

# A) ENHANCE "PARK PLACE"

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

### \* SCHEME THREE'S SPECIAL ORGANIZING IDEA FOR PARKPLACE:

"REACHING VISTAS': FOCUS INWARD TO THE CHURCH, AND OUTWARD TO THE  
BERKSHIRE HILLS AND SKY" (: the theme of total Town & River Interaction)

1) THE PARKPLACE TOWN COMMON (which includes new green and paved areas, and incorporates existing Main Street), forms a progressive-- yet historically valid-- "'Rivertown' center/gateway" recreational setting: It celebrates the authentic persistent theme of "Rivertown Interaction" by simultaneously focusing on both the town and the river. (ie For arrivers and departers looking north from Park Street, it hyperbolic--symbolically expresses a "focus inward at the church and remaining the built downtown & activity" (with special imageability for tourists); conversely, looking from within Parkplace, it then focuses outward to the south Berkshires (river destiny). (The design's minimalism unleashes the power of both the town and the natural river context-- while itself often becomes an invisible intermediary). ((Please note that this entire town proposal is coherent with such minimalism throughout: eg the waterfall court)). This wholistic Parkplace Common includes:

a) "Convergent' New England Green": newly fills the existing quad (east of south Main Street). This is a traditional square green transformed by the existing quad angles into a unique a false-perspective trapezoidal form. (The green is uniformly spatially enclosed by the existing quad structures, with various fenestraion to the contextual landscape; and it is framed and accessed by:

b) Two broad pedestrian "reaching allees" (ie straight, tightly planted, granite edged brick walks): powerfully define the green on its east nd west side, and corners (eg wrapping the sides of the courthouse courtyard). The allees' axial projection seems to converge at the distant river; they diverge toward the church. (These enclosing lines strengthen the false perspectives of the common as well as the allees themself-- especially when walked through). The trees are absent to allow te nort adn south projected views. The allees are magnificent spaces and objects "in the quad"-- and "in themself" for sensation and views, and provide for leisure or lineal gathering, for walking around the common, connecting between Park Street and Main Street & Backside. While visual and bodily motion through them is dominantly 'horizontal'-- (inscribing the quad form with activity, recaching in and out)-- aging trees will move vertically into the next century. Their growth and the weather (snow, sun, wind angles) also will bring on multifarious cross-movements through seasons. Special lighting brings enhanced effects of this motion.

c) The Courtyard Spine-- includes a rectalinear Courthouse Courtyard Plaza (that mirrors the courthouse facade), surrounded tightly by trees; a Church forecourt (with spire-like proportions, and spotted tree enframement accents), and the inner garden walkway (that articulates space and gives access within the church enclave garden (with special seasonal plantings and sculpture. This spine becomes one formal hard infrastucture that facilitates and connects prominent buildings to Parkplace green and town sidewalks. (The spine also aligns with the Morgan Courtyard across Main Street as continuous pedestrian place connecting with the river).

d) New street sidewalks on surrounding Main and Park Streets-- complete a pedestrian frame for the common and links up Parkplace with the larger downtown.

2) EAST OF COMMON PARKING and Drop-off: (Add-alternate. Requires eminent domain expansion). This lot is a single loaded corridor, between the pedestrian Allee and the existing structures. Parking is regulated for special use of church ceremony, or short term common use.

3) NORTH OF CHURCH PARKING COURT: (the major of the two parkplace lots): acts as a "Vehicular Courtyard". Consistant with this whole proposal's town thematic courtyard occurrence, this parking (double-loaded corridor) spatially treated as a formal vehicular "arrival and parking courtyard" for both the churches and for the common; it also serves courthouse and southend employees). Its allees link to the surrounding Parkplace and sidewalk areas. This lot is e/w aligned on spatial thrust aimed toward the river.

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## B) RECLAIM MAIN STREET

### LEE'S HISTORIC TOWN CORRIDOR: AUTO/ PEDESTRIAN HARMONY

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

"A SPINE OF 'POSITIVE MODULES' OF PARKING AND PEDESTRIAN SPACE  
(with the existing Main Street) makes an urban corridor place of simultaneous motion and being— that functionally celebrates the "river-town connection".

1) MAIN STREET ROADWAY: remains 2/way, intended mostly for internal town use. ((Note: The new west of river external bypass is proposed to divert unwanted thru-traffic, while signage and new parking attracts patrons from there. (Those driving north on the bypass can park at the new "West of river parking lot", or can loop by way of Center Street to Main Street; those heading south can take Park Street to the Eaton area or Main Street)).

2. MAIN STREET HARD PEDESTRIAN SPACE: Sidewalks, with Positive Modules at intersection crossings, express both the 'river' (by its e/w connection and river terrace presence), and the 'town' (by its n/s connection, and its architectural brick & granite, grid order). Lineal or lateral movement, and stationary collecting use, is simultaneously facilitated— while the Town & River interaction is expressed. In detail:

- a) The entire sidewalk is widened: to provide improved n/s "Main Street function" (ie for walking thru downtown, or accessing parking & buildings).
- b) Additionally wide brick paved street (courtyard-like) pedestrian crossing nodes— called sidewalk "modules" because of their generous size, and positive form, with crosswalks) occur symmetrically on both sides of Main Street at all intersections (ie where parking is eliminated). These have expression of e/w walking function toward the river— and a sense of n/s parallel (with the river) along this upper terrace. These are distinct, architecturally significant pedestrian areas— making a unified 'dynamic infrastructure' of human scale space (that harmonize with the courtyards elsewhere in the greater town proposal) for crossing, gathering, multi access, resting. Note: (i) These widened paved areas are longest at the Courthouse area and at the new Northend complex— correlating with denser building activity. (ii) Throughout the remaining Main Street intersections, the wide crossings are identically shorter length in their n-s direction, so repeatedly express e/w lateral lines of orientation to the river. In all, these 'positive form spaces' give a rhythmic sense of Main Street as a n-s pedestrian place of subplaces, while simultaneously reaching e/w toward the river. (ie The Town & River theme).

3) MAIN STREET PARKING entails on and off street strategy:

- a) On street Parallel parking, occurs symmetric on both sides of street, uninterrupted between the modular crossing nodes throughout all Main Street, thus creating reciprocal modules of roadway space. ((ie Spatially, the street corridor is segmented into a rhythm of moderate-long distinct symmetrical rectangular roadway parking surface modules that act as subplaces within a unified pattern. (that sums to a modulated spine of asphalt ). This strengthens Main Street's essential urban town character as a hard corridor for multiple cbd activities and movements-- while providing a large volume decentralized on street parking (in complement to off-street parking)). As well, the scale and longitudinal movement, and Housatonic views of this pattern is in tune with the river. (Parking thus celebrates the interactive theme of both town and river). Easy access from Main Street occurs to Eaton backside bulk parking area or the north complex area (by Eaton, Elm and Railroad Street).
- b) Convenient off-street parking to relieve Main Street includes:
- (i) The north church lot" (double loaded/ 45 cars) is accessed from Franklin Street (w High Street) .
  - (ii) Eaton/Backside bulk parking is directly accessed from Main St. via Eaton and Elm Street (or Park Street)
  - (iii) The new 'Northend Complex' parking lot is accessed via Railroad/Elm Street.

4) MAIN STREET TREES occur as a street ALLEE in two ways-- to express river and town interaction:

- a) The north and south ends of Main Street: have tight on-center allee planting,-- thus correlating with the Street's greatest density of uses and pedestrian activity. In the south Main Street this tight tree pattern turns perpendicular (from Main Street, into the backside) to meet the river-- expressing that the Eaton area as a climactic continuation of Main Street life. (These trees express that the river's presence moves east to feed the life line called Main Street. The Main Street n/s corridor, and the e/w river magnetism, thus makes an overlay perpendicular of forces).
- b) Mid Main Street; (i) is given a traditional more open sidewalk allee-- expressing the historic town grid theme. (These trees, along sidewalk curb, are spaced wider apart than in the south and northend of Main Street-- for a 'relaxed' broad canopy with traditional residential street-scaled spacing that corresponds to the less active commercial activity there. (ii) Mid main street also saves and restores adjacent remnant Main Street old yard trees to mingle in from outer side of sidewalks. These two Mid Main street plantings together form a thick mid Main Street and parallel the river, and express the river hill terracing.

((\* a + b The whole street brings out the n/s river terrace quality-- echoing the Housatonic's force, and the town grid that was determined by it: signifying and encouraging river-town interaction)).

5) **LIBRARY:** Four outdoor spaces, one per side of the library (of strong euclidean geometry) project 'axially' off the center of the building: i) The west side brick front entry court spatially interlocks and functionally connects with Theater Promenade. ii) South side has a rectalinear brick court (with stone/river inset mosaic; and time-line bench wall). This court is formally thematic with the Morgan, po, Arobi, and courthouse courtyards. iii) East backyards has "lawn-garden court with rar door access-- circular with walkway terrace, quiet reading, and contemplation. iv) Northside has a library parking lot (with special hc provision) for employee and long term & special group users; it also co-functions as pedestrian library sales/fairs related to library. Courts provide in-to-outdoor functions, exhibit, outdoor study. (Access by path or new window/wall door). \* All outdoor spaces have both an 'internal kinship with the library parti and uses'-- and an 'outward sense of the river or hills gives a sense of river'. (ie "River & Town interaction").

\* **SUMMARY OF MAIN STREET SPACE:** Spatially, the total Main Street Corridor-- for cbd vehicular movement & parking, and pedestrian movement & stopping-- is a rhythmic modular roadway inner spine, surrounded by a reciprocal form of rhythmic brick sidewalk modular outer spine. ((The abutting residential yard lawns (interlocking with the urban (e/w crossing modules) carry a progression of these forces e/w across the river terrace hills of the town)). In all, the 'layers of rhythms' combine as one dominant n/s spine upon the hill terracce-- with subordinate lateral e/w river connection that "flows the way the ancient hill drains" -- within the downtown 6-area composition. Ie The space is about river-town interaction.

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

\* SCHEME THREE'S SPECIAL ORGANIZING IDEA FOR THE NORTHEND: (BIFURCATION):

## "A CENTRALIZING NORTH COMMON vs A MIXED-USE BUILDING-QUAD COMPLEX"

This proposal locates the 'North Common' "independently" at the very corner of the Main and Center Street intersection— so to act as a centralizing hub for the entire Northend node. Then, a dynamic new 'Commercial & Residential Complex' (quad shaped, with own gardens and on site parking) is separately located south of the common (north of Elm street)— that in turn participates with existing pattern of buildings and spaces of the Northend, as "focused around" the north common green hub. ((This bifurcated division of the vacant parcel asserts the historically centralizing use' of a distinct municipal common (with its own higher order identity) versus all other public & private community structures and spaces around it. (ie This distinctly organizes the Northend in a benevolent two-level centralized hierarchy, with the common counting as conceptually prime). Yet, while dynamically distinct-- the north common and the new building complex are closely unified by their proximity, their integrated walkways, and that they take advantage of the high elevation as a "river overlooking place" with a powerful Berkshire spirit-- at the quieter node of town)). \* In all, this strengthens the Northend node as a unified secondary gateway/ & neighborhood center riverside hill-- within the total six-area town composition. Specifically:

1) THE NORTH COMMON : nestled at the very corner of the Center & Main Street intersection , as a compact "interlocking-centralizing" space of the whole Northend, it takes the residual space between the new buildings and becomes a positive shaped, moderate size public green & paved pedestrian hub that seems to bind all elements around it in a field/ground way. ((Specifically, the common's total shape is like a jewelry ring: a square paved 'bosque knuckle band', plus a 'jewel shaped green' surrounded by an allee' open to the river side-- that fuses the once fragmented, weakly defined area. Notably:

- (a) The common's bosque area is paved rectilinear (with bustop, and extend to expanded sidewalk street crossings) to define a hard interlocking composition with the existing street buildings; it is therefore "of the built town".
- (b) The common's 'jewel-shaped grass terrace' area is a sunny area, surrounded by a river-viewing walking allee of great trees-- (open to the westside river landscape)-- with a special overlook perch & river sculpture-bench-- with direct link to the off area sidewalks that go to the river (literally and figuratively): the jewel is therefore "of the river"). In all, then, common expresses a 'venn interlock' between the river and town-- harking the total "River-Town" goal.

