



71. McKim, Mead and White. Low House, Bristol, R.I.

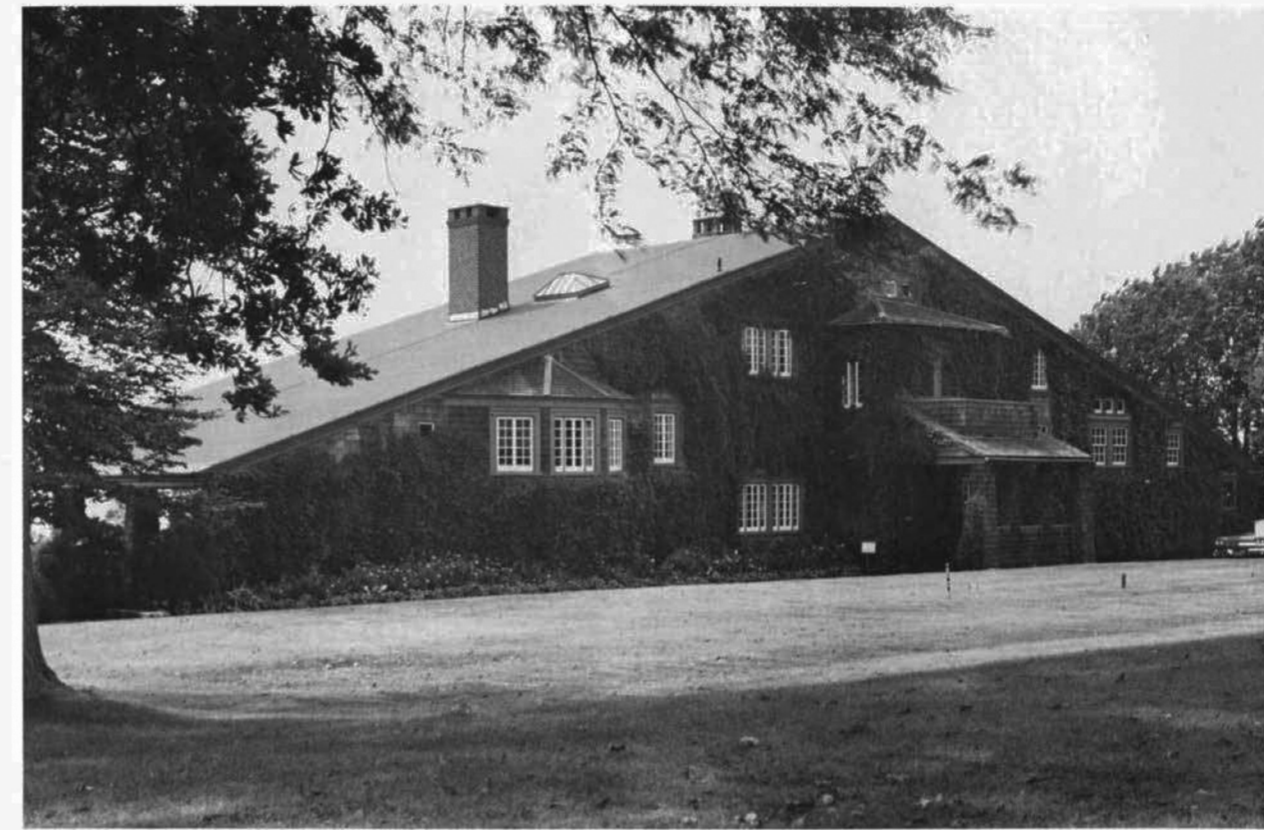
central stair landing, it breaks the order and promotes surprise in the classical prism of the house. (In some of Jasper Johns' painting the device is similarly made explicit by arrows and notation.)

Le Corbusier today is a master of the eventful exception, another technique of accommodation. He breaks the order of the bays in the ground floor of the Villa Savoye (5) by moving one column and removing another, as I have shown, to accommodate exceptional circumstances involving space and circulation. In this eloquent compromise Le Corbusier makes the dominant regularity of the composition more vivid.

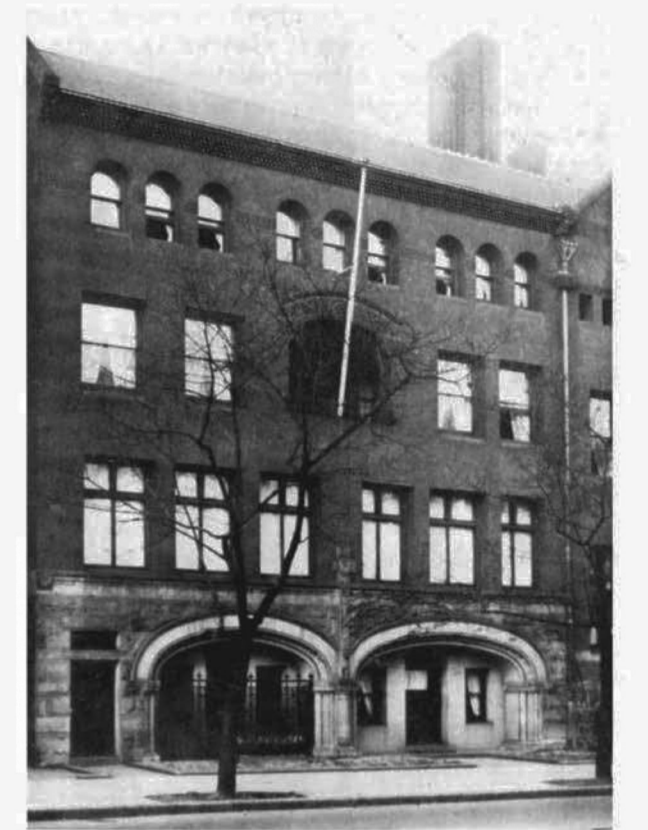
The exceptional location of windows, like the eventful exception in columns, usually produces an altered symmetry. For example, the windows in the Low House (71) do not follow an exact symmetrical pattern. Instead, the window pattern is the result of earlier renovations, and it breaks the dominant order of the central pediment and symmetrical wings. In McKim, Mead and White's Low House (72) the blatantly exceptional window positions in the north façade contradicted the consistent symmetrical

