

# BOSTON

Civil War

● Post War Industrialization and Growth

● **Great Boston Fire**, 776 buildings destroyed, 65 acres burned.

**Causes:** poor hydrant infrastructure, insurance regulations drove non fire-safe building, wooden Mansard roofs spread flames quickly

**Business relocation and expansion went south to Chinatown** with new emphasis on fire-safe building

World War I

Great Depression

World War II

● Scollay Square (Boston's Entertainment District) razed for Government Center. Adult Entertainment moved southward to Chinatown

Big Dig sinks Central Artery reuniting parts of city and shifting micro-economies

Expansion of Factories and Railroads

Commercial building size increases; **Romanesque style adapted for warehouses**, where appearance of strength and stability were desirable

- Equitable Building Competition, NY, NY
- New York State Asylum, Albany, NY
- Trinity Church, Boston, MA
- Hayden Building, Boston, MA
- Cheney Building, Hartford, CT

- Ames Buildings, Boston, MA
- Marshall Field Store, Chicago, IL

● Chicago Auditorium, Louis Sullivan adopts Richardson's Marshall Field Store characteristics in his first major building

● Wainwright Building, St. Louis, MO Sullivan adopts Richardson characteristics with a new grammar for large block high-rise building

● Marshall Field moves to a larger building, demolishes Richardson store

# ARCHITECTURE

In Field Richardson returned to the dependence upon **solid and void design** he had initiated in the Hayden and drifted away from in the Cheney and Ames buildings. His purpose reinforced and refreshed by his recent visit and study of the Italian Palazzo in Florence and the Boston warehouse.

Richardson's commercial buildings were often based on symmetry, while his residential buildings were often based on asymmetry.



# RICHARDSON

"There is **more character in the plain and solid warehouses** that had been destroyed in the 1872 Boston fire than in the florid edifices by which they had been replaced." - Richardson to architecture critic Montgomery Schuyler

R.M. Schindler wrote to Neutra from Chicago that Richardson "places in the middle of the ugly cities large monumental square buildings which appear like meteors from other planets."

In Marshall Field the pattern of solids and voids was raised above the ordinary to become memorable.. a sense of quality that struck Sullivan.. he called it "a monument to trade, the organized commercial spirit, the power and progress of the age."

Richardson sought a "quiet and massive treatment of the wall surfaces."

Richardson friend and mentor John Edelmann wrote, "a grim fortress of trade.. a huge square box with regular ranged of openings for light – massive, simple, brutal, naïve, the true expression of its inward character."

**New Orleans, Louisiana**  
Born 1838

**Cambridge, MA:** Harvard University

**Paris, France:** École des Beaux Arts in the atelier of Louis-Jules André

**New York;** Charles Dexter Gambrill  
1867 Married Julia **Hayden** of Boston

**Brookline, MA** moved from New York  
1882 Visits **Florence, Italy**  
1886 Died of kidney disorder

# HAYDEN

681 Washington Street  
683 Washington Street (upper floor access & occasional retail split since beginning)

- 1875 Dow's Pharmacy Explodes on Site
- 1876 **Hayden Building Completed**

F2: George A. Castor Custom Tailors  
F3: Vest Makers and Operators

F1: Boston Dental Parlors (initially on half of ground floor)

F1: The Imperial  
F2: Jewelers

● 1915 Hayden Family Sells Properties

F1: Davis Brothers Music Shop  
F2: Tailors on upper floors

F1: Lampson's, Inc. (Men's Furnishings)  
F2: All American Tailors / Leon's Clothers  
F3: Kofmann Headwear Company / LaBelle Coat and Suit Mfr.  
F4: Peerless Press

