

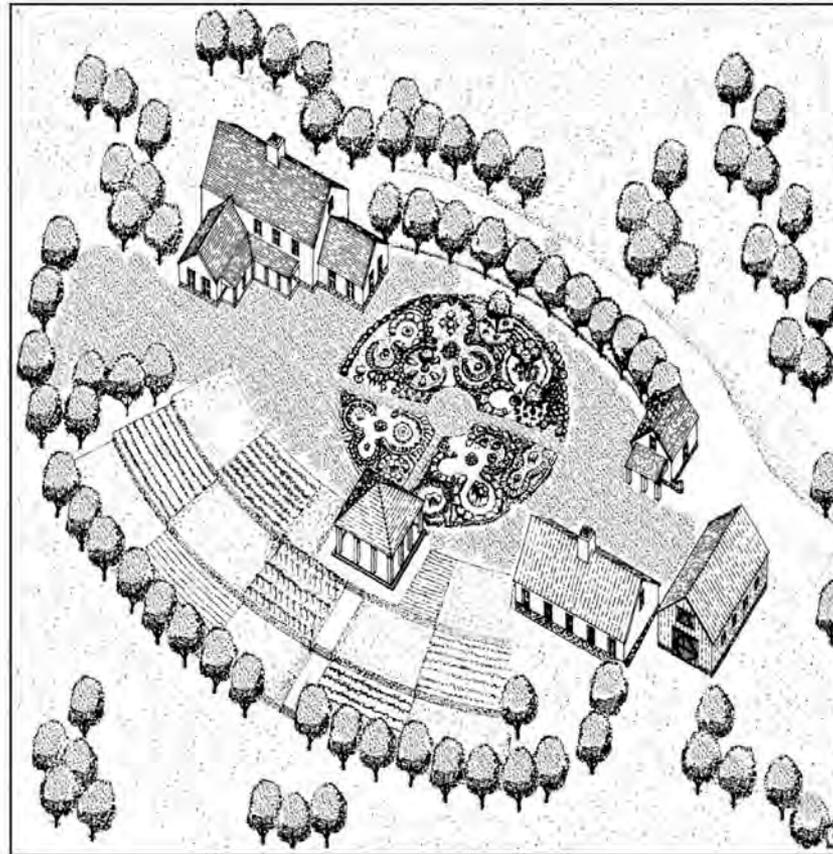
PATTERN & PROJECT LANGUAGES

December 21, 2017

BUILDING BEAUTY PROGRAM

CHRISTOPHER ANDREWS

ARCHITECT & TOWN PLANNER



Vision Sketch

ARCHITECTURAL DESIGN PROGRAM & PROJECT NARRATIVE

CHRISTOPHER ANDREWS ARCHITECT & TOWN PLANNER

Blue Mountain is a non profit group in the process of planning a residential facility and school for at risk teenagers on a forty acre site in Calaveras County California. The innovative cornerstone of the design and development of Blue Mountain is the integration of a group home and school with an ecologically sustainable, self sufficient physical plant, including an organic farm, on site power generation, surface and rain water harvest, and waste management.

The design and construction of the physical plant will form the initial core of the environmental design curriculum of Blue Mountain's environmental education program. Students and staff will, through active participation in this experiential education process both learn and assist each other in learning conceptual and practical skills through the construction of their own living and working environment.

Blue Mountain will be designed and built with the full participation of its staff and students as a part of its democratic model of administration. The students and staff of Blue Mountain, assisted by the Blue Mountain Design Team will identify their environmental needs and the means that they will employ to meet them. Through participation in the design and construction of their own home and workplace they will be given the opportunity for empowerment and responsibility. This empowerment and responsibility will be a model for essential life skills—of vision, of implementation and of maintenance.

Blue Mountain will be built incrementally over time, in a continual process of site enhancement, maintenance and repair. We will utilize an integrated process of design and construction to further refine the designs of individual buildings and building components throughout the process of construction. Construction will begin with the initial environmental vision, and design will not end until the last brick is laid. Through this hands on program of design and construction, students will learn practical vocational, cognitive and social skills.

Blue Mountain will be built using ecologically sustainable building systems, materials and construction methods. The design of Blue Mountain will utilize active and passive solar energy, maximize daylight, and exploit and direct air flow for climate control and wind power generation. Spatial design will maximize efficiency by allowing for multiple uses. The buildings themselves will be constructed using a super-insulated straw bale wall system. The water management system will include the capture of rainwater and the recycling of "grey" waste water.

Ecology is the science of the relationships between organisms and their environments. Sustainability is about providing for the needs of the present while preserving the ability of future generations to provide for their needs. Using the principles of ecology we can build and maintain environments that are integrated with local climate, ecology, history, and building practices. Ecologically sustainable environments balance the life cycles processes so that

the wastes of one process become food for another. Ecologically sustainable environments heighten our awareness of the interaction between humans and other natural systems, providing inhabitants with a clear sense of location, weather and time. The student-residents of Blue Mountain will learn about science and nature through this direct experiential analysis, understanding and response to their own living and working environment.

We are presently in the process of refining the schematic design of Blue Mountain, focusing on the interaction between site restoration, the layout of the organic gardens, the planning of the water management system and the overall siting of buildings. We are also working on the preparation of plans for the first building to be built at Blue Mountain, the Gatehouse, which will serve as the initial test of the construction processes to be used throughout the life of the project.

THE BLUE MOUNTAIN PROJECT NARRATIVE

One of the primary methods for defining the program for the architectural design and construction component of Blue Mountain is the project narrative. The project narrative forms the collective vision for the physical form of the Blue Mountain Wilderness School, its buildings and gardens, and the patterns that bind them together. This collective vision has been created from the individual visions of the dozen or so architects, builders, educators and interested lay people who have participated in the conception of the Blue Mountain project over the last three years. This project narrative forms a basis for communicating the basic vision of Blue Mountain and eliciting further participation in its genesis.

THE OVERALL CHARACTER OF THE PROJECT

Blue Mountain Wilderness School will be a working farm that integrates agricultural activity, living spaces and buildings into the existing landscape of a forty acre site in the Sierra Nevada foothills. There will be a deep interweaving between the existing landscape and the new plantings, watercourses and buildings. It is in a dense network like this, on an intimate scale, where we can see echoes of the larger scale order. This is a structure that cannot be seen all at once, but that can be felt in the myriad of relationships among the smaller parts. At no one point on the site can one get a complete visual picture of the whole. Instead, the Blue Mountain Farm School is revealed experientially, slowly, over time.

THE INNER AND OUTER PRECINCTS

There are two main parts to the Blue Mountain Wilderness School—the Inner Precinct and the Outer Precinct. Development of the Outer Precinct consists of a gradual process of site repair, including native grass reclamation, fire protection, reforestation, and other long term processes which will begin to restore the entire forty acre site to ecological health. The initial phases of development concentrate on the Inner Precinct, an area of several acres, which is described herein.

THE GATEHOUSE

The Gatehouse is a small building that welcomes you to Blue Mountain. It forms an entry way to Inner Precinct. It is connected to a small gate through which vehicles and pedestrians pass. As it is the first permanent structure built on the property, the Gatehouse is a seed for the entire project. It is the initial element in the network of gardens, buildings and paths. The Gatehouse faces the Organic Gardens. It is connected to the walls and fences which surround them. The Gatehouse will serve multiple uses over time, as a workshop, sleeping cabin, and storage facility at various stages of the project.

THE ORGANIC GARDENS

The Organic Gardens are the means for achieving the goal of self sufficiency in food production. They border the Main Yard and the Big House. The Organic Gardens will be laid out in two phases. The first phase is small scaled, and tests the techniques and layout for the larger phase which is to follow. The second phase will attain the goal of self sufficiency in food production. The Organic Gardens will be contained by fences and walls to guard against encroachment by animals. These walls will help to define the edges of the Inner Precinct. The gardens will be developed according to principles of permaculture, which asserts that a diversity of species, growing seasons, and natural pest management creates a more ecologically sustainable system than contemporary monocultural farming with its extensive use of fossil fuels, pesticides and herbicides.

THE WATER NETWORK

The Water Network is a primary element in the overall plan of the Blue Mountain Wilderness School. This network extends from a visible system of ponds to an invisible system of aquifers, watersheds, wells, tanks, and pipes. It encompasses not only the capture and storage of water to be used for drinking, agriculture and cleaning, but also the recycling of water back into the surrounding environs so that the health of the larger network beyond the site is maintained. The heart of the Water network will be the Middle Pond, located at the center of the Organic Gardens. The capacity of this pond will be based on the seasonal resources of the Pine Ridge Watershed. The pond will provide for the irrigation of the Organic Gardens. The Middle Pond will provide a center for aquaculture. It will contain fish and a refuge for waterfowl. It will also provide a safe place for swimming.

THE CENTRAL PATH

The Central path is the main circulation route through the Blue Mountain Wilderness School. It comfortably accommodates both pedestrian and vehicular movement. The main portion of the Central Path begins at the Gatehouse and ends at the Main Yard of the Big House. The Central Path runs along edge of the Organic Gardens. The main outbuildings of the Inner Precinct—the Barn and the Workshop, are located along this route.

THE MAIN YARD

The Main Yard is the central space of the Inner Precinct. It is the center of human activity—the primary outdoor social and working space of the school. The Main Yard is bordered by the Organic Gardens. The Central Path terminates here. It opens up to the sky to the south. It is partially shaded by deciduous trees. The Front Porch of the Big House opens onto the Main Yard.

THE BIG HOUSE

The Big House is the main indoor place of the Blue Mountain Wilderness School. It contains living and work spaces for the students and Staff. These include student and Staff bedrooms, the Farmhouse Kitchen, the Bath House, the Library, Classroom and Study areas, and the Staff Offices and Meeting Rooms.

Although the Big House serves a variety of diverse functions as the nerve center for the School and Farm, it has the intimate feeling of an large but comfortable home. The Big House has a generous porch which opens onto the Main Yard. At the center of the Big House is the Farmhouse Kitchen. The other spaces of the house are wings that spring from this center. They may also take the form of separate structures; so that the final form of the Big House is that of a complex of buildings. This Building complex forms the edges of the Main Yard.

The Big House is the first major building constructed on the site, after the Gatehouse. It will be built up and modified over time. In its initial stage, it will contain living spaces for half a dozen students and several staff members. Later it will accommodate as many as eighteen students and half a dozen staff.

THE BARN

The Barn is the indoor service and storage area for the Organic Gardens. It is located along the Central Path.

THE WORKSHOP

The Workshop will be located along the Central Path, close to the Main Yard. It will contain a wood, metal and automotive maintenance and repair shop.

THE GAME FIELD AND OTHER SMALLER ELEMENTS OF THE PLAN

The Game Field is at the large level meadow at the center of the site. This will be an area that will be used for recreation—frisbee throwing, ball games, etc. It will serve as a testing area for the native grasses reclamation project. Some other smaller elements of the plan include: fences, walls and gates, a windmill, smaller tree places and flower places, animal houses, smaller scale pathways and the well house.



THE GATEHOUSE PROJECT NARRATIVE—
CHRISTOPHER ANDREWS ARCHITECT & TOWN PLANNER

THE PLACE OF THE GATEHOUSE WITHIN
THE LARGER STRUCTURE OF THE BLUE
MOUNTAIN WILDERNESS PROGRAM PLAN:

The Gatehouse is a small building that welcomes you to Blue Mountain. It forms an entry way to the inner domain of the school. As it is the first permanent structure built on the property, the Gatehouse is a seed for the entire project. It is nestled in the trees at the first rise up the hill, just to the north of the Central Path. The Gatehouse forms the initial element in the network of gardens, buildings and paths. It is connected to a small gate through which vehicles and pedestrians pass. The Gatehouse faces the Main Garden. It is connected to the walls and fences which surround the Main Garden.

FROM THE INSIDE:

The Gatehouse will be a cool dark refuge in the hot summer days, and a warm cozy place during winter nights. It is a small building with one main room which will be used for classes and meetings. There will be a few cozy niches off of this main room. One of these niches will be a sleeping alcove. The windows will have built-in seats which invite you to sit in them, straddling the border between inside and out. One of the windows opens out to the panorama of the mountain range to the north. There will be a big table in the middle of the main room. Against one wall will be a fireplace that will provide warmth in the winter. There will also be built-in seating against the walls. There will be open shelving and cabinet storage built into the walls. There will be a small loft for sleeping and storage.