2) THE NORTHEND BUILDING COMPLEX: consists of four building-segments that form a unified riverfacing quad, facing open to the river on its west side while lining Elm, Main, and Railroad Streets on its three outside faces. It mixes the diverse uses between different floors, to achieve the same dynamic interaction now found in the southend: a commercial 1st floor; and res/offic/res other floors. This building has its own parking, garden areas, with walkways-- protected within the quad itself, making it a unified place-- while part of the larger node structural pattern of buildings and sidewalk space-- harking the river-town goal.

3) MAIN/CENTER STREET INTERSECTION: Sidewalks both sides of Center and Main Streets are widened, with crossing and additional Joe's sitting area; paths connect with mill. (See riverpark for Northend Mill). Improved parallel parking occurs Center Street (and see Main Street), which can be used for the tne common, the north complex along with all surrounding street buildings; small new parking lots occur at Joes, and at Sullivan's.

**IN SUM:** All items-- in themselves, and in their interrelation-- help express the theme of the town/river interaction-- for revitalization.

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

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

"PROMENADES CONNECTING THE RIVER & TOWN"

"Pedestrian Promenades with Courtyards" connect the river to the remaining town— while reciprocally creating a grid composition of modular space "Parking Courts". These together provide pleasing spatial sensation, and efficient interrelation, for both vehicular and pedestrian human activity. ((While this area serves the role of expanded cbd activity plus bulk town parking to relieve Main Street/ Parkplace)— it most strikingly makes visible a functional, leisural and symbolic bridging of the whole town to the river. All space and buildings, while river 'relational', are totally 'positive' forms)).

## 1). EATON/BACKSIDE/RR AREA PEDESTRIAN "PROMENADE AND COURTYARD" HARD SPACE:

- a) THE PROMENADES: are long, generous-width allee brick walks "to or parallel with the river" in the westside cbd area (that include or connect with widened modular courtyard areas coinciding with buildings and the Riverpark). These promenades occur repeatedly so to be 'hyperbolically expressive' of the dominant e/w linkage with Lee Riverpark. ((They seem to move through the Backside area, interconnecting pedestrians with the bulk parking & buildings, to/from Main Street/Parkplace. They combine as a strong composition of active lines across the area— visual, spatial and behavioral interactive forces between the town and river— in terms of both a dynamic crossing motion and a crystalized permanent bond)). \* Their architectural character (with buildings and grid) makes them "of the town"; their connection and views to/from river Housatonic makes them "of the river". This asserts the theme of river/town interaction.

i) The (e-w) "Eaton Promenade": is the main e-w connection from Main Street to the river; (It expresses that Main Street turns right angle to connect with Waterfall Park (or vice versa)). Its east half has two sidewalks (with street allee); its west half becomes a wide all pedestrian promenade/courtyard that literally connects to and becomes an extension of the Waterfall Court— and simultaneously a shared courtyard for the Arobi, Museum & Post office— combining the archtypal functions of great 'path' and 'place'. (While courtyards for these buildings are overlaid as part of the promenade, the promenade thematically 'laterally interlocks' with these buildings' own individual court areas. (See courtyard uses of this promenade).

ii) "Chopper Promenade" (ew) (with Morgan Courtyard), connects the Parkplace Courthouse Courtyard directly to the south Chopper Backside Parking Area, and to the river by a variety sequential turns with a coherent spatial experience intact. It is wide enough to have sitting or vending or exhibit along it. (This allee is a perpendicular continuation of the Parkplace allees; the courthouse courtyard is a hub from which several axial views occur through allees to/fro).

iii) Theater St Promenade: (ew) connects the library (mid Main street & residential hill area) to the Arobi and Riverpark area. This promenade is lined with the two new building rows— for layered enclosure, and focused vistas between the trees.

iv) Alleys connect direct to all Eaton/Backside parking & locations from points of Main Street, breathing cbd life between adjacent town areas.

\* The Municipal Quadrangle: inherent in the above walkway combination (item i,ii,iii, & Main St) is an allee quad shaped walk between the library, Arobi, post office, and courthouse— making a four point civic connection overlaid with the e/w river theme.

v) Railroad Street (n-s) has two sidewalks that connect to Elm or Center Street & Northend complex; or southly, it works with the Chopper sidewalk apron, to the Riverpark or Park Street. This entails the strong promenade

b) **THE PEDESTRIAN COURTYARDS** (brick) are rectilinear modules of space connected (either connected to or entailed in the promenades)— attached at different buildings, with their own variety of space and river orientation. These extends the functions of buildings— formidable compact urban spaces of formidable (commercial/civic/recreational) pedestrian presence integrating with riverfront. ((There is add/option to substitute lawn or garden type courtyards with the above)).

(i) **Museum Courtyards:** the primary bosque space occurs northside the museum along the Eaton promenade for entry, display, resting, gathering; and westside of the building and angular opening upon the Waterfall Court, or individual use.

(ii) **Post Office Courtyards:** northside has open court carved within the Eaton Bosque, marking a central town hard court for special and for daily civic use; east side of building has bosque (overlaps the Railroad Street promenade). These both provide sitting, meeting and functional exhibit area.

\* Note that this open square (within the bosque), correlates with the Morgan, Courthouse, and Arobi-enclave Courtyards— as a formal repetition of public hard space subnodes.

(iii) **Arobi Courtyards:** the arobi has distinct courtyards on all sides for a thematic range of public/private uses and orientations: includes Arobi ("u") enclave in the new addition; a riverside west facing terrace (accessing parking lot, which co-functions as supplementary pedestrian event space); an entry court at the ew corner (aligned with Theater row); and rear court (accessing side parking with primary hc access). ((All these Arobi courts simply combine as a large plan in which the Arobi is layed upon, skewed as if it is floating on a barge)).

(iv) **Theater Row:** Great promenade between the library and Arobi (see building note below) functions as court space for the whole. Private court/parking occurs on the rear outer side of the rows.

(v) **Morgan Court:** the primary leisutre court for cafe/resting, or special exhibit/show, or vending small gathering— located southwall of Morgan House, aligns with (ie continues) the Courthouse Courtyard in an e/w thrust between parkplace and the river. This is a major sunpocket for outdoor cafe, vending, leisure, seasonal art display. (It connects with the Price Chopper promenade and the Backside side walkway infill).

(vi) **The Backside brick sidewalk-court** makes a wide pedestrianized infill surrounding the Main Street and Eaton Street buildings in a wide fused pedestrian surface. Jogs in the buildings produce pronounced areas that function as courtyards (eg vending, resting, meeting; service). ((It is architecturally noteworthy that multiple spatial interpretations of the area are possible: a platform of diverse building; buildings in a courtyard; courtyards surrounding buildings; a continuous expanse articulated by buildings)). It overall expresses, with the Eaton Promenade, that Main Street turns right-angle to meet the great Waterfall Court— with the modular parking courts framed.



2) **EATON/BACKSIDE/RR "PARKING COURTYARDS"**: While the Eaton Backside is a major centralized town parking area to relieve Main Street, the promenades divide it into a composition of human scale parking "courtyards", that make an powerful thematic modular composition between the axial promenades and roadway. These are 'positive form modules strong rectilinear spatial areas of parking-- each different in form and orientation (connected by the roadway loop within the Backside quad) that relate to the river by presence, orientation, and pedestrian connection. This contributes to the composition of town and river place". (The main access to parking occur from Railroad Street, which connects from Park To Eaton to Elm street-- distributing traffic needs with Main Street).

- a) South RR Street: which makes an inner road loop tightly around Chopper, lots arranged around and accessed centrifigally around Chopper-- and flanking Railroad Street between the Arobi/ North Eaton area-- to fill the south backside quad. (Two curb cuts at Park Street. Railroad Street to Park Street, crossed by the Eaton axis.
- b) North Railroad Street additionally feeds individual lots Sullivans (northside), Grendels (westside), and the north complex (See notes).

### 3) **EATON/BACKSIDE/RR AREA TREES**

- a) In this eaton chopper arobi (urban/parking) area: are distinctly the form of intervening pedestrian promenade 'allees' that express connection e/w to river or n/s parallel to the river (while delineating pedestrian courtyards within , and parking courtyards between). Trees are thus "about the river"-- and the flow of life to/from it as evidence of town vitality. They are also analogous to dendritic drainage patterns from the hill to river, in grid language-- (ie "river & town"). \* Most pronounced is the long Eaton allee-- trees lining perpendicularly from the Main Street allees, they harmonize with Parkplace and Northend pedestrian allees in the total river oriented promenade theme. East Eaton Street has single sidewalk trees making a cathedral canopy street alle; west Eaton Street is the all pedestrian thick wide allee-bosque and defined open areas-- that makes a funnel form opening at the Waterfall Court. These trees outline the lines of river-town human vitality.
- b) The remaining mid & north Railroad Street does not have allee or sidewalk trees-- so to become more silent-- so the river, and Main Street, and the interconnective promeades elsewhere are evident. Rather random yard trees (existing and replaced) are used proximate to the street.
- c) Contextual woodland looms as planal, with traces of lines following multiarious natural determinants. ((In all, the built town is linked by urban promeades to the contextual forest/river system)).

4) **EATON/BACKSIDE/RR AREA NEW BUILDINGS** are "river oriented" (in views and activity, and by each being "on a river promenade")— while structurally "of the town vocabulary" (ie materials, proportion, and axial placement). Thus, River & Town interaction is expressed and encouraged by buildings. (Multistory options). The Eaton buildings "on the promenade", enjoy from and add to it, sharing presence in this major town hard space as a variation of the Parkplace place and Northend quads.