F1: Vacant

F1: Lampson's Uniform Company  
F2: Sexton's Employment Services

F1: Benjamin's Army & Navy Store / Oldies but Goodies Records

● **Building re-identified by H.H. Richardson**

F1: Slick Chic / Bath House Upper Flrs

F1: Scene: The Mini Movies / Bath

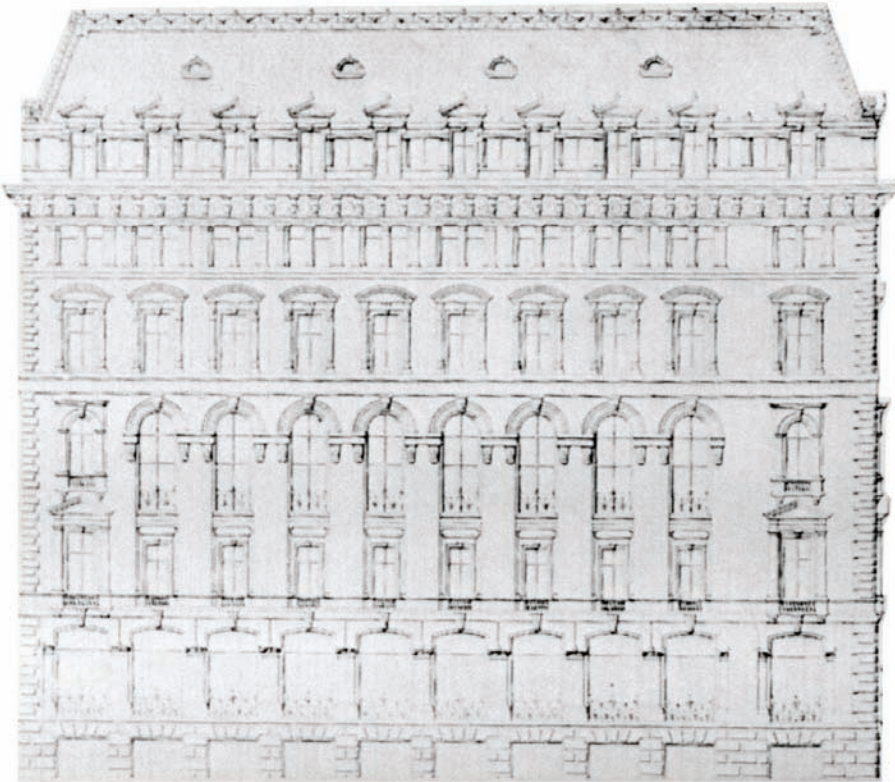
● 1985: Fire Guts Building, Vacant to 1995

- 1993: Purchased by HBI
- 1995: Building Exterior Refurbished

F1: Liberty Bank

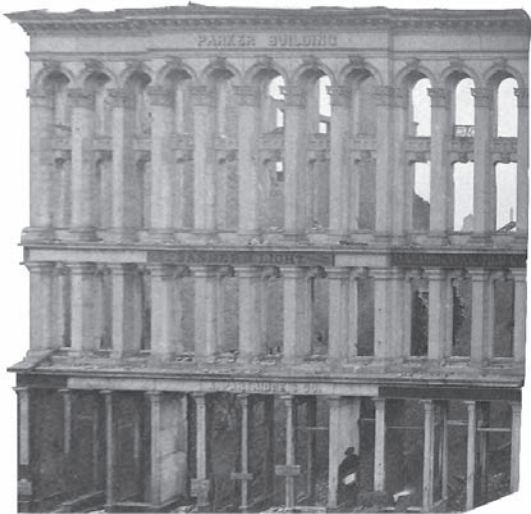
F1: Vacant

# SYNTAX LINEAGE \_ Richardson's Evolving "Commercial Box"



- One of Richardsons' first under taking upon his return from Paris at age 29
- Richardson's first known use of windows grouped under arches between piers
- Rusticated corners and basement, but rest of wall surface is flat
- Use of mansard roof from French training
- Note consistent rythem and horizontal banding

1867 Equitable Life Assurance Competition, New York, NY



- Richardson is known to have seen value in the commerical buildings which burned in the Great Boston Fire; above an example on Washington St.
- Note window grouping, consistent rythem, and horizontal banding

