

A Projection for The Long Wharf
Boston, Massachusetts

by
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B. A., Wellesley College
1973

Submitted in partial fulfillment
of the requirements for the
degree of Master of Architecture
at the

Massachusetts Institute of Technology

June, 1976

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May 17, 1976.

Certified by

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ABSTRACT

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Projections for collective form for Long Wharf, a historic wharf on Boston's waterfront. The program includes a 300,000 ft.² hotel, 41,000 ft.² of commercial space, some athletic facilities to be shared by visitors, residents and downtown workers, a reinforcement of The Walk to the Sea from Government Center and the Market buildings to Long Wharf and Boston Harbor, and projections for an aquatic park adjacent to the Wharf.

The initial step was to think about the site in two ways: first, as a piece of natural landscape, be it truly natural or partially built, and secondly, as a piece of cityscape that has important connections to Boston. Referances relating to the form and the understanding of the place, and to what it might be like were collected. A partial set, mostly landscape referances, are included in the thesis.

Thesis Supervisor: John Randolph Myer
Professor of Architecture

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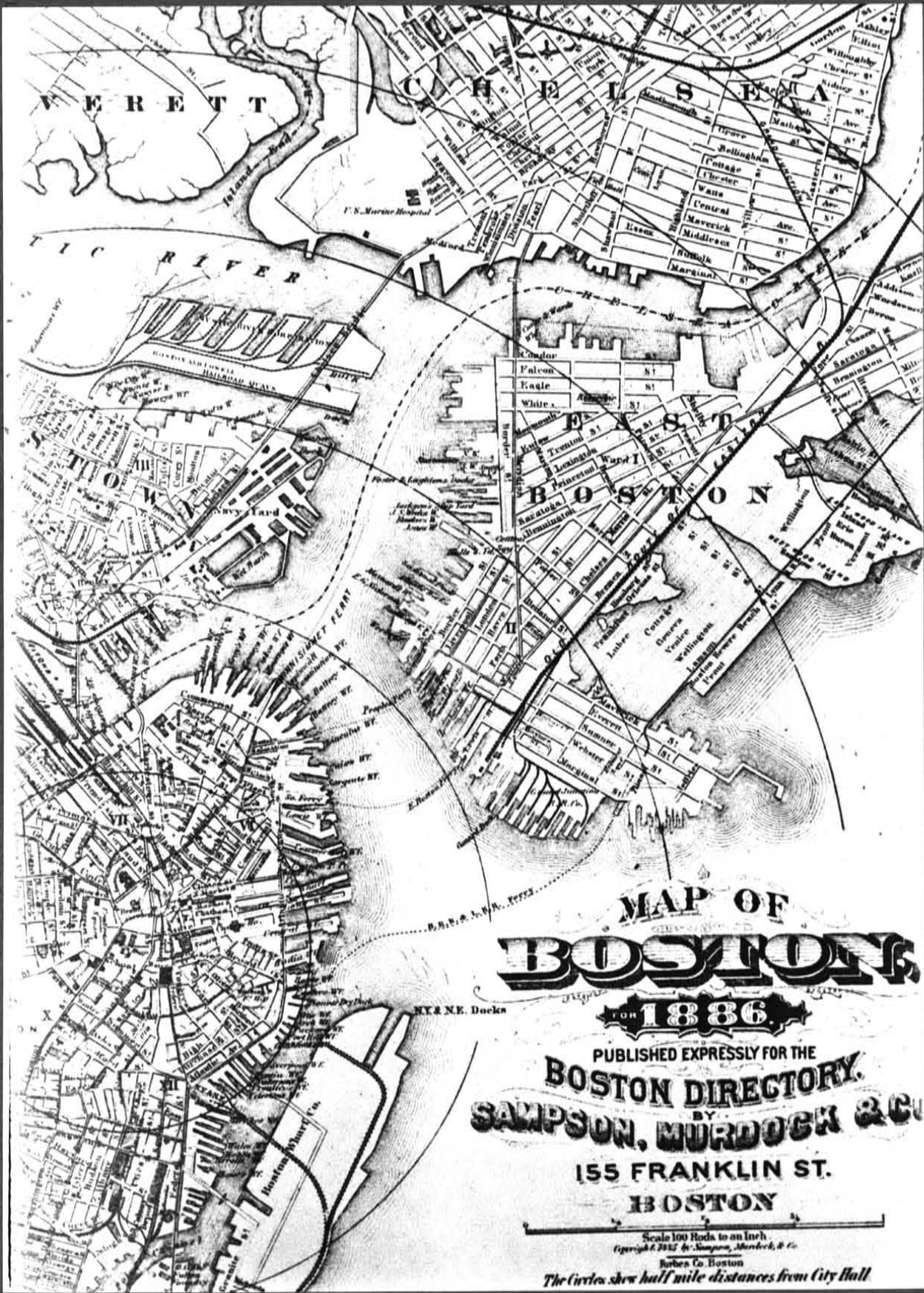
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Preference For Long Wharf





VERETT

CHARLES RIVER

TIC RIVER

MAP OF BOSTON

FOR 1886

PUBLISHED EXPRESSLY FOR THE
BOSTON DIRECTORY.
SAMPSON, MURDOCK & CO.

155 FRANKLIN ST.
BOSTON

Scale 100 Rods to an Inch

Copyright 1885 by Sampson, Murdock, & Co.

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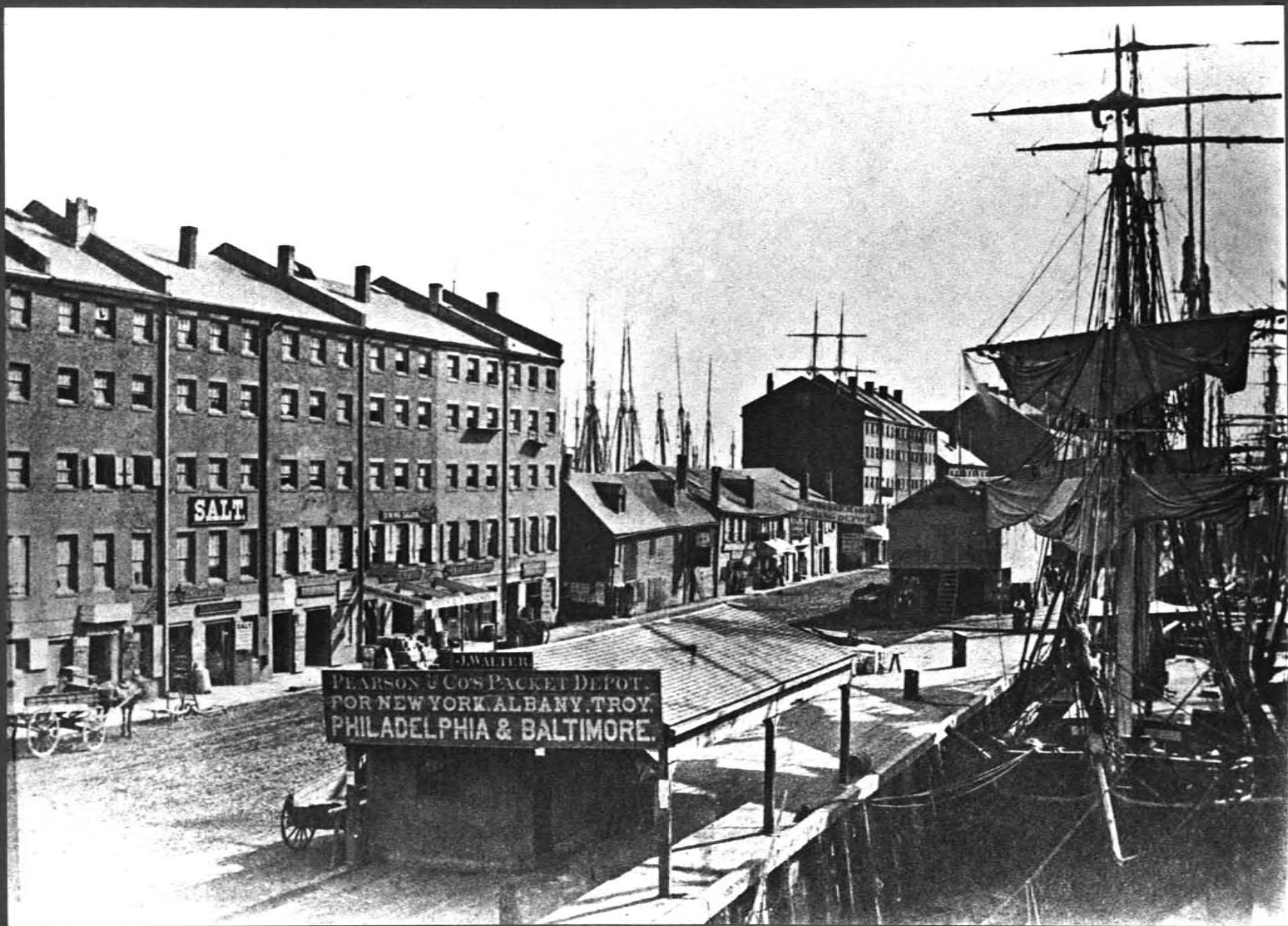
The Circles show half mile distances from City Hall

I must go down to the seas again, for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the sea-gulls crying.

-John Masefield "Sea-Fever"
1902

Whenever I find myself growing grim about the mouth; whenever it is a damp,
drizzly November in my soul; whenever I find myself involuntarily pausing
before coffin warehouses, and bringing up the rear of every funeral I meet;
and especially whenever my hypos get such an upper hand of me, that is requires
a strong moral principle to prevent me from deliberately stepping into the
street, and methodically knocking people's hats off--then, I account it high
time to get to sea as soon as I can.

