A D I R O N D A C K B E A V E R P O N D

A GUEST LODGE

and Associated Buildings for a

State Forest Preserve

by

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INTRODUCTION

The designers of architecture in our national and state parks appear remarkably unenlightened in a day when the design of nearly all our structures is being given a careful re-analysis of function and purpose. Indeed, these designers go to great lengths to avoid admitting that any progress has been made in the building profession in the past 300 years.

This thesis is an attempt to refute the current dominant philosophy of national park architecture, and to present a possible new approach to the problem. The building designs included here, for an actual site in the Adirondack Mountains of New York, are intended to illustrate the tenet of contemporary structures for the needs of contemporary man.

OBJECTIVES

The objectives of this thesis are to illustrate the vital need for a totally new approach to national park architecture, and to suggest how this need may be fulfilled.

THIRTEENTH LAKE

M A N T H E C R E A T O R

"I am nothing and truth
is everything."
Abraham Lincoln

ESTABLISHMENT OF PURPOSE

In this vastness which surrounds our fragmentary existence, our senses are assailed by such a diversity of good and bad, moral and immoral that it requires more than cursory attention on our part to cull the chaff from the wheat. The misfortune is that too few of us are willing to expend the effort necessary to accomplish this "mental thrashing", which lassitude results in a vegetable-like existence where the individual insensibly accepts all that may seek to exert an influence upon him. Man, however, has been granted a sensate, thinking existence and being so endowed is it not foolish to leave undeveloped our senses? our potential? to leave these unique faculties to atrophy, neither receiving nor contributing to our culture? It is more than foolish - it is immoral.

In the 5,000 odd years of civilization the discoveries of our physical world have been duly recorded, classified and preserved for future use. But emotional discoveries are not permanent - they are duplicated millions of times every day - although certain emotions have been described and classified as moral or immoral. Still, it remains for the individual to make the discovery and evaluate it for himself. The facility of critical evaluation is one of man's most necessary implements for moral living.

Man is incomplete without purpose, yet is it not strange that the very ability of man that distinguishes us from the other animals - the ability to think - should lead us too often to exist with less purpose, less utility than even the lowliest ameba. We fail to fulfill even those elemental purposes that govern all animals. Having the power to reason and to consciously select, we are obligated to establish for ourselves a purpose beyond that of the earth's other creatures, not in opposition to those fundamentals that drive us all, but as an extension of these. Henry David Thoreau said, "...I would have each one be very careful to find out and pursue <u>his own</u> way."[1]

Every man has the power of creation or destruction in some degree. While the result of how these powers are used will vary according to the individual potential and personality, the motivation remains essentially the same in all cases, the effort of man to inscribe the event of his momentary presence on earth. Unfortunately, the use of the destructive power is all too prevalent, and it is a certainty that our purpose is not to parasite; that is, to wantonly consume without adding or even replacing. Witness, for instance, the exploiters of natural resources, the instigators of imperialistic wars, the purveyors of "cultural dross"; these are men of negative existence feeding on our culture and sapping its

vitality. The philosophy under which these men operate must be met and overcome by a positive philosophy of purposeful creation and utilization. Those pursuing a philosophy of "negative existence" have evolved a curious variation on the "balance of nature" axiom, and it is that war is God's way of preventing man from overpopulating the earth. Such an assumption is a gross affront to the wisdom we ascribe to Him; and is used to salve the consciences of those who incite the wars in the name of self-preservation.

(The terms "moral" and "immoral" are delicate words given myriad interpretations. Moral, as used in these pages, is defined as an act or principle which does not violate the nature (nobility) of a creature: that is, to satisfy a hunger of the flesh is moral if the flesh of another is not violated in the act. Immoral, of course, is the opposite of the preceding.)

To develop and morally exercise his creative power toward achieving a definite objective is man's obligation to himself. If we are to live a valid life and fulfill our destiny, we must use fully those faculties that are ours alone.

MOTIVATION TO ACHIEVE PURPOSE

That there can be no action without motivation is self-evident, however, the mere act of establishing a moral objective does not preclude its being reached, so it is well

to know the nature of our motivation that we may supply and direct it properly. Inherent in all animals are instincts which cause a craving for food, shelter, and a mate, but the desire for these is not governed by intellect or emotion whereas there is one force that is peculiar to man which is so ruled - love. Love is most nearly defined as dedication to a person or principle. Perhaps conceived in the intellect, love soon becomes an irresistable emotion heightening man's sensitivity to himself, to his fellow man, and to his environment, and (apparently) magnifying his capabilities. The universal instinct of self-preservation, if allowed to predominate in man turns to self-love. A life devoted but to one's own existence succumbs to intellectual and spiritual inbreeding, eventually becoming sterile - incapable of creation. Self-love inevitably leads to the negative philosophy of destructive living mentioned before, whereas the best that an individual may accomplish is achieved only through true love.

With purpose and motivation man has created a living culture from which each generation chooses what is of merit in the culture, and on this builds and amplifies according to its nature. The vitality of the culture is sustained by the character of creation itself which is an extention of the individual's personality and not just an echo of part of it. Be it a cathedral, a motet, or an ode, the product of the

creator's mind contains a part - a new part - of his personality, retaining this for the term of its life. Man is the sum of all that he does, becoming a totality only at the moment of his death.

Our culture is the sum of each man's efforts to become whole, so let us make our efforts the fullest expression of our moral selves.

M A N, T H E A N I M A L

"I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived." Thoreau

RELATION TO NATURE

"The world proceeds from the same spirit as the body of man. But it differs from the body in one important respect. It is not, like that, now subjected to the human will. Its serene order is inviolable by use."[2] Man coexists in a dual role - man the animal and man the creator - so, while as man the creator we are master of our immediate environment, as man the animal we are subject to all its biological and physical laws. We cannot rise above what we are, and only in the realization of this fact can we function as a true man. The control man holds over nature was occasioned solely by the chance "super-development" of his brain - the anteater had its tongue so developed - and while we may choose to ignore our actual position in nature pretending to be special creatures living under our own set of rules, we, nonetheless, are ultimately bound to nature's inviolate laws. Even though we may superficially act contrary to them, the effort is momentary and detrimental only to ourselves; so the truly thinking man will not plunder the resources of the planet for he would rob only himself. Each man's beginning and end is framed within these laws and there is nothing he can do to alter their course.

"Nature refers to essences unchanged by man..."[3] and, indeed, all that we are able to change is its external character. We scratch and dig at the earth's crust to garner such materials as are needed to manufacture the shell-like cities where we hope to achieve a sense of isolation. But we isolate ourselves only from nature's vitality. Mumford's analysis is only slightly overdramatic.

> In short, the metropolis is rank with forms of negative vitality. Nature and human nature, violated in this environment, come back in destructive forms; drugs, anodynes, aphrodisiacs, hypnotics, sedatives, are a necessary accompaniment of this exacerbated state, strenuous efforts to recover the normal equilibrium of the healthy body and mind; salvation by asperin.[4]

NEED FOR NATURE

"It would be some advantage to live a primitive...life, if only to learn what are the gross necessaries of life.... For the improvements of ages have had but little influence on the essential laws of man's existence."[5]

As our culture becomes more and more sophisticated, those "essential laws" that Thoreau speaks of become dimmer and dimmer in our sight; but this is not to be wondered at in the light of our preoccupation with the microcosm of mechanics. Science is striving mightily to produce a totally synthesized world, a world in which man will be physically independent of all organic life for his subsistence. Life in

such a synthetic environment would be meaningless and hollow; the gap between man and the mechanical-brain so shrinking as to make the two indistinguishable. The only way I know of to prevent a total loss of spirituality and sensitivity is to turn to nature. "In the woods we return to reason and faith. ...the currents of the Universal Being circulate through me; I am part or particle of God."[6]

Fortunately, man's instincts are stronger than his intellect and he is now searching for that which he has spent the past centuries destroying. What he seeks has not totally vanished; a few men of vision have worked to preserve for us a few areas of primitive earth where we may go to "return to faith". In this country it is the national and state parks providing this sanctuary. It behooves us to guard these areas jealously and administer them wisely, because they are the last such resources that we will have for many generations. Society must return to nature for its survival.

A R C H I T E C T U R E O F N A T U R E "Thousands of nerve-shaken, overcivilized people are beginning to find out that going to the mountains is going home; that wildness is a necessity; and that mountain parks and reservations are useful not only as fountains of timber and irrigating rivers, but as fountains of life." John Muir, 1898

A CHURCH IN THE SWISS ALPS... PERFECT HARMONY OF ARCHITECTURAL FORM AND ENVIRONMENT... OF MAN AND THE WILDERNESS.

EUROPEAN AND AMERICAN HERITAGE

The mountains of central Europe and the forests of Scandanavia have fostered a style of architecture that has retained its basic character unchanged through many centuries, and yet, today, is as modern in concept as the more sophisticated styles of the city. Perhaps because of the ruggedness of the elements encountered in these areas, the builders were forced to deal more intimately with the fundamentals of architecture; the latitude of style permitted in more temperate climates was not possible in the face of great snows, avalanches, long winters and ceaseless winds. Also the relative inaccessability of forest and mountain regions severely limited the variety of available materials, with the result that local materials in their natural, or near natural, state were (and are) used. The result is an architecture both ingenuous and utile. "Each technique (stone, wood, frame and fill, prefabricated panel) has followed a logically transmitted evolution to contemporary construction because each is as basic as the best modern architecture hopes to be."[8]

These techniques, brought to this country by our early settlers, were used successfully in territory similar to their origins, and in time evolved into an indigenous American style, related in concept but with a fresh form. A man

engaged in a test of survival with his environment has no time for self-conscious appraisal of the character of his handiwork; the character is molded by the nature and urgency of his needs. That his creativeness is nearly always productive of beautiful forms is not to be wondered at, for their utility had to serve a man working with a moral purpose. It was an architectural misfortune that not all our population was faced with the problem of self-sufficiency; the man who could afford to have others work for him could also afford to have others think for him, and this he did. He imported intact the architecture of Europe and in due time had it mechanically reproduced a hundred times for a hundred dissimilar (and inappropriate) locales. This volume of mediocraty in the form of Georgian mansions, pseudo-Greek plantation temples, Victorian ginger-bread houses and still others, all but crowded out the ingenuity of the pioneer innovator. The few survivors literally retreated to the hills where they were (and are) held in a state of suspended animation, recreating their own history, but without its original vitality. Vestigal examples of the work of these early craftsmen may yet be seen, still sparkling with their purity of ageless style. The upper and middle Atlantic States in particular, bear the mark of pioneer artistry - the marvelous stone and timber barns of Pennsylvania and New York, the New England clapboard salt-box, the Adirondack log lean-to, even military

installations such as Fort Ticonderoga. These stand as tokens of what we may again accomplish if we will not only see what they are, but also why they are.

With mediocraty came money, and with money the power of unlimited expansion. The story of the senseless exploitation of our natural resources is too well known to bear repeating. The urge to recklessly consume what seemed infinitely abundant marked nearly all phases of 18th century life. If nothing was done well, it was certainly done "big". But such abandon cannot continue unabated without someone awakening to the dangers inherent in such a course of action. And someone did awaken. In 1872, Yellowstone National Park was established, the first of 28 such parks now existing. Through the efforts of conservation-conscious men such as Gifford Pinchot and Theodore Roosevelt, the National Park Service was forced in 1916 to administer the policies of the growing park system.[9] Today, in addition to the national parks and monuments, there are many similar state parks, dedicated to preserving the nation's "fountains of life".

STATE OF PRESENT PARK ARCHITECTURE

The initial and still prevailing purpose of national parks is "to preserve, in a condition as unaltered as is humanly possible, the wilderness..."[10] And in the early days of the parks, once the area had been designated as to remain

forever wild, there was little to fear that man would intrude with his many machines; for the age of the automobile and the airplane was yet to roar into being. Those who sought these virgin lands were the John Muirs, the John Burroughs and their kin in spirit - the hunters and fishers. There was little or no commercial development for there were no hordes of tourists to cater to. Came the automobile and the farthest reaches of the country were made accessible to any man with the purchase price of four wheels and some gasoline. The wilderness parks became primary tourist attractions. The Park Service had to provide for these visitors with cabins, motels, hotels and concessions. But what should be the form for these buildings in the wilderness? What should be their character? In 1936 the architectural consultant for the Park Service wrote,

> We become aware of the unvoiced claims of those long gone races and earlier generations that tracked the wilderness, plains, or desert, before us. In fitting tribute we seek to grace our park structures by adaptation of their traditions and practices as we come to understand them.[11]

The philosophy stated is excellent, but in practice the traditions were neither adapted nor understood. Instead, carbon copies were made of 17th and 18th century frontier buildings, presenting the anachronism of a 12 cylinder Packard parked beside a log block house, where soft drinks, souvenier ashtrays and "We've seen Old Faithful" stickers are sold. What could be farther from those pioneer traditions. To say

that the Park Service hoped for such crass commercialism would be unfair; nevertheless, it was its typical lack of thought and imagination that permitted such to exist. Be traditional and be safe!

Through constant copying, the carbons wore thin and the copies became ever worse. The huge "people's palace" on Mount Hood stands as a monument to the gross extremes park architecture has reached. Huge vaulted stone ceilings cover carnival-like concessions; eye-less walls see none of the brilliant snow fields or the mountains beyond; a stark inhuman rock pile defiling the mountain's slope. This is not the only such example. Elizabethan town houses serve park rangers for offices, adobe huts for tourist cabins - a cacaphony of out-dated architectural forms.

At the turn of the century there was an awakening of Americans to their own culture. Their own writers, artists, musicians were finally being acknowledged as having stature. And the craftsmen too. The discovery of the latter's talents was noted by incorporating the more superficial aspects of their work in a style of park architecture known as "rustic". As described by Albert Good,

> "...("rustic") is a style which, through the use of native materials in proper scale, and through the avoidance of severely straight lines and over-sophistication, gives the feeling of having been executed by pioneer craftsmen with limited hand tools. It thus achieves sympathy with natural surroundings and with the past."[12]

No. The only sympathy is for the misguided efforts produced by the strait-jacketed minds of government designers. Imagine the indignation if it were suggested that the natural features of the parks should be handled on the same principles as they were 100 years ago. Fight a forest fire with a bucket brigade? Why, don't be foolish! Build a ranger's office like a hunter's lean-to? Certainly. It adds character. Can such inconsistancies be reconciled? Not by any logical reasoning.

In an article in the October 1952 issue of National Parks Magazine, Devereaux Butcher criticizes the trend in current park building design. However, his displeasure is not with the antique design concepts, but with the digressions from the pure antiquated rustic style. He has no patience, either, with what he calls "modernistic", which he puts in a class with pseudo-colonial and log cabin renaissance. He suggests that we revitalize the rustic approach. Should we then too revitalize the mastodon that he may replace the game that has antedated him? Foolish, of course, but no more so than Mr. Butcher's architectural premise.

The sterile type of architectural thinking that governs our current park architecture is beyond revision. A totally new approach must be undertaken, without any predetermined tenets in mind other than that the design, to be significant, must be new. There also must be permitted the competition of ideas from outside the hallowed government halls where the current "carbon-copy architecture" is spawned.

WHAT PARK ARCHITECTURE CAN BE

These protests are meaningless without an answer. The following is a personal appraisal of what park architecture should be; the actual design being an attempt to exemplify what is written here.

Man has lived and built in nature since his first indeterminate appearance on this earth. He is part of nature. Therefore, one of his structures in the midst of pristine grandeur is no more unnatural than the nests of birds. That some buildings are undeniably ugly - intrusions on nature - is because the builders have tried to forget their origins. "...sensitive folk who have not been sophisticated out of their natural relations..."[13] will see that a piece of architecture must integrate with nature, not indicate our mastery of it; our mastery lies in recognizing our essential unity, in seeing our position in nature's framework, and in maintaining the strength of that position. Contrary to Good's statement that man should "...know that he is not equipped to embellish, but only to mar Nature's better canvases."[14] we <u>are</u> so equipped. The Swiss Church illustrated on page 20 amply belies Mr. Good's preceeding statement, and the one that states "The straight edge has little or no place in the park artisans equipment."[15] This church shows man at his highest moral and creative level.

Structures placed in a natural environment should reflect

nature's vitality. While our eyes record the mountains and forests as being relatively static we know they are not. There is constant growth and revision. These qualities as well as the imaginative vitality of the builder should be expressed. This means that the materials and techniques we use should be the best we have at our command, not those centuries old. There is no vitality in reminiscence.

This brings up the question of what materials are fitting in wild surroundings. Present park structures indicate the emphasis on only natural materials. Again, the reasoning is false. It is not what the material, but how the material is used. The mere use of native fieldstone does not predicate that the building will be beautiful. Galvanized iron siding might better have been the answer. That certain materials have come to be associated with certain types of structures is unfortunate since it severely limits the utility of the material and produces material stereotypes as well. Aesthetics is not the only factor governing the choice of a building unit; adaptability to climate, to space usage, to local economics are equally pertinent. Technology, used constructively has its place in nature. "Rustic" for example, is an undeveloped technology in itself. There is no logic to the idea that crudeness is most compatable with the wilderness, for what could be more intricately developed than the delicate balance of nature.

There is no denying that a deep urge to "get away" drives the majority of visitors to the wilderness. They are seeking the freedom of space - space to move, space to think, space to once again see themselves and their place in the Universe. But to escape the chaos of ultra-tense urban life does not necessarily mean that one must escape all visual reminders of it. Man is capable of creating serenity as well as chaos and often with the same tools. While it must be admitted that present park designers strive mightily to help the visitor forget the clattering city, their approach is backhanded. A simple waterpipe and faucet are not, in themselves, offensive if one does not have to cure their dripping ills or pay the taxes for them, so why seal the pile in a mass of concrete to simulate water springing from a rock. We come to the parks to find the honesty of nature, not the duplicity of man.

Unfettered space, inherent in the forest, must be designed into the buildings. If such prosaic items as radiators and soil pipes, asphalt tile and thermopane are needed to help the users enjoy their surroundings, then let them be used - morally! Let there be no more "pleasantly dishonest authenticity".

