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Allston Artist Village

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Allston Artist Village

Roger Williams University

School of Art, Architecture & Historic Preservation

Bachelor of Architecture Degree Program

Independent Thesis Project 2009

By:

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Class of 2009

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Allston Artist Village

Meaghan Earner

May 2009

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Project Proposal

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Abstract

Architecture should evoke community. The built environment should encourage engagement between people in both public and private realms. Gathering people through art helps to engage visitors physically and mentally rather than via text message, IM, or email. We will teach, learn, sell, and celebrate art.

This artist village explores the idea of the individual and their relationship to the whole. The project delineates individual and community spaces through their separations and connections. The goal is a more diverse engagement of all members of the community.

The site is located within the urban fabric of Union Square in Allston, Massachusetts. The village features live/work artist housing, community spaces and a public plaza. A sense of community is created through awareness, shared spaces and their contribution to the whole. Most importantly, the village responds to the community by fusing the opposing residential demographic of short-term artists and long-term families. Making artists long-term would strengthen the art identity of Allston and the community itself.

The village features both residential and community spaces. Each live/work unit includes 1200 sf of studio/gallery, living, and garden space. The studio spaces function privately at night and publicly during the day, creating a market atmosphere. Shared spaces between units allow artists to interact. Community spaces such as flexible classrooms and an entertainment hall will be used both day and night to promote a safe neighborhood. A two level underground parking garage will serve the village as well as the surrounding commercial fabric.

1.3.9.

[synonym sentences]

1. Architecture should evoke community.

3. The built environment should encourage social interaction. Architecture should compel people to serve common needs. Built form should connect to its context in a way which either induces or suggests activities of a society.

9. The built environment should not only gather members of a social network, but entice them to perform either individual or shared activities. Architecture shouldn't force social situations but should make us aware of one another's presence. It should entice use and should read as so even in human absence. Architecture should always render spaces which are not owned but shared. It should generate sensitivity toward an individuals affect on (and existence within) a social framework. Architecture should create feelings of commonalities and combined efforts which drive the "social machine." It should allow individuals to feel that they always have a role in this machine (even if it alters) - the shopkeeper, the customer, the nosey neighbor, the teacher, the student, the delinquent, the child and the parent. This environment should allow for both a crossing and connection of social networks which we may adhere and revisit for support when our role in society seems trivial in contrast. Community can identify us while architecture can embody it.

Proposal Statement

[Introduction and Problem Statement]

With the advancements of industry and technology, American society has been plagued by the lost sense of community. Either subliminally or consciously, we have all contributed to this loss and experienced its decline. Urban sprawl, and eventually suburban sprawl, culminated in individuals removing themselves from close social contact. Society began to cater towards individual needs rather than those of the whole. Eventually, with the advancements of technology, society has slowly rejected publicly used spaces. Libraries are visited less due to internet search engines. Communication has shifted from cafés and sidewalks to chat rooms and cell phones. Public transportation now seems to be an inconvenience opposed to our own posh autos. Even when these spaces are used, we continue to isolate ourselves. We no longer seek nor do we appreciate contextual contact as our cell phones, ipods, and palm pilots occupy our senses. We have undermined the role which community plays on society and its success, or demise.

The result of this transgression is the dis-connect of man with society. It has been brought on by both this heightened individualistic movement as well as a social identity crisis. After much isolation, we no longer clearly attribute ourselves to social groups. Not only do we not adhere to nor realize our own grouping, but we have sheltered ourselves from other groupings and have become unaware of their capacity to help us strengthen our community sense.

With society's ignorance to context, architectural planning which once stimulated social response is now moot. Recent architectural approaches to this social crisis respond to this need for social grouping. Suburban fabrics have tried to restore this lost sense by forming quasi utopian societies where all necessity is at hand. For example, the Pinehills Community in Plymouth, MA was established several years ago on the outskirts of Cape Cod. Not only does this project offer housing in the arrangement of 1950 suburbia but the community is provided with its own fire station, post office, grocery store, recreation center, and dining facilities. Advertisements boast that "you never have to leave!" How horrifying is it that one would submit themselves to this segregation? This is not community in its true sense but isolation at its worst. Pine Hills has embodied a quasi utopian society where common activities are performed by a specific group of individuals. What we have ended up with is a sort of Disneyland affect; a social hub where socialization is highly suggestive in the nature of the planning yet interaction is forced and relationships are artificial. The problem here seems to be in the groupings which form, or try to form, these societies. Communities which group in terms of location and financial status alone have proven to be highly unsuccessful in terms of interaction and identity. Yes, these people live in the same place but what are their common interests, goals, and passions? Let's look at social groupings at a more specific level.

Proposal Statement

[Architectural Intentions]

I propose to create spaces which induce and suggest public use, resulting in social interaction. Forms and architectural reference could suggest specific activities. I intend to explore the built environment and behavior.

Spaces which contain mixed use harvest diversity, density, and a variety of social groupings. As said earlier, **social groupings are important in terms of interest** and not location. We are not formulating these groupings radiating from a targeted location. We are exploring social interaction through common interests and needs. Spaces which house multiple functions would cross reference a myriad of these social groups. Social interaction and sense of constant involvement and gain from and among these groups is my aim. Another urban benefit of mixed use is the gain of revitalization. Multiple use structures have constant human contact, thus activating its spaces and its surrounding context constantly.

Spatially, **I intend to produce spaces which break down the elements territoriality.** In order for us to better reconstruct the sense of community we must understand its parts. The hierarchy of the personal, the shared (by a small group) and the communal (by a large group) in terms of architectural spaces can be explored with form. “The street implies physical contact community; the district an acquaintance community; and the city an intellectual contact community.” (Peter and Alison Smithson) Society needs to clearly establish a hierarchy of social architectural elements. Within this social hierarchy of spaces, I intend to assign built form which encompasses each idea. For example, the housing unit could identify the personal, the outdoor courtyard the shared, and the street the communal.

Referencing and connecting to the surrounding context could help to strengthen the underlying ideas of community. Within the fundamental basis of the community is the need for stability, support, tradition, and culture. Architectural references may help to stimulate this sense in its occupants. This would be an elementary step in helping society to begin to appreciate context. This involves making either physical or conceptual references to the surrounding structures, culture, and history. Doing so would not only help to identify this new project as a part of the existing community but would help to engage people from the street, surrounding neighborhoods, and other parts of Boston. As this project is developed with the common interest of the arts, the connection to the existing art community of the surrounding context will especially be tested.

Proposal Statement

[Project Statement]

CONCEPT

Let's strengthen community ties by grouping people in terms of interest. Grouping people at this specific level will help to engage citizens of this community not via text message, IM, or email but by participating physically and mentally in this common interest. They will teach, learn, sell, and celebrate ART.

Furthermore, let us scrutinize but not reject the idea of the individual. The individual is what, of course, makes up the whole (the community). Rather, let us delineate between the individual and the community and substantiate the connections between the two. In addition, let us delineate between the spaces and the activities of the individual versus the community. Our goal will be a heightened and more diverse engagement of all members of the community.

PROJECT GOAL

This project will take the site situated between Brighton Ave. and Cambridge St. in Allston, Massachusetts and establish the Allston Artist Village. An artist village will accomplish the above goals by using art as a more focused term of interest. The village will architecturally, spatially, and programmatically make distinctions between both individual spaces, community spaces, and their connecting elements. Most importantly, the village will respond to the community and connect these opposing demographics. This will strengthen the identity of these artists, the identity of Allston, the engagement of community members, and thus - the community itself.

PROGRAM GOAL

The program of the artist village will feature both housing and mixed use elements. Housing offers individual spaces; an artist retreat from where creativity emerges. Communal spaces within the housing facilities allow artists to interact with and influence one another. Mixed use spaces allow for the interaction of artists as well as the community. Teaching, selling and celebrating art highlights individual work in a public way. The mixed use space will be used during both day and night to provide use to altering demographics as well as to promote a safe neighborhood.

SITE GOAL

The site in Allston, MA was chosen to respond to the existing demographic problem which is the cause of a weakened community spirit and engagement. Allston is split demographically between young musicians and artists and families. These two demographics comprise the town yet are completely separated from each other. Allston families are known to be bothered by the young artist scene and the two demographics rarely coincide. Furthermore, the young artisans form a short term residency while families establish long term residency.

The artist village in Allston will coerce short term residing artists to stay longer and establish themselves more stably in the community. This will help to create a more lasting art identity within the heart of Allston. Its central location, amongst both residential and commercial areas of the varying neighborhoods, also allows Allston families to engage in a more family-oriented art community.

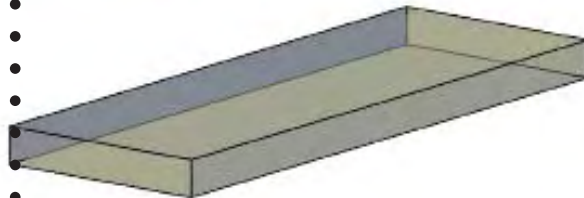
PROGRAM

[designating square footages]



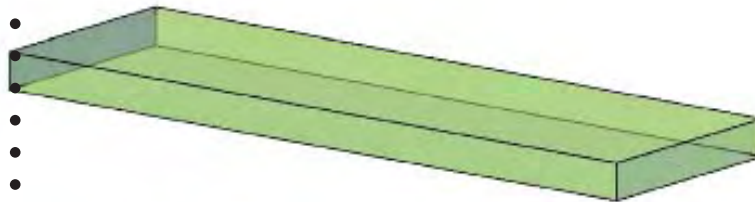
Studio Apartments:

6,500 sf. (Building Standards)



Two Bedroom Apartments:

9,500 sf. (Building Standards)



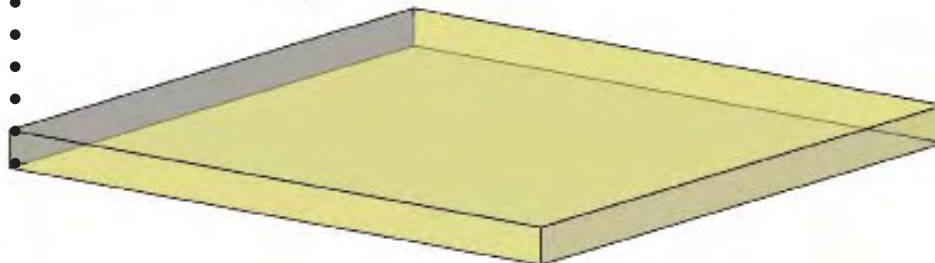
Family Apartments:

12,500 sf. (Building Standards)



Mixed Use:

7,825 sf (see program)



Outdoor Space:

30,000 sf. (see site square footage)

PROGRAM

[correlating with site]

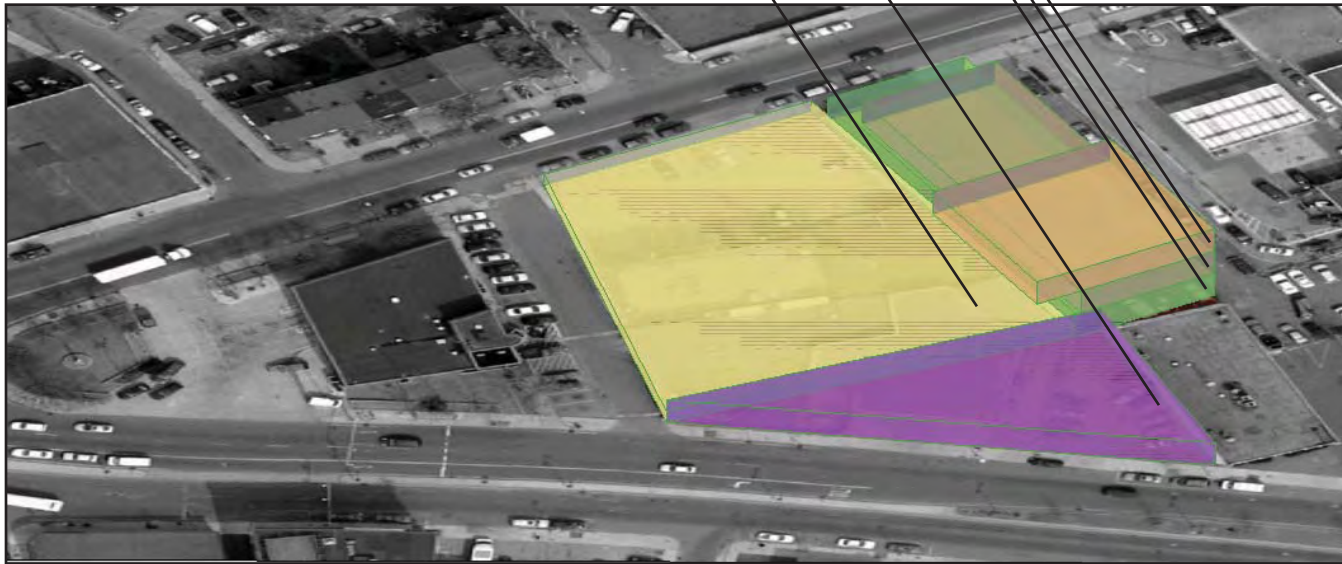
Studio Apartments = 6,500 sf.

Two Bedroom Apartments = 9,500 sf.

Family Apartments = 12,500 sf.

Mixed Use = 7,825 sf.

Outdoor Space = 30,000 sf.



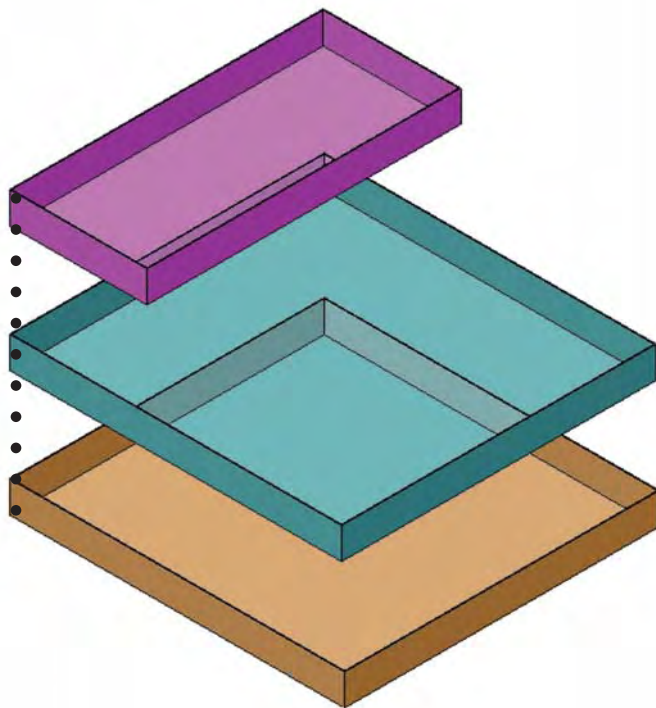
PROGRAM

[square footage]

Housing	units	sq. ft.	total	Housing	units	sq. ft.	total
Studio Apartment	10			Communal Spaces			
Kitchen		100		Lobby		900	
Bathroom		60		Laundry		300	
Open Studio		<u>490</u>		Workrooms		1200	
		650	6,500	Flexible Rooms		900	
				Common Areas		800	
Two Bedroom Apartment	10			Garden/Potting Areas		600	
Bedrooms				Cycle Storage		<u>500</u>	
primary		130				5200	
secondary		100					
Kitchen		100		Total Housing Square Footage			33,700
Bathrooms							
full		60		Mixed Use			
half		40		Market			
Open Studio		<u>520</u>		Loading		500	
		950	9,500	Stalls		5000	
				Entertainment (night)			
Family Apartment	10			Gathering Space		5000*	
Bedrooms				Performance Platform		875	
master		150		Sound/Lighting Booth		150	
		100		Storage & Bathrooms		500	
		100		Loading		500*	
Bathrooms				Flexible Space		<u>800</u>	
master		90				7,825	
full		70					
Kitchen		120		Total Mixed Use Square Footage			7,825
Open Studio		<u>620</u>					
		1,250	12,500	Outdoor Space		30000	
				Total Program Square Footage:			71,525

PROGRAM

[revised concept & square footage]



Live/Work Units:

42,650 sf.

Mixed Use:

17,500 sf

Outdoor Space:

42,200 sf.

Revised Concept:

The square footage of the project was revised after the concept and program were altered at the onset of the design process.

The total site square footage of the project was extended (see page 49) which enlarged the outdoor space. This allowed more flexibility with the placement of the program and the use of this space.

The original concept for the live/work units was that there were to be different sizes for different occupancy types; single, double and family size apartments. However, it became difficult to accommodate various occupancy types and thus, a single unit type was designed. The idea is that all units are single artisan units but an entire unit block, eventually, may be converted into a larger family style living unit. The square footage of a single artist unit was established from the Boston Redevelopment Authority's Artist Initiative. This initiative states that Boston artists should be allotted 1200 sf minimum in a live/work environment. This 1200 sf was divided between three floors, allowing a 20 x 20 (400 sf) space per floor.

The other part of the project which changed was the market concept. Originally, the market was thought to be a separate entity from the live/work units. However, once the design process began, the private artist studios became the market. Their arrangement next to one another allows them to be opened to the public during the day and strictly closed to the artist at night.

PROGRAM

[revised square footage]

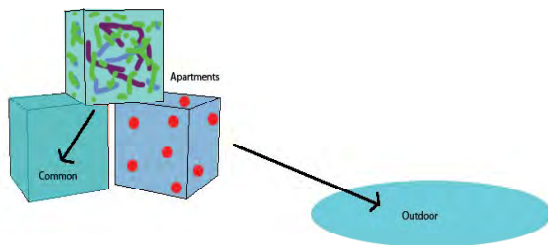
program	no.		sq. ft.		total	Total Program Square Footage:	60,150
Live/Work Units						Outdoor	
Studio Level			400			Outdoor Plaza	31,000
Kitchen Level			400			Roof Garden	28 x 400 = <u>11,200</u>
Bedroom/Bathroom Level			<u>400</u>			Total Outdoor Square Footage:	
	28	x	1200	=	33,600		42,200
Retail/Single Studio Units	14	x	400	=	<u>5,600</u>		
					39,200		
Common Units							
Review Space			160				
Flexible/Utility Space			230				
Display Space			<u>300</u>				
	5	x	690	=	<u>3,450</u>		
Total Live/Work Square Footage					42,650		
Mixed Use							
Industrial Art Space	2	x	1400	=	2800		
Performing Art Space							
Performance Space					3700		
Viewing Platform					1500		
Practice Rooms					2000		
Concession					300		
Bathrooms	4	x	100		400		
Storage	2	x	50		100		
Flexible Space					2500		
Loading Dock					<u>4200</u>		
Total Mixed Use Square Footage:					17,500		

PROGRAM

[descriptions]

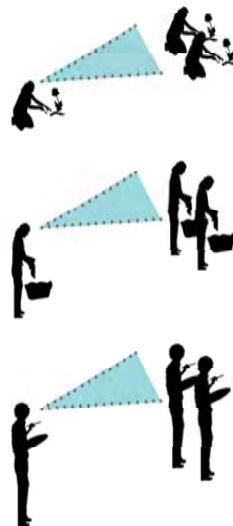
Apartments

These apartments offer retreat and self exploration. Apartments vary in size and arrangement to allow for a range in demographic within the habitable environment. It is the apartment, and especially its personal studios, which drive self expression and individuality. This individuality, opposed to that of the “individualist society”, is actually vital in the survival and revitalization of this community through the arts.



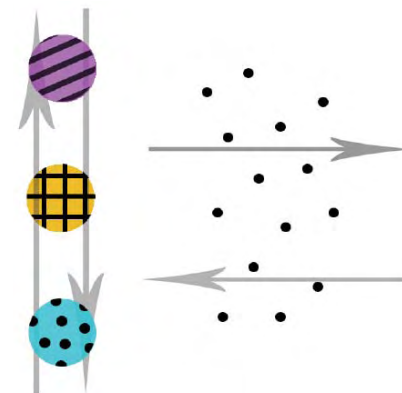
Communal Spaces

The communal spaces within the apartment complex are meant to be the buffer between the private apartments and the public mixed use space. These spaces offer an even more intimate sense of community among neighboring inhabitants. Doing simple activities such as taking out your garbage, stashing your bike away or gardening activates awareness between tenants and naturally promotes socialization.



Market

This is a market of all sorts. It is where the merchant/artist participation occurs. Merchants (mostly made up of artists) would be participating in the sale of their food, jewelry, crafts, and art. Stalls (preferably removable) will be stationed with each artist or craft. These people, however, have the opportunity to go beyond simple market transactions and possibly give demonstrations, workshops, and exhibits of their craft. This would form a dialogue between other artists as well as with the community. Most importantly, this market structure/location is strictly for day use as its function will alter in the evening.

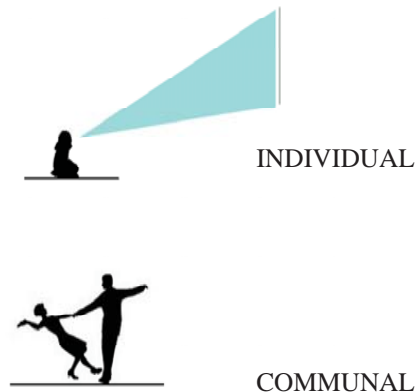


PROGRAM

[descriptions]

Entertainment

The possibilities are endless with this large flexible space that would become available in the evening. Events such as music, dance, comedy and interpretive shows could draw in the surrounding urban fabric as well as to activate the space at night, allowing for a safer neighborhood. These events would promote local art which would allow a great connection to the community. The artists merchants which reside in the housing do not have to participate or run the entertainment (nor the market) but are assumed to create a strong connection to the art hub right outside their window.

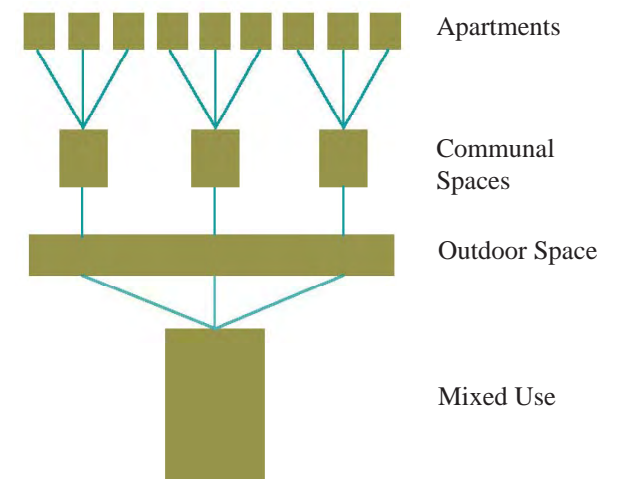


Flexible Space

These spaces could allow for lectures, exhibits, art classes, or neighborhood meetings. The flexibility here offers activation of these spaces for whatever organized community events arise. These spaces are not meant to be the primary use of the mixed use program but more as a service. These spaces allow for an outlet to existing parts of the community.

Outdoor Space

This space could prove to be extremely important for this project. It would be a large factor in drawing in the community to the proposed program as well as to connect to the surrounding urban fabric. This space could also act as a link between the housing and mixed use program. Also, unarticulated outdoor space could be used as an extension of the market or evening events during mild weather.

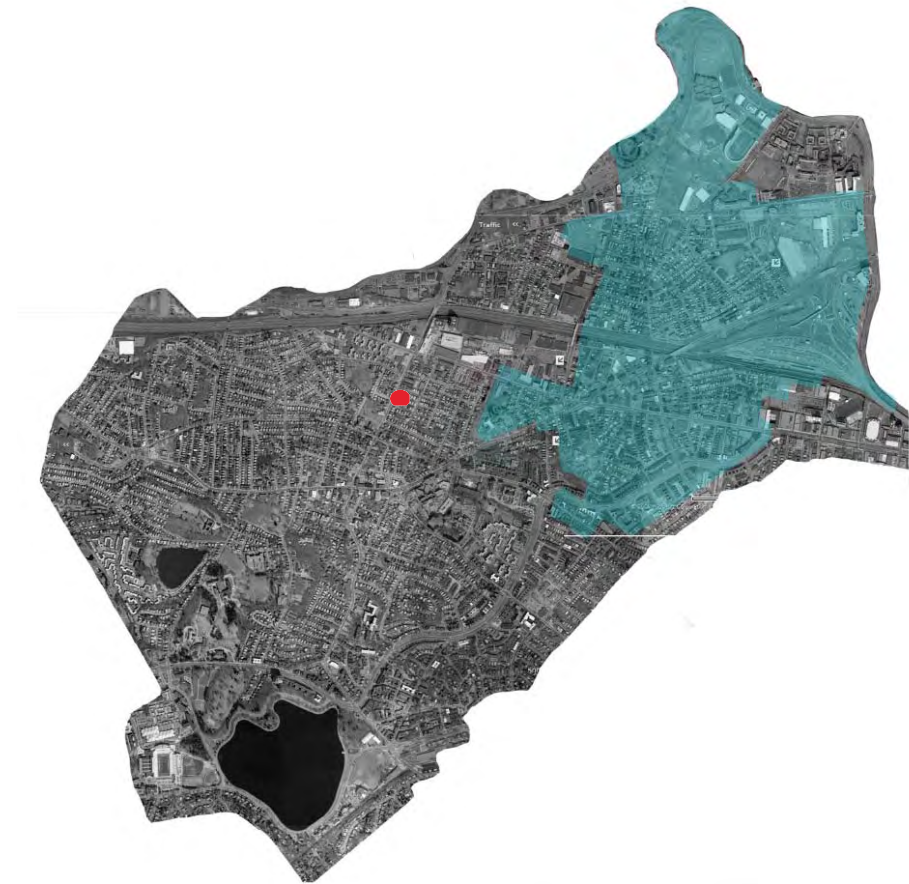


SITE ANALYSIS

[extended city scale_district]

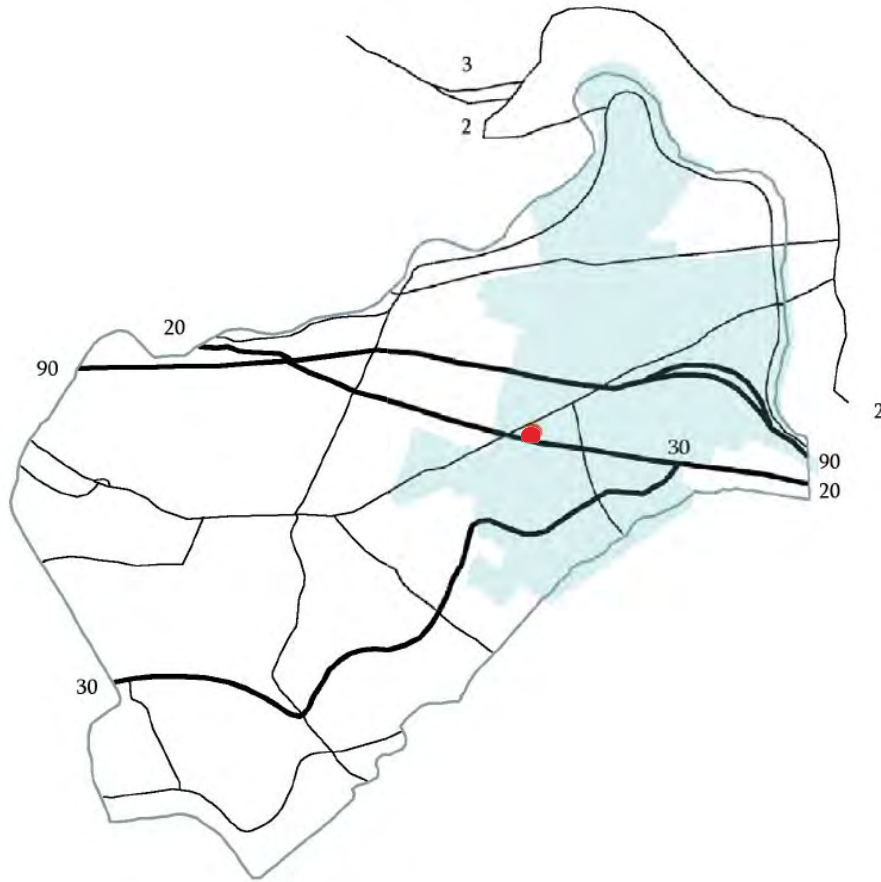
Allston - Brighton District

Allston-Brighton is a joint district of Boston, Ma. Although the boundaries between the two areas seem blurred, they can be distinguished by their zip codes. Allston, as a “city” for the purposes of project analysis, can be established by the boundaries of the zip code (02134) and zoning district.



SITE ANALYSIS

[extended city scale_road access]



Allston - Brighton

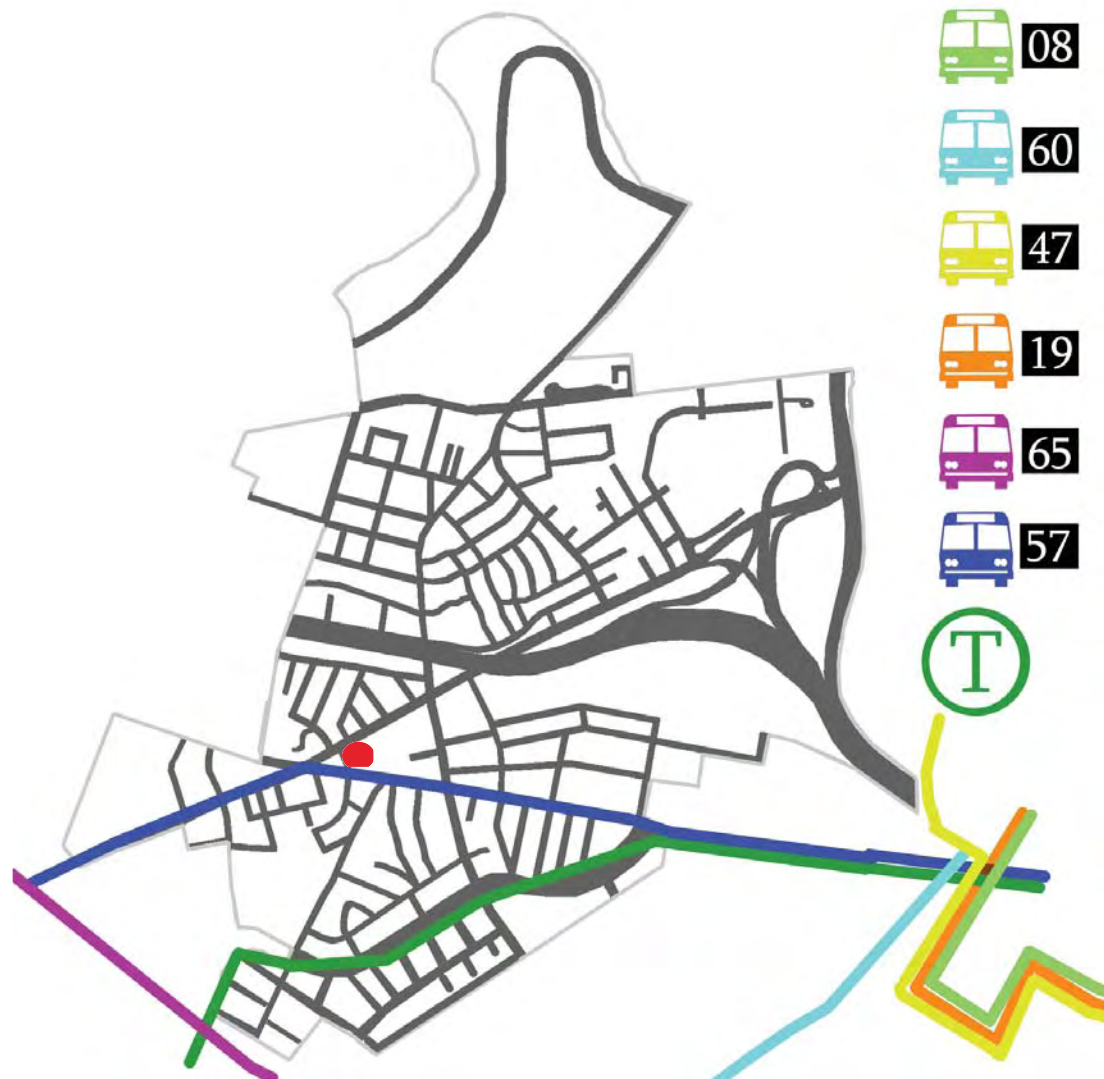
The major road access through Allston-Brighton is the Mass Turnpike. Other routes include 90, 20, and 30. Just ten minutes outside of Boston and directly off the turnpike, this site is highly accessible by car.

SITE ANALYSIS

[city scale_bus & T access]

Allston is also extremely accessible by bus or T. Commonwealth Ave. offers the above ground green line T which makes downtown Boston extremely accessible. Connecting bus routes are also an option for those coming from downtown.

Allston (02134)



SITE ANALYSIS

[city scale_massing]



SITE ANALYSIS

[city scale_vehicular traffic]

Traffic flow in Allston is extremely busy along the turnpike, Brighton Ave., Harvard Ave., and Cambridge St. Because these are the main roads located around the site, vehicular traffic will be dense and visibility of the project site will be prime.



SITE ANALYSIS

[city scale_land use]



Recreational

Recreational areas which include Herter Park and public playgrounds offer outdoor public space for social interaction. It also acts as a buffer between differing land uses and demographics.



Harvard University

The land owned by Harvard has recently been increased. Their Allston campus currently includes the Harvard Stadium and sports facilities and the Harvard Business School. The newly acquired land which will house a shopping center and Allston Landing will help to integrate Allston with the university.



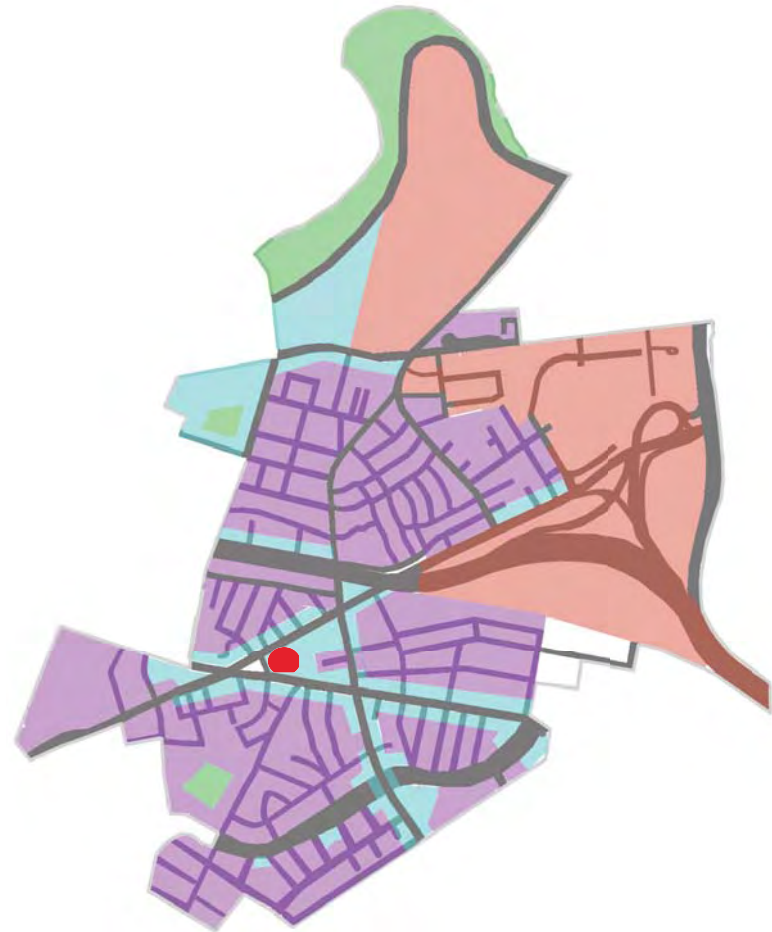
Commercial

Commercial land use dominates Cambridge Street, Brighton Ave, and Harvard Ave.



