

A) ENHANCE "PARK PLACE"

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

* SCHEME FOUR'S SPECIAL ORGANIZING IDEA FOR PARKPLACE:o

"PEDESTRIAN-ONLY GREAT ALLEE & COMMON (eliminating south Main St)"

With south Main Street eliminated (and relocated to west of the river), the new "Pedestrian-Only Great Allee & Common" fills the entire southend oval park quad. This area is the grandest part of the whole proposal— a hook for a revitalized Lee tourist town. The allee, expansive common, and buildings are a powerful minimalist 'threesome', in largest scale that is possible there— they combine into a dynamically unified true pedestrian 'place'— to attract and absorb a wealth of activity for locals & tourists, in yearround revitalization. (The maxum "nev'r vehicles in the quad" rings a cue for celebration— calling all, near and afar. As vehicles on Park Street pass by it to and from the new west river bypass— they experience attraction, with a prolonged "anticipatorial" gateway effect). The allee's singular independent abstract arc form and larger pedestrian scale, embracing the common, within & contrasting the existing rectalineal quad of individual buildings— makes the strongest physical & activity statement of a progressive "new" tourist town— in a revealing juxtaposition to the "old traditionally-local" character of historically valuable Lee. Parkplace thus contributes to the whole Lee theme of simultaneous past (old) and future (new) town. ((In the total town composition, this is part of the whole new pedestrian allee spine and nodal green system— that link to the Northend and riverpark multiple (allee /green circles) in a single "new"— against the historic "old" town spatial sytem)). Itemized:

1) **HARD PEDESTRIAN SPACE** includes the (longitudinal) "Grand Allee" and the "lateral courtyard spine".

- a) **THE GRAND ALLEE:** is the proposal's most celebrated and unique feature— a wide all-pedestrian urban "lineal bosque" of great trees (eg locust) replacing lower Main Street (it extends straight from the Eaton intersection to Park Street where it forms an arc (embracing the green common) and reverses back to the Congregational Church. As a positive element in itself, it expresses a progressive singularity of new space, that freely moves people through the quad while centering on the green. (Detailed description: The grand allee is (referentially and literally) the width of old Main Street transformed anew: made of brick, with granite edge and wells, three trees wide— cradled between an outer 'frame' of additional sidewalk— making an imageable spatial/human event to vitalize the southend corridor as a great progressive-reflective Berkshire place. It draws pedestrian movement to and from the adjacent area and the common, as well we as invites stationary sitting, gathering, resting with orientation to the common— acting simultaneously as both 'path' and 'place'. (It brings physical/recreational newness as moving through the old town. The allee (even in solitude), and its people, express dynamic involvement to and from the gaud— reactivating the towncenter's original force, for the future). It is an exquisite and wonderful, eventful pedestrian space— in celebration of historic Lee as a transformed Berkshire tourist town. The hard allee rhymes with the more subordinate allees of Eaton parking area and the Northend complex— see notes for those areas).
- * Additionally, a narrow double tree allee walk extends along the westside of church, to the north of church parking lot .

b) **COURTYARD WALKWAY SPINE** bluestone (in saw-tooth modules corresponding to the building widths) stretches laterally e/w across the front entry of the Congregational Church and Lee Courthouse-- perpendicular to the grand allee, parallel to the green; (it also aligns westwardly to the Morgan Courtyard and the narrower Choper cherry walk connecting to the backside and river). This spine facilitates access and gathering for the Church and Courthouse buildings, connecting them the north of church or Eaton parking, and it links to a ea walks to other structures an space . It is their forecourt, and then a threshold to the large common green. (Note: This surface completely surrounds the courthouse-- as a platform (making a south wall sunpocket courtyard) continuing to the Church forecourt, inner-enclave walk (around a small, symbolic 'green square'. It also reveals those historic buildings starkly, without obstruction-- with segmented sizes proportioned according to user volume)).

2) **THE GREEN SOUTH COMMON:** completely fills the whole area within the frame of the h rd allee and courtyard spine as the major town common (reciprocating the subordiante northend green). The green is a arc-tangent point form-- hoewver is percieved as a round common (embraced by the allee, within the a quad)-- as part of the town's theme of festive pristine-round commons (in the Riverpark and the Northend). The open simple larger scale imagery, reveal in unity the Lees rich diversity of buildings and uses. The traditional role of common returns with progressive new form and scale for the tourist program.

* NOTE: The green, and the hard allee/ and the lateral courtspine spaces visually and functionally work together to facilitate a variety of simultaneous uses-- private walking & leisure, tourist and general public recreation and seasonal viewing along needs of adjacent structures and hard surface. (eg festive events: music, sale-a-brations; picnic/cafe, art/ craft/ garden/ other fairs, church gatherings) can occur at the will of the calendar. * Ampitheater-like use can occur with hard allee and spine as a stage and the green for audience, or vice versa. Parkplace can host a larger central event, or plurality of spontaneous acrivites-- emptyness can also be absorbed.

3) **(NORTH OF CHURCH PARKING AREA .** Capacity 45+ cars: for common, church, courthouse, and adjacent employees-- thus freeing up commercial parking on Main Street, enters on Franklin exits or enters on High Street. A drop off turn-around occurs between the entry drive and the lot. This lot can also function as outdoor pedestrian function space eg church fairs. ((A Long narrow sidewalk on the south side of the lot architecturally frames the space, links it to other structures while connecting on the west side church allee extension, and the westside church enclave and Main Street alley sidewalk area).

B) RECLAIM MAIN STREET

LEE'S HISTORIC TOWN CORRIDOR: AUTO/ PEDESTRIAN HARMONY

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

"EXTREME PEDESTRIAN VEHICULAR DICHOTOMY"

Main Street's pedestrian and vehicular uses are spatially polarized (separated in their extremes, instead of continually mixed), so to best accommodate the full scale tourist town program. ((ie Both ends of Main Street are 'pedestrian oriented' (with the southend all-pedestrian, and the northend roadway with double wide sidewalks, instead of parallel parking); conversely, the remaining mid Main Street has 'continuous parking' instead of the extra pedestrian sidewalk width)). This dichotomous corridor pattern makes a "progressive" new tourist-facilitating space for the twenty-first century, while it runs through the "historic old town fabric": we thus have a dramatic expression and function of the new/old (future/past) juxtapositional theme on Main Street. In detail:

1) MAIN STREET ROADWAY: is eliminated at the Parkplace southend, and relocated to the westside of river, as the new town entry (via the new Eaton Street bridge off the bypass); remaining two-way Main Street extends from Eaton Street to the Northend for 'internal' use. ((* The west of river external truck/vehicle bypass is absolutely required-- so the disruptive regional thru traffic does not go through the center of downtown)). This system can handle futuristic vehicular volumes-- while protecting the traditional scale driving interests.

2) MAIN STREET PARKING: is progressively consolidated into larger areas (instead of dividing it up to a smaller scale, with unnecessary pedestrian breaks)-- while the adjacent old town fabric is accessible yet protected. This is most efficient for spontaneous or long-term turnover, with a sense of vehicular/spatial freedom.

a) 'Parallel Parking' occurs on all Mid Main Street: 'continuously' scored on both sides of street "between" the southend and northend-- (unbroken, except at intersections) for the entire Street length-- without need for extra pedestrian crossing breaks (because of the ample full pedestrian space at the ends of Main Street is instead). ((This continuous parking, with only moderate sidewalk width here-- versus the polarization of the all-pedestrian southend-- is important to balance Lee's total pedestrian and vehicle needs, while exaggerating their distinct characters in contrast)).

b) Convenient access Off-street bulk parking is directed on Main Street by forceful signage to several larger areas: Eaton Area major parking (via Eaton or Elm Street, along with the bypass or Park Street access), the new north of Congregational Church Lot (via Franklin and High), or the new Northend Lot (south of Elm Street, between Railroad and Main Streets).

c) Library Parking Lot: is newly located northside of the library for (employees, service, local special, and scheduled users).

3) **MAIN STREET TREES:** express a juxtaposition of the progressive new pedestrian space vs the historic old town, as follows:

- a) **Progressive Tree Design:** is a single row (tight on-center) of new great street-trees occurring only on the WEST side of mid Main Street, as the linking SPINE of the Parkplace, Northend, and Eaton three allees. These trees outline the progressive 'pinwheel' pedestrian spine configuration as a mark of spatial, material, and human events' unified. (This tree pattern does not differentiate the e/w street intersections— to instead assert the larger scale n-s lineal configuration of the 'pinwheel' allee spine parti— through the existing smaller scale old town fabric).
- b) **The "old" tree pattern:** occurs on the EAST side of mid Main Street— it is distinctly absent of a new symmetricating tree row. Instead, trees are planted on the lawns in depiction of either the original looser Main Street allee or yard trees, and the e/w intersection side street allees— thus depicting the traditional scale town and past historic planting effort.

* Note: the (a) progressive and the (b) old tree patterns together run north-south, and they interface e/w— marking the old/new juxtaposition of different activities and time-space meanings— that are seasonally and yearly dynamic.

4 **LEE LIBRARY:** is wholistically expanded inside and outside, to accomodate the full tourist and local programs simultaneously.

- a) **New building addition:** has option to be expanded both upward, and eastward, to provide full library program enhancement (eg academic, historic archive/presentation, computer terminals, and exhibit event space, with rooftop garden)— in conjunction with the museum— for better local and new visitor uses, cofunctioning. Within the site, and seen in skyline, the progressive new architecture appears juxtaposed to the old (eg spires).
- b) **Exterior Library landscape** is organized in a strong grid geometry of hard and soft green rectalinear courts centered around the library: west front yard has a rectalinear green as a civic plateau; this is flanked by strong rectalinear (sitting area) bosques (on the south and westfront of the building), and in the east backyard a circular walk/terrace inset, echoing the form with the great allee arcs. (Note that the grass of this library site extends on Main Street south of Franklin Street— enlarging the library's town presence and corresponing to the whole spane of the Eaton allee lot area— while marking a central space for Main Street). In all, this library yard complex relates to the 'old town' by being compositionally unified with library interior space— and also with the existing grid of town, and agricultural fields. Yet, it expresses the 'progressive new space' in how it fuses as a larger scale fused composition that coherently relates to the larger scale allees of the Parkplace and Eaton allees as an interlocking intersection point).
- c) **Library Parking Lot** with rear service access (northside of building) fits said composition (see parking notes). It can be used for pedestrian events (eg book fairs).

5) **TOTAL MAIN STREET SPACE:** Is a primary n-s lineal corridor, with three longitudinal (tri-thematic) subdivisions: the southend is enclosed bosque, the midmain is open, the Northend partially open. Lateral layering (e-w cross section) supportively occurs: including the central axis, the outer sidewalk, the buildings & yards— and lateral vista shots occur as important rhythmic variation. ((This is the spine of the total unifying pinwheel parti— running through the old diverse downtown. As such, the corridor is a movement space (within the downtown 6-area composition) that makes the Parkplace, Northend, Eaton/River reciprocal celebrated 'nodes')). * New/old juxtaposition thus occurs as an e/w seam (see trees) as well as the n/s variations of the southend vs the northend vs midmain street.

(C) STRENGTHEN THE NORTH END

SECONDARY TOWN CENTER AND NORTH GATEWAY :

* SCHEME FOUR'S SPECIAL ORGANIZING IDEA:

" 'PUBLIC NORTH COMMON (bold round exterior space)' VS
'PUBLIC COMMERCIAL ATRIUM' (bold square interior space)"

((In keeping with the proposal's progressive spirit-- the grand idea of combining an atrium-mall building with strong pure round common as two distinct separate larger elements in synergy. ((They are equally bold in their "eventful" public use, their different reciprocal "primary form", and their scale (that is larger than the existing individual structures and spaces of Main Street)-- but opposite as 'interior square' vs 'exterior round' space. A double loop of allees unify this duo. These make a powerful dichotomous combination for the progressive tourist town in juxtaposition to the older traditional neighborhood. The interactive linkage between the atrium, the common, and peripheral intersection buildings-- unifies for a strong Northend node/ & secondary gateway)).

1) **THE ROUND NORTH COMMON:** (exterior space) is located at the very Main & East Center Street corner; with ci cular green, surrounded by the duo of paved allees (a circular allee, and a second perimeter allee that wraps the entire building site)-- connecting to area sidewalks. (This green is the strongest form of "hub" for the whole northend node; its perfect roundness-- set in a walkway frame between the streets-- is the most abstract expression of "presence"-- be it poetic, communal, recreational, or civic celebration. And this is part the proposal's town theme of green nodes (eg riverpark and Southend)-- most obviously symmetrically reciprocates the southend common, together marking the town's polar (n/s) gateway centers. Neighborhood and local working functions combine with 'commercial spillover' type recreation.

2) **LEE "ATRIUM MALL" BUILDING:** (interior space)-- four (to six) story commercial option; rooftop cafe. ((Retail lower/middle stories; office remaining stories)) Serves as a new regional landmark "beacon" for the reborn town-- drawing additional activity to the northend, and the town as a whole, for social economic gain.

3) **NORTHEND PARKING LOT (nic):** A central parking lot south side of Elm Street (between Main and Railroad Street) can be created, expanded in phases as necessary to accommodate the new atrium building and existing northend activity (or any future Main Street and Railroad Street buildings flanking the lot, nic). The lot would be supplementary to the large Eaton bulk lot, consistent with the strategy of a new infill of larger scale off-street centralized parking for large volume of tourists, regional shoppers, and various locals at once. (Note: Further study is advised for add-alternate underground parking beneath the Atrium building).

((* Each of these new Northend elements-- ie this lot, the atrium building, the round common-- make a new threesome of bold dichotomous progressive spaces-- juxtaposed against the important old downtown fabric)).

4) **NORTHEND NODE INTERSECTION:** The remaining northend (ie Main/Center Street intersection) is given new sidewalks, parallel parking, other trees that integrate with the new atrium building and north common-- and the mill-- to make a unified Northend gateway/ secondary node. (Note that proposed Trees consist of the progressive spine (see Main Street description)-- as the new-- and then restored "old-signifying" street allee/yard tree patterns in the greater Center/Main intersection-- to strengthen the nodal form in a unique old/new juxtapositional way.