1872 Burned Commercial Bldg. on Wash. St

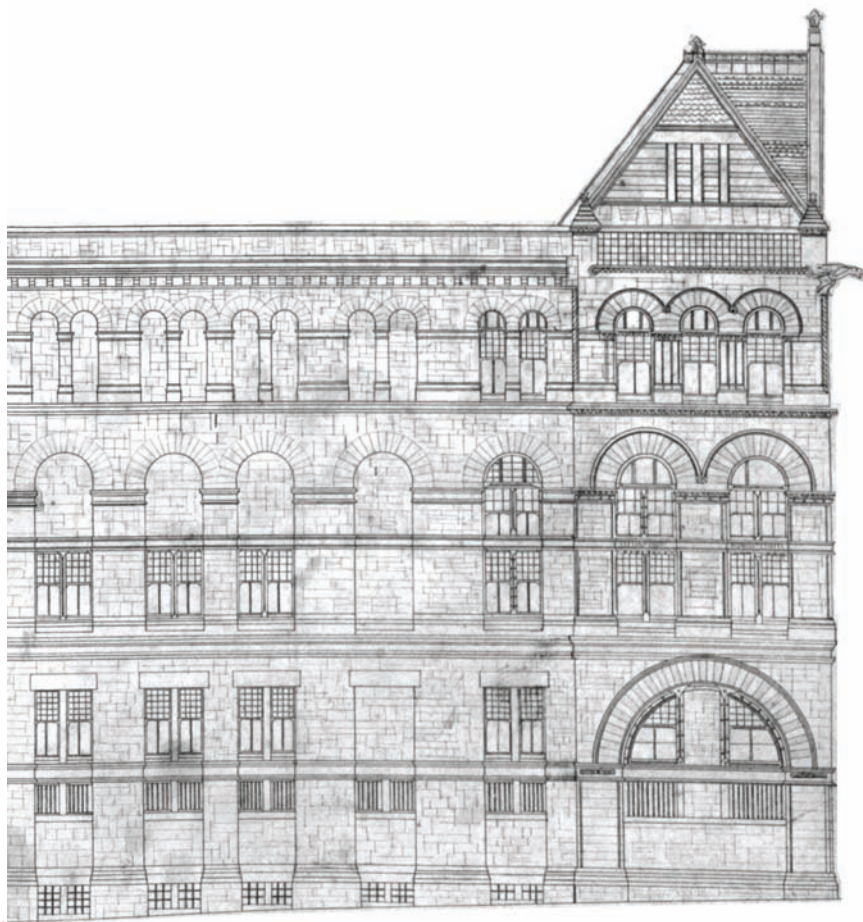


- Commercial building developed in July 1875 for Richardson's in-laws who were in speculative real estate development
- Window grouping in an a/b/c/c rythem on the long side
- Rusticated brownstone
- No mansard roof

