

A) ENHANCE "PARK PLACE"

LEE'S HISTORIC TOWN CENTER AND SOUTH GATEWAY : SPATIALLY UNIFIED / PEDESTRIAN ORIENTED

* SCHEME TWO'S SPECIAL ORGANIZING IDEA FOR PARKPLACE:

"RETURN OF THE 'ROMANTIC OVAL', FOR A ROMANTIC REVIVAL IN THE QUAD"

1) PARKPLACE TOWN COMMON: includes an idealized restoration of the original "Green Oval" center, surrounded by a new undulating "ribbon bosque" allee, plus a new hard "Oval Church Courtyard". This celebrates Lee's historic civil social 'romantic presence'. ((Such 'Oval' or elliptical forms— perfect for centralized upscale (civic or church) recreation, profound personal leisure, gathering and focus on events— are romantic in their Olmstedian connection, and in multi-symbolism (eg of 'wonder', 'totality', 'life' (egg or soul); they also makes architectural reference to the church window, and natural references toward the sky or river oxbows)). Against the context of the larger vehicular/gridded working downtown— this romantic pedestrian imagery asserts Lee's overall proposed dualistic theme of "romantic idealism" versus 'pragmatic realism'". Itemized:

- a) The proposed "Oval Green"— inspired by the memory of Lee's early Oval Park, recalls the old common's beauty and activities with a beautiful oval lawn— physicalizing "yesterday"— (in the context of the contemporary urban scene) for tomorrow. This green marks the true spatial/temporal center not just of the Parkplace southend quad— but the town as a whole. It makes a "moment" enclosing the human being with an impeccable spatial sensation of simple relaxed form— in the natural configuration of 'placeness' for self or collectives— that then radiates concentric rings of enclosure to the hills and sky of the Berkshire horizon. * ((Also, this oval is lineally part of the proposed larger town romantic necklace of green ovals— in dualist contrast to pragmatic realism of the entire built town. There is landform-design option to either 'bowl' or 'crown' all grass ovals in this proposal)).
- b) A thick undulating ribbon bosque— of great trees, with a double loop walkway, — surrounds, accentuates, and activates the common. It compactly wraps a maximal length of looping path, to provide for infinite walking inside or outside of the oval space. (This also subsumes a courthouse courtyard area and bus stop. It connects n-s to the two widened sidewalks of Main Street— and e/w with the new Chopper/Riverway finger walks— thus linking the larger town and the Parkplace). Shaped like a nurturing hand, it "holds" the precious oval green common, protecting (yet fortified by) it.
- c) A hard bluestone "Church Courtyard"— is a second (and interestingly less obvious) oval (portion) that surrounds the Congregational Church— with resultant nooks within a unified expanse. (This hard oval is an 'echo' of the green, which itself is an echo of yesterday's green park). For the church: this courtyard's surface pedestals that building, as its courtyard volume encapsules the historic spirit; its arc edge facilitates and embraces church activities; it also integrates walking connection to the rear church parking and Main Street area. Simultaneously, with the common it becomes a forecourt or stage. Special Trees are within the bluestone courtyard, surrounding and minimally accentuating the church in key spots: including high pruned deciduous trees (eg birch or hybrid beech, for courtyard canopy, plus dogwood or sourwood for corner objects; "primordial appearing" conifers are located peripherally... calling in and out to the religious and natural 'sublimes'. (And this is beside the beautiful green oval & ribbon bosque, for romantic interplay. And all of this romanticism is juxtaposed to the contextual practical-realistic gridded town).

2) **PARKPLACE PARKING** (two new lots in Parkplace) are provided as a strategy for off-street parking to free up Main Street's short turnover commercial use.

- a) **East of Common Parking & Drop-off** (for common and church) has a single row of perpendicular parking against the east curb; drop-off/waiting occurs along the west curb. Vehicular access occurs generally from Park Street; special access from Franklin Street.
- b) **North of Church Parking Lot** (double loaded corridor), is the major lot for common, courthouse & church, and for commercial employees & long term shoppers. Access is one way enter from Franklin Street; two-way from High street. 45 spaces.

3) **PARKPLACE ROADWAY** (ie South Main Street) remains, but for coordinated (one or two way option) use with Railroad Street; On street parking is eliminated here; the Main Street east sidewalk is widened. Trees are not used as a traditional allee, but express themselves as parts of the surroundings: ie (eastside of the street) is the common's ribbon bosque, and (westside of street), trees make the lateral connection to the river.

B) RECLAIM MAIN STREET

LEE'S HISTORIC TOWN CORRIDOR: AUTO/ PEDESTRIAN HARMONY

* SCHEME TWO'S SPECIAL ORGANIZING IDEA FOR THE 'MAIN STREET AREA':

"INTERLOCKING FINGERS OF 'PEDESTRIAN BOSQUES' AND 'PARALLEL PARKING'"

(This duality, of interlocking hard pedestrian and vehicular uses, expresses Lee's pragmatic realism in context-- as part of the greater downtown's larger duality versus the soft romantic green necklace areas of town)).

1) MAIN STREET ROADWAY co-functions with extended Railroad Street-- (with options for one or two way regulation) for reduced traffic and improved downtown distribution. ((Note: The external bypass is also suggested, but not required. * The One Way Main & Railroad Street system is the primary feature of the whole proposal)).

2) MAIN STREET PEDESTRIAN: "Sidewalk necklace-spine with repeated rectilinear Pedestrian Bosques Fingers". ie: The sidewalk is widened modestly on both sides-- plus this special feature: extra wide rectilinear bosqued paved pedestrian 'fingers' (ie that combine around the intersections in block shaped surface, replacing parking) that occur symmetrically at each intersection. ((These accentuate a unique sense of place at each intersection, to make each a "special street corner" (by contextual identity) addressing the various buildings and crossing needs-- within the repeated ("familiar") pedestrian crossing-node theme. These celebrate the n/s movement of Main Street as a thematic 'whole' place-- making a rhythmic 'spatial zipper' that as well knits the town e/w. This pattern of rectilinear pedestrian fingers is also part of the larger town necklace that enters the Eaton area and Railroad Street-- (however, bosques do not occur on the Railroad Street's. These are energetic as a whole, but placid as resting places)).

3) MAIN STREET TREES: a) Occur not in a continuous allee-- but in the unique form of the new repeated "rectilinear bosques"-- definitively overlapping Main Streets rectilinear pedestrian fingers (while flanking the parking fingers). These trees-- especially as they grow-- shall express the n/s repetition of said pedestrian and parking fingers, while expressing perpendicular junction of the e/w streets-- a seam that interlocks the town on ordiante axi. (Note: The rhythm of rectilinear bosques makes an energetic 'syncopated' Main Street broken allee corridor space-- a very different spatial order from the Main Streets of other towns-- and distinct from the traditional continuous allees of Lee's quieter downtown residential streets and rural areas; and they allow the) old existing lawn trees of Main Street to co-exist as an enclosing layer of the older town. c) The contextual downtown woodland makes a third and older enclosing layer). d) See library -site notation.

4) MAIN STREET LAWN: is upgraded to express itself as a pragmatic patchwork of 'pragmatic old green yards' against the pragmatic 'hard paved bosqued pedestrian spine'-- for an interlocking hard/green duality. (ie Main Street yards and the corridor's pedestrian edge interface with the interlocking zig-zag block and lawn "seam". (This double-pragmatism plays against the green oval necklace's romanticism)).

5) LIBRARY:

- a) three-story building addition on the eastside of the existing library.
- b) **The Library Site:** (i) front rectalinear brick entry/ with green court makes a practical combination; (the entry aligns with, and seems to interlock with, the Theater Street axis. (ii) The remaining property north & south side yards are lawn, to express the larger corridor's rhythmic interlocking pedestrian bosque-block 'seam' concept. ((Library Trees detail: A Main Street bosque encloses the front yard, and the Franklin Street allee encloses the south side. These great trees thus make the library part of (and interconnect) those two very different larger street domains. Also, special cherry and dogwood bosques define the library's intimate rear yard spaces. Various dichotomies-- eg of sun/shade, open/enclosed, of public extrovesuion/private introversion are resultant dualities of this library site. In all, these rectalinear spaces/bosques represent the civic pragmatic attitude versus the romantic oval green recreational areas of town)). iii) Library backyard has long term user and employer Library Parking Lot (with service area) connected to rear library door.
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C) STRENGTHEN THE NORTH END

SECONDARY TOWN CENTER AND NORTH GATEWAY :

* SCHEME TWO'S SPECIAL ORGANIZING IDEA FOR THE NORTHEND AREA:

"PUBLIC (Building & Green)" vs "PRIVATE (Building & Green)"

The vacant PARCEL between Elm and Center Street is developed into a duality in terms of a "Public Complex" vs a "Private Complex". ((Each complex-- as a separate place in itself-- has its 'own' building, parking, and green space)). These two places-- opposite by way of public vs private character-- (yet directly connected by walkway) are distinct yet thus reciprocal. (Together, they are surrounded in strong rectilinear form by the new Elm, Center, Main and Railroad Streets (unified by bosqued sidewalks and parallel parking)-- to strengthen the whole existing Northend's nodal space mixed-use definition). I.e:

1. THE 'PUBLIC' QUAD COMPLEX: (located at the very corner of Center and Main Street): consists of new Commercial "Tower" Building (with its own public parking lot), and the Public North Common-- all associated as part of the public Northend node/gateway place centered around the Main/Center Street intersection.

a) The new Public Commercial Tower Building has an L-shaped form (max 6 1/2 story). (The L-form on its outward side addresses both Main and Center Streets-- interlocking with the existing adjacent street buildings, matching their angles and lengths-- while enclosing a public green as a sunpocket on its riverfacing side. The tower and the existing buildings thus completes the Main and Center Street intersection with the distinct image of four flanking buildings huddled tightly & uniformly at the very intersection center-- dynamically defining the commercial node. (This gives cohesion of place for pedestrians, and a notable gateway squeeze for vehicles). The tower serves as a new beacon to the area, to inspire public cbd activity, along with new Railroad Street circulation.

b) Public North Common-- as part of the 'commercial' Center/Main Street intersection the green serves public neighborhood and commercial-associated uses, as "street-facing". The form of the green, with its defining trees, appears as a traditional civic square green (with the new commercial tower building overlapping 'deductively') with x-path alley connecting those uses with parking or outward to the public sidewalks of the Northend intersection; Other paths continue through a transitional gate to the adjacent (more private) resident quad, and then beyond to Railroad or Elm Street. ((The rectilinear character of the common-- defined by the abutting perimeter street sidewalks (representing pragmatic civic-recreation)-- is in contrast to the town's romantic green-oval recreational space)). The activities of this tower and the public common synergistically interact.

c) North Public Parking ('Finger') Lot: is located immediately southside of the new commercial building-- for its patrons/employees, or for north common visitors-- works in conjunction with on street parking. Vehicular access occurs from Center or railroad Street.

