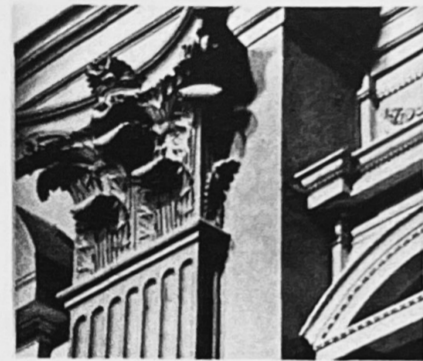


Michelangelo's loggia above are violently contrasting in scale and rhythm with the typical elements to the sides as well as in the higher floor elevation which they imply. The pilasters also, because of their elevation and height, violently break the frieze below the cornice; and the cornice itself recedes rather than advances to match the projections and boldness of the elements below it. The scale of this cornice is smaller because of the increased rhythm of the modillions, yet the modillions themselves (lions' heads) are identical to those on the other cornice and the mouldings are continuous throughout. Similarly ambiguous combinations of contradictions both juxtaposed and adapted, occur in the intermediate bays within the niche.



95. Michelangelo. Medici Chapel, San Lorenzo, Florence

In Michelangelo's Medici Chapel in San Lorenzo (95) the almost furniture-like scale of ornament of the marble elements within the bays abduces the very big scale of the giant order of pilasters. Classical orders make for another kind of contrasting adjacency when the giant order is juxtaposed on the minor order and the proportion is constant regardless of size. Jefferson's combinations of column sizes at the University of Virginia (96) contradict the maxim that every magnitude requires its own structure. But the juxtapositions of elements contrasting in size yet proportional in shape, like the pyramids of Gizeh, characterize a primary technique of monumentality. In the cathedral facades at Granada (97) and Foligno (98) the adjacencies of varying-sized circles, semicircles, and triangles in the openings and pediments, and at Eastbury (99) Vanbrugh's giant arched openings, proportioned similarly to the arched windows upon which they are superimposed, create a strange tension not unlike that exploited in Jasper John's paintings of superimposed flags (100). The guest house which stood behind the Low House by McKim, Mead and White was a miniature imitation of that house in its distinctive overall form.

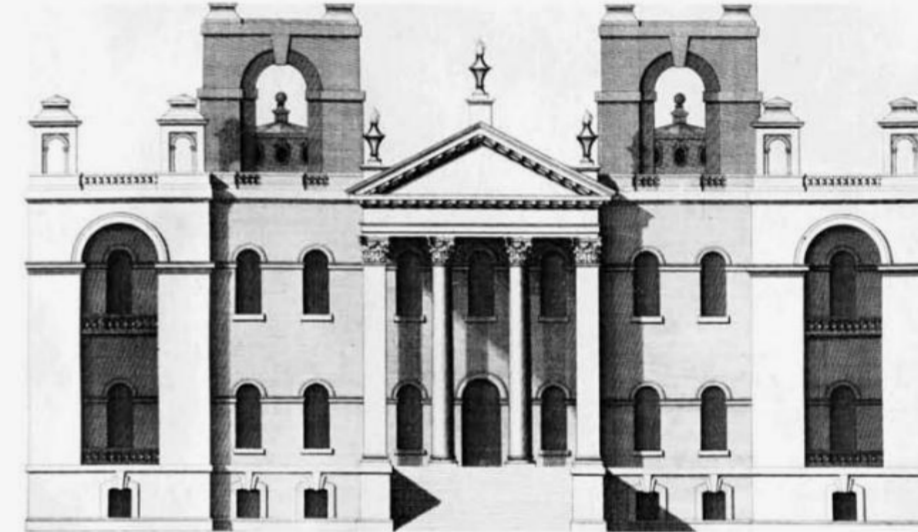


96. McKim, Mead and White. Guesthouse, Rhode Island

The guest house manifests itself as a literal reduction in scale of the Low House. Within these same scale ratios, the small house wants to relate to the Low House. In doing so, it seeks contrasts for its own narrative: monolithic and a temple, monumental and secure, heavy and light at the same time.



