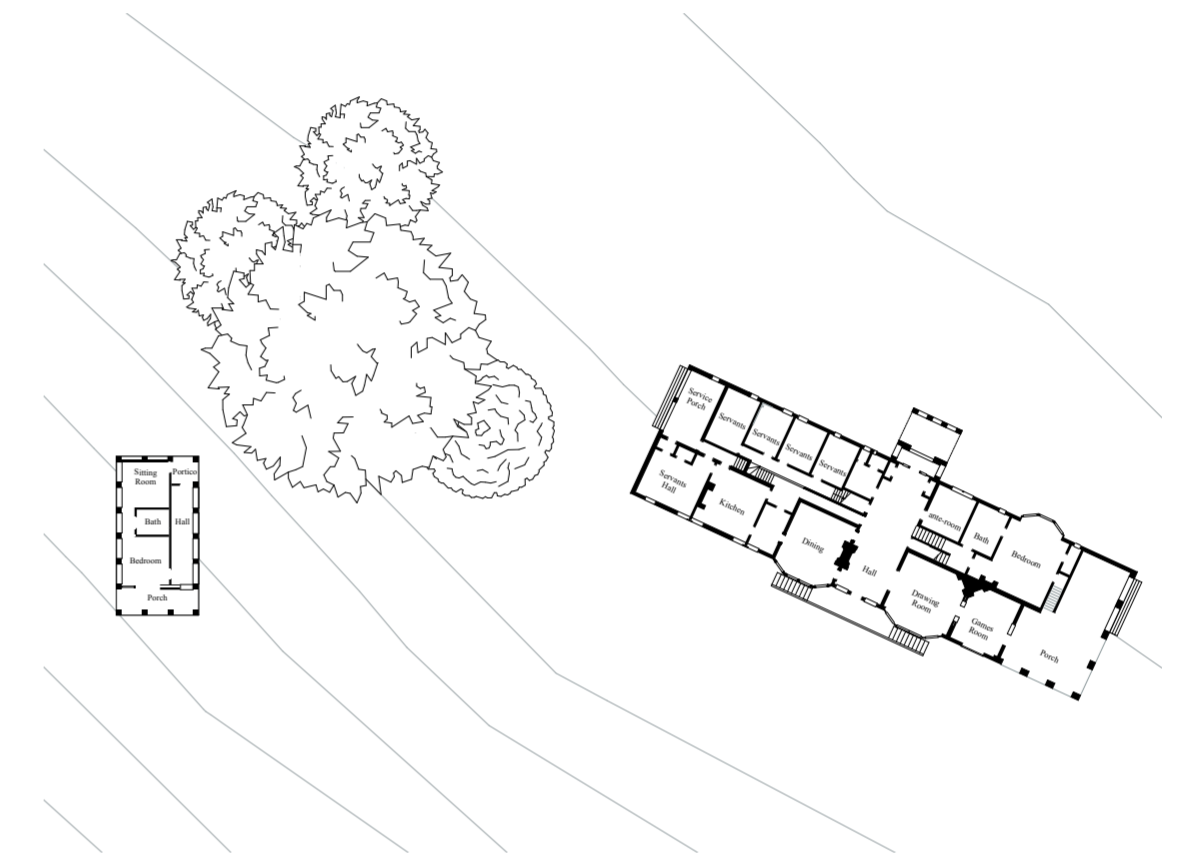


159. Southwest, Waterside view, 1903

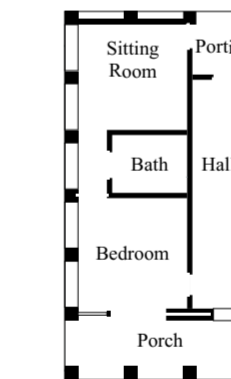


The Low House Guest House
Bristol, Rhode Island
1899
Demolished

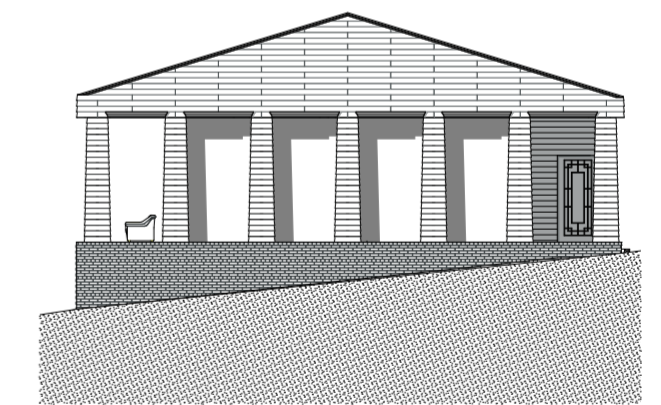
Built in 1899, The Guest house stood behind the Low House. Commissioned a few years after the Low House was built, it shows the transition of Mckim, Mead & white from their consolidation period into the high classical period. This is the limited funds contributed to the material for the facade. Instead of going for expressive shingles Mckim opted to use wooden planks as in the Breese house (1897). This also explains the lack of detailed decorations both in- and outside. The Guest house is connected to the Low House by a route which takes inspiration from the English garden design of the 19th century. The route which slopes into the landscape reinforces the connection with the Rhode Island landscape, it leads away from the Guest House to the trees nearby and curves towards the guest house for a frontal approach. You enter the Guest House via a portico, where Mckim attached the portico to the Low House he now inverts it into the volume. The Guest House was organised on two axis like the Low House. It contained a living room, bathroom and a bedroom as most important room. The bedroom had a patio attached with a view over the whole bay.