D) ORGANIZE THE "EATON / BACKSIDE"

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

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

"LARGE HARD DUAL PARKING AREAS: GRAND VISITOR ARRIVAL AND
LARGE SHOPPING/MUNICIPAL AREA"

The Eaton/Chopper/Arobi backside Cbd area organizes around a larger scale, open-rectalinear, urban parking quad that is bisected into a 'visitor parking arrival place' and a 'general cbd/parking place'. In all, this area has a totally opposite (hard/vehicular/ mixed use) character, in a thoroughly complementary role to the pedestrian-only spaces of Parkplace, the Riverpark and the Berkshire context.

1) NEW TOWN ENTRY ROAD: (replaces south Main Street) connects directly from the bypass (on the westside of river), then crosses a new river bridge eastward arriving here on Eaton Street in this backside parking area (or continues further to either Railroad Street or Mid/North Main Street). This new entry is the 'big idea' that begins the sequential choreography... of efficient pleasing vehicular arrival, pedestrian participation, and vehicular departure; and it allows the creation of the all-pedestrian Parkplace in place of south Main Street.

2) EATON BULK PARKING: The whole Eaton backside is a distinct, simple-attractive urban CENTRAL bulk parking area to provide the highest possible capacity and the easiest flow: for accessing its own westside buildings and also to relieve all downtown (and allow the expanded pedestrian space of Parkplace, the Riverpark, and Main Street). This parking has easy access: primarily to/from the new bypass and Main Street, or secondarily from railroad or Park Street-- to free up all Main Street. It is subdivided spatially into two (asphalt) parking areas so to celebrate & serve two types of users (interstate tourists vs frequent iterators and general shopping users) from their own perspectives:

- a) The "Tourist" Arrival Parking Common: (North of Eaton Street)-- is a double loaded parking lot surrounded by the u-shaped great allee center walkway. Railroad Street crosses it n/s-- it is immediately accessed from the new bypass town entry/ Eaton Street. This lot is an eventful parking place to arrive, to welcome visitors, and then engage them in its own allee walkway (continuous with the Parkplace, Northend, and Riverpark circular common/ allee theme) to enjoy the tourist town aspect. Its hard larger scale new urban form makes it distinctly juxtapose the natural region-- as if it is an arrival center for the whole Berkshires-- a deep landscape clearing-- where the revitalized mill/tourist town Lee is discovered.
- b) South of Eaton Street: General bulk town parking-- for commercial municipal use for locals, or supplementary regional visitors (eg serving Price chopper, Post office, backside and other Main Street stores, Parkplace). ((Double loaded corridor's perpendicular to the price chopper building on the south and east sides; west/dock and north sides run lengthwise instead)). This asphalt subsumes "wall to wall" expanse of space (between perimeter walkways)-- including parking at the Morgan House southside, and either side of Post Office.

3) **PEDESTRIAN SPACE (W TREES)** Occurs as distinct planted allees in two places, and ways: the arrival allee u-configuration (as "progressive space"), and then around the Eaton-chopper quad outer edge (signifying the "old grid order"). These together mark the old/new juxtaposition theme— while connecting this area's buildings, and the adjacent Parkplace and Riverpark, in conjunction with parking. ((Pedestrian space thus 'penetrates and surrounds' the large parking areas in a larger scale 'minimalist' fashion that allows the parking area to remain dramatically open as urban quad space set in the Berkshires)).

- a) The progressive new pedestrian space expressed by the The Eaton Allee (material options): is the major Eaton Area walkway (u-configuration) that organizes pedestrian connections— an 'event space' analogous to the dominant Parkplace and the subordinate Northend allees. (Material options call for granite, with brick or concrete for surface). This allee is especially guiding for tourists, linking the Parkplace and Riverpark walks, and embrace the arrival lot with celebrational sense as a subplace. The allee has generous width that allows stopping, sitting; it focuses especially upon the river (as its apex is a grass halfmoon node that conjoins the riverpark spiral allee), and the remaining allee then allows sweeping panorama of the town and far hills in all directions as one moves rotationally. Tree species is planetree (different from the ~~the~~ Parkplace locust allee, or Northend sugarmaple or birch allee— for a varied allee theme in terms of species and orientation). This lot is also intersected by a narrow e/w walk and RR St sidewalk through its center that reads as subordinate, for straight through access).
- b) The traditional old town is expressed in terms straight modest walkways with ornamental trees. (Smaller scale various pedestrian pockets occur therein). Including:
 - (i) the perimeter of quad sidewalk that outlines the back of Main Street and both sides of Eaton buildings— with front and backdoor access through buildings or alleys. (Bradford Pear). Also, jogs in the architecture, allow the modest width to function as court space— sitting or display eg at southside Morgan House.
 - (ii) The subordinate ornamental sidewalks connects (eg cherry from courthouse axis to price chopper; and also from the post office to chopper). and bradford pear sidewalk from Park St to chopper.

4. **NEW BUILDINGS** here expand the full tourist and local programs compatibly. The architecture in all cases uses new structures— juxtaposed upon (or against or "growing out of") traditional older style structures. (2-6 multi-story construction options). Views take advantage of the old town & Berkshire setting, in a progressive new way— occurring in synch with the the Eaton allee, Riverpark, the Library, and distant hills occur on the various sides.

- a) **Arobi Community Center:** Is renovated, and expanded upward upon the existing 'old' foundation— a vertical juxtaposition of the old/new with an apparent rotational vertical thrust. Delineation of **private vs public** zones can be programed in the structure for private & visitor co-use.
- b) **Theater Street Building:** U shaped building around a sunpocket courtyard, structural proportions and larger scale of the commercial existing block faces "on" the Eaton allee. (It lies between the library and Arobi, with direct alignment and spatial interlock, and unified access— making a vital new urban spine. (Commercial use; with museum/gift shop option).
- c) **Regional Lee Museum or giftshop Expansion:** for future proposal option (not shown) can be located either end of Eaton, incorporating the Eaton arrival allee.

5) REMAINING 'UPPER' RAILROAD STREET: In contrast, remaining mid and north Railroad Street area upgraded its present green yard character-- with future development options (hard or soft) left open. Road is reformed, with moderate sidewalks and standard spaces, street allee/ yard trees (not in sidewalk) to appear as "old character". (This oldness is analogous to the east side treatment of proposed Main Street).

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***) SUMMARY OF TOTAL WESTSIDE SPACE:** The whole west side of town (between Main Street and the Riverpark) subdivides as old vs new:

- a) "Old" rural/wooded irregular yard space of mid and north Railroad Street.
- b) "New" hard parking backside area (described above) which in turn is bisected into a relative juxtaposition of 'progressive new' space within the 'historic old' backside. (i) The common lot is a quad space with various fenestration with festration of buildings and layered landscape edge; (ii) the arrival lot is a positive space within the quad space (with its allee is an object space).

This old/new juxtaposition in this westside area finds a like juxtaposition to the all other old/new areas of town. Such dual space appeals to the virtues and program of the traditional milltown as well as the progressive tourist future, accomodating all pedestrian activity and vehicles, with buildings and outdoor space.

E) CREATE "LEE RIVER PARK"

AN IMPORTANT RESOURCE REDISCOVERED AS RECREATIONAL PARKLAND AND MEANINGFUL IMAGERY

SCHEME FOURS SPECIAL ORGANIZING IDEA FOR LEE RIVERPARK:

"SPIRAL ALLEE AND SERIEL CIRCULAR NODES THROUGH MEADOW/WOODLAND TOWN CONTEXT
(75 % 'new' contact/ vs 'old' river valley)

The new Riverpark "spiral allee and multiple green nodes"— occurs against the expanded 'old' meadow and successional understory & woodland: again the theme of progressive new... juxtaposed with the historic Berkshire town— to exaggerate a revelation of both. In total, the celebrational spiral greens, plus the beautiful meadow & sublime woodland ecological context, makes a powerful series of spaces and walkway for a rich variety of recreation, with cross-historical meanings. (NOTE: The allee/ green series is part of the proposed downtowns larger necklace of allees and rounded greens (including the northend and Parkplace). Itemized:

(Located central eastside of the river):

1) The 'new-signifying' SPIRAL ALLEE (great trees tight on-center, with multi-looping walkway), encircling multiple ROUND GREENS passes through the natural meadowland. This special sequential series of thematic spaces evokes either a sense of festive or a contemplative human spirit— for experiential walking and enhanced riverside activities within and outside those spaces. Structurally, each ring is a "moment" in a riverside sequence— a new "frame" for seeing the old town and Berkshires outwardly— or to embrace and "focus" on activity within the spaces inwardly. It thus makes for a progressive choreography through the historic river context— a dynamic pedestrian event of repeated circles thematically changing by their individual locations and uses against each other— yet together their enclosure & canopy changing seasonally and yearly in a single rivertown context. The spiral— with its edges bleeding the green color of irrigation— occurs in the meadow like a 'watered oasis' within the natural dryer natural meadow context:

2) RIVER MEADOW & PATH ('old' signifying): Various taller grasses, successional understory and occasional remnant tree canopy— surround the new spiral greens— and covers the entire open riverbed; An undulating path (extends from the green spirals) along the river through this meadow, over gentle terrace landform— crossing the island— and follows the river northward to connect to a special meadow node at Joe's Diner/ and the Mill area— and also one at the south west of the bypass and Park Street. ((The Lateral Street sidewalks of town (Elm, Theater, Park, Center and Eaton Street) intersects with this meadow path so that the riverpark can be engaged for leisure or practicality as part of the total allee/ green common space system of downtown— (ie the allee 'pinwheel' parti entailing Main Street, the Eaton Arrival and Parkplace & Northend commons).

3) WOODLAND HIKERS TRAIL— is proposed in the existing rustic (west of river) upper woodland, in irregular form (of stone dust). It is part of the recommended regional trail system that continues beyond town along both sides of river— heading north and south.

*) Synergistic Note: This Riverpark literally takes you 'through' the Housatonic corridor— partaking in the old Berkshires beside the old town— yet in a progressive way. ((And in supplement to this, in their own progressive way: the Northend's Allee (at Main and Center Street Atrium/Common) 'samples' the rivers n/s corrior from a more remote summit; and the Eaton arrival allee 'pans' it in a momentary sweep)).

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

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

SCHEME FOUR PARKPLACE: MAKE ONLY GRAND PLANS—

"PEDESTRIAN-ONLY: GRAND ALLEE & GRAND COMMON"

WHOLISTIC IDEA FOR THE HISTORIC TOWNCENTER/ GATEWAY

This scheme intends the grandest Parkplace of all— with the "biggest possible idea" to lead Lee as a full tourist town: "South Main Street is entirely eliminated— and replaced by an All-pedestrian Grand Allee that embraces the Grand Common— within the existing quad". It takes such a powerful physical change to attract, accomodate, and sustain a multitude of (economy-generating) tourist & regional visitor activity, and bring upscale prosperity and new recreation & town spirit for everyone. ((All driving and parking is eliminated from Parkplace, and re-routed to west of the river to enjoy a new vehicular entry to Lee by crossing the river to the Eaton Street bulk parking area and to north Main Street; or by using the new west river bypass disruptive traffic avoids thru-town)). The Grand Common itself includes large "prismatic green", a paved "courtyard-way" that extends from the front courthouse to the church inner enclave and front court and walks; and intriguing "residual space" outside of the allee. Offsite, a new "North of Church Parking Court" and other new walkways are integrated. In all, there are equal amounts of bosque vs open space vs existing/future building's interior space. (additional buildings may later be added on the east Parkplace or and south of Park Street, to complete the architectural quad).

Description of Parkplace parts:

A) **PARKPLACE GRAND COMMON:** covers all of Parkplace quad, because there are no vehicles whatsoever. The common includes: Dynamic whole pedestrian space (including revealed quad, grand allee and sidewalks, the largest green, the court-way & alleys, & church enclave— integrated as one elevated quality "Lee Parkplace" for wide New England reputation to additionally attract tourists. And, the new north of church parking court and Eaton bulk parking are accessed by the Allee system).

1) **The Dynamic-Whole Pedestrian Space:** Implicit in this Parkplace scheme's big idea, is the bold expression of a single dynamic spatial concept: "Within the rectilinear architectural quad, the Grand Allee space thrusts down from Main Street to embrace the large green space to celebrate Lee". (The allee makes an 'anthropomorphic grasp' of the beloved church & green common space— and makes a beckoning gesture to welcome all in the Parkplace space). The space is not

static; instead this concept is understood as revealing (pure and metaphoric) human, physical, spatial 'motion' in time; (Spatial sensation is the most dynamic). Within the frame of the quad, Parkplace is at once a humanly-engaged, material, spatial EVENT: an ongoing process that allures... always 'becoming' a valuable place for (visual-kinesthetic, symbolic, and behavioral) human experience with movement: during walking, recreation and intimacy; viewing people, the park, the buildings, distant hills; engaging in town/ commercial/ religious/ civic outdoor related events— integrating all buildings of Parkplace. (It's forces climax as if in a "spatial atserisk"). Specifically, the entailed primary space is the architecturally enclosed quad, with distant views; (it is an omnipresent place-making cube volume— the "human-medium" providing a pleasant stable enclosed feeling— and context for the exciting allee to express its dynamicism. Pedestrians entering the quad (or those driving by it on Park Street) are immediately impressed with parkplace's strong square nodal sensation, clearly defining Lee's Historic Towncenter/ Gateway. Second, (structurally subordinate to the quad), the common & allee spaces become the active focus of attention— while articulating within the quad's spatial medium, carving the quad space in dramatic contrast as the great event; third, residual space is articulated outside the allee, (more subordinately)— but has its unique sensation, while simultaneously one feels the drawing forces along the allee and common). The allee (an abstracted Berkshire Forest) and the pastoral green (a civic/ agricultural tradition and icon) are two classic archetype spaces, beside Lee's authentic New England architecture, brought together in a most essential (minimalistic), progressive way to celebrate Lee with human activity. This makes a statement about Lee's good urban life ever-sustained & enhanced with nature for visitors and townspeople. (An underlying interpretation says the allee is wrapping the common like the flowing (and ox-bowing) Housatonic might wrap the hills and plains of the region, while it brought original settlers. In all, we thus have desirable gestalt-riddled euclidian strength, coupled with symbolic layering of spaces— synergistically expressed with abstract purity. All this is experienced as ONE dynamic spatial concept— in one synergistic Parkplace. In detail:

- a) The Town Green: This part of the Parkplace common provides soft pedestrian open-space to complement the buildings and hard allee surface, and to balance the parking/roadway spaces of town (while tying into the overall town, and river, 'green necklace system'). It is also symbolic of the traditional New England Towngreen— which radiates dual connotations of "agriculture & nature" and "democratic civility" (a welcoming community) that historically root it. This scheme has the largest possible Parkplace Green... for greater gathering, field events, fairs, concerts, town meetings, picnics, summer theater, sports, playing, regional fests, salebrations, picnic)— or for the single person to relax, look, move about most freely in the heart of downtown. It is downtown's most visible open lawn— "prism shaped"— defined on the north by the church courthouse/spaces, and then completely surrounded by the positive shaped grand allee— (which reciprocates with shade space, circulation, or holding an audience around the green). The simplicity of the green reveals the diversity of architecture, activity, and even climate— in unity. (eg Sunshine, & precipitation flavors the prism forcefully; breezes polish or are cut by the prism, metaphorically). The green is a positive form (slightly subordinate to the allee's) appearing at first a complete 'irreducible' simple whole. Yet in closer participation, it reveals several elements of dynamicsm, and latent energy, that makes the common most appealing: unique gestalt forces in this triangle-oval form work a compelling sense of magnetic 'pulling and pushing' of the human body (or the human will) walking about it; and the green seems even bigger than it is, because its south point ("toward the Berkshire hills") creates a false perspective— and also because its edges are not barrier-defined but

instead seem overlapped by the trees, and residual grass and offsite landscape reappears on the outer other side of allee. (The grass plane often seems a captivating "boundless valley continuum"; still, other times it is enjoyed as "clearly composed, edge-defined" nodal center, depending where one stands, inside or outside the allee). Within the green, compelling spatial-subzones appear: eg the green's south pointed pocket marks a "genius loci hotpoint", a focal intimate sitting, or placing sculpture, or a focus for a rounded stage; here there is also a sense of being very "deep within the green" in emotionally saturating way. The wholesale sun/shade patterns of the allee vs the green, and as casted on the green itself by the allee, further animate the green with zones of visual/climatic/spatial difference. All of these physical aspects, plus the percepts and symbolism of the towngreen and the Berkshire Valley field references, are subtly integrated within the image of ONE big mostly sunny green with capacity for greatest number of people. (The pedestrian need not be directly aware of this dynamicism, but will enjoy it as they engage activities).

- b) The "Grand Allee": Replaces the entire southern third length of Main Street— a wonderful, large lineal walking/court and the major idea of the common. It is both a (positive form) hard pedestrian "allee-bosque SPACE" and a defining plant/structural "sculptural material OBJECT", that makes an encircling 'frame' of the often sunny green. This frame enhances its own human activity, and accentuates everything that happens within the green (while understating everything outside the frame). As a unique hybrid of classic allee form & function, with bosque width & function, it performs many roles. The Grand Allee is as practical (realistic to construct & maintain, strategically valid, and activity-relevant), as it is a beautiful platonic-expressive/ contextual work of art— an imageable "living script stroke within the pristine quad tablet". With many appearances through the season, it is always, even when quiet, a potent spatial event: its wide lineal bosqued courtyard organizes all Parkplace space, and connects all walking freely in all directions between buildings and the common within the quad; its inner bosque area is a bountiful comforting area, equal to the green (though very differently shaped) in square foot area); especially suited for all kinds of walking— it also allows for pausing, sitting (w optional 'serpentine' lineal bench that slaloms around the center row of trees, lyrically (with subtle references to skiing and music)); also among trunks is passage space for displaying exhibits, sculpture, vending, or holding and a large audience around the common (to watch the music festivals, summer theater or games). While a highly creative dramatic answer to the call to elevate Parkplace, the basic idea of a lineal bosque is directly determined by the obvious need for the most comfortable walking space (no cars) along existing valuable buildings and desireline axis. It accordingly harnesses the lineal vitality and physical thrust of Main Street, and reinvents it to connect to the pedestrian southend node; it integrates and revitalizes the corridor space & buildings, without barriers, as a logical complement and interface to a full nodal open green. (In summer, it is perfect to reduce excess sun, glare and heat, while allowing cooling breeze; and winter branches allow sun while next to buildings can shelter cold wind. Philosophically, the Grand Allee is a "formal ordering of nature" (trees, stone, & microclimate), thus relating the physical town to the Berkshires; and our history firmly establishes that both the allee & bosque are profound archtypes (perhaps genetically validated), respectively, as authentic signs of "civil passage" and "scared place". (This history spans classical, romantic, & neo-classic times— to the new language of revitalization as seen in Fannuel Hall). And something else is true, (at

a larger scale): In 'plan view' (and subliminally sensed from Parkstreet in the arrival 'perspective') the Grand Allee subtly conveys a giant arch layed flat upon the ground. Besides this arch rhyming with the arch's of valued downtown architecture (eg the courthouse), it symbolically becomes an overscaled entry arch for the town of Lee as a whole. (Cars pass by it, to enter across the river). It relates its strong achitectural character at the urban scale, symbolizing Lees Gateway— a passage now in a big regional way, for special impact on tourist vehicles arriving at the town). In total, the Grand Allee, as life itself, is intrinsically good; and it is a good investment— economically, socially, aesthetically: it is permanant, and strong architecturally & functionally for the milltown... beautiful for its built, natural and cultural context— changing though the season, growing grander every year. It is something truely special, unexpected, irresistable, exciting (yet peaceful)— for residents, regional visitors and interstate tourists. Lee's image and quality of life will grow with it— the Grand Allee's changing size will be captured in photographs, in correlation with human events of different years to come— as a 'timeline' of goodness.

- c) The Architectural "Court-Way": is a unified series of three paved courtyards, at the southside of: the church front entry, the enclave (see d), and the Courthouse. (It's organizing parti is a 'modulated spine', with paved rectangles increasing in size in that order, reflecting the degree of publicness per different building area. ... east to west, "expanding as the day itself grows"). The court-way connects along the whole south face of the buildings to visually and accessibly unify them while enhacing their differences; and to bridge (and 'visually brace' with creative tension) the west and east portions of the allee. The court-way and allee combine to make a complete circle of wide-paved walkway around the green— alternating an open and shaded court experience. ((The width of the courthouse section of courtyard is subordinate but corresponding to the abutting allee's, so while they share a spatial and walking affinity, they accentuate with perpendicularity their different qualitative forces and orientations)). The court-way is also the north edge for the entire common, facilitating movement and concentrated activities of buildings, orienting back and forth with the common— with mutiple roles: as a perch, a threshold entry, or a stage for the whole common. It links westward to Main Street sidewalks (n/s connection) and with to cross e/w to the Morgan Walkway (to the Eaton area and River). From the court-way one has the common's best views toward the river-corridor, as one's vison "passes cross-through the Grand Allee corridor", (and visa-versa to the church). The court-way varies in tree enclosure: at the courthouse, it is wide open on the south & east sides for sun and public view; (the allee encloses its west side (with a tree mass volume of proportionate in width to the open court volume); and at the enclave, it is wide open for sun, with less wind, more privacy; and at the front of the church's main entry, trees/ vs openness makes a poignant division on the stark facade, (as if signaling that "truth" itself is dichotomous), while the comfortable allee enclosure and access to the North parking Lot/ Franklin Street is at hand). The church-enclave's inner walks (see d) and the alleys are continuous with this court-way, as if the courthouse is sitting on top of its one larger surface and residual configuration of pavement remains outside. The east side of church narrow (secondary) allee walk connecting the North of Church are perceived as subordinate adjoining links. Also, of aesthetic value is that the court-way 'feels' as if it is the architecture's facade quality is layed upon the ground— as if the surrounding buildings "bow to meet the green"; and after it rains, the courthouse and church and trees are further mirrored on the court-way's surface, with a juxtposition of sky.

d) Church-Enclave Inner Courtyard: occurs between the walls of existing Church/Courthouse wall— consisting of a square (mini) green, surrounded by walks— for church side door entry, contemplative sitting, or intimate church meetings. Seasonal plantings can be cared for at the borders. It is (treeless) open for views and as a full sunpocket for the longest comfort season, using the walls/ (optioal trellas) for early or late shade. Its design minimalism matches the full scale of the building's walls, while not competing with their details. Its pavement couples with the courthouse, so then the church takes a solo position in the quad. This courtyard design has incredible "quiet power" to intrigue, because it creates— unsuspectingly— with uncontrollable (physiologically dictated) illusion— a wonderful double field/ground interpretation that affects our total sense of context: Sometimes it appears that the grass square (in the enclave) is focal positive shape, set in the center of the continuous paved expanse of the greater courtway (so the green then is iconic as town square-green, or as courtyard pool). Other times it is reversely felt, as if the square ring of walkway is the positive shape, set in the (negative shape) background lawn that continues the whole large green common. (In the latter case, the common seems to either "flow northward into" the Church enclave, or to oppositely "derive from, plug into", the enclave— additional illusions that participate in the play of conceptual stories). And other times these enclave interpretations combine (oscillate or suspend in equilibrium). These 'visual' reversals also carry a sense of completely different cognitive 'spatial' feelings (regarding the sense spatial scale, & inward or outward orientation in the enclave) to enrich experience significantly.

2) The Dynamic "Walking Pattern": (Summary): Both the Grand Allee & Court-way (brick or granite) provides organized walking in Parkplace with a double strategy: as walking "path" and as walking "place". ie They each engage "lineal" and "planeal" human behavior. (Additionally, the green invites its own behavior and more anarchic walking, usually in the planeal sense). Both senses are compelling for different people, simultaneously— with interaction thats mutually invigorating. ((Planeal movement uses the space for its inner courtyard type activity (sitting, gathering, meandering about in any direction, civic/commercial/leisure groupings; OR "lineal passage to/from other destination points (be it for leisure or functional pass through, with heightened sense of the axial space)). For both purposes, movement integrates completely with buildings and outdoor spaces of Parkplace; while connecting directly to the Main Street sidewalks and the Eaton/Backside & River areas. Specifically:

a) Central Parkplace Walking: Longitudinally, the Grand Allee and the Court-way connect in a rough circle from Main street to Park Street, for uninterrupted walking around the common to the church and back to the courthouse. They also allow lateral crossing of the Allee or the court-way to connect any point on common and into adjacent buildings, with no barriers or segmentation— only the rhythmic texture of tree space. * Gathering, seasonal exhibits, street performers, recreation, outdoor market(s), ice sculpture, harvest bounty, relaxing at will, can all occur with plenty of space for walking through. (Ample walking space also allows secondary service to front buildings or green, while major service access occurs at rear of buildligns or side alleys). Surfaces are easily maintained for year-round use: eg the Allee is plowed (between trees) in winter, and drains well in all season use. (Skating is an option in the green, and when the Allee becomes equipped to accomodate that access. Innovated uses are expected to flow freely.

b) Walking to/from North of Church lot: a secondary walking sequence makes a loop of different paths around the rear Church, entailing: the court-way, the Main Street alleys, and the east of the church "little allee path" to the rear walks connecting North of Church Lot & Franklin Street. This provides convenient access to/from Parkplace for Church and Franklin Street area parkers; also for pedestrians of the residential hill and mid downtown. With that function, there is spatial experience in contrasts to Parkplace for an enjoyable pedestrian sequence. (Note: The two trapezoidal alley-ways that connect Main Street to the north of church and brief false perspectives and intricate spatial relationships— to especially encourage walking here. The courthouse alleys also feed direct from Chopper area to Parkplace.

c) E/W walking to/from Eaton/River area: occurs for Parkplace by repeated lateral connections along the whole Grand Allee: through every alley, the Chopper/Mogan arcade, and most interestingly, the Great Eaton Street/Parking Allee; (the latter is similar in form to the Grand Allee, where arriving tourists park and walk from). Each of these are direct connections— alluring, heightened orientation between the River/Eaton/Backside areas to/from Parkplace in both directions. (Each is a unique variation of that walking theme). The Grand Allee is always a clearly visible organizing force to guide pedestrians. "Spatial knitting occurs with human mingling"— as the allees becomes a powerful organizing n/s spine that enhances sense of the lateral connection to the rivers own n/s paths. (For tourists' parking: the Grand Allee, and the similar formed Eaton Parking Lot's Allee combine as an obvious continuous primary walk. Walking back from Parkplace, at the north entry of the Grand Allee important option to go north or return west). Main Street stores, both sides of street, have a continuous e/w as well as n/s connection between them from the Allee.

d) N/S walking toward greater Main Street: Both of Main Street's sidewalks connect directly to the Grand Allee— thus connecting all of Main Street and the Northend to Parkplace. (Aesthetically and physically, the Grand Allee is formed to "fit" between Main Street sidewalks (except along the green), as if the Grand Allee "slides between them" with the n/s projectory implied. (Also, there is a sense of the Allee being "nestled in" laterally). This allows the Allee to express its independence as a most special walking place, to dynamically thrust from or "ride within" Main Street forces while efree from the roadway. The fact that both the roadway and the Grand Allee have a similar position between the sidewalks walks, further dramatized the difference between their functions and spirit.

B) EAST OF COMMON PARKING (NIC): is not included in boundaries of this proposal, so that the wider common can be provided instead. (There is adequate parking and drop-off at northside of church, mid Main Street, and Eaton area for supplementing Parkplace). However there is recommendation to consider eminent domain for new buildings /uses and new parking further east of the common, in future phases of proposals.

46 C) NORTH SIDE CHURCH PARKING LOT occurs behind the Congregational Church for 50 vehicles (double loaded corridor)— for townspeople or special guest for both churches, courthouse, adjacent commercial merchants employees, or resident common use. (Not for tourists— see Eaton Lot instead). It is also an architectural gaud space, a quality (auto)-courtyard for enhanced church(es) arrival. The area can be closed to autos and used for for outdoor events, supplementing the common. Vehicle and pedestrian access from Franklins Street. (See 2b for walkways). ((As a second quad it makes makes a powerful theme with Parkplace; and it contrasts the arc/tangent Parkplace common (while sharing properties of being "strong" geometry). Sequential walks link these experiences for arrivers so Parkplace and the north of church side is enhanced by their interrelations)).

D) ELIMINATED ROADWAY (summary): The Pedestrian-only Grand Allee replaces Main Street, from Eaton to Park Street. (1) West of river vehicular bypass and (2) new entry west of river, to Eaton Street where bulk parking is immediately accessible for all of downtown, minimizes vehicular disruption. (Fire access by peripheral streets & parking lots). See "Main Street Area proposal" for spatial description for how the Grand Allee fits in with the Main Street overall spatial pattern, wholistically segmented into open vs "bosqued thirds" throughout length of downtown.

