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urban apartment study

new london, conn

thesis '75

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introduction 1

I am trying to develop a thesis around a concept that I am unable to express architecturally very well as yet, but it is a concept that I have been interested in for some time now. The concept is simply that of "inclusion","mixing", "accommodation" or whatever word that best describes an architecture that considers and respects the environment in which it is placed, the era it is being constructed in, and the use to which it is to be put. This statement covers a lot of ground and could be considered to represent what architecture now does. To focus my point of view, I will direct my comments and my thesis project around domestic architecture in the urban environment. As an introduction, I would like to first talk about our planning attitudes toward the city and then move on to some comments on domestic architecture. Again, my points are aimed directly at the notion of accommodation and integration as a major source of vitality in architecture. I believe our present approach to architecture is to avoid this integration,or to lament its use as competitively chaotic or artistically compromising.

Urban planning until very recently has been most concerned with the elimination of the city as it has been known. Most efforts have been directed toward suburbanizing the urban center. Spaces have been segregated into zones for shopping, commercial, and factory activities. Buildings have been erected as large-scale, isolated tributes to power and technology, surrounded by large plazas and larger highways

and parking lots. This desire to destroy the old pedestrian scale and unified urban fabric has been called by Phillip Johnson "plop architecture". We are beginning to change our minds about this obliteration of the city because it is inefficient, destroys small-scale identity, and breeds isolationism.

Isolation seems to me to be the most pervasive and detrimental aspect of American life. It stems from the desire for individualism in the possession of property and the single family cottage. Combine this with the automobile and you have the makings for the middle-class American dream and the makings for an isolated and segregated fabric for society. The stress on individualism has led to the land being devided up into districts for housing (bedroom communities), leisure (countryside), and work (urban center, office park or shopping center). These defined and single-functioning districts or pockets are linked by highways that connect isolated areas but devide adjacent smaller scale areas. These smaller areas are becoming residual multi-functioning areas that society prefers to turn its back on. These areas contain light industry, factories, strip commercial areas, housing for the poor, railroads, and the highways themselves. They are gray areas that ring or cut thru almost every city in the country. These pieces of land are choked with chaos, garbage, factory pollution, and blighted housing usually owned by people who prefer to live elsewhere. These areas are in part in bad shape be-

cause we have little idea of how to use such multi-use districts and we also have a very poor image of our modern industrial base.

It seems to me that this concept of segregation of function in our society has given a lot of individual and fragmented identities at the expense of collective unity, character, and sense of "place". The central business district has tried to weed out small-scale enterprise and mixed function to provide a "business only" character, and mostly big business. It is a 9 to 5 world of middle-class offices and stores, large-scale and free-standing. The suburb is the same case of uniform, free-standing, single-functioning homes lined up with yards between. The sidewalks in the suburb are not used much because there is no place to go; the plazas in the city are not used because of their lack of scale and the fact that cities are not now considered places for people to leisurely interact. Moshe Safdie stated that the businessmen of Wall St. in New York were opposed to his East River housing complex because they did not want the character of the financial district ruined by mothers and baby carraiges.

The quest for status, or class, in this society has reinforced seperation of functions. The great office towers and banks radiate a uniform air of power. The suburbs exhibit exclusivity and familial self-reliance. This also explains to some degree why gray areas between the new urban core and its corresponding suburb are hard to organize and why

they exist. We seem to need them but we don't like them. Planners and society in general cannot understand them because they are transitional spaces. They serve multi-functions which planners wish to simplify and eliminate. They contain much that belongs to the old scale of pedestrian use and are not ordered by the automobile as the other areas are. They contain the urban poor who cannot afford to commute nor do they live in the strict self-sufficient family organism. The gray areas have no status either because they accommodate many uses. Also, the factory, the railroad, and the blue-collar worker have no status either so the areas where they exist are not exposed and upgraded relative to their position as the backbone of this modern era, but are allowed the cast-off status of a slave of society. The highway that serves to connect the outlying suburb to the urban core passes along the gray area and often dominates it but it only serves to split it apart, and litter it with garbage, pollution and certain highway -related service areas.

The problem that this segregated attitude developed for the city is that it loses a large amount of its use value, loses its spontaniety, and loses its human scale. It also sets up boundaries for the city that limit its growth and development. Highly specialized areas can be choked by surrounding areas of different function - an urban center can find no place to go if surrounded by suburbs, etc. Also, the highway that serves as a link can become a noose that encloses an urban area and keeps it from moving beyond the edge of the road system. As suburban

population grows, the town is faced with cutting new roads into its center and increasing the sizes of towers, parking lots, etc. An urban center that relies on defining itself by specific function runs the risk that another center may spring up to compete with it that is closer to the suburban periphery, thus causing its demise.

The desire to define large districts for single-use functions is probably a main condition for large-scale planning. Large-scale planning probaoly came from the desire to isolate living functions. In order to use areas for one function it is necessary to do massive, indiscriminate removal and renewal. Cities that are built all at once from an academic scheme cannot help but be overly uniform, regimented, and soulless.

My approach to urban planning is to think smaller. I feel that the pedestrian scale of many cities has great human value. I also think that mixing functions in an urban area and its immediate surroundings promotes a more spontaneous and vital living area and gives a city more assurance of survival and flexibility for growth. A main point is the downgrading of the status of the automobile. The use of the city and gray areas for living and recreation releases the pressure on the city streets and parking, and releases the pressure for urban workers to need cars for commuting. This in turn can save a great deal of waste in fuel and materials for autos and roads.

Another small scale adjustment would be to open up

other routes of transportation such as footpaths and bikeways to connect districts of the city that exist.

A city today that has not faced gross renewal in favor of the automobile is loaded with areas that need adjustment, not demolition. Though the government often bases its purchasing choices on large blocks of land, or most land per dollar, planning can be efficiently and effectively carried out by small scale adjustment. Often the land best suited for open space, housing, etc. is that overlooked by larger developers. Land along dilapidated waterfronts, hilly areas, ravines, floodplains, railroads, and the transitional points to the gray areas are often unused.[1] Often they are overlooked because they are small and irregular. These pieces of land are often the most important pieces of land in a district or city simply because they are in transitional points and therefore can define a whole area. The image of the city to its occupant is made up of responses to such things as paths, edges, nodes, districts, landmarks, etc.[2] Precisely because one thing stops and another starts gives people orientation and comfort at a point, and these places are often quite close to the pieces of land I mentioned above. My approach is to identify these transitional points and define them if possible to give the city a clear sense of transition, and unity.

Not only do these areas provide good linkage and iden-

tity for a city but they often include the best amenities for a town. Besides woods or hills, the gray areas around an urban core or the transitional zones can include railroad tracks that are easy to cross (compared to a highway) and no longer use the dirty, noisy trains that once gave railroads their inferior urban status. Waterfronts are notoriously left for industrial garbage and junkyards when the city turns its back on them. If cleaned up they can link a whole town and provide recreation as well.

I now want to look at what the segregation of functions in and around our cities has helped to do to our architecture. The small-scale, picturesque, closed cottage of the suburbs seem to be the polar opposite to the large-scale, severe, repetitive buildings that go up in the city. We have accepted twentieth-century technology, scale materials, and geometry for our symbol of commercial muscle yet our houses remain somewhere in the 19th century or further back in decoration, materials, scale, etc. Do steel and glass apply only to pure, hard images, and spaces that are ordered, uniform, repetitive, and unprogrammed? Do wood and masonry only apply to spatial variety, warmth, and a highly personal program? I do not think so.

Though factories produce a lot of goods that people identify closely with, the factory itself is considered an architectural and environmental pigpen. Factories run on the premise of minimal costs and maximum profit and since

the factory and grounds are not for sale, it is best to cut overhead by allowing a factory to be a visual and environmental ghetto. The people who work in these places are second-class citizens due to the fact that they are slum-dwellers. Except for the owner, to be associated with a factory is an act of shame, not pride. The modern architecture that factories produce has swept only corporate and institutional building and has produced an image of collective power at best and bureaucratic monotony at least. Neither of these symbols is personal and complex so it is no wonder that machine architecture has failed at the domestic scale, and that factories sit in the gray areas of urban decay, preferably ignored by the people that depend so much on them. This was not always the case, for machine architecture did try to produce a personal and unique expression from the 19th century thru the 1930's.

Turning to architecture itself, specifically domestic architecture, a segregation of images has also occurred in the twentieth century. Since the middle of the nineteenth century, our domestic ideal has remained about the same. The single -family, hand-crafted, independent dwelling away from the city. Our suburbs have virtually realized this early ideal toward the Garden City. The areas where machine architecture has been expressively accepted is in commercial, and institutional architecture. People seem to identify machine architecture as appropriate for institutions, offices, large

commercial complexes and transportation complexes, as well as identify the laboring side of their life with technology. The private side of living and the expression of private personality is still very much more comfortable with unique, individualistic, hand-crafted, asymmetrical building that has developed more from Medieval forms and Baroque forms then the pure, repetitive, closed forms of Classical architecture.

We have need of multiple unit dwellings. Except for the needs during the Roman Empire for urban apartment blocks, there was little use for apartments until the Industrial Revolution. In the late 19th century multiple-unit living actually became an ideal as the wealthy moved into the luxurious urban and seaside apartment hotels on the East Coast. It was also a time when one of our most unique and influential domestic styles flowered in the form of the Shingle Style. This style was characterized by a strong, fluid spatial organization, continuity of roof and wall skin, blurring of the components of structure, wall, and voids, clean simple forms integrated, use of the diagonal, softness of color and outline, and asymmetry of massing.

The above era is the only era I can recall when time-honored tools and symbols of domestic architecture were applied to larger scale, high-density, living complexes which were the residential hotels. The small cottage was blown up in scale. The works by Bruce Price and Stanford White (Coronado Hotel) show this application of romantic domestic form to high-density living.

For a number of reasons modern architecture as we know it has taken the forms of traditional Classical or Renaissance architecture. Such tools as the repetitive grid, the closed, cubic form with accented corners and edges, the symmetry, the treatment of all faces similarly, the loss of the diagonal, the additive spatial unit, the articulation of skin, structure, and void as seperate components, the accent on horizontal space instead of more three-dimentional spatial envelope, the positive, asserting independent pavillion. Some reasons for this architectural attitude are based on economics and maximum returns on space, a flexible, programless space, standardized and repetitive parts, and independent production of elements such as wall, window, structure.

Except for a period of industrial architecture known during the Art Deco era, machine architecture has catered toward the universal, anonymous, large-scale grid forms mentioned above. This runs counter to our historical ideal of domestic architecture. This does not need to happen in planning or in architecture but it has to date and explains some of our schizophrenia about domestic versus modern, machine forms.

When we come to building a large number of houses as a unit we face problems. We acknowledge that we need and want multiple-unit housing for efficiency of time, materials, space, energy, and for personal desires to save money and have a closer collective mix. But our image of large buildings

and machine design do not fit the domestic ideal. Where large-scale production efforts have been applied the result is commonly the apartment block that resembles a functional barracks, or the mobile home container box. They both use domestic stick-ons to identify themselves because their technology is not clear or expressive enough to call for any personal response or celebration, or their design has not identified itself in any conventional or acceptable domestic way. They are basically programless (counter to the desire for a very specific, personal, unique domestic program) and yet they are massive and rigid enough to hinder the user from making personal changes; they are almost non-spatial; they are tight, hard-edged, non-focal, and independent masses. So they are decorated feebly. It would be fine if they were decorated consciously and self-confidently. The decoration can at least give the much needed identity, humor, and release from dogma.

As I have mentioned, it is this condition of segregation of private and public life, building images, material uses, land uses, etc. that is the source for my thesis. If for no other reason then savings of money, materials, and energy, another approach should be pushed. The additional advantages of not wasting what already exists, such as our urban centers; reclaiming amenities, such as waterfronts, good architecture, parks, and landmarks; and the desire to create a good collective, civic order based on a vital, full-use urban center makes this type of thesis important to me. It deals more with a small scale, and a fine-tuning of what exists then

with the "think big" approach that has plagued and continues to plague our cities today. Most thinking still reinforces large blocks of development devoted to single functions and severely articulated from the next unit; in fact, not even tied to it. This study will be an exercise in functional integration, smallness, and architecture that is both expressive of our machine era and yet submissive to a larger urban pattern.

summary.....

I think that many of our cities are becoming over-segregated into loosely tied, single-functioning districts. This suburbanized view of the city is not mine. Often this segregating attitude leaves gray areas between districts that have multiple use and are undefined, deteriorated areas. Most cities have them. The first idea is to level them and make a district of specific single function for a specific class.

I think tight, multi-functioning, pedestrian cities have a great deal more vitality. Designing for this type of city requires identifying the strengths of existing fabric and building to reinforce that fabric. It is more an approach of sensitive analysis and quality adjustment then massive condemnation. The result can be good civic unity, humane neighborhoods, cost saving and energy saving, and a higher degree of social interaction.

I also think high technology can provide a quality domestic spirit and identity. High technology in architecture is assoc- with business and great scale, the image of one single-functioning urban district. Our general identity with, and reliance on, technology in this era should lead us to a satisfactory domestic spirit based on technology.

thesis statement 2

In the beginning ..... we were asked for a thesis statement. The thesis statement was a method for organizing my thoughts and directing work effort. Knowing what I wanted to study, my statement took the following form:

> ARCHITECTURE IS, IN PART, A "SCIENCE OF IMAGERY". OUR TECHNOLOGICAL ERA SHOULD PRODUCE A DOMESTIC IMAGE REFLECTIVE OF THIS CONDITION.

With this statement I hoped to do some historical study into the nature of domestic images and see if it is possible to translate or transform principles of domestic imagery into a housing system based on twentieth-century fabricated materials. It seems to me that there are principles of domestic architecture that have been applied in various ways and yet the basic principles remain fairly constant. It also seems to me that modern architecture based on the machine process has avoided many of these principles. The result of this study should be a more expressive domestic, machine architecture at best, and a more well-understood historical architecture at least.

In the above thesis statement, there is a problem of terminology that should be considered. The terms "image" and "symbol" are used often in discussion and in books without clear distinction. Perhaps there is no clear distinction. Image seems to apply to recall, direct translation, characteristics of a visual picture. Symbol seems to apply to a more abstracted or transformed image. A symbol is often linked strongly with human experience yet may take on a number of images. Images can be transitory and superficial. Symbols are images, but images may not be

symbols.

Since I have been working on my thesis the above statement has altered conceptually as my direction has altered. I am still striving for the mixed statement of twentieth-century materials and historical principles of domestic building, but the site has become more important and the building less so. I am finding the questions of providing a better control of environment and making my building a part of a larger fabric more important then the question of a strong domestic image in twentieth-century material. It is true that I do not want to copy history, but it is now evident that my individual building or buildings may have a more muted place in the whole scheme.

The question is still one of integration. It is the question of making the building a fragment of something else yet using the most advanced materials possible for lightness, environmental control, and easy assembly. This approach recognizes that the building is more of a piece of linkage and yet includes materials and methods from our era as well as domestic image study. It becomes more then an ~~image~~ fabric study.

If I began another thesis statement that represented my current balance of attitudes it would read more like the following:

VITALITY IN URBAN ARCHITECTURE IS BASED ON THE INTEGRATION OF TWO PRINCIPLES:
1. THE BUILDING AS AN ENTITY
2. THE BUILDING AS A FRAGMENT OF ANOTHER PATTERN

The first principle relates to my interest in producing a

building of technological materials that is spatial and environmentally sophisticated. It would also use visual tools to express itself as a home. The second principle requires that the building fit the pattern of its site and reinforce the existing image of the city.

summary.....

This is a study dealing with mixing urban functions and planning according to parameters of smallness and delicate adjustment. It is also a study of achieving a domestic image through the use of technological materials.

The first thesis statement read as follows:

> Architecture is, in part, a science of imagery. Our technological era demands a domestic imagery expressive of it.

That first statement has evolved to the following point:

> Vitality in urban architecture is based primarily on the integration of two principles:
> 1. The building as a fragment of another fabric
> 2. The building as an expressive entity

project statement 3

Now I must turn to my specific project. It is a small sized housing design for New London, Connecticut. The town is on Long Island Sound and saw its heyday as a whaling city. The population is about thirty-thousand and the city fabric is both working class and well-worn. There are a number of fine architectural landmarks but they are all of small scale. Most of the buildings are nice but fairly shabby and uniform. The important point is that there are not strong focal buildings of architectural authority generally but a strong urban composition for the city as a whole. The more I study the project the more I think this is the key to the solution.

The housing will be situated on a site that is bounded by the ocean, a commercial street, and a residential street. The housing itself is only about eighty units on a tract of almost five acres. A large segment of the site should be devoted to other purposes though, such as opening the waterfront to public access, providing a pedestrian/bike link to the downtown, developing park space, etc.

Concerning the function of the housing design, a cross-section of the low and moderate income community should be accommodated. This breaks down to about thirty units for elderly housing, twenty-five for families (perhaps thirty), and twenty-five for single residences. The units range from one bedroom to three bedroom. The elderly seem to need a more well-defined, unified building because of their need for elevators, community rooms, shorter corridors, and enclosed spaces for protection from the environment.

The family units probably need to be more identified as individual units at ground level. The family units would have the most direct access to park space and be the lowest density.

The single's units can be above the family units and on the street face. The general assumption is that they will be less interested in direct yard space and primarily interested in highly efficient, low maintenance space.

All units should have appropriate relationship to the environment. South sun is a consideration for everyone. Southwest summer wind is also. The elderly should have some park space of their own, and should have a relationship to the street and neighborhood core which is the near-by rotary. The other units should have proximity to a parking space and the single units should have proximity to the urban street too.

The project itself is a link between a commercial street that is old(but the second most important street in the town) and a residential area that is turning into a peripheral slum. It should help to reintegrate this area into the city and maintain the scale of the existing town. This is my design goal.

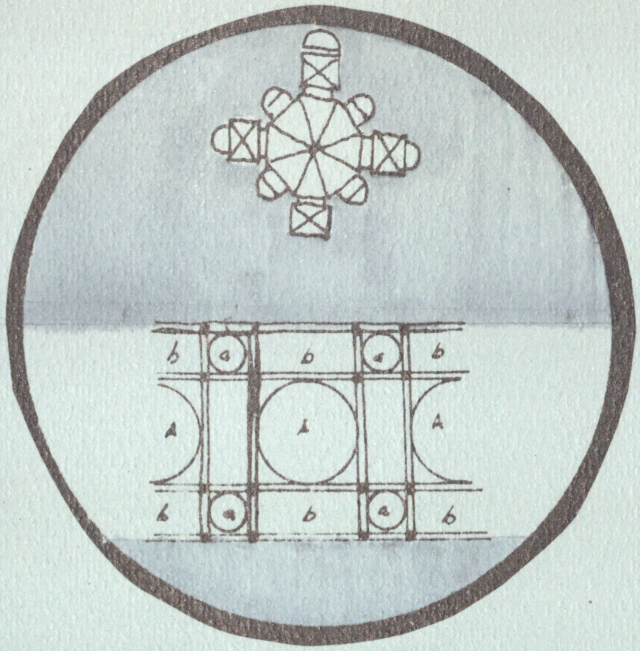
summary.....

The project is a medium-density housing design in the town of New London, Connecticut. The site straddles two major districts - one residential primarily, one commercial. It also faces a deteriorated urban waterfront.

The site is approximately three acres and will hold nearly eighty units of housing, approximately one-third of which is housing for the elderly. Building height will be controlled by four-story walk-up limitation and garden apartment density will be used (about 32 units per acre).

architectural 4 elements

The following pictures and text are distilled from my readings on domestic design principles. These elements of architectural form will primarily span from the Renaissance to the present time. They are general and are only tools for analysing domestic design as we have known it and identified with it. Following the historic development of design principles I will use some of these principles to analyse apartment buildings, eight or ten of them, that have been developed from Roman times to the present. The analysis can be no more then general and sophmoric.



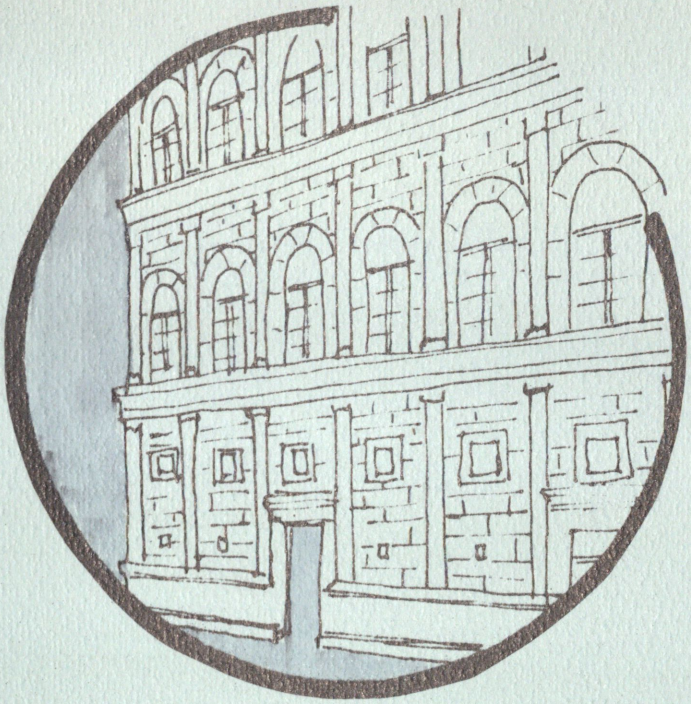
·principle· spatial addition 16th c

·element· church plan

plan based on addition of circles & squares in infinite combinations of addition. - leonardo & circular church

hall church had domed individual spaces joined in hierarchy.

rhythm of tension & release



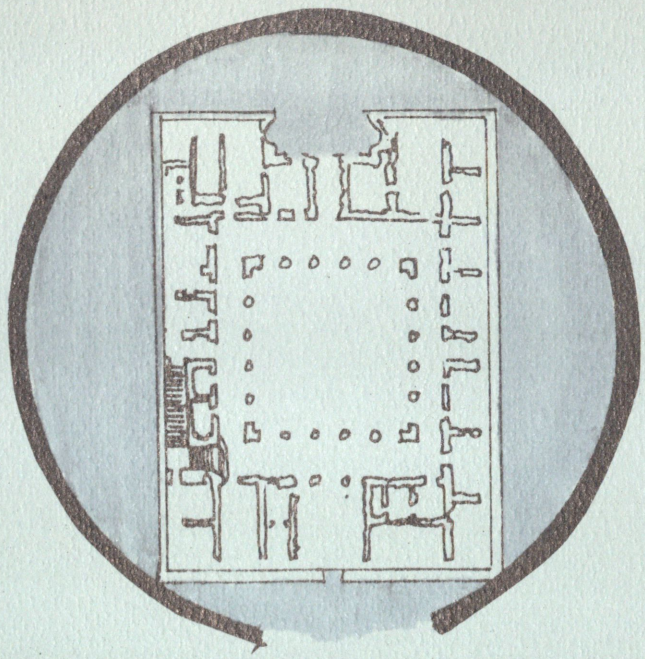
· principle · spatial addition 16th c

· element · wall

integrity of parts. continuously additive

unbroken cornice & banding; joints aligned, corners emphasized. columns in uniform bays, unbroken.

supported & supporting



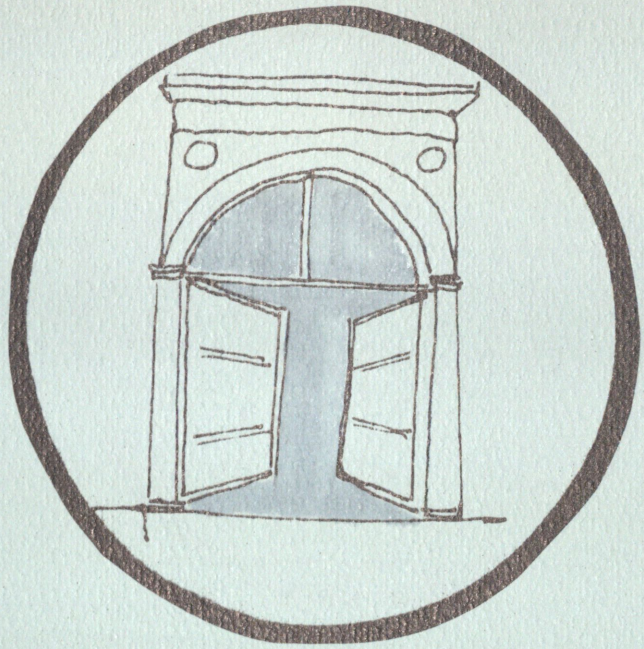
·principle· spatial addition 16th c.

·element· stair, corridor.

straight stair enclosed, parrel vaulted, like corridor

floor by floor completeness.

independent spaces joined.



·principle· support vs supported *-articulation, 16th c

·element· window & frame

supports & supported. stable bounded arc. uses simple band - classical

gothic center post dropped for 1 or 3 bay window

borrowed coffering on ceiling - simple grid

*integrity of parts



·principle· spatial division 17th c

·element· wall

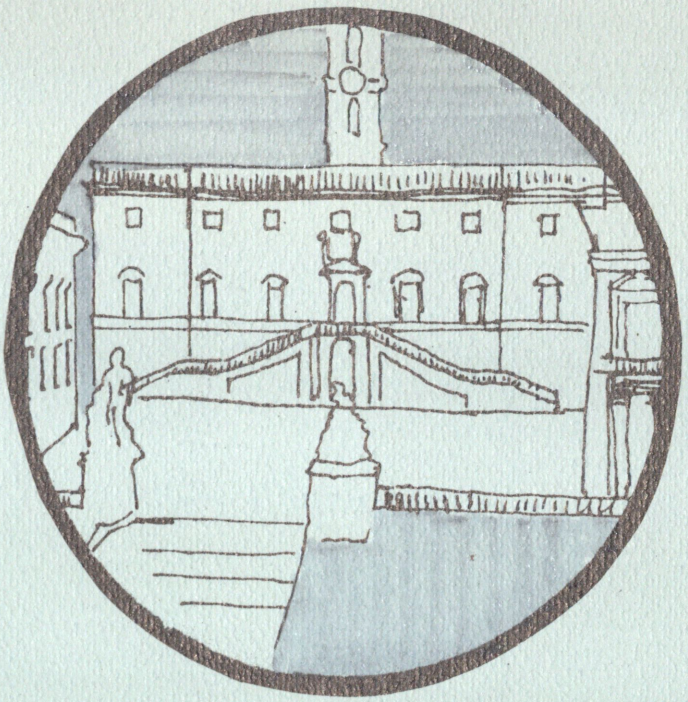
debased support, diagonals, inflection, broken cornice, broken pediment, giant order, broken frame.

decoration.

many images

irregular spacings & clusters of columns.

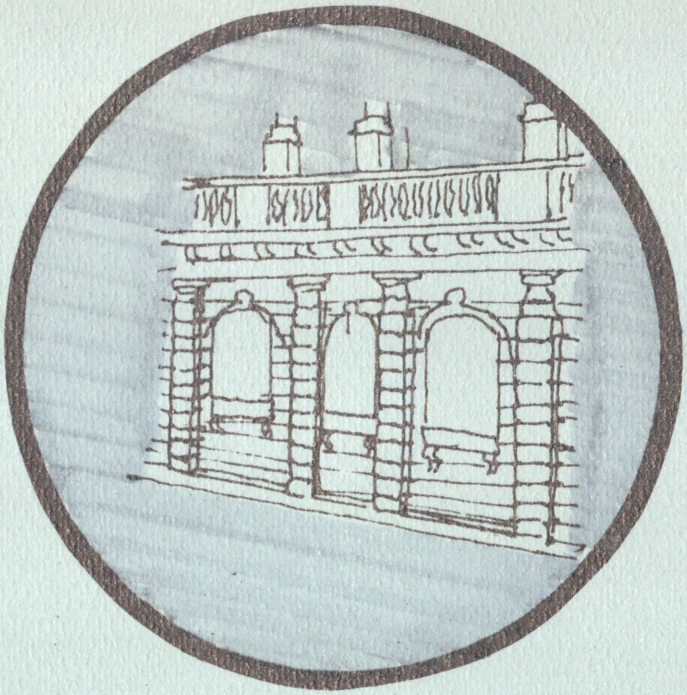
layering & interweaving



· principle · spatial division 17th C

· element · court-yard & stair
old fragments - corridors interrupted
yet extended, wings
complex of fragments united by court.

stair - exterior to tie interior, exterior
split stairs.



· principle. interweaving 17th c

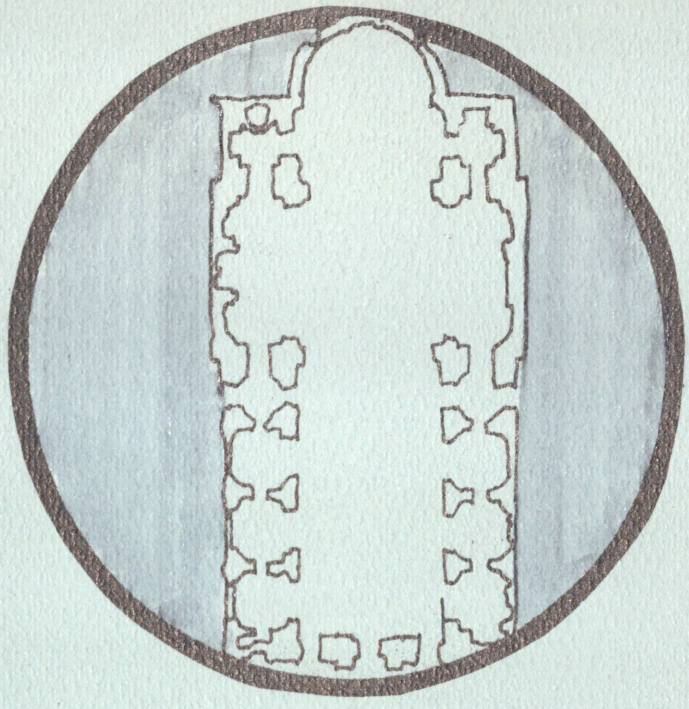
· element · wall parts overlap

rustication rolls over supports, no butt joint, columns squeezed in, concealed irreg. spacing, balcony pulled out

horizontals interrupt verticals,

*corresponds to stepped cable, interlocked towers, turrets in north.

partial frames.



· Principle · spatial division - 17th c.