160. Site plan



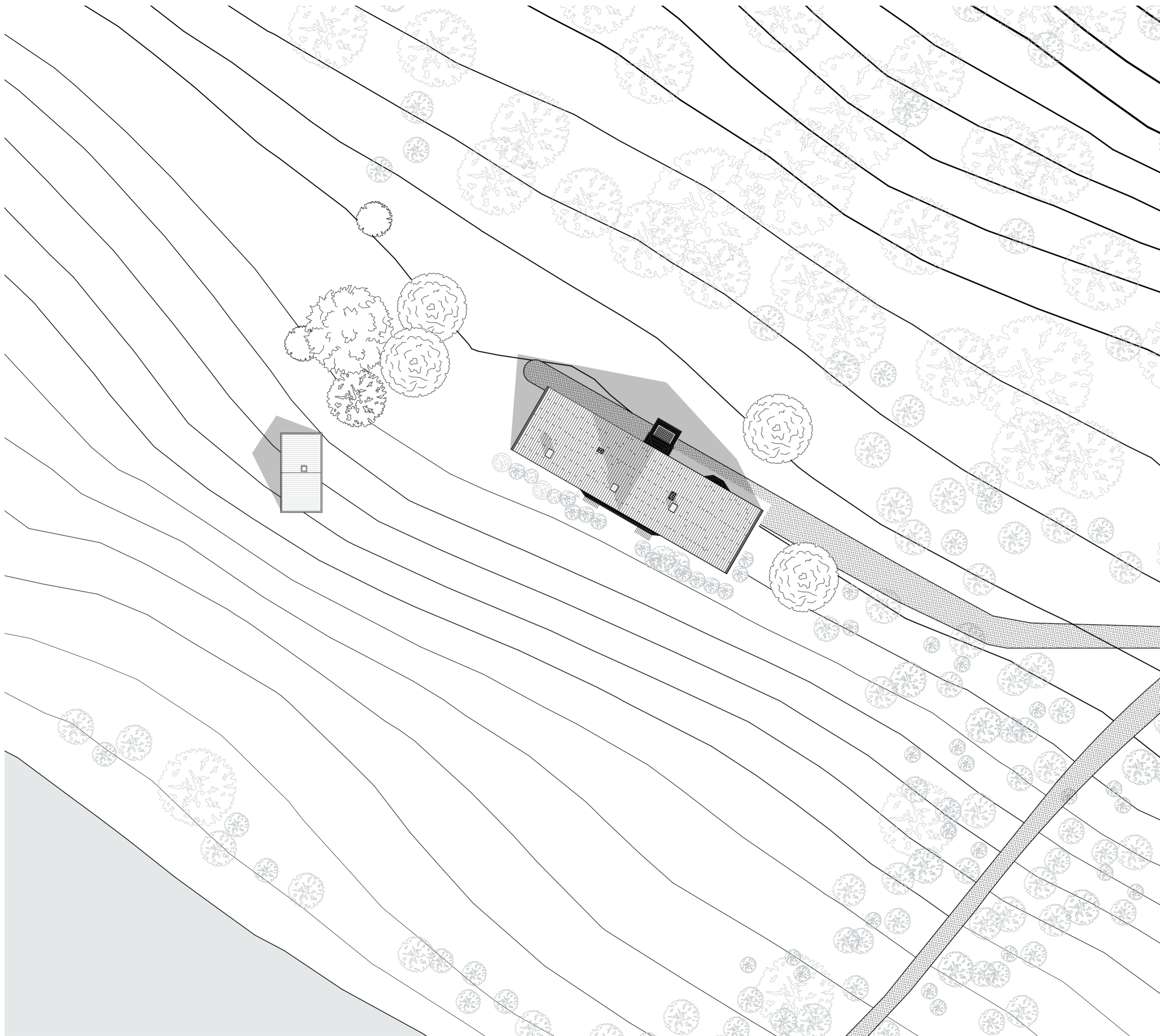
161. South facade



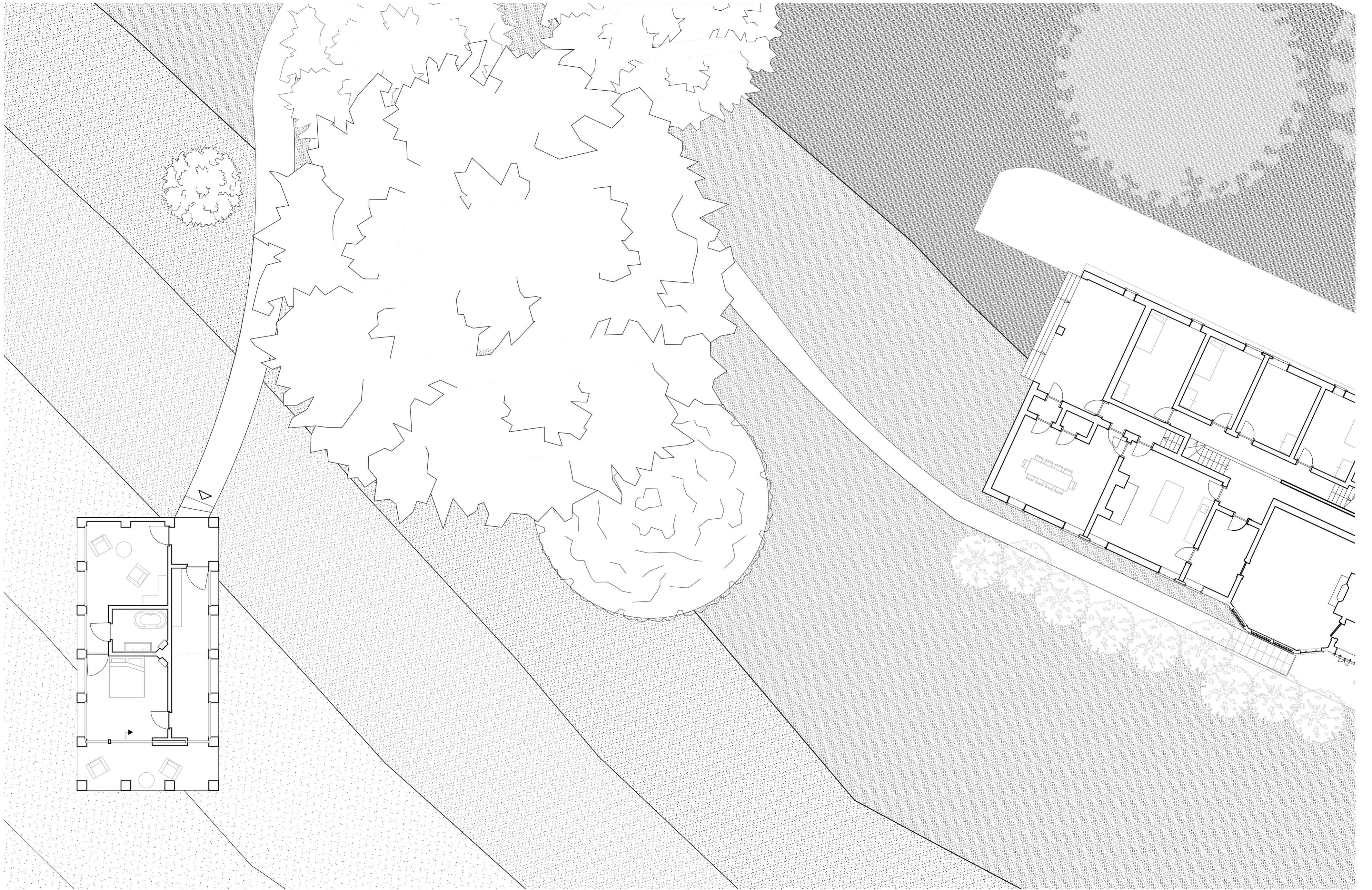
162. South-west facade

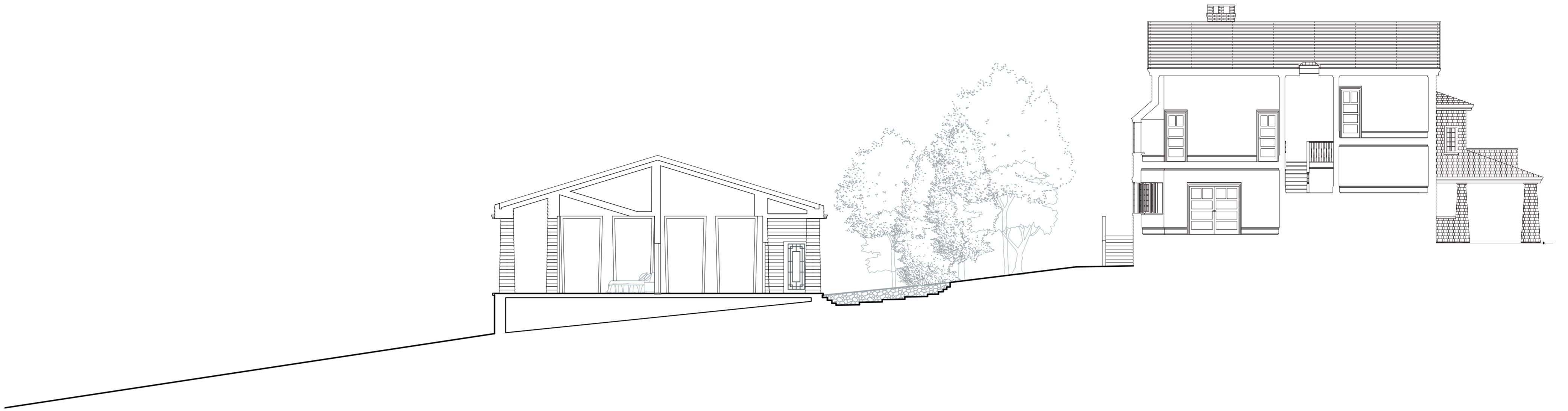
Guest house for The Low House

Built in 1899, The Guest house stood behind the Low House. Commissioned a few years after the Low House was built, it shows the transition of Mckim, Mead & white from their consolidation period into the high classical period. Another thing that influenced the design is the limited funds that contributed to the material for the facade. Instead of going for expressive shingles Mckim opted to use wooden planks as in the Breese house (1897). This also explains the lack of detailed decorations both in- and outside. The Guest house is connected to the Low House by a route which takes inspiration from the English garden design of the 19th century. The route which slopes into the landscape reinforces the connection with the Rhode Island landscape, it leads away from the Guest House to the trees nearby and curves towards the guest house for a frontal approach. This facade is kept as ornadary as possible to re-enforce the moment you enter under a canopy, which functions as a portico. Where Mckim attached the portico to the Low House he now (to keep the shape in tact) inverts it into the volume. With a few steps he lifts the Guest house from the landscape to re-enforce the brick plinth. The Guest House was organised on two axis like the Low House. It contained a living room, bathroom and a bedroom as most important room. The bedroom had a patio attached with a view over the whole bay.