-Herman Melville Moby Dick or The Whale
1851



Long Wharf 1860s

A PROJECTION FOR THE LONG WHARF, BOSTON HARBOR

This thesis is inevitably about the sea, for the site of my built projections is a place by the sea and a place of the sea. "The harbor of Boston is a highway greater than any ever laid out and constructed by Street or County Commissioners; it is an avenue for the travel and convenience of ships of all nations seeking commercial intercourse with our city, State, and country, which was laid out and constructed by none other than the Great Creator Himself, and woe be to him who obstructs or encroaches upon the King's highway." ¹ (1881)

Nonetheless, the story of Boston Harbor is one of encroachment of land on water. Boston was once a fist of land, a landscape dominated by soft hills and tidal marshes. Before long the water was bulkheaded, piles were driven and wharves were built. "Built in the early eighteenth century, Long Wharf originally extended some one thousand feet into the harbor from the shore of Town Cove. Subsequent encroachments from the land reduced its length to less than half the original. In the thirties part of the dock between Long Wharf and Central Wharf was taken for the new Custom House. In the fifties more of the dock was lost by the construction of the State Street Block. In 1869 Atlantic Avenue cut across the wharf from No. 43--the store to the right of the large "Salt" sign--over to, and including part of No. 47--the first low wooden building....The portion of the south dock west of the avenue....was filled with the remains of Fort Hill, and became dry land." ²

Thus the granite bulkheads, dry land fill, and the massive granite blocks built on the wharves changed the character of Boston's coastline from a soft, sinuous one to a hard, tough ledge-like landscape. The granite buildings were not wholly land associated stuff for they were ingeniously responsive to the sea, being like

rocks with deep cravices or hidden basins that filled by very high tides. "The handsome granite block at the end of Long Wharf is the Custom House Block.... Beneath the block were deep cellars kept tight and dry by sheet piling and clay. After being flooded by an extreme tide the cellars automatically drained through hollow logs fitted with clapper valves." ³

Moreover the granite block buildings were colorful and prestigious places. They were originally stores for such stuff as bananas from the West Indies. And they were "proof of the enterprize, the wealth, and the persevering industry of Bostonians." ⁴ Inevitably the incredible activity of the place, the many masted schooners sailing into Town Cove to wharve, the great unloadings of colorful fruit, smelly fish and other goods, and the bustle of push-carts and horses carrying the stuff to be stored, attracted all manner of populations from Boston as well as from neighboring countrysides. The wharves were indeed water parks, public places and a paradise for young boys in those days. The proprietors of the Central Wharf Block invited the public to their roof. "From an octogon cupola over the pediments you have a charming view of the Harbour and neighboring towns, and the liberality of the proprietors has furnished it with a telescope and other apparatus for the accomodation of the public." ⁵ -Shubael Bell 1817.

When I first came to Long Wharf on Boston Harbor it was a rather empty wind-swept place. Gutted buildings, piles of dry dusty dirt, broken foundations and decaying pilings dominated the landscape. Although many historical buildings have been razed, and the coastline changed countless times, the land still meets the harbor the way in which it was built over the years, that is, the way in which ledges meet the sea (in a natural landscape). It is a rocky coastline indeed: granite-edged wharves jut out into the harbor, granite seawalls hold' back the land from the water, foundations and pieces of foundations create ledges and terraces, and the Custom House Block, a favorite piece of brick and

granite, still stands proudly and defiantly to the wind and salt spray (while secretly letting the tide into its cellar.) The foundations and pieces of granite capture some of the harbor water in their depressions and cravices and a new tidal marsh has been created in the Quincy Cold Storage foundation at the edge of the wharf.

I was drawn to Long Wharf, as others have, to be near the Sea. Long Wharf on Boston's waterfront is truly the open window to the city. It is the one place that the landscape becomes expansive and that the forces of nature become visible. The lure of being next to the sea has to do with the feeling one has there of an overall effect of freedom from normal restraints and standards. Moreover there is a sense of renewal associated with the sea, a sense derived from the flushing tides that run day after day.

SYNOPSIS OF PROGRAM

Since a coastline and seascape is the kind of scape that attracts to its edge people from all over the city as well as the region, and since the wharves have had a history for being collective places, veritable water parks, I became most interested in projecting collective form and uses for Long Wharf. For the most part I have assumed the uses the Boston Redevelopment Authority has projected for this part of the waterfront. I have also assumed that the Expressway would remain elevated. Briefly, the Boston Redevelopment Authority has projected a 400 room, 300,000 square feet hotel, which includes some commercial space, and 225 parking spaces to be built on Long Wharf between Atlantic Avenue and the Chart House. I have proposed locating the parking across Atlantic Avenue under the Expressway. The land on the Northeastern side of Long Wharf, allegedly part of the former T-Wharf did not have a designated use by the Boston Redevelopment Authority. I have projected that this land be the site for a small number of athletic facilities to be shared by the residents of the area, the people who

work in the nearby downtown area, and the hotel guests and visitors to the area. The land to the North of Long Wharf is the site of the recently implemented 1.4 acre Waterfront Park. I have projected a renovation of the park into a truly aquatic park. This involves cutting a cove back into the land in which the original Town Cove existed and continuing a canal from the cove back under the Expressway and along the Quincy Market buildings. Similarly, pieces of water as if springs from the cove move into the turf around the hotel and into its lobby. The hotel, in my projection, begins to define and enclose an edge of the park which becomes a public winter garden so that the waterfront may be enjoyed at all times of the year. Furthermore the Boston Redevelopment Authority has projected a "walk to the sea" which begins at Government Center and continues past the Quincy Markets, under the Expressway and through the park. The walk to the sea is, I feel, a very important connection between the city and waterfront. I have reinforced the connection by having the canal, which is actually more like a string of long fountains, parallel the walk to the sea. The walk to the sea is also reinforced by continuing a string of commercial activity along one of its edges from the market place down to and through the lower levels of the hotel. In short, the collective uses I have been concerned with are as follows:

Waterfront Park

- Cove
- Winter Garden

Walk to the Sea

- Canal
- Commercial Facilities

Hotel - 400 rooms, 300,000 sq. ft.

- Public Lobby
- Function Rooms
- Commercial Facilities

Athletic Facilities

- Swimming Pools
- Racquet Sports
- Track



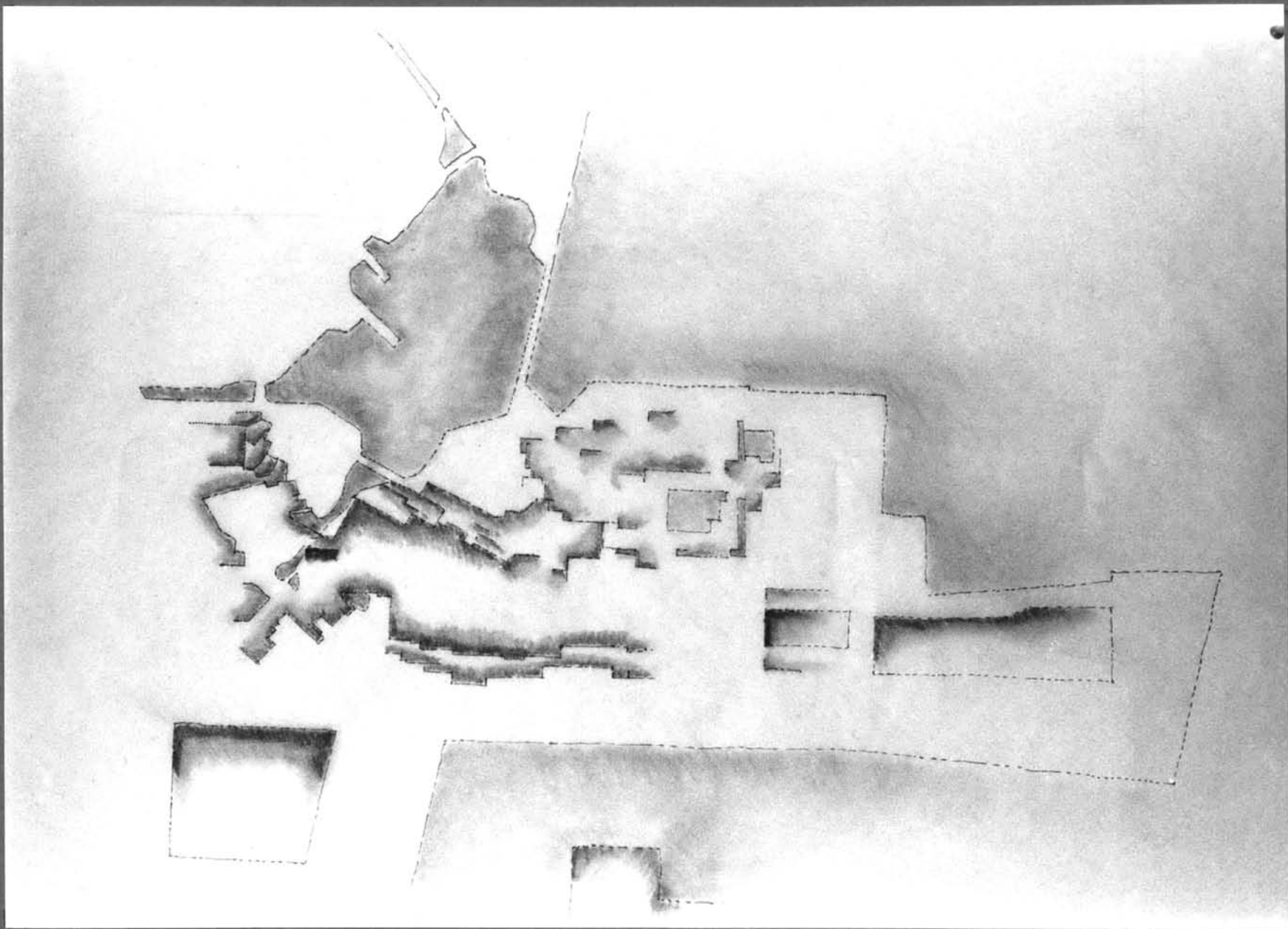
after 1869

Parking - 225 spaces
-Under Expressway

As I made projections for the various collective uses proposed for Long Wharf I kept two crucial notions in mind. The first was that the Wharf is next to the sea, a place where there is a sense of freedom from normal restraints. And the second was that the built environment had to be tough enough, literally and seemingly, to withstand nature at its harshest.

