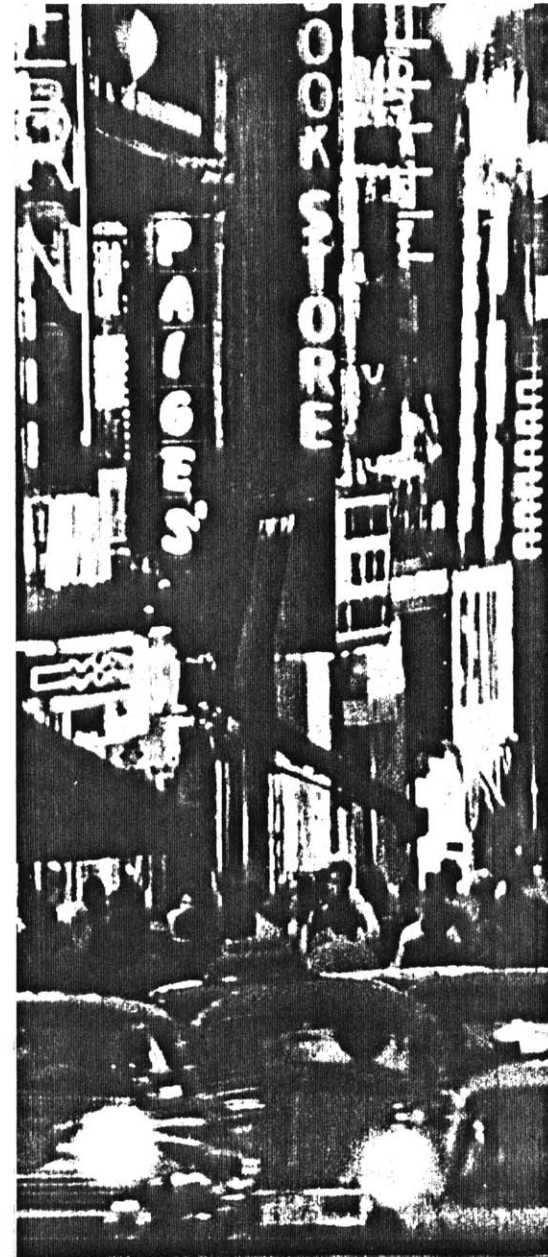




THE STRIP

This section is really about the strip and the square. On the strip, one can

buy. In the square, one can watch. The street is where much of popular art is brewed. It is in the billboards, small signs and store windows. Street musicians are part of this environment as well as graffiti artists and break-dancers. The kinds of culture one encounters on a street corner depends on the city and neighborhood. In Boston's South End, for example, it is possible to hear black girls from Roxbury Baptist Church singing on the street corners, especially around Christmastime. But in Harvard Square, you might hear a violinist or guitarist. Besides being an aspect of a healthy environment, strip art has been the point of departure for many aesthetic movements from the time of jazz until today.



# DESCRIBING AND DOCUMENTING THE SITE



Kenmore Square is one of the few places in Boston that has abundant nightlife activity. It has a disproportionately high number of nightclubs and the travel between these clubs increases pedestrian traffic. Three kinds of club exist in Kenmore Square: dance halls, performance places, and bars. The dance halls are usually called discos, even though fewer and fewer play disco music; they increasingly prefer the new wave and punk sounds. These are places where professional live performers do not play, (Metro, Spit, Nine). The music is recorded and controlled by a disc jockey. Live bands play at performance

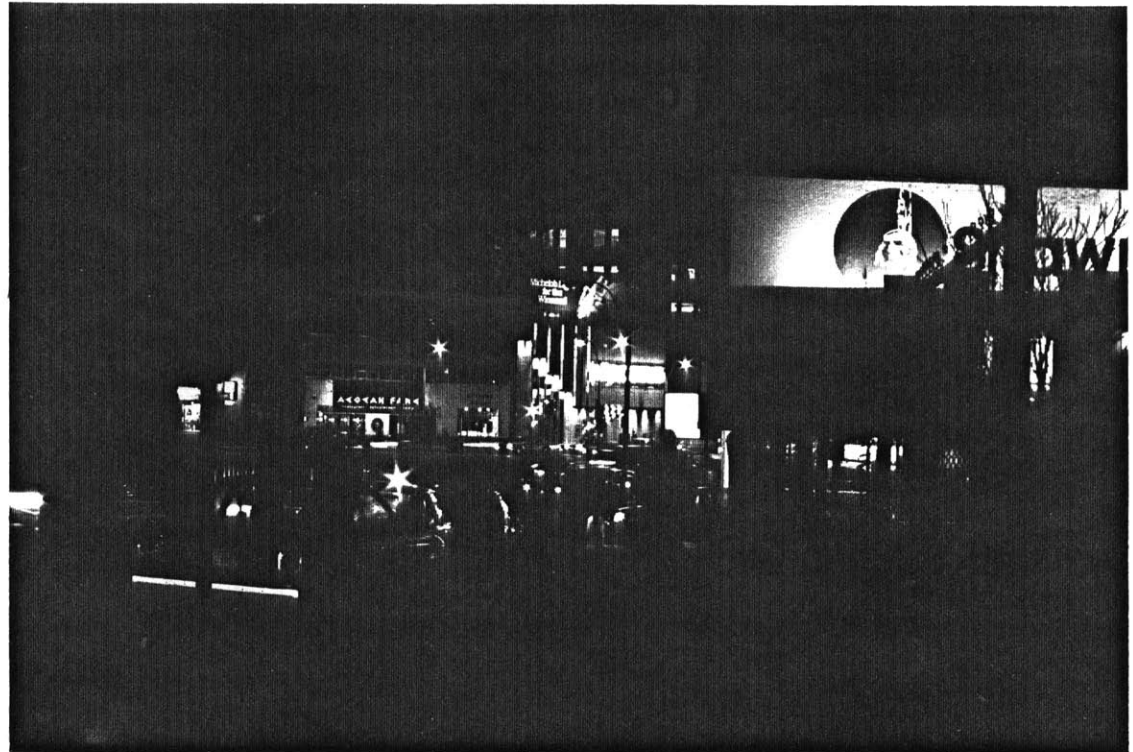


Dotted circle shows peripheral location of Kenmore Square.

places (Storeyville, etc.) which are not primarily for dancing; one goes there to hear the new local bands, of which there are many in Boston. There also exist bars that do not have bands or dancing. Although these three types of night spots are primary, combined types also exist: rollerdiscos, bar/restaurants, movie theater/dancehalls, to name a few.

These kinds of place line the streets of Kenmore Square and keep company with small shops and all night deli-restaurants and cafeterias. Furthermore, many musicians and artists live in the older apartments in the area, most

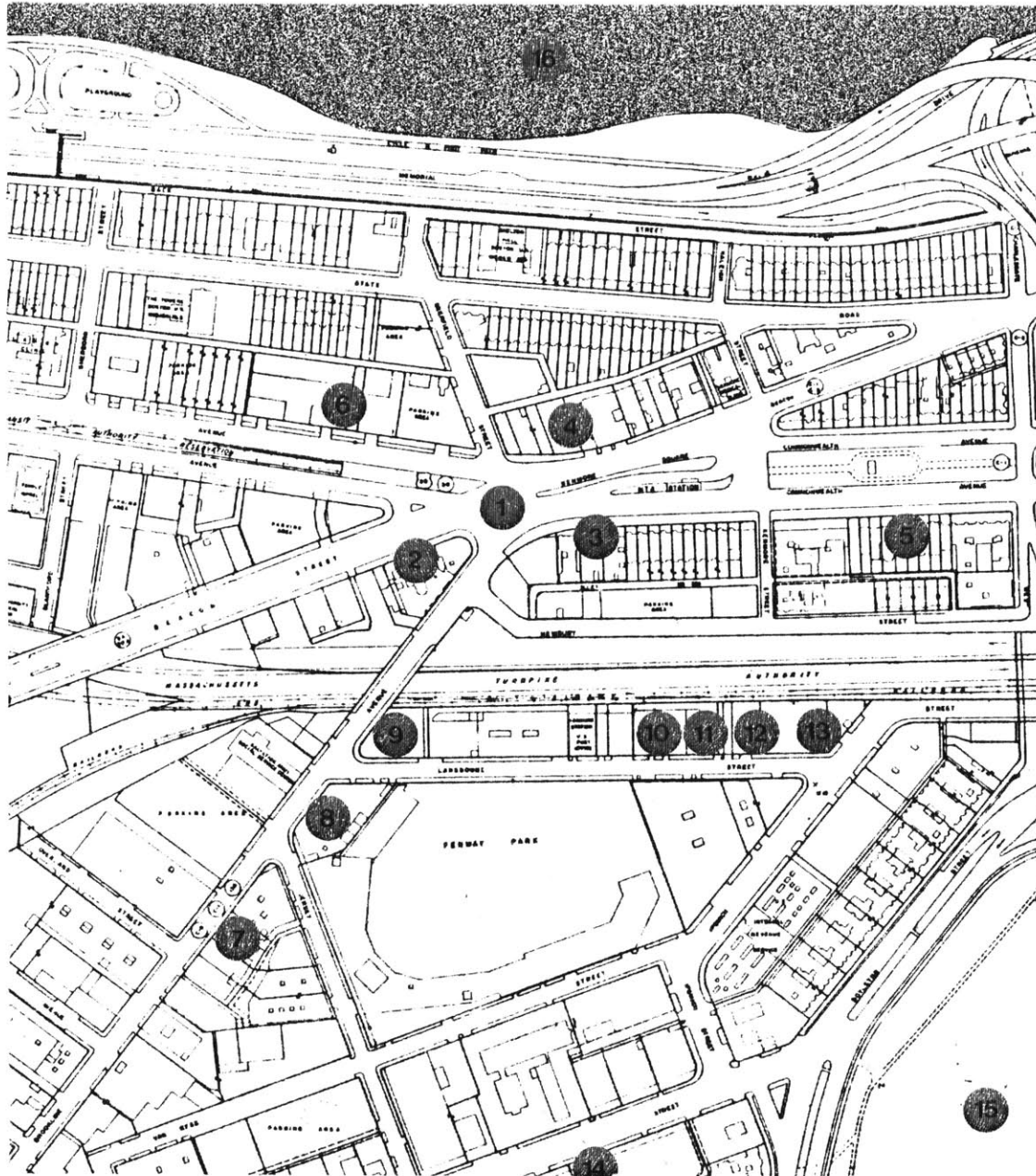
Night spots are marked by colored lights, neon and marquees.



notably, in the block at the corner of Beacon Street and Commonwealth Avenue, above Storeyville. The area is home for many students who attend the photography and art

schools in the neighborhood. Fenway Park brings even more life into the area because of the many baseball fans who come to the frequent night games held there. The huge





DESCRIBING AND DOCUMENTING THE SITE

field lights (see context elevations) that the park uses for these night games in addition to the sky-illuminating search lights used to announce the more important games add to the "lit-up" character of the area. In addition to the neon and chaser lights used to mark the locations of nightclubs,

- 1: Kenmore Square
- 2: Storeyville
- 3: The Rathskeller
- 4: Narcissus, Celebration
- 5: Pooh's Pub
- 6: Bumper's
- 7: Copperfield's
- 8: Kenmore Bowladrome
- 9: Cask and Flagon
- 10: The Metro
- 11: Spit
- 12: Nine Lansdowne Street
- 13: Spinoff
- 14: 1270 Club
- 15: The Fenway
- 16: Charles River

DESCRIBING AND DOCUMENTING THE  
SITE

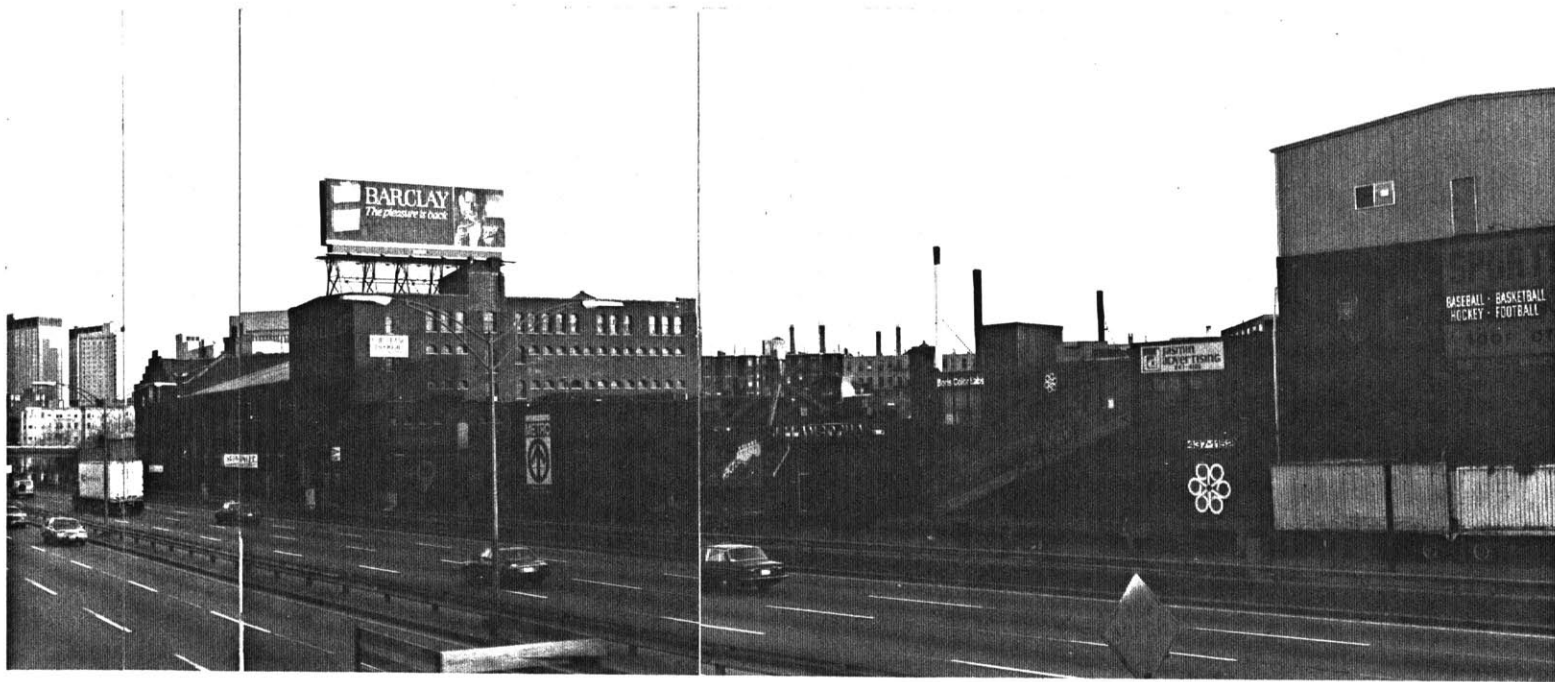
Kenmore Square also has a montage of huge billboards, the most conspicuous of which is the celebrated Citgo sign. So much a part of the character of this area is the glittering Citgo sign, that it is a city landmark.

Kenmore Square has two main strips. One is Commonwealth Avenue as it crosses Beacon Street. The Commonwealth Avenue area, Kenmore Square proper, enjoys the security of constant bright lights, heavy pedestrian use and the presence of a subway stop.

Lansdowne Street, however,

is, as I have mentioned somewhat separated from the main district. The nightclubs here are marked only with the most minimal marquees and the lights, which are often elegantly designed, are relatively dim and inconspicuous.

There is a reason for the difference in character of the two areas; until recently,



Lansdowne Street housed the more peripheral or socially marginal clubs. Kenmore Square proper housed the more upright (read "uptight") discotheques (Narcissus, Lucifer's, etc.) These were the kinds of places that required a jacket and tie for a man and a dress for a woman. The clubs on Lansdowne Street appealed to a different crowd. Clubs on this out-of-the-way block catered to new-wavers, video-fantasy types, glitter-rockers, homosexuals, and rollerbunnies.

As is often the fate of peripheral/artistic places, this bastion of the down-and-in became trendy (see, on a grander scale, the transformation of Soho and The Village in New York). Because the clubs on Lansdowne Street are

smaller in scale, they became the logical spot for the ultra-chic but semi-popular performers such as Grace Jones who, unlike Donna Summer or Pavarotti, could not fill the larger concert halls such as the Orpheum. Thus the possibility of going to an unusual night club and also hearing

DESCRIBING AND DOCUMENTING THE  
SITE

Opposite Page: The sunken transportation corridor. Below: Fenway's light towers are superhuman in scale.



DESCRIBING AND DOCUMENTING THE  
SITE

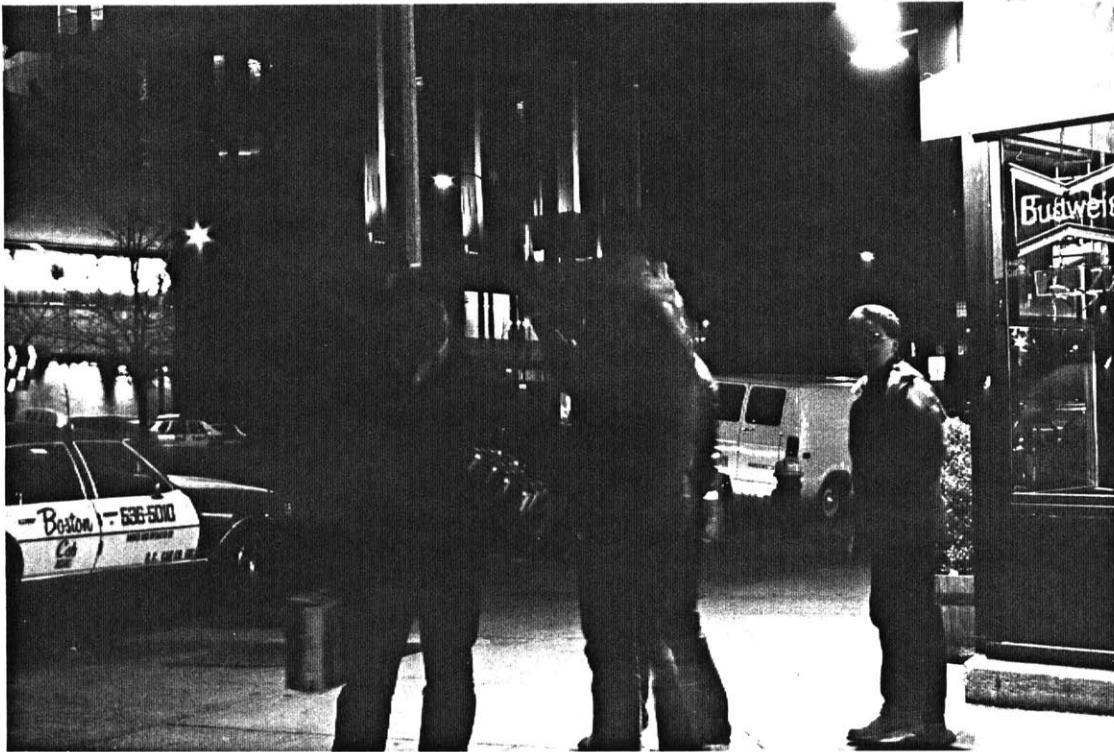
the chanson of a little known, but high-quality music act made the area even more popular.

More and more young professionals indulging in a

"wicked weekend" came to the New Wave clubs and Metro (a video dance club), creating long lines in front of the warehouse buildings in which the nightspots are housed. The number of people trying to gain access to these clubs on weekend nights usually is larger than the capacity

permitted by fire codes; some of the clubs normally operate with above-capacity crowds. Others must turn people away or make them wait in the cold. The policy of a particular club is determined by the relationship it has with the city government. The impact of simply increasing the number of night clubs and the kinds of clubs was a design consideration for me.

In the eyes of an architect or planner not familiar with the situation or the site, the increase in users might be viewed as an unqualifiably positive influence. However, little of the street life has come to Lansdowne Street from Kenmore Square;



The streets of Kenmore square are animated at night.

the lights, the street performers, the all-night delis, the bright signage at human and super-human scale remain on the Kenmore Square side of the sunken transportation corridor.

