

Fine-Grain

Graham Gund

Idea/Goal:

The village will consist of many small scaled elements that work together to create a varied but coherent whole.

Techniques, sub-goals:

Small-scaled elements

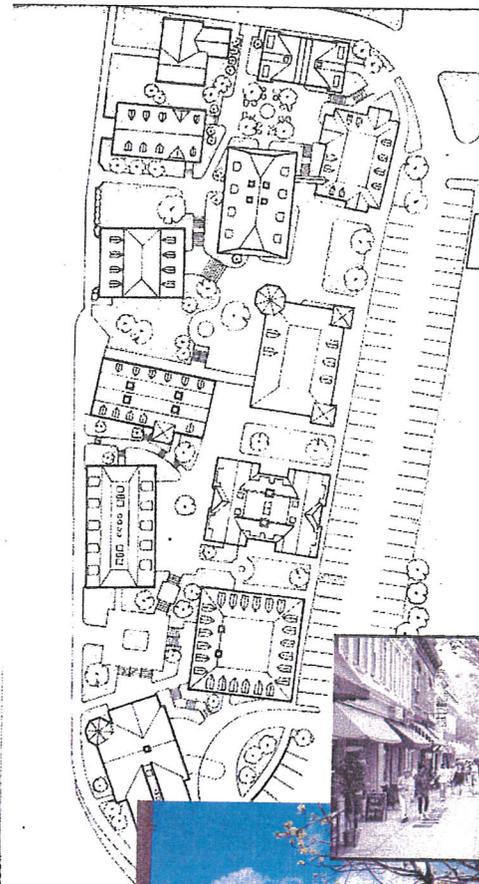
Avoid excess repetition

Embody many individual, local decisions taken over time

Unique design, as a result of response to unique local conditions and desires.

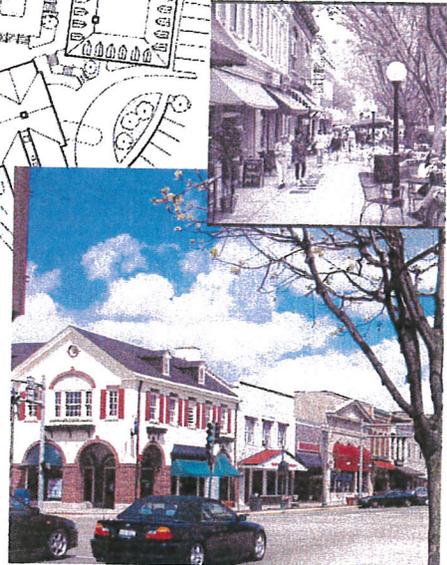
Providing adequate daylight and views to every room can foster this scale.

“Inhabited”—building elements suggest human occupancy, even when empty (windows on the street, balconies, flower boxes.)

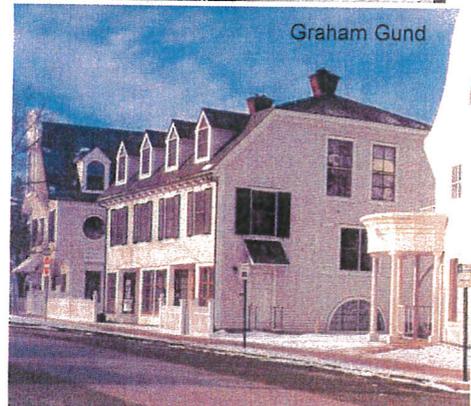


CNU

David Drews



Graham Gund



Related Patterns:

- Windows on two sides of rooms
- What's around the corner?

Note from public feedback:

Some efforts to do this appear “fake” or “Disney-esque” (probably because they are.) Thus the importance of creating the fine grain from “real” conditions—as noted above, responding to local conditions, making a variety of spaces, terminating and capturing views, etc.

Thick Wall / Building Edge

Observation:

People gravitate to the edges of spaces, whether inside or out

Idea/Goal:

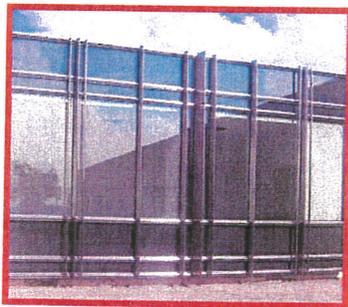
The edge of a building is a zone of some thickness, rather than a harsh flat plane. Recesses, projections, overhangs, and other techniques create interest and a zone that invites people to spend time, rather than rush past.