97. Granada Cathedral



99. Vanbrugh. Eastbury, Dorset. Elevation



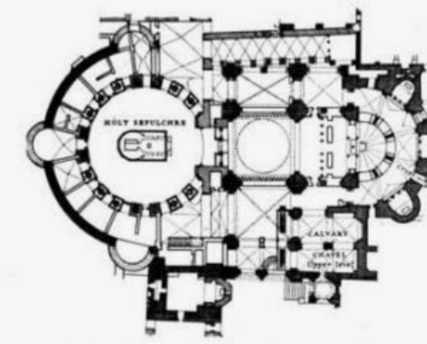
98. Foligno Cathedral



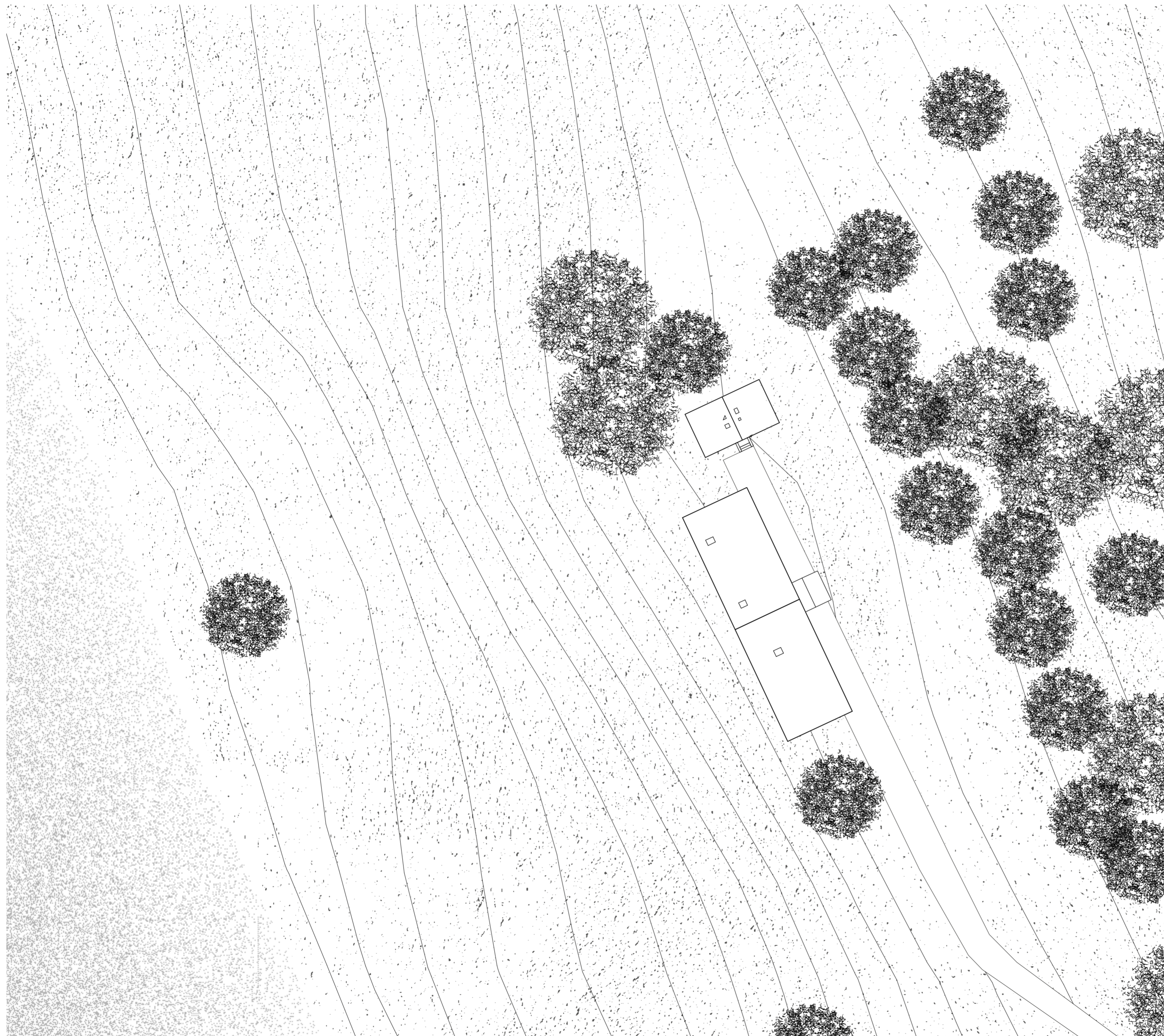
100. Johns. Three Flags. 1958



102. Peabody and Stearns. Black House (Kraggsyde), Manchester-by-the-Sea, Mass.



101. Church of the Holy Sepulchre, Jerusalem. Plan



Een zoektocht naar ambiguïteit.

*“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 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 the Stick style (blz 153)

*“In any event, the Low House, rediscovered, was like the thechtonic apparition of a tremendous and hitherto unsuspected local force: a giant out of this earth. It was an enormous gesture, one fundamental act”*

The shingle style today or historian’s revenge (blz 4)