· element · interior space : envelope

balance of group (focal) & series overtaken by series spatial flow. - (end of 16 L rhythm)

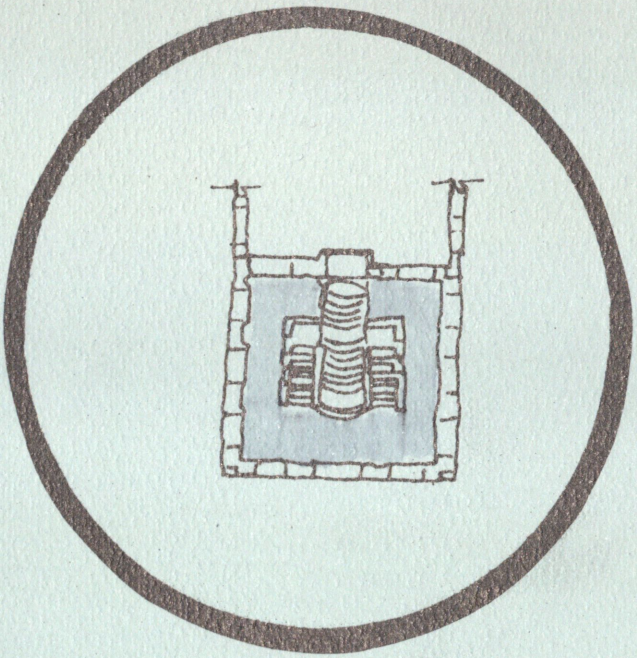
bi-axial fluidspace - ellipse

interpenetration of forms, non-balance.

residual space

interior forms : ambulatories, lunettes, galleries, balconies

secular : bi-axial, extend wings, court-focus, inflection. old city now bldg. fragments.



· Principle · spatial division - 17th c.

· element · free-standing stair; open, landings

stairs link devided space.

varying room hts, innovate exterior stair, ½turn stair

all floors, interior exterior tied



·principle· convexity i.e.- flutter 18th

·element · wall

blurred wall, plastic surface, all forms interpenetrate, broken.

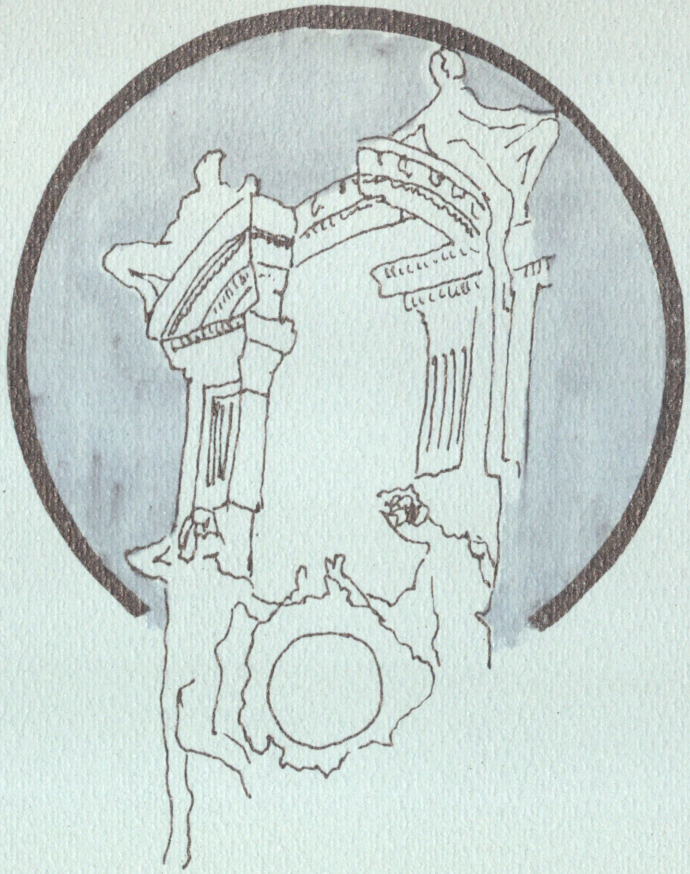
roof undistinguished

active, asymmetrical

planes yield to accent external forces

decoration, banding, clustering, inflection

infinite geometry (calculus)



·principle· fragmentation

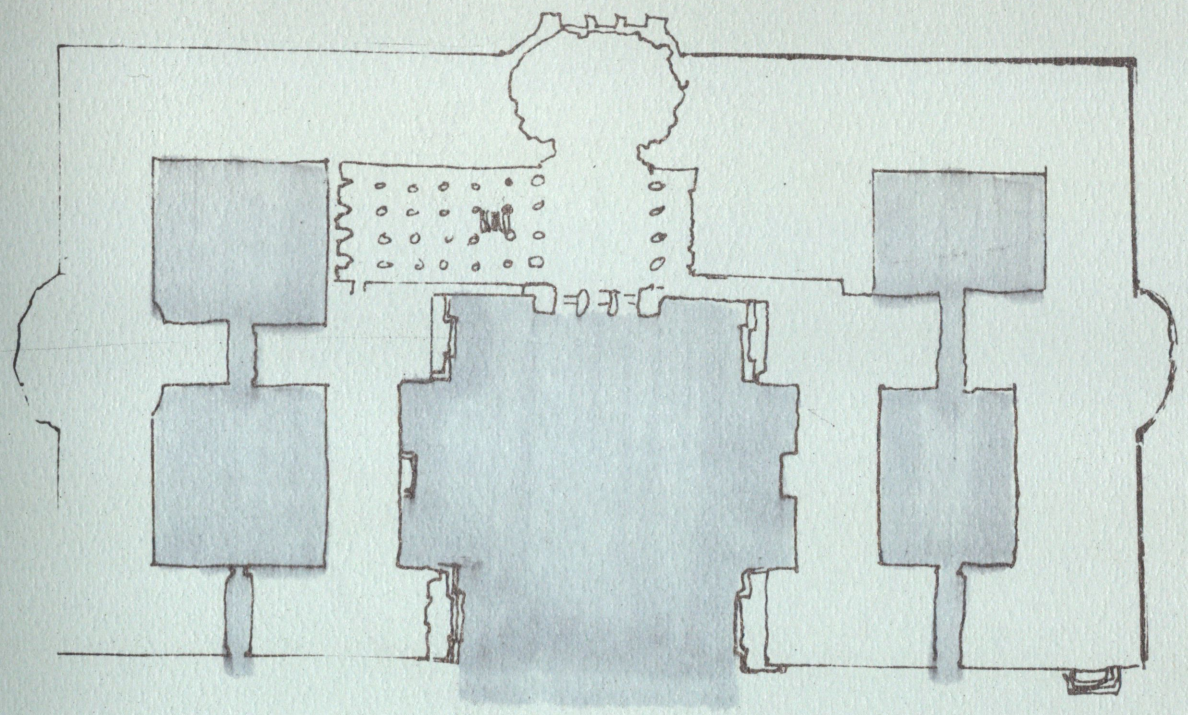
·element· frame

broken columns, arches, pediments

blurred unity with layering of structure, sculpture, decoration

frame becoming free standing fragment

inflection



·principle· spatial division 18th c.

·element· palace organization, plan

wings are fragments

wings, corridor extended (gardens, out bldgs.)

hierarchy & inflection

stair free standing element in "hall"



·principle· spatial division (18th c.

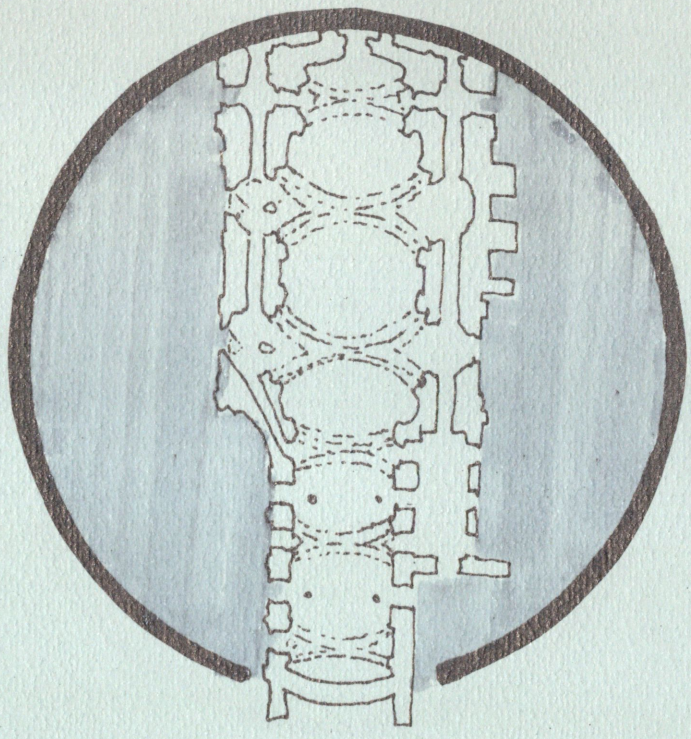
·element· stair

focal spatial element - links spatial fragments,

2 arm full-turn stair - multi-image around central point - see whole bldg.

all conceivable stair arrangements

flutter

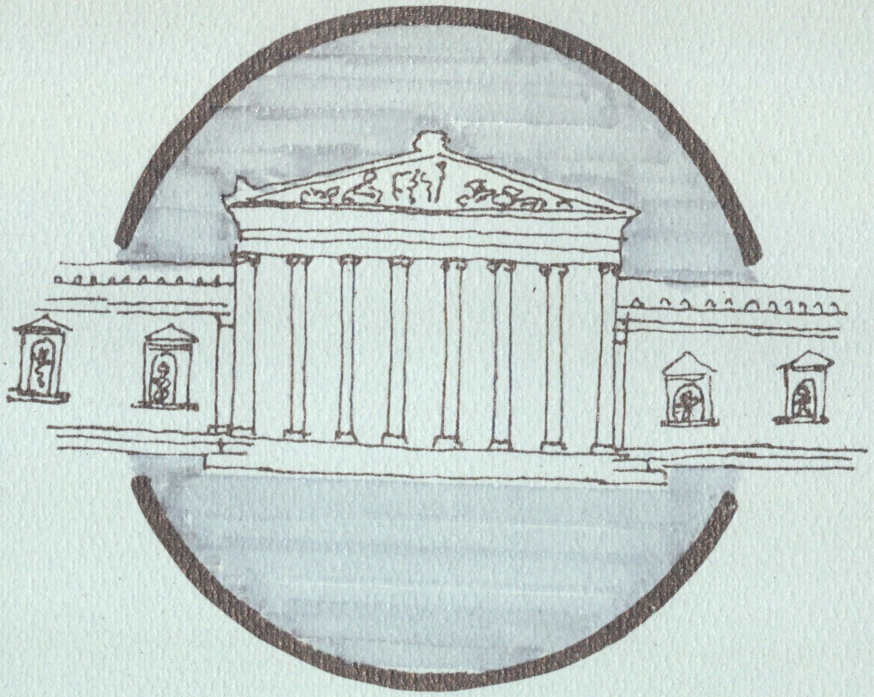


·principle· advanced spatial division, 18th c.

·element· interior space

convex space - fragmented totality.
vaults have spatial curves not following planes.
open above closed spaces, constant roof ht.
forms interpenetrate.

infinitesimal geometry - not simple forms
of 17th c.



·principle· ambiguity - ~~stasis~~ tq the.

·element· revival forms

simple geometry, little rhythm.

many periods mixed

old forms not used spatially - superficially

little ornament

rigid forms - porticos - Palladian image

adapt in utilitarian way.



·principle· functional picturesque. 19thc U.S.

·element· cottage-style house.

highly faceted, multi-image. flickering light.

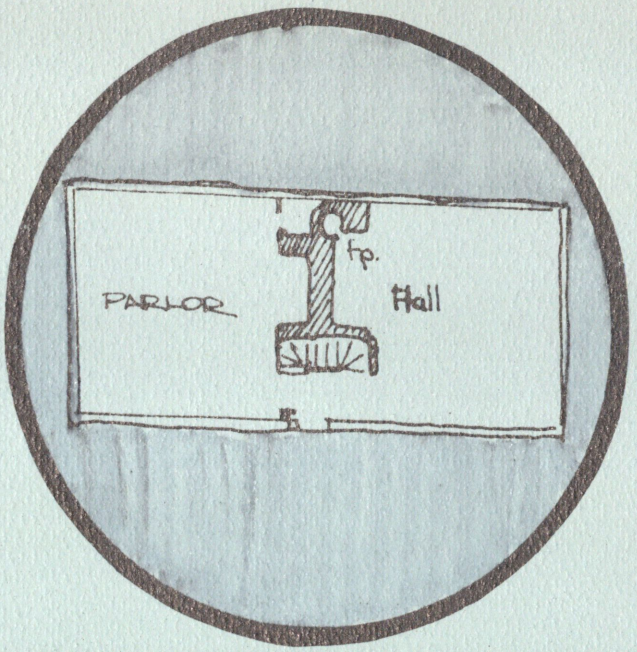
man in nature, asymmetry, wood, "relative beauty" - (absol beauty = proper, symmet., harmony, unity)

no volume, disunited vertical additive space.

expression of structure, but dense,

no horizontal, sharp delineation.

nervous, angular, thin, soft color.

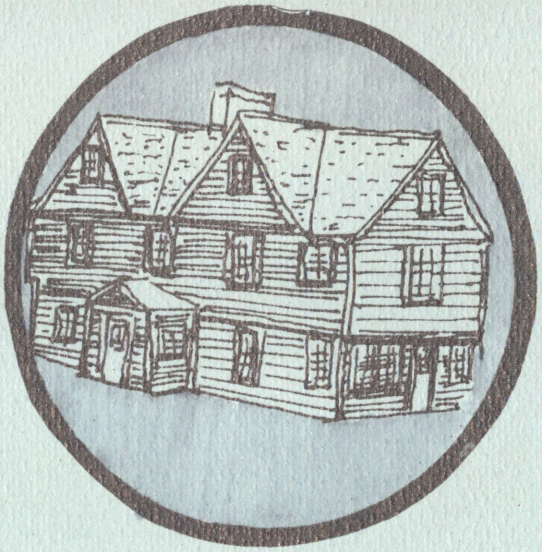


· principle · function 17½ U.S.

· element · plan.

medieval "service core" - entry, stair, fireplace. later becomes central corridor, then living hall.

centralized.

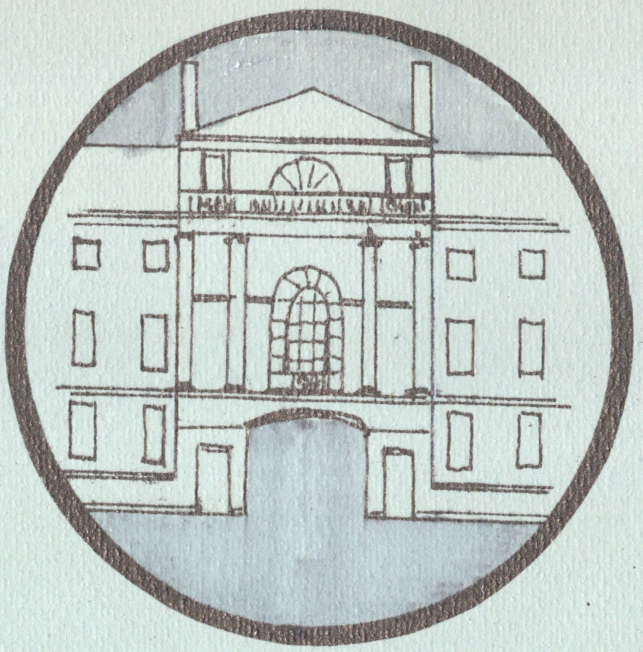


·principle· tight skin 17th-18th c

·element· wall

medieval, gabled. but not thatch or ½ timber
shingles, clapboards.
tight, thin, planar, linear (horizontals)

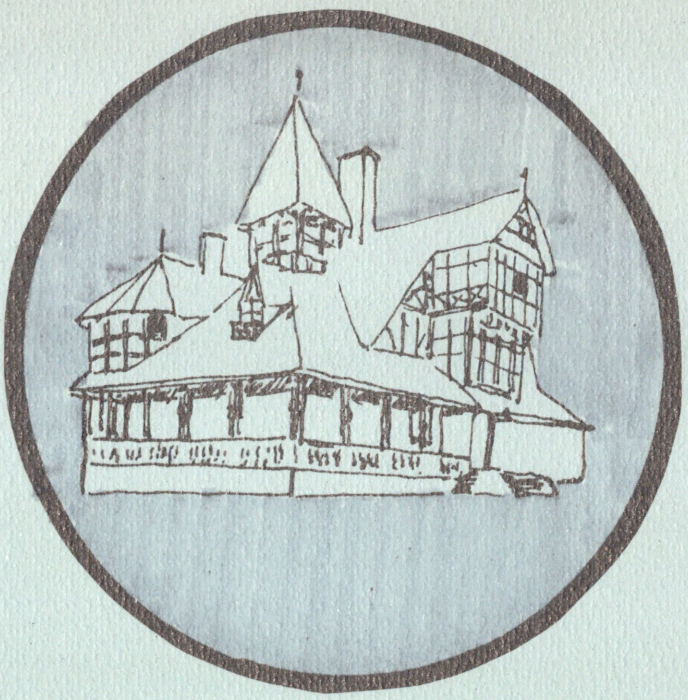
Others:
saltbox - asymmetry, plain, puritan, cube, nogable
gambrel - 4bays, asymmetry (?), dark color, central f.p.
provincial baroque - fanlight, greek frame,
symmetry, off-center f.p., taut, linear,
white, simple mass detail, no gable,
continuous surface.



·principle· hierarchy 18th-early 19th c. U.S.

·element· urban apt. block

provincial baroque -
central organizing hall, fanlight,
banding + horizontality, giant order
inflection, arches in relief, pilasters,
no gable, unbroken cornice.
Classical elements - solid/void, pediments
elegant lightness, thinness, elliptical
french spaces.



·principle· interweaving 19th c. U.S.

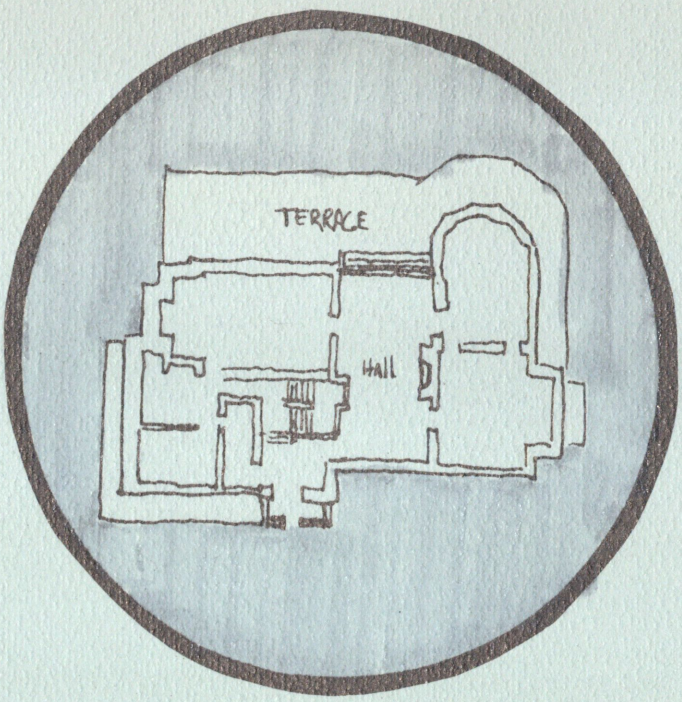
·element· queen anne house

vertical "stick" altered, victorian facet-ing softened with new materials, broad, enlarged gable, horizontals.

structure & surface interlocked

porch additions give spatial play
asymmetry
simplified plan & form in large roof planes

standard trim - simple, less decoration, becoming spatial envelope.



· principle ·

· element · plan 19th c U.S.

medieval, elizabethan, Palladian antecedents.

hall house - hierarchy of space - circulation, fireplace, living center, entry.

often hearth/stair placement on diagonal.

picturesque - outside reflects inside

central bi-axial spatial unit with additions

open stair



· principle · balloon space

· element · shingle style house

shingle on all planes, tight continuous skin.

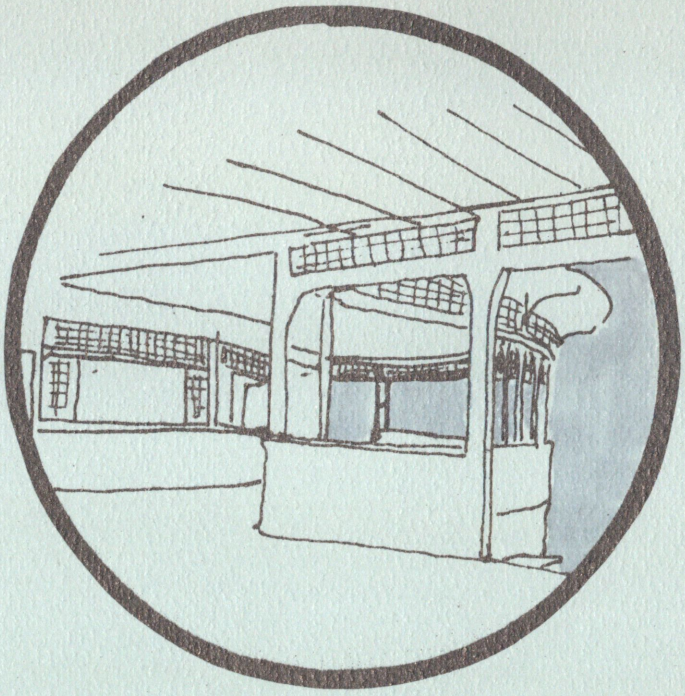
simple geometric order, thin columns.

horizontal - lower roof, reduced gables.

grouped openings, small window panes. accent plane. verandas more fluid

no ornament, approaches rectangular, symmetry, bi-axial.

3 dimensional space - diagonals



· principle · fluid space 19th c

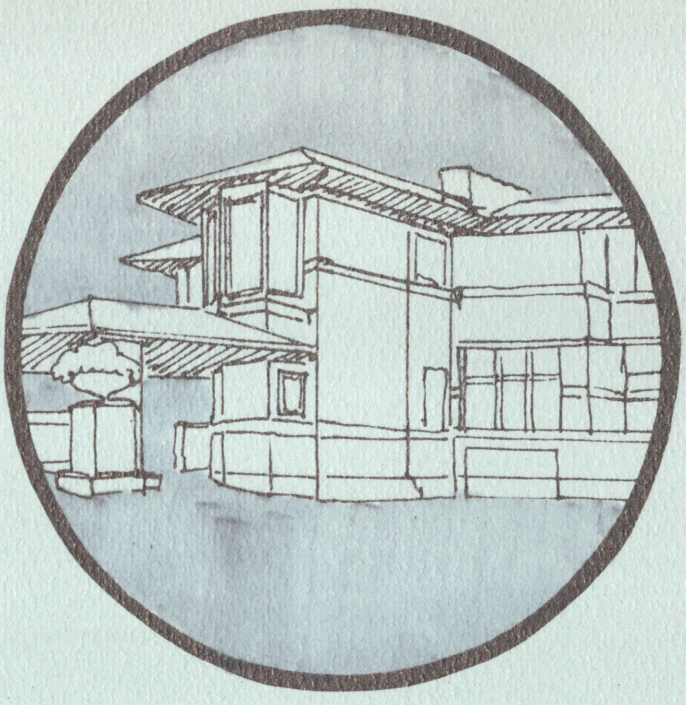
· element · porch :

wall layers, interweaving, horizontal, penetrating exterior space.

transparent, open, delicate members.

picturesque

structure interwoven w surface.



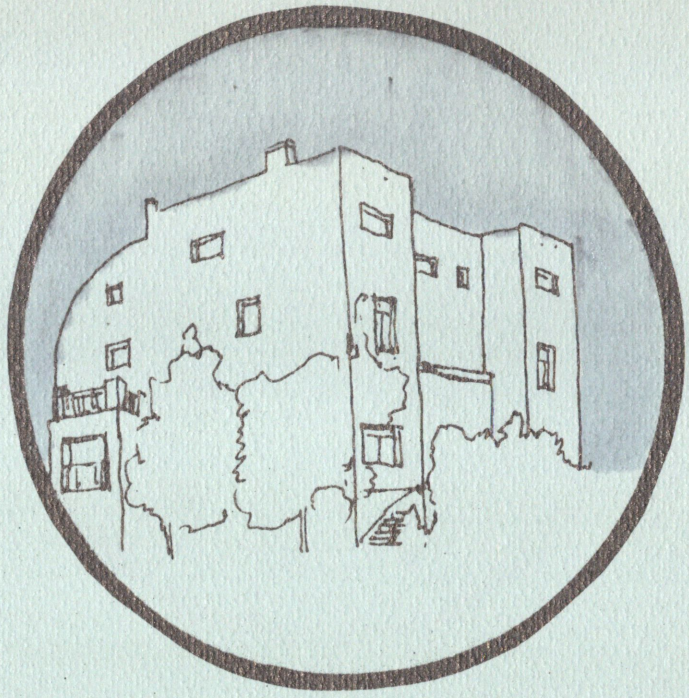
· principle. Continuity & fragmentation 20th c

· element · wall fragment, spatial continuity

wall planes, horizontal, pulled apart; tied by horizontal banding

solid & voids penetrating

heavy roof hovers, hierarchy of mass.



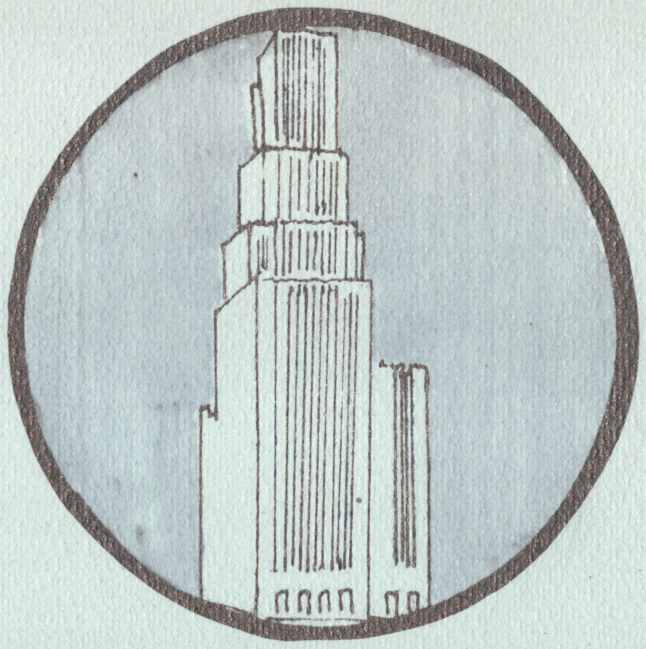
·principle· order 19th–20th c

·element· form & surface

classical - container

cube, vertical, horizontal balance, defined corners

solid, pure - no decoration, white



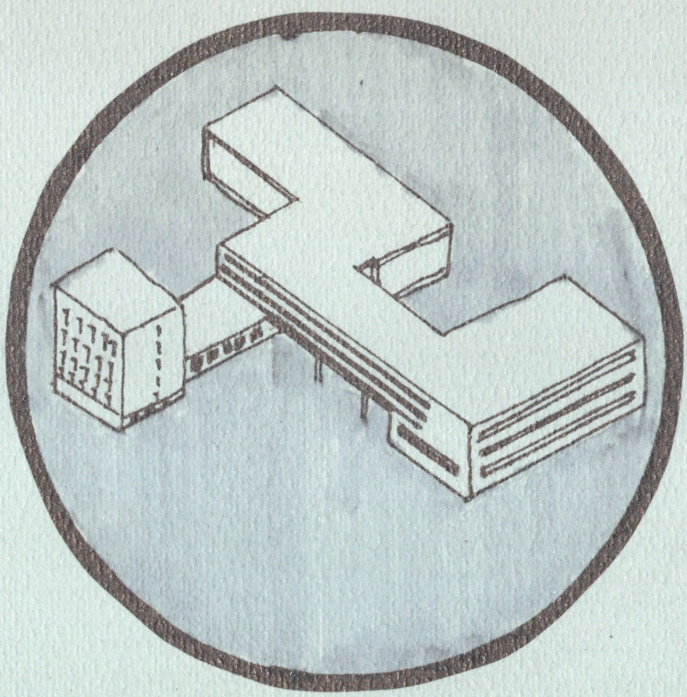
·principle· motion 20th c.

·element· skyscraper form.

flat planes, crisp geometry.

vertical motion total - thrust of sharp planes diminishing in layers upward.

huge mass of base



·principle· Continuity 20th c

·element· Bauhaus organization

each function has container, containers flattened & interconnected linearly.