- a) **Lee Museum:** uses the greek revival building, relocated at the south side end the Eaton Promenad (east of the post office), renovated with added upper floor stories. The building is positioned lengthwise on an e/w axis, to address its museum history to the river; and it simultaneously aligns with the Arobi courtyard to express its connection to the present community. ((Option of a 3 1/2 story addition, that architecturally allegorizes the river history: the exterior & interior materials of the building— used abstractly— express a simple layering effect that seems "of the river": the building's granite foundation expresses the rivers geological subbase; the building's wooden first and second floors (that progress in their degree of fenestration and tint) designate the river channel depth; the building's upper glass expresses the reflective river surface; the top open atrium depicts rains from above that leaves sunny sky above. Human activity within marks the town's interconnection with the river. Surrounding promenade trees are evidence of rivers life-nurturing vitality)).
  - b) **Arobi Community Center:** adds a 2nd story (min) addition to the existing structure; plus, a new attached u-shaped extension building (focused around an enclave courtyard) aligned with museum, facing "on the Eaton Promenade". The whole Arobi building thus presents a different "architecturally framed" (open quad-like) views of the river and contextual landscape on all sides. A sense of Town & river interaction is perspectively overlaid— and behaviorally encouraged.
  - c) **Theater Street Residential Townhouses** (w optional commercial mix): occurs in two rows, multi-story-- lining both sides of the new pedestrian promenade between the Lee Library, and new Arobi Center (replacing the demolished theater). The row buildings' public face occurs inward "on the promenade"; the back doors have private courts with parking garage option). The row length befits the towns urban scale, while units themselves express individualistic space; the proportionally slender width of these buildings shares a lineal essence with the river promenade theme. Building units "step up with the terrain" as does the existing town— thus overlooking the river per unit— (in terms of interior views outward, and anthropomorphized as an architectural object in the landscape). Town & river interaction is expressed and encouraged).
  - d) **Sullivans Restaurant:** future expansion (nic)
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# E) CREATE "LEE RIVER PARK"

AN IMPORTANT RESOURCE REDISCOVERED AS  
RECREATIONAL PARKLAND AND MEANINGFUL IMAGERY

\* SCHEME THREE'S SPECIAL ORGANIZING IDEA FOR LEE RIVER PARK:

"MAGNIFICENT 'WATERFALL COURT' PLUS LINEAL PARKLAND" (100% CONTACT)

A full Lee Riverpark is newly created, as profoundly accessible recreational landscape (entailing both 'hard structured', and various 'soft sculpted & natural' Berkshire parkland) for rediscovering the historic/natural value of the river, and the meaningful (and marketable) imagery of the Housatonic relation to Lee. The riverpark is the dominant change of this whole Lee proposal (and more extensive than the riverparks of any other proposal). It is of "regional significance"— with a compelling provisions & narrative to attract locals, regional shoppers and tourists all seasons— to lead the way to Lee's social, economic, and physical revitalization. Specifically, the riverpark literalizes the theme of River & Town interaction with the truly big idea of an urban scale Waterfall Court structure (overlooking the river at the end of Eaton Street, flanked by the Arobi and new Museum/ post office area). Additionally, (supportive of the same riverpark narrative) are several type walkways: the major "angular-undulating" riverside promenade & walkway (along the eastbank), an e/w cross-river trail, and the westside hikers' trail; soft grass spaces, and native understory edges along the whole corridor— all in the natural contextual ecosystem and wildlife, the changing seasons, phenomena. (also, smaller riverside "terrace court patios" at Grendels, Arobi, and Sullivan buildings become thematic as part of the Riverpark edge— and the town overlooking the river). In detail:

1) THE RIVERPARK WATERFALL COURT PLAZA— (the main creation of the whole town proposal): is a hard structured square "river plaza" that overlaps the river— expressing the most literal town/river connection— symbolic of Lee's total historic connection. (The strong physicality of water interaction, with related human recreational events, are real manifestations of a most present Lee river connection). The specific parts of the Waterfall Court itself include: (i) The overall 'square' surface (Waterfall Court forecourt affixed to the Eaton Promenade); (ii) this square is cut diagonally by the river, that passes through and over two waterfalls (under the walk frame); (iii) this forms four residual levels of courtyard corners around the water, with steps in which people then come. (iv) this is surrounded by the upper brick walkway (square frame walk), connecting to the river walkways (and parking). The causal order of those elements read clearly as part of the larger riverpark narrative.

Materials rhyme with the mill: the brick surface, with granite steps and concrete foundation, iron rail and lamps— set into the green landscape. The river itself becomes revealed in all its fixed and ever-changing phenomena... moving through the waterfall... through the seasons— implying the greater river system and history unseen. While impeccably simple (and having "logo-like" imageability that can forge a powerful revitalized Lee identity, to lure and bond people to the entire town)— the structure has diversity of components for different use resting, walking, contacting water, fishing, painting & photography, and other events. This whole structure is the strongest, purest physical idea— making a grand place to draw, collect and then disperse human activity through the larger park and town. Note: It is thematic with the Parkplace and Northend vista quads: a central open quad space, that at once attracts people, focusing their attention both inward (upon the river and people)— and outward to the greater regional meaning of the Rivertown and the great Berkshire Housatonic context.

## 2) RIVERPARK THEMATIC WALKWAYS

- a) **RIVER PROMENADE ("Angular & Undulating") (n-s):** is an experientially distinct walkway of significant sculptural quality— an extension of the Waterfall Court's architecture and strength— that occurs immediately against the whole length of the eastbank between Park and Center Streets and then beyond, to the regional trail system. It has two portions, together expressing a dynamic progression of energy in relation to the waterfall: (i) Near the Eaton Waterfall area it is composed of short straight segments "angularly combined" along the shore flanking the waterfall court— a walk with elastic segments physically expressing the river energy. The walk carries the person through the park— where the energy of the river is kinetically dominant. (The walk depicts the sense of a structural "navigation—" crossing forcefully through in and out with the river, through the riverside terrain— which in turn is metaphoric of the large scale historic New England navigation. Also, the proportion of each segment is reminiscent of industrial age stone slabs or timber planks). (ii) Further away from the Eaton area, it becomes 'sinuous undulating' (expressing dissipation of waterfall's energy), longer strands as a function of distance (and relaxed energy) from the Waterfall Court's center. This path becomes threadlike, free— so the wayfarer gets an increasing sense of independent exploration through the more remote & rustic parts of the park (as opposed to feeling carried by the path, as one does upon the angular walk portion). It entails crossing the island and then connecting to the mill area.
- b) **E/W CROSS RIVER PATH:** (at Elm street) is a loosely sinuous 'wire-like' E-W path exploring perpendicular and crossing the river— to make the 'charged' connection between Lee's east and west halves. It explores the river and town's valley and hill in cross section profile. It thus intersects the n/s paths— connecting from Main/Elm Street, (then westward crossing the island) to the westside woodland hiking trail and up the hill to the west upland Lee neighborhood. Simultaneous with its access, it expresses an e/w gradient between built town against the natural riverland. (This trail explicitly deals more with the vertical than the promenade paths— that instead express undulation on the horizontal plane). (Material options to be studied)  
((Note: The ISLAND in total has three bridges, a making it a tripartite crossing node— (as opposed to a grid foursome) expressing a dynamic sense of free exploration)).
- c) **WESTSIDE HIKING TRAIL:** is a narrow stone dust trail that occurs irregularly along the westside river's peripheral grass areas and the woodland slope— as a segment of the regional trail system. Vertical & horizontal path variation are combined equally (in difference to the eastside promenade's more, architectural, horizontal, energy-narrative composition).

3) **RIVERPARK TREES & VEGETATION:** Continuous single row tree planting occurs symmetrically on both sides of the river— tight against the shore— thus covering the riverwalk promenade— but making an allee over the river itself (as opposed to flanking a small scale path. The river becomes a great wayfarer passing through the town allee). This is thematic with the remaining promenades of town— depicting river-seeking celebration. All other vegetation is graduated in height— expressing, with landform, a profile from the (low) river center to the (high) existing woodland to the west, or town to the east— low to high— to be like peeling layers that express the river and waterfalls geologic forces. This profile fits the greater contextual landscape of larger town and hills beyond.

4) WEST OF RIVER "BYPASS" PARKING: is a new parking lot with arrival/drop off, located westside of the river (opposite Price Chopper, connected to the proposed west of river truck bypass (near Park Street). This lot helps catch spontaneous visitors, or regular park users-- without their having to disrupt Main Street. (Pedestrian access from the lot occurs either to the hikers trail, or crosses the Waterfall Court to access the remaining park, and greater downtown).

\* RIVERPARK SUMMARY: While it allows people to rediscover the river in multiple ways as a natural system and historical town force-- the park as a whole physically expresses a unified narrative: "The river force-- exploding at the waterfall-- seems to radiate its force outward through the vegetative parkland gradated layers." It thus dramatized the river's potential energy becoming kinetic energy-- reminding us that Lee once derived its life from river (for navigation and subsequent milling)-- and now for recreational commercial related revitalization. This celebrates Lee as a most significant, historically persistent, Berkshire 'River Town'.

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

## A) **ENHANCE "PARK PLACE"** **LEE'S HISTORIC TOWN CENTER AND SOUTH GATEWAY :** **SPATIALLY UNIFIED / PEDESTRIAN ORIENTED**

SCHEME THREE PARKPLACE: "EMBRACE THE QUAD WITH REACHING VISTAS"  
(INWARD TO THE CHURCH/  
OUTWARD TO BERKSHIRE HILL & SKY)

### **WHOLISTIC IDEA FOR HISTORIC TOWNCENTER/GATEWAY**

This Parkplace design enhances Lee's existing architectural quad and the distant Berkshires— by "connecting" both— with a conforming pedestrian common embraced forcefully by dual vista-allees. ((Main Street remains, with reorganized parallel parking on both sides of Main Street, between widened walkway/expanses and crossing areas, without obstructing safe pedestrian access or views. All other parking is relocated to behind the Eaton area and the north of church parking court. All vehicles are eliminated from the new common itself)). The built quad (as 'manmade history') and the Berkshires (as 'preordial nature') are thus proclaimed as the essential polemics of Parkplace— revealed as precious givens in an interactive dialogue. (Such connection enforces the intent of the overall town scheme to enhance Lee's unique local character while simultaneously becoming extroverted in celebrating its Berkshire context and a heavy visitor orientation. Also, the planal strength, axial thrusts and bold scale of this Parkplace relates to the river forces and this proposal's major "Return To The River" Waterfall Park— thus reinforcing the same local/regional dialogue).

### Detailed description of parkplace parts:

#### A) **THE COMMON:**

The common make the conceptual link— a felt bond— between the physical quad and the contextual Berkshires. "One whole Parkplace calls to the Berkshires— while accomodating the towncenter/gateway activity". This is achieved by design minimalism— the most lucid composition, of fewest number elements of most signifiant size:

First, the common enhances the original architectural quad by strongly REPEATING its exact beautiful existing trapezodial spatial form: by filling that impeccable space with the largest simplest pedestrian rectalinear green of the most expansive character— defined by two "great-tree allee walkways" at its east & west edges. Powerful in presence— with relationship-clarity, this unifies the diversity of architecture and activity into an expansive whole Parkplace. Also, the paved pedestrian Courthouse plaza, church enclave green-courtyard, narrow Church-forecourt and allee & other walkways enforce this same spatial-quad concept by connecting all surrounding buildings & other town areas

to this one central green— human interaction seems most invited. (These sub-spaces are thematic, as well as complementary in overlapping contrasts— so to vitalize the simple common with diverse accommodations that still give a synergistic sense of the whole quad. Secondly, the common enhances the connection with distant Berkshires, by VISTAS: through the allees, or between them across the green: they direct one's attention dramatically to the Berkshires when looking south from Parkplace buildings, courtyards or green; or connect (as if from the Berkshires) as seen upon vehicular arrival, looking to the magnificent church northward. And so, the built town and its contextual Berkshires have Parkplace as their final place of meaningful syntax: in this setting, all residents and visitors— be it for everyday or tourist activity— are free to participate in extra comfort, with due orientation to Lee's true spatial and temporal context so clearly revealed. \* The minimalism of this entire common will over time bring endless experiential complexities, expected and unexpected changes of plants and atmosphere, of human mood and activity, to the fixed (architectural and contextural aspects) of this Parkplace. Experience of compositional and human relationships— of identity and difference, subtle and dramatic— will be felt as virtuous for residents and visitors year-round, always.