D) ORGANIZE THE "EATON / BACKSIDE"

VALUABLE URBAN SPACE: EFFICIENT USE PARKING,
PEDESTRIAN AREAS & ADDED BUILDINGS

* SCHEME TWO'S SPECIAL ORGANIZING IDEA FOR THE 'EATON/BACKSIDE/RR AREA':

"RELOCATE RAILROAD STREET, CREATING EXTRA SPACE TO EFFICIENTLY USE:
'INTERLOCKING PEDESTRIAN AND PARKING FINGERS'"

This overall (westside downtown) area, vitalized with a new Railroad Street, is organized by a system of Interlocking "Pedestrian Walk Fingers" and "Parking Fingers". ('Fingers' are each of narrow rectalinear form). This makes a duality of hard uses representing Lee's "pragmatic realism" in two circulation modes. ((These in turn participate in the larger whole downtown duality in relation to the proposed town necklace of soft "romantic green spaces")).

1. NEW RAILROAD STREET ROADWAY (ie the main change of the entire proposal): is extended to connect from Center to Park Street-- for one way use (cofunctioning with one way Main Street like an "internal bypass") while vitalizing the westside. Specifically, the southend of Railroad Street is reconfigured along the river south of Eaton-- for a riverviewing arrival & departure, keeping vehicles along the outside of the parking lots for less congestion). No th Railroad Street is extended to Park Street (west side of the new Northend complex-- wrapping around it with a river-like bow. (Eaton and Elm Streets serve as the midtown lateral-connectors, with Park and Center as the outer primary lateral-connectors). ((Chopper Street and Theater Street are both eliminated, so to become pedestrian-only)).

2. PARKING FINGERS: (are rectalinear double loaded parking corridors, that thrust off the necklace roadway into different building locales): in this westside of town, this includes a 'radial' portion in the very Eaton area and a 'straight' port on for mid & north Railroad Street. (These in turn connect with Main and Center Streets parking, creating the larger thematic town necklace of parking fingers, depicting downtown's most public vehicular cbd areas). In detail:

- a) Eaton/Chopper Parking: this portion of the parking necklace occurs in a rad al pattern-- with an inner road that circles closely around Price Chopper and the Post Office-- with parking fingers that feed centrifically outward to buildings off that backside quad. (Conversely, the pedestrian fingers feed centerpedially inward-- thus interlocking with the parking fingers). Also entailed, serving between the Arobi and Museum area, is a double finger lot, accessed between Eaton and Railroad Street (conveniently away from the Chopper retail traffic).
- b) North Railroad Street parking occurs off the street conceptually as a straight necklace-- occurring at Sullivans, (with the north complex), at Grendels, at north side of the Arobi, and at Theater Street-- to access those buildings specifically.

3) **PEDESTRIAN FINGERS:** (interlock with the parking fingers) to accommodate the whole westside, while bridging it (and its parking) between the Riverpark and Main Street. The fingers combine the multiple role of 'connective walkways' and functioning gathering courtyards' by their various widths and locales:

- a) **(Eaton/Chopper Area) Pedestrian "Allee fingers":** occurs (in a centerpedial radial pattern, (ie with a rectilinear-loop perimeter sidewalk along the Eaton & Main Street's backside quad)— thrusting inward perpendicularly from Main, Park, Eaton Street into the backside area. This links those buildings, but is especially important for connecting the Eaton 'bulk town parking' to Main Street, and to have the Parkplace pedestrian system flow into to the Riverpark. Specifically:

((Connective walkways include: (i) several alley walks, working with with Price Chopper apron; (ii) **Eaton Street** has two basic sidewalks; (iii) **Park Street** was several walks that connects perpendicularly between it and the chopper/backside, through the parking lot. (iii) **Theater Street 'Row walk** (from Library to Arobi); (iv) **Chopper Street** itself is eliminated for cars and become one larger pedestrian block that includes two "convergent" lines of walkway allees (fingers), through the Morgan house "oval" pedestrian area— connecting from courthouse crossing to the walkway creates perspective vistas, invites recreation between Parkplace and the River. (See Morgan, below.

((Courtyard areas include: (i) **Arobi courtyard**— hard surface sunpocket occurs in the southside enclave, incorporating the tail end of the Riverpark's oval allee; the remaining Arobi is surrounded by walkway—expanse. (ii) **Museum courtyard:** southfacing (l-formed sunpocket), connects with an encircling perimeter sidewalk, facilitates the museum's entry and exhibits, connective with parking, adjacent area/river spaces. (iii) West of the Post Office (abutting) new **commercial building expansion** has a courtyard on riverside, riverfacing l-shape 'corner' of the Eaton/Railroad street intersection (aligning with the museum courtyard)— cafe and vending can occur. (iv) Small jogs in the backside of Main Street and Eaton Street buildings **make varied nooks** cofunctioning with building's activity— while allowing lateral movement. (iv) **Morgan Yard/Court place**— a most significant outdoor area for mixed bus/municipal or commercial replete outdoor use and setting (replacing the entire Chopper roadway entry area, south of Morgan House): has an archtypal 'civic green quare (with x-path) centered with a small hard oval is continuous of Parkplaces vocabulary, but made with material/forms made opposite of Parkplace. The romantic form within the pragmatic civic form, yet the hard within the soft is a multiple overlay of Lee's romanticism vs pragmatic realism— ie dualism is expressed. (vi) **Sullivan's Restaurant:** eastside of building has a front hard entry court; Southside has a "long" hard & grass garden court for outdoor dining extension); Northside has a widened walk area that abutts the sullivan parking lot; And westside Sullivans has a narrow axial lawn space, where the Riverpark river allee connects through to Elm Street; this space bisects a magnificent n-s "railroad-symbolic conifer hedge, that screens Canal Street from Sullivans))).

- b) **North Railroad Street Pedestrian**— like Main Street— has two basic sidewalks, with paved rectilinear courtyard/expanses (ie 'fingers') occurring rhythmically: located at Sullivans, Grendels, the Arobi, and with the Theater Street units. (But unlike Main Street, these are not arranged symmetrically— rather occur asymmetrically are like loose railroad cars; and rather than bosques in an urban area (like on Main street), they are urban sidewalk expanses within the rural woodland). NOTE: In all, Railroad, Park, Main, and Center Street sidewalks combine to make one similar rectilinear spine-loop of urban pedestrian necklace of modular fingers— signifying a united cbd 'pragmatic' life line (vs the romantic oval walkway & riverpark system).

4 WESTSIDE GREAT TREES:

- a) Eaton/Chopper/Arobi backside area has rectalinear bosques that coincide with the radial necklace of thrusting pedestrian fingers. This is a continuation of the Main Street repeated bosque necklace theme-- and this is connective to but contrastive to the biomorphic tree pattern of the romantic oval necklace. (Dualism).
- b) Mid and North Railroad Street and however has a standard allee-- in match with the original residential allees of town.
- c) Woodland Context is selectively pruned where proximate.

5) WESTSIDE BUILDINGS: (multi story option)

- a) Arobi Community Center-- The first floor is renovated; plus, a second floor (min) addition occurs upward over existing building; the existing dpw sheds are all removed to create extra outdoor space.
 - b) 'Two' new recreationally oriented upscale buildings occur at both sides of the west end of Eaton Street: i) Lee Museum: located on north side of Eaton; has a dualistic 'Interlocking L-form', built around its own south facing court sunpocket entry, with its nw corner aligned diagonally with the River Oval (thus freeing itself from street axiality from that perspective). ii) Commercial Atrium Building (recreational related): located southside of Eaton Street, overlooking the river. (The building is directly attached to the Post Office for future combined interior space, possibly relocating post office use).
 - c) Theater Street Row Residences (or com/office) has staggered units lining old Theater Street walkway (with unit patio/yards). (With its own identifying street scale coherence, a sense of small scale articulation distinguishes it from the nearby commercial municipal structures).
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E) CREATE "LEE RIVER PARK"

AN IMPORTANT RESOURCE REDISCOVERED AS RECREATIONAL PARKLAND AND MEANINGFUL IMAGERY

* SCHEME TWO'S SPECIAL ORGANIZING IDEA FOR 'LEE RIVERPARK':

"ROMANTIC DOUBLE-OVAL & CORRIDOR (dramatizes a 50% River Contact/Mystery)"

This riverpark is clearly imageable as "Romantic"— with the three philosophical versions of the romantic thematically expressed: the 'beautiful', the 'picturesque', and the 'sublime'. (In each of the three parts of the park, all existing and new landscape components— landform, trees, path, and grass or understory vegetation— contribute in support of that area's particular romantic version). * This romanticism is in full contrast to the practical realism depicted by the rectilinear hard built town. ((Thus, the "romantic riverpark" and "pragmatic realistic" built town together express the historic dualism of Lee)).

1) THE 'DOUBLE OVAL RIVER ALLEE' (expresses the "romantic 'beautiful'"): is the main part of river proposal, located between Eaton and Elm street— a "double oval with corridor of idyllic soft biomorphic character of allees, sculpted landform, & grass. This dualistic oval form flanks the now accessible island— nestled naturally against the existing river bow. ((The double node is part of the whole town's larger necklace of ovals with surrounding oval walks— an idea derived from original old Oval Park)). Recreational gathering & events can be focused within the two "oval nodes"; varieties of walking activity and informal riverside recreation provided with all other park spaces are easily accessed from this. (Optional sitting provisions, sculpture, special plantings can be on and away from paths).

- a) The riverpark's 'South' Oval node marks the terminus focus for Eaton Street, (centering the Arobi & the Museum, which are otherwise only axially located— thus a dualistic force is evidenced). Specifically, this node consists of main open oval green with a surrounding allee walkway with flaring walkway ends: one of these riverwalk ends wraps around the front of the Arobi Center, leading to the Theater Row Allee to the Library; and the other end outlines a circular bosqued picnic nook (grove) at the Museum.
- b) The riverpark's 'North Oval node' is a terminus focus for Elm Street area (centering Sullivan's Restaurant area and the new Northend Complex).
- c) The Riverpark corridor between the ovals— is an undulating allee walk that connects them— making a serpentine abstraction of the existing shore.

NOTE: The formal polarity of this double node riverpark brings out theme and contrast of spatial character: the south is more open, sunny, public, outgoing— with arc lines that visibly echo the Parkplace Oval— reverberating from the river's bow; the north is more austere, quieter, introverted. In this, the pedestrian is engaged in the depart-approach choreography of the (double node/corridor) part— a romantic passage, that then allows you to take the more picturesque and sublime trails beyond:

2) Eastbank Open Path— expresses Lee's romantic "picturesque"— is a similar river path continuing without an allee north and south of the double allee, to and beyond Center and Park Streets. (This provides cross-town walking, with views of the river allee, the downtown, and the local hills— variously juxtaposed.

3) Westbank Hikers Trail— ("reveals the infinite "romantic sublime" of river and woodland hill nature surrounding Lee— and permeating & riddling all life). An informal dust path on the west of river explores the wilder romantic sublime side of river— follows the vertical & horizontal irregularities of the westside upland terrain, moving in and out of the old successional forest. (This links to the regional trail system).

