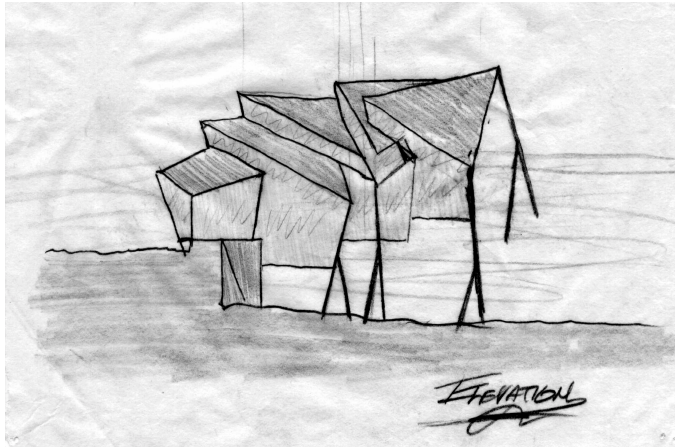
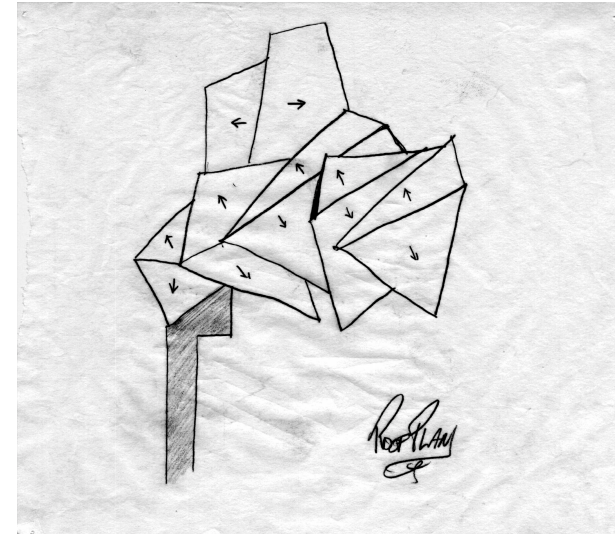


## Major Elements

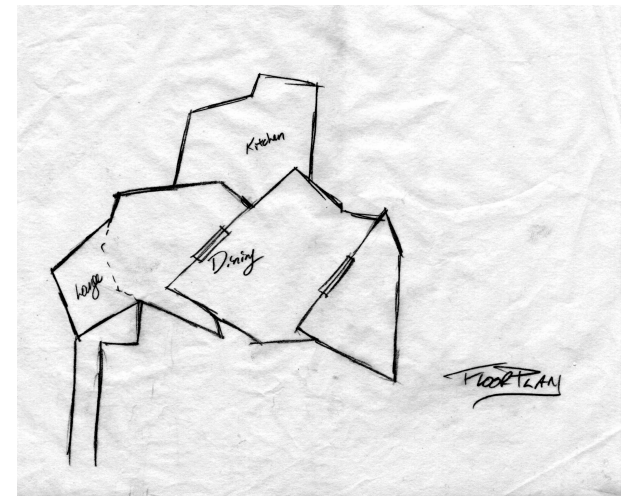
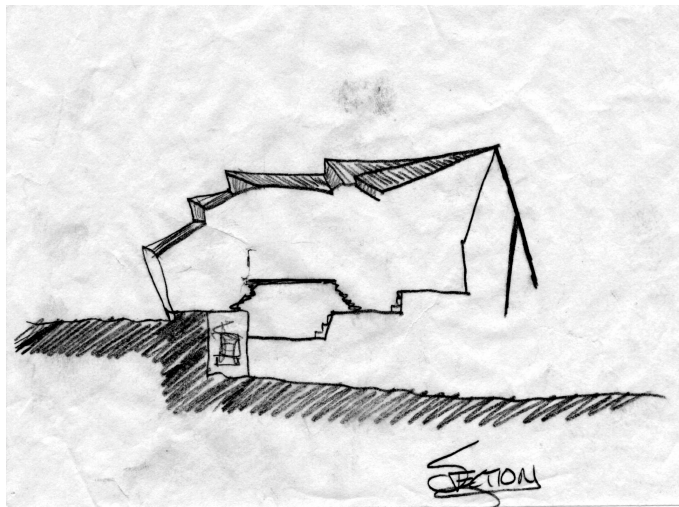


The main idea behind this design focused on the experience of the individual in a given space. Each person experiences space in different ways, invoking different emotions in each person.

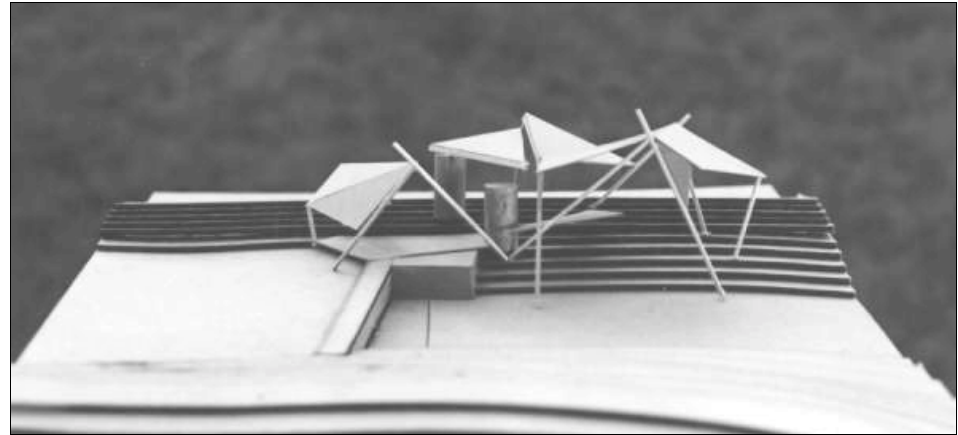
An architect can only make vast generalizations based on his or her own life experience and the views that have been created or influenced through culture.



The author's view of present culture is one of fragmentation, where "norms" are increasingly difficult to locate and the "general" is ever more difficult to define. Therefore, an architecture true to those interpretations must attempt to use the known in unknown ways or configurations.

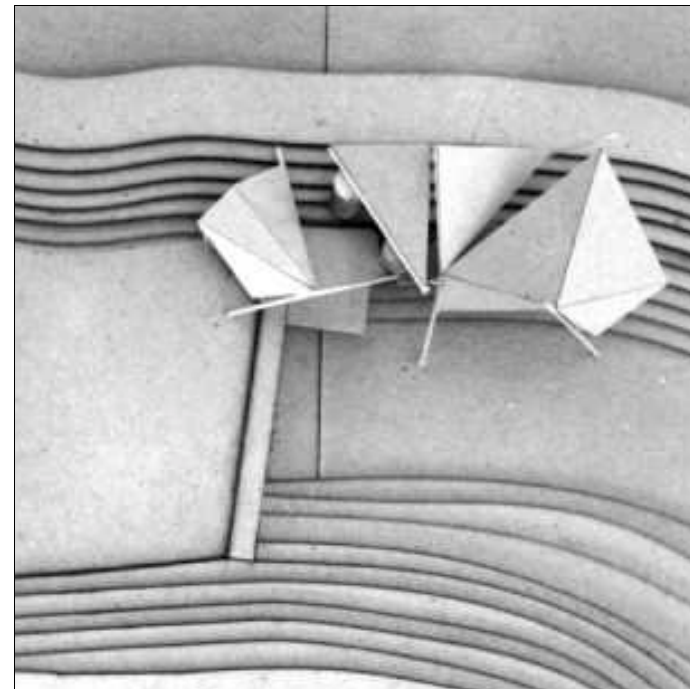


## Major Elements



A roof is not simply a device for shelter from the elements, it is also the limiting factor in a major axis and can also be a limit imposed by culture.

