Lecture 16 November 6

Before we start the lecture proper I would like to have a bit of a delima. I've been reading all your comments and it's an increadable amount of work to write on them and grade them properly. I feel very hesitant about putting grades on them till I've read them two or three times. And I've spend the whole weekend on it and I've hardly made an inroad into the whole bulk. So I obviously - I do want to get some kind of feedback to you fast. And I am trying to think of an effective way by which I can do that. It seems pretty clear it's just not feasible for me to try and get that stuff back to you fast enough for it to be useful.

Now I am prepared to have a whole series of group discussions next weekend or something like that. Where you can - I don't know what will be useful I don't know how many of you feel that you need feedback from me at this point. It comes to my responsibility to give it to you. Can I get a sense of that to begin with, just in terms of hands. Practically everybody. So how would it be if we did have a small series of group discussions next weekend, Saturday and Sunday I suppose we could run about 6 people at a time. I think there are 60 taking it for credit now so that would be 10 of those. Would that be acceptable to those people here. OK in that case I'll have - can I that's a tittle awakward - it would probably be easier for my secretary to do it. Yeah that's not so nice but I think it's more feasible. I will have her put you in groups, just in strict alphabetical order and I'll bring the groups in Wednesday. Now if any - if there is any time Saturday or Sunday that you cannot make please go tell her about it, so that she can go prepare these groups and not run into time binds. Lou it's one of the girls in the architecture office her name's Lou. So we'll do that.

Now I want to make one quick comment about the patterns. Some of you have started to write patterns. Not all of you have. There are two most obvious kinds of defects about the ones which have been written which I think I ought to mention briefly.

The first kind is - I would say is silliness is kind of blatient violations of condition three. Like one person sent in a pattern which said "air polution is a

problem, therefore there should be no trucks in central cities at all. Now it is true, I suppose, if you should keep trucks out of central cities there would be less air polution there. This is so totally disrespectful of all the reasons why drucks have got to be there that' it's kind of pointless - it doesn't get you anywhere. A number of them have that kind of quality.

The other quality which many of them have is that they don't really state a solution. In other words they state a performance standard but they just don't come out and say what kind of physical arrangement is going to solve the problem. For example some one was interested in differential rates of cooling in coffee cups from coffee machines. Never mind whether that problem is a really important one. Anyway as stated it was felt a coffee cup should be such that the liquid would either cool very fast or it would stay hot for a very long time. And for this to be so it was stated it should be designed to have differential rates of exposed surface, either of the liquid or the container, I wasn't sure which. The point was that that was the final statement and nothing was said about how this should be accually achiv ed, what shape would a container have to be so that it would have that quality. A number of the patterns are like that. That's not a solution because it gets you nowhere. OK those are the two main kinds of things that are wrong with the patterns.

I am going to present now a series of about 20 patterns all concerned with the enterance to houses. What I want, well before I get into it lets discuss a little more what I want you to be doing during the second half of the quarter. Some of your criticisms are getting to be very good some of them are rather weak. I want you to start taking a more positive approach not to - (laughing among students)
no I like the criticisms very much - I like them very much. The thing is during the second half of the quarter I am going to be presenting material which is much less clear to me. What I have been presenting so far - I may not have succeeded in conveying it clearly but it is quite quite clear to me. What is coming up now as we get gradually d

deeper and deeper into it there will be more and more unresolved problems concerning this lagguage. It will be so easy for you to criticize what I say that it will begin not to be the most helpful thing. I still want you to do those criticisms when ever you feel they are appropriate and thrusting. But I also want you to play a part in solving some of these unsolved problems. Now to do that it is really curcial that you have an example at stake. Now your example will need to be something like I am going to present today and Wednesday. I don't mean by that that it should be as necessarly as restricted a thing as a house entrance. But it will be necessary for you to be studying the interplay of something in the order of ten or twenty patterns. And whats more to be constructing a sublanguage/which is capable of generating a number of objects out of those all/members of the same family so this is really the task that I want you to attack during the second half of the quarter. I don't quite know how to do it myself so I mean it is not = there are many things that I will be able to tell you about the hook-up and the syntex of the language and there are many things I will not be able to. So this is going to be very much an exporation. But it means that each person is going to have to pick a problem. It might be a building It might be something larger. It might be something smaller, which is of enough interest to him - some of the examples you have been giving me I think you just picked examples out of the air because you felt I wanted you to do a patterns, which is fine. But now I want you to get hold of something which is of a little more interest to you, So that you will feel that it is worth five weeks of work. Kind of going over and over this example and seeing how it hooks up and how the syntexes in it works out. Those of you that are in a design class - I said at the beginning of the course - it seems the most sensible thing you could do would be to try to extract the pattern language form the building you are designing. One or two of you I know said you are not enrolled in design classes . It seems on the basis of what has been said so far that - and what is going to be said not and wednesday you should be able to