Man also goes to the wilderness to find God. Thoreau and Emerson have beautifully described the prevailing spirituality to be found there. A building in this atmosphere, then, should reflect this presence of God by means of erecting

the most honest structure we can create. A hundred years ago Thoreau said, "...let our houses first be lined with beauty, where they come in contact with our lives, like the tenament of a shellfish, and not overlaid with it."[16]

The sum of these qualities is harmony, an achievement allegedly sought by all park designers. Mr. Butcher lauds a ranger's office in the Arizona desert as being nearly invisible at a quarter mile distant. Invisibility is not, nor ever will be, a synonym for harmony; to harmonize, a building must belong to its site - must be positive visible assertion of man's presence and purpose in that particular spot.

These abstract qualities of vitality, honesty and spirituality cannot be translated into any absolute building form. Saying that "rustic" or "colonial" or "modern" is the one solution to the problem indicates a lack of understanding of what is needed. The correct solution will form itself if the creator will understand what he is building, why he is building where he is, and to what purpose.

VIEW FROM SITE

THE SITE

THE ADIRONDACK STATE PARK

"The Adirondack Park is the largest and most important public preserve in the United States with more than 20 million people living within 300 miles of its borders."[17] Yet it contains some of the wildest most nearly virgin land east of the Mississippi. Its 8,500 square miles include all or part of 10 counties in east central New York. Of its total of 5,680,000 acres, 2,180,000 are State-owned land. Included within its borders are 2,000 mountains, 1,500 lakes, 50 rivers, and many other outstanding natural features. All land that is state owned is protected by the New York State Constitution which declares in part, "The lands of the state...shall be forever kept as wild forest lands."

Game is quite abundant, particularly deer, and the Adirondack trout streams are among the finest anywhere. The vast range of natural recreational facilities provided, as well as the storehouse of natural resources is a most valuable asset not only to the state, but to the whole Northeast as well.

> Carved by the glaciers...; washed and eroded by the storms of a thousand centuries, the Adirondack ranges rise in dark and gloomy billows.... Elsewhere are mountains more stupendous, more icy and more drear, but none look down on a grander landscape...; more brightly gemmed or jeweled with innumerable lakes, or wild with savage chasms or dread passes; none show a denser or more vast appearance of primeval forest...A region of mystery, covering all things with its deep repose."[18]

LOCATION

The building site selected for this project is at the village of Bakers' Mills (Population 40), Warren County, New York. The buildings themselves are 1½ miles northwest of State Route 8 which is the only access to Bakers' Mills. While the Mills has a post office, the nearest town of any size is North Creek (Population 703) a winter ski resort, ten miles to the northeast on the Hudson River. Distances to the nearest cities are as follows: Schenectady, 65 miles south, Utica, 75 miles southwest, Lake George, 35 miles east, Albany 80 miles south.

This particular site was chosen partly because of the author's familiarity with it, but primarily because of its advantageous relation to several urban areas and the wilderness. Since one of the primary functions of the lodge is to serve as a meeting place for conservation groups, etc., it is desirable that the driving time to the lodge not be over three hours. This site is thus able to serve that area which has the greatest concentration of such clubs in the state. At the same time, it stands at the gateway to a completely wild area approximately 40 miles long and 20 miles wide, which, of course, is the primary attraction of the lodge.

CHARACTER

The 51 acres that compose the building site proper are

situated on a comparatively level stretch of meadowland on the foothills of Height of Land Mountain which rises to 3,050 feet. The site "faces" southeasterly down a valley, which drops 520 feet from the buildings' elevation, across the rooftops of Bakers' Mills and a widening vista of rolling hills and meadows, and ultimately a series of Adirondack peaks dominated by Crane Mountain, some seven miles distant. Forming the southwest side of the valley are the 3,300 feet of Eleventh Mountain, a heavily wooded group of three peaks, while the north east side is composed of wooded hills, 1,000 feet lower than the opposite side.

The "comparatively level" land falls away at about a seven percent grade until the valley floor is reached at the road through the Mills.

The mountains are composed of gneiss, granite, and gabbro which appears in quite frequent out-croppings. Much of the rock has broken and weathered providing a highly satisfactory building material. The soil ranges in depth from a one foot average on the mountains proper to two or three feet elsewhere. Because of the high incidence of rock, excavation is best kept to an absolute minimum for reasons of economy and ease of construction.

Vegetation in the general area is primarily softwoods such as spruce, hemlock, white and red pine. Paper birch and sugar maple are the most often represented hard woods, becoming sparser as the altitude increases. In areas near the

towns and villages most of the timber is second growth, but farther "back in" there is much virgin timber that yet holds the savor of pristine wilderness that must have greeted inquiring eyes here 200 years ago.

CLIMATE

The three main buildings are at an elevation of 2,100 feet above sea level. The weather station in the area at an elevation nearest that of the site is at Indian Lake. The Weather Bureau at Albany supplies the following information for that area:

Mean maximum temperature	-	January	28.7^0
" minimum "	-	"	4.4^0
" "	-	"	16.6^0
Mean maximum temperature	-	July	78.9^0
" minimum "	-	"	50.3^0
" "	-	"	64.6^0

Average annual snowfall - 88.8 inches.

Prevailing winds (at North Creek) - northwest.

Rain in the Bakers' Mills region, although quite frequent, is usually of short duration. Rain clouds often form below the summit of Eleventh Mountain producing localized showers on its slopes and in the valley. Humidity is moderate.

Once snow has fallen there, it usually remains on the ground for the duration of the winter, maintaining a depth of

two to four feet. This snow can be well utilized as natural exterior insulation in those buildings without mechanical heating systems.

DEVELOPMENT

Because the park's recreational features are strictly natural ones, site development will be kept to a minimum. The slopes on the site range from five percent to twenty-five percent. By having all structures parallel the contours and utilizing split-level plans without basements, no extensive grading will be necessary for the buildings.

The major grading needed will be for the access road and parking lot. At present there is a 1½ lane hard-packed dirt road directly to the site. This is to be widened to two lanes and its course slightly altered in the last 1,300 feet, to lessen the existing grade of slightly over twenty percent. The road and the parking lot are to be paved with crushed, low grade, garnet ore, a durable material in wide use on public roads in the vicinity.

The parking lot is to have a capacity of 150 cars which should be ample for the guest capacity of 100 plus the one day visitors. However, since it is not possible to estimate what future attendance will be, the lot is so situated as to permit expansion. While the lot will be placed on ground with the least slope, it still will be necessary to have two levels of parking, the difference in elevation being about ten feet.

To keep the lot accessible, and still not intrude on the view, it is to be placed to the north of the lodge, on the entrance side. A service road to the lodge only is to be provided.

No extensive landscaping will be needed, since all efforts will be made to preserve the existing natural features. Soft woods should be planted around the parking lot as a screen and placed in groups for wind breaks on the windward sides of the lodge, ranger's house and bunk house. Low foundation planting, all of local species may be needed for the lodge and ranger's house.

THE GUEST LODGE

THE GUEST LODGE

PURPOSES

The main building and focus of the whole group is the guest lodge. In itself it is to serve several functions and will be composed of three main parts - the meeting hall and museum, the guest rooms and the restaurant.

At the outset it must be made very clear that this is in no way a hotel, tourist court or vacation resort. Man-made recreational facilities will not be found. These are buildings for man seeking the wilderness. The lodge is an advertisement of an an invitation to the wonders of the Adirondacks. It is not the stopping place but the starting place instead. This is not to say that it is to be a nervous building, but rather it should have condensed in it those indefinable qualities that make the wilderness so fascinating. Comfort will derive more from the psychological qualities of nature than from the physical qualities of an over-stuffed chair.

It is intended that this be a place where conservation clubs and associated groups may meet for one day or extended periods. Food and lodging are to be provided in comfortable but spartan surroundings. It is also to serve as a museum for the purpose of introducing visitors to the locality. Permanent exhibits explaining the topography, and native flora and fauna, will aid those interested in exploring the park. The meeting

area will double as a temporary exhibit space where traveling exhibits may be shown or displays for the meeting of particular groups may be set up.

The guest rooms will also serve hikers, hunters and fishers who are preparing to embark upon, or are returning from an extended trip in the park.

The restaurant generally is to be of a short order nature, but will be capable of handling banquets for clubs or hunting parties. The dining area, with its fireplace and spit where game may be roasted, is also to serve as an informal lounge.

SPACE REQUIREMENTS

Meeting Hall and Museum

Entrance Lobby, lounge and clerk's desk.

Meeting area with space for 80 - 100 folding chairs.

Storage for folding chairs and temporary exhibits.

Observation terrace.

Exhibit area for permanent displays.

Guest Rooms

Fourteen double rooms with two double-bunks each.

Lavatory with sink and toilet for each room.

Men's shower room and women's shower room.

Storage for guest's luggage.

Restaurant

Indoor Dining area for 80 people.

Kitchen for both short orders and complete dinners.

Food storage.

Outdoor dining terrace.

Employees' toilet.

ORIENTATION

Fortunately, the magnificent view is to the southeast and south making it possible to take full advantage of both it and solar heating. With the mean January temperature nearly 16^0 below freezing, all efforts should be made to utilize the sun's heat. Being at a latitude of 43^0 30' the sun here drops very low (28^0) in the winter permitting rooms facing south to obtain direct rays nearly all the daylight hours. For the same reason, the sun rides very high in the summer making sun control relatively simple.

Advantage should also be taken of the prevailing northwest winds which are channeled between Eleventh Mountain and Height of Land. Since the wind is almost always in evidence, good cross-ventilation is readily obtainable.

MATERIALS

Materials native to or manufactured in the New England area will be used wherever possible for reasons of economy.

Native fieldstone will be used extensively on the lower parts of the building (and others in the park) to present an impervious surface to the freezing and melting snows. The

stone, all of which probably can be found on the site is of such size, shape and weight as to permit the erection of mortarless retaining walls of three or four feet in height.

Laminated, pressure-treated wood arches are to be used for framing the meeting area to give a large unobstructed floor space. A balcony may be conveniently hung from these members. The wings will be spanned by Swedish H-B wood bents.

Wood will be used extensively both as an exterior and interior finish. The Swiss long ago noted the excellent insulating properties of wood, using it in layer fashion like unbonded plywood. Wood, too, in its natural colors, gives a visual feeling of warmth which is desirable here. In addition wood is by far the cheapest building material in this area because of its abundance and ease of transporting it through the mountains.

Roofing will be of corrugated aluminum. Its good heat reflective property will be valuable in the summer and its low maintenance all the time.

Glazing in all fixed sash will be thermopane.

All wood exposed to the weather is to be pressure treated by the Wolman process for protection against moisture, termites, and porcupines. The ravages of porcupines are a threat to all wood structures in this locality and must be guarded against as carefully as termites.

MECHANICAL EQUIPMENT

The only utilities available at the site are electricity and telephone service. Except for unusually dry periods in the summer, a good supply of water is available from springs and mountain streams. To insure a constant water supply throughout the year and to maintain constant water pressure, a Horton Watersphere will be erected at an elevation above that of all buildings on the main site.

Sewage disposal will be by means of a cesspool and tile field. Drainage is excellent and no interference with the water supply should be encountered.

Because oil and coal prices are high by virtue of the length of supply lines, and because heating requirements will be highly variable, electricity will be used. The heat loss incurred in a large building in this climate would make the cost of an unzoned central heating system prohibative. Since not all of the building will be heated, and other parts only at certain times, it is believed that electricity will prove most practical because there is immediate response and localized control is possible. In the meeting hall, radient panels in the walls and balcony ceiling will be used; in the guest rooms, radient baseboard panels.

No mechanical ventilation will be required. The meeting hall will get good air circulation through the chimney effect, louvers and movable sash at the ridge making this possible.

Louvers through the exterior and interior corridor wall will provide good cross-ventilation for the guest rooms.

Normal lighting requirements for the individual areas will be adhered to.

ASSOCIATED BUILDINGS

THE BUNK HOUSE

To provide lodging for large groups of campers such as scout groups, or hunting parties, a bunk house is needed. Here, groups of up to 40 people may sleep, cook and find protection from the elements on inclement days. It may also serve as overflow sleeping quarters for the lodge.

Specifically, it will need two segregated sleeping rooms with adjacent toilet facilities, and a cooking-dining area. The latter will also double as a lounge.

Because it is a unit unto itself, serving as a "home" for a week at a time, the bunk house should be located well away from the lodge. Space is at no premium in the park and visitors are seeking the freedom of grand vistas and magnificent distances; hence, there should be no cramping of units on the site. Indeed, there should be a conscious effort to keep them confortably distant, to create the illusion of exploration and discovery that will be found on a larger scale in the wilderness beyond.

Heating and cooking are to be done with fireplaces. However, electric lighting and running water will be supplied.

It is desirable that the roof pitch be kept low to keep snow on the roof in winter for the purpose of added insulation. Reflective foil insulation will be used throughout.

THE RANGER'S HOUSE

A resident forest ranger who will handle all the administrative duties of the park will live on the site. His duties will probably include coordinating activities at the lodge, maintaining of the buildings, and assisting visitors in making best use of the park.

His needs dictate the following space requirements:

Housing for himself, his wife, and possibly two young children.

A public office, preferably in conjunction with his house.

A garage.

In addition, a small concession, either for his own profit or state-run, where hunting and fishing supplies and licenses, and basic camping food may be purchased, is needed. This concession and the restaurant are to be the only forms of commercial enterprise in the park.

The house should be at a central point where the ranger can be easily reached by the public, and where he may be aware of those entering or leaving the park. It is to be supplied with electric and telephone service, running water, and mechanical heat.

As with all the buildings in the park, it is to be faced southeastward toward the valley view.

THE FIRE TOWER

Atop Eleventh Mountain, to the west of the main building site, will be placed a fire tower to command a view of the park area. There are existing fire towers on Gore Mountain and Crane Mountain which provide an overlapping field of view. All three will be needed with the increased usage of the area.

Since the tower is not to be accessible by road, there will be a resident ranger. His needs will be only a living area, storage for food, water and firewood, an observation tower with a full 360^0 view, and detached toilet facilities.

The building materials, as well as all future supplies, will be brought in by helicopter. There is an abundance of fieldstone on the site suitable for foundations and walls.

The living area is to be foil insulated and equipped with thermopane glazing. Heating will be provided by a Heatilator fireplace. If cost permits, electric and telephone lines will be run to the tower.

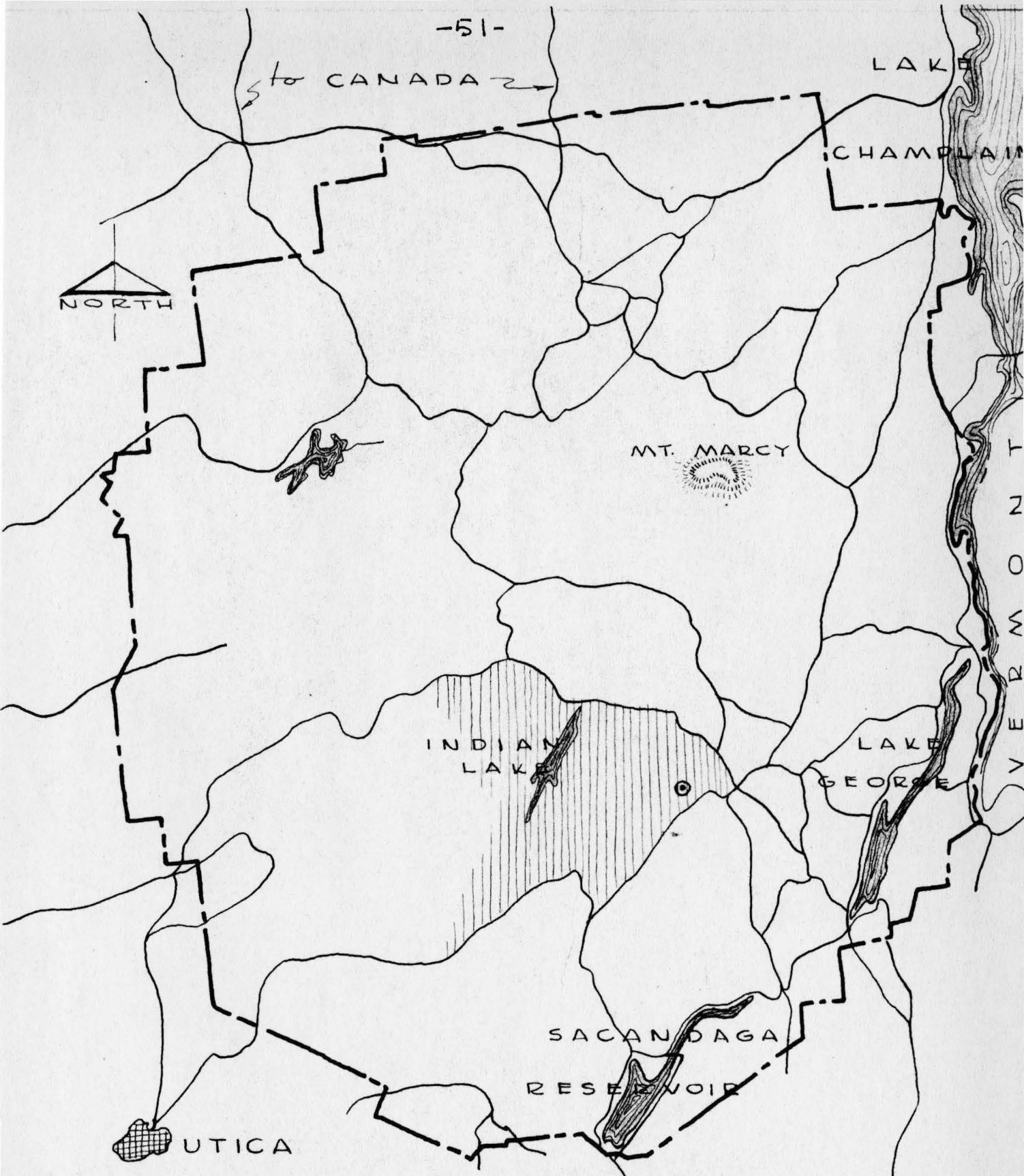
LEAN-TO'S

Placed throughout the park along the major trails should be lean-to's to provide overnight shelter and haven from sudden inclement weather. It should comfortably accommodate eight for one night or four people for an extended period.