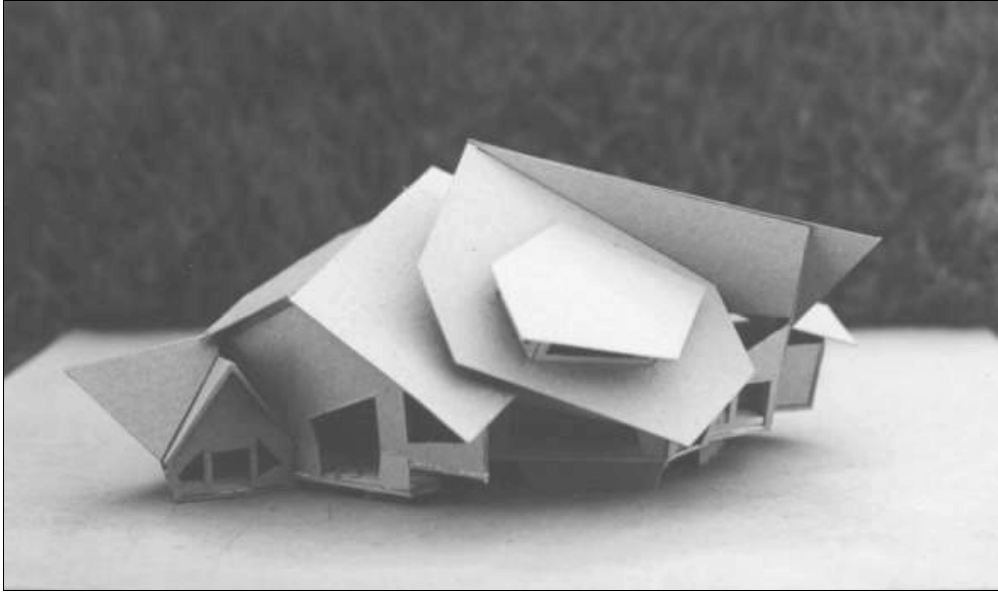
This project began with a roof and considered that as the primary impetus for the experience of the finished project.



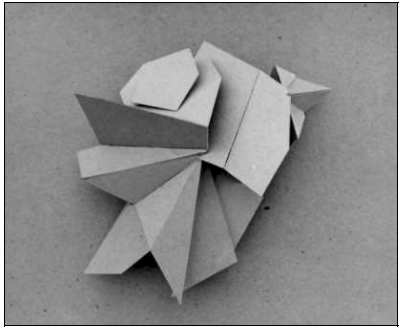
**Major Elements  
Augmented by  
Secondary Elements**



Model #2



Model #2

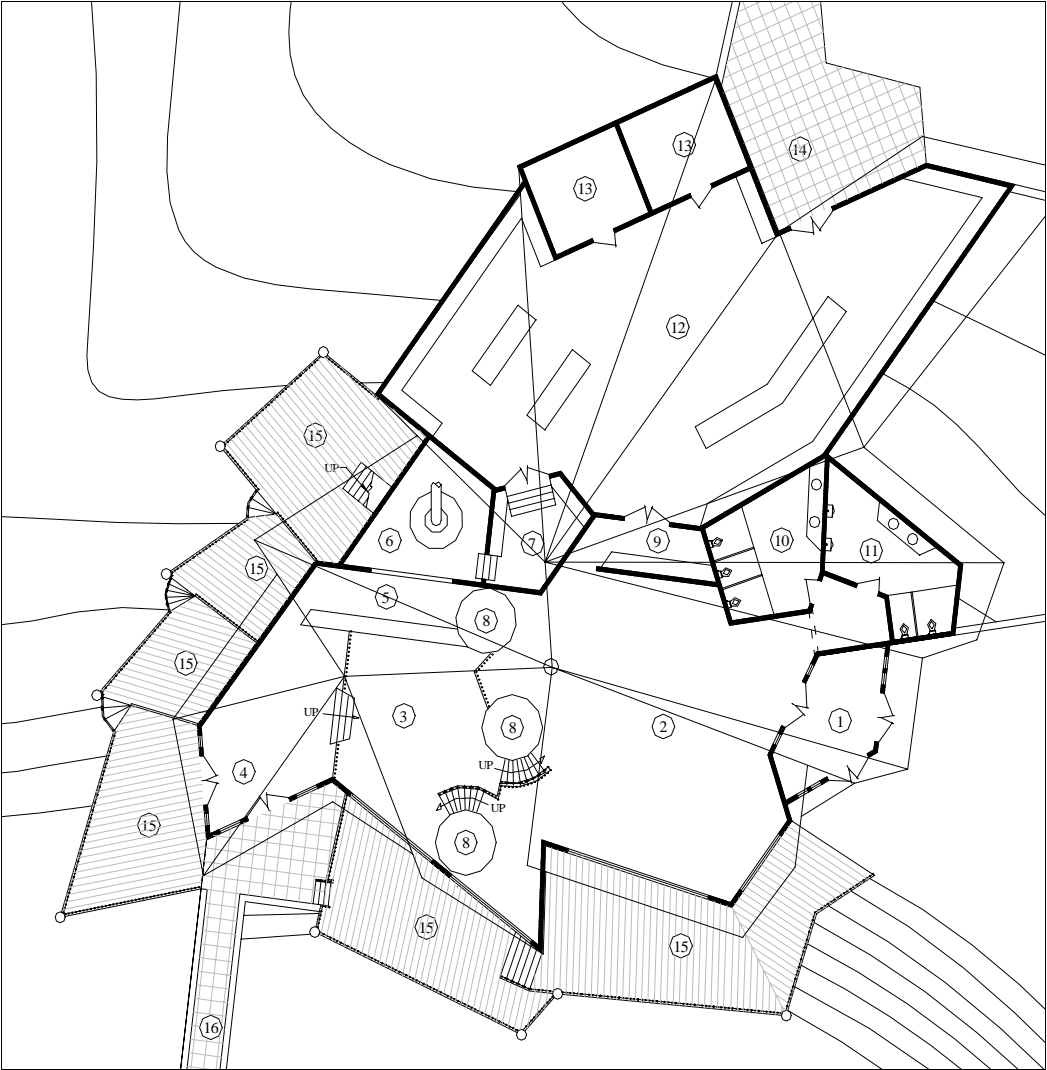


Model #2

# Concept Stage Drawings

1st Level

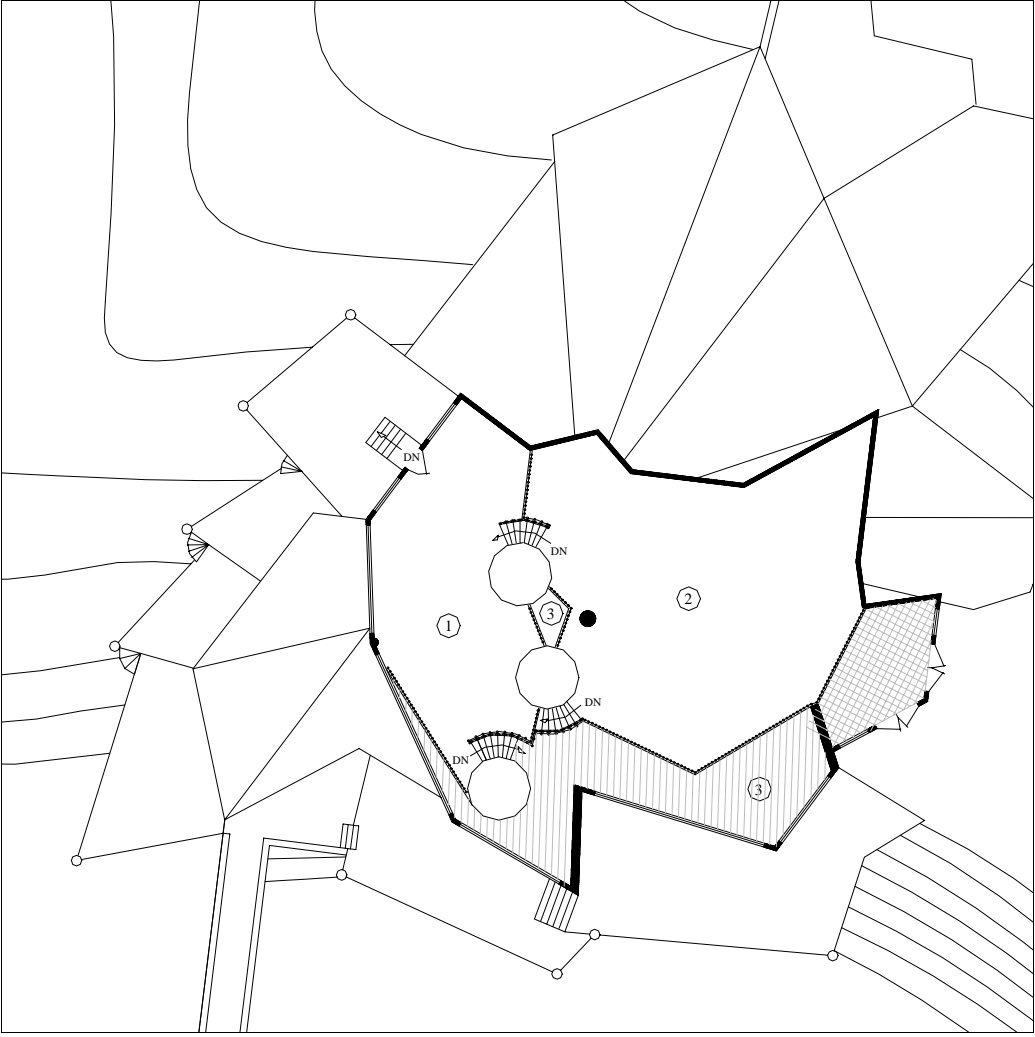
- 1 Main Entrance
- 2 Dining Area
- 3 Lounge
- 4 Lounge Entrance
- 5 Bar
- 6 Brewery
- 7 Brewery
- 8 Brewery Tanks
- 9 Server Area
- 10 Restroom (Women)
- 11 Restroom (Men)
- 12 Kitchen
- 13 Refrig / Freezer
- 14 Loading Dock
- 15 Outside Dining Decks





