

"PASSAGES OF HULL: YESTERDAY TODAY TOMORROW"

ANALYSIS OF EXISTING CONDITIONS: HOW TO CAPTURE THE SPIRIT OF PLACE?

The existing Hull context (in both physical and human terms) is an inspiring paradox: on one hand there is tremendous unity in the great ocean site; on the other, there is tremendous complexity & diversity of important history, space, buildings, and people-- that need to be brought together in synergy.

Within this paradox, our particular site suffers from being "residual"-- lacking any efficient or inspiring design sense to reap the virtues of context-- to participate in its unity as well as respond to its diversity.

For this, we must seek the most inspirational cost-effective solution.

PROPOSED CONCEPT (SITE #1): "PASSAGES OF HULL: YESTERDAY, TODAY, TOMORROW"

"A beautiful historic 'Gazebo Bandstand' appears to be carried through Hull upon a simple 'vessel'— in a sense, moving through time". It thus has the useful traditional value of the original gazebo, as well as special site-respondant metaphoric value-- to unify the whole landscape, provide many potential functions & meanings, and to pull together everything around it in a single coherent 'implied story'. This will keep the gazebo forever relevant-- to the past, present, and any future.

((The concrete vessel platform actually looks to be 'moving' from World's End Harbor (past) to the ocean (future). This sensation is felt from all around the site, even by people driving by; but it is most sensed when one is actually upon the vessel, perched within the gazebo. It thus brings "experiential passages" through Hull-- connecting all places in view, and in other symbolic ways revealing Hull's history. (Because of the abstract form and subtle character of the sand-colored concrete vessel, the sense of voyage transcends that of a mere physical object, to one that is essentially 'poetic'). It will lure us to "voyage with it" when we can, and to long for it when we are away from Hull. It will take on a different mood in every hour and season-- intimately compounded by our own emotive projections. Solitary uses or larger gatherings, inward or outward oriented, are to be forever enjoyed)). Consistant with this single concept, there are supportive ideas to be enjoyed-- bolstering, and adorning without distraction, that main concept, as follows:

In the GAZEBO architecture, the cupola, balcony, & beacon replicates that of the old Natasket Lighthouse; and it forcasts in red or blue light each season's stormy or sunny days, like a reliable friend, while generating the form and spirit of the remaining gazebo and entire park. (Like a lighthouse in-itself, it marks the precious shore of this greater Nantasket Beach Area, and broadcasts that exciting new things are to come). There are also references to the larger ocean and sky in the gazebo's blue roof color; and there is a feeling of nautical compass ordinatality in the four red gable roofs and vista ports, and the pointing of the vessel itself-- depicting that forces are about. White arches have a lyrical sense of music and wave crests. The gazebo roof edge has a glass slit that charts sun and moon patterns on to the pillar walls and floor. White pillars divide all light and breathe the wind, give companionship to the solitary visitor, and salutes all social events, and calls to the ocean. Access to the upper cupola balcony (add-option) provides further viewing. There is provison for winter enclosure panels . (See supplementary description of gazebo and vessel).

The VESSEL rests in a newly created 'sea of grass berms' (per flooding/ drainage requirements), on a slight drumlin-shaped hill (echoing the form romantic World's End), and leaves a scuptural wake (of grass & walkway) behind it to depict its journey. This wake may be extended off-site, in the aft roadway, as a painted crosswalk-- indeed it can continue aftward until it meets the harbor.

The completely **pure-white** **TRELLIS** surrounds the project-site. It explodes from the centrality of the gazebo (with white concrete pillars relating precisely to the cupola, with white slats), placed within a planted **allee**— these embrace the gazebo space to define the present moment. The whiteness of the gazebo and trellis '**pillars**' express a normative purity of traditional civility and eternal platonic meaning... and sparkle vertically in the sunlight, compositionally, as does the ship masts mingling in from the distance. The trellis track breaks open (while some isolated pillars continue) to allow pronounced ordinate vistas— wider to express the vessel's passage, and narrowed at the sides where the **oar walks** extend to paths off-site (eg to parking, skating moat, lawn, or future buildings). The pillars celebrate and mark the winter floods like dock poles— and snow falls around them with a pattern of unique drifts and shadows. Sunlight and moonlight will sometimes reflect surrealistically on all white elements, so the whole park appears to glow or ember fade with the daily cycles, in seasons upon changing grass and snow sea— beside the ocean.