order of the outside shape to admit the circumstantial complexities of its domestic program. The very subtly distorted relationships of the windows in H. H. Richardson's house for Henry Adams in Washington (73) reflected the particular circumstances of the private functions inside, yet they maintained the regularity and symmetry demanded by the public function of a monumental building on Lafayette Square. Here the subtle compromise between order and circumstance, outside and inside, and private and public functions, produced ambiguous rhythms and vibrant tensions in the façade.

The varied openings in the Palazzo Tarugi (60), exceptional in form and position, break the dominant pilaster order of the outside in typical Italian fashion. Lewis Mumford, in a seminar at the University of Pennsylvania in 1963, compared the exceptional window positions in the south façade of the Doges' Palace with Eero Saarinen's windowed façade of the American Embassy in London. The dominant consistent rhythms in the Embassy building tend to deny the circumstantial complexities within its modern program and to express the dry purity of a civic bureauc-



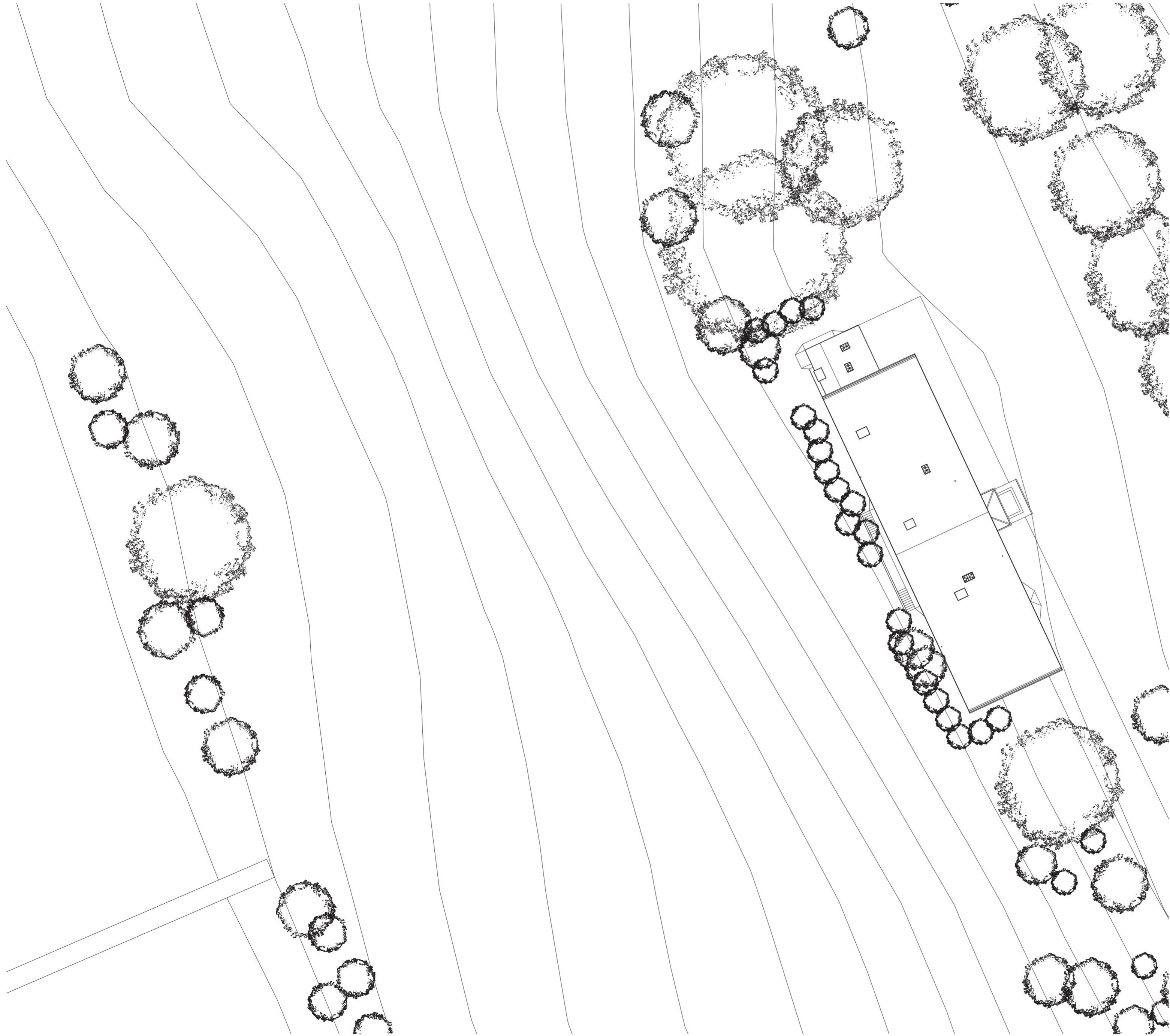
72. McKim, Mead and White. Low House, Bristol, R.I.