Residential

Residential areas vary in terms of both demographic and typology. Demographics vary between short term, young residents and long term, family residents. In terms of typology, residences which abut commercial areas are usually apartment complexes or mixed use buildings. Residences further away from commercial areas appear to be family-style homes.



SITE ANALYSIS

[city scale_outdoor recreation]

Charles River

description: The body of water depicted is the Charles River Basin. Bostonians can enjoy the view from the shore by picnicking or walking as Allston's shores connect to the Esplanade. Warm weather allows for water sports such as canoeing, kayaking, boating and sailing.



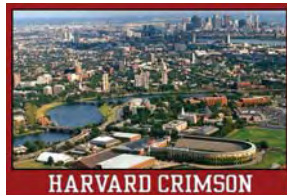
Herter Park

description: Herter Park features a green recreation space along the Charles River, also featuring an outdoor theater.



Harvard

description: Allston is home to a portion of Harvard University. Harvard's recently acquired land in Allston has established the Allston Development Group which seeks ways to incorporate Allston to the University with public areas and programs such as tutoring, summer camps, and a farmer's market.



Playgrounds

description: Allston contains a few playgrounds, offering local children green, outdoor spaces within their urban neighborhoods.



SITE ANALYSIS

[city scale_outdoor recreation]



Charles River

analysis: Bostonians enjoying a leisurely day along the Charles or Esplanade can easily walk or take a bus to the proposed site. Although there are existing recreational activities in Allston, few are located downtown. The proposed project will allow recreation to refocus to the heart of Allston.

Herter Park

analysis: Herter Park serves as a link to the art community as it features an outdoor theater.

Harvard

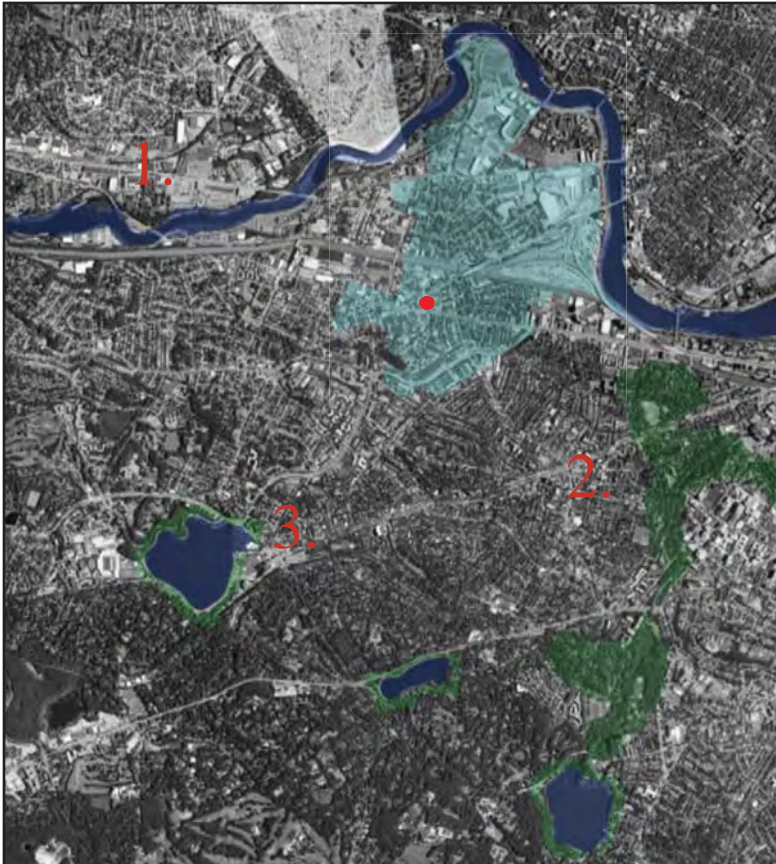
analysis: Harvard's attempts to connect to the Allston community can be strong if it utilizes the artist village. Flexible spaces could allow for lectures and exhibitions from the university. It's farmer's market could be incorporated into the artist market at special times and vice versa.

Playgrounds

analysis: The busiest part of Allston, around Brighton Ave., Harvard Ave., and Cambridge St., does not feature any public green space. The artist village would provide this for all ages. The green space will allow people to connect to the art and to one another.

SITE ANALYSIS

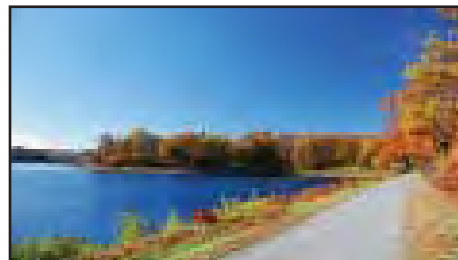
[extended city scale_ecological resources]



1. The Charles River



2. Emerald Necklace



3. Reservoirs

SITE ANALYSIS

[history]

area



Allston, MA

Prior to 1870, Allston-Brighton was known as Little Cambridge. At this time it was a prospering farming community. By 1790, Allston comprised the largest meat packing industry in the state. In 1807, the disrepair of the bridge connecting Cambridge with Little Cambridge along with other governmental issues, cause Little Cambridge to secede from the town and form Brighton. Brighton came to host the largest agricultural fair and cattle show in the state. By 1830, Brighton contained a large stockyard industry with cattle trade and slaughterhouses accessible through a connecting railway through the town.

Allston has never been a separate political entity. In 1868 a railroad depot and post office was named "Allston" after a local painter, the only city in the country to be name after an artist. The community developed further around the railroad.

In the 1870's, developers began forming Allston-Brighton into a streetcar suburb and developed many prestigious neighborhoods. At this time, the stockyard industry was consolidated and the town became part of the city of Boston.

The post WWII era raised issues of overdevelopment, poor quality, intrusion of institutions into the neighborhoods and vehicular density.

Much of the railroad yard remains in use today as the CSX Beacon Park Yard, but all livestock activity ended by the mid-twentieth century.

site



Harvard Ave. near Cambridge. 1910



Bigelow St., 1920



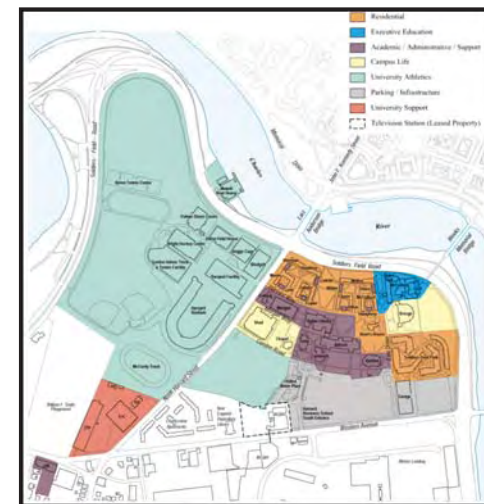
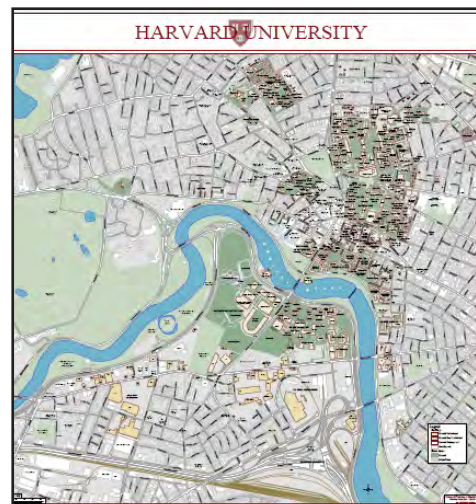
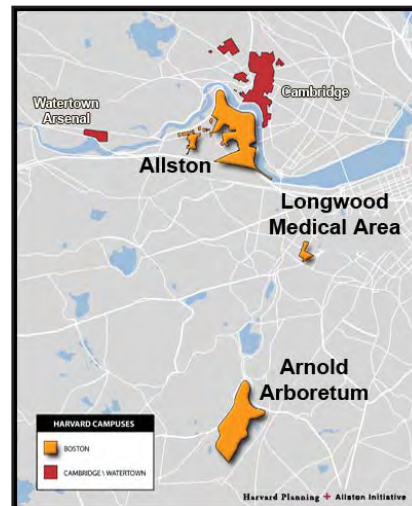
The Cattle Fair/Wilson Hotel

SITE ANALYSIS

[city scale_Harvard's Allston Initiative]

A large portion of Allston was recently purchased by Harvard University. Harvard plans to build new educational facilities and this area. However, while benefiting the university, Harvard will also be benefiting the city of Allston.

The Allston Initiative Development Program at Harvard is working to incorporate Allston into the university and rejuvenate the community. They will host farmers markets, summer camps, tutoring, public green spaces, and a new shopping facility for the use of both Allston and the newly acquired Harvard campus.



SITE ANALYSIS

[city scale_demographics]

Lower Allston
Allston Proper
Allston Village
Allston Heights



short term living



long term living

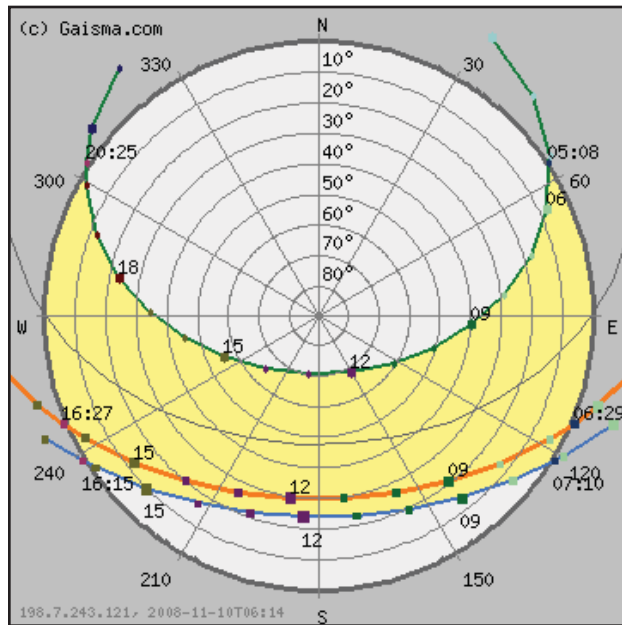


The site in Allston, MA was chosen to respond to the existing demographic problem which is the cause of a weakened community spirit and engagement. Allston is split demographically between young musicians and artists and families. These two demographics comprise the town yet are completely separated from each other. Allston families are known to be bothered by the young artist scene and the two demographics rarely coincide. Furthermore, the young artisans form a short term residency while families establish long term residency.

The artist village in Allston will coerce short term residing artists to stay longer and establish themselves more stably in the community. This will help to create a more lasting art identity within the heart of Allston. Its central location, amongst both residential and commercial areas of the varying neighborhoods, also allows Allston families to engage in a more family-oriented art community.

SITE ANALYSIS

[city scale_sun]



summer
winter

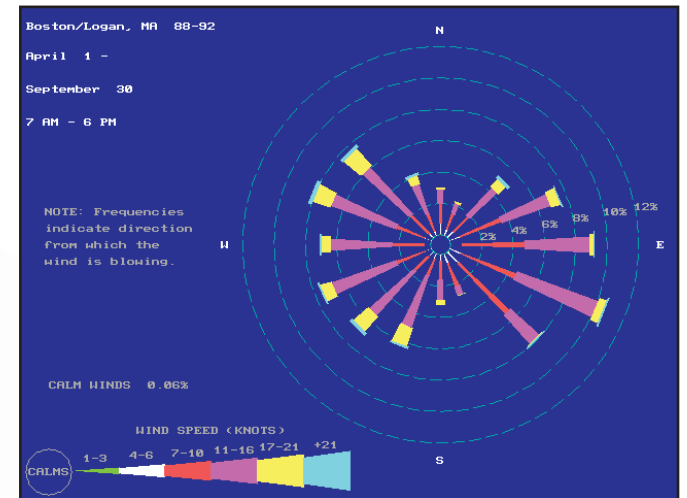
Noon

70°
40°
30°



SITE ANALYSIS

[city scale_wind]



SITE ANALYSIS

[extended city scale_drainage]

1. “Headwaters”

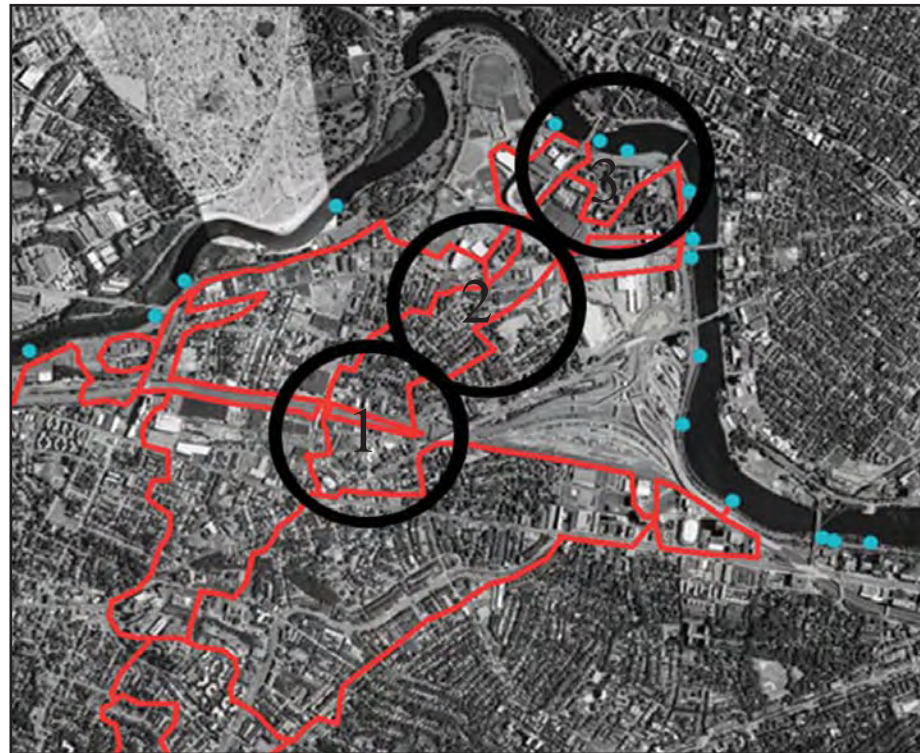
Here in “Upper Allston” the highest elevation serves as the starting point of watershed. However, it is here that runoff water runs from residential downspouts and I-90 onto the surrounding residential streets. Unfortunately, paved areas serve as drainage paths.

2. “Channel Reach”

Where runoff spans from the headwaters to the deltas, this is where the commercial and residential areas meet. There is little or no presence of vegetation to absorb water. There is a buried creek which could potentially help drainage if uncovered.

3. “Delta”

Where Allston abuts the Charles River, level paved areas with insufficient slopes pose drainage problems. At the river’s edge, erosion is prominent.

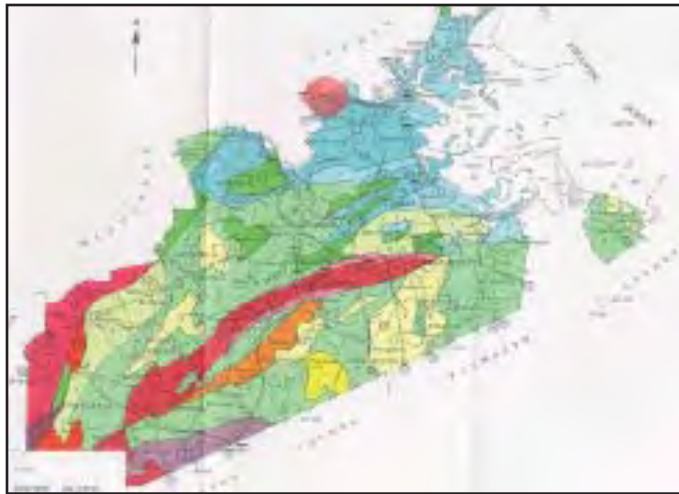


■ Engineered Watershed

■ Outfalls

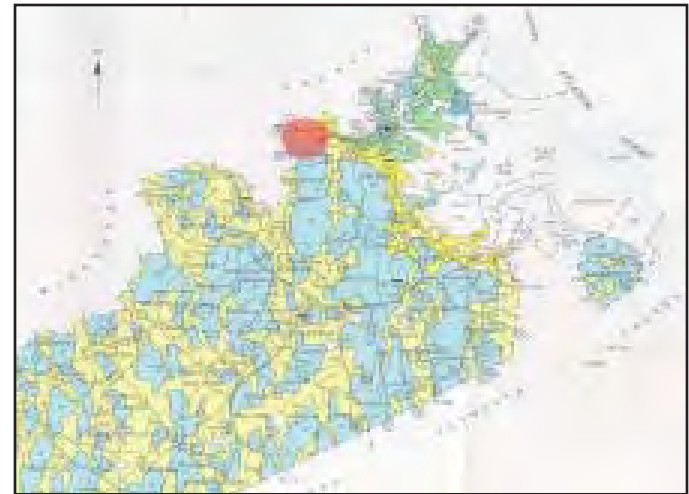
SITE ANALYSIS

[extended city scale_geology]



bedrock geology
Norfolk & Suffolk counties

- Roxbury Conglomerate
- Cambridge & Braintree Argillite



surficial geology
Norfolk & Suffolk counties

- Glacial Till
- Sand & Gravel

SITE ANALYSIS

[major buildings]

Baker Library
Harvard University
Business Campus



242 Brighton Ave.
historic restoration



Allston Public Library
300 N. Harvard St.
historic restoration



Harvard Apt. Complex
One Western Ave.



Condo Complex
15 N. Beacon St



SITE ANALYSIS

[architectural styles]

Harvard Ave.

the few modern buildings in Allston appear in Lower Allston by Harvard

Pleasant St.

many newer buildings have been restored to appear historic

Cambridge St.

main streets such as this tend to have more apartment complexes mostly of brick

Hano St.

multi family dwellings are dominant in residential areas bordering residential and commercial areas

Winchester St.

single family dwellings are prominent in Allston heights



SITE ANALYSIS

[art + learning. community response.]

→ existing art community.

The local art community surrounding the proposed site offers a myriad of resources for the which this village will reach out to. The most prominent art scene in Allston can be identified in “Allston Village”, the main strip of clubs, bars, and shops along Brighton Ave. and Harvard Ave. These spots feature art in the form of music, street murals, clothing, food, and body art. In addition to the commercial district, the recently activated Lincoln Street Green Strip, located across the Mass Turnpike to the North, features a lush shred of land where local artist installations are placed.

→ art response to Village.

As the Allston Artist Village is a hub for the existing local art community, they will have the opportunity to use the village in multiple ways. They may use the day market to sell, demonstrate, or advertise their craft. The evening entertainment space offers a place for concerts, performances, and film showings. Those who are visiting the Lincoln street Green strip are now just a short walk or drive away from the Village. Signage and street art may even create a pedestrian link between the two.

→ existing learning community.

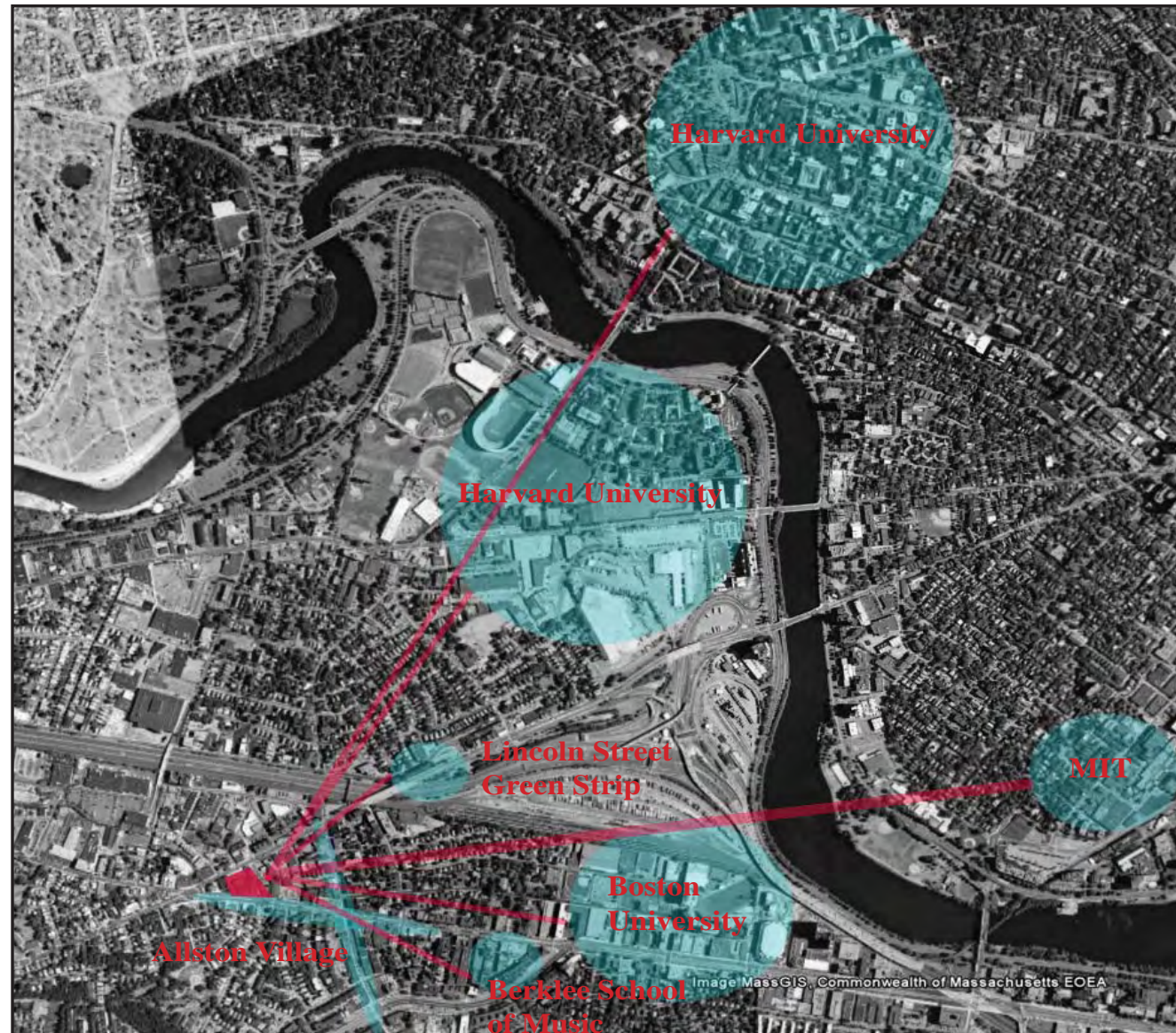
The local learning community immediately surrounding the site is plentiful in its resources. To the North, East, and Southeast of the site, the learning communities of Harvard University, MIT, Boston Universtiy and the Berklee College of Music neighbor the proposed site. Their multitude of buildings which stretch toward downtown Boston may help to create a stronger link to the city as news concerning the Allston Artist Village as a campus resource will circulate all campus buildings.

→ learning response to Village.

What this means for the Allston Artist Village is the opportunity for the mixed use space of the program to be an outlet for these resources. Lectures, performances, exhibits and conferences will not only be able to be held here, but the central location of the proposed site will allow the local community to engage in these topics. No longer gaurded by the walls of these universities - art, music and knowledge will spill from the Village grounds onto the streets of Allston.

SITE ANALYSIS

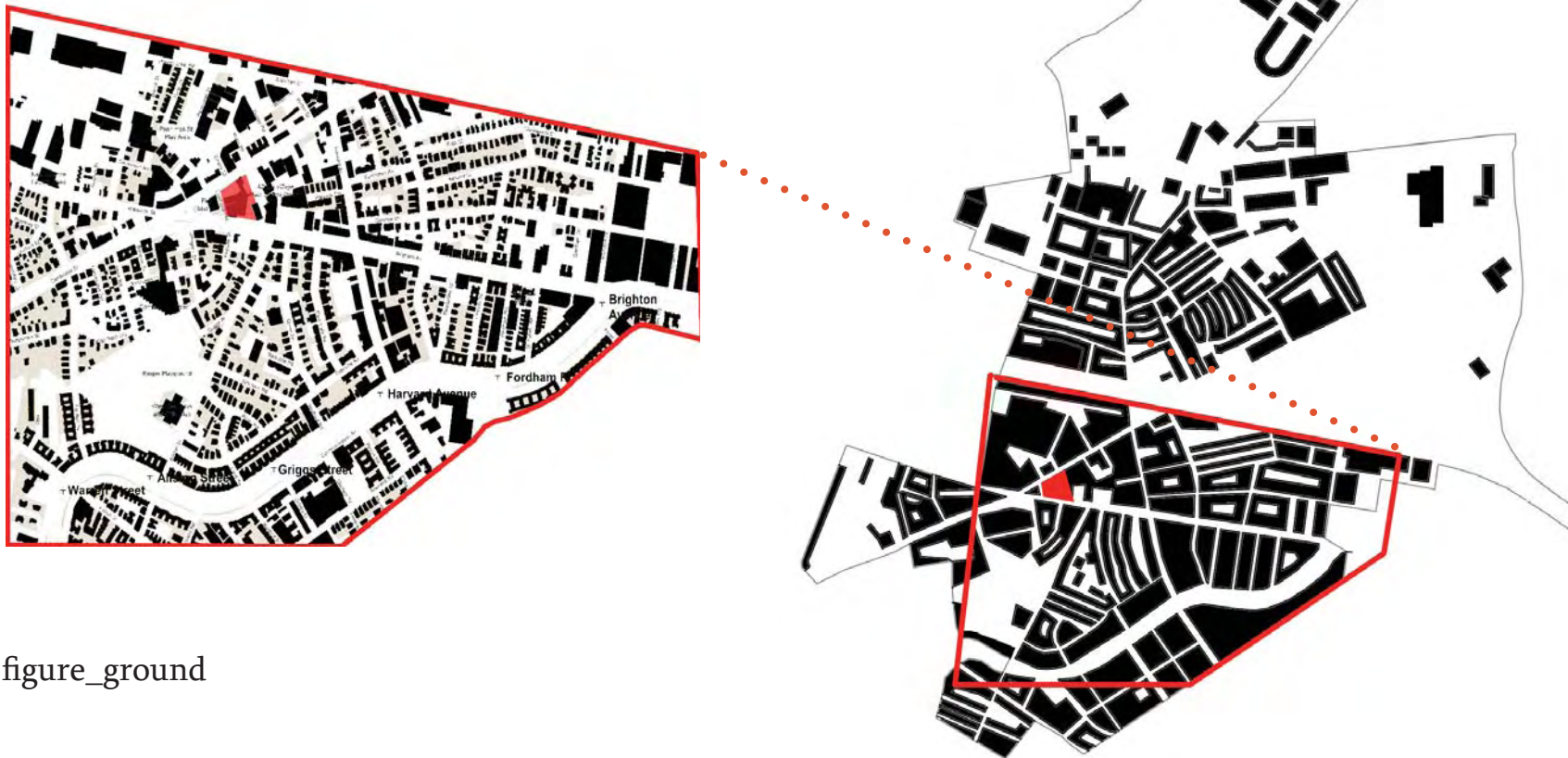
[art + learning. community response.]



SITE ANALYSIS

[project area_massing]

ALLSTON VILLAGE



figure_ground

SITE ANALYSIS

[project area_massing]



ALLSTON VILLAGE



street_ground

SITE ANALYSIS

[project area_use analysis]

one family

One family homes in Allston are usually on the outskirts of the village and away from the major streets. These homes are usually more well maintained by permanent residents.



2-3 family

Two family homes are more prominent than one family homes, but are still pushed away from the main streets. Although not as permanent, these are sometimes occupied by young professionals or a group of young college students.



apartments & condos

Apartment and condo buildings are the most prominent residential type in Allston Village. This is short term housing for students, artists, and young adults. Many appear on main streets and some even have retail at the ground level.



residential

SITE ANALYSIS

[project area_use analysis]



non residential



mixed use

Mixed use buildings appear on main streets. They house commercial use at street level and apartments above.



institutional

Institutional buildings include the fire station, boys and girls club and community center. These are also located mostly on main streets and are easily accessible for pedestrians.



industrial

Industrial buildings are mainly located in the northern area of Allston Village off of Cambridge Ave. They are situated close to the highway to accommodate loading.



commercial

Commercial buildings are prominent in Allston Village. They are located on all major streets. These buildings are usually only single story but sometimes house additional retail and offices on a second story. This gives street atmosphere a great deal of human scale and community feel.

SITE ANALYSIS

[project area_landscape elements]

Playgrounds

Playgrounds are scarce but give Allston children a place to play. They also soften the hardscape. Allston needs more parks and green spaces that aren't specific to one age group or recreation.



Street landscape

Most streets in Allston Village have trees that line the sidewalks. Brighton Ave. has a landscaped strip in the center of the four laned street.



Business landscape

Many of the businesses have plantings and landscaping against the building to soften the hardscape and make the building more welcoming.



Residential landscape

Many of the residences have landscaping and/or small yards. As most residences are set away from the main streets, it gives the residential areas a more suburban feel.

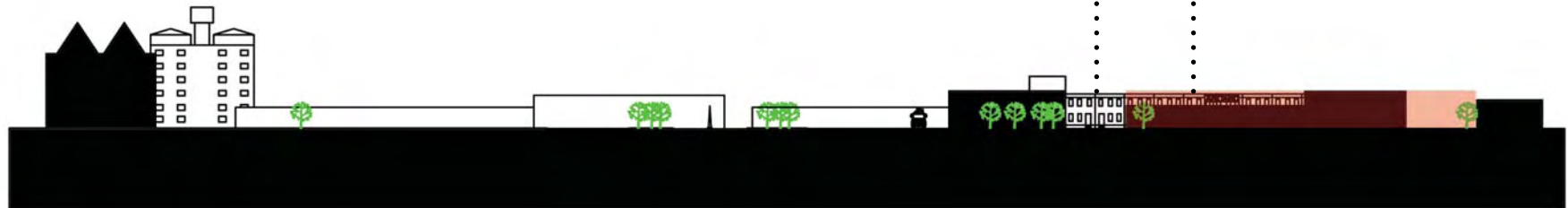


SITE ANALYSIS

[project area_sectional typologies]

Apartment & Condo Typologies:

These building typologies are raised up off of the street level. The first floor usually begins around 3' off the sidewalk for more privacy, with contrasting stone or brick work at this base level. Many of the facades jut out, creating bays and often have a contrasting third floor material or cornice line to create this “cap.” Almost all of the roofs are flat. Stories do not usually exceed four.

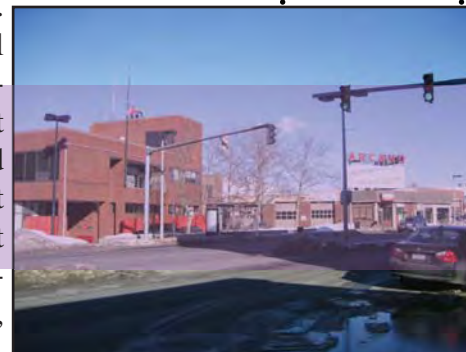


30 ft.



Commercial Typology:

This building typology is predominantly one story, lining the main streets of Allston. The unified building material is rarely noticed as it is covered by an eclectic assortment of awnings, parapets, and shop signs. The store height remains somewhat consistent and give the streets more human scale and a friendlier, community feel.



Institutional & Industrial Typologies:

These are “free-standing” facilities, unconnected to others. They often have their own parking and landscaping. Industrial typologies are generally located away from the main streets as they are largely not meant for pedestrian access or retail. These include schools, fire stations, centers and factories.

SITE ANALYSIS

[project area_parking]



SITE ANALYSIS

[project area_ land use]



Allston Village

Allston-Brighton

Legend

- 1 Family Residential
- 2 Family Residential
- 3 Family Residential
- Apartments/Condos
- Mixed Use (Res./Comm.)
- Commercial
- Institutional
- Industrial
- Open Space
- Surface Parking
- Main Streets District
- MBTA Stations
- MBTA Surface Subway Lines
- MBTA Underground Subway Lines
- Commuter Rail
- Below Ground Commuter Rail
- Water Transit Facilities
- Water Transit Routes
- Bus Routes

SITE ANALYSIS

[macro]



SITE ANALYSIS

[micro]



SITE ANALYSIS

[site scale_boundaries]



SITE ANALYSIS

[site scale_revised boundaries]

Once the design project began, it became evident that the boundaries of the site could be pushed outward to accommodate a few design strategies.

The western site boundaries were extended to the fire station to allow the entire thoroughway to become part of the village plaza. This was a strategy to pull people into the village and to make the project feel like a part of the community rather than a self contained project.

The eastern site boundaries were extended to allow the small side street to become the loading dock and the entry/exit for the parking garage. This was the best location to keep these activities discretely hidden from the rest of the village. Vehicular traffic, here, is also conveniently located a few blocks from the highway.



SITE ANALYSIS

[site scale_natural landscape]

Concept:

The landscape elements of the immediate site are nonexistent. To the west, the fire station and the plaza offer a few trees as do the surrounding side walks. To the south, the strip in the center of Brighton Ave. offers some landscaping. Overall, there is a scarce amount of natural landscape elements present.

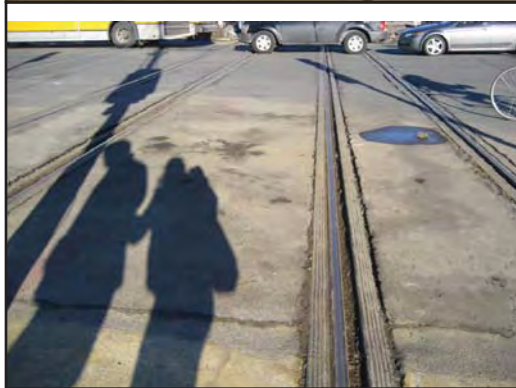
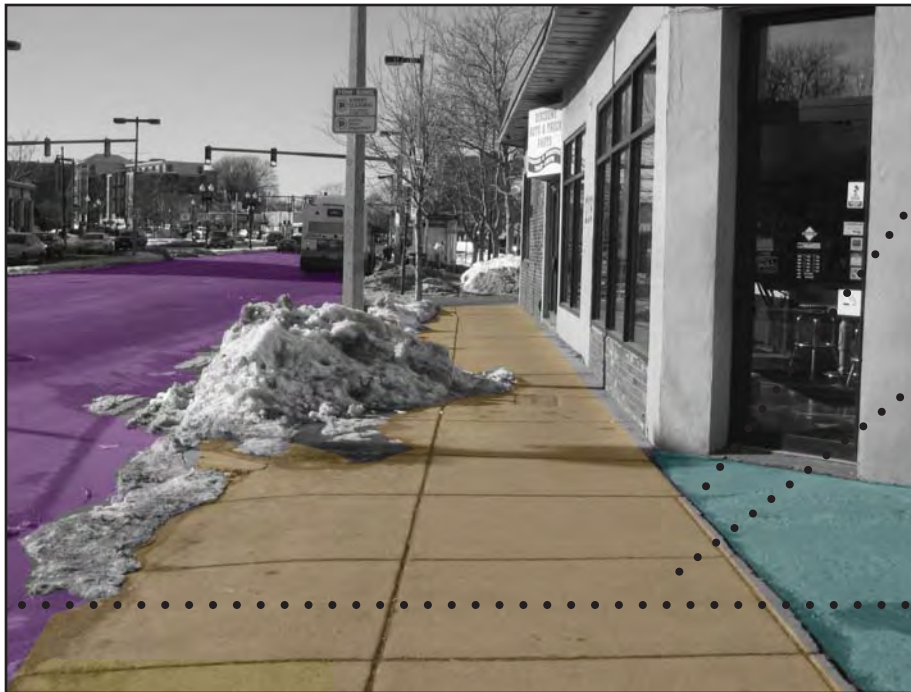
Analysis:

The Allston Artist Village will offer around 65% of its ground program to be outdoor space. The greenery alone will attract Allston residents to the site. Its park-like layout will offer users to enjoy it alone, with friends, or with the kids. This “park” will incorporate the art themes of the village which will entice “park” users to participate in what the village has to offer. While both the park and the art themes will attract a mixed demographic, both long term and short term Allston residents will be able to interact with one another. This interaction and awareness of these people will be what strengthens the sense of community.