Within the trellis, narrow telescopic-like **sighting tubes**, with simple labels, are set though each of its concrete pillars at different directions and angles, focused at various landmarks, revealing the world spatially as one walks the park circumference. It even has ones that predict day/night astronomy, as was done in Stonehenge, or sights tide-lines. ((There is add-option to occasionally paint the pillars in seasonal tints, or even engage children's sequential story vignettes; or analogously, have art scenarios for all interest groups; the pillars may become a dynamic marquis for posting events)).

In addition, a **spiral time line** (with floodable dated inscriptions edging it) ramps inward around the site up to the center of the voyage, to meet where the historic "present's" cutting edge rides forth— revealing Hull history in temporal sequence. These chart a chronological tale of people (including veterans), places and events, dated in the simplest format. (The town library can also produce a corresponding pamphlet, keyed directly to this time line, especially for students, but also available for visitors). Its entrance seems to span to/from the ocean, jumping the fore roadway.

All **walkway surfaces** unify by being (flood tolerant) concrete, but vary in color tint— for different symbolic meanings and coded variety of walking experience. The trellis walk is an infinite wide circle, wide with brick color to depict a shaded warm sense of garden urbanity .(Sitting occurs either side between all pillars, to watch in any direction, inward or outward). The oar walkways, the wake and front arc walks are sand-color concrete to quietly reach out 'axially' to adjacent sidewalks— with the blending feeling of beaches around it. The time line is narrower, looping up the hill in a teleologic spiral, to depict a conceptual abstraction of time. The vessel surface is sand colored concrete (as the eternal seawalls and geology) to act metaphysically as opposed to literally; it's orientating **map** is scored in outline of the coastline, with blue tint in pastel shades the map's ocean (where the vessel has and will travel), with a red detail for Hull. The actual gazebo floor has options for its material, as per budget. Elderly walking, handicap access are accommodated, as well as children's safety. Lighting helps address vandalism or crime concerns of night.

The vessel's fore **telescope** makes connection from the paved map to reality. It spins 360 degrees and enjoys vistas that play though the various ports, archs, pillars, and trunks of the park, to the distant landscape or heavens. Vistas become framed in countless ways. The high elevation of the vessel contributes to new view-sensations.

NUMEROUS SUBLIMINAL INTERPRETATIONS are also relevant in the design:

for example, the entire park site-- from the cupola to the perimeter trees-- imitates and enlarges the **same basic geometry as the Paragon Carousel**. (With its concentric forms, varied poles of aligned pillars and trees-- the site secondarily suggests a **"planted carousel"** with a genuine integrity, becoming a cherished link from this past to the next century). Moreover, the white trellis, with its light track upon pins (on pillars), recalls the spirit of the memorable Paragon **roller coaster**, especially as its own walkway gently undulates with the earth berm sea-- signifying another time we once knew. (This Paragon era, juxtaposed with the Gazebo's own sense of even earlier Nantasket spa-like promenade days, is just one of many historical overlays in the subliminal aspects of the design).

The plan also resembles a **giant nautical compass**-- a circle, with the vessel as an indicating needle, points to the decisively paramount ocean, where the horizon line and sky meet with our furthest vision-- the forces are historical, spatial, and teleological. (Four corners of the trellis walkway mark east, west points, and north, south with arches).

Subtle silhouettes of **seagulls in flight** are abstractly carved in the end profile of the overhead white trellis slats, as they joyfully embrace the site, and dance an interlock with the sky as if they always have and will.

Lighting on top of beacons (see description below) encircle the site like **candels** celebrates the "ceremonial place"; while walking between them on the trellis celebrates "ceremonial path"-- these in a typologically significant way.

The adjacent recatlineal lots surrounding the project site will always seem to plug into this nodal park, reciprocally, like propellers on a **windmill** hub.