THE COVE

What would a waterfront park be without bringing us touching--close to that wonderful watery world, the sea. The dynamism and the compelling attraction of water cannot be denied. Water-watching is a favorite past time. The tide in Boston Harbor rises and falls about 9.5 feet. Because we see its change in level occur along the vertical edge of the wharf the rising and falling movement is less noticed. The wooden piers and granite ledges are more or less exposed but in every case we cannot get very near the water. Moreover we are not entirely sure whether we want to be that near the harbor water anyways. But it is nice to see the salt water, the barnacles and seaweed working away at the wood, and its futile attempts at the granite. And we miss the sense of the water gained from the huge schooners tied up at the wharf whose decks were a step or a ladder's length away depending on the tide, and whose hulls pitched with even the gentlest swell of the water. One former gentleman describes his favorite schooner waiting at the wharf, "There she lay, buoyant as a duck in her simple lines of shapely beauty, rising and falling on the glassy, sunlit water which swelled up through the swishing seaweed on the piles of the wharf".⁶ Thus the desire to be able to get close to the water, to swish one's hands or feet in it, to float on it, to see the flora and fauna of the water, and to just enhance the presence of the



Ledges and Sea

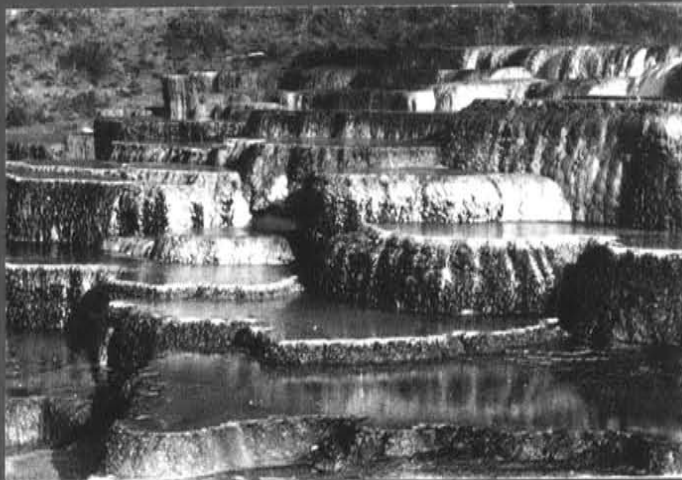
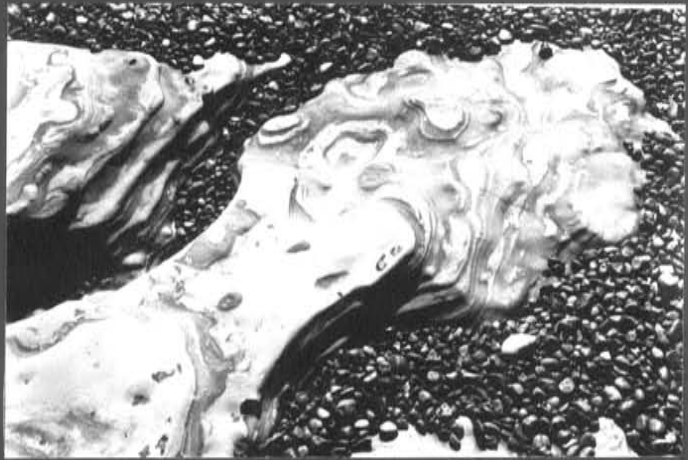
water prompted the projection of the cove.

The cove is cut in where the former Town Cove had been, but the new cove is much smaller than the original. A pedestrian causeway where Atlantic Avenue originally ran separates the Cove from Boston Harbor. The cove was at first seen as taking a rather natural amorphous shape. But I soon realized that it would be more appropriate to be built-looking and tough. The first scenario for the cove saw the cove as a shallow natural tidal pool. But the tides in the harbor are so great that the cove would be empty most of the time, and also the harbor water is not the most pleasant in small quantities. Thus a breakwater was then added under the causeway so that during extreme tides there was a confluence of harbor water and cove water. The cove is still shallow, about four and one-half feet at the deepest. The sides are gently terraced as are the sides of the breakwater under the causeway. While on the causeway one has a greater sense of the rising and ebbing tide on the edge of the breakwater. One can climb down on the breakwater to perch and fish and as the tide recedes one can eventually climb down to the harbor mud to watch the skittering hermit crabs along the bottom. The slight terraces on the cove edge are for laying on, for basking in the sun, and for getting right next to the water. Unlike the brown and oily harbor water, the cove water is cleaner and controllable. The quality this water takes on could vary. One scenario would be to have the water managed by the Aquarium, at least during the summer months. It could be controlled salt water with the flora and fauna of a tidal pool: crabs and other crustations, seaweed, fish, harbor ducks, etc. One could rent prams and rowboats, and sun umbrellas to spend one's time floating or rowing around, picnicing on or close to the water, feeding the ducks and sea gulls. Once a year, before winter the cove would be drained, flushed and cleaned. The flat bottom area would be flooded and frozen, with freezers supplementing the cold New England winters. People could skate

*Reference for
Winter Gardens*



*References for
Winter Garden and
Hotel Lobby Terraces*



in the depression of the cove bowl and be in the sun and out of thw wind with a view of the sea. This is quite a good way to be here in the winter.

THE WINTER GARDEN

One edge of the cove finds itself in the winter garden and small pools in depressions in the garden floor continue the water further under the glass garden roof. The ground of the winter garden is on an upper granite ledge about three feet above the cove. The furniture on the ledge is the small changes in level, and some largish smooth, round rocks and perhaps a boulder which look as if they were washed from the depths by a very high tide. Pieces of sculpture, strongly referential to these rocks and to the sea might find themselves in the garden. In this sense it would be like a Japanese garden where certain objects are elevated to great importance. Low greyish-green bushes might grow in pebble gardens within the winter garden.

-I would like to hope that one could depend on the glass roof and the sun to warm the garden during the winter, but it may in fact have to be a sealed temperature-controlled garden. It would be ideal if the glass roof was louvred in some way so that it could be openable in the summer. At all times of the year the pools would stay unfrozen, the plants could grow and one could eat out on the cafe terrace or dance on the ballroom balconies. Pushcarts, reminiscent of the scores of carts, once loaded with raw fish and fruit, could now be loaded with ready to eat food, fruit, hot dogs, ice cream, etc. A bar might be set up in one of the dry, lower depressions in the granite terrace where one might buy drinks as well as oysters, cherry stones, whole cooked crabs, etc.

THE WALK TO THE SEA

Extending the other way towards the downtown and City Hall, the cove becomes canal-like; it becomes a series of long narrow pools, sometimes with fountains. One follows this string of water as well as a string of shops on an upper or lower level from the Quincy Market place, under the Expressway, across Atlantic Avenue, along an edge of shops above which are hotel rooms, to the brink of the cove and one edge of the winter garden. At this junction the upper level steps down somewhat and becomes a dock marching across one part of the cove. The dock ends at another junction that of the causeway and Long Wharf. At this point one can continue along the edge of the wharf or the edge of the cove.

THE HOTEL

The piece of once windswept sea ledge which forms the garden floor and whose edge is lapped by the cove three feet below, continues through the lobby of the hotel. The lobby is a public passage-way from one side of the string of hotel wharf buildings to the other side, that is, to the garden. Its granite terraced floor is appropriately tough to survive centuries of footsteps. It too has pools of water in its depressions that are more like the fresh water springs or fountains that happen near the sea. The granite floor is raised three feet not only to unite the public lobby and the public garden but also to accommodate the huge hotel kitchen which is depressed under the terrace. The lobby is also a place to wait to be picked up or to meet one's friends. Whereas the winter garden may be warm, bright, and open, the lobby is a warm sheltered place to wait, be it cloudy or sunny. There would be protected pockets of niceties off of the main lobby passage-way. Furry rugs, soft chairs and pillows, fireplaces and warm drinks may be found in one corner while a cool splashing fountain may happen nearby. In the summer these pockets would

be cool, dark stoney and water places.

The public would also come to the lobby to ride the elevator to the roof top bar and terrace. The elevators have windows that look out to the winter garden, Commercial Wharf, Boston Harbor and Chelsea. The changing views and perspectives during the ascent would be wonderful. And from the top, 120 feet above sea level one could understand quite well the landscape and the city scape.

From the lobby the public could easily reach, by escalator, the function rooms. The banquet rooms and conference rooms whose focus is internal to its inhabitants are located on the corner of Atlantic Avenue and State Street.

The ballrooms, on the other hand, overlook the winter garden.

One can also move from the lobby past the shops, which form most of the first levels of the hotel, under the cover of an enclosed arcade. The shops are of a size and type similar to the variety that already exist in the lower level of the Custom House Block at the end of Long Wharf. (The upper levels of the Custom House Block are now exclusive places of residence.)

ATHLETIC FACILITIES

The athletic facilities are another important gathering place on the wharf.