* There is option to incrementally phase-build this proposal until the bypass is funded, by only installing only a portion of the allee width, although such phasing is wasteful, and the other parts of downtown would also require coordinated phasing.

SutPL.

B) RECLAIM MAIN STREET

LEE'S HISTORIC TOWN CORRIDOR:
AUTO/ PEDESTRIAN HARMONY

SCHEME FOUR MAIN STREET: "DICHOTOMY: PEDESTRIAN-ONLY SOUTHEND/ vs
PED/ VEHICULAR BALANCED FOR THE REST OF MAIN STREET"
(REQUIRES NEW WEST OF RIVER BYPASS/ ENTRY)

WHOLISTIC IDEA FOR ORGANIZING MAIN STREET:

The spatial-use composition of this Main Street corridor is a clear 'dichotomy', for accomodating (by polarizing) pedestrian vs vehicular space where most needed, to the attract a full degree of tourism: The southend is all-pedestrian bosqued-space. (The roadway is totally eliminated from Eaton to Park street, replaced by the Grand Allee— see Parkplace description. This is the most radical of the proposals). The remaining 2/3 length of Main Street is the combined open roadway with traditional street tree arcade, widend sidewalks, with parallel parking. The lawn space flanking the corridor has longitudinal 'landform ripples' parallel to Main Street to express the impact of this new north-south spine as a great new event: this new Main Street Place is a progressive intervention, overlayed upon the old milltown— to reveal Lee's historic character, and elevate Lee's activity as a full tourist town. Main Street's conflict of vehicular movement vs pedestrian place are resolved— reciprocating each other but enhaced in their value by their very contrast, their hyperbolic juxtaposition & modal disjunction— within the duality.

Detailed description:

1) Main Street ROADWAY: is totally eliminated southward of Eaton Street. ((Main Street connects from west of river bypass to Eaton Street, to North Main Street. (See overall proposal description for sequential scenarios)). The remaining 2/3 roadway is upgraded— with slightly wider driving lane than previously, due to the elimination of the angle parking (for parallel, with also wider sidewalk/ planted area). It provides generously for two-way driving, pull over, and on-street parking space; entails wider radius at Eaton/Main with stop sign/ with pedestrian light. The west of river bypass is required immediately for thru-traffic or the new cross-river entry for this all-or-nothing grand, "go for broke" scheme fo the next century. (Note: An alternate version of this scheme is to step-phase in the full pedestrian bosque of lower Main Street, with an initial period of thru-use of Main Street, using a narrow road with half-width or split grand allee)— whether the bypass is complete or delayed, or as a programing option when complete. However, The big idea of pedestrian-only is the ultimate aim).

2) PARKING: South Main Street has no parking or any vehicular surfaces; drivers are instead directed to the bulk off-street parking lots, in the Eaton area— either directly from the west of river bypass, or if southbound from upper Main Street; (or to offstreet secondarily behind chruch); or to Mid & upper Main Street, which has continuous parallel parking, occuring both sides Main Street from Eaton to and (including) Center Street; there are minimal sidewalk protrusions, for maximum on street parking for visitors who do not use the off-street parking, and for those adjacent uses eg library, Main Street residences, the churches, some workers, or fast turnover for local shopping. Sidestreets at interseptions are available for supplemenatry Main Street access (but mostly for the residential or church visitors).

3) **GREAT TREES:** not only enforce, but are a pure expression of this whole proposal's tourist-town big idea. They are a physicalization of the pedestrian spatial program—the trees themselves are life, formalism, shade/light, symbolism—inseparable in the experience of human activity amongst them.

a) **Main Street-tree Concept:** The southend 'grand allee bosque' and the mid/north Main 'traditional open street-alley planting' are a dualistic planting (ie "distinction within a continuity"—essential in this design to declare and intensify the dualism of pedestrian vs vehicular function. (Trees are planted in paved surfaces—always coinciding with pedestrian use). ((Note: This spatial-planting duality also relates to meta-dualities of other levels: of past vs future, of work (milltown) vs recreation (tourism), of pragmatism vs imagination, light vs dark, and in a primordial sense of life vs death. Dualities are strongest when juxtaposition is extreme—such as in this design))). The great trees are the dominant expressions of the whole Main Street lineal movement/place spatial concept, with one species defining the single rectalinear corridor in a bold polemic way: at the southend (1/3 of the whole street length) the all-pedestrian Gr nd Allee is actually a unique combination of both a 'bosque width canopy plane' and a 'large scale allee lineal passage, vs at the mid and northend of Main Street (2/3 length)—the traditional open corridor street allee (cars and pedestrians)—these are a most profound, eventful planting duet. In total, Main Street trees celebrate the "historic old town"—because on one hand they are they are hyperbolically reminiscent of Lee's 'yesterday golden afternoon' (ie stylizing the original century street plantings and forests, abstracting them for contemporary urban use and fresh semiotic import); on the other hand, contrastingly new, in bold pedestrian scale and new independent spirit—leading one through town—the trees in the walkways are the main 'datum' of the present against the old. The 'continuous/dualistic pattern' (as a dominant space maker, attribute-rich mass, and activity-luring 'event') is what most dichotomizes as well as intergrates all elements and uses of the corridor—to celebrate it and thus the town and region. This pattern is virtuously experienced both as a 'static' tree composition (of southend bosque canopy vs open street space defined by rows throughout the remaining street), and as 'dynamically' experienced through movement. They are also variations of two historically entrenched urban planting-archetypes in counterpart to the contextual successional and 'virgin' forests). * In all, Main Street trees unite as a powerful elegant spine, connecting the trees of three similarly curved (but varied use and width) great All-Pedestrian Allees: the Grand Parkplace Allee-Bosque, the Eaton Parking Lot Allee and the Northend-Complex Allee—inscribing the town parti in tree lined space. (The three appear to 'shoot off' of the Main Street roadway allee, forming the overall "pinwheel" parti. See Northend and Eaton proposals).

Main Street trees in detail:

(i) * The Parkplace/south Main Street) grand bosque-alley of magnificent trees, replacing the roadway at the southern third of Main Street, occurs with "5 scores of trees" comprised in three rows, walled by granite blocks within the wide brick paved walk. ((See Parkplace for entire layout and behavioral description). It is a synergistic hybrid — of the 'bosque' and the (widened) 'alley' archetypes—to provide both functions of being a place of moving. And it combines static and dynamic qualities essential to both those archetypes. These great trees seem to 'fill the space', 'dance within it', 'or parade through it', while wrapping the common—signifying revitalized pedestrian life. It is the most dramatic urban planting in western Massachusetts, and one of the most profoundly situated anywhere. As a bosque (planal qualities of mass, serial trunk arrangement, and omnipresent canopy) it is an abstracted forest for urban use; and an urban sized widened allee for busy or quiet volumes of pedestrian movement (not just literal, but figurative—cognitive/emotional, social, economic; moves too like the river in time) for the next centuries. The communality of trees living and eventually dying within some rhythm of platonic and probability, acknowledges urban and natural life & death in the most abstract sense.

(ii) Then, connecting from the northern end of the grand bosque allee (at the south edge of the Eaton/Main intersection entry roadway), continuing to Center Street is a traditional roadway-allee (with a single row of trees in each sidewalk at curb). This section, by its extra close OC planting, is a modernized allee dramatizing those (further oc) of old New England Main Streets and well as rural roadways and stonewall lined paths. ((Note: An alternate scheme for (ii) north of Eaton Street is to include the street plantings only on the west side of Main Street— for a dramatic single line of great trees, connecting the grand allee— see plan. This half-allee for the roadway area is a striking departure from the traditional roadway allee, for an invigorating lateral asymmetry of roadway space, for the strong sense of tree line as objects; this novel articulation calls singular attention to new scheme vs the older evolved or remnant plantings of the corridor. (ie With contrast it reveals the old planting scheme on the east side). It thus enhances the new corridor space, juxtaposed against the better revealed 'old milltown'. This also creates a lateral tension suggestive of the river's presence along the street length)).

(iii) (See Northend description for nodal variation of this).

* **SUPPLEMENTARY TREE NOTES:** These trees are a permanent amenity— yet a perpetually changing event (like a river, that you can never touch the same one twice)— the changes occur in many way as a continuum in (eg flower to leaf) as well as occur through a simultaneous heirarchy of different 'time scales': daily, seasonal, and decades— regularly & incidentally. (eg The seasonal change effects sense of enclosure transparency; while years growth affects canopy and wall/floor relation, and proportion of scale— while playing with memory. The trees, with form, pattern, texture, tone/light & spatial definition, and infinite other properties are structural/biological wholes. And these are combined within pedestrian pavement to make a bold lineal design-whole— that will grow in value with time (as the placement and cyclical activity 'remain'); the trees animate the corridor's design— celebrating its own, and town & Berkshire life. This singular tree event is the fullest possible scale for the town— then entire length of all downtown— with powerful minimalism to allow (attract & absorb) a complexity of different human uses... appealing to locals and visitors. The trees themselves (supportive of space between the built town infra structure, in the Berkshire context) inscribes Main Street as a prominent spatial entity, the vigorous town spine & frame for local cbd/ tourist life— a magic entity set upon the hilltop, highlighting the old grid with its allee and waking surface— a 'bright line' in space of the regional landscape that shoots spatial vector loops and visions through one's imagination. It is an architectural constellation that lands upon and forever marks itself upon the berkshires. Spatial event is about downtown movement— continuity and juxtaposition (physically and historically)... and each tree part, each 'tree itself-in -history', and the total axis with connected allees. (We interpret as we wish poetically: overlay, division, seam, welcomed intrusion, through-maker, rupture, thrust— these add a qualitative property to the whole of Main Street).

b) Main Street (secondary scale) yard plantings— should be added for private spaces, edges or bosques in private yards— in small scale groupings, to articulate subplaces for Main Street buildings (except at the commercial blocks). This would contrast with, and read as "the old town", against the new urban scale "big event" concept of the Main Street great trees described in 'a'.

c) Library trees: The sidewalk trees of the Main Corridor are sensed from the library, to subsume and enforcing the library related spatial experience. On site birch bosque in front garden defines the entry court, and suggests perpendicular "interlocking" linkage to the Theater Street planting ways; and lateral ahsiuon to the Main Street allee; Larger species (different than the street tree species) articulate on property canopy and the edges of (see library space notes). Smaller scale flowering trees articulate at corners and rear/sides of property. ((Additional small tree allee and sculpture-bosque is an adoption with or without new addition, not shown)).

Tree Species: Further design research is needed to determine species. However, The Grand Allee and Main Street roadway allee are one (primary) species— and the most formal species, and visually strong; the other (secondary) allees (unified within themselves may be identical to another or each different, but less formal in species character and growth habit. eg planetree, linden, redmaple, oak or (at the northend) Birch are candidate choices. (See Pruning options). See yard trees for their different (ornamental) species. See Library space for "Library Birch Bosques" that have affinity with Naumkeg's "Birch Event". All existing trees to be salvaged as possible.

4. MAIN STREET SPACE (See bypass strategy for external traffic "lure visitor, avoid thru-traffic").

* OVERALL SPATIAL CONCEPT: To facilitate a full-tourism agenda, Main Street is enhanced as Lee's 'main open space' for locals and for as many visitors (with diverse backgrounds) as possible, accommodating their pedestrian and vehicular in-town desires within an obvious dualistic spatial division. (The experiential character of space is most relevant in this portion of text). Function, aesthetic properties, and symbolic messages are fused within this duality). The dual pattern of no vehicles at the southend vs a mix of parking with sidewalks elsewhere respond to needs along the corridor and reciprocates off-street space and uses of the immediate places or lots outside the Main Street corridor. Through such dualistic space, the entire Main Street corridor becomes a pronounced dualistic spatial-material 'event'—utterly synergised by its purposeful larger scale force—juxtaposed against and therefore revealing of the old town. ((NOTE: To achieve a strong local & tourist town, the corridor itself is meant to instantly feel simple—(ie simply-dualistic)—it reads aesthetically as having a sharp duality between the southend's all pedestrian Grand Allee-bosque (with a "purely festive personable shaded character") vs elsewhere. However, the corridor actually is conveniently functional as a 'gradient' of pedestrian vs driving/ parking, distributed as needed (and in relation to proximity of off street provisions): parts of the southend, and then the north ends and near the library have the strongest concentration of pedestrian recreational or commercial use, and remaining Main Street (like much of the Eaton/Backside area— is open & hard urban in character. The dualistic image of uses (as opposed to gradient) are made better by their synergistic polarity-play). Detailed Description:

* Primarily, Main Street space is dynamically strengthened as a distinct, bold single rectilinear corridor, unmistakably energised by the strong dualism of the "pedestrian-only Grand Allee" space at southend, vs "traditional roadway with planted sidewalk spaces" at mid & north Main Street. This consolidates (and dramatizes by contrast) extreme pedestrian vs roadway uses in the very places where needed... while the behavioral, aesthetic and symbolic attributes of 'dualism' are predominant. ((See Great trees: Trees are consistently planted within walkway surface, articulating the whole corridor as perfect strong duality (of a novel Grand Allee vs traditional open street allee plantings).

