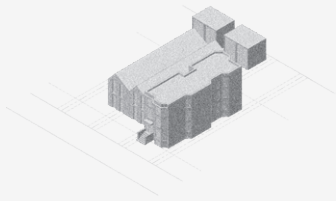
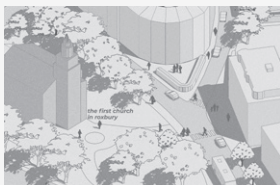


ALYSSA KAWANO

Selected Works in Urban
Planning + Design





ALYSSA KAWANO

Harvard University Graduate School of Design

Master in Urban Planning

Urban Design Concentration

Class of 2026

People, Place, and Planning

I carry with me the spirit of *mottainai*, an awareness that nothing should be wasted. It is a lens through which I see cities, their streets, their buildings, and the people who inhabit them. Every alleyway, every public space, every corner has a story to tell, and I am drawn to listening.

The resilience and resourcefulness of my family and the formal study of how cities function and evolve shape my thought process. Between these, I have learned to approach planning with care, curiosity, and humility, recognizing that the most meaningful

solutions are rarely singular or absolute.

Urban spaces are layered, alive, and uneven. The histories and communities at the edges, those often overlooked, are as essential as the celebrated centers. My work is an effort to attend to both, to stretch what is given, and to honor the full complexity of place. I hope to participate in shaping cities that reflect this same attentiveness, where people and spaces alike are seen, valued, and preserved.

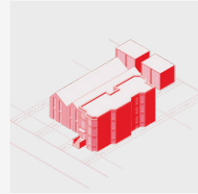
SELECTED WORKS



5

Narrative Renders

Capturing Singapura



9

Adaptive Reuse Guidelines

Addition-Alley



17

Interagency Coordination

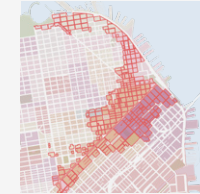
Welcome to the Waterfront



21

Mixed-Use Marsh Restoration

Living with the Marsh



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Adaptive Reuse Policy Analysis

San Francisco



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Narrative Histories

Whose History?

NARRATIVE RENDERS / CAPTURING SINGAPURA

Fall 2025 / Academic

Alex Yuen / SES 5443: The (New) Image of the City
Singapore, SG

SYNTHESIS A four-part visual study of Singapore's urban identity, this project traces the city from larger spatial conditions to the human scale, culminating in the everyday life of the local.

COURSE Urban conditions were investigated through a sequence of four images developed over iterative three week cycles, each focusing on a different scale and perspective of the city. The process emphasized repeated critique and revision, requiring refinement of modeling, lighting, materiality, and composition as skills evolved. Technical limitations and missteps became part of the workflow, sharpening decisions around what to show, what to omit, and how atmosphere and human presence could clarify rather than distract from urban meaning.

TAKEAWAYS The work culminated in a collective exhibition that required revisiting each image with an audience in mind. Choices around scale, order, and framing became practical decisions about how clearly an urban idea could be communicated. The process emphasized that representation is not only about making a strong image, but about making one that can be read, discussed, and understood by others.

Seeing the work displayed alongside peers brought attention to how technical decisions affect interpretation. Lighting, materiality, and composition were no longer abstract exercises, but

tools that shaped mood, clarity, and emphasis. The exhibition setting reinforced the importance of restraint and consistency, where simplicity often carried more meaning than visual excess.

Working in an interdisciplinary course made clear how images function as a shared language across fields. For a planning-oriented practice, the experience highlighted the value of visual thinking in bridging conversations with designers from architecture and landscape, supporting clearer communication about urban conditions and intentions without relying solely on written or policy-driven explanations.



EXHIBITION FOR FINAL REVIEW

The image is a snapshot of the final exhibition style review produced, with thought to intention of size, paper, caption and viewing order. It also defines programming strategies and spatial considerations for artist live-work housing.



01 / THE ANALYST

Singapore's landscape is the product of continual reshaping, where decades of infill and reclamation have redrawn the island's boundaries and transformed its coast. These shifting geographies intersect with layered socio-cultural histories. The bottom original coastline, middle reclaimed land, and top water show the city's cycles of erasure and renewal. This composition attempts to highlight how land, memory, and culture are repeatedly reconfigured over time, revealing Singapore as a landscape of material transformation and layered meaning.



02 / THE BIRDSEYE

Singapore's architecture reflects the city's layered history of empire, occupation, and independence. Colonial buildings and gardens once expressed imperial control. The destruction of war created physical and social gaps that postwar public housing later filled, becoming both homes and tools for rebuilding a national identity. The rise of the modern skyline marked a new stage focused on global recognition and economic ambition. Together, these layers reveal how Singapore's built environment has evolved through both outside influence and internal collective effort, tracing the city's transformation from a colony into a self-made nation.



03 / THE VISITOR

Singapore's global identity is constructed through performance and spectacle. The city operates through display turning movement, light, and celebration into self-definition. Authenticity becomes inseparable from performance, as the city's image is continually remade through the act of being seen. The resulting tension reveals a deeper condition of contemporary urbanism: identity no longer resides in place itself, but in how place is represented and perceived.



04 / THE LOCAL

Singapore's everyday identity is shaped in the spaces where routine and community quietly overlap. Away from moments of display, the city reveals a rhythm built on shared habits, informal gatherings, and the work that sustains daily life. These environments blur the line between public and the personal, connecting residents through familiarity. In this view, authenticity comes from the understated structures and relationships that support the city's social life, offering a counter image to the narratives it projects outwards.

ADAPTIVE REUSE FOR ARTIST LIVE-WORK / ADDITION-ALLEY

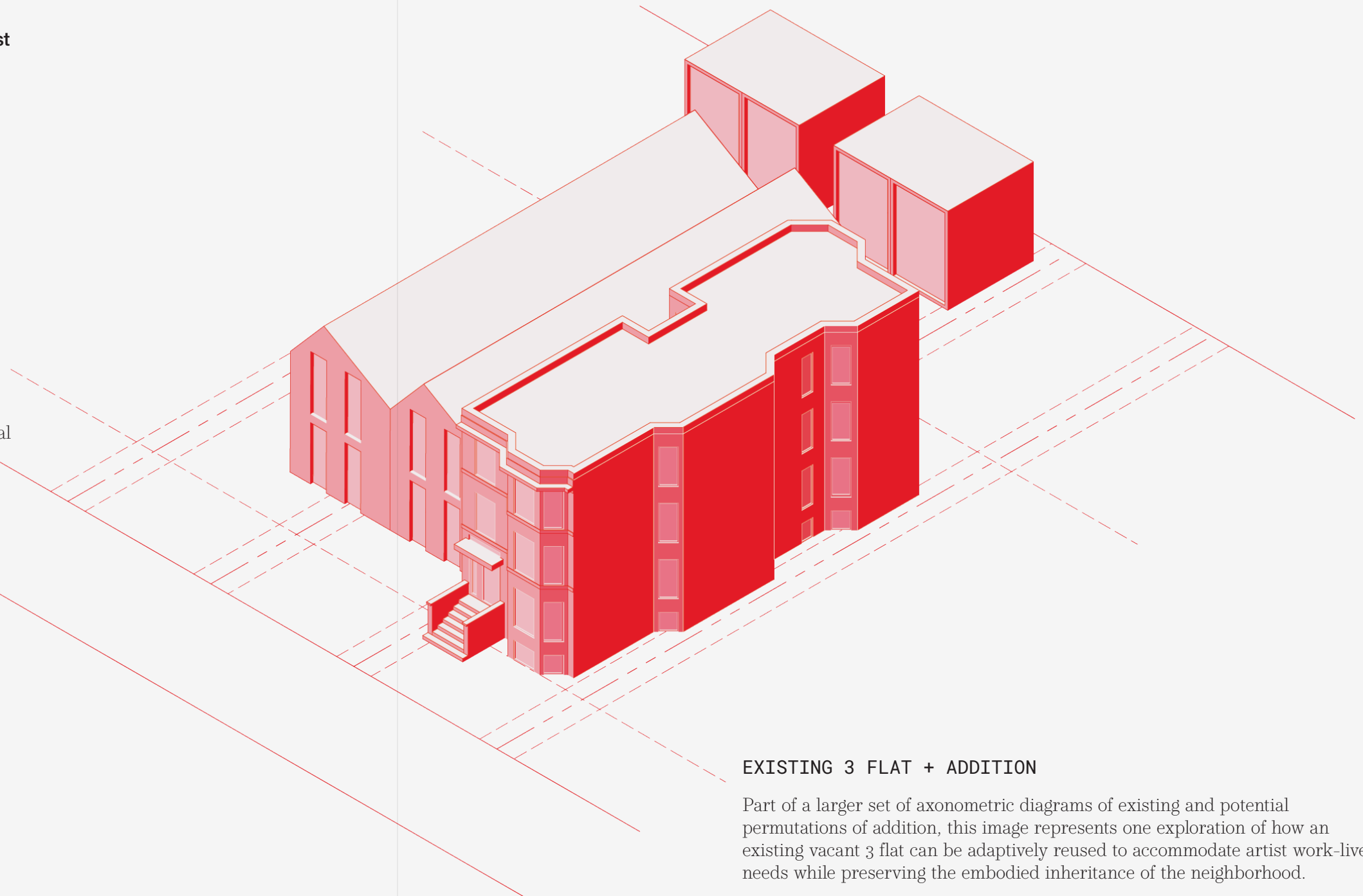
Fall 2025 / Academic
Toni Griffin / STU 1501: Home. House. Housing.
Chicago, IL

SYNTHESIS A future oriented project using adaptive reuse, artist live-work housing, and alley activation to address vacancy while maintaining neighborhood continuity.