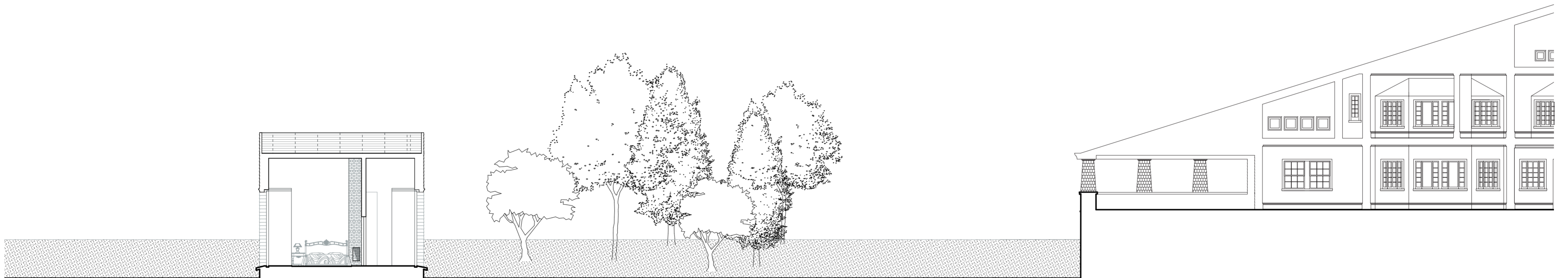




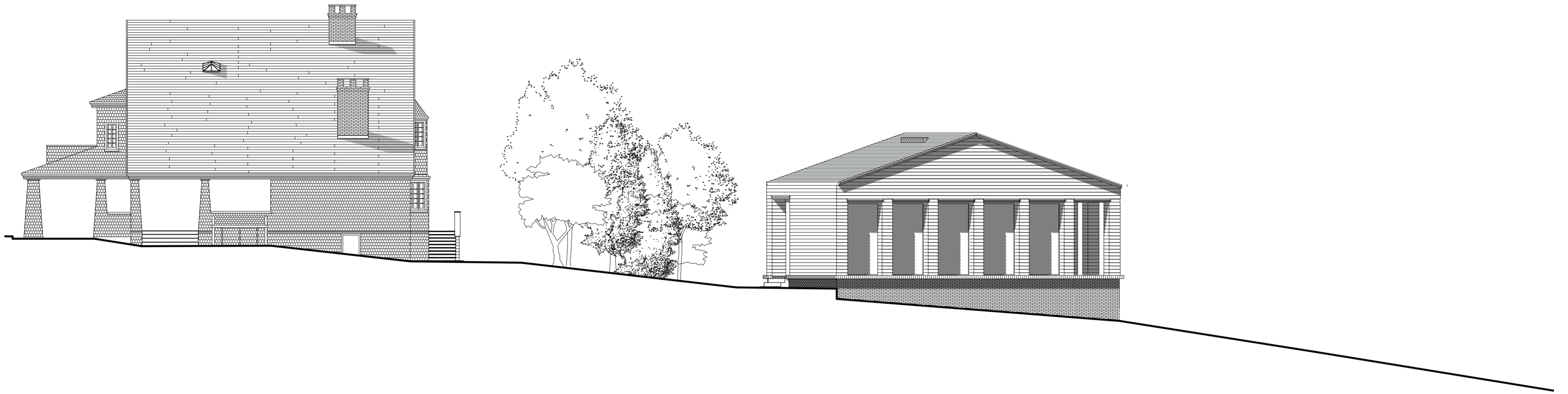




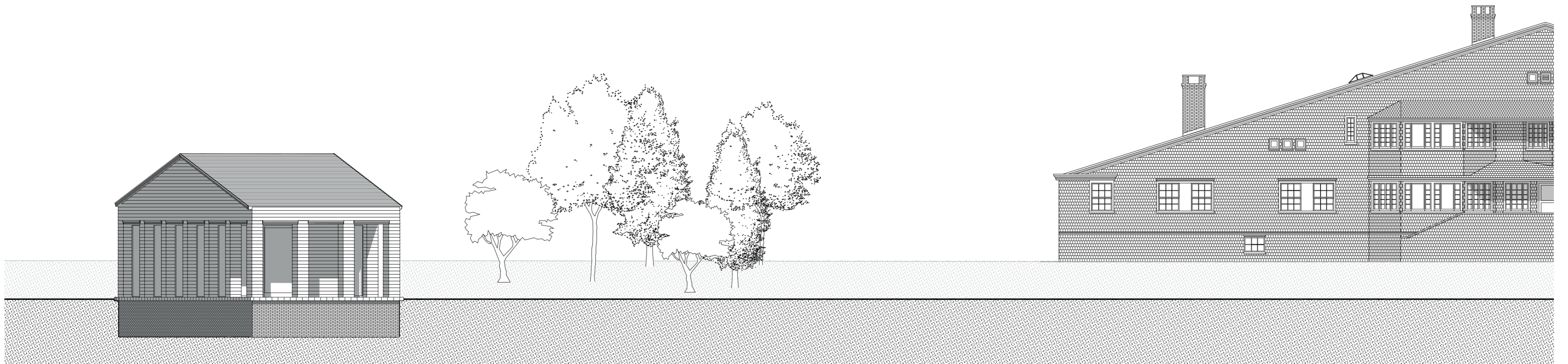
Langsdoorsnede
1:125