SUMMARY:

All these, and the many undiscovered aspects of the design, nonetheless condense into the one simple unified conceptual image of the "voyaging gazebo"; but those subtle complexities unfold and gently surprise people with each visit-- granting them their own **interpretations** for personal wish fulfillment. All this occurs while the **basic outdoor functions** of walking, gathering, watching performances, meetings or casual activity, viewing, resting, sunning or resting in shade, socializing, romancing, playing, learning, contemplating, exercising, "escaping", dancing, accomodating skating, working/studying, touring, picnicing, dreaming, and all other outdoor recreation... re-invent themselves throughout the year. **Beyond the project boundaries**, any future development will benefit from this flexible special park node, and vice versa by its accessibility and reciprocal nodal form. Construction **materials** are simple and inexpensive, but durable for the stresses of natural conditions, and frequent use in great capacity. All this promises that valuable human activity will be encouraged, within the enhanced awareness of Hull's diverse yet unified context, indefinitely.

SUPPLEMENTARY ITEMIZED DESCRIPTIONS

The GAZEBO is the distinct focus and most articulated element of the design-- while the VESSEL works a silent magic. (Because a gazebo itself claims beautiful 'sweet home space', it is opposite from a vessel that itself depicts sublime 'voyaging'-- thus combined we have a compelling dialectic to establish unity with diversity, with aesthetic polemics intermingling).

The concrete VESSEL (foundation) is not visually articulated as is the gazebo, but instead is a most simple abstraction-- "wonderfully elusive-- sometimes barely obvious-- it seems present but also 'becoming' to somewhere else-- it is a 'silent' understated solid flat platform, in sand color, that points to the sea". The vessel therefore seems not as a part of the gazebo, but has 'relations' with it instead-- that is, the vessel 'carries' it, 'raises' it to attention high upon a grass sea for views, and 'protects' it from floods. We feel these and then our own personalized relations. The vessel's quiet earthen strength is like the sea wall's; it's timelessness is like the ocean's; its mystery is like the pull of tides. (So then, it is not a literal boat, nor has a strong appearance of one, but rather is made as a metaphorical object of voyage in many senses. To do otherwise, and have instead made a fake boat, would be cliché and unworthy of a magnificent grand site and peoples needs). We see here instead the precious gazebo in transport-- an elegant honest, respective gazebo being carried on a profound voyage beyond itself. This is a compelling act to witness, or to participate in. People will make it alive in their presence, as they look back or dream ahead.

* The circular steps (concrete or optional granite) with handicap ramp occur on one (or optionally both sides of vessel), give a sensation that one "boards it" as ship.

The GAZEBO structure has a unique form (but sympathetic with the tradition of recreational civility of other gazebo bandstands): it begins with its high cupola beacon, that is a replica from the Nantasket Lighthouse; the cupola's octagonal form of pillars then explodes and enlarges exponentially-- into the remaining gazebo-- and then again in the site trellis and planting pattern that aligns with it. This extends the cupola's spirit and the gazebo's social space outward. Its pure white elevation, plus the trellis', establishes the project site as a strong center with concave enclosure; yet its concentric layers of fenestration, the radiation of sized expansive-white pillars and circular forms, expands visual and spatial flow boundlessly; the light blue roof "of sky and ocean"-- blends through its 'participatory strength' with those mighty environmental elements; subtle changes in the sky & ocean, from daily light and seasonal weather are enhanced by their juxtaposition against the gazebo's fixed roof color; and the wall ports enhance off-site awareness with four ordinate views; each of the four compass corners have the red gable roofs, and their elevations (in a sleek red trim) that resemble the plan of the vessel turned into a subtle elevation with the ocean background and passing ships seen overlaid in perspective to enforce the main concept.

* There is opportunity in for the final refined Gazebo design, to strengthen the plan or elevational proportions, or the size of the beacon cupola, as budget allows. ((NOTE: An add-alteranate (second choice) idea was to instead have the entire gazebo resemble a larger replica of the lighthouse beacon-- carried on the vessel-- as if on a mission of future vitalization)).

embodied the vessel

WHITE TRELLIS: Surrounds the edge of the project site, extending the gazebo character-- to make the transition of the structure to the park landscape, while mediating the implied connection to the horizon. This trellis is necessary to define the site so it is not lost in the vast scale and multiplicity of surrounding elements. It makes the gazebo more than just another separate object on a lot, but one that connects and expands infinitely. It provides special leisure walking to make the site alive, distributes views, collects activity-- it relates itself equally to the inner green sea amphitheater or outward the outer buildings and landscape, the skating/fair/parking & beach uses. The white concrete pillars are sonotube to below frost line. These have steel pins that invisibly lift the textured trellis "track", to define space and create an interesting space around or through the site. Benches between pillars can be continuous or alternating on both sides, eg granite blocks, concrete or purchased wood.