COURSE The studio centered around the ideas of home, house, and housing. Home refers to the emotional and social attachments people carry, the sense of belonging and memory embedded in a place. House describes the physical structures that shape daily life, from rooms to the rhythm of a block. Housing bridges these two, the ways in which design and policy can create spaces that support living, working, and community over time.

A set of design guidelines were explored that integrated adaptive reuse, additions, and live-work housing, while re-imagining

alleys and service spaces as sites for creative activity. The work considered both domestic life and artistic production, allowing residents to inhabit and adapt their environment over time. Choices about materiality, scale, and program were informed by conversations with artist muses, extending familiar urban patterns while introducing new possibilities. The project aims to balance the nostalgia associated with home and the future potential and desires for housing, creating spaces that support everyday life and the creative spirit of the community.



EXISTING 3 FLAT + ADDITION

Part of a larger set of axonometric diagrams of existing and potential permutations of addition, this image represents one exploration of how an existing vacant 3 flat can be adaptively reused to accommodate artist work-live needs while preserving the embodied inheritance of the neighborhood.

ADDITION-ALLEY

TYPOLOGY RESTRICTIONS

2 FLAT
3 FLAT
6 FLAT

LOT CONDITIONS

A1: single structure with single adjacent parcel
A1-2FLAT A1-3FLAT A1-6FLAT

A2: single structure with multiple adjacent parcels
A2-2FLAT A2-3FLAT A2-6FLAT

B1: single structure with single parcel on either side
B1-2FLAT B1-3FLAT B1-6FLAT

B2: single structure with multiple parcels on either side
B2-2FLAT B2-3FLAT B2-6FLAT

C1: two adjacent structures with single parcel on either side
C1-2FLAT C1-3FLAT C1-6FLAT

D1: two structures with single parcel in between
D1-2FLAT D1-3FLAT D1-6FLAT

D2: two structures with multiple parcels in between
D2-2FLAT D2-3FLAT D2-6FLAT

E1: single structure on corner lot with multiple adjacent parcels
E1-3FLAT E1-6FLAT

F1: continuous corridor with multiple structures & parcels
F1-MULTIFLAT

Two-, three-, and six-flats are ideal because they are common, repeatable building types that already structure neighborhood rhythm, and their moderate scale makes them efficient to adapt or expand. They are large enough to anchor a new addition with clear massing continuity yet small enough that the new volume can remain proportional, allowing the project to add density without overwhelming the existing building or its context.

By cataloging the types of lot conditions, adaptive reuse for artist live work can be visually simplified and provides a framework for how these guidelines operate with flexibility across Washington Park. Single structures with a smaller adjacent vacant parcel highlight addition limits and strategic coach house placement, while lots with more adjacent vacant parcels show how adaptive reuse and new additions can help infill the neighborhood. Corner lots introduce opportunities for secondary frontage and alley activation. By studying these varied conditions, the guidelines respond not only to zoning constraints but to the real, inherited geometries that shape where adaptive reuse, infill massing, and ADUs meaningfully fit within the neighborhood.

stu 1501 | home, house, housing | fall 2025

WHERE CAN ADDITIONS BE PLACED?

EXISTING 3 FLAT CONDITION
SIDE ADDITION
BACK ADDITION
SIDE + BACK ADDITION

Additions can occur at adjacent parcels, behind the original structure, or both. Every starting condition may be different. & requires flexibility in how adaptive reuse & additions can be implemented in an artist work-live scenario.

PERCENT OF FACADE ALTERATION

FRONT FACADE
SIDE FACADE
BACK FACADE

To keep the feel of the neighborhood character, front facades of existing structures should remain unaffected by additions. Up to 75% of the side of existing structure can be altered, & up to 100% of the entire back facade may be altered.

HEIGHT

MINIMUM HEIGHT OF ADDITION
50% OF EXISTING STRUCTURE

MAXIMUM HEIGHT OF ADDITION
100% OF EXISTING STRUCTURE

Minimum and maximum heights help maintain the scale and character of the neighborhood. Buildings should be at least 50 percent of the typical block height to feel present but no more than 100 percent to avoid overwhelming the context.

design guidelines for the intersection of adaptive reuse, artist live-work, and alley activation

EXISTING FAR RESTRICTIONS IN CHICAGO

2.0 FAR SINGLE PARCEL 100% LOT COVERAGE
2.0 FAR SINGLE PARCEL 50% LOT COVERAGE
2.0 FAR DOUBLE PARCEL 100% LOT COVERAGE
2.0 FAR DOUBLE PARCEL 50% LOT COVERAGE

Chicago uses setbacks, FAR, & height to indirectly influence lot coverage. Following this logic, adaptive reuse additions for artist live work can be implemented in existing FAR and without explicitly restricting lot coverage.

HOW ADAPTIVE REUSE FUNCTIONS WITHIN EXISTING FAR

2.0 FAR + SETBACKS
2.0 FAR + NEW SETBACKS
2.0 FAR + EXISTING SETBACKS

MINIMUM PROPOSED SETBACKS
MAXIMUM PROPOSED SETBACKS

2.0 FAR + SETBACKS + TYPICAL 3 FLAT
2.0 FAR + NEW SETBACKS + TYPICAL 3 FLAT
2.0 FAR + EXISTING SETBACKS + TYPICAL 3 FLAT

A typical Washington Park 3 flat typology, as shown above, often does not reach the existing 2.0 FAR maximum in the RMS zoning district. Adaptive reuse and parcel consolidation for additions on the side and/or the alley can operate within this existing FAR. Coach house additions in Chicago's zoning can be leveraged as non-FAR increasing live and work additions for alley activation.

PROGRAM

LIVE SPACE
LIVE TOWER
DISTRIBUTED LIVE
LIVE IN FRONT
ALLEY ADJACENT LIVE

WORK SPACE
ALLEY WORK SPACE
WORK ON STREET SIDE
STUDIO WORK
GROUND FLOOR WORK

OUTDOOR ARTIST SPACE
ALLEY CUT THROUGH
ON A ROOF TERRACE
IN A COURTYARD
YARD OR PLAZA

ARTIST AMENITIES
ARTIST STORAGE
GALLERY SPACE
PERFORMANCE SPACE
CONVENING SPACE

~50% LIVE SPACE
~25% WORK SPACE
~40% OF LIVE + WORK SPACE
~10% ARTIST AMENITIES

Artist programming can be distributed across the lot to create a cohesive live-work environment that supports different creative needs. Live-work units can anchor the primary structure, while shared artist amenities like studios, fabrication rooms, or rehearsal spaces can occupy adaptable ground-floor or rear-building areas where noise and activity are easier to manage. Outdoor arts space can extend this ecosystem by using side yards, rear yards, or setback zones for performances, workshops, or large-format work, allowing the site to balance private making, shared production, and public engagement within a single parcel.

DESIGN

FENESTRATION
HISTORIC
CONTEMPORARY

ARCHITECTURE
HISTORIC
CONTEMPORARY

There can be a mix of contemporary and historic fenestration, materials, and architectural expression to blend old and new, but the addition should remain visually secondary to the original structure from the street, reinforcing the hierarchy and preserving the building's historic presence.