73. Richardson, Adams House, Washington, D.C.



HABS (RI-346) Photocopy #4



Guest House

"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."

R. Venturi, *Complexity and Contradiction* p. 58

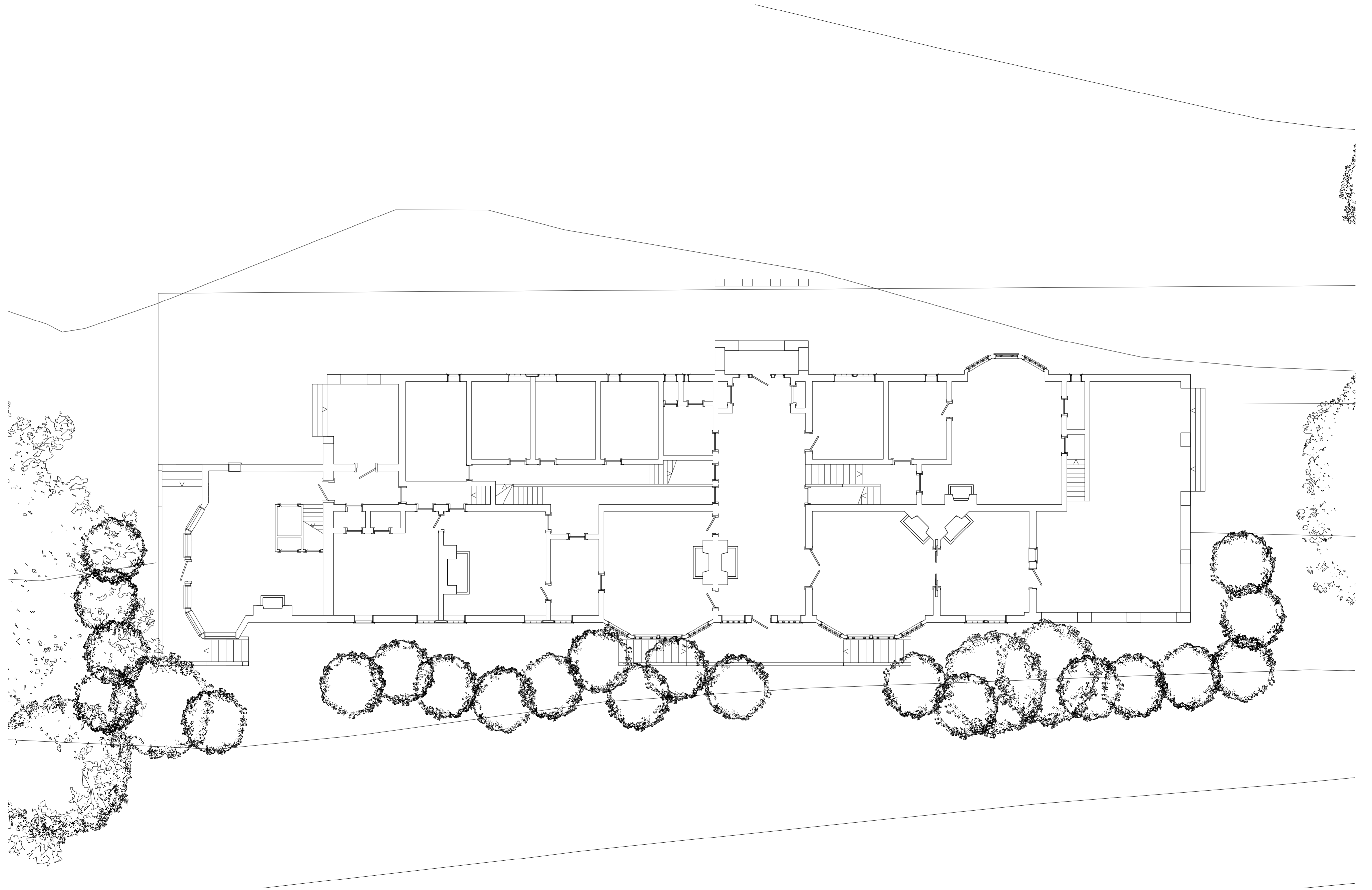
The guest house, which is positioned as if it's attached to the Low House, is contradicting the quotes made by R. Venturi by seeking the similarities in its characteristic overall form. The guest house is aligned with the rear façade of the Low House, making it a part of the main building's façade, whereas the floor plan separates the different spaces, yet connects them at the porch and hallway of the guest house. The distinctive use of shingles, emphasis on horizontality and limited use of ornaments were one of the leading design principles, upholding the integrity of the Low House.