FROM THE OUTSIDE:

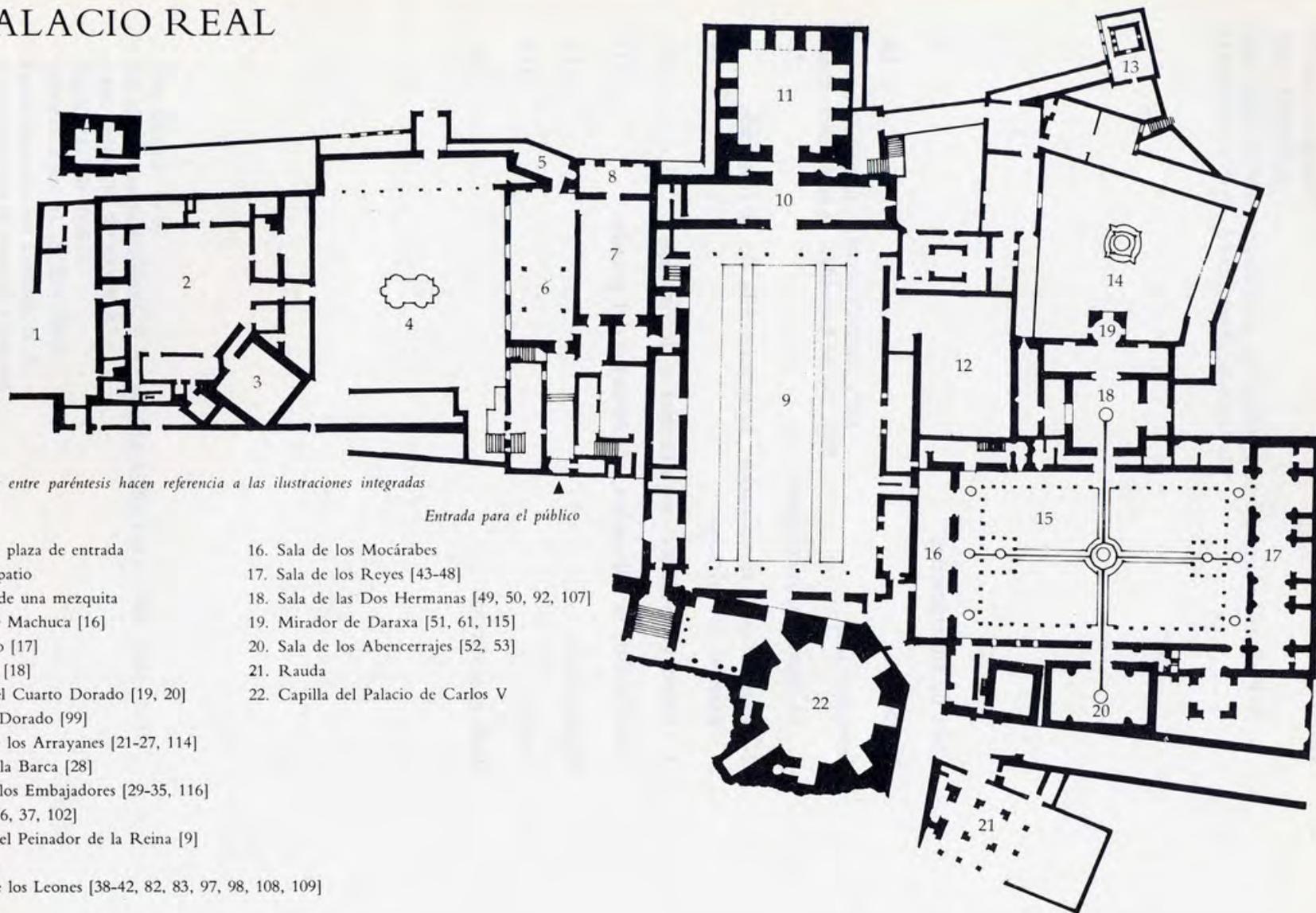
The roof of the Gatehouse has a strong presence. There is a small porch facing the Central Path and the Main Garden. The main doorway of the Gatehouse is wide and low. The walls are massive and rough. There are plants growing onto the building. There will be a small outdoor area on the north side of the building, facing the expansive north view, which can be used for classes and workshops.

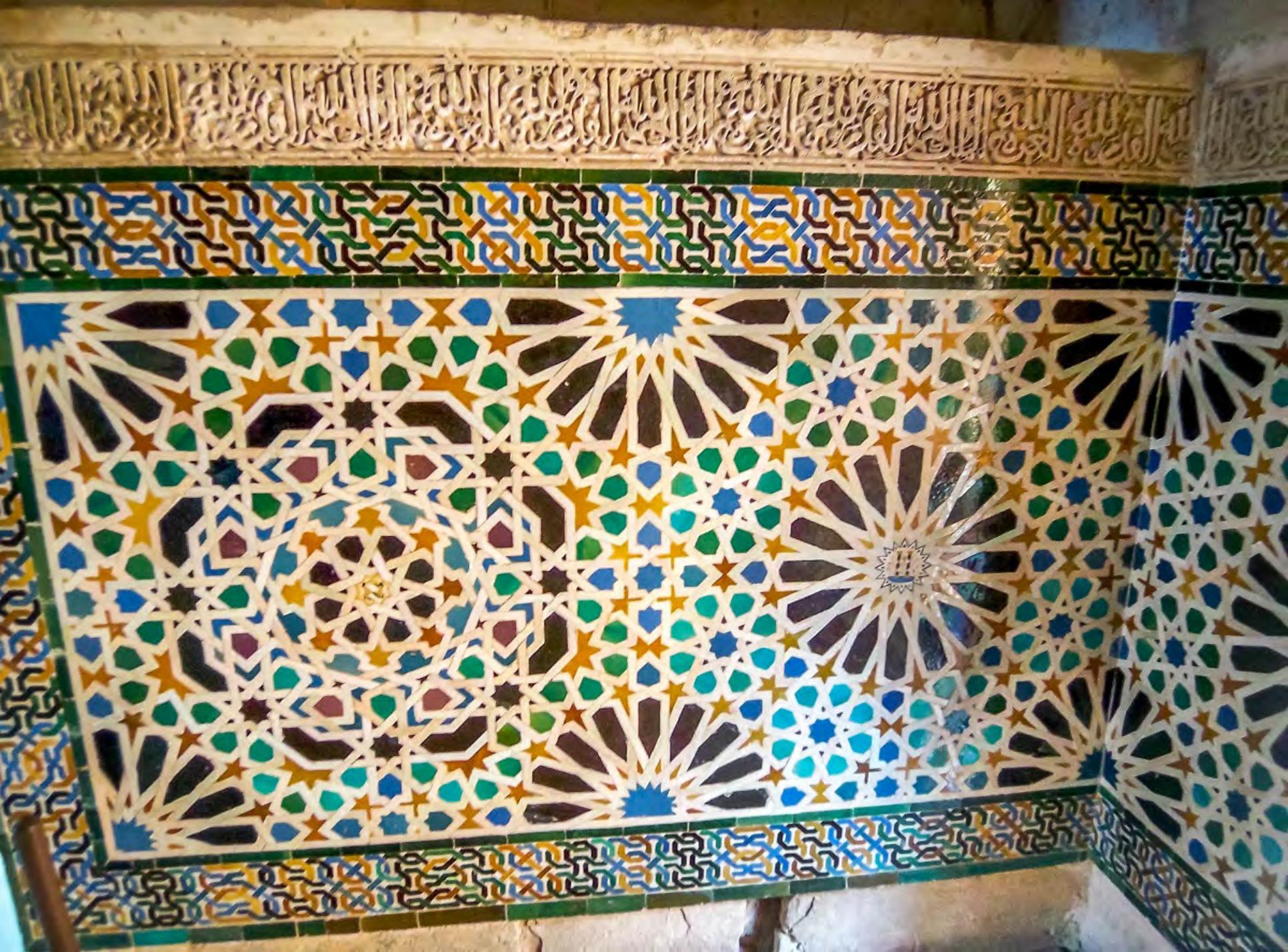
CONSTRUCTION SYSTEMS, PROCESSES & DETAILS:

Although rough drawings and models will be made of the building, in order to coordinate its overall design, all of the decisions about its final disposition will be made on the site, using mockups and experiments with the proposed materials and construction techniques. The Gatehouse will be made of various natural materials, with a minimum of off-site processing. All of the materials will bear the marks of their formation. Recycled and environmentally responsible materials and construction techniques will be utilized. All of the parts of the buildings will feel as if they were carefully chosen and placed with love. The walls of the Gatehouse will be massive and rough. They will have a tactile quality which will invite touch. It will have a stone base and foundation. The bulk of walls will be made of straw bale with adobe facing. The windows and doors will be painted wood. The roof of the Gatehouse will be alive. It may be tin with a steep pitch, or it may be a shallow pitched straw bale roof with planting on it. In either case it will have a wood cornice with carvings and moldings. The beams of the roof and ceiling will be large exposed wooden members. The floors of the Gatehouse will be either wooden plank or soft earthen tile. The interior walls of the Gatehouse will be either wood or smooth plaster. The building will be finished in a combination of natural and painted finishes. The colors and textures of the finished materials will vibrate subtly, both blending into the landscape and standing slightly apart from it. All the paint colors will be mixed on site. There will be small painted or carved figures of animals and plants around the doorway and windows of the Gatehouse. There will be small geometric figures on the interior wall surfaces. These plant, animal and geometric figures will be individually made and placed on the building, as it is being built, and will embody the energy of living things. The Gatehouse building will be designed and constructed by a group of people who will attempt to work with an attitude of love for their work, each other and themselves. Challenges in the process will be resolved by consensus, with positive feeling and patient care serving as the ultimate authority. The daily process of building may start with a time of meditation and prayer.

What is an environmental pattern?

EL PALACIO REAL





From the Merriam/Webster Dictionary:

A pattern is:

1. a decorative design, as for wallpaper, china, or textile fabrics, etc.
2. decoration or ornament having such a design.
3. a natural or chance marking, configuration, or design: patterns of frost on the window.
4. a distinctive style, model, or form: a new pattern of army helmet.
5. a combination of qualities, acts, tendencies, etc., forming a consistent or characteristic arrangement, ie: *the behavior patterns of teenagers*.

From the Miriam/Webster Dictionary:

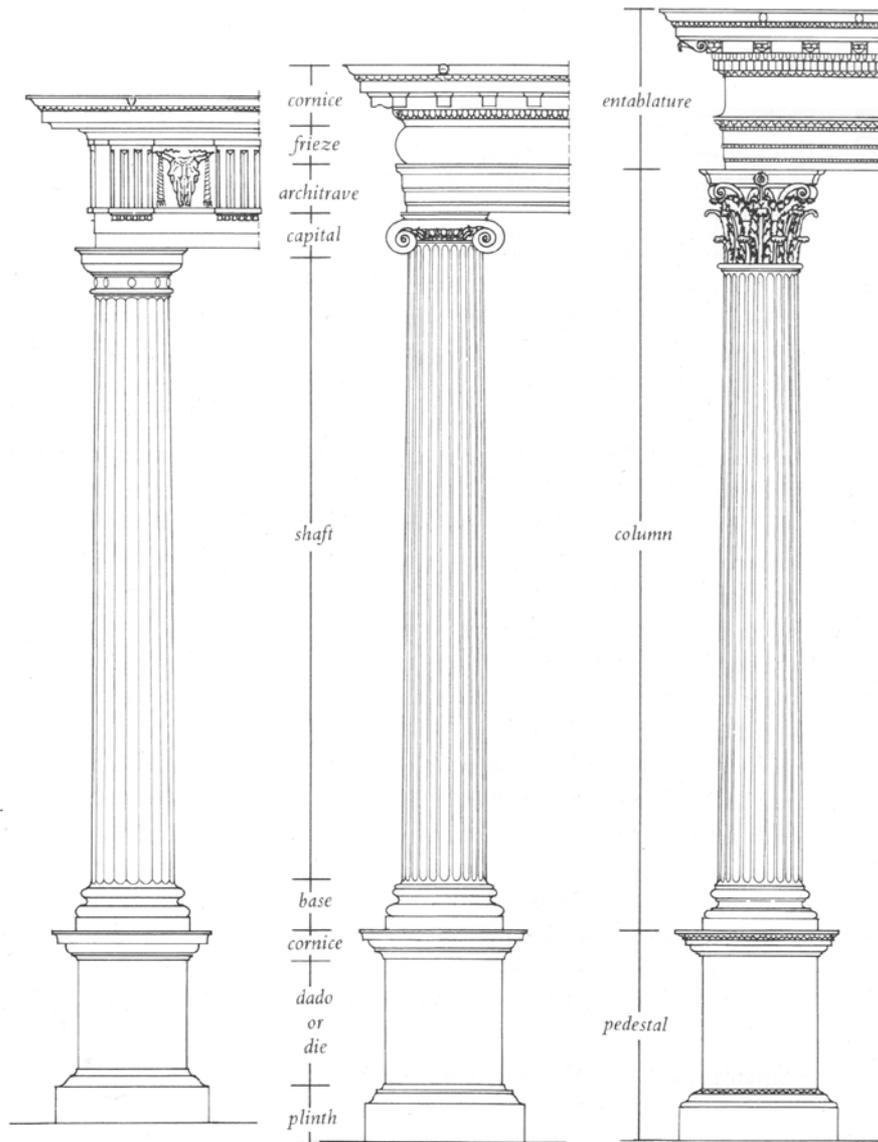
Environment is:

- 1. The surroundings or conditions in which a person, animal, or plant lives or operates.**
- 2. The setting or conditions in which a particular activity is carried on.**

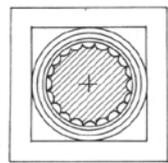
In summary, an environmental "pattern" describes an effective solution to a recurrent problem embedded in a specific context, and is characterized by being drawn from successful practice rather than from theory. This approach, utilizing "frequently encountered problems and their time honored solutions" has demonstrated the potential of a normative, process and evidence based approach to evaluating and solving environmental design problems.