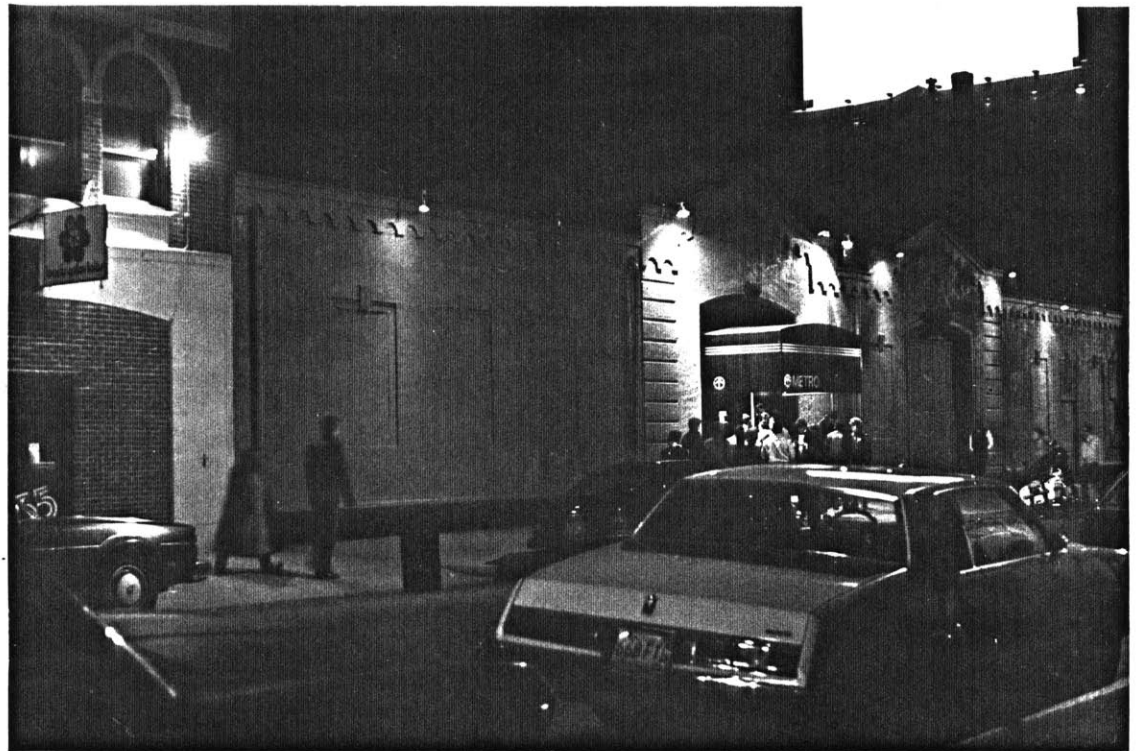
In fact, the isolation of the warehouse buildings on Lansdowne Street is exacerbated because they are accessible primarily only by car; it is an unpleasant and unsafe walk from Kenmore Square to Lansdowne Street, and the route is indirect. The increased use of the area has heightened the presence of cars, not people and in this case, I feel the cars are a negative influence. The traffic on Lansdowne Street is slow-moving, because people want to "check out the scene", to see if anyone interesting is playing at the Spit, to see

how long the line at Metro is. That these activities can be better carried out on foot became another consideration in my design proposal. As it is now, however, people probably feel safer in their cars. Furthermore, the club owners fear that all the slow moving traffic will increase drug

## DESCRIBING AND DOCUMENTING THE SITE

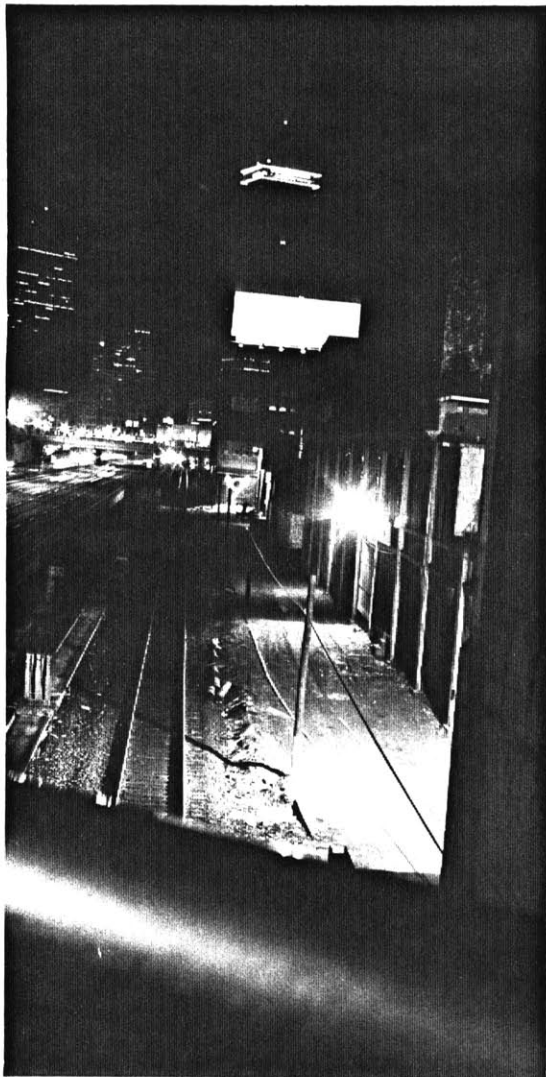
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Because of fire code maximum capacity restrictions, queues form at nightclubs' doors.





DESCRIBING AND DOCUMENTING THE  
34 SITE



Boston on the horizon. Transportation corridor and train tracks lead downtown. Above: At sunset. Left: After dark.

trafficking and prostitution, so they periodically have the police "sweep through" the

area. Although this has, in fact, kept the area relatively safe, patrolling the area only worsens the character of the street; the street is devoid of people by mandate, since if you are not waiting in line at a club, or walking to Fenway Park, you are loitering, and therefore suspicious.



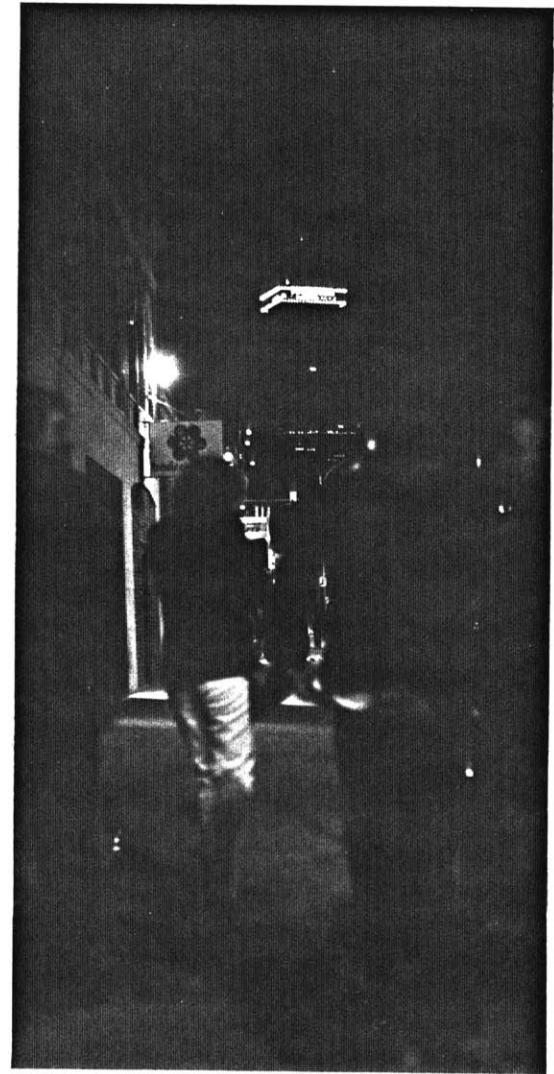
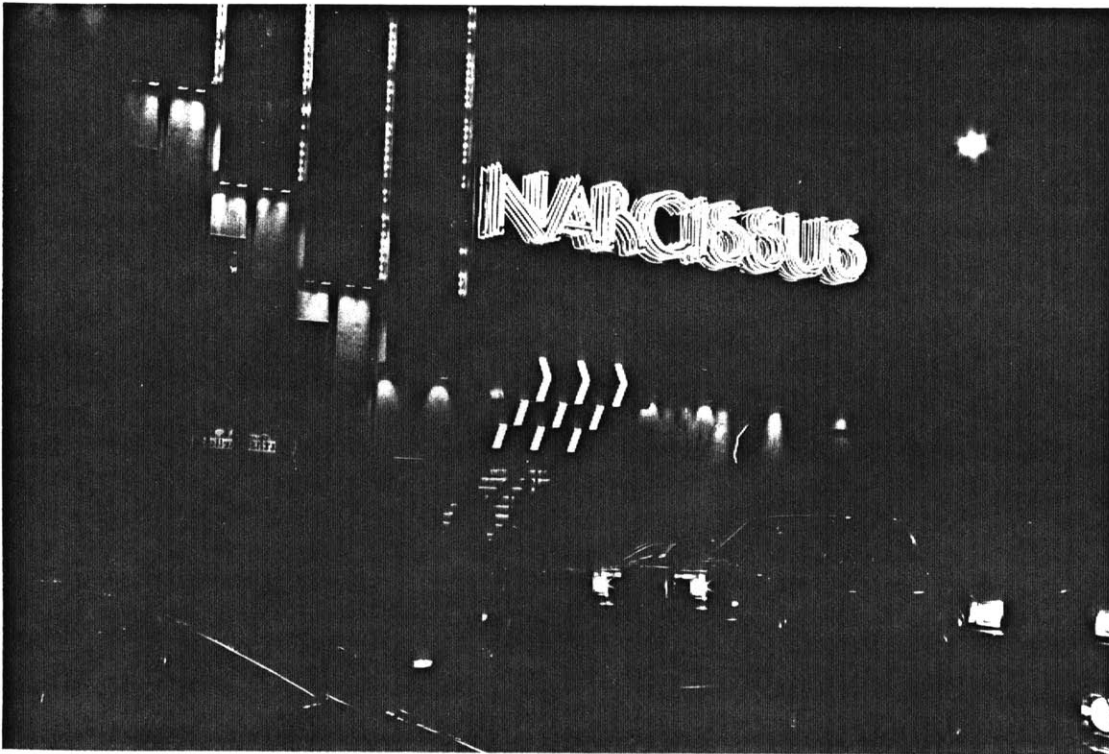
Above: Notice scale of signage. Right: Strong colors are used to increase contrast and nighttime visibility.



DESCRIBING AND DOCUMENTING THE  
SITE

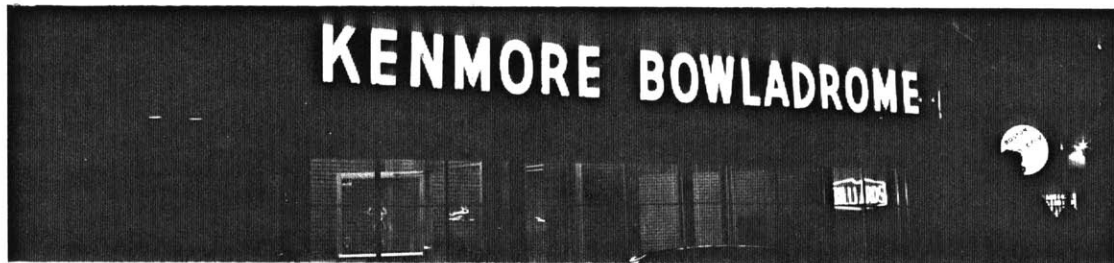
Documentation of the entire area required two things: photographs and drawings. Because the area is primarily used at night, I

preferred to take night photographs; those, I felt showed the character and true nature of the area. However, it was not possible to record many kinds of architectural details accurately at night. Therefore, I also took daytime photographs, when the area was



Above: Night clubbers on their trek toward The Fenway. Left: Some clubs are open to the street.





DESCRIBING AND DOCUMENTING THE  
SITE

37

Above: Bowling alley on the corner of  
Brookline and Lansdowne. Right: Side wall of  
Fenway Stadium is impermeable and forbidding.

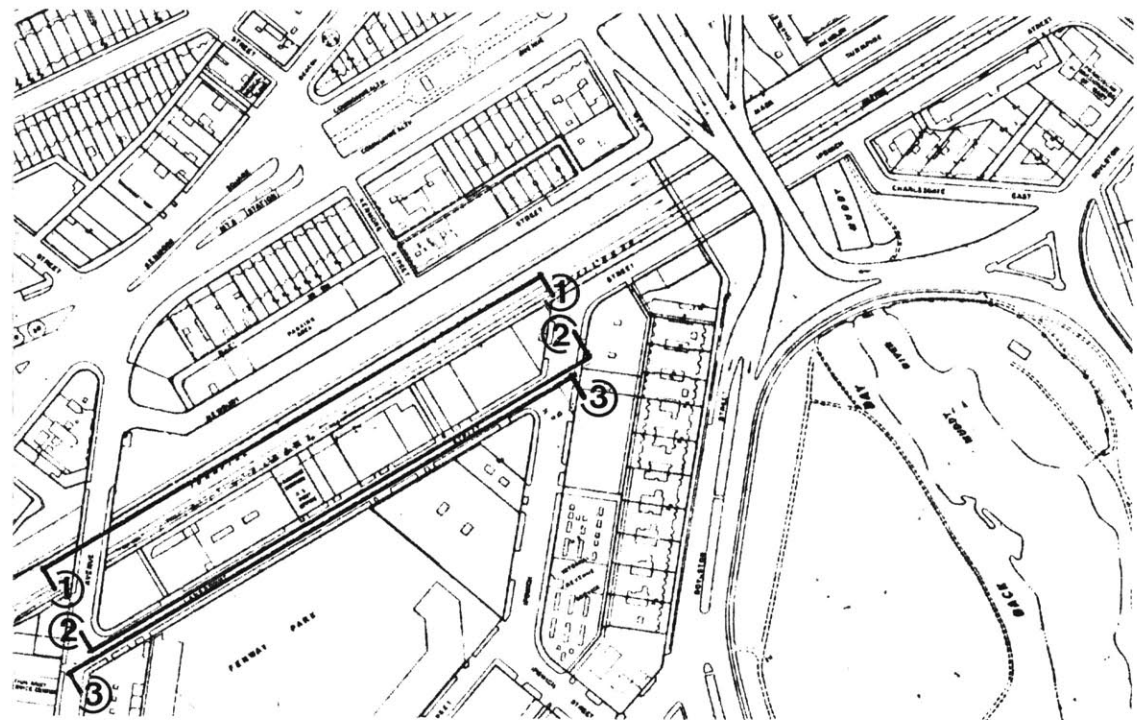
somewhat empty.

Daytime photographs were used to make my set of base drawings. Using Sanbourne maps, city maps, these photographs, and some dimensions that I took myself, I constructed elevations and sections. Drawn at the scale 1" = 16', they became my primary design underlays.



DESCRIBING AND DOCUMENTING THE  
38 SITE

In my design proposal, I am trying to alleviate some of the area's problems, bearing in mind my research and knowledge of the area. By making a new connection from Kenmore Square to Lansdowne Street, using the street as a real connection to the Fenway area and inserting new (daytime) uses, I am hoping to create a more open, safe and pedestrian accessible nightclub district.

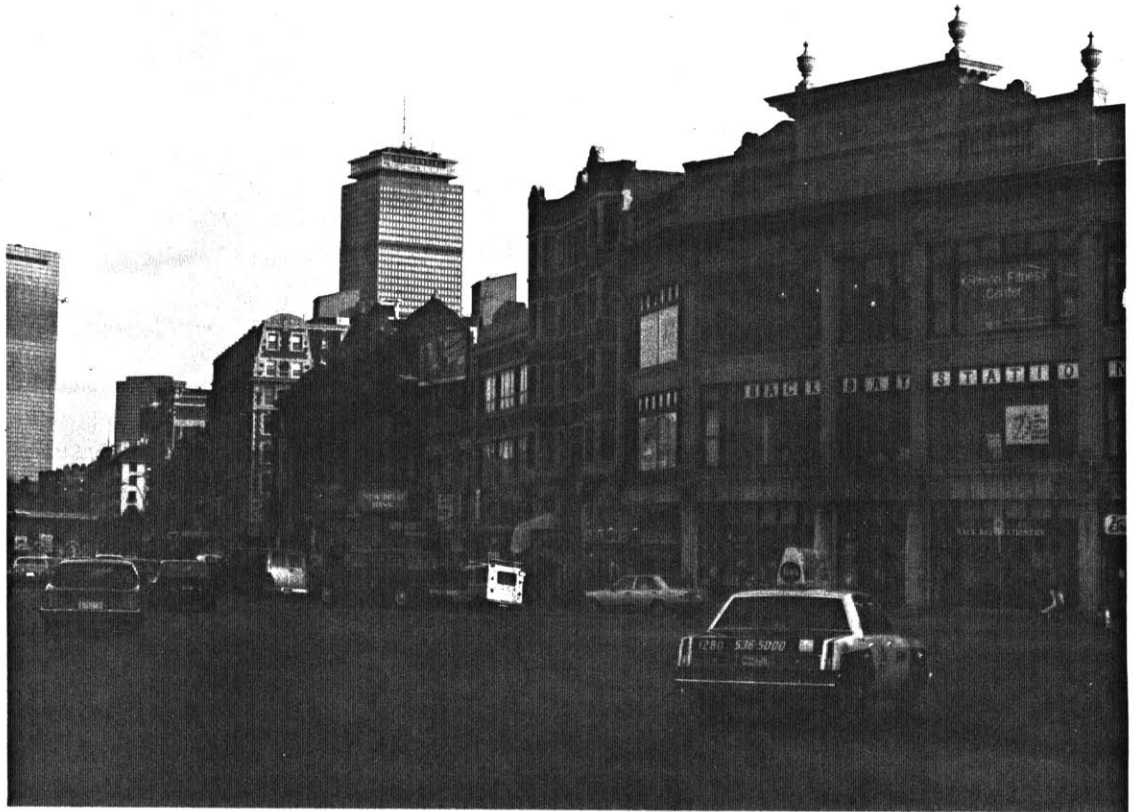


Elevation 1-1: Rear facades of warehouse buildings.

Elevation 2-2: Warehouse/nightclub elevations from Lansdowne Street.

Elevation 3-3: Elevation showing Fenway Park.

Kenmore Square is quieter by day than by night.



DESCRIBING AND DOCUMENTING THE  
40 SITE

Section A-A: Through alley behind Cask and Flagon. Pg. 42.

Section B-B: From Kenmore Square to Lansdowne Street. Pg. 43.

Section C-C: Through warehouse. Pg. 45.

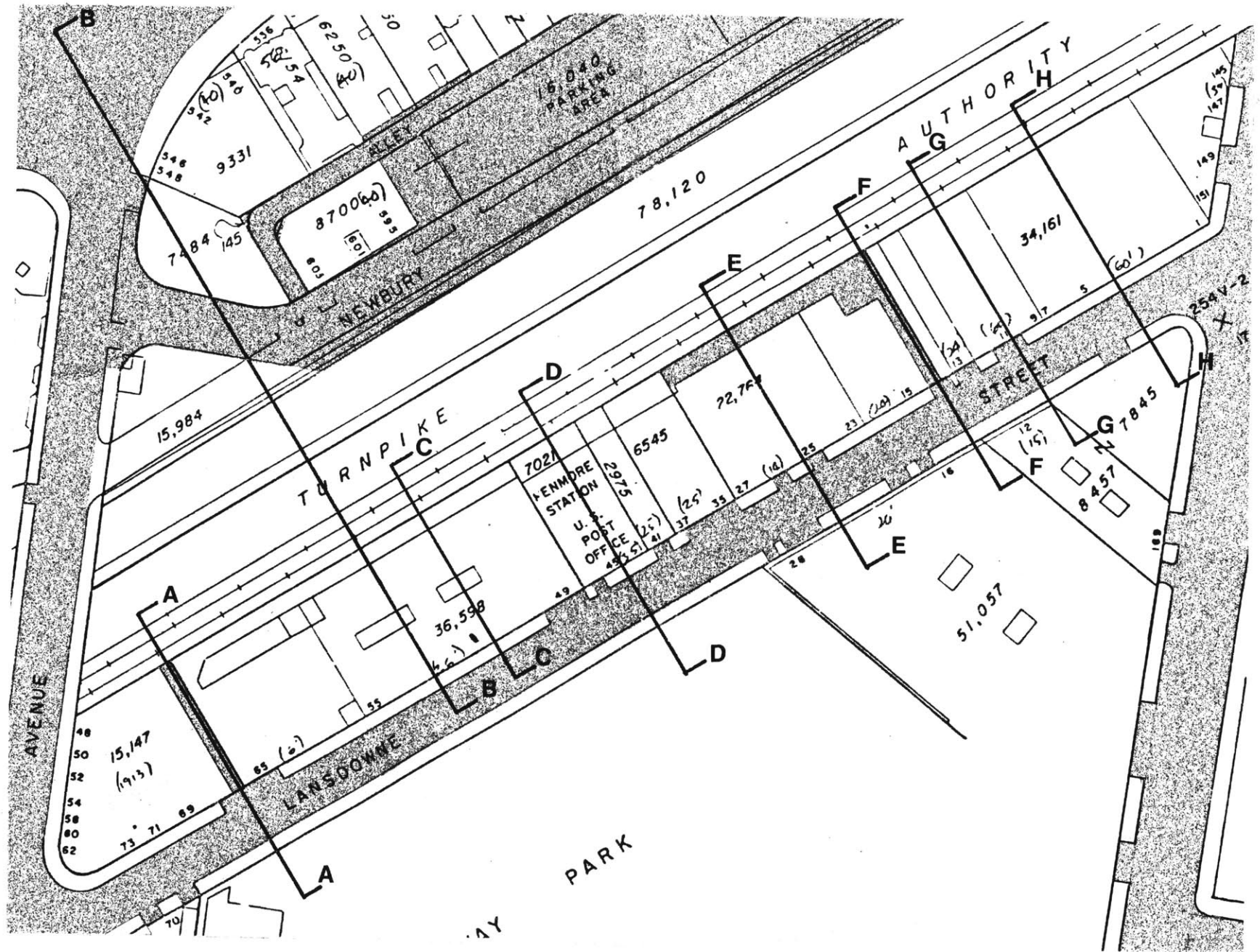
Section D-D: Through warehouse. Pg. 46.