Below the grass garden

PLANTS: are optionally used, consistent with the structures and walks that define the wholistic space concept. on bermed beds trees especially enforce space and protect roots. (Trees shown are deciduous; Conifers are addable between the vista openings of the allee). Flowers in small or large quantity can be used to associate with distinct lines of the design individually (any of the great walks) or the gazebo, thus creating a large scale geometry from a distance with intimacy up close. Roses or vines on the pillars (in protective base receptical are an option.

BEHAVIOR: Besides providing visual, spatial and symbolic properties, human activity is encouraged in both general and specific ways, with variations to choose from in each type of activity. Varieties of walking: the trellis is a continuous (perfect circular slightly undulated leisure stroll, with rhythmic openings & shade, and the many sighter tubes to survey the surroundings). The timeline walk is a purposeful spiral climb, an introverted historical journey in open green sea; the oar & wake walks are practical straight slight ramps felt 'axially' in or outward from the site center and off-site locations. People can meander freely about the green grass, either on flat areas or the bermed sea. People can engage these for their own sake or choose among them to cut through. There is also a variety of sitting experiences: between the pillars along the whole perimeter to focus either inward or outward absorbs people in large capacities-- but will feel complete in solitude as well. Other sitting on the lawn, or the steps, the vessel, or Gazebo. Hard and soft surfaces and volumes, for accommodating other lineal, pointal, and planal oriented behavior is accommodated-- to use the design and its different spaces as one wishes (as stage, podium, perch, recreational habitat, vehicle of refuge, amphitheater, concert place, summit, memorial, genus loci, park, landmark, meeting place, arboretum, fantasyland, classroom, vending area. Those who walk or drive by it will come to know it for their own reasons. The single person as well as larger gatherings will feel comfortable in this place for their own purpose in supplement to adjacent provisions. Note that a skating or flower moat can be added inside or outside the allee (not shown). The adjacent parcels (eg for fairs or new construction) can link other activity specifically.

Hill

Vertical

ref: bus the only vertical in sub 1 block

MOTION & STILLNESS: The illusion of the vessel's motion, with its precious gazebo cargo, makes it a distinctly free element in the landscape; yet too it is part of everything around in that it moves through it with an elusive poetic force. In some ways, the vessel's illusion of figurative 'forward motion' exaggerates much of the surrounding context as being eternally 'still'; as well, it engages and intensify the 'counter motions' of the entire Hull environment: the diagonal winds, shoreward directed waves, arching sun, falling lines of rain and swirling snow, perpendicular cross-traffic, and the grass/concrete wake that disperses behind it. Winter floods slap against the vessel like on a craft at sea, while the lack of a rocking motion is fortifying. Snow and ice becomes a challenging medium to transverse. Distant ships and sailboats are seen passing through the gazebo's arches. Panoramas of all motion, and the rising & setting

sun, and people, are visually measured against the line of gazebo and trellis pillars. Our own human motion or stillness participates in this dialouge. Breaks of stillness in another sense occur: we are invited, for example at night, to listen closely for distant waves, fog horns, a firecracker, people's laughter and wispering in the wind. All this motion translates to a feeling of teleology, tapping into human yearnings of will, and stirrings of the 'heart.