SITE ANALYSIS

[site scale_urban landscape]



• Property

Property and parking lots are always paved. They often fill the spaces between buildings. They often meet the sidewalk directly and unevenly.

• Sidewalk

Sidewalks are mainly of concrete. Their edges are many times damaged and cracked. Sidewalks often meet the building directly.

• Street

Streets are always paved. T tracks lie on some streets.

SITE ANALYSIS

[views in]

The views into the proposed site offer a contextual response and an iconic representation of Allston.

With scale, material, and style that respects the context, the village is able to engage the street and attract attention yet still be identified as a long lasting piece of Allston for years to come.

These views show that the main roads of Cambridge St. and Harvard Ave. serve as prime vantage points to catch a glimpse of the project. Wide streets with plenty of space for both vehicular and pedestrian movement, allows optimal views both on foot and in passing.

This area is of high density and would engage street activity quite well. As this area is surrounded by both day time shops and evening clubs and bars - the location is optimal for activation during both day and evening hours.

Although the urban fabric of Allston is advantageous to the program, privacy is also of concern. Adding vegetation around the site would soften the streetscape and give privacy to residential program.



1

2

3



7



6

5

4



SITE ANALYSIS



1

2



4

3



The views out of the proposed site offer vistas down the spacious avenues which surround the site.

In terms of security, wide views allow for safety of exiting cars and provide distant views for residents.

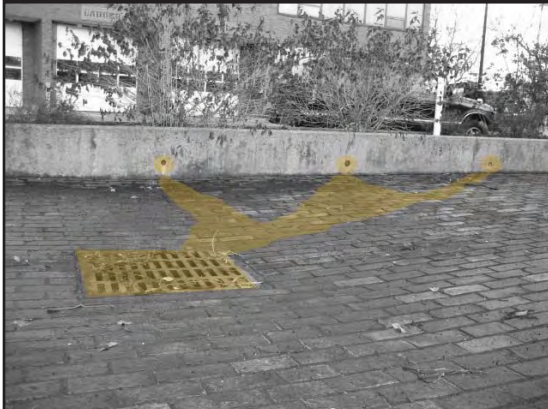
These views also allow “villagers” to connect to the surrounding context. The 3-story scale of most of the surrounding buildings allow residents to form a more intimate connection to the streetscape. Residents peering out their windows can see what is happening on the street. The bustling day time shopping and evening leisure happens right outside the “villagers” home and they will be beckoned into the young city.

SITE ANALYSIS

[site scale_drainage]



The drainage on the proposed site seems to identify with the common problems of most of Allston. Runoff travels down to street level where it often settles rather than running towards the nearest drain.



An alternative drainage methods exists adjacent to the proposed site. Here, low walls are threaded with piping which allows site runoff to travel through the wall and out to the street drain



SITE ANALYSIS

[vehicular traffic]



traffic density

The traffic density on Cambridge St. adjacent to the site is highly dense as traffic is moving on and off the highway. Traffic is also dense at the intersection of Cambridge St. and Brighton Ave. Elsewhere, traffic is average.



traffic movement

The traffic movement adjacent to the site is two-way, with double lanes in each direction. To the West of the site, the intersection of Cambridge St. and Brighton Ave. gives traffic the option of traveling on either one of the streets around the site.

SITE ANALYSIS

[site scale_problems & opportunities]

Problem: Dead End/Tight Corner

The dead next to the learning center for the deaf closes a possible throughway while the southern side is very tight to park. The southern side of the dead end could be replaced with landscaping and the cars parked to the north could be relocated to the village parking facilities.

Opportunities: Throughways

The site could repeat its existing western throughway to the east, next to the learning center. This would open up the site for pedestrians. Making the site more permeable allows the entire block to feel accessible and usable.



SITE ANALYSIS

[site scale_opportunities]



Street Art

Allston Village is abundant with street art. Since the artist village is meant to showcase and collaborate the artist talents of Allston residents, street art would be an excellent contribution.

The street/sidewalk edge may be maintained with walls or barriers. These partitions could be covered in street art, allowing local artists to show off their work. Perhaps competitions could be held monthly or annually, allowing a chosen artist to paint a wall. These walls are expressing the nature of the artist village while incorporating the community. This allows the village to give Allston an identity.

REGULATORY ENVIRONMENT

[use group]

Massachusetts State Building Code

780 CMR 303.0 ASSEMBLY GROUP A

303.1 Assembly Group A. Assembly Group A occupancy includes, among others, the use of a building or structure, or a portion thereof, for the gathering together of persons for purposes such as civic, social or religious functions, recreation, food or drink consumption or awaiting transportation. A room or space used for assembly purposes by less than 50 persons and accessory to another occupancy shall be included as a part of that occupancy. Assembly areas with less than 750 square feet (69.7 m²) and which are accessory to another occupancy according to 780 CMR 302.2.1 are not assembly occupancies. Assembly occupancies which are accessory to Group E in accordance with 780 CMR 302.2 are not considered assembly occupancies. Religious educational rooms and religious auditoriums which are accessory to churches in accordance with 780 CMR 302.2 and which have occupant loads of less than 100 shall be classified as A-3.

(3) A-3 Assembly uses intended for worship, recreation or amusement and other assembly uses not classified elsewhere in Group A including, but not limited to:

- (b) Art galleries
- (e) Community halls
- (g) Dance halls (not including food or drink consumption)
- (h) Exhibition halls
- (m) Lecture halls

780 CMR 309.0 MERCANTILE GROUP M

309.1 Mercantile Group M. Mercantile Group M occupancy includes, among others, buildings and structures or a portion thereof, for the display and sale of merchandise, and involves stocks of goods, wares or merchandise incidental to such purposes and accessible to the public. Mercantile occupancies shall include, but not be limited to, the following:

- (1) Department stores
- (2) Drug stores
- (3) Markets
- (4) Motor fuel-dispensing facilities
- (5) Retail or wholesale

REGULATORY ENVIRONMENT

[use group]

Massachusetts State Building Code

780 CMR 310.0 RESIDENTIAL GROUP R

310.1 Residential Group R. Residential Group R includes, among others, the use of a building or structure, or a portion thereof, for sleeping purposes when not classified as an Institutional Group I. Residential occupancies shall include the following (also see 780 CMR 310.1: General Note):

2) R-2 Residential occupancies containing sleeping units or more than two dwelling units where the occupants are primarily permanent in nature, including:

- (a) Apartment houses
- (b) Boarding houses (not transient)
- (c) Convents
- (d) Dormitories
- (e) Fraternities and sororities
- (f) Monasteries
- (g) Vacation timeshare properties
- (h) Hotels (nontransient)
- (i) Motels (nontransient)

302.3 Mixed Occupancies. Where a building is occupied by two or more uses not included in the same occupancy classification, the building or portion thereof shall comply with 780 CMR 302.3.1 and/or 302.3.2.

302.3.1 Nonseparated Uses. Each portion of the building shall be individually classified as to use. The required type of construction for the building shall be determined by applying the height and area limitations for each of the applicable occupancies to the entire building. The most restrictive type of construction, so determined, shall apply to the entire building. All other code requirements shall apply to each portion of the building based on the use of that space except that the most restrictive applicable provisions of 780 CMR 403.0 and 780 CMR 9.00 shall apply to these nonseparated uses. Fire separations are not required between uses, except as required by other provisions. 302.3.2 Separated Uses. Each portion of the building shall be individually classified as to use and shall be completely separated from adjacent areas by fire barrier walls or horizontal assemblies or both having a fire-resistance rating determined in accordance with Table 302.3.2 for uses being separated. Each fire area shall comply with 780 CMR based on the use of that space. Each fire area shall comply with the height limitations based on the use of that space and the type of construction classification. In each story, the building area shall be such that the sum of the ratios of the floor area of each use divided by the allowable area for each use shall not exceed one.

302.4 Spaces Used for Different Purposes. A room or space that is intended to be occupied at different times for different purposes shall comply with all the requirements that are applicable to each of the purposes for which the room or space will be occupied at different times for different purposes shall comply with all the requirements that are applicable to each of the purposes for which the room or space will be occupied.

REGULATORY ENVIRONMENT

[separation of occupancy]

**TABLE 302.3.2
REQUIRED SEPARATION OF OCCUPANCIES (HOURS)^a**

USE	A-1	A-2	A-3	A-4	A-5	B ^b	E	F-1	F-2	H-1	H-2	H-3	H-4	H-5	I-1	I-2	I-3	I-4	M ^b	R-1	R-2	R-3, R-4	S-1	S-2 ^c	U
A-1	—	2	2	2	2	2	2	3	2	NP	4	3	2	4	2	2	2	2	2	2	2	2	3	2	1
A-2 ^e	—	—	2	2	2	2	2	3	2	NP	4	3	2	4	2	2	2	2	2	2	2	2	3	2	1
A-3	—	—	—	2	2	2	2	3	2	NP	4	3	2	4	2	2	2	2	2	2	2	2	3	2	1
A-4	—	—	—	—	2	2	2	3	2	NP	4	3	2	4	2	2	2	2	2	2	2	2	3	2	1
A-5	—	—	—	—	—	2	2	3	2	NP	4	3	2	4	2	2	2	2	2	2	2	2	3	2	1
B ^b	—	—	—	—	—	—	2	3	2	NP	2	1	1	1	2	2	2	2	2	2	2	2	3	2	1
E	—	—	—	—	—	—	—	3	2	NP	4	3	2	3	2	2	2	2	2	2	2	2	3	2	1
F-1	—	—	—	—	—	—	—	—	3	NP	2	1	1	1	3	3	3	3	3	3	3	3	3	3	3
F-2	—	—	—	—	—	—	—	—	—	NP	2	1	1	1	2	2	2	2	2	2	2	2	3	2	1
H-1	—	—	—	—	—	—	—	—	—	—	NP	NP	NP	NP	NP	NP	NP	NP	NP	NP	NP	NP	NP	NP	NP
H-2	—	—	—	—	—	—	—	—	—	—	—	1	2	2	4	4	4	4	2	4	4	4	2	2	1
H-3	—	—	—	—	—	—	—	—	—	—	—	—	1	1	4	3	3	3	1	3	3	3	1	1	1
H-4	—	—	—	—	—	—	—	—	—	—	—	—	—	1	4	4	4	4	1	4	4	4	1	1	1
H-5	—	—	—	—	—	—	—	—	—	—	—	—	—	—	4	4	4	3	1	4	4	4	1	1	3
I-1	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	2	2	2	2	2	2	2	4	3	2
I-2	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	2	2	2	2	2	2	3	2	1
I-3	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	2	2	2	2	2	3	2	1
I-4	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	2	2	2	2	3	2	1
M ^b	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	2	2	2	3	2	1
R-1	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	2	2	3	2	1
R-2	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	2	3	2	1
R-3, R-4	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	3	2 ^d	1 ^d
S-1	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	3	3
S-2 ^c	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	1
U	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—

For SI: 1 square foot = 0.0929 m².

NP = Not permitted.

a. See exception to Section 302.3.2 for reductions permitted.

b. Occupancy separation need not be provided for storage areas within Groups B and M if the:

1. Area is less than 10 percent of the floor area;
2. Area is provided with an automatic fire-extinguishing system and is less than 3,000 square feet; or
3. Area is less than 1,000 square feet.

c. Areas used only for private or pleasure vehicles shall be allowed to reduce separation by 1 hour.

d. See Section 406.1.4.

e. Commercial kitchens need not be separated from the restaurant seating areas that they serve.

REGULATORY ENVIRONMENT

[special program requirements]

80 CMR 409.0 MOTION PICTURE PROJECTION ROOMS

(Refer to M.G.L. c. 143, § 89 for additional information regarding cellulose nitrate film and 780 CMR 100.00 for related Code of Massachusetts Regulations); also see 527 CMR. 409.1 General. The provisions of 780 CMR 409.0 shall apply to rooms in which ribbon-type cellulose acetate or other safety film is utilized in conjunction with electric arc, xenon or other light-source projection equipment that develops hazardous gases, dust or radiation. Where cellulose nitrate film is utilized or stored, such rooms shall comply with NFPA 40.

409.1.1 Projection Room Required. Every motion picture machine projecting film as mentioned within the scope of 780 CMR 409.0 shall be enclosed in a projection room. Appurtenant electrical equipment, such as rheostats, transformers and generators, shall be within the projection room or

780 CMR 410.0 STAGES AND PLATFORMS

410.1 Applicability. The provisions of 780 CMR 410.0 shall apply to all parts of buildings and structures that contain stages or platforms and similar appurtenances as defined in 780 CMR 410.2.

PLATFORM. A raised area within a building used for worship, the presentation of music, plays or other entertainment; the head table for special guests; the raised area for lecturers and speakers; boxing and wrestling rings; theater-in-the-round stages; and similar purposes wherein there are no overhead hanging curtains, drops, scenery or stage effects other than lighting and sound. A temporary platform is one installed for not more than 30 days.

REGULATORY ENVIRONMENT

[occupant load]

780 CMR 1004.0 OCCUPANT LOAD

OCCUPANCY	FLOOR AREA IN SQ. FT. PER OCCUPANT
Exercise rooms	50 gross
H-5 Fabrication and manufacturing areas	200 gross
Industrial areas	100 gross
Institutional areas	
Inpatient treatment areas	240 gross
Outpatient areas	100 gross
Sleeping areas	120 gross
Kitchens, commercial	200 gross
Library	
Reading rooms	50 net
Stack area	100 gross
Locker rooms	50 gross
Mercantile	
Areas on other floors	60 gross
Basement and grade floor areas	30 gross
Storage, stock, shipping areas	300 gross
Parking garages	200 gross
Residential	200 gross
Skating rinks, swimming pools	
Rink and pool	50 gross
Decks	15 gross
Stages and platforms	15 net
Accessory storage areas, mechanical equipment room	300 gross
Warehouses	500 gross

For SI: 1 square foot = 0.0929 m²

REGULATORY ENVIRONMENT

[use regulations]

TABLE A

Allston-Brighton Neighborhood District Use Regulations Residential Subdistricts and Conservation Protection Subdistricts

Key: A = Allowed, C = Conditional, F = Forbidden

For definitions of use categories and certain specific uses, see Article 2A.

For summary of requirements applicable to Institutional Uses, see Note 1.

(As amended on September 18, 2000.)

	One Family (1F)	Two Family (2F)	Three Family (3F)	Multifamily Residential (MFR)	Conservation Protection Subdistricts (CPS)	Community Facilities Subdistricts (CF)
<u>Community Uses</u>						
Adult education center	C	C	C	C ²	A	C
Community center	C	C	C	C ²	A	A
Day care center	C	C	C	C ²	A	C
Day care center, elderly	C	C	C	C ²	A	A
Library	C	C	C	C ²	A	A
Place of worship; monastery; convent; parish house	A	A	A	A	A	A
<u>Cultural Uses</u>						
Art gallery	F	F	F	C ²	C	F
Art Use	F	F	F	F	A	F
Auditorium	F	F	F	F	C	A
Cinema	F	F	F	F	F	F
Concert hall	F	F	F	F	C	F
Museum	F	F	F	F	A	F
Public art, display space	F	F	F	C	A	A
Studios, arts	F	F	F	F	C	F
Studios, production	F	F	F	F	C	F
Theatre	F	F	F	F	C	F
Ticket sales	F	F	F	F	F	F

REGULATORY ENVIRONMENT

[use regulations]

TABLE A - Continued

	One Family (1F)	Two Family (2F)	Three Family (3F)	Multifamily Residential (MFR)	Conservation Protection Subdistricts (CPS)	Community Facilities Subdistricts (CF)
<u>Entertainment and Recreational Uses</u>						
Adult entertainment	F	F	F	F	F	F
Amusement game machines in commercial establishment	F	F	F	F	F	F
Amusement game machines in non-commercial establishment	F	F	F	F	F	F
Bar	F	F	F	F	F	F
Bar with live entertainment	F	F	F	F	F	F
Bowling alley	F	F	F	F	F	F
Billiard parlor	F	F	F	F	F	F
Dance hall	F	F	F	F	F	F
Drive-in theatre	F	F	F	F	F	F
Fitness center or gymnasium	F	F	F	F	C	C
Private club not serving alcohol	F	F	F	F	F	F
Private club serving alcohol	F	F	F	F	F	F
Restaurant with live entertainment, not operating after 10:30 p.m.	F	F	F	F	F	F
Restaurant with live entertainment, operating after 10:30 p.m.	F	F	F	F	F	F

REGULATORY ENVIRONMENT

[use regulations]

TABLE A - Continued

	One Family (1F)	Two Family (2F)	Three Family (3F)	Multifamily Residential (MFR)	Conservation Protection Subdistricts (CPS)	Community Facilities Subdistricts (CF)
<u>Industrial Uses</u>						
Artists' mixed-use	F	F	F	F	F	F
Cleaning plant	F	F	F	F	F	F
General manufacturing use	F	F	F	F	F	F
Light manufacturing use	F	F	F	F	F	F
Printing plant	F	F	F	F	F	F
Restricted industrial use	F	F	F	F	F	F
<u>Residential Uses⁵</u>						
Congregate living complex	F	F	F	C	C	C
Elderly housing	F	F	F	A	A	C
Group residence, limited	A	A	A	A	A	C
Lodging house	F	F	C	C	C	F
Mobile home	F	F	F	F	F	F
Mobile home park	F	F	F	F	F	F
Multi-family dwelling	F	F	F	A	A	F
One family detached dwelling	A	A	A	A	C	C
One family semi-attached dwelling	F	A	A	A	A	C
Orphanage	F	F	F	C	C	F
Rowhouse	F	F	A	A	A	F
Temporary dwelling structure	C	C	C	C	C	F
Three family detached dwelling	F	F	A	A	A	F
Townhouse	F	F	A	A	A	F
Transitional housing or homeless shelter	C	C	C	C	C	F
Two family detached dwelling	F	A	A	A	A	F
Two family semi-attached dwelling	F	F	A	A	A	F

REGULATORY ENVIRONMENT

[use regulations]

TABLE A - Continued

	One Family (1F)	Two Family (2F)	Three Family (3F)	Multifamily Residential (MFR)	Conservation Protection Subdistricts (CPS)	Community Facilities Subdistricts (CF)
<u>Retail Uses</u>						
Adult bookstore	F	F	F	F	F	F
Bakery	F	F	F	F	F	F
General retail business	F	F	F	F	F	F
Liquor store	F	F	F	F	F	F
Local retail business	F	F	F	F	F	F
Outdoor sale of garden supplies	F	F	F	F	F	F
+Pawnshop	F	F	F	F	F	C
(As inserted on February 16, 2001.)						
Parking garage	F	F	F	F	F	F
Parking lot	F	F	F	F	F	F

2. Where designated "A" or "C," provided that such use is located on the ground floor, or in a basement with a separate entrance; otherwise forbidden.

11. Provided such use is limited to no more than 50% of the total gross square footage of all buildings on the lot.

(As inserted on September 18, 2000.)

12. Provided that such use shall be forbidden unless located within a building at least ten (10) feet from an entrance.

(As inserted on March 15, 2006.)

REGULATORY ENVIRONMENT

[dimensional regulations]

TABLE D
Allston-Brighton Neighborhood District
Residential Subdistricts Dimensional Regulations¹

	Lot Area, Minimum for Dwell. Unit(s) Specified (Sq.Ft.)	Additional Lot Area for Ea. Addit'l Dwell. Unit (Sq.Ft.)	Lot Width Minimum (Feet)	Lot Frontage Minimum (Feet)	Floor Area Ratio Maximum	Building Height ² Maximum Stories	Feet	Usable Open Space ⁴ Minimum Sq. Ft. Per Dwelling Unit	Front Yard ⁵ Minimum Depth (Feet)	Side Yard Minimum Width (Feet)	Rear Yard Minimum Depth (Feet)	Rear Yard Maximum Occupancy by Accessory Buildings (Percent)
One-Family Residential Subdistrict												
<u>1F-3,000²</u>												
1 Family Detached	3,000	N/A	40	40	0.5	2-1/2	35	none	15	10	30	25
Other Use	3,000	N/A	40	40	0.5	2-1/2	35	none	15	10	30	20
<u>1F-4,000²</u>												
1 Family Detached	4,000	N/A	45	45	0.5	2-1/2	35	none	15	10	35	25
Other Use	4,000	N/A	45	45	0.5	2-1/2	35	none	15	10	35	20
<u>1F-5,000²</u>												
1 Family Detached	5,000	N/A	50	50	0.5	2-1/2	35	none	20	10	40	25
Other Use	5,000	N/A	50	50	0.5	2-1/2	35	none	20	12	40	20
Multifamily Residential Subdistrict												
<u>MFR-1 and MFR-2</u>												
1 or 2 Family Detached Dwelling or Semi-attached Dwelling	3,000 per bldg. of 1 or 2 units	3,000 per bldg. of 1 or 2 units	40	40	⁸	3	35 ⁹	400	20	10 ⁷	30	25
Row House Building or Town House Building	3,000 for up to 4 units per bldg.	3,000 for up to 4 units per bldg.	30 for each bldg.	30 for each bldg.	⁸	3	35 ⁹	200	15	⁷	30	25
Any other Dwelling or Use	4,000 for first 3 units	1,000	40	40	⁸	3	35 ⁹	200	20	10	20	25

REGULATORY ENVIRONMENT

[dimensional regulations]

TABLE E
Allston-Brighton Neighborhood District
Neighborhood Business Subdistricts
Dimensional Regulations(1)

	Local Convenience Subdistricts		Neighborhood Shopping Subdistricts		Community Commercial Subdistricts	
	<u>LC-.5</u>	<u>LC-1</u>	<u>NS-.5</u>	<u>NS-1</u>	<u>CC-1</u>	<u>CC-2</u>
Maximum Floor Area Ratio	0.5	1.0	0.5	1.0	1.0	2.0
Maximum Building Height	15	15	35	35	35	45
Minimum Lot Size	none	none	none	none	none	none
Minimum Lot Area Per Dwelling Unit	none	none	none	none	none	none
Minimum Usable Open Space (2) per Dwelling Unit	50	50	50	50	50	50
Minimum Lot Width	none	none	none	none	none	none
Minimum Lot Frontage	none	none	none	none	none	none
Minimum Front Yard (4)	none (3)	none (3)	none (3)	none (3)	none (3)	none (3)
Minimum Side Yard (5)	none	none	none	none	none	none
Minimum Rear Yard (6)	20	20	20	20	20	20

REGULATORY ENVIRONMENT

[parking & sign regulations]

TABLE J

Allston-Brighton Neighborhood District Off-Street Parking Requirements(1),(2)

		Space(s) Per 1,000 Square Feet of Gross Floor Area
<u>Banking and Postal Uses</u>		1.0
<u>Community Uses</u>		1.0
<u>Industrial Uses</u>		0.5
<u>Retail Uses</u>		2.0
<u>Entertainment and Recreational Uses</u>	0.15	4.0
<u>Funerary Uses</u>		
Funeral home	0.1	3.0
Mortuary chapel	0.1	3.0
All other funerary uses	none	none
<u>Places of Worship</u>	0.1	3.0
<u>Public Assembly Uses(4)</u>	0.20	8.0
<u>Restaurant Uses</u>	0.15	4.0
<u>Residential Uses</u>		
Elderly Housing		0.5
Group Care Limited		0.5
Homeless Shelter		0.25
Lodging House		0.5
Transitional Housing		0.25
Affordable Housing		0.7
Other Residential Uses		
1-9 units		1.75
10+		2.0

TABLE K

Allston-Brighton Neighborhood District Off-Street Loading Requirements(1),(2)

Gross Floor Area	Required Off- Street Loading Bays
0-15,000 square feet	0
15,001-49,999 square feet	1.0

SECTION 51-55. Sign Regulations.

The provisions of this Section 51-55 shall apply to all Proposed Projects except to the extent that sign requirements have been established through Large Project Review or Small Project Review, pursuant to Article 80.

1. Sign Regulations Applicable in Residential Subdistricts and Conservation Protection Subdistricts. In all Residential Subdistricts and Conservation Protection Subdistricts, there shall not be any Sign except as provided in Article 11 for Signs in residential districts.

2. Sign Regulations Applicable in All Subdistricts Other Than Residential and Conservation Protection Subdistricts. In all subdistricts other than Residential Subdistricts and Conservation Protection Subdistricts, there shall not be any Sign except as provided in Article 11 for Signs outside residential districts and as provided in this Section 51-55. Notwithstanding any provision of Section 11-2 to the contrary, the following regulations shall apply:

(a) Signs Attached Parallel to Building Wall. For all permanent Signs attached parallel to a Building wall, other than Signs on windows above the first floor, free-standing Signs, directional Signs, and public purpose Signs listed in items (g) through (k) of Section 11-1, the Sign Area shall not exceed the Sign Frontage multiplied by two (2), and the Sign shall not measure more than thirty (30) inches from top to bottom.

(b) Signs Attached at Right Angles to Building. A Sign attached at right angles to a Building shall not have a Sign Area in excess of ten (10) square feet on either face; except that an additional four (4) square feet on each face is allowed for a Sign which incorporates a public service message device, such as a time and temperature Sign, provided such public service message device operates no less than seventy-five percent (75%) of every hour. The bottom of any Sign attached at right angles to a Building should be at least ten (10) feet above Grade.

ARTICLE 51 - ALLSTON-BRIGHTON NEIGHBORHOOD DISTRICT

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(c) Free-standing Signs. Notwithstanding any provision of Section 11-2(e) to the contrary, free-standing Signs shall be permitted only for: (i) General Retail Uses in the Western Avenue/Soldiers Field Road Community Commercial Subdistrict, and (ii) Gasoline Stations. Where such free-standing Signs are permitted, there shall be only one (1) free-standing Sign on a Lot, and such free-standing Sign shall not have a Sign Area in excess of fifteen (15) square feet, and the bottom of such Sign shall not be higher than ten (10) feet above Grade.

(d) Billboards. Any billboard, signboard, or other advertising subject to the provisions of Section 11-6, except those in existence as of the effective date of this Article, shall be forbidden in the Allston-Brighton Neighborhood District.

REGULATORY ENVIRONMENT

[zoning]

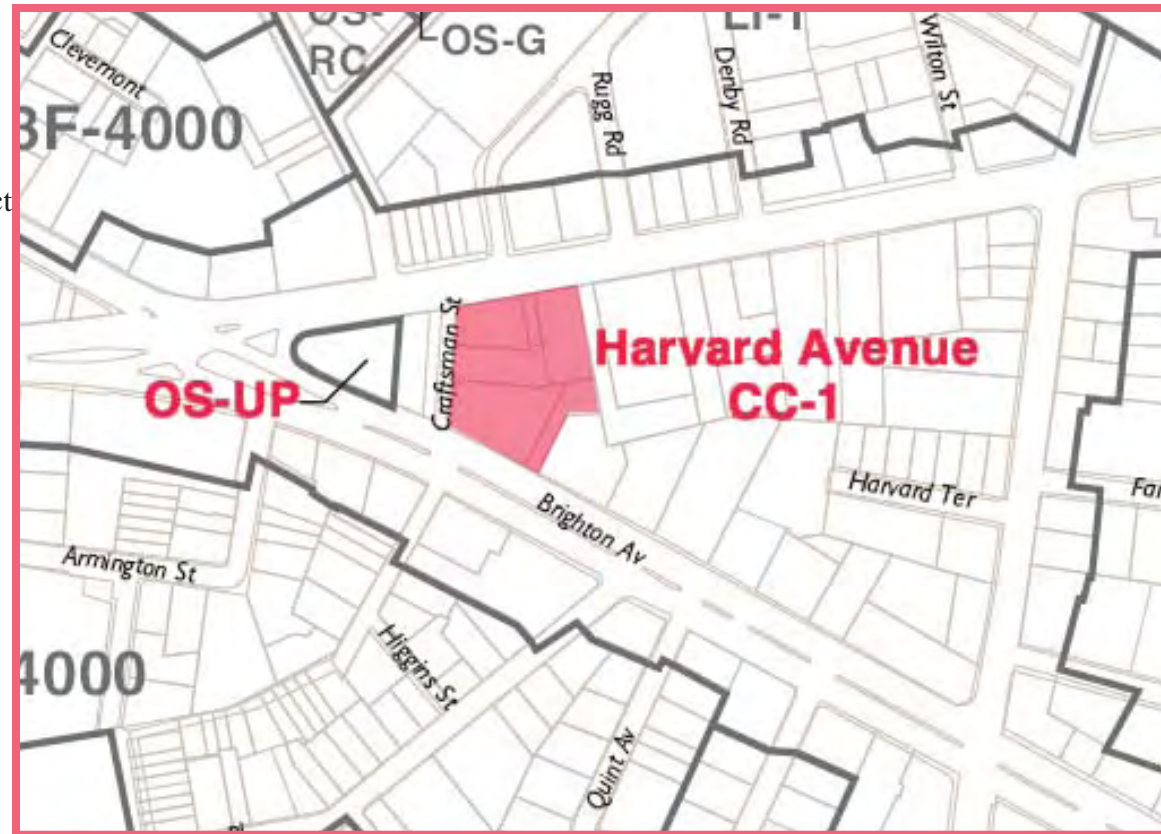
Map 7A/7B/7C/7C

Open Space Districts:

OS-UP: Urban Plaza Open Space Subdistrict

Neighborhood Business Subdistricts:

CC-1: Community Commercial Subdistrict



PRECEDENT ANALYSIS

[the macdowell colony]



Peterborough, N.H. est. 1907

PRECEDENT ANALYSIS

[the macdowell colony]

Main Ideas:

- Integration of the arts

Artists practicing a myriad of crafts ranging from music to sculpture apply to the MacDowell Colony to carry heighten their creativity in a new and exciting atmosphere.

- Exchange between artists

With the integration of various art forms, artists have the change to exchange ideas and works with other residents. What has made the colony so successful is the change of perspective that one gets when associating with one who practices a different craft. This is when artists find commonalities between the arts and their creativity is heightened.

- Balance between individual work and interaction

The organization of the colony consists of the isolated art studios used during the day and the group dinners and presentations/discussions in the evenings. Balancing individual versus group activities allows artists to focus on themselves and their craft but also receive feedback and hopefully new ideas and perspectives from others. Fresh ideas are usually born in the evenings and then carried out during the day.

- Connection to the surrounding community

The MacDowell Colony also thrives on the idea of the community. Not only is the notion of the colony itself as a community a key idea but its connection to the surrounding area of Peterborough, NH. Events such as Medal Day, school programs, and fund-raising allow the community to help keep the colony afloat while Peterborough and other local towns are welcomed in the art world which The MacDowell Colony provides.



PRECEDENT ANALYSIS

[the macdowell colony]



Residency:

- Artists must be chosen through application process
- Residency is 1 – 2 months
- 20-30 artists on the grounds at once
- Male and Female Dormitories

A Place for Collaboration

At the MacDowell colony, most artists reside separately from their studios. There are male and female dormitories on the grounds, located near the main house, Hillcrest. The residence quarters are intended for relaxation and socialization. Here, work is left behind and residents are left only with their thoughts, ideas, and discussion amongst their neighbors.

Studios:

- 32 personal studios spread across Hill Crest Farm
(out of sight from one another)
- Studios geared towards different arts with respective amenities
(i.e. music, visual arts, writing, photography, film, print)
- Visitors are welcome by invite only
- No phones

A Retreat for Creativity

The studios at the colony are a daytime retreat for solitude and creativity. The MacDowell Colony was established upon the idea that creativity emerges when we are faced with nothing but our thoughts. It is said that here in the quiet woods of New Hampshire, many great ideas have been born. This individual focus is enhanced by the scattering of studios on the site, invite only from visitors, and lack of telephones. This allows for little distraction and complete focus from which creative energy may pour.

PRECEDENT ANALYSIS

[the macdowell colony]

THE MACDOWELL COLONY

Peterborough, New Hampshire



The grounds contain approximately 30 studios which are dispersed across the 450 acre property.



Hillcrest serves as the base of the colony. Lunch is prepared here and delivered to each studio. Artists visit in the evenings to have dinner and interact with other "colonists".



Building Key

1. Colony Hall (Main Entrance)
2. Saridge Library
3. The Eaves
4. Pan's Cottage
5. Pageant Theater
6. Log Cabin
7. Hillcrest
8. Foreman's Cottage
9. The Lodge
10. The Graves
11. Mixer Studio
12. Sprague Smith Studio
13. Watson Studio
14. Mansfield Studio
15. Sorosis Studio
16. New Jersey Studio
17. Phi Beta Studio
18. Omicron Studio
19. Monday Music Studio
20. Casting Shed
21. Baetz Studio
22. Schelling Studio
23. New Hampshire Studio
24. Irving Fine Studio
25. Alexander Studio
26. Adams Studio
27. Veltin Studio
28. Cheney Studio
29. Graphic Studio
30. Barn Studio
31. Shop Studio
32. Hillcrest Barn
33. Calf Barn
34. Chicken Coop
35. Ice House
36. Carpenter Shop
37. Barnard Studio
38. MacDowell Studio
39. Star Studio
40. Wood Studio
41. Kirby Studio
42. Chapman Studio



PRECEDENT ANALYSIS

[the macdowell colony]

ANALYSIS

All of the over arching ideas of The MacDowell Colony coincide with the concept of the Allston Artist Village.

Integration of the Arts

The Allston Artist Village also uses a myriad of art forms to engage and enrich the spirit of the community. The integration of varying art forms allows for artists to exchange ideas and find commonalities in their work. This allows for artists to gain a different perspective and heighten their creativity. Inviting a plethora of art forms in the village would welcome a great deal of prospective residents as well as users and shoppers. Most importantly, the integration of the arts invites a diverse demographic of users into the village. College students may use the village to buy hand made jewelry or attend an evening concert. Professionals may be interested in attending a lecture or conference. Families could come to the village on weekends to learn how to make crafts or catch a movie. Elderly couples may be interested in learning ball room dancing. Most importantly, this integration would help for both the families and the young artists of Allston to find common ground.

Individual vs. Communal

The idea of the balance between individual work and artist interaction is a key concept in the proposed project as well. Here, individual work is done separately in various studios. The MacDowell Colony does not allow the artists to have close contact during the creation of their craft. The interaction with other artists occurs only in the evening when the work for the day is completed. The Allston Artist Village uses the apartments as their personal studios yet communal spaces within the apartment facilities allow for interaction immediately outside the work space. At the village, living and creating are meant to be done in the apartment as one's craft is not meant to act like a job which is left at the end of a work day, but rather a lifestyle. Artists should have the opportunity to be constantly inspired and motivated to create.

Promoting an Art Lifestyle

A major difference in the precedent and the proposed project is the organization of residency. At the MacDowell Colony, artists reside for only a short amount of time. As a result, the colony is used as a retreat rather than a permanent residence. Although artists will leave and continue to practice their craft at their permanent residences, their experience at the colony is a special one, unlike their usual working days. The proposed project will offer these key concepts as a basis for a lifestyle and not just a short amount of time. As the residents at the Allston Artist Village are permanent, they will balance individual versus communal art exchange on an everyday basis. It seems that this permanent approach will have a more long-lasting and profound effect on the creativity of the artists and the engagement of the community on a more permanent basis.

Community Outreach

The community outreach ideals of The MacDowell Colony are instillments in the organization itself as well as the town of Peterborough. However, since the colony is set within a rural environment, the connection which it has with the surrounding context seems weak and sporadic. Interaction with visitors usually only occurs during special events such as fund-raising, Medal Day and other celebrations where the community is invited to the grounds. At any other time, only staff and residing artists occupy the colony. The Allston Artist Village, in its urban context, provides constant contact with the existing community of Allston. Its central location within the city fabric will engage members of the community to use its program and identify themselves as users and not "visitors."

PRECEDENT ANALYSIS

[ein hod]



Israel. est. 1953

PRECEDENT ANALYSIS

[ein hod]



- **Integration of the Arts**

The artists at Ein Hod practice art forms ranging from music to architecture. The diverse range helps not only the spirit of the colony and the creativity which drives it, but it also helps to engage visitors of diverse tastes and backgrounds in the appreciation of art.