1875 Hayden Building, Boston, MA







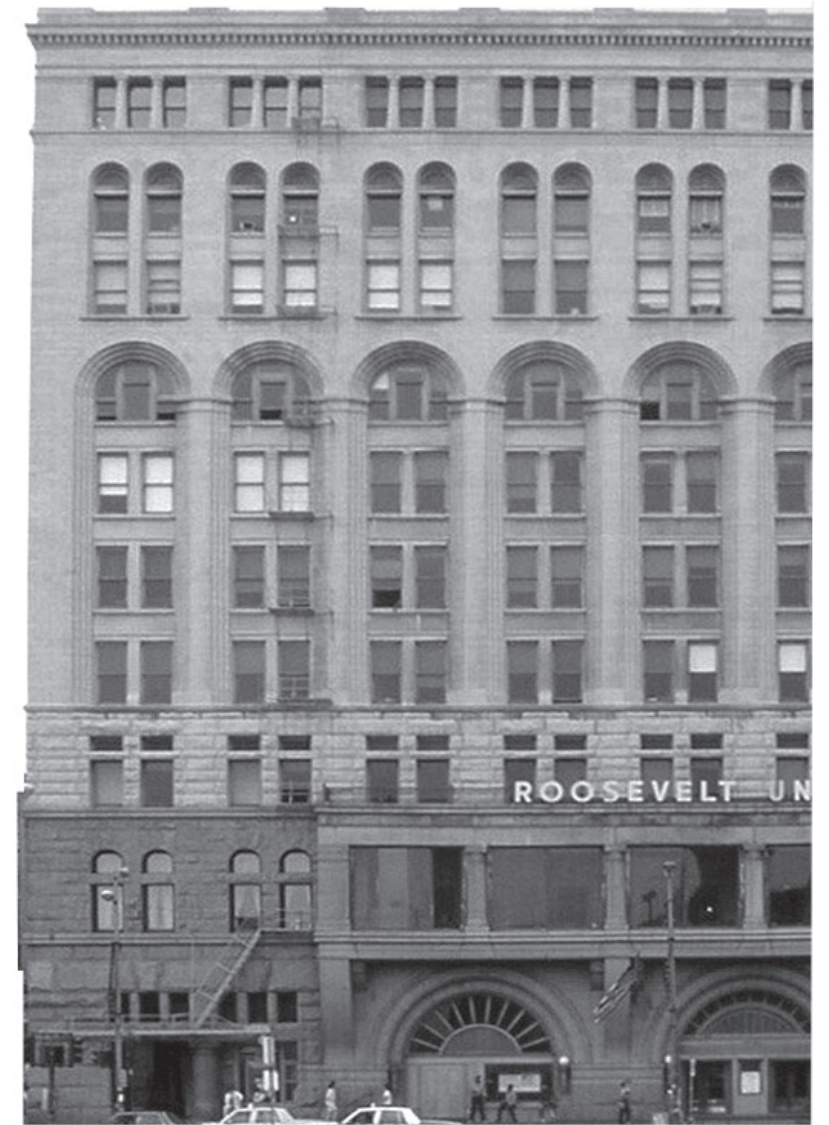
- Commercial building developed in September 1875
- Window grouping in an a/b rythem on the long side
- Note corner tower proportions, arches, and banding similar to Hadyen short facade

● 1875 Cheney Building, Hartford, CT



- In size, scale, and structure, there was nothing uncommon about the Marshall Field Store at the time, except the audacity of its massive stone and rhythmic large openings. At a time when many were working to visually break down large block buildings, Richardson did the opposite by embracing the mammoth it was – a grand simple gesture for a sense of monumentality and nobility.

● 1886 Marshall Field Wholesale Store, Chicago, IL



- Louis Sullivan had high praise for Richardson's Marshall Field Store, so much so he lifted its characteristics and applied them to his first major building which launched his career. Soon after he would apply similar surface characteristics to high-rise building. This honoring act would later elevate Richardson's work.

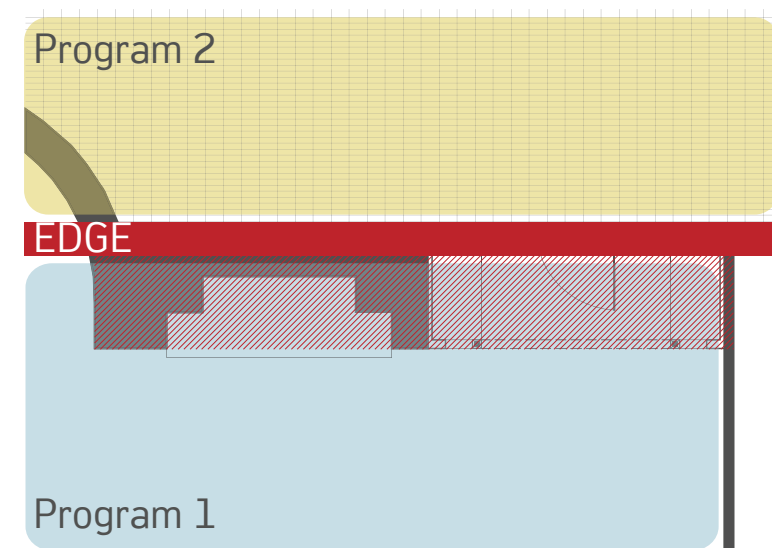
● 1889 Chicago Auditorium, Chicago, IL \_ by **Louis Sullivan**