Techniques, examples:

- Piers, watertables, well-defined entrances, recessed entrances, overhanging balconies, planters, benches—all help create a more interesting edge.

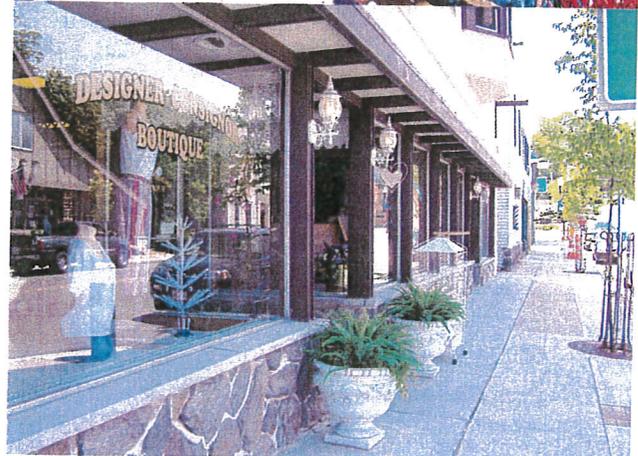
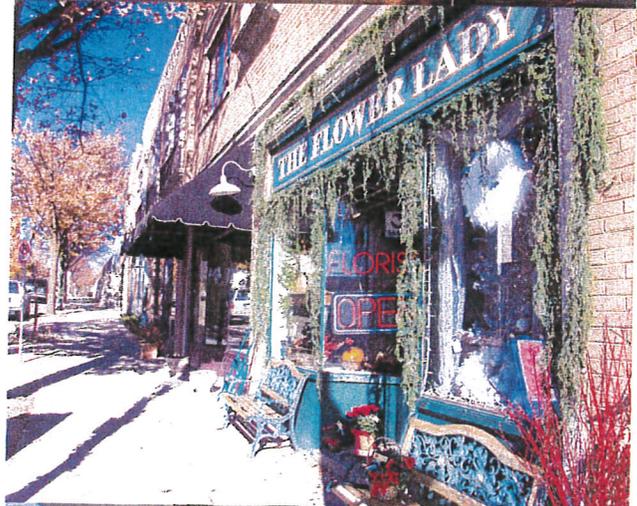
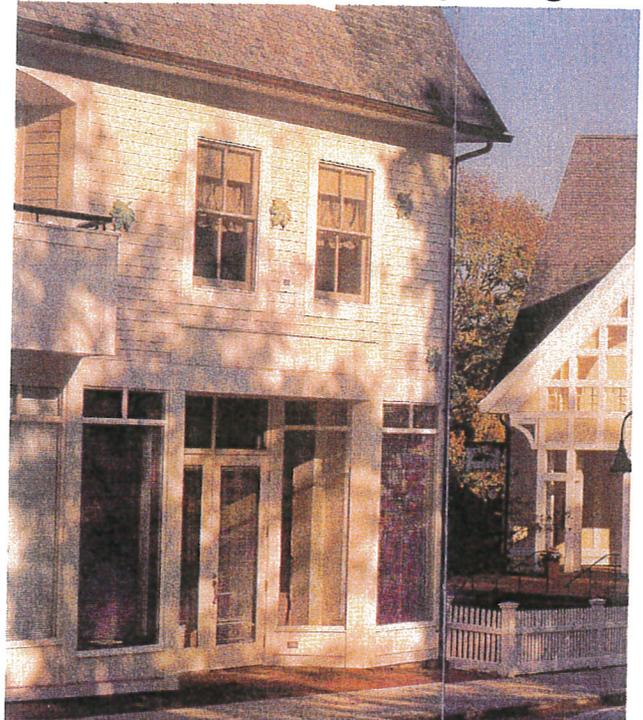
Related Patterns:

- Window on the Street
- Recessed / Well-defined Entries
- Angled store-fronts / windows
- 6 foot balcony



Counter example (left)

Although in detail there is some depth and visual interest to this design, the overall effect is flat and uninviting if used at the pedestrian level.