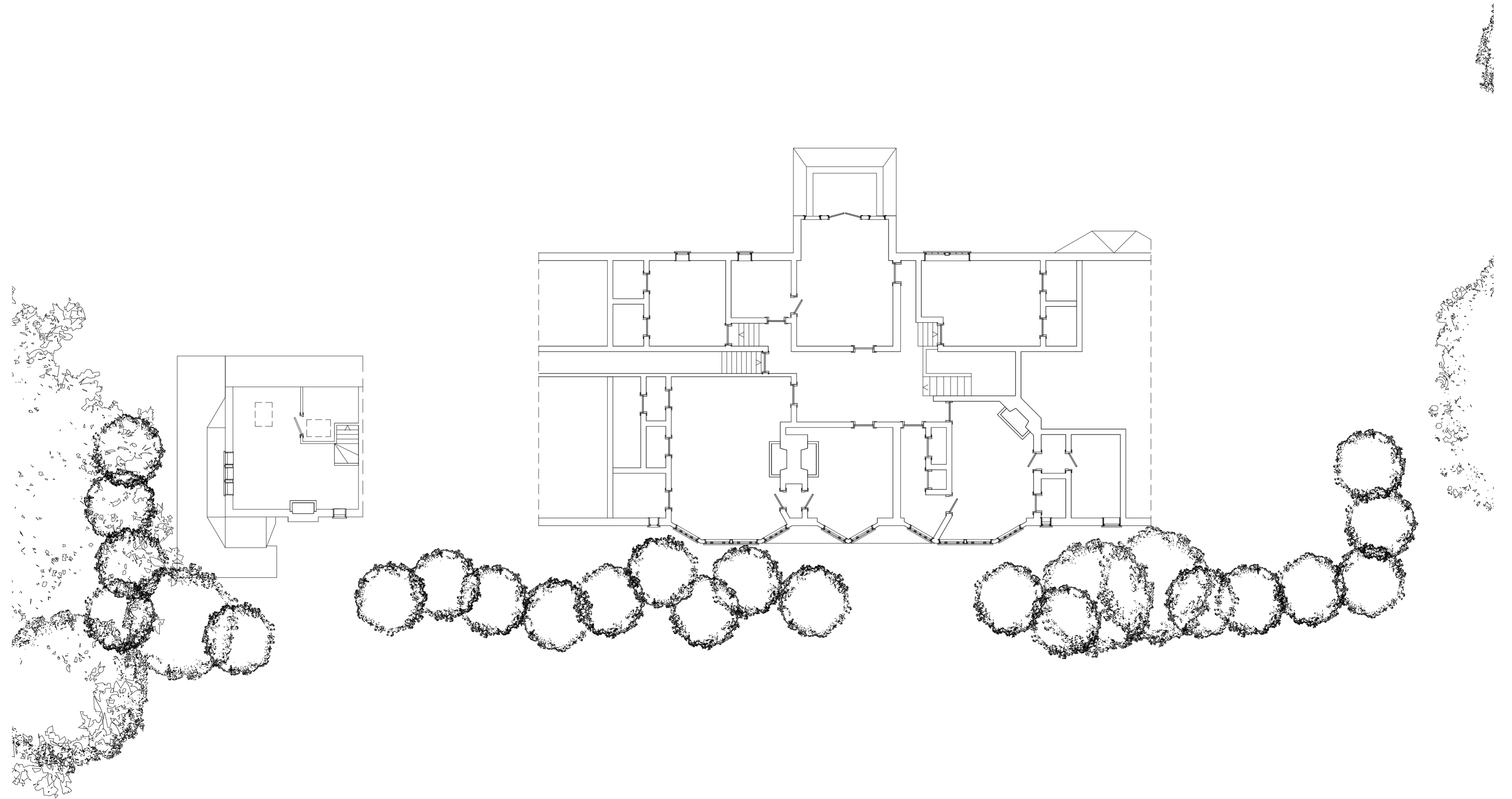
The functional spaces of the servants that maintain the building and cook for the residents of the Low House are mainly oriented on the northern side of the façade, making it possible to establish a connection with the guest house. Not only is the guest house giving a similar spacial experience as the Low House, but also services that are provided in the main building for the residents.

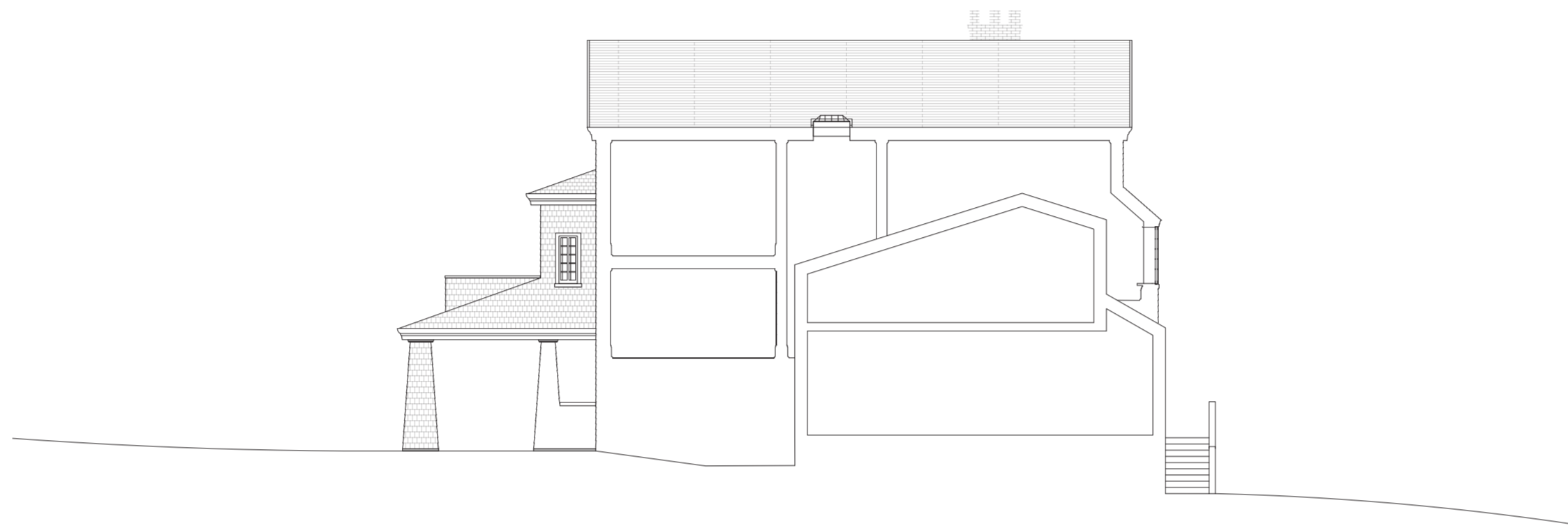
"Although little known in its own time, the Low House has come to represent the high mark of the Shingle Style".