- **Artist Lifestyle**

The proximity of the Ein Hod artists allows for constant inspiration. Combining living and working spaces enhances the art lifestyle. Artists do not always leave the pencils, paint brushes, or cameras at the end of the work day. A true artist lives for art and is inspired and creative constantly.

- **Community Connection**

Ein Hod reaches out to the community not only locally but globally. Many Ein Hod artists teach at the local University and the Ein Hod learning programs. This connects the colony with students and prospective colonists. Special events are constantly held such a cultural celebrations, performances, classes, and exhibits. Ein Hod is also extremely tourist friendly. Signage advertises the village center's shops and cafes. International visitation is also welcome here at Ein Hod. The colony's web site features directions, travel information, and accommodation suggestions. This global outreach offers cross cultural appreciation for art in its finest sense.

PRECEDENT ANALYSIS

[ein hod]

Village Center
groceries
tourist stores
archives
galleries
museums
exhibits

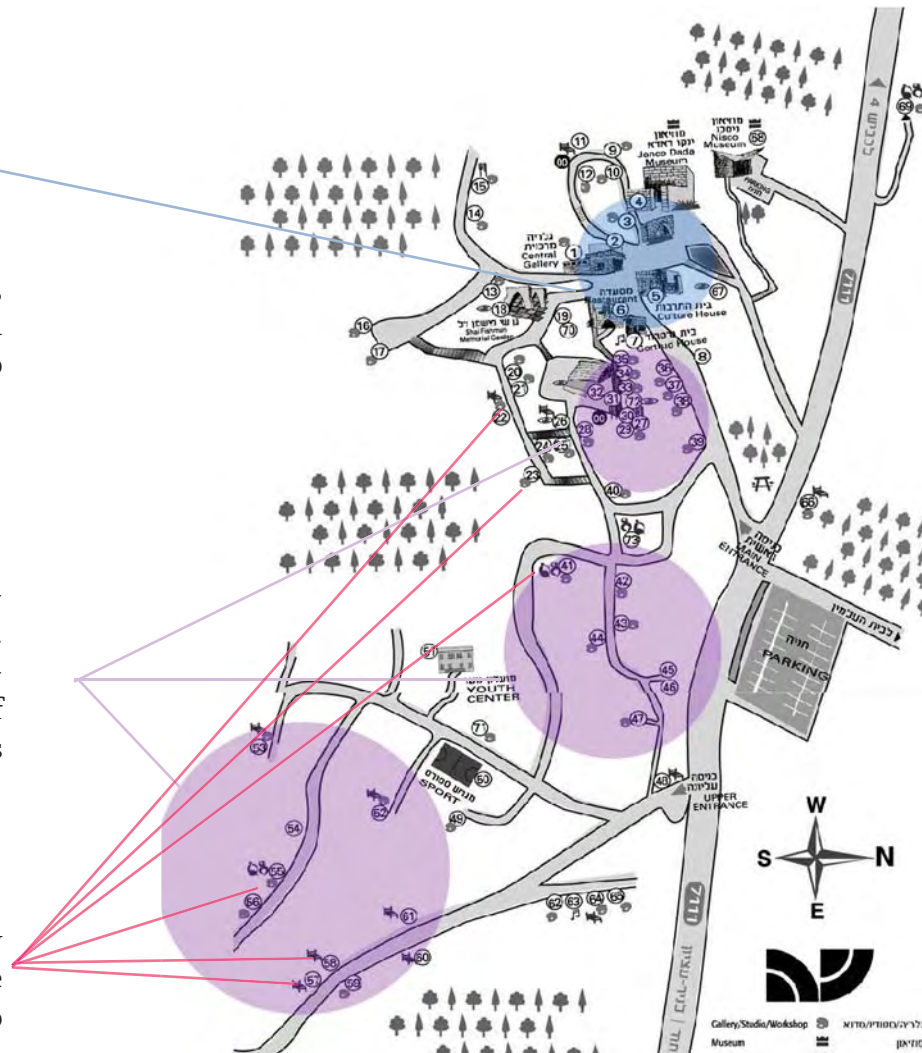
The village center is the hub of the art community. Here, Artists can display or teach their craft in the exhibition spaces, galleries and museums. Tourists usually want to access the shops and restaurants.

Residences
(studios/galleries/workshops)

The homes of the colonists can both their studio and galleries. Some artists have detached workshops instead. This enhances the idea of making ART a lifestyle. Working at their craft can be done at any point. Not all of the artists work on site. Some belong to firms, companies and universities further into town.

Accommodations

Ein Hod is extremely tourist friendly. Not only do they suggest multiple accommodations, but some of them are located on site. Parking, cafes, shopping, and tours also cater towards travelers.



PRECEDENT ANALYSIS

[ein hod]

ANALYSIS

Many of the over arching ideas of Ein Hod coincide with the concept of the Allston Artist Village.

Integration of the Arts

Ein Hod integrates art in a very similar way to the Allston Artist Village. The proposed project uses various art forms in a very permanent way. The structure of Ein Hods ideals allow this art integration to be part of a lifestyle rather than a “retreat.” The various art practices allow artists to have a constantly changing perspective on their own craft. Here at Ein Hod, we do not have painters, sculptors, and architects but “artists” in a more wholesome sense. Referring to these people as artists recognizing their crafts uniformly as ART allows the commonalities are these varying practices to be better identified. The Allston Artist Village proposes the same ideals. Various art forms represented at Ein Hod bring in a various demographic of students, artists, visitors, locals, families, and travelers. The Allston Artist Village also proposes to attract a varying demographic as to support the varying functions of the program. This integration would help with existing demographic split in Allston and would allow for both the families and the young artists of the town to find common ground.

Individual vs. Communal

The idea of the balance between individual work and artist interaction is a key concept in the proposed project as well. Here, individual work is done separately in private studios or workshops usually attached to the artists’ home. Although their crafts are done in isolation, the proximity of studios allows for interaction at the artists discretion. The Allston Artist Village uses the apartments as their personal studios yet communal spaces within the apartment facilities allow for interaction immediately outside the work space. At the village, living and creating are meant to be done in the apartment as one’s craft is not meant to act like a job which is left at the end of a work day, but rather a lifestyle. Artists should have the opportunity to be constantly inspired and motivated to create.

Promoting an Art Lifestyle

Living and working in the same atmosphere amongst other artists allows the village to become a lifestyle rather than “home” and “work.” This allows inspiration and creativity to constantly be activated. The proposed project will offer these key concepts as a basis for a lifestyle and not just a short amount of time. As the residents at the Allston Artist Village are permanent, they will balance individual versus communal art exchange on an everyday basis. It seems that this permanent approach will have a more long-lasting and profound effect on the creativity of the artists and the engagement of the community on a more permanent basis.

Community Outreach

The community outreach ideals of Ein Hod have helped to establish it as a well known artist colony. It reaches out not only to the surrounding community but globally. This allows the commonalities of art and to be referenced cross culturally. Ein Hod also welcomes visitors at any time unlike The MacDowell Colony. The Allston Artist Village, in its urban context, provides constant contact with the existing community of Allston. Its central location within the city fabric will engage members of the community to use its program and identify themselves as users and not “visitors.”

PRECEDENT ANALYSIS

[void space/hinged space housing]



Steven Holl Architects
Fukuoka, Japan, 1989-1991

PRECEDENT ANALYSIS

[void space/hinged space housing]



PROJECT

PROGRAM:	Mixed use complex, with 28 residential apartments
CLIENT:	Fukuoka Jisho Co.
SIZE:	14,000 sf
STATUS:	completed
DATE OF CONST':	1991
BUILDING TYPE:	comb-shaped plan, 4 residential floors over stores
FINANCING:	privately financed
BUILDING DEPTH:	10/21 m
ACCESS:	galleries
UNITS:	28
SIZE OF UNITS:	two 3-room apartment twenty-five 73.5-110 m
PARKING:	street parking
OPEN SPACES:	rooftop gardens

SITE

Concept: To the immediate south of the site is a busy city street. The comb-shaped plan with interior courtyards sits to the south in response to the street. The water basins in the courtyards were meant to offer peace and tranquility to offset the street environment.

Analysis: The Allston Artist Village is also set within an urban environment. Although it is important that one should “feel” the transition from the sidewalk to the village, the street facade should respond to the city, draw interest, and express the art forms present.

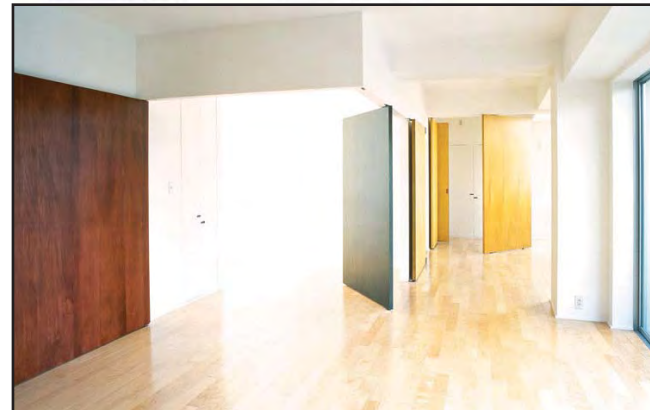
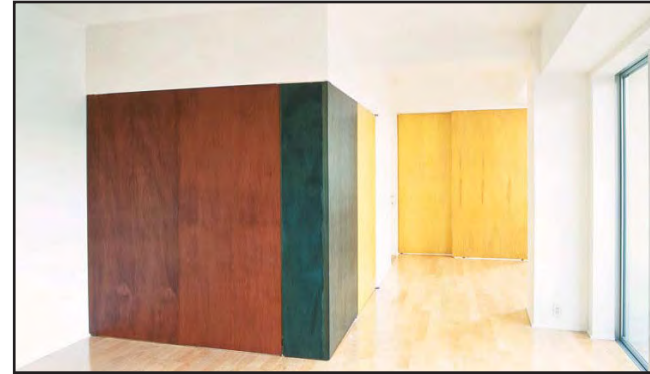
PRECEDENT ANALYSIS

[void space/hinged space housing]

MOVEABLE PANELS

Concept: The main idea is to create flexibility of spatial divisions. Rotating panels can be used as walls, cupboard doors, or simple visual barriers. The reason for this flexibility has to do with the time of day and the number of tenants. During the day, privacy is less needed and light is welcomed. Folding back the panels accepts light into the space while opening up the layout. Spatial flexibility also responds to the increase or decrease of family size. Adding or subtracting rooms may be due to children being born, children leaving or parents moving in.

Analysis: The flexibility of space and varying of family size fits with the housing of the Allston Artist Village. Firstly, this flexibility would accommodate a wide demographic; young, single “struggling” artists, accomplished artists and their families, and young, married art professionals. Secondly, this flexibility would cater toward ART. It would allow artists to live creatively by constantly arranging, thinking, and creating the very spaces in which they live. Also, this flexibility could accommodate the studio program. Not only could this panel system be dynamic in relation to a live & work environment, but perhaps these spaces could accommodate the public for exhibition/sale during the day and enclose again in the evenings as a private apartment. The possibilities are endless.



PRECEDENT ANALYSIS

[void space/hinged space housing]



PLAN

Concept: The organization of the plan in relation the public and semi public spaces is highly efficient. Public retail space not only remains on the ground floor only but in the Northern area of the plan. The semi public spaces are located in the South and are placed evenly amongst the housing blocks. These semi public spaces are not only completely outdoors, but they are representational “voids.” To be sure that this void remains, water basins occupy these spaces. Semi public spaces also include (semi) outdoor passageways between housing blocks.

Analysis: The Allston Artist Village will play with areas of semi-public and public spaces to act as transition spaces between the public market, semi-public exhibition/meeting spaces, and private apartment units.

Concept: There are two types of housing units. One unit is entered through the central East-West public corridor. The unit is separated by floors with the first floor to the North and the second to the South, forming a North-South bar. The second type is entered from the Northern East-West corridor. Two units are stacked on top of one another and consist of meandering paths between stairways and landings within.

Analysis: Various apartment unit types are necessary for the Allston Artist Village. It is the surrounding elements of public and semi-public spaces which can orchestrate their relation to one another.

PRECEDENT ANALYSIS

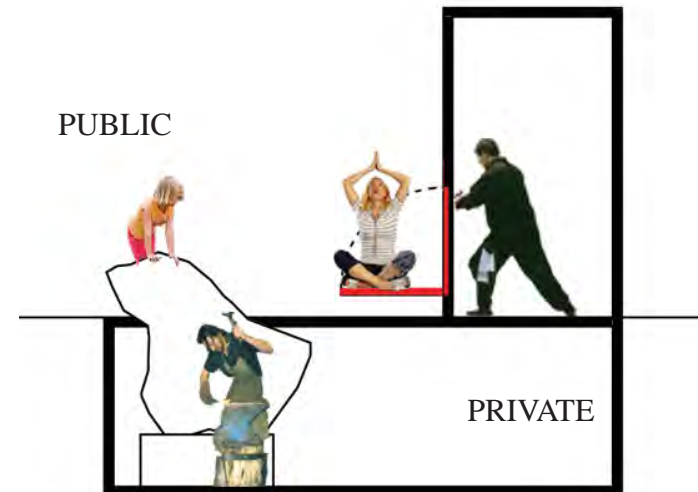
[void space/hinged space housing]

SECTION

Concept: The sectional organization of this project addresses both layering and separation of program and their public/private spaces. The four voids, created in plan, also appear in section. The sectional voids separate the housing blocks while creating public spaces where they begin in plan. The first floor is entirely dedicated to retail. The second level holds both the private and the public “voids” linked by the East-West section of the public corridor.



Analysis: The Allston Artist Village will focus largely on the separation and articulation of public versus private spaces in their representation of the city of Allston and the artists, respectively. In this project, the public voids were meant to bring a sense of silence and tranquility to the private housing units. In the proposed project the public spaces will be a connecting element between the artists' personal work and the Allston community. In the proposed project, housing spaces which are fluctuating in tenant numbers, may use these linking public spaces as space for which their apartment expansion may spill into. The affect of this “spilling” of artist housing into public spaces may have a positive affect in engaging the varied demographic of the city.



PRECEDENT ANALYSIS

[rotterdam market hall]



MVRDV
2004-2012

PRECEDENT ANALYSIS

[rotterdam market hall]

PROGRAM

- 5,500 m2 market = 60,000 sf.
- 6.700 m2 commercial = 72,118 sf.
- 40.000 m2 housing = 430,556 sf.
- 3 levels of underground parking
- 80 fixed stalls and 20 changing stalls
- 2400 m2 (25,833 sf.) food shops with an old-fashioned patisserie, bakery and butcher shop
- 1800 m2 (19,375 sf.) hypermarket in the basement
- 1600 m2 (17, 222 sf.) catering company with café, fish restaurant, espresso bar, and offices
- a garage with approx. 1100 spaces in three layers
- 246 apartments and flats

Concept:

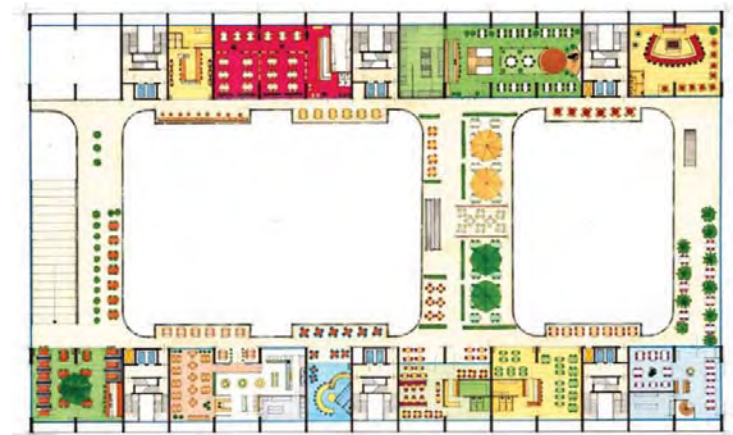
This multi use center serves as a marketplace and social hub set within an easily accessible urban context. It is meant to have a dynamic interior atmosphere under the arch with a changing lcd skin above the bustling day market and evening restaurants. Perched atop the arch is a more permanent, intimate atmosphere where the apartments sit. The building itself is iconic while still providing the area with a traditional community routine.

Analysis:

The Rotterdam Market Hall is inspirational to the Allston Artist Village as it exemplifies a few of the same ideals as the proposed project. Firstly, there is a major sense of community instilled here. Performing daily or weekly routines in a local, public setting increases peoples awareness and need for one another. With the Market Hall being so large, open, and transparent, people have constant awareness of one another. People at street or market level may not be able to see apartment tenants but the furniture or light visible from their apartment suggests habitation. This is what the Allston Artist Village will explore. The Market Hall also offers both day and evening use, making the building more dynamic and the area safer. The constant flow of users is similar to the proposed project. Although the Market Hall is still used in the evening by restaurants, the space's use remains constant as most stalls are permanent and restaurant areas are separate. In the proposed project, this market space will house movable stalls so that the space may be converted to a performance space at night. The immense transparency and adjacency of apartments are great concepts of the Market Hall which may be used in the Allston Artist Village. Most importantly, it is the overall sense of community generated that is inspirational to the proposed project.

PRECEDENT ANALYSIS

[rotterdam market hall]



PLAN

Concept:

The floor layout of the Market Hall is organized and efficient. The ground floor is accessible on all sides for entry from the street and the underground parking garage. The ground floor houses the food stalls around the perimeter and in a few rows in the center. This area is meant for high interaction of people with the vendors and each other. The second floor houses restaurants at the perimeter and seating areas along balconies looking down onto the marketplace below. This area is quieter, offers less high traffic areas and is more private for more intimate interaction. This organization is efficient because it is easily accessible and also separates the bustling movement of the marketplace from the more leisurely second floor of restaurants and seating areas. However, both floors still interact with one another, if even it is only by sight.

Analysis:

What the Market Hall does not do is incorporate the outdoors. Even though the high transparency offers visual connection to its surroundings, all program is located indoors. The Allston Artist Village will offer both indoor and outdoor program. What seems highly efficient is the separation of the marketplace and leisure areas. These leisure areas are where the village will take the opportunity to incorporate art for those who have come to relax or picnic. Visibility between these two areas are necessary as the marketplace changes to performance in the evening and these leisure areas may remain seating to view the performance.

PRECEDENT ANALYSIS

[rotterdam market hall]

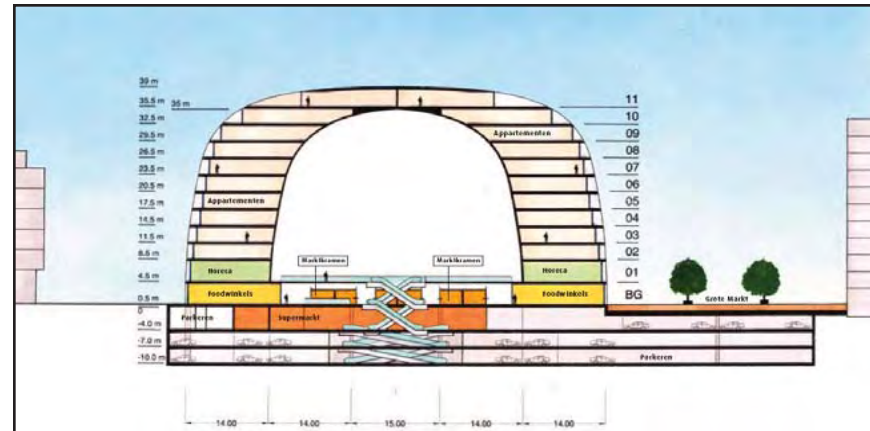
APARTMENTS

Concept:

The apartments follow strict Netherland daylighting codes. All rooms that require natural daylight are situated on the exterior of the arch, offering them interaction with the surrounding neighborhood. Other rooms such as dining, kitchen and storage are placed on the inside of the arch. This is quite fitting for the kitchen and dining rooms as they have interaction with the marketplace below. Half of the apartments will be sold and half will be for rent. Although sizes vary between 75-125m² (800-1350 sf.), all apartments include a terrace.

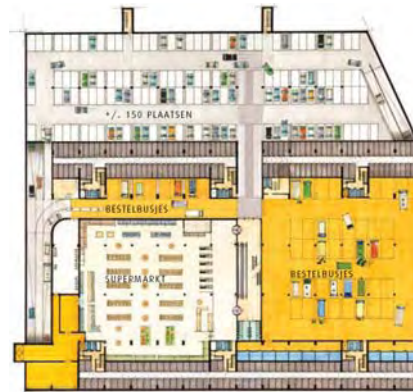
Analysis:

It is very efficient and energy conserving to give much daylighting to each apartment. Interaction with both the city and the marketplace allows residents to feel connected to the community on both large and small scales. Varying apartment sizes allow for a varying demographic of residents including those who are single, married, and/or have children. All of these concepts will be incorporated into the Allston Artist Village. It would be advantageous for the proposed project to sell a portion of the apartments to urge artists to form a more permanent identity in the city. The varying demographic of residents will allow for social interaction for all ages and backgrounds. This will allow the divided community of Allston, both long term family residents and short term artist residents, to come together as a community.



PRECEDENT ANALYSIS

[rotterdam market hall]



PARKING

Concept:

The parking garage is a three level underground facility. Offering 1100 spaces, this brings in larger radius of consumers. In addition to drawing in users of the Market Hall, the parking garage will be accessible for those using the surrounding facilities such as the library and the outdoor shopping area. This will rejuvenate the surrounding businesses by bringing in more consumers. Locating the garage underground is not only economical, but it allows more pedestrian space on the street level. Although consumers may be driving to the area, it encourages a more walkable, more interactive area once above ground.

Analysis:

The underground parking garage of the Market Hall is highly organized and highly efficient. An underground parking garage for the Allston Artist Village seems like a logical parking solution. This would make loading amenities extremely easy. The streets in Allston are highly congested and parking is extremely limited. Locating these spaces underground would free up the already limited site restrictions on the ground level. It would also improve the surrounding neighborhood for the same reasons as the Market Hall. Conveniently located adjacent to the highway, Allston visitors could park under the Allston Artist Village and enjoy what it has to offer before venturing out into the rest of the community. This would be the village to be starting or welcoming point for those who have come to enjoy Allston. In this way, the Allston Artist Village could be representative of the community as a whole.

PRECEDENT ANALYSIS

[rotterdam market hall]

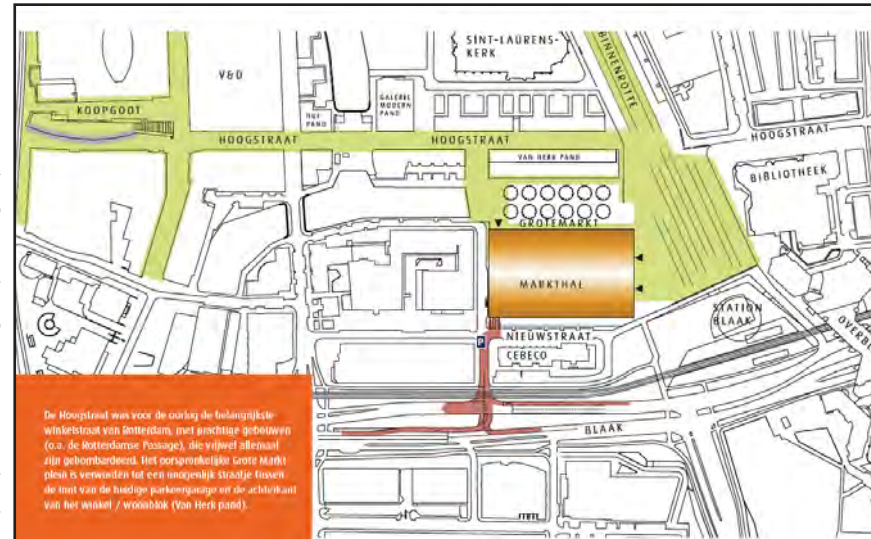
SITE

Concept:

The large scale, multi use building is nestled into the heart of a pre war city neighborhood. The main entries of the building line up with the existing traffic flow of the train station and public shopping streets. The surrounding context including outdoor shopping and library plan to be rejuvenated as the Market Hall is expected to revitalize the entire area.

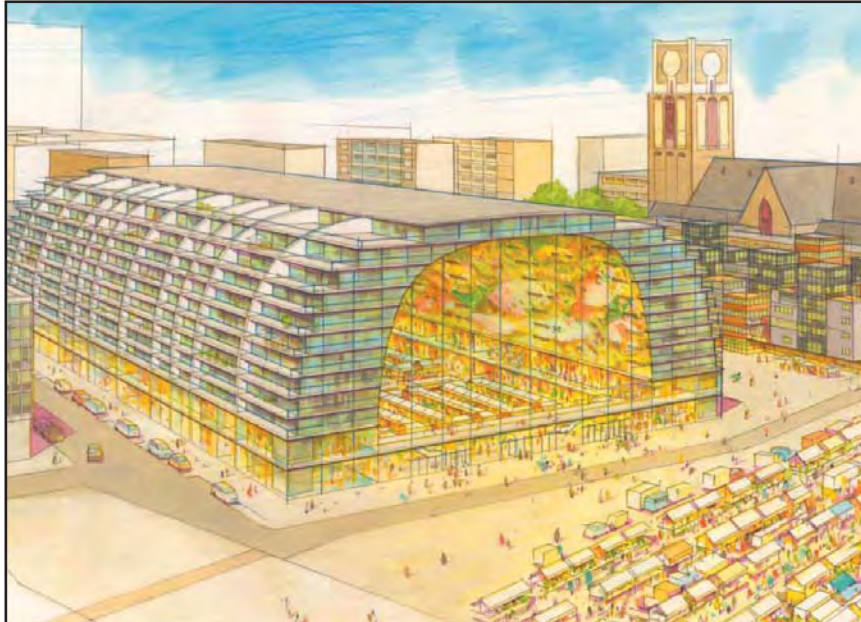
Analysis:

It is logical for the Market Hall to respond to the surrounding context. Users will be easily drawn into the building as existing traffic flow is undisturbed when led into the market. The Allston Artist Village will not disturb the traffic flow of the sidewalk but will draw people in with art and the creative manipulation of the ground and architecture. The proposed project will also attempt to create new through-ways to make the site more accessible, open, and visible.



PRECEDENT ANALYSIS

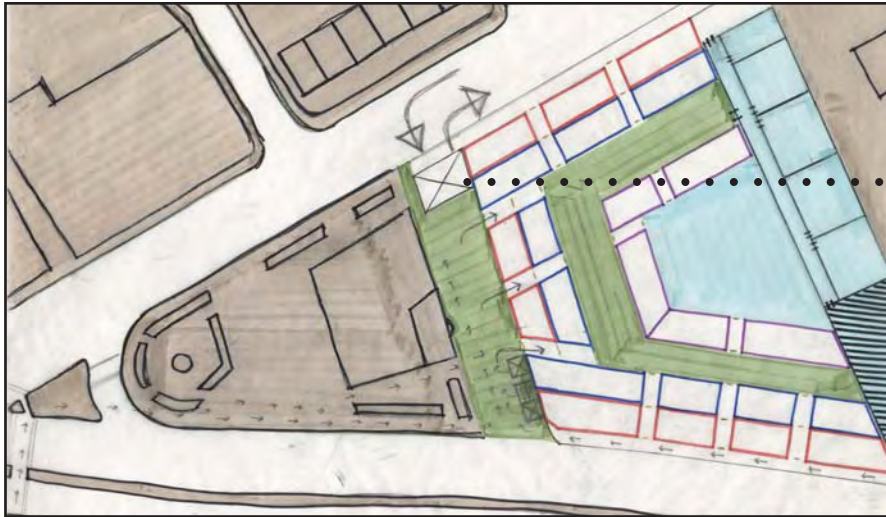
[rotterdam market hall]



Allston Artist Village
Thesis Design Project
Meaghan Earner
Spring 2009

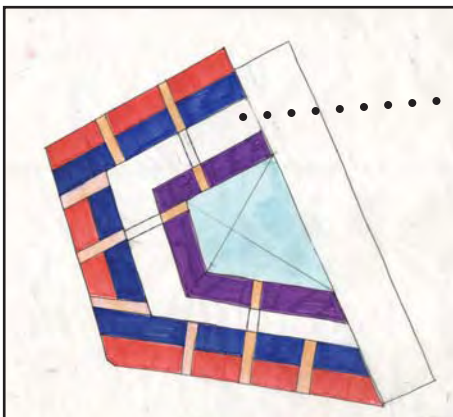
SCHEMATICS

[scheme 1]



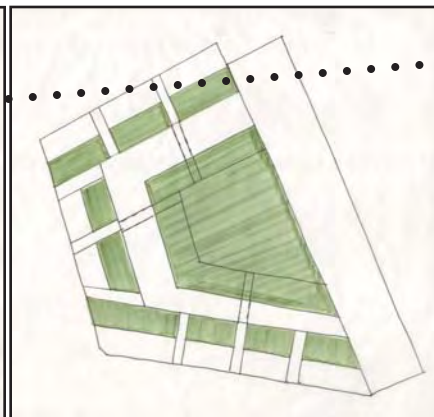
ground floor plan

0' 10' 50' 100'



second floor plan

0' 10' 50' 100'



third floor plan

Scheme 1 attempts to open up the throughway behind the fire station as a public plaza. However, this space is only accessible on the Brighton Ave. side as the Cambridge St. side is blocked with the entrance/exit to the parking garage.

The units are organized around the perimeter of the site. Single units (red), double units (blue) and family units (purple) are arranged according to street proximity. Young, single artists are more likely to adapt to the street noise of the bars and shops while families would adapt better in a quieter location.

Common spaces (orange) separate units while catwalks connect them.

The entertainment area (blue) is in the center and eastern portion of the site. Smaller areas represent classrooms while the larger space represents the performance area.

Green roofs cover most of the buildings.

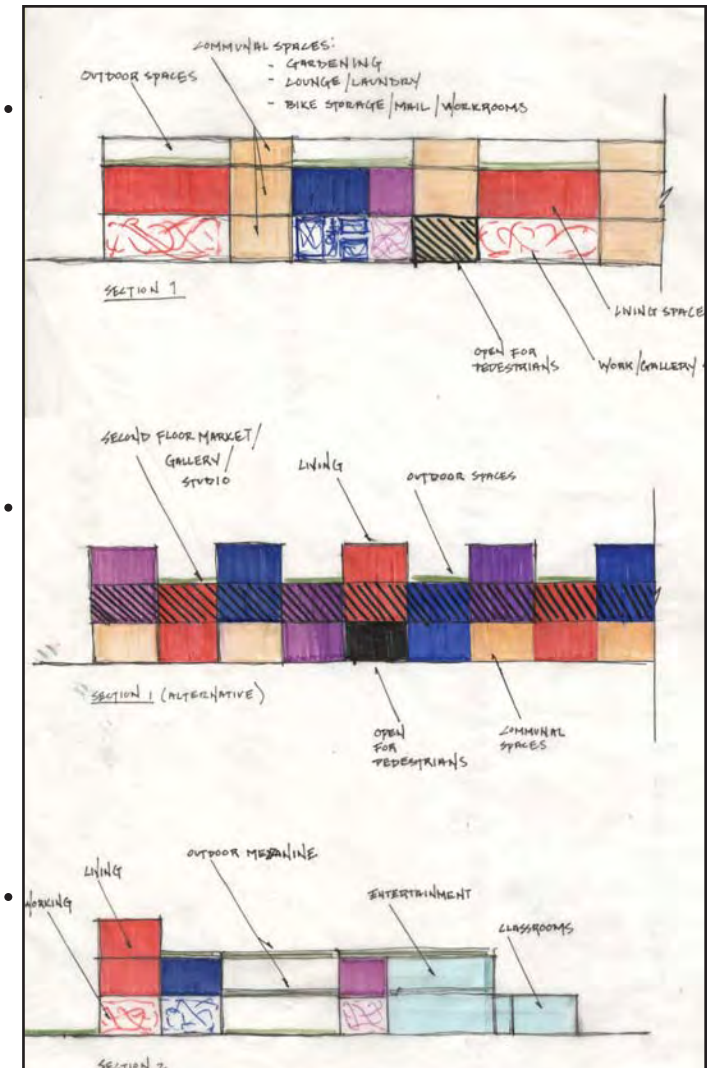
SCHEMATICS

[scheme 1]

Sectional sketches attempt to explore the organization of the program. Section 1 places the public studio space on the ground floor with the living space above. Common units are three floors and separate the live/work units. This early scheme is the closest to the final design.

Section 2 places all public studios on the second floor with living units alternating between the first and third floors. Common units remain on the first floor.

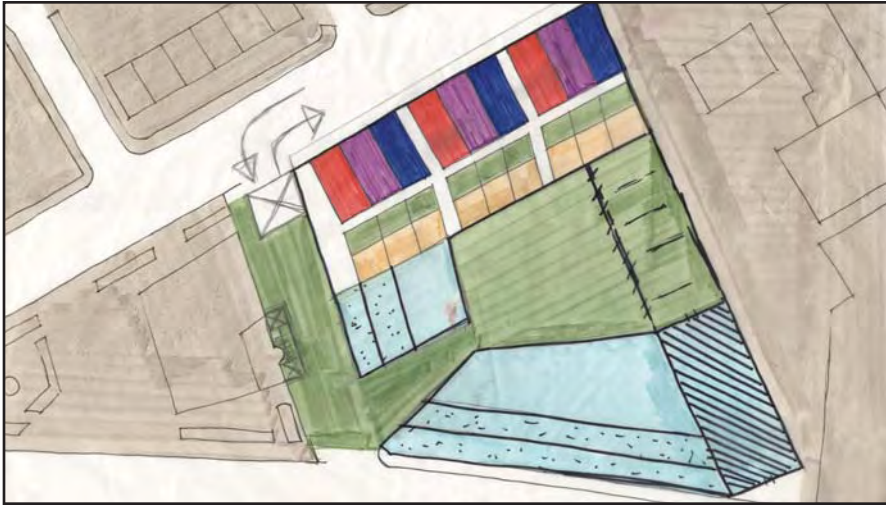
Section 3 is the beginnings of the relationship between art and the community. The single unit (red) has a studio along the street while the studio of the double unit (blue) is within the plaza. Here, is an early idea of the concept of urban art.