**PATTERNS IN CLASSICAL ARCHITECTURE
(WESTERN)**

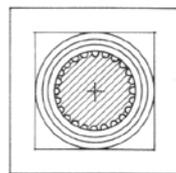




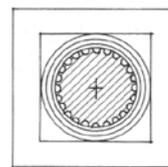
DORIC



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CORINTHIAN







**PATTERNS IN CLASSICAL ARCHITECTURE
(EASTERN—THE JAPANESE TEA HOUSE & GARDEN)**





Meimei-an Tea House & Garden



Meimei-an Tea House & Garden

The classical Japanese tea house and garden is a place of respite and refuge from the outside world. It provides, through the design of its physical environment, and through the process of the tea ceremony itself, a place which inspires spiritual reflection on nature and our place in it—on the structure of the worlds we inhabit and construct.

The formal tea garden follows certain rules for establishing a proper setting for the tea ceremony. The classical tea garden is usually divided into three parts, separated by gates.



Main Tea House Garden Gate with Shoe Rack

The outer or entrance garden is very small and simple. It may be connected to the family home. A short path from the outer garden leads to the middle garden. In the middle garden is a waiting area where there is a bench where the guests arriving for a tea ceremony wait for the host to greet them. This bench, and all of the sitting areas in the garden are designed to have views out onto significant (though often miniature) landscape elements.



Rock Landscape



Stone Path with Guide Stone

From the middle garden a garden path called a roji leads to the tea house. The path is made of irregularly laid stepping stones. It is intended to break the connection with the outside world, to induce a mood of calm, a withdrawal from earthly cares. It is designed to recreate rustic natural beauty through the use of grass, moss, stones, and bamboo.

There may be actually several paths leading to the tea house. The host places guide stones wrapped in rope to indicate which path to take.



Rock Path & Stone Lantern

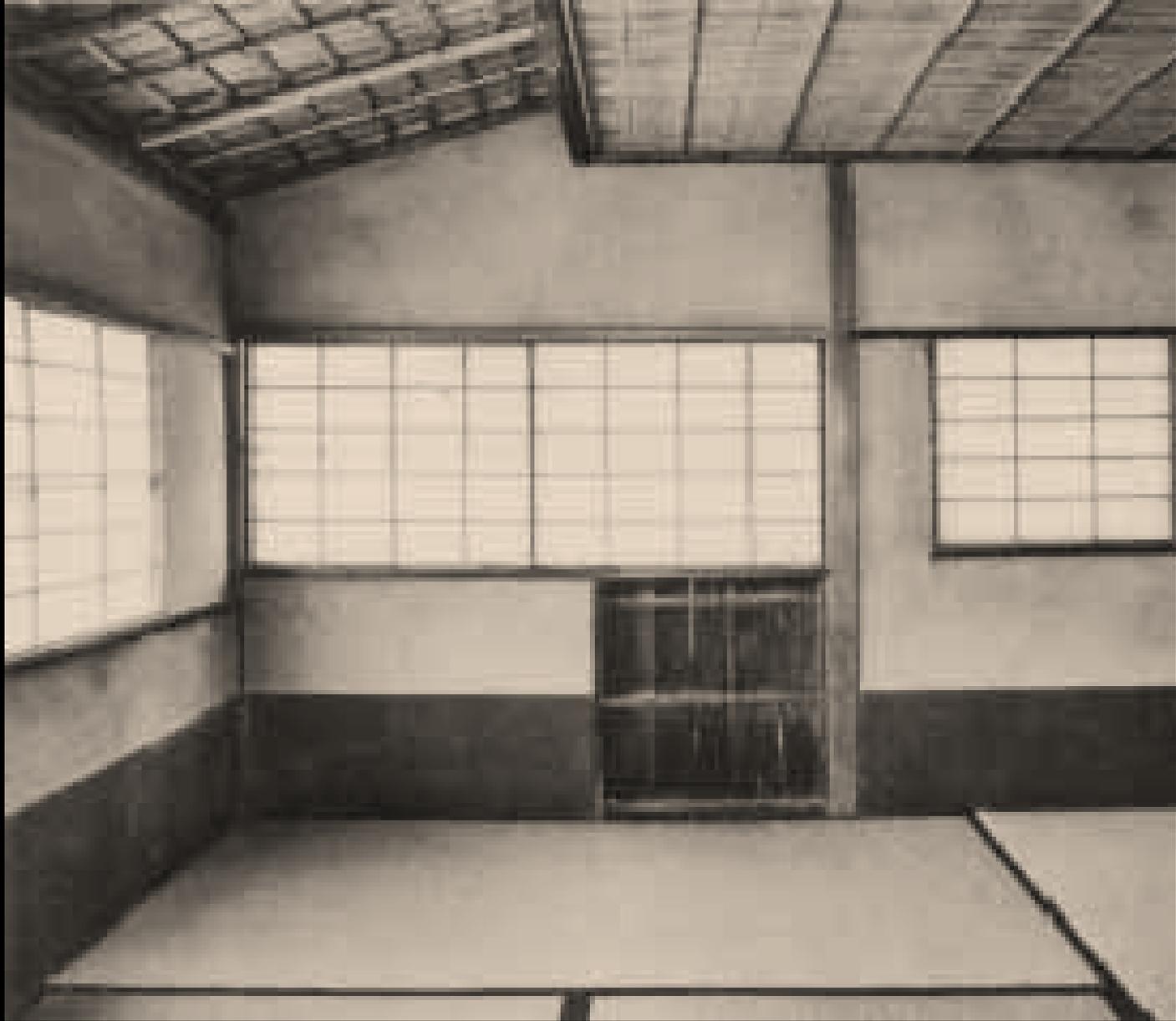
Near the tea house is a stone water basin called a tsukubai. Here guests observe the ritual of washing hands and rinsing the mouth before entering the tea house. This symbolizes washing away cares and sins of the world. Close to the basin stands a stone lantern can be lit by a candle for an evening tea ceremony.



Tea House Porch

The tea house itself is designed as simple farmhouse building with a thatched roof. The rooms of the teahouse usually consist of a waiting room, tea room and an anteroom (mizuya) where utensils are washed and stored.

The entrance to the tearoom from the outside is through a small opening two feet by one and a half feet. It is purposely placed low so guests have to creep through it.



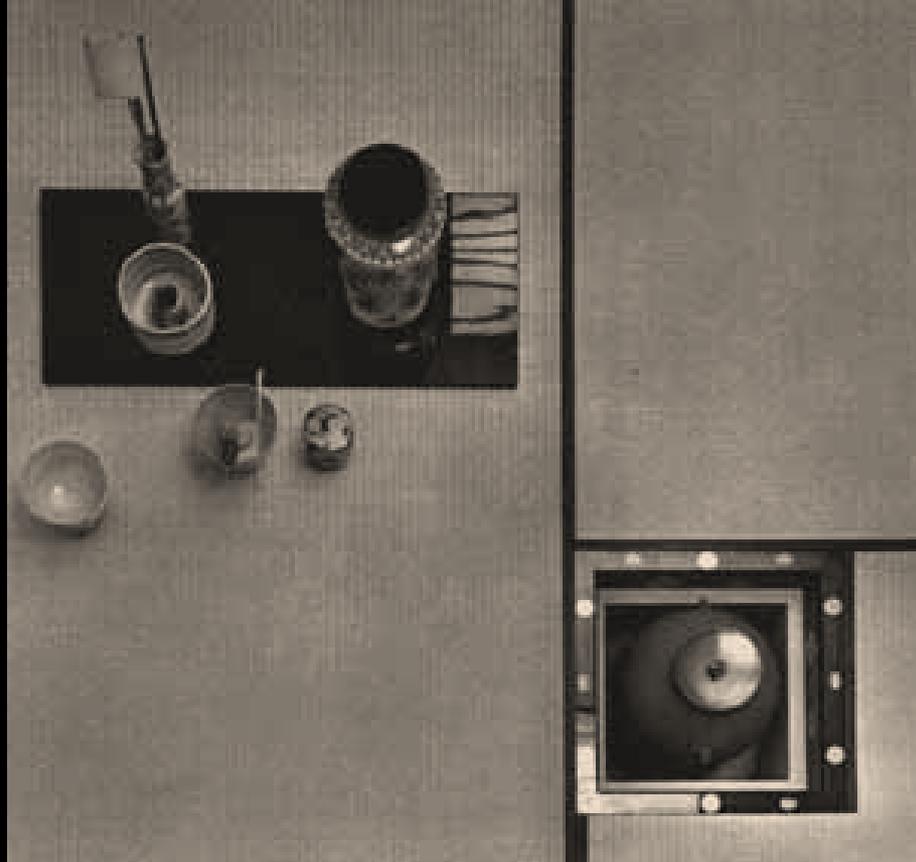
Tea House Interior with Small Entrance

Just inside the entrance is a tokonoma, an alcove about four by two feet, displaying a picture scroll and a flower arrangement which the guests will examine before taking a seat.



Tokonoma

The interior is designed to hold only a few guests. Tatami mats cover the floors. A hearth is built into these mats, on which an iron kettle is placed. Walls are plaster colored a soft beige. Daylight is subdued and diffused through small windows with grills of bamboo and shoji and sliding panels covered with rice paper.



The hot water is prepared on the hearth. The host places a small quantity of powdered green tea in a ceremonial tea bowl, adds steaming water, and froths the tea with a bamboo whisk. Tea is served in a small handmade ceramic cups.



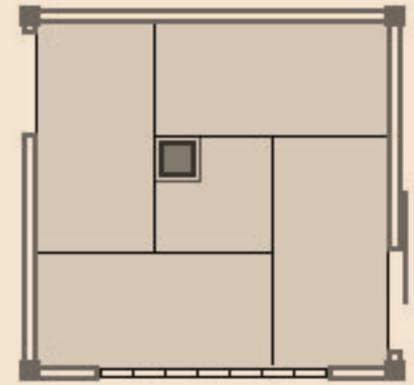
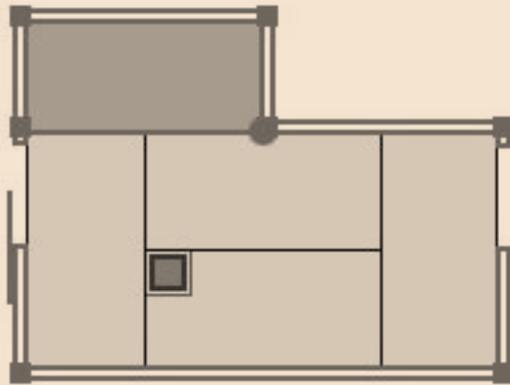
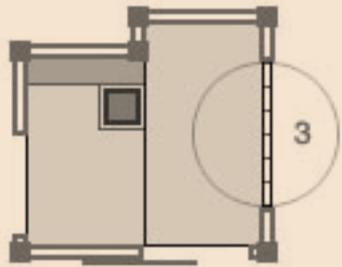
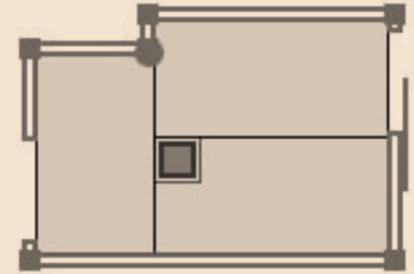
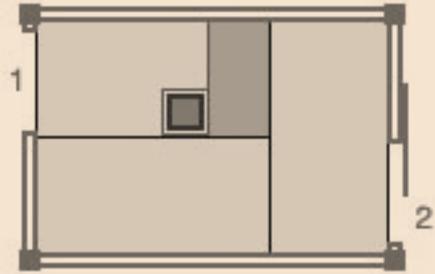
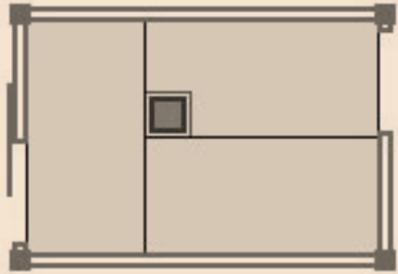
View out onto Garden from Tea House Interior

One discards station and rank when entering the tea house. To ensure the serenity of the visit, one should not discuss politics or work. Other topics that have anything to do with personal glory or vanity are also avoided.

The tea house itself embodies modesty, simplicity, and freedom. Tea rooms have no furniture, and both host and guests sit with their legs bent beneath them in the seiza position on the tatami. The tea house is humble, and its materials are modest—wood, stone, bamboo, rice paper, thatch. The building settles into the natural landscape, coexisting naturally with the surrounding garden.