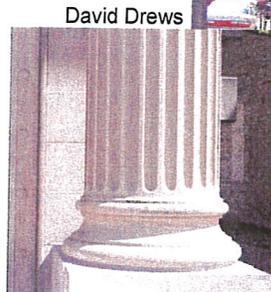
Interest at Eye Level

Observation:

Detail is most important at eye level, where people are closest

Idea/Goal:

Provide visual interest at eye level

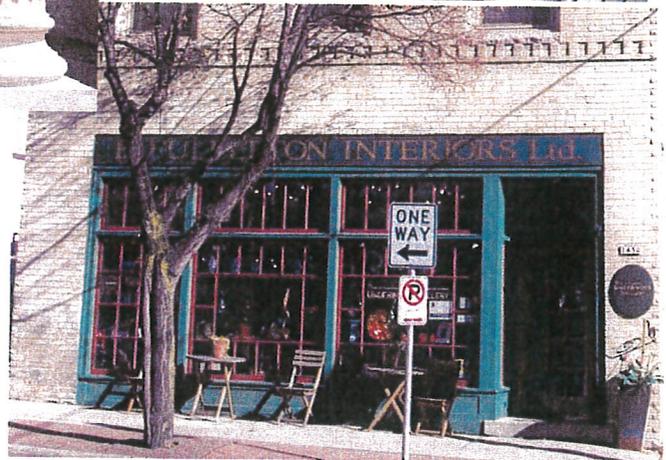


Techniques, examples:

Shop windows, architectural detail, interesting doorways, etc.

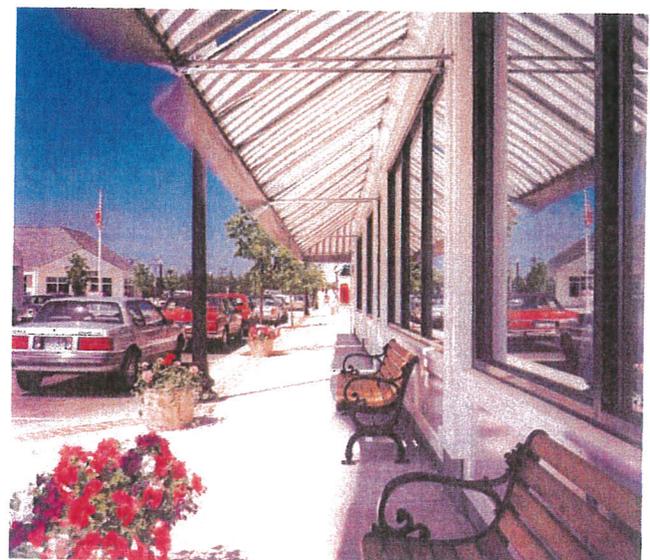
Benches, planters, awnings, signs

In retail space, the surrounding architecture can provide a simple frame to a well-designed and changeable shop window and display. The architecture should not distract from the retail display



Related Patterns:

- Building Edge
- Base-middle-top
- Clean, uncluttered shop windows
- Recessed, Well-defined Entries
- Light and Shadow



From the book The New Urbanism



Diminished upper story

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Observation:

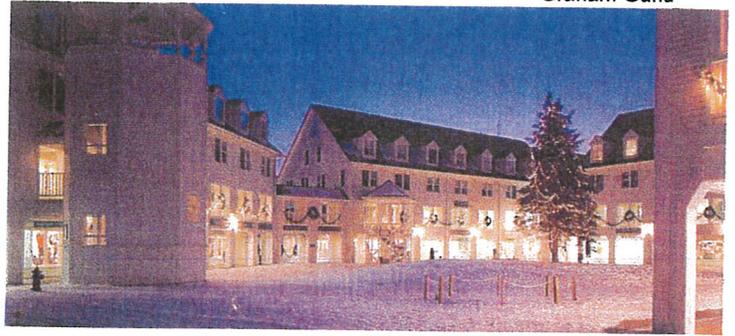
The current context is primarily one and two story. Properly designed, three and possibly four story buildings could fit comfortably in this context. The southern section of Cottonwood and the north side of Pawling could support taller buildings.

Idea/Goal:

Use architectural techniques to reduce the apparent height and bulk of taller buildings, keeping the humane, village-like scale of Hartland.