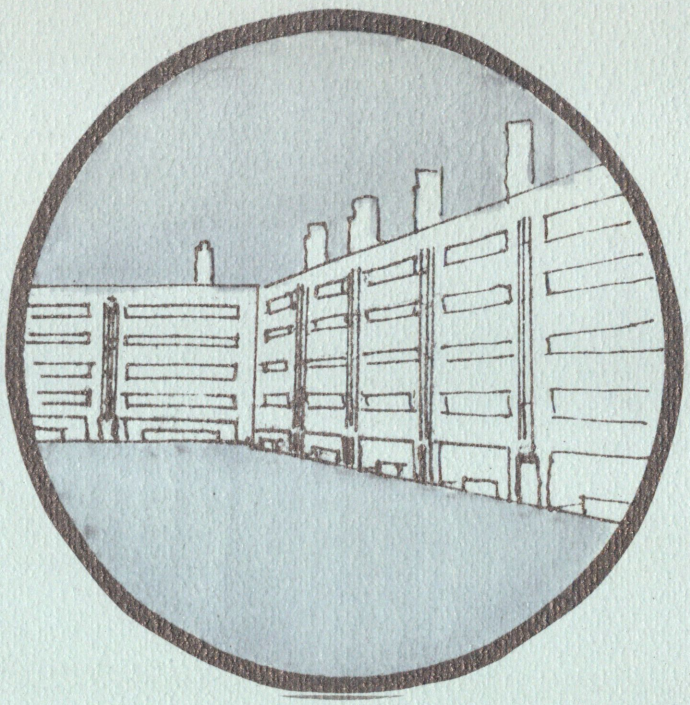
machine box · manus matore,

light skin over exposed columns.

very classical in order, color, container, proportion, unit symmetry, purity, integrity

totality a suburban right unit, very horizontal

no decoration. -



·principle· expression of linear continuity

·element· apt. block order.

no mass, crisp

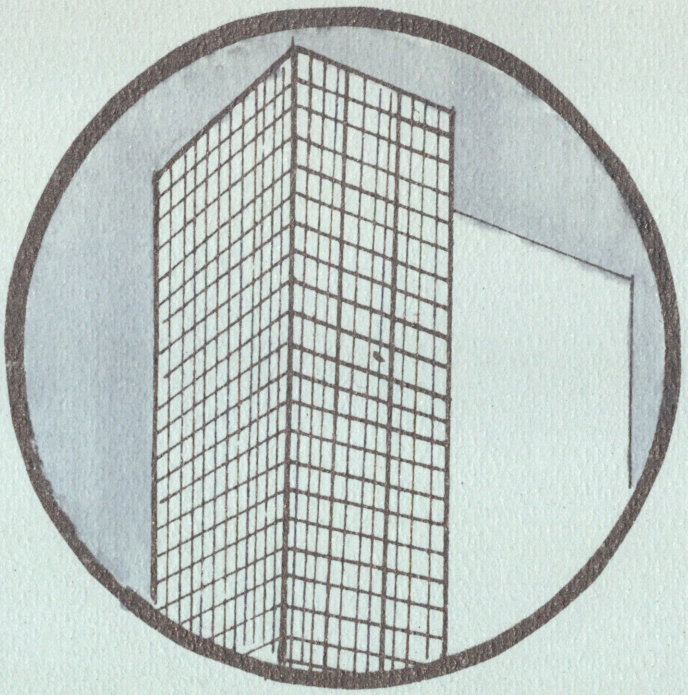
white, classical order.

linear motion, stair-element expressed.

box - opposed to nature.

non-focal, but rhythmical, continuous.

thin skin plane



· principle · order - man vs nature

· element · skin

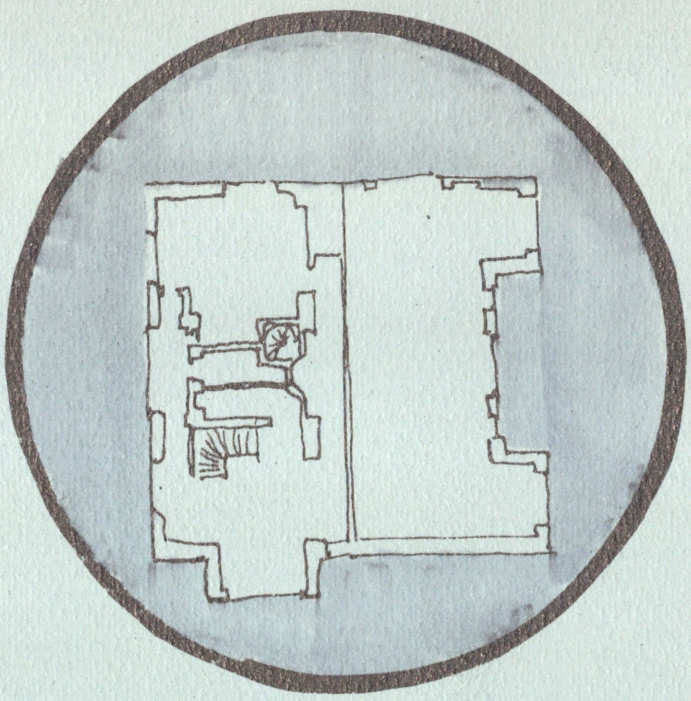
flat screen, balanced order of horizontal, vertical. vertical unity-

transparent, light.

cubic cage

not expressionistic motion

exposed structure but works with skin.



·principle· order - man vs. nature 19th-20th C

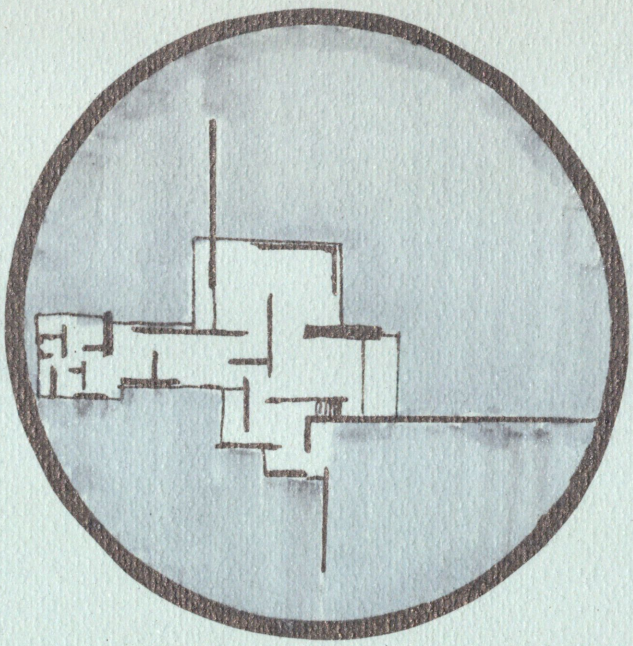
·element· plan

renaissance villa - simple order, cube

positive sculpture in space - apart from nature

tight container - vertical balance again

open floor-by-floor plan.



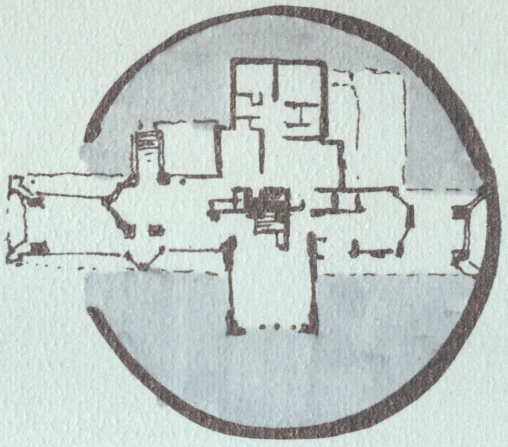
·principle· spatial flow & fragmentation.

·element· plan - de stijl, bauhaus.

horizontal, non-hierarchical

light planes, glass, transparent

flat roof, stage set.



· principle · continuous space 20th c.

· element · wright plan

walls control space in horizontal flow

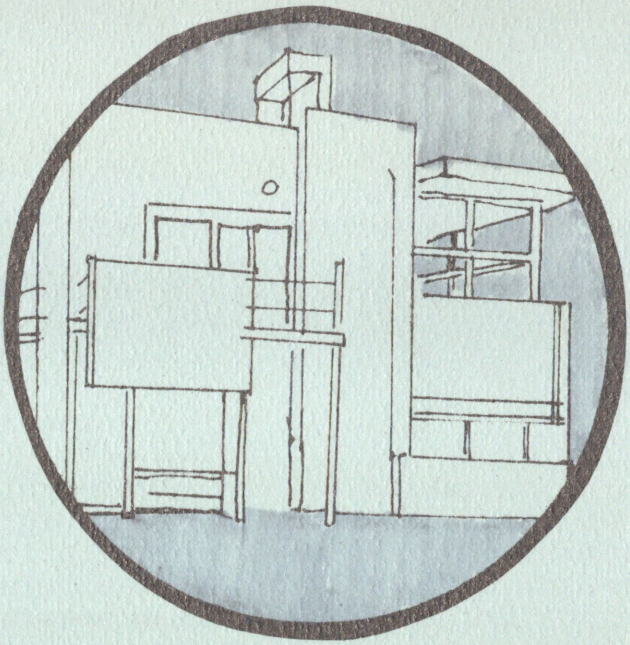
linear, planar walls replace balloon.

hierarchy of mass

sharp horizontals & verticals - seperated.

no diagonals or vertical flow.

bi-axial - somewhat baroque



·principle· spatial integrity of parts. 20th c.

·element· spatial continuity - fragmented walls.

planes seperated, horiz/vert. split.

balanced composition of flat elements.

interlocked spatial boxes.

classical geometric seperateness but spatial shifts. plain, pure, machined. cubistic

summary....

Some important design elements follow, extracted from material on architecture from the 16th through 20th Centuries.

Spatial Relations

additive space and devided space
multiple unity and unified unity
directed space and controlled space
isolated spaces and integrated spaces
sculptured wall and spatial enclosure
balanced spaces and hierarchy of space

Wall Relations

articulation and continuity- supported and supporting, or blurring
static planes and shifting planes
screening and solids/voids
hierarchy and balance - structure vs wall, etc.
articulation and continuity - detail
windows, banding, corners, layering, interweaving, juxtaposition
lightness and mass - colors, corners, transparency, vertical/horizontal flow

Diagonal

spatial device - stair, roof, plan, wall, arch (structure), fenestration

Linkage

stair - isolate or integrate 3-dimensionally
corridor - residual and primary element
directional an non-directional
planning - importance of edges

Visual Form

Weight and lightness - fluidity, color, material, ground connection, corners, diagonal
calm and tension - horizontal/vertical, planar/undulating, flat/layered, opaque/transparent, balance/hierarchy
order - balance; axial, symmetrical, focal/non-focal
purity: geometry, articulation
rhythm: continuous motion, sequential motion, repitition
scale and proportion: human scale: often functional, interior scale, exclusive juxtaposed, reinforced scale & proportion, inclusive, contrast of internal, external

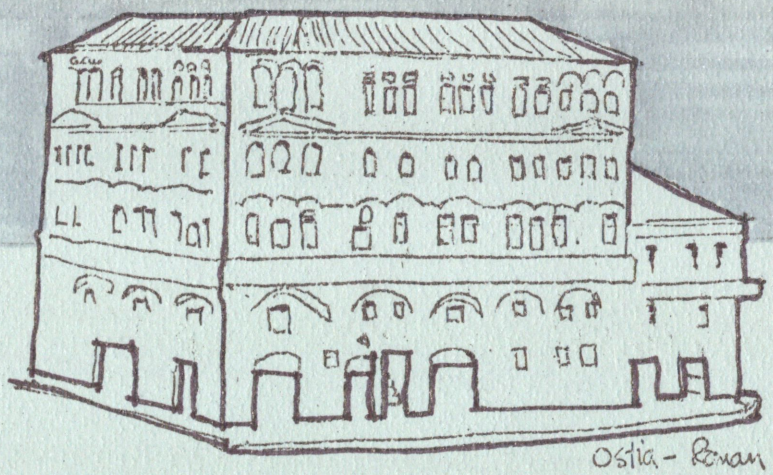
Accomodation

scale, proportion
inside/outside
front/back
inclusive/exclusive
redundant/intricate
no accomodation; free pavilion

Force

building is the force
building reacts to forces

apartment analysis 5



Ostia - Roman 1st C BC.

·elements· Blurred, classical cube -
man vs. nature

balance - horizontals, defined corners,
planar, massive - base, center, roof
contained
not a spatial envelope - flattened
roof

floor by floor organization

soft image from rubble, asymetry



·elements· picturesque - self-contained cottage

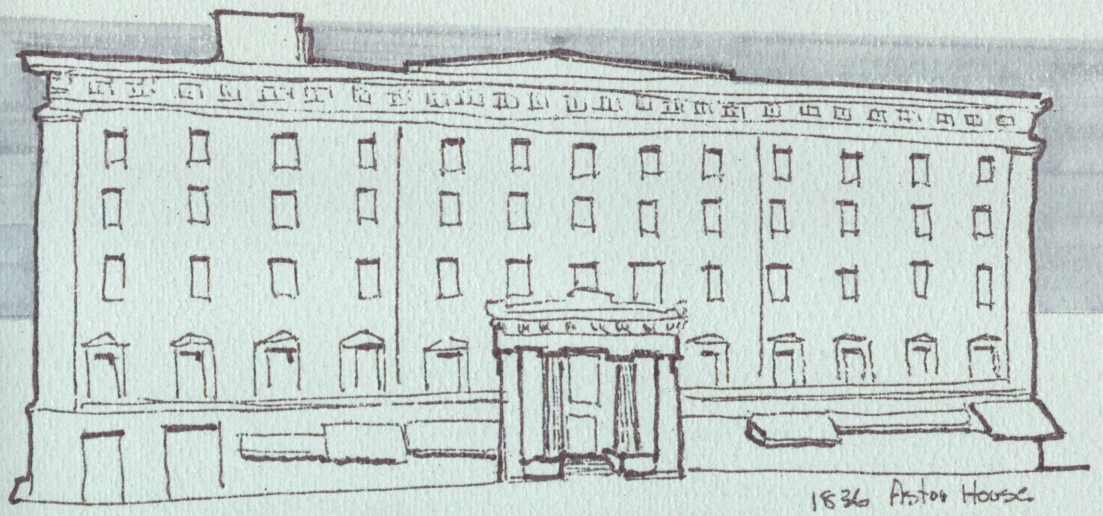
address street, continuity, height, fence
make urban unity.

diagonal in roof repetition, horizontal banding relaxes
Medieval, vertical, irregular; tower gives monumentality

rich decoration

heavy mass, permanence.

many materials.



1836 Astor House

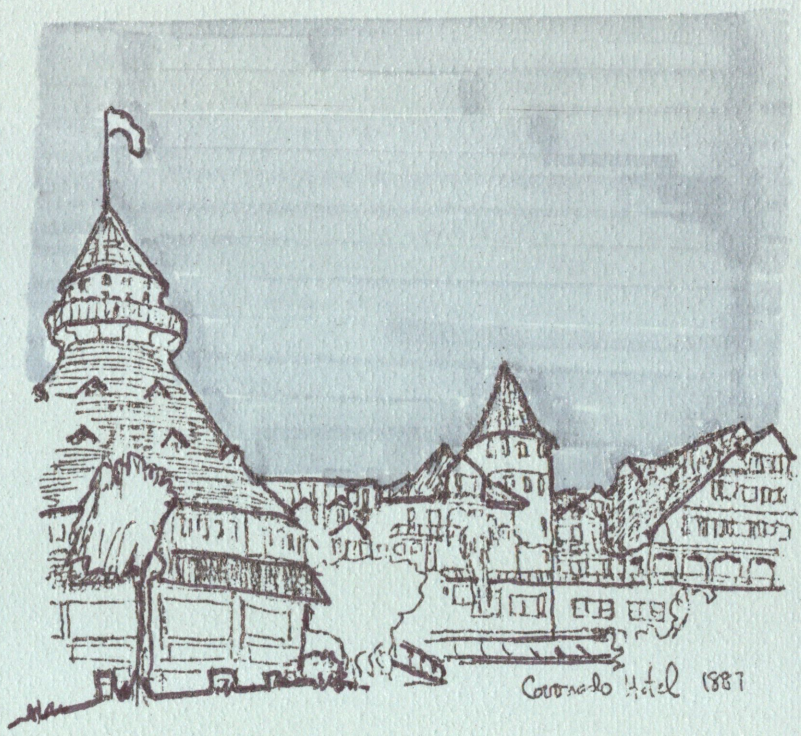
• elements • classical pavilion - man vs. nature

cube asserts power - strong horizontals, verticals. sculpturally positive.

separation of parts - wall, base, column, roof, horizontal, vertical - balance of tensions.

"house" based on Classical non-house monumental state building.

urban respect of street - 19th c flatness



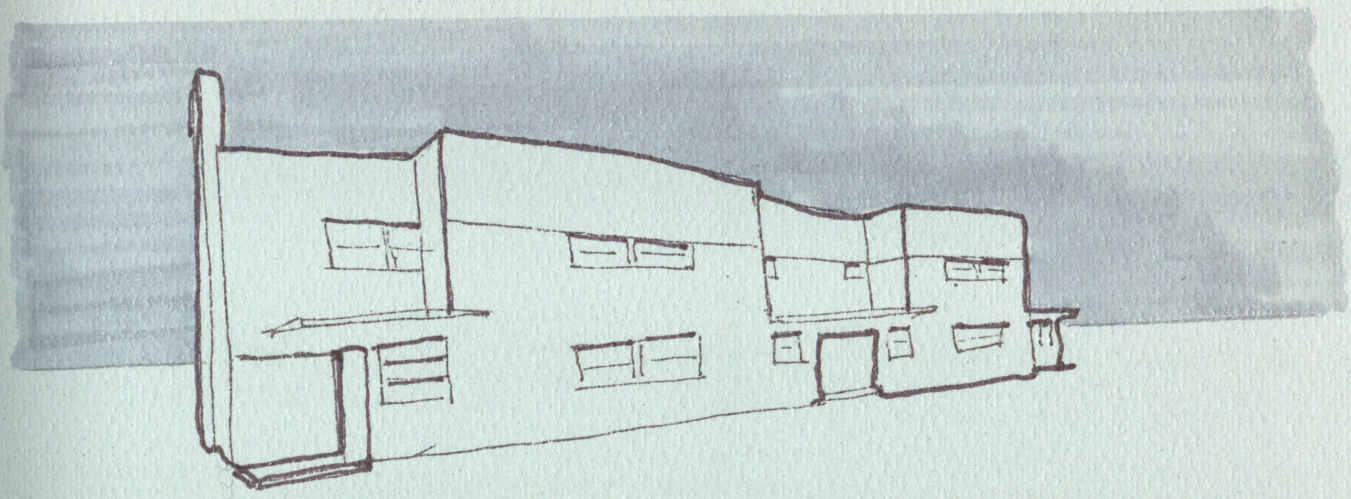
· elements · shingle style house enlarged
man in nature, suburban

light, delicate: balloon, asymmetry,
small windows, plain framing, use
of diagonal, spatially positive &
negative, inflection, picturesque

wood skin horizontal - continuity &
relaxed scale, suburban

spatial flow - somewhat deviided
space w hall, public rooms, court.

much baroque & medieval influence -
devided space - residual spaces?
yellowstone inn. is similar



· elements · classical, man vs. nature

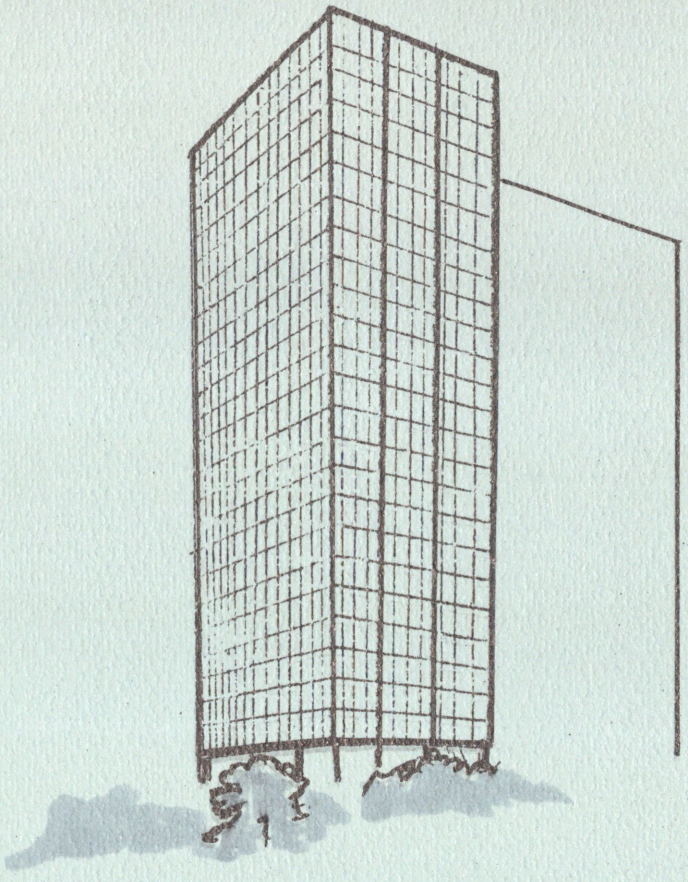
bauhaus/destijl synthesis - sliding planes become static box.

spatially additive, balanced.

elements express selves in interlocked fantional cubes. (expressionism?)

light, delicate, planar, all-skin

horizontal continuity - suburban, relaxed motion.
no diagonals.



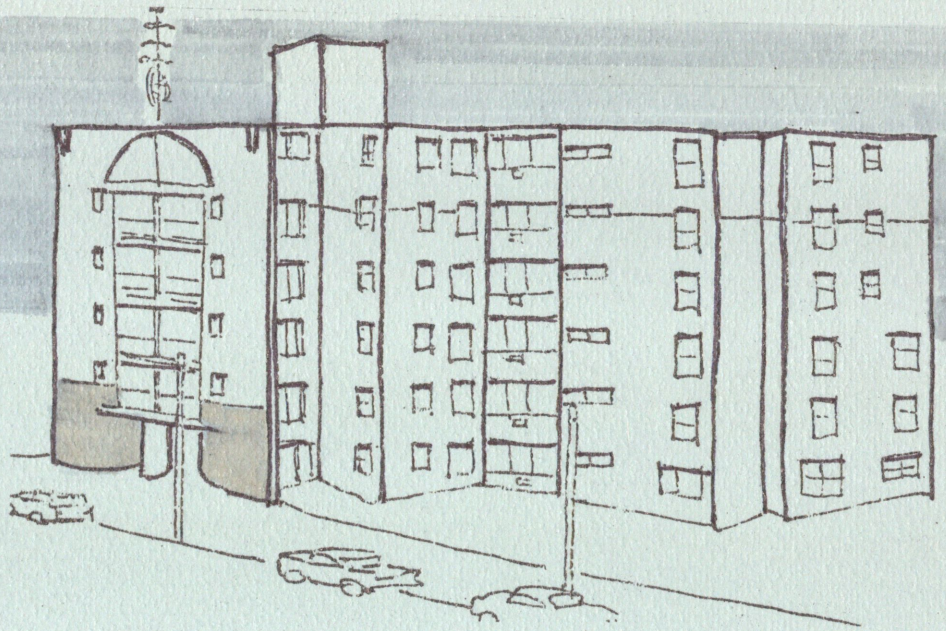
· elements · urban + classical pavilion

tight american skin - richarson, sullivan, early settlers. spatial envelope.

static balance. horizontals + verticals

spatially additive.

lightness - minimal, transparent, woven skin



·elements· Urban baroque

sculpturally negative, nonrepetitive symmetry. entry yields to street

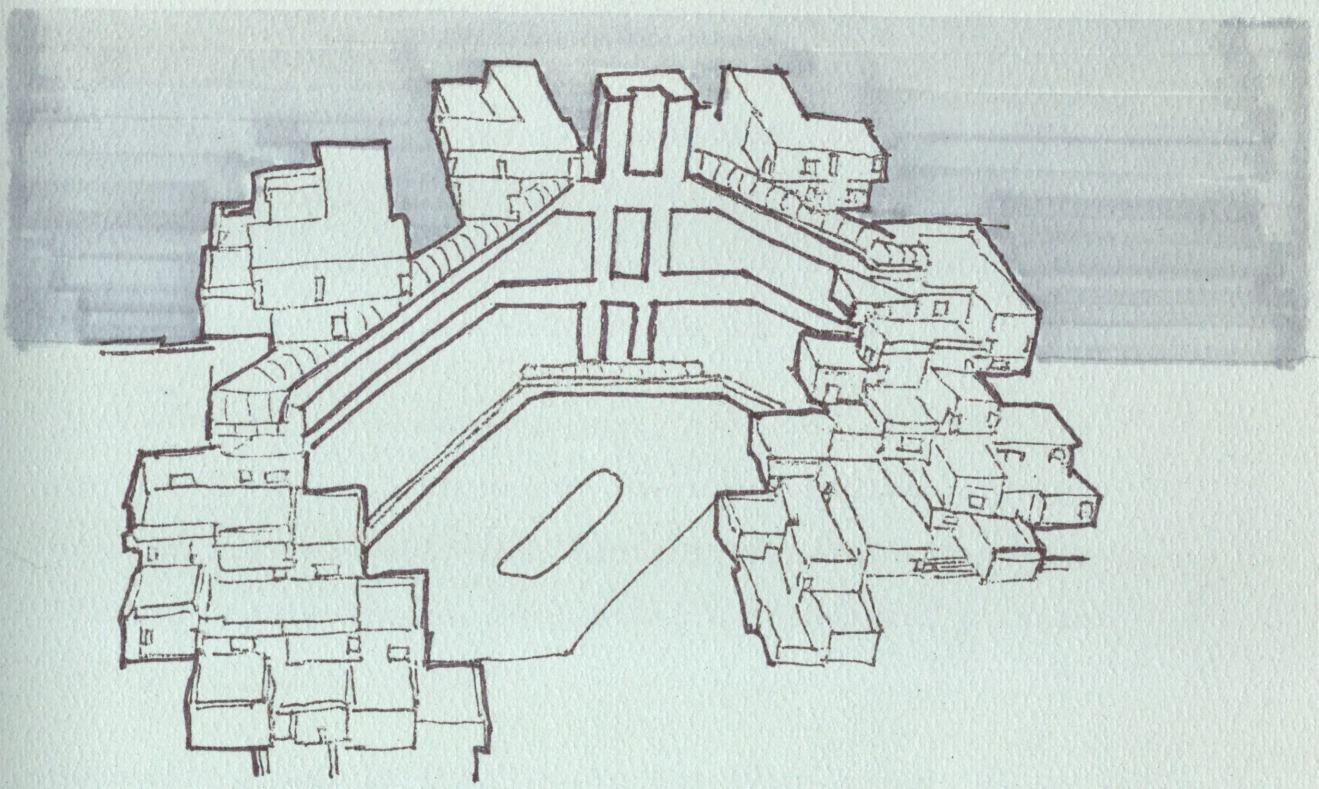
inflection. - build toward flat entry arch

scale - oversized residential windows street, house scale interwoven. diagonals plus residual corridors.

Baroque double axis - central + wings

Plain, tight american skin.

banding define envelop skin, becomes calm horizontal.



· elements · picturesque, multi-scale, "city"

organic, additive units, exterior extended corridor, horizontal & minor diagonal flow.

fluid, positive sculpture, asymmetry - does not respect non-heroic environment massive, weighty.

scale of house overwhelmed by structure definitely "mega-structure"

summary.....

Roman apartments set the pattern for much classical, urban apartment buildign that has been done since. They presented a regular, ordered, massive, verticle wall plane that defined the street while standing as closed, independent cubes. Life focused around the inner court,

The Georgian row houses and apartment buildings in the early U.S. and elsewhere saw the first revival of high density living. Bulfinch's Tontine Crescent was soft, linear, tight-skinned, inflected, and somewhat bi-axial in the Palladian manner

Tenements arose in the U.S. in the 19th Century along with the first upper-class residential hotels. The Astor Hotel showed the closed, ordered block form of the Roman apartments. This residential form was adapted probably from state buildings.

High density buildings in the era of the Shingle Style seem to have been blown-up picturesque cottages with antecedents in Medieval and sometimes Baroque forms They are characterized by tight and fluid skins, fluid space, asymmetry, balloon form with great sloping roofs, and hierarchy of massing that was later simplified.

Venturi uses historical forms on a normally economical framework. He finds influence in Baroque hierarchy and fragmentation to solve a complex program that respects outside and

inside, such as streetscape and interior space. His forms usually exhibit a tight, thin skin, are layered, playful and complex.

Megastructure architecture can take any picturesque faceting or be as rigidly grid oriented as possible. Massive structure and forces are usually evident as well as highly articulated elements. Scale is usually monumental. These buildings are often so strong sculpturally that they depend on little outside fabric - to me they somehow seem similar to the strengh, monumental power, and independence of classical buildings.

site, area data 6

I now must turn my focus to area and site analysis in New London. The point is to identify strong positive urban images in New London that I can reinforce or renew. These images are common to all cities and their presence or absence can determine the success or failure of the city as a comfortable and well-defined place for its residents.

New London is a nineteenth - century whaling town whose roots go back to the seventeenth-- century and colonial government under John Winthrop. The town is the type to get into and experience at a personal scale and pace rather then one that is made for the automobile or a cursory and isolated glimpse. There are no extravagent and powerful architectural forms such as an IDS tower or mansions on display. Each building is straight-forward and simple, creating an over-all pattern of unity and serenity with few seperate stars. The town is land poor, tax poor, and in great need of housing. Contained by the ocean and another town, New London's constant 30,000 population has no place to expand. The only solution is to more efficiently use existing space.

Many of the images of New London are typical of New England towns. Tight,vertical spaces dominate the town fabric. Environmental influences such as waterfront, hills, etc. cause the street patterns to be winding and irregular except for one or two main commercial arteries. Main events in the structure of the town are the rotaries which occur at the intersections of major streets and which open up space and view from the close edges and views of the street corri-

dors. The town is also casual and often many functions are accommodated back-to-back such as housing, shopping, religion, transportation, and urban adminitration. In some cases however, the rotaries provide transitional images between districts of different function.

Further descriptive features in New London include landmark buildings and monuments (monuments usually occur in rotaries), commons and parks, and a three and four story scale that lines up along the street, minimizing yard space in front or on the sides of buildings.

The elements of a city's image are fairly universal and I will apply some of these elements to a look at New London. Source material is mostly supplied by The Image of the City by Kevin Lynch, and The Last Landscape by William H. Whyte. The following elements seem most important:

1. Paths
2. Landmarks
3. Edges
4. Districts
5. Nodes

Paths: Paths are the movement systems in a city: auto, pedestrian, or otherwise. Paths therefore are important for maintaining continuity and orientation for the traveler. Streets have there own identity and are often sought out for their image. The image may be created by a facade on the building line, or may be defined by foliage or breathe of the street, or contrast between open and closed space, or its directional qualities, or others. Obstacles to traffic

which necessitate concentration (hills, dense building structure) can build an image, and so can a definite terminus or beginning of a path.

The streets that come into New London from the south are residential streets and all feed into Bank Street, the primary local east/west link. As these streets build toward Bank Street , and as Bank Street builds toward the center of town (State Street), the scale becomes more vertical, narrow, and tightened. The streets have shorter and shorter straight sections and the building facades become more continuous. The punctuation in this scheme are the rotaries which define districts, concentrate activity, and open up space from the narrow directional corridors that are the streets. My site is bounded by two auto paths and one potential pedestrian link. The auto paths are Howard Street and Bank Street and the potential path is on the waterfront which parallels Bank St. Bank Street is a specific path that is entered via small-scale rotaries and landmarks (statues and greens), and is terminated with a major rotary that includes major landmarks such as a war monument and the Richardson Railroad Station.

Landmarks: Landmarks are used by people to define whole areas of a town. They can be signs, historical objects, natural objects, etc. New London is full of these objects but only some are landmarks. The Common announces the beginning of the formally defined town on the north end and splits the auto routes that then go northeast and

northwest. Following Broad St. into town, the Colonial Court House and the Richardson Library sit at the top of the hill that faces clear down State Street to the war monumant, Richardson station, and the water beyond. The strongest pieces of architecture face each other from the ends of State St., the main street of town. They are both simple, square, dignified, balloon forms. The tree-lined pedestrian mall that now exists on State St. surely reinforces the unique character of State St. Bank St. is loaded with landmarks with the monuments at its rotaries and the water that is seen laterally through tight spaces between the buildings that face on it. At Howard and Bank, the Colombo statue marks the first transition between east/west commercial corridir and north/south residential district. Shaw Cove, where my project sits is a landmark in that it is the only small body of water in the town so it identifies the Shaw Cove neighborhood.