Section E-E: Through the Metro. Pg. 47.

Section F-F: Through the alley behind Spit. Pg. 48.

Section G-G: Through warehouse. Pg. 49.

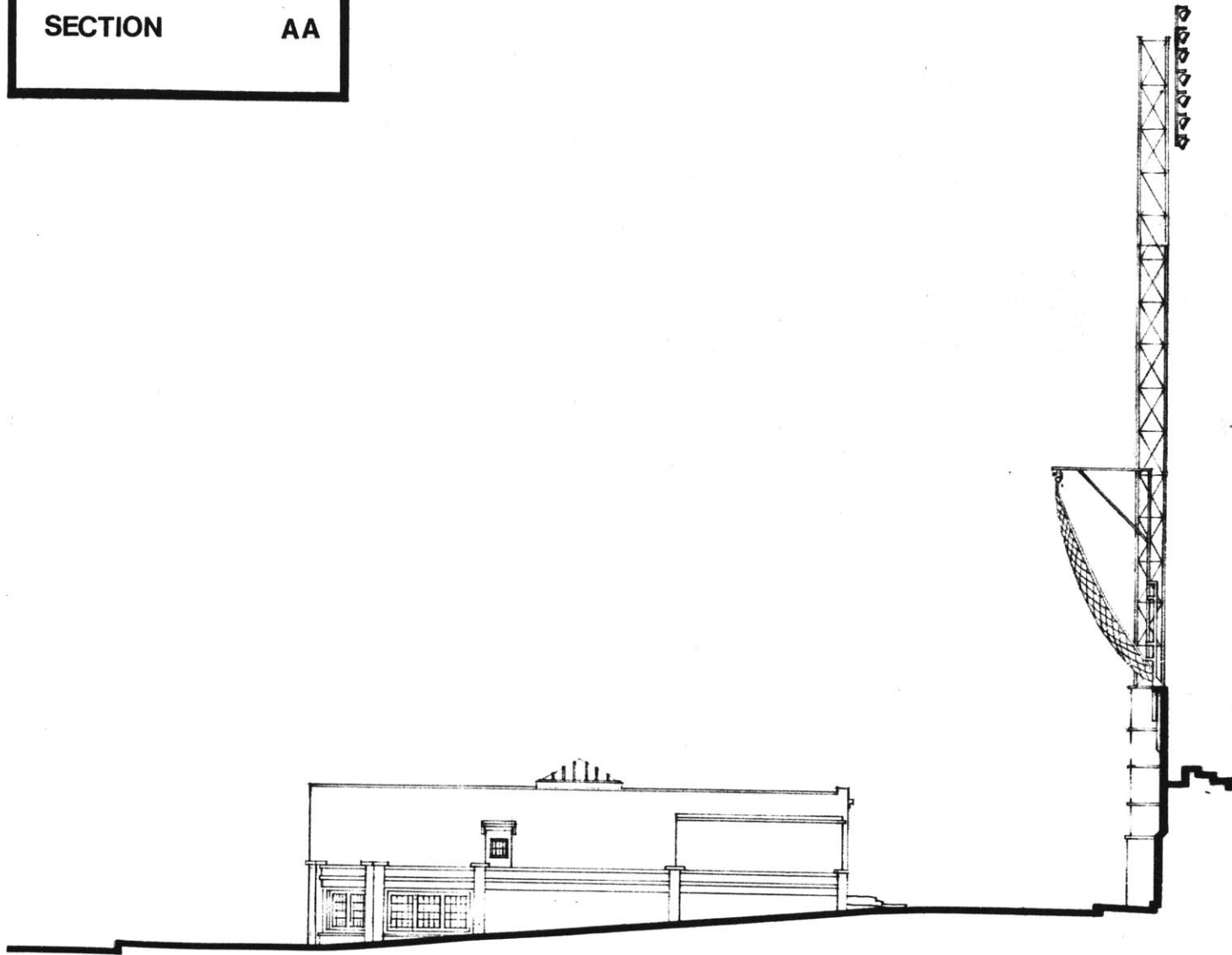
Section H-H: Through Spinoff. Pg. 50.

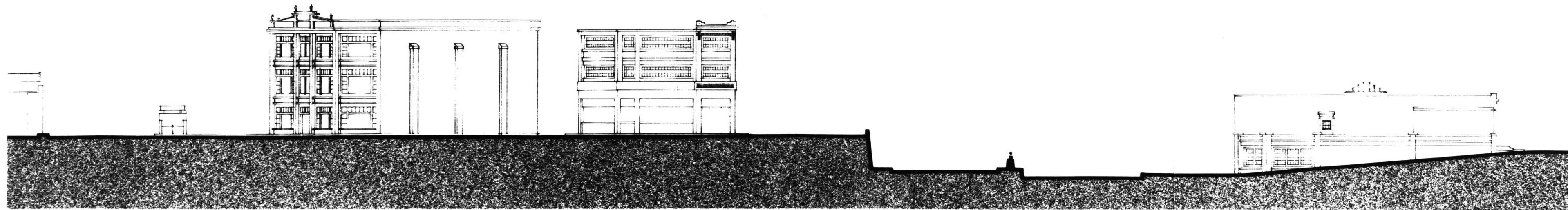


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SECTION

AA

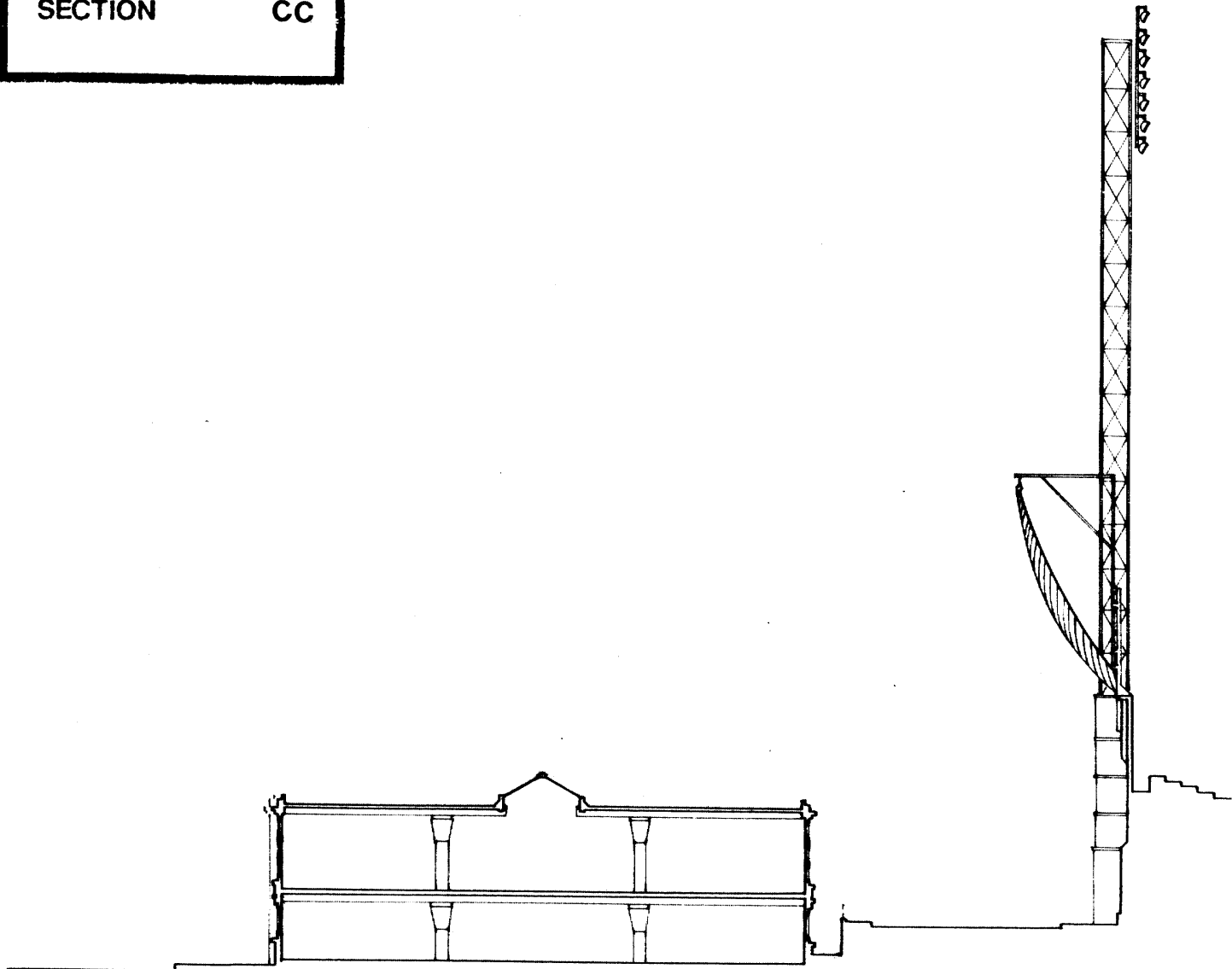






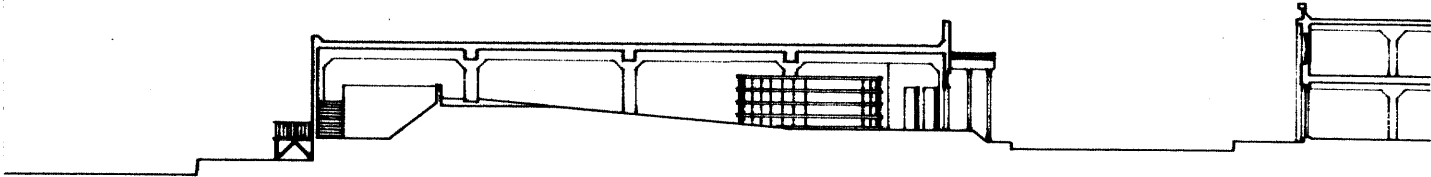


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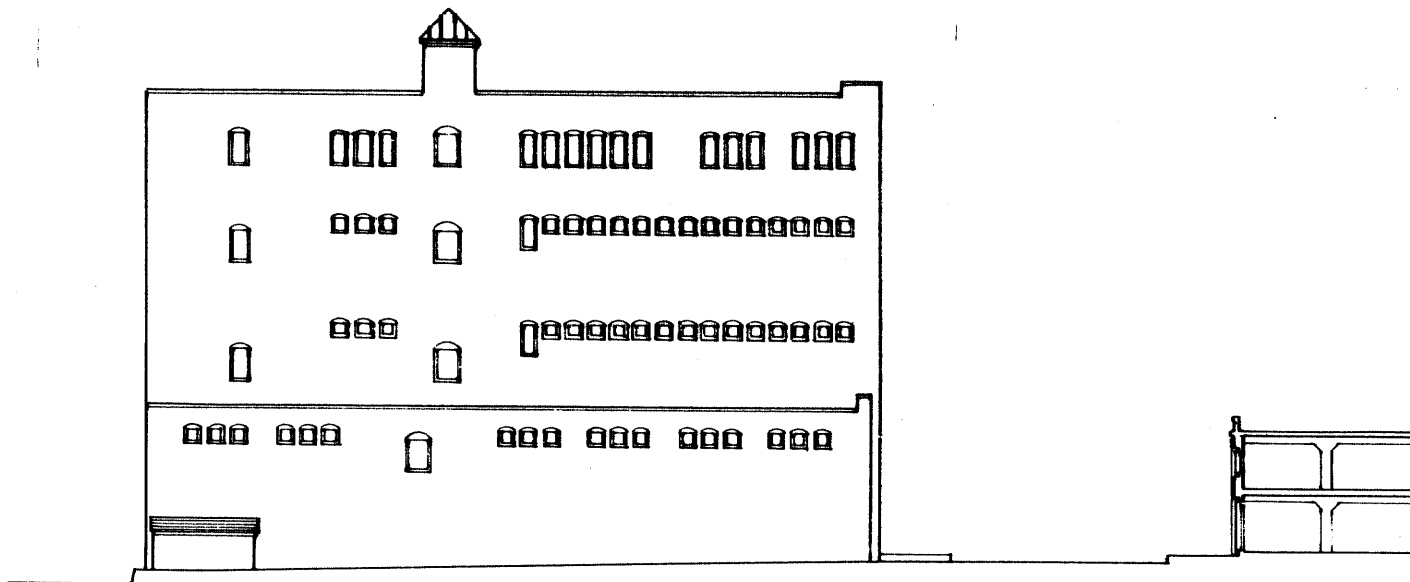




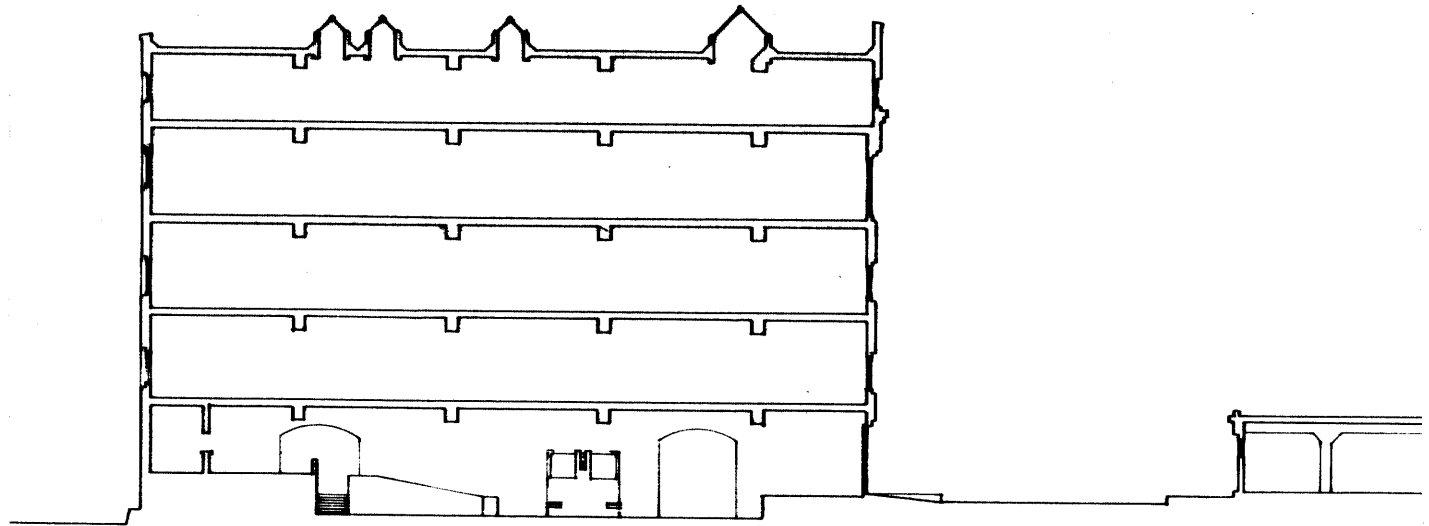
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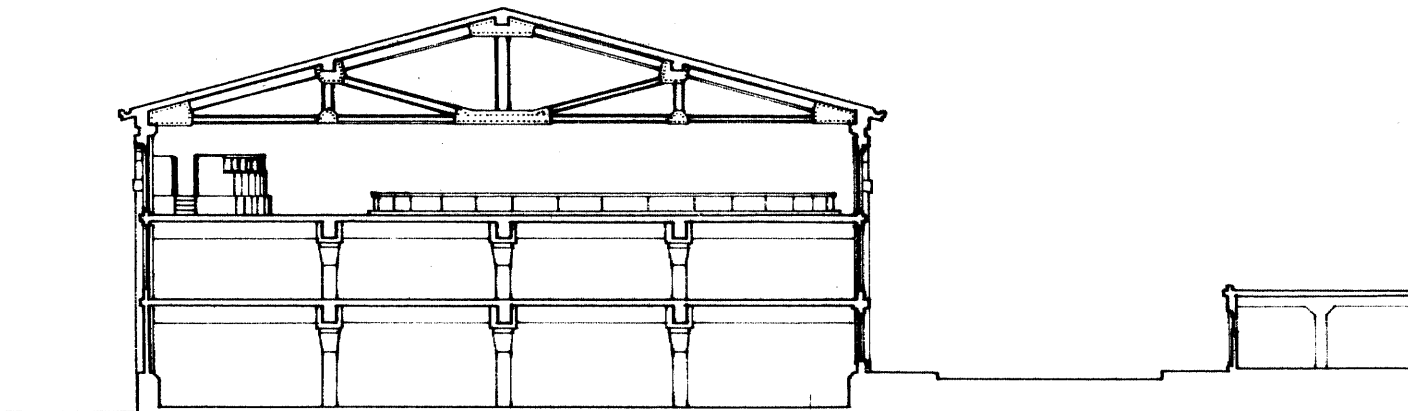
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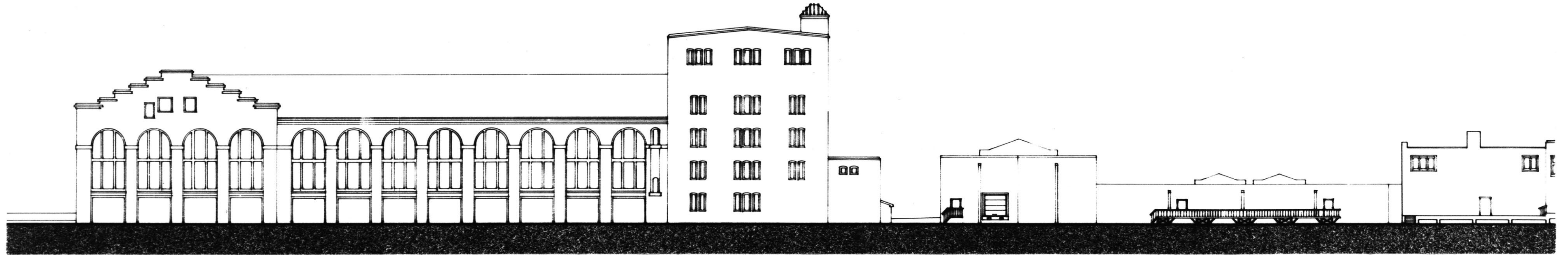
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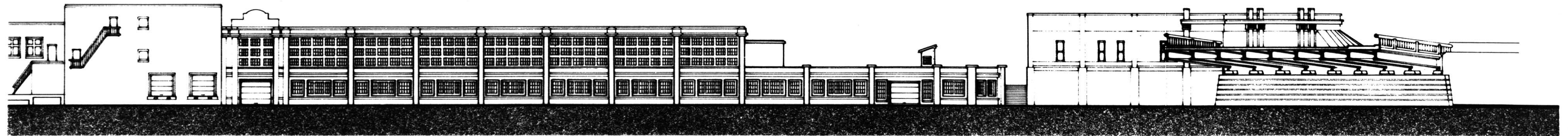