* Proposed Scheme Two's PARKPLACE AREA— (supplementary detailed description):

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WHOLISTIC IDEA FOR THE SOUTHEND NODE: HISTORIC TOWNCENTER/ GATEWAY:

A new romantic pedestrian common is provided with the original form of the old "Oval Park" rightfully restored as the physical and behavioral force to humanely enhance the Parkplace quad. ((The oval form is used twice: for an "oval green" and an "oval courtyard", these are surrounded by a "ribbon- bosque walkway". Main Street remains, but narrowed to eliminate on-street parking; parking is instead relocated entirely from lower Main Street: to the east of the common, or behind church, or the Eaton/Backside— to allow the this larger pedestrian space; all vehicles are removed from the common itself)). The oval form is historically valid— preserved in photos and loyal memories— an unforgettable image, simple and pure in both geometry and original function of directing coaches and walking "around the quad". And yet, it is rich in its depth of transcendent meanings: the womb, the egg, totality, wonder, mystery, life; it is the mark of civil social presence— of here and now "center"— as the natural orientation for people to gather or focus their thoughts. Appropriate for Lee's traditional park place, the oval is true to the Olmstedian Romantic era that united America, as "the beautiful" aesthetic/social outlook in counterpart to the hard industrial aesthetic and difficult labor of that time. Emotionally the oval form is peaceful and kind-- while strong and permanent— normatively the best attitudes for residents and guests enjoying a Lee revitalization. (This aesthetic is used throughout the whole downtown green space eg Riverpark; It is a special, (relevant) romanticism.

Detailed description of Parkplace parts:

A) **THE COMMON:** (green & paved open and bosque space make "a return of the romantic oval"):

- 1) **Space:** Parkplace is revealed as a true quad space, overall defined by the existing buildings, and the offsite views of the Berkshire hills. Within and consistent with that space, the new pedestrian common centrally occupies the area (east of south Main Street) to provide a generous "romantic revival within the quad— that radiates outward to (or sometimes inward from) the Berkshires". The architecture & common work together to enforce the local and regional space as a single unified concept: with a harmonious feeling of "a wholistic Parkplace order" radiating from the oval green to infinity. (The oval green is the center, with concentric rings of enclosure in this sequence: the circular ribbon-bosque, walks, vehicular space, other trees, rectilinear quadrant of buildings, and offsite

2) The Common Walkways

a) The Ribbon Bosque's Walkway Loop : a slightly underscaled double biomorphic path system, edging the perimeter of the ribbon bosque berm (on both sides continuously. (It encircles the green oval on the bosque's inner edge, and the street and east-parking lot on its outer edge. The walking connects all buildings, courtyards, parking, and street areas to the common, with a multitude of allee patterns. It also accesses the bosque as a positive landscape place in itself, manipulating an experience of undulating shaded space, shifting complexity of views-- with its horizontal and vertical motion. Inherent in the apparently simple walkway, pedestrians can find an endless diversity of directions and sequences to walk; indirect leisurely walking patterns for connecting the activities the common & Parkplace as a whole include: walking around the green edge; or around the street edge; around both, back & forth; or around one or the other teardrop; Or, following the entire ribbon in and out-- for "infinite miles" of spatial experience. The paths are also a neat strategy for (irregular) direct axial connection walking quickly between buildings parking and other town areas: there are 4 north-south choices and 3 east west choices-- "a different serpentine each day").

b) The alley/ walks at Courthouse, and paths both sides of church connect Main Street, the common/parking, and the church north parking court.

c) Main Street west sidewalks are widened, with paved expanse connections to the eaton area that align with the common. (See M.S description).

B) EAST OF COMMON PARKING (DROP-OFF/ ARRIVAL) For church, courthouse, or common. Double loaded parking or occasional event space. (Merchants can arrange uses at off-times). Accessed from Park Street. Drop off is located at mid lot to walkways for the common or church. (See spatial definition: 'rectalinear place').

C) NORTHSIDE CHURCH PARKING-COURT A parking/ arrival "auto-court" space for the Congregational & Franklin Street churches, can also function as an event space. Double loaded parking corridor, is accessed from Franklin Street. (approx 45 spaces). Courthouse and merchants can coordinate area sharing). The strong rectalinal volume (tree and building defined) is pleasing in itself, and enhances all sides of architectural connections, and sets up powerful contrast with the ovals.

D) ADJACENT: See Main Street Description: Roadway is realigned with small traffic sign island at Park/Main st intersection; existing Main Street parallel parking is eliminated (narrower road width) to allow wider sidewalks and the common. Park Street is parking expansion south side, and sidewalks nic. Special parallel parking can be arranged on event days.

biomorphic landscape layers). While this overall spatial sensation prevails, there is an interesting complexity to enjoy within that single embrace: the common itself is spatially subdivided into two dominant oval spaces (soft oval green and hard oval church courtyard), by the ribbon bosque as three major beautiful minimalist spaces that yield rich poetry of relationships between them; minor spaces are the rectilinear eastside-parking space, the "niches", and church alley— these support the centralized spatial concept while presenting their own subordinate character. (Note: There are no street trees on the west side Main Street, so the common reads more iconically as an oasis within the larger architectural space"; this also allows clear perception of Eaton's e/w allees, and Main Street's own intersection-bosques, as distinct patterns of another purpose.

a) The "Oval Green": is Lee's primary recreational grass softspace, that centers all of Parkplace as Lee's Historic Towncenter and Gateway. Diverse human activity becomes unified by the clear simple oval: personal walking, resting, gathering, town recreation & outdoor events. It draws and centers people in the strongest possible orientation for interaction or for solitude. The most positive, imageable, memorable form— for both a domestic and extra-regional message; This shall eternally be a soft 'tablet' to receive infinity of footsteps, sunshine, snowflakes and raindrops, dramatic tree shadow, fallen leaves— while itself expressing seasonal cycles of growth, decline, and rebirth. It is the conceptual center of downtown, as well as the perceptual centerpoint for the distant concentric rings of Berkshire trees and hills; the oval makes the whole beautiful region 'belong to' Parkplace. As trees grow, the canopy outreach will bring a more dramatic difference between summer and winter. The oval's volume will answer the forever varying domed Berkshire sky, in perceptual and symbolically inspirational ways that humans naturally include in comprehending their 'place'. (Even the moon, stars and sun, seen from or near the oval... will be pulled in to one's awareness as wished). Sounds, light, smells, touch of surfaces are elucidated by occurring in such a well defined space. Behavior, if it is a performance, has here a fine stage— people can encircle within the trees to watch. For the lone self, it is quality intimate setting where one can follow its order or criss cross, and be, anarchically. (The oval can express bounty when filled with people. It can produce the stillest quiet psychologically... and feel complete and vital when experienced empty, without feeling vacuous or abandoned— this is a beautiful paradox with aesthetic and economic implications).

b) The Oval Church Courtyard: a contrasting positive oval paved space surrounding the church front & west side to facilitate church entry, gathering, or general sitting and viewing of the church and green. (Shade vs sun extremes are found at opposite edges of this courtyard). Usually subordinate to the green oval, it is an "oval echo" of all those things experienced in the green oval— the structure and use, its activities, its own relation to the sky (with church spire), and in its own hard tablet 'scripts'. Actually a half-oval, this court only seems as a full oval platform or podium for the Congregational Church— as if the other half was interiorized. (It generously swings its embracing arc around the church with complementary proportions. The church forecourt (front door) and the all season enclave (secondary church door) are unified in that single floor plane of native stone, while subdivided subtly by a person's location between the building walls & surrounding trees. (There is option to insert grass or planting within the sides or center portion of the enclave, without losing the feel of the overall hard oval)).

c) The "Ribbon Bosque's Space"; undulating (bermed w great-tree) canopy space— a ribbon configuration (composed with two sweet 'teardrop' forms touching)— surrounds the whole oval green. (The groundplane is grass, except for walks and the courthouse paved sub-area). The bosque is lined on its entire perimeter by biomorphic walkway loop (see description) for views within, across or around the bosque; The horizontal & vertical variation of both the landscape (earth/tree/space) structure, and the varied walking scenarios against the fixed canopy— with kinesthetics, views, daylight light and seasonal changes— compound the diversity of possible spatial experiences; All this is against the simplicity of the oval. One's sequential choreography and orientation affects the wholistic experience of space— while they focus inward to the green, or outward to the buildings, bustle, and then the natural region beyond; or within the bosque: longitudinal corridor space is sometimes felt as is an infinite bosque; or, the two sections are felt for thematic variations; and then within the bosque are sub-pocket lobes and pinched space that articulate prospects and refuges throughout; or it is felt in terms of the **(d) courthouse plaza**: a paved bosque place south of the courthouse for which the ribbons flow. (These walkways are graded to sometimes ride over or instead through berm, variously affecting the sensation of spatial "texture"). The bosque is a changing material/space environmental sculpture, alluring from afar, with intriguing space to move through, experienced differently in each hour and season. The bosque is an elegant abstraction of Berkshire landform-forest space, that borders the oval green to reveal truth that the it is actual 'valley floor'. The bosque's enclosed, shaded, complex character vs the ovals open simple character co-exaggerates. (It buffers traffic in all directions— becoming an event while allowing filtered glimpses all around. Plants sometimes appear static, or radiating from the center, or themselves parading around the green— as light and views piece through. Night lightings (branches or flood /color) will bring various moods through different seasons.

e) Courthouse Bosque Plaza: (included within item d). Paved portion of the bosque southside of courthouse for concentrated sitting, relaxing, or commercial/civic business. (This hard space complements the open church paved area. Sunny in winter, shade in summer— just what is needed for attracting daily eg lunch break, local gatherings or visitors. Sculpture or vending can easily occur within oc trees here. Its west side has an open paved area to align with the Chopper/Eaton area's connective "V-Allee" crossing. When sitting in it are you literally are emersed within the common-whole, as the ribbon bosque flows from you to embrace the oval; you then are also sitting within the greater Berkshire forest (which the Bosque abstracts from); it is here that the natural and manmade find their potent 'conceptual interlock'.

f) Space of the east of common (parking lot): is important as an outdoor place to experience for its own rectalinear volume; and as transition space: it's spatial thrust connects to the church architecture on arrival; it enjoins the common space composition by plugging into the green. (It rhymes with the fingers of Eaton area). Widened pedestrian walk/dropoff paved expanse signals an entry point to the common via the bosque loops, For walkers on the green it is otherwise felt as pulsating break in the bosque. Sunsets pierce through. As a spatial court that extends the church to achieve hinged frontage with the whole green common. (See below for parking data)

Supplementary Parkplace Description:

- * Concerning romanticism: in this design it is relevant and not cliché. It here has its traditional good literal and iconic values, but also postmodern meta-iconic values layered open-endedly for Lee's diverse future. (It answers the cravings for historic-closure, synergistically reciprocating the physical milltown and wide social needs— yet with meta-levels of iconic value that play against themselves— to unfold fresh meanings with a life of their own in the context of the next century).
- * Concerning m/f relationships: The oval form reciprocates the erect church spire, the lineal Main Street thrust, or simply the hard-milltown rectalinear structures.
- * Concerning the Poetry of two ovals: What we see and feel as we and move to/from, spatially and behaviorally— is a beautiful 'ying-yang' of the two ovals— of 'field/ground' in profound (not simply geometric) ways. With impeccable value in their singularity, they become enriched in combination with multitude of qualitative interpretations often beyond linguistic expression. (As humans we respond to duality with a search normative interpretation).
EG At times one oval or the other is the completely positive focus, and the other a silent background— in particular sensual/emotional ways. Or, if one oval actually becomes visually negative, (with real gestalt processes at play) the other form reads even stronger than it singularly is. Other times they share perceptual equilibrium— their differences & similarities at once magnified in juxtaposition. And too there are multiple poetic relational interpretations: sometimes they read as "next to", or "approaching", "meeting", "touching", or "departing", "born from another", "echoing", "searching", "flowing", "in dialogue", "confronting"— or relate with an unspeakable "gap between" which challenges our imagination with what it defies. The two oval spaces are always in some interaction before our very eyes— as we participate in our own ways within them. * The two ovals dichotomize many things: Our spatial sensation, sense of light, views, activeness, orientations— changes with each step of body, of hour & season, are always subject to comparison with those in the other oval space. Seeing the contrasting oval spaces over time saturates our understanding of them— flushing out properties and their poetic interpretations about ovalness— points, lines, plane, and volume— and then universal truths beyond; and this we multiply by human activity and deeply personal meaning. Human experiences in the common are understood as "oval framed". And memories of those memories— are frames within frames... and so on, over time. Normative properties synergize within the frames. Frames project outward & inward forever, overlapping with every return and departure.