1. **Space:** This Parkplace, with its large simple common, has the most powerful sense of singular quad space while really a highly synergised spatial composition: The two allees are precious shaded spaces, that connect all spaces; The three main open spaces, all rectalinear of the largest possible sizes— in correct hierachial-proportion ("8, 3, 5, 2 ratios") relationship with each other as determined by programic needs; total contrast are enjoyed in the similar forms that have complete difference in character: "the large green", "the paved courthouse coutyard", and "the green church courtyard"; (note the interlocking venn diagram of adjectives of these spaces). These spaces are all defined by the buildings, and straight tree lines— clearly the manmade axil form of the original milltown order is present. They are spaces for viewing, walking, recreation, and town events are provided in diversity, while entact is the one strong nodal sensation of the imagable Parkplace Towncenter/ Gateway (in contrast to the Main Street corridor and the regional rurality). Drivers and pedestrians can immediately comprehend such a single big quad space, while enjoying the perfectly-restrained number of subspaces. (This design's trading off of many spaces, for the essential few bigger spaces, results in an 'authentic place' that enhances the awareness of valuable human activity— one does not become focused on design per se or just 'objects'; this spatial sensation is parsimonius— enjoyed without effort, omnipresent— allowing town-scale activity to dominate, transcending the sense of the material design. The minimalism also extends to give open ended interpretations of the relationships between the spaces as diffrent people in different orientations wish: Eg the courthouse plaza can sometimes feel as if it is the 'center of town' from which the green 'hinges'; or instead as if it is the seat that 'rides' the allee's vistas; or as if counterpart to the waterfall park). Walking makes a dynamic experience, of various spatial/visual effects with each footstep— there are changes with hour light, seasonal flower/leaf/fruit/twig, weather, and year of growth— while the quad itself is eternally unchanging.

a) **The rectangular green:** The simplest, largest green-space is residually determined by the necessary boundaries of Main Street and ordered by the existing buildings— it therefore reaps an exponentially positive value. (This form is articulately enforced by the two great tree allees). The green is necessarily trapezoidal, but appears a 'golden' rectangle— with false perspective working marvelous illusions in every vista. It also recalls the Berkshire region's flat valley, agricultural fields, river surfaces— and the traditional historic town-common in the most abstract iconic way. Only this size and shape truly answers the surrounding architecture as unified floor— to unite as a positive quad space— is

true to the fuller scale of the revitalized town at interstate crossroads. The green sweeps the eye to/from the architecture and offsite landscape, while the road (slightly lower) seems subdued and not fracturing. The large singularity of the green triumphs over distractive physical 'manyness' (of mutiple green space schemes found elsewhere) to let diverse activity dominate instead. For locals or visitors, its purity and size translates to an elevated sense of 'normative' status. For practical use, there is plenty of room for events or sport, visual panorama, powerful (yet intimate) spatial sensation magnified for those in their solitude. Sitting/ walking surrounds the entire green for inward or outward orientation to the common's events. The ordinate geometry reveals ordinate sun shifts (again in the spirit of minimalism's unsuspected complexity) to effectively make many different spatial experiences in the open green. Seasonal color, snow, fallen leaf makes it a profound blanket depicting time and the currents of nature— within the manmade quad— in a poetic way.

**b) The Courthouse Plaza:** paved courtyard southside of the courthouse— sunpocket, wind shelter/or tree shade. The most concentrated of the common's three spaces, is yet a generous expanse, appropriate for daily and special outdoor sitting, meeting, vending, art, viewing, and facilitating crossing and entry to/from the common. As a strong paved pocket, it terminates Main Street's long sidewalks, noticeable from upper downtown. (Its relative concentration gives an exaggerated sense of larger size to the green by contrast). Architectural scale and brick is a virtual mirror of the courthouse wall— inherently a square, thrusting out beyond the onstreet parking; it protrudes from a triangular segment that dynamically connects it to the church courts— depicting by its angle a scaling down to sensitive intimacy that enhances the church (while mimicing adjacent rooflines). The plaza is designed to appear continuous with the Morgan courtyard— as if the narrowed road passes politely through a unified pedestrian place— allowing safe crossing to/from to the Morgan House or to the allee to Chopper/Eaton/River area. Trees tightly define this Plaza, that seem to unfold from the allee, and bend in a right angle to express the alignment with the Morgan Courtyard and the Chopper/Eaton allees— toward the western river, hill, and sunset.

**c) The Church Enclave (Grass-Courtyard):** enclosed protected sunpocket between the courthouse and church— green grass courtyard for contemplation and secondary church entry. (It rhymes in size with the paved courthouse courtyard; it rhymes with the softness of the large green; it therefore is an interesting mediator between those two spaces). It has a narrow walk to give experience "though" the court or sitting ("off the path") to/from church, for access to alleys, to Main Street and the North of Church parking lot; its narrowness exaggerates its sense of intimacy, "passage length", and its geometric/symbolic divisioning of the green court square, and abstract n-s forces to the common and green and hills.

**d) The (narrow) Church Forecourt:** at the front entry powerful idea here is that the forecourt is beautifully understated in width, so to serve (yet generously) only the entry or viewing function, so— uniquely— the entire green common becomes the church forecourt. It protrudes with restraint in front of church, with the church-interior's spatial forces and motifs, to just extend the churches own inner presence: simply, without presumption, to "meet" the world— symbolic interpretation is encouraged. Walking east/west to/from this forecourt walk connects to the adjacent enclave, courthouse plaza and other town areas. (The courthouse plaza and enclave can be used for adjunct church gathering as well).



e) **The Dual Allees:** 'passages' in many senses, these are intimate "spatial corridor-events" for walking and quad articulation. They engage pedestrians with vista points that are fixed for focus but change in their focus-span with human movement— amidst light/dark texturous phenomena. Closely planted greet trees create spectacular narrow cathedral growing higher each year over the walks, and a broader high canopy over the green and Main Street. As their walkways connect north/south, in conjunction with open walk at the north/south ends they make perimeter walking around the common with spatial oscillation at the ordinate turns. The great trees 'double-enclose' the common on both the east & west side, enforcing the spaces of the common with the quad (and interesting trunk syncopation-overlap is seen), while separating the streets and private residents. The allees hook slightly at both ends of the common to 'imply' continuity of enclosure with the green, while actually opening up the common at its ends— for rhythmic inner walking experience, views and expressing the north-south thrust create to the hills or the architecture. (Visually the n/s thrust orients to: Lee's Main Street-Grid axis, of the flowing river, of the regional landform divide, and of the dichotomy between the mill and wilds. Though these beautiful spatial corridors are most intimately sensed during walking— they are also **haptically** experienced ("imagined walking") simply while 'seeing' them from cars, the courtyard, or buildings. The allees also recall the field hedgerows, or river bank & rural roadway allees inherent in the greater Berkshire region.

- 2) **Walking pattern summary:** Allee and other sidewalks surround the common — while expressed most obviously the n-s passage— are actually a hub to around the common; appended to this (northside) is a distinct "T" shaped skeletal pavement— these cross the building fronts and into the enclave to physically "hitch" the courthouse and church. This whole system is visibly simple, yet facilitates evenly all walking needs to/from/around the common, buildings, courtyards, parking, and the adjacent downtown areas. Expanded pavement and crossings connect from the Church and Courthouse Plaza axis to the Morgan House/ Chopper Street Allees: one e/w treed axis therefore occurs from the common to the river. And also are crossing protrusions at at the Main/Park Street intersection. Southside Park Street itself has a new sidewalk and crossings to the common. The smaller walkways in the church enclave, and church eastside— also connect to Main Street via alleyways, the north of Church lot, or Franklin Street.

The courthouse plaza surface balances with the remaining skeletal walks— so spatial forces correspond to walking activity.

Also, the courthouse and church each have their own allee to extend their identities outward or to pull people in. The courthouse plaza surface balances with the remaining skeletal walks— so spatial forces correspond to walking activity.

B) **NORTH OF CHURCH PARKING COURT:** (Add-alternate). Accessed from Franklin Street, provides 45 spaces for the church, courthouse, (or merchant/employee parking by arrangement). The lot is a quality outdoor ('auto-courtyard') architectural space, with strong rectilinear form with great trees within the existing building infrastructure, used to bring out the sense of a fine subordinate quad (with e/w thrust in complement to the green common's n/s thrust. (Space can be used for special events, church sales or collections etc. Service access/drop offs are provided for both churches. The trapezoidal pedestrian alleys (symmetrically related) lead to Main and Franklin Street.

C) (NIC): EAST OF COMMON PARKING: is not recommended in this proposal, in order to provide extra space for the larger size common; Instead there is option of future phases for eminent domain annexation of east properties for eastside parking and new building use. (Ample parking occurs at Eaton Area and the North of the Church; Main Street parallel both sides is selectively provided).

D) MAIN STREET: remains, with selective parallel parking both sides of street— (tucked within the neat roadside pocket defined within the pedestrian walks and crossing /protrusions (at Morgan & Courthouse, and at the Main/Park Street intersection). Main Street enjoys its own sense of subspace, while it appears "invited" to pass thru pedestrian space at those north and south ends of Parkplace. This pattern is consistent part of the entire Main Street pattern of symmetrical treatment on both sides of the street: an alternating rhythm of parallel parking vs pedestrian/ crossing areas. (See Main Street description).

Supplementary Description: Regarding the vistas: The trapezoidal alignment of the common, the dual allees, (and the openness of the north & south ends of the common) make for six n/s 'vista' walking corridors-- within those two allee passages, and between them across wide green-- both directions. The trapezoidal green gives interesting false-perspectives, while the allees are intensified true-perspectives. ((Note: Both the false and true perspectives of space are a historically valid device— they each selectively magnify truth— they do not embellish. Branch textures play-frame all views):

Looking southward across the green from the church courtyard or courthouse is an "opening up" focus to the Berkshires with a pristine foreground at once contrasting and blending in different perceptual or symbolic qualities; one feels the n/s axial force directing with a commanding uplifting benevolence— the green itself seems markedly different from the wild hills while sharing its flat sense of valley not seen. (From the courthouse windows, over tree tops, the same perspective is enjoyed— the green and allees both seem longer than they are). Viewing from within the allee, upon entering, the distant Berkshire landscape is revealed with points of interest that seem far away; then as one walks, that view opens up to the broader panorama of the hills as well as the foreground. "We imagine that the projected convergence of the allees and green must land upon some magnificent point deep in the berkshire hills". Sideglances enjoy Parkplace presences.

Viewed northward from Park Street, upon arrival for drivers, there is false perspective over the green to the towering church: the green seems condensed, and the church dominant, looming toward you. From within the allees, one concentrates (true perspective-intensified) on first the architectural parts and then the whole— of either the courthouse or the church.