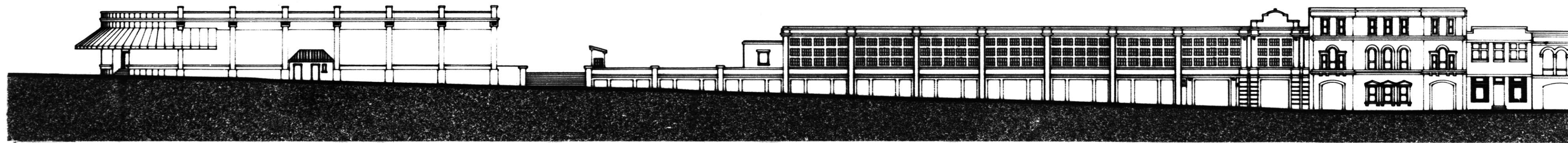
ELEVATION 1-1

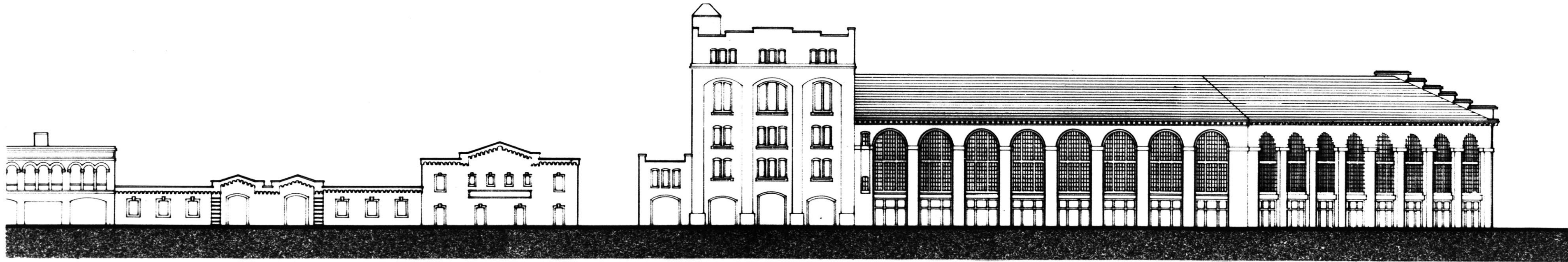












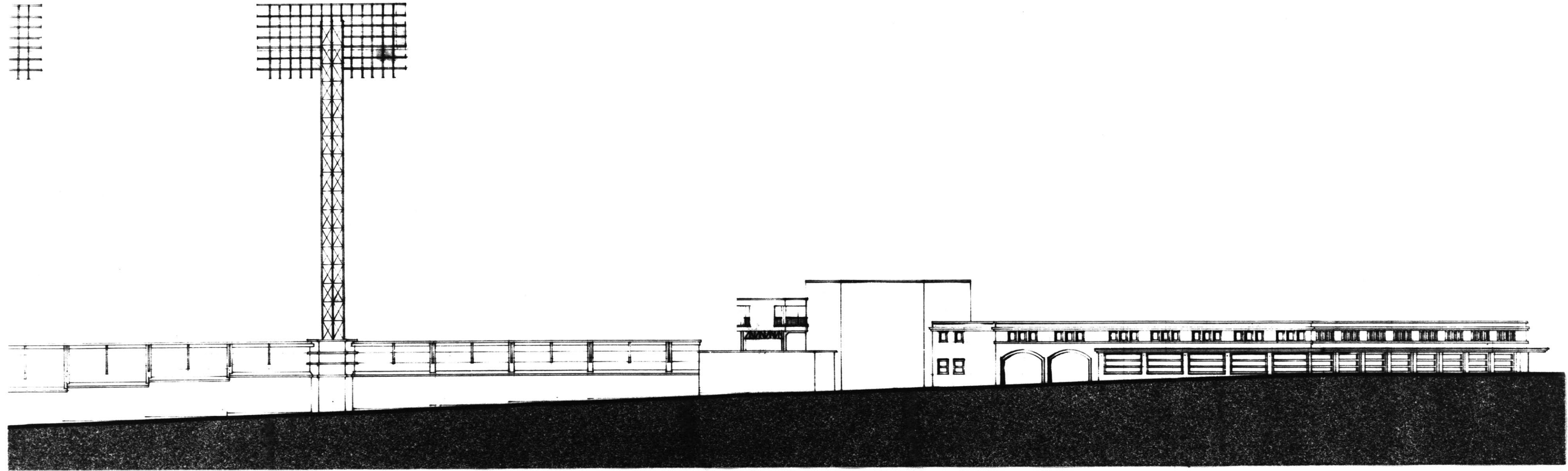




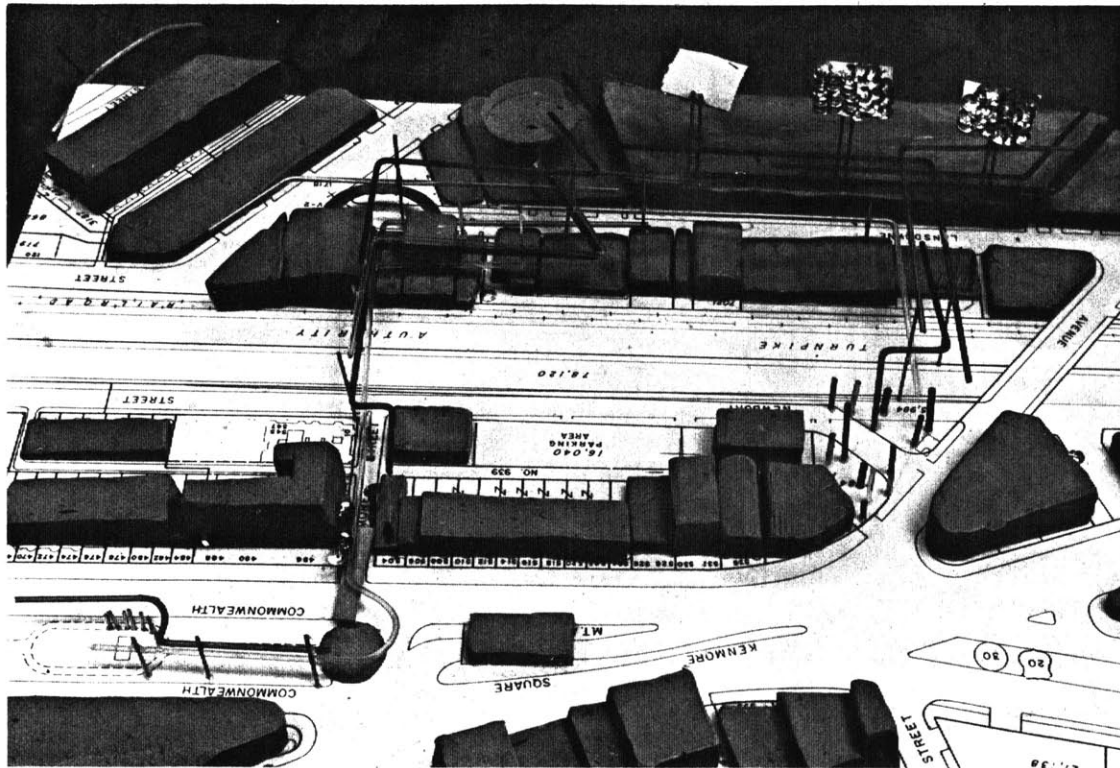


ELEVATION 3-3









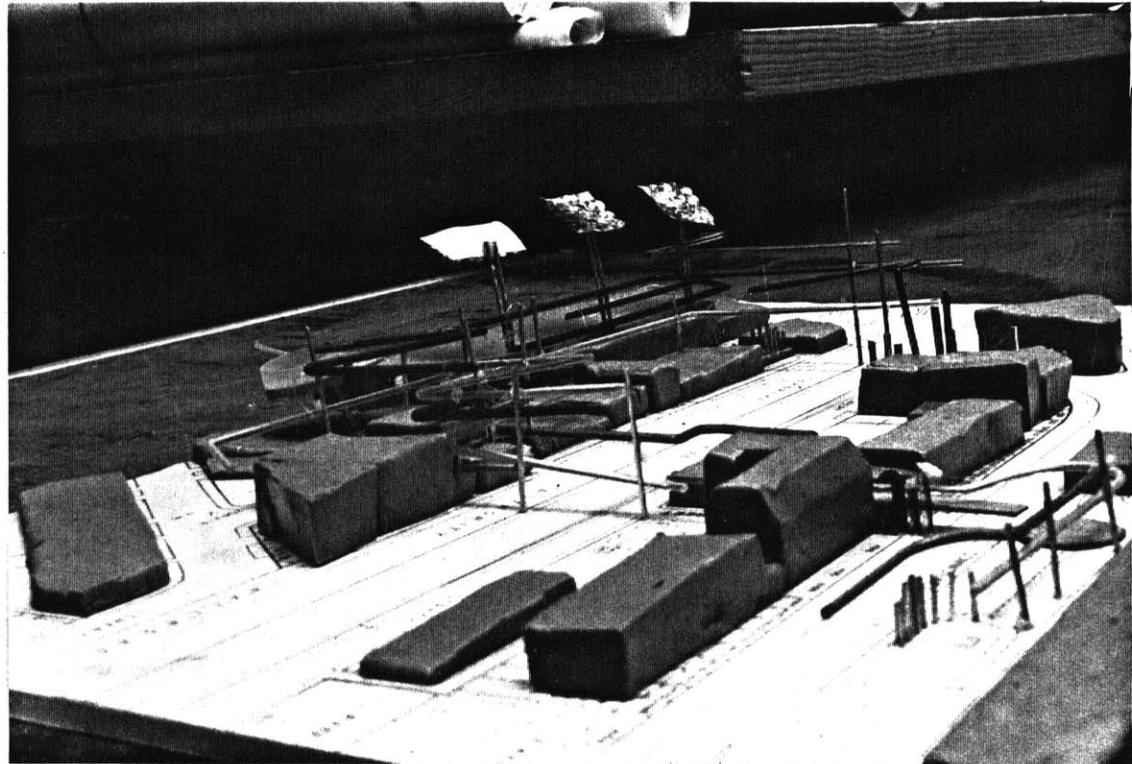
The design exploration for this thesis commenced in the thesis preparatory semester with a clay massing model. The model gave me a feeling for the shape of the district and how it might be positively altered. Since the neon lights and lighted marquees of the area establish a positive continuity, I assumed the use of similar devices in achieving new connections. Using brightly colored plexiglass rods, sequins and buttons, I represented at a tiny scale (1" = 100') the bright street inhabitation that might occur.

In this preliminary pass at the design, I considered

64 DESCRIBING AND DOCUMENTING THE DESIGN

Commonwealth Avenue with its wide green median to be the primary connection to Boston proper. Thus I developed a diagram that connected Commonwealth Avenue with Lansdowne Street using Kenmore Street, a side alley that presently terminates at the sunken transportation corridor. It was my intention to make a new bridge spanning the corridor which would take the pedestrian over to the middle of Lansdowne Street.

Moving up Lansdowne Street, I assumed some sort of smaller scale interventions until one reached another new bridge that would connect back to Kenmore Square at Brookline



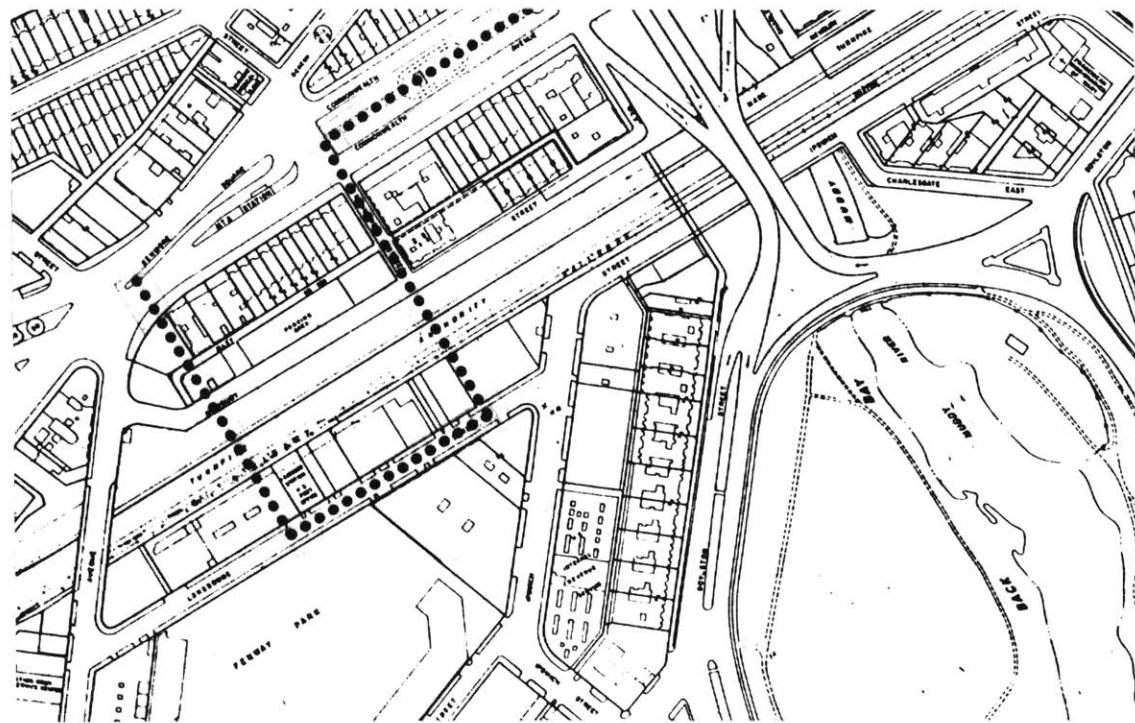
Clay massing model.

Avenue. This new bridge would be in very close proximity to the existing bridge. The existing bridge, however, spans the sunken corridor on a diagonal, going away from Lansdowne Street.

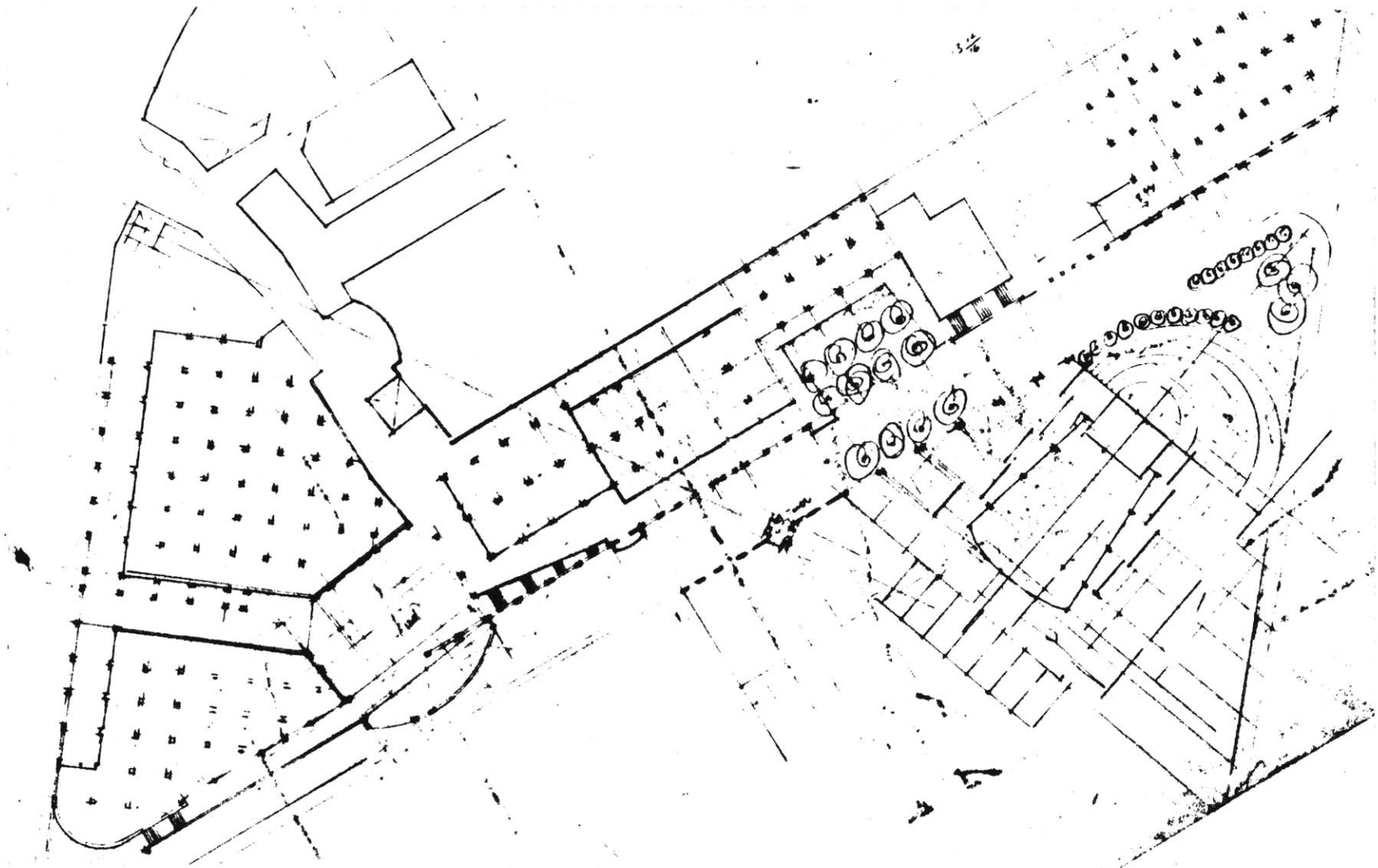


Thus I was left with a U-shaped diagram that began and ended in essentially the same place: Kenmore Square. As I have said earlier, though, my aim was to maintain Lansdowne Street as an integral part of the urban fabric, not to containerize it. My goal became using the strip as a connecting element rather than as a cul-de-sac, or as part of a circular diagram; the U-shaped diagram was not appropriate for my intentions.

Preliminary diagram.



Nightclub district as matrix.

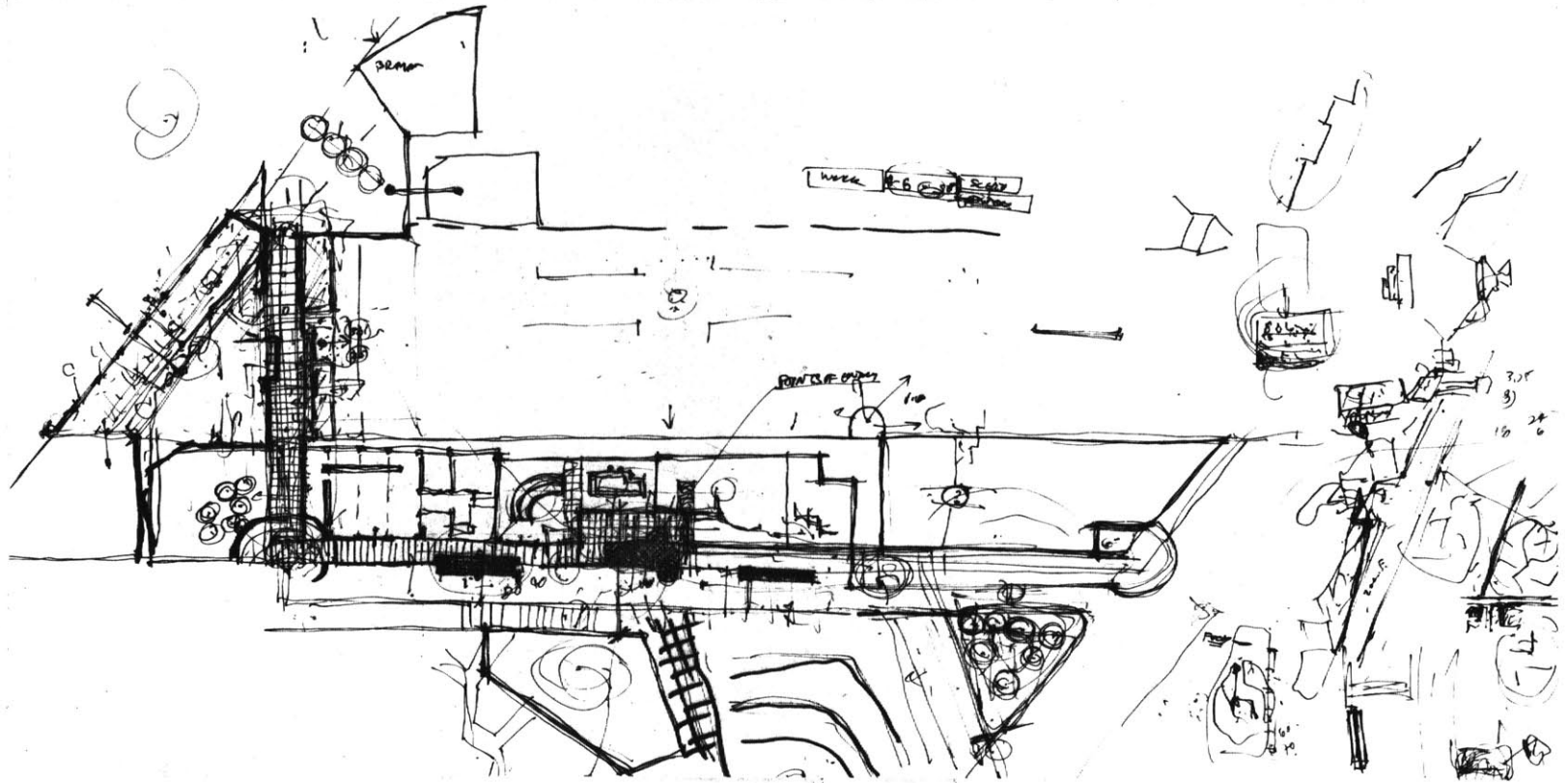


came important for me to establish a framework within which I could work. The elevations that I drew as part of my documentation of the site became underlays for my design proposals and the existing street map became my base drawing.