B) RECLAIM MAIN STREET

LEE'S HISTORIC TOWN CORRIDOR: AUTO/ PEDESTRIAN HARMONY

SCHEME TWO MAIN STREET: ONE-WAY ROAD OPTION WITH NEW RAILROAD STREET.
"ALTERNATING 'PEDESTRIAN BOSQUES' (AT INTERSECTIONS)
VS 'PARKING POCKETS' (BETWEEN)"

WHOLISTIC IDEA FOR ORGANIZING MAIN STREET:

((See "Divide and Unite" total town concept: One-way Main Street co-functions with Railroad Street to reduce traffic congestion, without relying on the bypass)).

The length of the Main Street corridor is itself evenly divided into an 'alternating' pattern : of Pedestrian Bosque Areas (ie rectalinear paved 'block-nodes' are repeated at each side street intersection) vs parallel parking block-pockets between them (with contrasting unplanted sidewalks). This creates an articulate corridor "unified by one idea", with rhythmic spatial-pulsation experienced uniquely at different speeds for the different pedestrian vs vehicular uses. Flanking green yards echo this form. Main street becomes less disruptive of traffic, with a safer, more efficient, pleasing quality of downtown activity, supportive of a visitor increase.

Detailed Description:

1) ROADWAY: Main Street, with the newly extended RR Street, has its sufficient travel width maintained (although narrowed where pedestrian space and parallel parking replaces all angle parking). The streets provide relatively uninterrupted thru-connection, for two-way or one-way co-use in either direction. ((There is option for flexible programing per different different times. Eg using Main Street for the heavier traffic of the morning vs evening flow especially in the summer/fall; or closing off Main Street for special events or on nicer Sundays. Note that the use of Railroad street to access the Eaton parking area is most significant relief of Main Street as well)). The better (divided) distribution of traffic, parking and drop-off appropriately quiets Main Street while vitalizing the business of RR street. Road intersections are tightened for safer stop-turns. Uniform radius/tangents of curbs direct in and out uses of the parking pockets (between the bosques), with fluid driving vs parking access, and spatial coherence. The suggested truck bypass adds further advantage, but in this entire propopsal the bypass is not considered immediately likely or necessary. (This is the only scheme that creates (with RR Street) what may be considered an 'internal bypass').

2) PARKING: Main Street parallel parking (symmetrically on both sides of street) occurs alternately with the pedestrian bosque areas, in 7 parking pockets. (ie "Parking pockets" occur between each of the blocks of "paved pedestrian bosque" throughout that whole street as spatially significant places in themself). Parkers enjoy spatial segmentation that practically speaking is conveniently 'functionally continuous' on most Main Street. Parking, however, is eliminated from all of Parkplace (which relocates parking to the east of common, rear of church, or at Eaton Area). Signage can regulate for moderate/faster turnover shopping at the upper southend, and directs bulk of parking to Eaton Street). The 7 different parking pocket lengths actually vary from each other slightly in size, as appropriate in the balance of pedestrian vs parking needs: eg The mid Main Street is more open for long term parking (to serve library, resident, or employees, Franklin Street's Church-overflow) or spontaneous visitors who missed the Eaton parking. Reserve spots are immediately in front of library for pick-up/drop-off. North Main Street has several smaller parking pockets and smaller pedestrian bosques for fast turnover parking/crossing activity. (Side streets can supplement as backup parking).

3) MAIN STREET AREA TREES:

a) Great street trees are organized as a series of pedestrian BOSQUES. These occur at each intersection (all sides) on Main and Center Street, and are immediately impressive as a strong planting theme— aesthetically powerful, coherent, & imagable, and functionally supportive of space. Seasonal changes in the bosque (occurring in those dramatic clusters) reinforce the theme with surprising gestalt variation. (See space concept, item #4). These, as island plantings, are an exciting departure, and a compositional rebirth of, the traditional and regionally omnipresent, simple continuous street allee. ("Planting in this proposal is episodic but continuous through the corridor"). At several scales, the Main Street corridor space is enhanced with a sense of providing "episodic movement" for drivers and pedestrians— luring them about— forming coherent memorable experiences. The repeated bosques strengthen the sense of the rectilinear corridor as a 'rhythmic whole', while subdelimiting its pedestrian vs parking places. (The pattern of bosques declares each 'cluster' as a special space, delineating special attention at different zones along the street length— while together celebrating the single corridor "place-in-motion" throughout the changing year). In cross-reference to this formal theme, they have a faint recall of isolated old field tree stands as well. (The total remaining town proposal, however, does rightly provide 'traditional unbroken street allee' upgraded on all the residential town side roads, as a mark of the more private and intimate). Main Streets repeated bosques bring to Lee a striking design distinct from all other places in the Berkshires— which is authentically derive_ from Lee's scale of grid-given functional gathering-points. * Supplementary Bosque Description: The (paved sidewalk) bosque areas vary slightly in length of 75-125' long; trees are 8'oc. ((There is option of planting each sidewalk portion in informal 'remnant' clusters; or as tight single rows against each curb in n/s lines; or, as an add-alternate proposal, a double or double staggered row. In any case, the combination of all trees surrounding each intersection are read as an overall bosque cluster, with degree of OC formality at option)). In time, the bosque canopies of both sides of streets (symmetrically aligned) will indeed touch to become large mass covered spaces. The trees also make an allee passage against buildings, but unify at each intersection over the roadway, with a pervasive feeling as 'instants' of bosque—essential mass & space properties and typological "place" signification, that multiples into "event" signification. The Main Street bosques themselves seem to be, and to move, as do its people... through the hard surfaced urban areas as it connects with the towns complete great-tree necklace. The trees depict a haptic/visual spatial sequence, and that expressively "freeze-captures" the n/s thrust and termini of public Main Street space, connecting with the Eaton Area as a "rectalinially thematic ribbon of bosques"; this is in counterpart to the connecting biomorphic ribbon of oval tree groupings of the south common and Riverpark. The trees strengthen the corridor's lineality by not just their parti, but by their abstract propositional expression of "passing through the corridor"— indeed expressing a mechanical strength of a continuously cycling chain— the bosques are like links of a chain or spikes of a gear— with fortunate connotations of the mill (work) or bike (recreation). Also, trees, in an anthromorphic sense, are enjoyed as "claiming" the singular pedestrian islands, (that cars pass thru); each cluster is animated, and combined they are rhythmically dividing the corridors space, yet providing a unified 'overall great tree presence'. In a lateral sense, each of clustered trees, fixed within a bosque, are the lateral bonding points of the e/w town spatial cohesion, or the 'clasp points on the hinge or zipper'— (the exact analogy is desirably ambiguous, because the design is unique).

b) * Contributing to this tree concept, the proposal additionally includes: The rear yard lawn space has a proposed zig zag line of other great trees (another species, incorporated)— echoing the Main Street form, but distinctly of a different purpose. (It reads as a line reverberating laterally from the bosqued corridors outer form, that defines the larger (e/w) thrusting grass sideyard lots).

c) * Plus smaller Flowering Trees are clustered close to the side and rear of buildings, but do not obstruct the open yard-block theme that occurs visibly in the lots between buildings.

d) * Add-Option: In addition to the bosques, a traditional straight line allee of secondary great trees (incorporating the large existing trees) can also occur in the front yards along the sidewalks both sides of Main Street (flanking the bosques)— this however must be spaced far enough from sidewalks to not diminish the 'repeated bosque' concept. The assumption of "renegade" placement may be required to subsume the existing irregular trees in its own wholistic order.

4) MAIN STREET AREA SPACE

* **OVERALL SPATIAL CONCEPT:** The Main Street Area is strengthened as one rectalinear pedestrian/vehicular cbd CORRIDOR space, with two type rectalinear SUBCORRIDOR spaces: "pedestrian-bosque (widened walkway expanses", and parking pockets. (The corridor has typical longitudinal symmetrical space/use 'divisions' including the center roadway, street parking, sidewalk lines & expanses, green yards, and buildings. But, uniquely, their configurations combined makes the strong subspatial rhythmic pattern of alternating rectalinear pockets of parking vs bosqued pedestrian areas as predominant— we can, depending on our orientation, count either, or simultaneously both types, as positive subspaces). This overall space is to be understood in terms of "episodic movement" (as haptically expressed, and as traveled by car or foot) as opposed to a "traditional continuity". The outer configuration of the Main Street pattern— the spatial force— spatial force is also reverberated (laterally) in the green yards. ((In another sense, the space is analogous to a 'human spine' as whole piece, with its repeated bosque spaces making a strong 'compartmental support-structure' connecting town space— with synergistic strength in the multiplicity of compartments. The nodal terminuses (compressionally) and the e/w halves of town (sheerly) are supported by this spine)). The dynamic ribbon of these hard-surface bosque islands at Main Street intersections, with parking in between, correspond directly to the needs of pedestrian and vehicles in the very places they are needed— and is true to the original town's corridor and grid order. These orient with and enforce Main Street 'north-southly', as a variation of the Eaton Areas 'east-westerly' parking & pedestrian "fingers" of similar form and proportion that also link to the Main St sidewalks. (On Main Street they make a rectalinear ribbon (of rectalinear subspaces) in kinship with the Eaton area and the new Northend Complex— as hard rectalinear infrastructure— in counterpart to to the romantic green ribbon of repeated oval areas of the undulating Riverpark and commons. Overall, this pattern is also a 'spatial hinge' or 'spatial zipper' that knits together the east and west half of the town, while connecting the north and south nodes; The bosques creates subspaces to see, to be in, to move through"— (this includes not just the sequential space of the pedestrian bosque areas, but the walking and driving/parking area between the bosques. The pattern is rich in complexity, yet very comprehensible from all over town; it provides visual points and frames that attract and facilitate movement that are beyond expectations. Parking vs pedestrian space (of sidewalk plus bosque grossly) is in equilibrium— with generous area of both, alternating along the length of the street as one drives or walks— individually dividing but overall unifying those uses. The bosque places and their sense of connected movement expresses the movement/placeness of a Main Street— as well as that of the river. (In Detail):

a) (Major Hard Pedestrian Space): The repeated pedestrian bosques at intersections, threaded by sidewalks, make the predominate articulation of the whole corridor, facilitating n/s and ew movement, as well as creating beautiful subplaces. Visual, behavioral, and space-sensational "quality of place" is a result of this wholistic rhythmic pattern. (The bosque spaces vary slightly in size, appropriate to the pedestrian needs vs parking needs of their individual locations). Ranging approx 50-125', they are each and togetherly significant spaces, but in another sense are exciting symphony of precious points in the corridor (where the background of parking road surface is actually greater. The n/s direction of the Main Street pedestrian bosques give the pedestrian a strong spatial datum, the feeling of walking with or purposefully crossing against (in terms of) the 'corridor' theme; they are 'spatial links' in the Main Street sidewalk chain for mostly compelling for thru connection to the ends of town. Yet, each one is actually four quadrants— therefore at one read in multiple secondary shapes and orientation. eg The east vs the west half each very rectalinear, have a special e/w affinity to their adjacent fronting buildings,

lawns, different views, crossings. The four have a centralizing (centrifugal) solidifying of energy around each intersection. Together the east and west halves of each bosque area appear to pull together the e/w halves of town to function as small urban squares. These bosqued paved spaces occur at intersections (often coinciding w buildings) where people need to gather or cross, in the following specific locations and purposes:

- * connecting the Courthouse bosque area with the Morgan /Chopper walkway to the Eaton area;
- * connecting South Main Street (block activity) to Eaton Street (stores & bulk parking) and the river;
- * connecting the Library area to the Theater Street Walkway to Arobi/ Eaton Area to River.
- * connecting Academy St sidewalks westward;
- * connecting Ferncliff St sidewalks to RR street's
- * connecting the Northend Activity to the new North Complex /parking to hardward block Center Street intersection'
- * connecting Center Street sidewalks to 'New RR Street' sidewalks .

b) Crosswalks occur in granite or brick in the roadway, with each of the pedestrian bosques to express architectural, spatial-use continuity (same material/pattern). Other crossing areas left unmarked.

c) Alley walkway space conveniently connects with the sidewalks of Main Street sidewalks (as opposed to connecting with the nodes directly)— so the bosques maintain a sense of the n/s thrust, and then alleys are much subordinate, as appropriate. Alleys and bosques call to one another— causing pedestrian anticipation, luring pedestrian movement.

d) Green Frontage Space— (both sides of most Main Street) effectively connects the n/s commons and Riverpark green town open space system, while primarily defining a plane of pleasant neighborhood space. A powerful organizing idea is employed: the lawn space, symmetrically flanking Main Street, extrapolates and expresses Main Street's big spatial concept. It has a distinct spatial pattern that repeats Main Street's bold outer form in the backyard lawn and tree 'edge' on both halves of the town: "exploding a profound silouhete of Main Street's pedestrian-bosque attern outward, as if reverberating forever— and, conversely, expressing the Berkshires penetrating in. (The green area consists of the continuous 'streetside strip, and repeated side yard-blocks, defined with zig-zag treeline silouhete at backyards). In all, MAIN STREET, THE RURAL BERKSHIRES, AND THIS GREEN FRONTAGE (lying between them) therefore partake in one dynamic exploding geometric concept, expressing a unified story about urban 'intervention' (not intrusion) and nature's reciprocation.

The green yards themself receive individual integrity in their strong enclosure, their quiet soft green off-street character is a protected area with its continuous edge (interfacing the extremes of the street on one side and rural wilds on the other). The strong geometry of the rectalinear yards, in soft material, is also reminiscent of agriclutural fields. "The street divides but the green lawn (and trees) unite with both the urban street and the rural/conservational regional context". In terms of function: The green includes private property of residences; and smaller yards for some commercial and civic (eg library) adjunct private use; plus, more novel, there are empty lots useful as public neighborhood passive recreational green space by eminent domail. These uses are enriched secondarily with the overlaid vitality of the geometric/symbolic pattern. ((* Specifically: A terrace effect of the green is proposed, with matching elevation and dimension (east and west side of road), so it reads as unified expanse (albeit split by the road). This makes a distinct neighborhood place (which in turn gives the road its "embracive

settingⁿ). (North/ south continuity is maintained by illusion where the commercial blocks take over). IE: The lineal lawn strip (along the sidewalks) is 'improved' on the east side and parts of the west southend, and 'newly added' on the west side (with required fill), continuing in front of buildings (at mid/upper Main Street, and parts of the south west end); the strip then extends in green yard blocks around and between buildings (ie incorporating the side yards of existing occupants, and the larger empty lots). These yards seem to 'thrust' laterally (symmetrically away from both sides of Main Street) to penetrate between the buildings. The penetrations create a dynamic pattern of larger green 'yard blocks' (ie open space that repeats the that form of street bosques) hooked to a green spine. ((A SIDE NOTE: The total green configuration of whole street spine & yards off Main Street also look like a large tree in plan, with welcomed analogies eg beauty strength, balance, distribution, growth, structure "flowering & fruit" (eg of family life) etc— although this is all accidental)). The yards seem to hinge off the bosques spaces), echoing the Main street corridor with large rectalinear zig zag tree/grass edge that runs n/s the length of town. (The front "wall" of these yard block spaces are defined by the repeated bosque trees at the sidewalk edge; trees of a different species define the rear yard with continuous n/s running zig zag line; The grass-type changes from the green lawn of the yard areas, to the wilder grassed beyond for contrast and implication of the pattern continuining indefinately. ((Add-Alternate Wild Grass quadrants: In the abutting peripheral residential areas— ie the center of the neighborhood backyard quadrants— may choose to have wild grass to (with bosque or open space variation at rear of adjoining properties) This may be organized by owners with town assistance, This design reciprocates the green block theme (which occupies the front and side lots as seen from Main Street)). See supplemenatry studio description).

e) Library Outdoor Space: A grass terrace with a square brick insert in front of the library provides entry, sitting, & small gathering for the Lee Library— and is a notable architectual expression of the building and site-linkage. It is designed with a sense of elevated detachment, but also as if plugging into the Theater Street interseccion bosque at the library front sidewalk area— to engage the total Main Street spatial concept. This is a spatial device that makes the library a 'bead' on the openspace 'necklace', that contributes to and receives the virtues of membership with that whole. The library's side yard of rectalinear lawn for a unified setting, and adjunct informal use, is also consistant with the whole street concept, as part of the overall zig-zag / yard block theme (decribed in item 'd').

5) NEW BUILDINGS:

- a) Library: Three-story Expansion on the Eastside with parking new lot NIC; (This location allows the northside to stay as open space that participates in the green block concept). The new addition has study rooms, function & gallery rooms. The architecture and exhibit space uses a 'dualism' theme— (ie the "Divide and Unite" concept is here used in a completely different way than was to organize traffic)— a dualism of natural and manmade history, to complement the Lee Riverfront Museum. Cased botanical/geologic and manmade specimans surround exhibit room with dualistic relational-sequences simulataneously overlaid. Skylight atrium receives (adjustable) all-season light with a sense of "reaching for the embracing Berkshire sky". Includes telescope and "star reflector and wall sundial" (pending further study).
- b) Theater Street Complex (See "Eaton/Backside Proposal")
- c) The Northend Complex (See "Northend Proposal")

SUPPLEMENTARY Studio Description regarding Green Frontage (item 'd', cont):
(This is a poetic addendum taken from a design-team conversation, on record here especially for academic purposes).

" With Main Street's "repeated bosque design" echoed upon upon the green yards, the Main Street corridor experience itself is given an enhanced character of both longitudinal strength, and dramatic increases of lateral spatial thrust & vistas; (the rhythmic Main Street bosqued-corridor concept is magnified by its translation into soft green material). In turn, the green's inherent soft properties (and its associated sense of the quiet neighborhood) are flushed out and enhanced in contrast— yet too, combined with the quiet excitement a renewed spirit is added to the residential area. This design is thus a way of carrying the revitalized spirit of lineal Main Street into the planal areas that flank the street— while the edges nonetheless differentiate (the more public urban spine from the more private and outer rural surroundings).

The green can also be understood as a definitive interlocking space between the public urban uses vs the softer more secluded green yards. The sense of Main Street's (literal and metaphorical) motion is spread throughout the town. New space, views, and ordinate relations are revealed for drivers pedestrians, property owners in different ways. ((The corridor's longitudinal and lateral form are enforced as experienced both on Main street— and in the adjacent halves of the town. (Paradoxically: within the green the streetscape's reverberated energy is fortifying, while the contrasting seclusion is yet felt. And conversely, within the street space, we can visually enjoy the greens sense of seclusion, as well as the roadways contrasting urbanity)). Grossly, the green contributes to the landscape's 'zippering mend' of the roads fracturing of that neighborhood.

This idea also goes beyond the town scale to the large scale: In this green occurs the hinge between the urban street-place and whole regional landscape context— vividly expressed if not consciously interpreted. ((ie The green acts as intermediating space between the Main Street spine of Lee's fullest urban activity, vs the whole natural ('rural & wilderness') context that encircles and continues regionally from the edges of town)). It receives those opposite energies simultaneously, dissipating or intensifying them in relation to different directions (depending on one's perspective). This, a dialectic at play upon the green intermediary, celebrates the presence of both extremes. It implies a centrifical reverberation of man's values from the center of town into the Berkshire infinity while receiving centrifugal forces of the wilds into the manmade town. This translates to a relevant quality of place. The green (sharing nature's material, and urbanities geometric form) insures that there is not a gradation between them as in other proposals but a zone of interaction, and interlock, overlap, of mystery— in any case, some positive duality of built town and primordial Berkshires is conveyed here))."

* Proposed Scheme Two's NORTHEND AREA— (supplementary detailed description):

C) **STRENGTHEN THE NORTH END** SECONDARY TOWN CENTER AND NORTH GATEWAY :

SCHEME TWO NORTHEND: PUBLIC VS PRIVATE

WHOLISTIC IDEA FOR NEIGHBORHOOD CENTER/ NORTH GATEWAY

(Public building/parking/openspace vs Private building/parking/openspace)

(The new parcel redevelopment): This design makes an essential division between public and private uses: First, an integrated PUBLIC COMMERCIAL BUILDING & PUBLIC GREEN (ie retail/office "tower", with its own parking, united with a north town green) occurs at the Northend corner; this is consistent with the established public walking, working, & local commercial activity at the intersection). Second, a separate PRIVATE RESIDENTIAL COMPLEX (ie clustered attached units, with residents' outdoor space, walkways & parking continues southward to Elm Street; this is consistent with the existing quiet residential character of middle Main Street). While the new public commercial building & green stimulate current working, business, and recreational activity— the new private residences are clustered as a comfortable living place, a neighborhood refuge, that enjoys and contributes to diversity at the proximate scale of the downtown. In sum, the Northend is thus strengthened all around, as a neighborhood center for living/ working/ and shopping— by dividing public vs private uses against incompatibilities, while stimulating mutually beneficial interaction. * Also, in the whole Northend (beyond the new parcel), are unifying improvements of moderate cost: renewed sidewalks/ wide paved "Pedestrian Bosque-spaces" and crossings at each intersection, and the roadway is formally aligned, with alternating parking. The total Northend neighborhood center/ north gateway thus complements the more intense south Main Street Parkplace node in the whole downtown.