## Activated Edge

- Focus on Void
- Brings Occupant to Edge
- Secondary Program



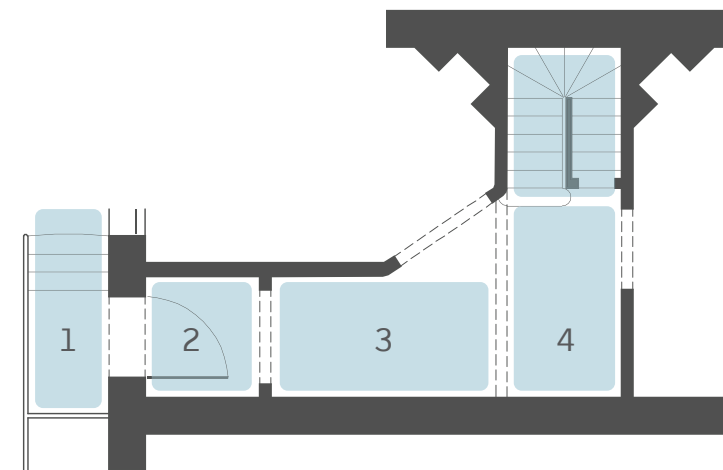
Stonehurst Residence | Waltham, MA



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## Sequence of Thresholds

- Entry Off Axis Through Massive Wall
- Transition Spaces
- End Wall Turns Space



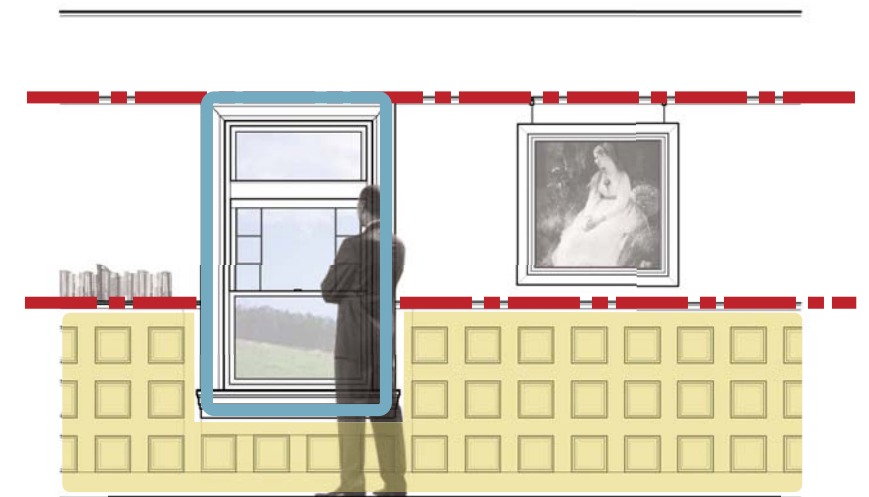
Commonwealth Avenue Apartments | Boston, MA