Since maintenance will be virtually impossible for these shelters, their construction should be permanent or else of

replaceable prefabricated nature. Materials transportable by helicopter would be highly advantageous.

Shelter from the elements and a fireplace for warmth and cooking are the only essential elements. The open side of the lean-to should face away from the prevailing winds to insure a dry interior in the event of rain or snow. The floor may be of earth built up about four inches above the ground.



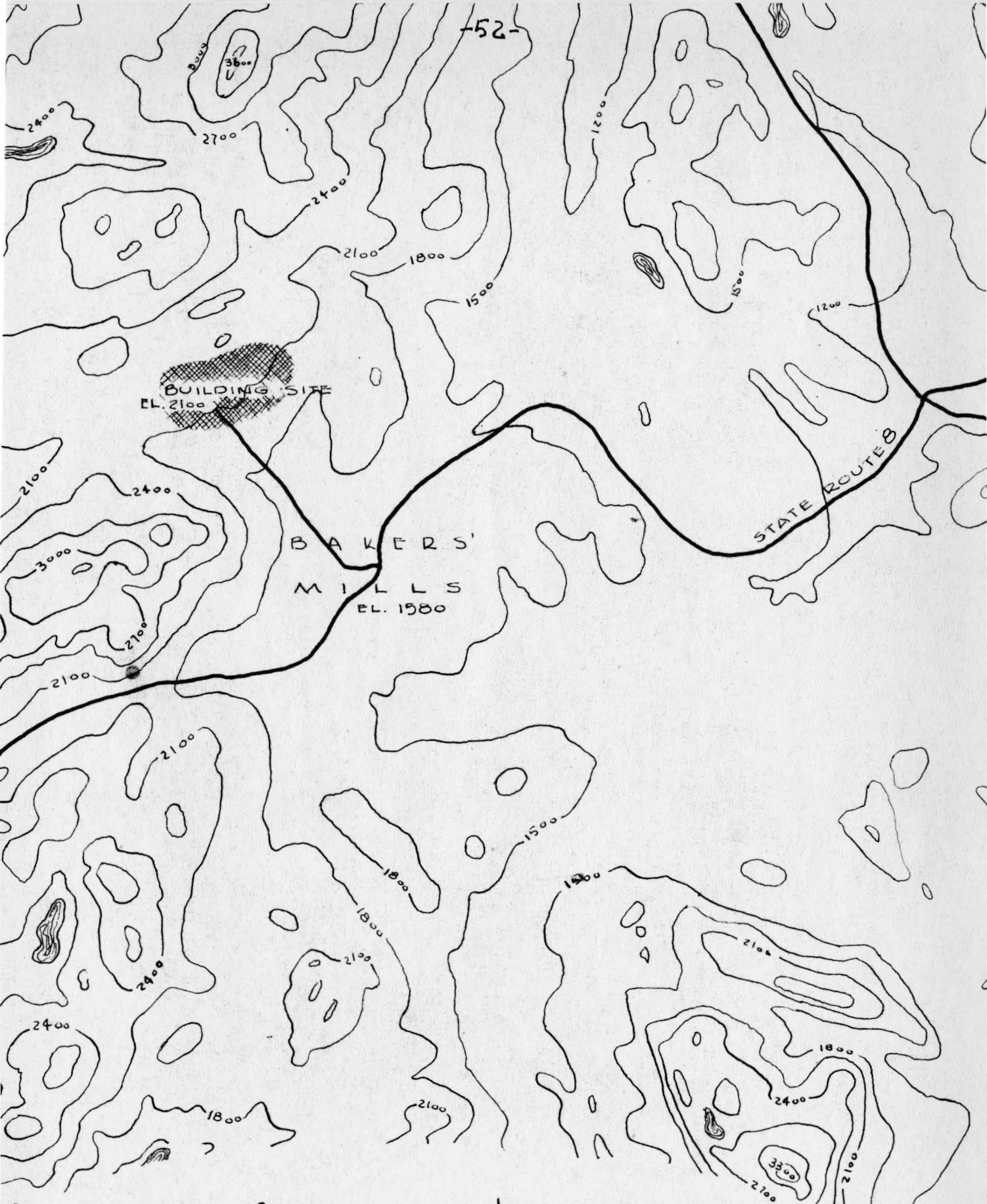
PRIMARY & SECONDARY ROADS
in the ADIRONDACK STATE PARK

GENERAL AREA TO BE SERVED BY LODGE

⊙ BUILDING SITE

SCALE 0 5 10 15 20 MILES

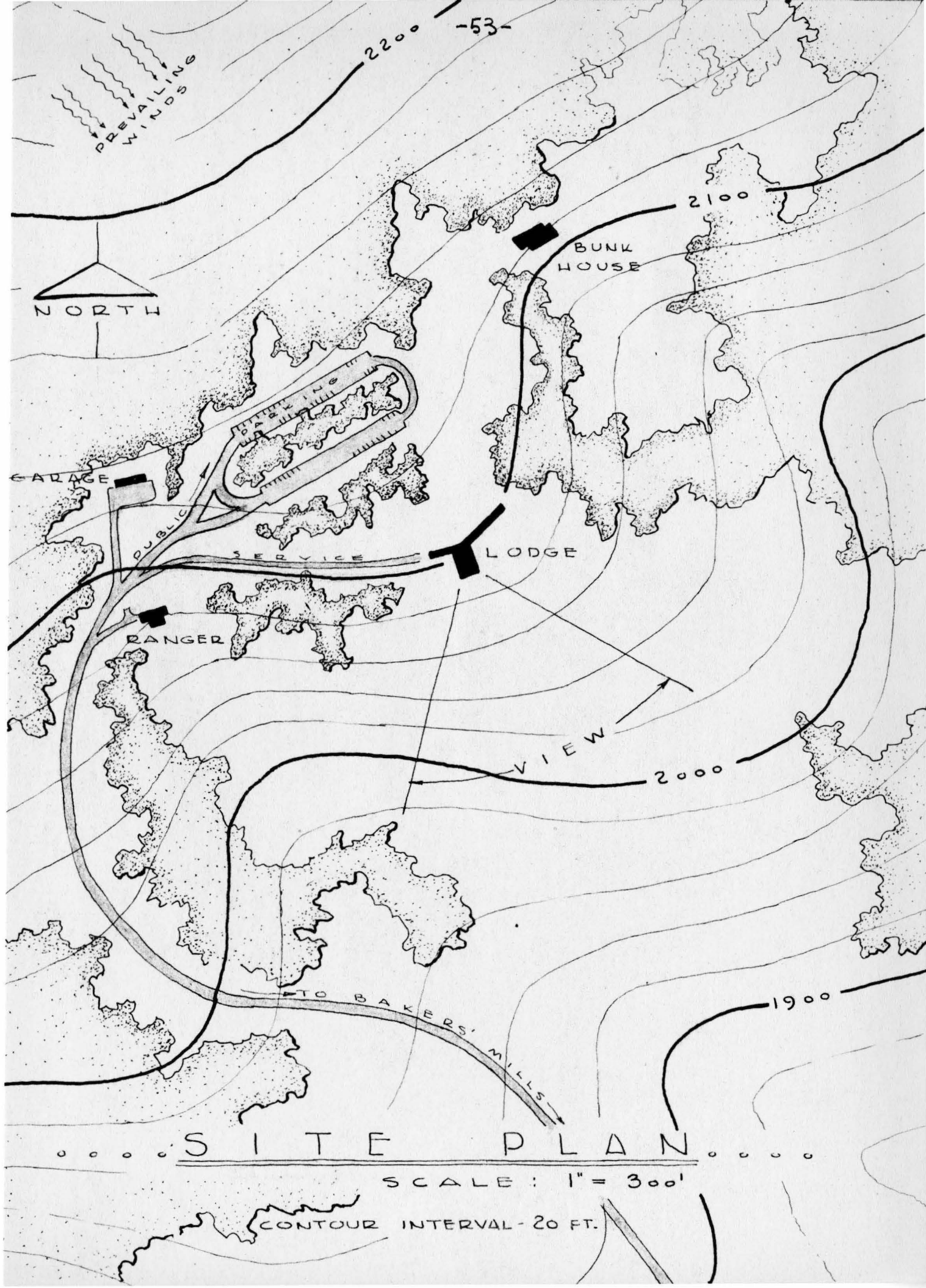
FIGURE ___



BAKERS' MILLS & VICINITY

CONTOUR INTERVAL 300 feet

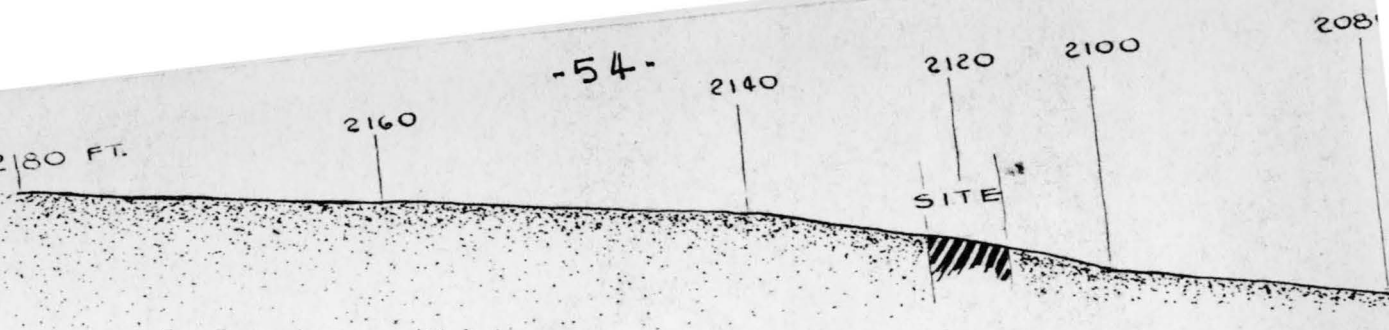
FIGURE ___



SITE PLAN

SCALE: 1" = 300'

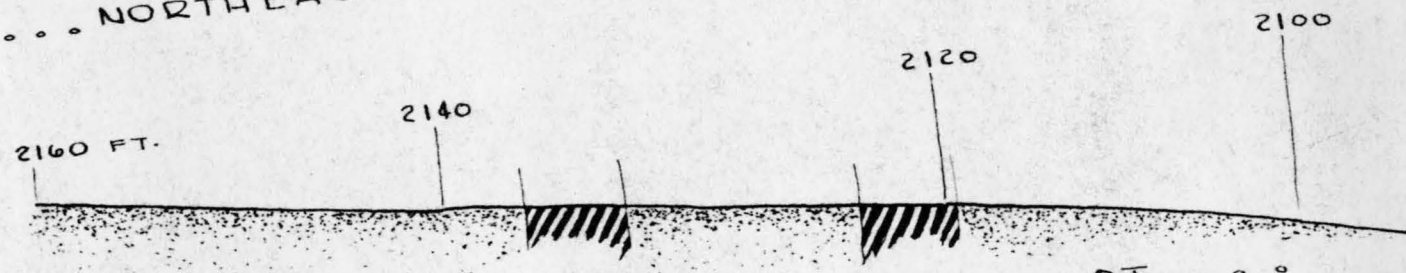
CONTOUR INTERVAL - 20 FT.



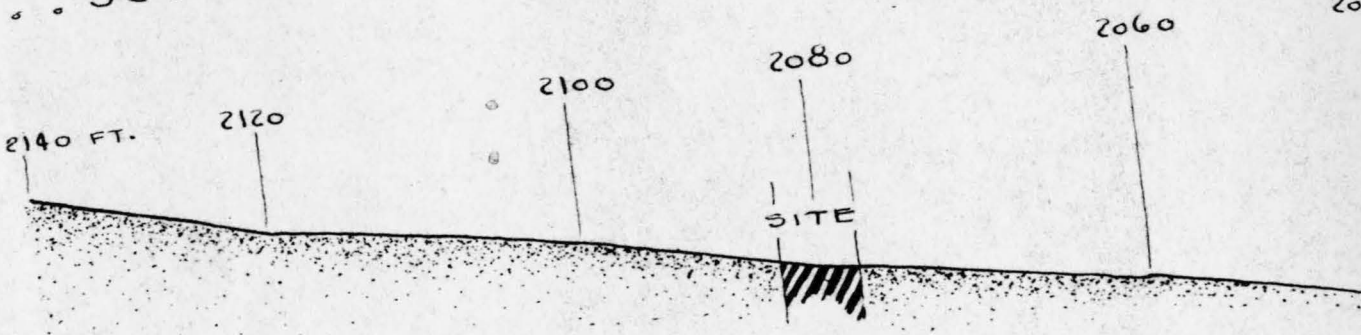
...BUNK HOUSE...

...LODGE...

...NORTHEAST END of PARKING LOT...



...SOUTHWEST END of PARKING LOT...



...RANGER'S HOUSE...

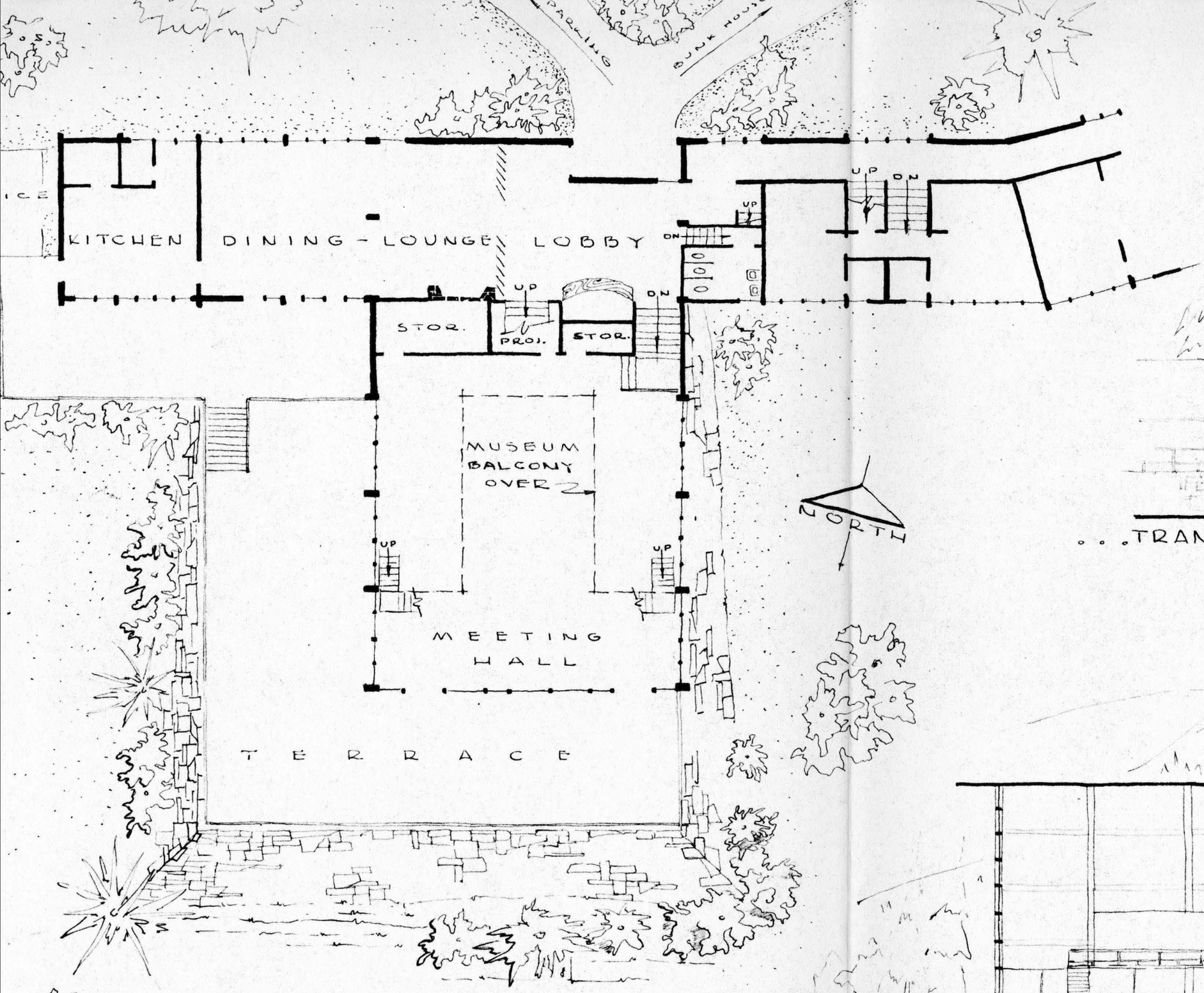
...SECTIONS thru SITE.