Het Guesthouse als eindpunt na het Low house manifesteert zich als een schaalverkleining van het grote gebaar. Binnen dezelfde schaalverhoudingen wil het kleine huis zich verhouden tot het Low House. Hierbij zoekt het tegenstellingen op voor zijn eigen narratief: monolithisch versus tempel, monumentaal versus geborgen, zwaar versus licht, open versus gesloten.

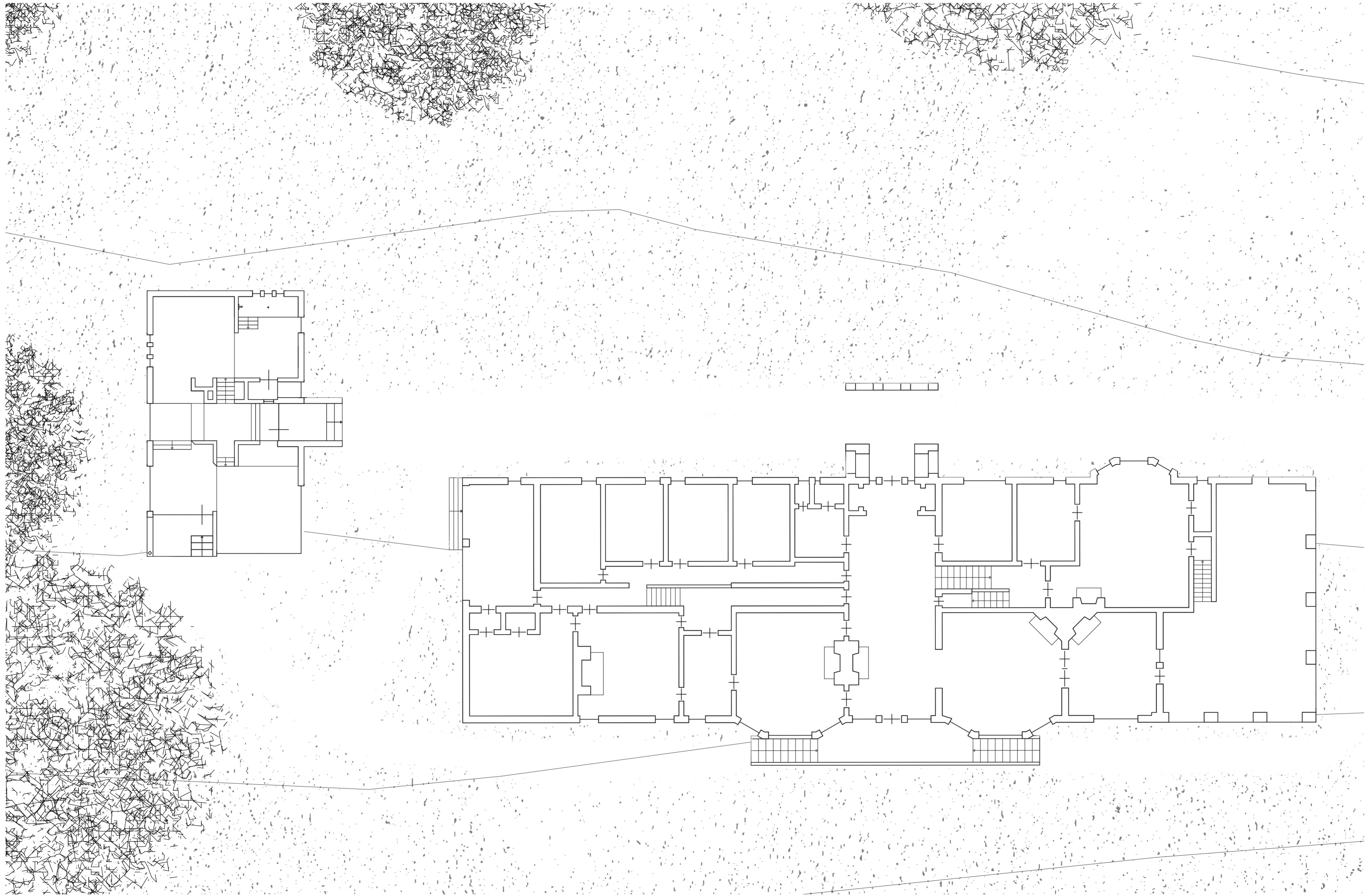
De massieve vloer met verschillende niveaus graaft zich als een monoliet in het landschap. De ruimtes zijn georiënteerd rondom de centrale kern met haarden, die zich als sculptuur tot het interieur verhoudt. De ruimtes bieden telkens een ander perspectief op het landschap, vloeien in elkaar over maar worden enkel gemarkeerd door een hoogteverschil in de vloer. Er ontstaat een geborgenheid die via de twee monumentale assen met elkaar verbonden wordt.