MATERIALS
RECLAIMED BRICK
CORRUGATED METAL
CONCRETE FACADE
RECLAIMED WOOD
GLASS BLOCK
TILE

alyssa kawano

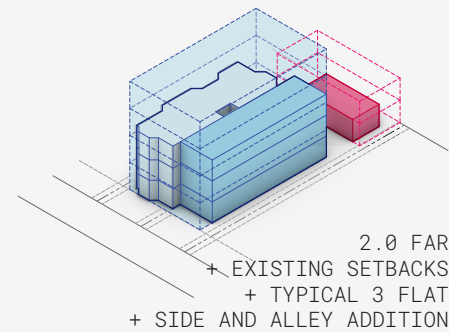
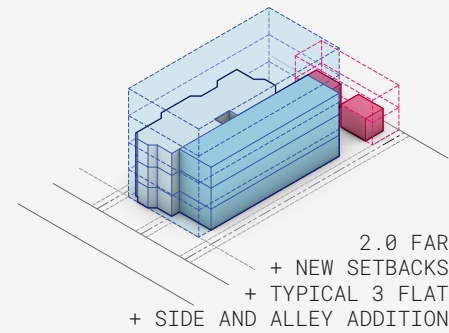
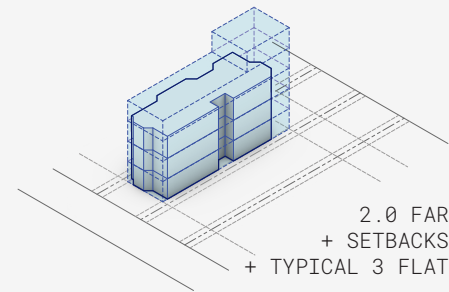
PLOTTED DESIGN GUIDELINES PRESENTED AT REVIEW

The diagram presents the design guidelines for adaptive reuse and additions, outlining material choices, fenestration, height limits, and approaches to historic and contemporary architecture. It also defines programming strategies and spatial considerations for artist live-work housing.

MASSING AND FAR

A typical Washington Park 3 flat typology, as shown above, often does not reach the existing 2.0 FAR maximum in the RM5 zoning district. Adaptive reuse and parcel consolidation for additions on the side and/or the alley can operate within this existing FAR.

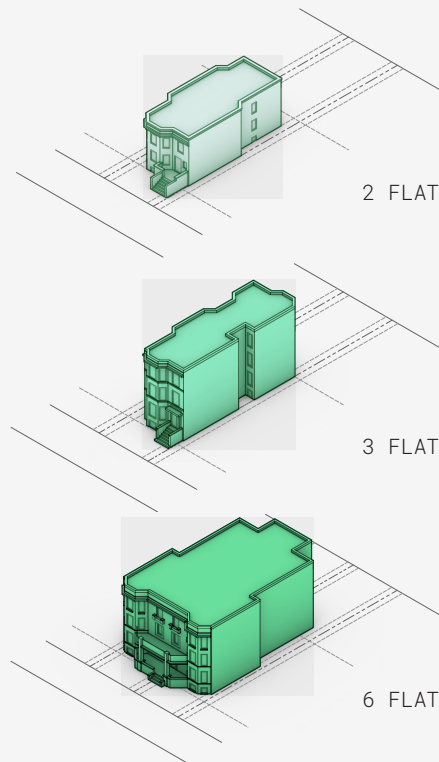
Coach house additions in Chicago's zoning can be leveraged as non-FAR increasing live and work additions for alley activation.



TYOLOGY RESTRICTIONS

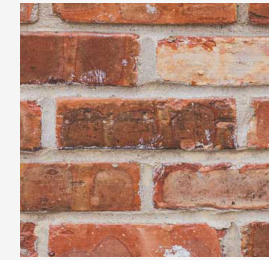
Two-, three-, and six-flats are ideal because they are common, repeatable building types that already structure neighborhood rhythm. They are large enough to anchor a new addition with clear massing continuity yet small enough that the new volume can remain proportional, allowing the project to add density without overwhelming the existing building or its context.

By cataloging the types of lot conditions, adaptive reuse for artist live work can be visually simplified and provides a framework for how these guidelines operate with flexibility across Washington Park.

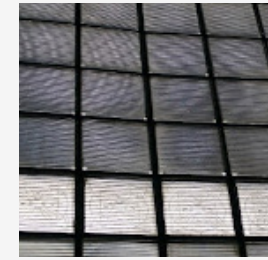


MATERIALITY

There can be a mix of contemporary and historic fenestration, materials, and architectural expression to blend old and new, but the addition should remain visually secondary to the original structure from the street, reinforcing the hierarchy and preserving the building's historic presence.



RECLAIMED BRICK



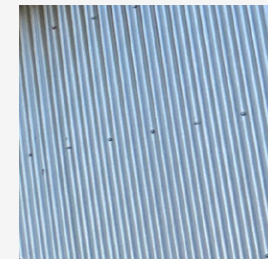
GLASS BLOCK



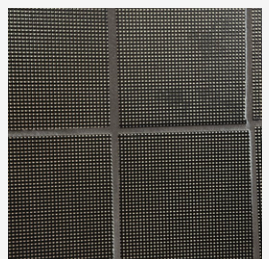
RECLAIMED WOOD



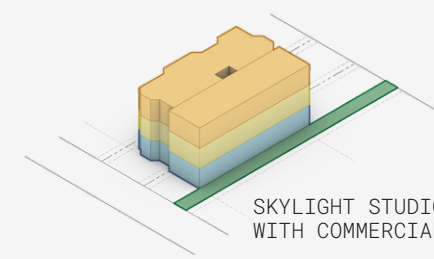
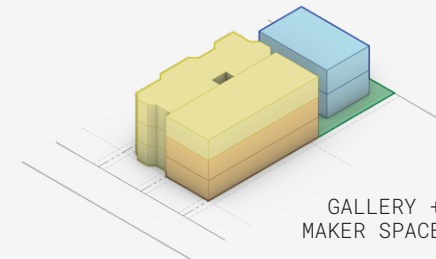
CONCRETE FACADE



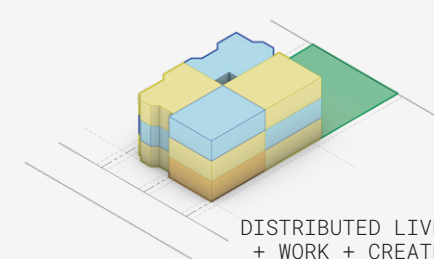
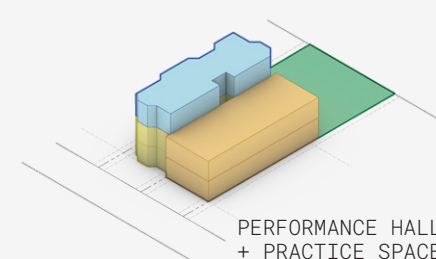
CORRUGATED METAL



TILE



~50% LIVE SPACE



~25% WORK SPACE

~30% OF LIVE + WORK SPACE

~10% ARTIST AMENITIES

FULL ARTIST PROGRAM ITERATIONS

Artist programming can be distributed across the lot to create a cohesive live-work environment that supports different creative needs. Live-work units can anchor the primary structure, while shared artist amenities like studios, fabrication rooms, or rehearsal spaces can occupy adaptable ground-floor or rear-

building areas where noise and activity are easier to manage. Outdoor arts space can extend this ecosystem by using side yards, rear yards, or setback zones for performances, workshops, or large-format work, allowing the site to balance private making, shared production, and public engagement within a single parcel.

FUTURE ORIENTED THINKING ABOUT ASPIRATIONAL STUDIOS

TAKEAWAYS The studio centered on a neighborhood plan that imagines a community for creatives, framed around the idea that there is a creative within each of us, not just professional artists. We explored how housing,

live-work spaces, and public infrastructure could support creativity while connecting to the social and historical context of the neighborhood. The studio drew on the legacy of the Black Metropolis and the Black Belt, considering

how historical patterns of disinvestment shaped both displacement and concentrated wealth generation. This context provided a lens to think critically about equity, opportunity, and who benefits from neighborhood



SITE MODEL In our neighborhood plan (above), white buildings show existing conditions, with colored buildings, including my intervention in red (below), helping to visualize how the neighborhood could come together.

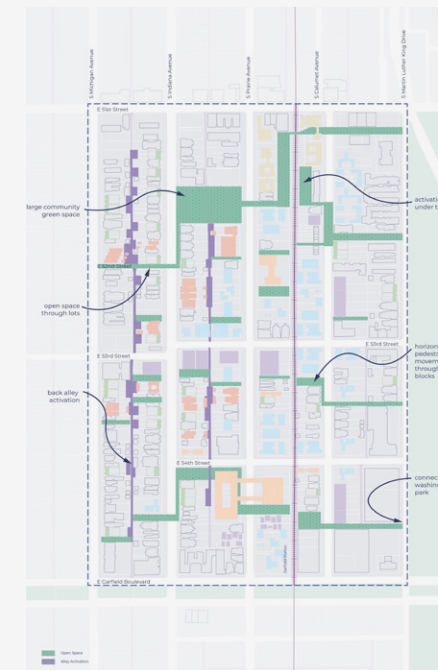


change, grounding our speculative designs in histories of inequality while exploring possibilities for community-centered development. Throughout the process, the studio prompted questions about the real-world implications of introducing creatives into a historically vacant neighborhood. The work made me reflect on the tension between imaginative,

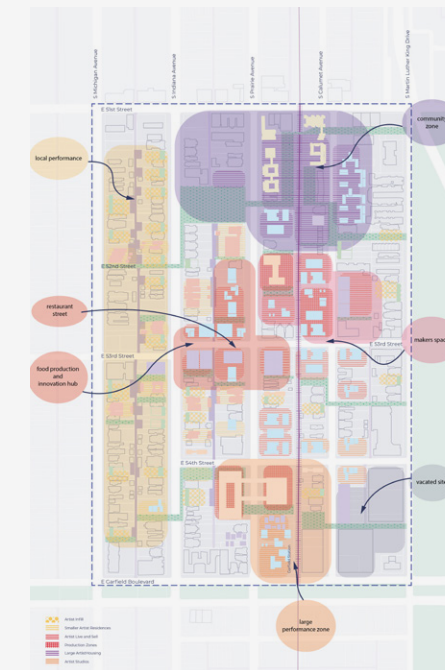
future-oriented planning and planning grounded in existing social and economic realities. Our discussions considered the influence of private developers, the potential for unintended negative externalities, and the limits of creative interventions in shaping equitable growth. The studio challenged me to think about who has the capacity to build these imagined neighborhoods, how

design interacts with market and policy forces, and what it means to design for possibility without ignoring structural constraints. It was a space to balance speculation with critical awareness, imagining futures while remaining attentive to the histories and communities that already exist.