PERPENDICULAR TO E-W BUILDING AXES

HORIZONTAL SCALE: 1" = 100'

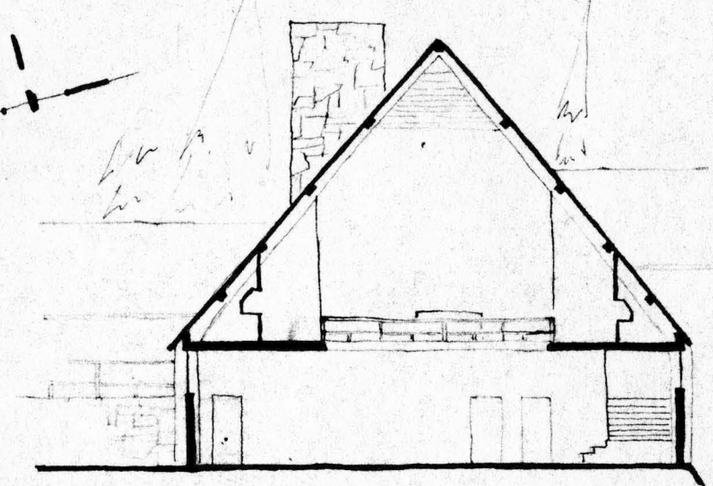
VERTICAL SCALE: 1" = 80"

LODGE

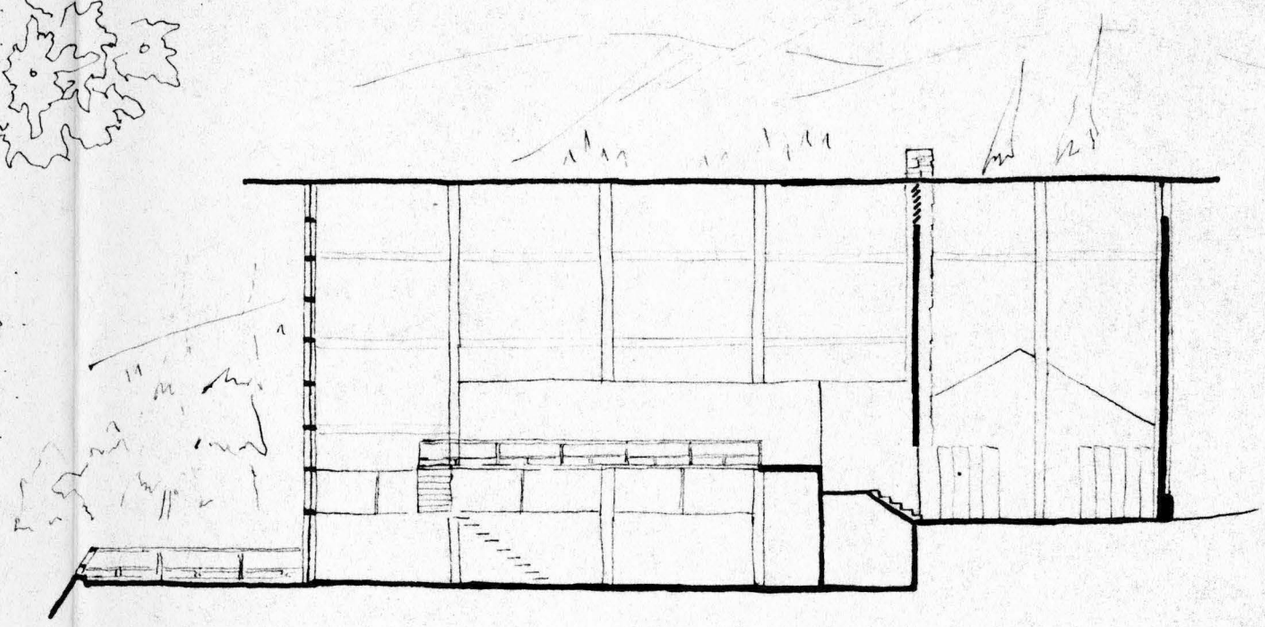


. . . P L A N . . .

SCALE $\frac{1}{16}$" = 1'-0"

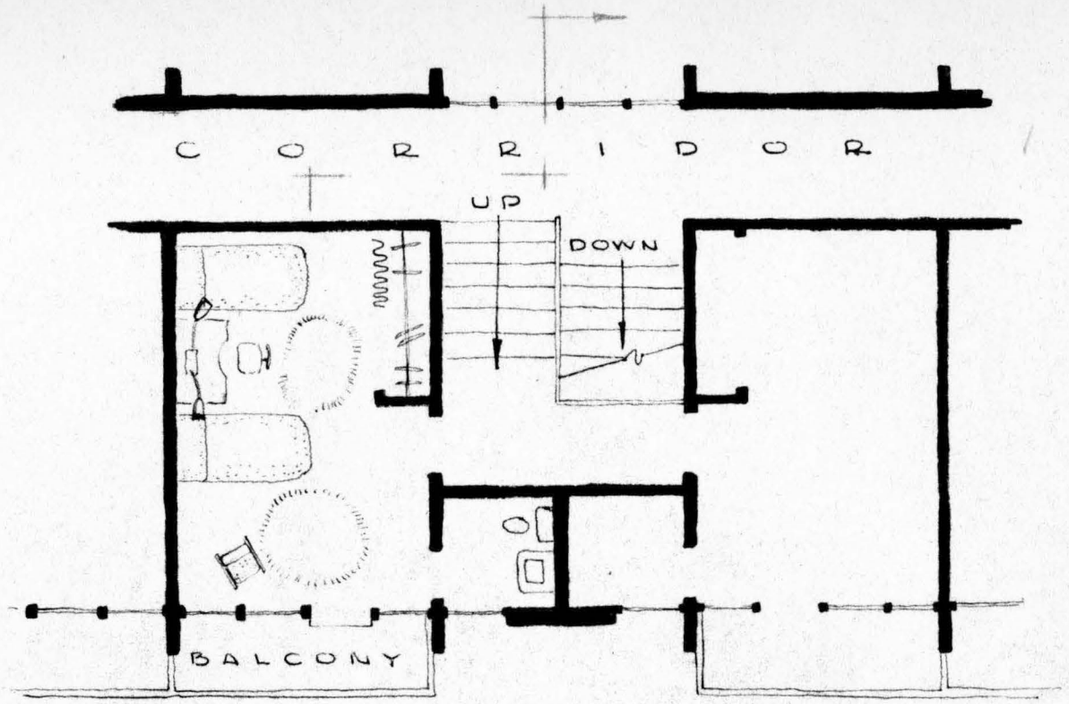


. . . TRANSVERSE SECTION . . .

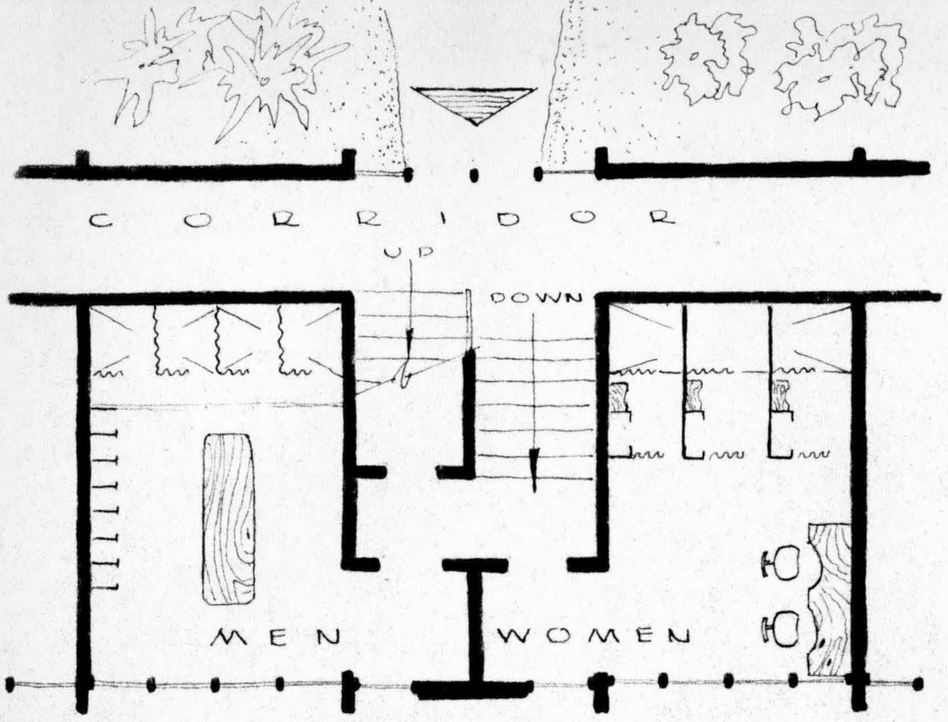


. . . LONGITUDINAL SECTION . . .

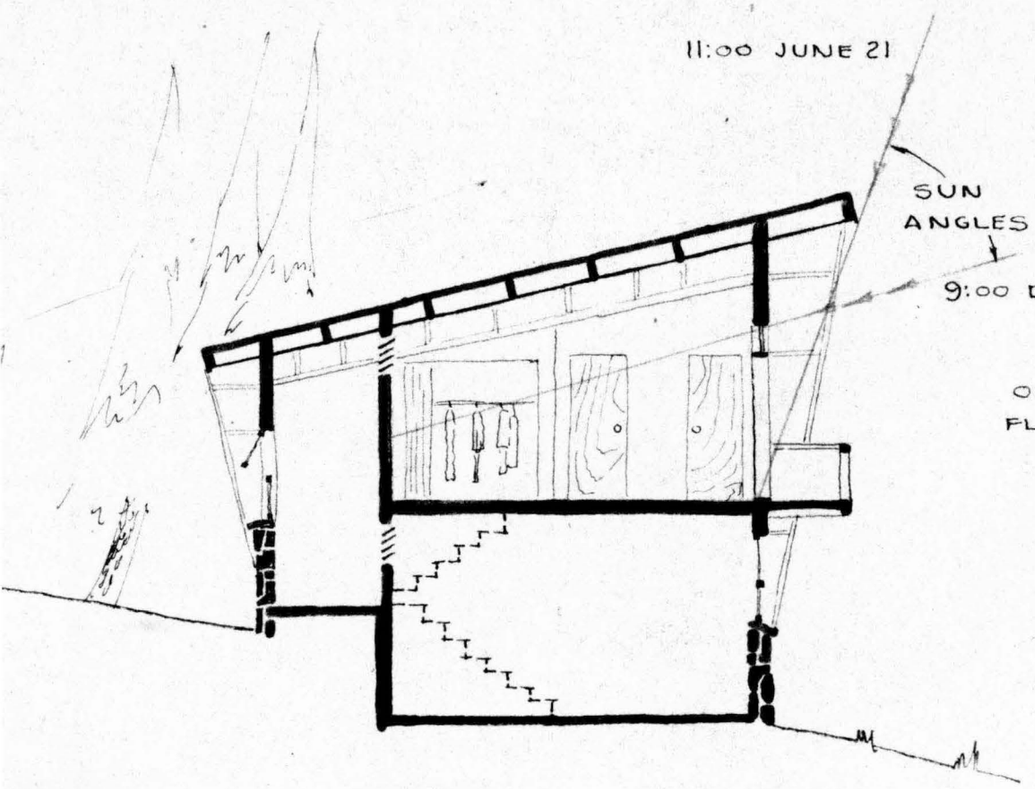
LODGE



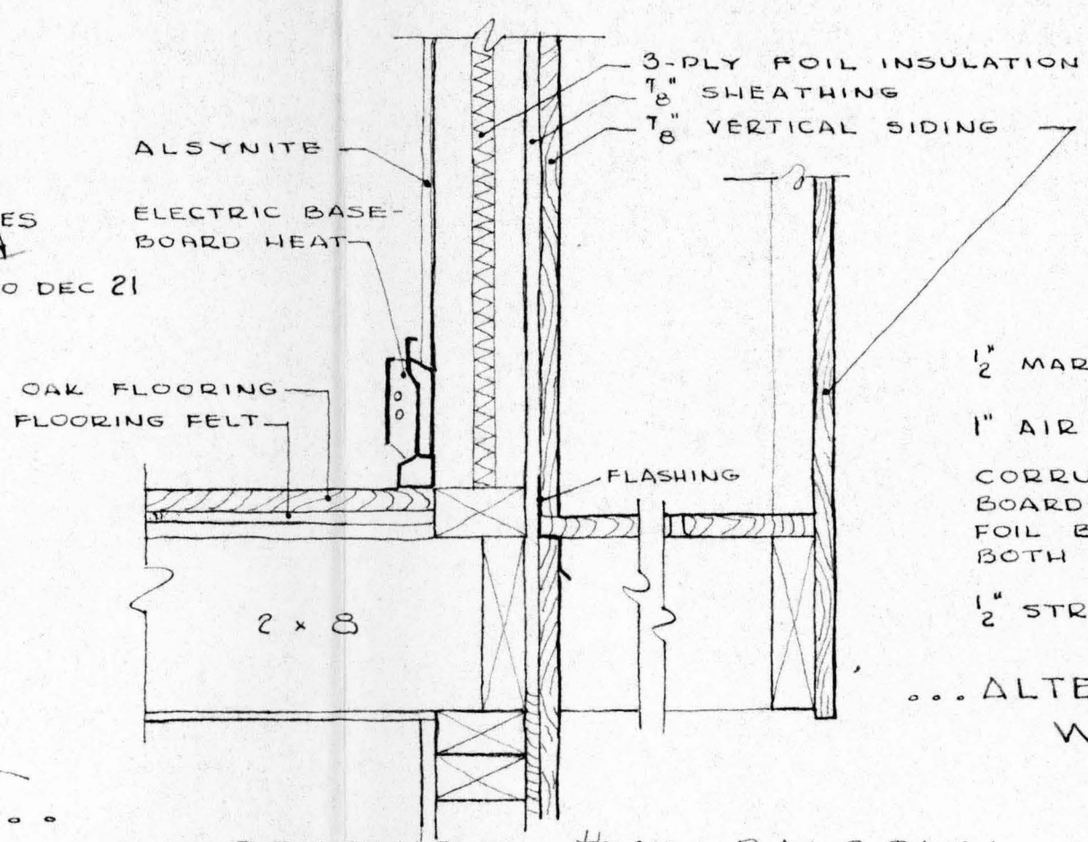
...TYPICAL ROOM PLAN...
SCALE 1/8" = 1'-0"



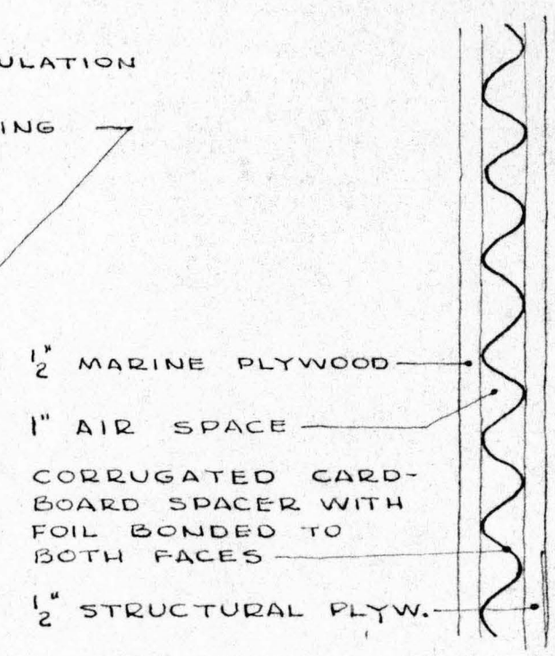
SHOWER ROOM PLAN....
SCALE 1/8" = 1'-0"



...SECTION thru EAST WING....
SCALE 1/8" = 1'-0"

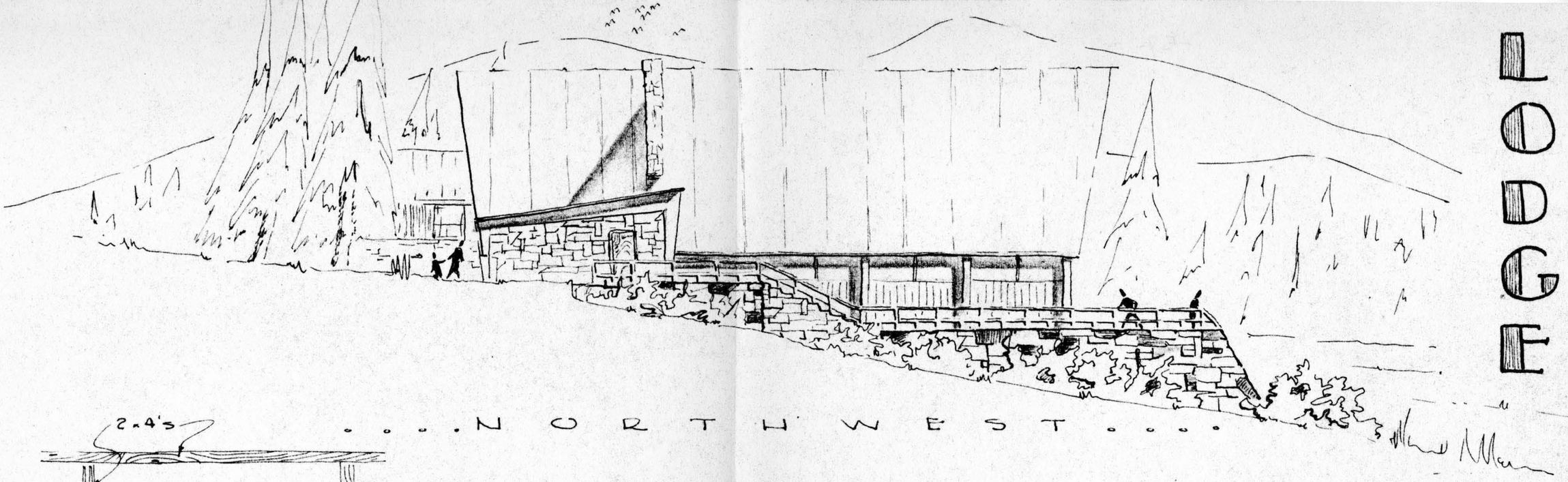


...SECTION thru BALCONY...
SCALE: 1 1/2" = 1'-0"

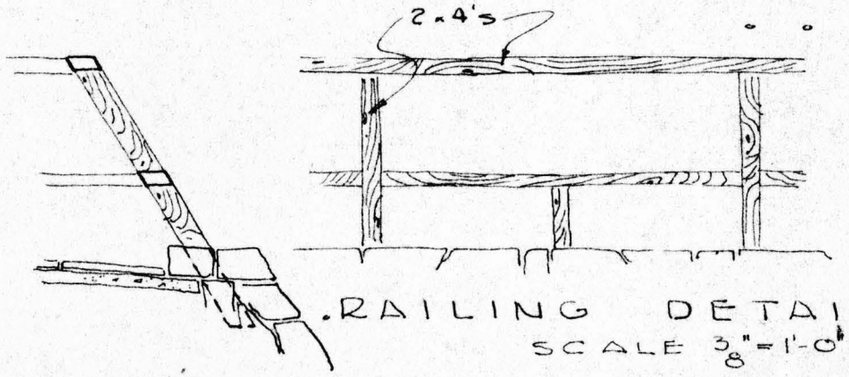


...ALTERNATE EXTERIOR WALL PANEL...
SCALE: 3" = 1'-0"