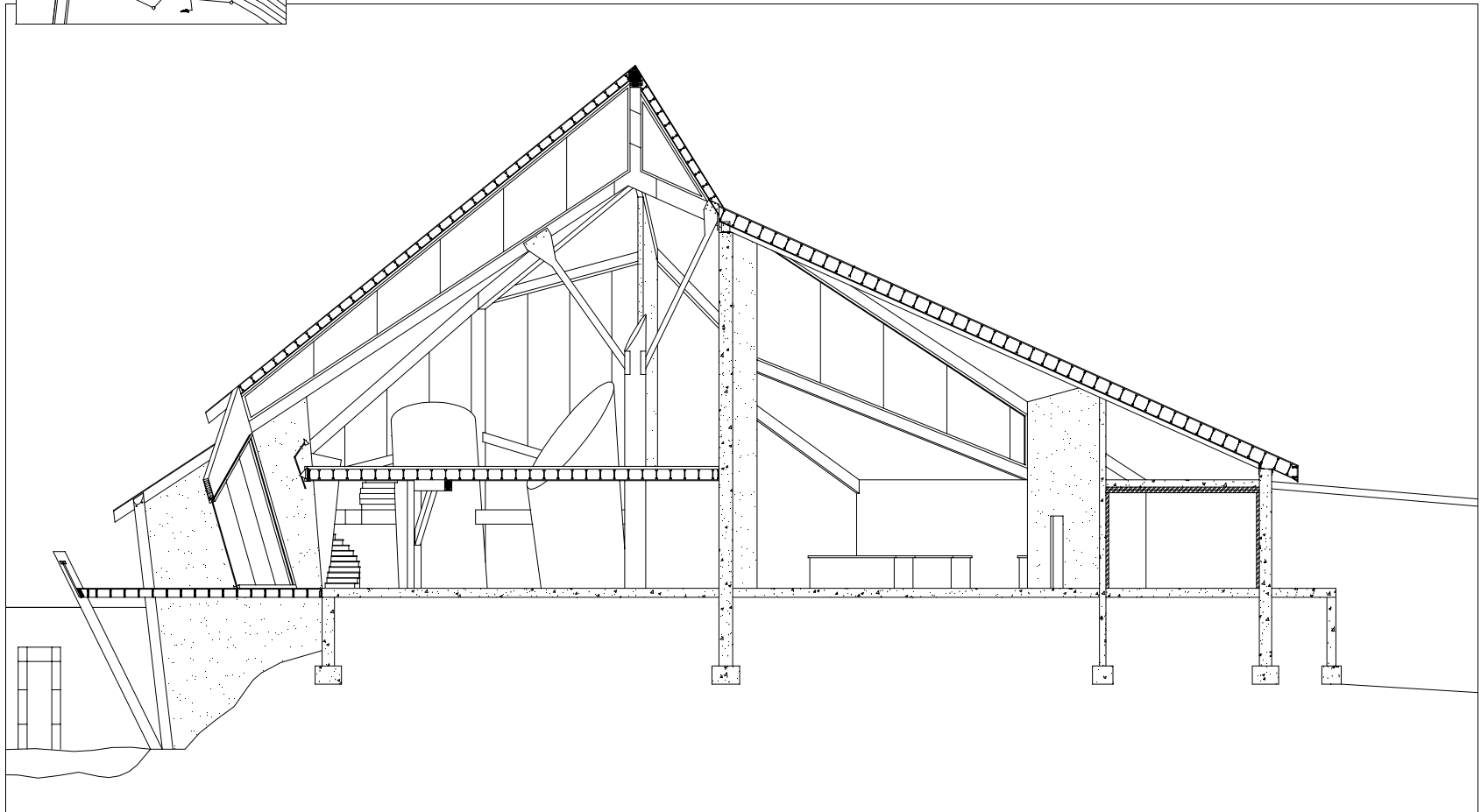
Concept Stage Drawings

2nd Level



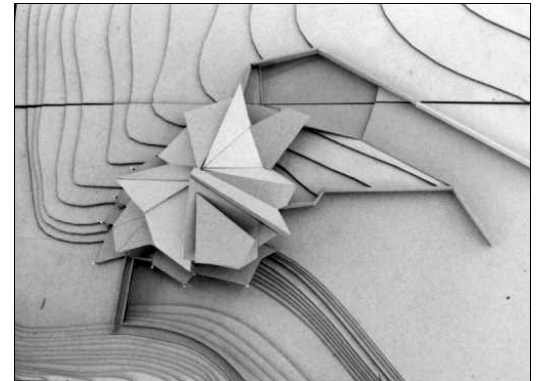
- 1 Mezzanine Dining
- 2 Upper Level Dining
- 3 Open To Below