The facilities should operate more like a gymnasium in a local high school and less like a club. One could pay a small fee to use the pool for instance, on a daily basis, others might pay a larger sum for the privilege of using the facilities on a monthly or yearly basis.

One would not want to swim in Boston Harbor these days, but to swim in clear water in a heated outdoor pool sunk into the old Quincy Cold Storage Foundation would be quite wonderful. One could look from the pool, steaming in the winter, across the brown harbor to the freighters on the horizon beyond. The indoor pool is smaller, not as good for long distance swimming, but more like a warm

rushing hot spring bubbling up from the old foundation whose wall is exposed on one side.

The outdoor track goes slightly uphill and downhill around the outside of the building so that one feels one is running around the neighborhood or in the landscape. It is like the dipsea trail that winds through the hills above the Pacific Ocean in California.

Other facilities include gymnasium space, badminton and squash courts, locker rooms, a pro shop and a bar serving drinks and seafood. (See annotated program for details.)

PARKING

Three levels of structured parking could be placed under the Expressway, the first level being depressed several feet. The garage would be accessed from State Street and would be connected at +14 to the hotel lobby by a footbridge spanning Atlantic Avenue.

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. Every description of craft from sloop to a full rigged ship, was rich in the display of canvas and bunting. It was a picture that....can be more easily imagined than described.

-Colonel Frank Forbes

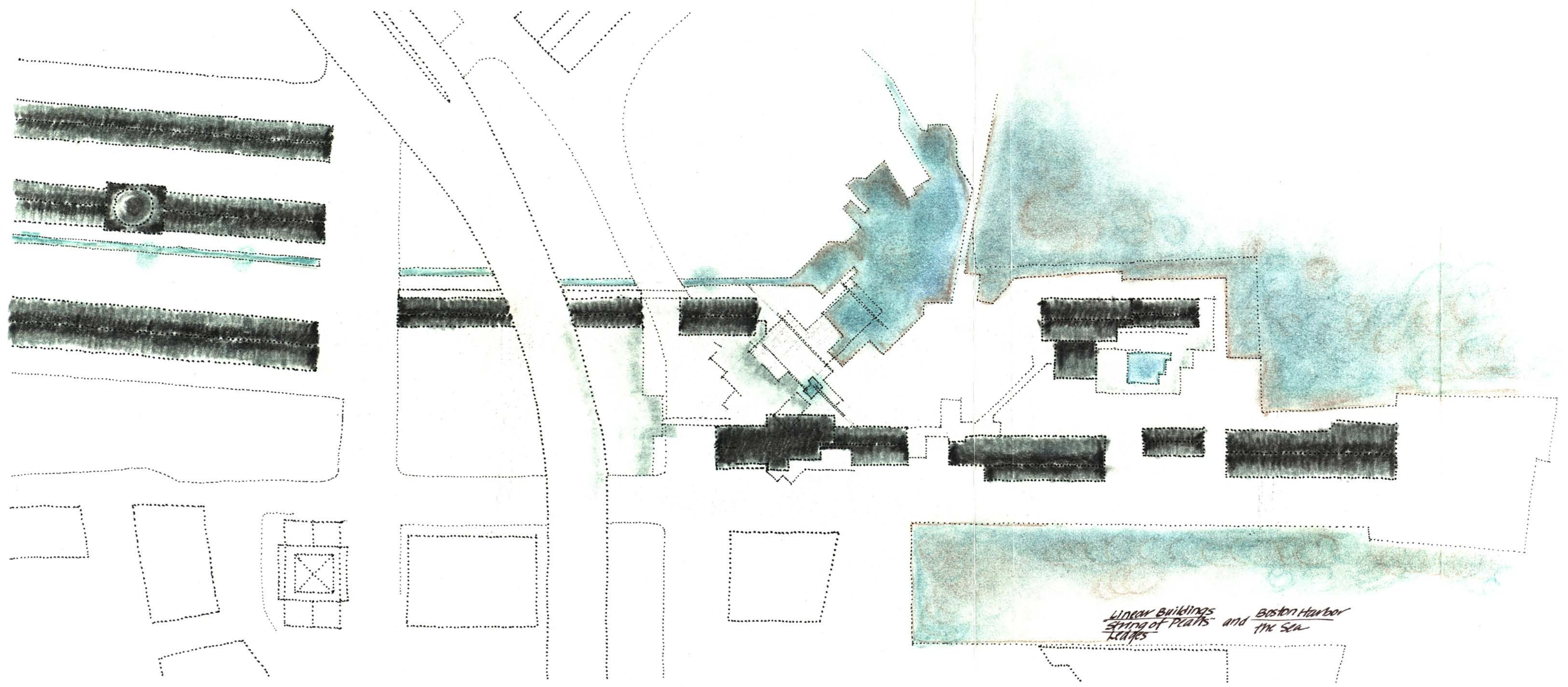
REFERENCES

To begin I found I needed an understanding of the form of Long Wharf and its relationship to Boston and to the sea. The site seemed somehow a piece of the natural landscape as well as a piece of an existing cityscape. I began to see the old wharf buildings, the Custom House Block and the Chart House building, and the foundation ruins of Quincy Cold Storage, with their single-sided qualities and strong directionalities as an array of ledges one would find in a seascape. The Wharf was a linear piece of rock jutting defiantly into the sea, and its surface was a tough granite face which trapped bits of the sea as the tide went out. It also seemed important to understand how the landscape and cityscape once was. Old maps of the waterfront show how long Long Wharf really was as well as show the former connections between the Long Wharf buildings and the other linear buildings in the city.

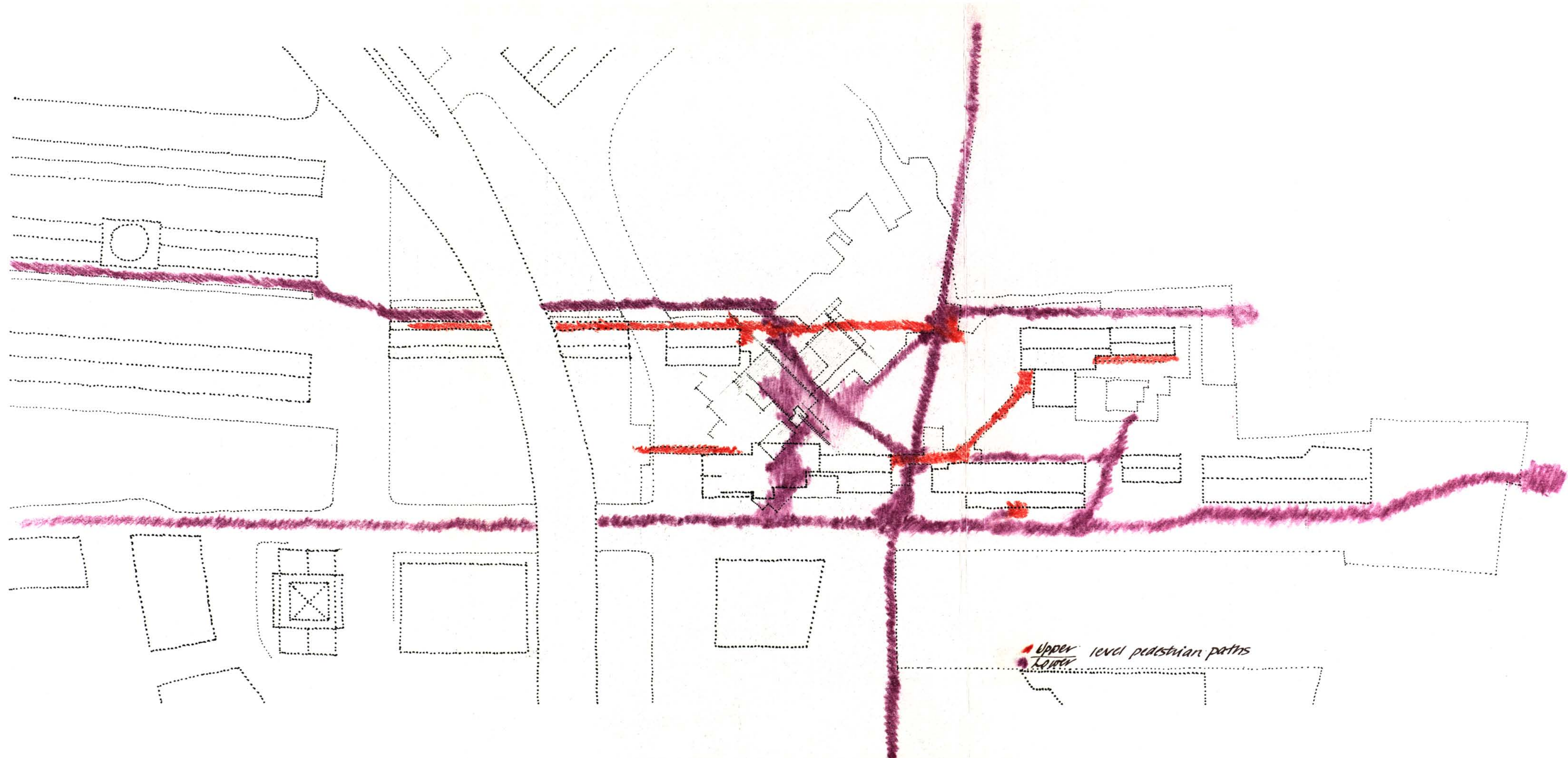
Using these understandings as a general reference I could compare my image or sketch of something with other references, relatable natural and built stuff, to sharpen the qualities I wanted the place to take on. These references are almost always partial. "This fountain might become like this stream, in this particular way." Occasionally one finds epitomes or equivalents for the image in mind. The references are not exclusively formal but also have to do with one's feelings for the place that need be surfaced.