Ryoanji Rock Garden



Tea House Tatami Mat Arrangements



Kizeamon Korean Tea Bowl 16th Century



Kizeamon Korean Tea Bowl 16th Century

PATTERNS IN VERNACULAR ARCHITECTURE

CASE STUDY--HAITI



KREYOL LIVING WISDOM:

- 1. Landscape Stewardship**
- 2. Living Off the Land**
- 3. Kreyol Settlement Structure**
- 4. The Lakou**
- 5. The Galri**
- 6. The Jaden**
- 7. Rural Building Models**
- 8. Urban Building Models**
- 9. Color, Pattern & Ornament**
- 10. Kreyol Architecture**



1. Landscape Stewardship



2. Living Off the Land



3. Kreyol Settlement Structure



3. Kreyol Settlement Structure



4. The Lakou



5. The Galri



6. The Jaden



7. Rural Building Models



8. Urban Building Models



8. Urban Building Models



9. Color, Pattern & Ornament



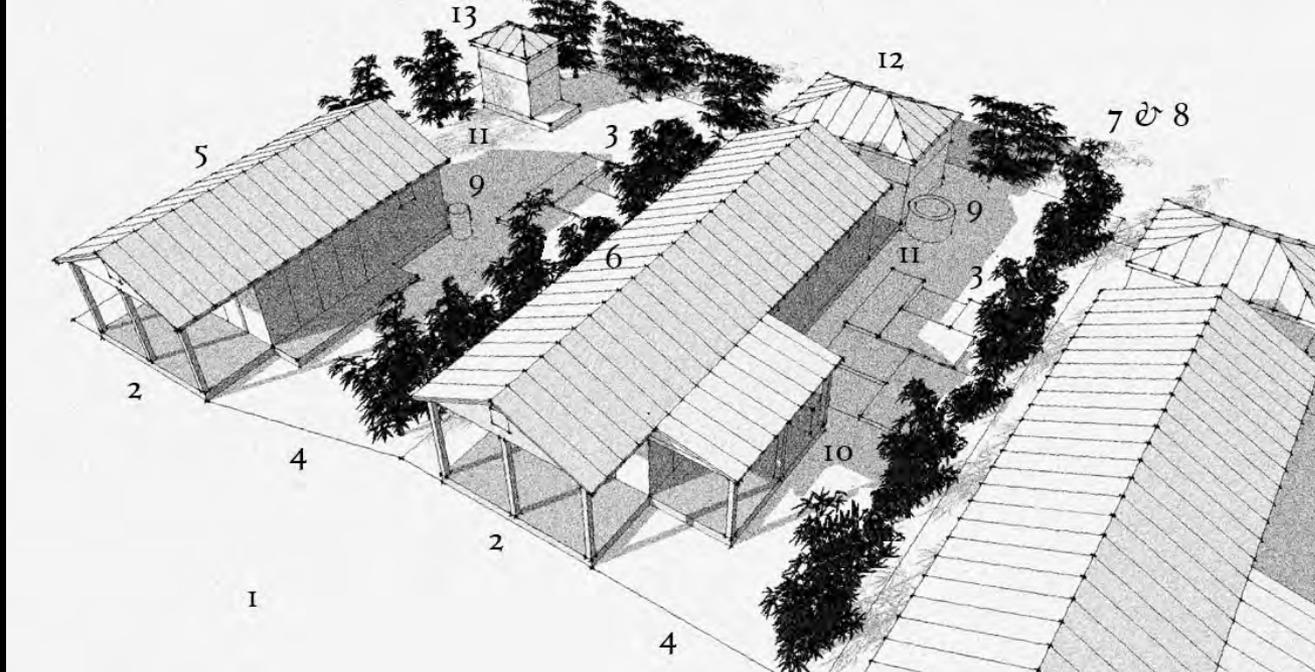
9. Color, Pattern & Ornament



10. Kreyol Architecture



10. Kreyol Architecture



RURAL HAITIAN HOUSEHOLD SITE & LANDSCAPE PATTERNS

- 1.Lakou
- 2.Galri
- 3.Jaden Pre Kay (Kitchen Garden)
- 4."Charleston" Side Yard Orientation
- 5.Two Room Inaugural Ti Kay
- 6.Expanded Four Room Build → Out Ti Kay
- 7.Drainage Hedgerows @ Property Boundaries
Enhance Privacy & Security
- 8.Shade & Fruit Trees
- 9.Roof Water Harvesting & Water Storage
Cisterns
- 10.Outdoor Kitchen
- 11.Outdoor Bathing & Washing Court
- 12.Dedicated Bath House
- 13.Composting & Urine Separating Toilets

A PATTERN LANGUAGE

TOWNS, BUILDINGS, CONSTRUCTION

by Christopher Alexander
Sara Ishikawa & Murray Silverstein
with Max Jacobson, Ingrid Fikdahl-King and
Shlomo Angel

New York
Oxford University Press
1977

“A Pattern Language” postulated that towns and buildings will only come alive when they are made by all the people in society, when those people share a common pattern language, within which to make those buildings, and when this common pattern language is alive itself.

A Pattern Language Structure:

Overall:

Hierarchy Of Scale (From Large/Regional To Small/Interior Design Elements)

Classes of Patterns

Network Of Connection

Hierarchy Of Relevance/Certainty

Specific Patterns:

Pattern Title (Solution Summary)

Image (Classic Black & White Photograph)

Summary Of Network Connections To Larger Scale Patterns

Hypothesis (Statement Of The Conflict Of Two Environmental Variables) --

“People Need...”

Detailed Discussion Of Problem, Including Additional Images And Literature

Citations

“Therefore...” (Resolution Of The Conflict)

Black & White Diagram

Summary of Connections To Smaller Scale Patterns

“A Pattern Language” postulated that towns and buildings will only come alive when they are made by all the people in society, when those people share a common pattern language, within which to make those buildings, and when this common pattern language is alive itself.

I4 IDENTIFIABLE
NEIGHBORHOOD**



. . . the MOSAIC OF SUBCULTURES (8) and the COMMUNITY OF 7000 (12) are made up of neighborhoods. This pattern defines the neighborhoods. It defines those small human groups which create the energy and character which can bring the larger COMMUNITY OF 7000 (12) and the MOSAIC OF SUBCULTURES (8) to life.



People need an identifiable spatial unit to belong to.



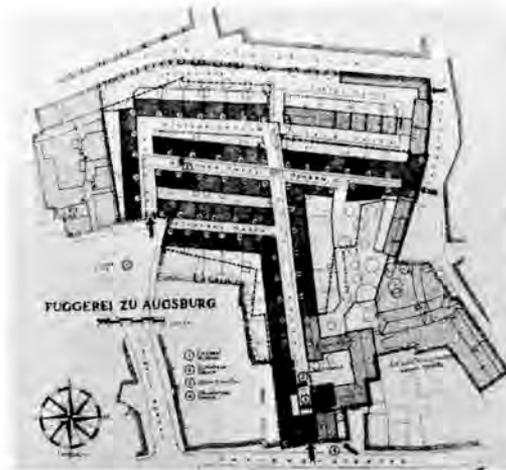
Today's pattern of development destroys neighborhoods.

They want to be able to identify the part of the city where they live as distinct from all others. Available evidence suggests, first, that the neighborhoods which people identify with have extremely small populations; second, that they are small in area; and third, that a major road through a neighborhood destroys it.

1. What is the right population for a neighborhood?

The neighborhood inhabitants should be able to look after their own interests by organizing themselves to bring pressure on city hall or local governments. This means the families in a neighborhood must be able to reach agreement on basic decisions about public services, community land, and so forth. Anthropological evidence suggests that a human group cannot coordinate itself to reach such decisions if its population is above 1500, and many people set the figure as low as 500. (See, for example, Anthony Wallace, *Housing and Social Structure*, Philadelphia Housing Au-

TOWNS



A famous neighborhood: the Fuggerei in Augsburg.

thority, 1952, available from University Microfilms, Inc., Ann Arbor, Michigan, pp. 21-24.) The experience of organizing community meetings at the local level suggests that 500 is the more realistic figure.

2. As far as the physical diameter is concerned, in Philadelphia, people who were asked which area they really knew usually limited themselves to a small area, seldom exceeding the two to three blocks around their own house. (Mary W. Herman, "Comparative Studies of Identification Areas in Philadelphia," City of Philadelphia Community Renewal Program, Technical Report No. 9, April 1964.) One-quarter of the inhabitants of an area in Milwaukee considered a neighborhood to be an area no larger than a block (300 feet). One-half considered it to be no more than seven blocks. (Svend Riemer, "Villagers in Metropolis," *British Journal of Sociology*, 2, No. 1, March 1951, pp. 31-43.)

3. The first two features, by themselves, are not enough. A neighborhood can only have a strong identity if it is protected from heavy traffic. Donald Appleyard and Mark Lintell have found that the heavier the traffic in an area, the less people think of it as home territory. Not only do residents view the streets with heavy traffic as less personal, but they feel the same about

14 IDENTIFIABLE NEIGHBORHOOD

(the houses along the street. ("Environmental Quality of City Streets," by Donald Appleyard and Mark Lintell, Center for Planning and Development Research, University of California, Berkeley, 1971.)

neighborhood with light traffic 2000 vehicles/day
200 vehicles/peak hour 15-20 mph Two-way

Residents speaking on "neighboring and visiting"

I feel it's home. There are warm people on this street. I don't feel alone.

Everybody knows each other.

Definitely a friendly street.

Residents speaking on "home territory"

The street life doesn't intrude into the home . . . only happiness comes in from the street.

I feel my home extends to the whole block.

neighborhood with moderate traffic 6000 vehicles/day
550 vehicles/peak hour 25 mph Two-way

Residents speaking on "neighboring and visiting"

You see the neighbors but they aren't close friends.

Don't feel there is any community any more, but people say hello.

Residents speaking on "home territory"

It's a medium place—doesn't require any thought.

neighborhood with heavy traffic 16,000 vehicles/day
1900 vehicles/peak hour 35-40 mph One-way

Residents speaking on "neighboring and visiting"

It's not a friendly street—no one offers help.

People are afraid to go into the street because of the traffic.

Residents speaking on "home territory"

It is impersonal and public.

Noise from the street intrudes into my home.

TOWNS

How shall we define a major road? The Appleyard-Lintell study found that with more than 200 cars per hour, the quality of the neighborhood begins to deteriorate. On the streets with 550 cars per hour people visit their neighbors less and never gather in the street to meet and talk. Research by Colin Buchanan indicates that major roads become a barrier to free pedestrian movement when "most people (more than 50%) . . . have to adapt their movement to give way to vehicles." This is based on "an average delay to all crossing pedestrians of 2 seconds . . . as a very rough guide to the borderline between acceptable and unacceptable conditions," which happens when the traffic reaches some 150 to 250 cars per hour. (Colin D. Buchanan, *Traffic in Towns*, London: Her Majesty's Stationery Office, 1963, p. 204.) Thus any street with greater than 200 cars per hour, at any time, will probably seem "major," and start to destroy the neighborhood identity.

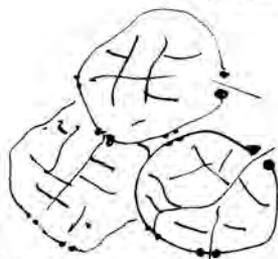
A final note on implementation. Several months ago the City of Berkeley began a transportation survey with the idea of deciding the location of all future major arteries within the city. Citizens were asked to make statements about areas which they wanted to protect from heavy traffic. This simple request has caused widespread grass roots political organizing to take place: at the time of this writing more than 30 small neighborhoods have identified themselves, simply in order to make sure that they succeed in keeping heavy traffic out. In short, the issue of traffic is so fundamental to the fact of neighborhoods, that neighborhoods emerge, and crystallize, as soon as people are asked to decide where they want nearby traffic to be. Perhaps this is a universal way of implementing this pattern in existing cities.

Therefore:

Help people to define the neighborhoods they live in, not more than 300 yards across, with no more than 400 or 500 inhabitants. In existing cities, encourage local groups to organize themselves to form such neighborhoods. Give the neighborhoods some degree of autonomy as far as taxes and land controls are concerned. Keep major roads outside these neighborhoods.

14 IDENTIFIABLE NEIGHBORHOOD

max. population of 500



max diameter of 300 yards

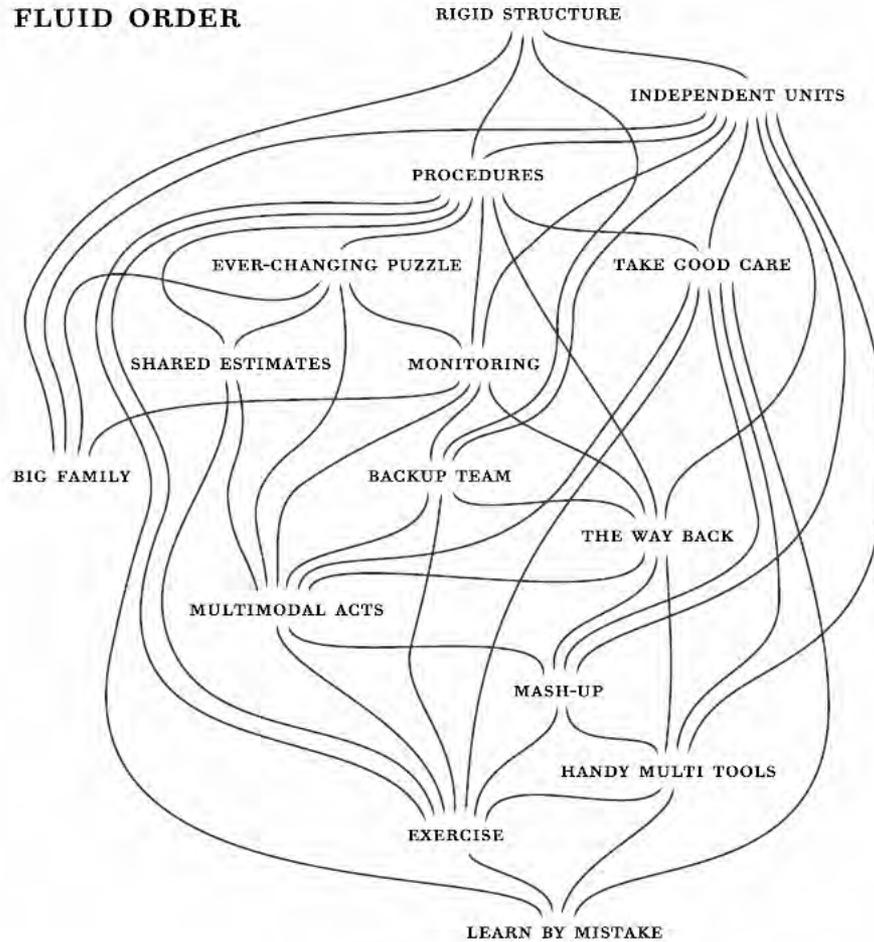


Mark the neighborhood, above all, by gateways wherever main paths enter it—**MAIN GATEWAYS (53)**—and by modest boundaries of non-residential land between the neighborhoods—**NEIGHBORHOOD BOUNDARY (15)**. Keep major roads within these boundaries—**PARALLEL ROADS (23)**; give the neighborhood a visible center, perhaps a **COMMON** or a **GREEN—ACCESSIBLE GREEN (60)**—or a **SMALL PUBLIC SQUARE (61)**; and arrange houses and workshops within the neighborhood in clusters of about a dozen at a time—**HOUSE CLUSTER (37)**, **WORK COMMUNITY (41)**. . . .

