Images that Motivate:

Villages

Dear Donlyn,

For me, the image that motivates is the image of a village, especially the wonderful sociability that a village can have. It is the image that wraps everything together. Villages have all of those good things that you and Charles write about in *Chambers for a Memory Palace*: “Walls that Layer,” “Paths that Wander,” “Markers that Command” and so on.

A good village responds to the full complexity of the humanity of its inhabitants, not just to a concern for looks and style. Charles started all of us thinking about the essential importance of understanding how humans inhabit a place, and the meaning that can be found in that.

So, I find myself looking at villages and, with a great deal of satisfaction, applying my observations to the single buildings I am designing, as the following photographs show.

— Jeff
Villages show us that many different images can be combined to make a single, unified whole. In my house in the woods of Guilford, Conn., I combined the images of my log cabin in Northern Maine, my favorite French buildings along Rue St. Denis and the clapboard-sided colonial house for which the town of Guilford is known.

Left: Key House, Guilford, Conn. (Norman McGrath)
Below: Rue St. Denis, Paris (Jeff King)
People like to feel oriented, to be able to find their way around. Paths can help them do that by provid-
ing a structure for organizing the various parts of a building. At the Lander Business School, we designed a very distinctive path. Along the path are small train-study rooms, like porches along a street. There are also little nooks, each equipped with a black-
board and a bench where students exiting class-
rooms can ask the lingering questions they didn’t have the nerve or time to ask during class.
Above: Lander Business School, Quincy Junction College, Hamden, Conn. (© Jeff Goldberg/Esto)
Left: Italian townscapes. (Jeff Blau)
People love experiencing thresholds and the sense of leaving one world and passing to another, as the bridge and walls in this Japanese garden suggest. The house pictured at the bottom is on a rising, high-speed road and is surrounded by houses about twenty feet away on the other three sides. But when you walk through the gateway into the courtyard, you feel as if you’ve arrived in a far-off place. The dry rocks, the flowers small and green, the grass is wet and green. The passage through the gate offers a remarkable change.

Below: Kyoto, Japan. (Jeff Ryle)
Bottom: Red House. (Guthrie Wells. © 1960 Museum of Modern Art)

A place can become special when there is a sense that it has been built with human hands. We designed this house for an artist who made wonderful ice paper collages of Hawaiian mountains and rivers. She sifted and sifting them into the walls, cement plaster on a wall, and I collected oak and maple boxes and messed them in.

Top: Elliott House, western Pennsylvania. (Jeff Ryle)
Bottom: Madras, India. (Jeff Ryle)
Districts are effective organizing elements. Charles talked about how districts are characterized by ambiances, qualities of space other than physical characteristics, such as the dappled green light under the trees of an esplanade. We distinguished between ambiances that are selected in a place, like the evening sun filling an east-facing courtyard, and ones that emanate from a source, like the cooling breezes from a fountain or the warmth from a fireplace.


(Left: Garden House)

Opposite page, upper: Piazzetta

Sun-Merca, Venice (Jeff Klley)

Opposite page, right: Reid

House. (G-Peter Ivey/Edito)
A building's sociability is shaped by the materials from which it is built. We have strong emotional responses to materials that carry meaningful associations. At the Sinai Jewish Community Center, our charge was to make a Jewish center without making it a religious center. We suggested quarrying the famous Jerusalem stone—the very same stone used to build the Herodian Jewish Temple, symbol of both the most sacred place on earth for Jews and the Zionist fight to gain statehood for Israel—and building the center's courtyard with it.

Abbeville Street Jewish Community Center (Steven Rosenthal)
Left: The Herodian Temple, Jerusalem, (Jeff Ribby)
The image of a building can also derive from its climate. For example, the Sherwood House, on the Connecticut shore, responds to its New England climate with an active solar heat system housed on the roof of a small summer cottage. The cottage is separated from the main house at such an angle as to funnel the predominant southerly winter breeze into the courtyard and house during the steamy hot summers.

(Left) Village in Switzerland
(Right) Sherwood House
(Norman McGrath)
Providing places for people to sit is essential. People especially like to sit on the edge of a path, where they can watch the world go by. This lounge at Colby College has double-hung windows that open onto the main pedestrian path, which links student and academic areas; students sit here and watch their buddies go by. People also like to sit in sunshine. In many villages we have found both large and small sun traps, or places that protect you from the wind and trap the sun. People flock to them.
Above: Walnut Bridge, Venice, (left: Rilley)
Right: Colby College student center, Waterville, Maine, (Norman McGrath)