

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

SCHEME THREE: "PROMENADES TO THE RIVER" / CREATES A UNIFIED PARKING-QUADRANT"

WHOLISTIC IDEA FOR MIXED CBD & RIVERTOWN ACTIVITY AND BULK TOWN PARKING:

The entire Eaton/Chopper/Backside becomes clearly organized by wide promenade walkway/courtyards that crystalize as axes of continuous pedestrian space. ((These act archtypically, simultaneously as both "path" and "place" in multiple ways: As place, they make 'general' town space, as well as individual-use courtyard space 'per specific buildings'; and as path they are dramatic connecting walks between immediate buildings and parking— while BRIDGING and associating the whole other 'east half' of town with the RIVER)). In between these pedestrian areas, they create and "frame" quadrants of 'parking courts' with bulk vehicle capacity for the Riverpark, the different structures within the area, and to relieve Main Street/Parkplace traffic. Also, are new buildings (Lee Museum, Arobi Senior Center with addition, and Theater Street double row Office/residential building): all become attached "on the promenade" in further celebration of all cbd riverside activity. ((The existing grid-lines of buildings thus become completely surrounded and visually/spatially/functionally 'fused' with a wide infill of pedestrian surface— as if they sit upon a wide lineal pedestrian platform— that connect Main Street, the backside and primary Eaton Street with the new Waterfall park in one larger scale pedestrian 'T-shaped' configuration, with Chopper Entry and Theater Street promenades secondarily connecting to Main Street. Theater, Chopper and lower Eaton streets eliminate roadway)). For river accentuation, great trees express the e-west promenades as tight 'river focused allees'; however, walkways against the backside are contrastingly treeless, to not distract from them, and to instead associate with those commercial buildings. (See Riverpark area for "Return To the Housatonic" Waterfall Park).

Detailed Description:

1) ROADWAY

North of the Arobi axis, Railroad Street remains in the same location, resurfaced and curbed. However, it is realigned at the southend to meet Eaton Street perpendicularly (for safety, efficiency, and space)-- with its axis continuing as a drive-through parking lots, eastside of Chopper, to Park Street. Eaton Street is shortened to stop at Railroad Street in the perpendicular intersection. Railroad Street is also accessed at the northend to/from Elm (and not extended to Center Street thus preventing excess congestion at that quieter end of town); Elm is resurfaced and curbed. (Drainage basins reconfigured, nic). The old Chopper Entry Street is eliminated, (to instead become new pedestrian space, with parking westward). Theater Street is eliminated (for new buildings with center pedestrian way); a new private drive is created on either side of the old street (flanking the buildings) for client access/parking: southside of the old street is a dead-end driveway parking lane, entered from Railroad Street; northside, a driveway connects thrur Main and Railroad Street (across from the library), regulated with signage for private use. (Note: See bypass west of river).

2) PARKING:

*The rural westside area north of Arobi to Center Street, is given no new parking at this time, except at Sullivan Station, and as described in the Northend Complex proposal.

*In contrast, the whole Eaton/Backside/Chopper "urban" area (between the Arobi and Park Street) provides bulk downtown parking for simultaneous multiple purposes and users, befitting the full river tourist/ regional shopping and local milltown program. (ie This parking conveniently serves its own buildings & spaces, the Waterfall Riverpark, and (while freeing up) Main street and Parkplace— it is optimistic for a generous number of residents in the next century, yearound shoppers, and full volume seasonal tourists. This area is strongly unified with one parking character and easy access— (integrating an urban diversity) in two hard subquads defined immediately by buildings on either side of Eaton street axis; but within, there is the special character of "flexible multiplicity" achieved by dividing the area into seven (asphalt) "parking courtyards". These are beautiful and functional subspaces, strongly rectalinear— reading 'individually' as pristine architectural forms, and in 'total' adorning the area in an orderly modulated parking composition. (While driving, these are coherently accessible in a linear sequence - of the Railroad Street spine or Chopper loop (see below). They are positive places of arrival, for this great (rediscovered) Riverside town, or to associate with individual buildings in coherent ways. While uses are mixed freely, people will then choose to use courts proximate to destinations— thus evolving subtle seasonally changing use-characters within each frame. (So in terms of riverside tourism, the entire area— rather than just preferred lots, will have parking freely available without restriction— coextensive with the regular shopping and downtown uses). All public parking is double loaded corridor 90 degree, two way. Specifically, regarding, the two subquadrants:

a) South of Eaton Street spine (ie the Chopper/Backside subquad), a parking roadway route occurs in an inner loop, centered conveniently around the Chopper building— so adjacent lots are accessed from there, and then pursued 'centrifigally' to perimeter areas of the various edges of backside Main Street, the Post Office/ Museum, or river. Here five of the parking courts are strongly subdelineated (by trees & walks), within the infrastructural spaces defined by perimeter buildings. (Specifically: two of these courts (east of Chopper building) share major backside Main Street, Eaton Street and Chopper use. A Morgan court has special access to the Morgan/Parkplace area. Frequent Chopper users can also enjoy a lot south of Chopper direct from Park Street). All these parking stalls align perpendicularly to the Chopper building for orientation, walking, and spatial dynamicism expressive of the quad center.

b) Between the Eaton Street spine and the Arobi area, two lots flank (and are directly accessed) by Railroad Street: One lot is west of Railroad street, parallel with the Waterfall Park and the Eaton to Arobi Allee. This lot stretches strongly north/south between the Museum and Arobi Enclave — expressing joint access— simultaneous with riverfront parking. (One may also discover parking here for a day break, or romantically during moonlighted evenings). The second lot here is east of Railroad Street, more contained lot especially convenient for employees, Main Street shoppers and backdoor patrons/ office visitors.

c) (Note: also see Riverpark Area Proposal for special VISITOR PARKING ARRIVAL lot west bank of the river, to be constructed with BYPASS).

*** The total Tourist parking is thus absorbed throughout the entire Eaton/Chopper/Arobi area both sides of river, as the CBD functions at an enhanced levels for municipal, other commercial, recreational uses for all.

3) PEDESTRIAN: PROMENADES and COURTYARDS

This design engages a unique system of "promenade/courtyards", (including alleys) to facilitate outdoor activity and walking between buildings & parking— while conjoining the Waterfall Riverpark on its westside, and the remaining town eastside. These connect a true sense of "Riverside Milltown pedestrian place" through that heavy parking area. (Materials are brick surface, covering the large amount of surface; with granite edge and block tree wells. This expands the same materials as South Main Street's sidewalks and Parkplace— and the Waterfall park surface— while making the most literal connection for access). Promenade/courtyards co-function as continuous 'path & place'— and simplify pedestrian organization with large scale unity for twenty-first century life: this, as opposed to being a mock preservation, intends a 'progressive rediscovery' in the pedestrian experience: a reuniting sense of Lee's historic river connection transferred from the Waterfall Park via the measured space/time sequence of the promenade/courtyards. The whole Lee River becomes relevant again— luring— bringing future promise of revitality through recreation and tourism. (Just as navigation, agriculture, and different mills were the changing forms of river connection through history, here is a new river connection for our different era— again validating the constant essence of Lee as a New England Rivertown. Through this pedestrian system— in the same rectilinear hard-surfaced architectural language, and physical/visual connection with Waterfall park— the river is revealed in old ways and anew, as the large focus of the town— powerfully terminating the Main Street/Backside walks and Eaton promenades in a combined 'T-shaped' pedestrian spine that "turns Main Street to the river. (And conversely, drawing out from that river, through promenades, to the greater downtown). It fuses 'Main Street-ness' with 'River source-ness'. (Across the asphalt, it create quadrants of medium-size parking courtyards, for different vehicles, defined by trees and/or buildings). ((Note: Though the promenade-courtyard system entails segments of lineal walks as well as modular court space, they do not give the effect of multiple, small node/corridor conjuncts— a distinct aspect. Rather, they seem as a unified expansive system that allows the Waterfall Park to act as a large node to the promenade system)). It is this brick system, so powerful as permanent hard expression of pedestrian forces— both leisure and functional— (respectfully dominant over the vehicular space)— that allows the Riverside milltown meanings to have full presence and contact. In detail:

A) PROMENADE 'WALKWAYS' These divide into: (1) the three E/W "River Seeking" promenades that lead directly perpendicular to the river, and join the Riverpark waterfall or path system; (2) the n/s backside walk along the commercial and apartment buildings (parallel to the river and Main Street); and (3) the n/s Railroad Street/ axis. All these walks are similar to relate with the Main Street sidewalks and Parkplace Vista Allees— and also share inherent same proportions of Waterfall walks and dam/walls. We thus have strong continuous pedestrian threads in a wonderful urban tapestry. (Some promenades are alleed, while others are importantly not. The alleed widths vary per different promenade, so they, as with the other open ones, have a varied character in spatial sensation. See Trees). IN DETAIL:

(1) The three "Riverseeking" East/West Promenades: Are westside downtown's major pedestrian walks, celebrated as great tree allees, as e/w expressions of linking the downtown (especially Main Street and the south/westside area) ultimately to the river. This occurs in the strong singularities of promenades, as well as three-some plurality of three vectors, as well as in a combinationally total expressive

"knitting" of the whole town to the (historic/regional) river whole. (Other walks are not alleed, and so to appear subordinate to that effect). The promenades symbolize man & river with a double directional play of active vs passive vista interpretations: we can look westward from the built town "back to the river"; or instead look eastward from the river "ahead to the historic town". This encapsules a dynamic feeling of historical-sequential connection. In the 'knitting', we see their dialectic engagement; and repeated walking upon these saturates such meaning over time. (These e/w allee promenades are similar to those of Parkplace where they there instead face southward to the "distant" river, and northward to the 'manmade' architecture of Parkplace)). Seasonally changing space, sculptural branches & foliage, and summer shade & winter shadows, are inherent in the alleed promenade experience. They present a combined 'river side' and 'old Main Street' character. ((Note: Also see Northend Area of this proposal— describing that Elm Street and Center Street sidewalks are similarly e/w alleed, consistent with the three westside promenades in contributing to the river-seeking theme. Also, with this motif established, the residential hill's e/w sidewalks, even as they exist have a more implied 'riverseeking' participation)).

(a) The Eaton Promenade (primary E-W)— is the most important and eventful pedestrian allee— a profound (beautiful, practical) east/west "riverseeking" corridor, connecting from the heart of Main Street (at the commercial block-building and Ferncliff resident area) to the great new Waterfall Park. It is a major integral element of the Waterfall Park— thus physically extending the river spirit all the way up to the Main Street (central town corridor) and Parkplace. (Without it, the Waterfall Park would be alienated; with it, it is multiply enhanced). This promenade replaces the anarchic plane of the old Eaton asphalt/dirt yard, and gives it a sense of precious corridor distance between Main to River) in pedestrian scale datum and with a normative lineal 'direction'; this makes a pleasing safe walk to the main buildings & parking and recreational areas— and essentially taps one to "river milltown meaning". It is essential for giving sequential experience— of approaching and departing the Waterfall Park as several speeds of walk, rest or gathering about for different town/recreational/business activity; and it hyper-expresses the quickly imagable conceptual-linkage of town to the park, (as immediately significant for tourists). It is a dominant force to draw all the categories of people (local, regional and tourist— even those who generally avoid pedestrian activity) to river on foot in the most direct way, yearround— when they arrive, or to bring them to Eaton and Main Street or Parkplace activity; Also, the residential hill citizens can discover the proximity for enjoyable everyday walkability. Church goes (ie Franklin and Congregational) will feel an extra 'implied' connection from the Riverpark to their doors.