SPACE: Is organized to express the one main idea: a strong unified circular node-- that expands from the cupola, in concentric rings, to the horizon; It flows to and from infinte horizons of past (aft) and future (fore); but its rings are also subspaces of different character, sensation, and use. As a node it makes an inviting node for any new commercial or recreational development peripheral to it). The subspaces are:

a) The shaded gazebo directly under the cupola, or at the sitting edge; b) the vessel floor with its prominent feelings of fore and aft; c) the green ocean node that rises in the silhouette of Worlds End drumlin d) the feel of particular crests and valleys of the individual grass berms; e) the tree allee; f) the trellis space (with sitting between inner and outer pillars, or walking its centerline; g) the outer edge (abutting skatting moat, or river of flowers, the grass fields or parking lots, or future development; h) the sense of background on four different sides: Worlds End harbor, the ocean, the hills, the strip i) and the horizon that meets the dome of the sky. In all, "The gazebo cupola centers and radiates all of this space; and the vessel pierces through".

LIGHTING: In terms of daylight and night-lighting, the strong geometry, abstract forms, and whitness of this design will reap light and shadow patterns that reverberate with the meaning. Eg the Pillar shadows will turn upon the ground in changing length, direction, and overlap. The vessel sometimes will cast long shadows, that drag in its grass sea with changing moods. Comfort of sun and shade is to be found yearound under the gazebo, filtered through trellis and trees , or in open air. The electric nightlighting expresses the spatial concept while providing mood and function. "The allee and trellis from a distance seem to glow as spatial corridor 'rings', as well as project radial vectors straight from the primal lanternlike gazebo center-- this then is the simple image of one node. And the vessel passes through it". Specifically, a) The cupola beacon centers the design-- and forcasts beach days and winter storms fall winds with red or blue-- claiming the larger site while casting an echo of the Nantasket Lighthouse. b) All other lights extend as an extrapolation of the eight corners of the octagonal cupola, increasing in size: starting the cupola balcony, then atop the eight gazebo pillars, and then eight duets of pillar gates on the trellis-- these all align. c) A flood light from the cupola lights the gazebo floor which in turn becomes a lantern for the grass sea. A seperate heat lamps are an add-option. d) A spot beam from the bow of the vessel clears the way for the gazebo voyage, searching into the distant night of future. e) All the of site lights of land and sea unify as the world in which we voyage. f) Holiday lights can wr]a th architectural elements or trees; Laser light fixtures or shows (in conjunction with the fair) are an add-option for later considertation. At the personal scale, up close, these lightings are also experinced individually in completely other ways: including, for example, a rhythmic experince of walking through eight light gates long-- perhaps letting moon and stras intercede between them. (A cyclical dimmer clock will let these lights change against each other, to wax & wane by hour, day, or month as if they breathe their own rhythm of life-- as do tides, moon, and sun).

CONSTRUCTION STRATEGY: This proposal addresses a basic design as well as add-options within reasonable budget-- for an open future. It allows flexibility in dealing with unforeseen site and zoning restrictions-- eg the berm wave filling, or tree uses can be reduced if necessary. Handicap and safety features are intended as integral and not redundant of costs. There may also be a town campaign for contribtions that relate to inscription sponsors to recover construction costs. While the whole design is intended, with use or permanent but inexpensive materials, items can be carefully phased in over time without postponing the basic concept.

CONCLUSION

The design expresses a most simple, distinct, pure unifying 'big idea'-- telling a single coherent story, that yet speaks to all things around it-- subsuming a rich diversity of uses, references, moods, and symbolic interpretations. It gives us one instantly comprehensible, unforgettable impactful image-- uniquely responding to its wider context-- to stimulate new activity, value and awareness in that spot, and to any future uses nearby. As the vessel seems to sail forward in so many ways, so does it reach out around itself-- physically and humanly. Detailed planning will insure that it is actually built to appear profound, permanent, and truly useful-- and not seem cliché object or mere recreational gimmick. We all seek a truly normative investment to enrich the town there. We aim to preserve an order that will make everything else ever built or conserved around it more relevant to Hull's historic site and tale. The design can "fit in" as if it has somehow always meant to be there... and always will be... for everybody.