**Concept Stage Drawings**

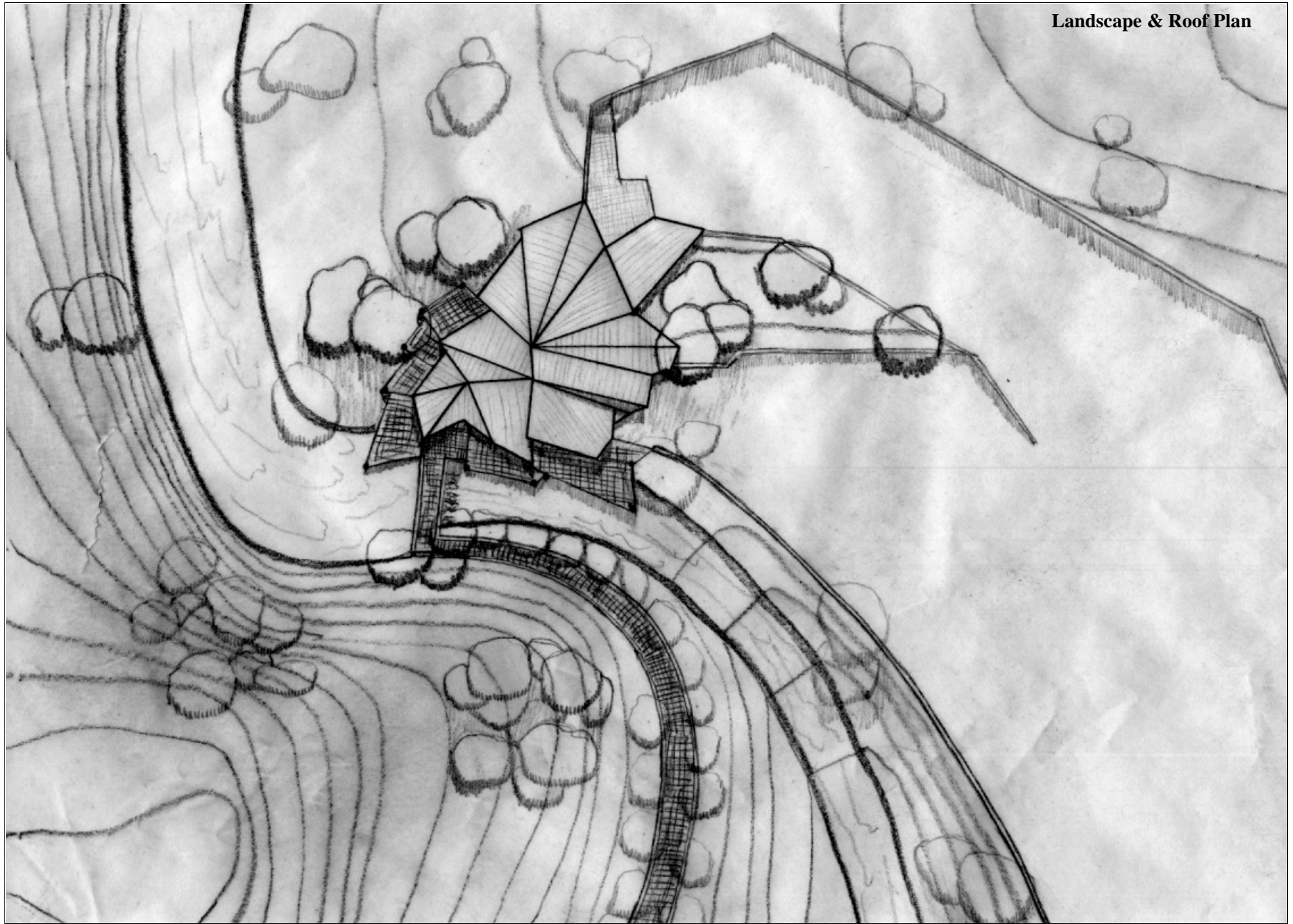




**The Finished Concept Model**

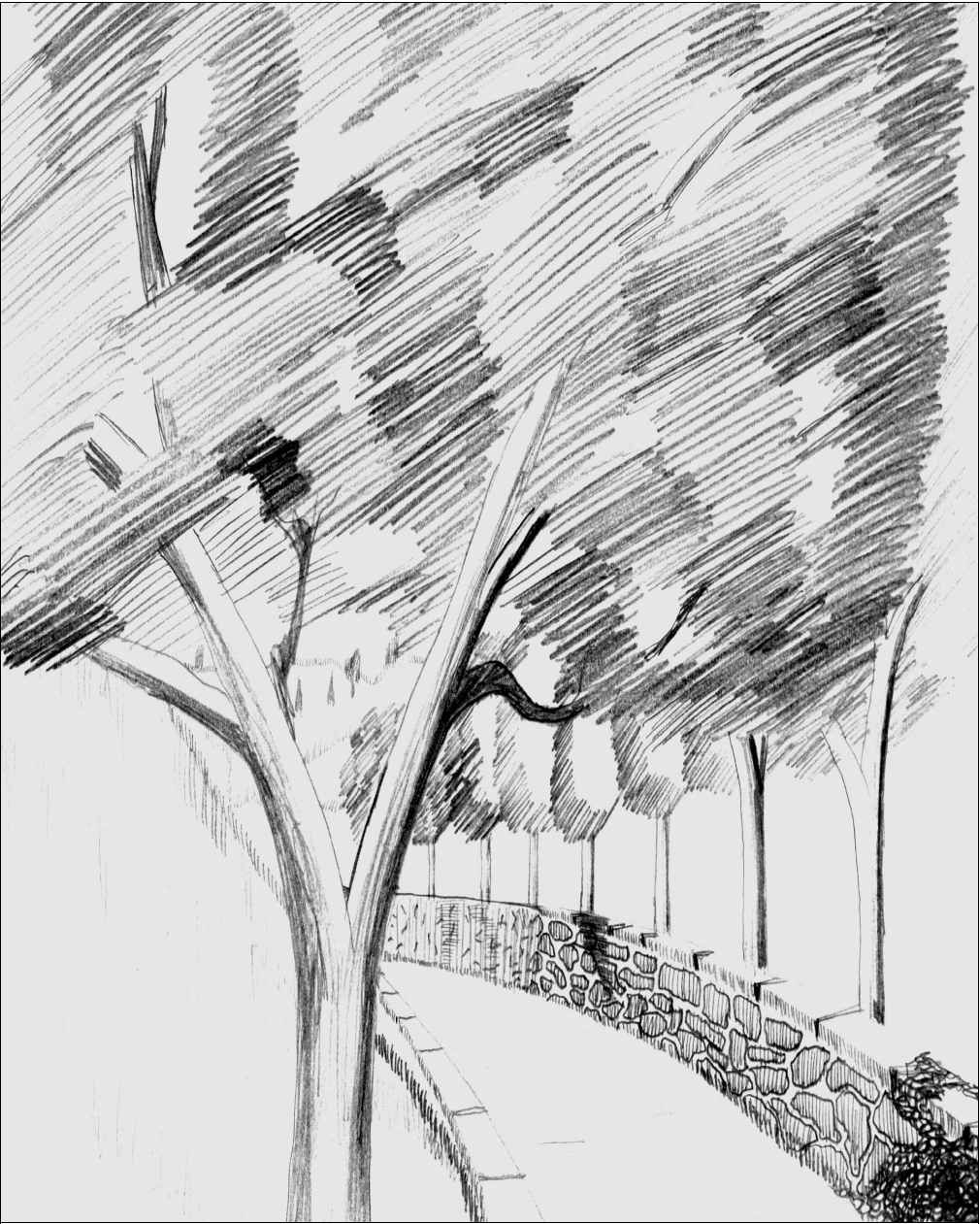


Landscape & Roof Plan



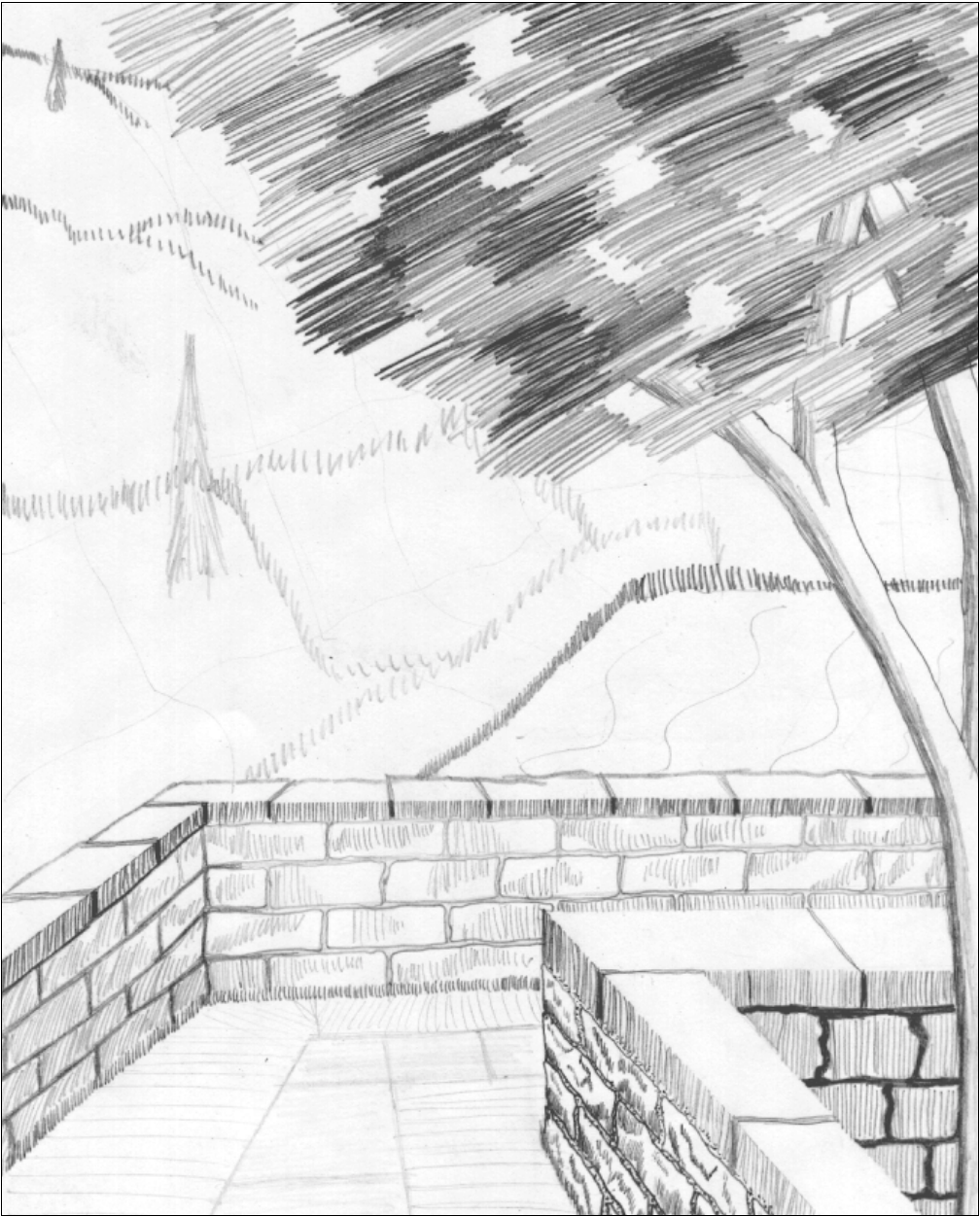