OPEN SPACE NETWORK



CREATIVE CLUSTERS + PROGRAMMING



NOISE MAP



THE CREATIVE COLLECTIVE: A NEIGHBORHOOD PLAN

The neighborhood plan organizes open spaces, programming, and creative clusters to support everyday life and artistic activity, showing how public areas and shared spaces can foster connection. A proposed noise map highlights areas suited for performance and production, helping to balance activity with livability while reinforcing the vision of a neighborhood shaped around creativity.

INTERAGENCY COORDINATION / WELCOME TO THE WATERFRONT

Summer 2025 / Internship
San Francisco Planning Department
San Francisco, CA

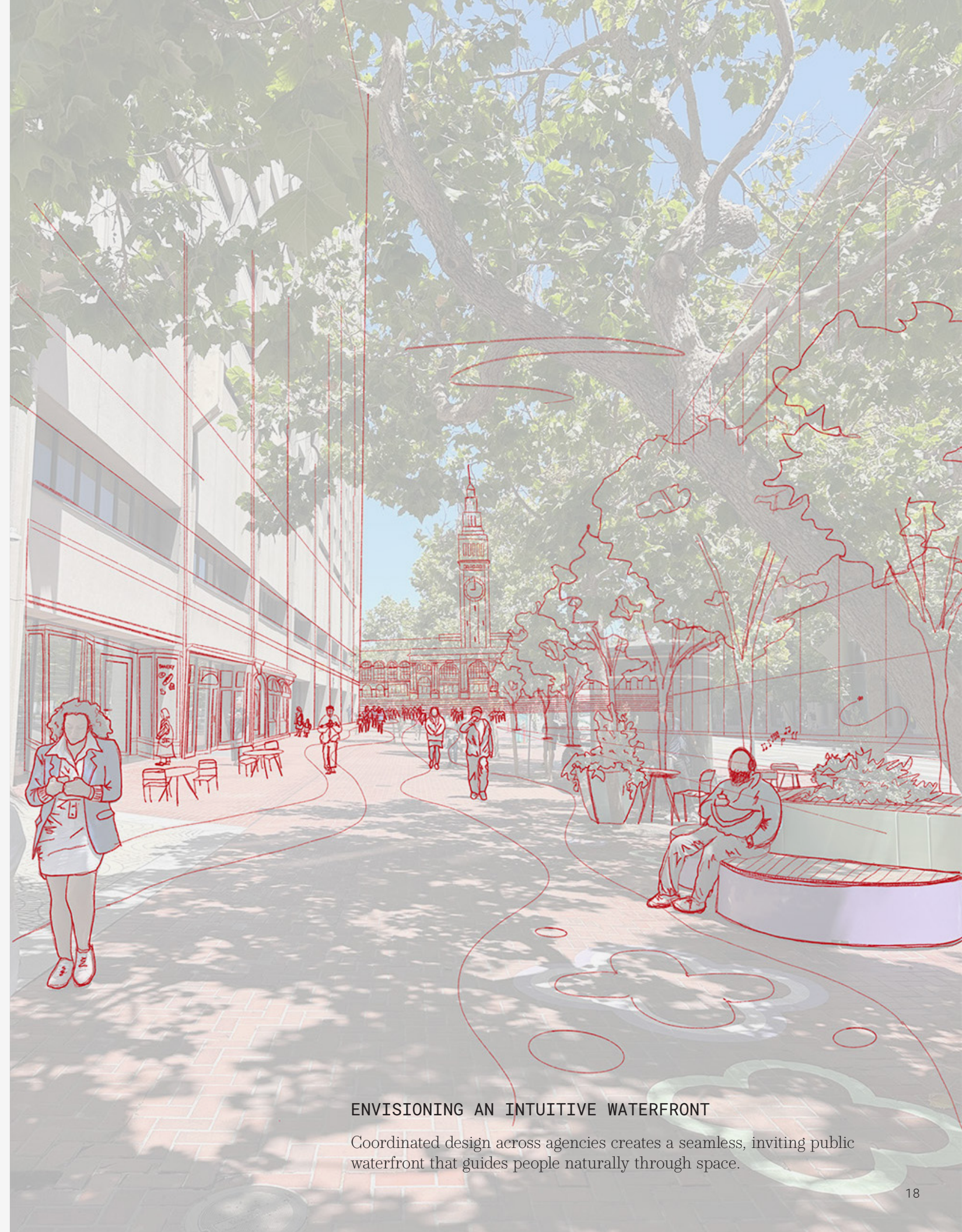
SYNTHESIS A provocation on the capacities for interagency coordination where momentum, interests, and future-thinking converge.

COURSE As part of the Citywide Planning team at San Francisco Planning, I explored how design strategies could bridge project silos and support long-term climate adaptation. My work combined precedent research, spatial analysis, and concept design to envision a cohesive and vibrant civic waterfront. The project emphasized collaboration across departments and invited stakeholders to imagine the waterfront as an integrated, resilient public realm.

TAKEAWAYS Working on my project, “Welcome to the Waterfront” deepened my understanding of how climate resilience and urban design intersect at the scale of policy and implementation. I approached the waterfront thinking primarily about adaptation, considering how rising seas, shoreline interventions by the Port, and U.S. Army Corps projects could be coordinated to protect infrastructure while enhancing public space. Yet through the project it became clear that the challenge is rarely technical alone. The real constraints emerge from the ways agencies, departments, and jurisdictions operate in isolation, often dictating what is feasible

long before design ideas reach the public realm.

The project reframed my perspective on how people experience the built environment. Unlike agencies, the public does not encounter streets, plazas, or parks through jurisdictional boundaries. Exploring this tension between human experience and administrative structure illuminated the limits and possibilities of planning at a larger scale. It emphasized that design and policy must navigate institutional complexity to create cohesive, resilient, and accessible urban spaces that function as intended for the people who use them.