* (Detailed description):

- 1) TWO SEPARATE NORTHEND BUILDINGS: a) The new Commercial "Tower", (retail/office) is located at the crucial (visible accessible) corner intersection, 6 1/2 stories high with rooftop options. This building is distinctly "wing-shaped", to frontally address both streets, & enclose their street corridor space; and it gives a gateway effect to/from Main & Center Street, as well as on new Railroad Street. (The building's facade &

ends align exact with the existing Joe's and hardware blocks, for contextual symmetry, so all three commercial buildings appear to unite and function as one "nodal architectural cluster" crossing the Main Street intersection. The interior backside of the new building project enhances radial vistas from inside. Noticibly from offsite, the tower is a sculptural object, opening its wings to embrace the Berkshire landscape continuum and communitites; the wings' metaphoric value, of "landing on the hilltop", is subliminally present; the aesthetic of a distant single pristine building emerging through bucolic tree tops, from utopian green—is a 'romantic' notion, historically consistant with the oval/biomorphic green-space found throughout this whole downtown proposal. The tower's elongated shadow line marks a dynamic sundial-effect for climatic and visual play). b) The "Residential Cluster-Quad": is overall a beautiful U-shaped building complex— oriented horizontally as a river-viewing sunpocket, focused away from traffic and commercial activity while still proximate; vertically, the tops vary to suggest a Berkshire hill-top profile with gentle curves as well as irregular peaks; at the base, it makes the vertical grade change from Main Street to Railroad Street with various walkout combinations at the base. The complex is composed of duplex townhouses, each uniquely postioned within the jogged quad composition, for their own intimate unit/subspace/view identities— amongst different neighbors. The overall shape of the unified quad cluster, surrounded by concentric perimeters of trees and landform repeatedly enforce a sense of solitary place, comfortably protected from the commercial building(s); the scale of the individual duplexes, however, is comptable with those of the larger townscape; the U-quad building form echoes the Parkplace Quad, and makes a sub node within the general Northend node— experienced by residents as concentrically nurturing). (The singular commercial tower building contrasts the residential buildings horizontal cluster— for distinct identities; yet the proposed and existing commercial structures together balance out as a second visual cluster for greater Northend harmony).

- 2) **NORTHEND PARKING:** General-use parallel parking is defined in alternating segments (between the pedestrian planted expanes) along both sides of Center & Main Streets, to access all commercial and recreation places in the greater Northend. In addition, the two new buildings each have their own separate parking lots: (The new residential complex has one private "parking court" as a feature space of the residential complex, with room for service/fire access & drop off— accessed from Elm via Main or RR Street; The commercial tower also has its separate narrow lot, accessed from Elm (via RR or Main Street) buffering the two buildings, sense of arriving in the public common). The existing lots for KFC, Grocery Store are resurfaced with edges have edges redefined; and Mill lots improved NIC. Sullivan is given it own new side parking lot.
- 3) **NORTHEND ROADWAY:** Main/Center Street is realigned with new curbs and surface by given an exact perpendicular intersection with proper tight radius, curbs integrated with the four corner planted pedestrian expanses and center brick "square" crossing. All pedestrian bosque areas have attractive functional curb definition alteranating with parallel parking. Step/ramp cuts; stop light/crossing. RR Street is a new intersection— for a one-way street (see whole proposal of "Divide & Unite").

4) **NORTHEND SPACE:** The whole Northend node is proposed as series of concentric nodes centered on the Main/Center Street intersection. These concentric spaces are experienced sequentially from afar to near— as generally to specifically defined— by cars and pedestrians approaching and passing through the area: intensifying a spatial sense of gateway and concentrated neighborhood center. The largest Northend node encircles ambiguously from Elm Street, RR street (with its new hemlock border), the landform northside Center Street an westside Main Street. The second major node is the general open space defined south of the new residential complex. Within this space— (third) is a sub space node felt approaching the junction of Joes, the hardware buildings at the intersection. Within this space, (thirdly) is the final "core" subspace at the cluster of tree plantings that reach from all sidewalks into the street to touch and celebrate a brief inner-enclosure— punctuated by shadow and momentary recall of Berkshire wilds.

a) **Pedestrian Street-Bosque Spaces:** (Passing through the Northend Node of concentric rings)— is the paved necklace of sidewalks & pedestrian expanses (paved, w tree clusters) that occur at all intersections along Main & Center Street. (See escription of walkways).

b) **The Residential Complex's spaces:** The entire residential building-complex is percieved as attaching to the outer edge of the Northend node; within this, it then has its own interior landcape space: A simple and dramatic divison into two major cube spaces (perfect volumes) the same floor size & shape, one open, the other bosque/enclosed— incredible experiential juxtaposition: a strong square theme, with powerful contrasts. As serial additive squares, these also contrast the concentric circular nodes of the commercial Northend at large).

(1) **Inner Bosque Courtyard:** A perfect square space— outdoor garden court with full bosque, perimiter walkways connecting to all residential units. It provides filtered sense of transition as an entryway, and place for residents to relax or reflect. (Shaded in summer; sunny, ethereal in winter. One can enjoy sitting in its darkened center, or around it against the building. It has a faint rhyme to the thematic pedestrian bosques of downtown streets, and, as a square is in complement to the more public, biomorphic bosque walk of Parkplace.

(2) **The Parking Court—** spatially, this parking lot, is a pristine variation of the 'square bosque' theme, a true arrival "at home" neighborhood place for resident parking or eg kids biking. The space has strong architectural deliniation by treed perimiter walkway, the integrates with the Residential Complex, with the Bosque Courtyard and its connective axis walkway— while being a transitional space in screening off-site traffic but connecting to street sidewalks. (Its affinity to the bosque in size and proximity signal this as belonging to residents, while also celebratiung the open functional urban sense of paved downtown).

(3) **Private Unit Patios—** each with a deliberately sharpened particular view to far off site features— abutt window-doors of each unit, for second entry or leisure; semi public undulated lawn surrounds.

5) NORTHEND WALKS & PAVED PEDESTRIAN-BOSQUES

- a) The Sidewalk "Necklace of Pedestrian Beads": Wider sidewalks are provided both sides of Main & Center Streets, connecting a series of pronounced pedestrian paved areas (nodal points) at each of the Northend intersections— (paved with bosqued tree clusters, and crosswalks— replacing parallel parking). These connect the whole Northend with a rhythmic sense of continuous pedestrian space— (alternating with street parking) knitting together the area in a special way. ((This is consistent with proposal for all of Main Street. The Northend terminates Main & Center Streets' pattern of repeated intersection bosques pattern, at the northend intersection: where the sidewalks and trees meet in climactic pedestrian 'centering'. (ie Main/Center Street is the major intersection, where four corner points of sidewalks meet— making wide expanses in front of all commercial buildings— reaching out to each other to become a positive central focus. A brick crossing square is set in the center roadway to connect these corners)). Other intersections in the Northend have pedestrian bosques crossings in rhythmic sequence: RR/Center, Canal/Center, Elm/Main/Ferncliff, School/Main Street. ((NOTE: Within the town walkway system we can trace, as one Northend subpattern, several inherent walking loops. First, the sidewalks on Main Center & Elm Streets make one large square loop which those streets link to define the Northend greater node. Second is the very intersection area the walks and crossing loop of sidewalks immediately connecting the commercial blocks and new commercial tower. Third, hinging of the latter sidewalk loop are several minor path loop that penetrate the new common (w diagonal crossing) or between Joes and the Mill area.
- b) Within the residential complex itself are perimeter walks around the parking and courtyard squares— overall a golden rectangle (elongated toward the south Berkshire hills) that connect to the town sidewalks. Elm and Railroad Street sidewalks connect to the narrower, freer-form riverpath.
- 6) NORTHEND GREAT TREES: in different areas of the Northend (in species & space-definition), in accordance with the concept of differentiating a "separate character-identity" to places of different use: First, the Northend sidewalks and public common entail trees of one species, to unify the general nodal Northend urban infrastructure. (These plantings continue the same pattern throughout the entire Main Street/walkway— not as the typical continuous lines of trees, but (alternating with parking areas) in a wholistic sequence of repeated "pedestrian bosques" (tree-clustered in pavement) rhythmically occurring at each street intersection corner pedestrian crossing. Main & Center Streets "great-tree necklace" thus climaxes at the Northend intersection in configuration of a tight four-corner nodal cluster, where all sidewalks cross. (see 'space')). Second, the new residential complex's inner quad also has its own great trees (bosque, and walks) plus ornamentals to identify with privately. The perimeter surrounding plantings of both new buildings, separating of lots and edges— blending into existing woods— are mixed native species to feel of the contextual Berkshire hills and to let the urban trees read stronger in their rhythmic pattern cutting through that nature. (Eg maple and oak, plus the hemlock hedges that defines space westside RR Street. The RR/Eaton area has its own different trees— again to not distract from the other Northend street pattern. In all, the interesting Northend tree patterns— the concentric loops and the necklace of pedestrian bosques— make the Northend a heavily planted yet open feeling as single place, intriguing for walking or viewing in multiple ways: eg the square loop of trees connecting Elm and RR Street, connecting to the freer Riverpark (biomorphic and oval) allees.

D) ORGANIZE THE "EATON / BACKSIDE" VALUABLE URBAN SPACE: EFFICIENT USE PARKING, PEDESTRIAN AREAS & ADDED BUILDINGS

SCHEME FOUR EATON/BACKSIDE: LARGE OPEN PARKING COURT W DUAL STRATEGY:
TOURIST ARRIVAL PARKING ALLEE VS GENERAL CBD ACTIVITY.
(HARD URBAN UTILITAREAN CHARACTER RECIPROCATES PARKPLACE & RIVER)

WHOLISTIC IDEA FOR MIXED CBD ACTIVITY AND BULK TOWN PARKING:

The new TOWN ENTRANCE roadway leads from the (west of river) bypass, eastward across the river directly into the Eaton/Backside parking area— as a unified gateway / parking system to lure patrons (especially tourists) while avoiding Main Street and preventing congestion. The purpose of the Eaton/Backside Area is equal twofold: first, to provide the simplest (largest, wide-open) centralized bulk parking & grand arrival place for accessing the whole downtown, including new shoppers and tourists; second to expand its own vehicular associated commercial/civic activity— as an appealing subplace in itself (with strong milltown space and meaningful contextual views)— with buildings and modest walkways for its own important shopping & civic activity, and walking between these and the other part of town. The unique organizing idea is to express a vital minimalistic sense of 'pure utility' most vividly— in the most simple (large scale spacious) hard vehicular-oriented functional urban character— in full (aesthetic & use) complement to the pedestrian Parkplace and River".

((NOTE: Its immediate contrast with the Parkplace & Riverpark pedestrian areas mutually enhance the very different aesthetic & functional qualities of these areas— thus synergizing all downtown. Moreover, the space— essentialized by its expansive open asphalt groundplane— signifies a venn juxtaposition of two extreme meanings (of which Parkplace itself is a mean of those extremes): the functional manmade milltown ("arrival/cbd parking" urban meaning) and the Berkshires ("ancient valley floor" natural meaning). Outward views to both the larger town and the regional natural Berkshires give further depiction of these meanings)). In all, the parking and extra cbd activity in this area serves in balance with other downtown areas, contributing to the strong whole of a revitalized milltown for regional shopping and full tourism.