0' 10' 50' 100'

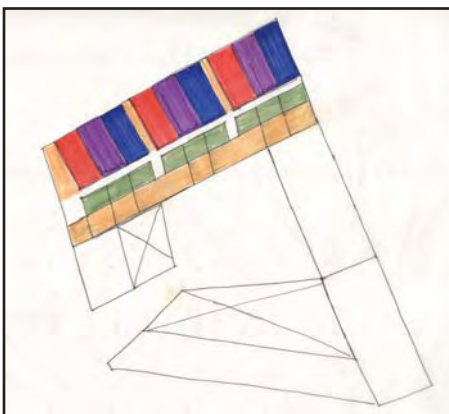
SCHEMATICS

[scheme 2]



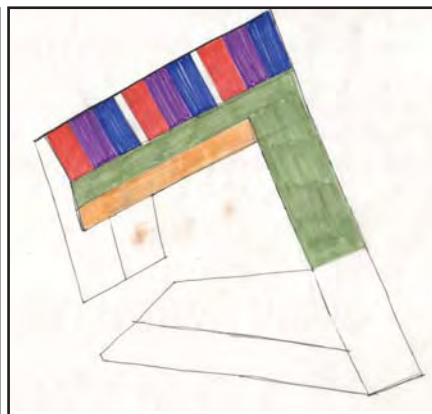
ground floor plan

0' 10' 50' 100'



second floor plan

0' 10' 50' 100'



third floor plan

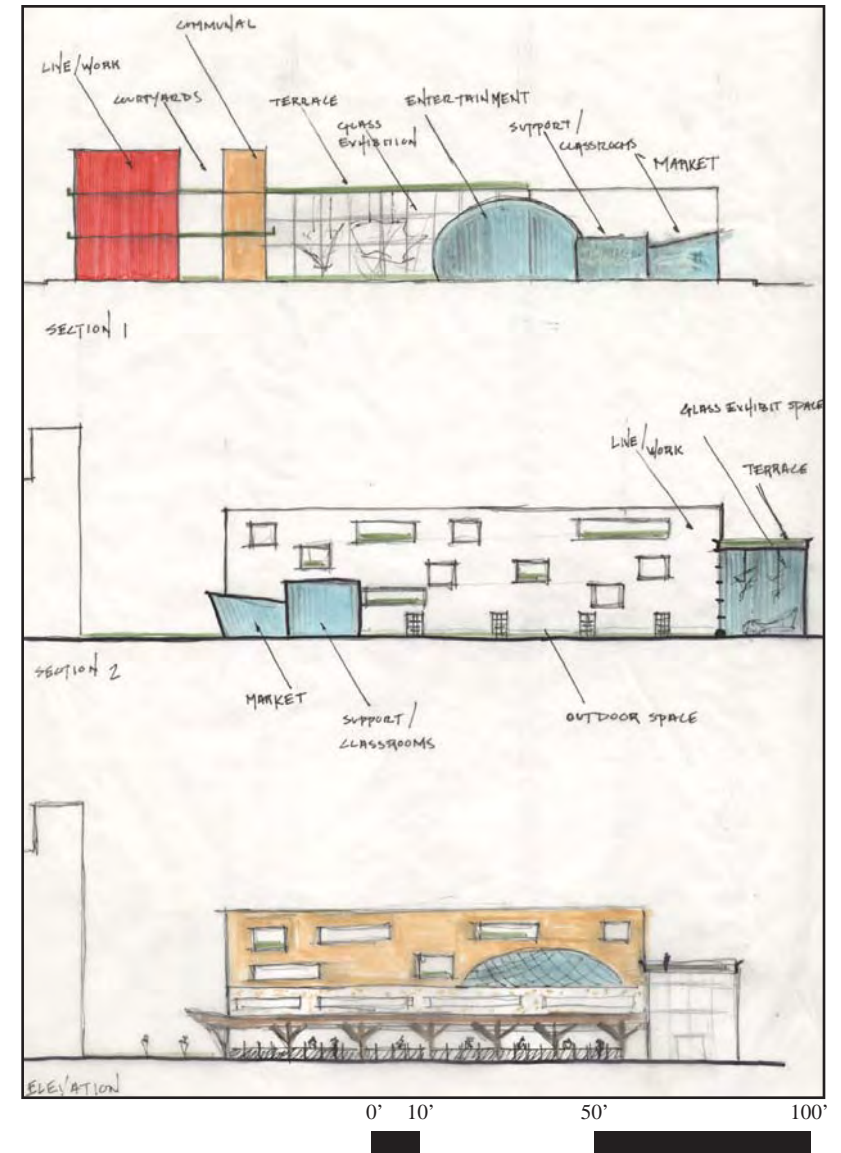
Scheme 2 attempts to separate the live/work units from the entertainment spaces. The entertainment spaces seem to fit well into the commercial environment on Brighton Ave. The units seem to fit into the residential environment on Cambridge St.

What is closest to the final design is the central plaza space. The plaza material will change from a greenscape to a hardscape.

SCHEMATICS

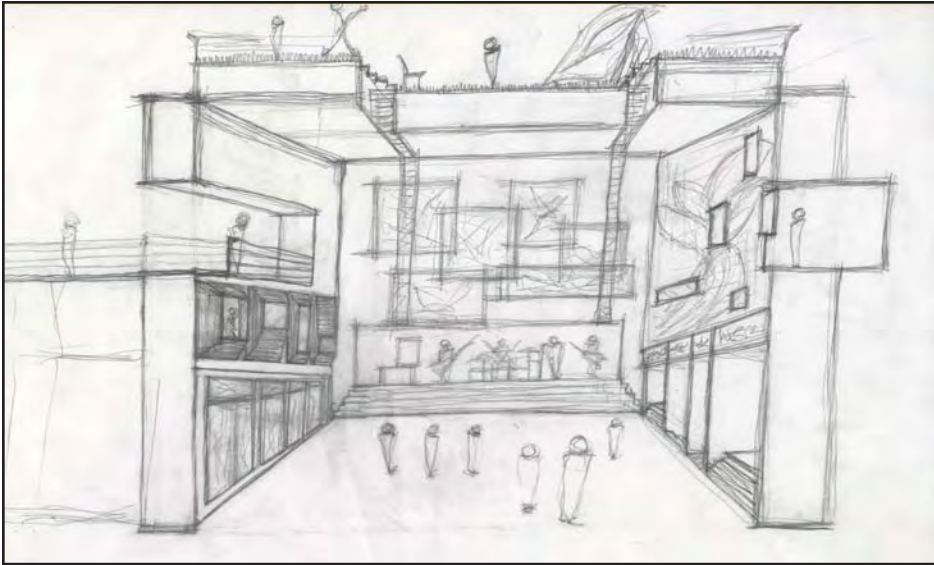
[scheme 2]

Sectional sketches attempt to explore the relationship between the units and the rest of the program. The form of the entertainment space is also explored.

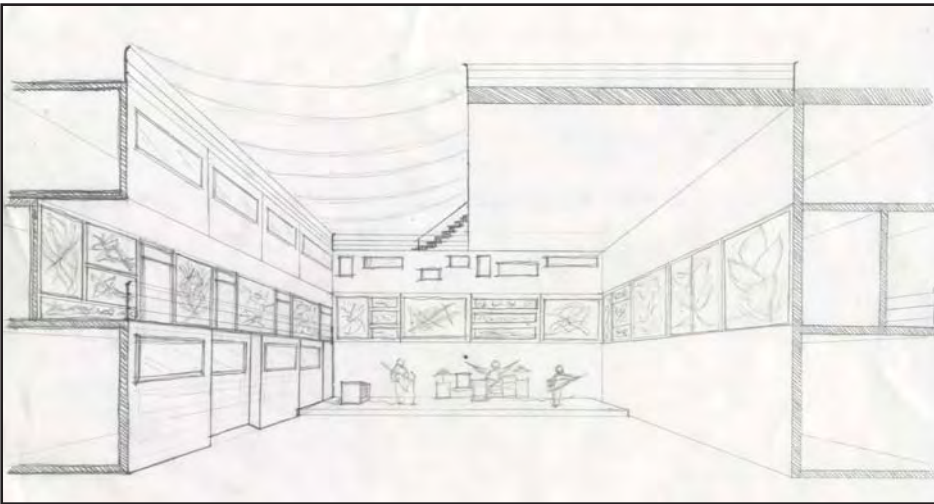


SCHEMATICS

[early perspectives]



Early perspectives explore the feeling of the performing art space. The idea here was to have a balcony which overlooked the space, creating a hierarchy between performers and onlookers. This would also allow the performers to be out of view from the rest of the plaza. Only the sounds of the performance would make users **aware** of its presence in the plaza. These early ideas remained a part of the final design.



performing art space

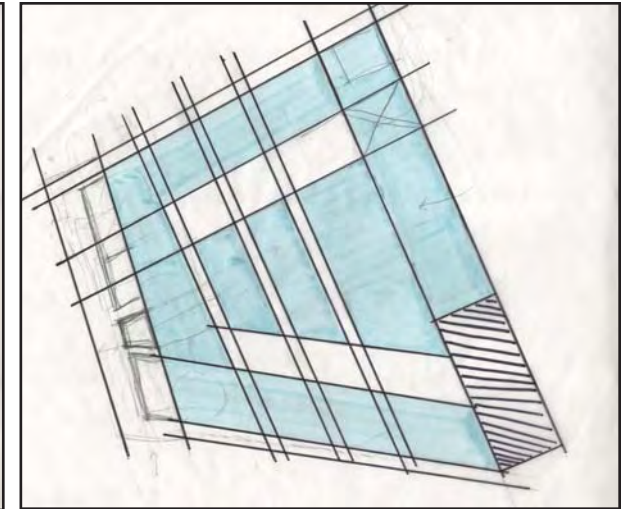
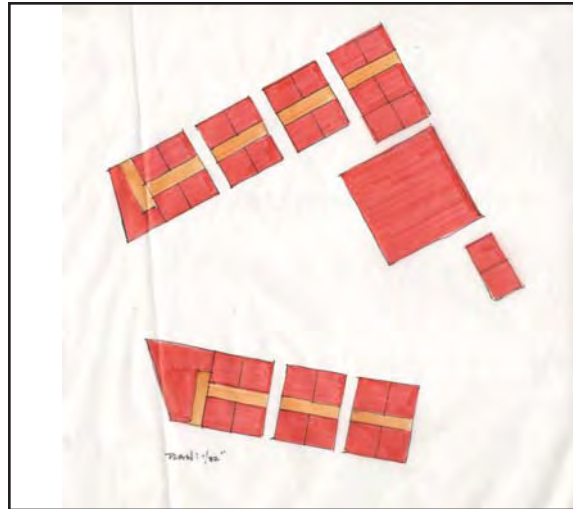
SCHEMATICS

[site concept]

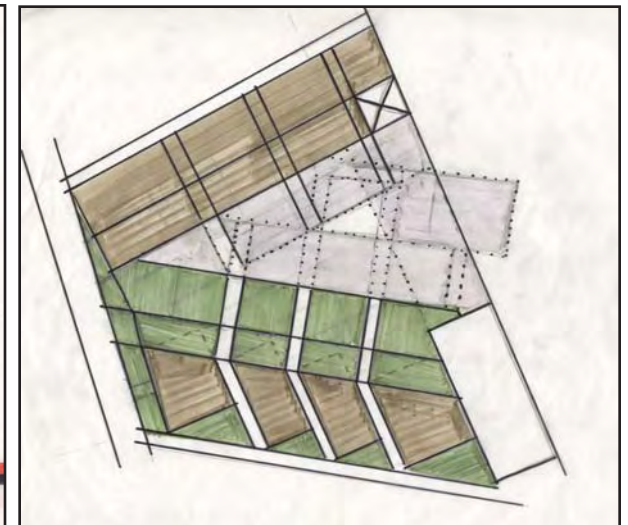
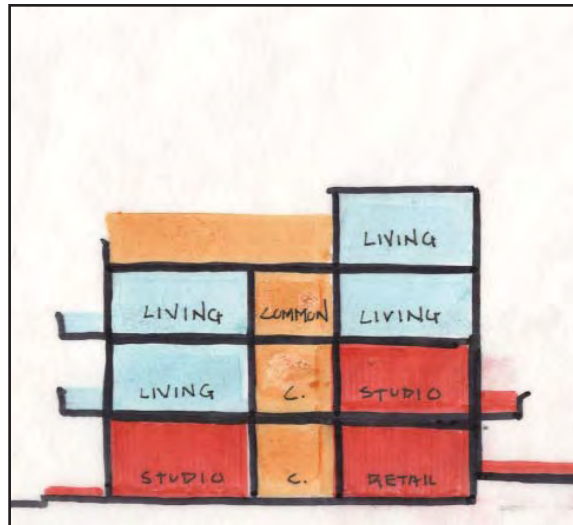
As the site concept developed, the 90 degree lines off the street created overlapping grids. This began to organize the program.

The placement of the common units proved to be a most difficult task. Here, they are included in the center of the “unit block.” Doing so proved to be problematic as this common space became a hallway on the upper levels.

An early idea, shown in the sectional sketch, was to have the plaza level rise a few feet from the street level. This would allow studios on both street and plaza sides with a retail space on the ground level of the plaza side. This idea remained a main concept in the final unit design.



overlapping grids

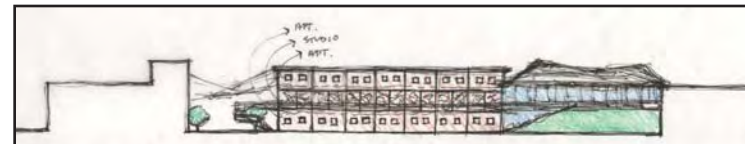
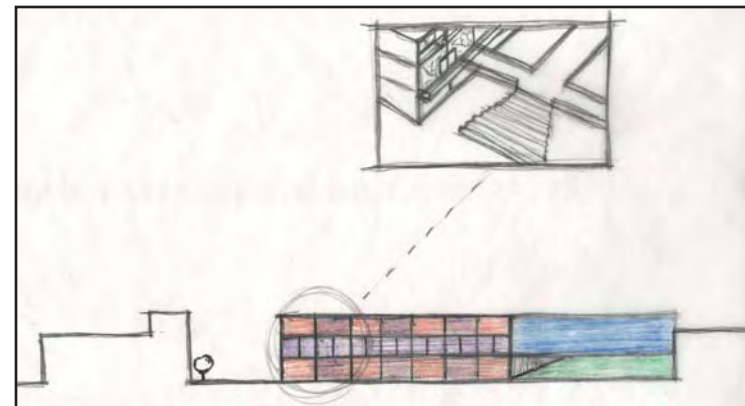
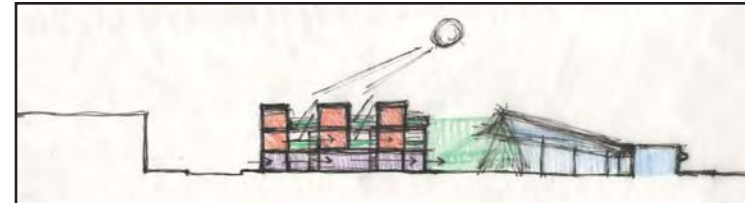
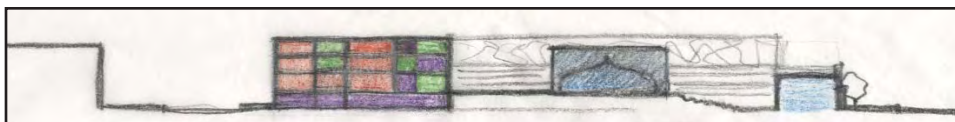
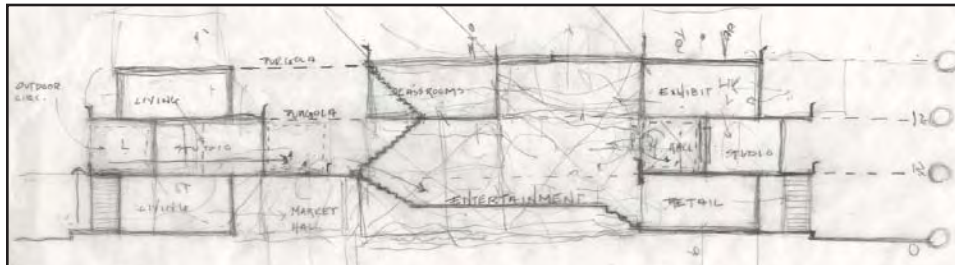
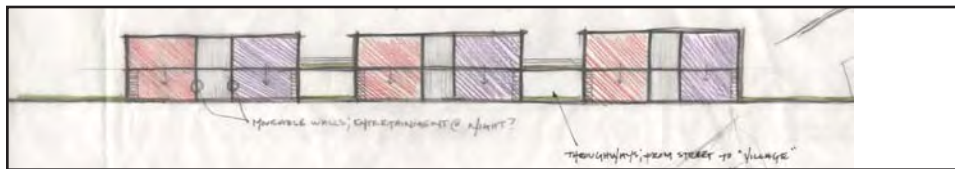
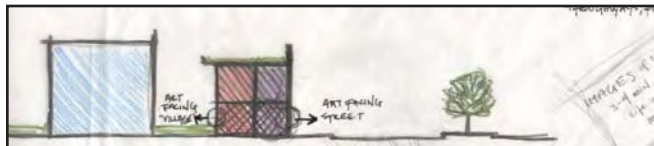
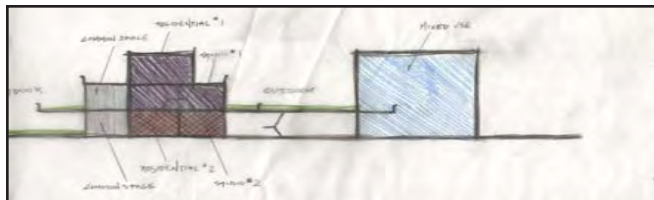
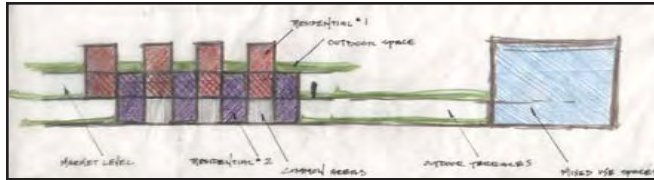


programming of grids

0' 10' 50' 100'

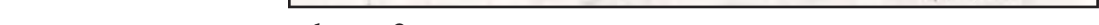
SCHEMATICS

[sectional studies]





scheme 1

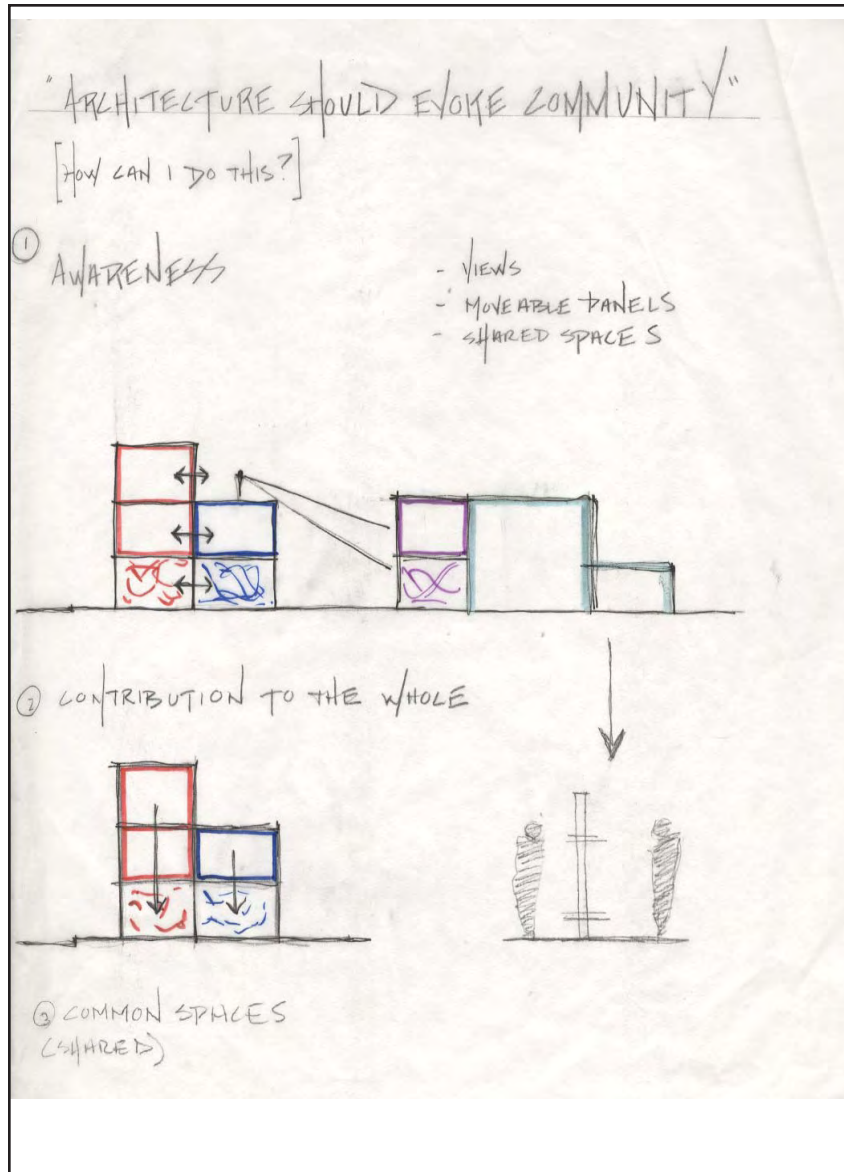


_____ scheme 1 _____ scheme 3



SCHEMATICS

[concept]



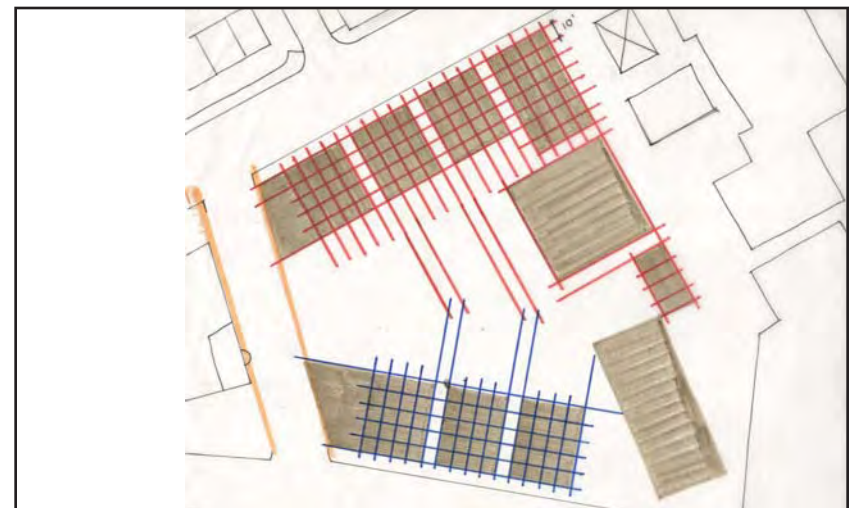
4 Important Project Issues:

1. "Architecture should evoke community."
2. The AAV is a place where art is an outlet for free expression and education.
3. The AAV helps to give artists a long-term identity in Allston.
4. The AAV helps to close the gap between (long-term) Allston families and (short-term) Allston artists.

SCHEMATICS

[site concept]

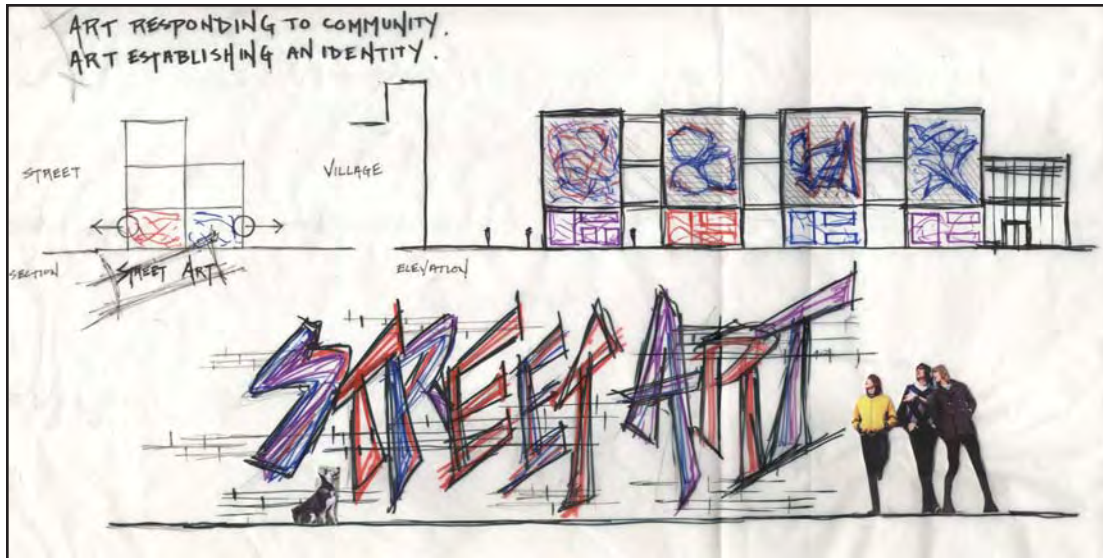
The concept of site circulation altered with relation to the parking garage entrance/exit. Moving it to the eastern side of the site allowed the thoroughway behind the fire station to be opened up to both streets. This also helped to make the entrance/exit closer to the highway exit and more discrete.



0' 10' 50' 100'

SCHEMATICS

[street art]



concept sketches



elevational study



south elevation

Street art was also an early concept. There was always the idea of studio art facing out into the street and the plaza. The idea here, shown in elevational studies, was to allow the art to be part of the architecture. Art panels mounted on the unit facades give the AAV an iconic image while giving each artist unit individuality and advertising.



SCHEMATICS

[plans]



ground floor plan



second floor plan



third floor plan

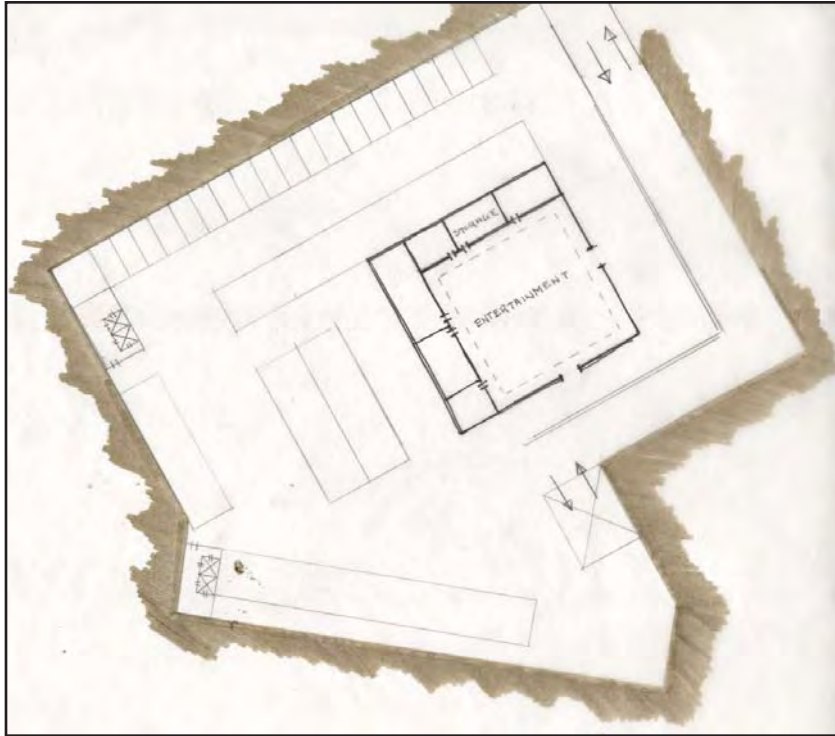


fourth floor plan

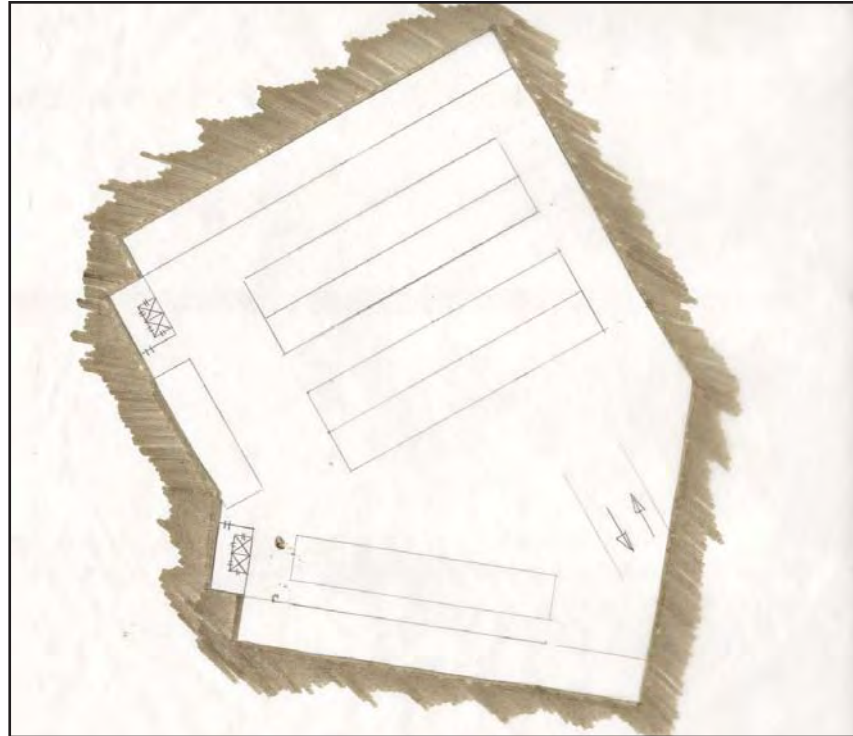
0' 10' 50' 100'

SCHEMATICS

[parking scheme]



parking level 1



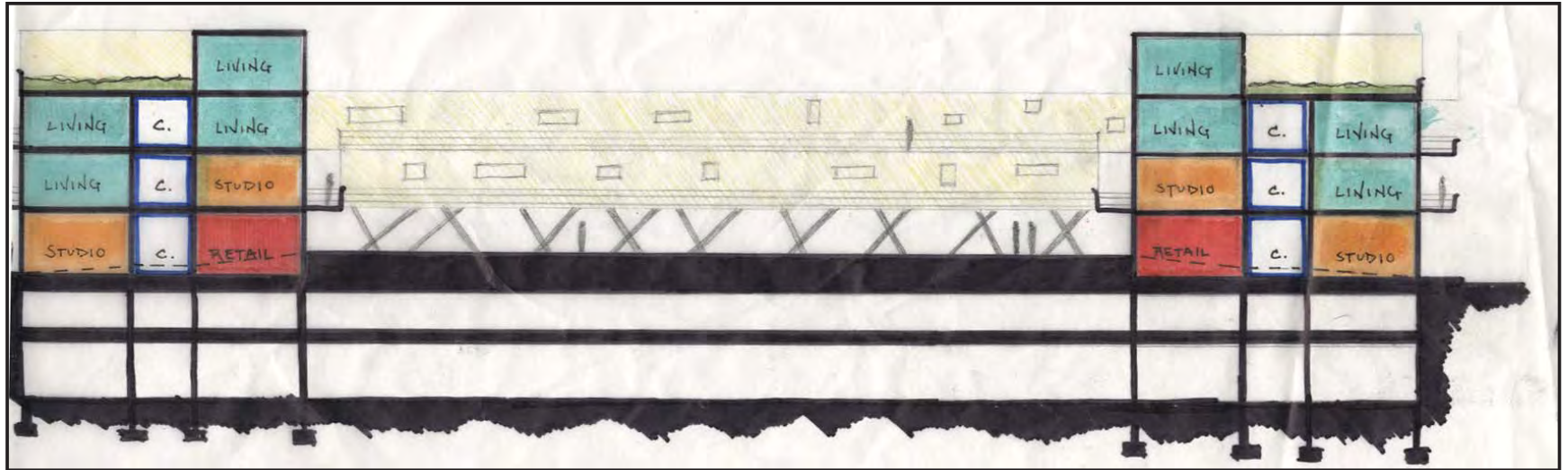
parking level 2

0' 10' 50' 100'

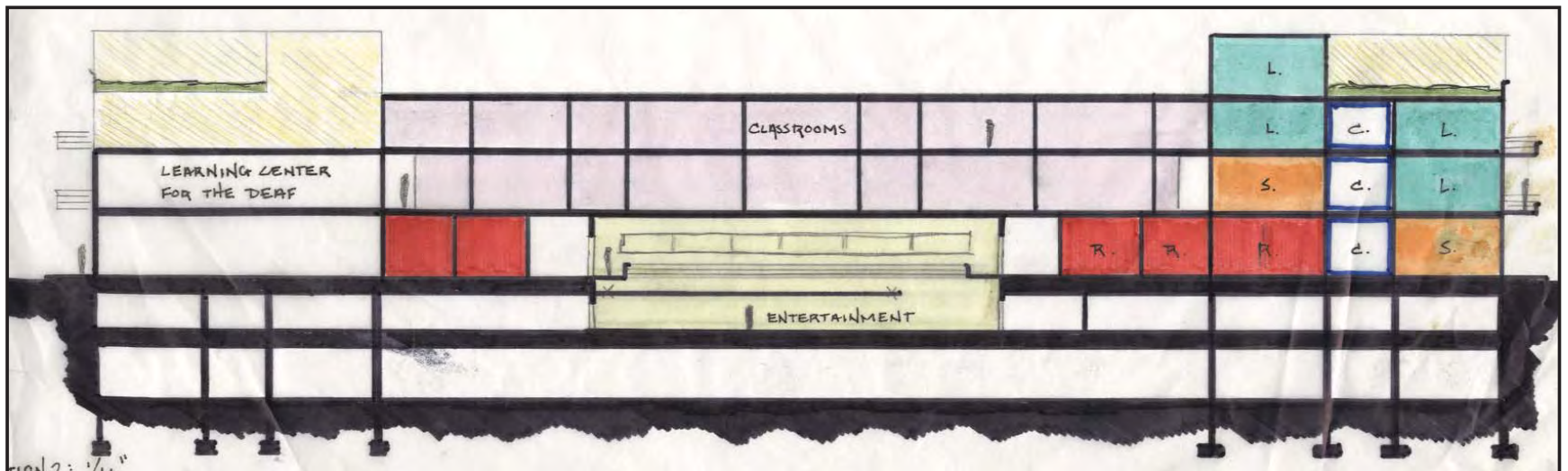


SCHEMATICS

[site sections]



site section 1

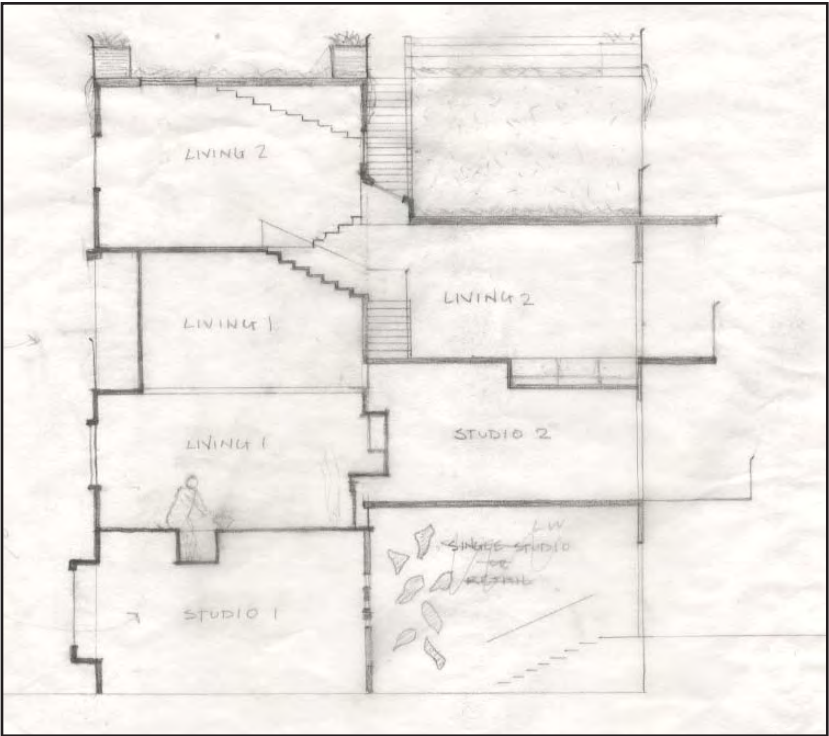


site section 2

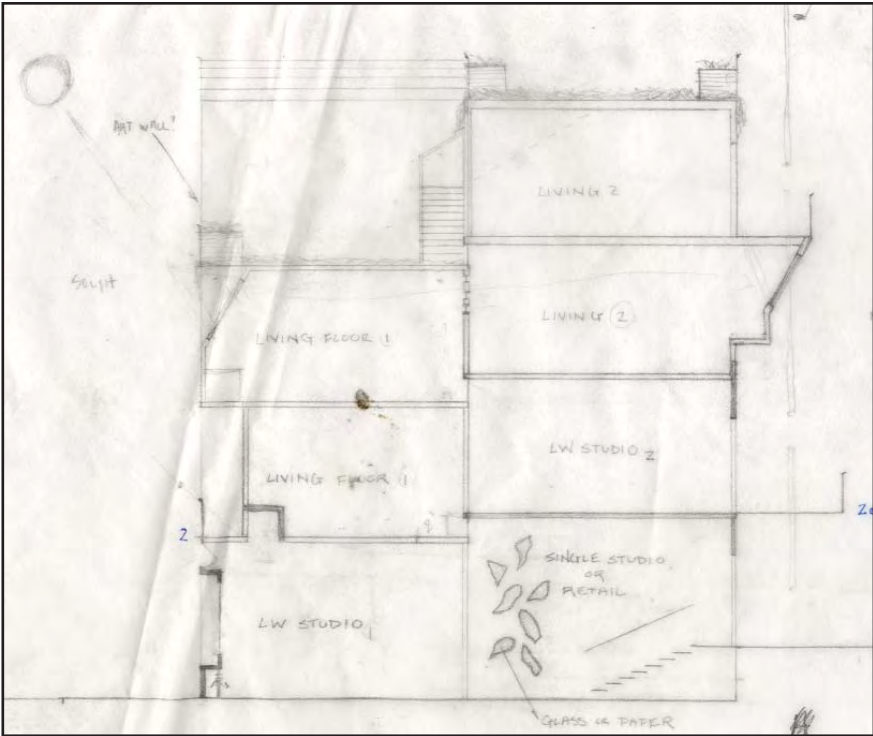
0' 10' 50' 100'

SCHEMATICS

[unit sections]



unit section A



unit section B

0' 10'

50'

GATE PRESENTATION



GATE PRESENTATION



ALLSTON ARTIST VILLAGE



GATE PRESENTATION

SITE CIRCULATION vehicular ■ pedestrian ■



GRID



GATE PRESENTATION



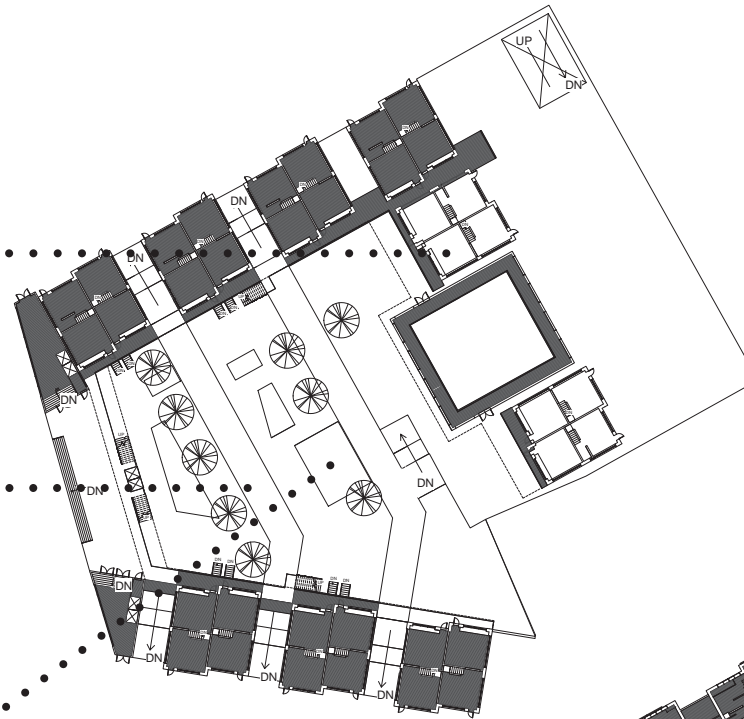
GATE PRESENTATION

[plans]

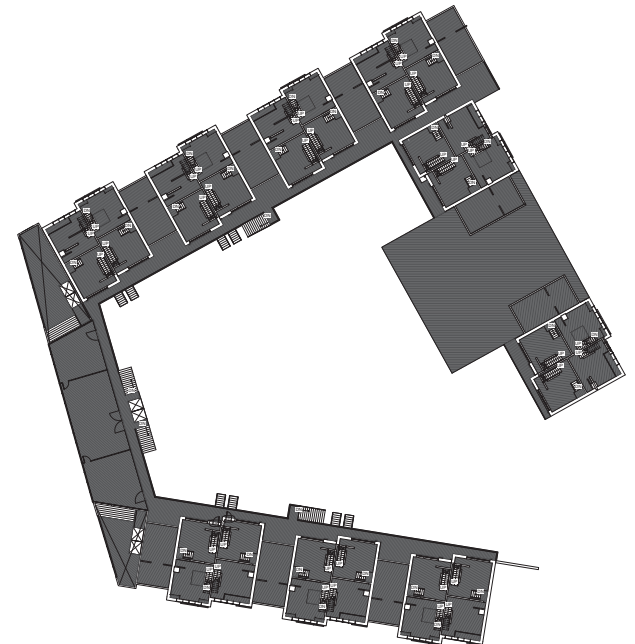
In this phase of design, the buildings which flank the entertainment space are unit blocks. Later, these will become industrial art spaces.