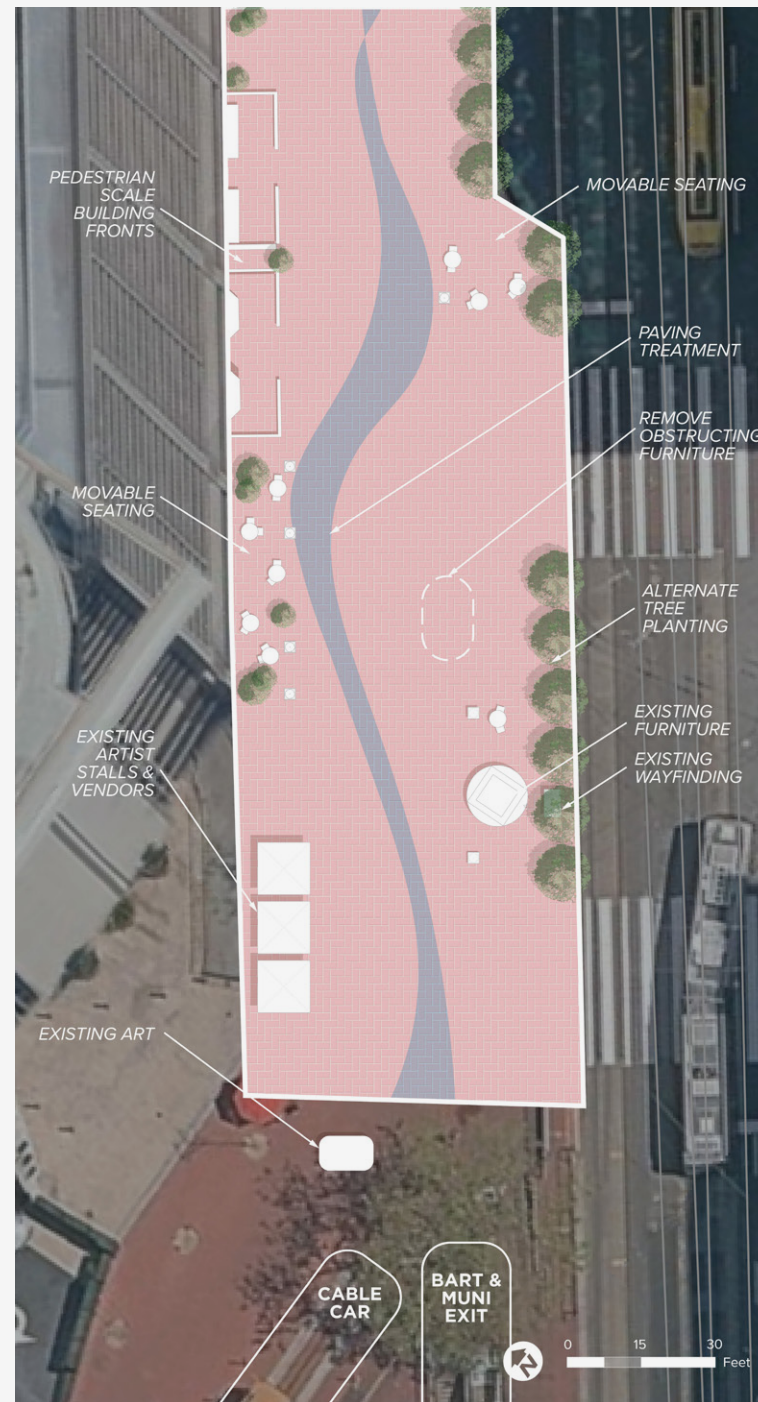
ENVISIONING AN INTUITIVE WATERFRONT

Coordinated design across agencies creates a seamless, inviting public waterfront that guides people naturally through space.

CONNECTING TRANSIT TO THE WATERFRONT

The project re-imagines the waterfront from the transit exit to the Ferry Building, organizing the space into three distinct areas: the transit exit, Embarcadero Plaza, and Harry Bridges Plaza. Each section is designed to guide people intuitively through the waterfront, improving legibility and pedestrian flow while creating a cohesive public realm.

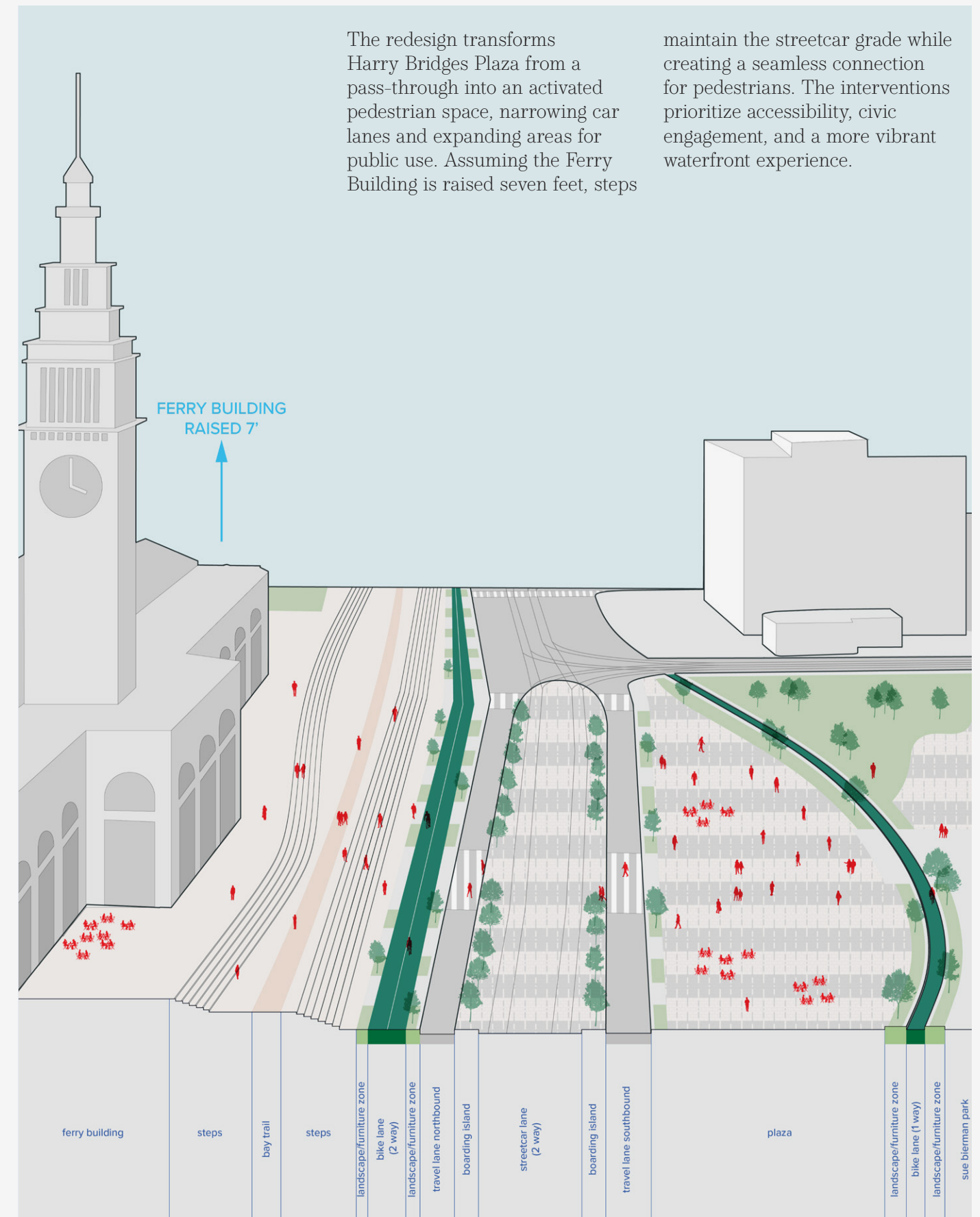
Interventions at the cable car and transit exit (below) include intuitive wayfinding, new tree plantings, and a human scale right of way to frame and highlight the Ferry Building. Together, the three sections aim to forge an experience that connects people to the waterfront, fosters accessibility, and strengthens the Ferry Building's civic presence.



RE-IMAGINING HARRY BRIDGES PLAZA

The redesign transforms Harry Bridges Plaza from a pass-through into an activated pedestrian space, narrowing car lanes and expanding areas for public use. Assuming the Ferry Building is raised seven feet, steps

maintain the streetcar grade while creating a seamless connection for pedestrians. The interventions prioritize accessibility, civic engagement, and a more vibrant waterfront experience.



MIXED-USE MARSH RESTORATION / LIVING WITH THE MARSH

Spring 2025 / Academic

Dan D'Oca / STU 1122: Core II

Revere, MA

Members / Hannah Jun / Sophia Su

SYNTHESIS Re-imagining the connection between development, nature, and the city's central thoroughfare.