* Within the duality of the single corridor are subordinate spatial articulations: The Grand Allee bosque has its own spatial subdivisions between its trees and along the buildings (ie longitudinal sub-allees and lateral cross-allees); The remaining street's 'traditional roadway allee space' has the street as the center of the corridor, with trees separating flanking sidewalk spaces; and flanking this is the green frontage/yard area that depicts the corridors intervention). The dualistic pattern is immediately comprehensible, imageable, memorable— a wonderful ying-yang of spatial character, mood, light, enclosure, and sub-articulations— dramatization of pedestrian VS vehicular worlds increases with time (Correspondance to left/right human brain hemispheres, and moods is relevant)):

(Itemized description of the Pedestrian Spaces:)

a) (Southend) **THE GRAND ALLEE ALL-PEDESTRIAN SPACE:** replaces the Main Street roadway between Eaton and Park Streets. (See Parkplace). The whole allee space provides function as "path" (lineal walking and lateral crossing between buildings, the common, and for its own inner activities) and as "place" for resting/gathering "being"; it pedestrianizes and connects the interiors (of buildings) and outside life, becoming a vital part of the cbd, contributing to as pedestrian towncenter and arrival view (w/o access) for vehicles— consolidating pedestrian space where it counts most. The widened pavement, connecting to the Main Street sidewalks, occurs within the architectural infrastructure on the original n/s axis with tangent & arc form..."pedestrian approaching & arriving", wrapping around and embracing the common, to meet the Church... within the old (revealed without vehicles) quad. The walkway surface entails brick and granite slab pattern, with granite-cobbles for tree wells where the bosque is set: it is functionally and aesthetically strong. ((There is an interesting visual ambiguity— a balance between conceptual interpretations, of whether the trees "ride" with or upon the surface of the Grand Allee, or instead appear to punctuate and anchor it. The grid of trees reads longitudinally, with subordinate lateral readings when viewed from the sides). The surface is composed of the wide center, plus a flanking pattern articulates the lines of Main Streets other sidewalks embracing it (at its edges)— SEE BELOW 'b). (This level of design expression, with function, is significant to transform the quality of place for a full tourist level of revitalization)).

b) **Mid/upper Main Street SIDEWALKS:** occur both sides of Main Street starting at the Eaton Street intersection continuing northward to Center Street— to facilitate n/s draw between to the larger commons and to connect surrounding buildings. (Brick (or concrete w brick edge(s) or centerline)). These sidewalks are moderate width with an expression of n/s orientation and 'connective teleology' (for walking for the sake of reaching the ends of town), in contrast to the to the wide Grand Allee space that celebrates all kinds of walking— (n/s, e/w, eddying, circular... a walk for its own sake and just for being there, gathering resting, vending). ((Design Note: South of the Eaton /Main intersection— within the grand allee— these sidewalks continue (on Main Street to the Park Street) as 'widened into the Grand Allee'. But in terms of visual ground pattern, they maintain their identity as two remnant lines, by appearing to flank and "grip" the Grand Allee surface (for walking directly along building fronts n/s). They in another sense seem to suggest tracks (ie train or trolley) where the allee surface 'slips' within)). * Main Street sidewalks and the Grand Allee together make a singular architectural presence for total access— a plane with two long handles that bind with buildings and pierce the landscape.

c) **Other Paved Expanses:** There are no widened sidewalk protrusions at the mid-Main Street intersections, but there are at Theater Street/ Library, Franklin Street; and the northend (intimately with the new building complex). These serve those adjacent buildings for gathering, bustop, and for crossing, and act architecturally with a forecourt spatial relation to the Main Street corridor. ((E/w Penetration from Main Street occurs via the alleys, and the Chopper Way and Eaton Street, Theater Street/library sidewalks; the alley ways are filled ("wall to wall") with granite block walking surface for e/w connection, so feel substantially as architectural space (as opposed narrow paths); their subdued surface provides a darker neutral background for the Main Street brick sidewalks pass by, to assert themselves against— while the cobbles anchor buildings ("to guide the brilliant force of new Grand Allee")). Alleys give a sense of individually seeking or departing from the allee— while overall adding to a gross planal volume in subordinate harmony to the planal Grand Allee.

d) Crosswalks: The Grand Allee functions also as a continuous 'e/w crossing area' (between the common, the Main Street buildings the Katon/Backside buildings, and Riverpark— while still expressing the major n/s pedestrian connection parti-thrust). Elsewhere on Main Street, all intersections in the roadway have granite blocks are used as crosswalks (not brick, so to not distract from the n/s brick-depicted forces of the allee and sidewalks)— these are narrow width from radius to radius point to create a square perimeter at all streets, but full width (solid square) at the library, Franklin, and Northend junctions. They area, especially viewed from a distance subdued in appearance (with only a subtle contrast with the road surface)— a flickering of "shadow and light" visually expresses unified north/south-ness by their binding repetition, and e/w cohesive interlocking, and a feeling of "busyness" of lateral activity going on and between the e/w halves of town. Their prime function though is their effective control of traffic speed vs walking safety.

e) Green Frontage : ("beautiful bluegrass") occurs on both sides of Main Street, flanking the sidewalks, continuing into the yards (except where commercial buildings prevent it). (Re-grading on the west side repairs the original gentle form of a rounded terrace). While it is quality private yard character space in itself, the organizing idea of this green is to contribute with the big idea of this main Street— ie to act as a neutral background of established hometown turf— a tablet that reveals, powerfully expresses the a positive force of the total Main Street concept that runs through the it (and through the old town). ((Also, the improved quality of the bright lawn upon old soil conveys that it has been symbolically renourished and awakened (as the town itself is) by the spirit of new corridor feeding it)). The green partakes in the single story that the new Main Street corridor is a kinetic event. The latter, by its continuity and contrasting juxtaposition with the old town reveals the historic Lee. ie The green is proposed as a simple pure expanse of civic/domestic lawn— a neutral, passive planal field— for which the great Main Street seems to actively inscribe itself. The exact inter relation is ambiguous enough to pull in and collect an overlay of meanings for different people; and interpretations may be in any tense. (eg It may seem as it 'now cuts through town or 'has descended upon it' or 'will carry it into the future'. * In addition, to complete a dramatization of this new Main Street 'event' idea, the landform along both sides is grass bermed with a series of continuous long gentle grass ripples (parallel Main Street) that seem to expand 'reactively' across— moving through the green from from the 'impact' of the Main Street event— several visible undulations per side. The physical energy expresses human vitality of Main Street in this tourist town. (They radiate with implications of sometime meeting the surrounding hills and valley,— signaling tension of the valley & hills either side across the elastic terrain— we sense their presence— and we acknowledge the regional interaction. The manicured green's longitudinal form implies connection with the north and south nodal town commons, and the serial green spaces of the new Lee Riverpark— amidst the wider nature surrounding.

f) **Library Space** : simultaneously functions at three levels of publicness: as part of the grand tourist public space with the grand allees (plus for events and historical education; as local civic space (vs the residences and stores) for imae as well as town functions; and private space that works particulaly with personal library use. In all, it provides gathering, sculpture diplay, resting, or formal setting with an integral aesthetic with the building, the town, the site). Variety of sun shade opportunity; austerity of seasonal change that at times harmonizes , and other times contrasts the other street tree changes.

(i) The front has a percise green elevated green LAWN TERRACE (with sloped lawn at street edge), with square BRICK PATIO accessing the door. This open area is flanked by two rectalinear BIRCH BOSQUE SPACES (at the north front, and south side of the library) tightly planted, (with option of a floor that is paved or grass /groundcover berm. (These bosques make 'double wings' that greet visitors, focus views through inward to the libaray, or outward (n/s through the bosques or west to the street & river— buffering vehicles); these extend the sitting, walking, gathering or display functions of the open terrace (eg scupture in the bosques; sitting in shade). The open & bosque spaces are a rectalinear module mimicing the width of Grand Allee and Eaton Allee— while the with walkways and aestrhetics connecting them— relating to the larger public tourism agenda. ((* The rectalinear green is is a pocket that seems to "catch" or plug into both large street allees; and each birch bosque seems to align with— become a (genesis or a terminating) beginning or end to the large street allees; they lengthen the overall apparant continuity of all the allees— this enhanced by the illusion of distance by both the gapping effect" and the varied truck spacings at the library)). However, the birch bosques' tighter scale of plantings, and special elegance, distinguish it as civic space— and the birch spaces, building, lawn area a similar module in a 'quadrant pattern'— to unify as a scuptural composition, elevated proudly as a civic place. And at the most personal level, the nature & close clustering of trees, the penetrable refugal space, and the overall simplicity of design— offer an intimate empathy. Their abstractness inspires transcendance (aesthetic "spiritual" uplifting experience). Note, conversely, that this library compostion in turn enhances the thematicness of the large street allees in town— with synergy throughout all points of view. This type of strong ordering of Birches, along with Naumkeg's in Stockbridgre are distinct for the Berkshire Region.

(ii) NIC: In the backyard and rear sides of the library lot, there is subspace/plants using the modules; (narrow connective allees that link the sidewalks and libarary yard spaces to the new building addition).

Note that this formal positive composition of green space makes an interesting conceptual overlap with the green "neutral backround green" of remaining Main Street .

SUPPLEMENTARY DESCRIPTION OF MAIN STREET CORRIDOR SPACE:

While functional and visually appealing for locals and visitors, the renewed Main Street spatial spine, (with new pedestrian space, trees, and roadway—between buildings) is a single "postmodern spatial intervention" that is "overlayed upon the existing town to ignite revitalization". The dualism in the pedestrian vs vehicular space (w planted vs open qualities)—reverberates to more abstract levels of dualistic signification— to the dichotomies of working traditions (of milltown or farm) vs leisure & discovery (tourist town)— of past and future ultimately of life vs death, and polemic moods that correspond. (Dualities are always ultimately about the same meta-things). The elements and whole of any dichotomy is strongest when clearest— as this Main Street intends). This corridor's unity is charged with creative tension, activated yet bonded by its simple pedestrian bosque vs vehicular open contrasts; its minimalism however yields a multitude of complexities of space to attract and absorb different uses, provide different aesthetic interpretations, and meanings (eg in all it is a poetically present statement of Lee through past and future (natural and social) time. The dualism is at once articulating and pluralizing, while bonding in the reciprocation of its opposites. It can be appreciated as soothing, mending, subordinate— or as provocative, welcomingly intrusive, domineering, fracturing— in good ways.

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

SCHEME FOUR NORTHEND:

"GRAND DUALITY: 'ATRIUM MALL' & 'NORTH TOWN COMMON'"
(big commercial building/ full (round) green & allee)

WHOLISTIC IDEA FOR COMMERCIAL NEIGHBORHOOD CENTER/ NORTH GATEWAY

(Development of the parcel): This scheme subdivides the vacant Northend parcel into two contrasting larger public elements, that work together as strong 'duality', a dynamic a whole: a seven-story public "ATRIUM MALL" building, and generous size public NORTH TOWN COMMON (with a perfect-round green and great north allee). Adjacent to this, south of Elm Street, a generous northend bulk parking lot is added. ((We thus have a strong simple trio of dichotomus elements that increase public use: a pedestrian interior, a pedestrian exterior, a vehicular exterior space of the largest possible size for that site. These reciprocate, in a most exciting way, to provide increased commercial and recreational public activity in the once deflated 'semi-node'. Similar size, proximity, publicness, clarity of geometry, and reciprocal-activities unify these; yet the circle vs square form, and the dichotomus character contrast dramatically. Nothing but such a full scale, simple combination could be so powerful and cost-effective)). The intent is to create a much stronger, integrated "public mixed activity" Northend node (while protectively accomodating its residential elements)— in balance to the grand Parkplace: to support the overall big idea of Lee as a full tourist shopping & recreation town. The additions of these strong scale imagable elements in the Northend— near the existing mill, neighborhood stores, and residences will bring desirable options for ALL local and visiting people. (The area will still be a quieter "local neighborhood" than the all commercial south Main Street— but appropriaily more public/ active than before). * Also, for the whole Northend (beyond the new parcel), are unifying improvements of moderate cost: renewed sidewalks/ wide paved sidewalks, expanded at stores, continuous street sidewalk trees, intersection roadway realignment, with broad curve (non-stop intersection w pedestrian crossing light; and parking improvements.

* Detailed Description:

- 1) **LARGE SPECIALTY BUILDING: "LEE ATRIUM MALL":** Is unique for the whole Berkshire region, a 6 to 8 story building with central atrium on a dramatic site "by the mill and river"; Located north of Elm Street and south of the new Northern Common an important year-round urban attraction— supplementary to Lee's other attractions. It provides a variety of new basic and upscale commercial space: including specialty retail, and entertainment on the lower floors; a top story restaurant (with cultural/function room), rooftop garden viewing platform (of 'hills & stars') are most exciting for the region. Office space is an option for middle floors. While a new place for residents to enjoy, the building is economically stimulating for existing Northend business, and the town in

general. Tourists and regional recreation/shoppers will find it an extra reason to visit Lee and it will attract walking through town to/from from the southend and riverpark. DATA: The building integrates with the common, the immediate context and the distant landscape: It has architecturally distinct entries of different hierarchy on each side to connect and give leading views to and fro. ((The eastside main entrance, at the bus stop with drop off/pick up; The northside has a "green entrance" connecting common and street intersection; The south and west sides have subordinate entrances, connecting directly to the outer allee (w smaller sitting areas) for Elm and RR Street access; the west suspends direct access (as a tease), but connects indirectly to the Riverpark through the common or Elm street)). The building also synergistically integrates activities inside and out, pragmatically and physically, ((as if the common belongs to the building (or vice versa from the common's point of view— and finally they belong to each other)), eg Outdoor vending, celebrations, food/picnic, socializing, winter skating). Windows (various floors) view toward the river, the common, and south hills, while the east facade is the main entrance at the bus stop with windows directing inward. (There is spatial flow: within the square building the interior atrium is circular, with a colonade for circulation— identical to the form of the common and its circular allee. (An alternative scheme calls for a square variation of that, or combinations for different floors). Note: Despite the larger scale of this building, its vertical mass is consistent with the horizontal masses of south Main Street and the Mill; in other ways, it is intended that this building is a gracious exception to smaller scale of individual buildings downtown that it respectfully celebrates. (It is designed with contextual detail and modules that show sensitivity— while deriving its legitimacy from the existing order— born out of it— saluting it. Its newness & size, in juxtaposition, dramatizes the intimate scale elements of the town). The building enjoys prime spot at the north gateway highpoint, the Northend center intersection of three streets and its buildings that include Joes. Mill, and nearby homes. Also it is "on the river" connected by the river path. The sense the acropolitic site is proclaimed in the structures upright form and terraced siting. While the north common strongly echoes the south gateway idea, the building mass seems to answer the void of the south quad. * This is a bright bold idea for the next century— a great public building to celebrate revitalization, anchors the Northend with physical beauty and new commercial vitality. Powerful magnet— a beacon for town a new landmark in the region.