In difference to said north/south "perspectivation" of open space, is the viewing across east/west (laterally) across the allees and green. This brings the experience of "layering" of space and a 're-creating of truth' with rows of material juxtapositions— additional sensation and interpretations. We here sense the spatial planes (cutting across) the different corridors: of the common, the allees, of Main Street— these call attention to the corridors of the adjacent river and the imagined Berkshire valley. (Sense of corridors dramatically change their singular or overlapping spatial character with seasonal or plant-wall changes— ephemeral vs bud/flowers vs thick green trees— or when occupied by others. Day/ Night-lighting will have a layered effect as well.

## B) RECLAIM MAIN STREET

### LEE'S HISTORIC TOWN CORRIDOR: AUTO/ PEDESTRIAN HARMONY

SCHEME THREE MAIN STREET: "TRICHOTOMY WITHIN UNITY": SOUTH AND NORTH ENDS ARE MORE PEDESTRIAN ENHANCED VS MID MAIN STREET AS MORE CONTINUOUS PARKING

#### WHOLISTIC IDEA FOR ORGANIZING MAIN STREET:

The proposed spatial/use composition of the Main Street Area is of strong single place, with a subtle 'trichotomy' pattern. The ends and middle (thirds) of the Main Street length are symmetrically subdelineated along the roadway for respective needs: The south and north ends are "pedestrian enhanced" as lively nodes (with widest sidewalk expanses that create pockets for parking in between on the southend, but limited at the very northend); The mid Main Street area has sufficiently 'moderate width sidewalks alongside continuous parallel parking' (as a corridor portion with limited sidewalk protrusions). Great trees coincide with the pedestrian space pattern. We thus have a basically 'continuous mixture' of walking and parking along Main Street, in a simple comprehensible synergistic subpattern that corresponds to and dramatizes the 'double-node-corridor' parti of Lee's original downtown Main Street spine, while also (as described below) in calling with the river.

#### Detailed description:

1) ROADWAY: Two-way Main Street— (with parallel parking or the widened pedestrian crossings replacing the excessive width of angle parking)— provides safe room for uninterrupted driving, pullover, and parking-maneuvering throughout the year. (Better on and off-street parking helps smooth the driving flow); The intersection radius of curbs are tightened for safe stop-turns at intersections— capping the longer widened-sidewalks of the Northend and Parkplace, and the small intersection crossing portions at all other intersections. (The southend intersection radiuses are wider than the Northend because of the scale of the adjoining Park vs Center Street. The residential streets are minimum radius). ((\* The west of river BYPASS is strongly suggested to lure & accommodate some of the Waterfall parking, and divert trucks and non-patronizing traffic from Main Street; but this proposed Main Street alone can reasonably handle most traffic for the near future. (The Waterfall Park, and the overall pedestrian infrastructure also makes a traffic-busy Main Street more acceptable). Over time, with success of tourism or increased general interstate traffic, there will be an increasing justification for the bypass)).

## 2) PARKING:

a) Parallel parking on Main Street (replacing angle parking, creates less traffic back up, yet frees more pedestrian space) is continuous— except at the long widened walkways both sides of Northend Main Street, and the short crosswalk protrusions at each intersection (that assists safe turning). The trichotomy pattern individuates three zones of parallel parking (both sides of street identically) that correlate to the different public nature of buildings in thirds of the Main Street length:

(i) The southern third parking zone of Main Street (itself having three parking subpockets between Eaton and Park Street intersections) has short-term regulation for quick shoppers to conveniently (eg in winter) access the busy Main Street southend stores (while people are generally encouraged to use the Eaton off-street bulk parking lot). Note (as opposed to some other proposals) that this scheme allows full Main Street parallel parking along the westside common, while parking is eliminated from the quiet east side common instead— to allow quick turnover access to stores or common. (Employees and other long-termers should use upper or off-street).

(ii) The Mid Main Street parking zone is continuous on both sides, allowing long term local use for the library, employers & residences near there; or to catch spontaneous stoppers, or northbound patrons who might have missed off-street parking, or allow southbound travelers an on-street choice.

(iii) The North Main Street has less demand than the south end, so that the very end of street can eliminate parking, except for standing room parking. Instead, parking is adequate at the remaining North Main Street, Center Street, or the off-street lots described in adjacent areas.

((\* The full degree of on-street parking for the southern 2/3 of Main Street is important in this scheme (as opposed to additional widened sidewalks as provided in some competing proposals), because it is part of an overall "river-oriented concept to draw predominant pedestrian activity westward— while the Main Street end 'nodes' already have generous streetside pedestrian space. Indeed the contrasting degree of nodal pedestrian expanse at the Waterfall area vs mid Main Street is alluring— to help vitalize the riverpark. Discounting mid Main Street sidewalks as being 'nodal' allows it to become a meaningful movement corridor connecting in anticipation the northend, southend and Waterfall Park terminal nodes, in a compelling triad (in harmony with the street's own subtrichotomy). This is a synergistic tactic)).

b) Library Parking Lot (double loaded) is new off-street parking located northside of the library, accessed directly from Main Street. It is designed with uniform definition of plants and wall— to feel a "courtyard" architecturally part of the library architecture. It holds option for outdoor events, library sales etc. ((The remaining library area (eg the rear yard) is reserved for outdoor pedestrian space and future library expansion (see 5)).

c) See other off-street lots behind church, behind the complex. Center and Franklin Street's parallel parking also relieves Main Street on times of church overflow, or special events).

### 3) SPACE:

**TOTAL MAIN STREET SPATIAL CONCEPT:** In all, the rectalinear form of the singular Main Street Area corridor is strengthened, while an underlying trichotomy of subspace is articulated (with street parking vs pedestrian expanses, plus green and tree definition). This spatially celebrates the use of traditional Main Street, yet with unique cross-references to the river. (\* See supplementary description). **Detail:**

a) Brick sidewalks are continuous in moderate width both sides Main Street for safe pleasant walking through town. ((Add-option details include: the curb at the library has the horizontal expression of the river's bow, and the vertical suggestion of a gentle current wave; Side-walk brass in concrete insert map of river/with town, set at Main Street's east sidewalk where it crosses to Eaton Street. (See generic proposal regarding benches, lighting, signage, & bollards)).

b) The walks, in addition, become widened 'courtwalk' expanses (with allees) for 'gathering, resting, crossing' (replacing parking), both sides of street along the whole Northend, and eastside at Parkplace along the common— this enforces the n/s double node termini of the Main Street corridor (ie an overall 'trichotomy').

c) At the mid Main Street/ sidestreet intersections, there are also brief widened sidewalk 'crossing points'. These are each of minimal length, (so extra parallel parking is possible), but sufficient to guide safe turning, guide parked cars and allow 4-way crossing at all streets.

d) Crosswalks of brick are at the Courthouse and Eaton intersections. There is option having either painted or no crosswalks in the remaining intersections. Patterns can be a subtle stylized 'river-current', or (double referential) antique blue.

e) Green Frontage Space: Stretching along Main Street (with substantial fill and regrading of mid/upper west side) the lawn is improved to feel as a wider flatter long-terrace flanking Main Street— to express the geological character of descending ancient river terraces of the downtown. Such a dramatic concept, though visually and spatially simple in experience, integrates the downtown hill with an implied (if subliminal) reference to the Housatonic in this "Return to the River" proposal. In addition, there is option to undulate the landform in a formalized ripple or wave effect, (berms) to create a river feeling. (The berms "flow" north/ south along the entire length, but with minimalist techniques of deletion). In total we have a double coded referene to river— in geometry of two scales: "waves upon a terrace"— as a secondary meaning. The primary meaning though is the literal "green neighborhoods landscape space". The street trees, and then yard trees of another species, define the longitudinal perimeter of green as coherent valuable space in itself.

Besides the reference to the river, the grass waves are a minimilist composition that is aesthetically pleasing, that activates a feeling of vitality in the corridor— (experienced differently at different pedestrian / vehicular speeds. — as if "going with or against the current", engaging their texture, riding or challenging their pull; the n/s corridor thrusts and river thrusts are

interrelated, compounded or displaced. E/westerly views over the ripples or though its wave channels (eg to the hill or river from Main Street or from off-street to the corridor)— enhancing the sense of perpendicular axis to the corridor. The whole n/s corridor as a primary axis (and datum) vs the lateral juxtaposition of the repeated secondary e/w berm lines— intensifies both axes of that underlying grid, and the ordinate meanings of the environment.

((The green also unifies the adjacent 'Residential Hill Place' with the mid Main Street victorean homes, with a sense of a protected hometown, while engaging civic/recreational continuity between the north & south commons, their adjacent yards, and the similarly long Riverpark— for one green open space necklace; This green frontage strengthens the 'corridor configuration' with the lines of trees; it especially appears to delineates the middle third of the street with a soft, amiable eco-blanket, with changing "life" properties flow though downtown and contrasts the hard spaces— enhancing both; New England associated, it connects to the land of the region in literal, abstract, and symbolic ways. It has vitality in the longitudinal expression of motion that inspires us of the river, and echoes in formality the biomorphic green of Riverpark. (In the southend, along buildings where there is no green frontage, the e/w alignment of hard urban space makes a material shift with the same reference to 'river'. This lineal green is in contrast to the urban a structures of the Southend block, and a setting for checkered pattern for buildings in the surrounding quilt of the individual structures in the greater landscape)). The green allows informal sitting in the right-of-way, and play (imaged for all) for children throughout. It is important along the roadway that "such green occurs upon the ground plane, showing the color of fallen leaves, catching them from wind; it takes the first winter snow and holds it longest; it celebrates spring's awakening before the trees do, revealing summer's intensity, and autumn's linger, and solidifies with the trees if not by seasonal green, then by taking shadow. This green calls out to the vegetation of surrounding Berkshires (with seasonal changes in synch-play) in which the structured town is synergistically rooted.

f) Library Outdoor Space: The library is given a front courtyard that enjoys the sense of looking toward the river valley— for entry, sitting, small exhibits. ((It aligns with, throwing a vista corridor and an inviting access in both directions, the Theater Street promenade. This expresses walking and conceptual continuity— connecting the civic library, the new Theater Street residents, the Arobi Senior Center, and the Lee Museum (next to PO)— to the natural elements of the River Park (dialectically). This courtyard becomes a promenant 'knuckle' (in the northeast point) of the whole southend urban quadrant. Option exists for raised hard or green terrace adjunct to this courtyard on the south east side to exaggerate the sense of a river overlook. All this is embraced by the continuous green Main Street frontage (see riverterrace theme, item 'e').