Ironically, although it is probably the best selling book of all time (still in print after almost forty years) “A Pattern Language” has been minimally influential in architecture.

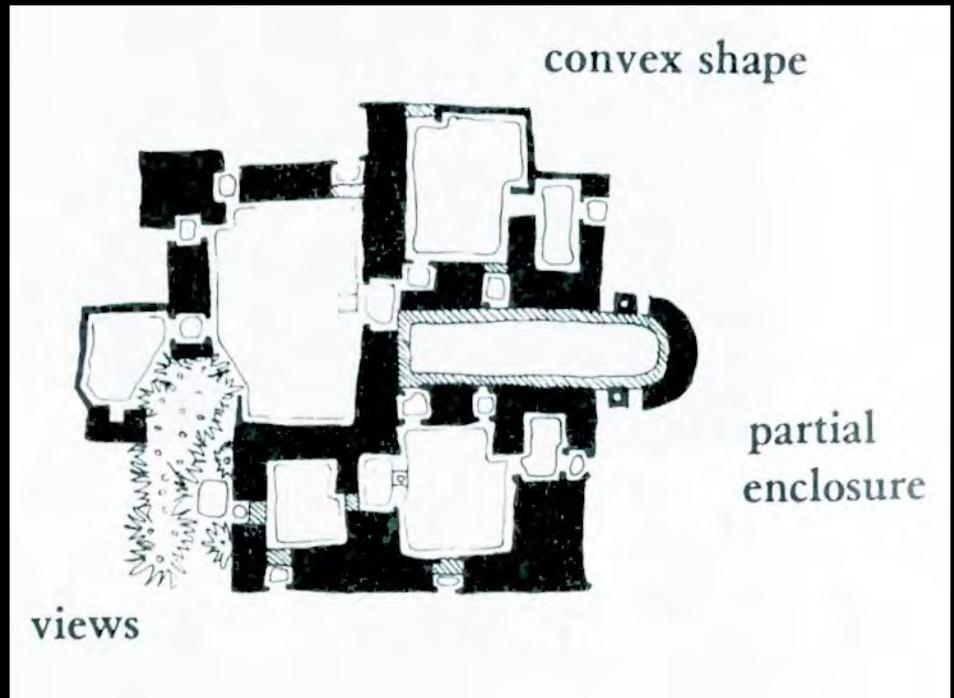
Where it has had the most impact is in the world of computer programming, especially in “OOP” (Object Oriented Programming) and in City Planning and Urban Design—“New Urbanism” and “Sustainable Urbanism”.

FLUID ORDER



Designing for Social Configurations: Pattern Languages to Inform the Design of Ubiquitous Computing

Sebastian Deneff, Reinhard Oppermann & David V. Keyson



The Countryside:

“The legal and ecological character of this countryside is crucial to the balance of the region”

Positive Open Space:

“Make all the outdoor spaces which surround and lie between your buildings positive. Give each one some degree of enclosure; surround each space with wings of buildings, trees, hedges, fences, arcades, and trellised walks, until it becomes an entity with a positive quality and does not spill infinitely around corners.

WHAT IS THE MAIN SITE CENTER?



Roadway and Garden Space Together

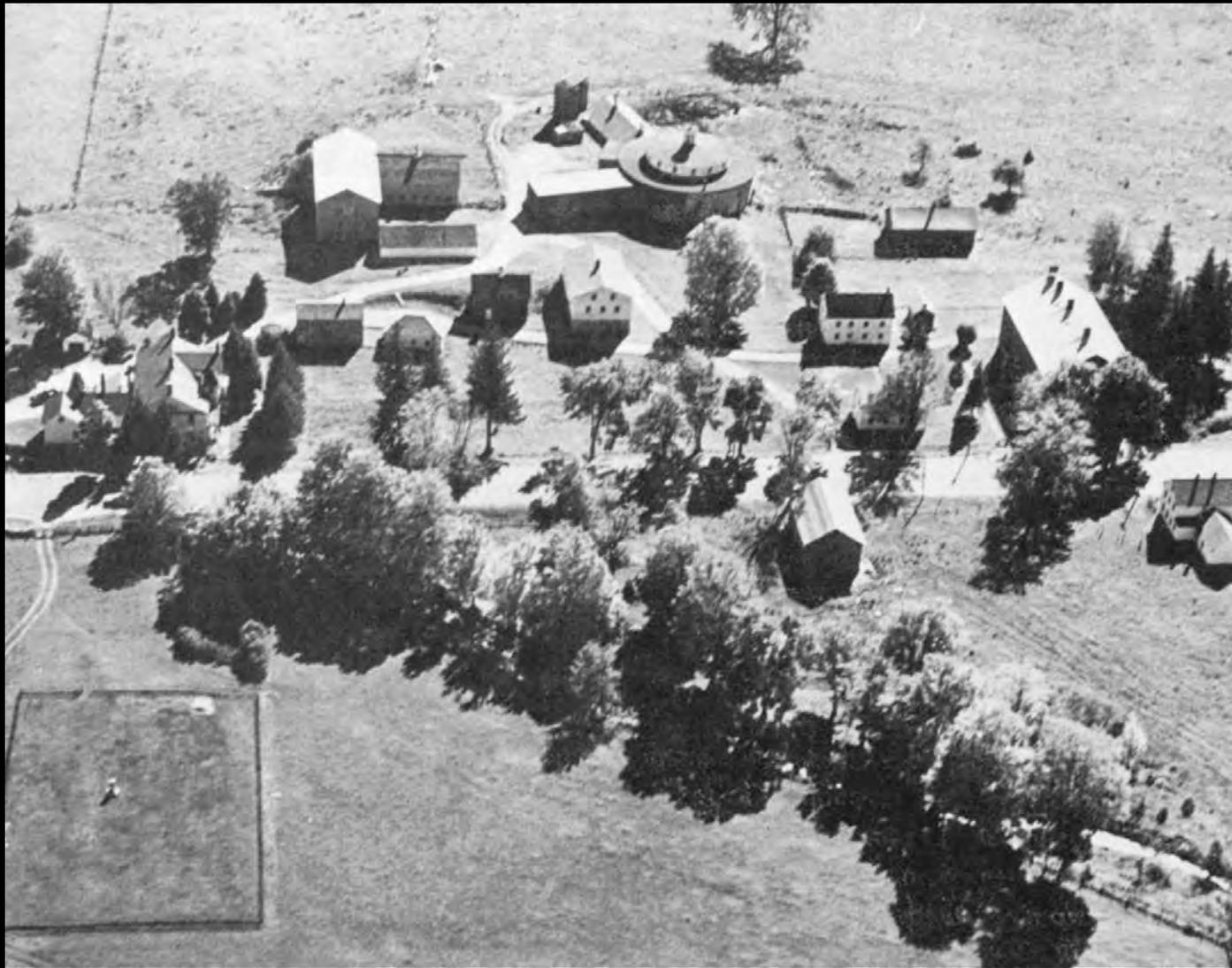


Shared Backyard

BUILDING ENCLOSURE & PROXIMITY



Courtyards Created By Clustered Buildings



Buildings Connected By Landscape

POSITIVE SPACE & COURTYARDS



Informal Positive Space



Completely Enclosed Courtyard



Loosely Connected Buildings & Informal Court

CONNECTIONS BETWEEN LANDSCAPE & BUILDINGS



PORCHES





TRELLIS





LANDSCAPE PLACES



Private Garden



Tree Places



Swimming Hole

LANDSCAPE ELEMENTS



Informal Hedges



Formal Hedges



Stone Walls



Brick Paths



Cobblestone Paths

LANDSCAPE/BUILDING FEATURES



Tower



Gate House

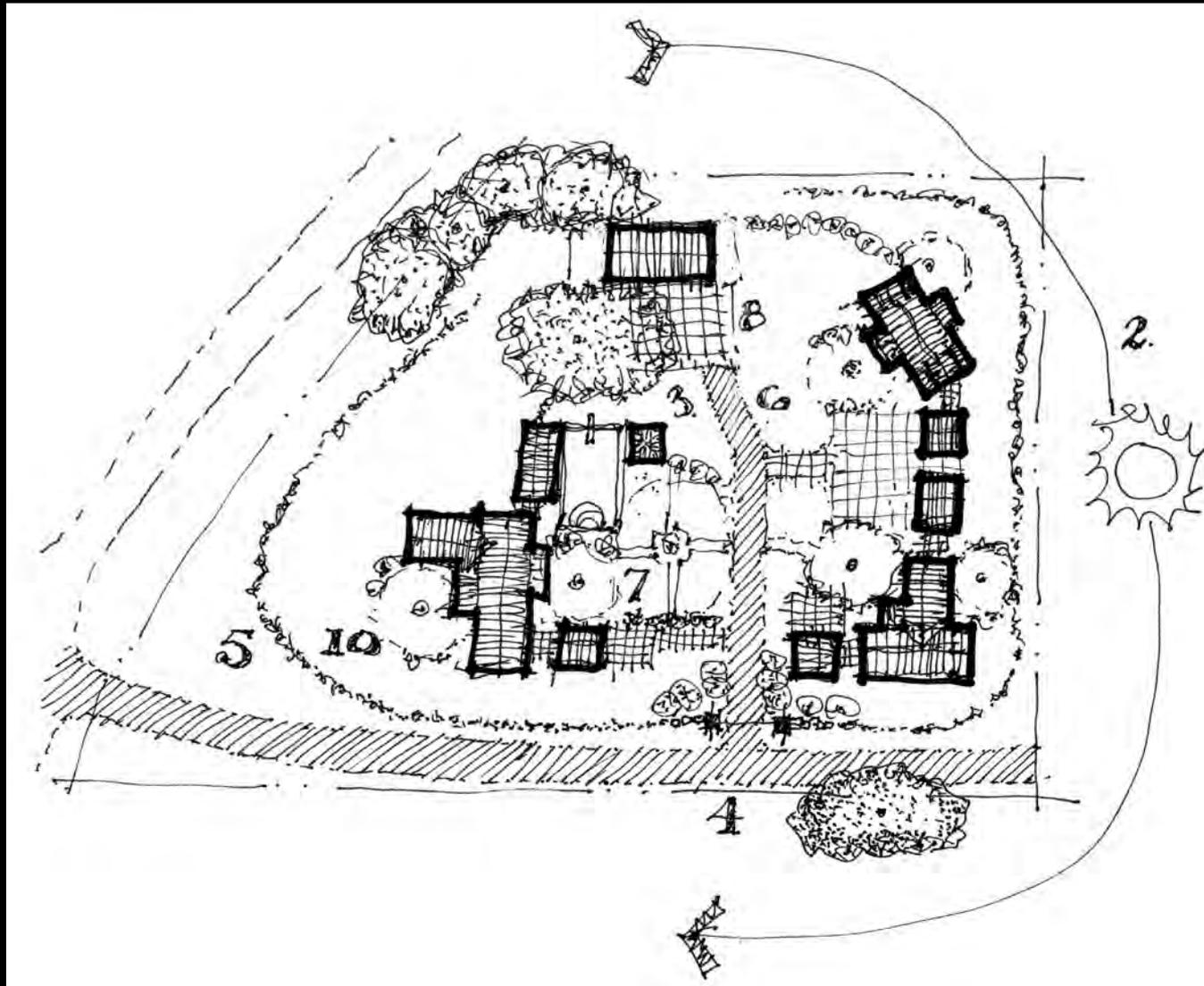
MODEL: MAYBECK'S ROSE WALK (BERKELEY)