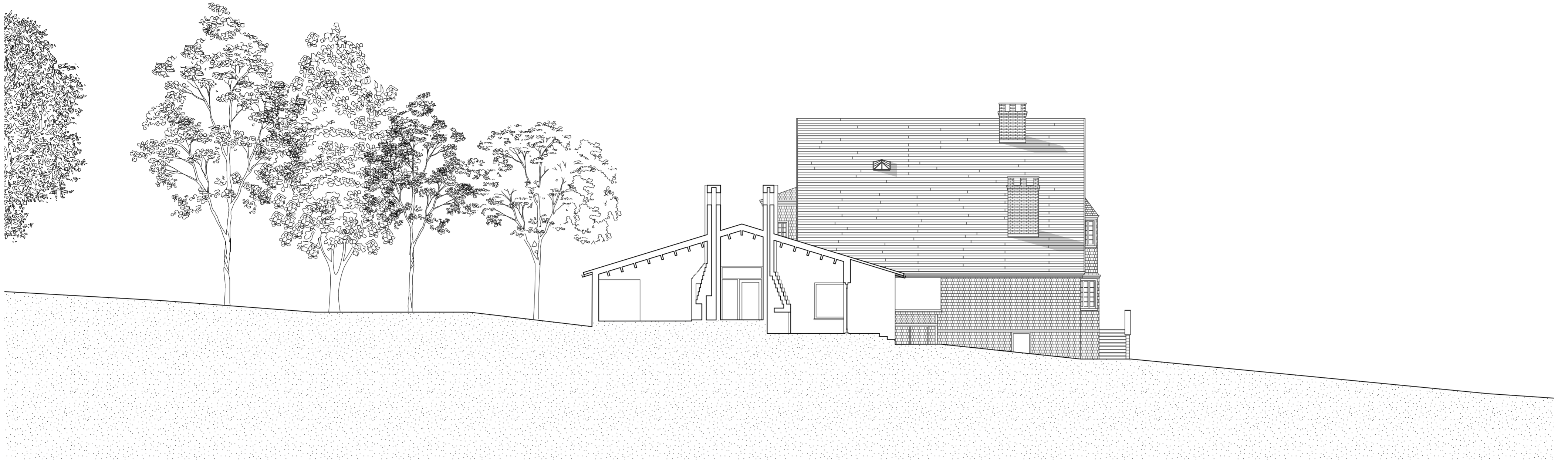
De lichte houten dakconstructie voorzien van golfplaat staat sterk in contrast met de massieve onderbouw. Deze tegenstelling wordt versterkt door de ranke en lichte detaillering van de dakrand en de verschillende materialisatie van de elementen. De massieve vloeren worden opgetrokken uit metselwerk en monden uit in vier grote schoorstenen die boven het lichte dak uitsteken.