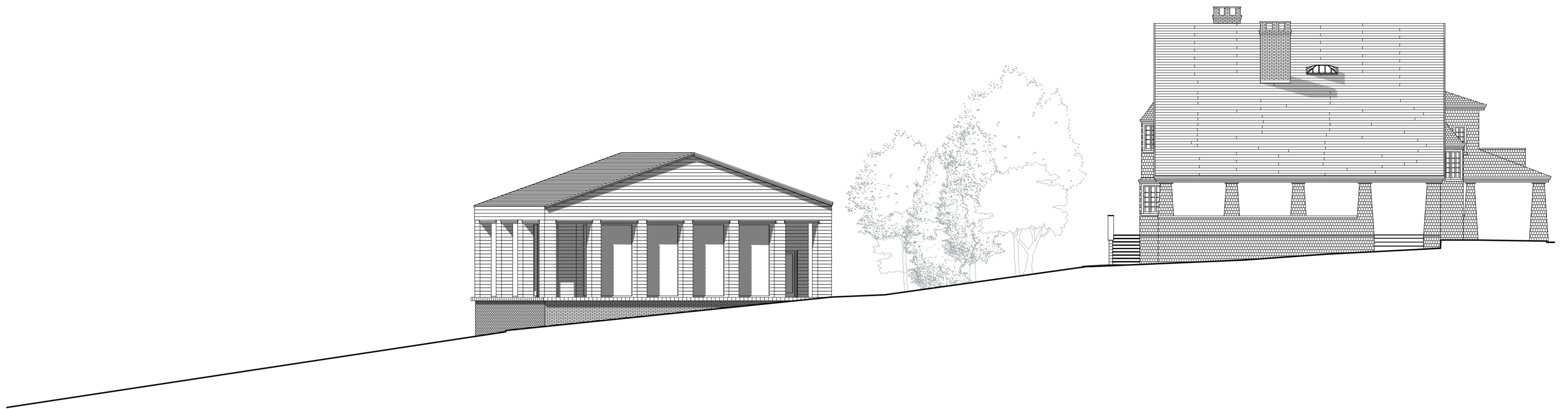
Dwarsdoorsnede
1:125



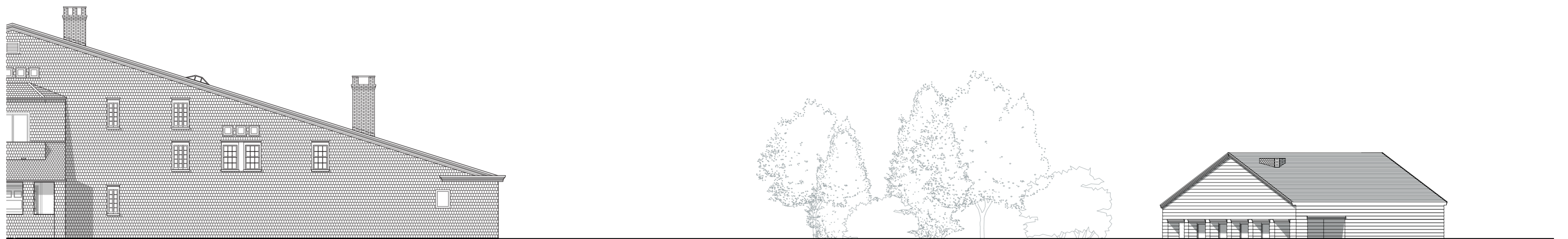
Aanzicht west
1:125



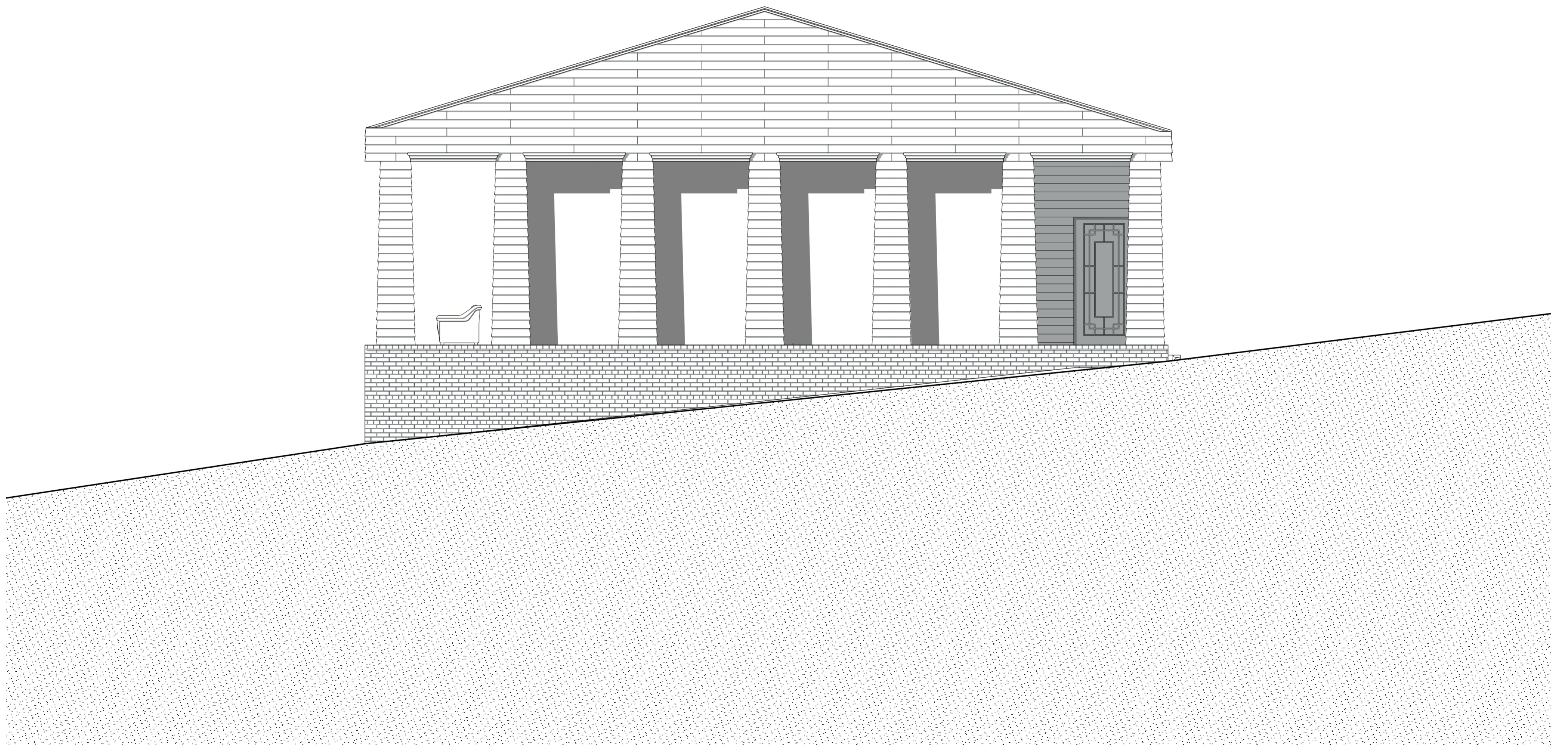