* Specifically: the promenade consists of three lineal segments: (i) From Main Street to the Postoffice— two sidewalks and great trees— (located on both sides) embrace Eaton Street (with roadway between). These are derived by the extension of Main Street's sidewalks into the Eaton area. (ii) Then, as Eaton Street is eliminated just before and westward of the Post Office, the two sidewalks and trees continue west in straight lines to flank, and unify into a wide pedestrian expanse with (plus) its own centerline trees combining for a bossque effect)— terminating at the opening of Waterfall Terrace. This part of promenade has wide areas within, for walking e/w, or meandering, or to double function as the Museum, Post Office entry-courtyards. (Also the Arobi n/s allee connects perpendicular between the Post Office to the Arobi enclave here). (iii) The waterfall park entry point is defined by the "v" opening of trees that focus an open area upon them ← x

walk expressive of the Eaton corridor splitting, widening east and west— reciprocally, the river corridor is funneled in toward Main Street. * ((See Riverpark Area for Waterfall pedestrian description)). The Eaton Promenade, IN SUM has a synergistic set of variations within the corridor theme as one moves: from the two sidewalks, the bosque entry, the Post Office opening, the musum bosque—layers, the 'v' opening tpo thhe Waterfall; So after passing the walks unify at th Eaton buildings, one decides to move left or right to terminate at the magnificent Waterfall Park— people can choose left or right walk again, around the whole riverpark. While this prominade is corridor of variations to link buildings, courtyards, and especialy the river— and despite the different variety of orienations one gets from different viewing point— it is the primarily a unified pedestrian place within the westside. As such, the spine has the perceptual/activity 'weight' of Main Street, and of Parkplace— thus carrying sense of downtown pedestrian continuum.

(b) "Parkplace (to Chopper) to River Promenade" (E-W): is located southside of the new Morgan House 'Court,ard', (replacing the old Chopper entry drives road— here with no roadway). Secondary to Eaton Promenae Riverpark connector, this is likely to be the busiest walkway, and extremely powerful as an extention of Parkplace. It connects direct from Park Place Courthouse—courtyard, to the Morgan—courtyard... and then evenly distributes pedestrian access into the parking area, by forking to both ends of the chopper building and then to river. (ie At the fork, people people choose either straight to the south apron of Chopper/ parking area; or instead turn north along the backside Main Street sidewalk parking area to the north Chopper apron/ Eaton Promenade intersection (and north lots) to the river. This allee promenade and the allee that wraps the Courthouse—courtyard, align a strong pedestrian joint of widened paved area & crosswalk of lower Main Street. This allee is magificent in how it continues the Parkplace Green's west allee— in effect connecting from Park Street all the way to the river— combining six allee segments— perpendicularly joined, with variety of compass vistas leading to river. A zig-zaging animated spine of diverse pedestrian activity, enjoys an incredible series of spaces and activites along an alleeed walk: it a has synergistically large pattern, and pedestrian effect for (eg tourist signifigant) downtown. Zig Zaging here gives a sense of "navigational shifts" perhaps provoking images of whole shifting caving Housatonic river pattern, as it was effortly traveled through old regional Berkshire terrain. This promenade conjunct is exciting and alluring as seen from vehicle or on foot from various points around it throughout town— (being nightlighted is anologous to the promenade being a string of celebrational lights across downtown diagonally)— collecting and then distributing pedestrian life in a way cross-ordinate to the old grid (by selecting out axes within it).

(c) "Theater Way Promenade": (E-W) An allee walk occurs in the old Theater Street walk location, between the new row buildings (see res/commercial options) from the Lee Library (Main Street), for their access, or as teritiary public thru to the Railroad street sidewalk to the westside buildings or river. (Local resident connection to the community center is very convenient here). If the buildings expand commercial use, this promenade can also act as a mini-mall for specialty vending, gallery display, spontaneous small scale outdoor activity— a restful place for any tenants/ visitors. Sun/shade shelter is inherent in such a elongated narrow space. Vistas to the new riverpark, and to old upper landscape abound— with sunrises,

sunsets, or overhead shadows making animate the space for pleasurable walking use. The library also receives a renewed meaning as a subnode that connects to the Museum and river (and town history). In terms of larger circulation, it completes a large rectilinear walk among the towns municipal buildings (ie Lee Library, Arobi Community Center, Museum/Po).

* Please note that the e/w promenades and the n/s backside walks are resembled in the combined quad walks of the new northend commercial/residential complex.

* ((See below: The three e/w promenades are then transversed with the N/S subordinate walks, that includes item: (2) the backside walk; # (3) the historic railroad Street's new sidewalk and its southern extension promenade— (this walk creates a powerful pedestrian crossing point at the Eaton/Railroad Street intersection— within the pristine grid)):

(2) The Backside Walkway: is a (n/s) continuous wide sidewalk expanse along the immediate (westside) rear of Main Street buildings, plus along the southside (e/w) buildings of corner Eaton Street. ((This connects to the three e/w promenades). This pedestrian surface, in total, seems as if a large court space that acts as a platform for the buildings— thus with a promenade & courtlike (lateral) space sensation for plenty of walking or stopping room around it on all sides. Significant wider portions occur in recessions north of Morgan Alley— with seating against building for spontaneous rest, or merchandising. This walk solidifies as continuous pedestrian 'infill' connecting the buildings and street spaces to the river: like a channel of pedestrian space. It is wider where than the Main street walks (equal to the sum width of both Main street walks) to have more of a sense of stationary, as opposed to being a brisk movement place.

(* Alleys— between all buildings, are paved as pedestrian walks. These serve for all circulation, and breathe Main Street uses with the westside. They function immediately with the (item # (2)) backside walkway, and accessing those stores and making convenient the Eaton Area's bulk off-street parking that relieves Main Street and Parkplace; (No matter where you park or your destination, "an alley is always nearby" for quickest access). They also serve as inviting symbols eg for visitors. The alleys conjoin with the Main Street and Backside sidewalks, allowing mingling and circulating cyclically between buildings and their different entrances and spaces, selecting too various microclimates). They are designed, however, (using granite edges around brick walks, using overhead arches, and with lineal night lighting/shadow) to mostly 'express' the bold concept of being 'riverseeking'. ie They to give sense of e/w River/Main Street axial force— supportive of the "return to river" theme along with the e/w promenades. (The existing Morgan alley is upgraded as the most dominant alley in this regard). ((New building entry and interior orientation from within the allee is an add-option).

* Price Chopper is aproned (with same brick as other walks) at its south, east and 1/2-north sides. (The west rear of the building has no walkway, so to allow truck docks instead, with a narrow painted crosswalk west to the river edge for worker's private access).

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(3) N/S "Railroad Promenade": is a pedestrian route that connects variously
from Center Street to Park Street. (Note the Railroad Street itself
does not actually continue south of Eaton Street, however the sidewalk
axis does in a novel way). This segmented promenade allows thru-town
walking alternate to using Main Street or the riverpath— to/from this
westside civic/commercial and nearby recreation for all; (it is a
wonderful exploration for tourists as well (eg to vantage the town and
river, landform its seam). These walkways include: i) A straight
sidewalk occurs northbound at the parking lot edge from Park Street
sidewalks, to the Price Chopper new apron walk, (then crossing Eaton
Promenade) to Arobi to Railroad Street. (This is single tree row
planted from Park Street to the Arobi, except along Chopper east
facade apron itself). ii) Railroad Street itself has only one narrow
side walk (east edge), that undulates gently with the road (with
treeless, open views, allowing the flanking Main Street and river, or
the urban waterfall zone to dominate). Three treeless (ie non-alleed)
quality allows a "rhyming" or "calling" awareness of the river—
beckoning the absence that one is on the real promenade instead of the
unneeded to flanking and celebrating the street. It has its own
enjoyable open feeling of the center westside old river plain, while
not competing with the strength of the more public, directly 'river-
associated' perpendicular e/w allees. SPECIAL 'WHOLISTIC DESIGN' NOTE:
This part of the Railroad Street sidewalk, as slightly undulated,
enjoys a riverlike feel— but also: it plays a mediating role between
the hard straight wide sidewalks of Main Street and the narrow highly
sinuous undulating n/s path along the riverbank— and which it indeed
is determined by both. Pedestrians experience all the town's n/s walks
eventually as a whole series: ie these north/ south running walks,
compared from east to west make a progression of biomorphicism,
expressing from the manmade order to the natural Housatonic
bimorphisms. ie River and town find mediation in this Railroad Street
configuration-- along with their different scales, degree of (Main St)
commercial vs recreational river activity and locales.

iii) Beyond the (North) end of Railroad Street, the Railroad Street
sidewalk branches, like river tributaries, with several options: a
walk continues north of Elm into the Northend residential/commercial
complex, directly to Center Street. Or becomes enjoined with two e/w
sidewalks flanking Elm Street. Or, with the Sullivan station front
walkway, and then sidewinds in a path behind the property similar to
and connective to the Riverpark Path; it also enjoins a sidewalk of
Canal Street. (The Riverbank path, therefore, effectively continues
into the Elm/northend complex areas. All of these though are
subordinate to the e/w 'straight riverseeking promenades' mentioned
above. ((The railroad Street 'roadway' itself does not become extended
north of Elm, for privacy of that lower northern/ Canal Street area)).

B) WESTSIDE COURTYARDS: (Materials are brick, with granite areas edges &
wells; great trees). Courtyard space is generously provided at key
buildings for corresponding allocations of civic, recreational, tourism-
commercial use: at the Post Office, Arobi Community Center, the Lee
museum, the Morgan House, and north westside at the Sullivan Station (and
Grendels (nic)). Uses are either segregatable, or join in unity, as
appropriate for different occasions. These courtyards are essential for
pedestrianizing a river-relating civic/recreational heart, to the
otherwise commercial and bulk parking south westside. (The other, basic-

commercial uses in the area are not directly associated with individual courtyards— and instead are expressed in walkways at the Price Chopper and Backside walks). These courtyards are expansive areas, each favoring a different variety of stationary uses— while strategically allowing the promenade movement simultaneously; courtyard places allow stopping or 'being', in association with different buildings and locales, co-existent with the promenade movement. These courtyards however appear not as separate courtyard modules, but rather are physically subsumed, within the town scale length & width of the promenade— as part of a continuous link to the river theme— letting Waterfall Park become the major node. (While gentle segmentation of different activity types occur, activity can intermingle with complexity as is natural for diverse users— and as pleasing to the visitors as well as locals— including business interests). Courtyards therefore have an overall effect of a "riverside place", for an enhanced quality image of Lee as "river milltown". This elevates the image especially suited for the full tourist agenda of this progressive urban scheme. ((NOTE: While generally absorbed within the large 'promenade- to- 'waterfall node' "T pattern" of Main Street and Eaton walks, each courtyard additionally gives its very own multiple smaller scale interpretations, as viewed laterally cross grain to the Eaton promenade axis— to/from, and in terms, of their individual buildings. They also enjoy their own pedestrian spatial relation and vantage to the central Waterfall Park. * Key Spatial Variation on the Eaton sequential promenade theme with the individual courtyards entail: the open solid square of Post Office forecourt, the block of tree rows east and west to the Post Office, the Arobi enclave; the Museum Courtyards. This a courtyard collection that acts predominately lineal to the Waterfall Park node. Overall, such strong pedestrian space, with the series of asphalt parking courts— makes an integrated 'hard' urban composition in complement and full contrast to soft rural biomorphic river context (and also to the soft town green and residential lawns. (This enforces the major Lee concept: an awareness of 'built town' and the awareness of the Berkshire's river. It serves to bring attention to the local and whole Housatonic River and greater Berkshire region, by its sheer urban presence (calling back between the historic town— thus signifying the large scale Berkshire connection)).