Detailed Eaton/Backside/RR Area Description:

1) ROADWAY/CIRCULATION

a) Within the Eaton/Backside Area itself: the vehicular circulation is simply organized by the immediately comprehensible "cross" formation of Eaton Street and Railroad Street— (respectively, e/w & n/s axes express the grid orientations of Lee) and provide all internal movement within (and to/from) whole west half of downtown— with the new parking (item 2 below). This driving comprehensibility is especially important for new visitors added in high volume.

b) * Primary town access (to "a"): occurs by exiting the new bypass (located westside of the river): crossing the river eastward ("over new entrance bridge") to Eaton Street— where one 'arrives', chooses to turn right or left on RR Street (see Eaton/Backside PARKING) without disturbing Main Street at any time, or to instead continue through to north Main Street. (South Main is eliminated). ((Note: the bypass hooks to Eaton Street by a small triangular island junction: its south portion is a sweeping curve one-way into Eaton Street— where the bulk of traffic enters— pulling visitors in the easiest flow; the north segment is two way for southbound entry and all exits)).

c) People traveling southbound on north/mid Main Street: can choose Eaton Street, or instead Elm or Theater Street (to RR Street) to access this parking area.

d) Regular shoppers: can also file directly to and from Park Street to the Chopper parking lot by three curb cuts.

* Proposed Scheme Two's RIVERPARK AREA— (supplementary detailed description):

E) CREATE "LEE RIVER PARK"
**AN IMPORTANT RESOURCE REDISCOVERED AS
RECREATIONAL PARKLAND AND MEANINGFUL IMAGERY**

SCHEME TWO RIVERPARK: "ROMANTIC" DOUBLE NODE CORRIDOR (50% RIVER CONTACT)

WHOLISTIC IDEA FOR LEE RIVERPARK

This proposal envisions for Lee a "ROMANTIC GREEN RIVERPARK" in celebrated pure-contrastive juxtaposition to that authentic built milltown. The park/town combination re-expresses the 'dialectical' New England regional spirit that we wish to idealize when reflecting on Lee's "golden era" past. ((ie The riverpark landscape represents the 'eternal romantic' (in both its beautiful and sublime modes, for social leisure or spiritual insight)— versus Lee as 'hill city' (of man's mortal works). These opposites are synergistically engaged by human experience, for a virtuous whole Lee)).

Specifically, the romantic parkland divides the riverland laterally, with a centerline width of green park and a flanking peripheral natural land. The center of parkland— (along the whole river at the east bank) entails a new romantic DOUBLE OVAL ALLEE— a slender undulating riverwalk, tightly defined with great trees and bluegrass; the other half riverland surrounding the allee on the eastbank, and encompassing all the west side of river, remains as NATURALIZED meadow & existing woodland— ie true Berkshire succession; the westbank adds only an undulating hikeway (and a striking absence of allee or bluegrass— symbolic of regional Berkshire trails). This allows endless patterns of walking, play, picnic, scenic exploration, romance— and a nurturing middle-setting for the town— revitalizing all domestic and commercial activity— for fuller, balanced recreational and economic life.

7 RIVER PARKING ACCESS: Primary parking for the river can occur in the adjacent Eaton/Backside area, especially on the north side of Eaton; or secondarily at Main, Center Street and the new Northend Complex.

2 RIVERPARK GRASS: The river walkway, allee and its internal space is lined with a corresponding width of bluegrass— (matching the grass species of the proposed Oval Park and Northend Common)— visually expanding, generously, the parti outline of the riverpark spine and loops; Meadowland and woodland grass then surround the remaining area. The bluegrass configuration thus expands the symbolic expression of the "humanistic" shape of double node/corridor parti vs the "natural river" forces in a profound combination. eg The greenway reads as a "lineal oasis"— seemingly 'watered' by the presence of the river and by the allee's shade)— and then we sense the distinct larger less saturated "golden river valley context" for this greenway and its allee. ((The peripheral edge of the bluegrass, away from the river sides, is not sharply defined but instead 'fades out' where dryer meadow grasses occur— like the meeting of watercolors— while the simple image gives way to more powerful causal complexities, metaphoric readings and shifting synthesis)).

3 RIVERPARK TREES: are planted consistently close, "8 ft on center" along both sides of the 18' passage. (The double-node-corridor parti itself is remotely a "figure 8" shape). This planting makes an unbroken "rhythmic wall effect" and a narrow high cathedral of branches over the walk— undulating, distinguishing this pedestrian planting from any planting other in town— a hyperbole of the natural larger scale planted Berkshire river corridor and trail allees— trees emotively 'hyper-bind' as structure with space. Trees follow the path precisely at every miniscule variation with the river's larger bows and erosional pockets— reaping the river's fractal configuration. The allee has an intimate scale, tightly flanking ("guarding") the pedestrian's body 'through romantic time', while allowing for a 'prospective-refuge' Berkshire sensation, as it focuses ones attention to the river. The narrowness exaggerates the sense of the park's length as well.

4 RIVERPARK LANDFORM: In the allee area, earth is sculpted into a sinuous berm-scape that radiates the unified parti shape into the erosional and depositional forces of the river area. Beyond this, in the remaining river area, the existing rustic landform character is preserved— with differences and similarities enhanced by the combination. Such a combined landform— of different characters merging, in common material— also expresses the interconnectedness of the man-made form with nature. Seasons will eventually make these appear swept through time by "water, wind, snow and scattered leaf"— and seem dynamically (and poetically) awashed. In addition, there is option to articulate polarity between the nodes with landform differences: a mound for one inner node vs and inverted sky-dome for the other.

4 PEDESTRIAN SEQUENCE: The different paths (in a double node and corridor form), plus the residual planal grass areas, and remaining riverland and hikers trails— (each of these with open and treed versions)— while engaged in conceptual semiotics (see space concept)— combinationally provide a rich variety of year-round pedestrian recreation, with meaningful behavioral, visual, & accessive relations between on & offsite. The path system itself provides contextual connection for riverside recreation, or for alternate 'thru-town' function: ie Longitudinal walking occurs from Park Street to Center street (with unalleed hikers path connecting the north and south ends of allee path); and lateral connections are facilitated distinctly: primarily to/from Eaton Street and secondarily at Elm Street sidewalks with the allee. With a disguised axiality, the oval nodes have radial force to attract and distribute human activity— acting as polar "centralizing, integrative foci" for their proximate buildings, spaces, street/sidewalk, & parking areas. (The north node connects walking at Sullivans, the north river, and the northend of town; the south loop integrates arabi, the Eaton/Backside river area). * When traveled upon, the 'double node corridor' path parti— a powerfully 'simple' archetype, and intrinsically complete and eventful spatial composition— unleashes tremendous diversity of interpretation and human use: while physically finite, it is experientially infinite. Walking amidst the play of the polar forces, one finds a continuous space to move through the Riverpark, in countless rhythmic patterns: cyclically forever to/from and around the oval nodes, or to access spaces that the allee in turn beautifully carves ('concave' within its corridor & loops, and residually 'convex' outside itself)... and then beyond the allee parti to the river bankings, the surrounding meadow & woodland hikers path of the greater park that connects to either outer regional trails— or instead into the inner town green necklace. Each sequence is further enriched by the shifting of unpredictable visual presentations framed through the nodal 'eyes' of the parti's order, and the feel of endless walking possibilities. Each node produces a different experience within and around it— eg for activities of solitude, resting, observatory spotting, or playing in groups, picnic, outdoor performance, classes; the more rustic meadow banking lends to more solitary uses. From offsite, one feels, and is drawn to participate in, the dynamic force operating in this pedestrian system. Space In Detail:

5 RIVERPARK SPACE is here meaningful at several scales, as part of the entire landscape-space continuum. (The "Divide & Unite" theme occurs in different ways through different scales, as follows):

a) The Riverpark 'regional space' concept: In all, the riverpark space is a "double node corridor" (dnc) within the larger Berkshire corridor—expressing the larger river's spatial lineality in 'captured' polemic (n/s) nodal zones, while delineating its spatial width by parting the riverside into (e/w) residual layers. The double-node corridor form (as a classic MANMADE parti, an emotive human geometry, an historically romantic man-made space — here is placed clearly within NATURE, floating & articulating with the more biomorphic (but harmonious) natural river channel space. This signifies a "divide/unite" man & nature theme imagined in contact with the regional scale. Note: Seen or recalled from outside the allee, this parti is an alluring 'object in the regional space'; from within, it is an intriguing layered 'space in riverspace' that nurtures one through the embrace of a cathedral tree passage— while outside the allee walls, positive and negative residual forms reverberate with the river, to the surrounding town and woodland landforms. This space is affected by seasonal ephemerality and yearly growth; the nodal loops seem to expand and compress with the changing light of day and month)). As the river flows through Lee over geologic time—man's work participates in 'the eternal'. (see item 'c' regarding the dnc parti itself).

b) Riverside Space Within in the downtown spatial composition: this riverpark dnc parti becomes subsumed in another parti: it is part of the romantic (idealist, leisural) green spacial series, namely the 'necklace of ovals parti' that "passes thru" and contrasts the (pragmatic, working) system of the rectilinear hard spaces of grid roadway/architecture and the proposed interlocking thematic pedestrian & parking fingers— and fastens Lee to the river. The necklace, in one sense, is an overlay upon an urban fabric, in another sense it channels (like a river) through the urban fabric. In another interpretation, as the Elm Street and Eaton/Theater Street allee segments seem as e/w thrusts' that tease a notion that either: (from west to east) Main Street pulls the river to it, as the river feeds its vitality into Main Street; or (east to west) the river seems to pull Main Street's parti expression over to it and allow it to be re-scripted with the swirling forces of Riverway. ((All this makes for much e/w spatial cohesion, in combination to the cohesiveness of the n/s commonality of the Main Street and river spines, as well as the cohesiveness of the connected necklace's circular overlay. The designers believe these aspects are strong instances of unity, to balance the divisional difference between the necklace and hard urban fabric)). This riverpark space engages the biomorphic freedom of the river, while claiming its affinity with all the other town ovals, and an active difference (or feigned indifference) with the hard town elements. This makes space qualitatively 'compositionally synergistic' inside downtown. The "Divide/unite" theme thus occurs again, but at the intra downtown scale. The ovalness of green spaces are 'thematic', and 'variation' occurs within hooking successively into the river, Parkplace, and the Northend— for a rich open-space 'plurality in juxtaposition' to the quiet town. And within this larger picture, the allee articulates canopy and side-branch edge space, vertically and horizontally in ways different than the remaining green oval necklace. (Note too that the town necklace also includes the rhythmic treed pedestrian blocks of Main Street— in pure contrast).