Edges: Edges are boundaries between phases or points that tie areas. They are usually breaks in the continuity of a development and can take many forms: shoreline, railroad, highway, walls, parks, etc. Edges are one of the most important parts of a town for reading its composition. Even if an urban park is deep, though the transparency is important, the edge of an urban park often gives the most powerful expression of the release and is the most used. Edges themselves devide space or shape it; they do not take much space themselves and are therefore extremely important in a city. New London has important edges that are

directional in that they build up and become continuous as the center of town is approached. The continuous three and four story brick facades toward the center of town are further accented by the periodic lateral opening of space at the rotaries. The water forms a conscious edge along the whole length of the town. Bank Street edges curve and build toward a narrow canyon at State St. State St. is unique for its continuous flat walls along a straight, wider street that focus the formal, box buildings that dead-end each end of State St. Behind these main streets are a maze of short, interwoven streets with rhythmic "solid-void" edges. My site has one residential "solid-void" edge (the bulldozers have temporarily altered that) and one rather solid, continuous edge. The site has three distinct edges including the water. The two site edges make this site a prime linkage between two districts of the town.

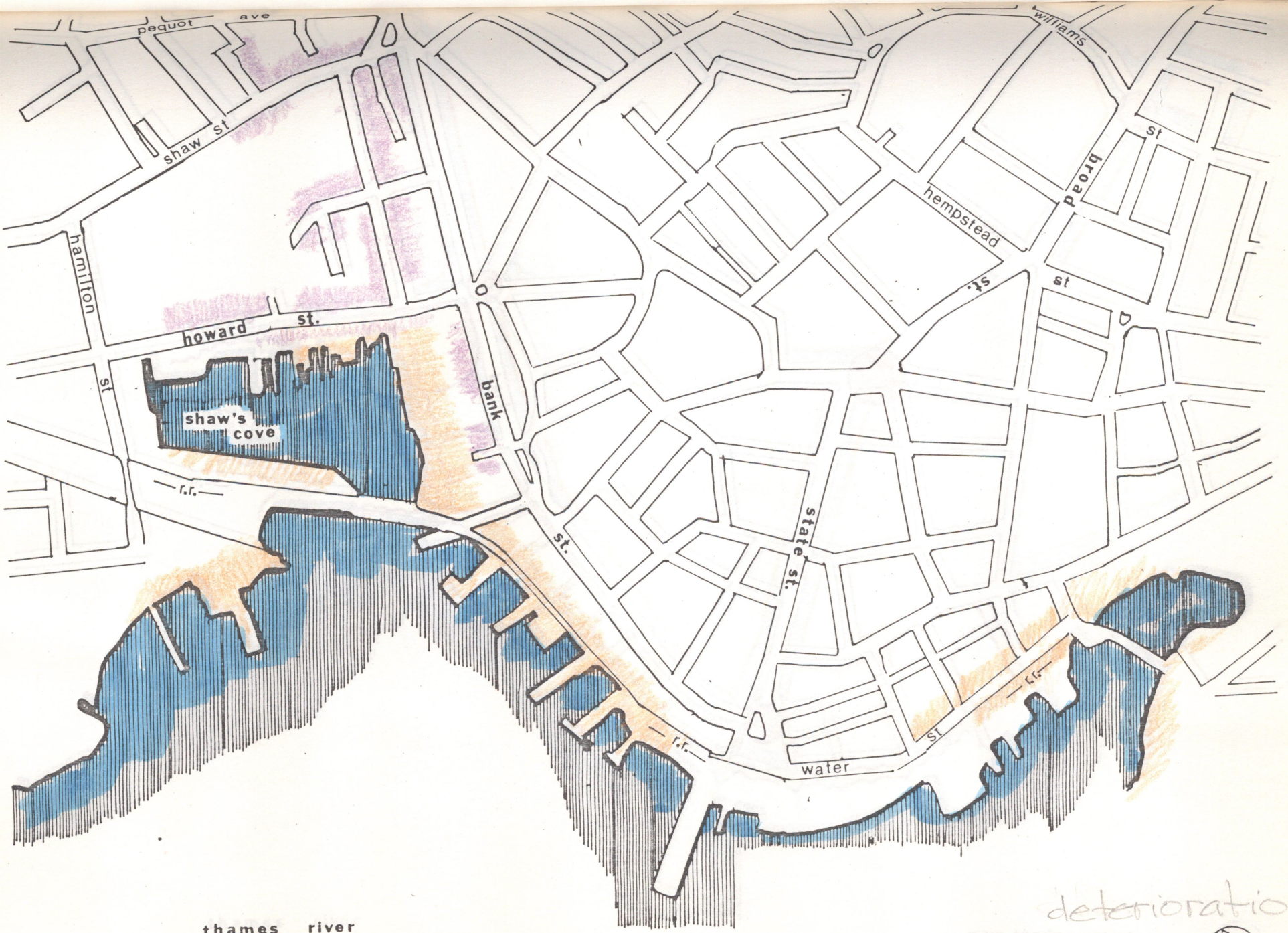
Nodes: These are the rotaries. They give the town its over-all continuity and linkage. Nodes are points of focus in travel. They are junctions or points of condensed use or character. There is a major rotary adjacent to my site at Bank and Howard Street. It has a large tree and a statue of Columbus on it. It defines the whole area. in that it is not one-directional but all-directional, and a great spatial release accented by foliage. Direction, scale, edges, and districts change at this node.

Districts: Districts are sections of the city one "enters" via paths. Character shifts in transition. My site is located at the intersection of two districts single-

family residential, and commercial.

My specific site is unique in many ways. It is L-shaped between two districts and has good long and short views over water. It slopes well along Howard St. (about 1/10) and is flat on the larger area of the site behind Bank St. The area has been gradually filled in over the past century or so, making it necessary to build on pilings. There is good southern exposure to sun, south-west exposure to summer breezes, and northern protection from winter wind. The site relates openly to Howard St. and only through long, narrow "keyholes" between the backs of buildings on Bank St. The town has no open waterfront for walking or recreation and general community use though it now wants some. My site is one logical terminus for such a waterfront link; the railroad station is the natural terminus downtown.

The Howard St. area is single and multi-family dwellings. It has a high occupancy rate at 90+%. It also has a high percent of substandard and dilapidated buildings at 78%. There is no question that this area needs new housing, nor that this site is a good spot for it. The site is a focal point for the neighborhood and a link to the stronger neighboring district. It is also valuable (one of the best urban residential sites in the country according to a Shaw Cove Planning Study) in its ability to offer an alternative to commuting, waste of space, and a deteriorating downtown.



deterioration


pequot ave
shaw st
hamilton st
howard st.
shaw's cove
r.r.
bank st.
williams st
hempstead st.
broad st
state st.
water st
thames river
new london, conn
scale: 100' 50'
north
nodes
edges



landmarks
monuments



thames river

existing
proposed.
site
districts
traffic - ped. auto
railroad.
monuments - bldgs.
rotaries.

new london, conn
scale: 100' 50'

north

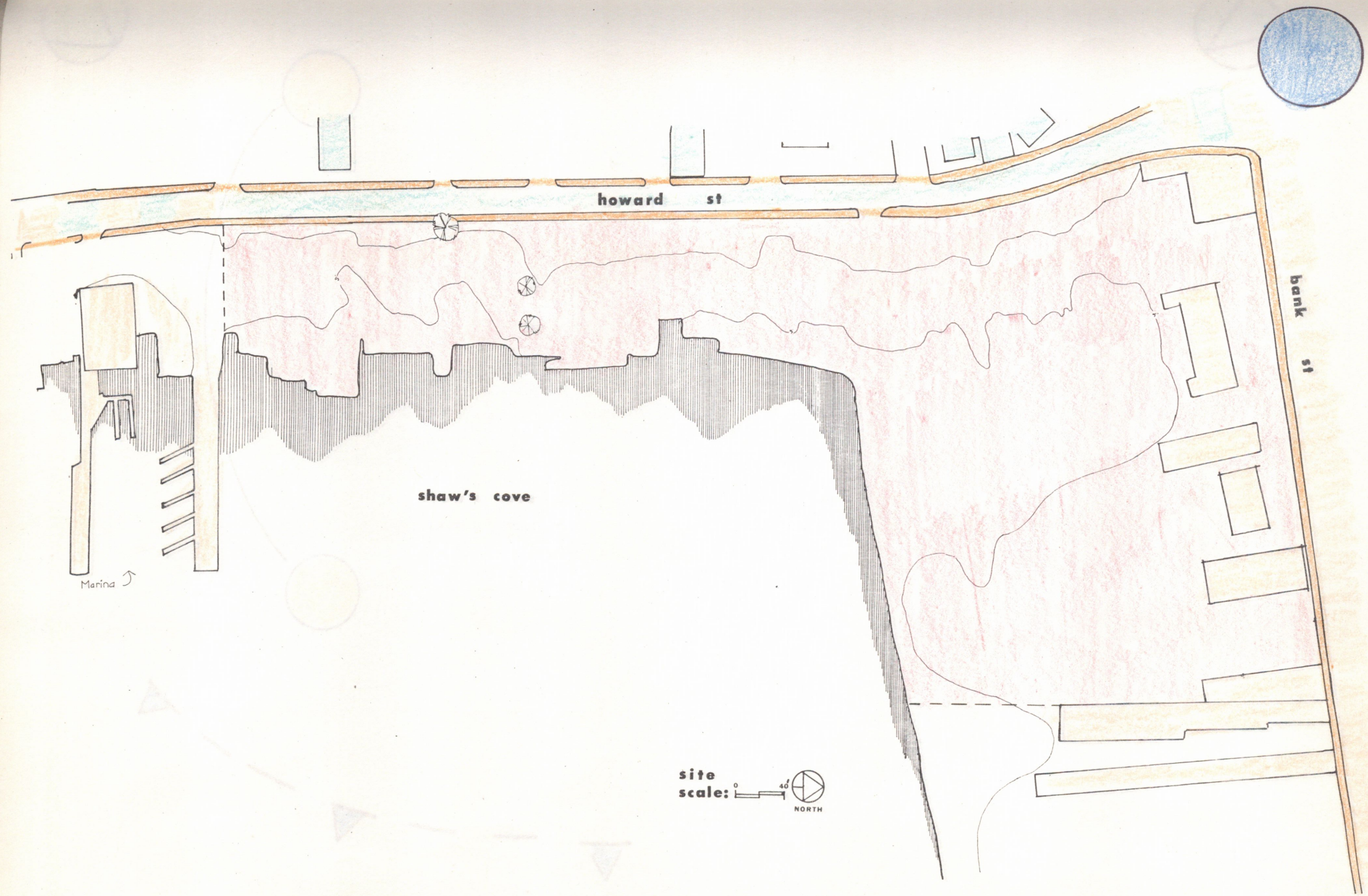
districts
- proposal
- my proposal
- dilapidation

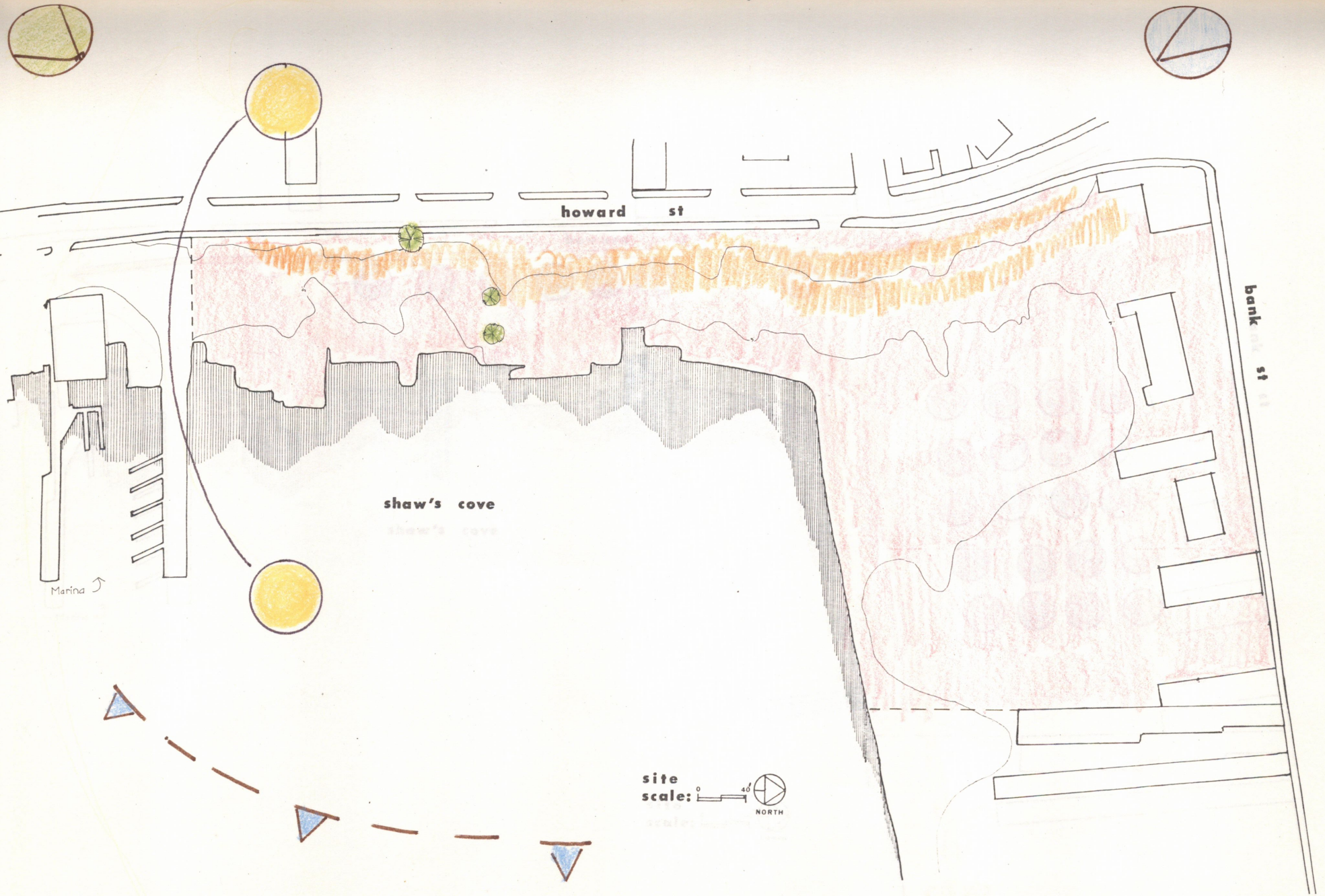


traffic - pedestrian auto r.r.

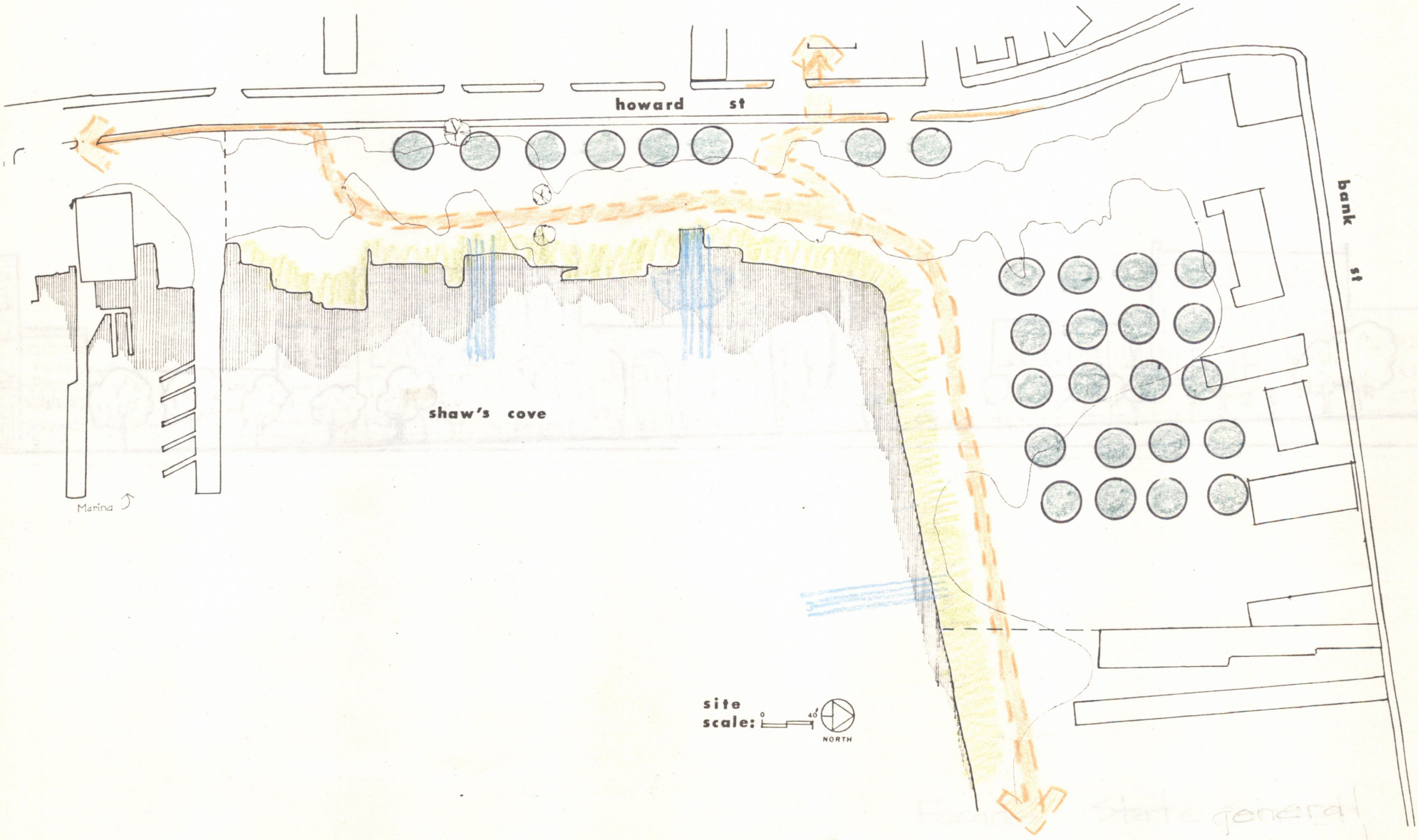


72 planning proposal


howard st
bank st
shaw's cove
Marina
site
scale:
0
40'
NORTH



geographic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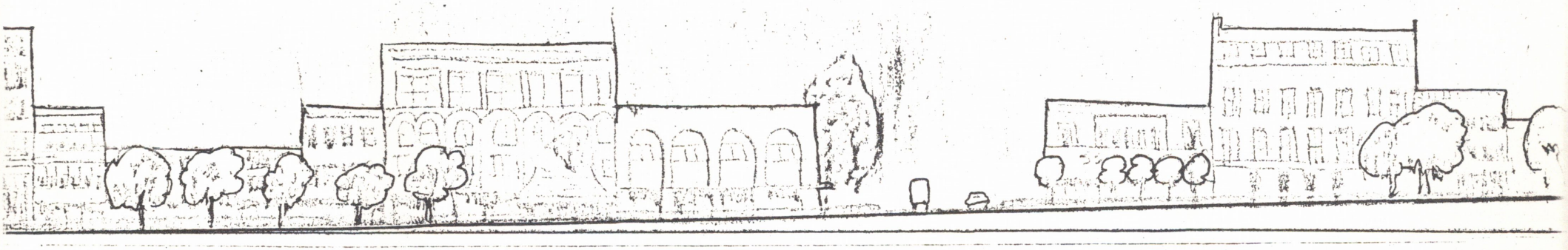
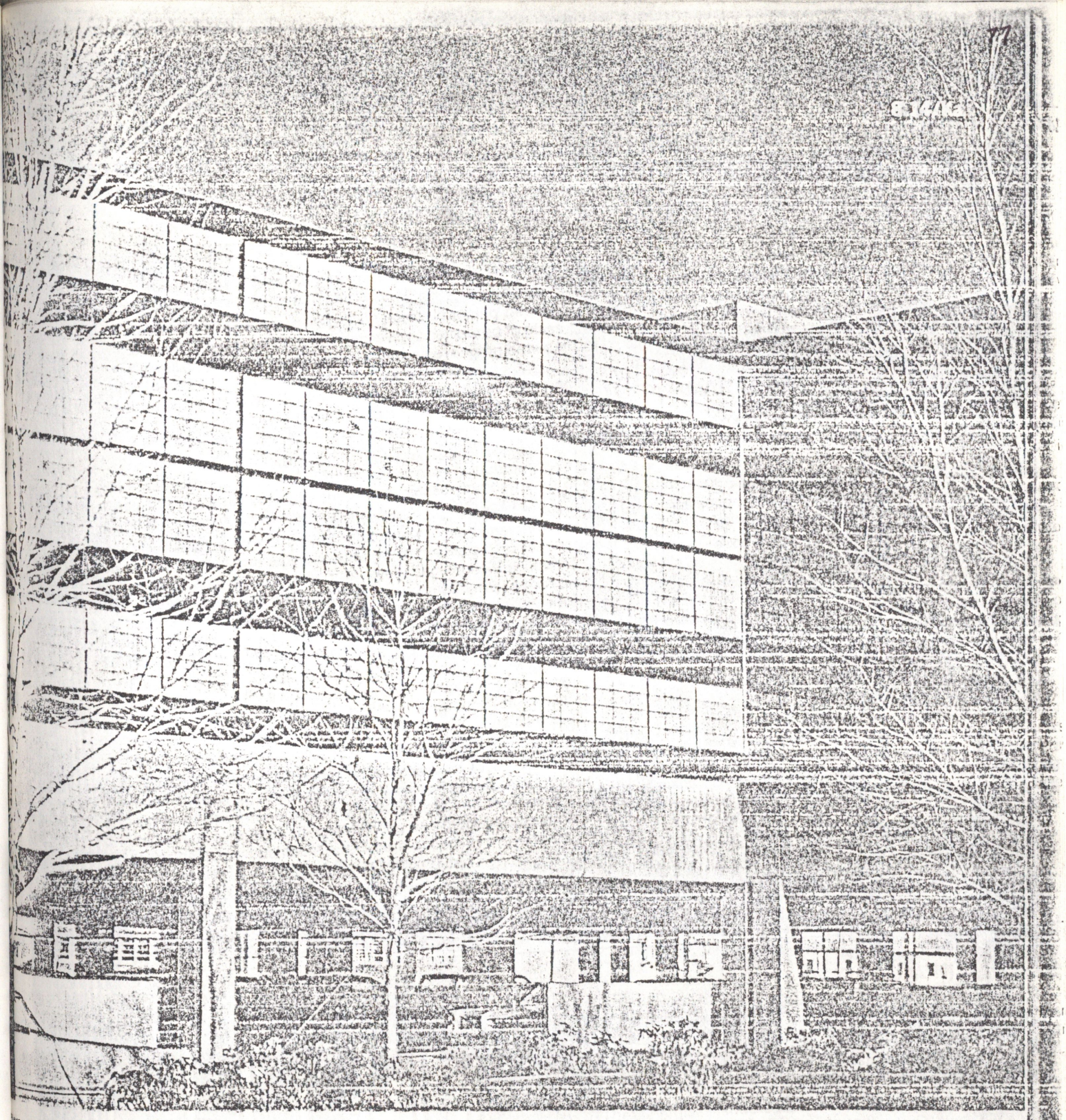


Facades - State Street

materials 7

The use of a certain range of materials is important to me in this project. I wish to try and blur the differentiation between normal residential materials such as wood and stone, and industrial and commercial materials such as steel and glass. I am trying to create a building that uses modern factory materials for the sake of a light-weight, open building image and a better use of environment. Also, I am assuming that production of these materials would be close-by so I could get a savings in labor and maintenance. I am looking at steel for a skin for the housing and translucent, insulated fiberglass to cover garden spaces. Probably concrete would be used for a structure since pilings are needed and fireproofing is important.

The following data is simply information on certain materials and their uses.



erce, Architects

KALWALL®

Complete Translucent Wall Systems

KALWALL CORP.
Manchester, N.H.

8 CURTAINWALL SYSTEM complete translucent wall systems

KALWALL® ... A COMPLETE, TRANSLUCENT, INSULATING WALL SYSTEM!

KALWALL SLASHES ENERGY CONSUMPTION!

With Kalwall, buildings can be designed with a choice of ENERGY SAVING factors because ...

- Kalwall can have a variety of "U" Factors ranging between .06 and .40!— over 86% energy savings compared to glass.
- Kalwall can have a light transmission value ranging between 3% and 75%,— to save artificial lighting energy.
- Kalwall can have a Shading Coefficient from .50 to less than .10!— to allow more or less, solar heat energy to supplement heat in winter or reduce the air conditioning load in summer.

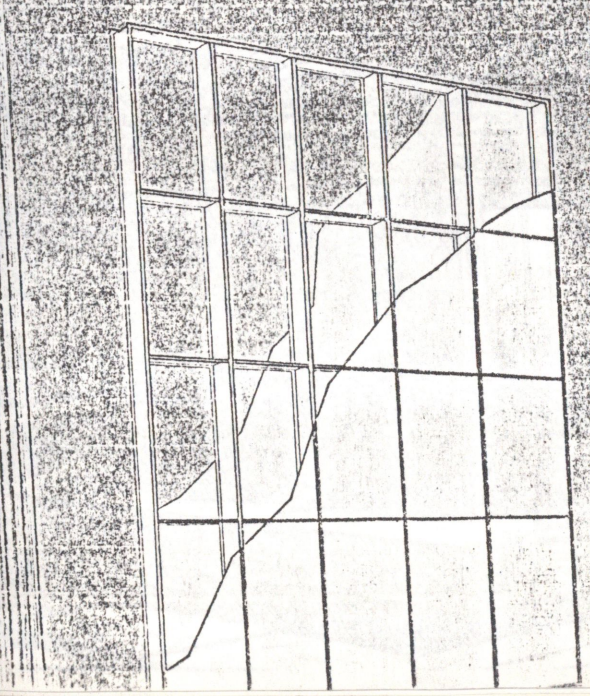
Kalwall is the unique wall system or window replacement system that is ideally suited for the energy conserving demands of today — and of tomorrow!

Kalwall enables the architect to optimize those considerations necessary for the specific design and energy conserving needs of any given building, in every section of the country. And this is because Kalwall consists of components which can be arranged in various ways to achieve the most desirable and efficient balance between natural light transmission, solar heat gain, and thermal insulation.

For instance, in colder climates, Kalwall can be designed to provide maximum thermal insulation to keep winter's cold out; allow natural light into the building to reduce or eliminate artificial light energy needs; and transmit solar heat to actually help lower heating energy requirements.

In warm climates, Kalwall can be designed to provide maximum thermal insulation to keep summer heat out and reduce air conditioning energy; allow natural light into the building to reduce or eliminate artificial lighting energy needs; and block solar heat to substantially reduce air conditioning energy requirements.

See the table on pg. 7 for specific ranges of heat, light, and solar control available!



PERMAKAL® ... A PREMIU LIGHT TRANSMITTING BUILDING PAN SYSTEM.

Permakal, like Kalwall, has both thermal and solar insu properties that are many times greater than any other transmitting material, providing maximum energy conser without sacrificing natural light!

PERMAKAL

- vastly excells in resistance to color change from the heat or light as documented by A.S.T.M. testing proce
- has superior resistance to vandalism or other damage.
- has superior bonding strength of the sandwich espec both high and low temperatures.
- vastly excels in both thermal and solar insulating pro

The Permakal installation system incorporates the ex Permakal corrosion resistant finish in a wide variety o for maximum long term performance. This finish is su weatherability and color consistency to other types i anodic finishes.

The development of insulating translucent Perma culmination of Kalwall Corporation's 20 years manufacturing and field experience in aluminum and fi sandwich panels. The result for architects and own degree of sophistication in performance unequalle industry. We hope you will challenge us to prove it!

STRUCTURAL UNIT

The primary element of the Kalwall System is a sandwich pa by permanently bonding specially formulated reinforced, t fiberglass sheets to a grid core constructed of interlocked extru tural aluminum I-Beams.

The fiberglass sheets are uniform in thickness and have ...ather resistant, low maintenance surface.

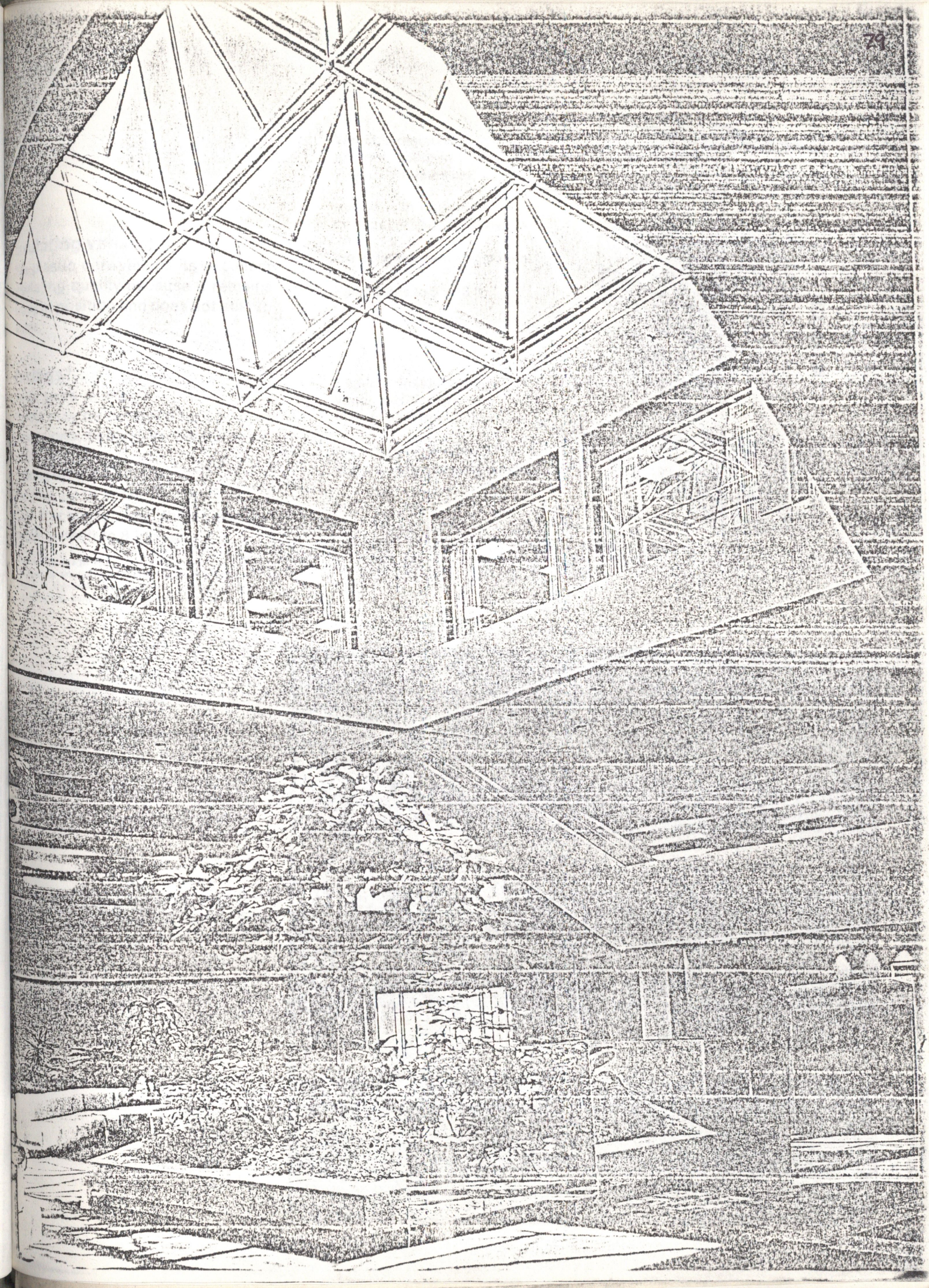
The panel can have an extra insert of translucent fiberglass The density of this insulation can be changed to increase the i tion of the panel to provide a wide range of insulating "U" valu .40, .24, .15 and even .06!