Aanzicht zuid
1:125

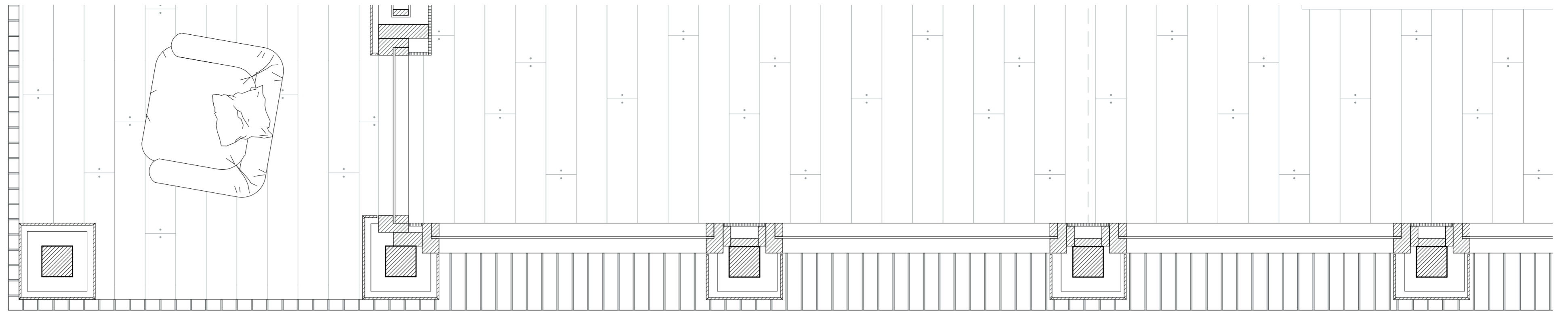


Aanzicht oost
1:125

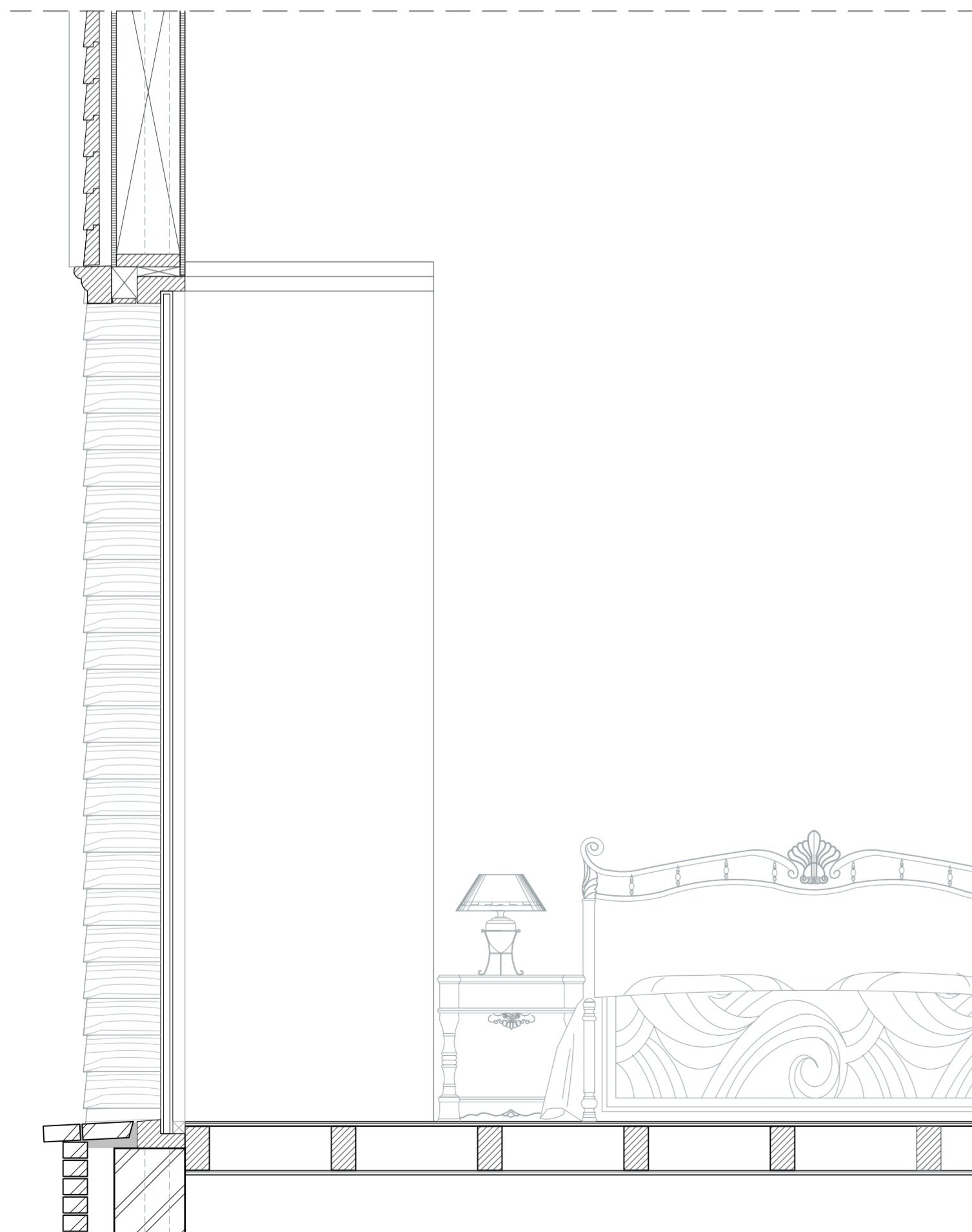


Aanzicht noord
1:125