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## Datum and Detail

- At Edge, Stops at Void
- Void Dominates
- Human Scale

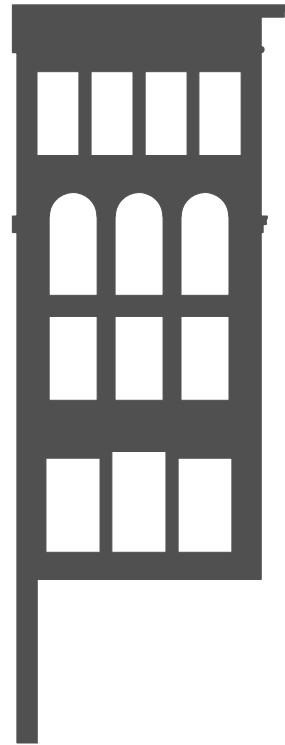


Stonehurst Residence | Waltham, MA



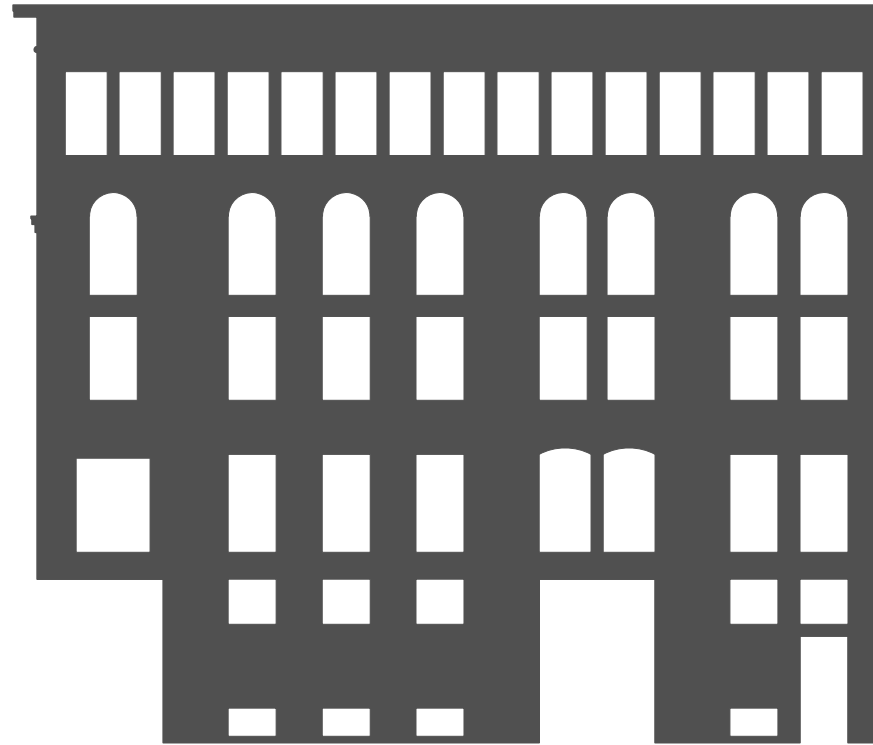
Stonehurst Residence | Waltham, MA

49 %

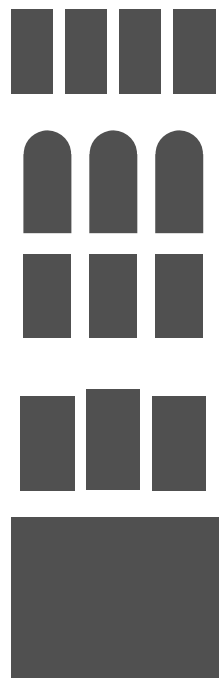


SOLID ELEVATIONS

64 %

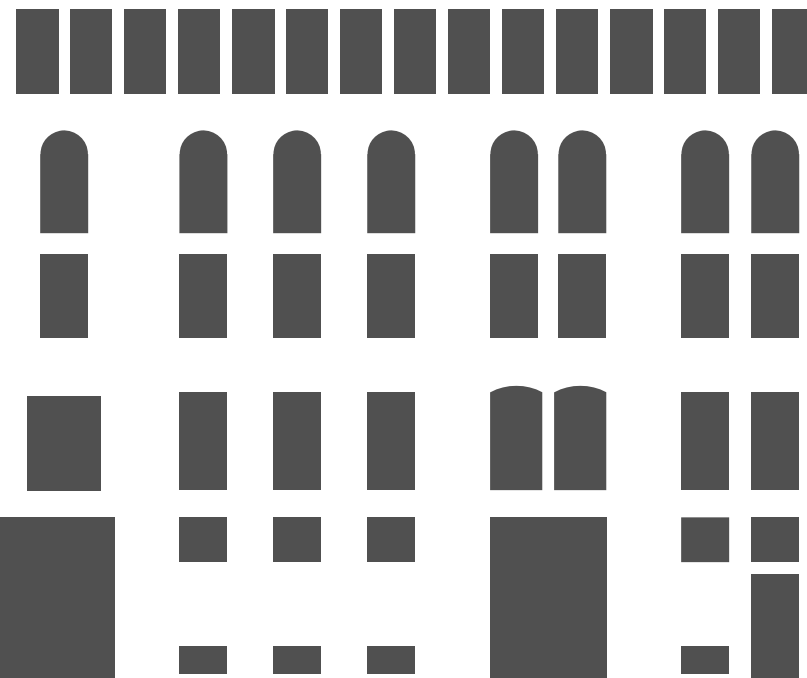


51 %

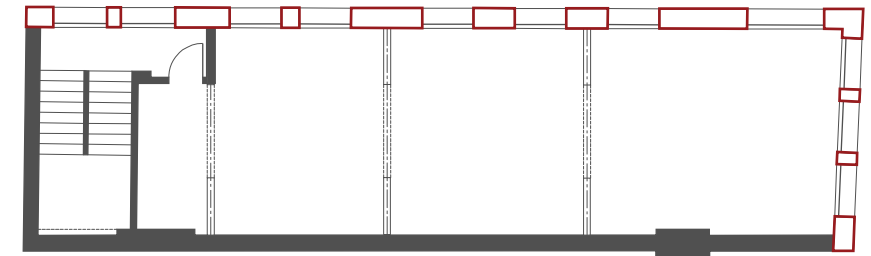