c) The Riverpark's 'double node corridor parti' essence: The use of the 'double-node & corridor' archetype is a-priori desirable for its synergistic power (that it transfers to its materials and uses and context) for engaging a walk with a sense of unrestrained freedom yet completeness. This riverpark "takes the classic parti essence, releases it to recombine with the river's forces". (The parti space has a minimalistic abstract clarity, while its elusive expression is a manmade recreational image, yet rooted in the living landscape system). This parti is especially significant here because it is a variation of the entire town's underlying spatial parti— of the Main Street Corridor the north/south double nodes— as well as hark to the greater forces of south ("ocean bound") vs north ("deep forest hills source) New England. Thus the Riverpark synchronizes and engages both the town's and the regions

essential polar forces, ((yet, as noted above,, enjoys an inverse relation between its biomorphic/oval forms and leisural pedestrian character (vs Main Street's hard rectilinear/ vehicular/business character)). The archetype, as 'linked polarity', beckons to larger abstract universals— while it transfers this to human experience of the river, as individuals bring their own interpretations— and all this contributes to the walkways' infinity. (Eg the north loop may represent sublime solitude & 'winterness' vs the southend as beautiful extroverted 'summerness'). The double-node corridor parti (which is varied here to fit the river) is an historically rich and a structurally 'essential' Platonic archetype, loaded with symbolism and formal synergy; its historic affiliation with man, and its anthropomorphic (body-like) character makes it further humane. There is a wealth of dualism entact in this miniamlism, as different these spaces occur: inside and outside the ovals & corridor; and residual pockets against the outside between river and parti engage patterns of spatial forms— irregular pockets or the larger flood, lae— meant as secondary texture play within the overall concept of the parti-in-the- river corridor. Essential to this parti— when one moves between nodes (see pedestrian sequence), is the dialogue of simultaneously 'here' and 'thereness'— so one moves continuously with the sense of attracting to, and departing from, the ovals. Views are hyper-channeled longitudinally from within the allee, or laterally through trunks to across the river— thus enaging countless spatial compositions; a person is always departing one loop and approaching the other ("depart-approach" tease), as one is steered atop the river's upper dynamic edge, taking in forceful spatial panoramic sweep' with their turn of each loop in an order previously lost in void. While the parti has strong singular presence— a clear overall shape, a w/s river orientation, and generous size— it nonetheless allows itself to become comparatively subdued in itself, so to instead proclaim the river— eg for a relaxed imaginative stroll with sinuous certain calm "movement". One may feel part of the noded spatial object, or transcend to feel part of the river setting in which this romantically meanders.

d) 'Riverish undulation' within the parti: The universal parti in relation to the river becomes particularized with variation: The width of the allee path is narrow (for two people side by side), so that like a loose thread it "weaves" the riverbed; trees tightly define it, following the river's unique form exactly— so the system is a strong mass/space river related object, with intensified form in the natural Housatonic corridor. It is placed 'consistently' against and along the natural river edge, hugging its evolved configuration faithfully 'to share the river's nourishment', while the river in turn is celebrated by the humanized allee. (Syncopated rhythm occurs from tight trunks, with fractal horizontal and vertical path change of several scales, that derives from the river itself). This produces a strong wholistic choreographic/ visual, spatial experience. Thus, the meaningful spatial parti, with tightly planted great trees & path— is uniquely coupled with the ancient river: so side by side they are a sythesis of the manmade parti form, and nature, in peaceful yet exciting spatial celebration. And by its precise conforming to the river's natural edge, transforms the river's energy into an animated visual spatiality; this undulating fusion seems to portray an abstract sense of, as well as to literally invite, human vitality.

((Paradoxically the pathway 'conforms to' yet preserves and awakens' the river edge, and therefore is a symbiotic relation, united in their parts and whole— it is a design 'meld' of the natural and manmade that enhances our awareness of both as another expression of the "divide/unite" theme)). When walking, the visual melding is enforced with corresponding horizontal and vertical movement that enforce their proclamation of man/nature symbiosis— the path conforms to yet preserves the river edge by this symbiosis— and this extended contact implies the larger Town/Berkshire relation. At the smallest scale, undulations in the strong parti let themselves be free from formal description, as part of downtowns texture, eg in counterpart to the architectural-spac articulationms of diverse town buildings. The irregular loose fluid undulation, and the open active and passive closed node segments "unfurling with riverish eddying force— gives the design futher expression of individual experiential meaning. One may feel of the river motion as well as the inspired leisure once sought in romantic days. This aspect adds beauty & alluring mystique, noticable from offsite, as a special place to stroll, discover, play or relax, or to get lost for hours, and is practical for through-town access.

e) The 'oval' nodes : Nodes are natural forms for human gathering, with a statement of 'inner' and 'outer' domains. The corridor at once unites /divides them, while having its own inner and outer demarcations. The specific use of the 'oval' form for the riverpark nodes is legitimated by its derivation from the original (and proposed restored) Parkplace oval— because people remember and still speak of their old "oval park", even while parking has recently obliterated it. Therefore, we now extend Lee's original pedestrian spirit to the river (historically and physically) to merge with

the rivers own natural/historic recreational disposition. ((History proclaims the oval's behavioral-aesthetic as the quintessential romantic form in relieving complement to the archtypal rectangular working milltown order of the industrial era)). Particular Ovals— as opposed to perfect ovals or circles— have their own eccentric, ('other-era' wonderish longing)— asserting themselves most emotively, as opposed to mathematically. The simple basic parti has smaller scale complexity: the individual trees, the horizontal and vertical undulation, the shifting views— the background patterns of landscape— and the infinity of human experience upon and around the path. Two scales of biomorphic undulation (within the formal arc/tangent parti) occur in the path & the ovals— as fractally found in the River configuration itself. (And even larger geometries of the old Housatonic are sensed on-site through imaginative extrapolations). This frees it from the gridded order of Lee's non-recreational cbd activity, while becoming co-eccentrically intimate "with the river" instead. NOTE: The use of two basic river loops, instead of is not just for synergy, but allow those two loops to be a desirable full size (in relation to the body and other places)— being larger than the Main Street modules, it appropriately radiates a sense of the big natural region as one walks away from the center streets of downtown.

f) Regarding the two riverpark nodes:

(i) The north riverpark node (walking loop) is an integrative spatial terminus for Elm, RR, & Canal Streets, that draws and orients to/from the north town and river areas. It is quieter, sublime, more private, less active than the south riverpark node (which is more active/beautiful and social)— the nodes thus have reciprocate & complement each other. This north node is a complete 'closed' form— with a relaxed buoyant inner volume that seems to float 'poetically still', and perhaps mirror the sky & moon. Its form is gently elongated north/southly as if stretched by deep northern forces. It is slightly larger than the south oval (which however has a larger gross area in its diversity of associated arcs), with a 'deeper landscape' center in this quieter end of town— the largest, most expansive, relaxed oval Lee's space system— and the most curious in the region. Its loop leads to outward paths linking Sullivan station, Elm Street and the Northend complex/Common— thus attuning the wayfarer to that spatial composition sequence.

(ii) The south riverpark node (walking loop) is located at the west end of Eaton Street, as an 'integrating focus to the whole Backside/ Eaton river area'. It is northside of the street instead of on-center— so it feels not as an urban terminus (which it also is), but alluring and "free with the river". (Compared to the north node loop, it has the more public use, and a more complex "active-open" geometry: within its basic oval pattern— balancing the pure oval of the north riverloop— has numerous oval subpatterns: (1) it is a deeply elongated oval sunpocket— an open lyre form— with long flared u-like arms, opened at its southern apex to wrap around and orient to Railroad and Eaton Streets, making a pronounced Riverpark entry 'funnel' from the Eaton/Backside. It points and radiates suggestively to the northern reaches of the riverpark, and it also focuses with diagonal alignment toward or thrust from— Parkplace . (2) The north half of this south loop also makes an arc that repeats the form of the new RR street curve, while echoing a curved path segment against the river— thus in total, three are east facing arcs that align in a progressive rhythm). (3) The end of the two arms also make subordinate loops that arc symmetrically in opposite directions: one is a perfect reverse curve (southeast facing) to protectively embrace the A.O.B. building in its own inverse oval— then connecting with RR street. The second arm, (southwest facing) against the river is a small enclosed oval (completely bosqued. The bosque reciprocates the openness of the remain south oval— as the dense literal contact point the river— a mass that reads as Eaton terminus as well). * All this (south riverpark node) simplifies in terms of "making multiple shifting spatial interpretations": a series of concentric loops at times separate, other times enforcing one another in different combinations. "The Rivers friction tangles with the nodal knot". Walking orientations with this space crystalize appearances and re-appearances of the arcs into different moments of concave, convex, tangencies of various loops; (and vertical changes coincide).

SPECIAL NOTE: Both the (beautiful romantic) bluegrass allee & the (sublime romantic) natural meadowland pathway, while contrary, are similar: in that they follow along the river, meandering with formal serpentine fluidity, highlighting the configuration of the very banking— becoming "about" the interrelation between the river and the contrasting milltown— reflected in the heart of the wayfarer. (Geometrically, the paths actually entail a hierarchy of vertical-berms and horizontal undulation (fractally): the vertical berms are rounded in the bluegrass area; they are sharp, eroded, in the natural meadow area— by "natures cutting & filling". The horizontal curves are overall gentle romantic, (with a double-node-corridor parti in the bluegrass allee area); and within this order, they undulate particularly to reveal the essential river form with abstract line similarity; yet, at a still smaller scale, they are smooth enough to let the river's subtle variations contrast and read strongly— to draw one's attention to them as well. With this hierarchy of identity and difference in a multi-scale landscape continuum, the town's commitment to a most intimate river relationship is thereby pronounced.

Both riverpark landscapes— (the oasiatic idealized beautiful vs the wilder sublime nature)— as 'eternal romantic' archtypically combine as one, versus the present 'built town', to capture the historic essence of America's Olmstedian age in a unique Berkshire context. And particularly, they respond directly to historic Lee: the twin oval based nodes are romantic forms legitimately derived and happily multiplied from the restored Oval Park. ((Compared to Parkplace though, these two Riverside ovals are more free-form (irregular but simple), and generous (but small-town scale), for a special hydromorphic riverside identity: echoing the larger river's swirling current, shoreline erosion & deposits, and ancient oxbowing)). The two riverside allee ovals make 'pedestrian terminuses', located at the north and south end of middle walkway spine between the Eaton & Elm Street axes, while they become centering thematic places reaching out to their surrounding areas of greater downtown.

In the downtown pattern this riverpark extends Lee's recreational open space substantially, creating in a thoroughly romantic "arc & biomorphic" vocabulary, a single town green-space concept: a romantic "necklace of ovals"— lacing through the hard grided downtown, celebrating the spirit of yester-centuries park movement. It is a perfect intermediary between the industrial grid of buildings and the primordial rolling Berkshire hills, rivers, and fields. Such a distinct romantic green recreational necklace is in obvious complement to the contrasting hard system of interlocking fingers of hard urban pedestrian and parking space representing contemporary daily business/life— restating the 'divide and unite' theme. The necklace— restful, but forceful in its immediate imageability, and highly seductive: we see, are drawn to, and 'guided on a journey' by the ribbonous pathway within tight allees, connecting in trio to the grass tree defined ovals of Parkplace, and also to the smaller oval loops along the river, Joes, and in private yard gardens— (connected by the straight line of Main Street green frontage and trees). Within this spatial necklace, each similar oval and its setting differ; yet subtly each oval transfers shades of its own qualities and place characters over to each other, as 'reminiscent attributes'. (eg A 'river association' is brought to Parkplace, and a civic common association of Parkplace is brought to river— by the repeated oval-based forms).

* In all, the whole town necklace, including its riverpark, is soft, leisural, emotionally uplifting, seasonally changing, and socially enticing; it is historically connecting to, yet utterly contrasting (be it different, indifferent, opposing or complementary— depending on what we wish to believe) the hard structures, rectilinear order, and pragmatism of the built town & its everyday working life. Together they complete an enhanced Lee. The park/town dialectic rooted in Lee's past golden era, is shown again as relevant.