The complete panel is generally only 2¾ inches thick, althou 1⅝ inches thick for economy or 11 inches thick for maxim contro!!

The total effect is a wall system that is beautiful, contempora TOUGH, and one that requires almost no maintenance or rep and is both low in cost to buy, to erect and to own!

And Kalwall can be engineered for virtually every building situ location and every exposure!

Kalwall has been used in more than 10,000 schools, factorie motels, stores and private residences, every type of construc past 20 years with outstanding success.



Insulating value

The plastic core retains its excellent insulating quality because it remains firmly in position and does not absorb water.

Facings*

Panel sizes available:

Panels may be designed for any plan dimensions, subject to the following limitations:

Widths: up to 5 ft①

Lengths: up to 18 ft②

Core thickness: any thickness between ¾-inch to 8 inches.③

*See tables, page 7.

① Subject to limitation of facing material required.

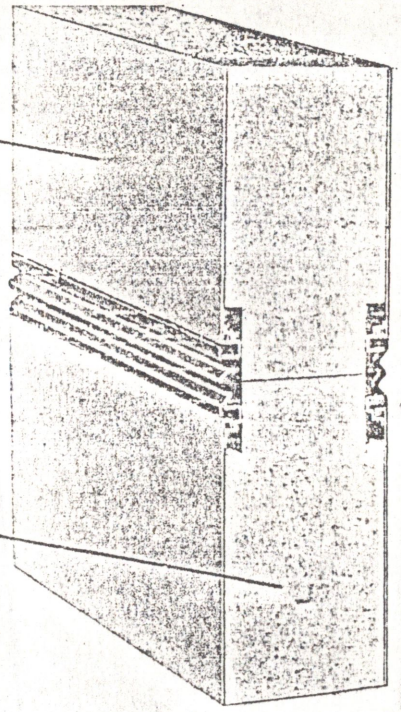
② Refer to thermal stress curves on page 21 before determining panel length, and/or thickness.

Weather resistant exterior facing in various thicknesses.

Available in patterned or unpatterned surfaces.

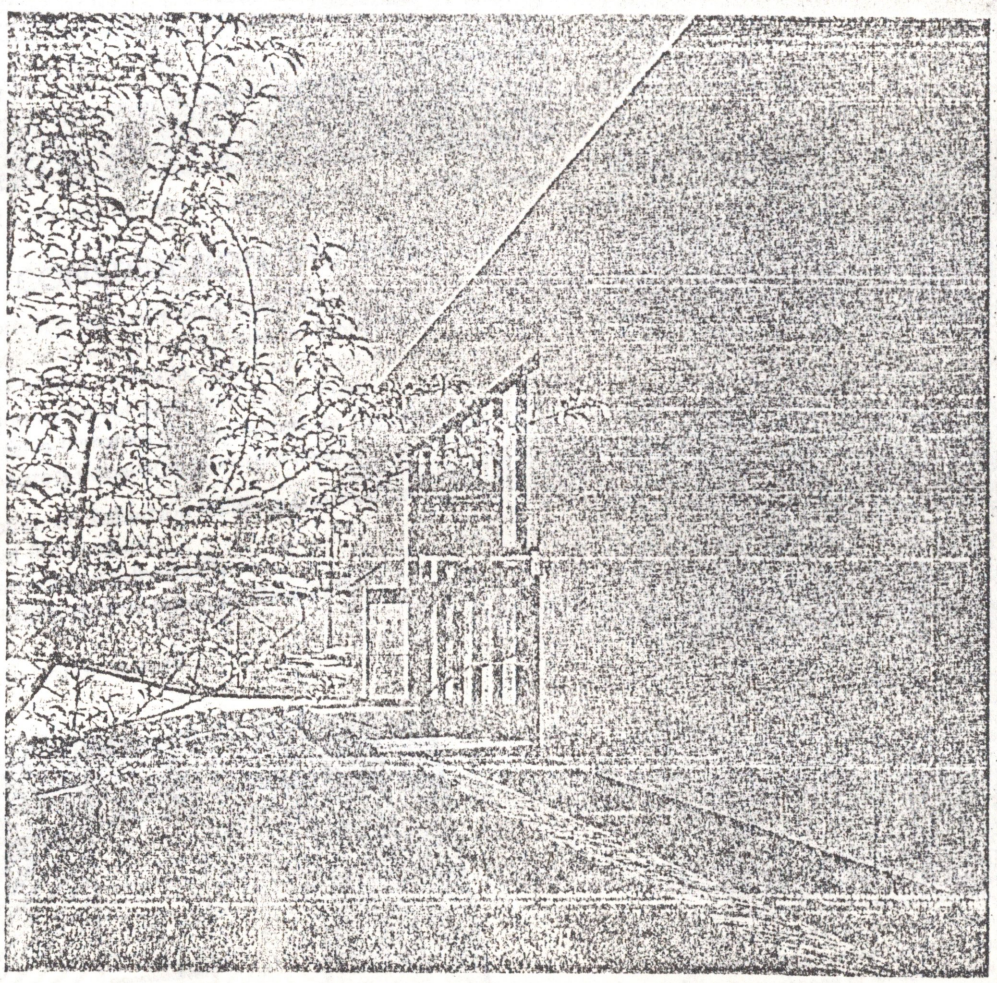
Exceptional dent resistance.

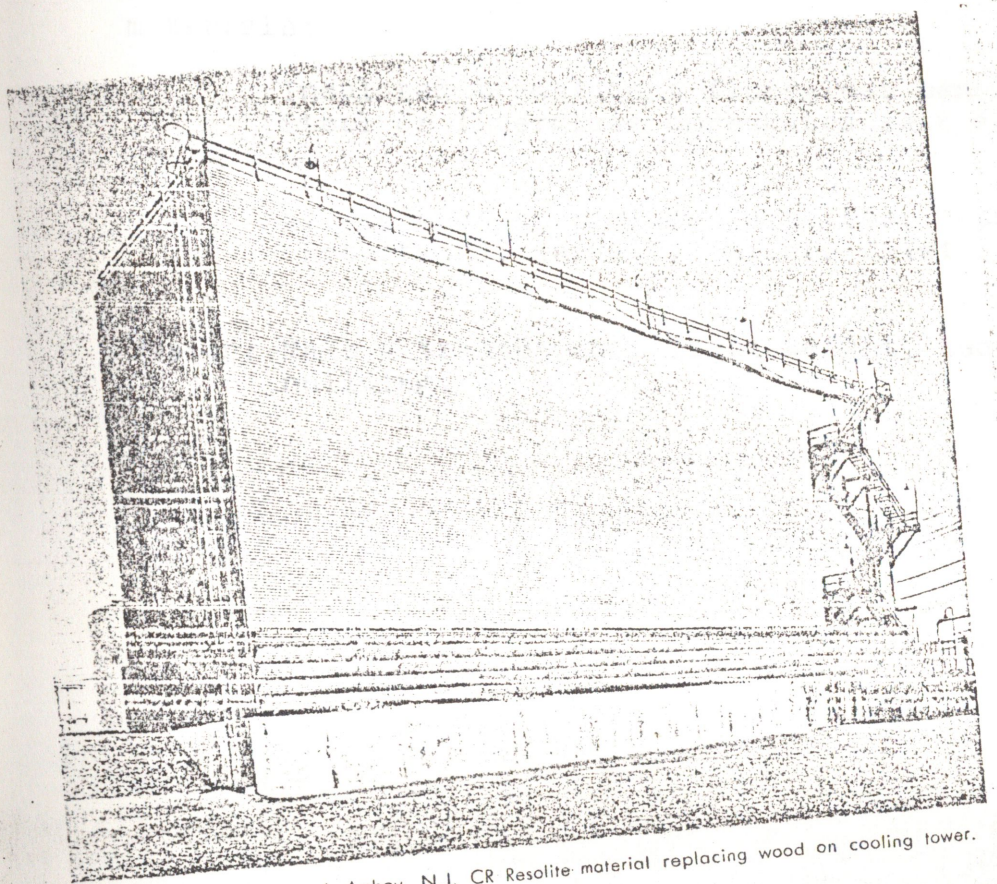
Panel sizes to 5 x 18 ft.



Superior insulation and vapor barrier core in ¾ to 8-in. thicknesses.

Insulating core has fire protective characteristics.



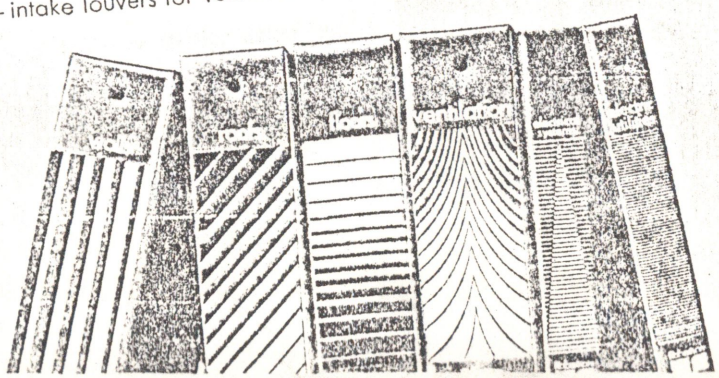


Chevron Oil Company, Perth Amboy, N.J. CR Resolite material replacing wood on cooling tower.

ROBERTSON BUILDING CONSTRUCTION SYSTEMS

Robertson, alone in its field, can provide complete wall, roof, floor and ventilation systems for buildings of every type. We design, fabricate and install these systems worldwide, and a complete, continuously up-dated library of descriptive brochures and technical data concerning them is available. To obtain comprehensive literature on any system, or for any other information, contact your nearest Robertson representative.

In Sweet's Catalog Files, information on Robertson building construction systems are located under several file numbers:
7.4/Ro — metal walls and pitched roofs (Galbestos®)
7.4/Rob — fiberglass reinforced resin structural panels (Resolite®)
5.5/Ro — flat roof construction
10.26/Ro — intake louvers for ventilation systems



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or the designs and details of the products
which it is based, either wholly or in any
without further notice. Sp

summary.....

materials:

Insulated translucent fiberglass panels
Steel or fiberglass corrugated skin *

*firms such as produce Galbestos, Resolite (by Robertson), Kalwall, Butler, Chief siding.

reason: Make a transparent, light-weight, technological building.

building concepts 8

building concepts 8

The following section will show the evolution of my solution for the site in question. Below is a brief outline of my site/building concepts and why I rejected all of them except the last.

#1 Site/building concept:

Open the whole site except the waterfront to gardens and boardwalk. Make the building a continuous piece of linkage along the boardwalk but between the boardwalk and the water. Build on the water, build up at the corner to a large gable with community space on top. Maximum southern exposure and a very thin profile and linear elevation. Interior non-spatial collection of stepped apartments. Use single-loaded corridor, elevator, and stair internally. A very external building.

*Rejection: no need for such pressure on the fragile waterfront. Building too non-spatial internally. Could not get proper number of units and scale desired. Too divorced from streets and existing buildings.

#2 Site/building concept:

Break buildings into number of individual multi-unit buildings that work perpendicularly between street and water edges. Cover whole site with approx. ten-unit buildings seperated by gardens. Copy the old small scale and order.

*Rejection: Too much like the old order and too static as a unified piece of linkage. No large communal space.

Buildings too scattered and dominant on the site.

#3 Site/building concept:

Boardwalk along the waterfront with facade right behind. Build a long steel shed with Shingle Style gables on the front and long sloping roof. Boardwalk in front and gardens behind (void-solid-void-solid-void progression from water back to bank Street) Do not build on Howard St. Translucent garden front.

*Rejection: Building too bulky, too dominant on site, not related to either street.

#4 Site/building concept:

Same site plan as #3 but building a tall box framework. Units made of metal with steel quonset roofs - standard steel imagery. False front translucent garden. Single-loaded corridor.

*Rejection: Too much of an isolated apartment block, site plan not working

#5 Site/building concept:

Building still linear behind a waterfront boardwalk but beginning to snake around the site and build a hierarchy. Use grid construction and loosely connected modular units. Form a nice gable translucent garden front. Interior circulation works well with a casual directioning. Use diagonal a lot. Triangular units change to diamond. Good juxtaposition of old and new, symbolic front, transparent building.

*Rejection: Units and building way out of scale, site plan bad, snake-like building over-done, building wants to be one unit, not linkage.

#6 This solution is an attempt to reduce the dominance of the building on the site and make the new building work more off of the existing street architecture behind it. The idea is to build two or three large metal sheds that flair out toward Bank St., thus giving the units southern exposure and view . The inside space would allow a large interior garden at the center of the "V" plan.

*Rejection: It has good possibilities with respect to its cautious , or "passive" position on the site but the buildings would be difficult structurally, the interior space would resemble the lobby of a Regency-Hiatt House, and the buildings seem somewhat self-contained.

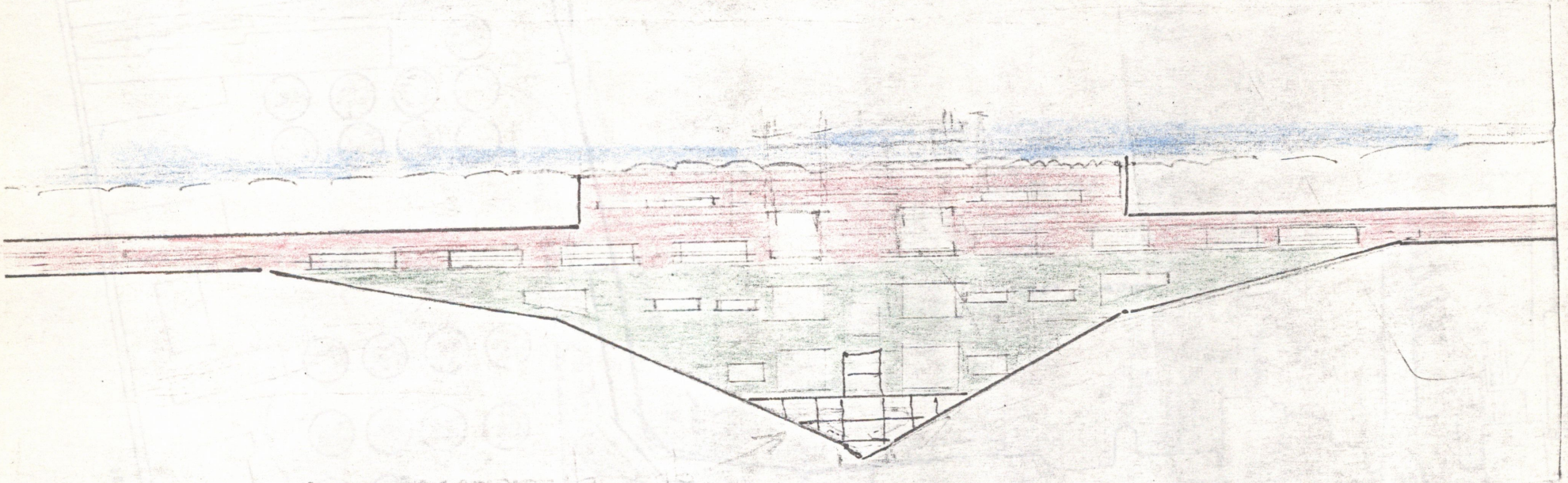
#7. This uses a combination of spine and contained building.. Howard St. has an apartment for the elderly that respects the resisential street. Bank St. has a parking garage that respects the commercial street. Linking them is a spine that is a backdrop fragment of apts on the site. It attempts to further number 6 by reinforcing the street and by penetrating the site minimally.

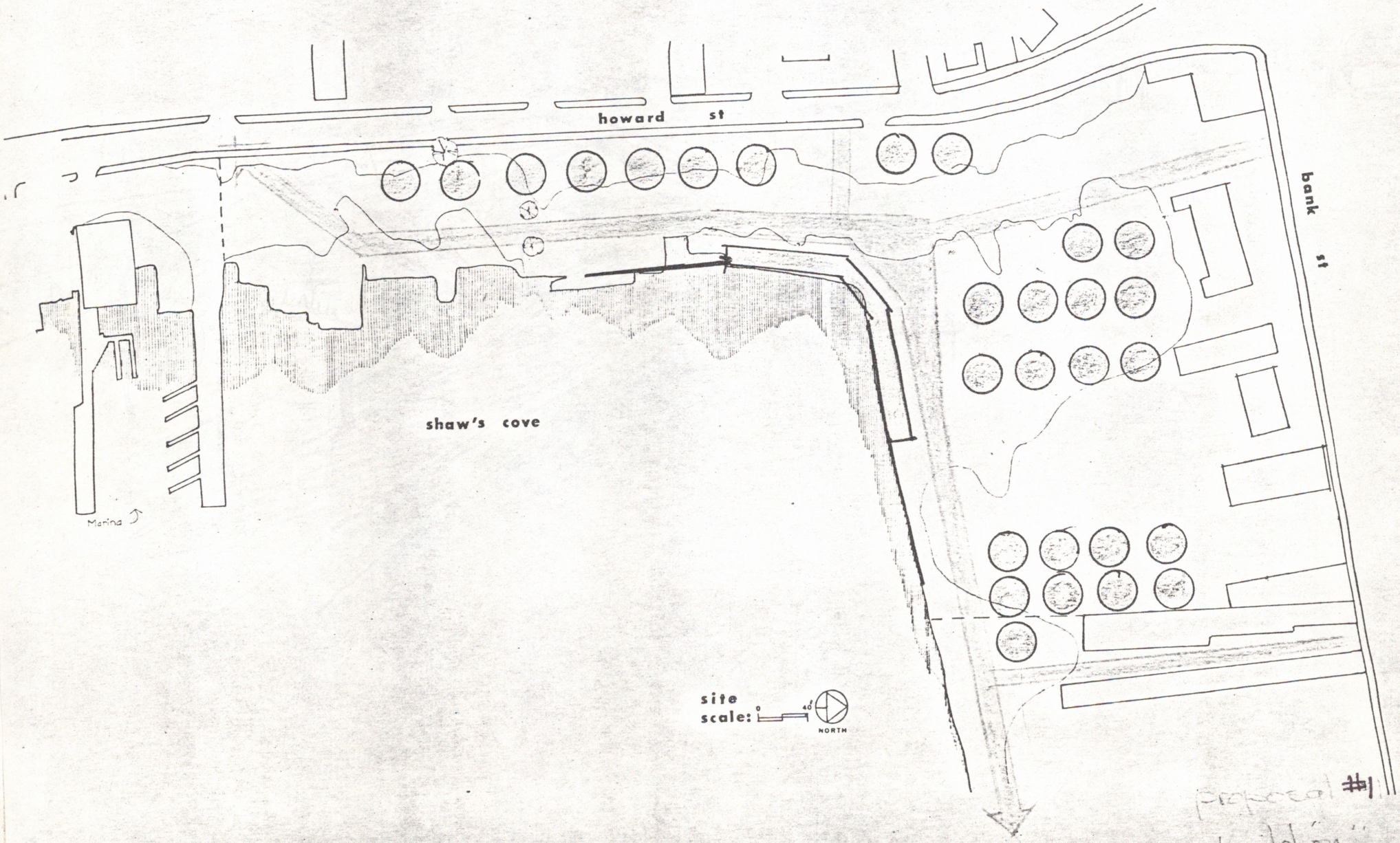
*Rejection: Complex as a whole does not work: does not seem to want to be contained buildings yet spine to linear.

#8 Breakdown of the spine into clusters with linking townhouses. The housing is small scale, garden apt. in character, and fairly successful in design and site use. Cluster units have small apartments and central garden space. They seem relaxed yet not random.

*Rejection: Too suburban for my taste. I am trying to make my solution depend on the strong neighborhood urban environment. While this works in scale and its "cottage" flavor, it does not need the order around it. Under other circumstances I would like it.

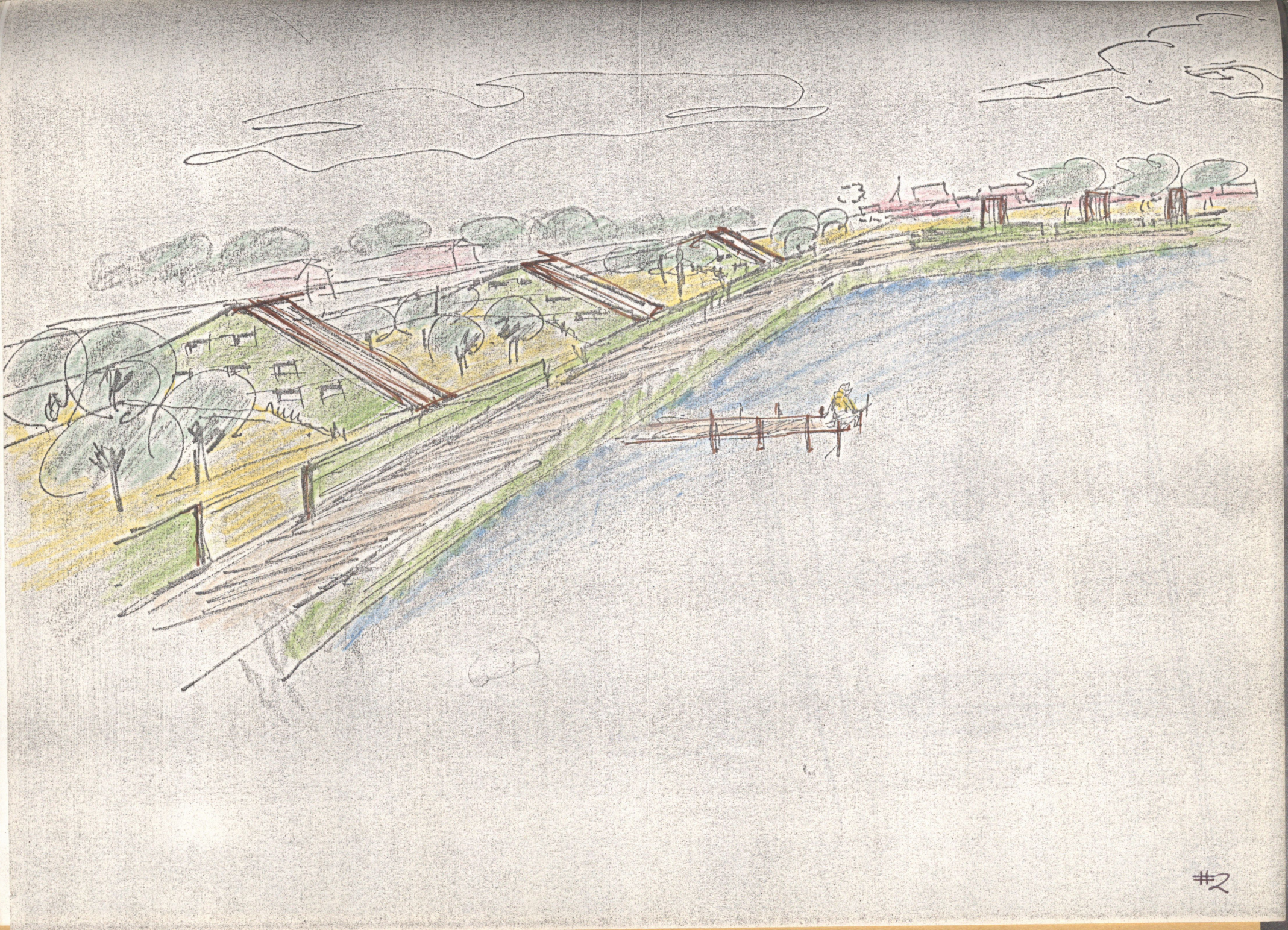
#9 The final solution; please see the next section.





proposal #1
build on water

89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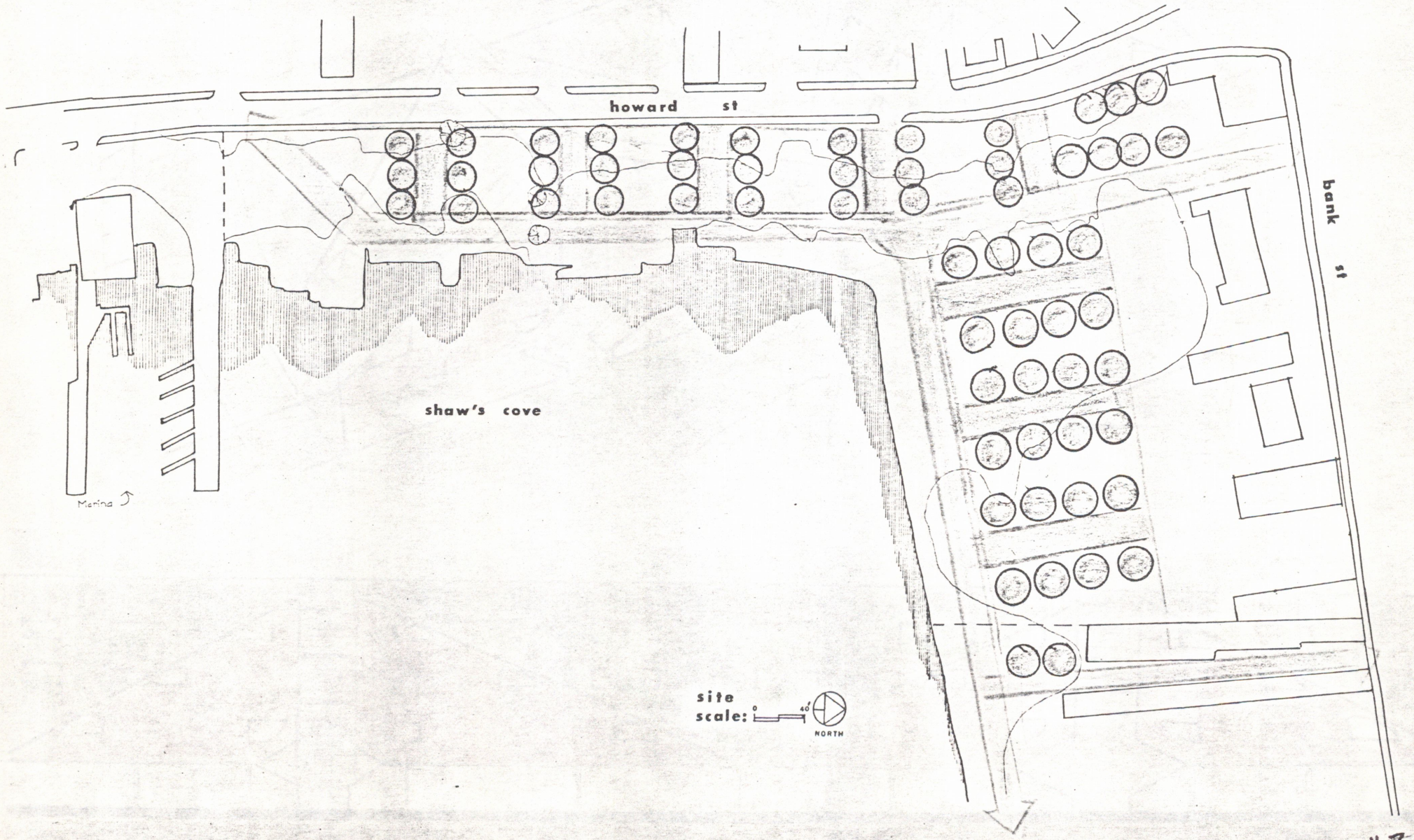