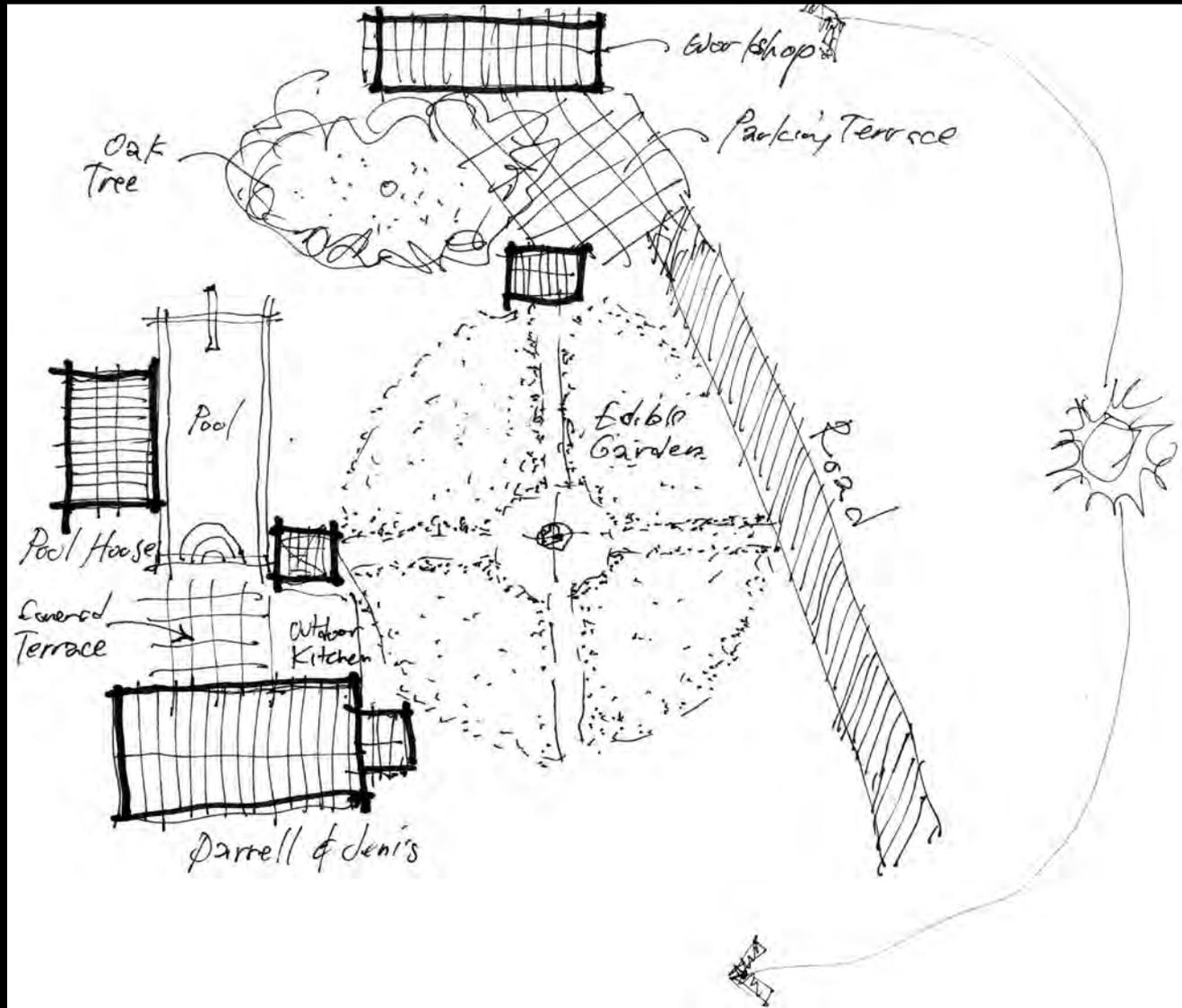


SCHERBARTH PATTERN DIAGRAMS

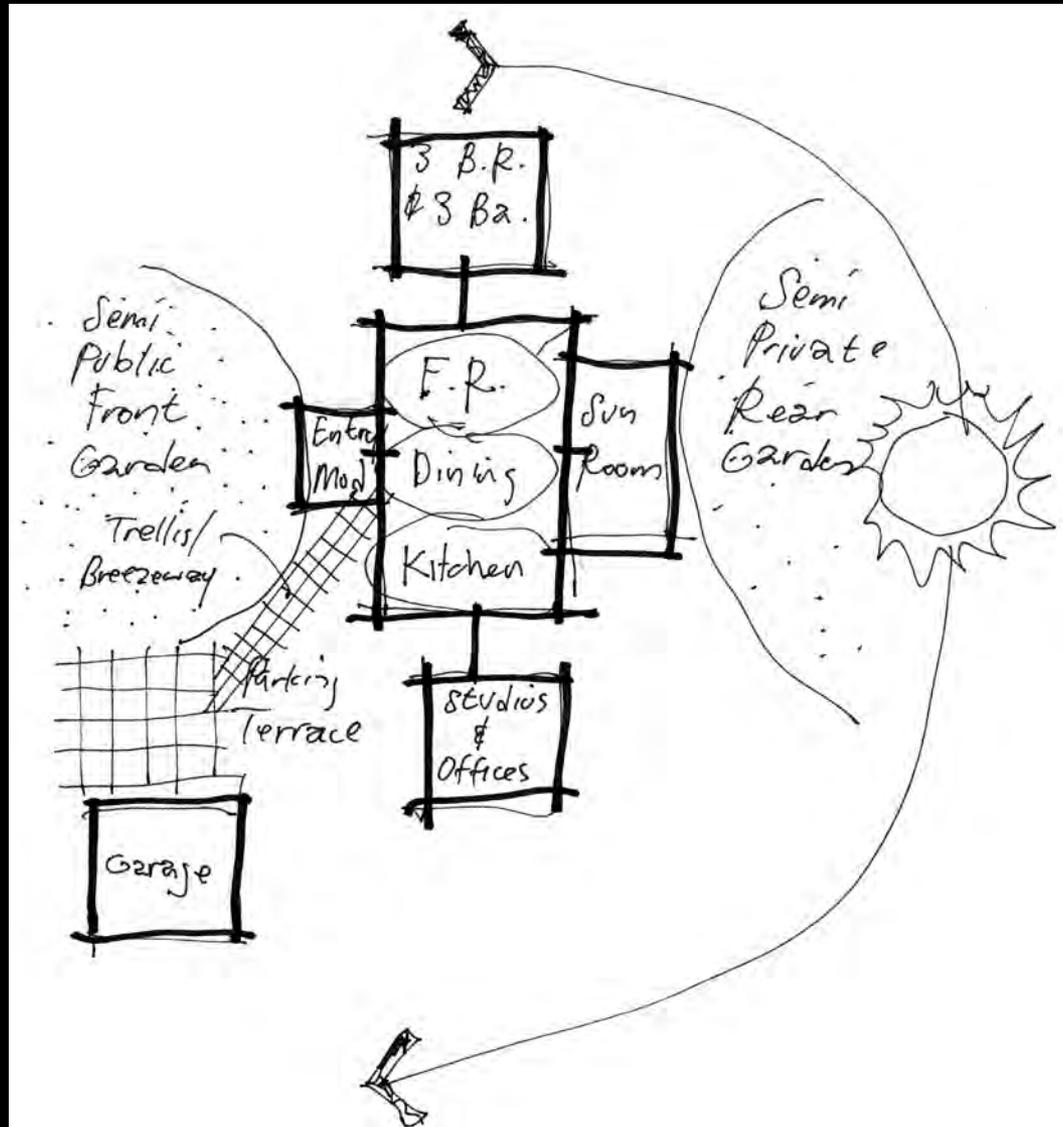


Overall Site Plan

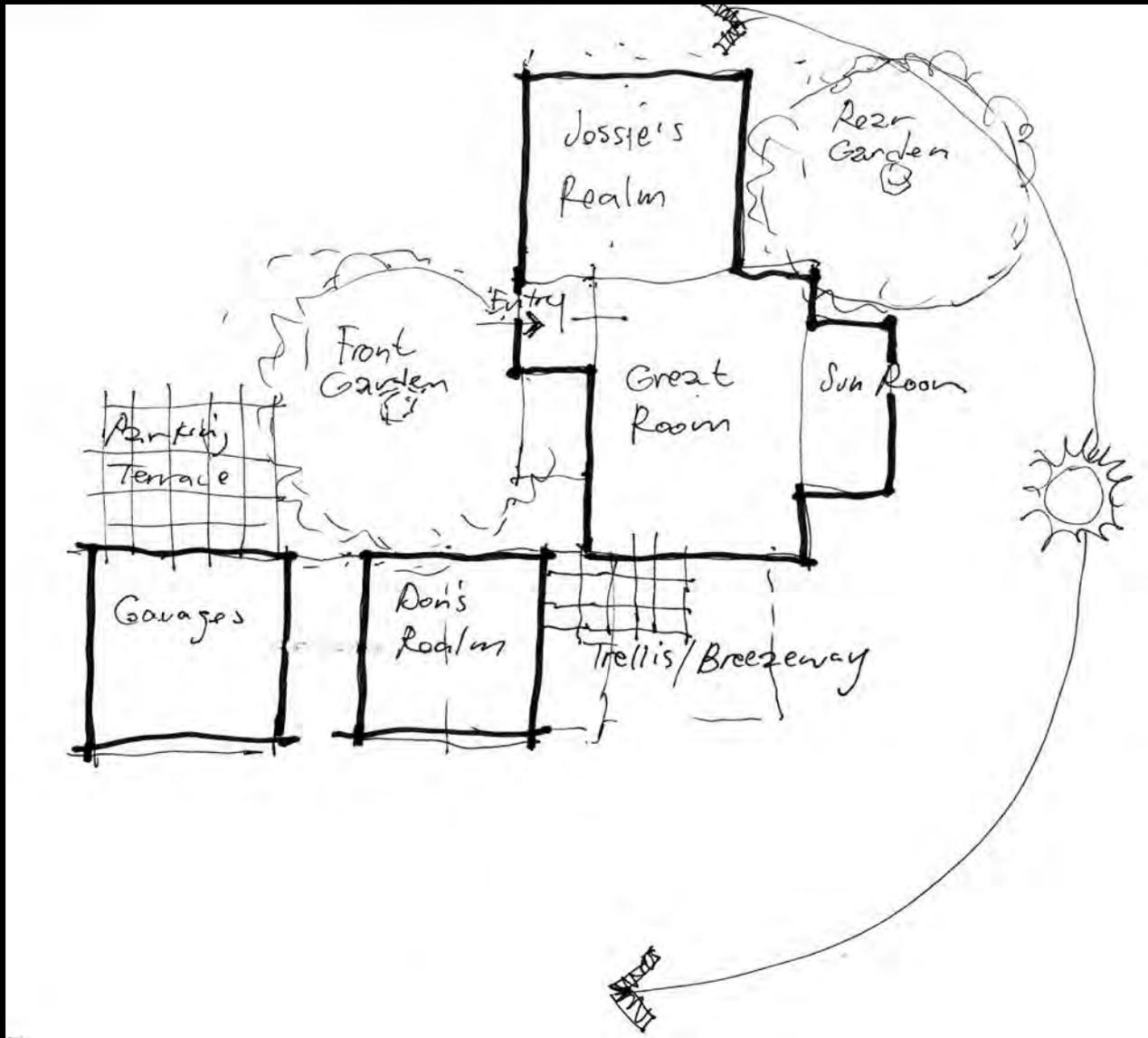
LANDSCAPE/BUILDING FEATURES



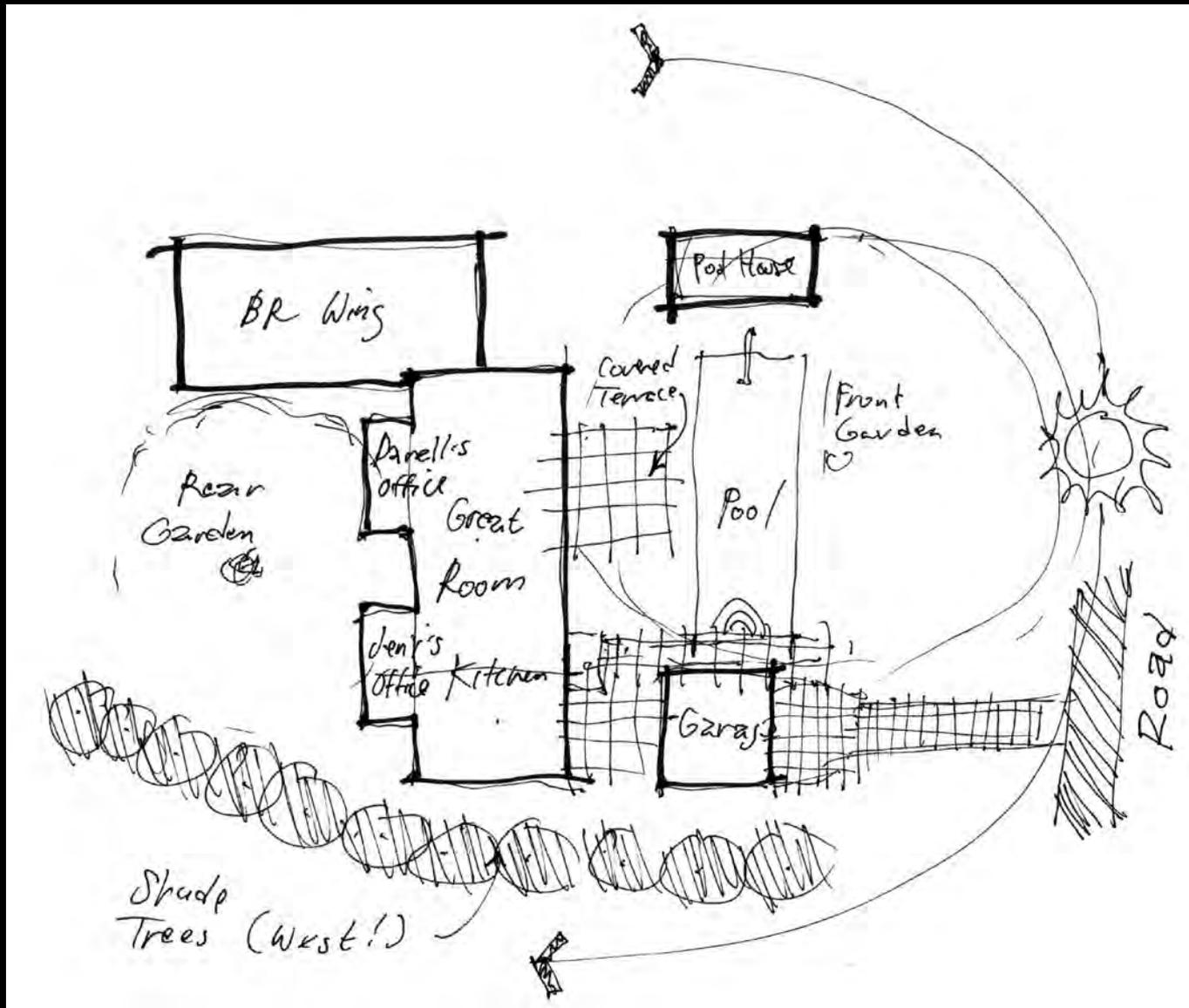
Common Area Patterns



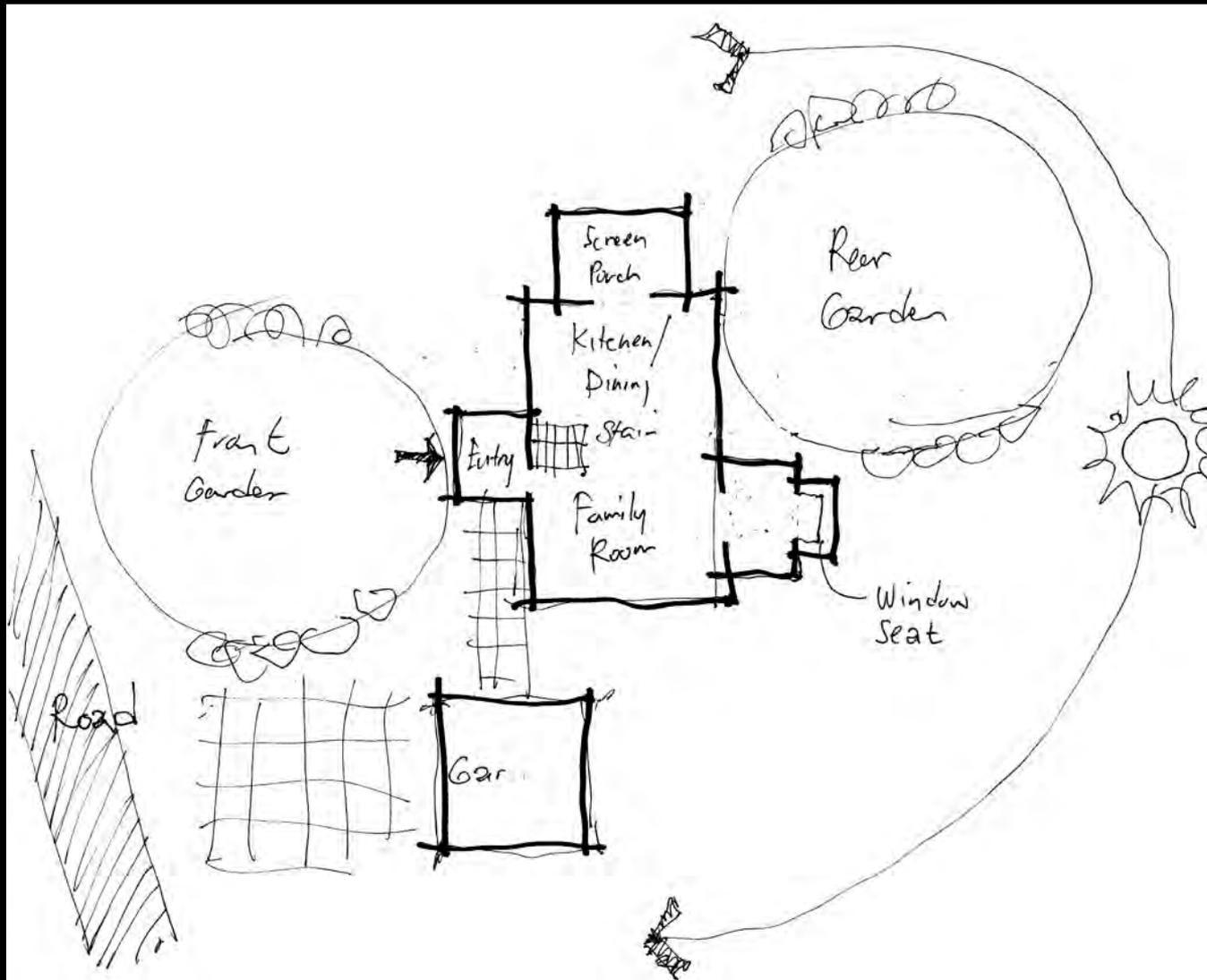
Typical Individual House & Garden Plan



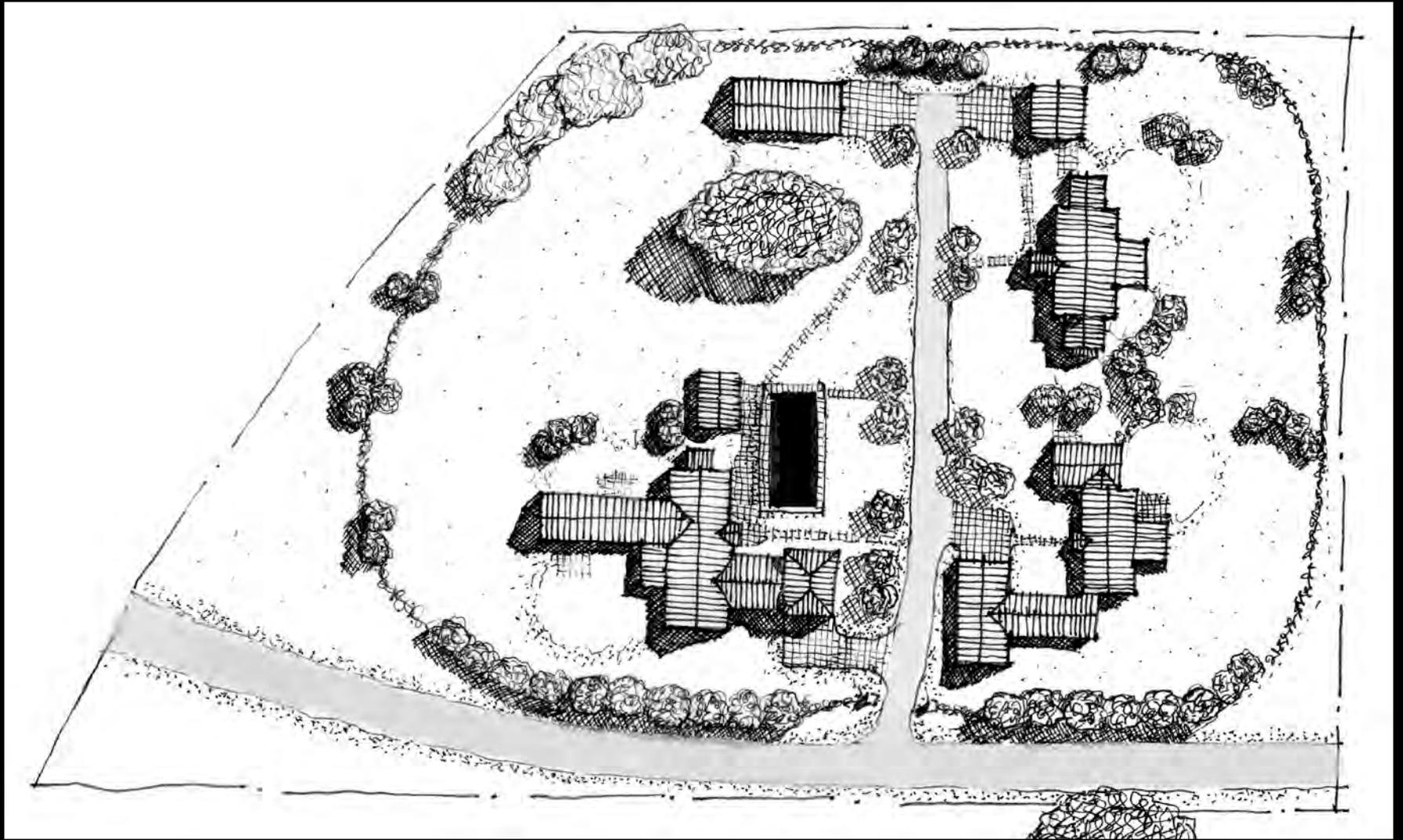
Don's & Jessie's House



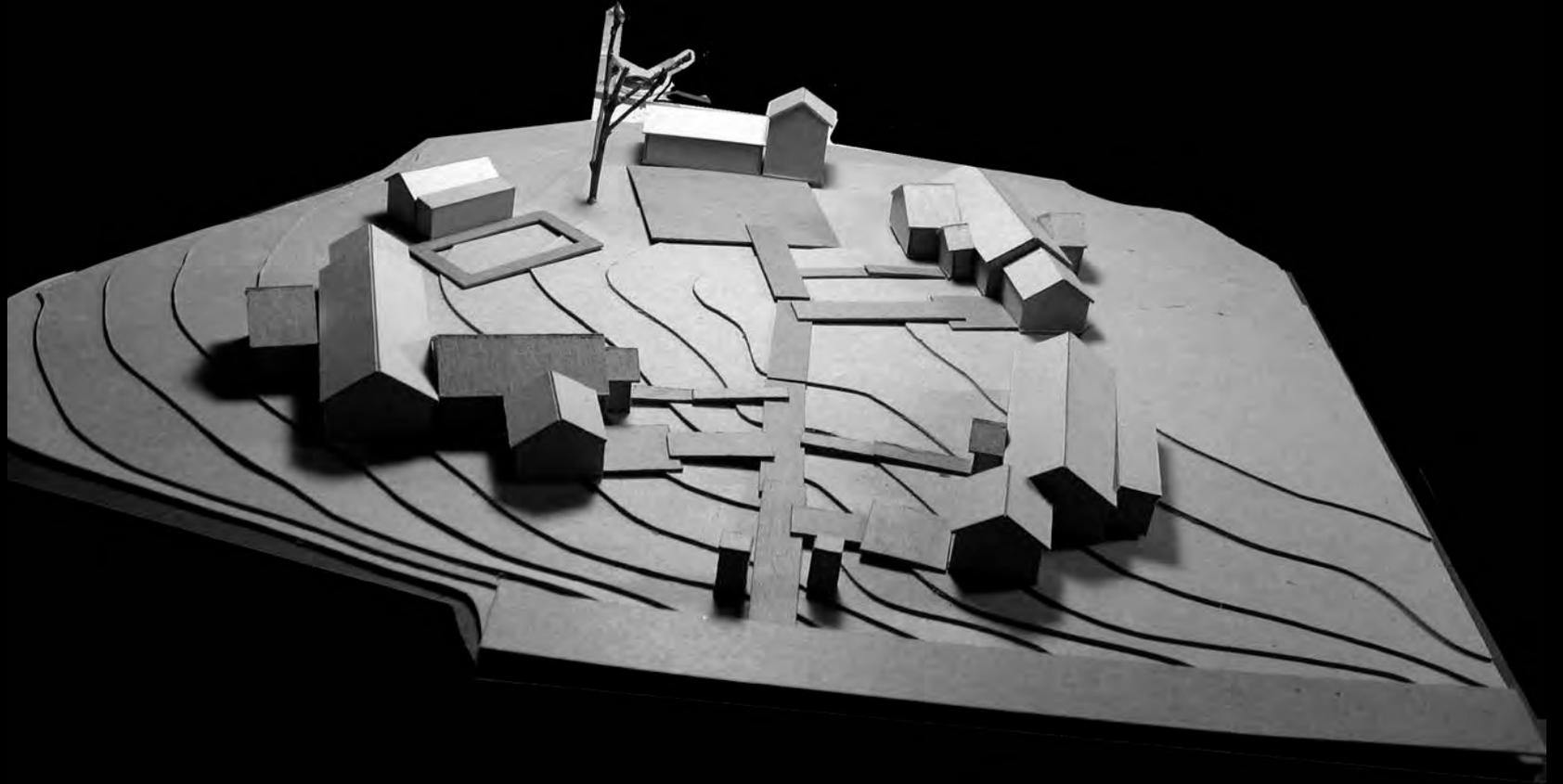
Darrell & Jeni's House



Shawna & Jason's House



Schematic Site Plan



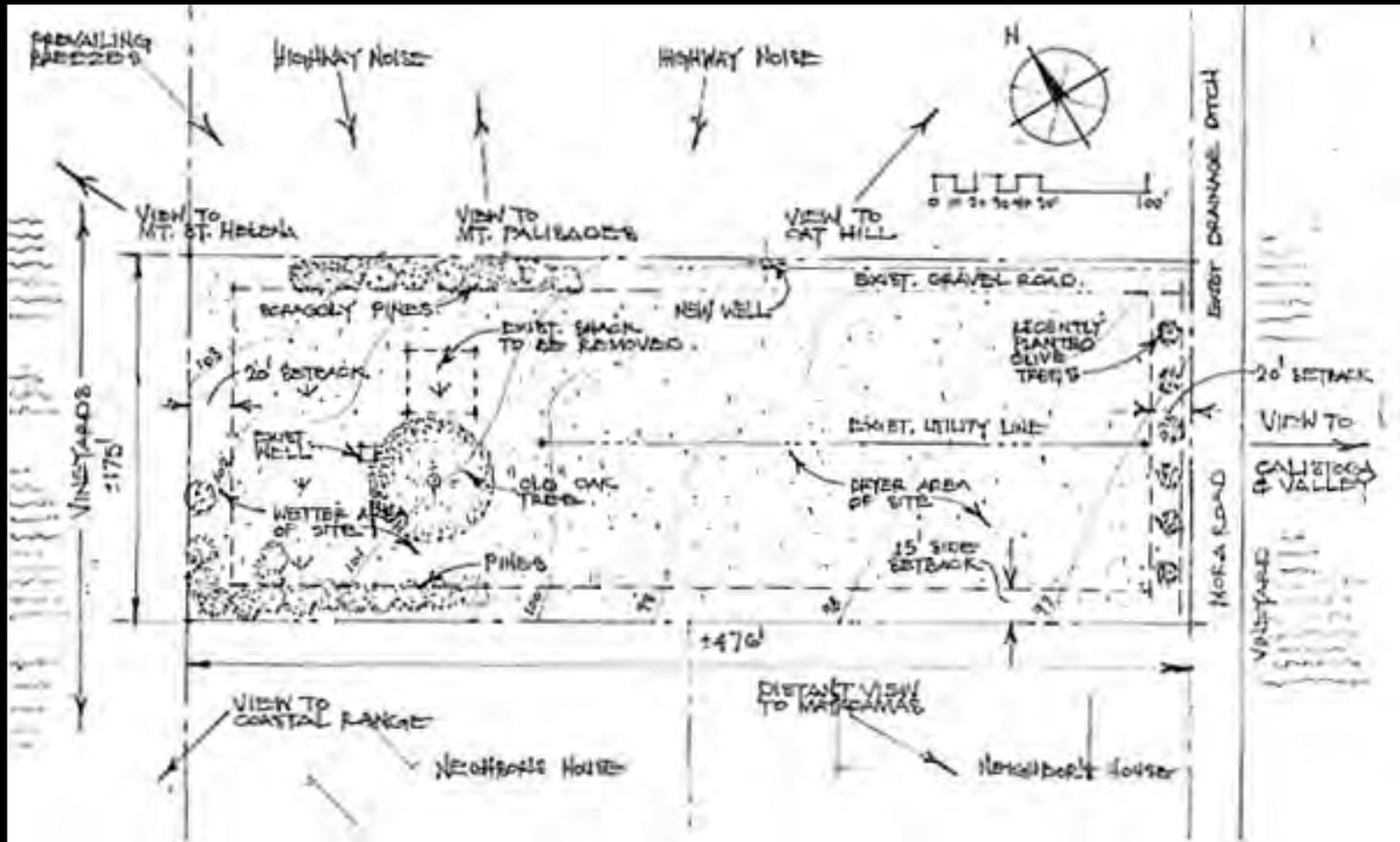
Study Model













1. The house helps create two gardens.



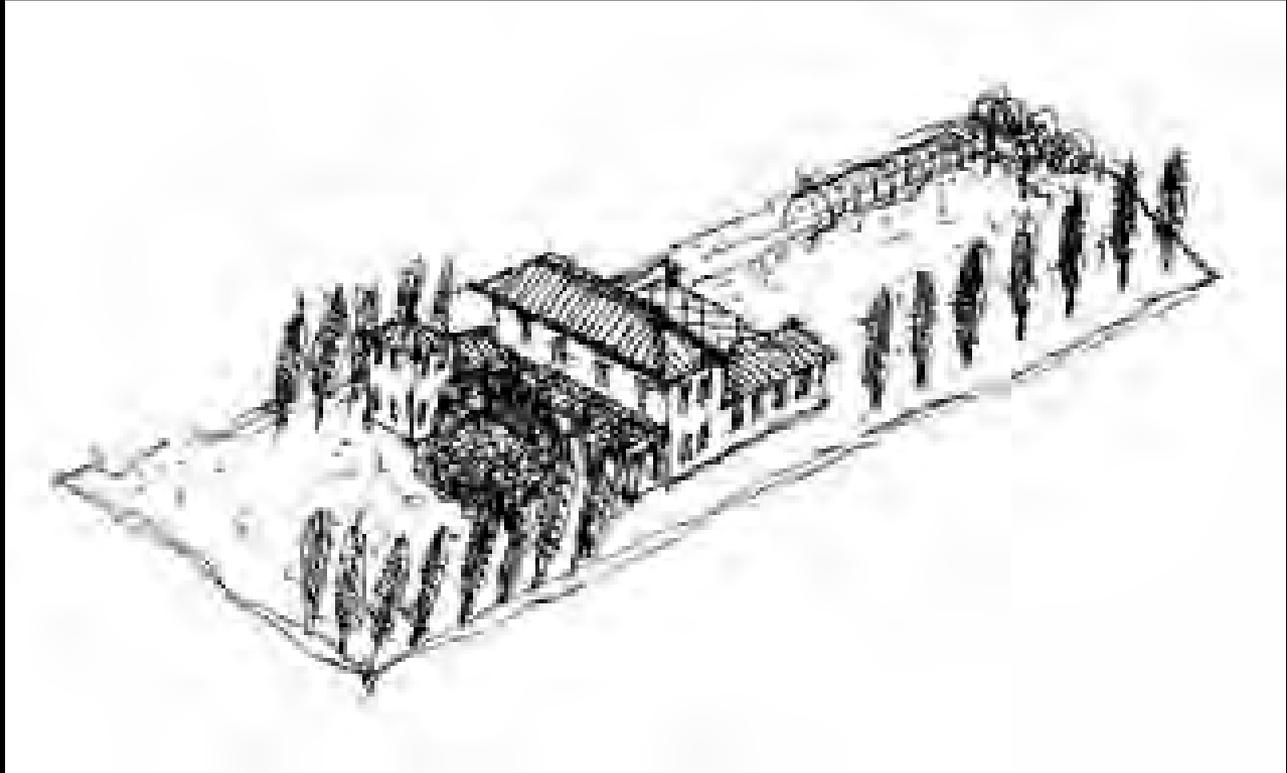
2. The house optimizes solar orientation.



3. The house creates a courtyard that connects to the old one.



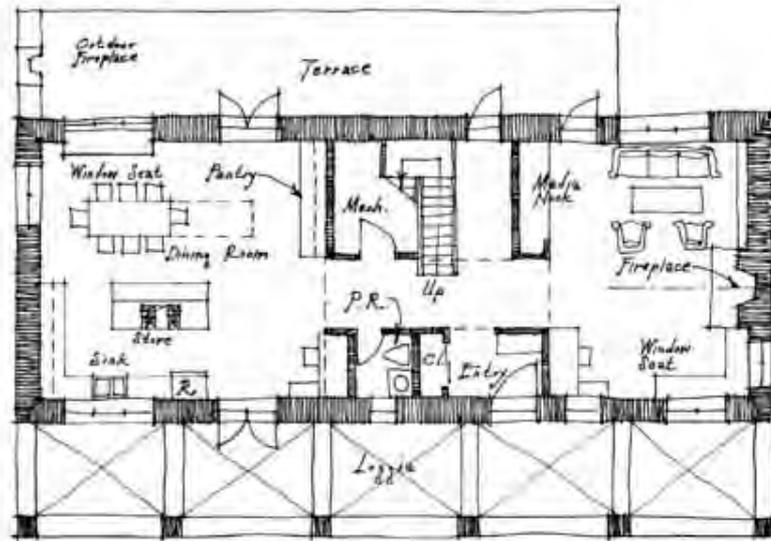
4. The house creates two courtyards that relate to the sun at different times of the day and season.



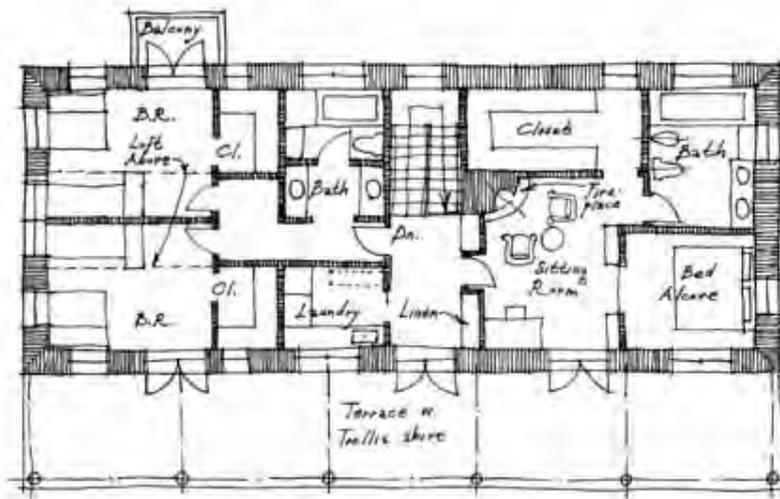








GROUND FLOOR PLAN



SECOND FLOOR PLAN

















Feelings Inventory



The following are words we use when we want to express a combination of emotional states and physical sensations. This list is neither exhaustive nor definitive. It is meant as a starting place to support anyone who wishes to engage in a process of deepening self-discovery and to facilitate greater understanding and connection between people.

There are two parts to this list: feelings we may have when our needs are being met and feelings we may have when our needs are not being met.

Feelings when your needs are satisfied

AFFECTIONATE

compassionate
friendly
loving
open hearted
sympathetic
tender
warm

ENGAGED

absorbed
alert
curious
engrossed
enchanted
entranced