The lines which connect the ramps are pedestrian paths. This geometry will later become glass slits, giving light to the parking garage.

Geometric spaces in the plaza are either raised or lowered, creating artistic forms. Children can play on these or adults can sit and read.



Ground Floor Plan

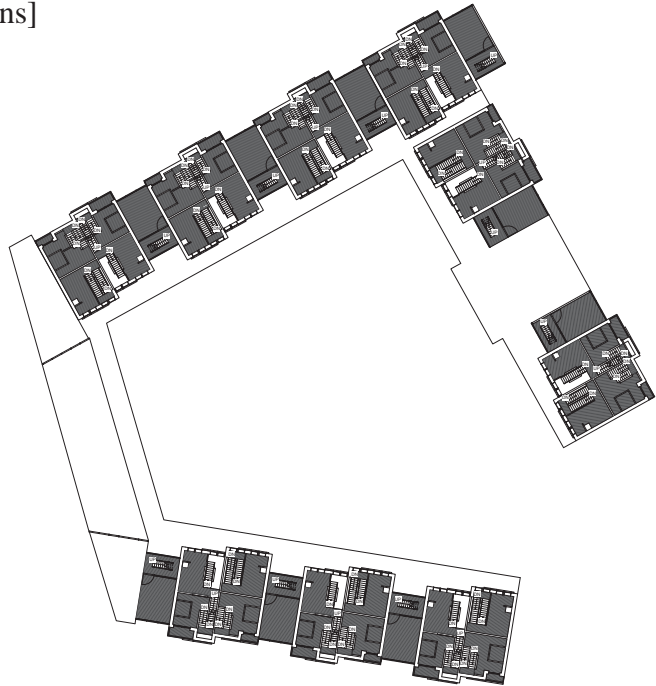


Second Floor Plan

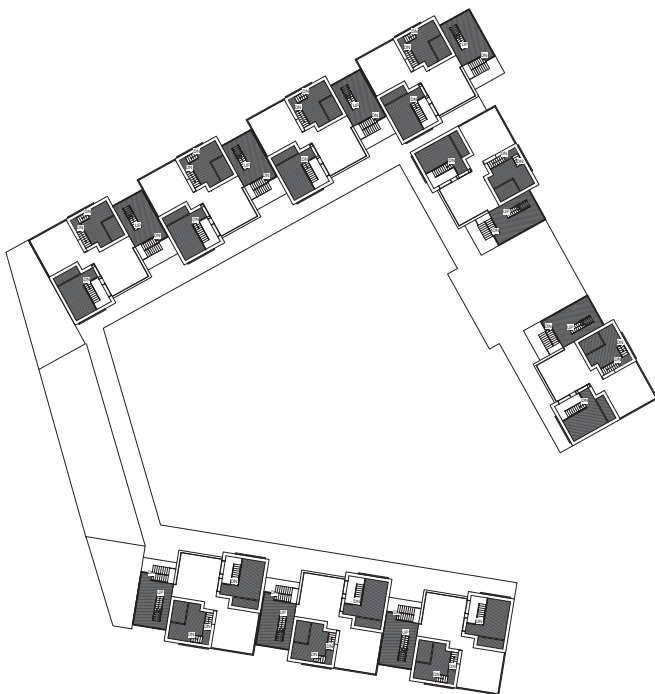
0' 10' 50' 100'

GATE PRESENTATION

[plans]



Third Floor Plan



Fourth Floor Plan

0' 10' 50' 100'

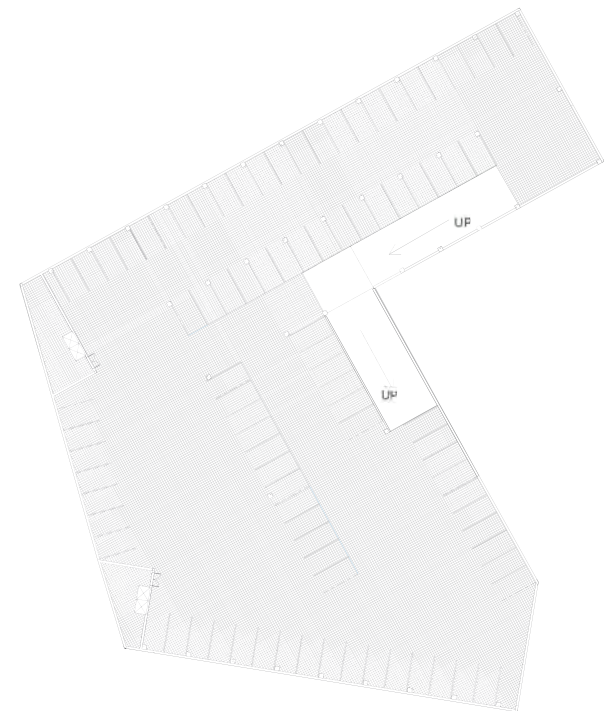


GATE PRESENTATION

[parking scheme]



Parking Level 1



Parking Level 2

GATE PRESENTATION

[sections]



Longitudinal Section



Cross Section

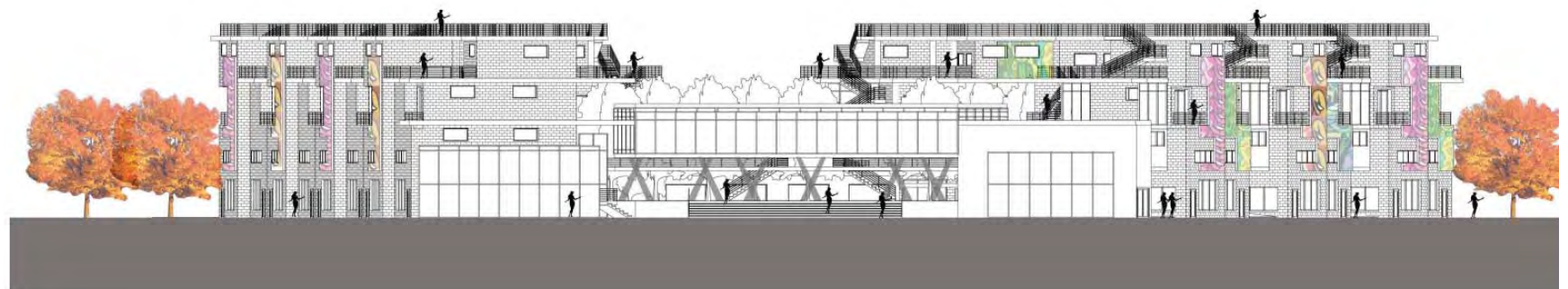
0' 10' 50' 100'

GATE PRESENTATION

[elevations]



South Elevation

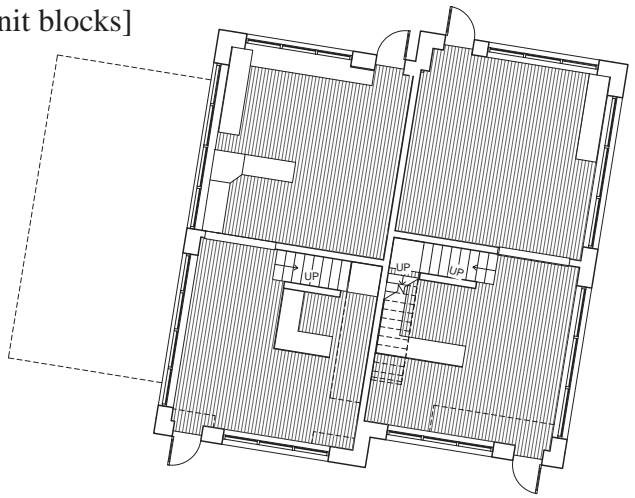


West Elevation

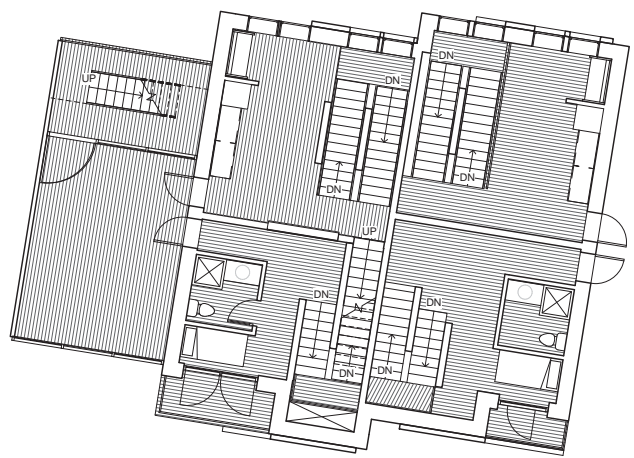
0' 10' 50' 100'

GATE PRESENTATION

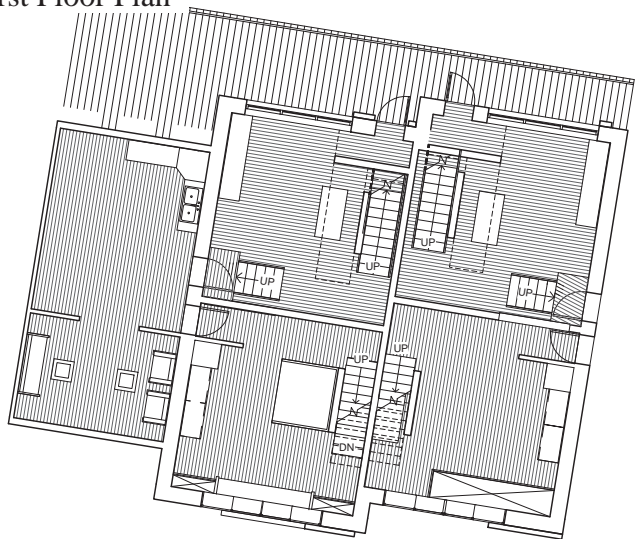
[unit blocks]



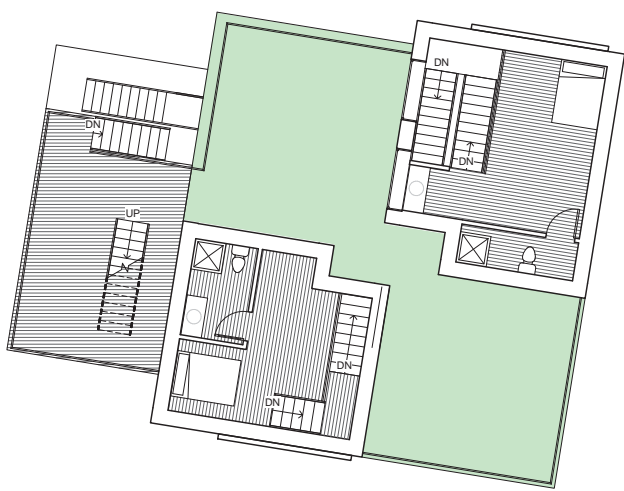
First Floor Plan



Third Floor Plan



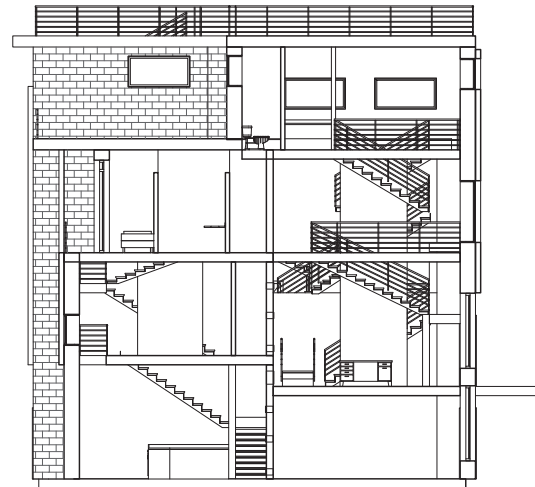
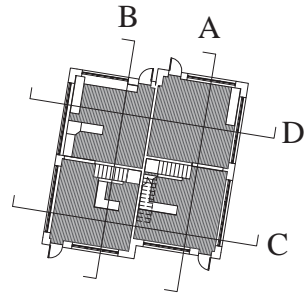
Second Floor Plan



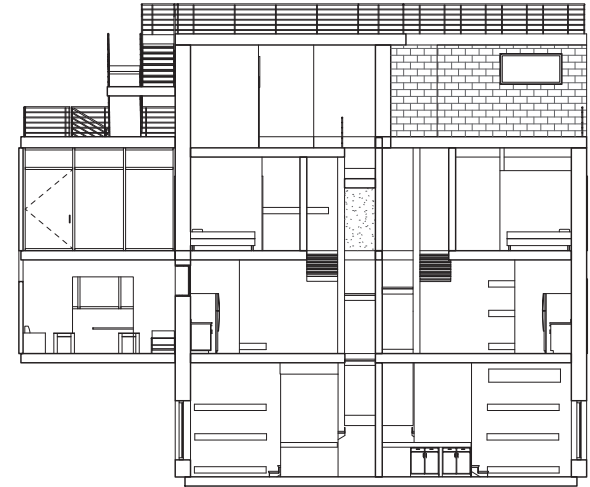
Fourth Floor Plan

GATE PRESENTATION

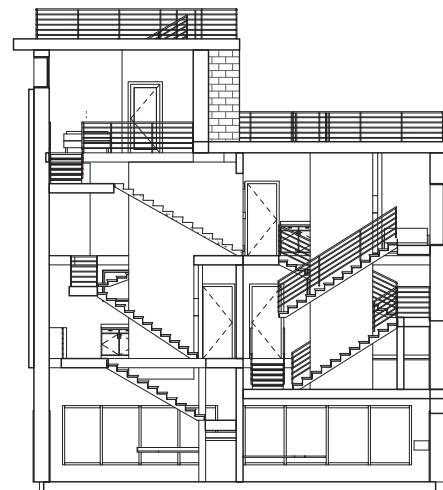
[unit blocks]



Section A



Section C



Section B

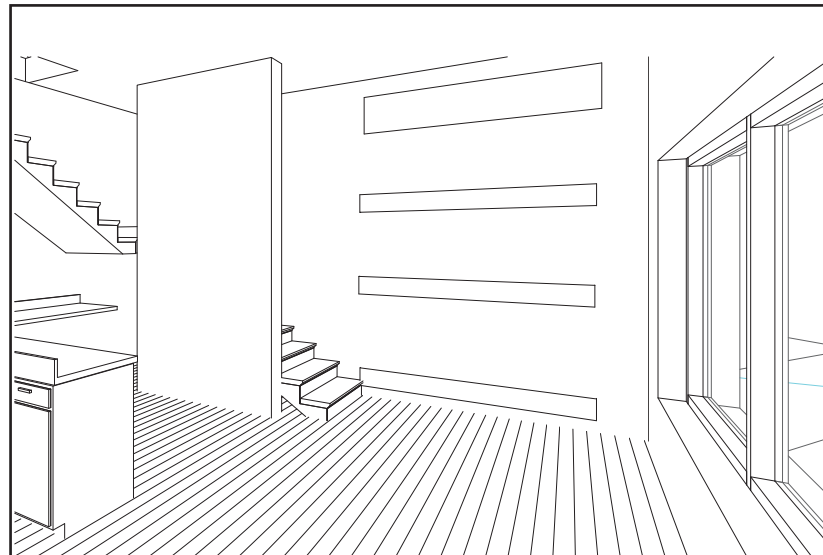
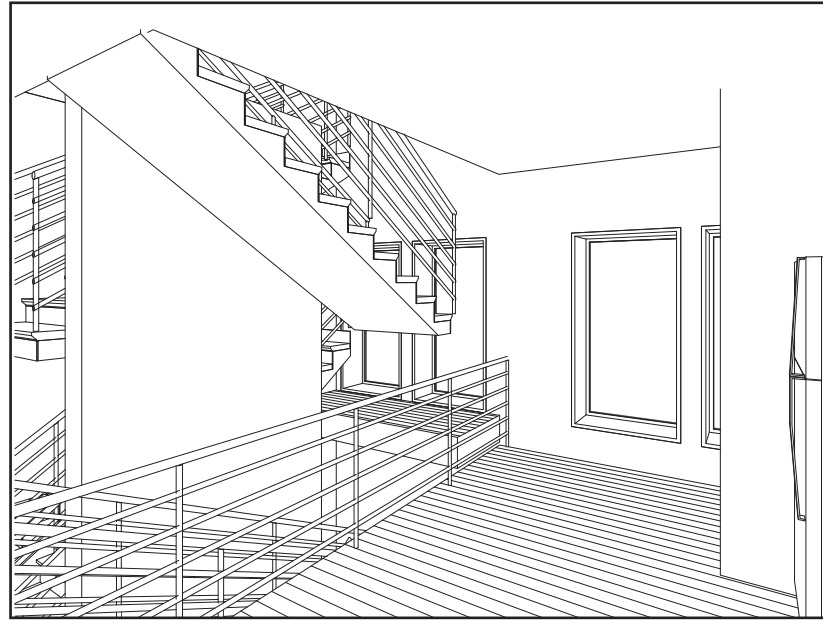


Section D

0' 10'

50'

GATE PRESENTATION

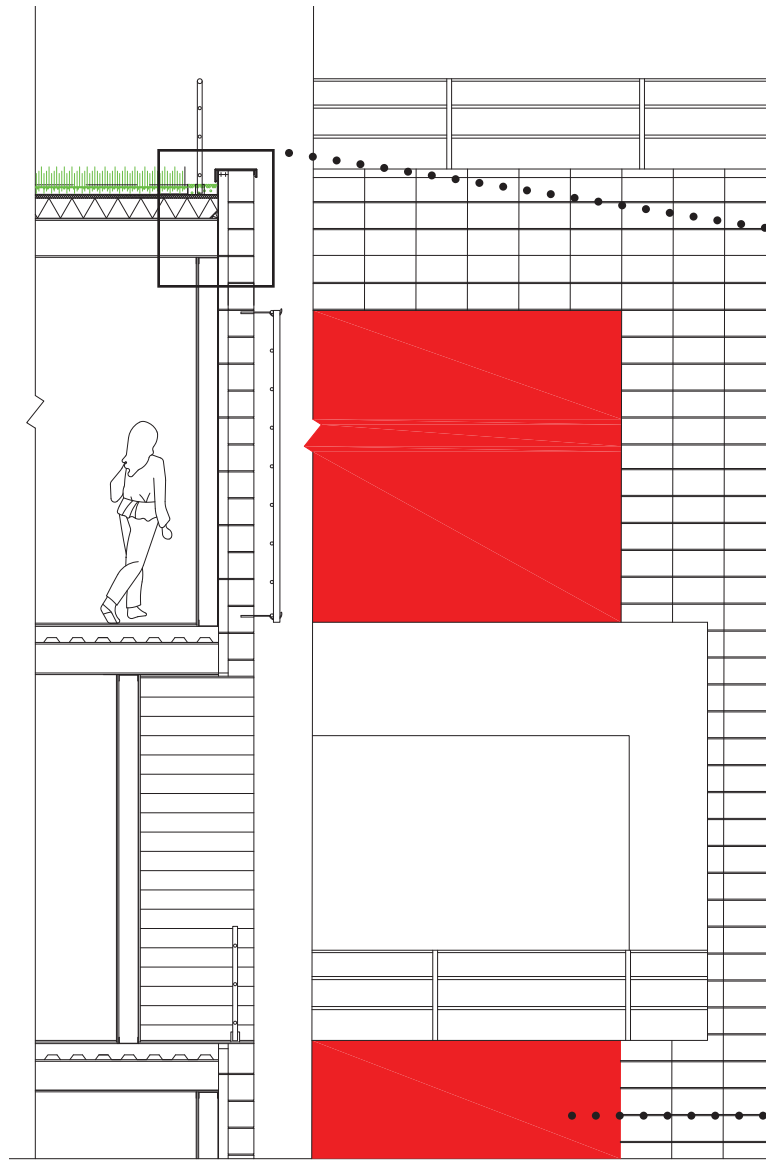


GATE PRESENTATION



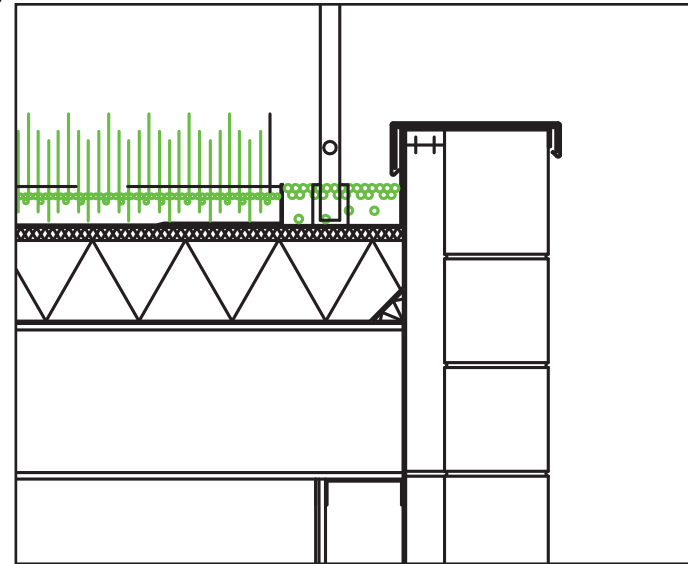
GATE PRESENTATION

[structure]



At this design phase, the structure is CMU on metal studs.

A green roof detail is implemented for the garden plots.



Large art panels are mounted on the facade. Later, this panel surface will turn into a series of smaller panels. Smaller panels are easier for the artists to remove for painting in their studios.

FINAL PRESENTATION



FINAL PRESENTATION

“ARCHITECTURE SHOULD EVOKE COMMUNITY”

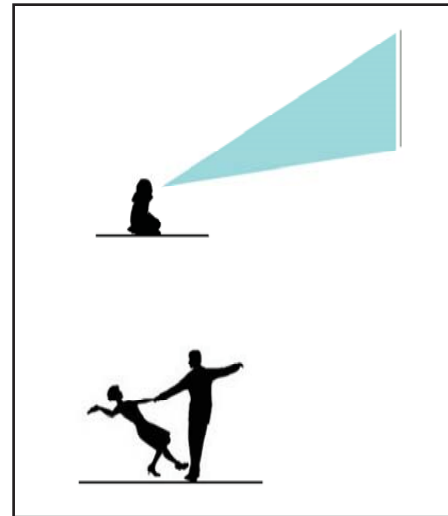
The built environment should encourage engagement between people through both public and private realms. Gathering people through art helps to engage visitors physically and mentally rather than via text message, IM or email. We will teach, learn, sell, and celebrate art.

This artist village explores the idea of the individual versus the whole. The project delineates individual and community spaces through their separations and connections. The goal is a more diverse engagement of all members of the community.

The site is located within the suburban fabric of Union Square in Allston, Massachusetts. The village features live/work artist housing, community spaces and a public plaza. Creating this sense of community is created through awareness, shared spaces and their contribution to the whole. Most importantly, the village responds to the community by fusing the opposing residential demographic of short-term artists and long-term families. Making artists long-term would strengthen the art identity of Allston and the community itself.

The village features both residential and community spaces. Each live/work unit includes 1200 sf of studio/gallery, living, and garden space. The studio spaces function privately at night and publicly during the day, creating a market atmosphere. Shared spaces between units allow artists to interact. Community spaces such as flexible classrooms and an entertainment hall will be used both day and night to promote a safe neighborhood. A two level underground parking garage will serve the village as well as the surrounding commercial fabric.

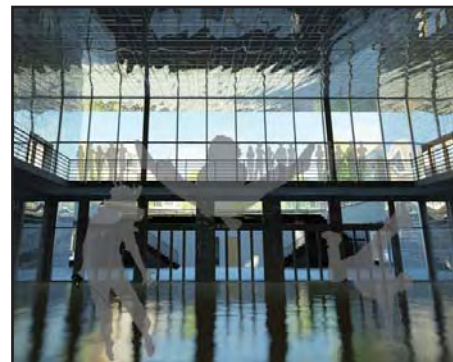
INDIVIDUAL VS. SHARED



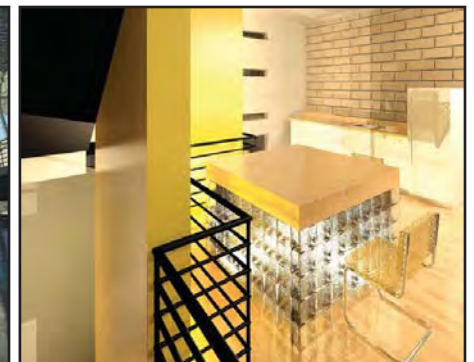
CONTRIBUTION TO THE WHOLE



SHARED SPACES

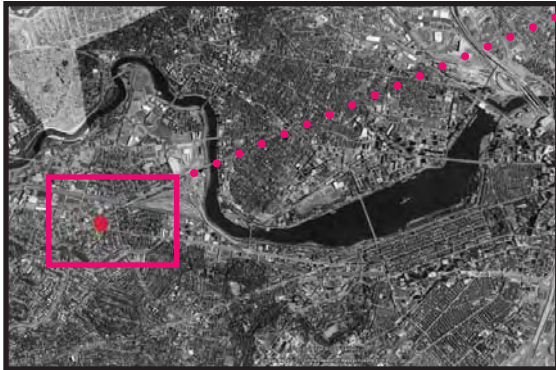


AWARENESS



FINAL PRESENTATION

[site]



FINAL PRESENTATION

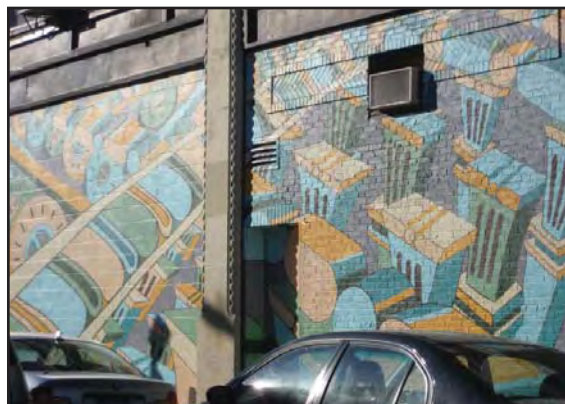
[concept]

The project site is located in Allston, MA which is situated just 10 minutes west of Downtown Boston. This allows for a strong connection to Boston's art and music scene. The site is flanked by two of Allston's major thoroughways, Cambridge St. and Brighton Ave. The joining of these two streets, Union Square, is a landmark of the town. Both streets are easily accessible by both bus and T. Cambridge St. conveniently feeds directly into the Massachusetts Turnpike, located north of the site.

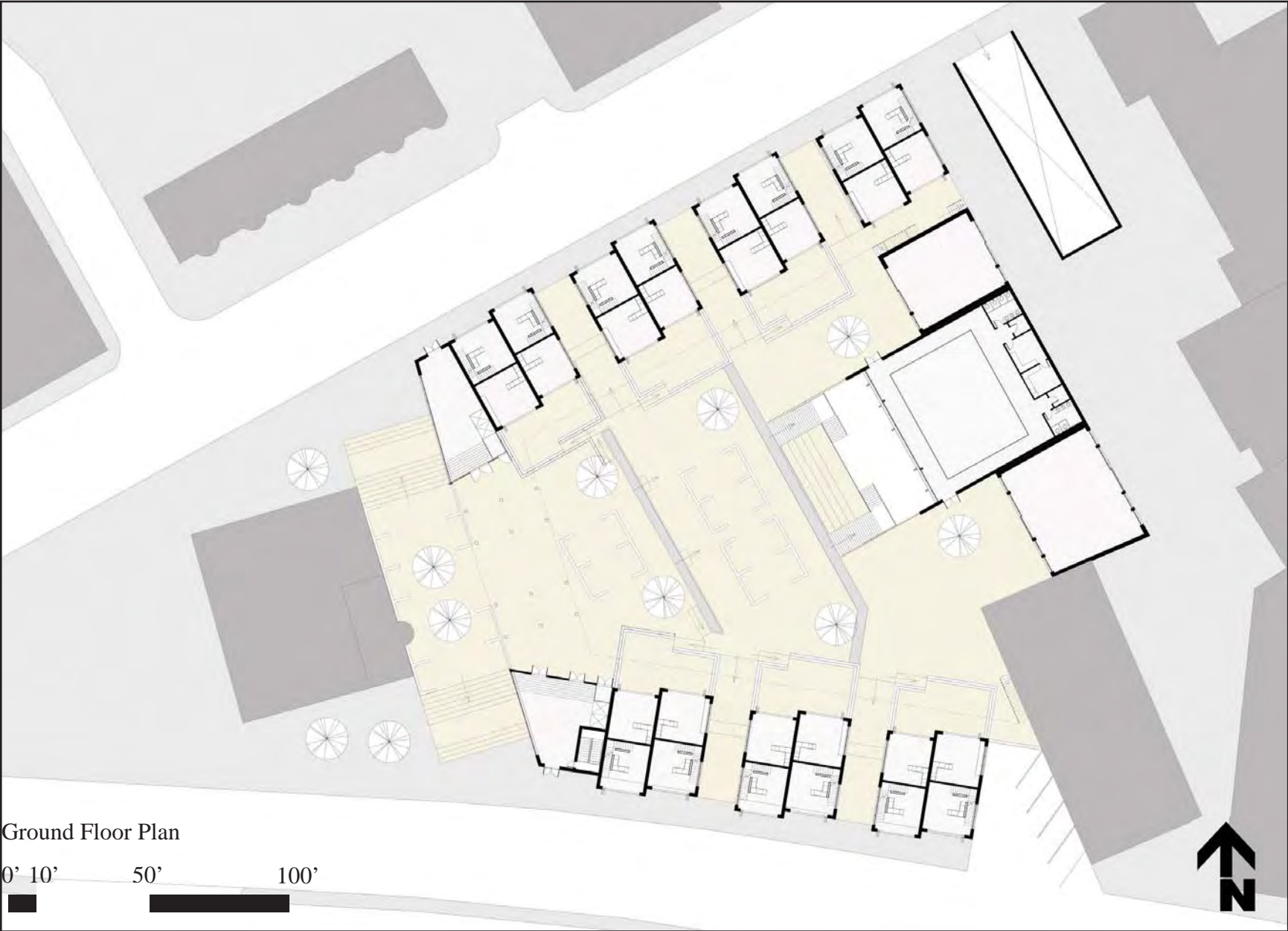
Art and music is a prominent part of downtown Allston, near the proposed site. Bars, shops, and restaurants line streets. Street art is also a unique aspect of downtown Allston. Wall graffiti and paintings are the beginnings of an urban art which reaches out to the community.

The main problem in Allston is the demographic divide. Long term residents and short term residents do not dwell or interact with one another. Families and elderly home owners mainly reside, long term, in northern Allston or "Lower Allston." Young students and artists reside, short term, in the downtown area.

The Allston Artist Village uses art as a mechanism which will close the demographic divide. Teaching, learning and celebrating art will be done by all members of the community.