- (1) **Post Office Courtyard:** is located northside of that important existing building, as part of the Eaton Promenade, and framed by the RR axis allee. While cofunctioning as part of the general thru-walking surface to Waterfall park, it serves as a central CIVIC courtyard— ("a civic knuckle")— a stopping or gathering space— especially the portion against the Post Office facade: it is mostly for townspeople, rather than tourists— for "everyday" access to the building, spontaneous resting, meeting or local gathering, setting civic booths, and lunch sitting at sides. Other users can freely circulate to outer layers of space around this courtyard, even when crowded; (maximum tourist promenade-use will occur at times other than mid day weekdays when daily civic use of the courtyard is most needed). The court is defined by trees on three sides— as a 'clearing' within the promenade bosque: it thus is analogous, as 'civic', to the historic-archtypal 'civil' clearing in nature. It is the most flexible and proximate expanse on the promenade, a compact open rectangular space, centered between and amidst the surrounding bosque (multiple alleed) of the promenade— and promenant within the parking context— although much subordinate to the grand Waterfall Park; as an opening, it foreshadows the spacious riverpark node in sequence. It acts as a spatial pedestrian hub for the intersection of Railroad Street and Arobi allee walks; and it enjoys adjacency to the Museum courtyard. (It is also importantly opposite the existing Arobi building and main court yard (# i)); Viewing from the open area then goes distinctly is through

(parallel) tree layers or the (perpendicular) 'riverseeking' tree corridors, or diagonally depending on the direction of view. (Simplicity and complexity of trunk patterns shift with body movement). Various historic/natural uses are thus evident **polemically**: Westward, it gives filtered views through trees to the Waterfall and its activity, and northwest to the upper river and its silence—"looking from a bit of distance" (ie more detached, as compared to views from the Museum Courtyard or the Waterfall itself); it's northward views go to the Arobi Center through it's strong narrow allee (and this Arobi allee fixes spatially as part of this courtyard); Eastward seen is the commercial heart of Main street and busy downtown life; Southward leads to shopping or glimpses to Parkplace. These views work inversely as well; they ultimately encourage cross-participation of uses.

- (2) **Two Museum Courtyards**: address the Lee Museum at the north and west facades, and serve to link it directly to both the Eaton Promenade and the Waterfall Park, with capacity to attract, focus and absorb museum visitors. These are most tourist public historic/natural RECREATIONAL oriented as opposed to local civic. The courts each connect via "L" interior passage through the museum's two doors, for programmatic sequence. (These museum courts give the museum multiple relationships that pedestrians feel, and orientations that lead activity: "Atop waterfall platform", "along the promenade", and in reach of the Arobi enclave's grasp). Space allows art sculpture or historic exhibits related to river, ticket/program booth, tourist's vending; gathering to/from the river, rest, visitor picnic. Axial two-way vistas are given from each of the courtyards: the west side focuses immediately (from within) throughout the Waterfall Park and upsteam river; the northside to the river through layers of trees, and also to arobi community activity east to the cbd toward Main Street. Specifically:

(i) **The northside museum tree-courtyard**, while part of the Eaton Promenade (bosque area of four rows of allee trees)— (co-functioning as the walking surface to Waterfall Park), is a rectangular area "filled with the company of trees", that serves as important public museum-oriented river space— catching visitors and local recreators— as a stopping or gathering spot in relation to the tourist program. An intermingling bosque space within the felt inertia, and pedestrian movement, of the Waterpark's Eaton Promenade. ((This courtyard is slightly longer north-southly so to carry the sense of Post Office building's forces, as a 'subplace'), axially across the promenade (as a 'whole riverside place)— of which this court is a parallel segment upon)). The immediate area serves entry, in sequence with those walking after parking, for gathering before and resting after touring, for quick (hard surface) picnicing (with movable tables), vending in relation to the museum. There are various allee zones of increased shade as one nears the building. (The general overflow of walkers on the promenade circulate around it). It maintains in different seasonal ways, a strong presence as rectangular bosque courtyard— while mostly feels like its a center point midway to the Riverpark. As an unmarked modular bosque 'zone' of the promenade, it matches the rectilinear/size of the Museum building, and approximately the new Arobi addition and enclave courtyard opposite it. (It has several axial thrusts from this place: relating longitudinal to the river and lateral to the new Arobi addition and enclave courtyard— through the layers of trees. This courtyard (vs the museum's eastside river facing court) is not just river oriented, but is civic oriented in

several ways: North-southly, total "municipal/citizen" use of the courtyard is expressed— facing the cbd parking center. (The court surface seems to reflect the form of the museum facade, or become the museum floor extended— and then suggests projection, to 'plug' into the Arobi center. Its projection also seems to coincide with the Arobi's mirrored projection, sharing a spillover of uses into the Arobi "granite paved area"). East-westerly it expresses its civiness as 'mediator' of the thrust between the manmade town, and utilized river. It is also similar to other civic courtyards (ie Parkplace, Arobi and the library— that connect as corner nodes in a quad downtown "municipal" walkway pattern. These rectalinear proportions are also echoed in the inherent proportions of Waterfall terraces that they pre-node).

(ii) Westside of the museum overlooking the river, atriangular area created by the backside of the positive formed 'v- opening of trees', is claimed atop the Waterfall Park— literally making the museum a part of it. It serves as a museum exit/ re-entrance programed between the Museum and the Riverpark, a perch, a spot for pause— to spy between museum (history) and the river real. It is an intriguing, unexpectedly formed, sudden potent space as one leaves the Museum— (re-experieable upon riverpark return. This area, while holding the viewer intimately, as from a secluded Berkshire prospective nook, is conversely alluring to the museum as seen from the river. Sitting within it, or exiting the museum to enter the grander river system— it feels once quiet personable for each individual as they witness their own private exit from the museum to the historic river— which is really larger scale public.(It also has a secret corner at its east edge, upon the grass). There is quiet drama in sitting against the wall here. This space sits acropoloiptically with the museum (that is like a temple (of history)), calling visitors back to it from the river below.

- (3) Four Arobi Courtyards: provide the community center with different entry places, aligned with different town areas outward, and different rooms within the building. (Various degrees of public/private COMMUNITY-RECREATIONAL use extends the center's uses between the outdoors with subtle zones of defensibility (necessary for the range of users—from elderly & daycare— to visitors; there is also range of microimates and view orientations. Specifically:

(i) The main Arobi courtyard area is located southside of the existing building, formed by, and a small node to, the e/w axial projection of the Theater Street sidewalks— resulting in subtle delineation of three zones, for a plurally active (physically and socially) courtyard space: a square area in the old recession, a trapezoidal area along that south facade, and a melded corridor junction between them. These are in total defined by a rectalinear corner of trees, that in turn are composed plurally, with three abutting rows— dynamically expressing the ends and juncture of the Arobi and Theater Street and Railroad Street sidewalk; (ie these trees define one rectalinear edge— but are staggered as three units— the ends of the Arobi and Theater allees). (There is a small though striking sense of 'meeting' of the different walkways here, that signifies diverse town uses intimately. This complements the larger scale, more public junction of wider allees at the Post Office and extends the Community Center's major uses, and is main entryway and sitting area for local people.

ii) Southside Arobi Enclave Courtyard— is within the new U-shape addition, is a rectangular recessed courtyard, with the new building framing it on the promenade. (Its width matches parts of the Waterfall's walks). It is the strongest sunpocket possible— completely open (un-treed) on its southside for extended off-season

use. (Option calls for overhead trellas/ seasonal wall & ceiling structures nic). This Arobi courtyard appears "right on the edge of the promenade"; while slightly removed back from the promenade flow, it is the Community Center's most extroverted space, presenting an interface for public participation with the center. It "reaches out to join visitor activity with the Community Center's (select) public use. ((It projects southward across the Eaton walk to continue in the same proportions again in another area— open, granite pavement (item iii). The enclave courtyard is for an entry, public an local sitting, extending the arobi's more public, extroverted activities to the public promenade. It can be used as a stage area, with the adjacent peripheral granite area and brick promenade used for audience— allowing community plays, music; fund-raising vending, historic lectures; guest orientation to Lee events year-round can occur with the enclave info window. Structurally, it is defined on three sides of the new Arobi addition, and is open to the Eaton promenade facing south. It aligns perfectly with, and replicates the size of, the museum building— so the two become reciprocal as inside/outside, or as mass/space, for activities— with the museum 'bosque' filtering between.

(iii) The Riverside Arobi (rear) "long courtyard"— runs along the west facade, as a more private leisure place for local user's leisure. The court has a wider half and a narrower half, and shares two angles of the building that seems to mimic the river bend— and 'slips' its segments with the river. It seems to pierce through the building addition— and join the other courtyards, especially that of the enclave— and ultimately reach the waterfall. The angles allow alternate "orientations" for sitting inside, looking through windows decidedly up or downstream. (See also, the Riverbank path has similar bends.

(iv) The Arobi 'northeast corner' has the smallest for personnel/parke 's entry and service. It is also significant to complete the pedestrian frame of this people's building, readable especially from Theater and Railroad Street.

- (4) Morgan Courtyard— is located in the east half of the immediate southside of Morgan House (with parking occupying the west half); it is a more leisurley and upscale quality space— signifying the spirit of the morgan House— for tourist an local appeal; tables can be set for outdoor cafe or upscale exhibit. It is designed to append as "off the Chopper Allee" at its south edge, while abutting Main Street on its east— aligning with, visually/spatially "continuing", and complementing uses of the Courthouse Plaza. ((Morgan Courtyard and the Courthouse Plaza gestaltly combine as if one pedestrian place, that 'reveals' the passage of Main Street 'throug ' it; the street that moves as if an echo of the river/topographic forces that helped determined the town. Pedestrian and vehicular activity thus appear safely 'intersecting' in presence, in a lively way— a way that seems to show the different historical forces at work— and is exciting from both point of view— such that further activity is encouraged)). ((Many relationships result from the elongated rectalinear form of the Morgan Courtyard, for example giving a feeling of being pa allel to and facing both the river and Parkplace (e/w). And, it seems like a reflection of the outer facade, or as a projection from the Morgan House interior space, toward the Chopper allee. As well, it orients with the ..e river and Main Street lineal forces. Westward the Waterfall is mysteriously beyond view, (yet its activity heard), while only the luring hint of river corridor is detected. Northward ties readily into the Backside stand walkway and stores)).