#### 4) TREE ARCADE ON MAIN STREET:

Enforces the 'trichotomy within the corrior' spatial concept in an apparently simple, but actually subtly complex way to celebrate both Main Street, and the River:

a) Great trees celebrate a traditional Main Street with the sense of the classic simple Main Street arcade found in turn-of-the-century Lee photographs— although is a complex variation: The proposal has the 'subcorridor pockets of sidewalks vs roadway uses uniquely defined, but are subordinate to the overall 'simple tree-arcade effect'— articulating the trichotomy pattern of pedestrian bosque areas and pocket parking between. An unexpected complexity within this apparrant continuous pattern of trees is that the southend eastside where trees are omitted and bare facades are revealed. This celebrates the urban sense of a milltown, highlighting the architecture in the town's most public place (and see b). \* In all, the trees enforce the simple-double-node corridor parti of the Lee's architectural infrastructure, but with a gentle variation: the south node roadway is a 'pocket' and the Northend roadway area terminates as a 'thick nodal bosque'.

b) Great Trees on Main Street also celebrate the river: The Main Street lineality of trees being an echo of the treed riverway— co-participating in the n/s force. Moreover, there is a powerful, unique complexity in the Main Street tree-strategy to relate to the river: they enforce the e/w axial space shift of orientation at the southend. ((\* The great n/s spatial/visual forces of Main Street rows, simultaneously partake in the overlay great e/w forces to and from the river, ie the river is expressed because the sidewalk tree pattern at the west sidewalk of south Main Street is eliminated, while the e/w thrust of the Chopper, Eaton, and Theater Street tree promenades are revealed instead— reaching to the trees eastside Main Street. (The 'Riverpark-to-Eaton/Backside-to Parkplace' connection can be read e/w or w/e, as if the whole Main Street tree arcade turns right angle to move to and see the river; (or alternated the river moves east to become part of Main Street, and cross to appear in the common). Consistant with this idea: Species of trees on the east sidewalk of Main Street are different from remaining Main Street trees so to instead continue those of the e/w promenade's to the River. (So, while carrying the traditional n/s thrust of the street by the trees continued 'geometry', they otherwise celebrate, with the Eaton/Backside area, the Riverpark whole. This may be further conceptualized as an overlay or interlocking intersection of perpendicular forces— of Main Street and the river— that can be enjoyed individually or jointly depending on one's orientation. Trees as horizontal lines engage as those intersecting forces, and as verticals become the mediating (spatial) 'hinge pivots'.

#### 5) NEW BUILDINGS

a) Library Addition: Southside reading/coffee solarium; plus, westside 3 story expansion: has art gallery, new reading space and Lee-museum archives annex, upper story function room with observation of river with metaphoric architectural tie in and historical info/items. (These spaces are linked with outdoor courtyard/ garden space).

b) North Main Street: "Residential/ Commercial Complex" (See Northend Proposal). Nic: additional new building south of Elm Street, and a replacement of the old apartment flats that interrupts the victorean homes.

c) "Theater Street Residential Units" (See Eaton/Backside Proposal)

All proposed and existing buildings on Main Street enjoy both spatial forces: of being on Main street corridor (participating in and defining that historic long n/s rectangle) and of being (on a terrace above the river channel) drawn by a mysterious e/w affinity with the river. This fortifies the buildings, in terms of how they are experienced inside and outside, with a dualistic *genus loci*.

## SUPPLEMENTARY SPATIAL DESCRIPTION:

\* The OVERALL SPATIAL CONCEPT of proposed Main Street simultaneously expresses two great 'forces' in the simplest town-scale way: the original rectalinear street corridor itself, and the river. This answers, within the Main Street corridor, the great paradox regarding the 'man-made' (milltown associated) vs the 'natural' (ecological/ recreational) determinants of the historic town & region. In space, both these pasts are brought together on Main Street, in way progressive for Lee's revitalization:

i) The original 'north-south' sense of a single TRADITIONAL "NEW ENGLAND MAIN STREET as an historic rectalinear corridor that terminates in north and south nodes, is enhanced by strong definition, with clear-ordered functional surfaces and trees with existing & added buildings. This reveals it as Lee's main cbd & movement openspace—the grid-initiating, bold organizing force of the original and (since fractured) town expressed in single spatial stroke. ((The pedestrian/vehicular long subcorridors within this space are spatially articulated as a gentle 'trichotomy' that is subordinate in presense to the single whole. These are felt with laterally or longitudinally with one's direction of motion. (This pattern entails the 'central roadway and basic sidewalk subspaces as consistant, with alternating tradeoffs between parallel parking vs wider paved expanses that make the trichotomy).

ii) Simultaneously, there is very special spatial interrelation of Main Street to the RIVER, expressed in several ways. (These, as occurring on Main Street, are meant as 'supportive' of the primary "Return To The River" concepts within the Lee Riverpark Area west of Main Street). :

\* The street has fundamental 'river-relevancy' originating in the common geologic valley that determined both, resulting in the same proportions, orientations, sense of flanking vegetation, and feeling of n/s thrust. This makes Main Street itself be "river-like" in an experientially strong, though subliminal, way. The inherent 'channel feeling' of Main street is dramatized by the strenghtend street corridor— with its proposed great trees, walkways, sunshine areas, and positive sense of public spatiality.

\* Moreover the feeling of being proximate to and empathetic with the real river is expressed by Main Street's unobstructed view areas, and vegetative affinity that leaps attention to the river, enforcing Main Street's feeling of hanging above the Riverpark valley in a continuous magnificent way. (Driving, walking, perching on Main Street introduce differnt sesnations of the moving river. Vistas fluctuate with barriered views in an intersetting way). With those improvements, Main Street seems to very much be about viewing and participating in the history of the river— which itself is more obvious by the creation of the Riverpark. The graded green terrace of mid Main Street (see 'd') is also consistant as a river reference.

\* Most unique among proposals is in the southern half of main Street in how it relates to the river:  
"N-S Parallel River Forces": The Main Street sidewalks, along with Parkplace Allees, the Backside Courtwalk, and the Riverpark Pathway— are all n/s pedestrian longitudinal spaces that parallel the river— for lineal movement walking and vista experience— each walkway piece has said properties of being riverlike and river-relating in itself (with variation and theme). These two apsects are synergistically enhaced by shear repetition of walks.

((In the southend, the east sidewalk also tends to feel as part of the riverfacing 'courtwalk' along the Backside buildings of Main Street— as if the line of buildings divide a single brick platform that parallels the river. These also connect e/w with alleys, promenades and courtyards whose



orientations all engage the cbs as well as salute the Riverpark. Analogously, in the Northend the wide Main Street sidewalks are understood as a part of the new Northend Building Complex's river-facing inner quad courtwalk along the building. These courtwalks have an extra 'spatial weight' within the series of parallel walks. (See Northend and Parkplace proposals)).

\* "E/W Rythmic River forces": In total these walks make a repeated series of n/s spatial lines ("of human events"), that in turn creates a most signifigant thematic e/w planal rhythm that flows between the river and Parkplace. Roadways and the Eaton parking, and building lines also participate in this novel rhythmic series. It is as if the river edge is repeated across town—the magic river edge "echoes itself" and the rivers domain widens again and again.

\* "Dymanic E-W Perpendicular River Forces": Most dramatic, unexpected, and unique among proposals is how the southern Main Street seems to flow from the northern hilltops and then in the southend, Main Street forces (literally the repeated e/w promenades, but in spirit the entire street corridor) turns right angle meet the river". ((So with the tradtional n/s continuity of traditional Main Street, there is a simultaneously overlay of intersecting east-west spatial forces (expressed by the perpendicular walkways and trees (ie Theater St, Eaton St, Chopper Street) connecting from the Eaton Area at the entire southend of Main Street—to relate all southern Main Street and Parkplace to the river in an unusually pronounced way. This expresses the very proposition that the whole town 'turns to meet the river' (and that the river enshines upon the southend buildings and Parkplace). A most dymanic sense of motion and magnetism occurs with Waterfall and south Main Street—the phenomnea of waterfall ions ties in with this street magnetism and then end human magnetism. It is a literal and figurative "Return to The River"—that invites townspeople and visitors to partake. See great tree technique for dramatizing this. Also, all the E/W Area promenade crossing areas of Main Street align with and poignantly protrude (in a most distinct series) to reach from east Main Street sidewalks to the River, with optional brick crosswalk in road. (ie The Theater Street promenade connects the library to the Arobi Building to the River; South Main Street eastside commercial block connects to the Eaton Street Promenade, expressing the central river connection; The Courthouse Courtyard aligns with with Morgan court, with crosswalk to express their continuity of purpose—these are the widest paved courtyards; The renewed Morgan and oand all other alleys are paved and feature lighted between buildings to link sidewalks)).

((Ed. Note: Although the verbal analytic description reveals this 'complexity' of design, the actual on-site experience is most simple: there is an elegant synthesized 'duality of n/s and e/w forces', nearly singular in coherency. These two spatial forces are sensed as 'oscillating' as opposed to blended. The sequence of walking and orientating will individuate and combine, accentuate and overlay these meanings over time. (See great tree description for further explanation))).

In terms of the whole downtown: The hard surfaced rectalinear character of Main Street is continuous with the character of the Eaton/Backside and the new Waterfall Space (that penetrates the river corridor), and their scale unifies... a) so that spatially all of the 'built town' has an accessable but juxtapostional relation to the natural river ecosystem—to elucidate the "milltown on the river" as a visitor-seductive, resident-nurturing theme. "New England Main Street-ness" and "Berkshire River-ness" are 'coupled-in-contrast' on Main Street. This is a relation true to Lee's genesis—resummoned, spatially, for revitalization. b) Additionally, Main Street's spirit of authentic, liveley, useful, durable open space is lent to the other areas in turn.

In conclusion n/s & e/w forces of both the traditional street and the river are expressed on Main Street, reconciling those determinants for the future. Meanings are revitalized.

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

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

SCHEME THREE NORTHEND: "CORNER GREEN and a MIXED-USE COMPLEX"

### WHOLISTIC IDEA FOR NEIGHBORHOOD CENTER/ NORTH GATEWAY

This scheme creates a stronger Northend, with a balanced moderate increase in recreational, residential and commercial activity. In a double role, it strengthens the Northend's local neighborhood character while also accomodating new patrons. ((This contributes to the overall town scheme for increased visitors throughout town, while allowing the Southend/ Eaton area to dominate in its proportion of commercial/public activity)).

(Development of the parcel): Includes a CORNER GREEN ("jewel pocket"), and a single RESIDENTIAL/ COMMERCIAL COMPLEX (composed of 4 contextual scale buildings forming a broad quad, with continuous planted courtyard-walks, and generous parking). These overlook the river corridor area, consistant with the overall "Return to the River" town theme. They spatially subdivide the parcel in a sensitive way that allows selective integration of uses; moderate scale definition invites increased public activity while containing and protecting desirable sense of a neighborhood. Walkways connect these spatial uses, and the greater Northend's, allowing the safe flow of different pedestrians, simultaneous with increased vehicular provision in the North gateway/ center. (Also, for the whole Northend beyond the parcel): All streets have widened sidewalk expanse courts & crossings with great trees, (by omitting on-street parking there); (A bus stop and vehicle drop off/pedestrian areas are provided on north the entire length of the complex, both sides of Main Street-- creating a paved pedestrian pocket in the North Main Street corridor). Center, Main Street and Elm Street are given improved roadway and intersections; Parallel parking is selectively provided on both sides of Center Street, or south of the complex on Main Street-- but not on the Northend part of Main Street.