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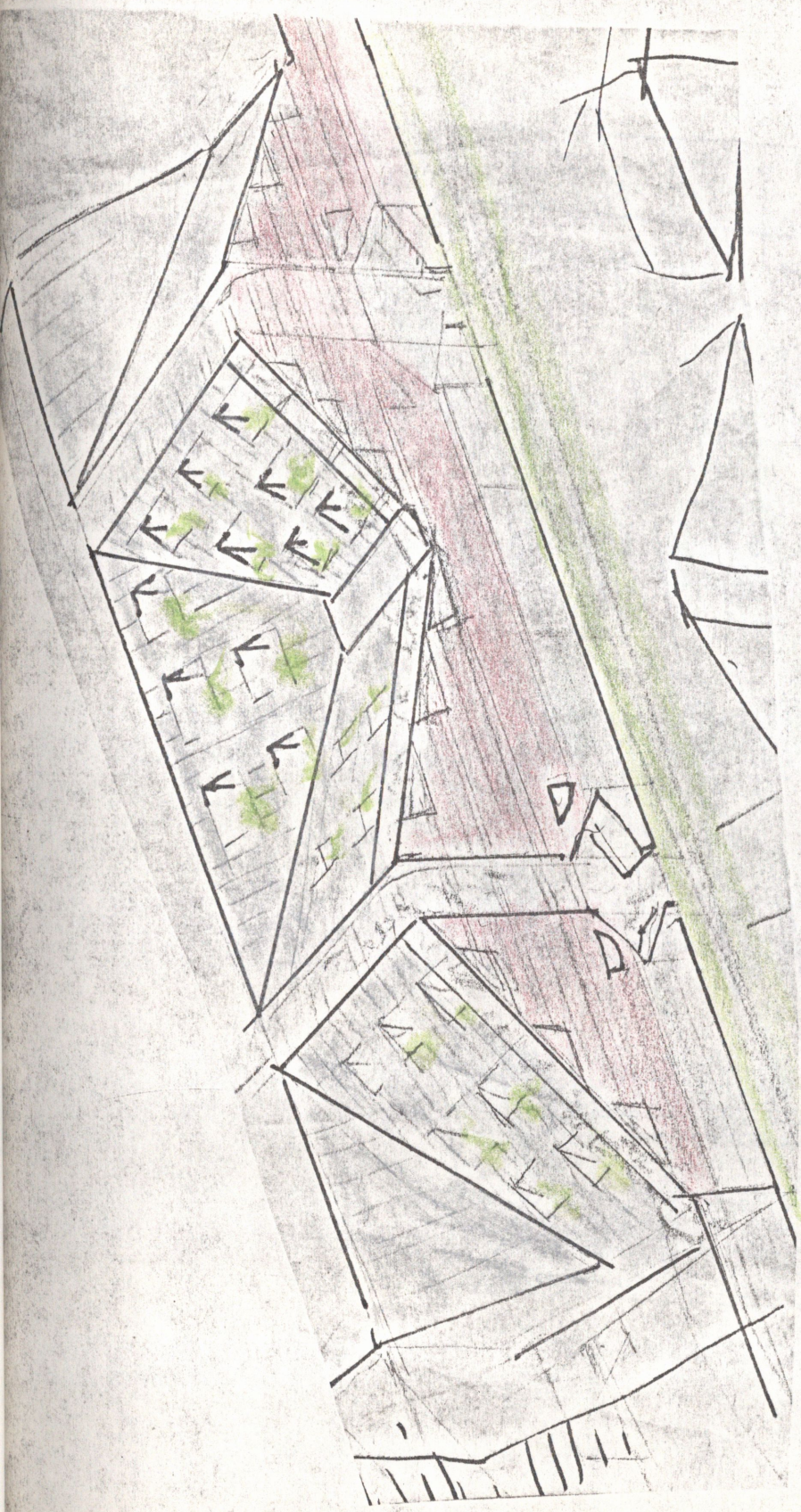
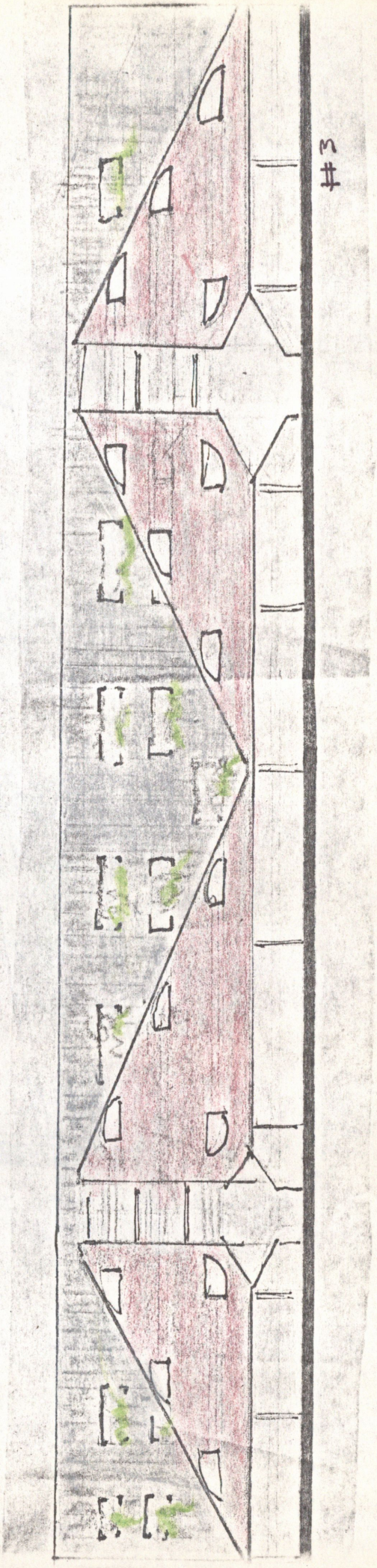
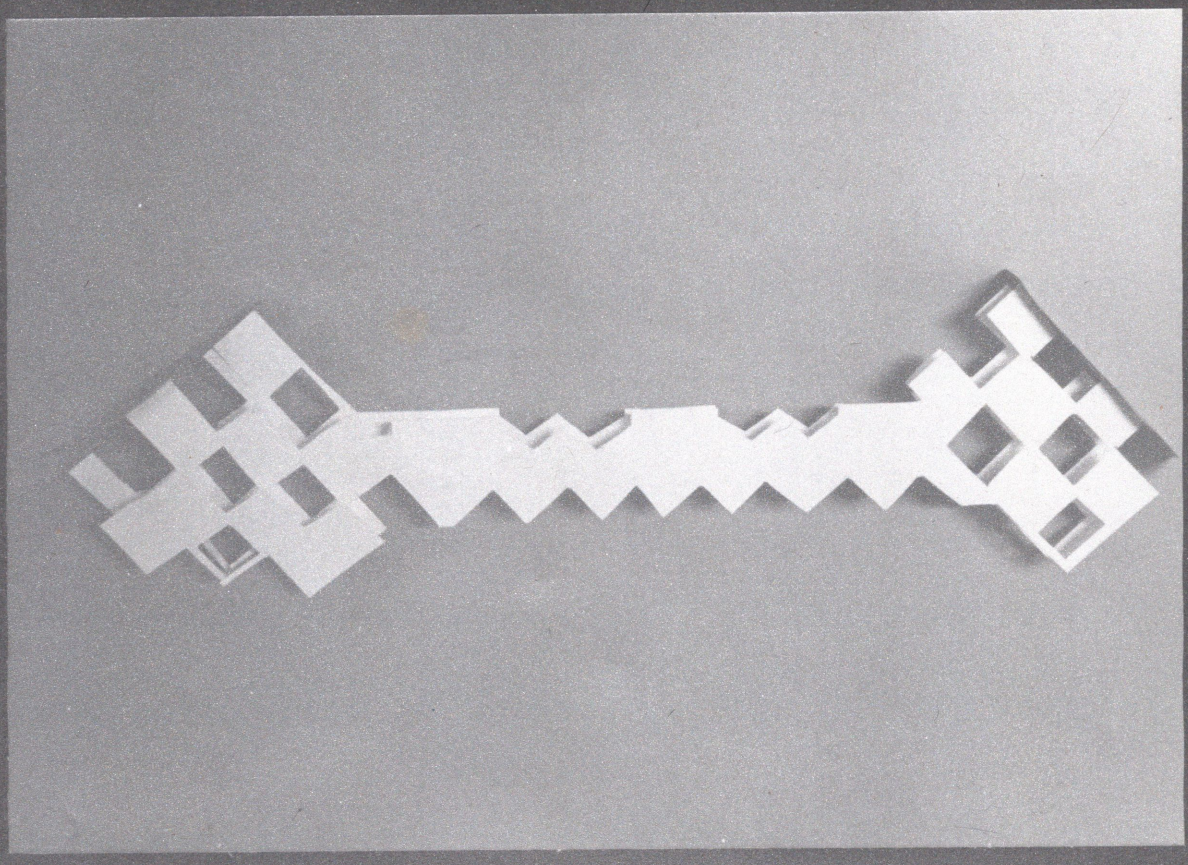
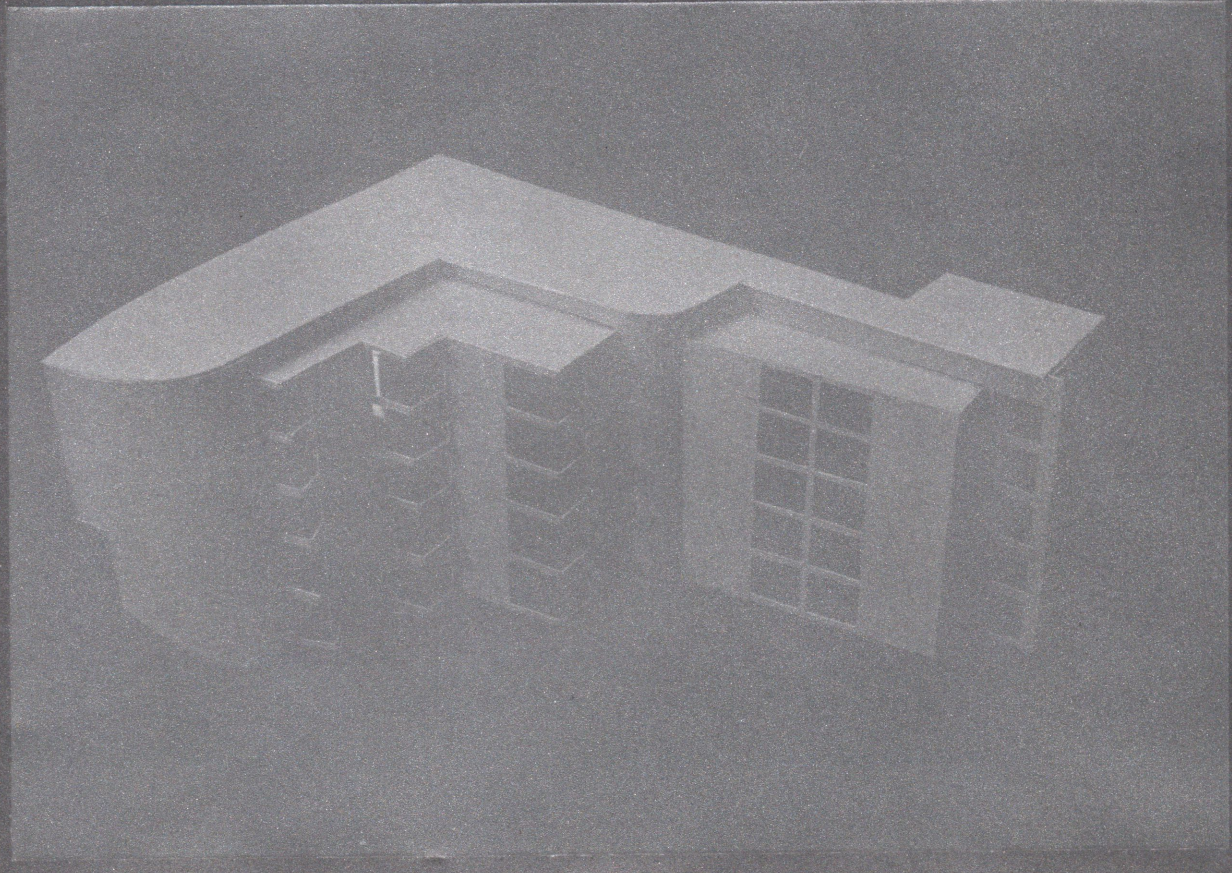


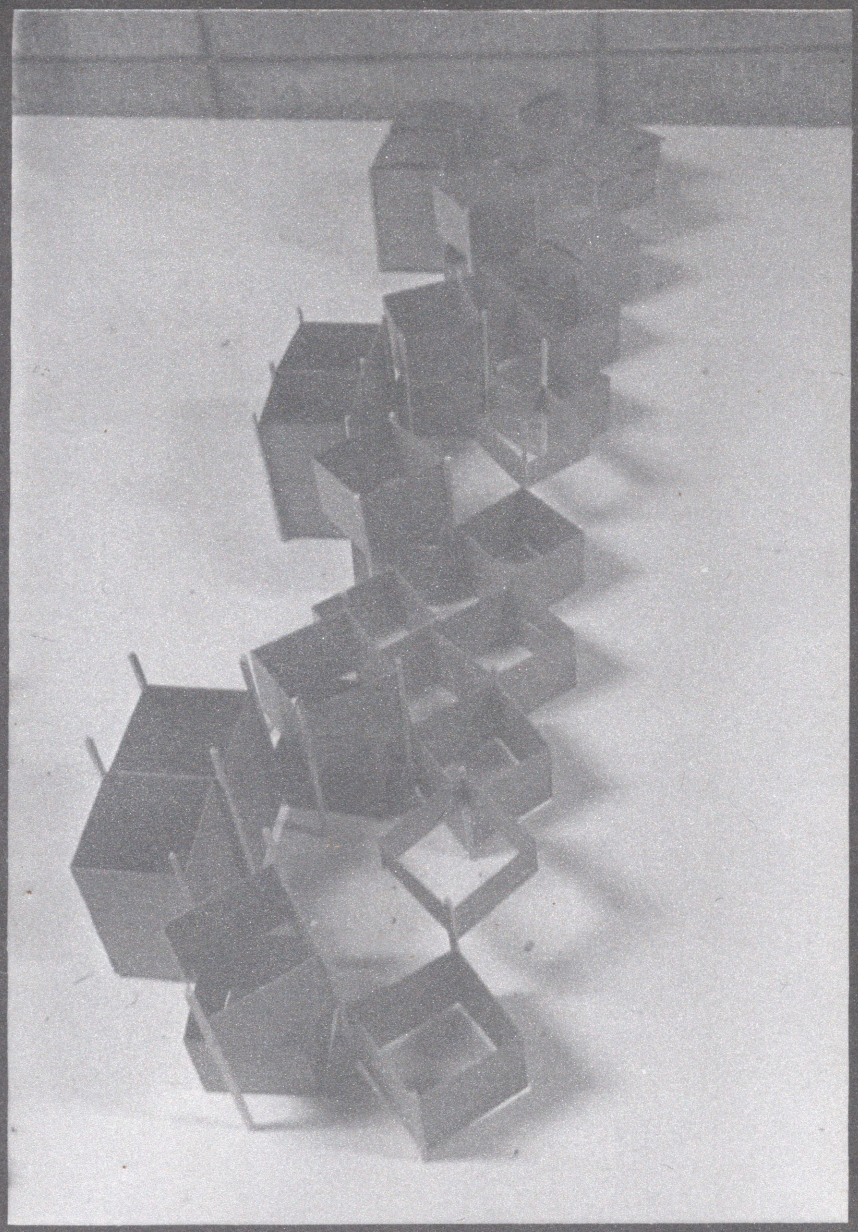


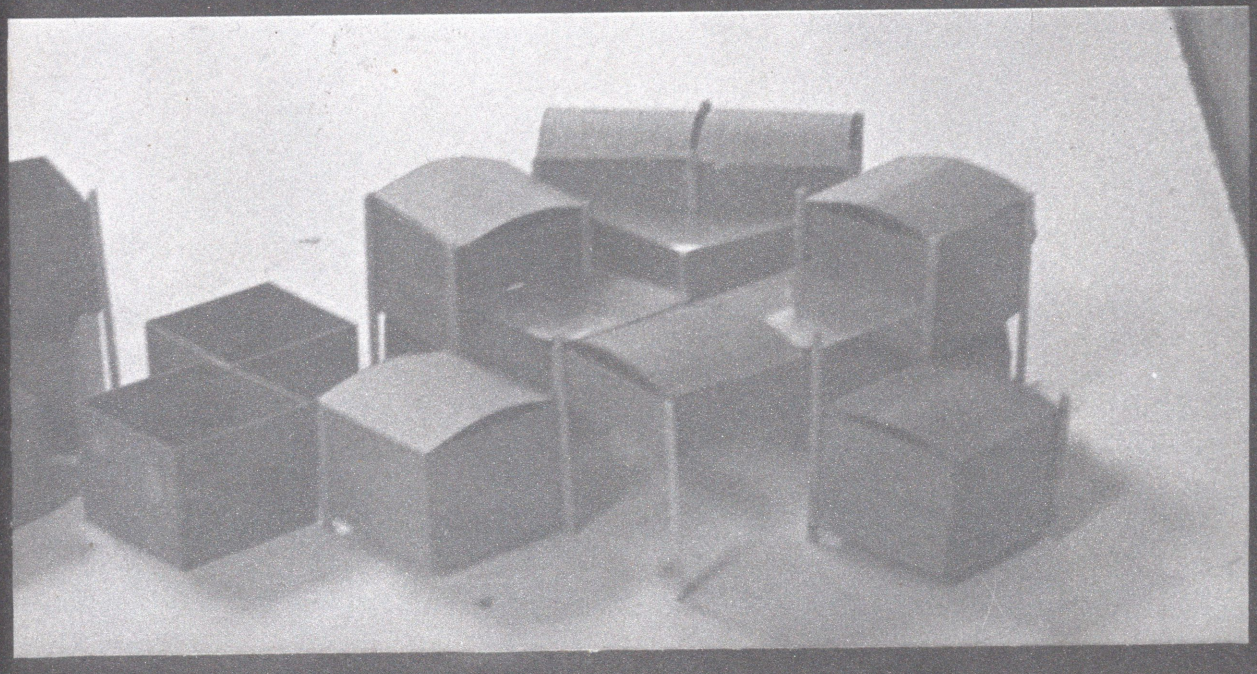
#4

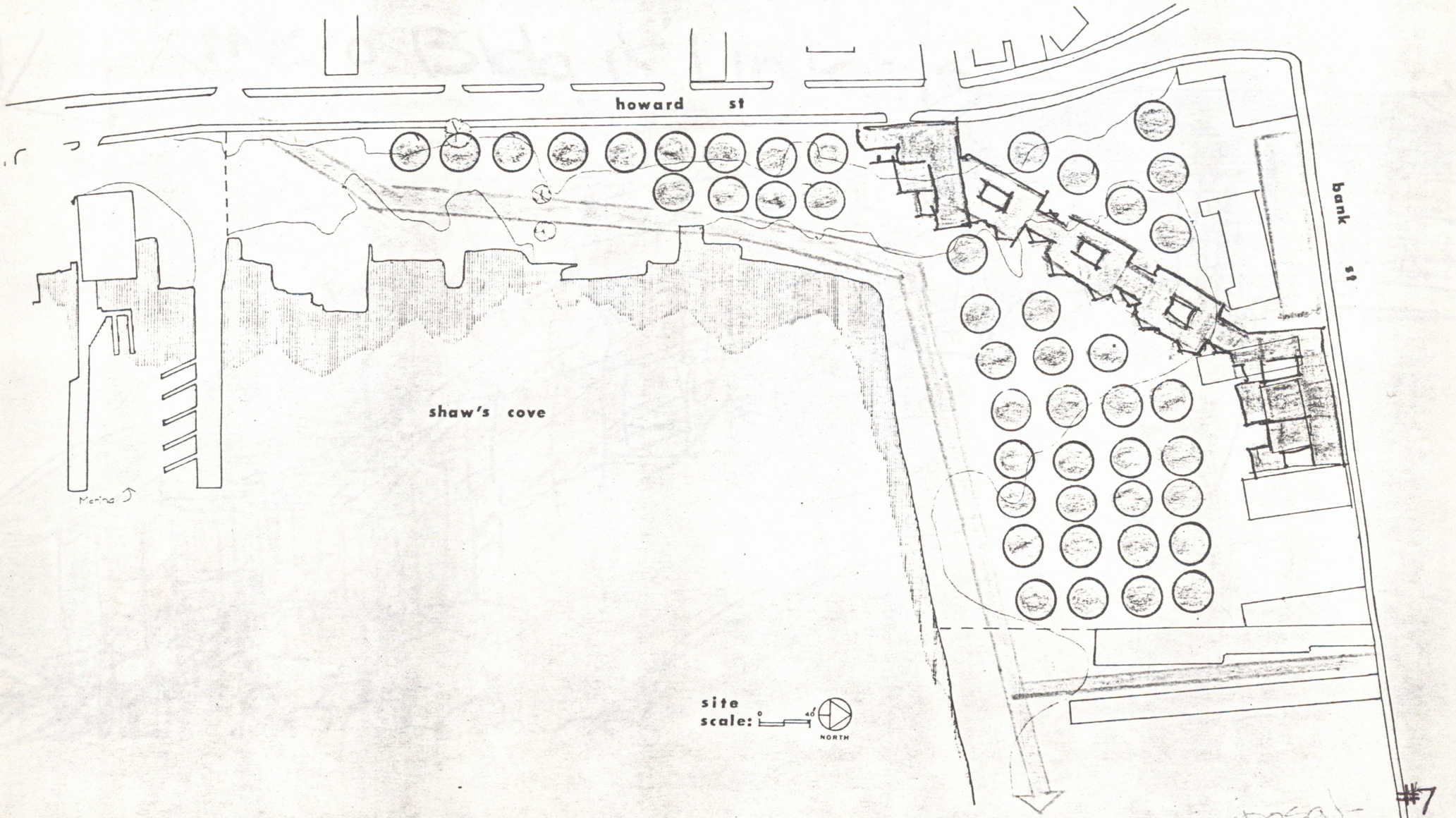
#57





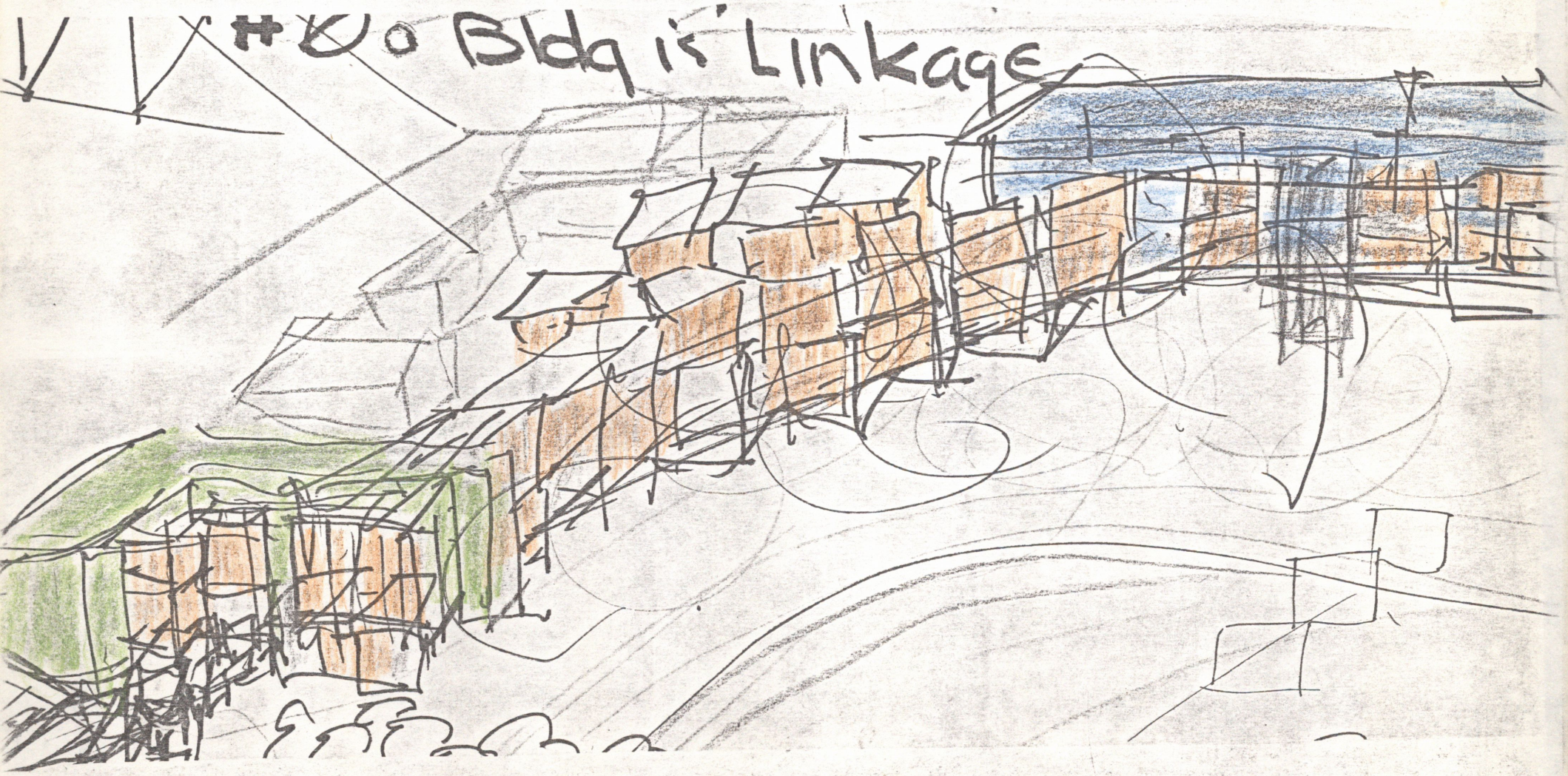






#7

proposal-
build link bldg
back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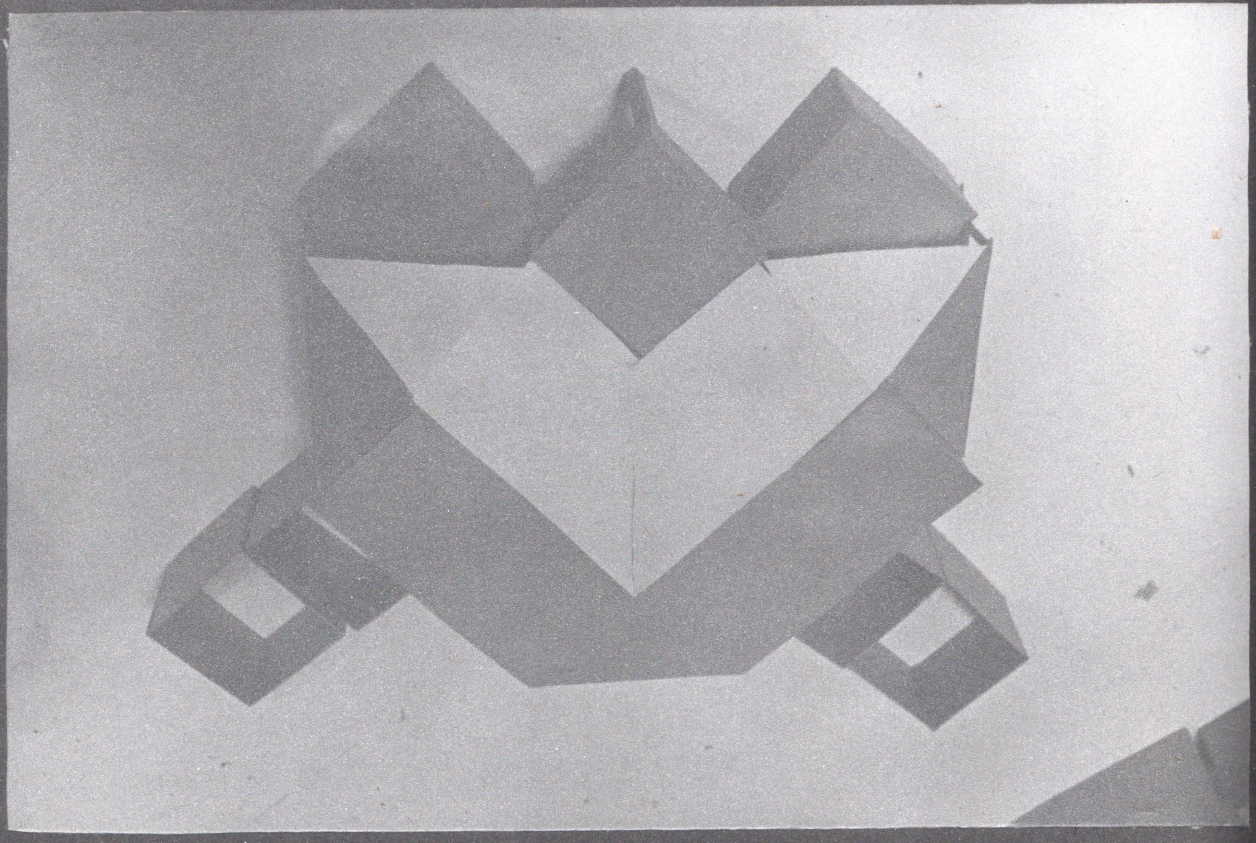
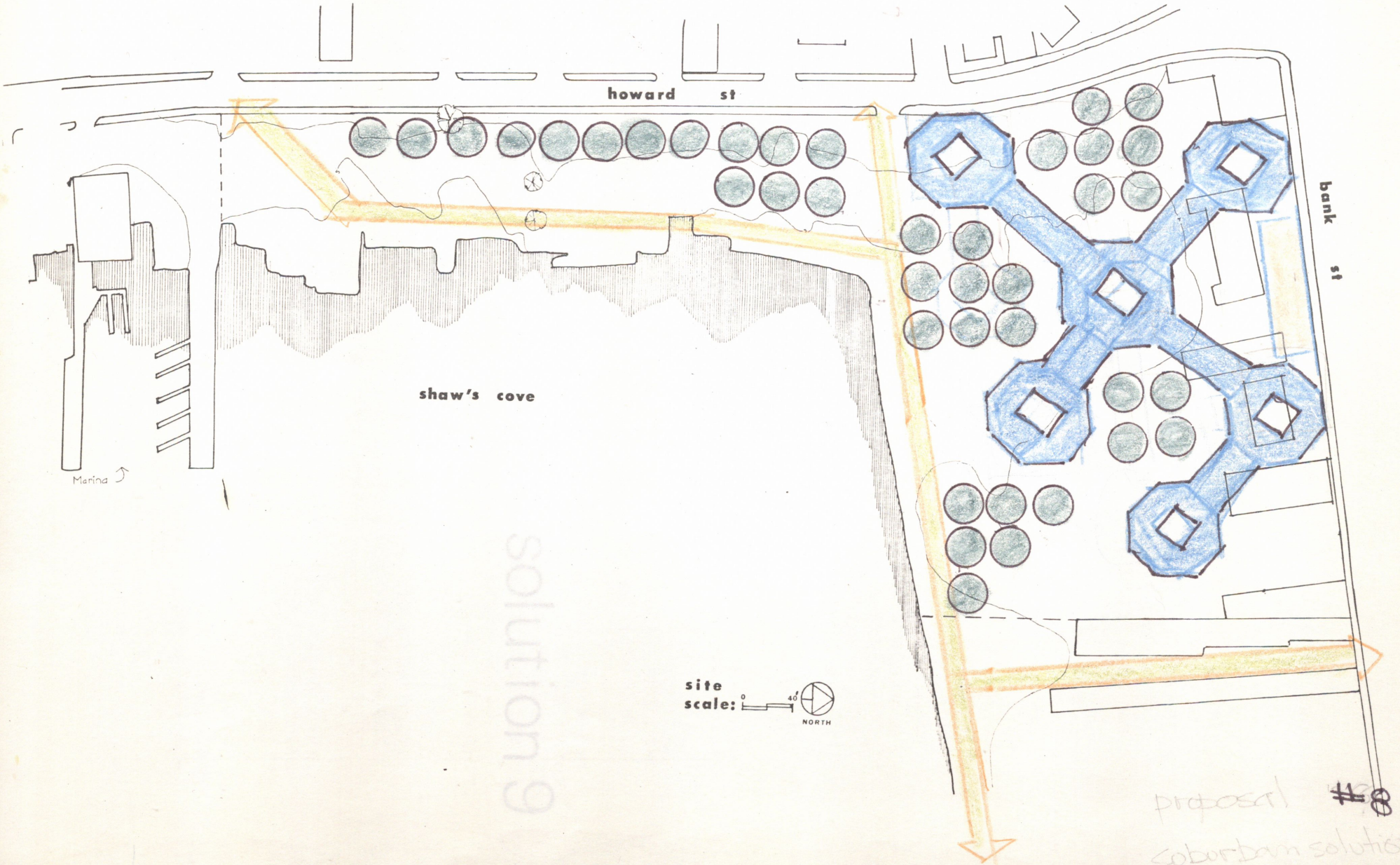




solution 9

proposal #8
suburban solution

solution 9

The final solution that evolved was the result of two primary attitudes: that the site should not be dominated by the new building, and that the new building be a simple element that takes its strength from the natural aspects of the site and from the urban format that contains it. I will list as elements the important parts of the solution and comment on their role in the total spirit of the project.