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C GRASS SPACE: Supports the concept of a riverside town, as follows:

- (1) In the southern westside Eaton/Chopper area: grass does not occur since this is intended as distinctly hard urban promenade/courtyard/parking area. This approach insures a more authentic sense of functional river-milltown; and it dramatizes, by contrast, the remaining westside, and also the adjacent Riverpark area— as grass/geologic domains. And this hard area is reciprocates Parkplace and northend commons by its contrast.
- (2) The remaining westside north of Arobi (between Main Street and the Riverpark) is mostly lawn. (Note, off site, the new Riverpark itself has its own mix of both lawn and meadow grasses). This lawn signifies a "settled, old river flood plain" ("rivertown"); moreover it has harmony with similar areas of the Housatonic and other grass lowland, as well the higher elevation residential areas. It is flat graded, except for berm of existing or later propped plantings nic— while the riverpark and west hill is differentiated with more rigorous topography. (NIC There is alternate option to expand meadow grass into this area so becomes less a 'transition' of grass types, and more of the Riverpark itself— although the designers choose not).
- (3) * Within item # 2, immediately northwest of the Arobi, a Special Arobi Riverside Grass Space occurs as part of the edge to the riverpark. It is a loosely-formal short/wide allee/bosque (different than the promenades). It has three syncopated lengths, of three-trees occurring in the grass, north of the Waterfall— parallel to the river as well as to the old west side of the Arobi building, thus linking them. Its n/s alignment seems to say that it floated from way upriver— and suggests such remnants are to be found hidden throughout the greater Housatonic region— depicting New England agricultural activity of past. This unusual wide but short allee, when seen from various place around it— have a subtle "calling effect" to and from the river— especially in relation to/from/to the Waterfall platform. ((One of the lengths is tightened & partially turned to align with the turn of the Arobi buildings addition— however especially does so to express its own inner 'mysterious contextual posture'— and to filter the light and views variously to sky around the river corridor. It seems that the tight south end of the allee to squeeze focus with psychological distance toward the Waterfall— along with the Arobi addition— with their projected angles converging at the promenade. The allees open north end tracks a view toward the north Berkshire where unseen the far river is imagined)). This allee appears in a 'block of meadow grass' (surrounded by new lawn) overlapping the demolished dpw plot— feeling like an historic relic. (It is assertively skewed to the Main town grid— to read as an old riverside order). Seemingly simple, it creates a diversity of subspace, including: its own allee longitudinal corridor, lateral passages, and spatial zones flanking it e/w; its sense of three sub-bosques within; it is also imaginable as "material" arrangement reminiscent of the old orchards, articulating the edge of the River Corridor. This grass allee allows special if not eccentric experience/use: for alternate walking, playing through or around it, contemplating the river from within an historic landscape archetype— and an extension of the Waterfall's geometry. (Perhaps as if, or to be, churned though it). It's wide/short length, thick grass, and relaxed geometry absorbs the wayfayer to slow time down to that of an earlier era.

46) (WESTSIDE AREA) TREES

Trees support the single "River Milltown" theme in three ways:

- a) The "River Promenades": In the Eaton/Backside/Chopper Area, trees are used strictly "about the river", always in allees. They therefore define, as active orders— both the east-west "river-seeking" promenades, and the n-s "river parallel" Arobi promenade. (All other walks are deliberately not planted, so to not detract from the promenade trees). However, in complement, an important exception to such lines, are the added island trees at the end of each parking centerline— that create clusters or "moments" of space-modulating objects (ie points of canopy & trunks), in the lots between promenade trees. These islands at once 'separate' in cross-space) the different promenades around them— and fill the lot space as an elusive 'binder' between promenades; they contribute a sense of an overall light broken-canoped 'urban forest' that harmonizes the diverse pedestrian and vehicular activity into one riverside place. The strength of the tree canopy dissolves partially in winter, and then reemerges fuller with each spring's unfolding. (Some say these clusters "dance beside the river— while the promenades move through them and connect river & town". Others make no interpretation other than a fulfilling 'atmospheric medium'.

In Detail: The e/w allees, as in the Parkplace n-s allees, are planted closer than other trees in town— 8' on-center lengthwise— for axial emphasis and heightened orientation, (and are wider on-center across the allee paths; the allee widths vary from each other). As changing, living material— (defining the allees for pedestrian activity) the trees themselves become riverside 'events'; this entails "summer-shading, autumn glorifying, winter-shadowing, spring-budding— with leaf scattering, sky-tracing, melting"— in allee patterns. (Even when snow cover eliminates groundplane delination— trees hold the spatial order). Each tree brings these and deeper meanings to the axial planting, and too the combined axial knitting of meanings". So trees, like the waterfall are an event— participating in the great river system as the major historic/recreational (economically stimulating) hevent of a rivertown. The promenade trees are thus 'river-reaping' in signifigance— "alive with 'river-ness'"— carrying their river association into downtown. In turn these allee trees lend their own special qualities to the river; they are like the river channel's own natural allee of bank plantings— taking the riverbank vocabulary of nature, and formalizing it to the language of human promenades; these trees also follow analogously to natures 'dendriditc' lineal water patterns— as well as manmade oasis making irrigation canals spreading out "with vitality" from the river into the downtown. Inversely, the allees result in the enlosed parking courtyards, or the enclosed & bosqued courtyards.

* A viewer's motion and distance from promenades— plus the seasonal/yearly tree change alters one's reading of the trees: the axial quality is always dominant; a secondary general effect of a singular 'bosque effect', and variously interpret matrix of trunks amongs buildings, filling the whole quad (between Main Street and the open river). All this though, as an urban area, is a canopied 'clearing' surrounded in the denser Berkshire forest. ((For those walking, the axial great tree plantings mostly read as 'promenade allees'— an this makes the lasting impression; but they also are momentarily seen as enclosing 'tree-walls' while parking, or as private courtyard trees fronting each building, and as a unified bosque)). The promenade trees frame juxtaposing views of offsite trees or the built town— overlaying nature and man's orders; the island trees play an obscurity against it. (See pedestrian space)).

* SPECIES for this Eaton/Backside area are "great-trees" (eg locust: and/or planetree, red maple) as primary candidates; Some smaller flowering cherry trees are an add-alternate option— however, the choice requires further study— to be sure they indeed enhance (vs hamper) the river town concept. Promenades in town— here, Parkplace, and Elm street— can be the same species, or a thematic variation. Some examples are listed below, to suggest to client that while apparently subtle, there are distinct 'differences in effect' to choose from. (This is the type of decision that could be made at a special ceremonial town meeting— so citizens take participatory pride on the final brush stroke) :

There is choice of one tree for this entire Eaton/Backside urban area— ie the e/w & ns allees, and islands. This results in Eaton/Backside unity vs different trees in the other 4 areas of town— emphasizing the larger town '6-area' spatial conception (as per analysis map)

Or, use of one species for all e/w town allees (Eaton, Chopper, Theater, and Elm) vs another tree for all other town areas (n/s allee, island, and other town areas as one).

Or, use a different species per allee as variation on the riverside theme vs another common tree for all the remaining areas of town.

Or, use one species for Eaton Promenade (to Waterfall); and one other species common to the other allees, (so only the Eaton allee is unique in tree— in celebration of the waterfall).

Or use a different species per allee, extended to connect to adjacent areas in the same tree. Eg Chopper allee continues the same trees as Parkplace; Eaton continues that of lower Main street, Theater Promenade continues the residential hill trees. (So, the similar trees extend each allees to a different town area— as unified plantings and spatial entities).

Or the parking lot end-island trees could be one tree, vs the difference in allees : eg great tree vs flowering tree or vice-versa.

In addition, one notion is to plant the n/s Arobi promenade with a flowering tree, so the e/w promenades (in a shared different tree) seem to penetrate different e/w zones. The n/s tree could be the same as n/s Main Street s.

Others may say that in any case, proposed trees should be different than mid and upper Main Street— because of essential typological differences of those areas, that to remain distinct.

* Seasonal change pattern of trees in general, or of species in particular, then make field/ground unity or differences with these and other areas of town trees. Eg Parkplace trees and river trees connect— with mixed seasonal patterns of life— during spring— and in fall unplug from the river). They appear to connect and then let go, (associate and disassociate, visually & microclimatically), as the different species converge and diverge by their 'linking' & 'opposing' characters.

NOTE:* Elm Street promenade is considered a westside e-w axis, and therefore heavily alleed as well. (See the proposed northend building-complex— its planted trees contrast this surrounding natural woodland plain, so appear as a nodal cluster).

- b) "Riverside Woodland": The remaining westside— north of Arobi to Center street— in contrast to the above planted (item 'a') "urban area"— does not propose trees, except for replacements, within the existing irregular wooded/lawn pattern. (Species should be exactly of the existing hardwood types, with some conifer at edges). (Railroad Street and its walk remains treeless so to allow instead that the river and Main street allees dominate in visual-activeness, and contrast this woodland; The woodland's power is in its quietly omnipresence.

c) "Westside Boundry Plantings":

(i) The Price Chopper Chopper/ Riverpark boundry has a straight evergreen hedge westside of the building. These buffer views from the river to chopper, while make a striking backdrop for urban structures seen from elsewhere. ((They makes an ecologically and visully stablizing edge-- and a strong architectural connection from the Waterfall to Park Street (in a n-s line), and makes an (e/w seamline), bewteen layers of the 'world of deep river' and the commercial town. (As straight-manmade form, the undulating riverpark and rising contextual landform around it are revealed with contrast. In this, the hedge muliti-signifies a strong 'celebrational, salutational' urban presence-- as well as echoes agricultural rows and upper river conifers).

(ii) See Arobi/riverpark bosque at boundry (see spatial description). These may be 'apple'-- inrefernce to orcahrds of riverside pasts.

((Note: This 'wild bosque' (trees species pending) are "simply planted" in the ground, with the meadow block under them-- minimalistically-- with no deliberate relational expression between the contextual meadow, earth, river, town, or cosoms. With relationships thus unexplicit, open-ened, they become physically ambiguous-- multiply interpreted" as, for example: 'placed', 'erosional', 'moving', 'dancing', 'resting', 'proclaming', 'guarding', 'aligning with other objects or boundarues' etc,. This is a captivating ambiguity, that signals a that multiplicity of historically charged relations are indeed at hand-- and encourage us to decide what they may be)).

(iii) See Main Street and soft Parkplace descriptions-- regarding boundary and continuity effects with this westside area. Their overall tree patterns-- (corridor and node, respectively)-- connect via the promenades across the Eaton/Backside area to the river. This make a unified continuity of trees in 'general'; However species differ so as to allow distinct e/w promenade sensation to not be confused n/s main Street nodal Parkplace areas specifically).

5) BUILDINGS:

are added to strengthen special mixed CBD 'riverside' activity (as a target to enhance all downtown vitality); and they enforce the spatial promenade concept-- by filling in a frame of 'vital blocks'-- rectalinear masses that formally define the intersecting Eaton, Theater and Railroad Streets, within the two basic parking areas east vs west of Eaton Street. The aligned upper-stories of the new buildings make a prolific "rising up" of the town at the river (real and symbolically)-- with a 'gate effect' experienced from the Eaton Promenade. For materials, brick is to be dominant (like the mill), and trim of wood (recalling the revival facades in town). (These are polar in terms of civic/commercial vs residential-- so there is a clearer play. Stone, siding, or contemporary commercial block/glass structures are not used). The added uses are a more upscale mix than elsewhere, including civic/recreational, tourist-commercial, and some residential uses-- complementary to the town's more basic provisions. Buildings have a permanent, neat, conservative high-quality compact quality, that signifies stability, care, warmth and scale of yesterday as desirable for tourist and local associated revitalization.

a) Arobi Community Center: The expanded existing building, plus an added structure expands with a range of private to public uses defensibly inter-related, for the local community and occasional invited visitor use. Riverside site-virtues and activity opportunities are made more evident by the orientation, select windows vs solid walls, and multi-access of buildings to courts and walks. (The old dpw building is removed).