fascinated
interested
intrigued
involved
spellbound
stimulated

HOPEFUL

expectant
encouraged
optimistic

CONFIDENT

empowered
open
proud
safe
secure

EXCITED

amazed
animated
ardent
aroused
astonished
dazzled
eager
energetic
enthusiastic
giddy
invigorated
lively
passionate
surprised
vibrant

GRATEFUL

appreciative
moved
thankful
touched

INSPIRED

amazed
awed
wonder

JOYFUL

amused
delighted
glad
happy
jubilant
pleased
tickled

EXHILARATED

blissful
ecstatic
elated
enthralled
exuberant
radiant
rapturous
thrilled

PEACEFUL

calm
clear headed
comfortable
centered
content
equanimous
fulfilled
mellow
quiet
relaxed
relieved
satisfied
serene
still
tranquil
trusting

REFRESHED

enlivened
rejuvenated
renewed
rested
restored
revived

Feelings when your needs are not satisfied

AFRAID

apprehensive
dread
foreboding
frightened
mistrustful
panicked
petrified
scared
suspicious
terrified
wary
worried

ANNOYED

aggravated
dismayed
disgruntled
displeased
exasperated
frustrated
impatient
irritated
irked

ANGRY

enraged
furious
incensed
indignant
irate
livid
outraged
resentful

AVERSION

animosity
appalled
contempt
disgusted
dislike
hate
horrified
hostile
repulsed

CONFUSED

ambivalent
baffled
bewildered
dazed
hesitant
lost
mystified
perplexed
puzzled
torn

DISCONNECTED

alienated
aloof
apathetic
bored
cold
detached
distant
distracted
indifferent
numb
removed
uninterested
withdrawn

DISQUIET

agitated
alarmed
discombobulated
disconcerted
disturbed
perturbed
rattled
restless
shocked
startled
surprised
troubled
turbulent
turmoil
uncomfortable
uneasy
unnerved
unsettled
upset

EMBARRASSED

ashamed
chagrined
flustered
guilty
mortified
self-conscious

FATIGUE

beat
burnt out
depleted
exhausted
lethargic
listless
sleepy
tired
weary
worn out