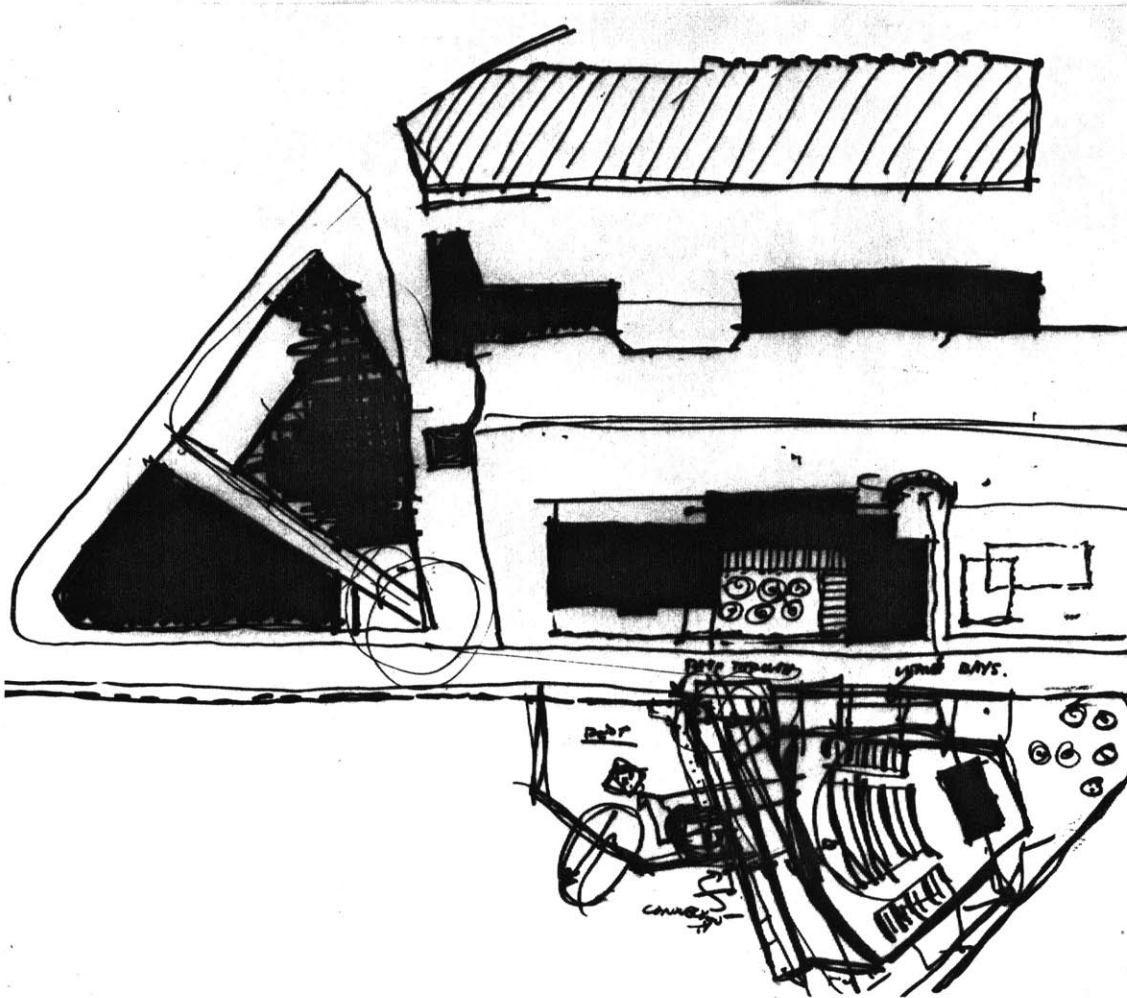
As I mentioned in my typology study, nightclubs can normally be considered to be infill architecture. It be-

DESCRIBING AND DOCUMENTING THE DESIGN

Design diagram sketch.

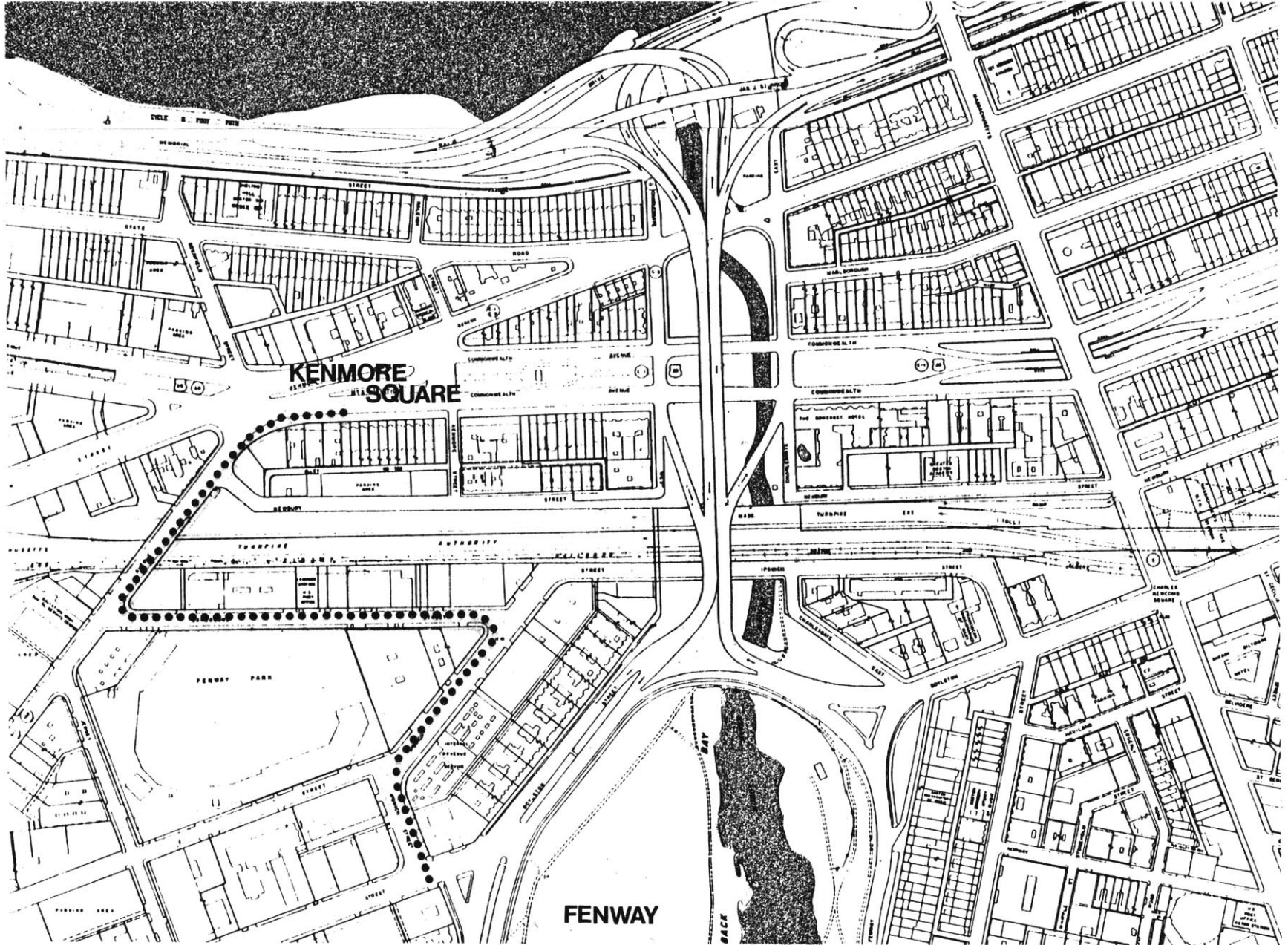


Below: Figure ground sketch.



I began to question Lansdowne Street's function and discovered that the street does, in diagram and reality, serve as a clumsy connector between Kenmore Square and the Fenway area. The route is normally taken by nightclubbers in their trek from Kenmore Square past the spots on Lansdowne Street and over to the Fenway area where there are more, smaller night clubs (such as the 1270 Club). This route, as I have said, is rather clumsy, making the users zig-zag through some

Opposite page: Zig-zag path taken by nightclubbers.

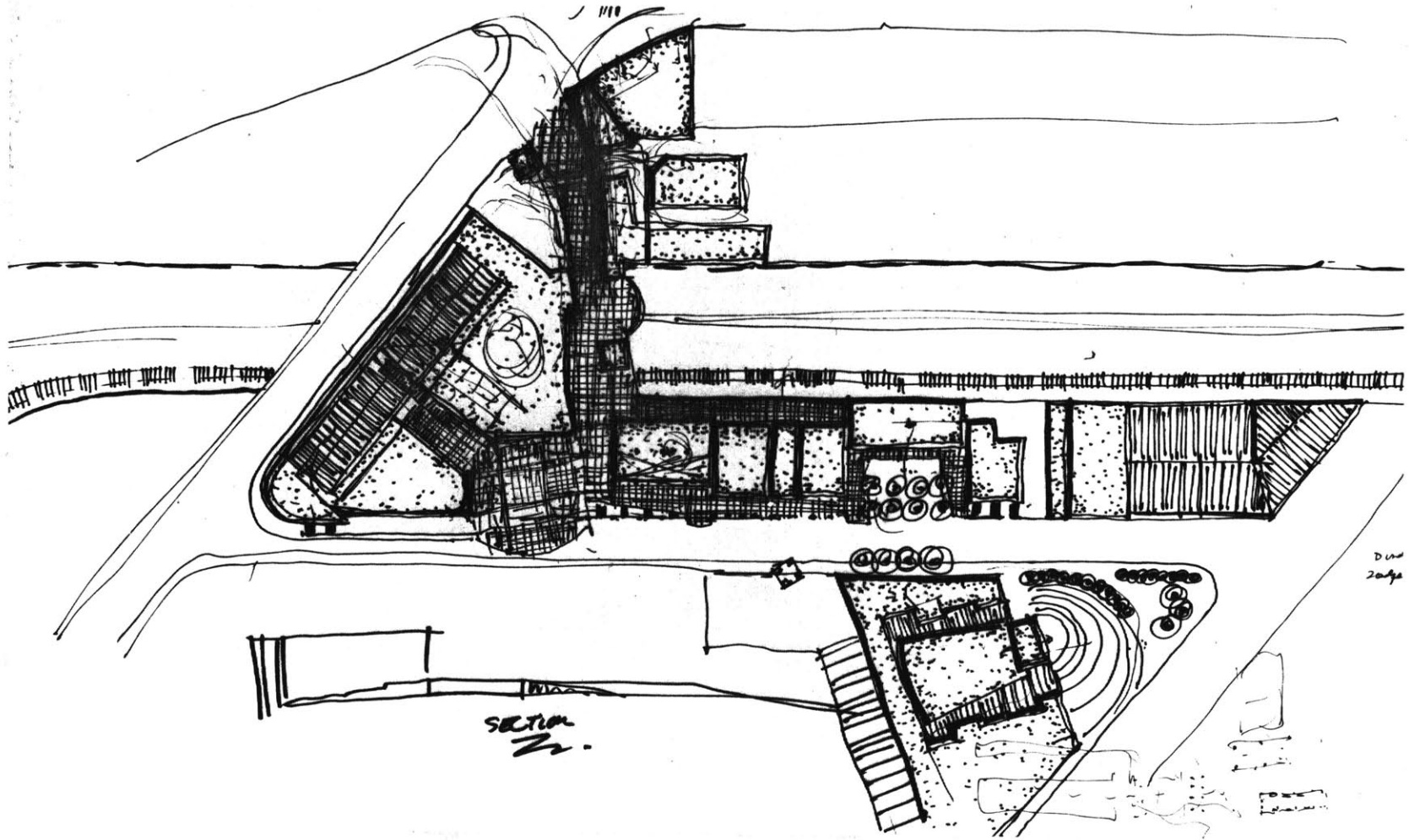


FENWAY

DESCRIBING AND DOCUMENTING THE

70 DESIGN

Below and opposite: Design development sketches.

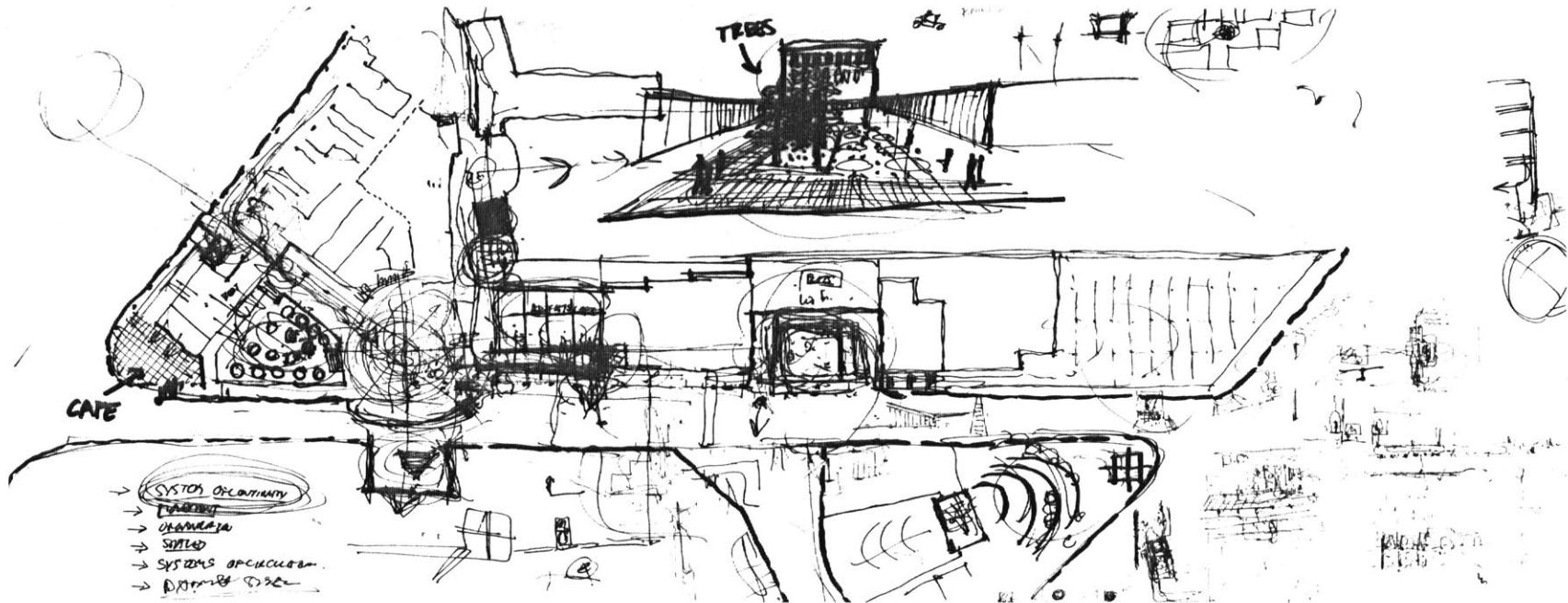




rather dark and unpopulated areas. Clarifying, simplifying and articulating this path became a secondary design motivation for me.

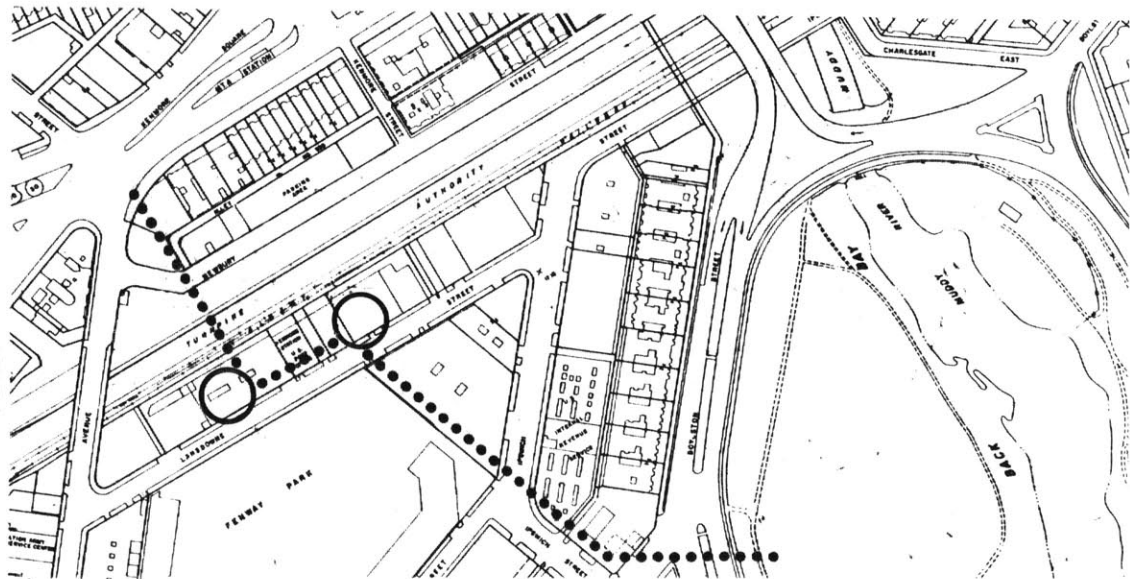
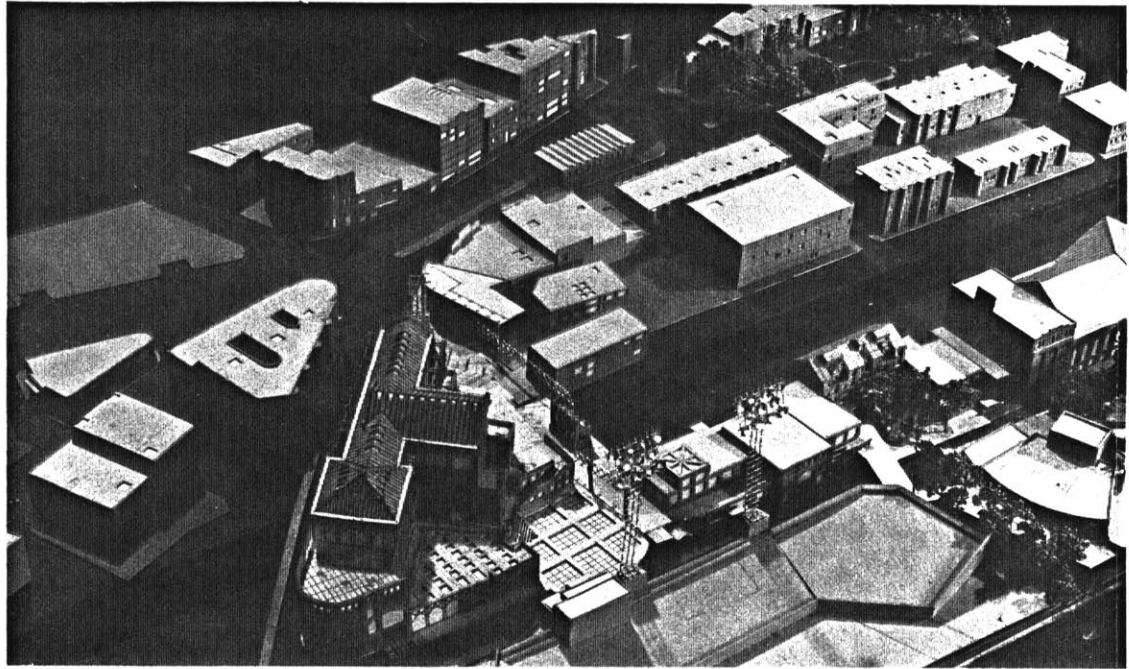
The new path diagram proposes a sequence of open spaces along a path. These spaces differ widely in character moving away from the harsh urban feel of Kenmore Square toward the softer, more

picturesque character of the Olmsteadian Fenway. Thus I have dubbed the open space in which one arrives after crossing over from Kenmore Square, Piazza Urbano: the other major space from which one departs on his way to the Fenway is called Piazza Naturale. Descriptions of these spaces and the sequence that connects them follows.