pick an area without too much difficulty . Let me stress the fact it is much more important than you pick an substantial example than anything else. Because you are really not going to be able to come to grips with the problems presented to you between now and the end of the quarter unless you have concrete material infront of you. It is hopeless to discuss the problems that we are coming to abstractly . I think it is a good thing now probably in connection to this we will be having these group meetings next weekend because I supose there may be certain questions that may arise . But I want you to get as far as possible in picking something and beginning to develop it .

Alright now we'll start. These twenty odd patterns all concern the entrance to private houses. They do have-each one has a slightly different context statement so that not every house would be such that all twenty patterns would be applicable. There are twenty-six accually but some of them are condenced. I am affraid the o context statements are not particularly well worked out. I am using material here that I developed some time ago and I haven't been able to bring it completely up to date so you will find that the context statements weak and as we try to interrelate these things we - that will become rather clear. They are all - in every case the problem is presented as a conflict so that the core of that whole discussion we had last week I think should begin to be clear through these examples.

One further thing, I am going to use a device which may be misleading to present them to you - that is I am going to show the series of diagrams in which each pattern actually appears within the-main diagram is a kind of schematic plan of a prototypical house entrance and each pattern that I describe will be shown in reference to that same schematic plan so you see how it enters into that one plan.

Now the assumption is that diagram is , of course, that all 26 patterns can be combined successfully. It is very important that you be aware of that but it a slightly dangerous method of presentation because I am not assuming that the basic schematic diagram of the whole thing is a part of the pattern language. It is merely a part of

an instance which I am going to use to refer all these things to one another. I will also make quick sketches on the board for the individual patterns because that is really the content of the individual patterns. I am using this device because I am forced here to present material to you sequentially, whereas if it were in a book form you could be flipping back and forward and them I wouldnt have to introduce this logical flaw. Lets could you show the first slide. Where is my pointer. Does any one see a stick. Well OK that's too bad.

Well I'll just do my best. This thing represents - can we get it in focus. Imagine a street running along here. The square that is set on the diagonal is a 2-car car port, with a covered access - damn it is really difficult without a pointer. Let's do it just for this one. I want to get it up later so that I can draw stuff here also. Do you want me to stand on the table. Alright this thing here is the carport thatthing there is the front door itself.. The building is presumed to come around like that. The street is here. Pedistrans and cars go up there and under the continued roof that goes back there as shown by the dotted line. Thats a window - the living area of the house is presumed to be on the right hand side and that's the window for the living room . The kitchen is presumed to be in here and this is the window from the kitchen. The , oh great thankyou, and this part through here is presumed to lead to the living areas this is also a small window set in the passage. Now lets get this up again got the stick.

The very first pattern - these are in no particular order accept in a sense there is an arbitrary order going roughly from the street into the house that order is not revelant to anything. The very first pattern is the one that you have already been given. concerning the sign. Now that appeared to be - lets get the next diagram. Now the presumption that the sign in accordance with the relationship given last time remains in fashion with the carport. As you remember it has to be right forward on the lot line five to ten feet off the ground at 45 degrees or thereabout to the line of travel and the numbers had to be large and that was where it would be.

They could of course see further back on the other side. Now the next two patterns state first one says the context is any house with a driveway. The pattern says the driveway from street to parking places so wide that there is a seperate path from st reet to parking place. A seperate automobile path. This is to overcome the obvious difficulty which is often associated with house drive ways where there is more than one car in the family or where there are visitors and you have a driveway only one car wide. One of the card obviously gets locked in behind the other and them somebody has to come out and move it. I am not going to be very ellaborate about some of them because they are not interesting enough to be alaborate about. Ill show the slide in a second. The next one, which is #4 . Number 1 was actudally a concensation of two patterns and I am going to stick to these numbers because they appear on the diagrams I'll show. What I just said about the parking positions being at the end of individual auto mobile paths is number 3 and #4 says the patterns says - oh I should give you the summary in each case it will make it simpler. The summary here is turning into the house driveway. The pattern is : the entrance to the driveway flared to a tangent to the near side land of the street and at about 70° off to the side land of the street. Parking places at the end of simple archs tangent to the near side and center of the street respectively accordingto the direction of approach. Yeah I'll draw it and I think it will become clear. Imagine that these streets are two way streets and its saying that the positions of the driveway mouth must be flared in such a way that it is tangent to that lang and in this case it doesn't have to be - since approact will come from the far side of the street this one doesn't need to be quite such a tangent there it can be like that. And it is talking about the flaring of the driveway.