After understanding that the site has a strong reference to a natural landscape, and that the interventions at the ground would similarly have a relationship to this ledge landscape, then came the understanding that the plan at the ground was an important reciprocal reference for the sections and elevations. One might

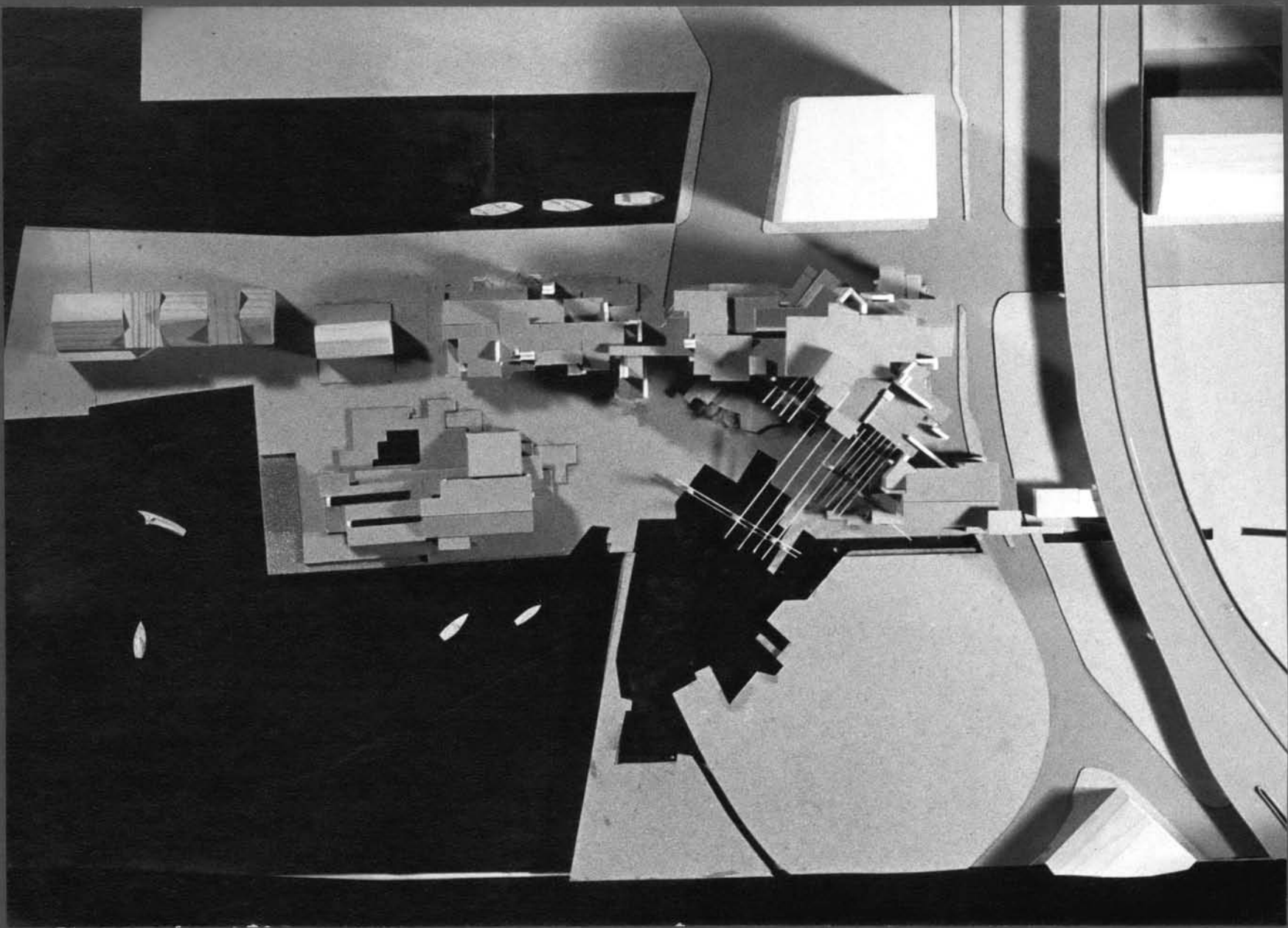
find "plan caves" or elevations with an array of solids and voids similar to the sequences of terraces at the ground level.



Linear Buildings
Spring of Plants and the Sea
Leaves



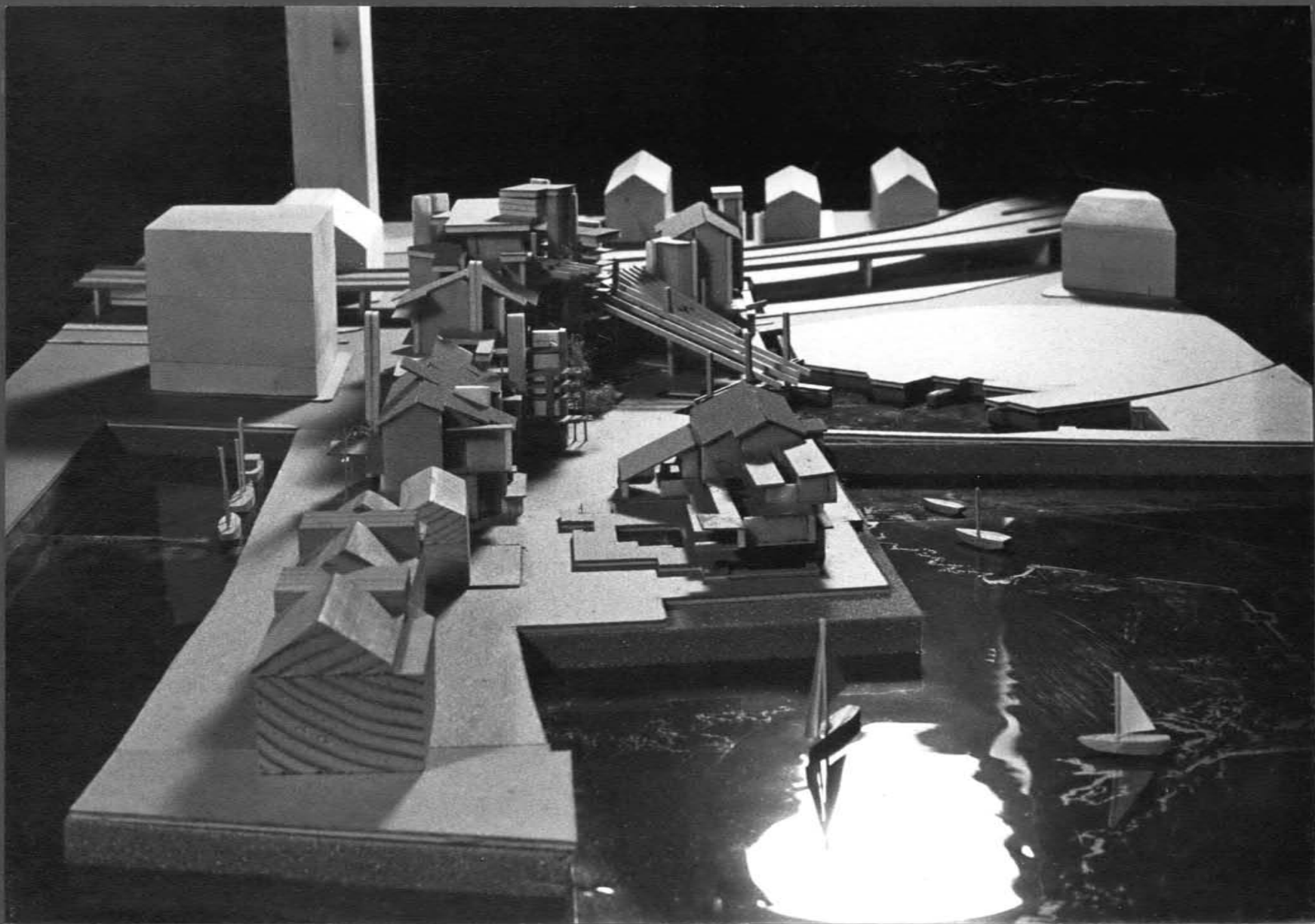
Upper level pedestrian paths
Lower level pedestrian paths