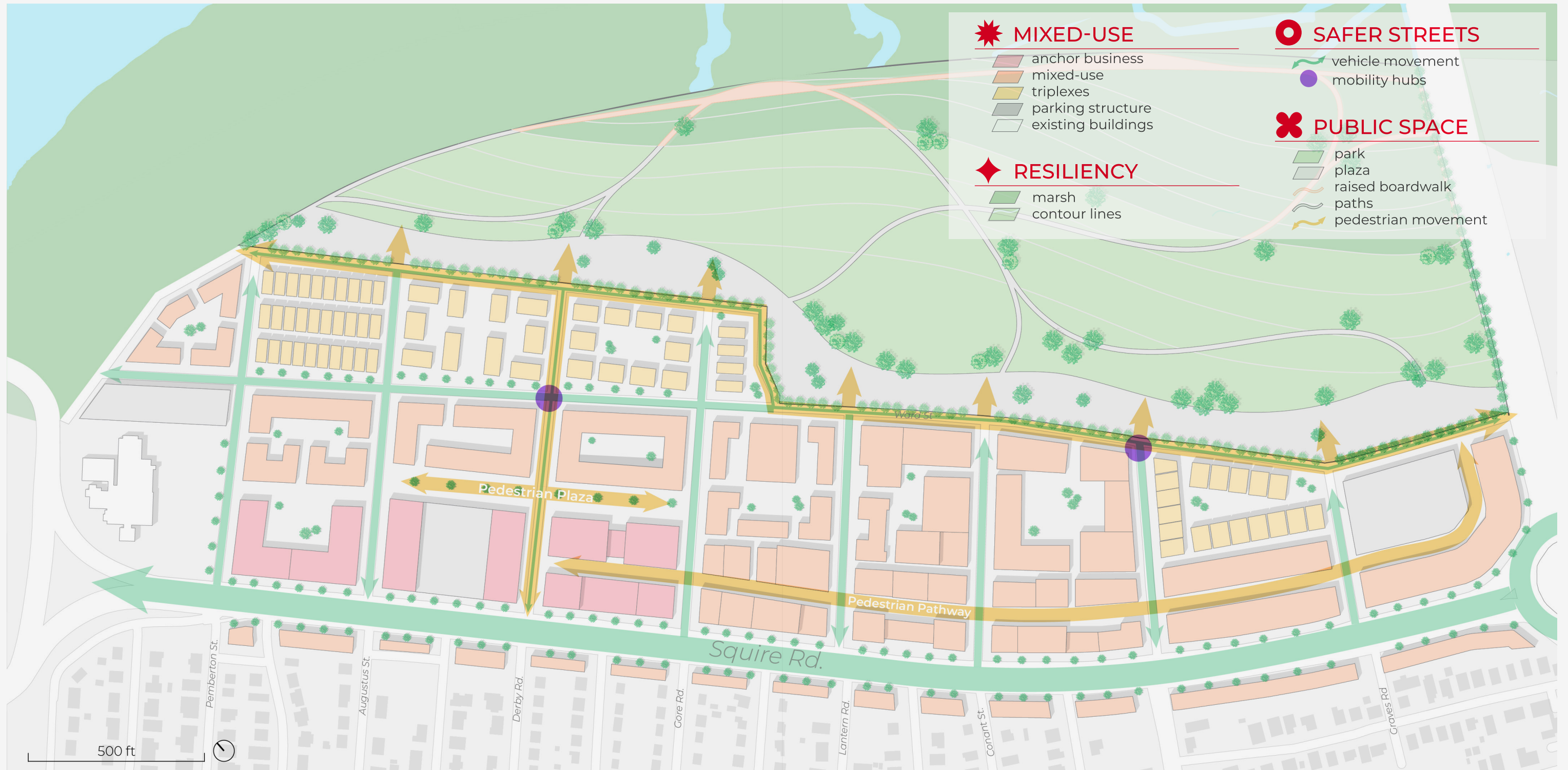
TAKEAWAYS This studio project re-imagines Northgate Plaza and the Squire Road corridor in Revere, Massachusetts as a climate-adaptive, design-forward district anchored by Rumney Marsh. The proposal transforms a vulnerable, auto-dominated retail zone into Northgate Village, a dense, walkable neighborhood with integrated housing, essential services, and resilient open space. A new 50-acre park, shaped by wetland restoration and soft berms, absorbs storm surge while providing flexible recreation and ecological connectivity. The design strategy combines land readjustment,

rezoning, and incremental phasing to enable redevelopment without displacement. A toolkit of financial and governance mechanisms supports long-term implementation. Grounded in community feedback and guided by climate realities, the vision offers a model for sustainable waterfront urbanism that prioritizes flood protection, livability, and design excellence.



IMAGINING NORTHGATE VILLAGE

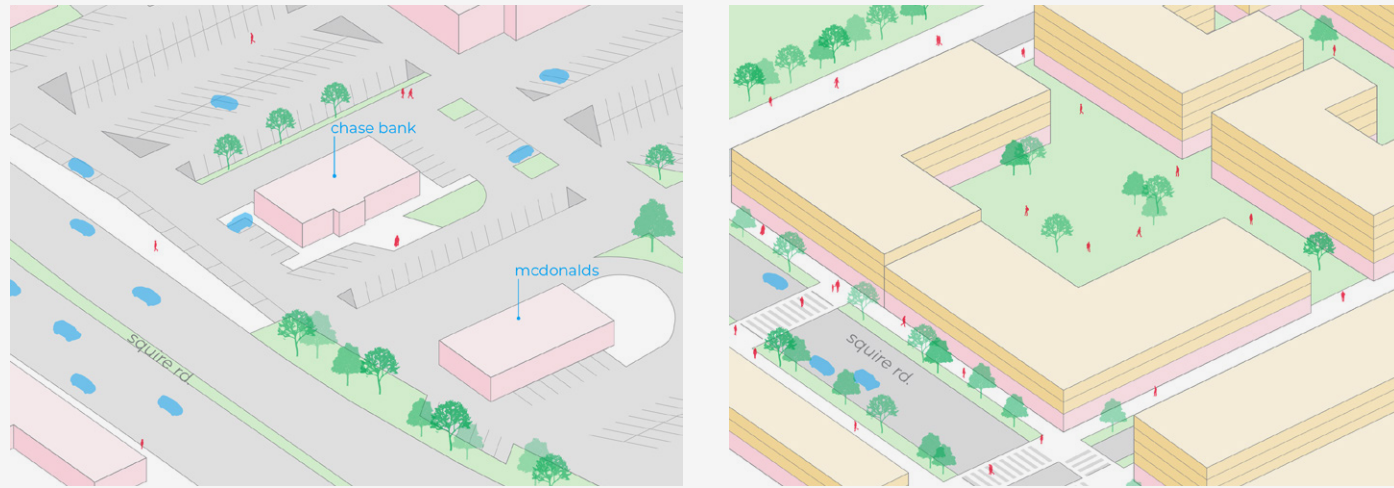
A collage conveys the vision of Northgate Plaza and Squire Road as a climate-adaptive, walkable district that balances resilient open space, housing, and community-centered urban design.



SITE PLAN

The site plan organizes a mixed-use neighborhood around resilient open space, safer streets, and a clear public realm structure. Housing, services, and civic spaces are integrated with flood-adaptive landscapes to support both everyday use and long-term environmental performance.

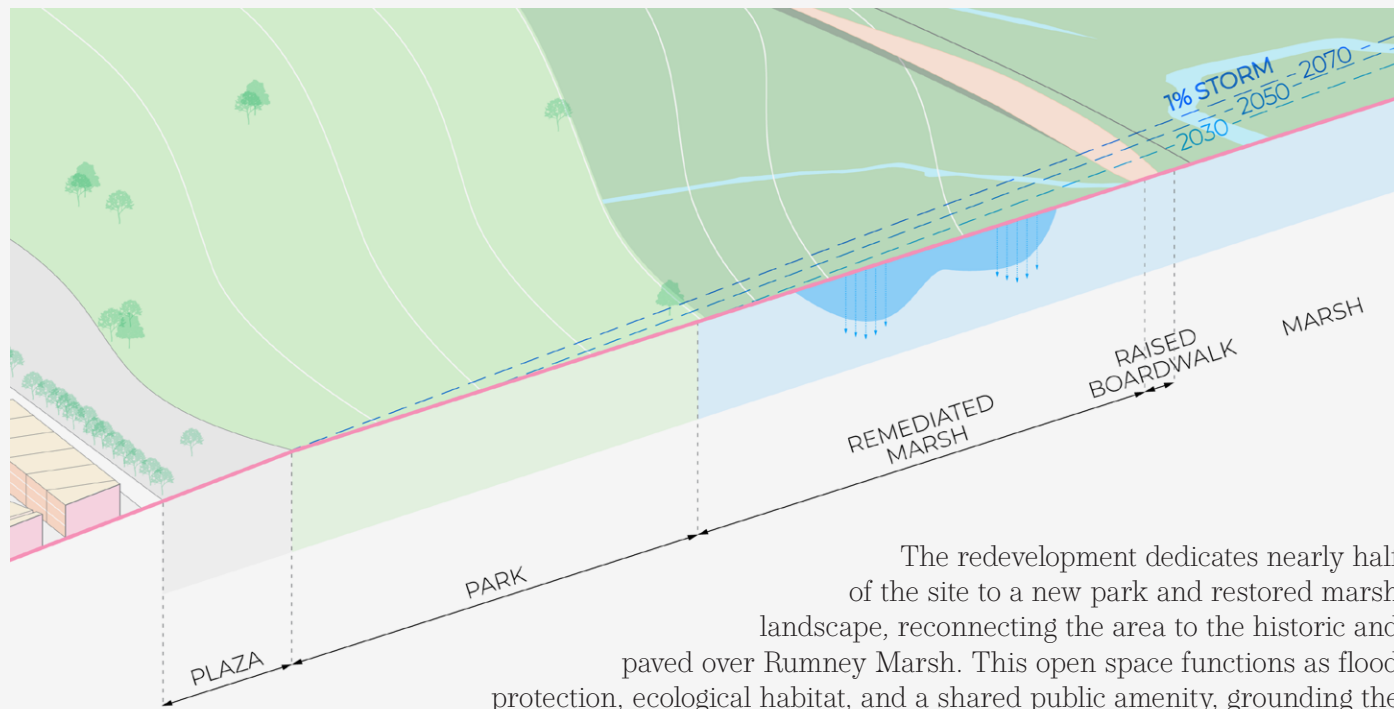
EXISTING CONDITIONS VS. IMAGINED POTENTIAL



The axonometric diagrams contrast existing low-density development dominated by surface parking with a more intentional mixed-use future. The proposed

condition demonstrates how land can be reorganized to support density, public space, and resilient infrastructure while making more effective use of limited urban land.