Problem: any of the following conditions make it hard to drive in and out of driveways A long narrow driveway right angle to the street. A driveway with narrow entrance or gate posts which force the driver to slow down excessably when he drives in and prevent the driver from seeing the street when he drives out. The traditional carrage way pattern which is to tight on a narrow lot and we are beginning to see what the

is
context/here because if you have a large enough lot then obviously the carriage way in which you go in like that and come out like that is a perfectly acceptable solution but below about 60ft. which is one of the things that appears in the context that doesn't work and you are forced into a situation in which you have to be backing. Any drive way so placed that a driver has to negotiate the curve of radius of less than about 40ft, which is the least curve a car can cope with at 15 mph. The tendencies here - this pattern I am not satisfied with of all the ones I am going to give to you I think it fails to deal adequately with the problem stated but anyway. Drivers will try to drive their cars as close to the doorway as possible. They will also try to drive a car to that standing positoon which is easiest to drive to They will try to sweep off the street in a continuous smooth curve without reversing the steering wheet. Drivers will try to drive to a position from which they can easily back out and maneuver with a clear view of the street.

Now let's just look at those two skipp number 2 and go straight to 3 and 4 which are two we have been discussing. Oh that's right that is 3a and 3b just to show that you can get directly into this type of carport approaching form either direction. 3b just showsthe opposite kind of thing. Now this is the 2 cars wide pattern the diagram is making a rather grude assumption here that this is a 2 car house. The driveway gave in the previous diagram access to 2 individual cars with out one them behind eachother. And here we have got this sweep thing illustrated. Now this one - the topic is getting in and out of card now in this one we suddenly move from a pathern that is revelant to this whole context plex of patterns
context
has a very larger than the previous ones . The context here is any parking position. I mean not specifically associated with dwellings - any parking position. The pattern says.the schematic intention is more or less like this it says
con
each parking place strain at one end by walls or steps or curves so that 4ft 2in

remains c lear on each side of each car even when two or more cars are parked. Now the tendencies - the rough statement of the problem is: cars are often parked too close to some wall or too close to a back door or too close to another car then passengers have to squesee in and out of it tearing clothes damaging car doors and struggling ineffectually with packages. The tendencies at work are: people getting in and out of cars try to open car doors to a full right angle ; drivers will drive cars close often to doors and enter ances , close as they can squeeze it ; finally immediately after making a turn off the street many times during parking a car will not be driven with perfect accuracy . Now those three things conspire to produce this effect, that you all know, namely that cars do tend to get out too close to each other or too close to walls even when there is theoretically room in a garage for instance for a door to open reasonably on both sides it is very rare that a person driving in manages to center it. So the intention here is fairly simple by producing a curve a kind of mouth or a curved or walled thing at one end it centered the s car in such a way that there will always be a four foot gap between them so that the doors can open to their full extend. The spirit of the thing is more important that the thing I've got there. Let's look at that. Six Now this says context here is any dwelling served by cars. Access from car to house. The pattern is one entrance connects the parking area to both kitchen and livingroom and the parking area is immediately next to this entrance.

Now the problem here is - this pattern is intended to replace the kitchen-front door dicotimy it does not deal with the need for openings leading direct from livingrooms or bedrooms into the garden nor with garbage disposal nor with the fact that teenagers may need private entrances leading straight to their own rooms. In other words it is not asserting that a dwelling should have one entrance. It is specifically talking about the assess to these these two general areas to the house . The kitchen door front door dicotimy still common in England is a left over from when social class