Spine - a simple system that is a linear fragment, by itself it does not often read well. It depends on the street front for an anchor and builds a hierarchy through its courts with fireplaces and its mound profile - it implies a beginning and end. Linear additive building is consistent with urban street building (old townhouses, etc.) and a general reality in modern building, schools, motels, apartments, etc. The horizontal low scale is calm, urban, and "small-townish."

Lightweight materials - reflects technology, ocean technology, thin-skin balloon resort architecture. better use of light, transparency, etc.

Hierarchy - defined by common courts and fireplaces, and dependence on street facade. Also mound profile

Circulation - no long corridors determined by grid. has short zig-zag residual internal circulation that opens up in garden courts - like "hall" plan in Shingle Style house. Ground apts have direct exterior circulation like row houses. Hallways through the system have varying views, diagonal movement, soft turns, as a house does - flows better.

Dominance of Nature - the buildings poke into the site only. The site is a large park and movement system for the town.

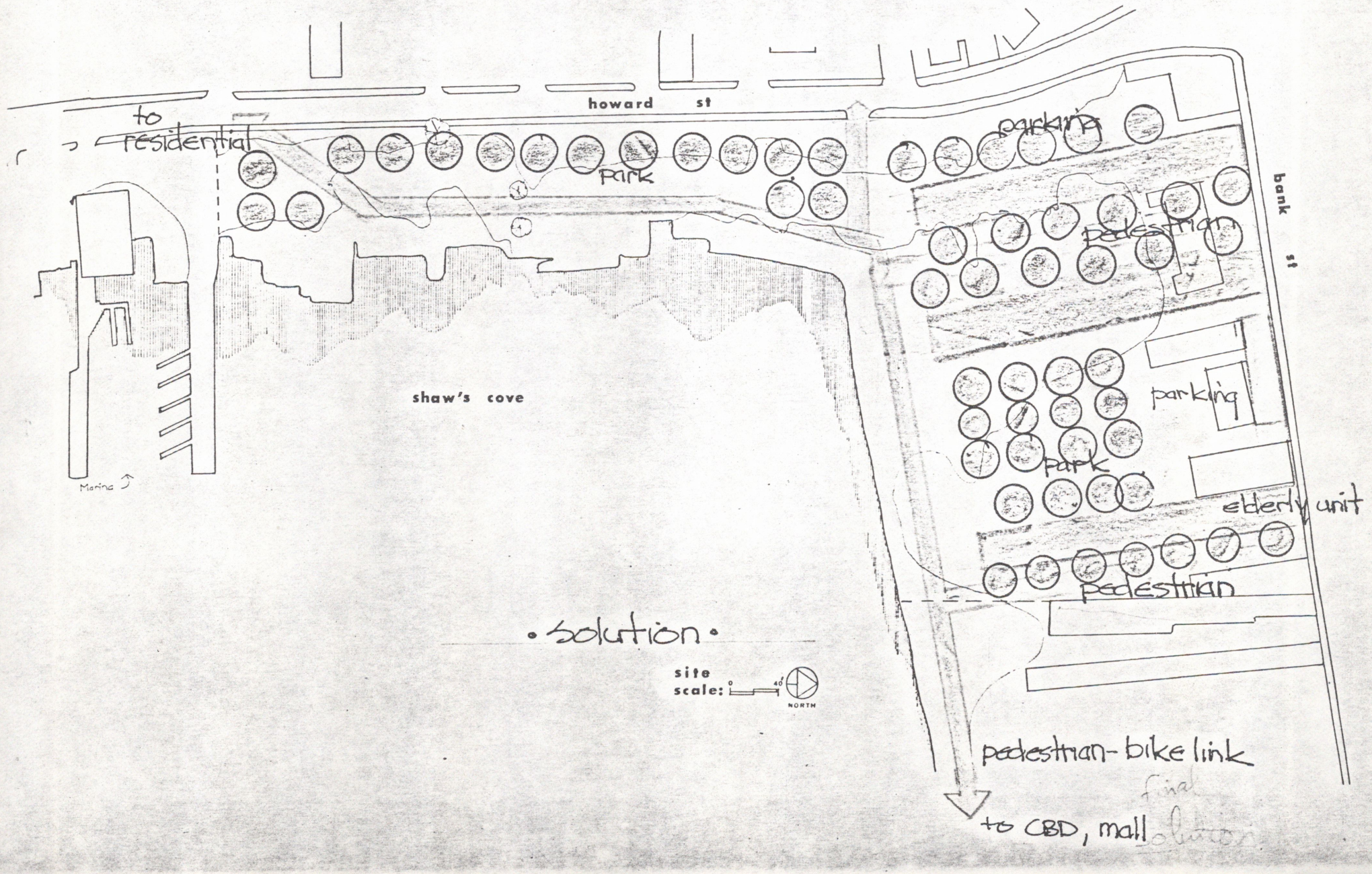
Reflection of town - scale, row house, alleys and sub-alleys, view corridors, transparency, pedestrian nature, ship-like or pier-like projecting form.

Environment - Good use of light and air with orientation; use of interior gardens for extended growth and allowance for park and waterfront.

Linkage- The solution ties the districts of the town together mostly through becoming a physical link between the street and waterfront. Also the three spines serve as a backdrop for the whole "L" shaped site. Further, the continuous park and the bicycle/pedestrian path tie the residential area to the central business district.

Social Mix- Within the building the garden courts with fireplaces give amenities and a sense of unified space not given by the private units. These areas encourage social mix. Most services are dependent on the neighborhood -laundry, grocery, entertainment. etc. The free waterfront, park and non-automotive transportation options encourage mix. Their is subtle segregation in that larger families with ground floor apartments have direct individual entrances; elderly have their own building but share the park and the urban streets - they are not stuck away. The spines actually form public alleys and sub-alleys, so they invite participation and use yet gradually take on a more private feel.

Sense of "house" - This is accomplished by the articulation of the unit, the townhouse effect on the ground floor, the garden courts with fireplaces, entry and circulation stairs, the light, lattice skin, the color, the sense of lawn (park), the sense of alleys and pedestrian neighborhood, the recreational environment, the sense of "mystery" in layering and transparency in the building and surroundings, the size of the project - very "small town," the potential for front and back entries, multidirectional views from the apts, residual circulation, the use of ordinary opening windows (double-hung, etc.), horizontality, delicacy.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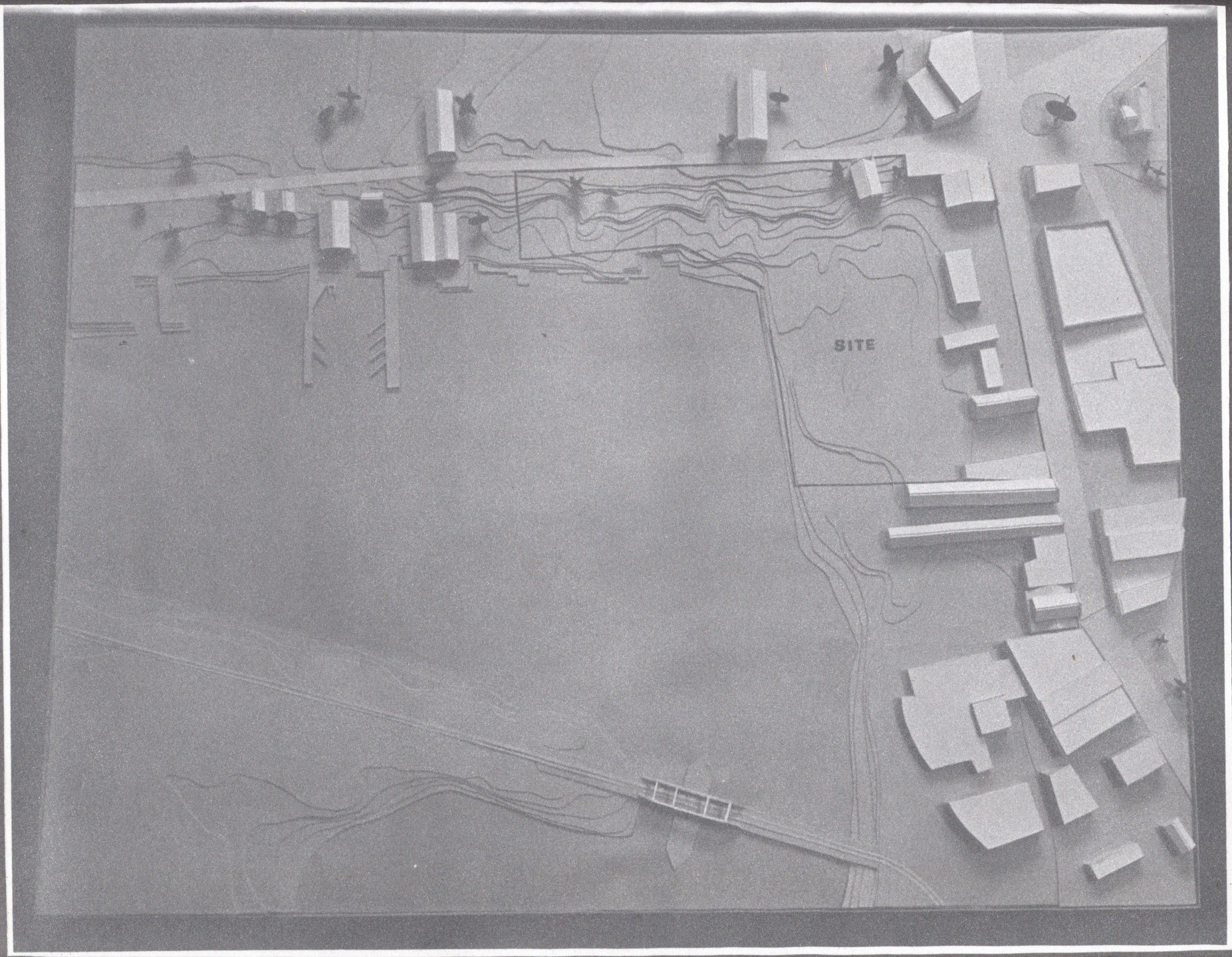
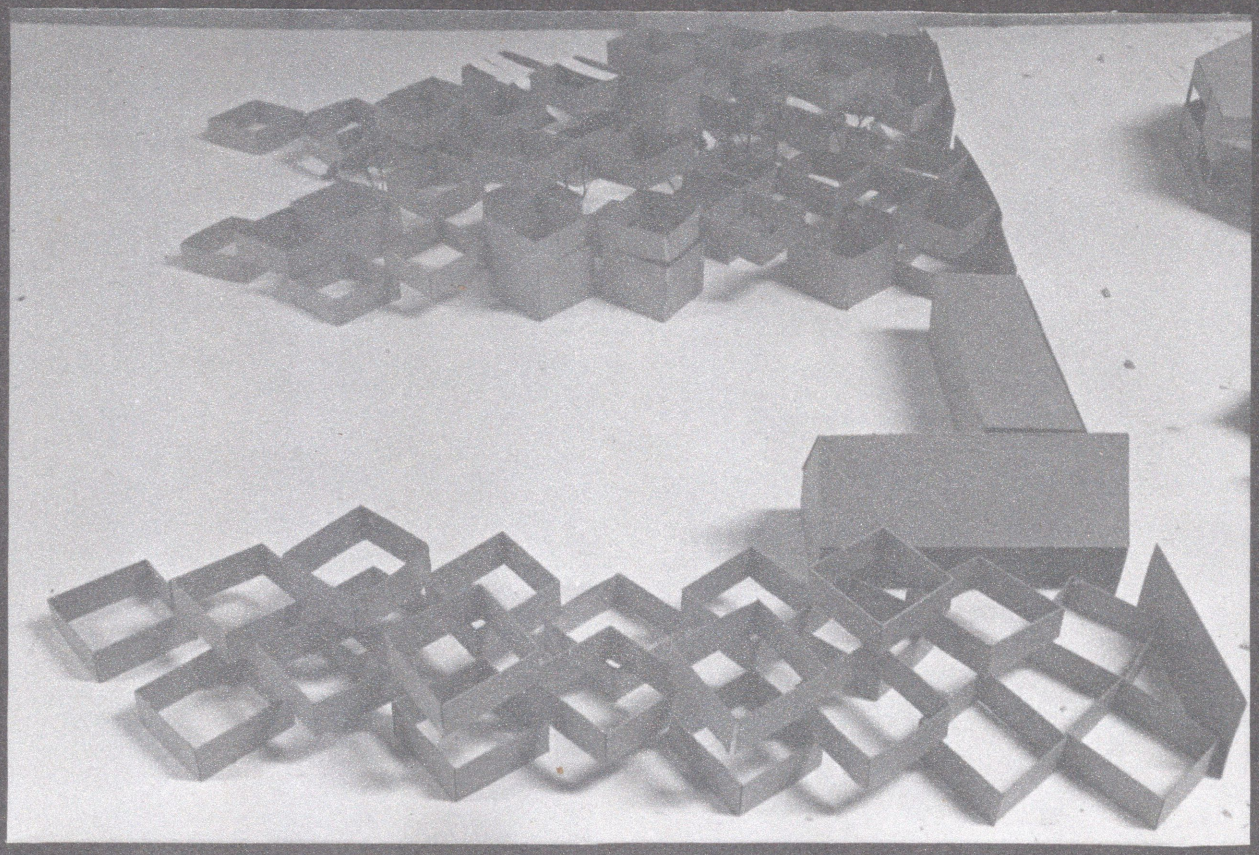
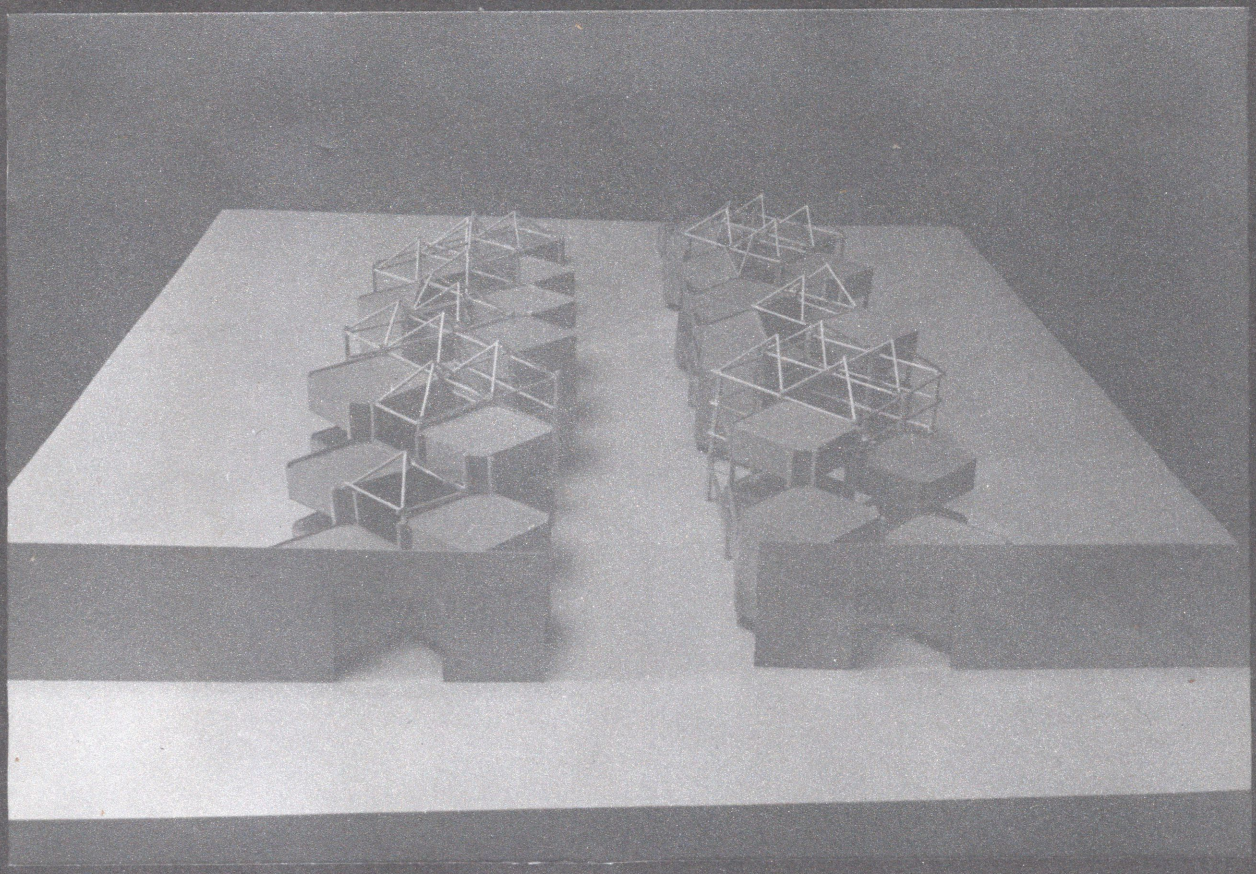
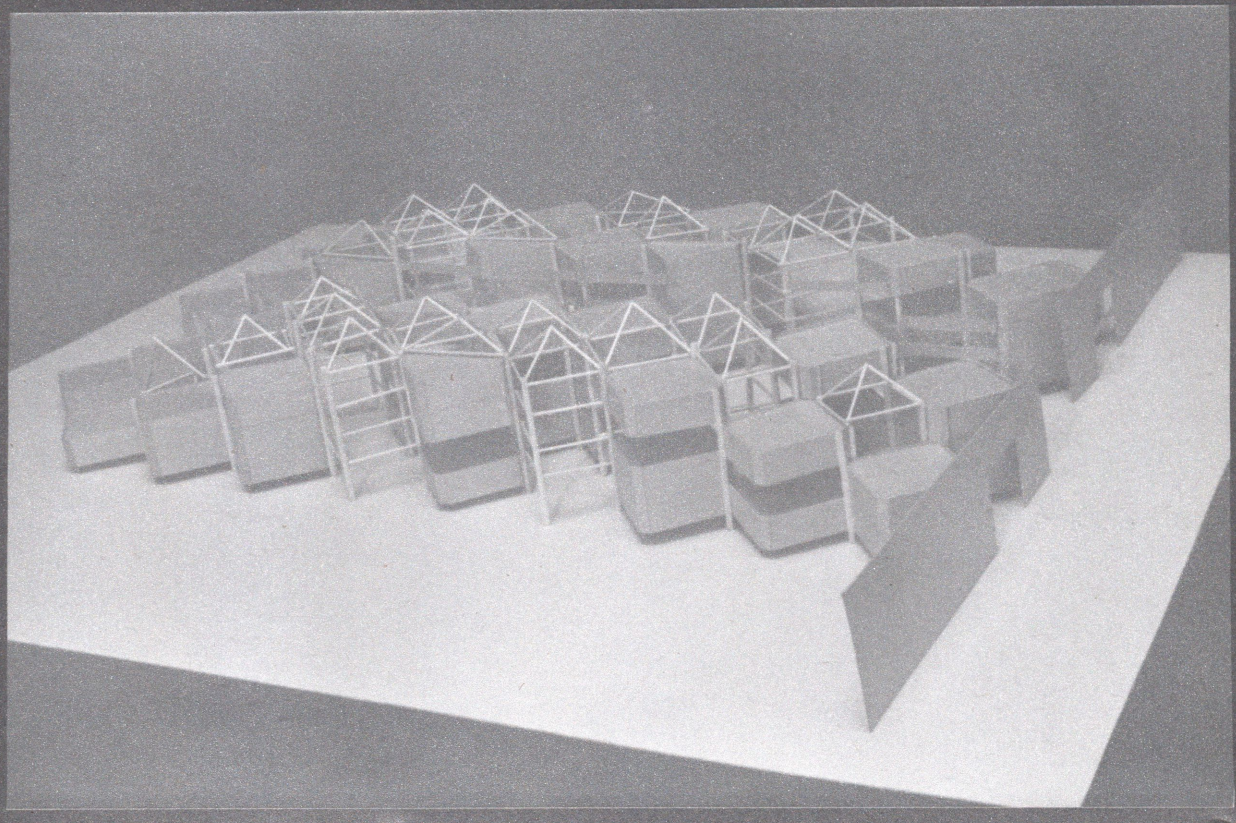
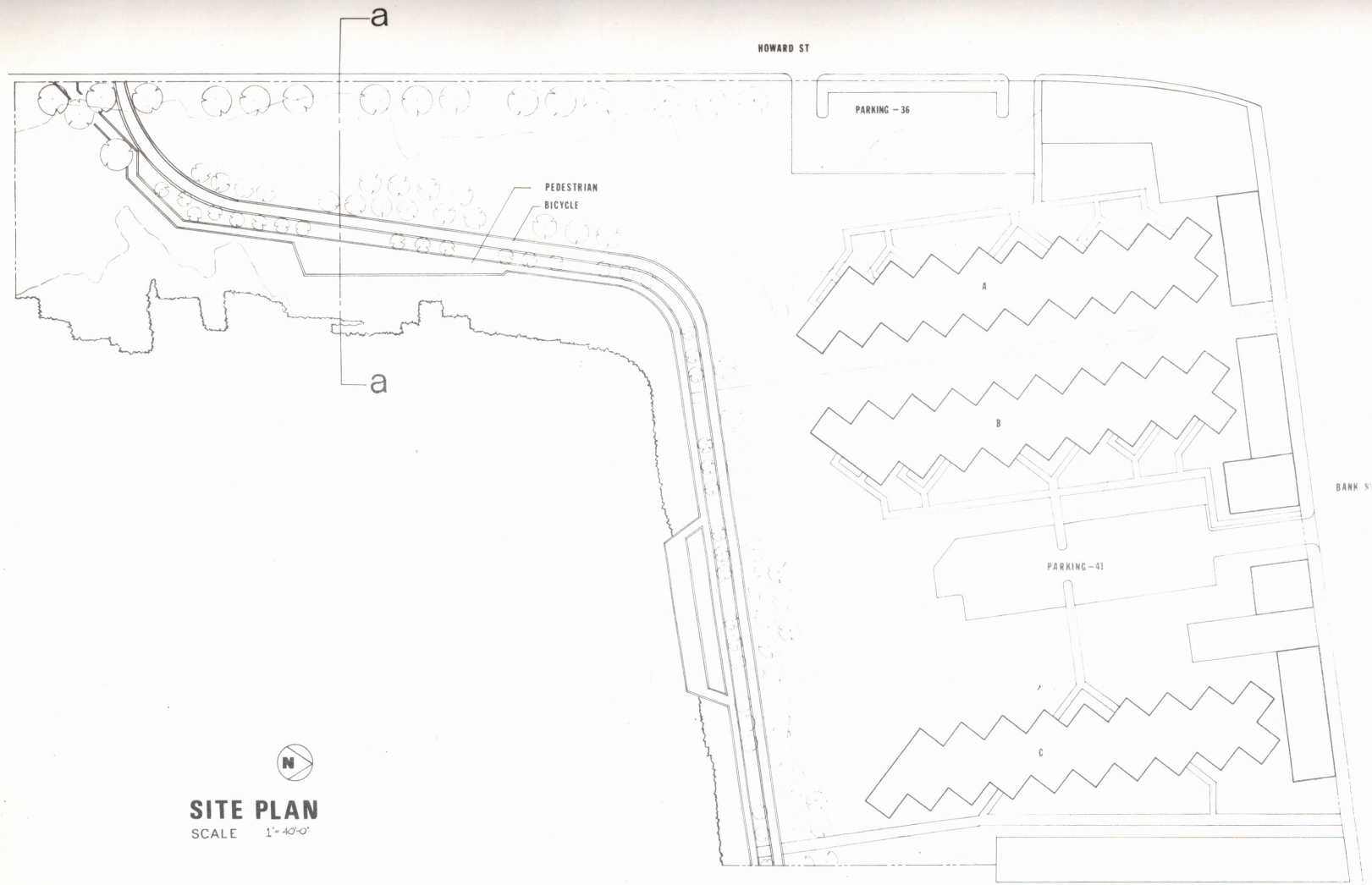
40'
NORTH
pedestrian-bike link
to CBD, mall
final


SITE

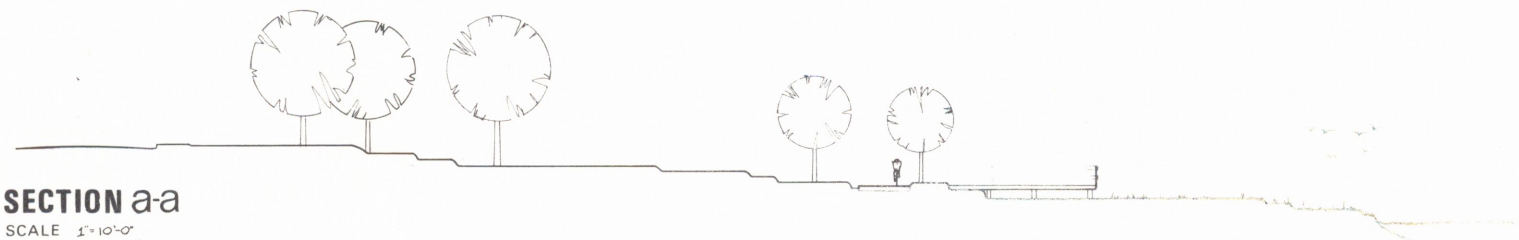




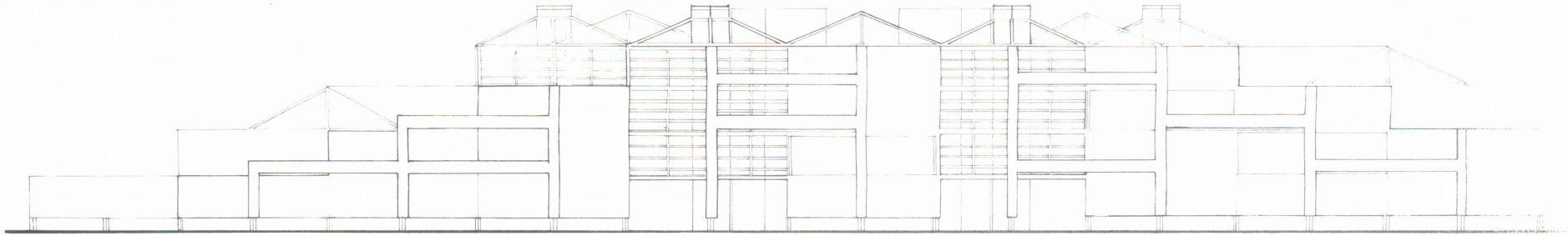




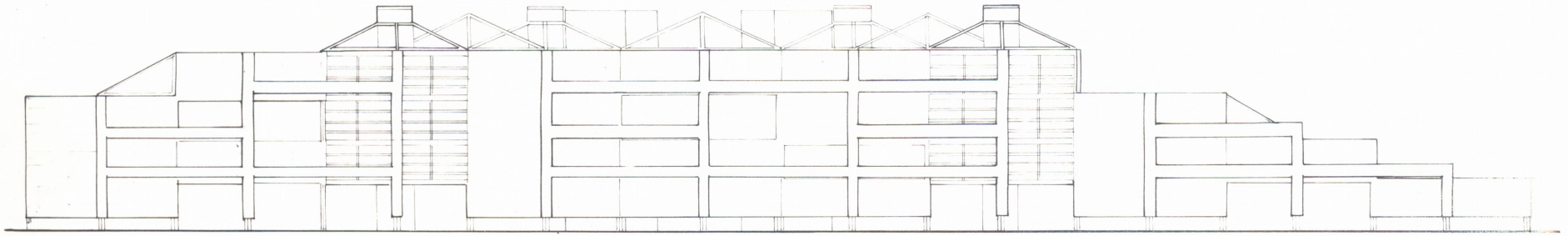
SITE PLAN
SCALE 1"=40'-0"



SECTION a-a
SCALE 1"=10'-0"

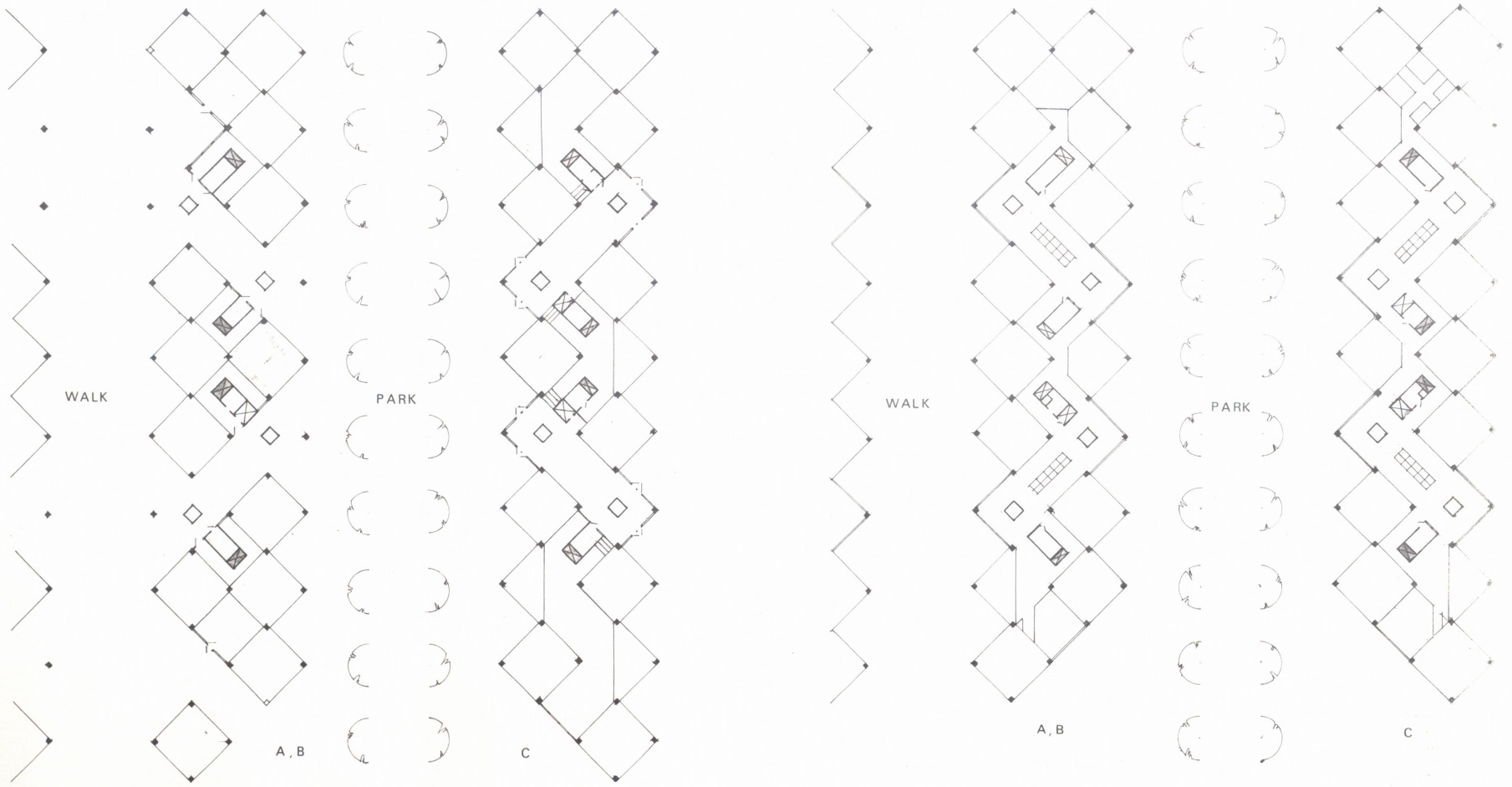


ELEVATION, PARK



ELEVATION, WALK

SCALE 3/32"=1'-0"