**Lounge Entrance Walkway**





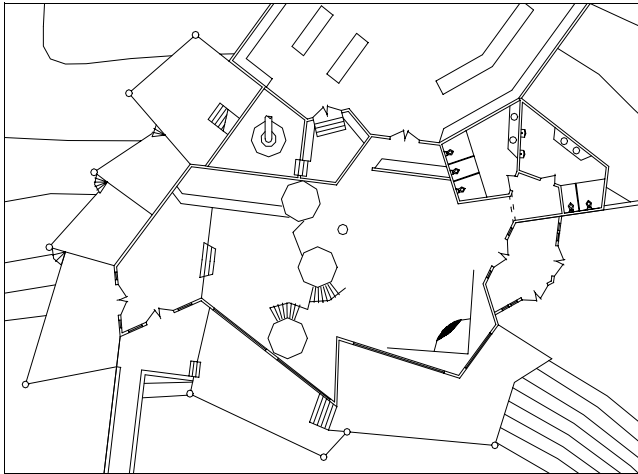
**Mill Dam Bridge Entrance**



## Exterior Dining Decks

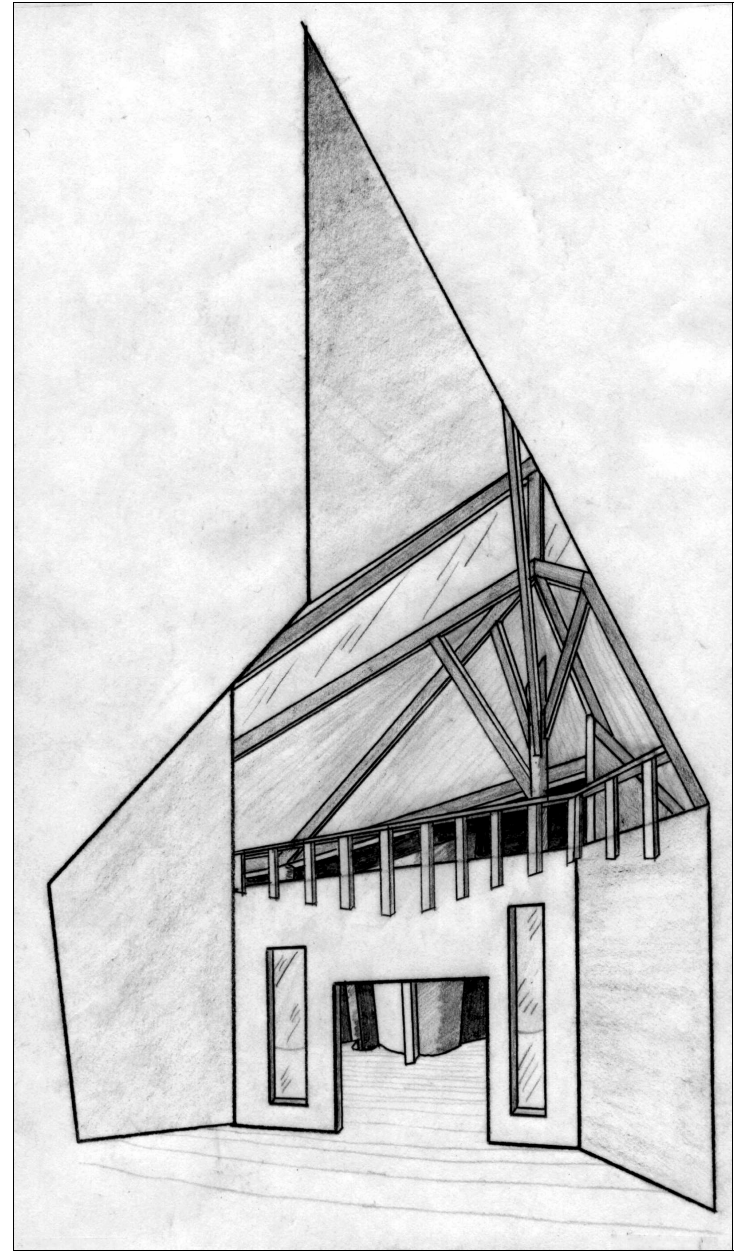
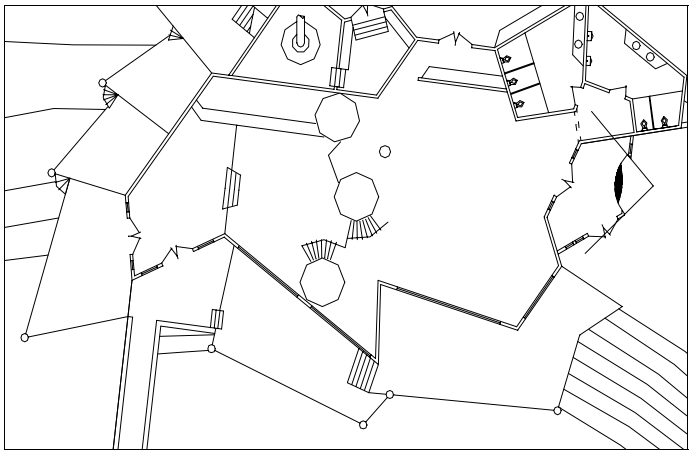