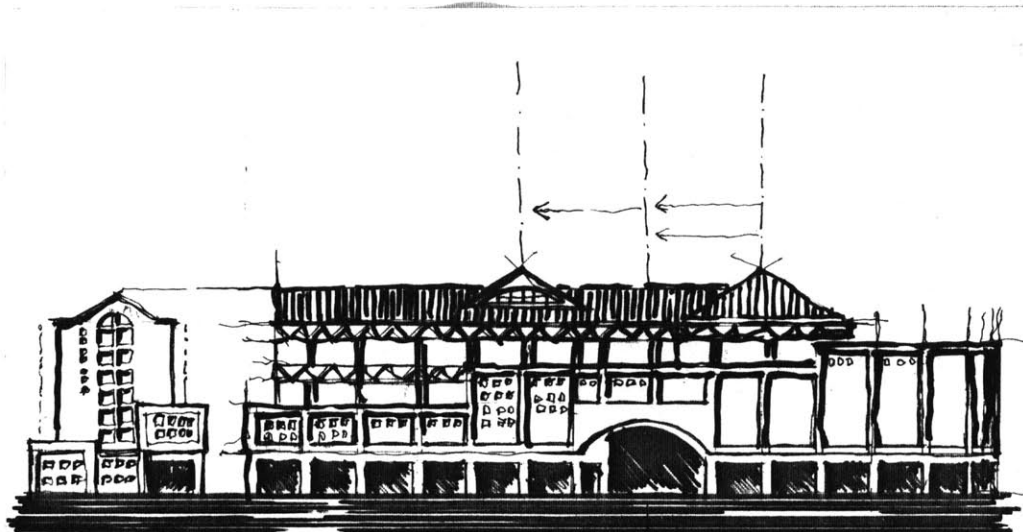
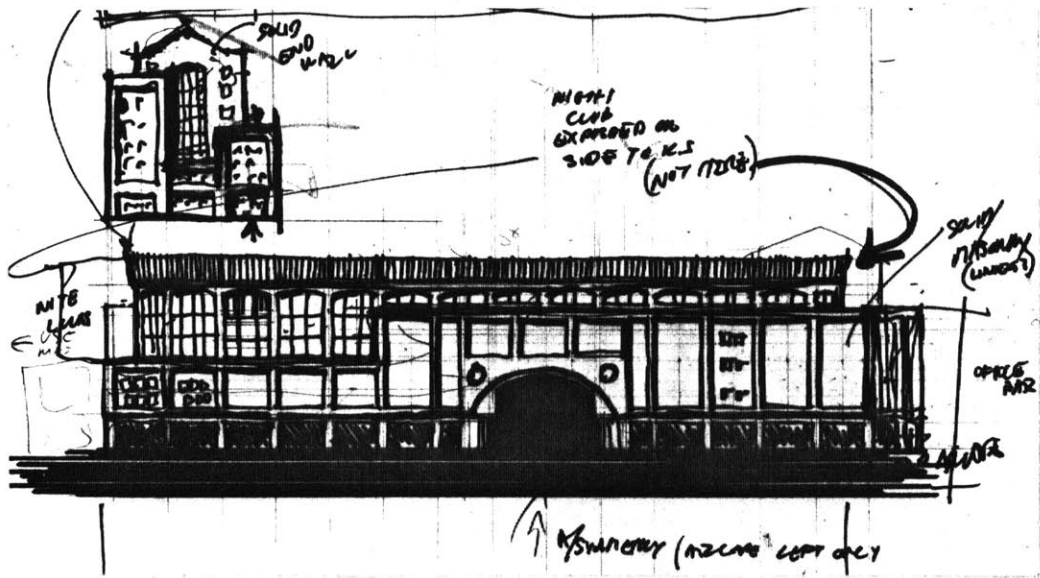
## DESCRIBING AND DOCUMENTING THE DESIGN

With the elevations and new diagram in place, I designed most of the project using a 1" = 50' scale chip-board model as an exploratory tool. Since the number of new connections had been reduced to one by the new design diagram, I concentrated on the bridge first.



Above: 1" = 50' scale model showing new connection from Kenmore Square to The Fenway.  
 Right: New diagram for the area.



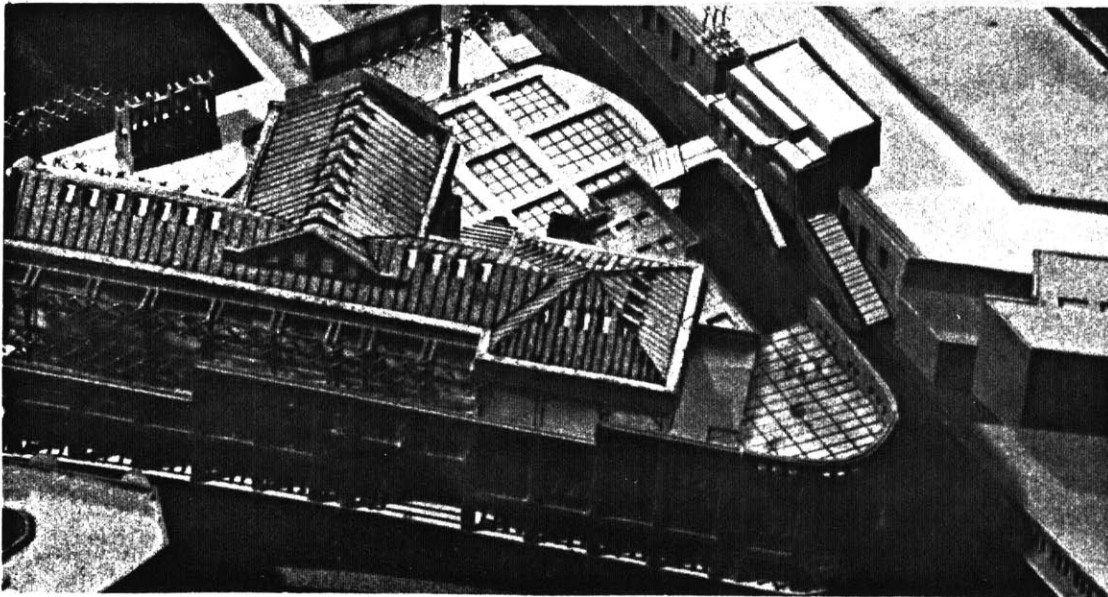
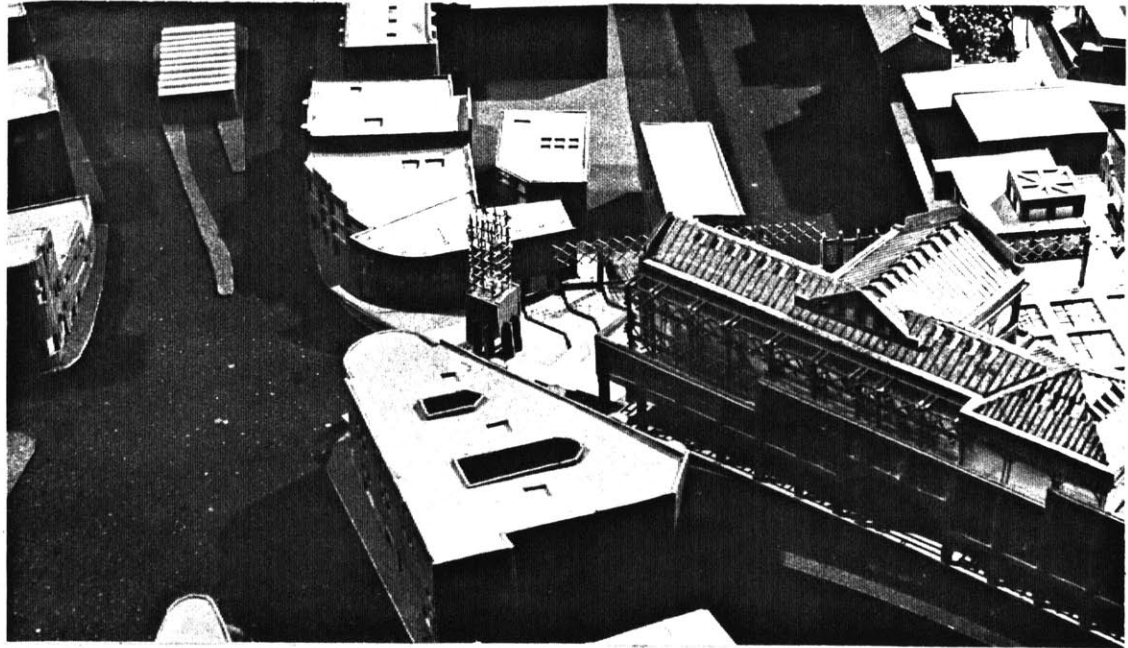


Because I was committed to a path directly from Kenmore Square to Lansdowne Street, I was left with a triangular area above the transportation corridor. At the same time I was moving away from thinking of the connection as being merely a pedestrian bridge, toward the idea that it could be a building or series of buildings that would sit above the freeway and train tracks. This has been done in the

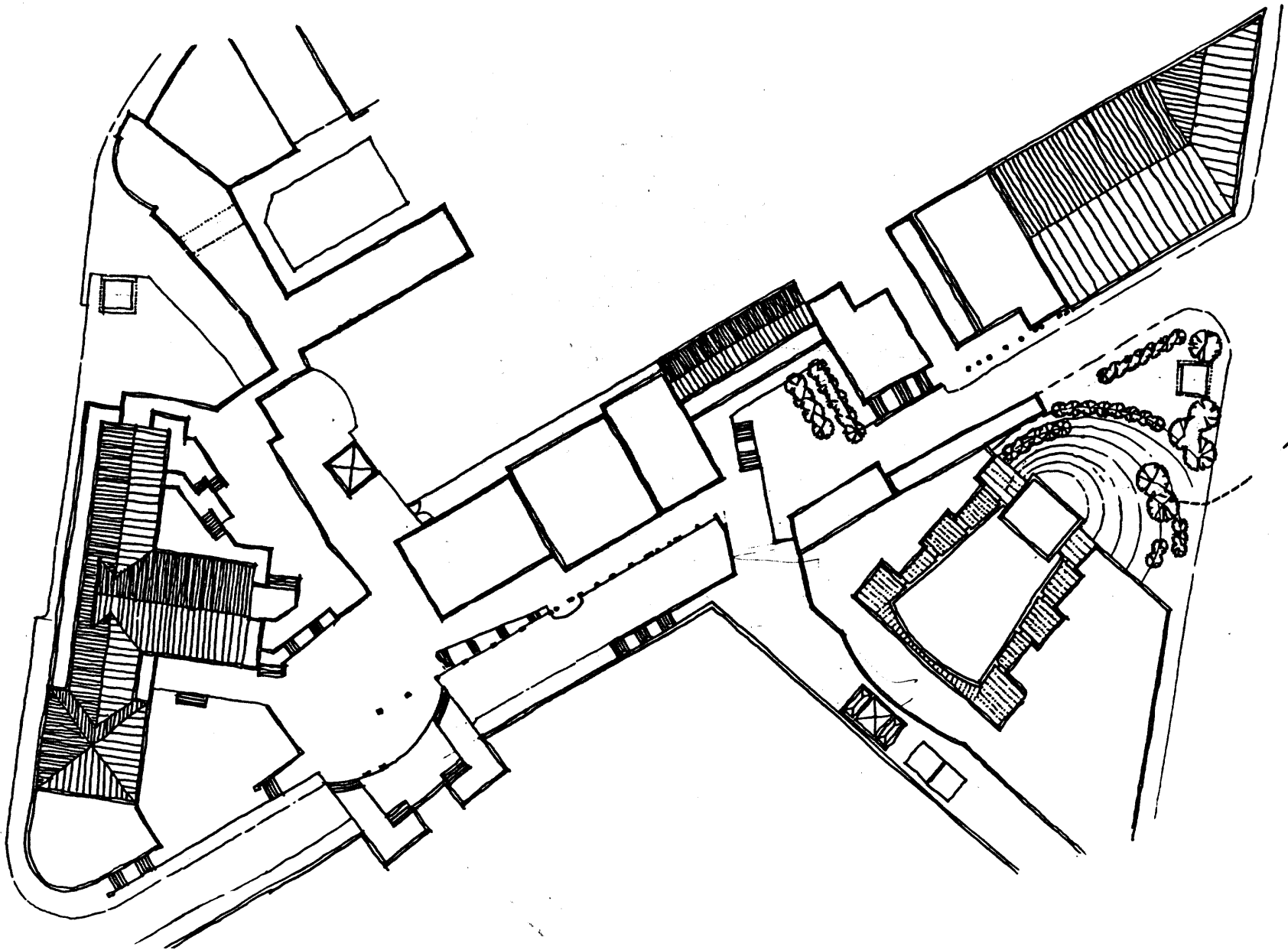
Left: Design sketches for Ponte Kenmore elevations. Arch marks commencement of new path to Piazza Urbano.

## DESCRIBING AND DOCUMENTING THE DESIGN

design of Copley Place, a recent air-rights development in Boston. Unlike the designers of Copley Place, however, I have tried to bring a real, public, open air urban fabric across the corridor. I have called this bridge-building element Ponte Kenmore.



Above: Kiosk and amphitheater mark new path to Lansdowne Street. Left: Upper level terraces in foreground; and behind, new entry to Fenway Park with stairs down to Lansdowne Street. Opposite page: Preliminary roof plan.



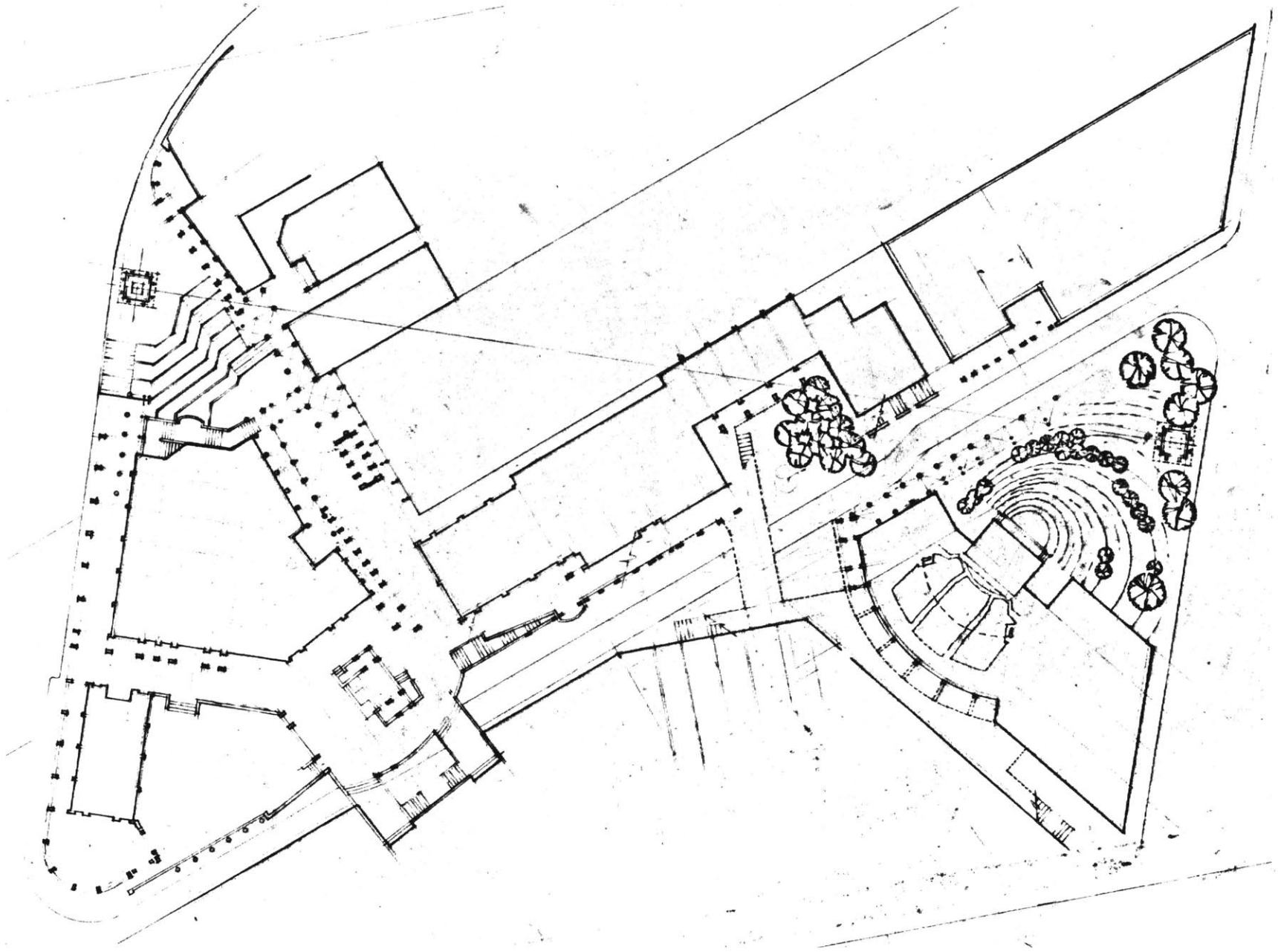
76 DESCRIBING AND DOCUMENTING THE DESIGN

The resolution of this design problem was in the design of a built piece that would sit between the old and new bridges. Along the edge of the old bridge, I am inserting an arcade that leads toward the central portion of the building. There, the elevators would take daytime users up to offices that sit above the arcade. To the rear of the office zone are two large night clubs that face Lansdowne Street on a diagonal.

The central portion of the Brookline Street facade (facing the old bridge) is marked by an opening that marks the commencement of a diagonal path from the old bridge over

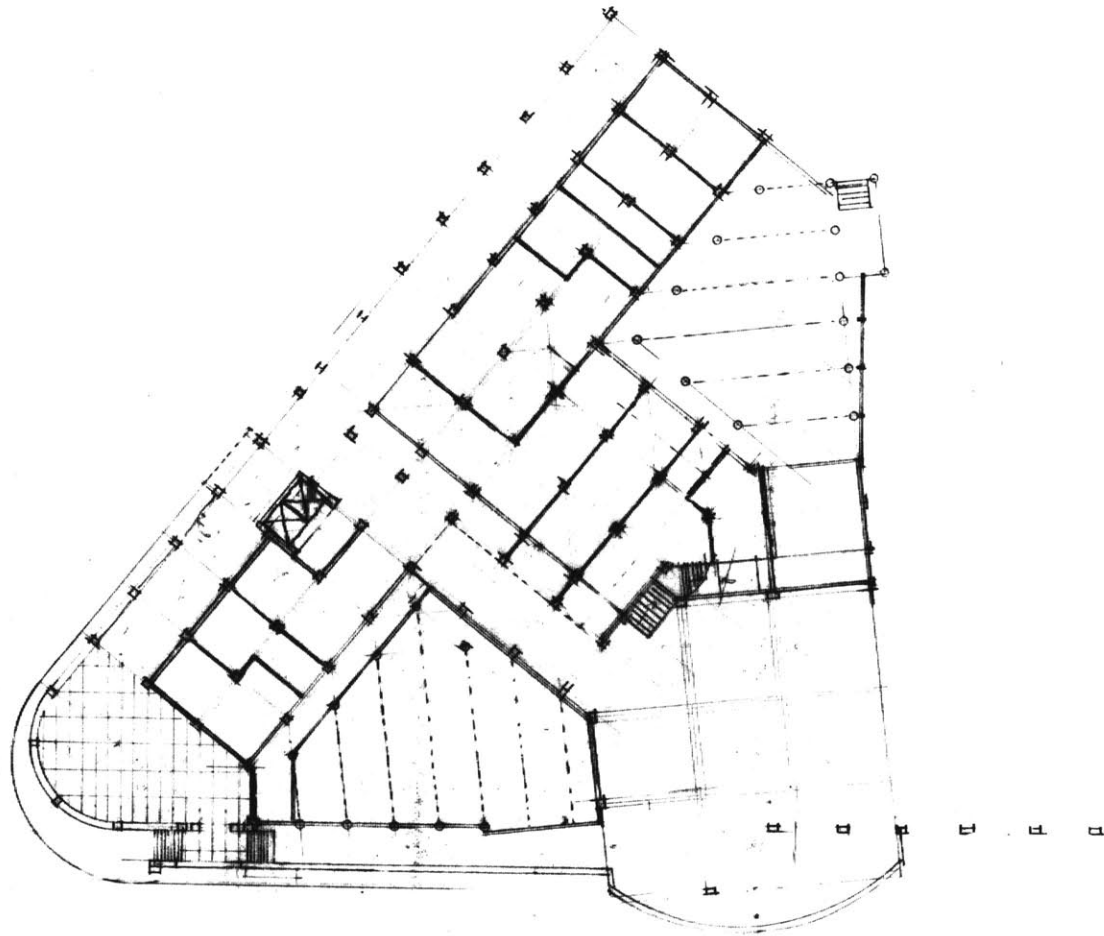
Below: Overall view of design. Opposite  
page: Final design diagram.