- 2) BIG NORTH COMMON: Circular green & perimeter allee, and a (U-shaped) outer allee are three distinct spaces combined for a full scale Northend common— within the loose quad (of existing buildings and the new complex)— as the impressionable center of the Northend node. This is beautiful recreational space, physically connecting & centrally located to transform the Northend into a gateway/ second towncenter, in rhyme with Parkplace's common. It calls out for all people of the area, a setting and reciprocating space that pulls together the Atrium Mall and all neighborhood buildings, and provides a strong center of the whole Northend. (A feeling portrayed is of being "perched high, within an allee, within an allee, within the node, within the Berkshires). Specifically:

- a) The Round Green: is designed to enhance the sense of the panoramic acropolitic site, and reveal virtues of the Northend previously obscured. Open views through a ring of tree tree trunks, often full sun; it is the largest Northend common of all schemes, the size, the symbolism

of a green in most visible location. It is even stronger for its impeccable rounded form: a perfect circle grass terrace— completely imageable positive architectural form— manmade ordering of landscape— it thus mediates between the built town and New England wilderness. As a circle it makes an immediate statement as the literal center of the gateway node— strongest unifying force for the rectilinear buildings, and recreational human activity. (It calls to the south common— in a different shape but a similar radius to the Parkplace common's curve). Such a beautiful form reverberates meaning from nature, history, activity, and in "spirit" (geometry becomes metaphysical): It signifies the Northend node's conceptual focal point, a "place" (indeed a *genus loci*), "presence", a sense of exclamation or stillness, centering of activity as either stage or collector, a target, pulse spot of a neighborhood, completeness, order, mystery, earthen form of primordial of civilization, it is the basic orientation for communality. It is an abstraction of the New England clearing, and an echo of Romantic ovals and machine precision. The circle is a most assertive yet free form, self-celebrating, paradoxically it can be introverted and extroverted: it inwardly draws, collects and illuminates activity and centers buildings, pulls in the sense of nodal space; yet outwardly orients, reaching out, expanding to landscape horizon and the dome sky. (It is a floor that mirrors the sky— (literally when icy)— the sky dome belongs to it, and locks onto it like a pristine spherical membrane; the rings of distant hills seem also to derive from the green, a sense of Berkshire space radiating from it as a secret center. "The moon calls out, sun swings its own arc, snow accumulates, leaves blow, rain drenches downward upon this green in a way that seems more abstract— more meaningful— because of the purity of form). As a terrace, it is sharply sloped on its backside— with a sculptural effect seen while arriving below and a platform effect from above. Options call for sloped accommodation or structural step-terracing.

b) The inner allee: is a "perfect circle walkway" with cathedral-like passage around the green, as a wonderful recreational (or sacred) event, and directly connecting to the sidewalks that link the intersection. It frames the green space, expressing its perimeter's active force, and distributes movement, allows for audience sitting. It provides a continuous smooth sense of views motion and movement— spying the green within, or for a measured continuous scan of the horizon outward (while feeling close to the neighborhood green). It invites one for perfect circular walking repeated over and over, spinning wonderful moments into unity through time— ever inscribing the heart of the Northend. It becomes a walk that mimics the horizon of sky. It connects the Northend directly to the northside of the Atrium Mall with a "green entrance". This walk can be taken in complementary sequence with the outer allee. (The allees tick off a syncopated, intimate rhythm of trunks with pulsating views— and spaces at play).

c) The Northend Great Allee (outer allee): (Has the same U-shape form as the wider Parkplace grand Allee and the Eaton Allee, making a variation of that theme). Walkway & double tree surround the entire new parcel from Elm to Center Street. It is the defining edge of the whole common and Atrium Mall space— noticeable from afar, drawing in people and facilitating movement to/from the common— for recreation or cutting across Center/ Main/ Elm Street. It has direct connection to the south, west, and east entrances of Atrium Mall. Walking has series of vistas: the north mill, west river, east hill. The eye takes a segmented perimeter scan of the horizon— with a curious grade change to exaggerate a dynamic sense of adventure— of departing the green and neighborhood, hanging above the river upon the sublime ridge, then sweeping back to Main Street life. Sun and shade of four ordinates (juxtaposed with the Atrium Mall) are introduced in the allee.

d) West path/ step terraces: There is option of a supplementary path or step terrace ('half-rings') to connect the green to the river, set perpendicular to the green, on west backside of the green. (Access to/from the green and River is otherwise at street sidewalks via the allees).

- 3) **NORTHEND PARKING:** a) New Bulk Parking Lot: located south of Elm Street, for the new expanded Northend use (ie the building & common, all employees), the RiverPark, as well as waves to accomodate general town use by tourists entering from the north. Double load corridor. (It can be expanded in phases to also accomodate additional development (nic) south of it and on RR street). Access occurs from Elm, RR, (optioanlly) Main Street. b) Parellel parking selectively on both sides (alternating with pedestrian expanses at buildings and crossings) is to encourage quicker turnover use. The ease of both types of parking, conveniently connecting to new sidewalks to the common or buildings invites Northend use.

* (Supplementary description)

Regarding the town's Multiple Allee theme: The u-shaped allee walkway theme is repeated three times in this scheme's entire downtown proposal. Much of the design's power is in that this Common is that the Northend allee relates strong to the other two great allees by its similar form (great trees and walkway— rounded form , axial, springy tension expressing dynamic thrust). These allees have great differences in walk width, views, location, direction of trust (s,w, and n), the space they surrounds, contextural buildings and views. ((Even relevant in th different allees are such subtle experiences brought by its context. Eg as when you walk through the northend allee you pick up on the similar movement in the river corridor below. Or its shade gives heightened sense of how the green catches sunshine. In Parkplace you hear Main Street parades of yesterday, or perhaps envision Berkshire landscape arcades. In the eaton arrival, you feel the echo of the unwing of regioanl roadway jut enteratained before arroiving to Lee, or perhaps the line of hills beyond. And then we have the subtel story of these storys together. All of this contributes to value of Lee as a place to visit. These are exciting variations on that allee theme— while, together celebrating Lee as whole. (((See 1 The Parkplace Grand Allee surrounds the south green (dominant Allee; with widest walkway); 2) the Eaton Allee surrounds Visitor's Parking, and 3) this Northend Allee surrounds the north green. These three connect off the Main Street spine of trees— ie at the two ends and west center— a coherent pedestrian space parti for Lee)). Thematic lighting of all town allees vs other open space related open space will enhace the sense the overall town design.

Regarding the "Duality" of the Northend common and Atrium Mall: It is easy to underestimate what a magic combination this building and common is for revitalization, how the strong "duality" exploits the design principle of 'synergy' as much as possible. It makes a perpetually powerful ying-yang in away that can draw not just tourists but repeated regional visitors, without tiring. (The building and common: unify by being both public oriented, euclidian formed and, of same footprint size; they contrast in being inside- active vs outside passive, square vs circle. Their proximity and shared public scale purpose simultaneous enhace each others similarites and differences while activites reciprocate). programatic sundial, gazebo, trellas other features can be added to embellish and link buidling and the common.

In the whole town design, this Northend common is multirelational: a unique recreational place for residents or visitors to deliberately seek and enjoy as place in itself can be a key feature of Lee's open space system. As useful area to reciprocate with adjacent building's activities, integral extention of the Atrium Mall contributes general economic and social vitality of the Northend. A pleasing, safe pedestrian setting, facilitating daily walking and activity about that area; This node is in turn a double terminus: for both Main Street and the Riverpark. (Paths connect and geometry relates)). Completely different types of views and microclimate are given by the various common areas. ((eg The Green's views are panoramic, climate open; but the allees are sequential longitudinally, and contrasting at edges (the street vs river sides), microclimate varies (summer shade, wind at edges).

- * Proposed Scheme Two's EATON/BACKSIDE/RR AREA— (supplementary detailed description):

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

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

WHOLISTIC IDEA FOR MIXED CBD ACTIVITY AND BULK TOWN PARKING:

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

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

Detailed Eaton/Backside/RR Area Description:

1) ROADWAY/CIRCULATION

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

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

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

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

2) PARKING

The entire Eaton /backside is simplified to appear as one large open parking expanse (asphalt "vehicular courtyard")— but with a 'Dual-lot functional Strategy'— for tourists (in the north portion) vs regular business (in south portion). Signage directs use of this off-street parking. (((This creates the overall unified hard floor within the quadrant between the buildings and river— while subdivided by the overlay of the Eaton (tourist parker's) tree allee. This entire area is proximate to the westside bypass, and to all downtown, so is convenient to provide the centralized bulk town parking (with walking access) to attract and accommodate gross increases in all town activity SIMULTANEOUSLY— locals, regional shopping, and the new full tourism— while freeing Main Street. ((ie It serves its own Eaton/Backsides own stores, the Arobi Senior Center, Post Office. And it serves destinations of Main Street Parkplace and Riverpark: this extra parking is actually what makes possible the all-pedestrian Parkplace and Riverpark focal areas— this Eaton area also dramatizes the upscale historic/leisural famed 'pedestrian-only' places, by its totally contrasting (oppositely appealing) hard urban vehicular/ business-oriented character— serving those pedestrian areas and itself in celebration of the whole town. This bulk centralized town parking is the largest parking expanse in this (and many) Berkshire downtowns— in the fullest possible scale between west Main Street and the river— by using only conservative amount of walkway (except for the dramatic Eaton Parker's Allee) and tightest packing efficiency and driving room. (Scoring is double-loaded perpendicular, fed by the 'cross' of Eaton and RR Streets). Within this central parking, signage and the pronounced Eaton allee clearly signifies the internal dual strategy that subdivides all parking again into two distinct subareas (either side of Eaton street), with a different design 'spirit' to accomodate the two different user/clients: ie special tourist arrival vs regular shopping civics and recreational visitors. (For tourists it is indeed a grand tourist town arrival necessary to depict the tourist town in proper sequence; for other regional shoppers it has the generous scale convenience of suburban mall parking; for local residents, a sense of generous milltown cbd space for accessing individual business & civic places daily))). Specifically:

a) The Tourist Parking Common: occurs North of the Eaton Street Lot, surrounded by the rounded (Eaton Street) parker's pedestrian allee— is primarily the formal grand arrival for tourists on general town visits— a striking celebratory space (buffered from business parking) where one ceremoniously "arrives on the river", while its design thrusts to the river westward, while echoes (and prepares (one for) the Parkplace Allee & common of eastward. RR Street feeds it (via Eaton); It's double loaded scored parking corridor loops e/west; this is subdivided by the (n/s) RR Street into its own e/w halves joined at the center. ((As an arrival place it is a 'complete & positive space' that heightens the sense of the river, it is still deliberately "on the 'brink' (and not the center) of the 'climatic'" in that it brings anticipation to parkers and entices them to walk, enter, and enjoy the larger town— with the new Parkplace Allee area as its climax. Its festive sense of special treed enclosure, within the strong larger Eaton/backside open urban space, with appealing views to river and the contrasting town and hills in the distance beyond, gives a welcoming embrace (in tourist company) after long rides, while tempting one to walk to see the rest of town)). * It also provides Arobi Citizens use (in the west part), and some 'Main Street Backside buildings' access on the east for much of the year and evenings with no conflict.

b) Parking Quad Portion (civic/shopping mall): is the larger half of the whole parking, for mixed commercial/civic/recreation for the Eaton/Backside area itself, and off-street for the Courthouse, all Main Street (supplementarily), and for Parkplace. It occurs in the entire area south of Eaton Street between the Main Street Backside building's and river, with Price Chopper in the center— the most singular asphalt floor surface that continues as a perennial expanse— a true "vehicular courtyard space"— in positive form. (It is not a 'subspace lot' as in other proposals— but seems to fill in between the buildings and site boundaries thus consistant with a full public mix of town use); We here feel the volumunus space of the singular area defined by buildings— not compartmentalized lots). Convenience of this generous parking (with interesting views and strong rectalinear space unobstructed) encourages shopping and daily business and spillover uses in this area year-round.

All parking is perpendicular double loaded corridor with two-way access. Corridors align radially to perimeter of the overall lot area— allowing viewed access to structures, and 'vista corridors' to/from outer landscape. (A radial 'kaleidoscopic' spatial effect — strenthened by parked cars— is dynamically enacted within the Eaton/Backside/Chopper place; this is on top of the lineal motion of cars & pedestrtians— in this authentic, local busy town).

3) EATON/BACKSIDE PEDESTRIAN

Safe convenient walkway access occurs between all destination points (connecting parking, buildings, spaces and to/from the new Riverpark & Main Street/Parkplace). However, only a relatively conservative amount of sidewalk expanse is actually used here, thus a minimal disruption of the large open parking area. (There are no extended courtyards proposed here except lineally within the Eaton Allee; pedestrian space is instead consolidated in Parkplace). Material surfaces are concrete with edgings of granite/brick within the Eaton Allee and concrete sidewalks elsewhere— thus by contrast, the upscale all-brick/granite pavement of Parkplace seems enhanced. This provides Eaton/Backside with enough pedestrian space to conveniently access and vitalize its own shopping and civic uses, and to connect to the larger town; but with what is dominant is the large 'vehicular oriented space', filling the Berkshire floor within the building infrastructure with a sense of vehicular practicality. ((ie The apparant pedestrian 'character' is underplayed: what emerges instead is sense of the hard open (milltown/shopping) evolved urban character that signifies itself as the place of "vehicular arrival"— dramatizing with contrast, and anticipation, the beautiful historic leisural total pedestrian character of Parkplace and Riverpark— the tourist milltown sensation is enhanced by the extreme juxtaposition. To do otherwise would dilute the effects of the Grand Parkplace and Riverpark as pedestrian areas— as well as diminish the potential for future expanded commercial and civic cbd uses in the Eaton/Backside area itself)).

a) Sidewalks (concrete) follow the lines of Railroad and Eaton street's "cross formation"— for n/s & e/w walking. (Specifically, this includes Railroad Street sidewalks occur both sides the whole length from Elm Street to Eaton Street; however, through the Chopper parking lot it becomes a single apron on the Price Chopper west and south side. The Eaton axis incorporates the parker's Eaton Allee on its north sidewalk, and a standard walk on its south side for those stores, post office, and extending to the Riverpark path or to crossing the river at the new bridge. The double sidewalks on Theater Street lead from Library, to the Arobi Center and make a wonderful river connection.