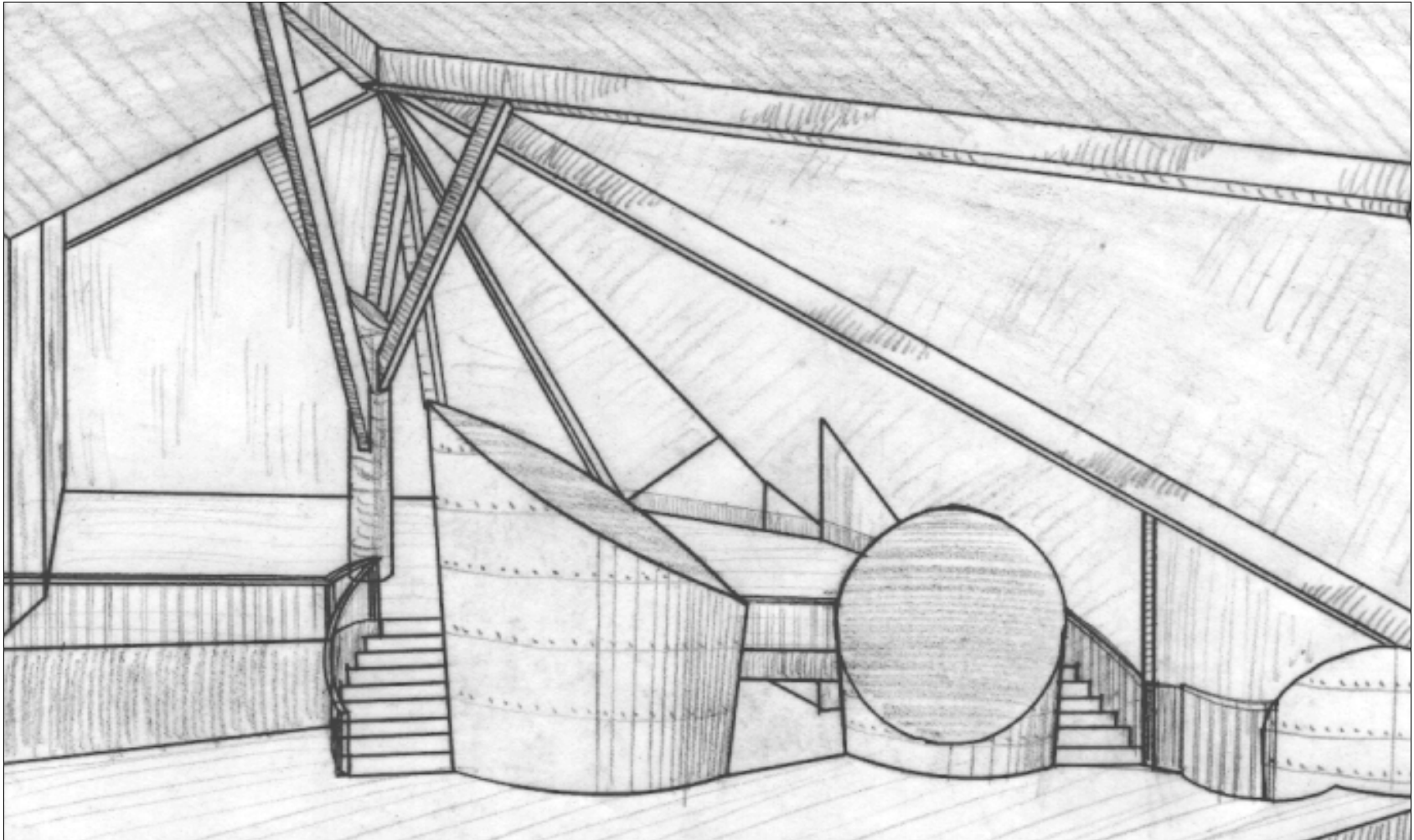
**Main Dining Area looking towards Brewery and Lounge**





**Main Entrance**

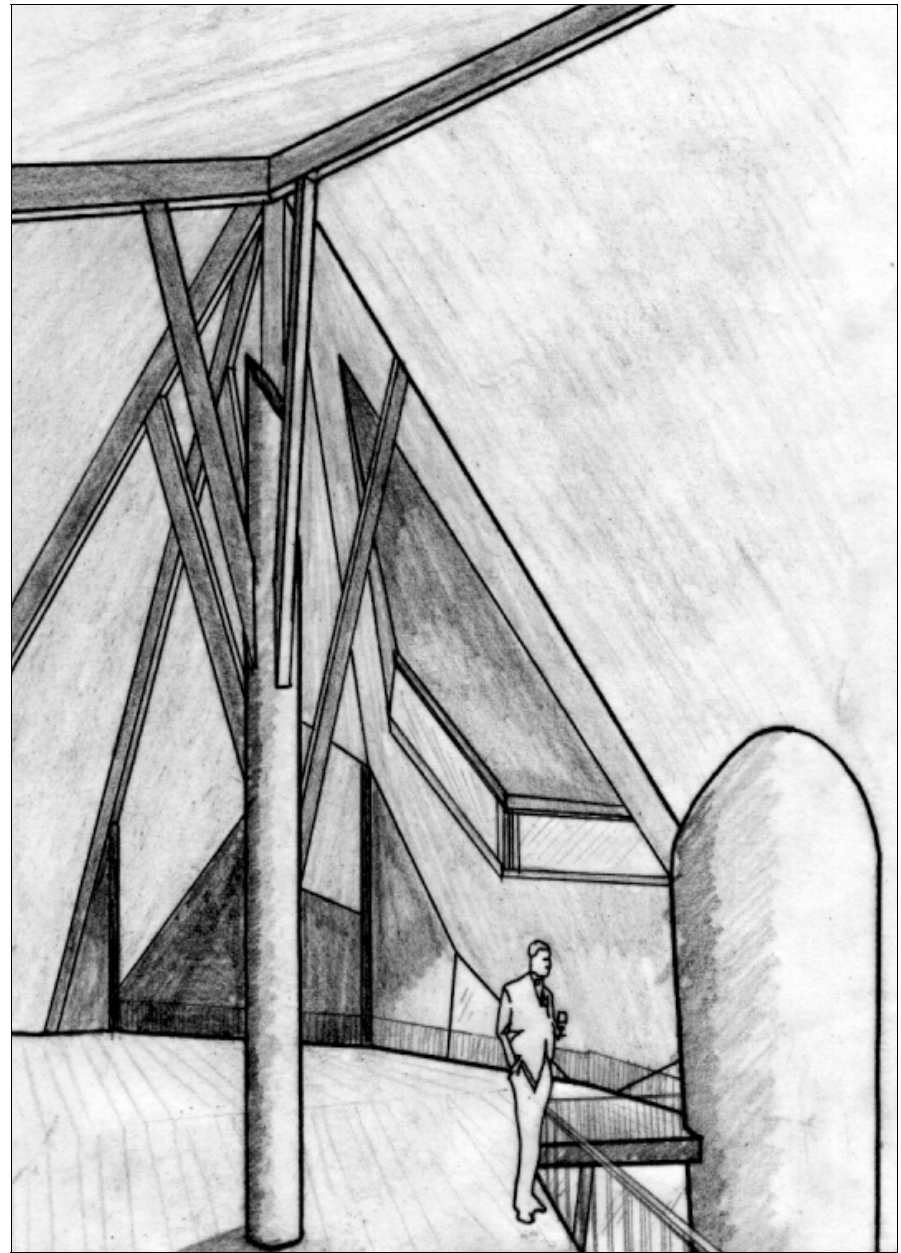
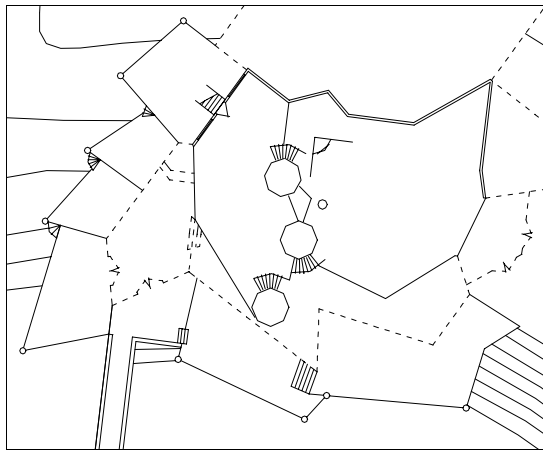