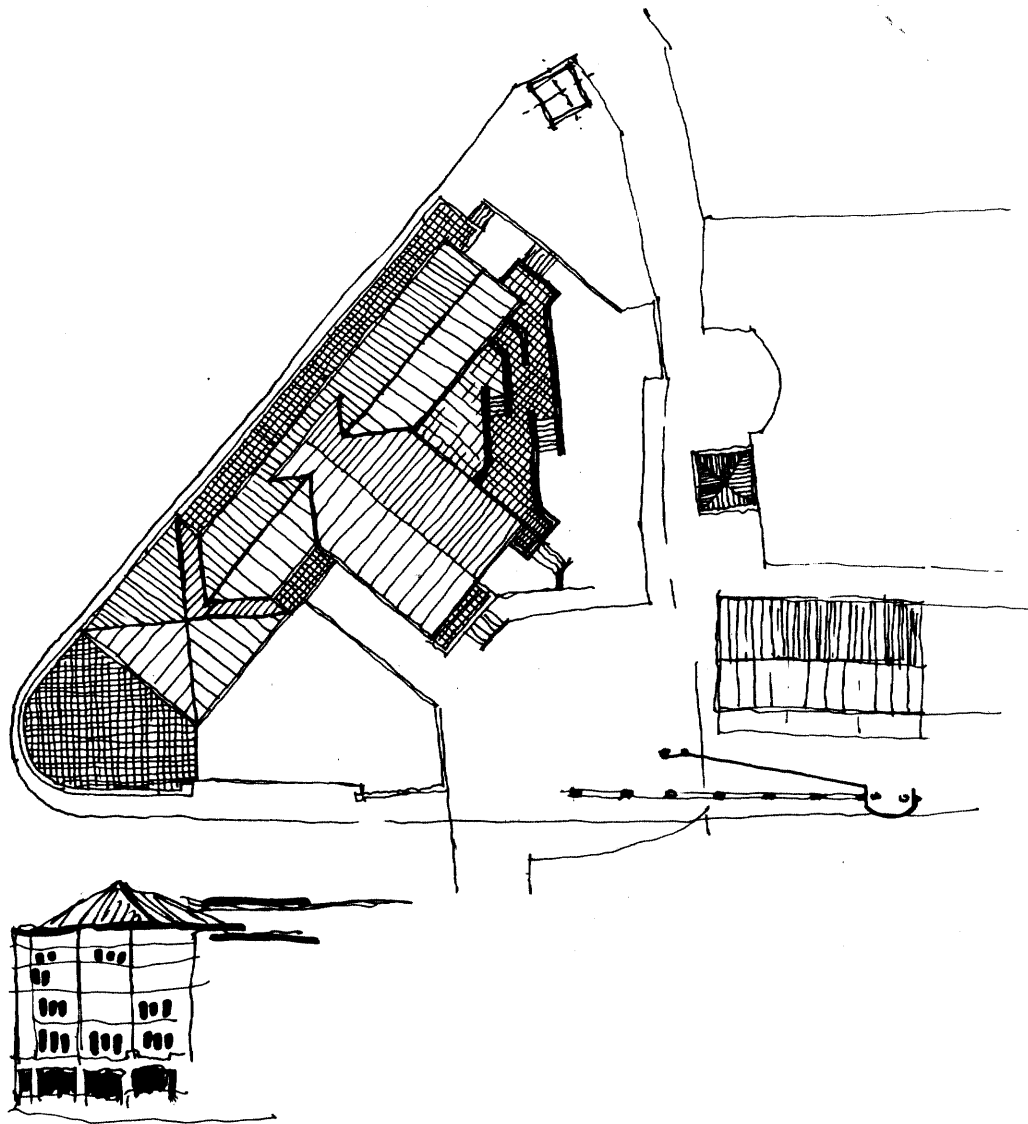


78 DESCRIBING AND DOCUMENTING THE DESIGN

to Piazza Urbano on Lansdowne Street. This tertiary path was necessary because the dimension of Ponte Kenmore was too great to be negotiated without interruption. On the other side of the Ponte Kenmore is the new direct connection which is made with a series of loggias that lead over to Lansdowne Street. Thus three paths over the Ponte Kenmore exist. The first is the old dog-leg shaped path which is marked as the corner by a cafe. This cafe, at the corner of Lansdowne Street and Brookline Avenue sits within the arcade which wraps around to face the Fenway stadium. The Cask and Flagon presently occupies this corner.



Above: Structural matrix for Ponte Kenmore.  
Opposite page: Roof plan of same.



The second path is the loggia-attended direct connection to the rear. The third path is the diagonal one which stretches from the new arcade at its midpoint to Lansdowne Street.

The approach from Kenmore Square to these new paths is up through a small theater-shaped space that faces Kenmore Square directly. In this space is a kiosk that marks the beginning of the sequence. A similar tower demarks the end of the sequence as you enter the Fenway area on the other end of Lansdowne Street. These kiosks are modeled after the mechanical towers of Fenway

80 DESCRIBING AND DOCUMENTING THE  
DESIGN

Park, using the same vocabulary to announce local concerts and world news.

The three paths over the Ponte Kenmore converge at Piazza Urbano, which is an antespace for the rest of Lansdowne Street. It also serves as a new secondary entry into the Fenway stadium. It is paved with occasional translucent glass blocks so that the nightclub that sits below it will cast light upward at night.

Elevation 4-4: Showing new theater and entry to Fenway Park.

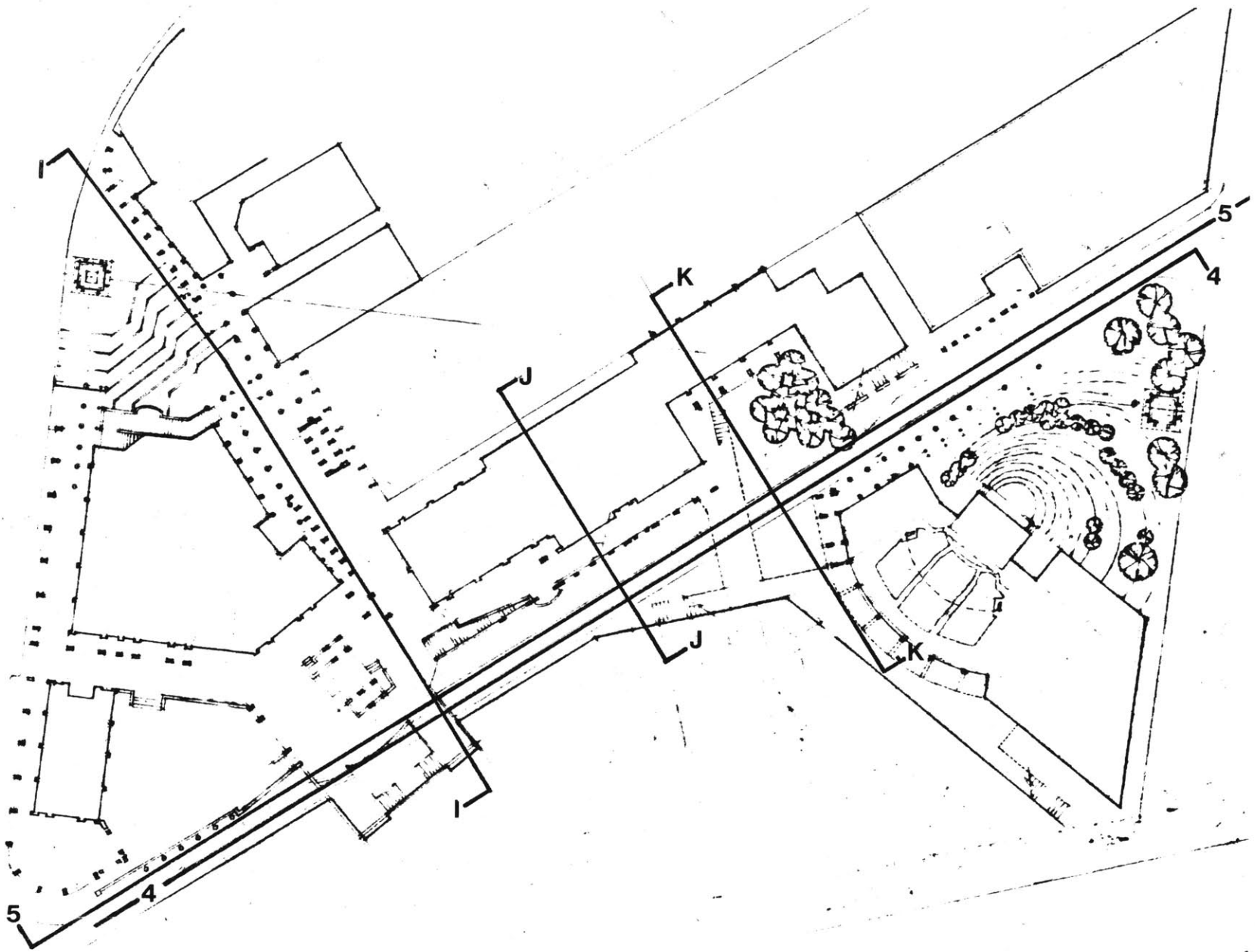
Elevation 5-5: Showing recomposed facades, Zesto Theater, and Piazza Urbano and Naturale.

Section I-I: Ponte Kenmore and new connection to Fenway Park.

Section J-J: Showing Zesto Theater as warehouse infill (Corresponds to Context Section D-D).

Section K-K: Through Piazza Naturale to new theater entry.