DRAMATIC VERTICAL EXPERIENCE COMPLEMENTS THE HORIZONTAL BEACH CONTEXT

One of the most pleasurable-- and simply "fun" aspects of the design-- is its seductive sequential **vertical experience** in the context of the predominantly flat landscape and ocean context that surrounds it. So, people will not only enjoy the design's flatter walks, but a the **sequential series of climbing options-- with ease--** in relief to low flat walking of the contextual beach and road sidewalks. This includes that: **The designs's hill, the vessel platform, the gazebo, and the cupola access-- offer an exciting sequence of repeated vertical walking changes.** All are handicap coded-- and it is all subtle enough to not seem out of place. This vertical walking experience, coupled with with the horizontal options noted earlier, add up to a long duration of experiences to choose from within the project site at one or successive visits . ((* This celebration of 'upwardness' coincides with the sense of the vessel's 'forward' poetic motion.)). Specifically:

- 1) The park area is filled to create a mounded **GRASS HILL** that echoes the form of the Worlds End drumlin-- a romantic image in itself-- and they will visually reciprocate in a comtable landscape vocabulary. (This is only minimally shown in the drawing; Although this is considered a **design option--** pending flooding or planning requirements--it is suggested that this occurs as **dramatically as possible-- as a strong topographical environmental sculpture**). We thus can **choose numerous walks** to gently walk around or up this. (Note: The trellis, therefore is at a lower level than the vessel & gazebo, while embracing the base of the drumlin hill). The hill surface has the texture of grass berm waves as well. We can lie upon the grass slope to sun and views; the berms allow extra choice of comfortable rows of sitting facing to or away from the gazebo. (For final designs, planners may chose how high to allow the dramatic hill; or to have waves flowing from the ocean as intended here, or concentrically; or to minimize).
- 2) Then the **VESSEL** is raised upon this grass hilltop (see steps & handicap ramp). The vessel with gazebo seems to ride the highest crest of the green waves.
- 3) And then, easing up again, the **GAZEBO** is raised upon the vessel. (The gazebo seems to 'cap' the romantic summit traditionally). We are perched high for the most commanding views of everything around.
- 4) There is add-option to access the **cupola balcony** with the slender curved ladder that encircles from the wall unobstructively.

* All this provides a seductive sequence, for a prolonged sense of elevated experienes, climaxing in the highest views and emotional fortification-- views and movement become a time-released symphony.

Dear Sir,

Enclosed for your convenience are suggested 'phasing' details, as requested by the jury during the Hull competition presentations. Please also see clarification regarding the "sighting-scopes" in the pillars that may have been unclear or missed in the Aug 6 Saturday review). Thank you very much for your attention.

"PASSAGES OF HULL" CONSTRUCTION PHASE OPTIONS:

PHASE 1: a) concrete vessel platform, with map and 360 deck telescope and basic walks; (See optional drumlin filling below). b) the all-season gazebo/bandstand, carried upon it, is the main feature of the design. It can be built immediately or delayed somewhat after the vessel platform, because these are two separate construction elements.

PHASE 2a: trellis pillars, with landmark sighter-scopes in each pillar for viewing hull.

* Each outer pillar of the trellis has small (pre-aimed) fixed telescopic or hollow 'sighter tubes', set flush within the concrete pillar, focused at landmarks all around, for a scenic vista-walk tour. They are set within the white concrete pillars at time of construction; or drilled after if white telephone poles are used instead. Labels. (Note: This "panoramic" purpose of the trellis pillars is shown on submitted perspective board at left margin and detailed in booklet).

PHASE 2b: The actual trellis (roof top slats) can be phase delayed, while the pillar scenic tour-walk still functions, with sculptural effect. (See subliminal 'Paragon rollercoaster' aesthetic, the planted 'carousel' and 'gull' symbolic notations in text).

PHASE 3) The inner spiral walk is an "historic time line" ramp with dated paved inscriptions. (It is not necessary for handicap access, so it can be optionally added last or delayed indefinitely. The other walks are ramped to access the vessel gazebo).

OPTIONAL DECISIONS

* Earth Filling within the project site is strongly suggested, but only as an option pending planning/restrictions review-- as the most cost effective very first step. This is to create a World's End-like drumlin-- grass hill with grass berm "waves" that allow sitting that draw people from the lineal site or serve to watch around it. This can be done immediately inexpensively, for fall seeding, long before the gazebo is built. The degree of fill is flexible.

* Plantings are secondary optional elements and can be put in any time before or after, full or reduced, on protective berms. Other type plantings instead may be substituted if deemed appropriate.