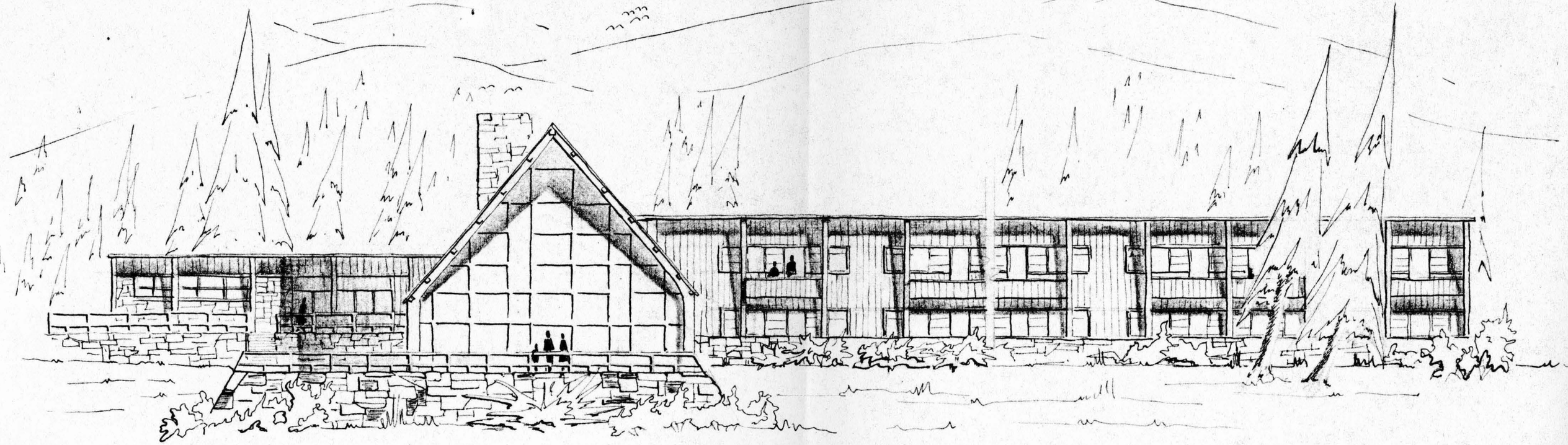
LODGE



. . . . N O R T H W E S T . . . .

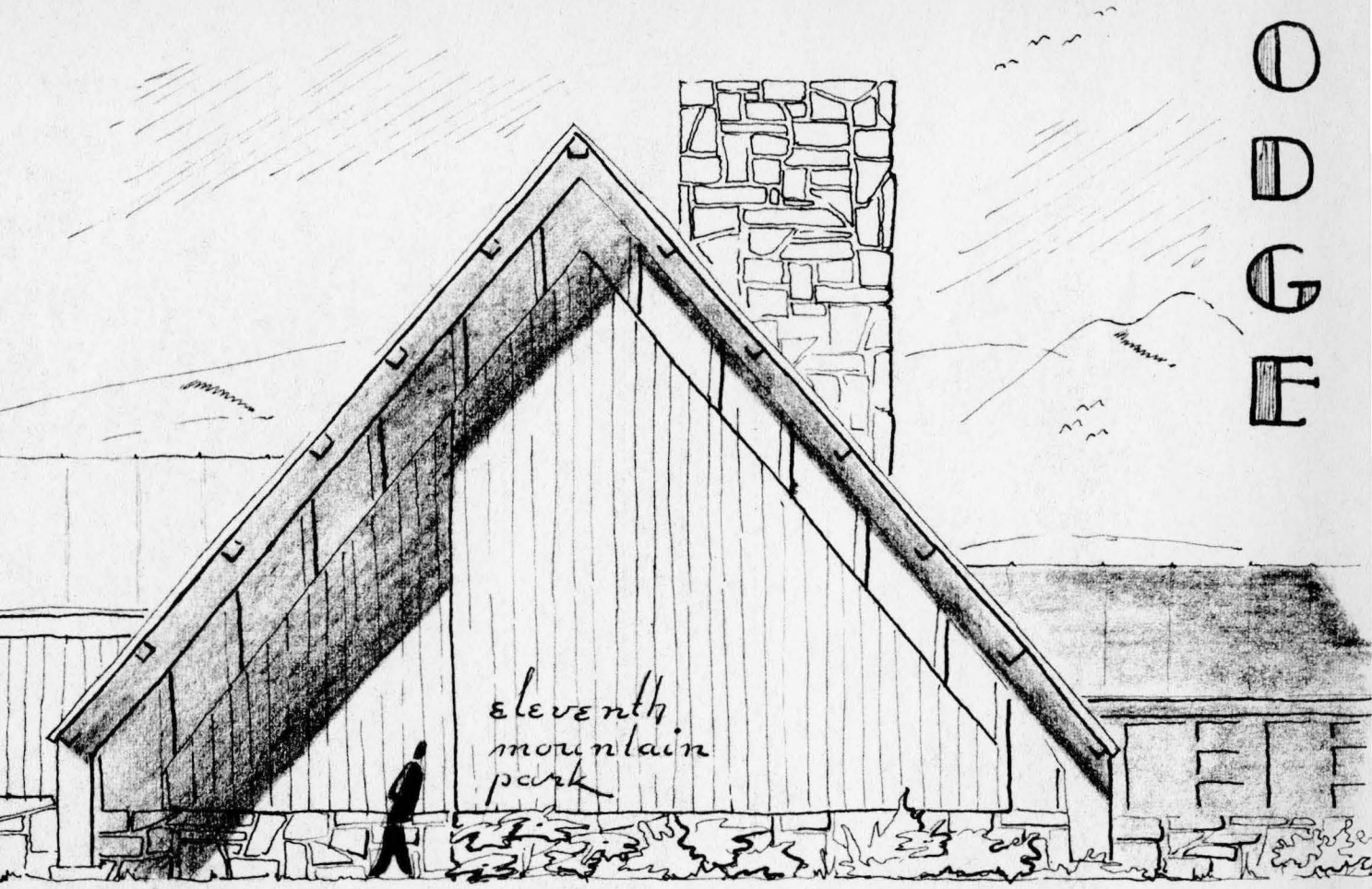


. RAILING DETAIL . . . .
SCALE $\frac{3}{8}$"=1'-0"



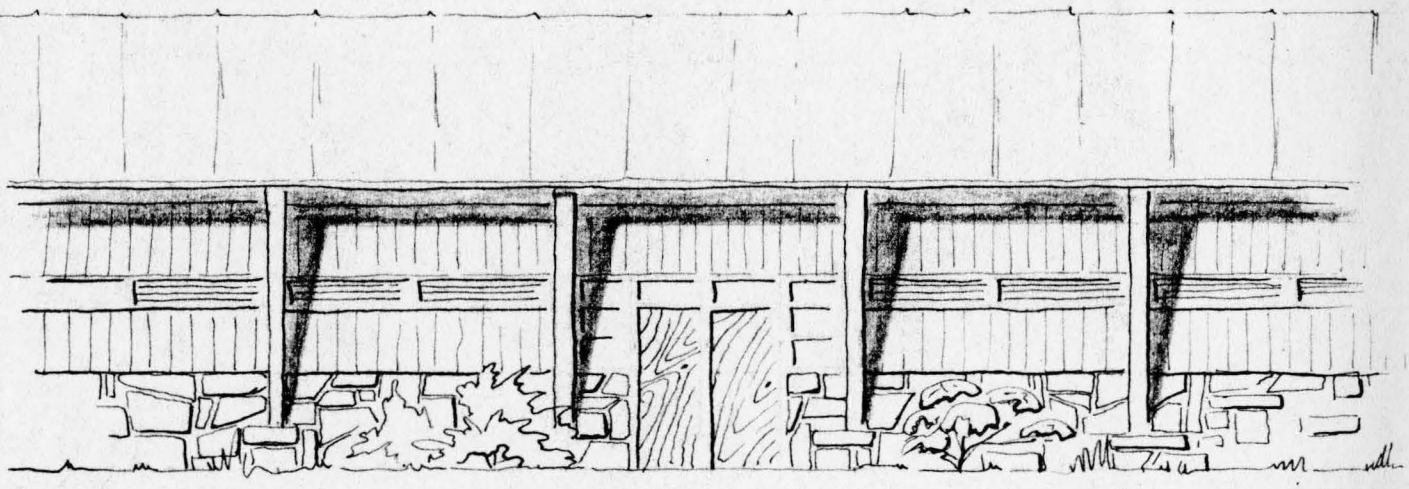
. . . . S O U T H E A S T . . . .
SCALE $\frac{1}{16}$"=1'-0"

LODGE



..MAIN ENTRANCE - NORTHWEST...

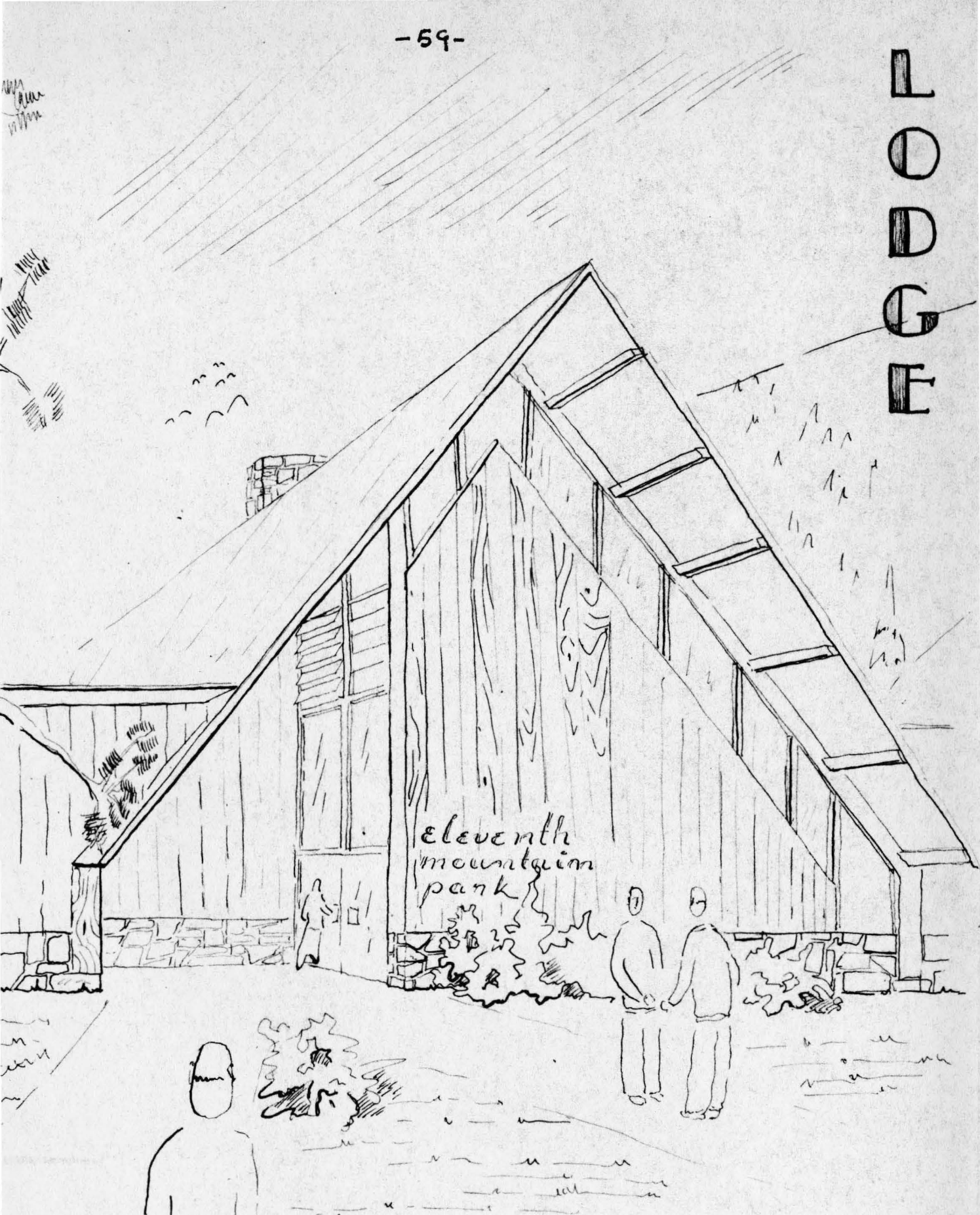
SCALE $\frac{1}{8}$" = 1'-0"



..EAST WING ENTRANCE...

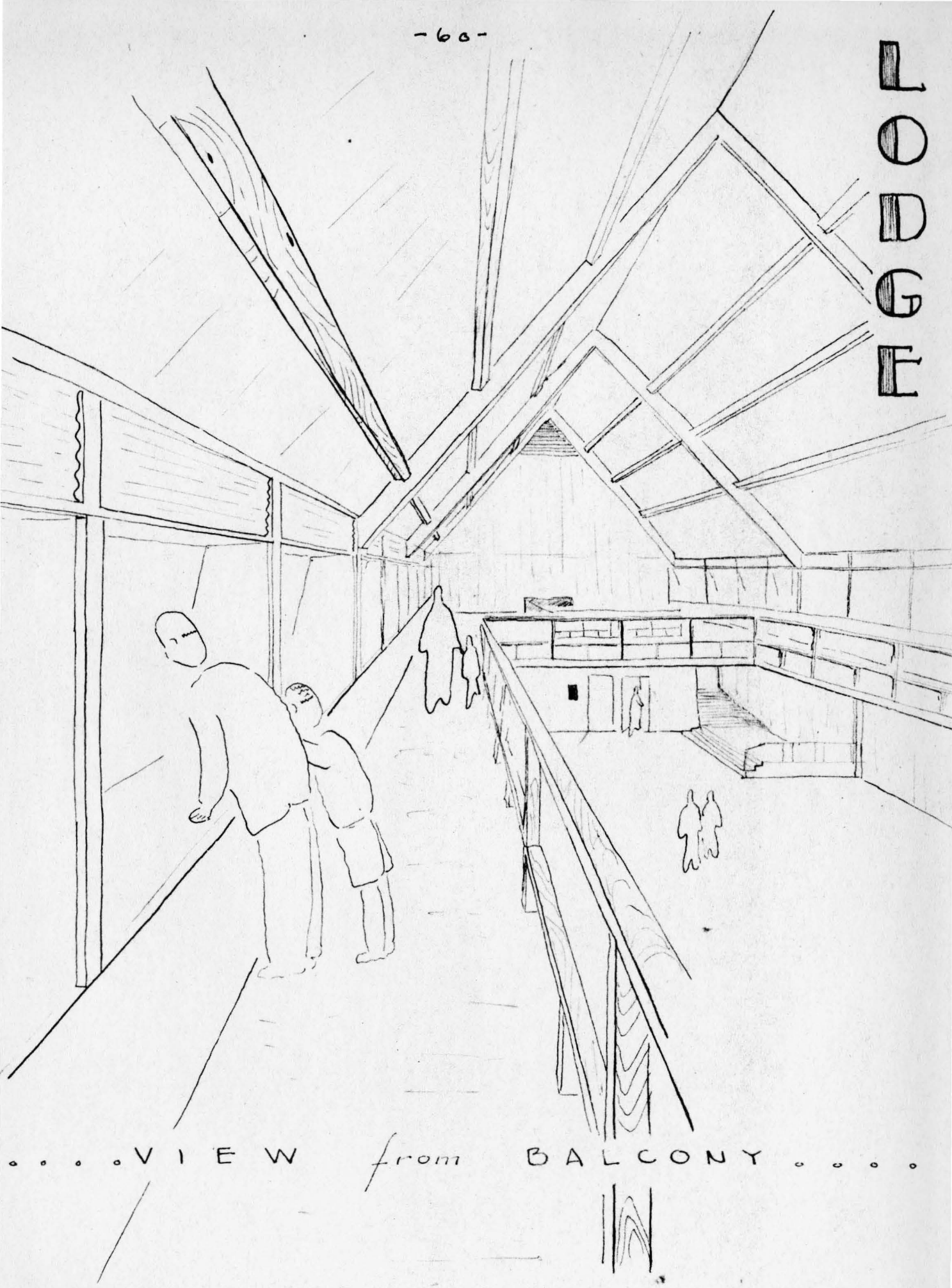
SCALE: $\frac{1}{8}$" = 1'-0"