FINAL PRESENTATION

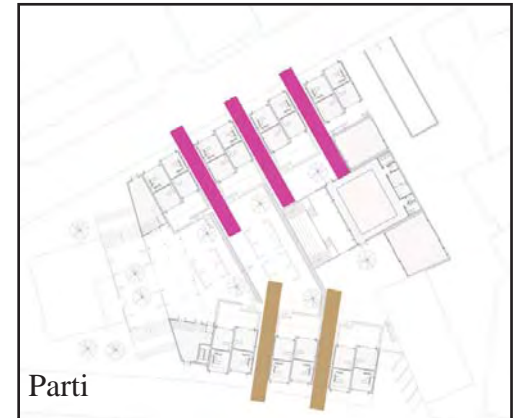
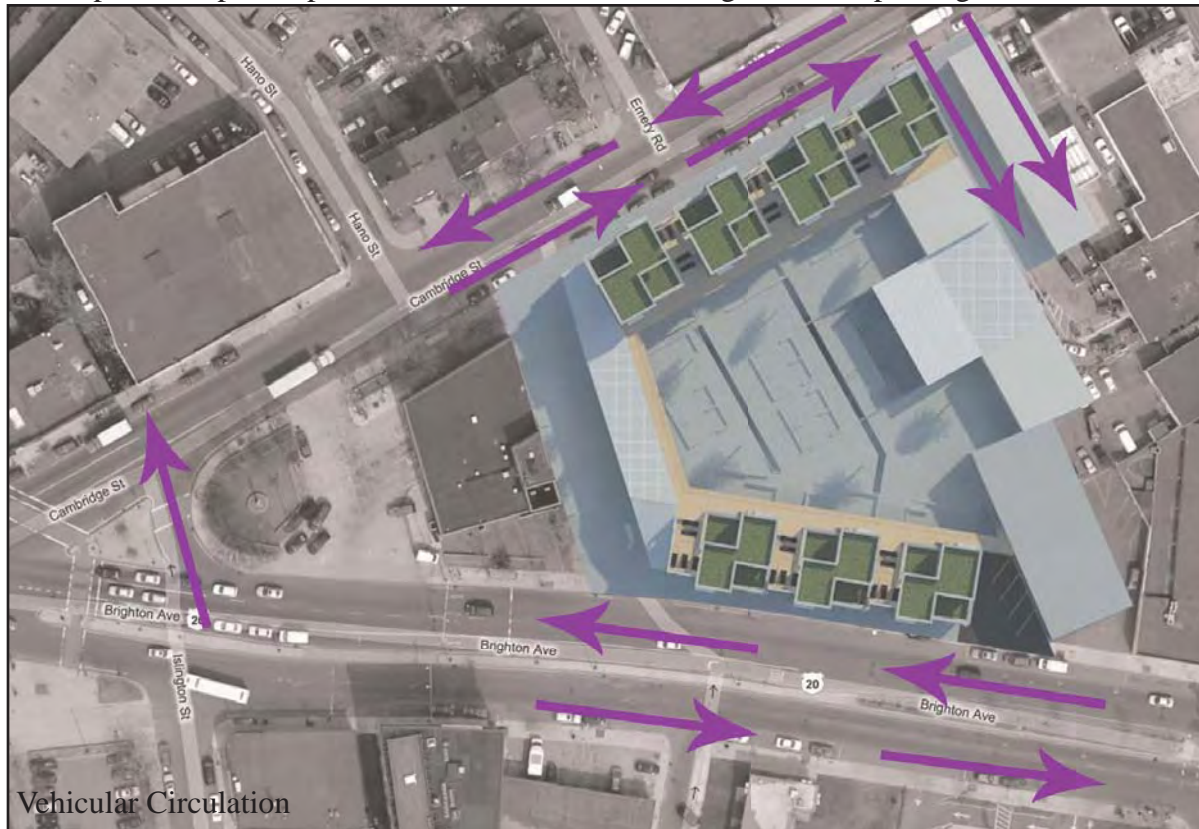


Ground Floor Plan

0' 10' 50' 100'

FINAL PRESENTATION

The organization of the scheme began with arranging the vehicular and pedestrian circulation. I chose to implement an underground parking garage to relieve ground space and provide additional parking. The three level underground garage will service much of downtown Allston where street parking is a problem. The entrance/exit to the parking garage is discretely located off Cambridge St., along the loading dock. This is also convenient for those coming off of the highway. Removing vehicular access from the ground level allows pedestrians to enter from both streets, including the throughway behind the fire station. The parti of the design was developed from 90 degree lines taken off of these two main streets. From these geometries, the program was organized into live/work apartments along the streets, a classroom/community space behind the fire station, an entertainment space and public plaza in the center, and a loading dock and parking access to the east.

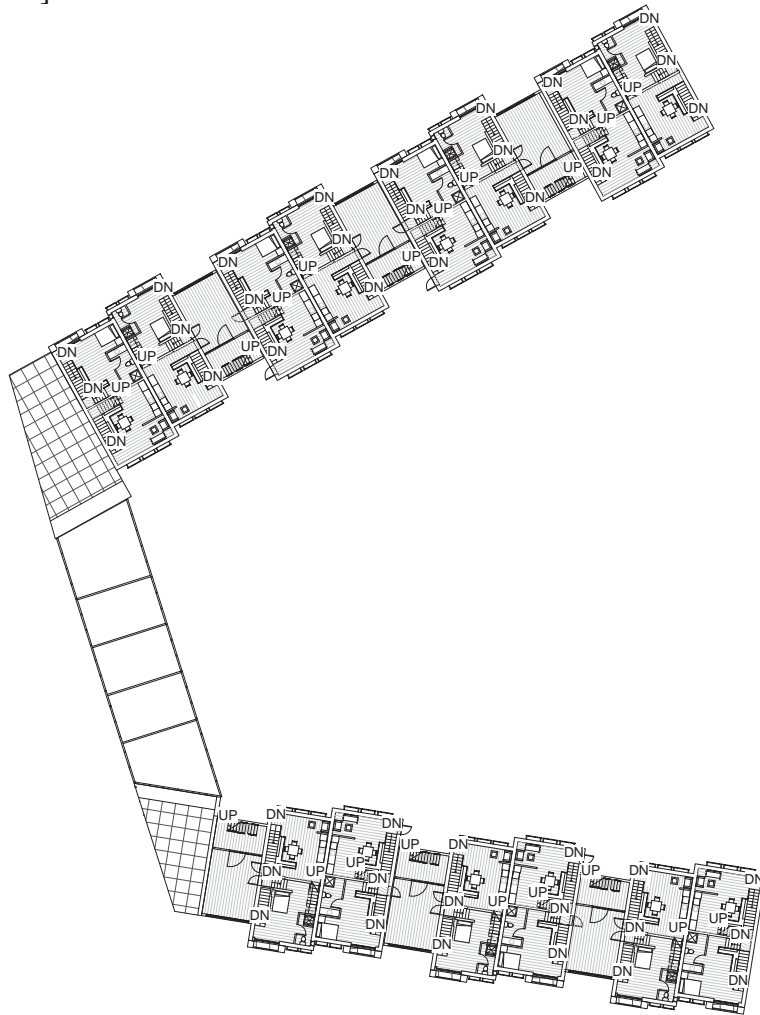


FINAL PRESENTATION

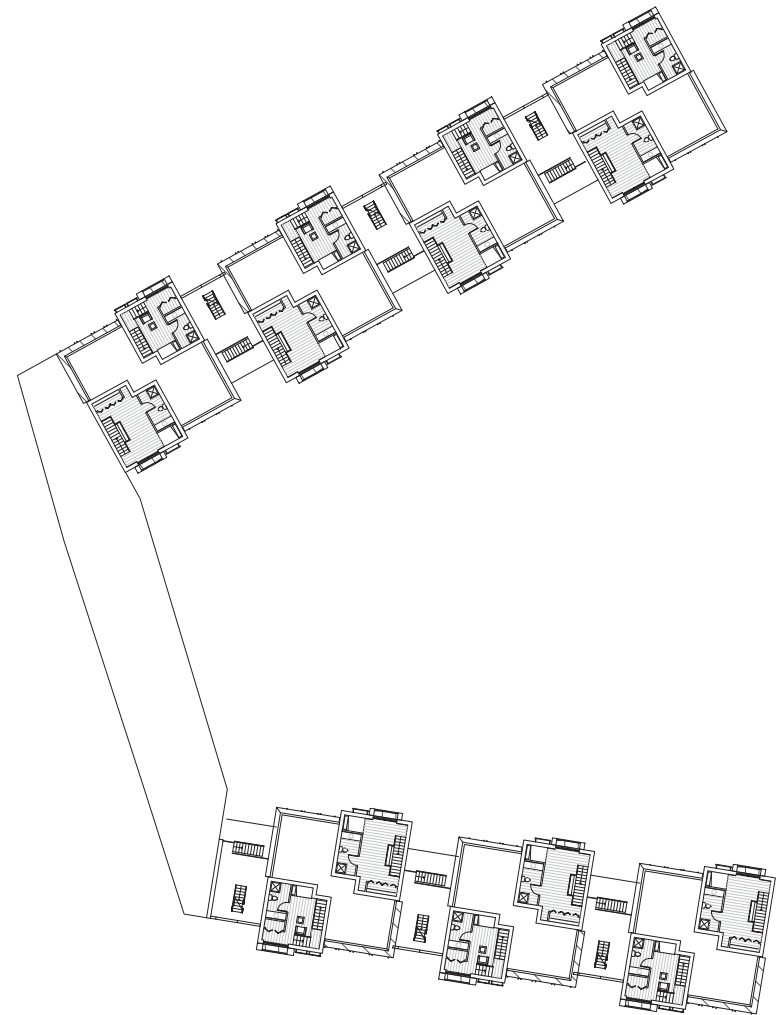


FINAL PRESENTATION

[plans]



Third Floor Plan

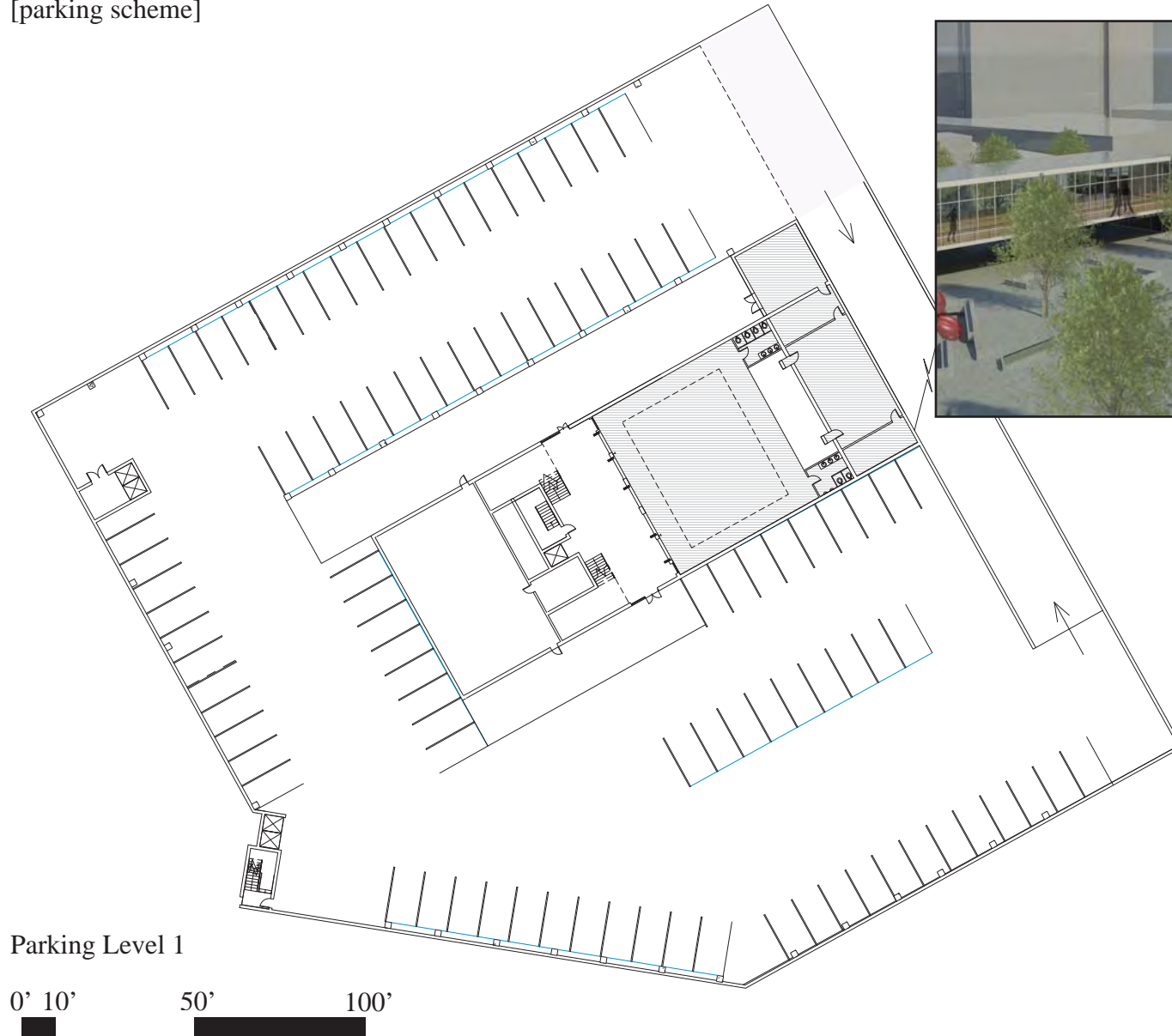


Fourth Floor Plan

0' 10' 50' 100'

FINAL PRESENTATION

[parking scheme]



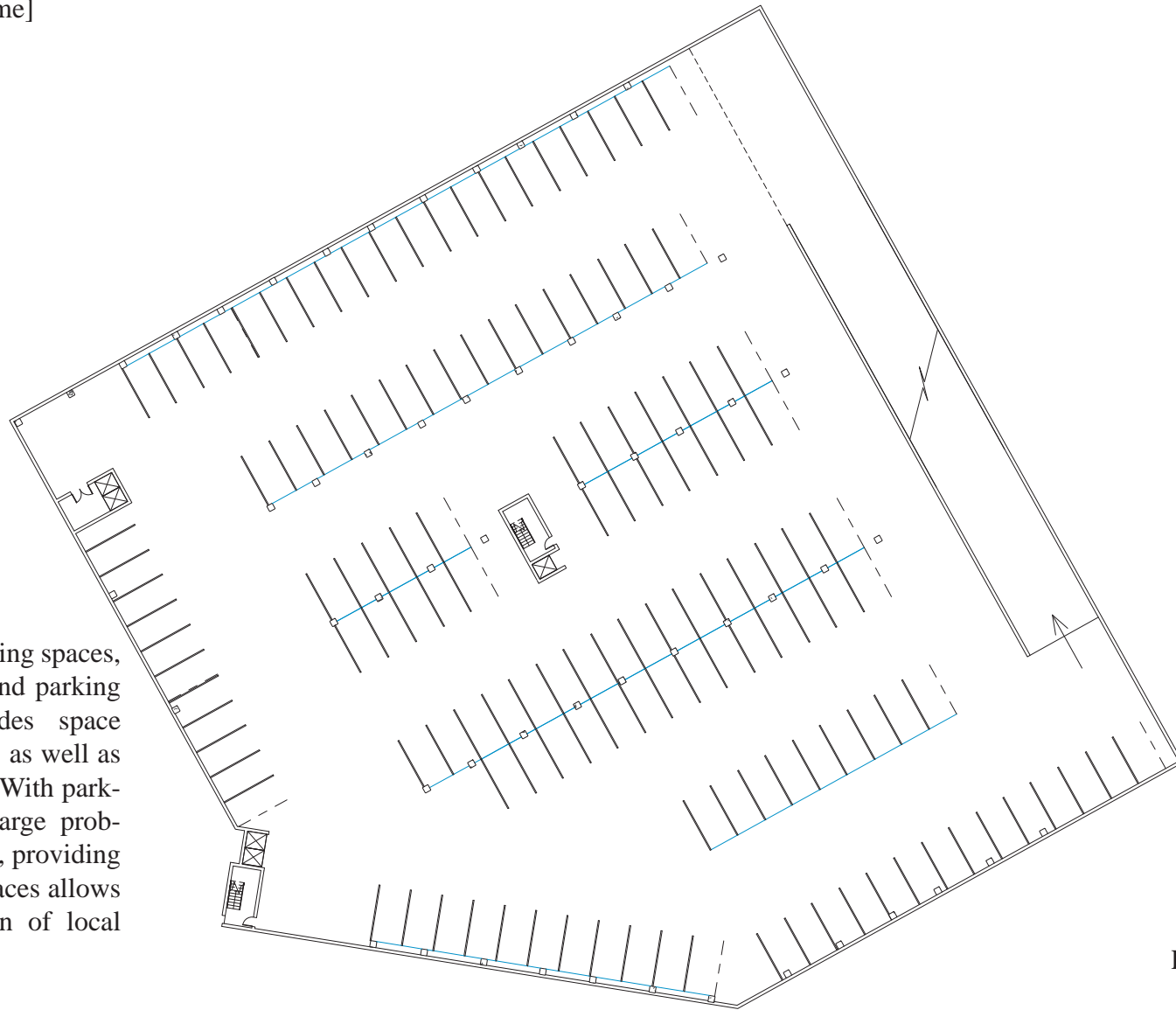
Glass slits measuring 2 feet wide stretch across the plaza. The glass allows light to penetrate the parking garage below.

In addition to providing light, the glass slits also provide **awareness** between the artist village and the parking garage below.

FINAL PRESENTATION

[parking scheme]

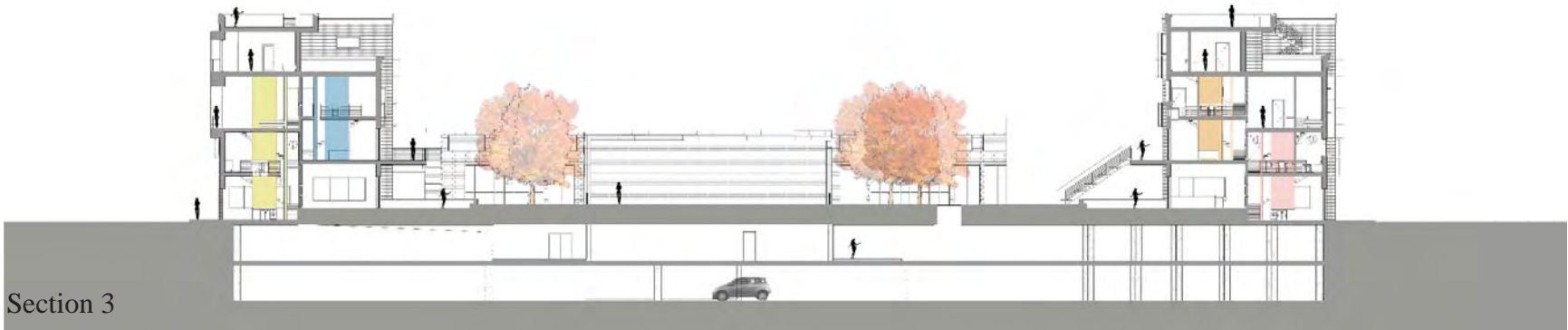
With 231 parking spaces, the underground parking garage provides space for AAV users as well as outside users. With parking being a large problem in Allston, providing these extra spaces allows for stimulation of local businesses.



Parking Level 2

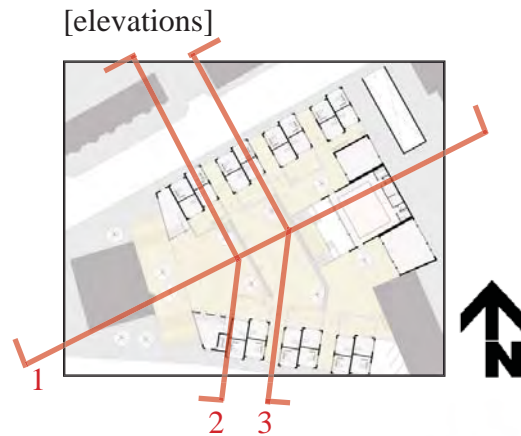
FINAL PRESENTATION

[sections]



0' 10' 50' 100'

FINAL PRESENTATION



South Elevation



West Elevation

FINAL PRESENTATION

[unit blocks]



These blocks consist of four artist units attached to a common unit, accessible on either side. Each single unit consists of three 20 x 20 levels, totaling 1200 sf per unit. Level one provides the personal artist studio, level two provides a kitchen/living area and level three provides a bedroom/bathroom area. All units are provided with a balcony and a roof garden.

Units are accessed from either the street or plaza sides. Pedestrians may transition between these two sides via the ramp below the common unit.

All levels are designed modestly as to allow for any type of artist. Spaces within each unit are kept open. The only doors within the units are for the bathroom. This openness provides both awareness and flexibility for moving art between floors (VIEWS B & D).

These blocks explore awareness within the unit, awareness between adjacent units (VIEW C), interaction within the common unit, and an overall feeling of a unified task (VIEW A). These factors within the design are what contribute to the Allston Artist Village creating a sense of **community**.

FINAL PRESENTATION

VIEW A



VIEW B



VIEW C

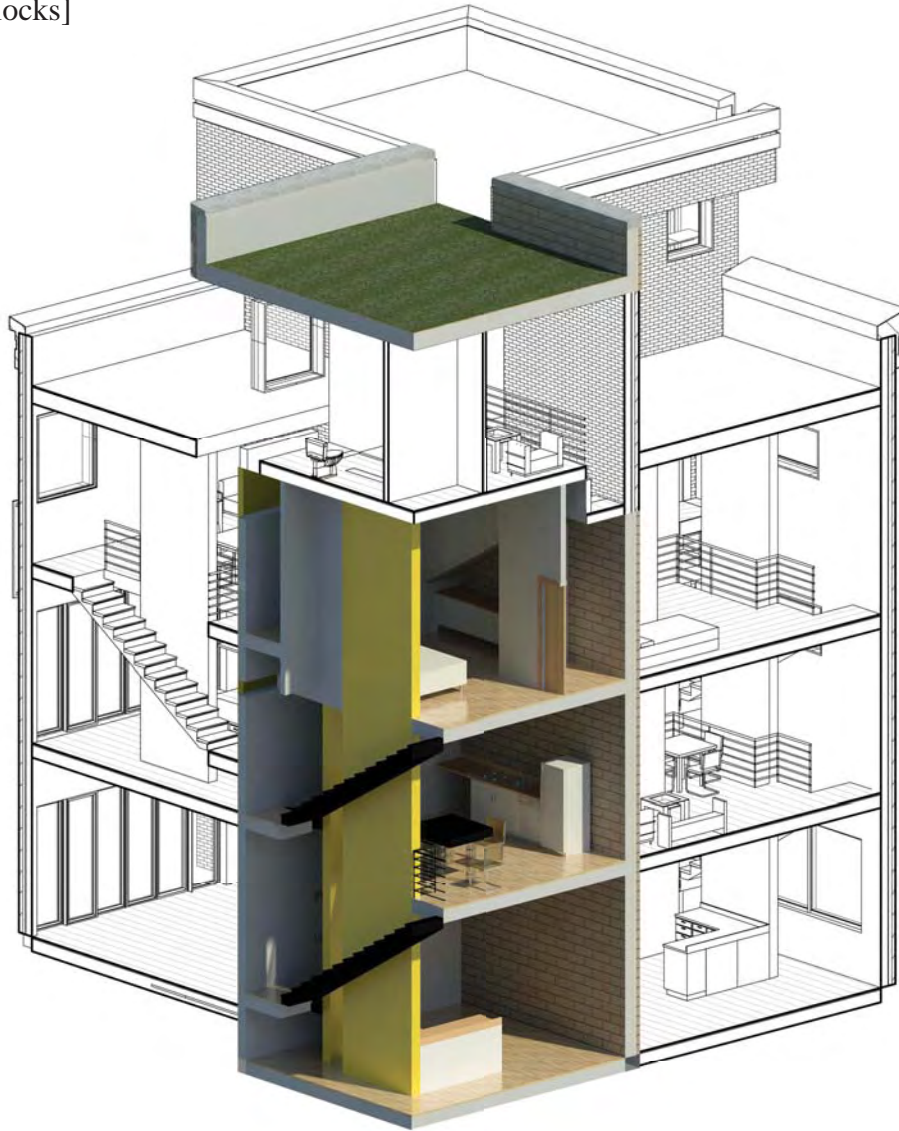


VIEW D



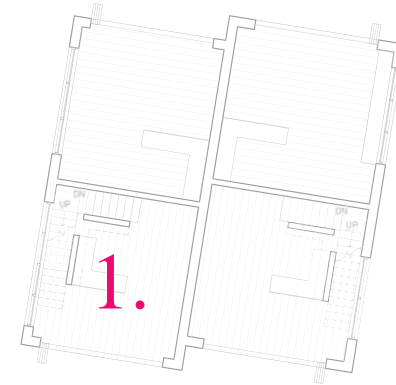
FINAL PRESENTATION

[unit blocks]



0' 10'

50'



UNIT 1

Street Side Studios

These units are accessed via Cambridge St. and Brighton Ave. The first floor is the personal artist studio, accessible to the public by day for retail and educational use. The second floor provides a kitchen and living area. The third floor provides a bedroom and bathroom. For all units, the roof garden above is accessed via the third floor, through the outdoor stairs of the common space.

FINAL PRESENTATION

[unit blocks]



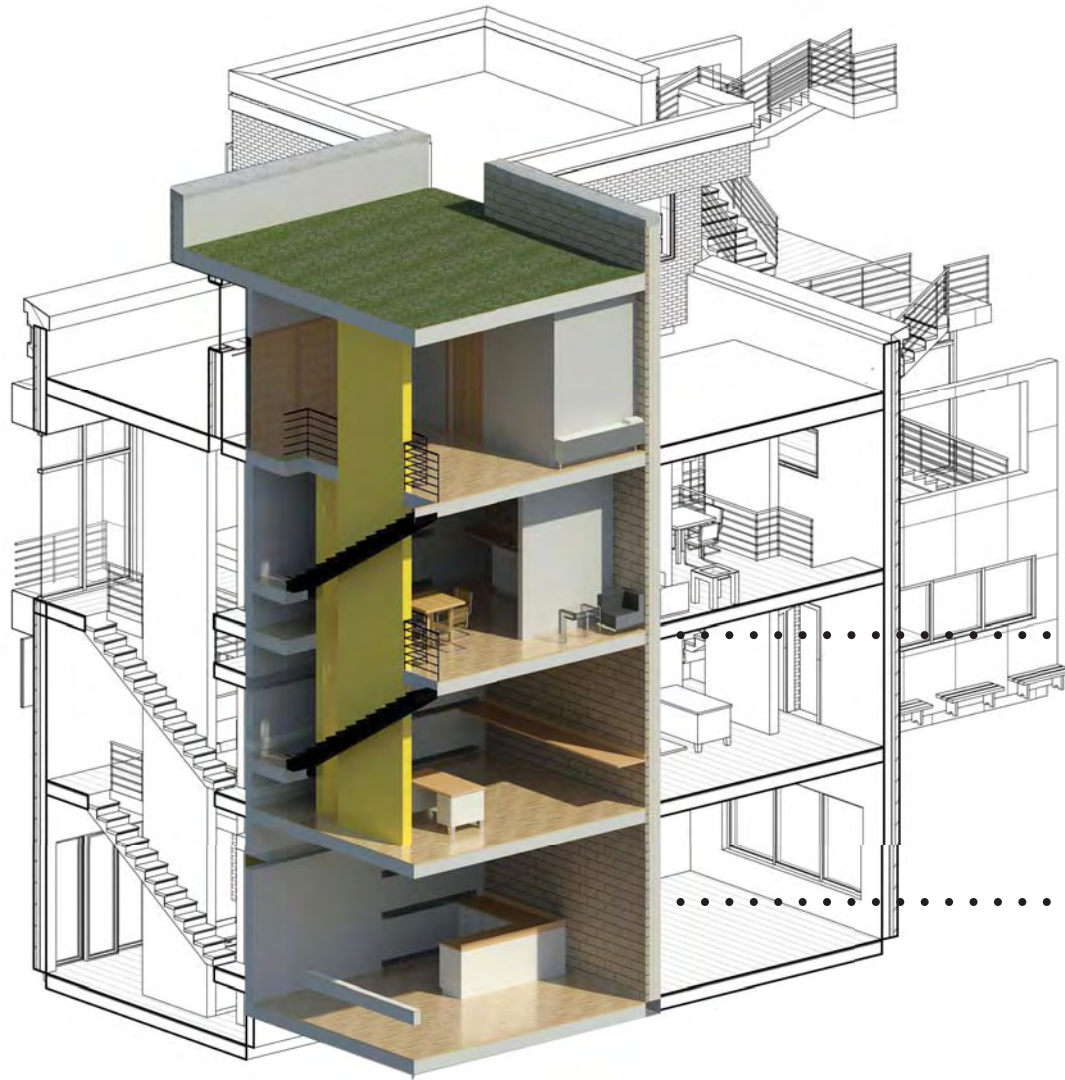
UNIT 2

Street Side Studios



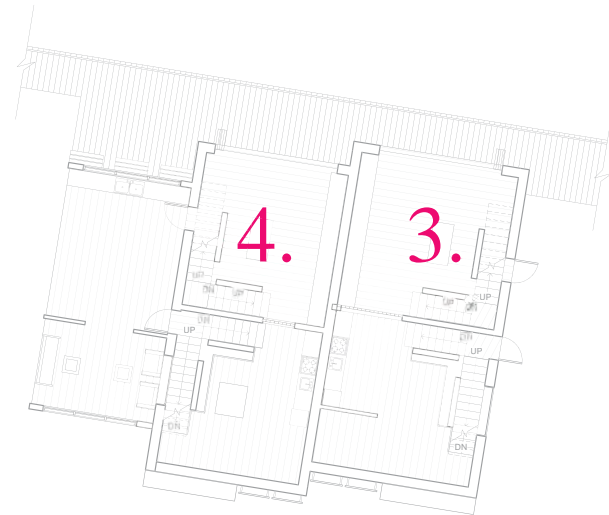
FINAL PRESENTATION

[unit blocks]



0' 10'

50'



UNIT 3

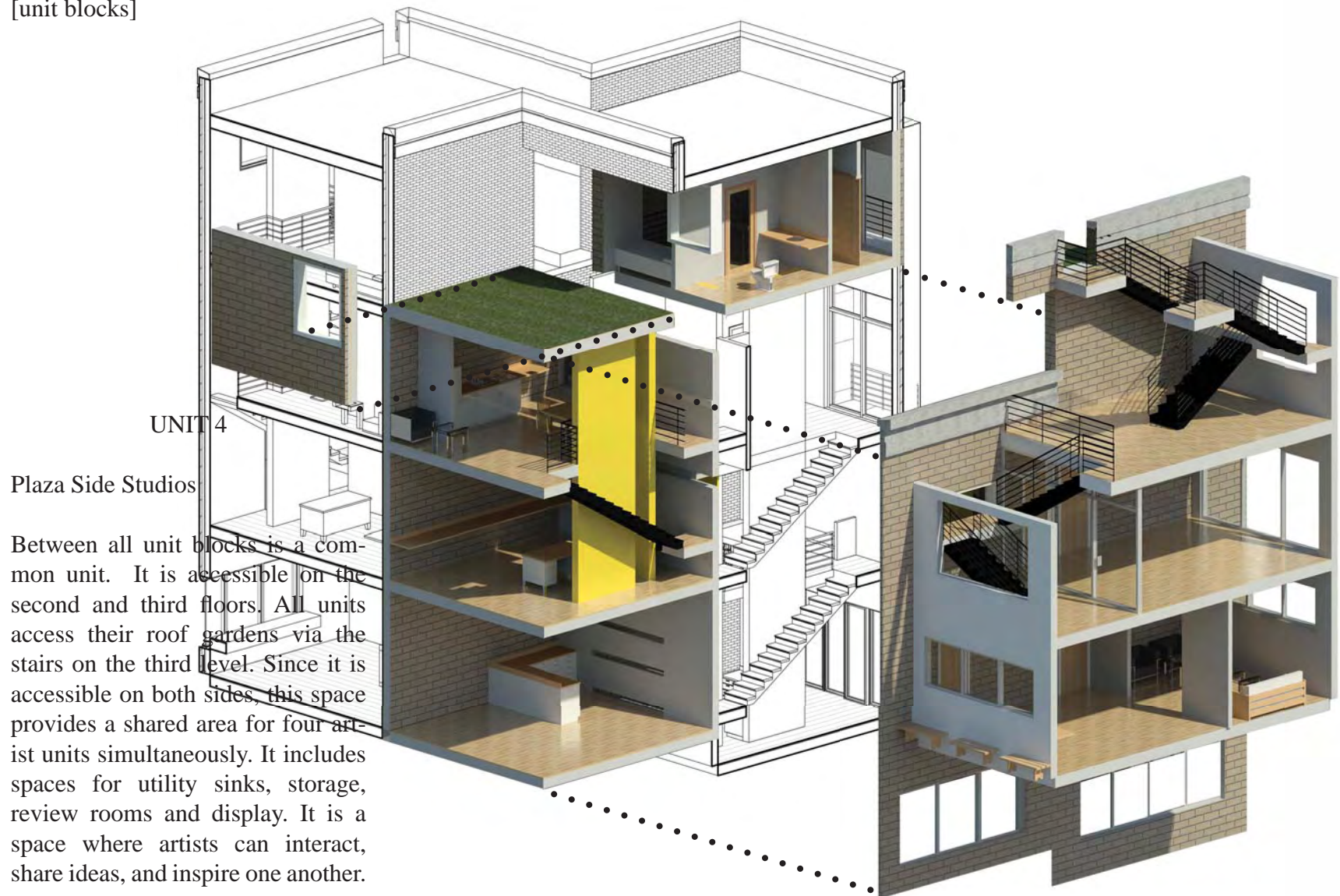
Plaza Side Studios

• These units are accessed via the plaza side. The live/work unit is accessed on the second level plaza balcony. Like all the units, the kitchen/living, bedroom/bathroom and roof garden levels are stacked above one another respectively.

• Accessed on the ground level is a single studio/retail space for rent. These spaces may be used for art purposes or any retail use (i.e. cafes, boutiques, etc.). The use is strictly work/retail related with no attached living levels. These spaces reach out to artists/merchants who cannot afford a live/work unit.

FINAL PRESENTATION

[unit blocks]



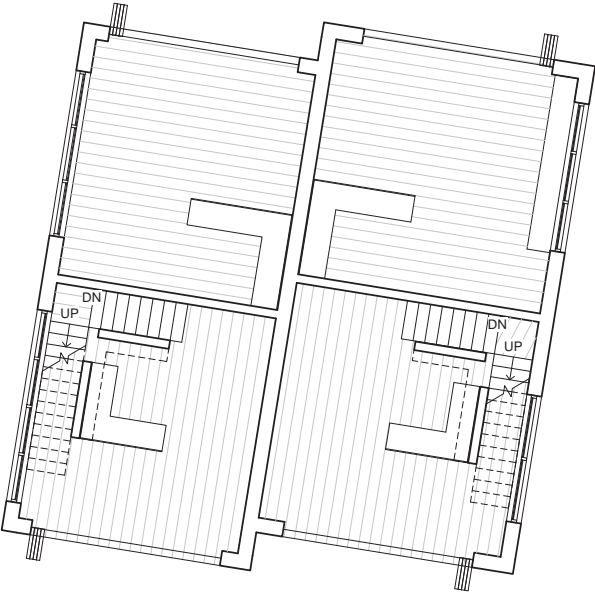
UNIT 4

Plaza Side Studios

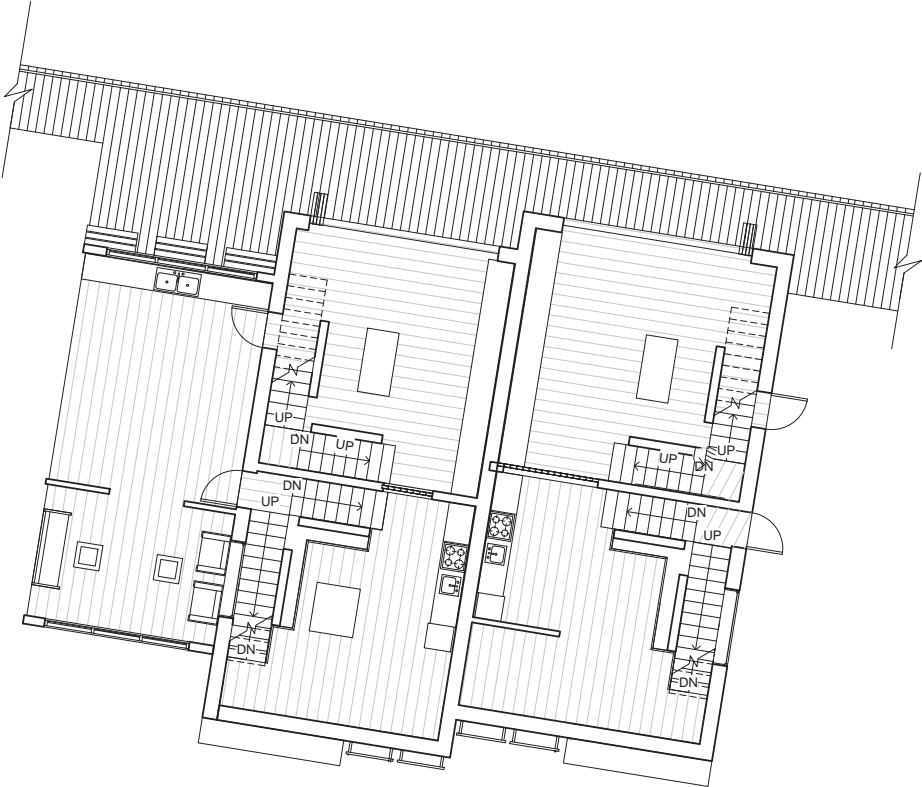
Between all unit blocks is a common unit. It is accessible on the second and third floors. All units access their roof gardens via the stairs on the third level. Since it is accessible on both sides, this space provides a shared area for four artist units simultaneously. It includes spaces for utility sinks, storage, review rooms and display. It is a space where artists can interact, share ideas, and inspire one another.