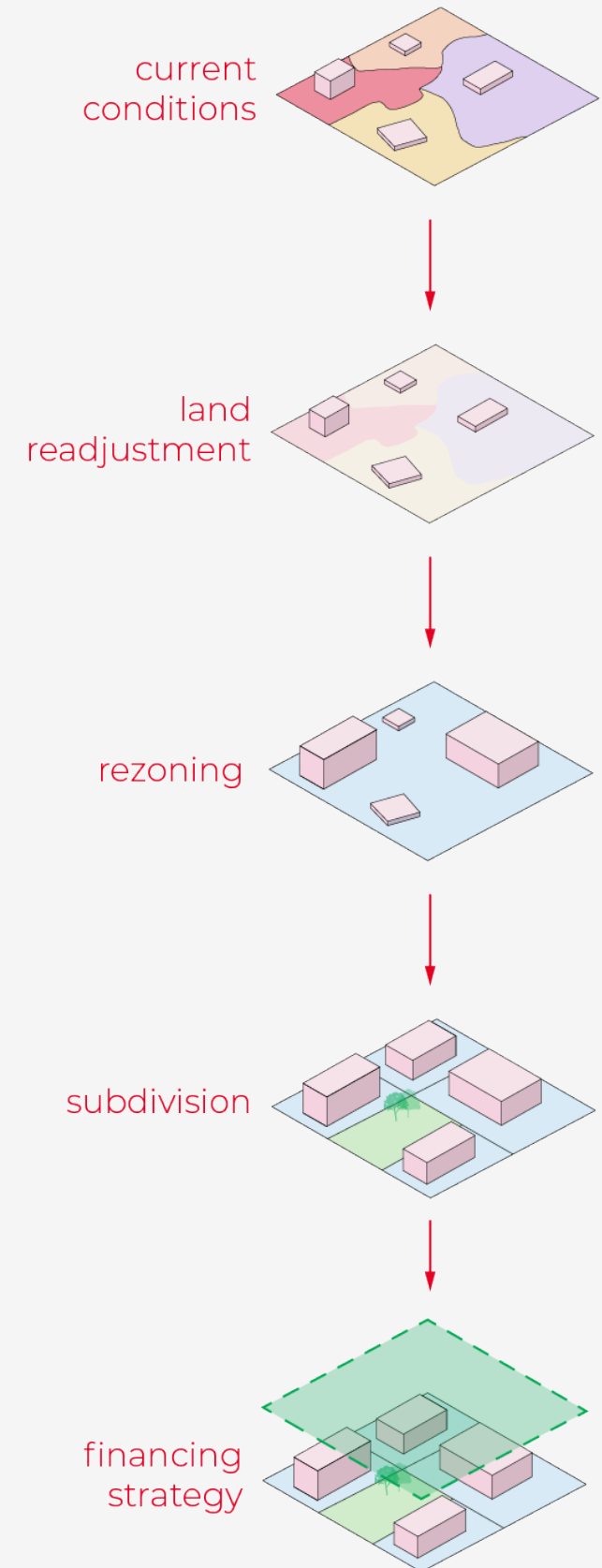
MULTI-FUNCTIONAL PARK



The redevelopment dedicates nearly half of the site to a new park and restored marsh landscape, reconnecting the area to the historic and paved over Rumney Marsh. This open space functions as flood protection, ecological habitat, and a shared public amenity, grounding the neighborhood in both environmental resilience and collective experience.

FINANCING AND LAND STRATEGY

The financing strategy illustrates how land readjustment and tax increment financing can enable redevelopment without displacement or reliance on a single developer. Flow diagrams show how parcels are reorganized, value is shared, and reinvestment is phased over time to support infrastructure, open space, and housing. This approach frames financing as a design tool that shapes outcomes rather than a constraint that limits them.



ADAPTIVE REUSE ANALYSIS IN SAN FRANCISCO

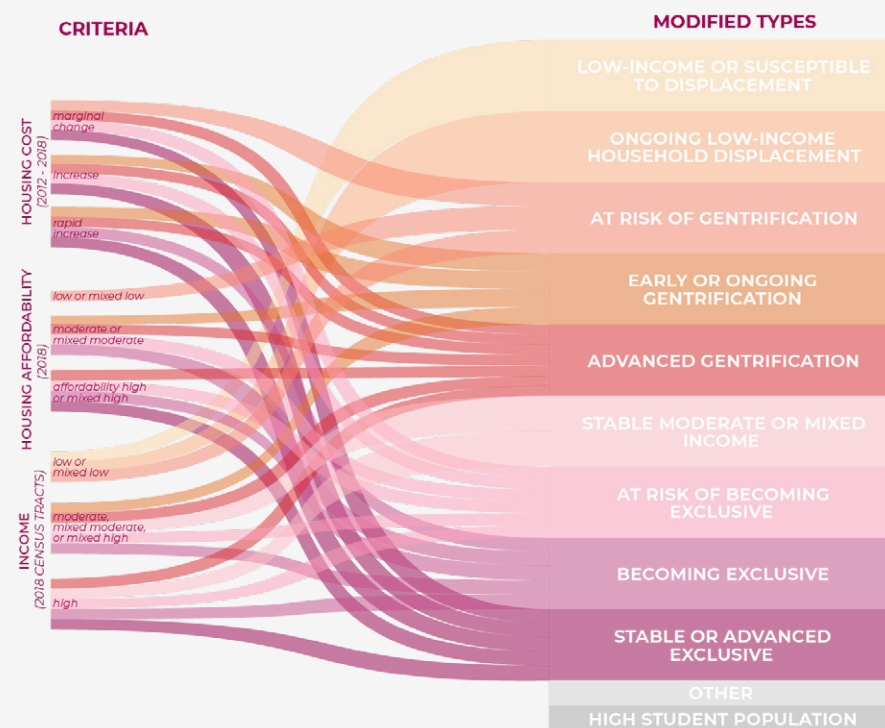
Fall 2024 / Academic
Jerold Kayden / SES 5206: Land Use and Environmental Law
San Francisco, CA

SYNTHESIS An analysis and suggestion of the existing residential adaptive reuse program.

TAKEAWAYS This paper explores San Francisco’s Commercial to Residential Adaptive Reuse Program, launched in July 2023, which aims to convert vacant office buildings into housing. The program encourages adaptive reuse to revitalize downtown, increase urban density, and repurpose underutilized spaces.

However, the ordinance lacks inclusionary housing requirements, limiting its ability to address affordability and potential gentrification. This paper introduces an amendment with density bonuses for projects that include affordable housing. Inspired by Los Angeles’s successful adaptive reuse ordinance, this amendment incentivizes sustainable, mixed-income development, promoting both environmental resilience and equitable urban renewal.

The proposal enhances the program’s potential to contribute to the city’s long-term sustainability goals. It offers both a solution to the housing crisis while ensuring the creation of more inclusive, resilient communities. This approach not only addresses housing shortages but also supports a more sustainable and equitable urban future for San Francisco.



MAPPING GENTRIFICATION ACROSS THE PROGRAM

Corresponding to the chart of the left, this map illustrates blocks of varying degrees of gentrification and displacement risk with the zoning district eligibility for the adaptive reuse program highlighted in red.

WHOSE HISTORY?

Fall 2024 / Academic
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 Roxbury, MA

SYNTHESIS A collection to explore Roxbury's historic and evolving identity through its built environment to surface how community, memory, and place continue to shape one another.

TAKEAWAYS The work was guided by an interest in how design tools can reflect lived experience rather than abstract it. Representation became a way to slow down and look closely at Roxbury not as a fixed condition, but as a place shaped by resilience, adaptation, and collective effort. The intention was to create multiple entry points into the neighborhood's story, allowing form, mapping, and collage to hold equal weight.