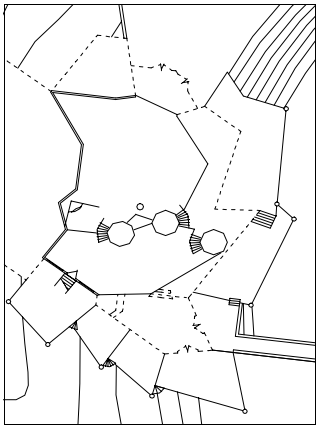
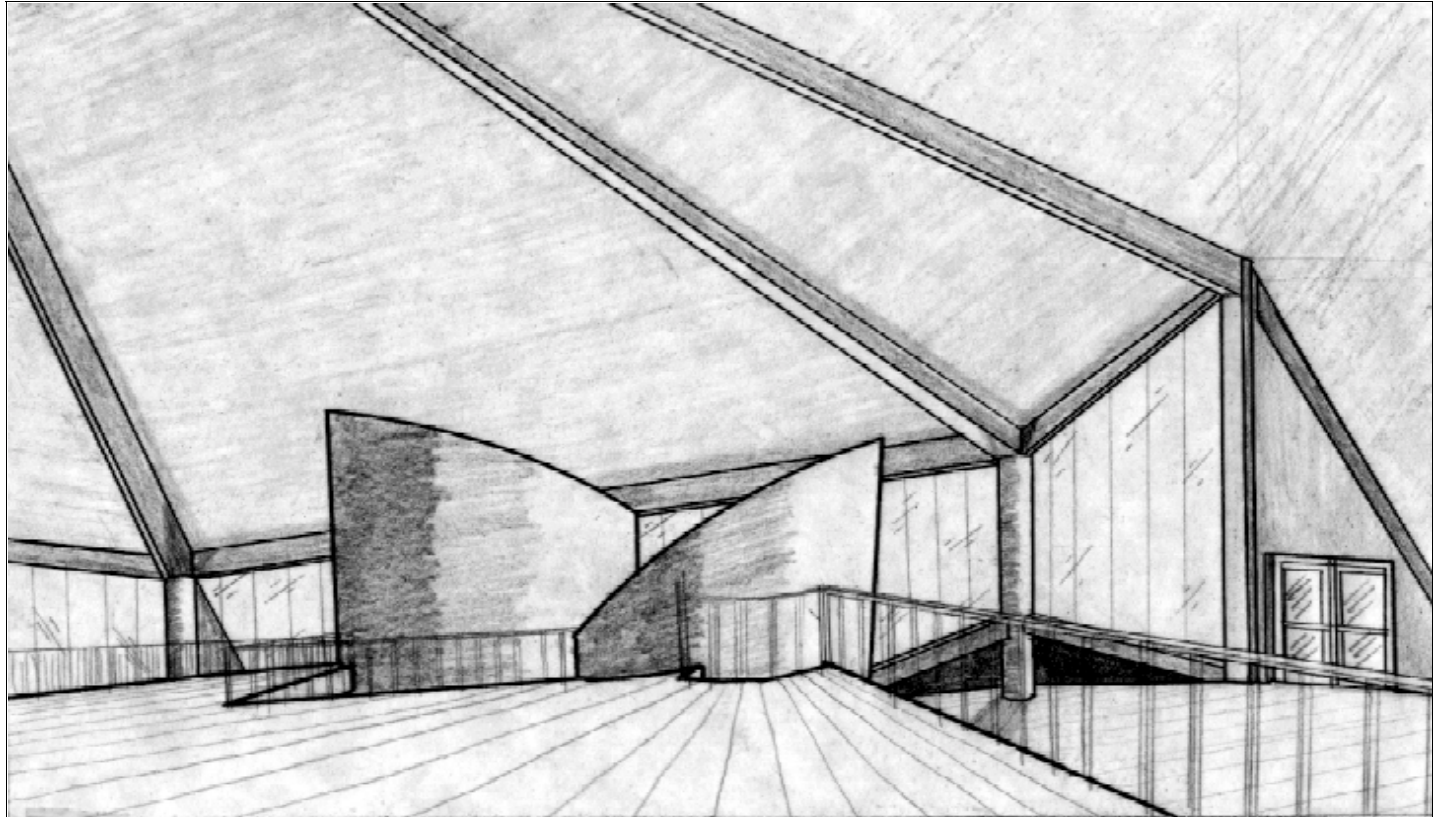


