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Familiar Agent in the Context of Boston

In the context of congregation, I am fortunate enough to be able to experience it in its most organic capacity, meaning that I'm not experiencing the Green Dragon Tavern as an outsider. Historically, taverns were constructed as places for travelers to rest and exchange information with patrons of the tavern. Taverns were also the hub for informational exchanges. Excluding churches, taverns tended to be one of the only public social spaces within the city where ideas and information could be exchanged and expanded upon. The spirit and function of the Green Dragon Tavern has not changed within the time it has existed, so again, I am able to experience it as originally intended. Since the clientele is heavily mixed between travelers and locals, I can talk to other patrons without the social block of not being from the area. Through this, I would be able to hear the thoughts of not only the members of the community, but also people that are visiting just like I am.

The site of the Green Dragon Tavern is very important, because it highlights the ability of the location to create an area of congregation for those who travel down the street. As I enter the site, I notice that the roads are constructed as they were in the mid 1700s. This means that the roads are thinner and constructed with cobblestone as the street was made for horses. The narrower streets combined with the brick buildings create a defined sense of space and enclosure. As I travel farther down the street, I find myself being pulled to a single structure, the Green Dragon Tavern. The building's location rests on a fork between Creek Square and Marshall Street, acting as a terminus between the two roads. In a place of physical indecision, the GDR acts as a definitive place where one can stop and rest. The front facade of the building is also facing out towards the street, and consists of large windows. I can see into the structure, and in seeing its interior, become even more motivated to stop and experience the structure.

The architecture of the building also is extremely important in experiencing the structure. As I mentioned before, the bottom level and entrance has a facade that mostly consists of large windows. This is true for both sides of the building facing the street, so someone passing by can still look in and get a sense of the interior. The upper levels are not nearly as ornamented, so naturally my eye is drawn to the part of the structure that highlights the interior. The concrete buffer that hides the connection between the bottom and top floors also helps draw my eye to the bottom of the building. Once I enter

Uncommon

Connected

Solitary

Rhythmic

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the structure, I am not removed from the site. I am able to look outside and still be able to connect to the surrounding area. Since the structure again rests on a terminus, I can linger outside on the corner if I choose to do so and still be connected to the area. **The interior of taverns tended to be cramped and poorly lit, which forced people to naturally migrate towards the furnace. This concept still exists, with people gravitating towards the bar which has more seating and lighting.** As I become a patron at the tavern, I am fully immersed in the environment.

Diachronic

Experiencing my location of Residence is extremely important for me experiencing Boston and how the different conditions relate to each other. The Flats on D apartments are the result of newer construction in Boston, through the reutilization of land that some would consider wasn't living up to its potential, while others believe that this is another case of gentrification. The Seaport District, where this complex is located, had been renamed and rebuilt many times before the site stood as it stands today. It tells a story of a Boston trying to figure out what to do after many of its industrial centers had collapsed within the last 150 years. Because of this, a new question is posed as to what to do with the swaths of land used for industry now barren and only littered with the bones of the past.

As I physically enter the site, I notice the stark contrast between this site and the Green Dragon Tavern. The Bostonian architecture and distinct styles I had seen not only in the street but in the structures was nowhere to be found. In terms of the surrounding area, the Flats on D feel foreign, as there is no tie to history within the construction. As I look closer, I am able to see that a sense of space and enclosure that I had felt in the previous site. The front of this site is dominated by a main road, which isn't necessarily a bad thing considering that this is a place of residence, and people need to be able to easily return home. Despite the dominance of the road, I notice how the row of apartments allows for a side road down one corridor that invites me further into the site. Since there is almost no space between the buildings down the row, there is only one place that my eyes and body can drift to. As I pass through this corridor, I am taken aback by the courtyard and public areas that are within the rear area of the site. Although the Flats on D lacked the historical aspects that captured me before, I still found myself immersed in a definitive space, which is important when creating a sense of home.

Synchronic

Rythmic

The architecture of the apartments stuck out to me almost immediately. **The facade of the buildings has the staple of postmodern architecture, prefabricated glass.** The building also looks like it used from repurposed scrap metal, lacking any of the stonework construction that dominates most of historical Boston. **At first a feeling of uneasiness comes over me, as I feel like I'm looking at a Corbusier**

Common

## Solitary

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project that was just slapped in a random location. However, as I become further encapsulated in the site, I realize that none of this is necessarily a bad thing. Since the Flats on D are located in an old industrial zone, it doesn't seem like this area would have been used if these apartments didn't exist. What I was looking at was the construction for a Boston that was trying to figure out how to adapt to a future from a past that seemed like it was going to last forever. Although nothing like the rest of the city, I felt as if the Flats on D succeed at what their purpose is, which is providing a comfortable living space. Although the Flats on D are new, they aren't necessarily bad, and serve to provide an interesting juxtaposition between two very different Bostons.

On the last stop of my trip, I decided to travel to the Boston Tea Party Ships and Museum. Located directly in the water connected on the middle of the Congress Street Bridge. Arguably, I was located in the site where the spirit of Boston was born, and ironically the site where two different kinds of Bostons clashed and tried to figure out how to coexist with each other.

The Site is as important as the buildings within this location. On a smaller scale, I notice how the museum and Congress Street Bridge both meet up together, but represent two completely different Bostons. The Museum, although new, houses some of the oldest relics of Revolutionary Boston, which pays homage to the spirit of the city as well as a nod to the cultural significance of the ships. In short, I feel like I am standing in a time capsule of the past. The bridge however, is of newer construction and showcases advancements in Civil Engineering. I can feel the tension in the site, as these seemingly two things that don't belong together are forced to coexist. On a larger scale, I see on one side of a bridge a Boston that represents its history, and on another a Boston that showcased newer construction. It seemed to me almost like two armies lined up and facing each other. In this site, I feel like I am observing where the older Boston and newer Boston finally clash and figure out how to exist with each other. There is no feeling of encapsulation here, only the awkwardness of the architectural struggle.

Architecturally the struggle between new and old Boston is again highlighted. The Museum is ornamented in classic New England Style, with heavy decoration on the trim and lentils of the building. The structure is made almost completely out of wood, which I would imagine is to mimic the materials of the ship, as well as the fact this was and is common practice in New England. As I feel myself being immersed in the site, I am pulled out when my attention shifts to the Congress Street Bridge. The bridge has almost no staples of New England and Bostonian style, and showcases steel construction in full capacity. There is even a truss structure resting on the bridge in order to ornament the system, which

Diachronic/Synchronic

Common

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serves to highlight how different these two structures are. Expanded to a larger scale, I see how the buildings on the left side of the bridge showcase large buildings with prefabricated glass and clear steel construction. If these structures were removed from their site, I wouldn't have been able to tell where they were from. As I look to the other side, I see classic Bostonian buildings dominating the area and highlighting the brick construction that makes up Boston. I feel uneasy, as I am unable to find a way to reconcile both sites. I realize that I am an observer of a changing city, and that Boston will need to reconcile its past if it expects to be able to operate in the future.