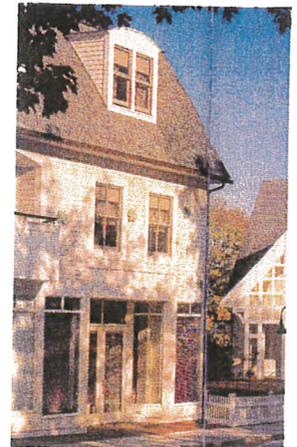
Techniques, examples:

- Pitched roofs with dormers
- Building step-backs
- Roof gardens and pavilions
- Loggias
- Porches, awnings



Note / Public Comment

At the vision session, there was consensus about the validity of this pattern in principle, and as it applies to buildings with up to three stories. There was no consensus as to whether four stories was appropriate for Hartland. A number of people thought this would be too high, even using the techniques of this pattern. Some thought it might work, properly designed, in the appropriate location. The middle image on this page was liked for some of its design techniques, but was thought to be too massive and at least one story too tall. The upper image seemed less massive in its four-story section due to its "diminished upper story" created in this case by using a pitched roof with dormers.



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Related Patterns:

- Fine grain
- Base middle top
- Interest at eye level

Outdoor Room / Hidden Garden

Observation:

(These are two related patterns—a hidden garden is an example of an outdoor room. Both embody the goal of positively shaped space.)

Idea/Goals:

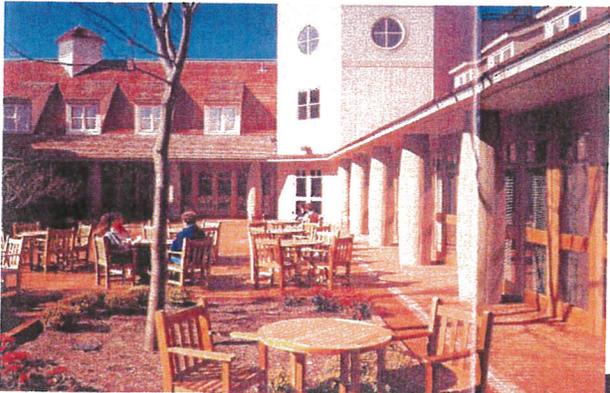
1. Create positively defined spaces, well-proportioned and like a room.
2. Some of these can be semi-private, quiet, and somewhat hidden.

Techniques, examples:

Define the outdoor room with building edges, low walls, plants, and elements such as regularly spaced light fixtures.

Have transparent windows overlooking the space for safety, liveliness (especially for the public spaces.)
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Furnish the room to allow for human activity



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Related Patterns:

- Places to sit
- Fine Grain
- Seasonal variety
- Inhabited
- What's around the corner
- Positive micro-climate



Drews



View Terminus / Focus

Observation:

Irregular street alignments and the path system in Hartland create several opportunities to terminate a view with an item of interest.

Idea/Goal:

Acknowledge the termination of views along movement paths (streets, walks) with well-designed, intended elements. (Often a corner element, but sometimes not.)

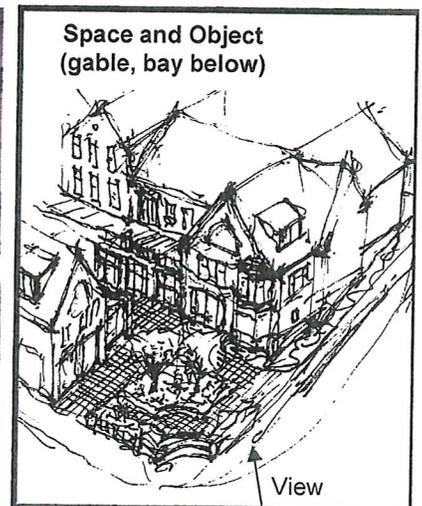
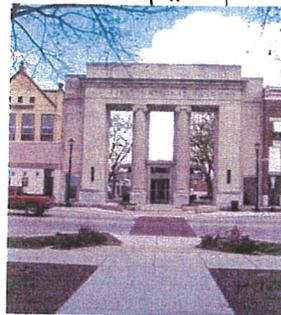
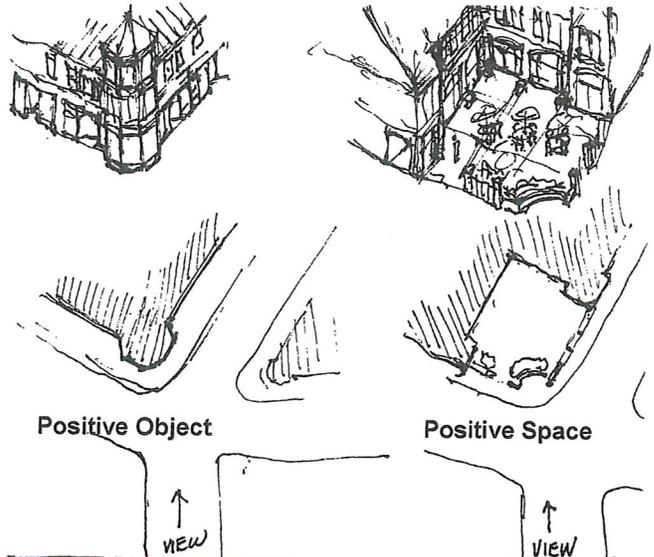
Techniques, examples:

• Positive Object

- Bay window
- Corner Turret
- Other vertical element (flag, spire, steeple, cupola)
- Porch, colonnade
- Sculpture, public art

• Positive Space

- Recessed plaza or garden shaped by building elements
- Provides a spot for sidewalk café, benches, etc.
- Can be formed by positive objects as well.



Related Patterns:

- What's around the corner
- Paths / Goals
- Angled paths



“Keep it real”

Observation: As noted elsewhere, some efforts to create an village center look appear “fake” or “Disney- esque” (probably because they are.) Creating a fine-grained, well-scaled environment can be difficult in the modern context because of the scale of development, providing elevators for accessibility, and relatively inflexible dimensions for parking.

Idea/Goal:

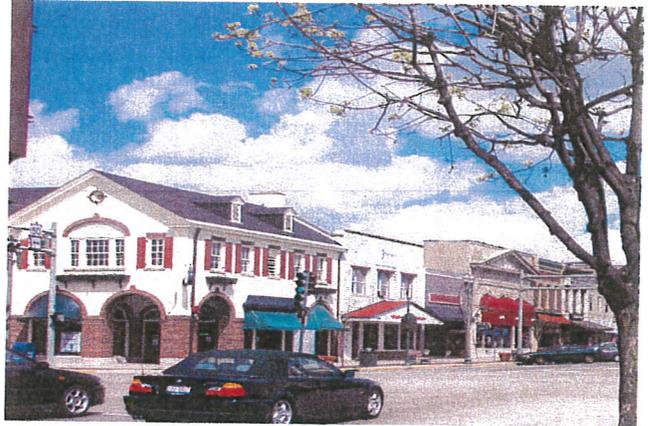
Use “real” elements, materials and spaces to achieve desired results.

Techniques, corollaries:

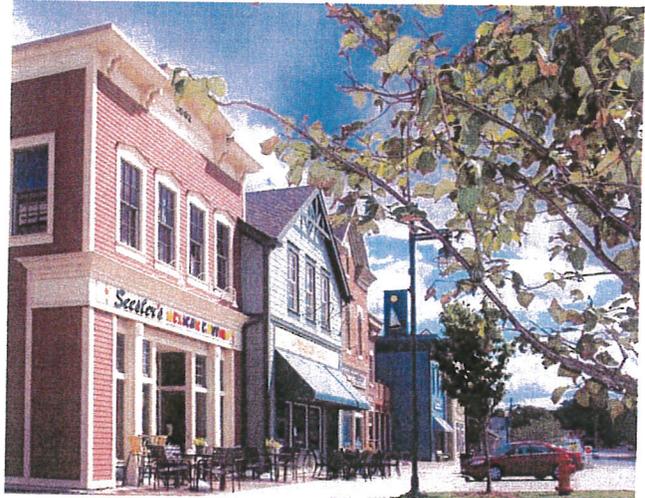
- Avoid materials pretending to be something else
 - e.g., Vinyl siding (pretending to be multiple pieces of wood.)
 - “wood-grain” hardi-plank (pretending to be cedar. Actually, real wood siding in the traditional Hartland context would be smooth.)
- Do use materials as themselves
 - e.g., smooth hardi-plank (cement fiber board) or wood siding
 - brick, stone
 - wood or metal window systems.
- Do not disguise a large, flat building as multiple buildings by arbitrary changes in design and material. I.e., avoid “pastiche” (“pasted-on” elements).
- Do create variety in part from the inside out and outside in. (More varied exteriors can lead to better interiors)

Related Patterns:

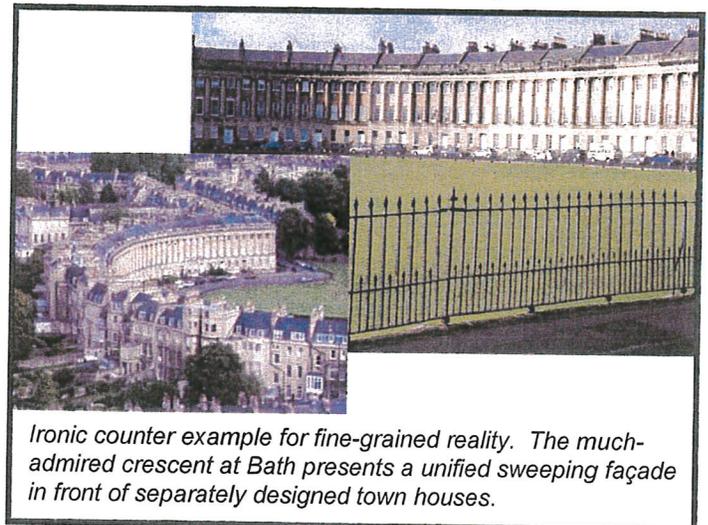
- Light on two sides of every room
- Outdoor rooms
- Building Edge
- Fine Grained



“Real”. Built over time (Lake Geneva). Consistent alignment, but varied design. Reflects many individuals’ decisions. However, design quality varies as well.



Built at once. “Real” divisions of shops. “Real” materials. Not real divisions of upper floors. Arbitrary ins and outs.



Ironic counter example for fine-grained reality. The much-admired crescent at Bath presents a unified sweeping façade in front of separately designed town houses.

Street Frontages

Retail | Commercial

Public Frontage:

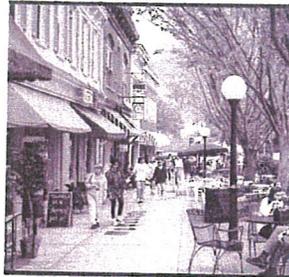
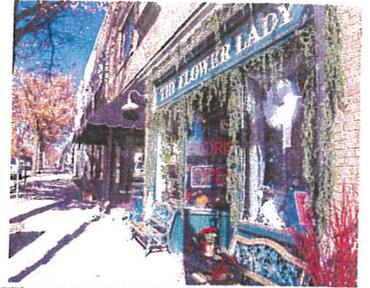
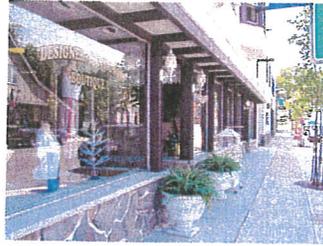
- Mostly paved
- Trees in tree grates
- depth varies –
 - Current Capitol Drive is too shallow
 - 13' suggested as desired minimum
 - Athens GA example deeper ->

Private Frontage:

- Mostly paved, but accomodates benches, planters, etc.
- Shallow—close to public frontage
- Define public street
- Increase where public frontage is too small

Locations

- East Capitol Drive--create deeper frontage if possible
- At Capitol/Hill/North/Cottonwood intersection



“Dooryard”

Public Frontage:

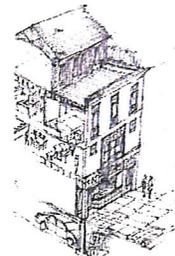
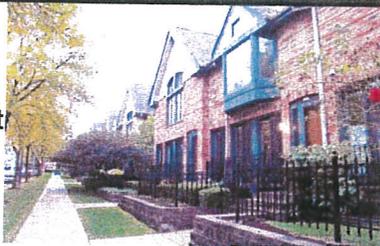
- Varies—either as in Retail, or as in Common Front Yard

Private Frontage:

- Combination of Garden and Paving
- Edge defined—raised at low wall, fence, etc.
- 10-20' depth
- Residential uses raised above grade (privacy)
- Live / work or retail uses even with sidewalk

Locations

- Cottonwood north of railroad; Pawling (north side); Oak Street extension (partial); Maple across from Nixon Park after transition



Common Yard | Front Yard

Public Frontage:

- Regularly space trees in terrace between curb and sidewalk

Private Frontage:

- Lawns and landscaping flow from yard to yard
- depth varies. About 25' typical.
- Residential uses usually raised above grade for privacy

Locations

- Cottonwood south of railroad
- Residential streets within district
- Maple, except directly across from Nixon Park



Forecourt

Variation in any private frontage, especially dooryard or retail/commercial. Main edge still defined as appropriate to basic frontage.