b) The Eaton Allee (brick/ edged): a dramatic walkway/bosque-allee surrounds the tourist parking lot area to define the arrival space and make a complete circulation around the visitor's parking lot, linking to beyond in all directions. It visually excites the west half of town. (It is analogous to the Parkplace allee that surrounds the south common. These two allees join (with a gap between) at a right angle at the Eaton/Main St intersection with a pronounced 'hinge junction'— making rectalinear edges— and a street sub-pocket that lures one from both directions)). It collects and leads visitors; distributes walking between the river, and Parkplace, and around to all different buildings. (Notably, the Library, Theater Street building (with courtyard), Arobi Center, the river, the Eaton Street walkway, and Parkplace become united buildings "sited upon this allee promenade"— enjoying that common shared space— that highlights them for access with a collective appeal. The Backside store sidewalks intersect it perpendiculaly. The allee's 'westward arc' points to the river with sweeping panoramic views through its trunks, often to sunshine and sunset— thus a pre-part of the Riverpark— while providing its own protective summer shade, rain and snow breaker, winter skeleton, and glorious fall foliage, and spring buds. Thematically: Its strong form takes Berkshire vegetation and urbanizes it upon the vehicular-courtyard of the whole Eaton area; its geometry is as strong as the as the grid geometry of greater town, but with its distinct arc/tangently asserting a formalization of curves found in biomorphic river, signaling its recreational difference.

c) Backside Perimeter Walkway: (conservative width, concrete) occurs at the rear doors along all buildings of all lower Main Street (n/s), from Park Street to Theater Street to integrate and celebrate those buildings on their west side, and for continuous access to receive parking at curb; and southside of Eaton Street stores and Post Office. (This entails a generally straight curb line, that specifically jogs slightly in/out according to buildings and parking lot end variation. It overall, though, makes a simple "E"-configuration that (with the opposite river line) defines a strong rectilinear quadrant outline— unifying the buildings with the space of the whole Eaton Backside Area. As a receptor for walking— alley ways, Eaton and Theater Street feed into it, from Chopper to courthouse and stores amiable for walking to/from different sidewalks.

d) The whole asphalt parking lot also doubles as 'pedestrian space in itself'— continuous, large, and unobstructed enough to provide free 'area walking' from cars or freely across the lot to access sidewalks. It can even be occasionally cleared of cars in areas as for special pedestrian events, fairs, antique, art, and grower's markets— supplementing other town event areas. enforce the concept

4) EATON/BACKSIDE AREA "GREAT TREES"

coincide formally with walkways— used in a relatively larger scale powerfully minamilistic way to simply enforce the spatial concept: A perimeter of trees defines the overall open hard space; within, the dual subdivision of a Tourist Lot is delineated (by the Eaton Allee) vs the Chopper/CBD Lot (flowering callery pear and cherry trees). Thus strong tree- 'lines' surround and penetrate what is a mostly open area. The trees make a safe pedestrian-vehicle relationship felt, selectively shades sun, brings dynamic ("abstract strokes") of seasonal change within the larger space, while expressing a dialectic between manmade and natural elements (of the larger town and of the region); This planting of a hard area, like the spatial concept, is in reciprocal contrast to the richly green areas of Parkplace and too the contextual Berkshires. Specifically:

a) Trees that outline the whole west side Eaton/Backside perimeter): follow the infrastructural edge of buildings and river boundry, to singularly define the outer edge of the entire area between Park Street and the Arobi-Theater Street axis. (i) They are deciduous at buildings; (ii) and elsewhere the deciduous are mixed with conifer (as 'successional-nature' formalized, expressing the "encroaching romantic-wilds"). Overall these two types conceptually define the west side perimeter quadrant— not to so much as to be itself an obvious tree-edge, as it is to express the edges of all the surrounding areas's vegetative (and general) 'bounty'— meeting at this open arrival/parking area. Trees reduce glare at many buildings or perimeter-line openings, and separate comfortably the ped/vehicular boundaries— while signifying the whole pedestrian edge in its gestalt; they strengthen the sense of architecture's unit diversity within a unified quadrant; these perimeter trees are also a visual 'neutral background' so the following "feature trees" appear dominant within their outlined space:

b) The Eaton Allee— defines the tourist parking lot, to festively express arrival into Lee's pedestrian program: it is a dramatic major planting 'event'— it lines the promenade as 'sculptually distinct', and is the only 'visually-animated' design element within the entire quadrant. "As the trees seem to 'move' with the promenade, they celebrate the tourist arrival walk entice the wills of people to explore the town". ((Three rows of great trees with similar overall form and size as Parkplace (with the actual walkway width narrower than Parkplace's Allee; lineally it is a strong hooking 'U'-configuration, but has interesting breaks or merges. eg the Theater street promenade overlaps it; parking rows are interplayed. It has its own tall species (eg planetree; redmaple). ((It suggested that it's species be 'texturous and aesthetically sublime' while Parkplace be more 'fine and beautiful' (eg locust). However there there is option here to use the same species as Parkplace (eg planetree))). These trees penetrate the area and connect the plants of the river with those of Parkplace— and while it is a loop embracing the arrival lot, it echoes the green Berkshire hill/river forms; And the biomorphic tree pattern of the Lee Riverpark— especially the river's bow— seems to rhyme with the allee's arc— thus making the arrival one that is immediately 'river-relevant' in its planting.

Additionally, a double row of conifers, on a wildgrass berm line the tourist-lot's center strip (with a grass allee "ridge path")— pointing to the river in a strong axial mass— while echoing field hedgerows, and the upper ridgelines of conifers on northern ledges of hilltops. (These trees also are similar in hedge length to those surrounding the church north parking lot and thus connect each other with the river; and they subdivide the tourist-lot into two halves in rhyme with the church lot). Sunsets funnel though them. They may reduce winter snow gusts, although on-site testing is required.

c) Special lower scale flowering trees define the subzones within the Chopper lot— highlighting the quad with sub-character for subuses: (i) Cherry trees line the walk from Price Chopper to the Morgan House to Courthouse— to facilitate an intimate pedestrian movement e/westerly; and they make a shade-pocket for the Morgan House and another for the Morgan parking lot. And connecting walk from Price Chopper to the post office allee area, the cherries wrap to form a special reverse sub-pocket—parking lot for the postoffice, perpendicular to the Eaton allee ('U'); (ii) Callery Pears occur at the south side of Chopper at parking island—ends that connect in a lines e/w and a narrow long allee from Park Street to the Chopper building (These delineate an area of regular shopping/ parking. These smaller trees, as scaling devices, reduce the appearance of excessive vehicles on crowded days; and help liven the lot on empty days. They become personable for individual places and buildings.

5) BUILDINGS:

Consistent with the tourist-based intent of this proposal is it's increased commercial floor space— some of it in the existing structures, and others in new buildings in selected portions of the Eaton/Backside area; (as well as Main Street and River where it abuts).

a) Arobi Senior Center: structural addition is provided on the north side creating upper floors; (w generous scale with river overlook, central and private activity rooms, and cafe). This building relates to the tourist parking allee on its south side, and river on all other sides, by its facades & courtyards.

b) Lee Museum: (not shown definitively in some plans)— is proposed at the apex of the Eaton parking allee/ Arobi area. The allee connects parallel to the museum, to gather arrivals and directing them to it. ((Option 2 is instead use this location as tourist retail and locate the museum on Theater Street instead of item c)).

c) Theater Street Building: with open shaded courtyard (potential for winter greenhouse), facing southward to the tourist arrival parking area on the Eaton Allee, between the library and Arobi center. It is designated for upscale/ tourist oriented commercial/leisural use. ((There is option to include the museum here instead of item b)).

d) Potential other construction NIC: the entire river edge of this area, and the upper Railroad Street area, have additional room for new buildings for all uses in future phases of development. (The proposed parking area is adequate to accommodate growth of peripheral buildings).

6) EATON/BACKSIDE SPATIAL CONCEPT: The entire Eaton Backside is conceived primarily as one simple outdoor urban expanse. Within the town, and region, such a strong hard rectilinear space is unique. It's space seems open, permanent, functionally basic and pure— sometimes austere. But there are several scales of spatial conception at work. (Such good complexity results from this design's relatively large 'minimalism'):

a) At the largest scale, we have the primary spatial concept of "A strong rectilinear 'urban vehicular courtyard' deep within the 'dense, biomorphic Berkshires— ie a "spatial island' within the Berkshire bowl". The whole lot area, with its strong volume, is the arrival center of the Milltown deep within the Berkshire-whole. "The unity of the large quadrant makes its internal design unified so one feels its volume as a profound pocket within the greater Berkshire context. ((Note: The concept of large

parking space", and the concept of the "deep Berkshire region" seem to participate together on the 'regional scale'— despite their obvious actual differences in size, because our experience brings them together ("scale- correspondently") in juxtaposition)). This is occurs in several ways.

(i) Arrival sequence after the long straight park and ribbonous roadway, crossing the river, into the large strong rectalinear 'wonderfully enclosed' parking space— all the more climactic after a long drive. While lot's strong volume is powerfully experienced, our conscious attention to it itself is silent— because we instead feel the "town" at which we arrive, in counterpoint to the Berkshire journey by which we came.

(ii) It lets the surround Berkshire rise to heightened experience while standing amidst the unpretentious, durable feeling of that riverside milltown arrival place.

(iii) Entailed is also a venn-type "conceptual overlap": ie the Eaton/Backside groundplane simultaneously signifies both manmade urbanity (eg parking, building order) and the ancient valley floor (natural histo/geology).

(iv) It also echoes also the form of regional 'agricultural fields' in the scale of the rectalinear mill. And visually, from within the Eaton/Backside space— a panorama contrasts the distant hill against hard flatness, next to the river's soft moving flatness.

(v) And, perhaps, this urban volume recalls the valley volume and we then feel concentric rings from there to here).

b) Secondary scale: The Eaton/Backside/RR space is "compositionally synergistic" (functionally and aesthetically) with the other four areas of downtown: eg it is similar to the gaud structure surrounding of Parkplace, while reciprocal to Parkplace's green oval; it has similar hard vehicular use of Main street, while contrasting with it's corridor in form; it has total contrast to the biomorphic green riverpark— enhancing the latter. ((The whole Eaton/Backside is theme and variation of Parkplace while reciprocating uses. ie It has a similar gaud definition by buildings, as well as the unique arced pedestrian allee— however it is a parking lot instead of pedestrian green theme.

c) Third scale: then the spatial definition of the two major sub-pockets subordinately appear, physically expressing the dual parking strategy: the tourist parking and its allee vs the remaining Price Chopper area. (The allee that divides them is a spatial theme found in Parkplace).

d) Fourth scale: when a pedestrian or driver becomes close to buildings, even smaller scale 'more complex' comfortable spatial articulations seem to come and go: ie the Chopper building modulates feeling of zones around it; the backside buildings articulate intriguing subspace nooks, jogs, paths, edges. Within the Eaton Allee itself are two subcorridors between the three rows of trees; canopy will change to a double cathedrals as we turn the century. Seasonal changes affect space as well.

* REGARDING UPPER RAILROAD STREET SPACE:

The Eaton/Backside area (described above) is actually the south half of the whole west side of town; it demarcates from the upper RR Street area (north half) which is a long rectalinear corridor (connecting to the northend node); This northhalf that is pleasantly 'ambiguously rural' in its present spatial character— and the degree of proposed open vs structured character shall to be determined in later proposal phases)).

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

SCHEME FOUR: SEQUENTIAL GREEN PARK: SPIRAL RIBBON OF SERIAL NODES (75% CONTACT)

WHOLISTIC IDEA FOR LEE RIVERPARK

Consistent with the grand tourism spirit of "make only grand plans", this scheme engages the Housatonic with a green SEQUENTIAL NODE RIVERPARK of dynamic 'Serial-Circular & Spiral-Alleed Form'. Specifically, an "exquisite" riverpark experience is achieved by an exciting lineal nodal-series of five equal size perfectly circular bluegrass spaces, completely wrapped in the architectural edge of a walkway rings & great trees, that total as 'spiral allee of "infinite walking pattern". Beyond this, simple undualing pathways move through remaining bluegrass and natural meadow/woodland, as part of the regional trail system. This is part of the larger town necklace that includes the Parkplace and Northend single-circular alleed commons— that harmonize, with difference. The riverpark provides residents, regional shoppers, and interstate tourists with a distinctly celebrational 'non-urban recreational' pedestrian river experience: namely, it reveals the "rich spirit of the deep Berkshires" in plural space scenarios of theme and variation. It is a 'pristine allee/grass landscape space-time composition' in a townside natural site— making a highly unique Berkshire place, for viewing, walking, bringing in active and passive recreation (with associated commercial benefit for downtown). It is intended as notable participatory environmental art— sympathetic with the lyric social spirit of Tanglewood (ie "a festive green haven in the Berkshires"), the esoteric awe of Chesterwood, and the personal inspiration of the nouveaux birch allee of Naumkeg. This is in full complement to the celebrational 'urban-recreational' Parkplace, and the 'prospective reflection' summit of Northend— making tri-counterparts for Lee's robust, inspiring, full tourism pedestrian program.

* The circular series is 'thematic'— which then highlights the variations of activity & moods within it, and the complex contextual presentations of the larger site without. ie Metaphorically: it acts as a series of "frames" for it's inner activity, and of clarifying, magnifying "lenses" for orienting attention outward— that presents and re-presents the river, town and greater Berkshires in 'moments' that totalize— illuminating similar and different things about it as one moves, rests, engages in orientations and activities— and then moves on. (Each circle is perhaps slightly analogous to Stonehege in its mystifying force for gathering and dispersing). While the park, as both space and sculpture, is set in the ubiquitous stage of the great Berkshires— it paradoxically becomes a premier stage itself, to then see and feel the Berkshires: it is foremost "relational" as it extends one's attention to and the beyond downtown's river corridor, to the greater Housatonic as Lee's river parkland; it carries the visitor through an "experiential channel", focusing out upon the deep Berkshires and the Berkshires seem to focus on it in return.

It draws, holds and releases human awareness and action to and from the region. Seasonal changes of the nodal frames and Berkshire context— particularly in tree and atmosphere— then work to enhance endless relational presentations. ("It projects us onto the purest New England canvas, which then saturates us with its mighty paint"). Here too, the reverant memory of the mill's churning waterwheel, the vibrant eddies of the river & sailing breezes, or the historic pavillion and timeless human activity— ("of people holding hands dancing in summerend celebration, or sitting in solitude under late autumn moon, or under winternight stars, or among day-glimmering snow drifts, or with the retreating arcs of spring snow melts and unfolding buds, or picnicing in summer sunshine, under the blue sky or sudden thunderclouds; People can move through, or around such spaces (an experiences) in the allee's motions (like slaloming, canoing, or hiking, flight, or dance)"; and passing these sequentially over the year are just the beginnings of evocations brought by these spiraled nodes)).