Ook in de gevel wordt schaal, materiaal en compositie ingezet als architectonisch middel om de complexiteit die verschaling met zich mee brengt op te lossen.



HABS (RI-346) Photocopy #3





Langsdoorsnede  
1:125



Dwarsdoorsnede  
1:125



Aanzicht west  
1:125



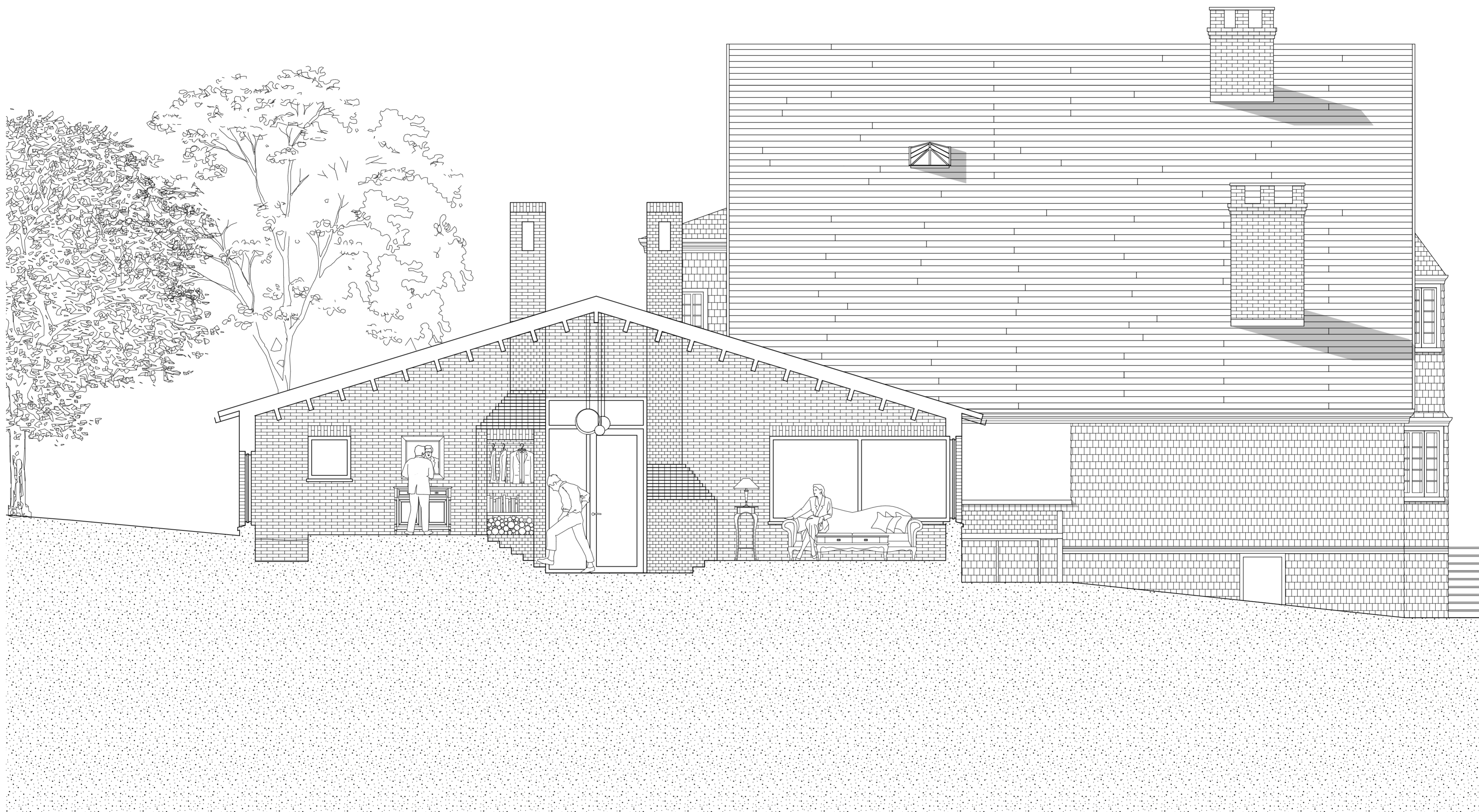
Aanzicht zuid  
1:125



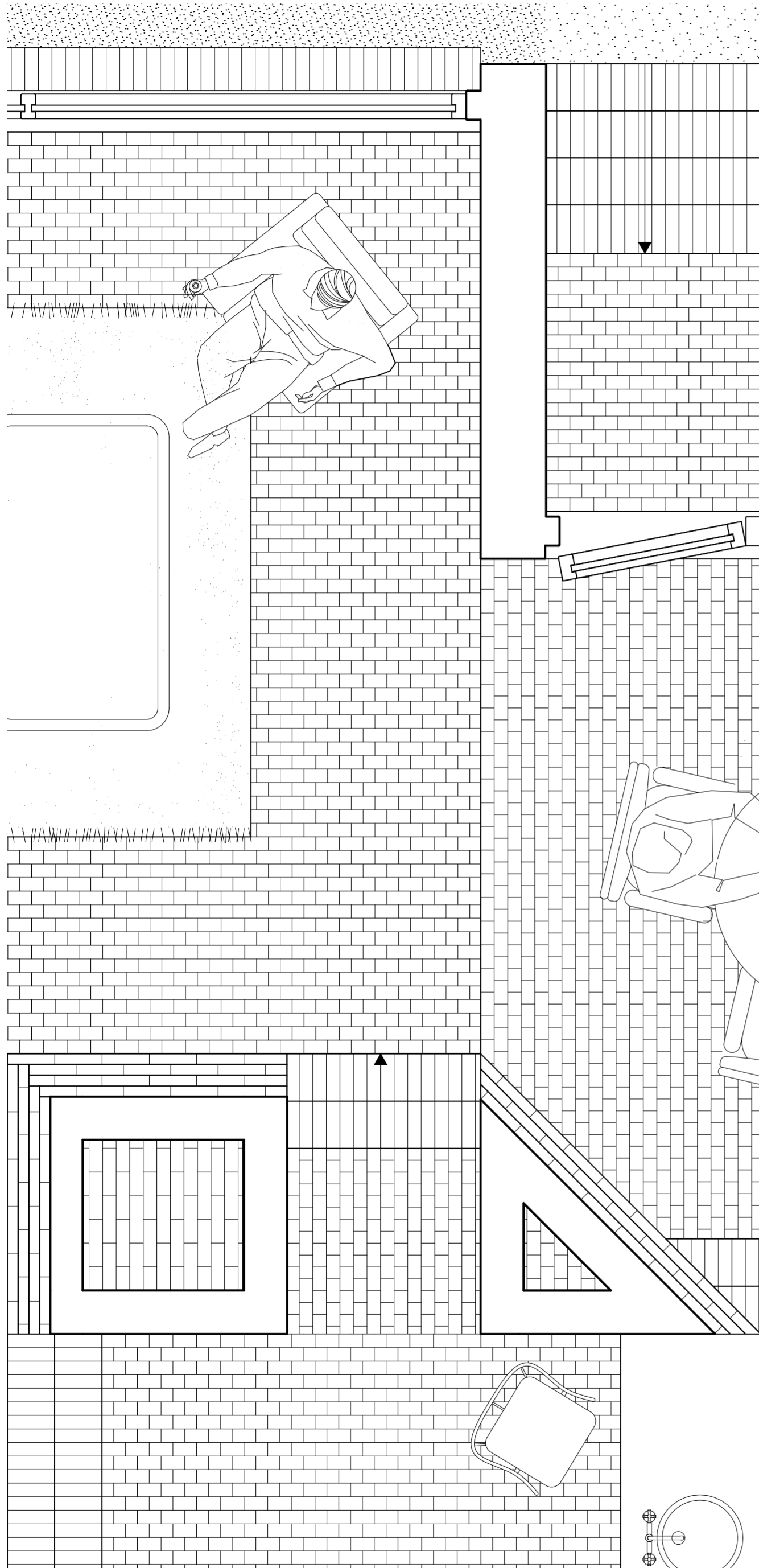