L. Roth, *American Architecture: A History* p. 246

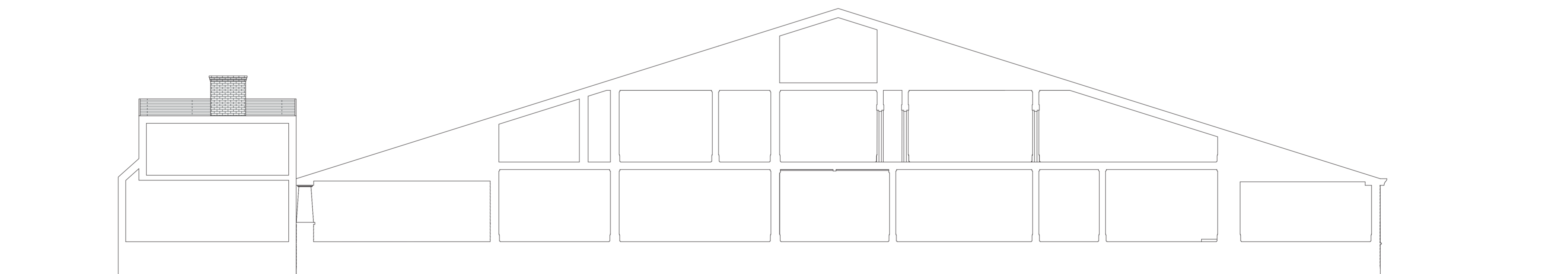
With this quote in mind, will the guest house represent the excellency of the Low House.