The nodal spaces, walkway-rings, & spiraled great tree allee are in unison (before separating into the peripheral corridor)— a manmade form sculpted in nature's material, "moving through the larger river space"— a statement of a progressive tourist town. The strong riverpark forms, in the organic materials and context— are as strong as the yet rectalinear hard forms of the milltown— for a physical & then humanizing 'event'. As spatial sequence or material cluster— the riverpark has the strength to be forever imageable: to seem to float within the Berkshire valley attracting and re-radiating perceptions and emotion— with as much distinction (though difference) as the Parkplace in anchoring and celebrating this whole 'new tourism' town. And in another sense, the line of the several nodes are analogous to the Berkshire line of other tourist towns and river parks as nodes in which Lee will belong to— at a greater scale.

1) **RIVERPARK BUDGETARY NOTE:** The Riverpark is in complement to the southends new all pedestrian "'Parkplace' Grand Allee/Common" as part of the progressive "go for broke" economic strategy. However, the actual cost of this riverpark is only modest— because it uses no hard materials except for the walkway. ((It instead uses landform, lawn, great trees in powerful (seriel-nodal) 'strong form' that grows in time. This allows an extra cost focus on the new west of river bypass entry road bridge, and Parkplace as a major hard all-pedestrian event/place— town center

2) **RIVERPARK ACTIVITY:** As part of the full TOURISM and (LOCAL resident/ worker/ shopper) commercial recretaion agenda, the riverpark contributes to the whole 'pedestrian experience' of the historic milltown and environmental natural resources— allowing a mix of local and visiting people to engage multiple activity in renewed spirit. Specifically, the riverpark's spiral-walk system, the spaces within and outside formal bluegrass nodes, and the peripheral natural riverland together provide for a flood of recreational activity with social/commercial value for Lee's revitalization. ((The park provides endless passive and active recreation for all— many types of walking, play, workbreaks, seasonal informal sport, exploration, romance, music/art festivity, visitors-discovery— simultaneous with other town events. And, the park enhances these activities with further meaning, by virtue of the seriel design. (Pedestrian 'movement' through the park is essential for experiencing the design's revealing seriel-theme/variation order, in the context; each grass node & walkway ring makes any activity and view experientially different from the other— yet conceptually linked. These aspects occur differently throughout the seasons; memory establishes personal associations of different events and park spaces)).

3) **RIVERPARK PARKING**— (for full visitor and local mix) occurs off of the riverpark corridor, consolidated nearby in several parking areas: Providing vehicles with immediate riverpark proximity is (i) the visitors arrival lot (north of Eaton Street, that arrives on the river plateau!) and (ii) the general shopping backside lot area. Indirect secondary parking occurs from (iii) on-street mid/upper Main Street. (iv) Overflow selected riverspot visits can also use regulated Central and Park Street on-street parking. All parking easily accesses the eastside riverwalk— for any sequence of river and in town (eg shopping).

4) **PEDESTRIAN WALKWAYS**: Consists of the "Spiral Riverwalk" (on the eastbank), and the riverside trails (on the park's westbank, and beyond the park on both banks). These provide experiential access throughout the riverpark, and alternate passage through-town between Park and Center Streets. ((The rings also make a distinctive architectural edge that pronounces each space— the grass inside/ the meadow beyond. As one moves through the circular spaces, town celebration is at once felt and portrayed)).

(a) **The Spiral Riverwalk**: (as part of the town necklace) is the Riverpark's major river walkway event: It includes a cluster of circular brick walkway 'rings' (within the "spiral allee"), that wraps the circular spaces on the midtown eastbank; then (southward to Park Street, or northward to the east side of the Mill) these brick walk circles "unwind"— to continue in a straighter gently undulating lineal allee. This straighter undulating walk entails crossing north onto the island (which acts spatially as a 'natural' node in counterpoint to the formal circular spaces). ((The straighter undulating walk is like a stretched brick-strand portion of the town necklace, suspending the circular walks like a "spiral jewel"; it loosely follows the riverbank, at times varying in happy response to old existing trees and landform. The heightened geometric tension of the of the circular portions signifies that Lee (as a rediscovered Milltown focal place in the Berkshires) has "intensity, festivity & celebration" as does that riverwalk form)). * The whole spiral walk is deceptively simple in appearance— so while the clarity of the serial allee is always pronounced, an infinity of walking patterns in endless time can occur around a given ring, serpentine though, or, moving off the walk upon the grass within a node or the meadow, and finally, the regional hiking trails beyond. (Both a n/s longitudinal and an e/w lateral span of movement occurs in the rings). The archtypal divisions inherent in the walk are meaningful: 'approaching', then 'engaging' (the climaxing experience of the rings, and 'straying' (to a more sublime version in the woodland beyond downtown), then 'returning' to Lee, and finally 'departing'— these crystalize as a Lee's own Berkshire event— and perhaps traveling back to Lee at another time. The walks' spatial sequences, kinesthetics, & views intermingle in one's consciousness by way of saturated rhythmic patterns of body movement. The wayfarer is seduced in the ride of gentle twirls— ("like a Jacobs Pillow dancer")— spinning to see panoramas in motion that borrow the feel of the sky's bowl— dizzying the self in pleasant Berkshire intoxication.

(b) **Regional Hiking Trails**: exist uninterrupted on the westbank throughout the downtown Riverpark; and on both sides of the river south and north of downtown. (Their own incidental horizontal undulations, in response to natural obstacles, are a smaller scale (unabstract) version of the park's formal spirals). This allows Lee Riverpark to be a leading part of the regional park system. Vertical elevational changes upon the westside hill, and both the banks and hills beyond downtown are important in the route of these trails.

5) RIVERPARK TREES: Are planted for instant significance— as living material and space makers for human experience— and become increasing effective over time (giving exponential returns from the modest investment).

(a) All added Riverpark trees unify as one great design entity: THE SPIRAL ALLEE— which includes both circular and straighter undulating segments— that demarcate allee space, while tightly wrapping the inner grass space, vs the outer meadow space. (The circular spiral portion is dominant in imagery, located on the middle eastbank; then, both south and north of this, the allee continues, but it "unwinds" and becomes straighter, to follow the undulating path in its lineal form; then the tree symmetry becomes less regular, shaking loose the tight allee form, dispersing and then dissolving the number of trees into freestanding sparser arrangement, and then finally blends into existing tall tree vegetation— as we move to the wilderness stands of the region). * Note: The allee is at once a sculptural living mass and space maker of impeccable geometric form, brought to the natural material that proclaim individual intimacies, and the variation of seasonal change and growth. Being lineal and parallel to both the river and Main street— it declares itself as an intermediate counterpart between the natural context and the built town. This riverpark's allee form is intermediary (i) more dense architectural allee of Parkplace versus the (ii) the regional allees of roadways, river, hedgerow and trails that it abstracts from; and the more remote natural successional planting patterns. The tightness of on-center planting in the allee resembles nature, while the scale of the whole is only 'one Berkshire moment'. The riverpark's spatial nodes and undulating tree lines suggested by the riverpark's 'musically formal' allee invites one to see nature the same way... or not.

(b) Existing 'great' deciduous forest trees and conifers (defining the natural-successional river corridor context) are pruned up heavily for beautiful canopy— expressing the town as spatially carved from it. Also, some "natura ly spotted coniferous trees" are added in the green area as a good contrivance (while screening cars and distracting parts of buildings); deciduous native species are added to replace dying stands. ((The difference between the formal allee and the natural forest creates an appealing dialectic between the built and natural. Random old trees in the park, and along the Hiking Trail depict an endless large scale connection, while making perpetual nods to the intimate scale)).

6) RIVERPARK LANDFORM: There is an add-option to provide (1) landform "dome" vs "sky-bowl" grass floors in the progression of the river nodes; plus, (ii) the outer edge of allee demarcated with a sinuous berm that 'holds' the allees— with its own sense of 'longitudinal slippage'; the island is reformed at edges, and raised at its center as an overlook. (iii) The remaining area is gentle river terraces, with incidental sculptural land-hillocks. (Snow/flooding plays design variation of landforms above and below the general riverpark plane).

7) RIVERPARK SPACE: ranges over several scales, but is unified in pedestrian experience: ie it is about the 'whole' large scale Berkshires, but here observed in terms of the whole town of Lee, and then accessed and at an inspiring human scale at the Riverpark.

(a) The Riverpark Itself: Specifically, Lee Riverpark is a local green corridor space (carved between downtown and the natural west & north woodland) articulated by the Spiral Allee, creating a cross section of three type spaces: (i) within the Spiral Allee is a pristine, narrow walking space (with supporting landform definition). This allee, the paved walks and landform all demarcate: (ii) the inner space of the four circular bluegrass nodes/ and the adjacent channel space. ((The grass circles— of identical diameter— differ in their perimeter degree of tree-enclosure, ie the degree of openness on the side facing the river— thus the series of nodes make a progression of spaces ranging from full enclosure of tree trunks, to half opening westward to partake directly in the river corridor fully. Human activities will vary the sense of each physical space as well. (See also landform add-options). (iii) the surrounding open meadow on the outside, with interesting field/ground interpretations bringing relational (poetic-syntactical) meanings. ((* Note: Running north to south, the riverpark parallels the river, the town terraces, and the resultant n/s grid of Main Street— as an e-w intermediary between those built vs surrounding natural worlds. Being lineal it is consistent with Lees and the valley's axial space; being nodal it is about the presence of multiple events. The riverpark is therefore a unique particular, yet wholistically attuned, celebrational space. (As a strong lineal 'plural-noded' form of soft materials in an open natural biomorphic area, it is in complement to Parkplace's strong lineal-rectangular hard urban allee in an enclosed-urban manmade area— these make a synergistic combination for the full tourist town agenda. For wayfayers, all these spaces add up to a substantial amount of 'lineal-sequence spacetime'— despite the limits of the riverpark downtown boundaries)). The spatial forms, in the allee and the nodes, present dynamic and 'fixed versions' of space sensations— with shifting direction, focus/range, view, and relation to sun animating space.

((ADD-OPTIONAL NOTE: (aa) Additional Small Scale Riverspace: Independent smaller river-oriented patios/ or yard spaces on nearby commercial and residential structures can be privately provided. These might be rectilinear in contrast to allow the serial river spiral form to remain a free and unique art piece, thus emphasizing a park/town distinction; Or, they may deliberately imitate its form to become part of the spiral riverpark))).

(b) Downtown Contextual Space: Locally, the Riverpark Corridor wraps the west and north side of downtown, as part of the Lee's exquisite "green beaded NECKLACE" of open space lacing through the urban infrastructure, varying the circular commons and paved allee theme of the Parkplace and Northend. ie This whole necklace is a town theme of green bluegrass circular nodes linked by allees: the single medium size North Common, the single large South Common, and the multiple smaller bluegrass circles of this Riverpark— (a balanced trio in terms of coverage) connected by the allees of Main Street and the riverpark spiral-walk. * ((Circles are natural of the communal group as well as the personal 'soul'; they mark a center for stopping and gathering. But experienced in the necklace's sequence of circular spaces— they are never just terminal— but a series of endless climaxes, encouraging one to move on. Parkplace and the Northend green commons act as dual green terminal nodes to not only Main Street but to the four smaller riverpark circular nodes. Also, the green circles, hark to the larger

necklace as itself a circular form, conceptually versus the hard urban grid)). In the downtown as a whole, the necklace defines three type spaces: (i) the path-linked series of generous nodal spaces, (ii) plus it conceptually encircles and enhances a sense of a single internal space of downtown, (iii) plus it radiates attention outward to the horizontal hills and forest of the Berkshire region (see item c below: relating to the regional scale). * This necklace (and crucially the riverpark), as 'soft' strong (circular) formality— is the link between Lee's 'hard-formal' (rectilinear) urbanity and the soft (biomorphic) green of the natural context. Each of the necklace's nodes has a comparably strong sense of circularity and formal enclosure, sharing the idea of Lee-in-celebration in a total pedestrian manner. They then vary that theme in views, size/ vs number of circles, the layering of natural vs built enclosure, and character of the allees. (In another metaphor, this line of nodes makes an interlocking 'button-seam' between the eastward built town and the westside Berkshire nature). * As one walks this downtown necklace— where green of nature is brought into downtown, and conversely the town sidewalks is extended into the riverpark spiral— there is a subtle shift in senses from the "nature in the town" to "town in nature"— two faces of Lee's spirit. (We walk to and from one or the other, in a 'desire-desire' spatial pull).

(c) The Large Regional Contextual Space of the Riverpark: is "the whole Berkshires". The riverpark design brings awareness to that greater regional spirit— by primarily asserting the larger scale spatial concept of "a climactic milltown riverspot in the deep Berkshires", i.e. Lee as a special tourism-acclaimed point on the larger scale corridor. ((The riverpark is thus like a single capsule' (containing a "sweeping green lineal nodal series") within the larger river corridor; it is conceived as a highlighted lush place that conceptually floats the precious milltown within the larger valley, crowning the region for celebration. Visitors should conceptually see the riverpark, with Lee, in this regional-scale way)). Specifically, at the local scale, this awareness of the larger scale great regional space (item 'a') is brought by the hyperbolic festive strength of the downtown riverpark/green system having the strong (but circular-based) formality of the built (rectilinear-based) downtown— that then also boldly calls openly toward the Berkshire context. (The individual circles and whole necklace radiate to the big scale region).

+ SUMMARY OF MULTISCALE RIVERSPACE: This riverpark celebrates the corridor as a regional whole, while becoming a local design event of space, mass & human activity. In all, across the multi-scale landscape continuum, the riverpark makes: "nodal spaces, within an allee 'object', within the corridor space, within the Berkshire Valley". (Conversely stated: The 'Berkshires' contains a 'River corridor', that contains the 'allee object' 'of node, allee, island, & meadow /woodland spaces'). This then provides the sense of a spatial progression of concentric rings of spaces radiate to the larger region. (Also, the spiral circles are at once an abstract reduction of the regional river pattern, and a blow up of hiking trails circling to avoid rock/tree obstacality— thus further co-identifying the park with multi-scale space)). The strength of the riverpark (and town necklace design) is in its exciting festive form of repeated circles, in the strong juxtaposition to the built town grid that it flows through, in the magnificent regional context— as an observed design object and as spatially engaged. Space sensation, emotive/cognitive meaning, and human activities come together with apparent simplicity— for larger scale legibility.