Detailed Northend Description:

## 1) RESIDENTIAL/COMMERCIAL BUILDING

Four building segments are arranged in C-shaped quad, occupying the parcel north of Elm Street and southside of the new 'corner green'. (The building spatially defines the south edge of the north common, as important for the gateway effect). The building has residential use on the second floor with option to mix year-round necessity/ seasonal specialty retail and office space on the first floor. These, along with other Northend businesses, accommodate local & regional residents, and tourists in a balanced way. (For business affiliation, it is proximate to the roadway, and to the mill/ Joe's /hardware block around the central node space—the mixed uses are co-stimulating. For residents it is convenient for private use or social activity, near downtown stores and services, busstop—visible but appropriately protected from noisy traffic for all uses). The building's form is determined thusly: it reconciles the dictums of the contextual streets and older buildings its front edge, while providing the important inner quieter sense of place is produced in its backyard quad. ((Architecturally, it completes the sense of Main and Center Street's traditional facades & corridor, and is an anchoring mass, to balance south Main Street's mass, boosting mixed neighborhood/moderate visitor activity for the whole Northend node. The quad character is intended to feel "expansive" (stretched out) in layout, yet properly intimate scale in the form and character of structures— so it seems a balance between being a 'building', and being a 'landscape space'— while respectfully subordinate to the landscape as a whole: buildings appear at rest in space, nestled atop the land, placed in a relaxed unforced way, with breathing room all around. The proportions of the complex make fine frame for viewing space, and not a bulk. The structural lightness of buildings allows proper 'perceptual weight' of the existing buildings in terms of the Northend node as a whole; and it exaggerates the senses of quad space, and river and peripheral landscape. The separate building segments make proper scale & rhythm, and allow dramatic alleyway and cornerway pedestrian entrances into the buildings or to pass into the quad/parking area. Along Main Street two of the new building segments unify the existing individual structures across the street the new Main Street and alleys align for connection. Overall, the complex has the same length as the south Main Street commercial block, and proportions suggestive of all Parkplace; the building segments and alleys call out a welcome to all, similar to the South Main Street, thus enhancing them as thematic for Lee; however the new building's width is more slender than the Southend's, to convey more intimacy, and be subordinate to the more public scale of Southend activity, to carry a sense of the longitudinal north/south axial thrust, to allow the river and open space of the quad and regional landscape to dominate in the Northend. (Especially from the second story views are toward the surrounding river and hills, and the adjacent green as never before seen). The 'topographic predominance' of the Northend dictates a subtle comparative underscaling of structures vs Parkplace Southend as well). Dichotomies of the Northend's "Man-in-nature" vs the Southend's "nature brought into the manmade" are at play)). There is also wealth of interesting ambiguity in subtle connotations of the building in relation to Lee: the building's slenderness & (the quad's stretched layout) suggest the river corridor, railroad cars, or the bridge; it also rhymes with distinct configurations of the Mill, and most interestingly, the north and south axial building wings and the planted allees of the Northend complex are that here aim westward to view to the river— as variation of the Parkplace n/s allee vistas, or the e/w thrust of the waterfall park— these vista-thrusts and their resultant shafts of space become thematic throughout the whole town. Also, the north building segment is shorter than the other three buildings: to relate (by similar size) to the existing Center Street buildings (eg Joes) in a "nodal clustering", and to express the boundary of the curved RR track, and the implied force of river's bulge.

### 3) SPACE:

is redefined by combining new & existing trees, landform, & buildings within the larger natural context; ground surfaces include green, walking pavement, parking, roadway): The resulting 'total spatial sensation' of the proposed Northend is "diversely nodal", defined with contrasting concentric rings or layers of enclosure at different scales from afar to near. (It is an isomorphic variation on the Southend Parkplace's purer nodal theme of several concentric scales). Northend space includes, from larger to smaller scale as follows: (1) the Northend off-site contextual (geo-biomorphic) nodal space (re-)revealed in its complexity (2) the downtown Northend simple on-site (rectilinear) Elm RR/Main/Center street-block perimeter node and (3) the minimalist-rich intra-site nodal subdivisions, including the Center/Main Street intersection, and new building quad spaces. (In this landscape continuum, increased clarity & specificity of form occurs with decreased scale of concentric spaces, to express an urban entropy. The Northend serves as a midpoint for the spatial dialectic between the outer Northend wilds and the Southend Parkplace civility). These layers force a dynamic sense of place for the Northend secondary center/ gateway activities, within the whole town scheme. Specifically:

(1) The greater Northend CONTEXTUAL OFF-SITE SPACE is experientially enhanced by the proposed on-site design, so to be felt most 'multifariously' from downtown— always changing, beyond simplicity, but omni-integrated: this is powerful rustic Berkshire space, visually intensified. (It is viewed in infinitely different ways from different Northend downtown spaces and buildings, with diverse vantage points and juxtapositions, spatial interpretations are separated and recombined in experience with different views. It is sometimes felt as very abstract, or as ever so complex, or even as paradoxical— bigger or smaller than it is, of shifting geometries and moods at different times). This contextual space is defined by the outer-most distant layers of geological/biomorphic landscape, of surrounding off-site trees and hills (ie westward views across the river, north of the mill, east of the residential area, and south of Lee). This outer nodal definition is born of natural forces and grand movements over time (of classic lineal and planal forces of nature's geology, river, and plant ecology that can be "read" clearly— but also this can appear dramatically irregular in configuration— and in the different distances of the edges— and these seem to change as one moves— be it in car vs on foot— and this is brought against other changes from the movement of seasons. The north context at a space that tells many stories: of natural-systems history, and where man-made town history inscribes itself— particularly regarding Lee and in other ways universally, and in still other ways this nature defies comprehension in it's phenomenal and perhaps spiritual sublimity. (It is increasing obvious when one moves about the whole town, that the Northend spatial experience is markedly different than the Southend's contextual space, because here one feels perched within a 'sublime' ancient wildness-space amidst rustic topography, versus the Southend's sense of serene continuous flat valley space and 'beautiful' hills. The Northend has a 'mystical' quality (in the spatial sensation of distant nature and the foreground of the "sited" structures) that seems to have a profound grasp upon ones total experience. The Southend seems confidently humane and unmythical— with a clear honest presence of pure space extrapolated to the horizon in a progression of simple rings or vertical planes; this Southend concentric space is dynamic as a beautiful platonic expression. The Northend's dynamicism instead seems essentially (and desirably) "immeasurable"— the hallmark of sublime truth. The Southend space is in magnificent quiet equilibrium (while human activity can sometimes be very active); the Northend space is more restless and exciting (while human activity is often less crowded). Together these north & south nodes, flanking the Main Street corridor (that mediates them in sometimes merges and in sudden contrasts) make a powerful and unique spatial synergy in terms of revealing the different natural character of those sites, as experienced from the urban frame of the classic double node corridor. This is compounded by the play of the specific on-site design of downtown Lee)). This space nurtures neighborhood or visitor activity; And one arrives or departs town, this downtown experience of off-site nature so climaxed in the Northend is riddled with additional meaning compared to experience within the travels of the region itself. (See photos).

(2) PROPOSED TOTAL "ON-SITE" SPATIAL DESIGN IN THE NORTHEND: (occurring within the irregular peripheral "natural context") includes the larger rectalinear area of large tree lined STREET BLOCK, located between Main, Center, RR & Elm Streets. (The tree-lined sidewalks continue from the north end of RR Street to connect with Center Street, thus completely surround the new building and green with a sense of enclosure that is wonderfully walkable for leisure or daily living and business, to fortify the Northend as a unified node). This block itself is divided (east-westwardly) by the new building complex— thus makes a Northend subdivision into two dominant subspaces (on either side of the new complex): the "Inner Quad area" and the "Street Intersection area"— and these are unified by a "Courtwalk/Sidewalk system":

(a) THE INNER QUAD SPACE— is created on the southwest side of the new building complex, to occupy one half of the Northend nodal area. (This quad subdivides into the lineal "inner courtwalk", the planal "inner parking lot" and the "grass perimeter" to provide vehicular and pedestrian uses of the bus/res complex). The quad's generous width, and flat acropolyptic openness 'high above the river', and its middle elevation amidst of swirling landform, and distant hills looming above— makes the quad feel as if it is more 'landscape-architectural' than 'building-architectural' in spirit, especially as one looks with a far-seeking eye: the natural site dominates... here more than anywhere in town. One feels the pull of the wilds while secure in the quad's embrace. The complex's outdoor quad has a rectalinear size and expansive flat character that rhymes with the Southend Parkplace quad— while the Northend is on a hill terrace, the Southend feels the valley flat in contrast. Within this space, different surfaces and trees delineate quad-subspaces so to seem appropriately simple: The parking lot is rectalinear area in proportions with larger whole quad— it feels like it belongs to (and IS the quad; as opposed to a being another space)— it is securely interlocked with the walkway (and it visually expressed as such, eg as viewed from windows or from around site) Here one enjoys the teasing pull of the wilder contextual space as one walks to the sites outer edges; the lot has spatial sun-shade zones created by the articulating tree islands. The lineal courtwalk space makes uniting passage-place along the building (see entire court-walk description below), and the grass perimeter usable for play, serving a simple plane for the built and the distant irregular nature— a viewing plane that calls to the surrounding Riverpark meadow. (These are defined by great trees (described below)). Noticeable from adjacent streets and the Riverpark, this space draws people from throughout downtown.

b) THE REDEFINED INTERSECTION SPACE : (is the second half of the Northend onsite space, located northeast outside the complex). It is the trapezoidal central node space of the Northend (Main/Center Street) intersection, within the larger (Elm/RR/Center/Main) street-block. This space is defined between the northeast edge of the new complex, the existing Mill, Center Street stores, Joe's & the hardware block, embracing different pedestrian and vehicular subspaces (ie the "corner green", the road, and the sidewalk subspaces). ((The new trapezoidal form is so elongated (as if drawn by the lateral pull of the river, and squeezed by the looming northward landform), so that it is actually a 'diamond shaped' space: this is something that is always felt but never visually obvious— contributing desirably to the mysterious, alluring, phenomenological quality of the site). Its size is similar to Parkplace, yet in contrast it feels suprisingly indescribably non-euclidian. The street and yard openings between the buildings create

strong view corridor 'vectors'— they penetrate this center with axial thrusts that combine sensationally as if in a 'pinwheel motion'. The enclosing buildings and gaps between them are evenly spaced: Space-defining buildings are the 'fixed' enclosing elements, the street are the fixed openings, and the seasonally changing trees fluctuates completely the sense of overall enclosure and views— and these play against each other. This heightens the Northend's own dynamic character of place, distinguishing it from elsewhere in town— while delineating and appearing to animate the presence of its human activity. (Even when this space is quiet, such as midwinter Sunday, it seems unvacuous and community-fortified). Vehicles and pedestrians will experience it simultaneously, moving safely through and around it repeatedly throughout the year, enjoying its stimulating spatial changes)). While this intersection node is a single harmoniously felt space, it more consciously sub-divides into a 'plurality' of three complementary hard and soft areas that are in tune with the pin-wheel effect: the includes the "Corner Green" (described below) the actual Center & Main St Northend Roadway Space', and the wide planted pedestrian Courtwalk/Sidewalk Space). In all, the Northend space is diverse & complex; yet it is coherent, and refugal against the sublime contextual landscape in a way that is comfortably exciting.