LODGE



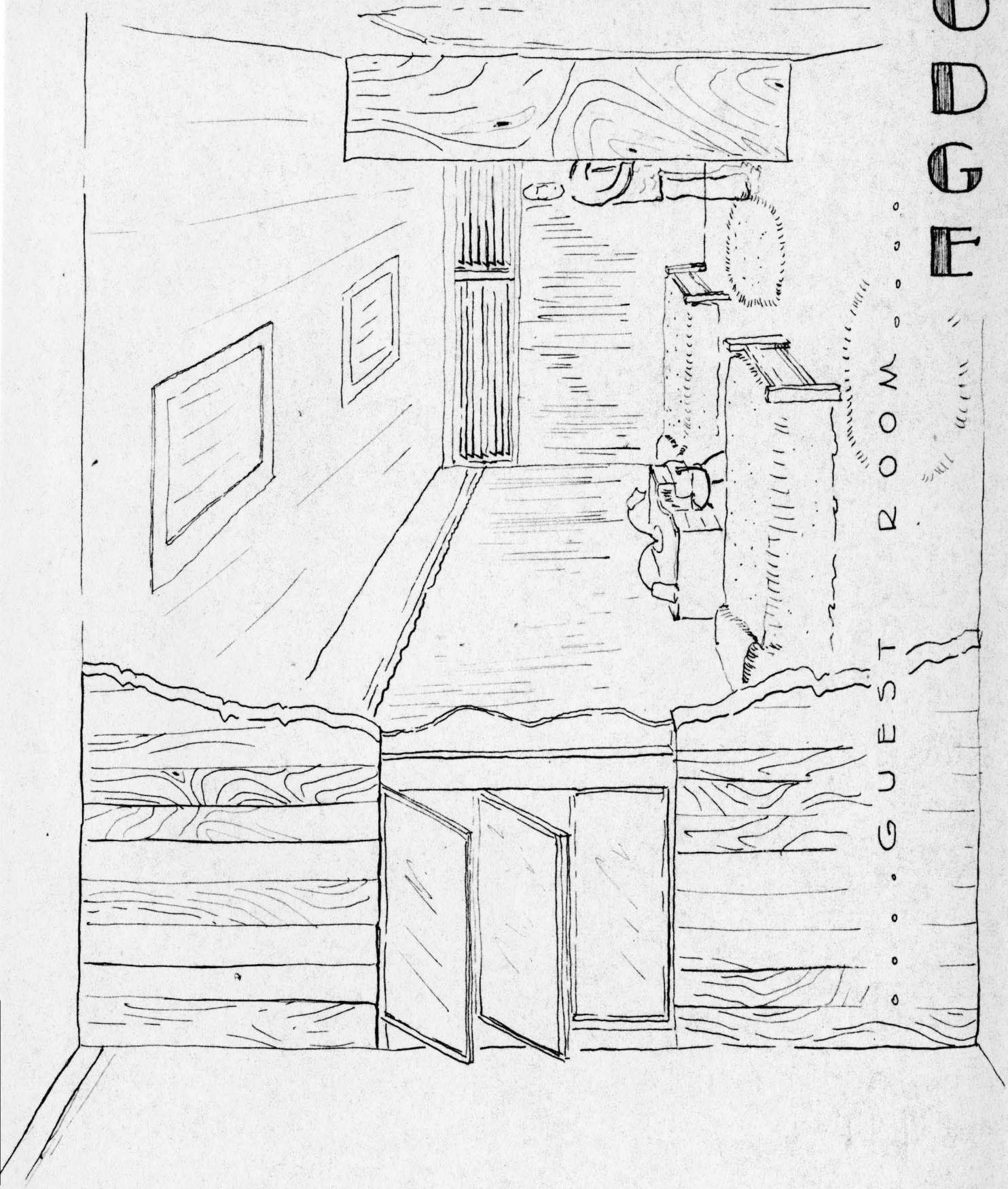
. . . VIEW of MAIN ENTRANCE . . . .

LODGE



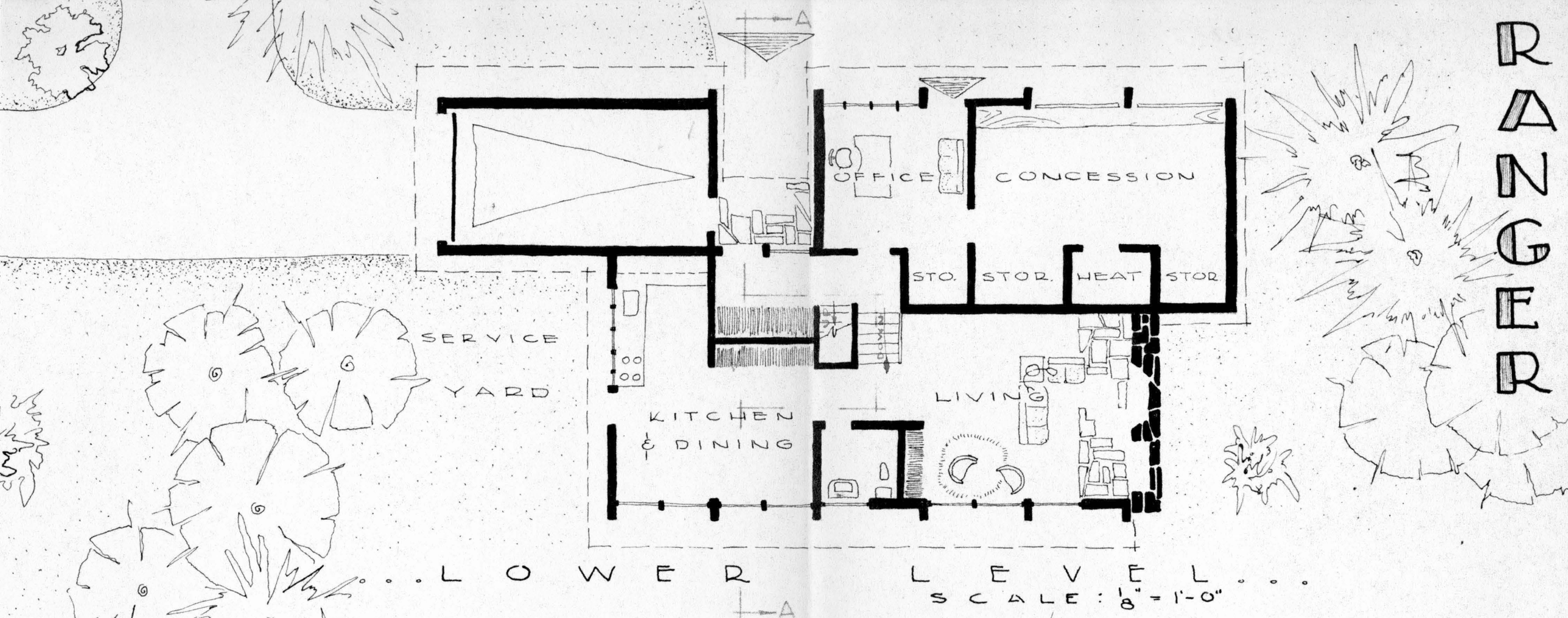
. . . . VIEW *from* BALCONY . . . .

LODGE



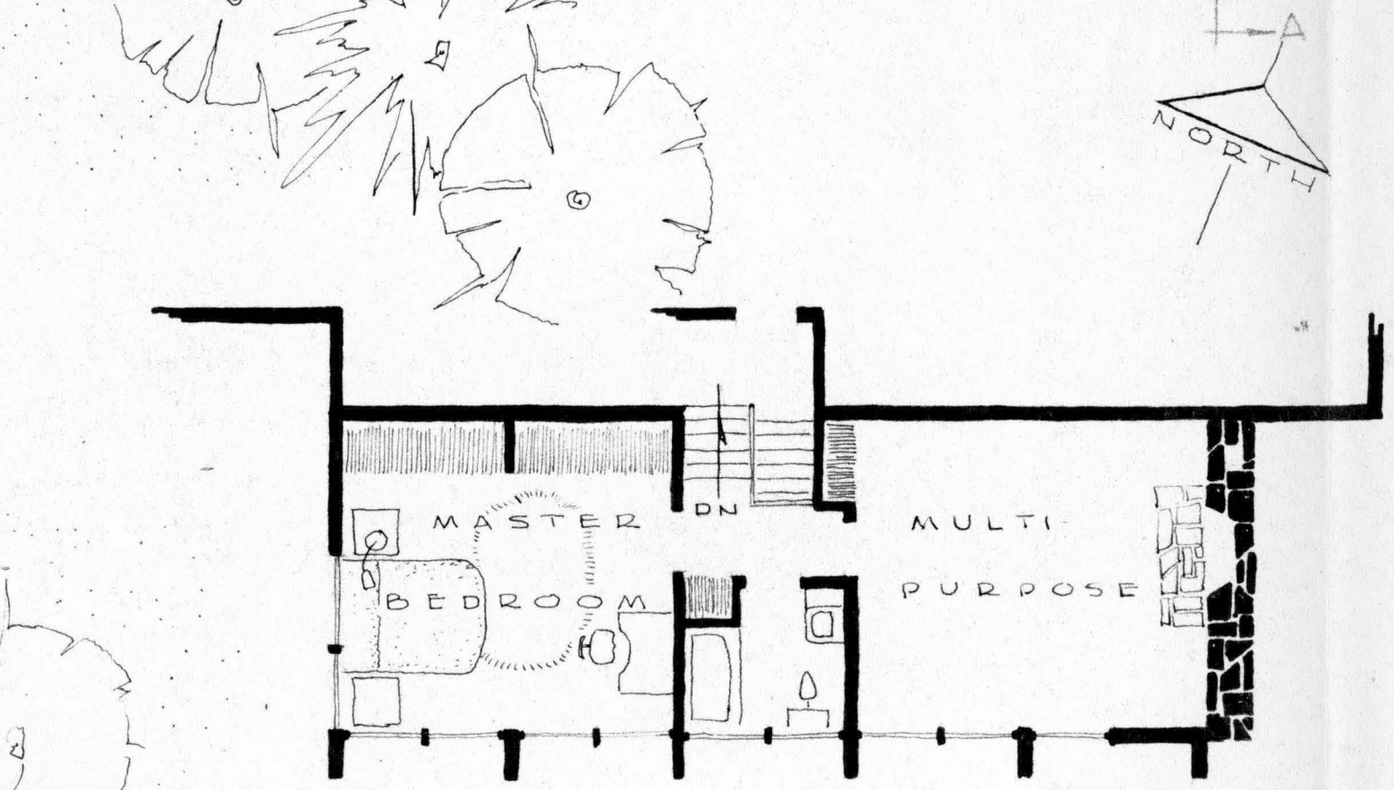
GUEST ROOM

RANGER

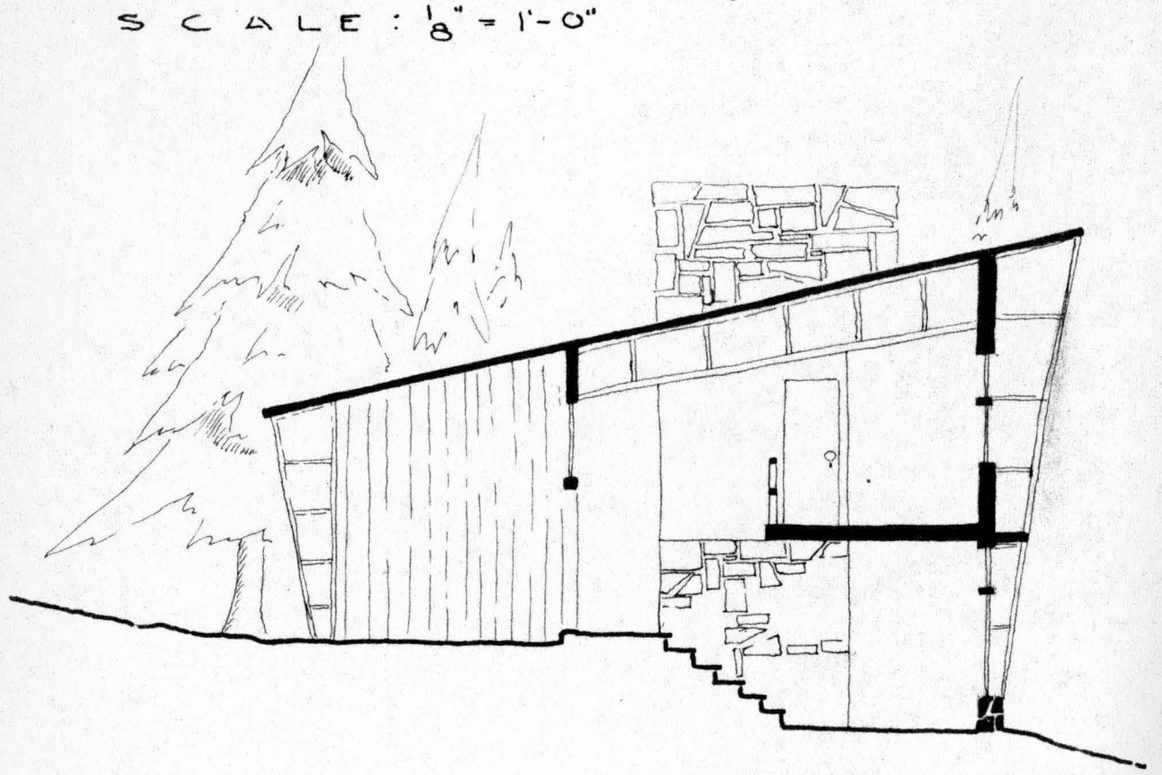


...LOWER LEVEL...

SCALE: 1/8" = 1'-0"

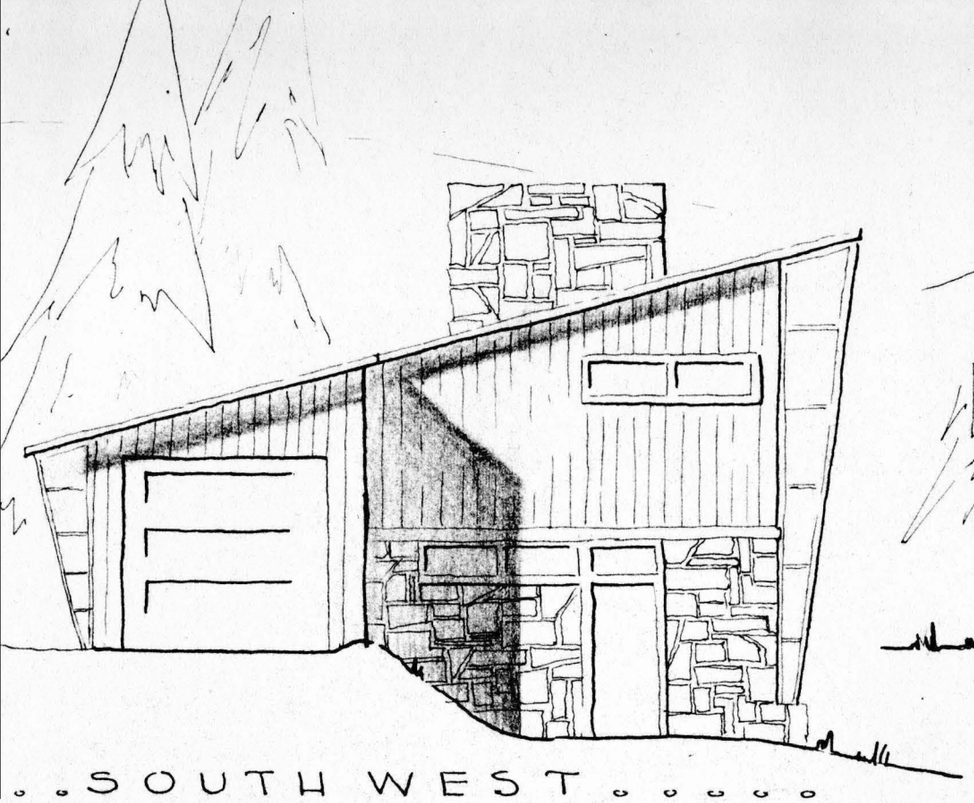


...UPPER LEVEL...

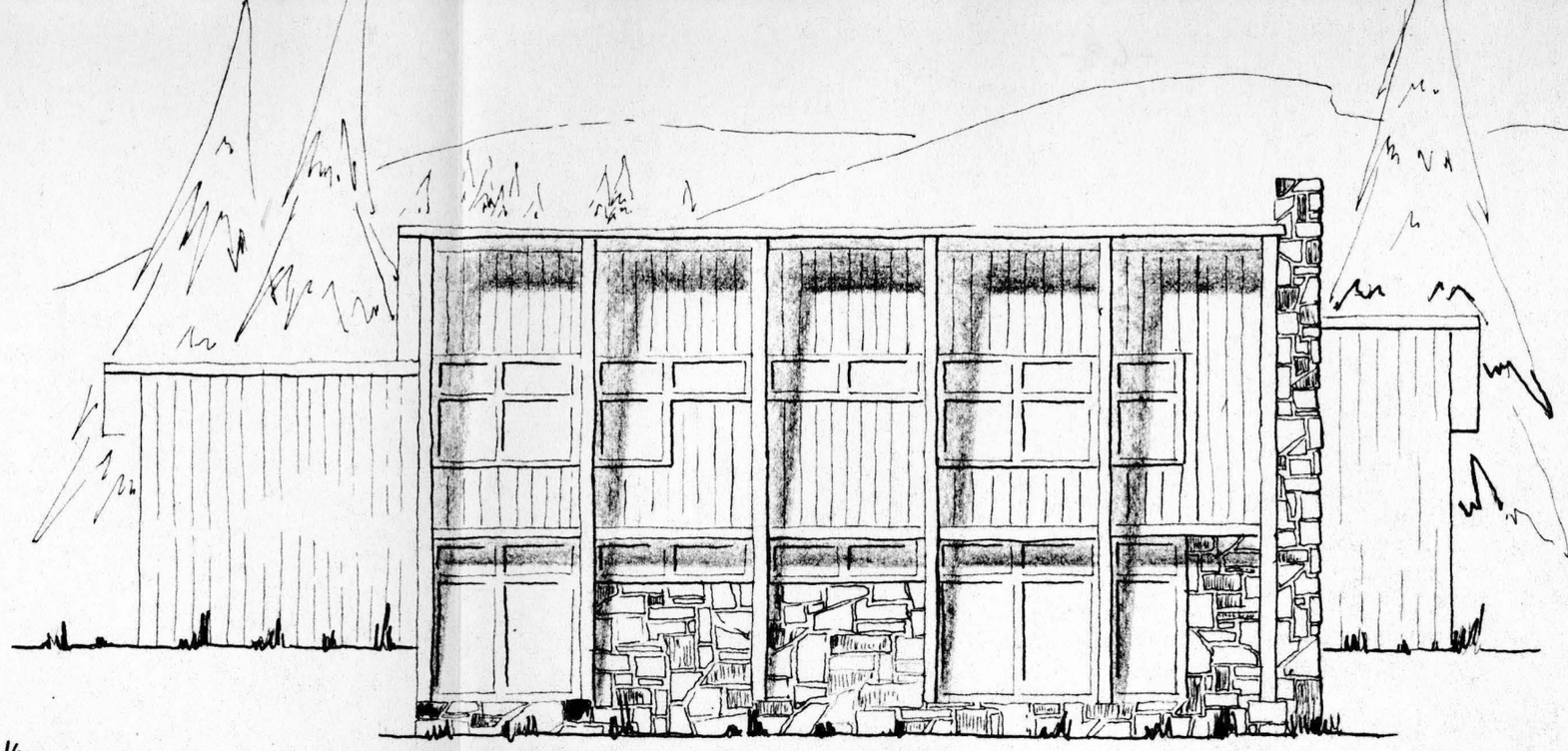


...SECTION A-A...