(i) The original building is remodeled to two stories (in its existing cherished riverside plan). Elderly, daycare, and other family and individual uses have plenty of new space for simultaneous spontaneous, or reserved use. The upstairs has an open floor plan to provide dance floor "above the river", or large group events or specialty sales. The first floor is subdivided with movable walls. (There is add-option for cantilevered 2nd story expansion, or additional building expansion, on the north/northwest. One scheme calls for a similar extension as item ii below, that would make the entire structure metaphorically like a river whirlpool). Ample outside space surrounds the building to expand activities.

(ii) New Arobi Extension-- a separate, U-shaped square (two or optional three story "tower", extends from the original building by a dramatically narrow/long (e-w) building corridor), to the south edge of the Eaton promenade. This is the Arobi's most public face, inviting one from the promenade, and directing visitors at the proper time. A special 'Lee river history' agenda is programed; and a physically obvious bond between the local community and tourist programs is depicted. It can serve as an celebratory entry to invite and lead into the main Arobi building-- eg for public or inside performances; or can be used as a stage area with an audience outside on the promenade. The building, by analogy, is a community "side porch". One can sit in the enclave variously to select open views or privacy in relation to either the waterfall or the Museum activity. Its size is reciprocal to the mass of the Lee Museum which it faces. The building forms itself around a nearly square outdoor courtyard-- making a 'community encave'-- slightly e/w- elongated, to "face the sun, river, and promenade". (The building is actually composed of three "lineal room segments"-- wrapping, holding, hugging, presenting, or facing the courtyard-- as one may variously interpret; these room segments are near equal in length, but each in a progressively different width, that introduces further relations: the walls of the addition, as they face each other across the courtyard, give a sense of 'weighted confrontation' or 'dialogue'; we also we can see the structures in terms of implied end-to-end lineal geometry; (optional end doors allow lineal walking sequence between them, in/out/and back inside)). There are movable window walls for seasonal/programatic change, that give access to the new enclave courtyard, which in turn focuses toward the Lee Museum, on the riverside Eaton promenade. ((There is add-option with the courtyard for u-shaped colonnade, trellis/ canopy, or wintered glass conservatory)).

b) **Lee Riverside Museum**— Is located ⁵⁰⁷⁷¹ eastside at the end of the Eaton Promenade (west of Postoffice), positioned properly dramatically-- atop Waterfall platform. It is understood as "on the promenade, directly above the river". It aligns with the new Arobi addition, for a gateway effect; as an architectural mass, it fits into the enclave of the Arobi addition-- thus in a 'reciprocal interlock' -- so we secondarily sense a lateral tension across the Eaton promenade, edge to edge. The structure uses the (relocated) restored wooden Greek revival building, elevated upon new brick walls, up to three stories with exterior porch surrounding the entire top perimeter. (Symbolically it "lifts the past upward to see the river returned for new use-- and becomes an historic beacon). The museum has two doors (with optional use patterns)-- ie located on the north side (on the promenade) and westside (facing the river). This strategy allows interior "L" corridor pattern of walking-- through building between the Eaton Promenade/Courtyard (at north facade) and the river courtyard (at west facade). A top story "roof telescope" with keyed map at the river and the region beyond the region is provided. (It is set to (computer) track the direction of the unseen river from source to end). Historic exhibits and video shows enhance our understanding of Lee as a river/milltown. Commercial sales may be used at first floor; museum display and historic exhibits (changing and permanent) for the town and region dominates the second and third floors. (Additional Museum exhibit and commercial space may be added south of this building, nic). "Museum dining" (catered or select resting) may be provided as an alternative use for either top or bottom floor.

c) **Theater Street Buildings:** (Residential and/or commercial/office): consist of two rows, that line the sides of the (ex) Theater Street pedestrian-only promenade between the Library and Arobi Center. ((They are two story, or add-alternate three story; buildings step down with the grade, expressed at the base and in roofs), to river. The rows are symmetrical in height, and parallel)). The buildings and promenade make one unique imagable place. These incorporate the existing Main Street commercial buildings-- weaving this new complex into the older fabric with appropriate understatement, allowing the fuller presence of the Riverpark, and Berkshire space. They have a sense of old town commercial/residential "fit", created by scale-manipulation in two ways: the rows are similar proportion, though smaller, than Main Street's own "commercial-block" building, and thus associationally suggest themselves as a similar formidable "urban" scale-- as opposed to having a typical "isolated development" look. Yet within the rows, the individual fenestration is itself underscaled in units as divided along the length, to exaggerate the sense of multiplicity of stores/homes-- an intimate diversity like on old main Street. This also gives a visual rhythm that directs to the river. (There is option for town-house multifloor units, and separate-floor units).

6) (WESTSIDE) SPATIAL CONCEPT

In the full "Return To the Housatonic" proposal, Lee as whole is spatially enhanced as a 'Berkshire River-Milltown'— sensed contextually in that larger scale spatial way; each of the public town areas in the proposal contribute to this grander spatial conception, to promote the River and tourism.

* Accordingly, this proposed westside area of downtown (east of the River defined e-w between Main Street and River, and n-s between Park and Center Street) has a deceptively crucial spatial role: it is basically conceived as one 'RIVERSIDE' area— a longitudinal "spatial seam" of contact 'between' the Riverpark itself and the remaining town. Expressing that one seam in various ways, the proposal gives it a strengthened spatial sub-definition into three, approximately equal size, different quadrants— each is riverside oriented and a Housatonic derived terrace, but varying from hard urban-public to rural-private space: ie Formally, they range (south to north) from 'hard urban nodal-quadral', to soft 'rural-natural terrace', to soft 'quadral/ natural terrace' in character. This spatial trichotomy represents a dynamic gradient of river/man historic landscape relationships at the westside seam. (Their clear comparison shows a true tapestry of various river-connections in the evolved River Milltown theme— to be evidential within the river-tourist program. Such a seam, as place in itself, is also a medium zone between the events of Main Street/Parkplace and all the Riverpark).

- a) Eaton/Chopper south-westside area— (is located westside of Main Street, between Park Street and Arobi-Theater axis). This space is the major proposed westside space, adjacent to Waterfall Park, for commercial/civic/residential/recreational urban extension, and major town parking. It is designed as intricate but unified hard, formal 'urban' space— in similar scale, materials, and rectilinear-base (although opposite form) as the Main Street corridor; and it is in full contrast to the remaining westside and larger natural river-environment. Conceived spatially as one cbd expansion/ riverside arrival place, it is axially connected to, but concentrically formed around, Waterfall Park. (With the park, it is one of the most imageable spaces in the region— progressive, yet an echo of the primordial Berkshire clearing). Specifically, two spatial orders are overlaid:

First, is the basic larger space, defined by the existing Main Street backside buildings: overall a simple hard surfaced rectilinear open 'URBAN QUAD', (and subdelimited by the revised Eaton axis into two quad halves). This space is separate from, but a strong conjunct with, the generous space of the Waterfall Park river corridor— and merging a celebrational spatial flow between it and the river. It centers on the Waterfall park while substantial renew space in town.

Second, (within that one basic structural backside quad space), in a very human urban scale, trees define a subordinate, more complex spatial composition of three elements (distinct from the Waterfall): this includes the forceful yet gracious "allee promenades to the river" as the determinate order— each of a slightly different corridor width, open or bosqued; these in turn define the rectilinear "pedestrian courtyards" (overlapping parts of the promenades as 'simultaneous space'— experienced as variation on themes), and the asphalt "parking-courts" defined between allees and buildings (that are thematic for drivers, but for pedestrians become residual 'neutral background' spatial fabric, in the urban pattern. These three elements are of matching scale and complementary forms; they therefore bind as constituents of, and are not in conflict with, the larger quad. (That hard quad as a whole space' is clearly of a larger hierarchy, on par with the general town "areas"— such as Parkplace, Mail Street, the hill, the river). Seasonal and yearly tree change affects spatiality in terms of ephemeral sub-enclosure and proportions of each subspace, of the fixed whole quad, and of their relation to the remaining town. Other walks and spaces are spatially submissive. ((See Detail Description previously)).

(Supplementary Description): This space has such strength in both ways— (as 'hard urban open, yet with powerful tree articulation)— so distinct in the middle of the Berkshires— that while experiential and functional for local/ and visitor in town activity— it transcends to a larger scale spatial comprehensibility, tuned to the Waterfall, regionally significant with the River. ((ie: In terms of the 'inner town's' spatial composition: the space is appropriately the same scale and hard surface enclosure as Main Street corridor, to supplement that corridor as a 'hard node'— in complement to the Parkplace 'green node'. Main Street and Parkplace become connected by this Eaton /Backside to the Waterfall Space, as the ultimate node to them. This Eaton/Backside area is thus a 'spatial knot' (within the westside 'seam') tying the otherwise interlocked town space to the Waterpark.

In terms of the 'regional' scale: the sheer contrast of open, hard formal composition against the soft Berkshire region dignifies the spatial scale of Lee as of a pronounced historic/natural "Berkshire connection". This is experienced especially by vehicles upon arrival at the open riverside parking area, (analogous to arriving at an early river field, or perhaps at 'dockside'— feeling the open bay of the lot & river), and for pedestrians at business or play, it overall creates a large foreshadow to the Waterfall— unfolding the Riverpark Waterfall like a foreground stage, that also gives the illusion of a wider river; within this, courtyards are 'adjunctive space' to the Waterfall (of similar material and proportions), and promenades are woven 'spatial strands' for procession— as 'arterial an adhesive' linkage lines between downtown and the river, this multiply ties the town to the river space system.

* As in the entire westside— space sensation entails a sense of the river terrace as the underlying geologic floor (that descends from the top of downtown). But here the riverplain is dramatic in that it is completely articulated in the overlay of hard man-made order upon it, extending between river and downtown— while contrasting the remaining westside and river. Such juxtaposition amplifies awareness of the man made activity vis the natural order in the fullest.

* All spaces in this order are of positive form and pleasurable in their own right; but they are also experienced as a total (physical and behavioral) narrative, each space with different 'activeness' of expression within special hierarchial geometry. ie We immediately comprehend them in a dynamic-sequential way— as a story in which to participate, as follows: "The promenades move through the historic riverside quad to connect the old town to the historic-natural river space, which is the origin, sustaining force, and terminus of Lee". Space is thus used as a language expressing historic determinants, as well a formal medium for activity. It completely reveals urban life— through the hard materials, the grid projected geometry of spaces alleys/courtyards/ parking courts— connecting Main Street and Waterfall, juxtaposing nature. Concerning the issue of relative time: The structured quad space is a stationary & permenant historic medium; but the promenades are 'ever moving' in time, by both their geometric expression, and with human willfulness in walking upon them: the 'present' occurs where one stands, then becoming into the 'future' when walking ahead, and the 'past', entrenched in memory through repetition, is when looking behind. Meanwhile, the trees change seasonally and grow yearly... upward (as opposed to across space) in temporal documentation. The courtyards are thematic moments of energy', gathering around the key buildings; the structures help define and pull off the promenades and subspaces, and in the larger sense 'fill' the quadal area.