Aanzicht oost  
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Aanzicht noord  
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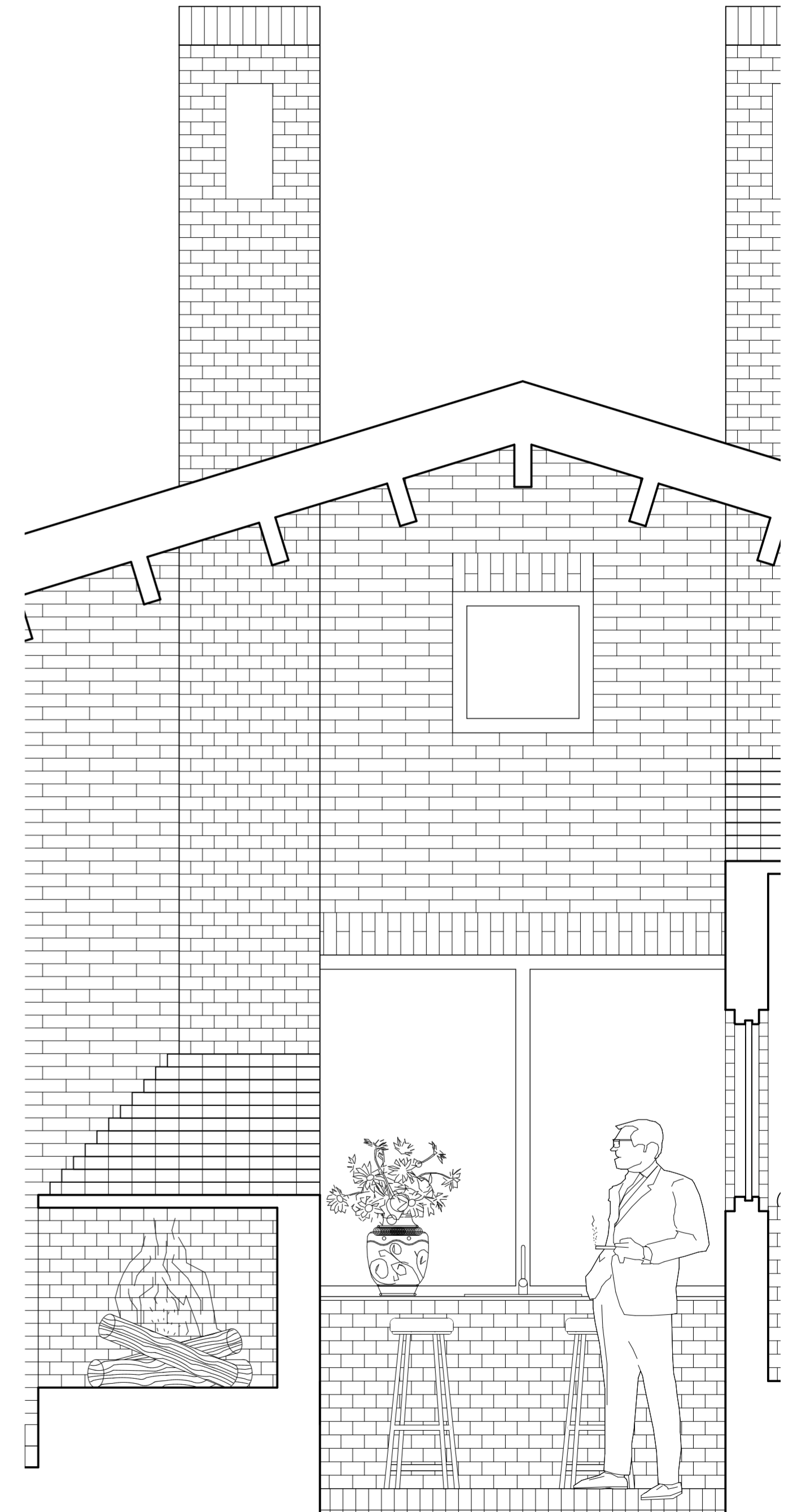