(i) THE NORTHEM "CORNER GREEN": is a new jewel-shaped north common located on the prime Main/ Center Street west corner of the intersection. ((The green is a 'triangular piece', with a 'square knuckle'; (the knuckle itself is half green-bosqued and half open paved; the square bosque opens to the trees that surround the larger triangular green like a 'jewel on a ring'). The triangular area makes a spatial arrow that aims and affixes orientation to the river in concert with the overall Return to the Housatonic theme. The 'knuckle' plugs into the corner of the new building and the sidewalk corner, and is the same size and shape as the Parkplace Courthouse Plaza)). \* This corner green is powerful as a gateway symbol, and recreational space, and the single most coherent focal space of the Northend intersection node— reciprocating the Parkplace (southend) green at a smaller scale, as appropriate to address the neighborhood use and the moderate scale of visitor activity— it directly connects to adjacent uses for new opportunities to revitalize Northend; area sidewalks and paths from the lineal courtyard that lines the complex "weave into it" for appealing integrated access. The green area itself is concentrated to a moderate size, but it combines functions with green and hard spaces around the complex for generous gross area; this space is part of the green fabric that embraces and flows from the new complex, and the lawns of Main Street; and this green is experienced in connection with the Riverpark as an elevated nodal climax to overlook the natural river corridor: a precious acropolyptic 'point of space', allowing the whole Riverpark below to dominate, (and this Northend green is one of several nodes in the greater Riverpark sequence). This green's concentrated size and pristine triangular shape gives a heightened sense of a town-common icon, as an alluring genus-loci spot, distinct from the larger planes and lines greenery that surround downtown; and it exaggerates its own presence of human activity— either feeling extra vital when crowded, or feeling intimately embracive in moments of solitude (as a safe, cozy point to perch for sublime river views of all seasons). Its unique form is compelling from within and without— always challenging one's

comprehension. (We may ponder, for example, why there are identical forms within the Riverpark that result from natural conditions!). Grading accentuates its integrity as a permanent space— a form that seems to anchor into the Berkshire hills, harnessing a once spinning circle swept by river and wind forces. As a terrace, it visibly retained on backside by landform seemingly lifted and then sloped by ancient run-off to the river; berms also buffer traffic at selected streetside areas. This green lends a 'pivoting sensation' (of gateway) to cars that turn the corner, as great lines of Center and Main Street trees latch to it. This smaller form also celebrates in counte, point to the new building quad space, (analogous to Parkplace's courtyard in relation its own south common quad).

(ii) **INTERSECTION WALKWAY SPACE:** For the intersection, the widened sidewalks (replacing the previous street parking) on full width both sides of North Main Street parallel to the new building complex (ie the complex side of Main Street is part of the "Courtwalk"), and at the CJoers & 4-corner crossing area make quality wholistic pedestrian space. They produces a strong lineal spatial sensation, wrapped around the Northend to enforce the nodal sensation, for leisural/ functional connection of the street corridor, the buildings and green. Widened (but narrower) Center street sidewalks along with parallel parking continue beyond the intersection. All these combine to enforce the sense of the pedestrian accessible neighborhood, celebrating the context, unites and enhances the buildings and their uses, anchoring them to the landscape— it gives a sense of the node belonging to the street corridor's overall "pulsating pedestrian pockets" co.ridor pattern (see Main Street description)— it meanwhile hints an alluring feeling of the looping of such walk around and within the inner building quad. (\* NOTE: While the total combined Northend intersection's walking space is actually 'T-shaped' as experienced from the public street area outside the building, it feels "central" trapezoidal— and the thrust of the appending streets is felt either as centrifically or centrifugally related (depending on arrival or departure) from the intersection)). This spatial pocket has full vehicle and pedestrian accomodation, with slight priority to the former. (See "c" below for description of the entire Courtwalk system both sides of the building complex).

(iii) **ROADWAY SPACE:** In purely spatial terms, the Northend's roadway channel is an important part of the Northend node for both drivers and pedestrians. It delinates the spine of the classic historic corridor as an authentic place/passage, this combines those two corresponding spatial sensations. (This is most accented as a pocket by the configuration of Main Street's flanking walks and buildings (old and the new) and the marking cross of Main/ Center Street. The road also spatially delinates the forces of the grid— and the pushing through the terrain of the region between cities. (Longitudinally one senses that moves within or along its contextual force: N/S reaches this road space connect the southern regional valley with the mountain's space of Upper New England. Or we feel the power of laterally crossing this regional entity; laterally it gives us the corridor's centerline from where layers of space (of enclosing of walks, trees, buildings, river hill forest extrapolate to mountain /valley corridors beyond the horizon. (The space, when we step into it, lets us participate in it as a precious instance of the entire regional landscape's roadway system that transverses the Berkshires and beyond).

c) **THE ENTIRE "COURTWALK"**: is a lineal (wide-paved tree-planted) walkway key space system for the Northend, located on all sides of the new complex and spatially connecting with other area sidewalks, parking, and the Corner Green. It is a "spatial seam" that lies between, and actively integrates, the streetside nodal intersection and the building-quad (as the two halves of the Elm/Main/Center/RR streetblock). The Courtwalk enhances the role of traditional sidewalk space, and invents a spatial loop within the new building quad— useful, while becoming a pleasurable place in itself: positively imageable as is a beautiful, symbolic, functionally efficient... 'eventful' space. This is a unique 'urban' space (with classic industrial-age scale and rectalinear mill proportions) for the biomorphic Berkshires: it acts (function or leisurely) both as "passage" for walking, and as courtyard place to 'be' and to extend uses of the adjacent buildings. ((Longitudinal walking (occurs within the rows of trees), lateral crossing (across trees), or stationary rest (under canopy 'with' trees) each present different manifestations of this space— as does seasonal changes and one's directional orientation)). The Courtwalk's form also echoes the corridor of the river and Main street— so to capture their spirits (respectively, at the west and east side of the complex)— transforming them into a significant amount of pedestrian space for virtuous human activity, sensation, and function)). The Courtwalk form traces its derivations from the historic river corridor as did Main Street, and it also echoes the archtypal "New England's Main Street vitality"— and this form is repeated too in this proposal's Parkplace Allees. Supplementary description of the Courtwalk: \* Through the logic of the Courtwalk, the whole complex in one sense glues to the corridor, while in another hinges off Main Street to address the river Regarding the streetside portion of the Courtwalk: it is here most "street-celebrating" and a most visible town-participating space for pedestrians (with dropoff parking, busstop and adjacent roadway pullover). ((It replaces the Main Street sidewalk as wide as possible eastside of the new building complex, and again on the eastside of Main Street opposite the complex to make a North Main Street pedestrian pocket. (Narrower than the Courtwalk) are widened planted sidewalks occur on Elm and Center— connecting them for the first time as components of a single place)). Regarding the building-quad portion of the Courtwalk: the entire building complex is surrounded by a wide expanse of paved tree-planted lineal courtyard sidewalk space on all sides— on non-street sides it is "quad celebrating". It draws and integrates uses with that important new building complex. Within the quad of the complex, it makes a unified river-facing (and "river-calling" pedestrian space between the parking lot and stores/residential units. Passage connects all buildings of the complex, to the quad parking and divides into paved 'slivers' that become the weaving paths of the green that also it connects to the area sidewalks that lead to other buildings and the on-street parking of the greater Northend. The quad's Courtwalk has an interlocking relationship with the quad's inner parking lot, making that asphalt space a kind of courtyard an extension of the Courtwalk and a hinge to the contextual landscape. There is room all sides for through-circulation simultaneous with sitting for residents, patrons, or employees, or for vending. ((The total sense of the Courtwalk is a "continuous" positive rectalinear form of generous scale, establishing a human-place neighborhood priority— appearing not as sidewalks but as if the entire complex of buildings are sitting upon a single unified lineal courtyard— as where individual building segments are articulated as elements in the whole, while and movement all around and between is encouraged. Gestalt perception presents the illusion that the Courtwalk is one the whole brick plane, even where the building 'covers it'— it feels bigger than it is. This gestalt-Courtwalk is a town theme continuous with that of the Eaton/Backside Area's court-walkways and the Parkplace Allees, thus making a symmetrical theme coinciding with the Main Street n/s thrust. It also relates to materials and proportions of the Waterfall Park so in all the downtown hard space becomes a single hard rectalinear pedestrian spine in complement to the roadways and the river's soft ribbonous space)).



3) PROPOSED GREAT TREES: enforce the downtown spaces described above— defining open space, allees or bosques— knitting them within the downtown pattern with an 'eternal vocabulary' (that changes connotations)— while mediating the man-made with the natural context. (Shade and seasonal phenomena integrate with architecture and green). The planting geometry is harmonious while the species are divided: Trees along the Courtwalk (all around the building) are the same species as the sidewalk and all Main Street— to celebrate the fundemental pedestrian urban infrastructure. Trees located at the outer parts of the quad and the green are a different species— similar to the Riverpark's to celebrate the river and natural/recreational landscape. Specifically: Around the new building complex: Trees in the Courtwalk are spaced equally away from the building wall to create a continuous long inner passage space (a single tree/building wall allee) around the building; and then the trees double up as a bosque (with a secondary sense of a 'lateral courtspace') where protruding into the parking lot, common, or street— the Courtwalk harmonizes as total shade space in the summer. (( The quad trees are also conceptualizable as organized in two loops: A single loop line divides the walk and inner parking lot and encircles the west edge of the property. A second loop of isolated trees in the lot (thrusting from the sidewalk or in islands) articulates bosque areas within the lot. Some trees seem to punch into the lot, while others float as islands as if 'in a river'). These areas unify as overall Northend openspace in counterpoint to the Main Street corridor. They weaved together to encourage co-functioning. Along the streets: trees complete the larger Main Street pattern of pulsating bosqued pedestrian spaces (eliminated parking) at the key thirds's of the Main Street length, ie at the middle and both ends of Main Street). This dictates that all Main Street north of Elm Street feels bosqued on both sides of the street (in the wide sidewalks)— in marked contrast to the remaing more open portion of Main Street and Center Street, where a simple allee (single tree both sides of the street) continues unbroken, connecting these 'bosqued thirds'. Necessarily this also leaves distinctly open the Main/Center crossroad node centerpoint. (Overall the trees at the Northend intersection create an alluring nodal bosque 'mass' of trunks "atop the Northend hill" that depicts a sense of physical and human excitement, as seen from near or afar— it reciprocates the southend's mass of trees in its own more serene way at the restful valley bottom. \* All street and quad trees culminate to wrap and bosqued area of the new corner green in the 'jewel form' previously described.

4) PARKING STRATEGY: This design eliminates Northend Main Street on-street parking (so to allow pedestrian space consistant with the overall theme of Main Street's "pulsating pedestrian sidewalk-nodes" alternating with "parking nodes". (See Main St description). On-street parallel parking both sides of street occurs southward on Main Street or on the non-intersect on length of Center Street, for short & long term parking. The new lot within the complex has space to address the new building as well as arranged employee parking for the area. \* Access: Both Main and RR Street connect to the new Complex's parking lot via Elm Street. Future lot south of Elm street is an add-alternate.

5) WALKING STRATEGY: The Courtwalk and widened sidewalks seem simply to embrace the node with the perfect comprise strategy with vehicles, for a pedestrian continuity properly in balance; the walks actually subsume the overlay of four walking partis, harnessing four pedestrian forces: around the Elm/Center/Main/RR-line streetblock; around and across the Main/Center intersection node; n/s through as go the forces of Main Street; and lateral projections from each building's interior. This integrates access for the complex, green (with its own narrower paths), area buildings and parking— in effect synergizing the Northend node.

6) ROADWAY ALIGNMENT: The Main/ Center intersection eliminates the broad curve creates a full stop intersection with tight radius points. Elm/Main Street is identical. (Pedestrian light)