RANGER

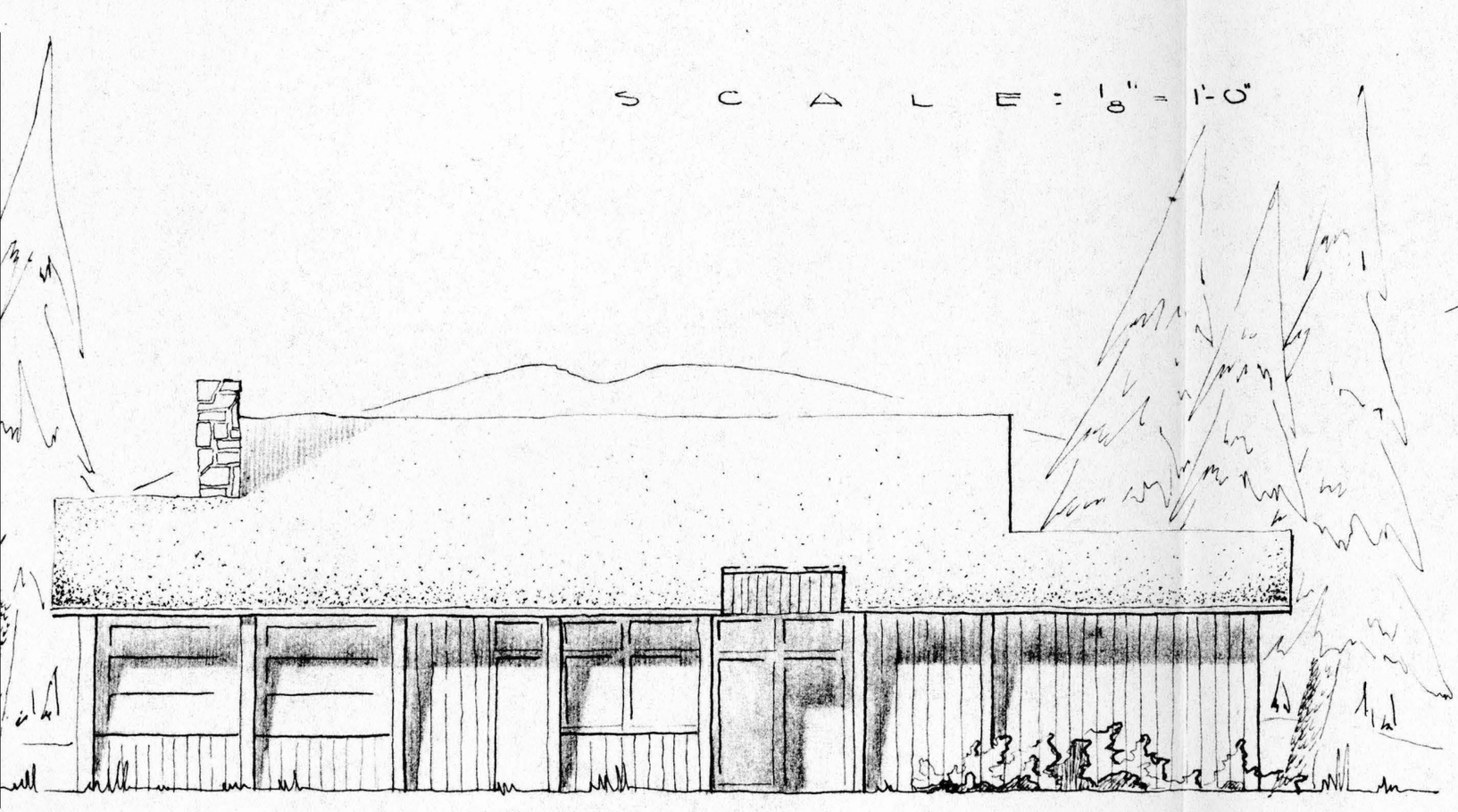


..SOUTH WEST.....

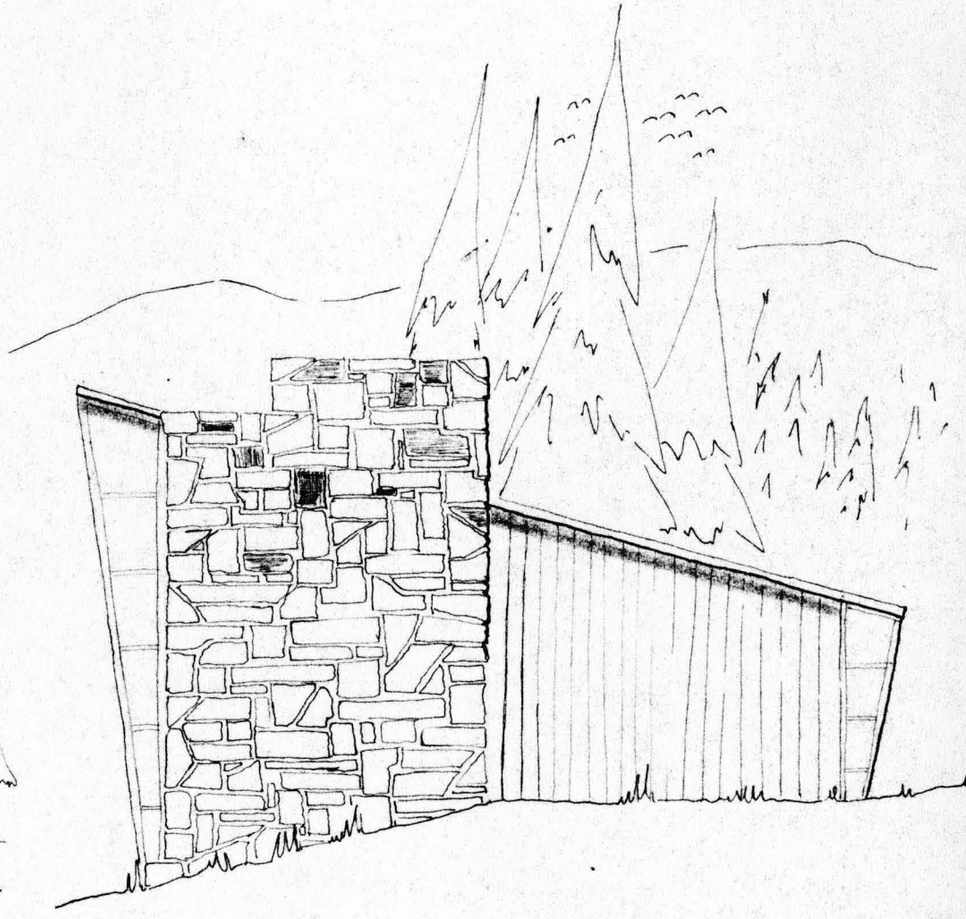


...SOUTH EAST....

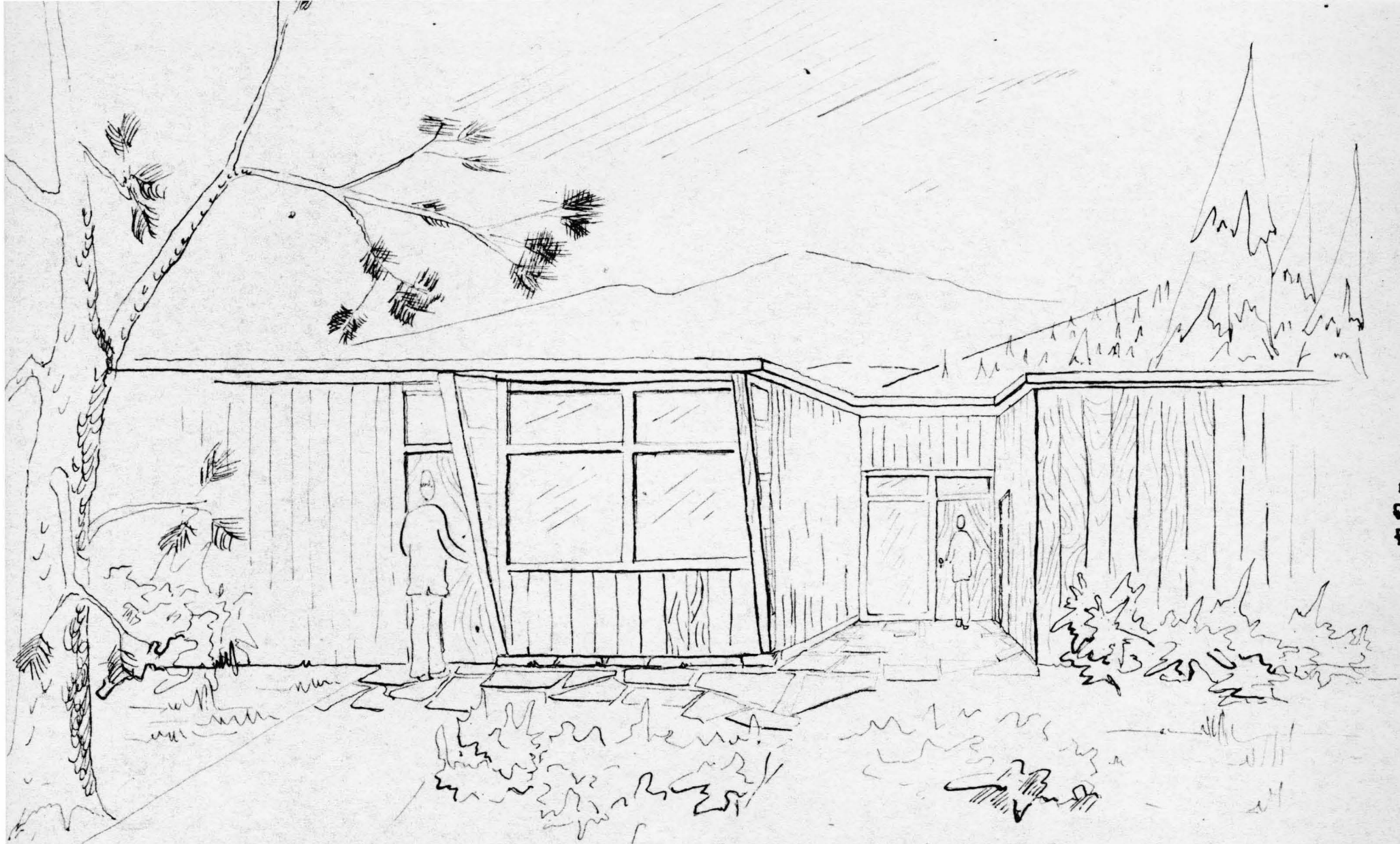
SCALE: 1/8" = 1'-0"



....NORTHWEST.....

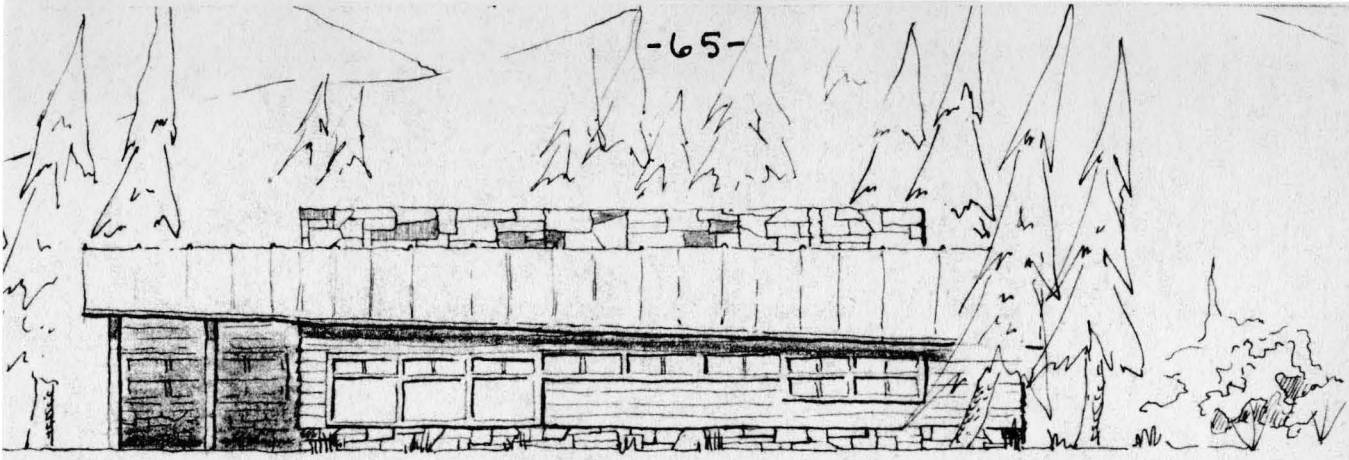


...NORTHEAST...

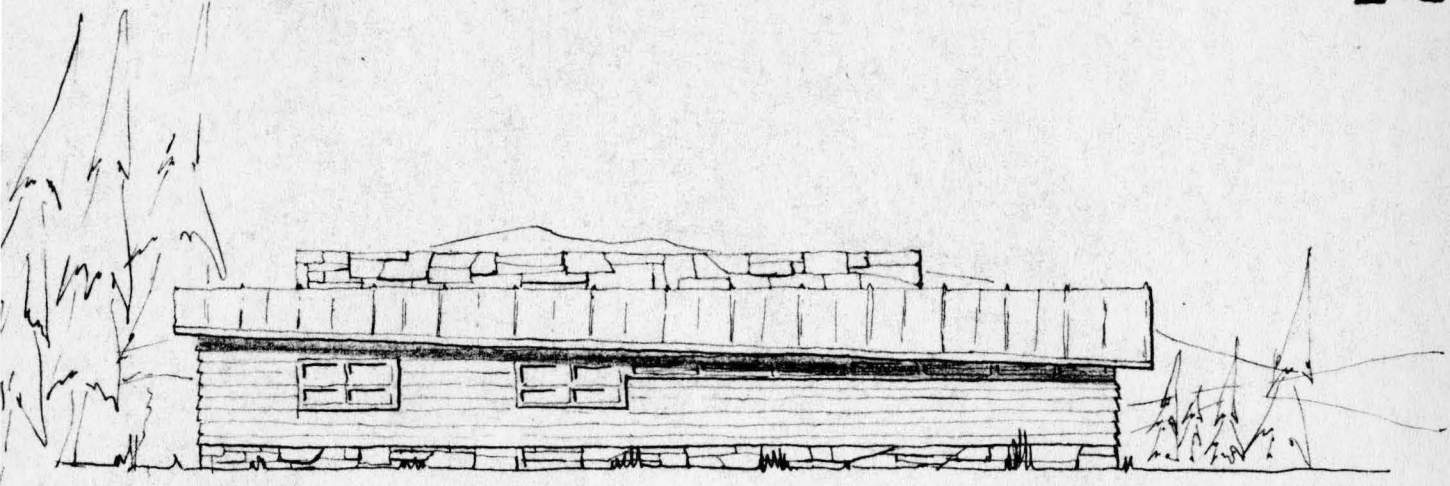


. . . . VIEW of ENTRANCES . . . .

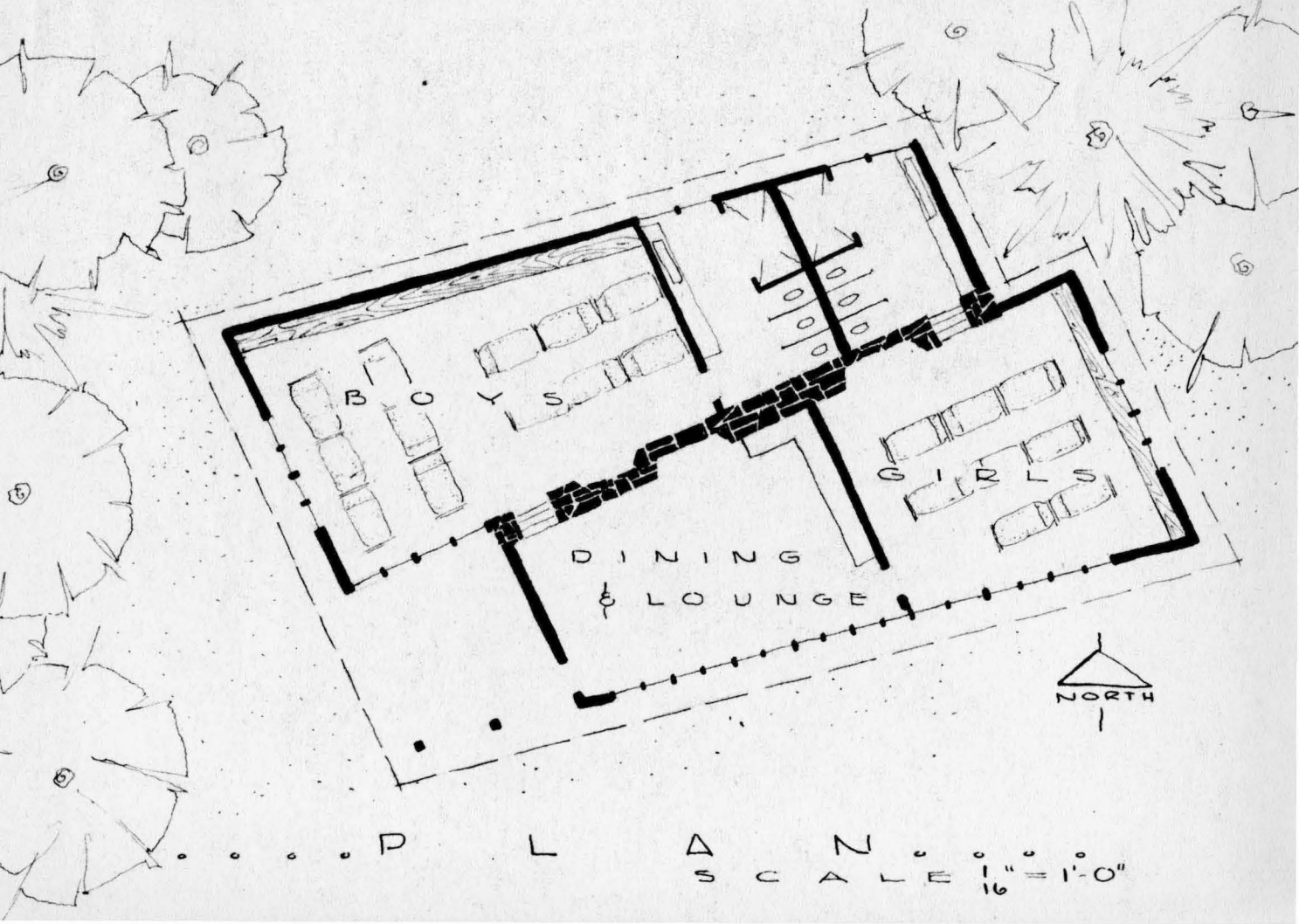
BUNK



...SOUTHEAST....