VOID ELEVATIONS

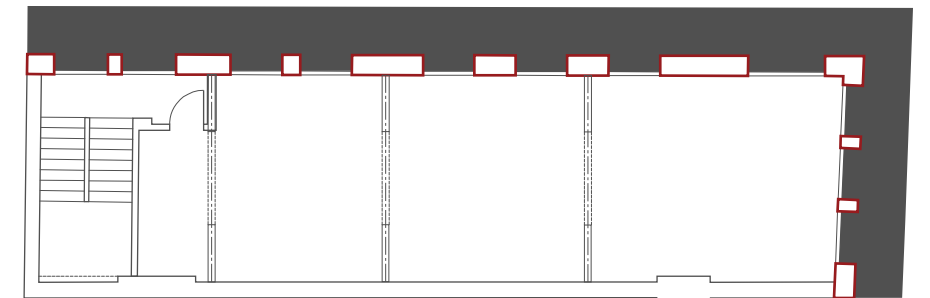
36 %



## SOLID / VOID PLANS



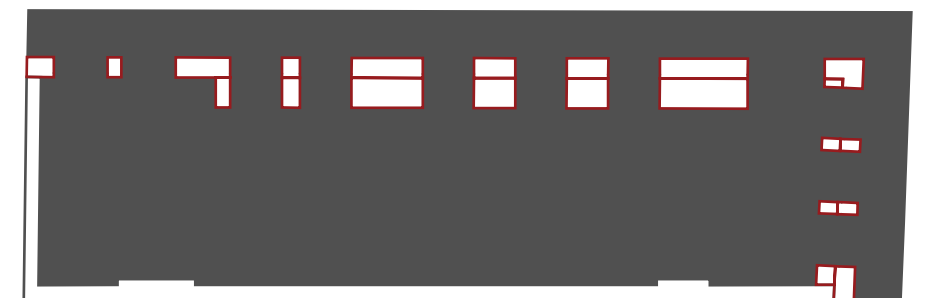
- Existing Conditions
- Importance of Brownstone Facade



- Deep Recessed Windows from Exterior
- Thickness of Facade Expressed Through Solid & Void



- Windows Flush to Interior of Facade
- Thickness of Facade is not Experienced



- Addition of Programmatic Elements Activates Edge
- Thickness of Facade Becomes Interior Experience