PAIN

agony
anguished
bereaved
devastated
grief
heartbroken
hurt
lonely
miserable
regretful
remorseful

SAD

depressed
dejected
despair
despondent
disappointed
discouraged
disheartened
forlorn
gloomy
heavy hearted
hopeless
melancholy
unhappy
wretched

TENSE

anxious
cranky
distressed
distraught
edgy
fidgety
frazzled
irritable
jittery
nervous
overwhelmed
restless
stressed out

VULNERABLE

fragile
guarded
helpless
insecure
leery
reserved
sensitive
shaky

YEARNING

envious
jealous
longing
nostalgic
pining
wistful

Needs Inventory



The following list of needs is neither exhaustive nor definitive. It is meant as a starting place to support anyone who wishes to engage in a process of deepening self-discovery and to facilitate greater understanding and connection between people.

CONNECTION

acceptance
affection
appreciation
belonging
cooperation
communication
closeness
community
companionship
compassion
consideration
consistency
empathy
inclusion
intimacy
love
mutuality
nurturing
respect/self-respect

CONNECTION continued

safety
security
stability
support
to know and be known
to see and be seen
to understand and
be understood
trust
warmth

PHYSICAL WELL- BEING

air
food
movement/exercise
rest/sleep
sexual expression
safety
shelter
touch
water

HONESTY

authenticity
integrity
presence

PLAY

joy
humor

PEACE

beauty
communion
ease
equality
harmony
inspiration
order

AUTONOMY

choice
freedom
independence
space
spontaneity

MEANING

awareness
celebration of
life
challenge
clarity
competence
consciousness
contribution
creativity
discovery
efficacy
effectiveness
growth
hope
learning
mourning
participation
purpose
self-
expression
stimulation
to matter
understanding

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