* When using the Eaton/backside space, or when viewing & accessing the river we feel the conjunct river space with it— but this Eaton/Backside area itself is comparatively, appropriately neutral and receptive— a silent foreshadow, and then a luring procession to the active river waterfall focus. (It serves the larger purpose of 'directing' attention to the river, rather than to itself (although its own space is felt powerfully)— enforcing the total concept of the 'built town' and the awareness of the Berkshire legacy: it expresses civic historic connection in terms of space). People then vitalize this space— participating and reinventing with its order— powerful space from a local an regional point of view.

b) ('Mid-westside area'— located between Arobi and Elm Street, between Main Street and the Riverpark): This is "Riverside-terrace rural space". Though moderately settled (as item c), upon flatland, its existing space, to remain, 'feels' predominantly as 'natural' "irregularly wooded/grass expansive flat plain space— as "Berkshire Riverside". (It is like rural space item 'c', without the strength of a manmade spatial edge quad form). To support this feeling as larger scale natural space of the River system, no new trees (except to replace old one); no promenades, or dominant walks or dominant courtyards as is done in item 'a'. Lawn is regraded/seeded). Specifically— this maintains the sense of existing landform, past flooding, that determines this clearly a naturally formed expanse— irregularly rectangular—elongated north/south, expanding widely e/w as part of river terrace system. Unobstructed views to contextual landscape here make this riverside spatially felt as part of the Housatonic beyond the definite boundaries of town, dominant as a natural flat grass base and irregular woodland due, to visual absorption, the strength of topography, with openness stronger than the structures. (This sense of natural river terrace-base remains especially evident west of Railroad Street ('ole industrial' and commercial riverside buildings in the woods); these existing buildings remain, appearing as if 'sprinkled throughout the woods and meadowland', as carefully 'hosted' objects upon the river flood plain— not being grid dominant; east of Railroad Street boundaries are evident as a grid— but seem to belong to Main Street (as we turn attention then eastward to the river)— but the feeling of river terrace plain still dominates. ie It does not have the quadrant feel of the other two westside area items 'a' and 'c'. This plain quality of this wooded area becomes "re-expressed— formalized— in area 'a' hard surfaces). ((Note: A lateral river path between the River north island, and Elm Street demarcates the boundary between quadrant 'b' and 'c')).

c) 'North-westside area', is located between Elm & Center Street, and between Main Street and Lee Riverpark): In the proposal it is upgraded minimally (with regrading, replacement planting) as "Riverside natural/ with built quad space". ie This is a double concentric space, with both 'a significant 'man-made', and a 'natural-river' sense— with orders in spatial BALANCE. This space thus acts as binding central common-area for that neighborhood locale, and for multiple local private resident/ commercial uses in yard areas; but, it implies itself as part of the Riverpark experience, notably for visitors walking the sidewalks to/from the Riverpark paths. ((Specifically: The quad is in a 'man made' trapezoidal form, loosely defined on perimeter by various local-commercial/ industrial/ residential buildings. This trapezoidal edge includes (north and south) smaller buildings along Center and Canal Street's own same small grid, that is off-angle to Main Street's grid; easterly to this, the new Northend Complex (which aligns with the Main Street grid), has its own inner yard that projects into the trapezoid's lower elevational space. The off-site contextual viewed edge is the river boundary and distant landscape ring (including hills)— experienced through the frame of the trapezoid, thus given slight illusion in terms of the frame. eg hills seeming parallel to the edges of, and concentric as, the trapezoid— at times marking nature's contrasting irregularity. In turn, within the manmade trapezoidal quad order, there is the other sense of being oriented to and part of the greater river landscape's spatial system. (Since the trapezoidal enclosure is created by buildings that are small and/or spaced apart— the man-made quad character allows the presence of the natural River terrace space, and the connections to the natural river-landscape outward. Seen from within the more formal trapezoidal manmade edge, there is a haptic spatial connection to the natural river/landscape— in equilibrium— expressing authentic riverside settlement. This effect is also enhanced by the undulating rustic groundplane within the quad (with uplift toward the north end) and rustic planting— modulates that space. In all then, the presence of the quad subtly asserts— reveals in— such an historic order lacked by other rural areas or woodland. (Buildings, besides containing and framing space— are also part of the rustic landform connection— to distant hills— space all around)). This then is appropriate as: is a more private neighborhood area, but selectively accessible and viewable by tourists at the end of downtown Park area.

SUMMARY NOTE RE ALL 'WESTSIDE SPACE': Area 'a' has affinity with area 'c'— as both being quads, but difference in being hard vs green. Area b has affinity with area c as both being green river terrace system, but is non-quad vs quadual in structural enclosure. Area a and b have affinity as flat riverplane elevation, but total contrast in built vs unbuilt space. All is unified as being riverside oriented, in geologic continuity.

EDIT: RIVER: This juxtaposition with the river at once magnifies the manmade of the town— and the river.

* The Promenade 'allees' as axial corridors— have pedestrian association in classic, romantic, and re-vitalized urban(e) sense. They also have a kinship with River corridor-ness; (there is space and trees, axially— source and destination)

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

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

SCHEME THREE RIVERPARK: "MAGNIFICENT LEE WATERFALL PARK": 100% RIVER CONTACT

WHOLISTIC IDEA FOR LEE WATERFALL PARK

The great strategy for Lee's twenty-first century revitalization is to "Return To the Housatonic". This is the leading intent of the entire proposal— to create maximum focus upon the total Housatonic River and New England natural-cultural system... so local residents, regional shoppers, and tourists "rediscover Lee as a true river milltown". It is achieved with the creation of a full scale * "LEE WATERFALL PARK": the physical and programatic development of 100% of the downtown river area— consisting of three elements: a hard structured grand WATERFALL COURT (riverplaza), plus a reciprocal new RIVER GREEN PARKLAND (w grasses/landform/trees, angular-undulating pathway system, existing forest/vegetation), with the enhanced RIVER as the theme passing through the corridor, revealing itself diversely through the park's variations. This is the most synergistic combination to totally elevate Lee, authentically linking Lee's past river settlement and industry to a new commercial/ recreational future.

((The waterfall expresses literal and multifigural historic "town & river interaction", as those two distinct entities become synthesis; and the remaining river space (graduated from grassland to forest) is contextually expressive of that same concept— as it seems to peel open the spatial corridor and unveil the waterfall in depiction of the riversforce. The unified story is that Lee is a river town— it is 'on', 'of', 'about', 'with' and 'for' the river— which in turn cycles back satuating meanings from Lee)).

In total, the riverpark provides beautiful, symbolic, multi-useful Berkshire riverside space— as the heart of downtown pedestrian system— to nurture locals, and attract a continuous flow of visitors from everywhere, be it solitaires or strong crowds. Celebrating Lee's history, tapping into the deepest essence of Berkshire nature and culture— the riverpark can make Lee nationally known as the most tourist worthy "river place" in the Berkshires, while it propotionally benefits the quality of local activity. By opening a fortitude of actual and imagable recreational and commercial opportunity, this will elevate and continue to flow vitality into Lee. Thus, with the next century, Lee re-emerges with its essence as a "Rivertown"— and the river that once originated and sustained the town, with natural/recreational/historical/ and therefore commercial value, is the sustaining "source" of Lee vitalization again.

A) **THE WATERFALL COURT**— is the primary investment of the entire proposal: It is a hard structured "Housatonic Riverplaza", located at the east terminus of Eaton Street, as the town and region's pedestrian focus point for the riverpark. This is the strongest conceivable idea to physicalize and make manifest the essential abstract concept of "milltown/river interaction"— and the most powerful direct way to express that concept as it particularly relates to Lee. (Those two entities— the Housatonic and the town— are made more distinct in their own nature, and in the higher meaning of synthesis).

* **Detailed Description:** Overall, Waterfall Court plaza is a simple square brick-surfaced configuration (aligned with the town grid) that overlaps the river on-center so the river passes through it over two different height waterfalls. (1) The outer part of the square— analogous to a picture frame— is a brick walkway that crosses over the river both sides, surrounding a lower courtyard expanse— analogous to a picture— that is sliced by the falling river. (The walk is widened as an overlook/entry at the Eaton side, as the 'v-opening' of trees on Eaton Promenade; this top courtyard area is jogged (in half) to present a segment that extends the Arobi, and a segment that extends the Eaton promenade Museum area— so east & west spatial thrusts are simultaneously felt. On the westbank, there is added outer width of walkway to receive westside parker's entry, or to lead back to the west woods; this seems to enforce the corner of the plaza frame— as if layered, protecting the park from vehicles). 2) Within the square Waterfall Court frame, the river cuts diagonally through at its own natural angle— asserting its natural history against the ordinate geometry of the town and capturing the river emotively, momentarily, versus the unit geometry of the structured town. (3) This diagonal angle then produces a residual series of three triangular "lower courtyard spaces" (ie flat surfaces that are lower than the frame), centered around the river. These spaces each have different heights, and are defined with a zig zag of granite (or concrete) step/edges. The spaces offer a plurality of different microclimates, in relation to sun, water, wind— and different views of the river, the town, people, wildlife, forest and sky— for solitude or company away from the traffic of the town. ((But while the experiences in the ordinate corners are dichotomous— they also belong to the 'singular' enframing of the river inward and the and greater context outward, as these appear not as units but as one whole divided sheet— with river cut through and over it)). So the frames let the Housatonic be 'one' river— yet presented in infinite ways as it moves through at different hours and seasons— as substance, force, object/space, and properties: sound, light, motion, spray, mist. The river's physical/energy properties are revealed by the water's choreography under the frame of walks over the two height dams. But both the 'river' (as flowing toward, and then under the frame, then over the two waterfalls, and then away) and the 'court' (with many experiential interpretations to be felt, such as as "crossing", "penetrating", "harnessing", "guarding", "pivoting", "sampling", "harnessing energy from", "overlooking", "penetrating", even simultaneously "floating upon" and "submerged within" the river) become positive elements of awareness in themselves— and then in a town/river synthesis. This is a literal event that transcends to historical meanings, and finally to the metaphysical. "The river ties a momentary multi-meaningful knot as it slips through the watercourt". Such a strong river presence brings attention to Lee histories: nature and mans settling, industry, & recreation— with profound life overtones. Such a waterfall structure can compete with anything on the tourist maps— indeed is "logo like" in its clarity as an imagery— as one of the most significant features of region— a place with the power to relate to the small (a trickle, a floating leaf, a shimmer of light, the act of leaning on a rail, or the idea of the region-

whole). The design minimalism expresses itself as purely as possible the physical town-river fact, the capacity for human activity, and other semiotic meanings— so in all these ways it thus reaps the rivers single essence of 'vitality'— for Lee revitalization.