FINAL PRESENTATION

[unit blocks]



Ground Plan



Second Floor Plan



FINAL PRESENTATION

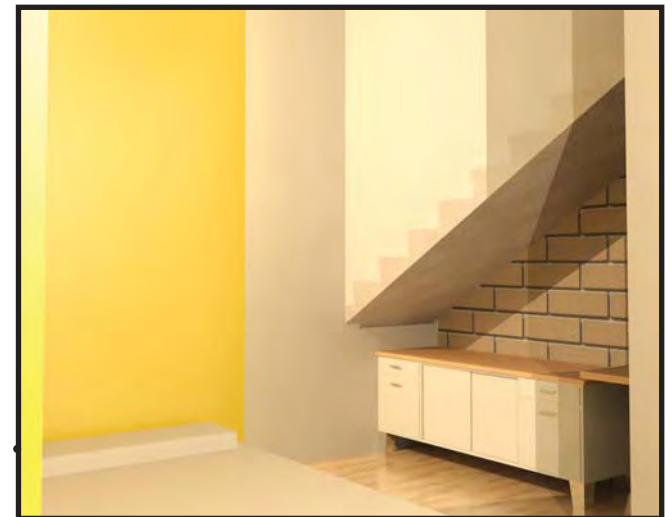
[unit blocks]

AWARENESS BETWEEN ARTISTS

In plan, the unit walls are used to create awareness between artists. This is done in two ways.

Glass block, placed strategically in certain areas of the wall, gives a view of the light and movement in the adjacent unit. This glass, however, is thick enough that it still allows privacy.

Certain **stair cases** also cut into adjacent units. Although this may seem odd and inconvenient, it is done in such a way that the space beneath them may still be used. The sight and sounds from the staircase offer another small reminder of close the habitation between artists.



FINAL PRESENTATION

[unit blocks]



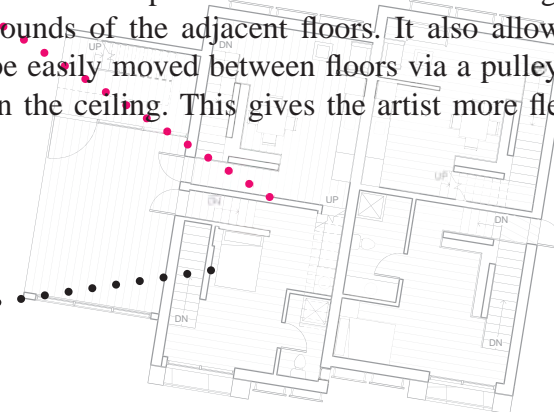
AWARENESS BETWEEN ARTISTS AND USERS

Awareness is also created between artists and users who will be present in the studio for art viewing, purchasing, or demonstrations. This is important as it allows users to understand the blending of the working and living environments within the unit.

Glass block is placed under the kitchen table top and situated above a hole in the floor. This allows the movement and light of the kitchen to be viewed by studio users. Again, the thickness of the glass still provides privacy between the working and living spaces.



Two colored “art walls” run through all the levels of each unit. At every floor these walls cut through, there is a **two foot slit** between the walls and the floor. This provide awareness of the sights and sounds of the adjacent floors. It also allows art to be easily moved between floors via a pulley system in the ceiling. This gives the artist more flexibility.



FINAL PRESENTATION

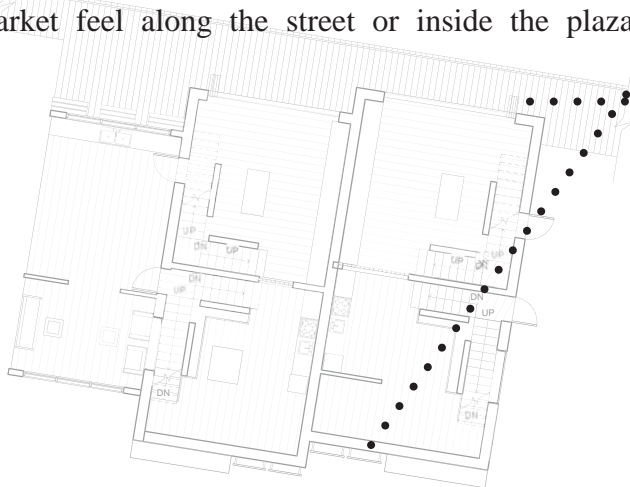
[unit blocks]

AWARENESS BETWEEN ARTISTS AND THE COMMUNITY

The awareness between the artists and the community is the most important. The exterior of this unit blocks is what reaches out to the passerby and grabs their attention with art.

Paintable exterior **art panels** on each unit block provide freedom to the resident artist within to display their panels with whichever artistic expression they choose. These panels simultaneously represent the individuality of the artists and the unified movement of the village.

NanaWalls™, folding glass panel walls, are implemented at each studio. In mild weather conditions, artists may open these walls and create market feel along the street or inside the plaza.

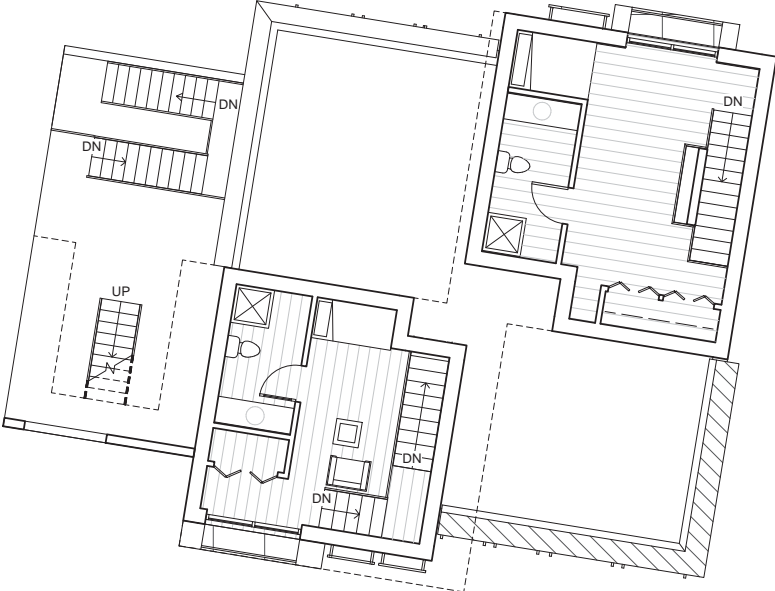


FINAL PRESENTATION

[unit blocks]



Third Plan



Fourth Floor Plan



FINAL PRESENTATION

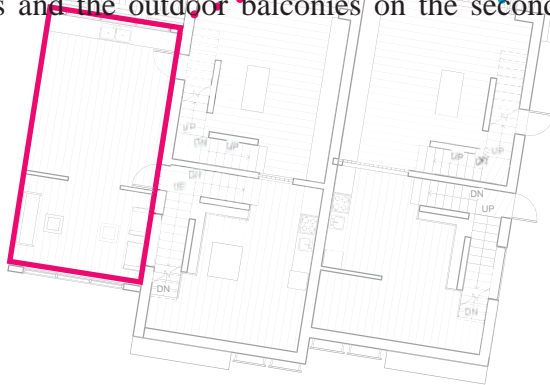
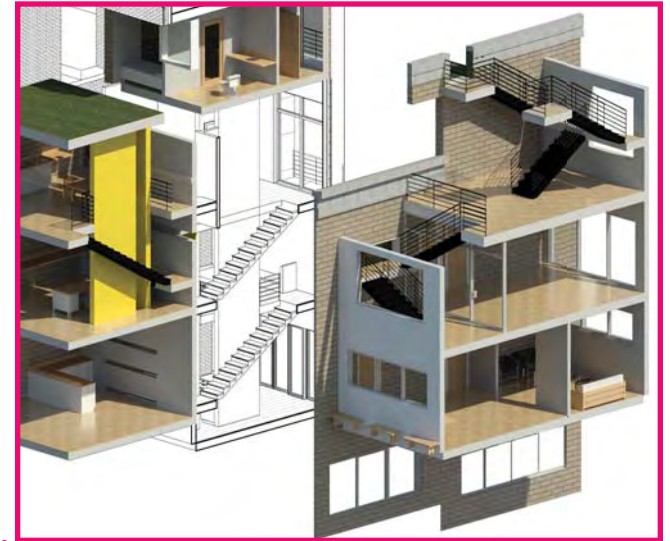
[unit blocks]

SHARED SPACES

Artist unit blocks are separated by **communal blocks**. Each studio connects directly into this space allowing four artists to utilize one communal block simultaneously. These blocks include studio sinks, storage and areas to display and discuss work.. On the third and fourth levels, the blocks provide stairs to access the roof gardens. These spaces are designed to give artists a chance to interact, learn and become inspired by one another.

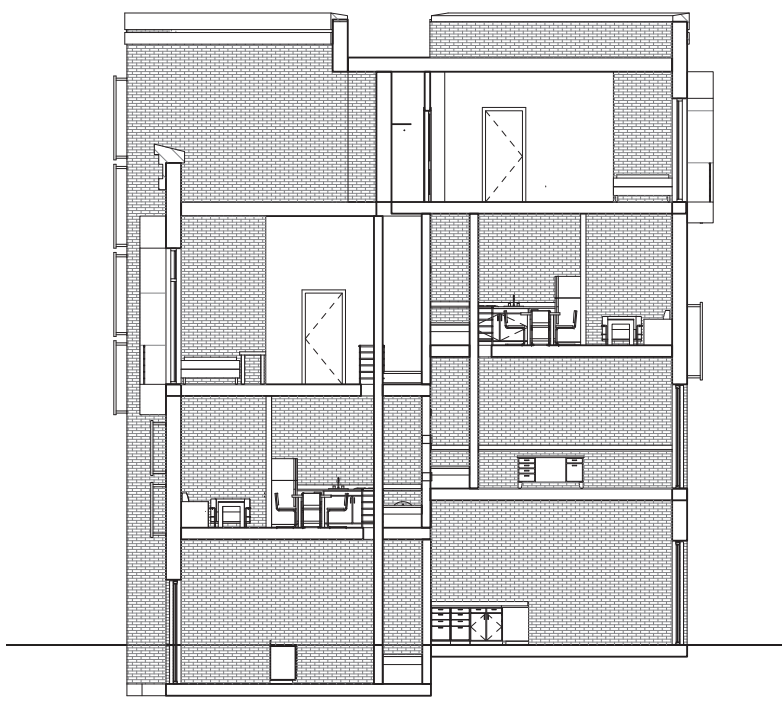
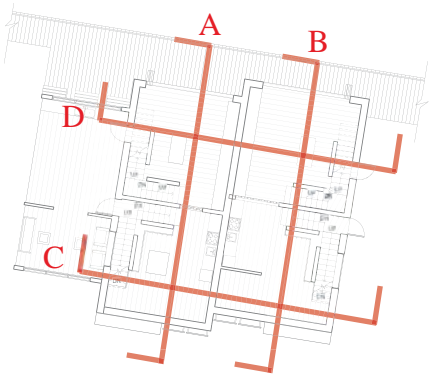
CONTRIBUTION TO THE WHOLE

What makes the village seem that all units are participants of a unified act, is the **marketplace feel**. The NanaWall™, a folding glass wall, is implemented at each studio allowing the village to feel like an outdoor market. Other design aspects which contribute to this are the exterior art panels and the outdoor balconies on the second level.

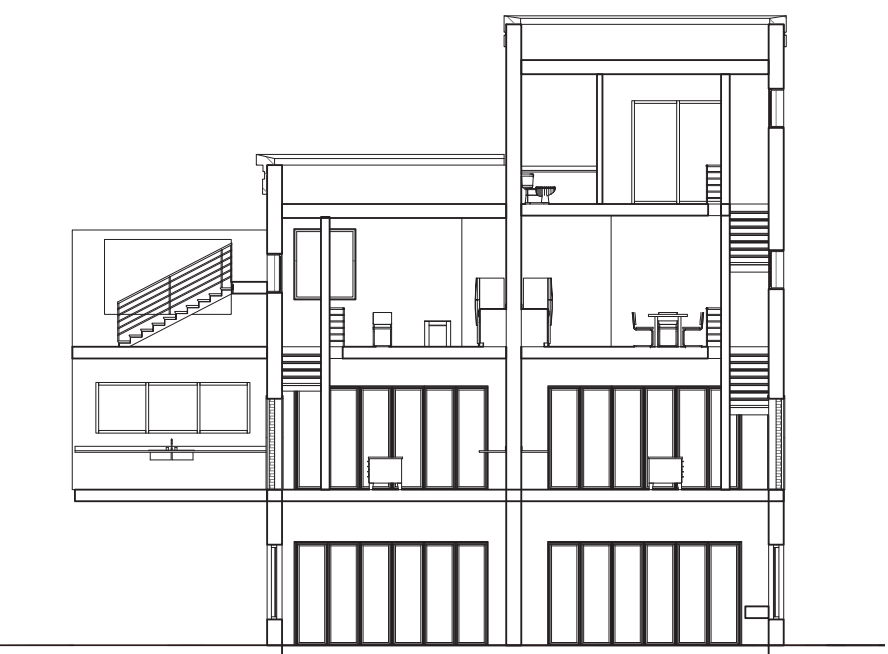


FINAL PRESENTATION

[unit blocks]



Section B
0' 10'

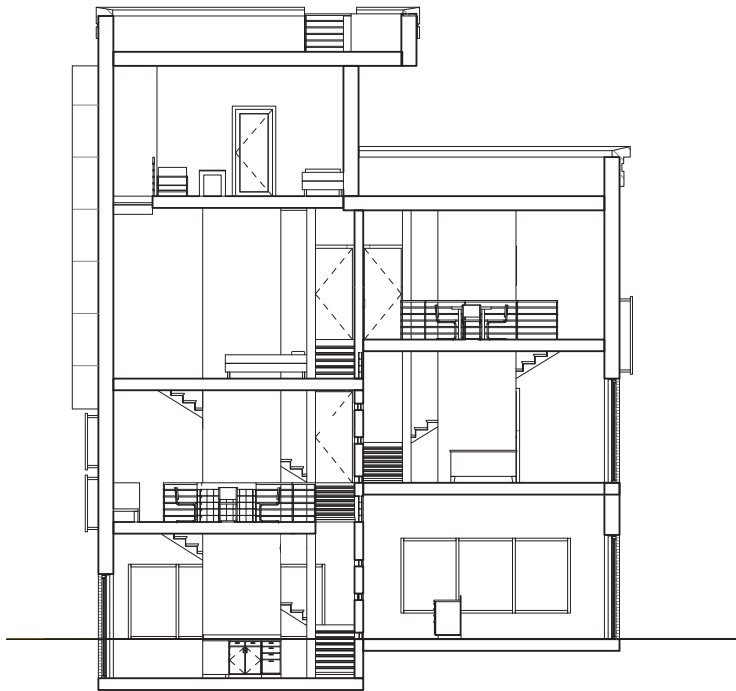


Section D
100'

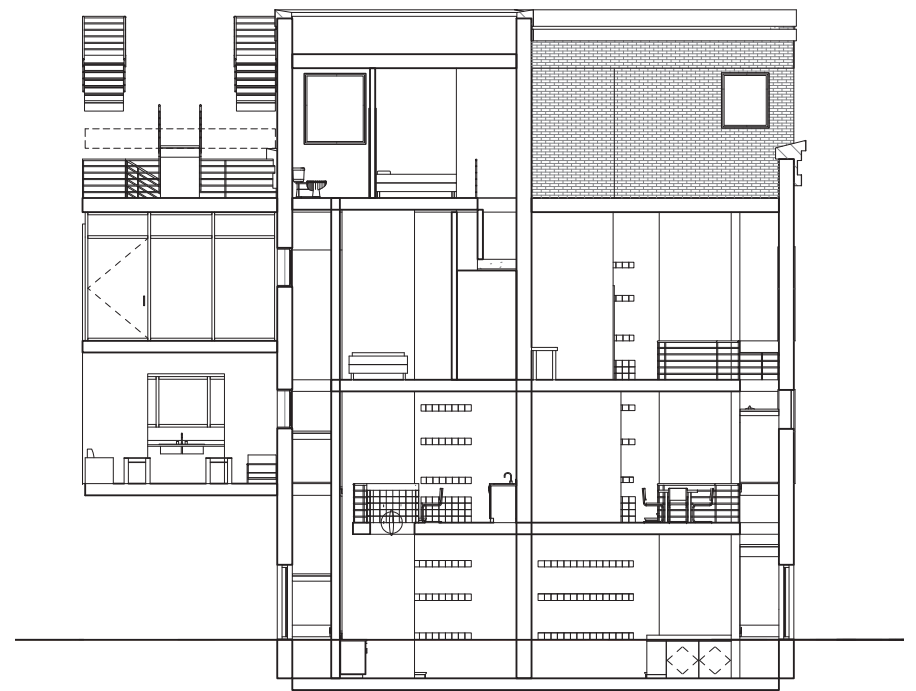


FINAL PRESENTATION

[unit blocks]



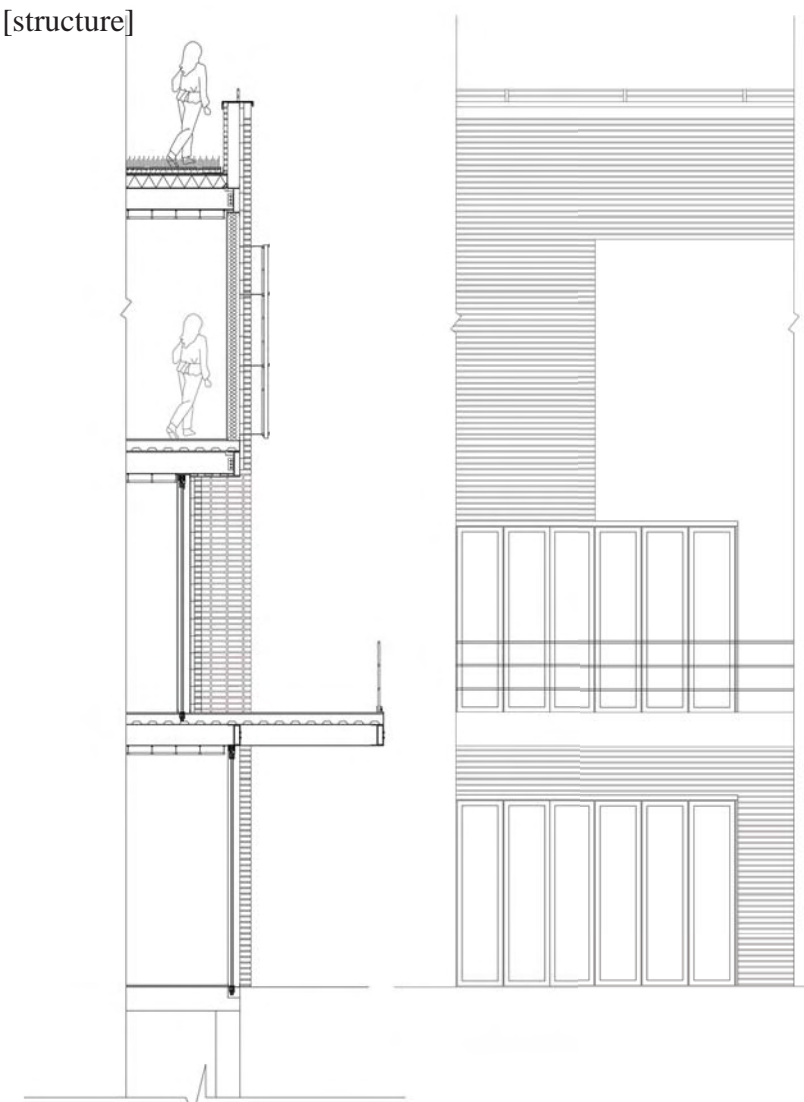
Section A



Section C

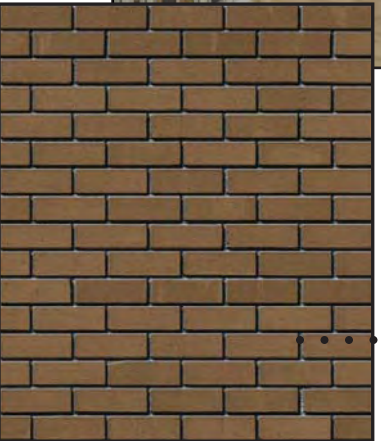
FINAL PRESENTATION

[structure]



Detailed Wall Section

0' 10'



METAL CLAD PANELS

BRICK (on metal studs)

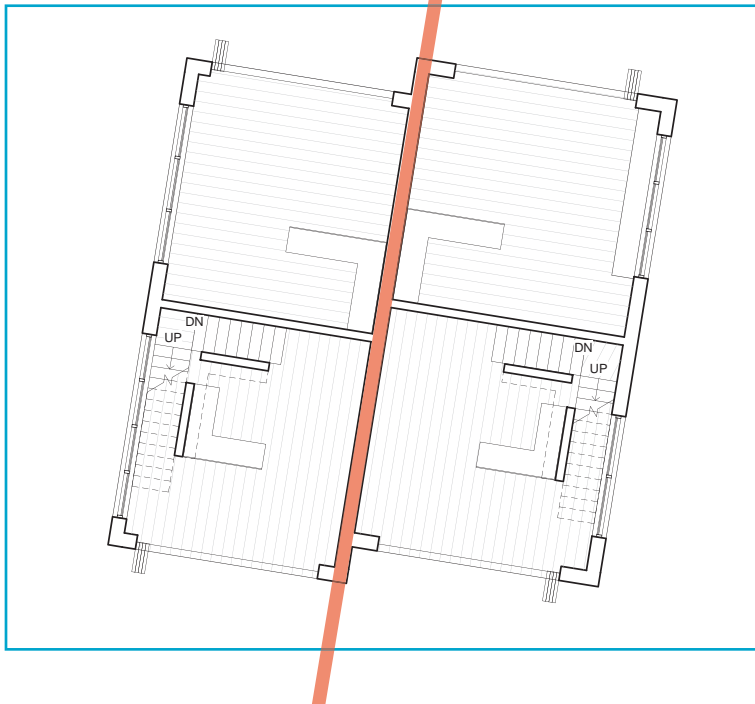
50'

FINAL PRESENTATION

[mechanical]

The HVAC system for the Allston Artist Village is a fan coil system. The electrical and mechanical room, located on level one of the parking garage, provides the boilers and electrical boxes. Chase walls, which run through the middle of each unit block, provide HVAC, plumbing, and electrical utilities for all four units within each block. These pipes connect, underground, to the system in the mechanical room.

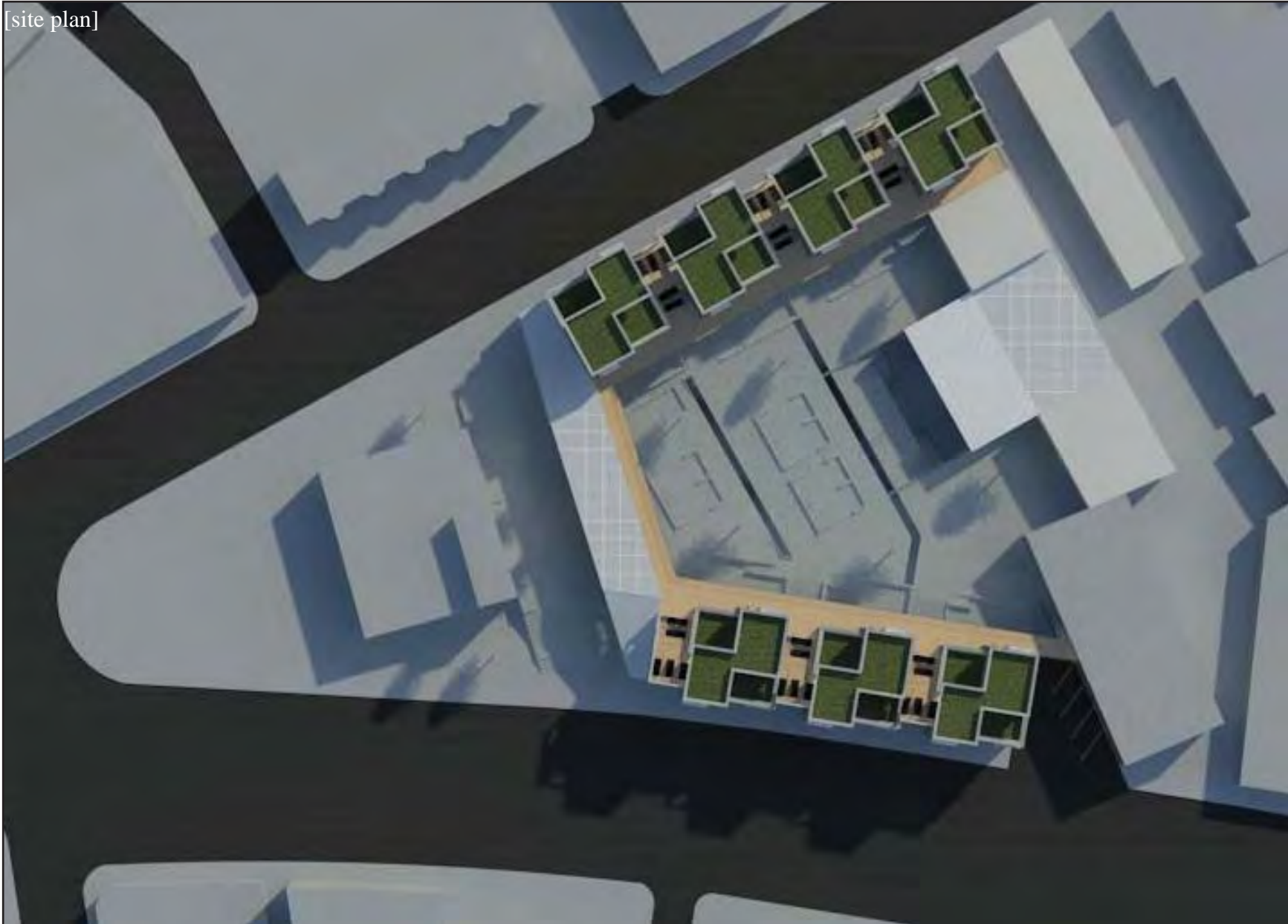
CHASE WALL



HVAC Diagram. Fan Coil System.

FINAL PRESENTATION

[site plan]



FINAL PRESENTATION



FINAL PRESENTATION

[plaza steps]



FINAL PRESENTATION

[east view from classroom balcony]



FINAL PRESENTATION



FINAL PRESENTATION

[evening plaza view]



FINAL PRESENTATION

[rooftop view]



FINAL PRESENTATION

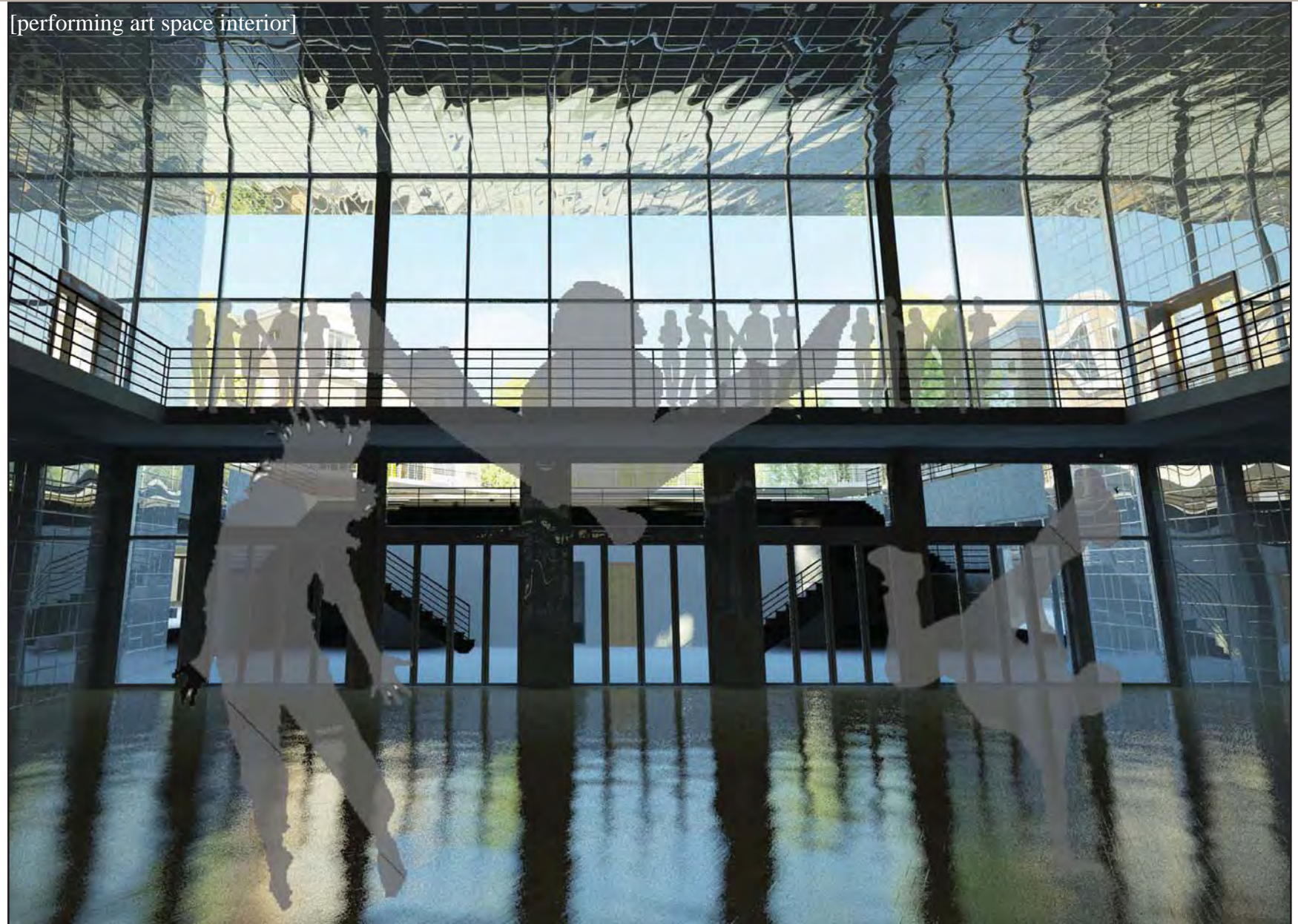
[west aerial view]



FINAL PRESENTATION



FINAL PRESENTATION



FINAL PRESENTATION

[artist kitchen]



FINAL PRESENTATION

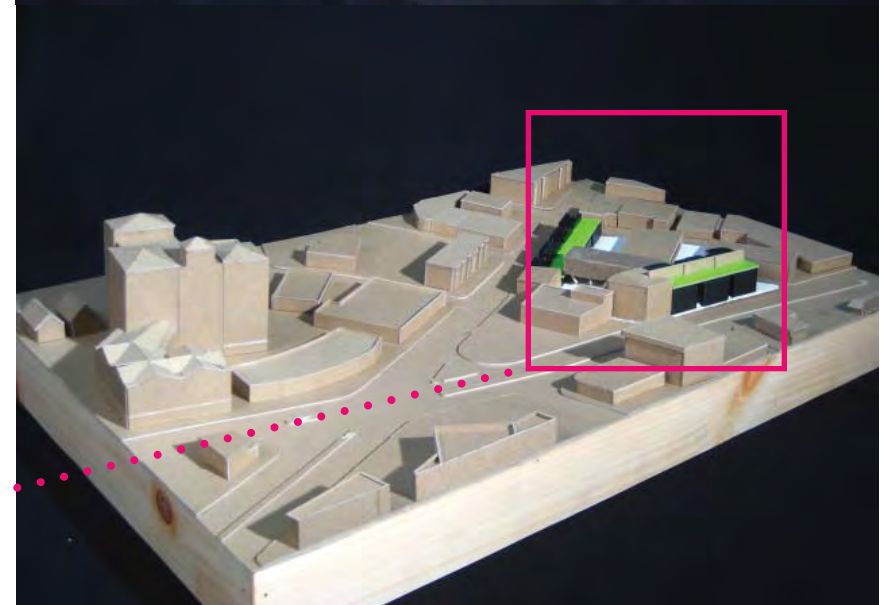
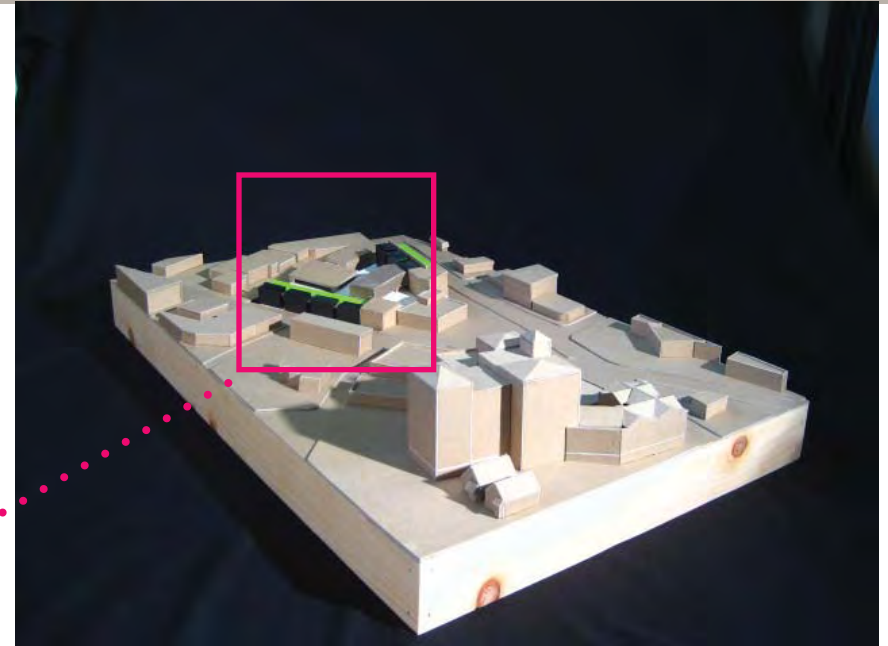


FINAL PRESENTATION



FINAL PRESENTATION

[physical site model]



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2. Long Nature Painting <http://www.nickbachman.com/images/owlbg1small.jpg> [page 165]
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