made it necessary to have one entrance for only their guests and another entrance for tradesmen and servants. The separation of the two has no purpose now and causes the following problems Every lot has a natural position for cars to park when a house is planned with a separate front and back door so that the livingroom is most accessable from the front door and the kitchen from the back door, Either it turns out that the kitchen is inconveniently placed for car access or the livingroom is ands The Observation which I think is crucial to this pattern is the fact that regard less of the number- even if there are two doors in a house it is almost always the case that one of these doors becomes the door that people use and the other door will tend to be closed most of the time. It is very rare to find a house where two doors of this description are both in common use. Now the tendencies here are family and visitors tend more and more to go by car since people use the door nearest the car park - where the car parks. At the same time you have the fact that people who are coming in - the majority of families coming into the house - the majority of these trips will have packages associated with them and will very often be the kinds of trips that need to go to the kitched so this is a second tendency. The problems of not wanting guests to come in through the kitchen, which of course is a quite important demand made in most middle class families, will be delt with in a separate pattern and it will be possible to see clearly therethat that problem which is real does not make this pattern invalad, we will see that when we get to it. An important point here, for example in the in the Radban plan which most of you know I expect, in which you have a parking lot like that opening off the street and you have houses around here usually attached houses and you have alot of greenery in there and places for children to play . The front door is on this side and the back door is on this side and the houses are organized in such a way that the livingroom is associated with the front door and the kitchen is associated with the back door. It became pretty clear that this organization violated the tendencies and the conflicting tendencies that I just described because infact

visitors used to come in this way.or still do because they have to park their cars and so the thing that was thought of by the planners being the backdoor becam e the bax main door and this door was only used for kids grunning in and out to go play in the park and people going out to take a stroll and was not a major point of axcess to the house at all. I don't think it is worth showing that diagram.

Now gh the next one says this is finding the front door. Any - the context of any house on the street used by pedistrans is set back from the street. The pattern is the main door d ie that door leading to livingroom and kitchen x visible from both front corners of the lot and the path from each corner of the lot must lead to this door and there should be no other door visible from the street. In many cases a problem here in may cases people approached the a house don't know where to go to or where the main door is. This happens expecially when there are two doors visible from the street and it also happens in the rare case where no doors are visible from the street. Further more you have the following kind of conflict occuring on the one hand strangers are coming along and obviously trying to find the right door on thes other hand as they walk along if they are going to turn off the street people have a natural impulse to turn off at the first possible opportunity. Now this has been demonstrated so that for instance if a house is organized so that there is let's say a little path leading to the side of the house or the back of the house and that path starts somewhere here. Then people will be hapt to trop down that path simply because it is the first path that they cae come to.. I should have brought slides here I've taken a large number of slides of houses.s Where it is supprisingly for a total stranger almost impossible to know the right door to go to it is usualy because of the circumstance there are so other tendencies - I'll have them right up. To further things more dubious tendencies . People try to go straight to their destination without back tracking , hesitations, mistakes, and wastes of time and that is fairly true.

Fourth, raising tricky issues I think; people preparing for an encounter

are often emotionally concentrated are of trying to prepare for the coming meeting and do not want to be distracted by the need to search consciously for the right door. Now in a sense that is an important statement even though dubious because if it weren't for that you could start to argue, rightly I think, what does it matter if they have to look arougd a bit for the door when they are comming to the house. I belidveve that in a circumstance where you do have to be looking for that door quite hard , such as the one I indicated. Some conflict of this sort is cropping up. I think it is best to be frank here, I came to this conclusion after seeing a large number of house entrances, there obviously was a strong intuitive impact diferente between those where the front door was in some sense clear and those where it was not clear and I suppose that all architects are aware of that. The question is: why is that a problem. So this rather dubious fourth tendency was introduced inorder to make it clear what the nature of the problem might be and why it is important to have clarity in the entrance. Lets just look at that. Next topic. This is number 9. Am I jumping. That's right the last one was accually a condensation of 2 and I don't want to bother you with them. Nine. Letting people inside the house knowing who is coming to the door. Now I would like to distinguish clearly between this pattern and the one which follows it because they are rather similar apparently, infact they have quite different functional intent. The context here is entrance to any dwelling. Pattern is a little complex. The area outside the main door atleast 200ft sq. I mean 200 square feet pardon me enclosed by walls on 3 sides and shielded from the street . Kitchen windows and livingroom windows open onto this area. Parking places within or immediately ajecent to this area. And all paths within this area surfaced with in noise materials like gravel or wood. The kitchen and livingfoom windows not visible from the street.