Langsdoorsnede
1:125



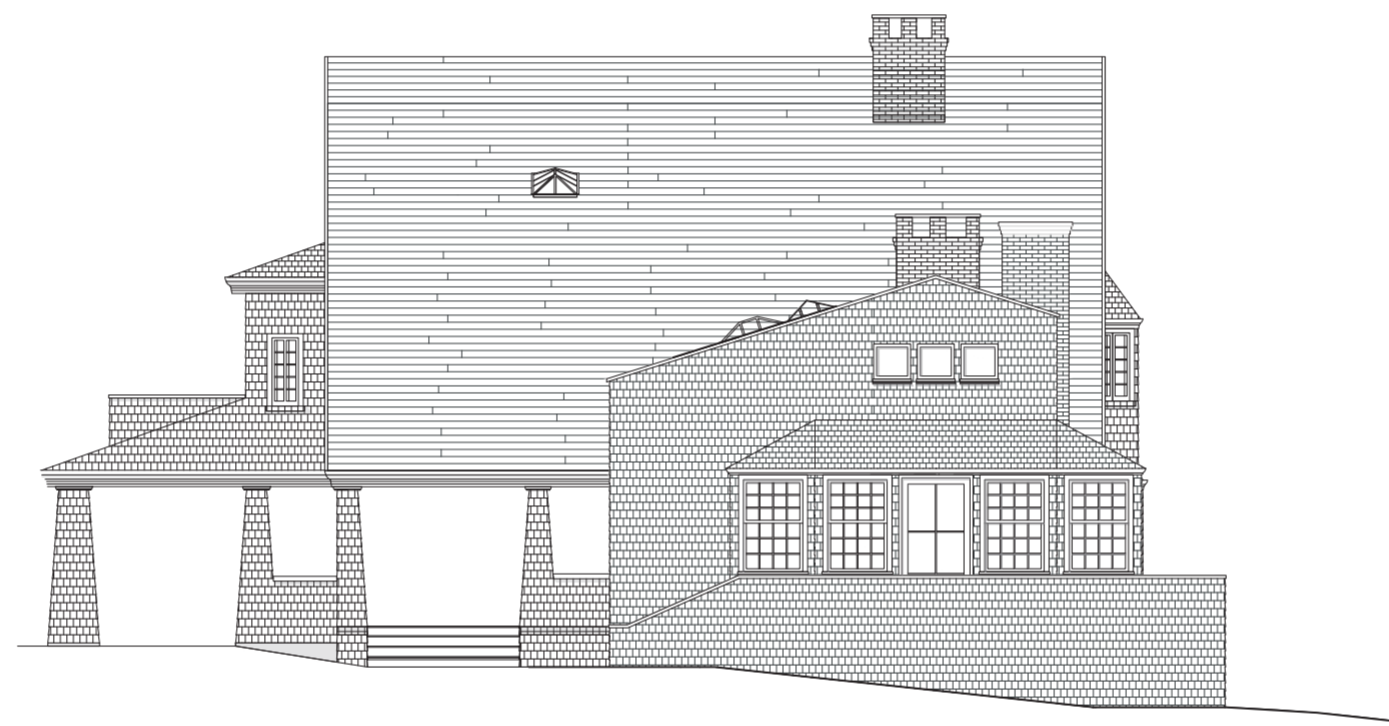
Dwarsdoorsnede
1:125



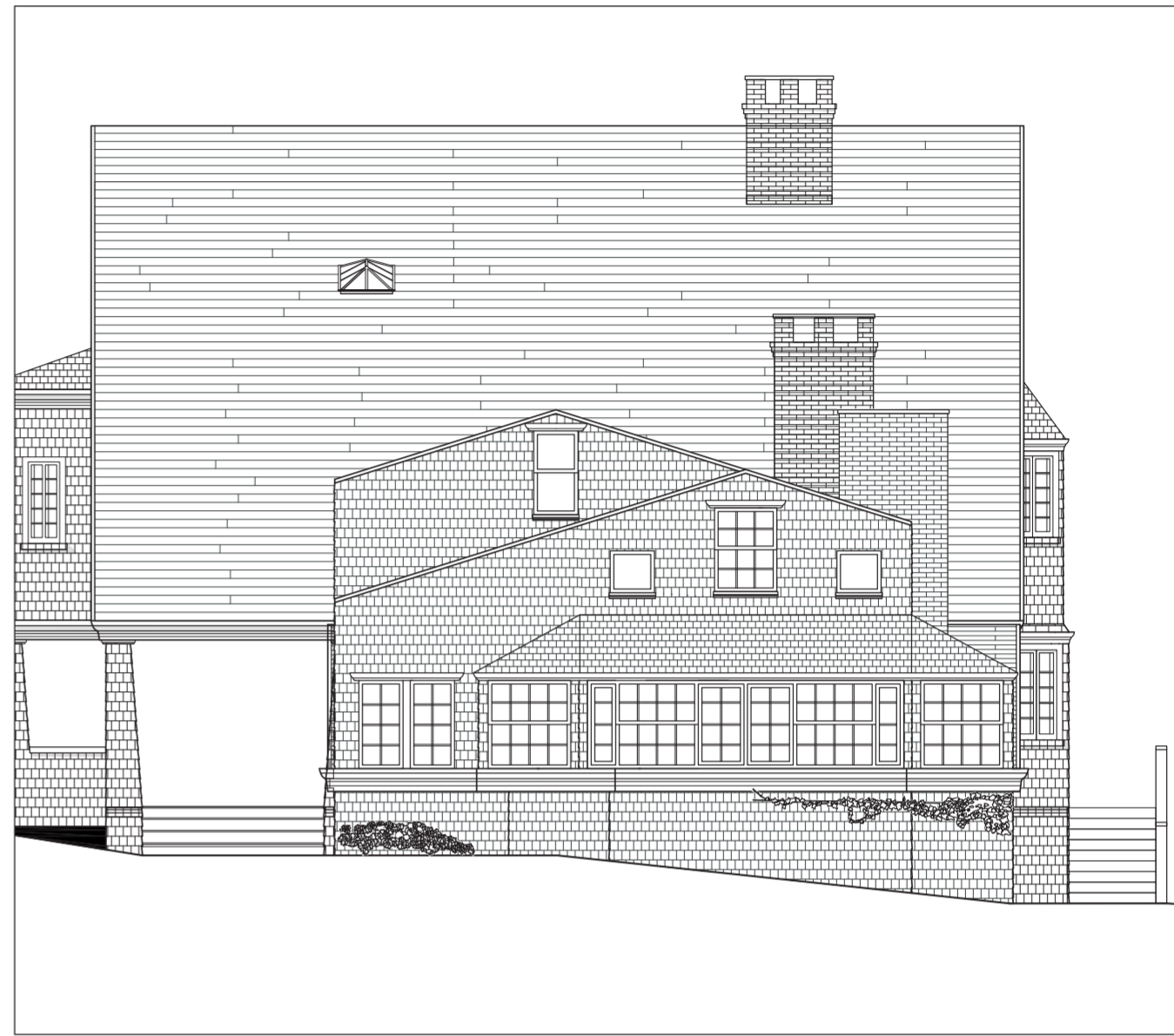