* Supplementary Designer's Notes: Waterfall Court is the most conceptually pure (platonically imminent) outdoor pedestrian river structure yet imagined, "regionally-scaled" for 'New England significance'. It is the transformation device that converges the energies of the whole river and town, magically expressing Lee as "on the river"... so Lee, the Housatonic & Berkshires become unit d— for Lee's participants to reap its magic. As a particular local entity, Waterfall Court transcends to the meaning of the great Berkshire-Whole... and then beyond to abstract spiritual universals about river spirituality and life. And when in use, "the River and humanity will flow together". (Its minimalist aesthetic empowers a range from 'the subtle' to the bold'— and such a good range of human experience and activity shall follow). With its rectilinear form, powerful 19th century scale and materials, it is composed in the language of Lee's enduring past. (Its brick surface matches the mill facade and traditional New England sidewalks; its concrete & granite base and waterfall dams match those of the mill foundation and its big dam). But the spirit of bold functionalism— progressive in its day— get analogously translated to a progressive recreational revitalization use: Its relation to the Berkshires via the green parkland provides the most encompassing, dramatic, diverse useful experience of river. With its large bold form, pure appearance, confident vision, it is about an enduring Lee future). As supportive recreational and economic programs develop, and the waterfall structure connects new interests into other town activities and amenities, Lee's reputed quality can elevate to a tourist level that associates in trio with neighboring Stockbridge and Lenox. (See "Pedestrian" notes below). Waterfall Court is an "eternally permanent rock-strong" pedestrian space juxtaposed literally and figuratively against the eternal river, while the remaining park setting seems to unveil itself (with the rolling landform, the corridor's tunnel of space and swept grasses) in depiction of waterfall evident river force:

- B) "THE GREEN RIVERPARK AREA": occupies the new remaining corridor space (covering all of both sides of the river from Park Street to eastside of the mill, including an improved island). This is quality 'soft' open space in the most generous amount, whose elements consist of: new graduated grasses, 'riverish' landform undulation, trees & native understory, transversed by the special structured hierarchical, variously symbolic path system that connects to regional park system in all directions— contained in the natural context. ((This green parkland is supportive of the same single Lee Riverpark concept that the Waterfall Court partakes— expressing the force of the waterfall and its river, celebrationally against the town. (This green parkland actually 'intensifies' the waterfall's own expression of river force— and the river's energy seems to radiate, and push the "the curtain of grass open-space of the entire corridor, to unveil it with the waterfall"; the waterfall seems to tap the river energy, to open up wonderful useful recreational space). The green parkland includes, specifically:

1) RIVERPARK "GRADUATED VEGETATION": Existing and proposed riverpark "green" (seasonally changing plants & soft space), conveys the life of the river, as if riverwater sustains the fertile valleyland... nourishing it, inviting the play of humanity upon it, and connecting to the green space of the whole town, and spreading the sense of a positive community. ((Note: Since the hard Waterfall-Court Structure itself is free from any planting, all the riverpark planting occurs in the remaining corridor, acting as a supportive contextual planting for the Waterfall Court's larger meaning of "Returning to the Housatonic"))).

(a) the river's 'lateral force' is expressed by east/westerly "peeling layers" of vegetation graduating in height cross-sectionally from low open sunny "natural symphony of grasses" at the river center (ie lowest grass along the banks and open leisure-play areas, to higher meadow toward mid/outer edges), to a mix existing riverside trees that are pruned up in a romantic elm-like form, to "old forest" with varying understory at the periphery (selectively trimmed only for low branches to allow walking). The gradation exaggerates the Housatonic corridor's essential spatial/ecological "valley form"; it also interestingly relates to daily east/west change of sun, the sun-dictated pattern of species and their e/w dormancy sequence)).

(b) The river's 'longitudinal force' is expressed north/southly by the "elongated green corridor shape", depicting the evolved carving out of river space.

(c) To further express both the lateral and longitudinal forces, with an added cohesion, the riverbank is newly planted with two 'promenade rows' of Great Trees along the river— ie one row on each of the two sides the river. These are evenly aligned across both sides of the channel, to become a unified spatial allee over the river. In this allee there is multiple meaning: First, they are an abstract continuation of the natural riverbank plantings, that extends (with hyperbolic signification) the river as a single regional ecological system. ((The trees, while abstractly similar to the greater Housatonic's natural riverbank plantings, have dramatic difference— and make interesting interconnection with downtown species:) Second the formality of rows relates to the formal promenades of the remaining proposal, and the allee of Main Street, thus making both the river planting and the town area synergistically stronger as a total design)). Third, the allee is a romantic archetype— historically, formally and perhaps genetically determined as significant— gives the sense of profound beautiful 'passage'. Here the passage is enjoyed not just by those walking along, or participating within the water— but the way the river itself moves through the allee— so the river itself becomes a 'wayfarer'— as if IT is strolling through downtown, or perhaps instead deliberately making a profound journey— through the allee-time. (We can interpret as we wish that the trees along the bank "guard, accompany, embrace, salute, protect, mark, celebrate, accompany, or adorn" the river's journey).

((Thus, trees in total in the Riverpark— from river center to periphery— are of three categories: The allee promenade trees, then the elm-like old trees, and then forest; these express a transition from the renewed river, to the old romantic remnants, to the sublime forest (a super-scale natural phenomena)).

** There is add-option to additionally prune up vegetation to open up expanded area in the south, west, and north-Mill areas— with added with grass "lapping the shores and hills with affection".

2) **RIVERPARK LANDFORM** (a) depicts the river's "lateral forces" by using east/west terrace planes (that reveal archtypal river valley/terracing processes). These aligned 'happily coincidentally' with the solar rise & set). (b) "longitudinal forces": (atop the terraces), are an order of ripples occur north/south depictive of wind and current. ((The grasses that cover the regraded landform, convey the expression that the landform graduates e/w from gentle river waves to wind swept planes to have a linking to transient nature to forest hills)). (c) Residual 'hillocks' and sweeping carved arc forms are subtly scattered within the corridor, that act as medial interlayers between landform items a & b. (Ie, these are smaller scale, but derive from large scale processes; they "articulate with smaller scale diversity" the dominant landscape spatiality, with spatial-nooks and mass-accent; they also have a pointal affinity with the island).

3) **RIVERPARK PATH SYSTEM**: is comprised of three walkways: The "Primary Riverwalk", the "East-West Crosspath", and the secondarial "Westhill Hiker's Trail". These differ in size, symbolism, and type/direction of experience— thus making a wonderfully plural synergistic movement system. ((They cover Lee Riverpark in the three distinct ways analogous to natural river tributaries: respectively, letting people either 'follow', 'counter' or 'divert from' the n/s central corridor)):

(a) The Primary n/s Riverwalk: is a special "angular-undulating" brick walk that 'follows' the river north/south, located immediately against the entire east river bank edge. This walk visually and functionally extends the Waterfall Court's "built structural (renewed milltown) aspect" through the soft green corridor— for an inviting access to the eastside of the whole river, acclaiming it as the most public, open side of the riverpark, flanking the Waterfall-Court for the length of downtown. Specifically, it connects from Park Street— then midway hopping up, long across, then off the island (at the Elm Street path junction)— to the southeast bank of the North Mill area. ((This walk is balanced by a single row of trees on the walk's east side, so the walk is between the river and these trees with allee-like symmetry, which in turn is within the wider allee of trees that center on the river (see trees)). The brick walk's (Olmsteadianly generous, yet intimate) 10' width allows people to simultaneously engage the river: to stand or sit at the edge, and enjoy general n/s movement along the river— facilitating the river spaces, or connecting pedestrians through town. ((Beyond downtown, this riverwalk (on the towns proximate side of the river) continues as a narrower stonedust path through the remaining county)).

Supplementary Description: This brick walk's "angular & undulating" double character (ie composed of a portion of angular conjuncts of short straight segments plus a portion of sinuous undulation) is a surprising "distinguishing feature" of Lee Riverpark— aptly different from any other walk in town— and any other riverpark's. Following the downtown river so tightly, the angular & undulating brick walk becomes "one" with Housatonic, and in two ways: (i) it has a dominant feel as a celebrated walk truly "along the river" (symbiotically related); and (ii) subordinately, it pronounces the precious "river edge" (stablizing its east bank, like the long rim of structural dam that fortifies the town, presenting a sense of 'contained' lateral force, with the north-south current's glide; and while parting the "water blue from the green grass", it makes a stable datum for the river's motion and the landscape's seasonal changes; snow melt will accentuate). So while enhancing the primary orientation of n/s pedestrian and river flow, the walk declares an eastward "front side" to the riverpark, framing it with a feeling of a scenic shore— so the riverpark seems to formally face downtown like a picture, with wooded hills and sky as background.

(This picture-effect is reversed when viewing the town from the west shore). The walk is thus an interface between two sides of the Lee world: the natural (ecological/romanticized Riverpark) versus the urban (indust/com/res) downtown: and this is also a poetic expression of many unspoken dualities which ultimately become expressed in terms of one synthesized Lee "rivertown".

IN DETAIL: * The riverwalk's angular-conjunct of straight segments start at the Waterfall Court, and become longer as they move away from that Eaton Area, and then relax into a sinuous threadlike path at the northern part of the park. This whole walk has multiple meaning: as a gradation, it expresses degrees of intensity (of kinetic river energy, and public builtness) proximate to, and climaxing at the waterfall— to the more remote natural river area. (This also depicting a sense of north origin and south river departure; additionally, offsite regional paths have a comparatively diminished overt presence, in further gradation from Lee's Waterfall Court). * This walk is the most direct and authentic way to physically bring one to know and feel the river— the form evidences the normative desire to be close to the river— to value its source and its destiny— and to "go as the river goes". The closeness occurs in two ways with this path: the conjuncts follow the river edge precisely, as if the river is determining the pedestrian; and then the sinuous walk must wiggle freely to respond to the more varied landform & old trees, telling the pedestrian to now explore more freely). NOTE: The Waterfall Court's terrace steps, and it's immediate left and right-side walkways, are all aligned in a diagonal to express a unified line of the preexisting and present shore— asserting the river's natural angle vs the towns ordinate grid.

** Simultaneous Scales: The form of the whole "angular & undulating" walkway is fractally found in the macro and micro scales of nature. Between these extreme scales: (i) the Riverwalk's smaller-scale diversity (of angular conjuncts and of sinuous portions) make it 'site-specific to Lee's local River'— and elucidate the existing downtown river shape parts and as a whole. (ii) Yet the slightly oversize path width, and continuous 'bold-moving' length is in accord with the greater river system, and seems to make a progression into the outer region, depicts the sense of a 'regionally significant' Riverwalk). (iii) The whole riverwalk pattern also exaggerates the river character as understood from a much larger scale, the greater Housatonic— a system that combines straight fast segments, then forcing against, and then release flowing suniously around obstacles. (eg: The conjuncted straight pieces also makes the path seem to be "navigating" through the corridor, an exciting image seen offsite, and when upon it with interesting subtle shifting of views, adding a sense of "crossing" over riverbed idiosyncracies and natural obstacles— analogous to Berkshire hiking trails and bridges— bring a sense of the regional scale in). (iv) * Other references: The conjuncted short segments are subliminally like a large scale aggregate line of bricks— thus we have a cross-scale analogy between the intimate landscape and the macro-region. * (Their brick surface also play a variation on archtype "New England Main Street" sidewalks— a unique derivation for a riverwalk, indeed.