**Mezzanine Dining looking towards Second Level Main Dining**

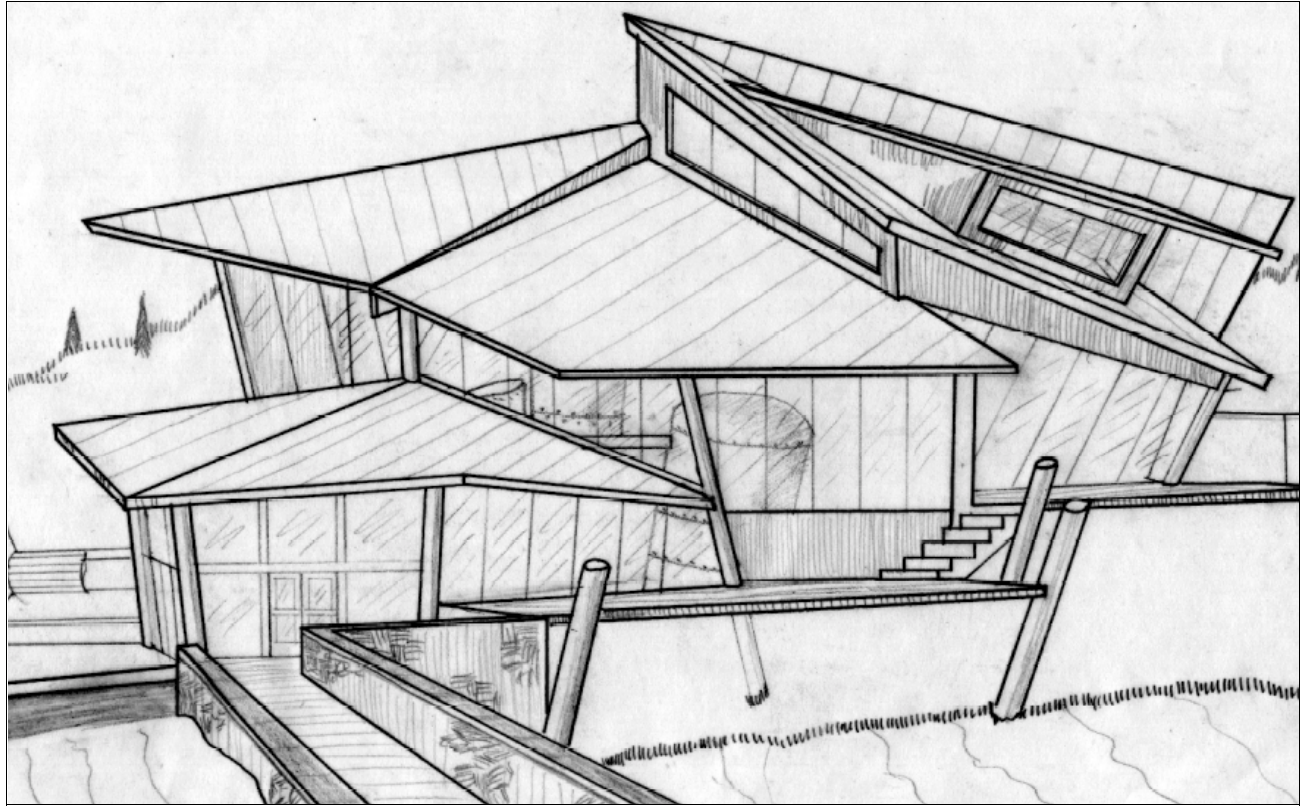


**Second Level Main Dining Area**





**Second Level Main Dining Area looking towards Mezzanine Dining Area and stream side of restaurant**

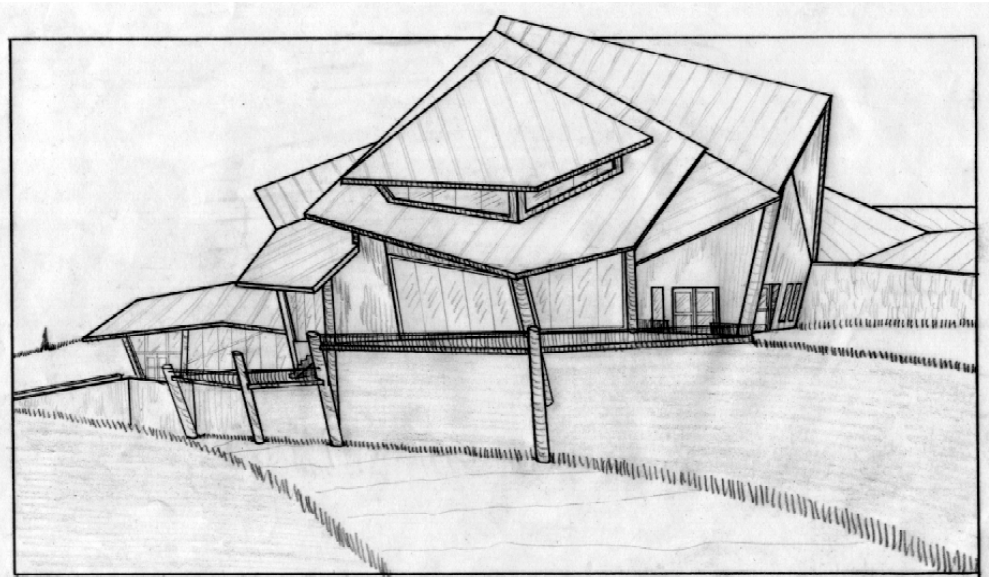


**View from Mill Dam**

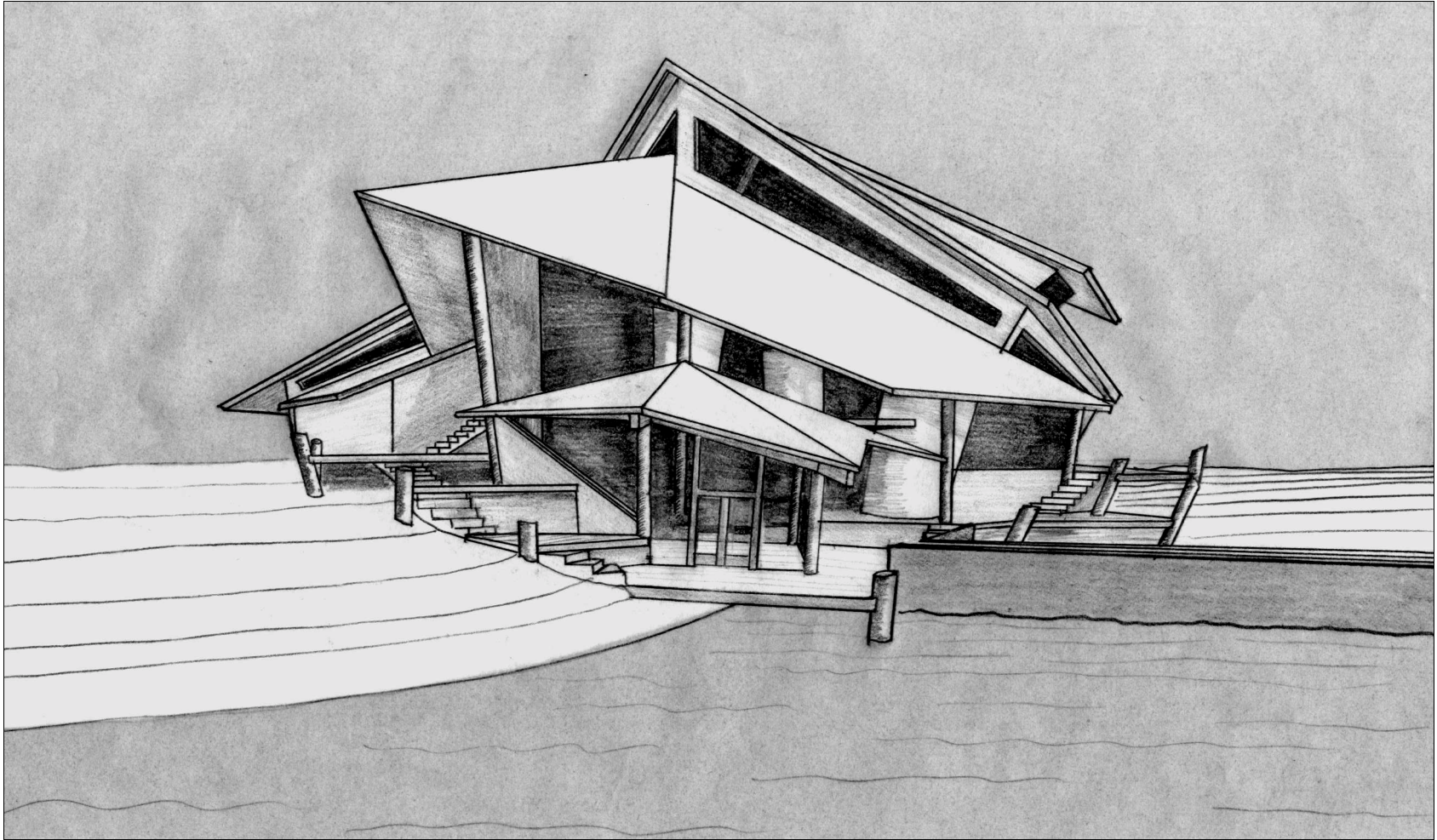




**East Dining Decks viewed from Main Entrance**



**Southwest View**



West View



## Credits

### Images

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**iii** Early Chinese ideogram for “shelter with ideogram for “cold”, *Nature and the Idea of a Man-Made World* p 28 **Pg 2** Millstones, *The Miller’s and Millwrights*—— p\_\_ **Pg 3** DaVinci’s Universal Man, *Nature and the Idea of a Man-Made World* p 50 **1,2,&3** Tidewater Houses, *Common Places* p 19 **4** Frame “I”-House, *Common Places* p 7 **5** Pennsylvania German Barn, *Common Places* p 7 **6** Paycock’s House, *The Framed Houses of Massachusetts Bay* p 102 **7** White-Ellery House, *The Framed Houses of Massachusetts Bay* p 86 **8** White-Ellery House detail, *The Framed Houses of Massachusetts Bay* p 74 **9** Cooper-Frost-Austin House detail, *The Framed Houses of Massachusetts Bay* p 87 **10** Boardman House detail, *The Framed Houses of Massachusetts Bay* p 73 **11,12,13,14,15,16,&17** Corner Joint details, *Common Places* p 169,170,172 & 177 **18,19,20,21 & 22** Ground Plans, *The Art of Buda and Pest in the Middle Ages* p 49,54,51,50 & 49 respectively **23** “Fresh Palace”, *The Art of Buda and Pest in the Middle Ages* p 85 **24** “Dogon ancestral house”, *Foundations of Primitive Thought* p 289 **25** “The generic process in the vernacular design method”, *Common Places* p 429 **26** “A comparison of design ideas...”, *Common Places* p 430 **27** “Saloon of Tazewell Hall”, *Perspectives in Vernacular Architecture II* p 145 **28** “South elevation of Tazewell Hall”, *Perspectives in Vernacular Architecture II* p 144 **29** “Millworks Illustration”, *The Young Millwright and Miller’s Guide* p 456 **30** “Generative Process in the Vernacular design method”, *Common Places* p 154 **31** “Domestic Handweaver at his Loom”, *The Human Perspective* p 150 **32** “Factory Power Loom”, *The Human Perspective* p151 **33** “Promotional postcard for America’s first prototype enameled-steel-panel house” *Perspectives in Vernacular Architecture III* p 53 **34&35** “1958 Pacemaker Duplex”, *Perspectives in Vernacular Architecture III* p 35 **36** “Room arrangement in 1842 farmhouse”, *Perspectives in Vernacular Architecture II* p 164 **37** “Marston-Lawrence farm, North Yarmouth, Maine”, *Perspectives in Vernacular Architecture II* p 165 **38** “Tea House at Wynthoon”, *Julia Morgan; Architect* 229 **39** “Pomfret School”, *Center-*

*brook Vol. 2* p 167 **40** “Miller House”, *Centerbrook* p 175 **41** “Riley House”, *Centerbrook* p 19175 **42** “Riley House”, *Centerbrook* p 17 **43** “Illustration of 16th century miller”, *The Mill*

### Quotes

**1** Marcus Aurelius in *Meditations* **2** Watson, Redman, LeBlanc in *Explanation in Archeology: An Explicitly Scientific Approach* p 27 **3** James Deetz in *Invitation to Archaeology* p 10 **4** Fred B. Kniffen & Henry Glassie in *Building in Wood in the Eastern United States: A Time-Place Perspective in Common Places* p 160 **5** Claude Levi-Strauss: *The Savage Mind* p 21 **6** C.R. Halpike: *The Foundations of Primitive Thought* p 234 **7** Camille Wells: *Perspectives in Vernacular Architecture II* p 7 **8** Karl Mannheim: *Ideology and Utopia* p 2

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Steven A. LeBlanc, and Charles L. Redman  
Columbia University Press, New York & London 1971

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Mark W. Gibson

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**Self-employed Carpenter**
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guage  
and Culture.