Aanzicht west
1:125

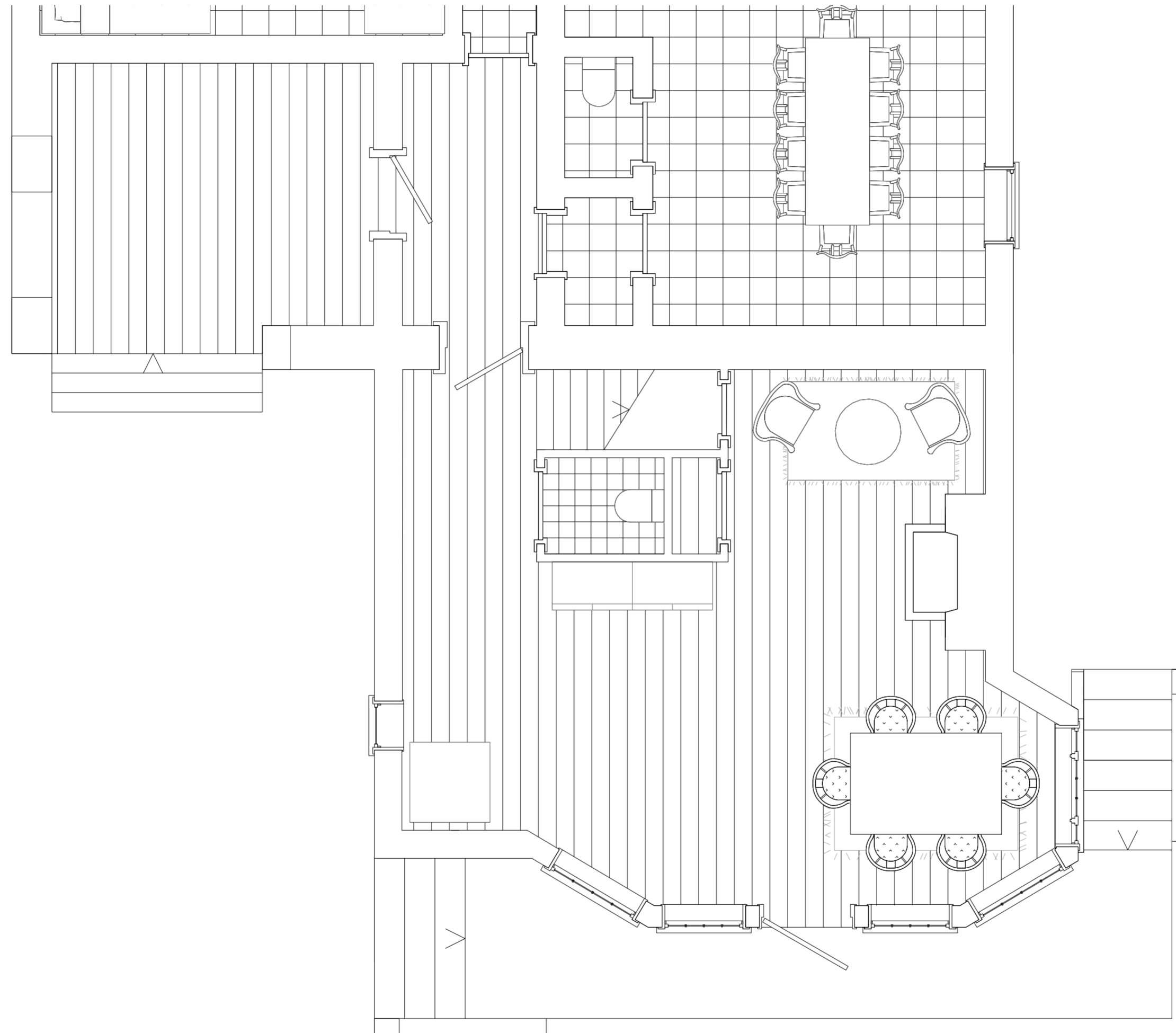


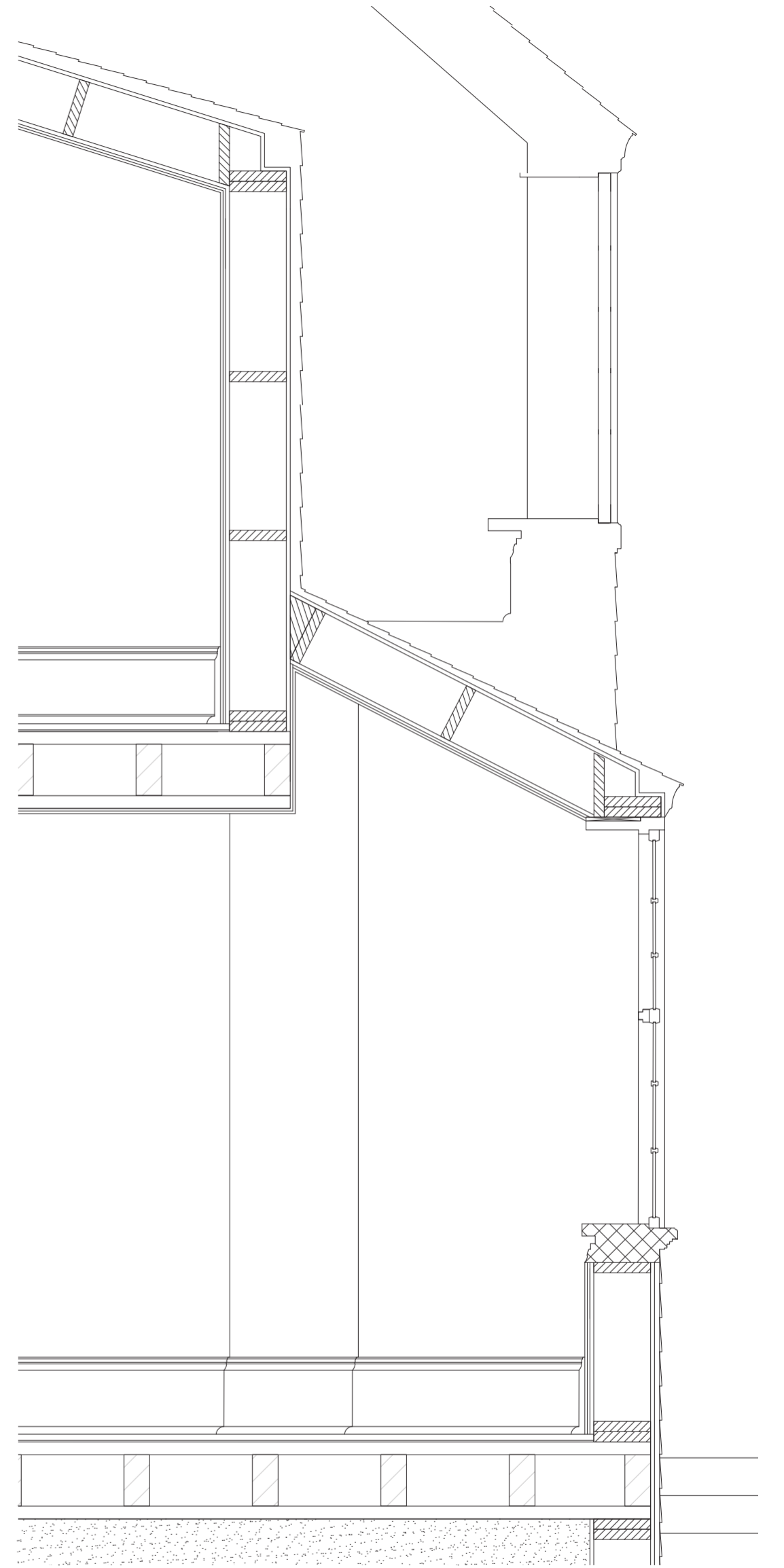
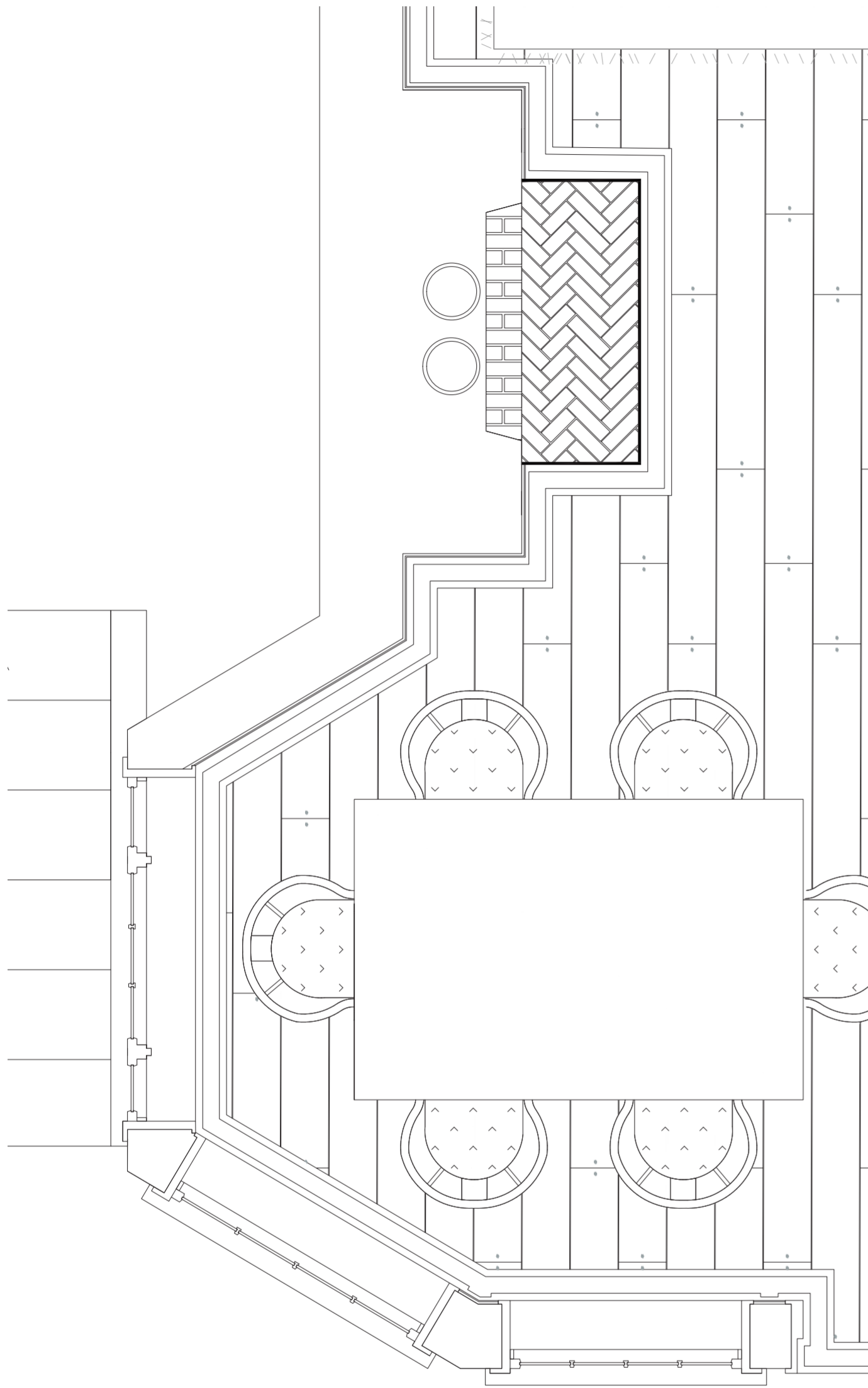
Aanzicht oost
1:125



Aanzicht noord
1:125







Fragment plattegrond
1:20

Fragment aanzicht
1:20

Fragment doorsnede
1:20