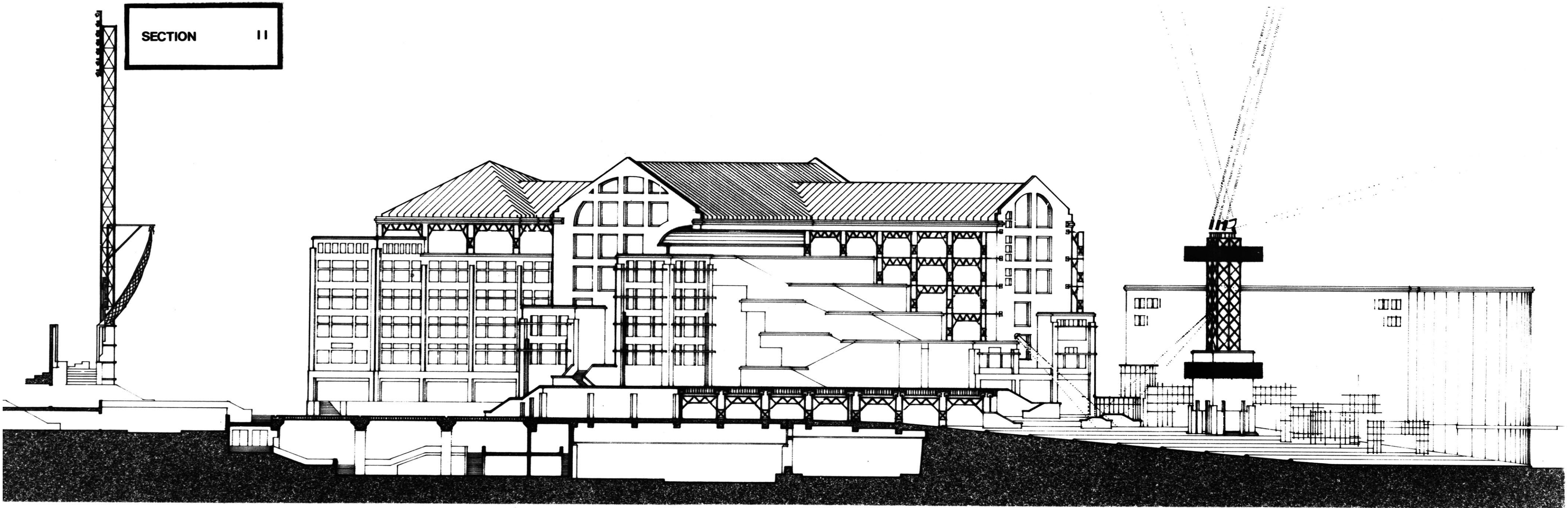






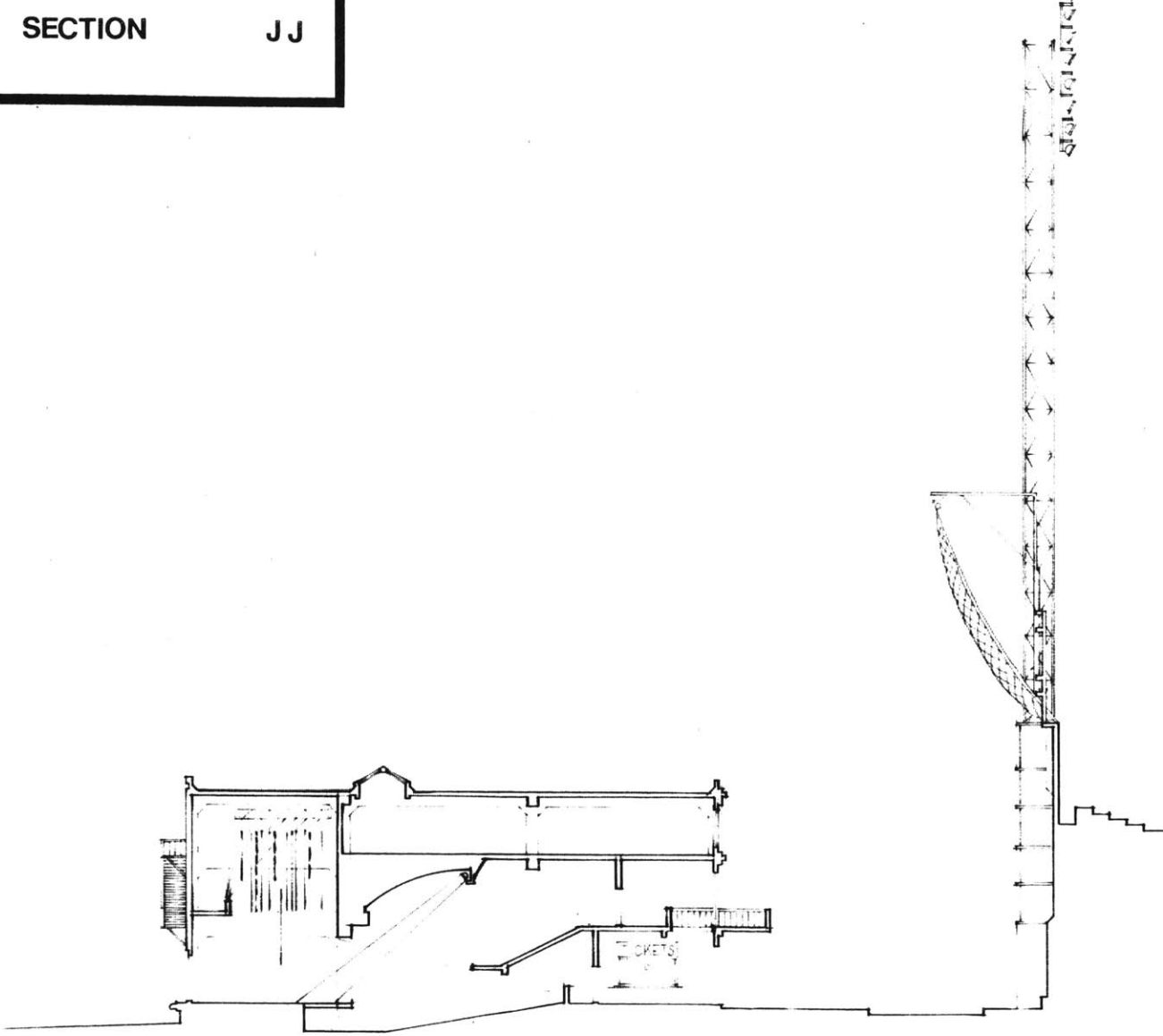
SECTION

II



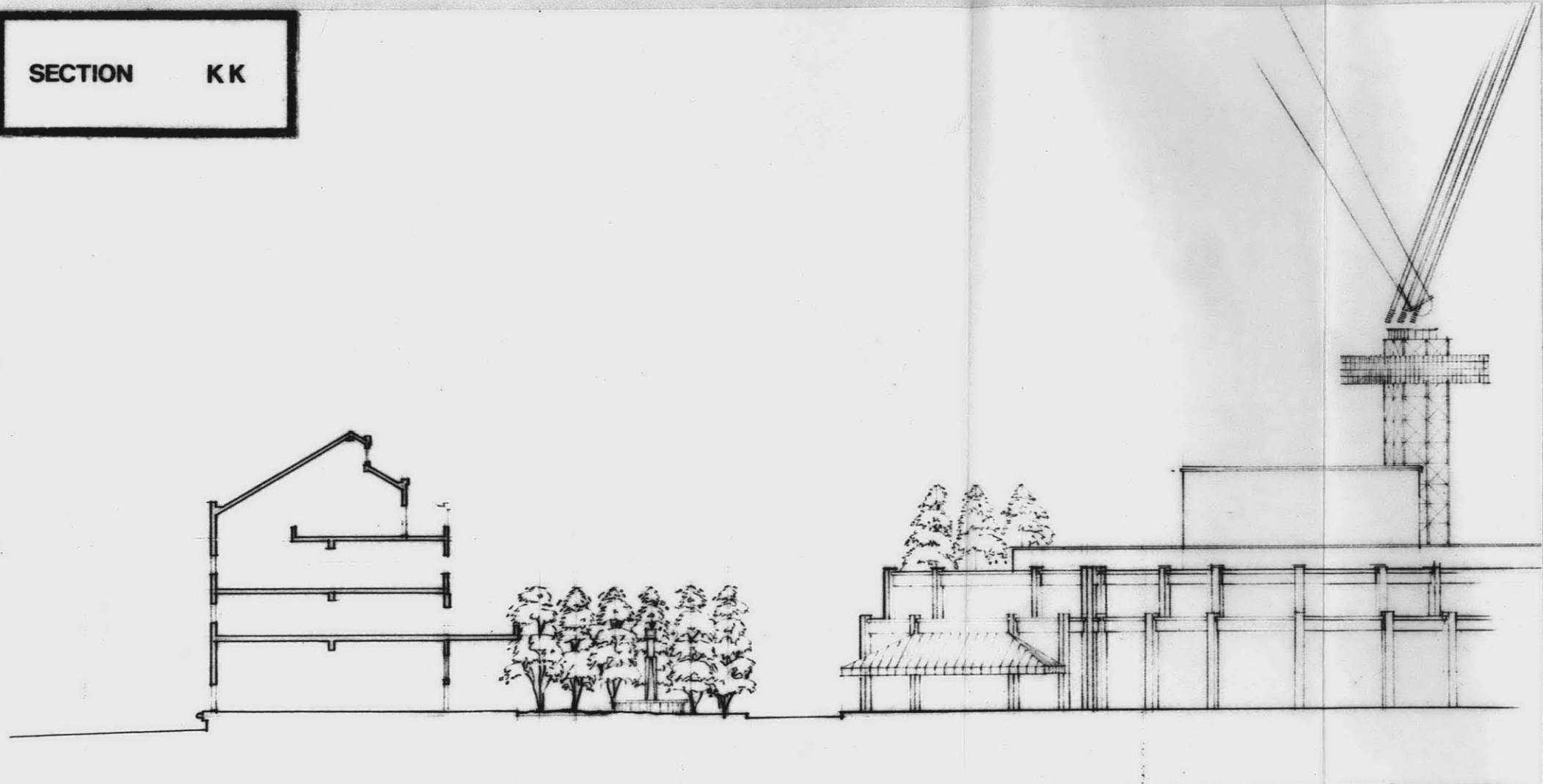


SECTION JJ





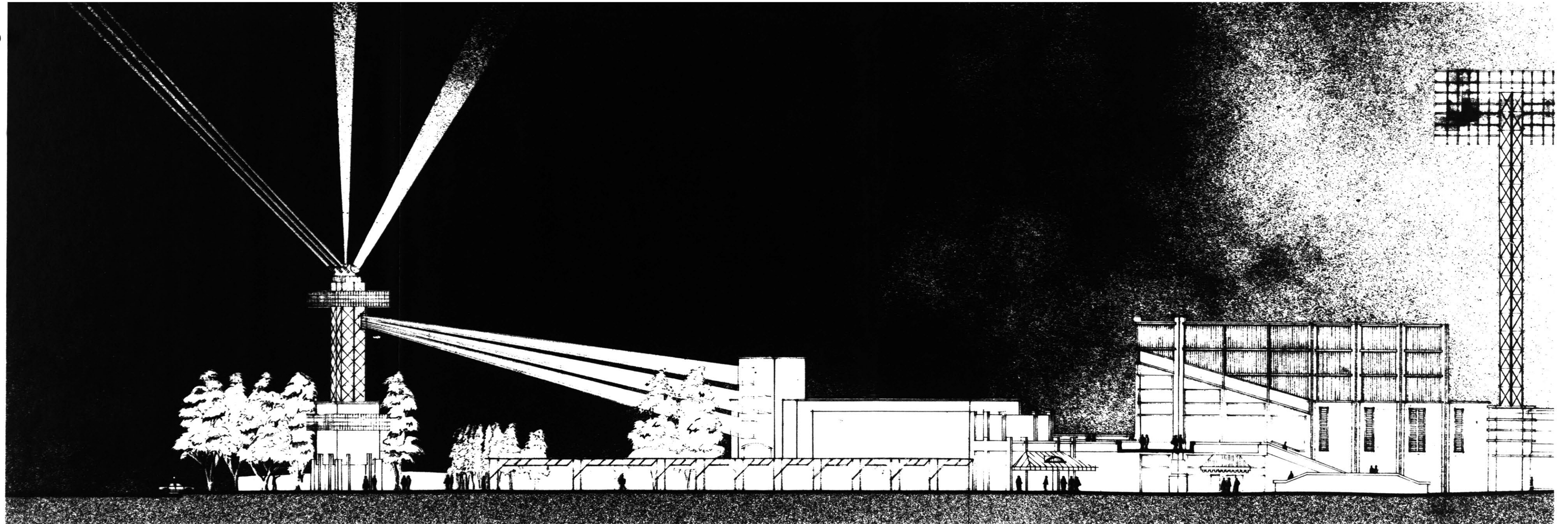
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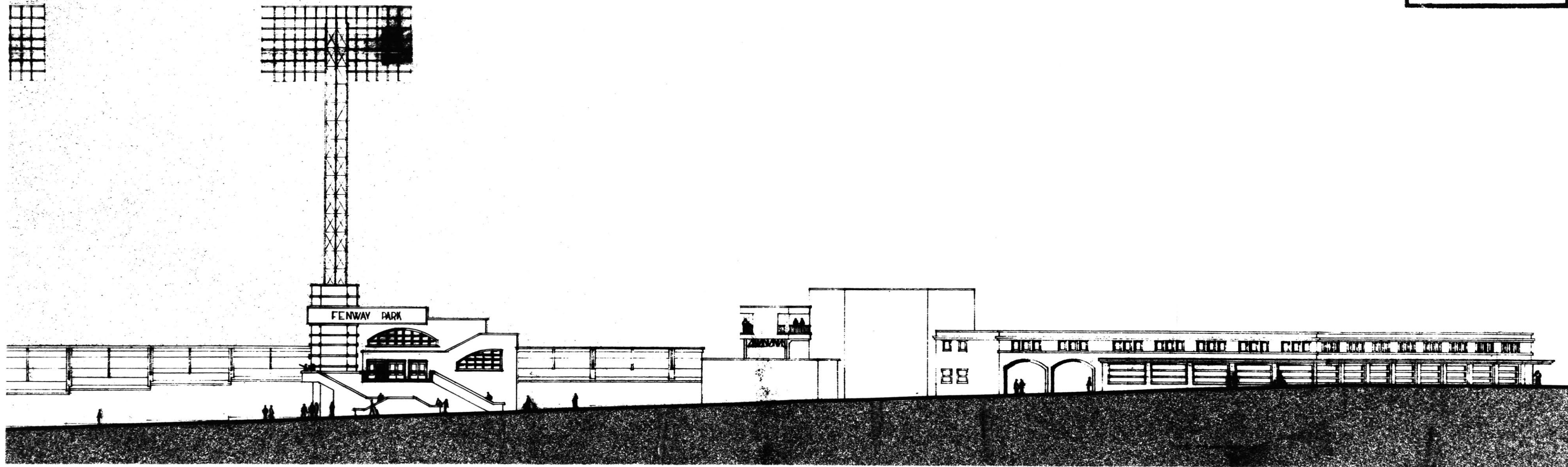






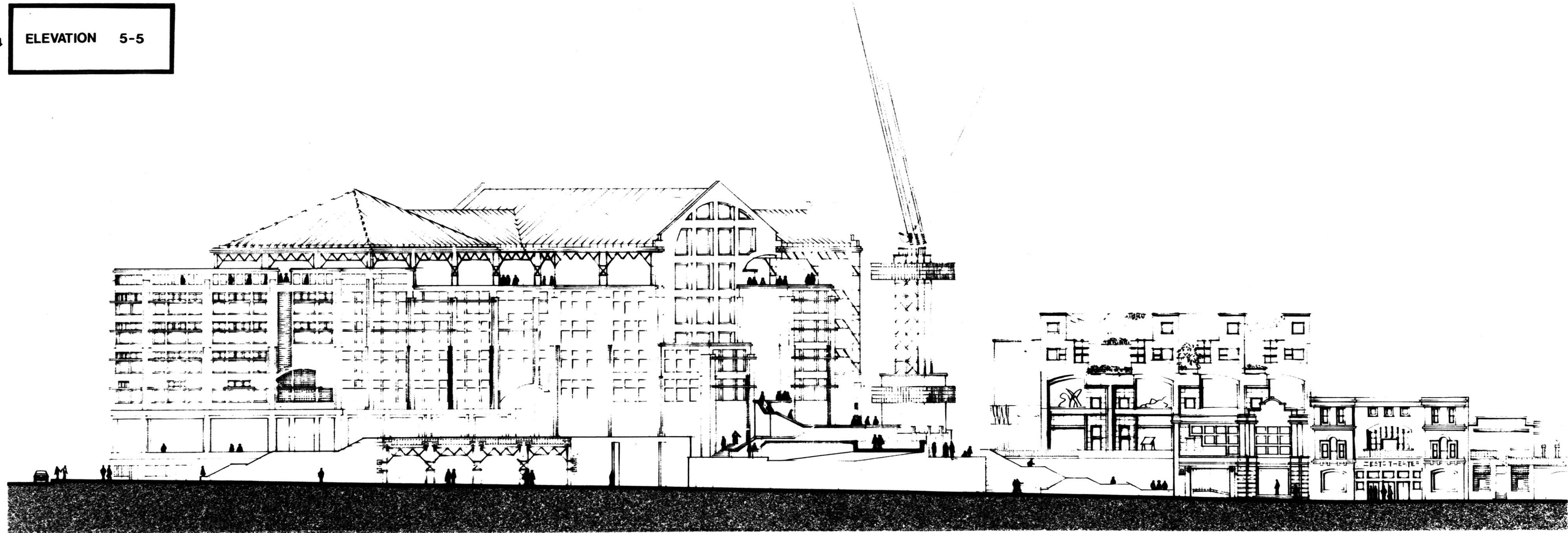


ELEVATION 4-4

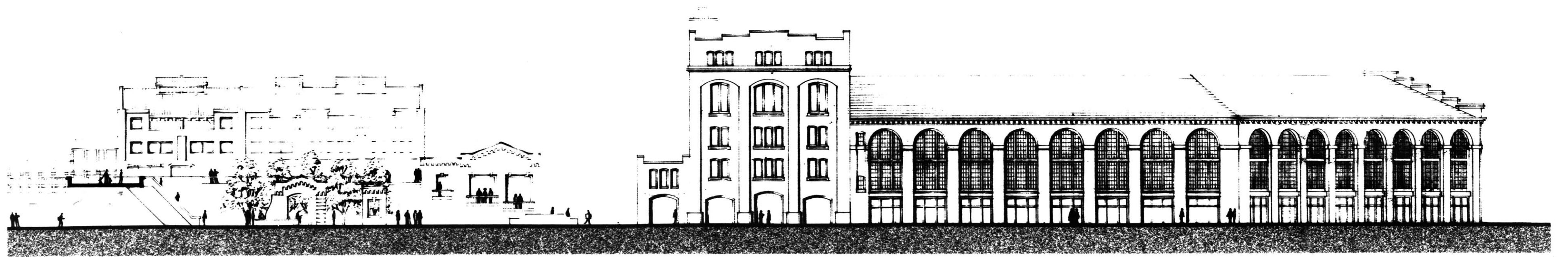
















Piazza Urbano is six feet above the existing street level. The pedestrian/ night-clubber may descend directly to the old street level, or climb up to the large night clubs that are to the rear of Ponte Kenmore. A third option is to continue along the strip above the old street level on

a mezzanine which sits behind the old warehouse facades.

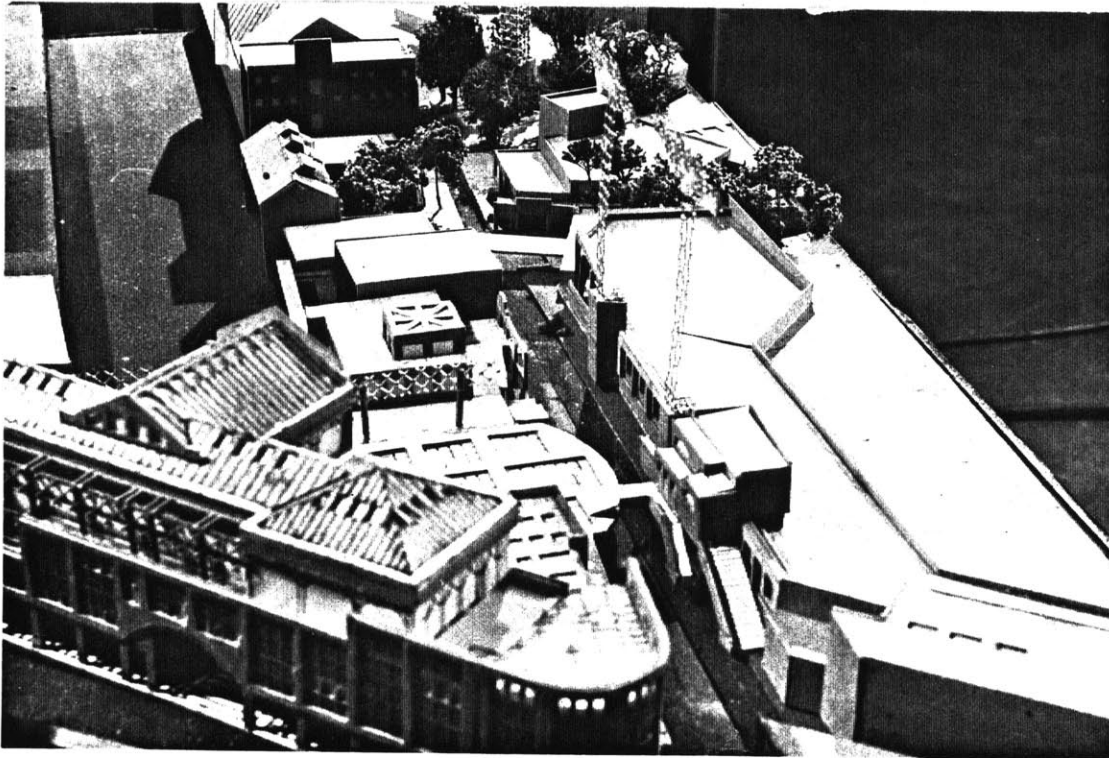
On the other side of the street, is the formal facade of a small urban theater which sits at an angle in order to address the Piazza Urbano directly. The frontal theater facades along with the kiosk/

DESCRIBING AND DOCUMENTING THE DESIGN

97

tower behind it anchor the end of the path.

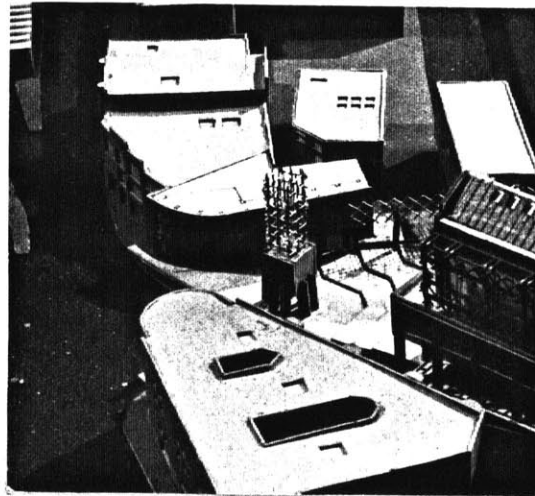
Moving down Lansdowne Street toward Piazza Naturale, one would leave behind Piazza Urbano and the new entry to Fenway Park. What remains of the largest warehouse is transformed into artists' work spaces with apartment flats above. The path is linear, passing the small Zesto Theater. The mezzanine final-



Theater facade faces Piazza Urbano on a diagonal.

DESCRIBING AND DOCUMENTING THE  
DESIGN

Right: The beginning of the path. Below: The end.



ly emerges from behind the old facades when it arrives at Piazza Naturale. This new open space occupies the lot where the Metro stood. Fragments of the Metro's facade remain and are used as part of the design of a fountain which is the centerpiece of Piazza Naturale.

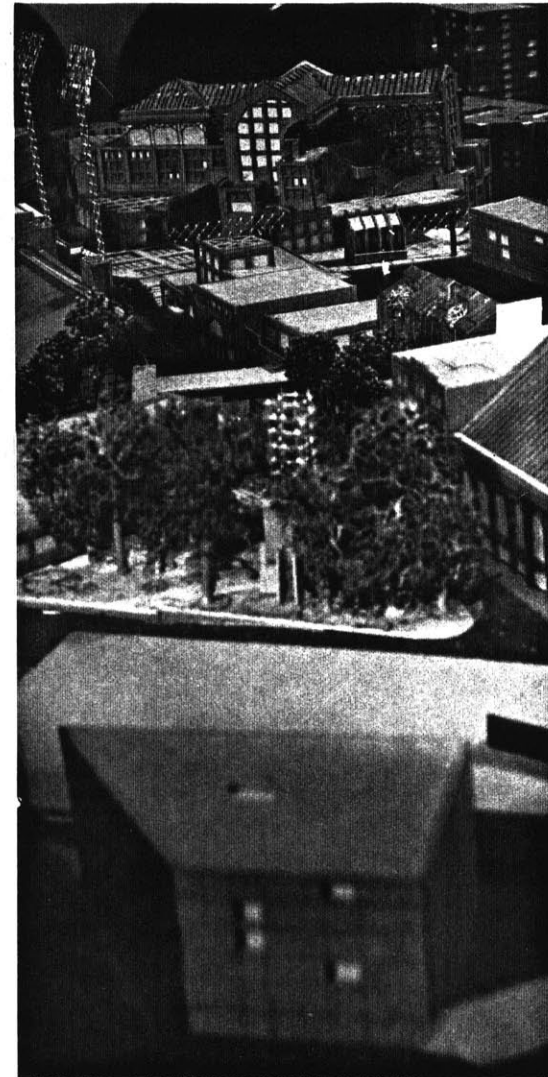
This naturalistic space is surrounded by the mezzanine which accesses artists' lofts to the rear. The second level access is connected by a small pedestrian bridge to the mezzanine level of the theater across the street.

The theater in Piazza Naturale is modest in size but it is the most nearly legitimate theater in the scheme. Between the house of the theater and rear wall of the



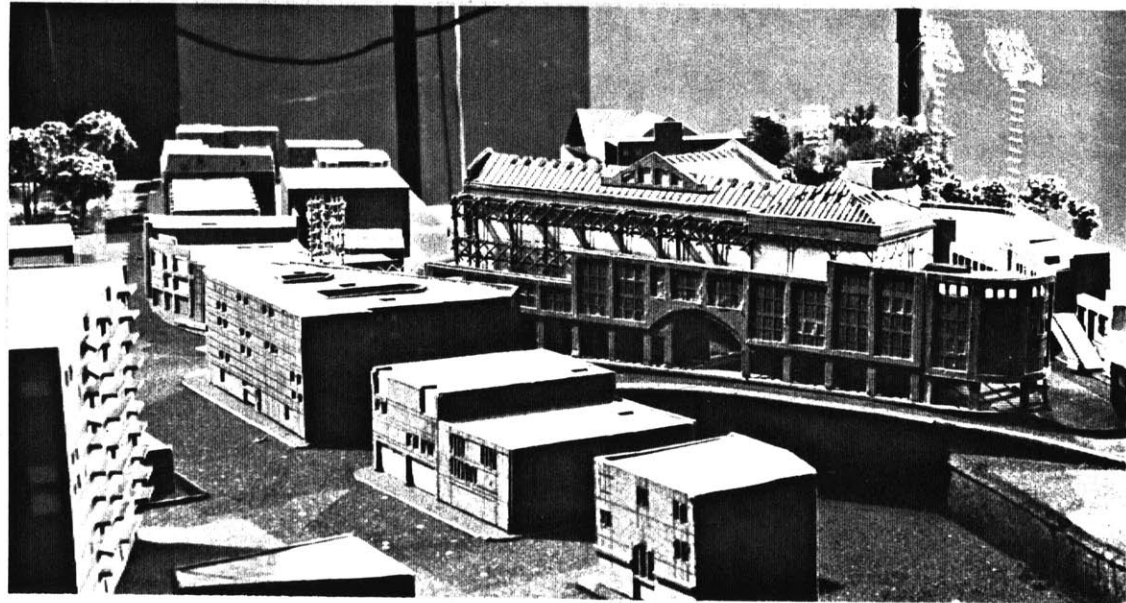
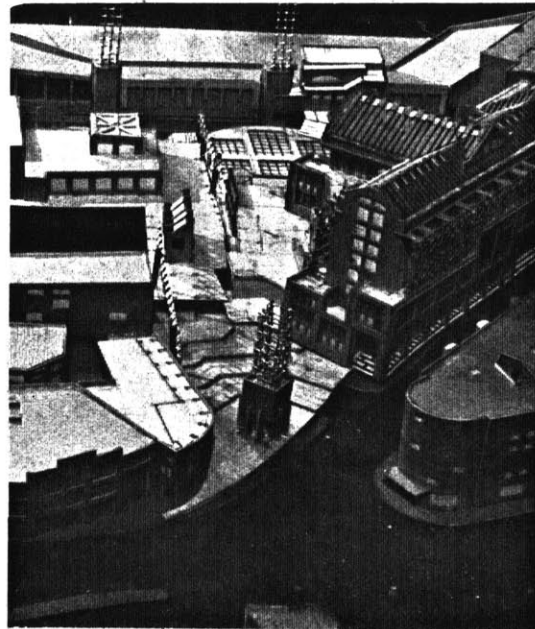
Fenway Park is the continuation of the sequence leading out the Fenway. Behind the theater is an open space from which one can view a proscenium arch that pierces the rear wall of the stage; the the fly space can be used either for productions to be viewed from the house or from

Above: View down Commonwealth Avenue. Right: Lansdowne Street.



## DESCRIBING AND DOCUMENTING THE DESIGN

the piazza. The kiosk/theater combination mirrors the morphology to the entry of Kenmore Square, symbolically completing the connection. Thus Lansdowne Street has become an urban connector; its shops theaters and clubs will benefit by its new accessibility and understandability. The context remains as a matrix into which nightclubs, piazzas and small theaters have been inserted.



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