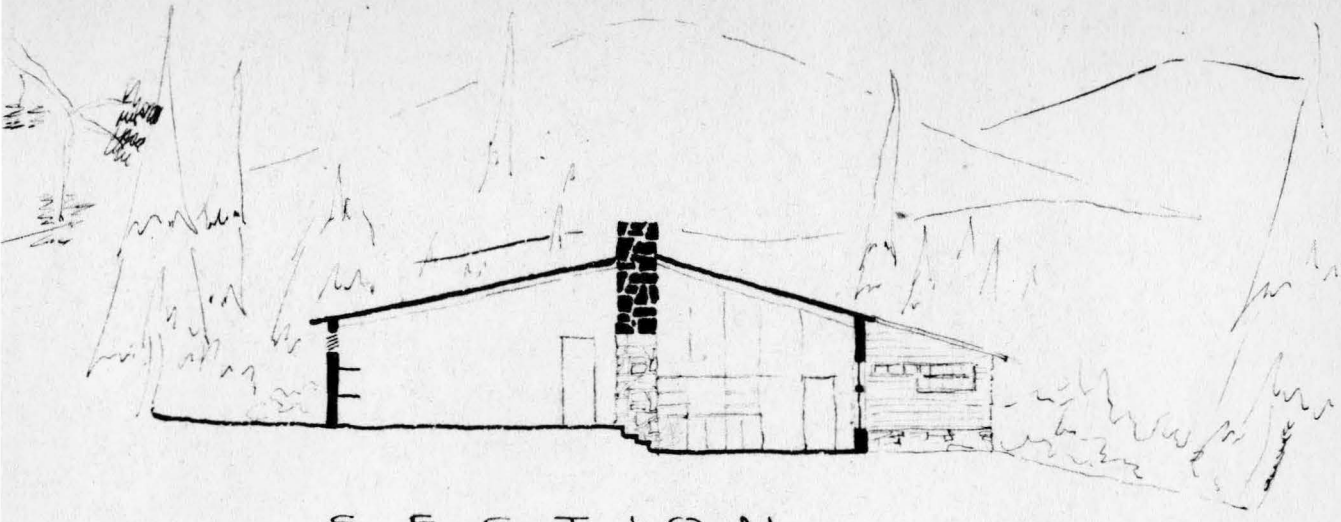
...NORTHWEST....



....PLAN....

SCALE $\frac{1}{16}$" = 1'-0"

BUNK

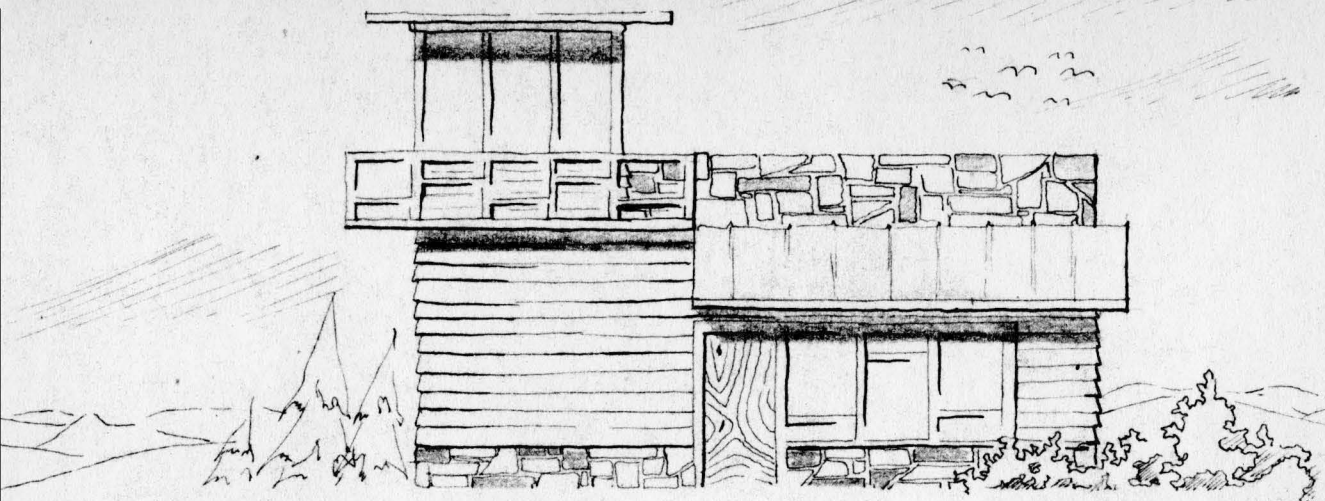


...SECTION...

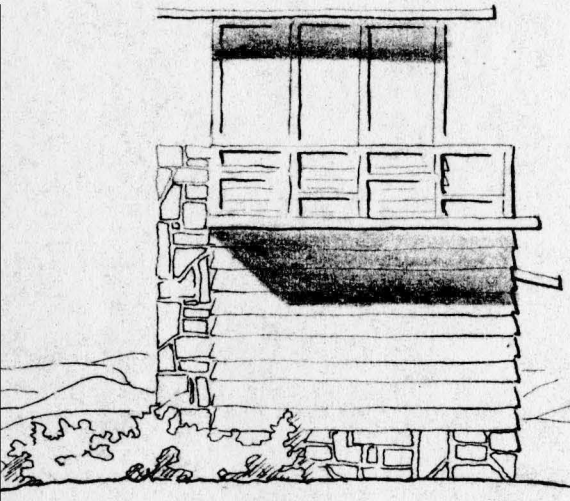
SCALE: $\frac{1}{16}$" = 1'-0"

...VIEW of LOUNGE...

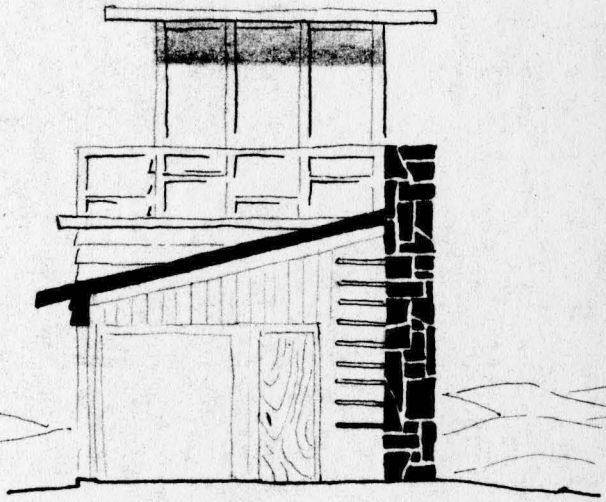
TOWER



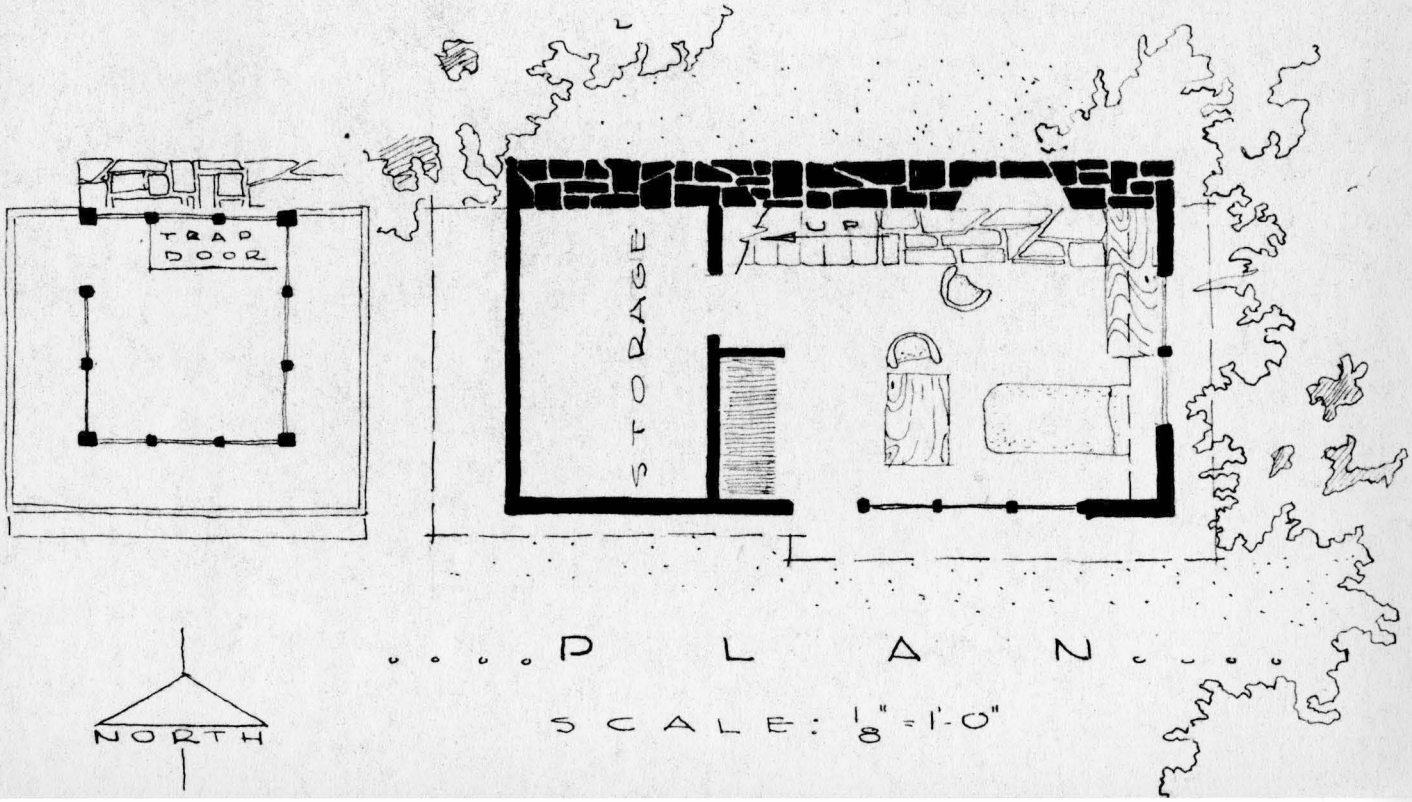
. . . . SOUTH . . . .



. . . WEST . . .



. . . SECTION . . .

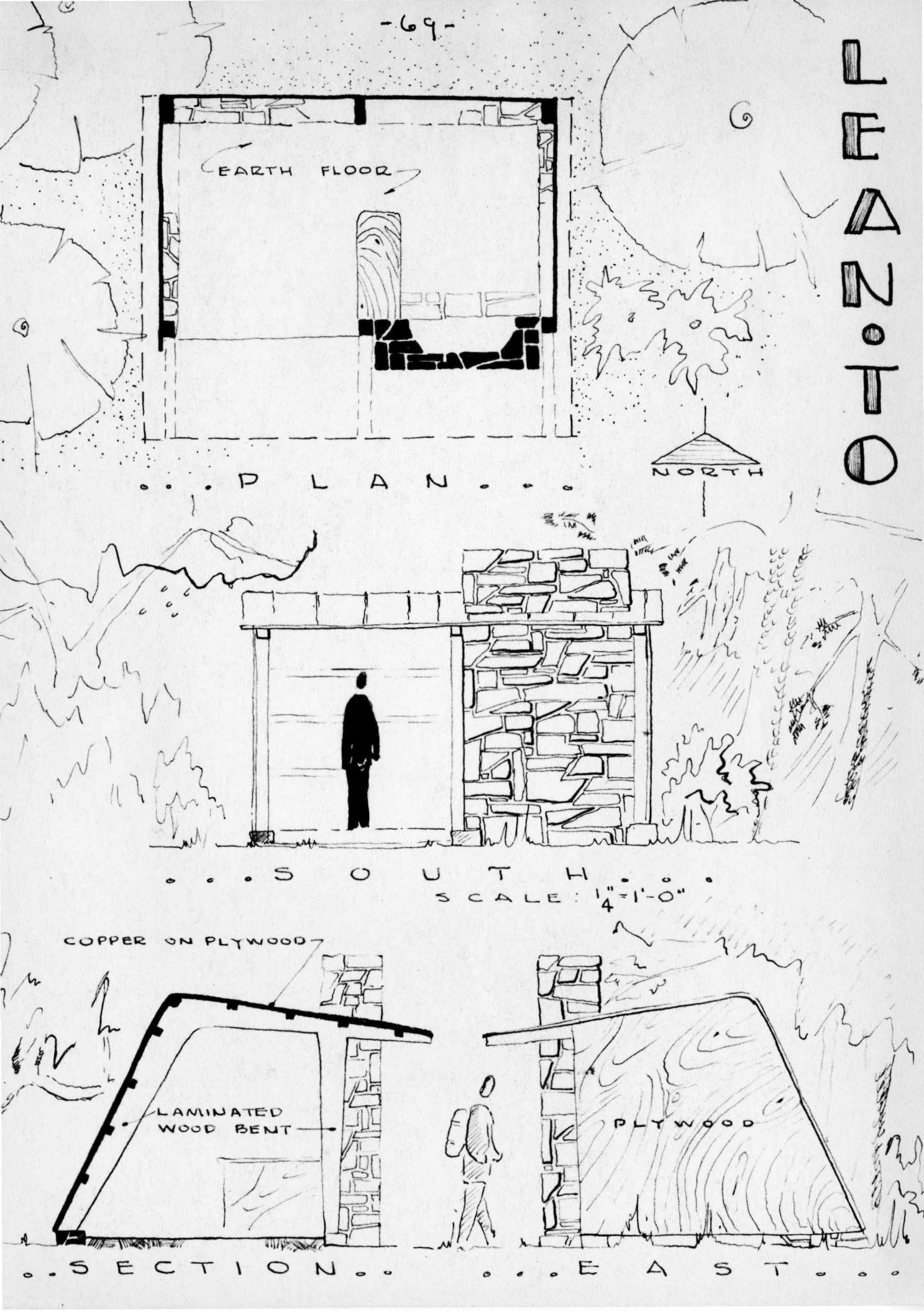


. . . . PLAN . . . .

SCALE: $\frac{1}{8}$" = 1'-0"

TOWER
LIVING AREA

LEAN-TO



PLAN

SOUTH

SCALE: 1/4"=1'-0"

SECTION

EAST

C O N C L U S I O N S

CONCLUSIONS

It is hoped that the essence of a new idea, if not established, was at least suggested. Much was left unsaid and unexamined which, if the subject is to be pursued further, must be investigated.

Due partly to an inherent lack of temerity and partly to indecision of approach, the author did not achieve all he had hoped to in the design. It is felt that the ranger's house, the lean-to and the tower were most successful, but even these were not sufficiently dynamic. The lodge for the most part, fell far short of the ideal. There is too much tradition visible and not enough implied.

The project as a whole, however, will be successful if but one person is convinced that in wilderness architecture lies a whole new architectural frontier.

FOOTNOTES

1. Henry David Thoreau, Walden, Boston and New York, Houghton Mifflin Company, 1893, p. 113.

2. Ralph Waldo Emerson, "Nature", The Works of Ralph Waldo Emerson, New York, Bigelow, Brown and Co., Inc., IV, 46.

3. Ibid., p. 4.

4. Lewis Mumford, The Culture of Cities, New York, Harcourt, Brace and Co., 1938, p. 271.

5. Henry David Thoreau, op cit., p. 21.

6. Ralph Waldo Emerson, op cit., p. 7.

8. G. E. Kidder Smith, Switzerland Builds, New York and Stockholm, Albert Bonier, 1950, p. 81.

9. Freeman Tilden, The National Parks, New York, Alfred A. Knopf, 1951, p. 17.

10. Ibid., p. 19.

11. Albert A. Good, Park and Recreation Structures, Washington, D.C., United States Department of Interior National Park Service, 1936, I, 2.

12. Ibid., p. 5.

13. Freeman Tilden, op cit., p. 41.

14. Albert A. Good, op cit., p. 1.

15. Ibid., p. 5.

16. Henry David Thoreau, op cit., p. 65.

17. Paul Schaefer, The Forest Preserve, Schnectady, New York, (September, 1950), 13.

18. Verplank Colvin, The Forest Preserve, Schnectady, New York, (September, 1950) 8.

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Good, Albert H., Park and Recreation Structures, Washington, D.C., United States Department of Interior National Park Service, 1936.

Mumford, Lewis, The Culture of Cities, New York, Harcourt, Brace and Co., 1938.

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