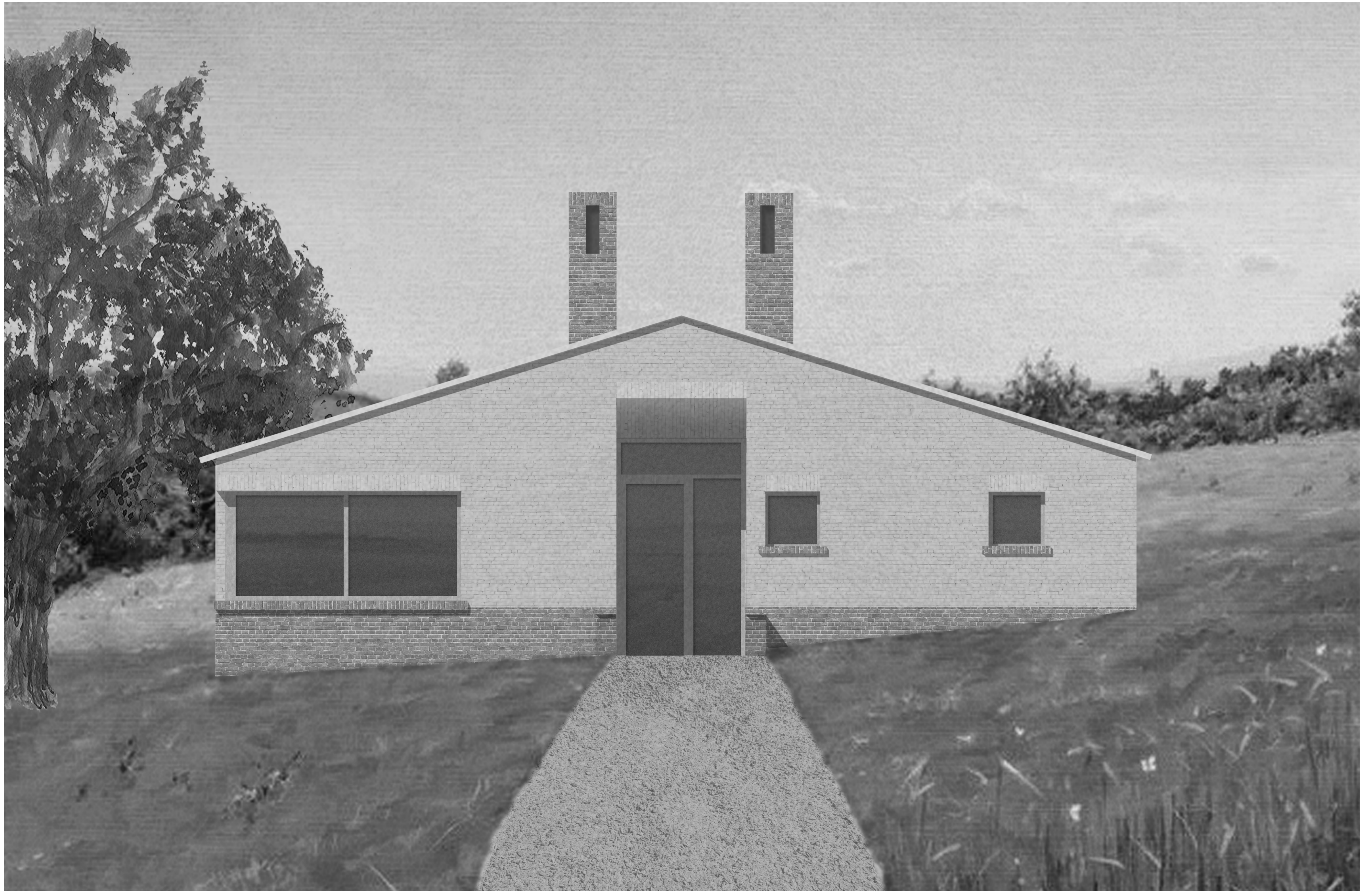
Fragment plattegrond  
1:20



Fragment aanzicht  
1:20



Fragment doorsnede  
1:20



Impressie zuidgevel