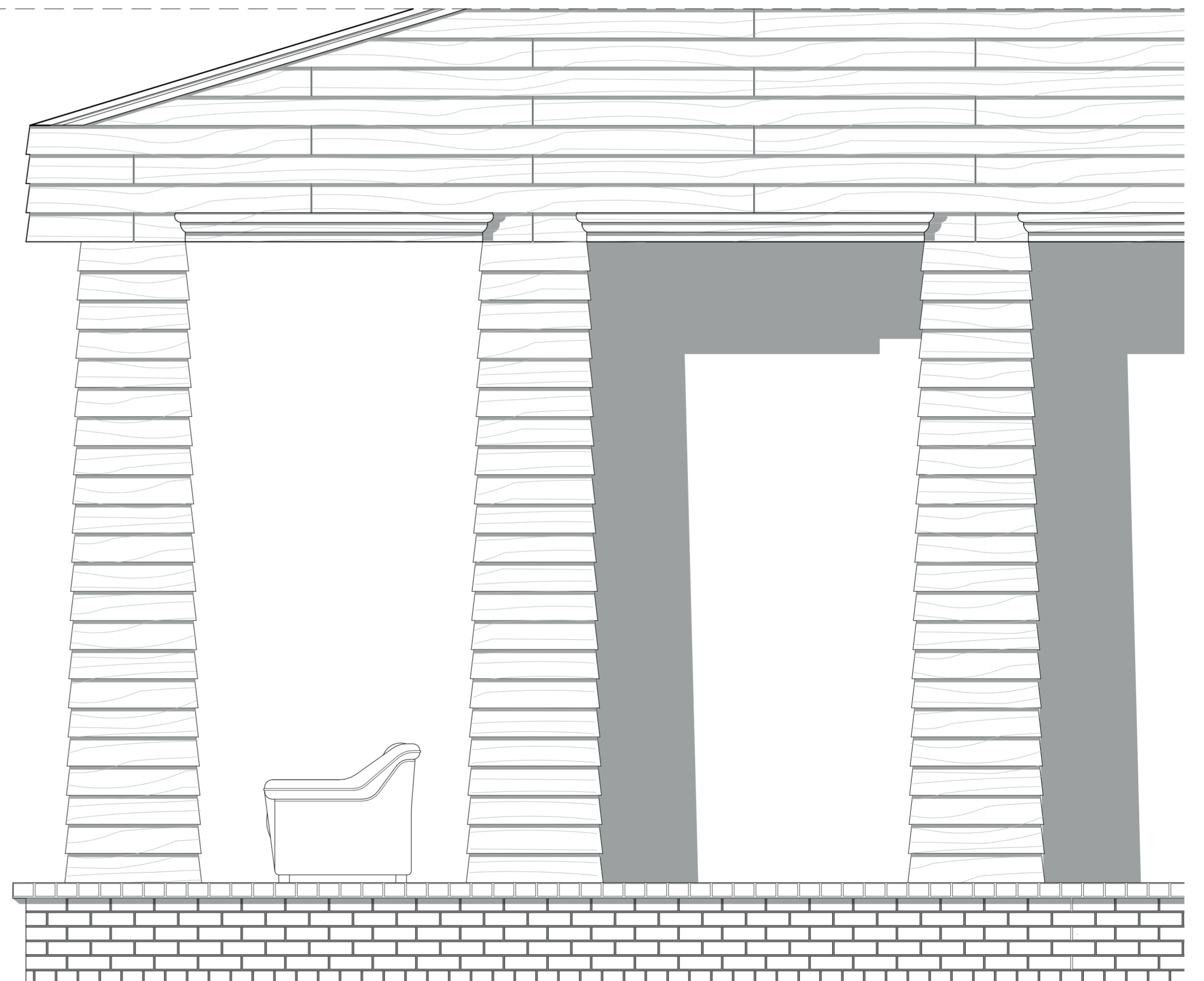




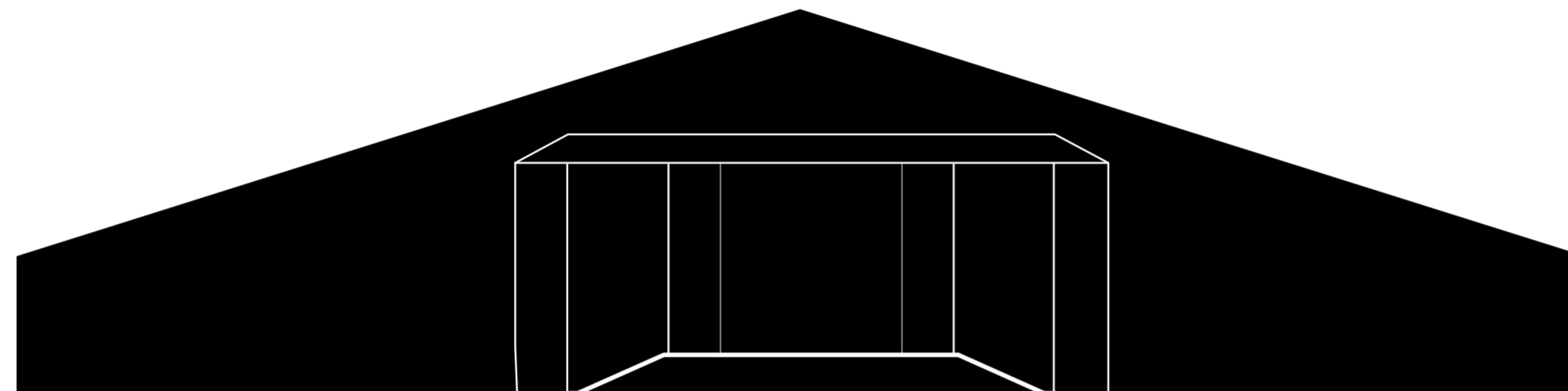
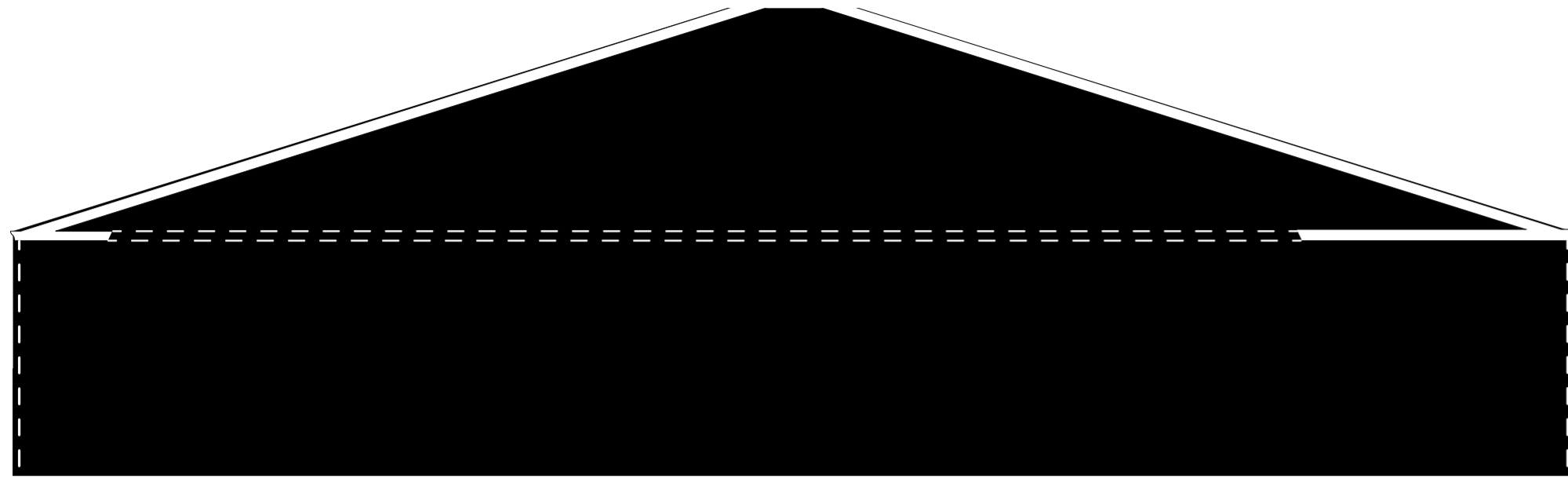
Fragment plattegrond
1:20