* There is also the likeness to old New England timber (standing, or conjuncted floating logs, stocked mill, or constructed beams & siding, or honed stone slabs (of the (marble & granite industry). Conjuncts also suggest Railroad cars moving through the region.

* In even more subtle sense the conjuncted straight pieces with the undulating lines act antrhopomorphically like bones and arterires; or perhaps like 'knuckles', so the sinous area at the north end seems to reach out to and connect with the mill, and north dam. * The walkway total has a wholisic "fractured quality" that can't help but to translate into an emotional composite; and it thus has likenesses geological fissures, of cracking ice, of branches, or seeping sunlight. (We are seduced to interpret!).

NOTE: On the sinuous path portion, the choice of brick as a material is slightly anomolus, an alien medium for such wilder location, and for the free flowing horizontal & vertical (parabolic) curves and changes: they make for disjuncted surface details that depict an undissolvable element of disjunctiveness between man and nature— making their reciprocal celebration not to be taken for granted.

(b) The East-West Crosspath: runs perpendicularly across the primary river corridor, 'countering' it for a "very different experience" from the north/south walks. (It extends from Elm Street/Sullivans Area and then crosses the river branch, up to the island (bisecting the n/s primary walk) and across the river, up the westbank to the westhill residences— thus connecting two neighborhood halves with the river). It lets one really feel the Housatonic's dynamic cross section: the terraced landform, the graduated grass & trees, & the cutting across (connectively) the 'longitudinal thoughts' of the Riverwalk and trail; the east and west ends of this path represent the polar-symbiotic character of the built downtown vs the Housatonic wilds; the new central Riverpark is the medial interface. (As we travel this crosspath, we feel the dichotomy of town/river at work). The path's form is vigorously "free", streaming like water from the lateral valley hills-- wrapping across the corridor in a threadlike undulating ribbon. It is human-kinesthetic in that it seems to poses its own 'will' to explore push & pull, discovering the broader context of the corridor— not following it. It expresses an allegorical sense of and crossing the river, leaving and then returning to the town from the hills, trying its indepedance, singing out with it with its forceful free weaving, with exciting movement both horizontally & vertically-- to and from the corridors lateral depths.

(c) The Westhill Hiker's Trail: is a ('diversional') secondary riverpath, running north/south in the westside upper woods, and then extending in both directions of the river beyond (south of Park Street, and north via the mill area)— as part of the regional trail system. Its character is distinctly opposite that of the primary riverwalk— so they complement each other in the total total Riverpark composition. ((It is a rustic stonedust 5' wide "worn-path"— detached, irregular, winding within the woods upon the hill slope (not in the Lee valley), sublime (not beautiful) more, hidden, "natural". Elevated, set back at a distance, it feels that not a part of Lee Riverpark proper, but rather, is the sacred "Berkshire Regional Trail" upon which the rivertown Lee presented as a special node along the trail necklace. From this trail one can pass by, and spy Lee Riverpark in a detached way, experience the town and its activity from a psychologically omniscient distance— to see it as one "Berkshire instance"— a special node upon the New England river trail; and from Lee, one can sense it as a profound Berkshire line— like the Railroad— like the river's movement or the historic travel upon it that brought settlement— and decide to partake the regional journey. Its activities lend to traditional hiker recreational, as well as remote exploration and leisure.

* Both the The 'Primary Riverwalk' and the 'Westside Hikers Trail' can be accessed from the entire Eaton area, and Elm, Center or Park Streets— and can be used in an infinite circular sequences. The streets, and also the island cross path, link them.

3) RIVERPARK PARKING: is encouraged by (i) A new parking lot & "arrival area (with turn around/ drop off) is created at the south westside of the river to attract vistors off the new west of river roadway bypass, without increasing downtown vehicular congestion. River visitors can also walk to and patronize other parts of town from here. (ii) The major Eaton/Backside parking area (and indirectly, the Main Street area in general) also has generous capacity for local and interstate river-visiting, simultaneous with the general parking uses. (iii) Center, Canal, Park St, and Elm Streets provide decentralized supplementary roadside parking, especially used for seasonal overflow traffic, or locals accessing their favorite spots or the peripheral trail.

4) RIVERPARK HUMAN ACTIVITY: River-associated activity, on and off-site, is an integral part of the larger town program of tourists, regional visitors, and locals participating in a wide sequential mix of cbd activities within a Rivertown renaissance: for Lee's full economic/social/physical revitalization. While the riverpark appears so simple (that the larger regional sense of space prevails)— it is it strategically complex enough to accommodate a great volume of different people and uses year round... and even suffice to give all its attention to a solitary soul. The Waterfall Court, Parkland (grass corridor, with island, graduated plants & landform, natural the woodland context) and the three walkways (primary, crosspath, & trail) all combine to provide total river "involvement", for extensive Lee Riverpark experience. ((eg The Waterfall court itself, while apparently most pure and open, has an incredible diversity of experiences and uses in its different parts (see description of its platform divisions, frame & steps); it allows sitting, dramatic overlook and overwalking, descending, submerging, and contact with the river in many forms— and this is extended in different variations as it connects to the parkland walks, and green & wooded spaces for more informal, passive recreation (eg picnic, play, walking, jogging, engaging nature and exploring the river, or town events). One can have the collage experiences of scents, dry & wetness, degrees of sound or silence of the water, wind, birds, people— away from the distraction of off-site vehicles; and all the other functions of town are immediately accessible to the riverpark for reciprocal interaction. There is also opportunity to provide add-optional structurals: eg sporting facilities, picnic facilities, sculpture, tents for catered town events, fairs racks— extending into the Eaton/Arobi Backside, if desired.

5) RIVERPARK "CHANGE AND PERMENANCE" IN SPACE/TIME: The diversity of spaces and human activities in the Riverpark— through time— become unified by the river's spatial/temporal omnipresence. This brings forth Lee's authentic theme: "Lee has profound natural history (geologic/botanical/wildlife)— and human history, intrisically linked with the river. The rivers dispositional qualities & values are revealed by its historical eternal passage through Lee: The river that once brought settlers, and then mills, and an expanded community, will continue to link to Lee in time— now with a commercial/recreational revitalization. "'Lee Waterfall Park' will last for centuries— connecting the past to the future, across milleniums". (* The hard Waterfall Plaza structure itself will be literally unchanging, with the river 'eternally present...but never the same, always changing, recasting itself with of different hours and seasons, and years— with the natural plant surroundings in steady seasonal cycles, with slow lineal succession, within geologic evolution— and the people will daily add their own rest and motion. 'River orientation' again promises to carry Lee through the unseen social and economic changes of all tomorrows. The park, as a local and regional asset that "gives" to everybody, will necessarily "return" goodness to Lee... and so on.

6) **RIVERPARK SPACE:** occurs in simultaneous different scales of meaning that are all "about the river" (in a multi-scale continuum, from 'The New England large scale' down to 'incidental sub intimate riverpark spaces', unified with Lee):

a) **REGIONAL SCALE:** This design enhances the perception that the whole Housatonic River corridor is a life-line space of the Berkshires— a primary positive space, against the New England ground. (And also a precious archetype). Lee is a town wrapped in that space, on the river, "plugged into the river" as the river flows around downtown. (ie As such, the waterfall park is understood as a single climactic point— a vital node within the valley— the heart of the river system in the Berkshires deep center— an energy clot in the river lifeline— and the genus loci attraction point for human activity— the central vantage for river engagement and awareness of the larger natural and human system. As such, it radiates spatial value through the region and town that can link to revitalization.

b) **TOWN SCALE:** In Lee, the Riverpark makes spatial patterns in multiple compatible ways: i) It is continuous with greater Lee's openspace beyond the downtown. (ii) As one nears downtown, one (psychologically, then literally) feels the spatial concentric rings of presence (spatial energy and activity), that flow from around the Riverpark. (iii) In the Downtown Open Space System: The riverpark lines the westside, knitting it to the wilderness. Moreover, the riverpark is part of the town's general composition of a Corridor (Main Street Place, The Riverpark) and thrusting rectilinear Nodal Planes (Park Place Common, the North complex, and the Waterfall Plaza). The river allee is a version of the new Main Street allee, and all the new promenades; the woods is an inversion of Main Street's existing building-corridor. (iv) Specifically felt from lower Main Street, axial space flows up Eaton street from the river (Waterfall Court), depicting that town life grows from it; conversely, space from Main Street turns west to flow to and intercept the river with the Waterfall; and it flows from the bypass on the westside to intercept the corridor at the watercourt as well— for vehicular arrival, and the draw of pedestrian life to flow back to it. ((More remotely: Elm, and the e/w residential streets feel their own gravitational perpendicular axial connection of space to the river— giving them the a River-thematic sense of place; Canal, Railroad and Main Streets feel their continuous running proximity to the river (spatially varied by their own irregular wall enclosures)— as well as feel the river-logic of the terrace system; Center and Park Street corridors feel the interception of river-space with bridges— thus enhancing the Riverpark's power of presence)).

c) **THE RIVERPARK PARTI ITSELF:** is the simple intersection of (i) The Waterfall Court (open rectilinear) NODE and (ii) the green park CORRIDOR (hydromorphic-linear form, varied canopy) in the wooded context. These are complementary forms expressing the river force. * ie In this park, there is an 'implied causal connection' of spatial forces that flow from the river to the waterfall, then to these green parkland elements, and to the town— and back to the river. (The spaces' characters differ into three types: the hard manmade, the soft intermediary manmade/natural, and the soft natural). These work together as a consistent expression of the river's multivalent force, in relation to the town— reciprocally making Lee Riverpark read as a single story, namely "Lee celebrating the river". The Riverpark's total relation to the river is depicted with certainty in some ways, and is wonderfully riddled with ambiguity of interpretation in others— (ascending from the physical to the symbolic)— in all, revealing the town and river in their distinction, and in interaction.

* ((WHOLISTIC NOTE: Since the river area is the great heart (and budgetary focus) of the whole downtown proposal, the Waterfall Court area also generates the spatial and economic forms & energy through all the other downtown areas; thus the whole town and riverpark become one, with Lee's essence being in their integral relationship. Beyond river metaphors about trickle down or rising tides— the waterfall and remaining park literally ties the river, town, tourism together in the most direct & therefore inspirational, pervasive & cost-effective way)).

d) (INTRA-SITE) DETAIL SCALE Within the simple Riverpark parti: spatial articulation is evident during human participation: (i) The corners and the and outer walkway frame of the waterfall Court (ii) The diversity of open green, canopied green, allee walk, and the natural wooded context; westside parking area; and the island.

NOTE: "THE ISLAND": As part of green riverpark space, the old island is that seems to have long ago existed, is recreated as a main feature of Lee Riverpark. The island is formally buttressed, and made **accessible** by the e/w serpentine path. It is **strengthened** in its spatial character, with a pronounced (abstractly barge like") elongated form, created by the trenching of an encircling branch the river east (not interfering with the River channel itself). (Other dredging and bank re-definition is an add option). The island is meant to feel especially remote from the ordinary parts of town, offering a climatic vantage, yet a sense of intimate refuge - with perhaps a sense of being in a floating motion upon the river that somehow is about "romantic time"— as we look back at the milltown...and the hills. And the island is "alluring", as spotted from opposite ends of the river, and from the west half of town. (As a grass node, it is in complement to the hard noded waterfall court where where the water moves, and it is fixed).