Now people like to know, there is a problem here, people like to know who is coming before they actually answer a door or hear a door bell ring. In the United States

where almost everybody has a phone it has become common curtesy to call ahead. That's just a piece of evidence for the fact that people do like to have sense of someone coming. Knocking on doors before you enter is a widly accepted habit through the Western World. It gives the person inside a chance to adjust mentally for the coming encounter. Now in many countries a visitor has to pass through a court before he reaches a house. And the court is so constructed that while he is in it he will gradually be seen and overheard. I want to draw attention here to the importance of the gradualness, that is it is one thing. - there is a real functional difference between being aware auddenly that someone is at the door or coming and a kind of gradual sence that something is happening - that somebody is coming then being able to tell what kind of person it is or who it is and then - If this process lasts I dont know how to put it in terms of seconds a small amount of time there is a kind of natural preparation that is taking place . This is not satisfied adequately by a simple electric - otherwise you could simply go far out and have electronic warning signals and all kind of mad compulsive things like that. The - Now the tendencies at work here to give you a sense of them . First of all people spend a largeer part of the time they spend in the house either in the kitchen or living areas. AT the same time that they do - they would like to get a sence of who is coming they also don't want these kitchen or living areas to be completely open to the street a reasonable amount of privacy is required and that is probably one of the reasons why - what very often happens is either these particular areas of the house are not open with windows directly on to the access area or if they do these windows will tend to be curtin ed or people will tend to stop living on the back side of the house so that if you want to get this kind of overview of this access place with windows from the major living areas it is important that those windows be protected and you cant see into them directly from the street. At the same time you also in most urban settings and there should be a change of context here it is really a contextual variable. In urban settings where there is a substantial amount of urban noise a background of noise it becomes clearly difficult to distinguish a noise which has to do with somebody

coming to see you from a noise that has to do with just the world outside. If you hear a car door slam and it may be somebody coming to see your neighbor or it may be somebody to see you . You hear footsteps and it is just as likely to be somebody walking by as it is somebody walking towards you. And for that reasons the semi-enclosure of this area that I described - I did'nt draw a diagram of it in this case. Schematically let's look at it like that. The semi-enclosure of this thing is important from an accoustic stand point. It will tend to give the noisy in here a quality that differicentates then from the general background noise. Otherwise this solution won't work at all.

Next one. Now in this case - in the case of this particular schematic carport itself is being used as a way of protecting the living room and kitchen windows from the street, even while they are giving a view on to those places where people will be walking. That feature - the fact that the carport is being used to do that is peculiar to this diagram and is not in the pattern.

The next pattern is rather similar but it has to do with that pattern that I have just described deals with a very very general state of affaires. This next pattern deals with seeing who is at the door before you open it . The context is the front door of any dwelling in an urban area. The pattern is a window on the path from kitchen or living room to the main door so palced that it looks onto the area immediately outside of the door. It's conceiveable that this window might be coincident with the door itself.

Now here we are talking again about the preparation for an encounter and there could be two different senses in which the need for seeing out side the door can happen. On the one hand it can be as strickly a question of danger. That is a single woman at night or an old lady who is just nervious will want to be able to do this particularly at night. That's easy to demonstrate for instance, the sale of Judas eyes in areas is increasing. There is a lot of various kinds of evidence if you want to bother to get it. Then there is a second kind of thing that is occuring that is a lot more intangable. People who are old friends and are - and who meet at a door there is a kind of tendency that doesn't often have a chance to develop for the enjoyment of the encounter to take place. That is a sense of anticipation where couples are kind of shouting out these - in the case of blind

of completely blind doors that is with blank walls and a blank door you get trouble on both scores. Obviously you get trouble for the woman who is nervous and who doesn't want to open the door unless she knows who is there. You get trouble on the second score also it is very very hard for the warmth that of the encounter to build up to a kind of crecendo unless the parties that are meeting are able to get an anticipatory look at one another. The further tendencies which is cropping up here is in spite of these desires being present people will not go out of there way to go and peer through other odd windows inorder to look at who is outside this is obviously an embarazzing thing to do when you do get in extreme cases and it also too time consuming and too pointless to bother with it. So this - that is the tendency that is responsible for putting the window on the way to the door to say well there are windows in other parts of the house and some one can go and look out if they want to because they won't do it. They won't bother.

Question:

Reply: Yes there's a subpattern which I didn't bother to read out. I am not sure how important it is that is why that is some people I was working with at one time thought there should be somethign like that but if the window is here and the door is here I mean schematical speaking there should be a blind streach between there where a person who is fussy about his appearance can tend to adjust his or her clothing now I am not sensative about that because I am not particular about my appearance so I didn't - so I'm not sure if that is a sensible pattern it might be and it was suggested to me .

Question:

Reply Right. As a matter of - it is important that this window should be a opening window. I didn't read that out because I think the argument - one could disagree about that. That is a good point.

Let me just show the slide for that then we will continue next time. I think that speakes for itself. OK.