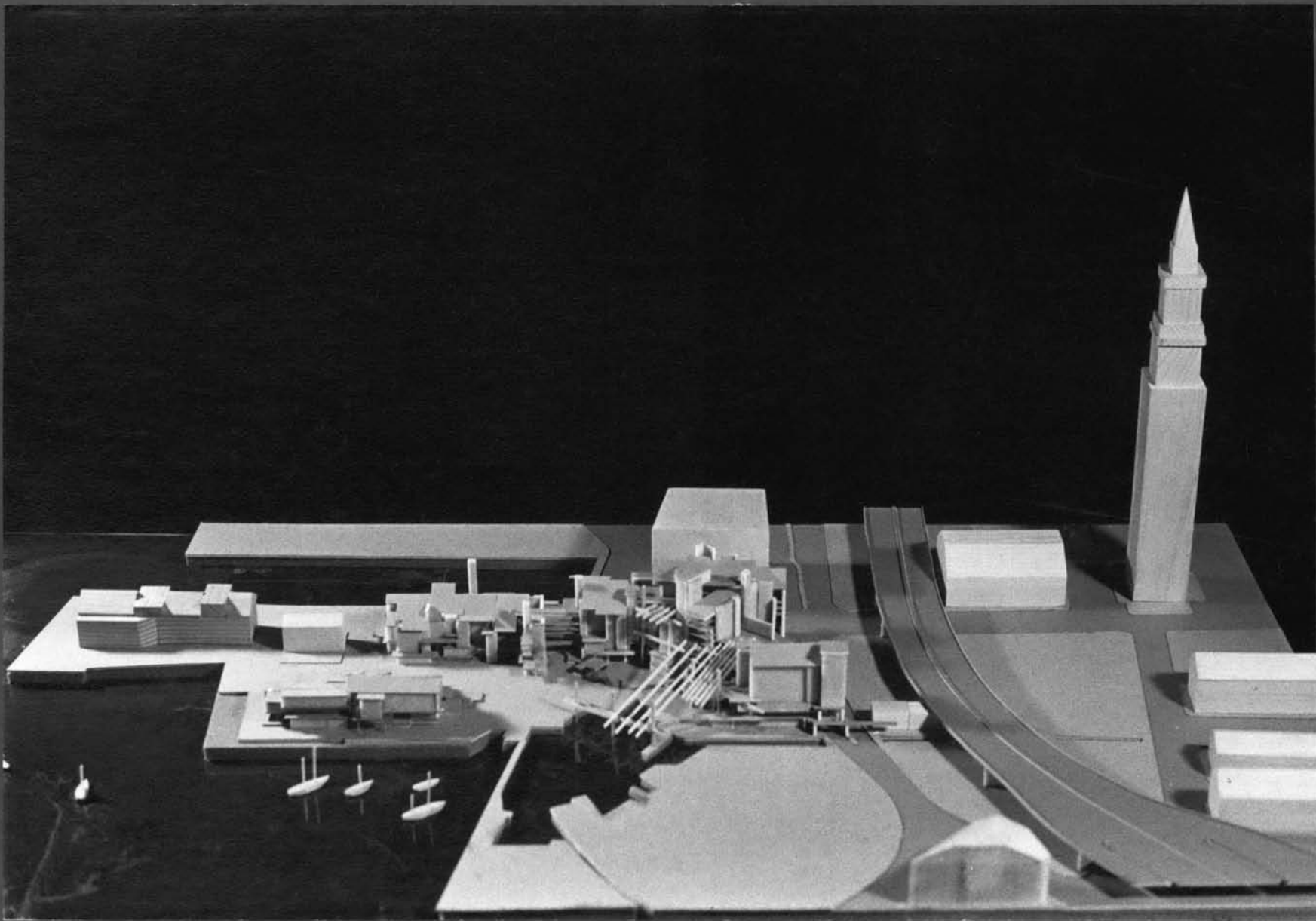
Plan View



View From Custom House Tower

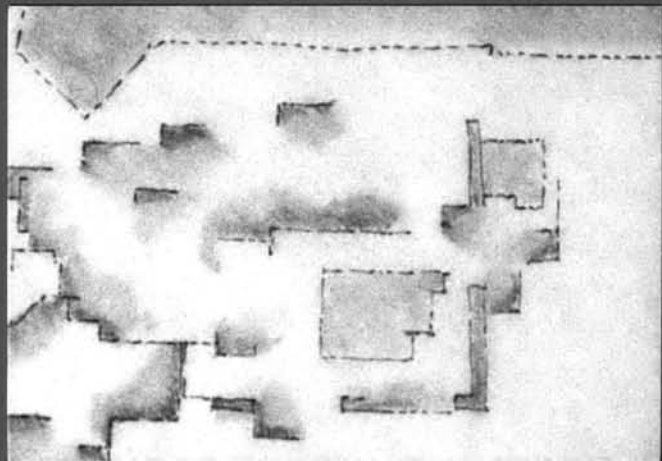


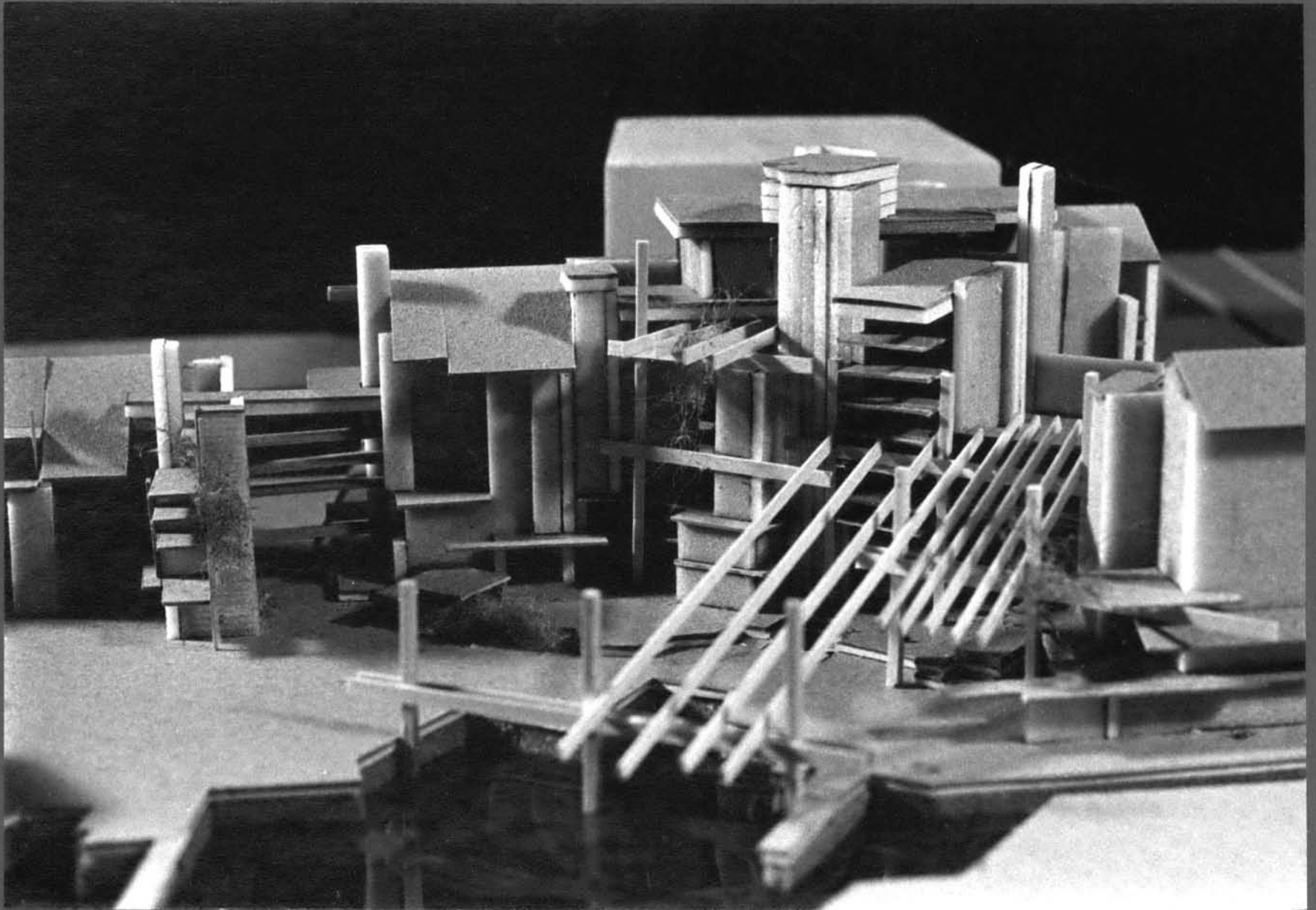
*View From the East
From the Harbor*



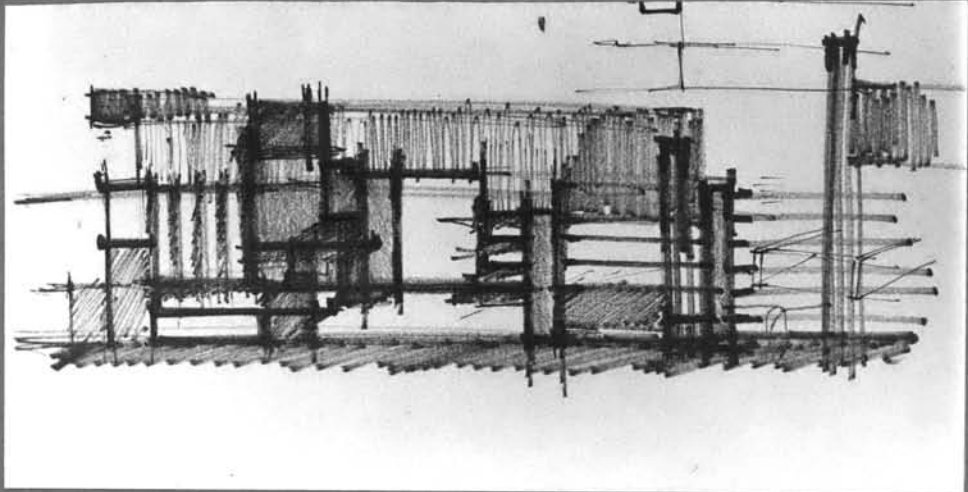
View From the North

*References for
Elevations*

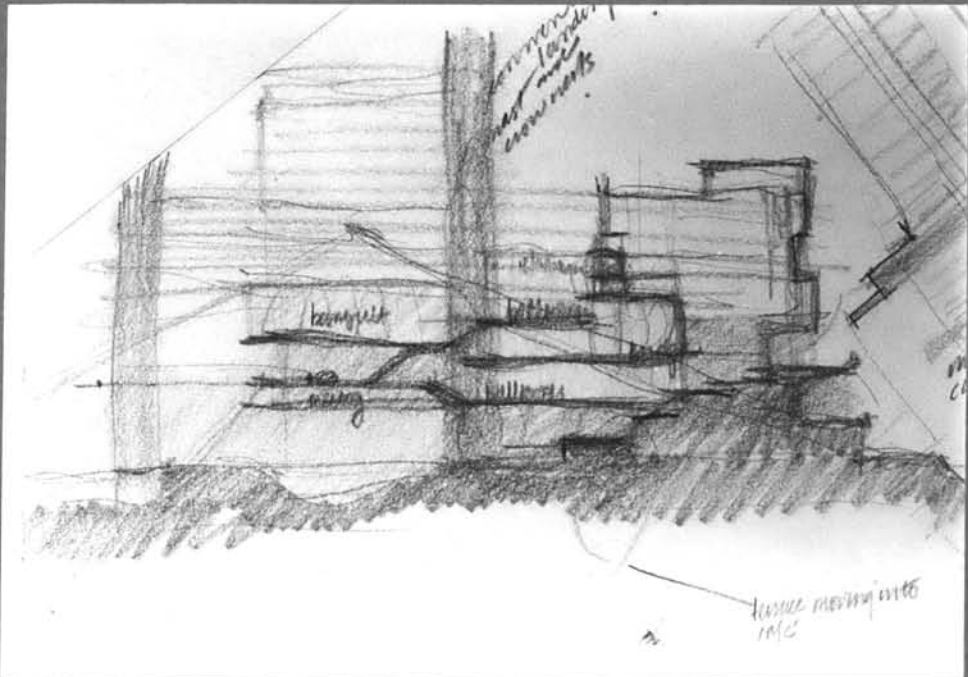




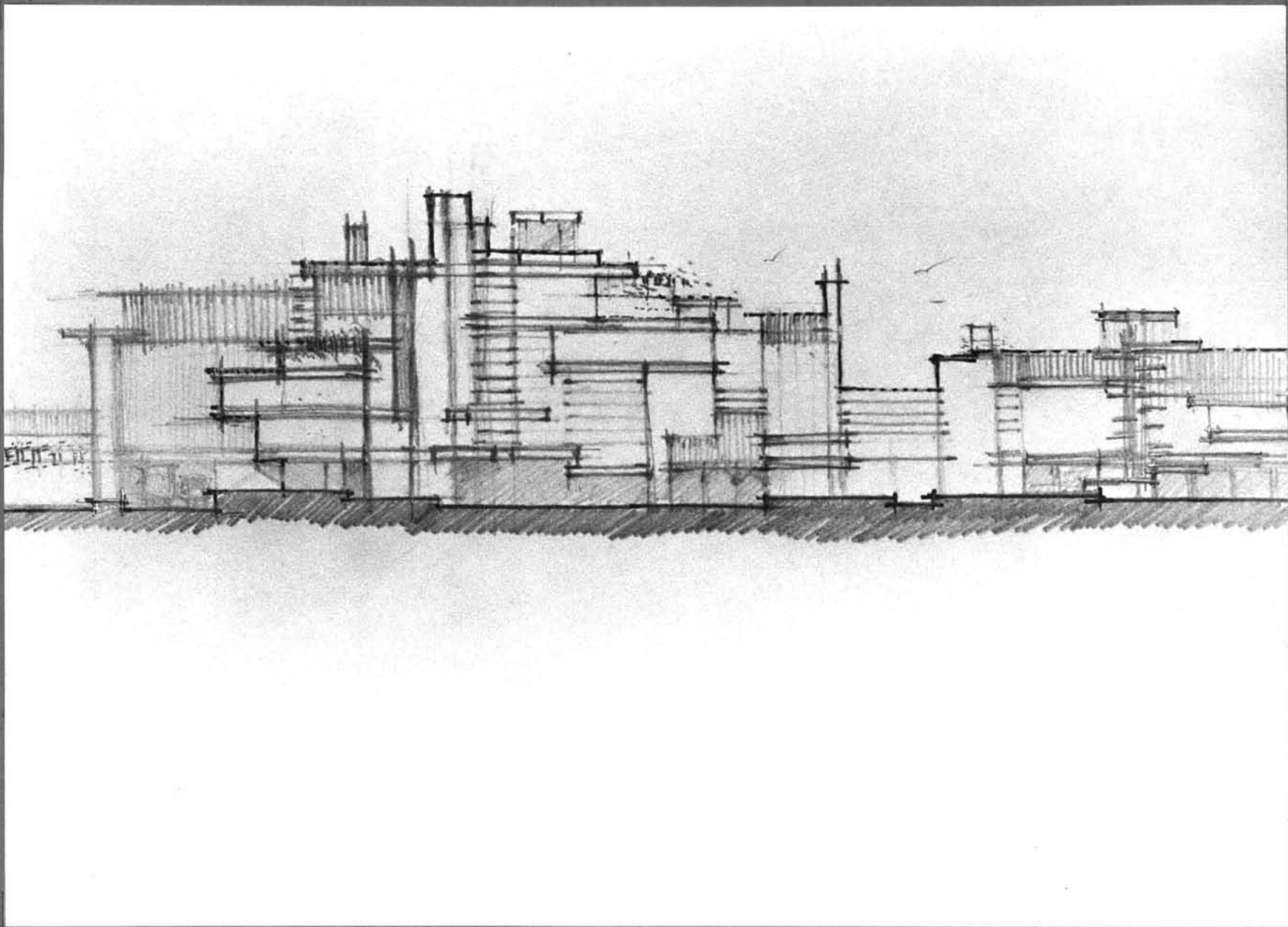
Detail - Wintergarten



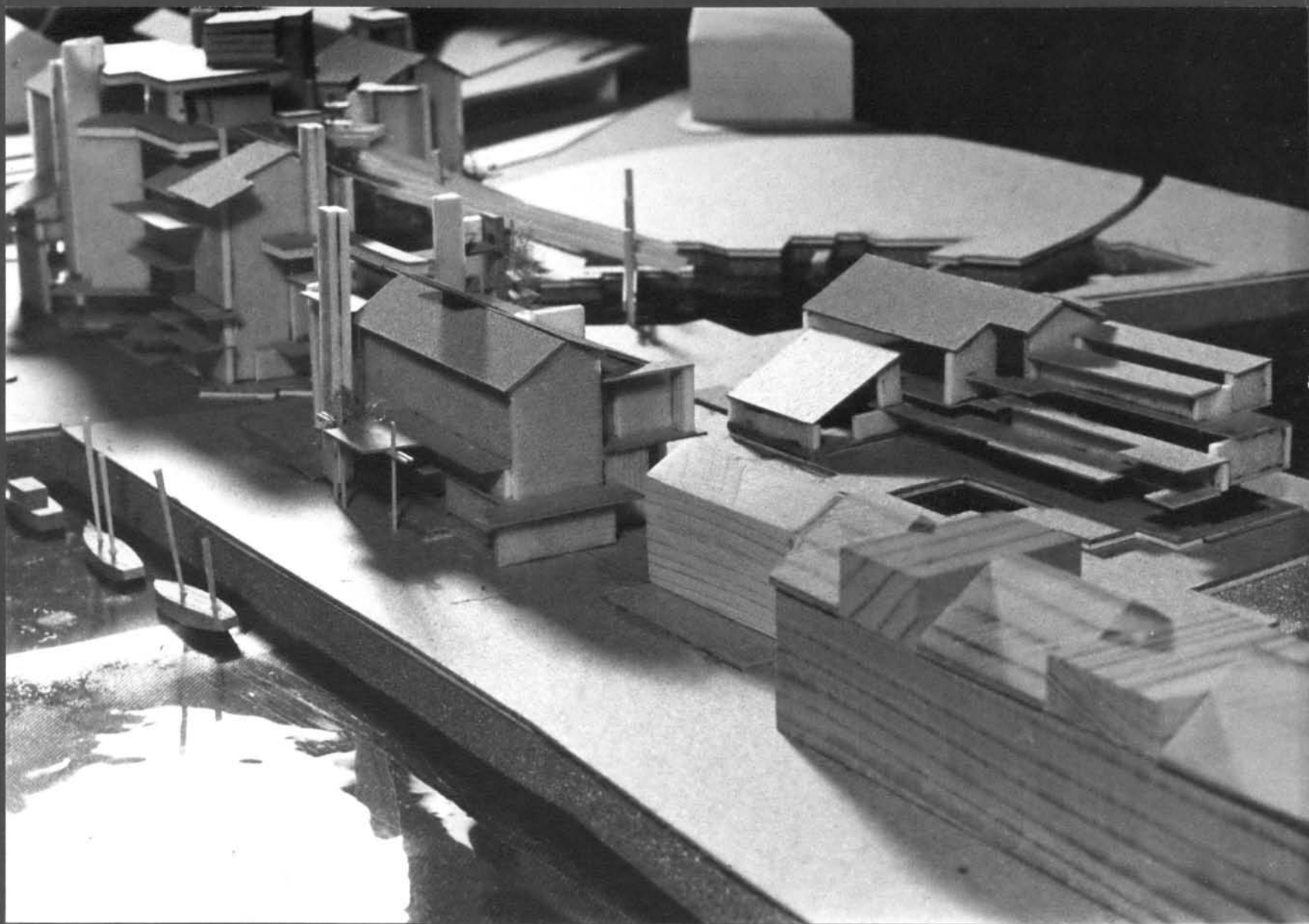
partial elevation to the north



Section. Ballrooms & Cafe



Elevation - Section South



View From South

ANNOTATED PROGRAM
for a hotel and athletic facilities

The numerical data for this program, that is - the numbers of rooms, eating places, etc., and the square footages was derived from some information on the hotel that may someday be built on Long Wharf and from a similar kind of program for the Hyatt Regency in Cambridge, Massachusetts.