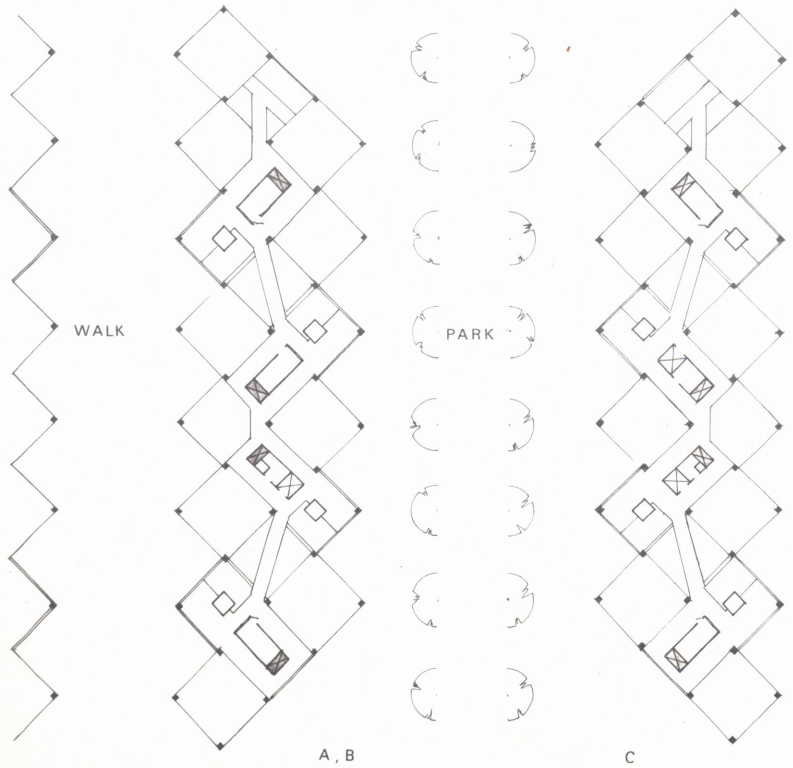


FIRST FLOOR

SECOND FLOOR

PLAN

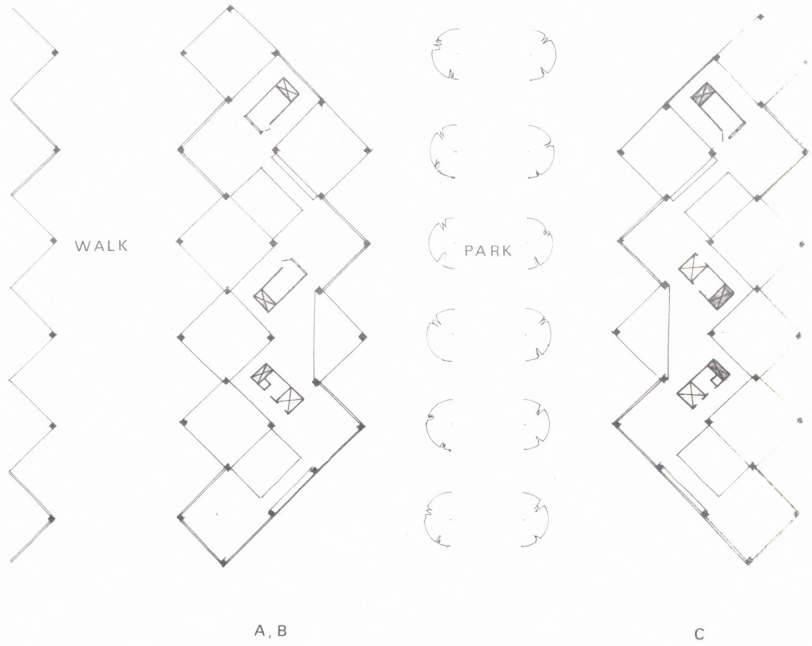
SCALE 3/64"=1'-0"



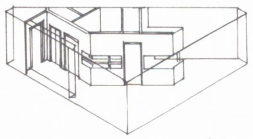
THIRD FLOOR

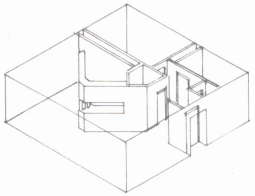
PLAN

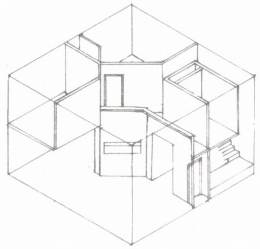
SCALE 3/64"=1'-0"

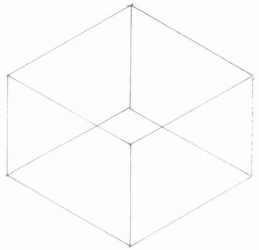


FOURTH FLOOR

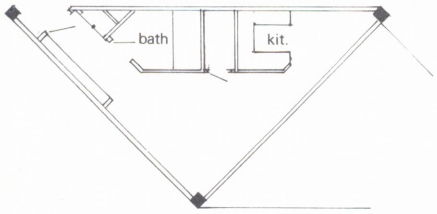




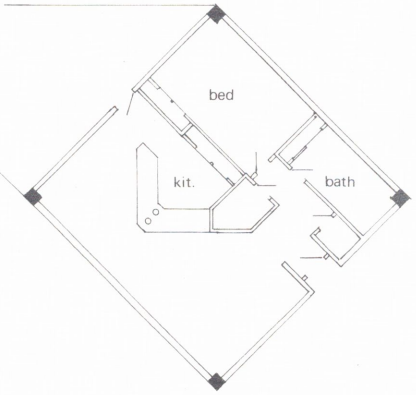




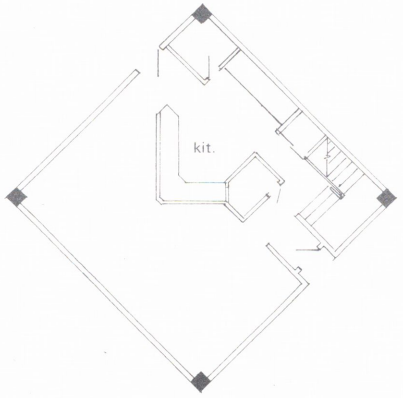
isometrics



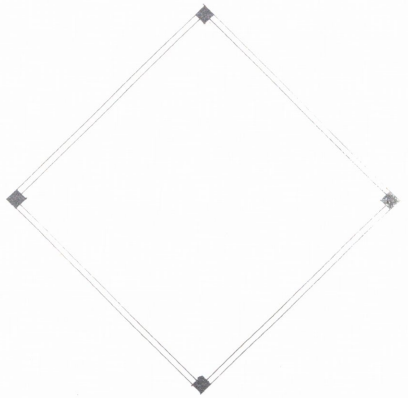
efficiency



1 – bed

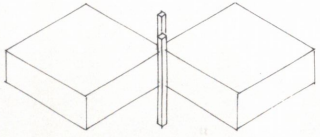


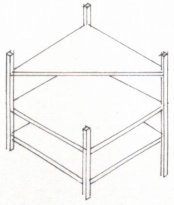
2 – bed



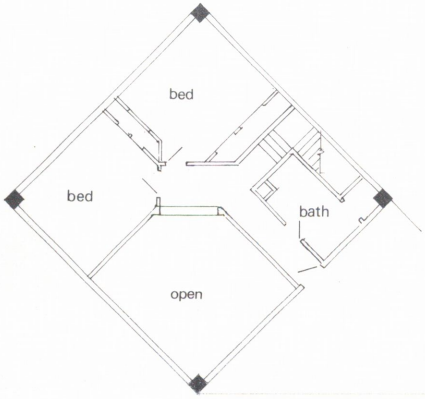
3 – bed

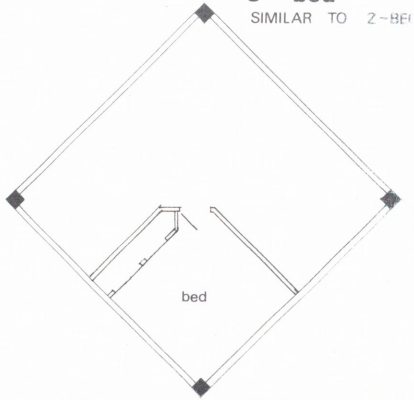
SIMILAR TO 2-BE





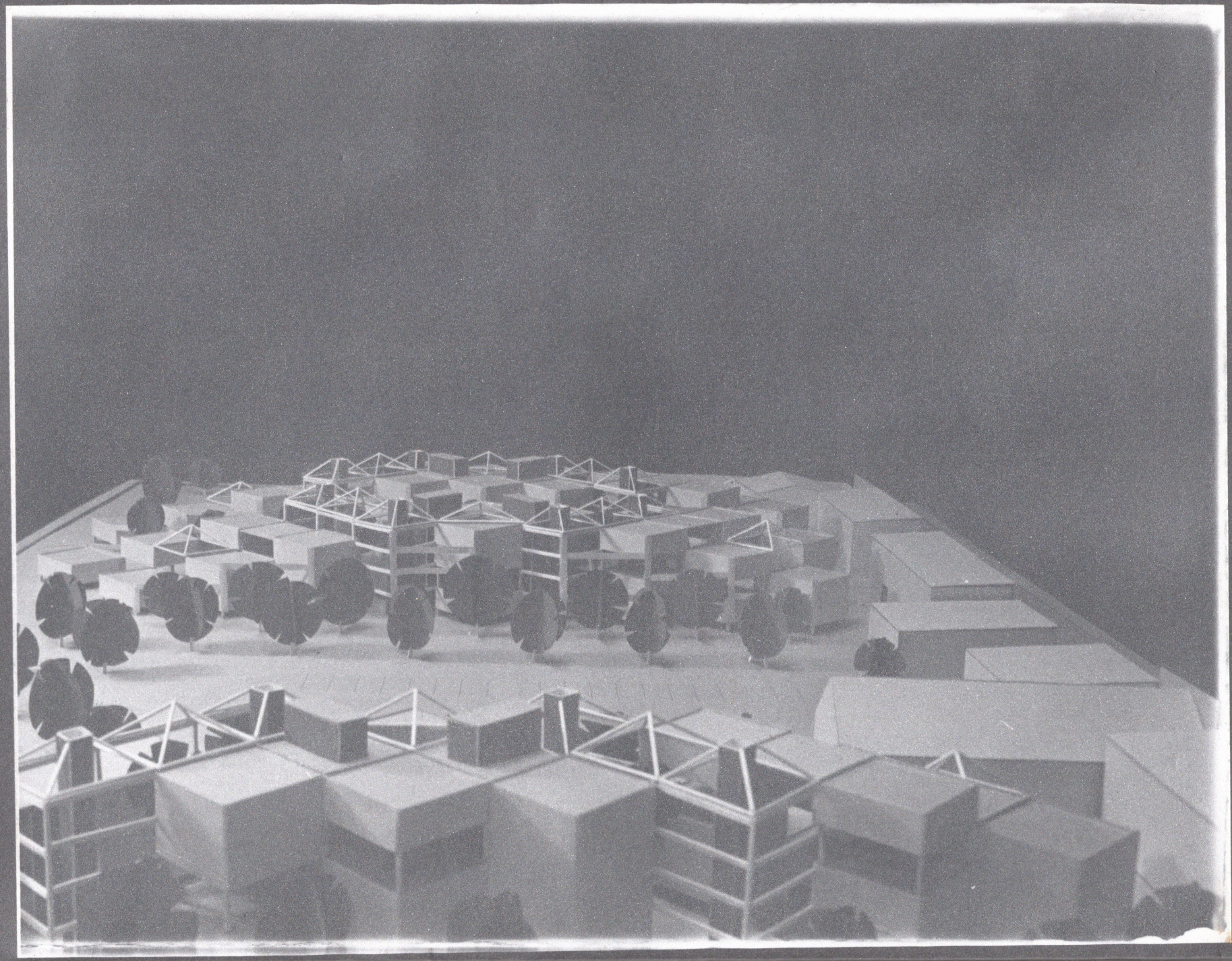
alternate grouping

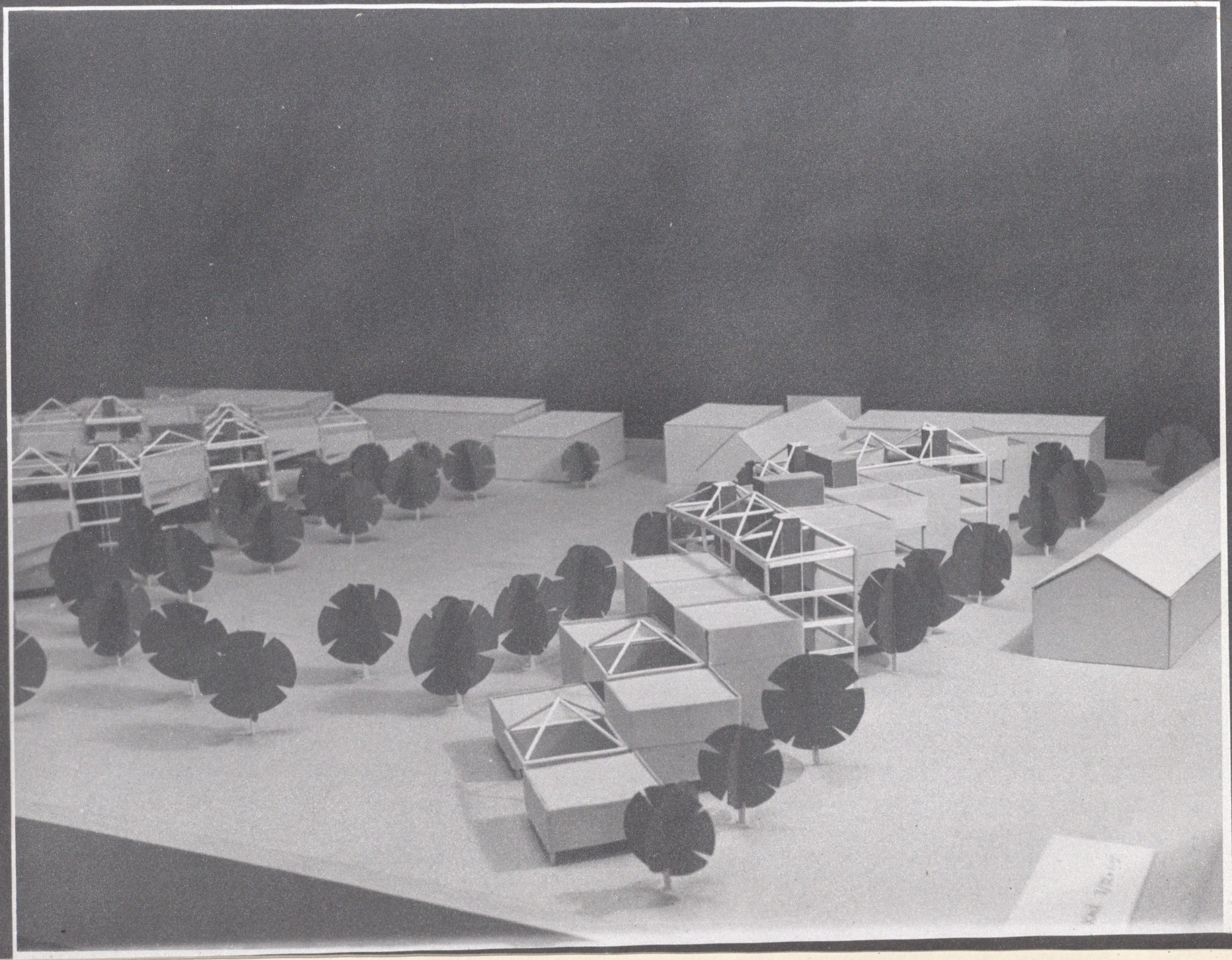


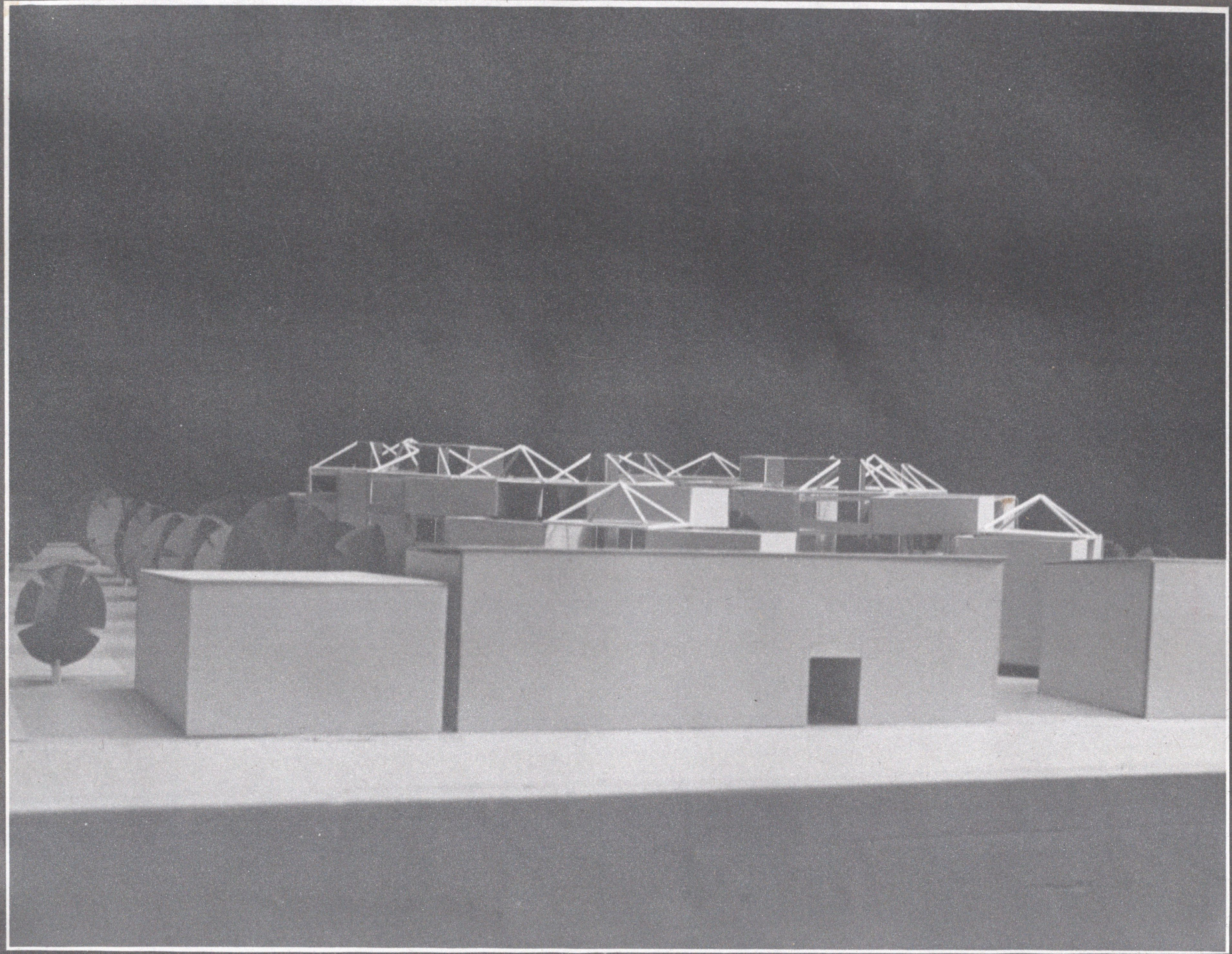


UNIT PLANS

SCALE 3/16" = 1'-0"







conclusion10

Most cities and towns have a certain vitality inherent in them for people who like their traditional complexity and density. I have felt for some time that the stress on building very strong pieces of architecture (individual buildings) for the city, often by architects who dislike the traditional city with its mixing and layering of functions, has drained the vitality of the city.

I also have felt that our design of apartments has little to do with the more collective lifestyle that they serve. Perhaps the idea of the single house is so desirable that there is nothing more to think about then the family apartment unit. On the other hand, we know that apartments are big buildings and occur in the city, so they should resemble big grid blocks.

This project has been successful for me in that it has shown me that a great mixing of functions, or accommodation of functions can enhance a vital living environment.

My site offered me the potential of maximum recreation, entertainment, and shopping convenience. It also is in close proximity to business, manufacturing, etc. The car is not needed to take advantage of any of it. All cities have these areas, and usually they are the most dilapidated. Most solutions are big and wipe these areas out. My solution called for paying attention to what is important in the fabric of my neighborhood and making minor adjustments.

I think this solution was successful mostly because of its simplicity. Three soines is all. Their form and technology relate to the adjacent marine and industrial technologies yet

respect the order of the 15th Century town they are.in.

Another successful facet is that this project exploits the best parts of the town that have become deteriorated. It turns its face toward the waterfront to emphasize its importance, rebuilds the tight street facade that was falling apart,and begins a movement path that would connect the main shopping mall and influence site planning along the way. It is not a major renewal effort but could have major impact.

The interior was enriched by studying patterns of Western and American architecture and considering certain principles often ignored today in apartment building.

I hope to pursue this sort of attack in the future. Site planning, or more accurately fabric planning, is really of primary importance to the spirit of a building. It lies between architecture and planning in thier normal meanings. I found I could not design the building without solving the problem of respecting the integrity of what was around the neighborhood, yet a few important adjustments of the site seemed to revitalize the neighborhood. The changes were subtle, not drastic, and enabled me to design a simple but important building. This is what I learned here- understanding an existing context, reinforcing it, <u>then</u> let the building flow to meet that spirit. The building can become a large residual element or a piece of inflection but it <u>fits</u>.

sources 11

footnotes

1. Whyte, W., The Last Landscape , pp 191 - 195

2. Lynch, Kevin, The Image of the City, pg 10.

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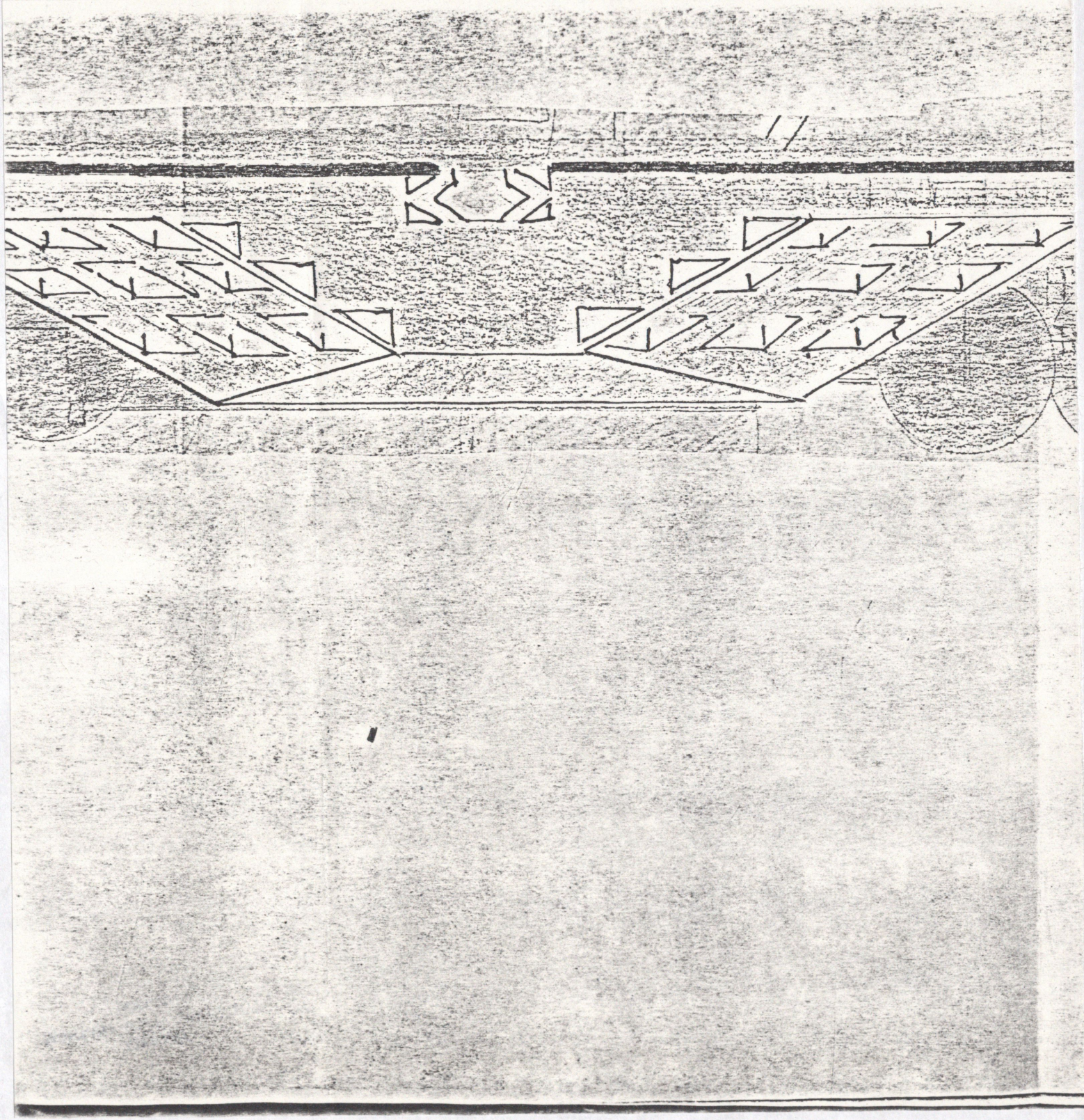
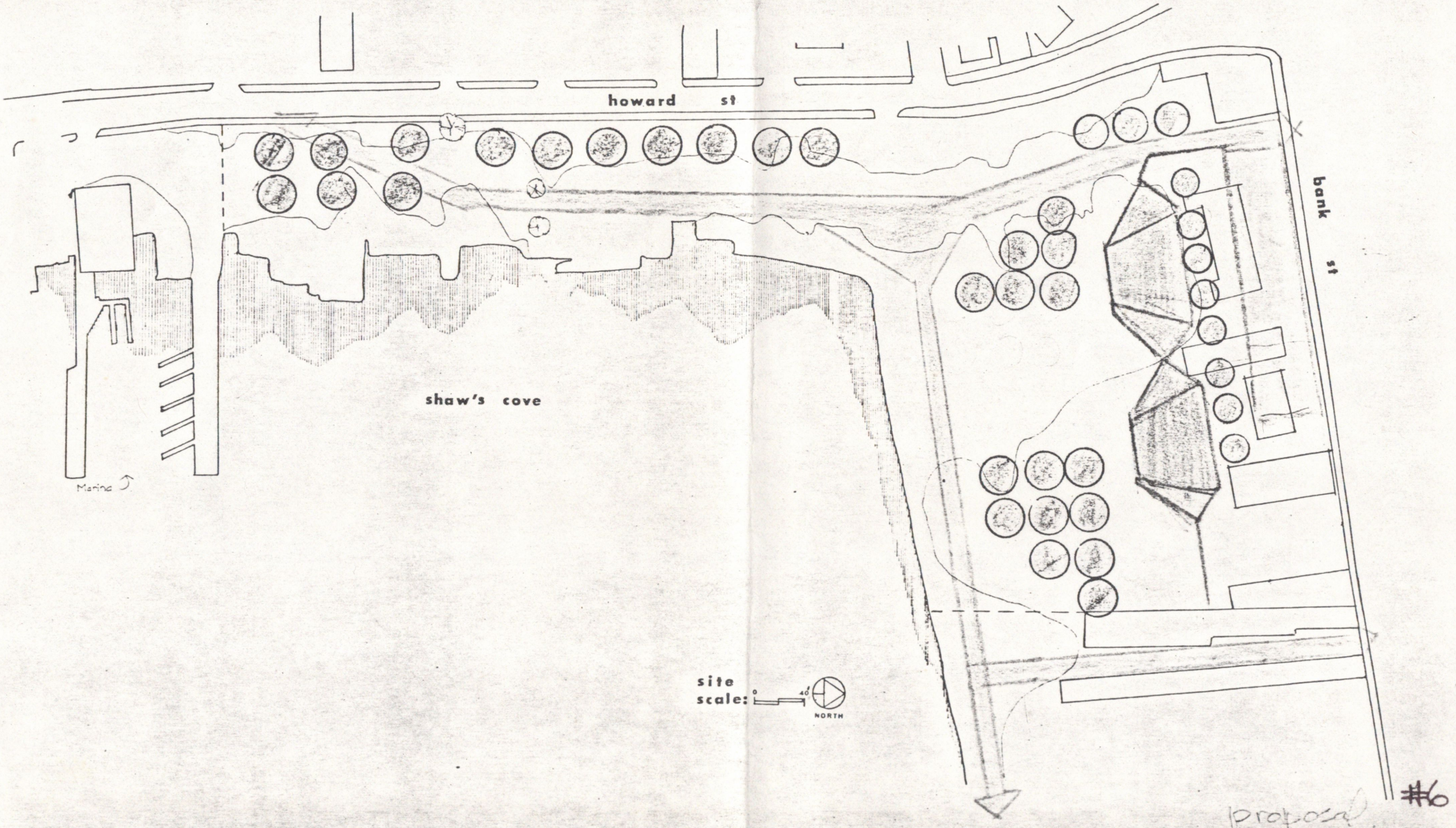
Zoning Map





#6

proposed
build back
on bank.

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