The process balanced research and interpretation. Historical sources, site observation, and community narratives informed each piece, while decisions around scale, perspective, and

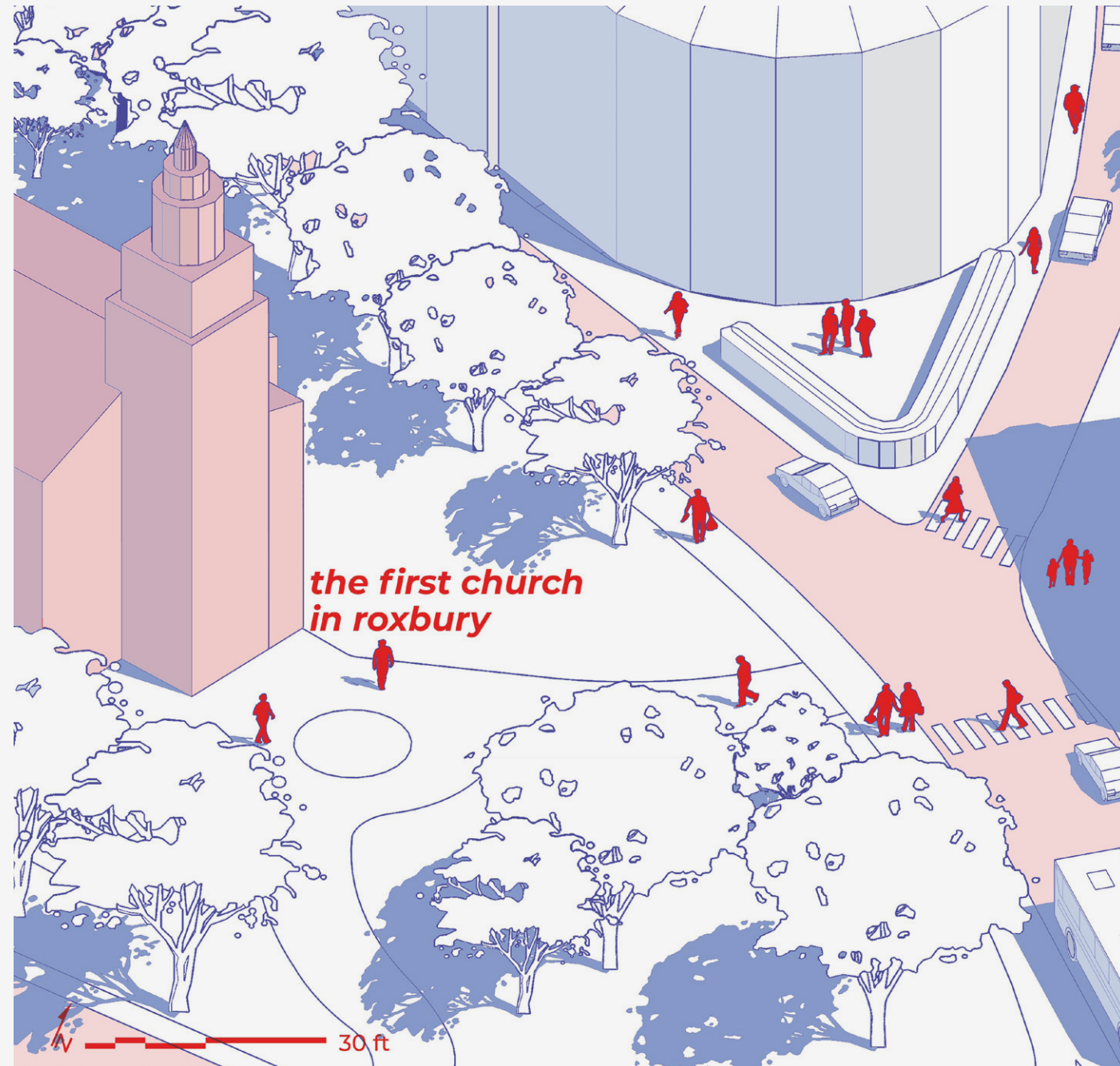
emphasis were made with care. The logistical work of assembling drawings and visuals prioritized clarity and restraint, ensuring that each representation remained legible and grounded.



COLLAGE: PAST, PRESENT, FUTURE

Bringing together Roxbury's past, present, and future within a single visual field, the historical imagery, contemporary conditions, and speculative elements are woven to frame growth as an extension of resilience, shaped by the people, cultures, and landmarks that define the neighborhood's character.

PEOPLE IN PLACE



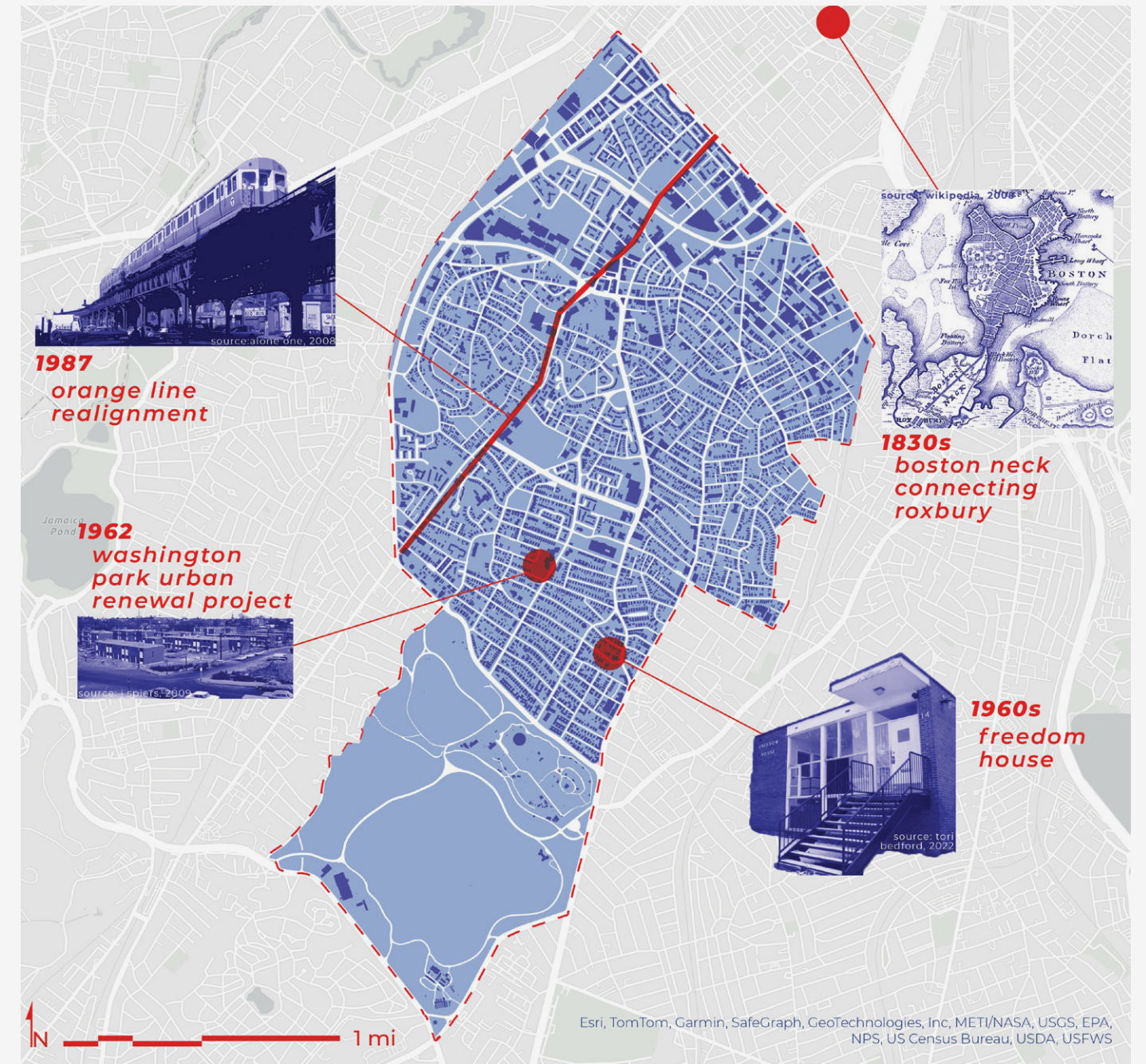
The axonometric centers on the First Church as a lens into Roxbury's broader history, using framing as a way to guide attention and interpretation. By isolating the site within its immediate context, the drawing foregrounds the relationships between the church, surrounding streets, and everyday activity rather than treating the building as a standalone object. This approach highlights how

people have shaped the landscape over time, presenting the church as both an architectural landmark and a civic anchor embedded in daily life.

The chosen perspective reinforces continuity and care by revealing layers of use, adaptation, and presence that are often flattened in conventional representations. Framing becomes an act of emphasis, directing focus toward

lived experience and stewardship rather than monumentality. Through this lens, the built environment is understood as something shaped through ongoing interaction, accumulating meaning not through form alone but through the people and practices that sustain it.

MAPPING HISTORICAL TOUCH POINTS

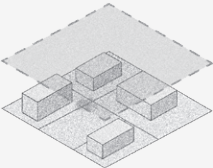


The map brings together four defining moments and places in Roxbury, Massachusetts: the Orange Line realignment, the Washington Park Urban Renewal project, the historic Boston Neck connection between Roxbury and Boston, and Freedom House. These sites reflect how transportation infrastructure, urban renewal policies, and community-led institutions have

shaped both the physical form and social fabric of the neighborhood. Placed within a shared spatial framework, the map highlights the lasting impacts of displacement, connectivity, and advocacy on how Roxbury has evolved.

Viewed collectively, these landmarks trace a layered history of disruption and resilience that continues to influence daily life in Roxbury. The composition

emphasizes connection rather than isolation, showing how individual sites contribute to a broader narrative shaped by struggle, agency, and continuity.



THANK YOU

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