PUBLIC FACILITIES

Eating Places

1. Cafe - 200 seats @ 18 sq. ft. each - 3,600 sq. ft.
kitchen - 1,700 sq. ft.

This cafe would serve as the main breakfast place for the hotel, but the intent is that it is a very public place and reasonably inexpensive. It looks into the winter garden and enjoys a large terrace in the sunniest part of the garden. The cafe occurs off of a major turning point in the walk to the sea.

breakfast
brunch
lunch
dinner

2. Specialty Restaurant - 100 seats @ 18 sq. ft. - 1,800 sq. ft.
kitchen - 1,200 sq. ft.

This restaurant would serve a fancier menu and would be more expensive than the cafe. It is off of the upper level lobby and has some exposure to the lobby as well as great exposures to the Waterfront Park to the

north and to the other piers to the south.
There is an outside upper level deck on the south side that occurs at an important intersection of the hotel and a major pedestrian walk along the edge of the wharves (the former Atlantic Avenue.)

lunch
dinner

3. Bar - associated with the Specialty Restaurant shares the same kitchen - 2,500 sq. ft.

The bar is an intimate and serene place during the afternoons and early evenings. It is as though being below in the hull of a ship. It looks out to the winter garden, the cove, the harbor, and commercial wharf. Later in the evenings the place becomes more alive and there is a place to dance while looking out to the harbor lights and the sea.

cocktails
afternoons
evenings

dancing
evenings

4. Bar - in the European sense
80 - 90 seats - 3,500 sq. ft.
kitchen - 900 sq. ft.

This "bar" is associated with the athletic facilities but is public, as the athletic facilities are public. After playing squash or swimming, one can have a drink as well as sandwiches, oysters, steamers, lobster and crab salads, etc. One can look from the pool through the restaurant

cocktails
lunch
evening snacks

to the harbor beyond. One corner of the kitchen is exposed so that passersby can see the steaming kettles and can take out food to eat on the patio or at the cove's edge. The patio occurs at the intersection of the pedestrian causeway across the cove and the edge of Long Wharf.

5. Small Cafe - 2,500 sq. ft.
kitchen - 600 sq. ft.

The small cafe, open very early and closed very late, serves inexpensive food: coffee, sandwiches, deserts, and perhaps simple meals. It is on two small levels across the pedestrian way from the Specialty Restaurant. This cafe, however, is only on the south side and there are small sunny "eating coves" or niches on both the upper and lower level. The patrons inhabit this important edge of the building and can look out toward Union Wharf and Rowes Wharf.

coffee
lunch
snacks

6. Rooftop Bar - 3,500 sq. ft.
sattelite kitchen - 750 sq. ft.

The Rooftop Bar is the crow's nest of the hotel. One can reach the crow's nest directly in one of the elevators from the main lobby. (The elevators are glass and look out through the winter garden and then over the harbor.) The view becomes more and more spectacular as

one goes up. Whether in the bar or on the rooftop terrace, one can see almost everywhere. One can understand the landscape where the sea meets the earth. One can see the freighters come into the harbor, the airplanes take off from Logan Airport, and the way out to sea. From the terrace one can look back to the downtown and to the Custom House Tower. At night the harbor and city lights would be quite beautiful. One would ascend to the crow's nest primarily to drink and to view, although hor d'oeuvres and small sandwiches would be served.

bar
hor d'oeuvres

afternoons
evenings

7. Employee Cafe - 35 seats - 770 sq. ft.

One can come up from the kitchen to this eating and resting place which is a sunny, warm spot at the first level. It is at the edge of the winter garden and is one of the closest parts of the hotel to the Waterfront Park and the North End.

coffee breaks
breakfast
lunch
dinner

PUBLIC FACILITIES

Function Rooms

1. Main Ballroom - for 400 people, 5,000 sq. ft.
ceiling height - 18 ft. clear min.
divisible into two function areas
provisions for coat check room,
furniture storage, and kitchen service

This ballroom is off an upper level lobby so as one dances, one can look through the winter garden to the cove and harbor beyond. There is an outdoor promenade at this edge of the ballroom where one can stroll or sit or connect to the walk to the sea. The other edge of the ballroom is solid and turns its back to the Expressway.

dinner
dancing
large exhibitions
receptions
conventions

2. Small Ballroom - for 200 people, 2,500 sq. ft.
ceiling height - 16 ft clear min.
divisible into two function areas
can connect to main ballroom for very large functions
provisions for coat check room, furniture storage, and kitchen service.

The Small Ballroom is an enclosable loft in the Main Ballroom. It has similar views and a large balcony to sit out on during the evening.

3. Banquet Rooms - two @ 2,200 sq. ft. each
banquet kitchen - 2,500 sq. ft.
banquet furniture storage - 2,000 sq. ft.
coat check room

The banquet rooms are located in the place with the least view since the banquet functions usually are ones in which people focus on a speaker or on each other's conversations.

banquets
exhibitions

4. Meeting Rooms - one @ 1,400 sq. ft. - divisible into two rooms
one @ 1,250 sq. ft. - " " " "
one @ 1,250 sq. ft. - lecture room
two @ 1,050 sq. ft.

The meeting rooms are similarly in a place with a lesser view because of the fact that one is usually concerned with what is being said within the room. (There are provisions for four conference suites which are listed with the other guest rooms.)

conferences
conventions
sm. bus. luncheons

5. Pre-function Space - 1,700 - 2,000 sq. ft.
divisible for specific functions

The Pre-function space is a series of upper level lobbies which serve as waiting areas for various functions. For instance, the banquet rooms and meeting rooms have an adjacent prefunction space that is slightly lower than the largest pre-function space. It overlooks the main lobby and is easily assessable from the entrance lobby by an escalator. From the pre-function space one moves directly into or up small escalators to the various function rooms.

PUBLIC FACILITIES

The Main Lobby

Front Desk	40 lineal ft.
Front Office	300 sq. ft.
Reservations	200 sq. ft.
Manager's Office	120 sq. ft.
Bellhop and baggage	150 sq. ft.
Telephone	150 sq. ft.
Switchboard	150 sq. ft.
Restrooms	750 sq. ft.

Sales and Administration - 2,355 sq. ft.

Elevators - 4 passenger, one direct to rooftop bar
2 service
1 direct kitchen elevator

The main lobby is a very public place, an entrance to the hotel and function rooms as well as one of the entrances to the winter garden, the main cafe, and some shops. The lobby floor is a continuation of the landscape of granite ledges and bulkheads. Pools of water, as if springs or tidal pools from the cove, find themselves in the lobby. Most of the surfaces are hard grey granite, but there are pockets of niceties in which to wait and lounge.

PUBLIC FACILITIES

Athletic Facilities

The athletic facilities are public facilities and are located in a separate building adjacent to the hotel at the end of the wharf. A covered walkway on the ground and an enclosed upper level bridge connect the hotel to these facilities.

1. Swimming Pools - outdoor heated pool indoor

The outdoor heated pool is the largest pool and can hopefully be used at all times of the year. During the winter, it would be steaming as if a pot of steaming clams in the kitchen. While

the outdoor pool is good for distance swimming
and small competitions, the indoor pool is
more like a Japanese bath with rushing warm
water.

2. Gymnasium Space - basketball
exercise classes, etc.
3. Badminton Courts - three courts
includes one exhibition court
small spectator area
4. Squash Courts - four squash courts
exhibition level above courts
5. Track - outdoor- circumnavigates building
slight uphill and downhill grade
6. Sundeck - on roof overlooking harbor at end of Long Wharf.
7. Locker facilities - men and women
showers, sauna, whirlpool
access to sundeck

RENTABLE SPACE

Rooms	Rentable Rooms
1. 213 double-twin (42" x 80" - 2 beds/room	213
2. 141 King (72" x 80")	141
3. 18 2 room petite suites, 1 L.R., 1 B.R.	18
4. 4 3 room junior suites, 1 L.R. (13'-6"), 2 B.R.	8
5. 3 3 room V.I.P. suites, 1 L.R. (27'-6"), 2 B.R.	6
6. 4 Conference suites, 2 rooms, 230 ft. ² /rm.	8

Total

383 Rental Units.
394 Rentable Rooms.

Handicap Rooms

2 Twin

2 Double

1 Petite Suite

1 Junior Suite

1 V.I.P. Suite

1 Conference Suite

Total

11 Rooms.

RENTABLE SPACE

Commercial

1. Approximately 41,000 ft.² of commercial space
Includes stores, boutiques, small eating places
2. Located in lower first or second stories of hotel buildings.

SERVICE AREAS

Main Kitchen

1. 13,000 - 15,000 ft.² depending on sizes of auxiliary kitchens.

SERVICE AREAS

Other

1. Laundry - 3,000 ft.²
2. Housekeeping - 2,500 ft.²
3. Valet - 450 ft.²
4. Storage - 2,500 ft.²

PARKING

1. 225 spaces for hotel use.

FOOTNOTES

1. Portrait of a Port Boston 1852-1914, W. H. Bunting, The Belknap Press of Harvard University Press, Cambridge, Massachusetts. 1971, p. 56
2. Ibid., p. 40
3. Ibid., p. 42
4. Ibid., p. 42
5. Ibid., p. 42
6. Ibid., p. 268

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1. Bunting, W. H., Portrait of a Port Boston 1852-1914, The Belknap Press of Harvard University Press, Cambridge, Massachusetts, 1971.
2. Hennig-Schefold, Monica, Schmidt-Thomsen, Helga, Transparenz und Masse, Verlag M. DuMont Schauberg Köln, 1972.
3. Jensen, Oliver, Kerr, Joan Paterson, Belsky, Murray, American Album, American Heritage Publishing Co., Inc. 1968.
4. Jodive, Romano, Roisecio, Giulio, Nannelli, Valter, L'Architettura del ferro la francia (1715-1914), Bulzoni, Editore, Roma, 1973.
5. Lindley, Kenneth, Seaside Architecture, Hugh Evelyn Ltd., London 1973.
6. Stark's, James Henry, Antique Views of Boston, Burdette & Co., Inc. Boston, 1967.