Fragment doorsnede
1:20



Fragment aanzicht
1:20



Morphologie analyse
Low House

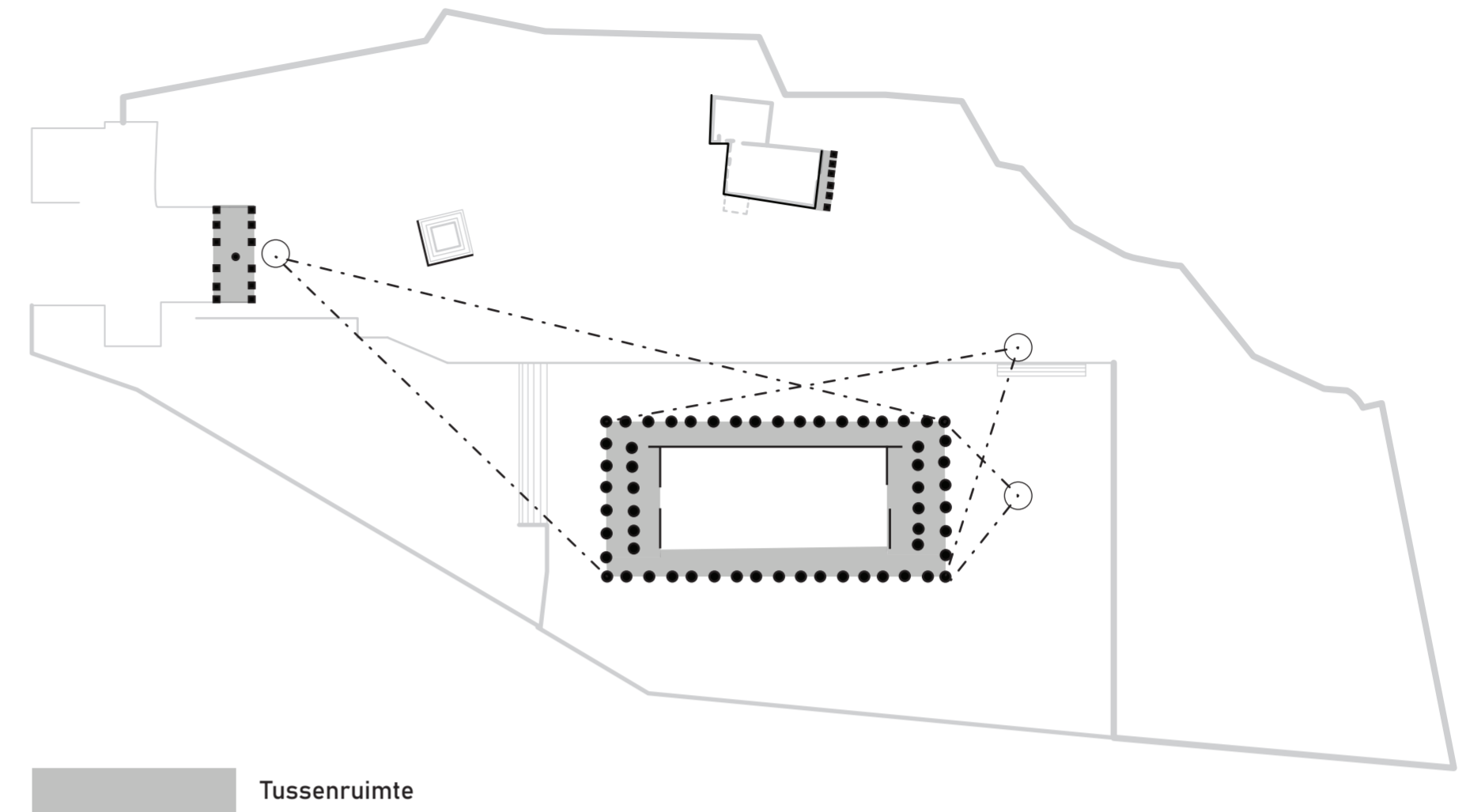
“He (Mckim) evidently saw the Low design as somewhat problematical, or as a ‘fancy’, and when William Low demurred at the extreme geometrical character, McKim persuaded him to go on and have it built.

“The problems of the dominant form were apparent in the eccentric fenestration patterns and the plan, where six different interior levels were used

In a sense the design (of the low house) marked his (McKim) last fling with the modernized Colonial style, and thereafter he and his partners would turn to more recognizable historical models.

“In Their work of the High Classical Period, the drive toward pre-established order becomes more evident along with the even more literal quotations of historical reference. Elevations and plans are more compact and the individual function differences of spaces are no longer allowed to disrupt the ideal order.”

Quotes about the
Low House



Site analyse
Acropolis



Low House,
1887

€€



Breese House,
1897

€



Vanderbilt House,
1907

€€€€

“Also as later with Wright, Mckim originally intended to use a broad terrace as a base for the gable shape of the house, but this feature was eliminated because of the excessive cost. In general, the Low House, however ample and powerful, must be seen as a kind of arbitrary final effort, the swan song of McKim’s shingle design.” - The Shingle style and Stick style , pg 153

Materiaal / kosten
Mckim, Mead & White