



A RESORT IN PROVINCETOWN, MASSACHUSETTS:
Rethinking Tourism on Cape Cod with a Regionalist and
Sustainable Response

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ABSTRACT

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The growing tourism industry has transformed many of our nation's most scenic treasures into unarticulated, placeless scars on the landscape. These responses either disregard the uniqueness of place with universalized solutions or referential kitsch. A regionalist response produces a better solution; this approach takes into consideration the embedded qualities of place and considers the site's physical, natural, and cultural environments and histories.

Provincetown, Massachusetts on Cape Cod offers a natural landscape and a cultural character perfectly suited for an alternative tourist development. It features a dynamic landscape plagued by pressure for new development. From Puritanism to Bohemia, Provincetown also offers a rich and complex history involving many cultures. An engaged design process, considering these forces, utilizing the methodologies of regionalism, produces a tourist resort that is sensitive to the unique history of Provincetown and its physical environs, while addressing ecological preservation and conservation demands through sustainable design solutions.

A RESORT IN PROVINCETOWN, MASSACHUSETTS: RETHINKING
TOURISM ON CAPE COD WITH A REGIONALIST AND SUSTAINABLE
RESPONSE

By

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Introduction

This thesis investigates the nature of a regionalist response to tourist demands. With increased ease of transportation and with the leisure time that a post industrial civilization provides, the nation's greatest natural treasures have become hotbeds of tourist activity, placing unnatural and frequently seasonal demands on certain areas. Over time responses have, in the spirit of modernism and globalization, proved to be highly universalized, machinelike and ignore the qualities of place.

This thesis defines regionalism as a design approach through its responding to the specificity of place as it refers to both the physical aspects and cultural expects of place. The design product seeks to find a balance and takes a position on when the landscape becomes deferential to culture and vice versa. Ultimately the designer must make value judgments about the cultural and physical relevance for each design problem to be resolved in a project. Through this process the solution is a composite that reflects both people and place and makes the least harmful impact on both.

Through a regionalist design process the impact is as minimal as possible to the delicate symbiosis of man and the environment. This thesis examines the challenge of balancing the expectations associated with tourism, while having as little impact as possible. A compromise must be reached and the ever increasing awareness of these issues in society provide a market for consumers who demand environmental sensitivity and who are willing to adjust their expectations to accommodate it.

Most architectural responses to tourism do not relate to the qualities of place, either by disregarding it with universalized solutions or by resorting to referential kitsch. Sensitive analysis and design would aid in the development of a regionalist response to unique resources; this would take into consideration the embedded qualities of place as it refers to both the physical, natural, and the cultural environments and histories. Through the consideration of these items, the designer avoids compromising the integrity and sustainability of the natural and manmade infrastructure.

This thesis promotes a “green” attitude on the part of the tourism industry as well as on the part of the end user, the consumer. A number of approaches are implemented to employ a green attitude, but is principally accomplished by “keeping it simple.” Under the umbrella of simplicity, common sense solutions are employed, including passive solar orientations, roof water collection and a reduction in material consumption with smaller footprints and flexible spaces. In addition, more aggressive emerging technologies including grey water systems and solar power collection are utilized.

A market exists for eco and adventure tourism, but there are few domestic outlets. This subset of the tourism industry offers a better approach to reducing the impact of tourism on natural treasures. Eco tourists demand that these treasures be preserved, and are willing to accept lower standards of accommodation; however there is also a

market of tourists who wish to boast of their ecological sensitivity but do not accept lower standards of accommodation. Sensitive design produces accommodations that exceed the expectations of the consumer while providing a minimal impact to the natural infrastructure.

Provincetown, Massachusetts, has a history of modest accommodations, which still largely prevails today. With a long history of housing outcasts, modest was always adequate. After being rejected as unsuitable for the pilgrims, it became a home for pirates and other social outcasts and has maintained this flavor even today as destination for a collectively marginalized group--gay, lesbian, bisexual, and transgendered people.

In addition to outdoor activities and appreciation of the beautiful landscape, Provincetown offers a vibrant street life overflowing with activity. In town, attractions include sidewalk cafés, galleries, theaters, museums and nightclubs. This offers a bacchanalian atmosphere throughout the day and late into the evening.

An engaged design process considering these forces, utilizing the methodologies of regionalism, produces a tourist resort that is sensitive to the unique history of Provincetown and its physical environs, while addressing ecological preservation and conservation demands through sustainable design solutions.

Chapter 1: Regionalism

This proposed resort serves as an alternative to a universal design resolution to the need for tourist lodging. Regionalist principles drive the alternative to a universalized response. This project defines regionalism as a design solution that is informed and derived by both the physical and cultural qualities of place. Scholars often prefer the term “critical regionalism” to describe this ideology; however this thesis refers to the ideology as regionalism.

A region is defined with increasingly tighter rings of specificity. The rings are irregular, they are not concentric and they may not even be contiguous. They reflect physiological specificity as well as cultural specificity. Provincetown befits much of what could be considered the geophysical qualities associated with the eastern seaboard of the United States, but it can be further specified as exhibiting qualities of the coast of New England. This can be taken further to exhibit the qualities of a non-contiguous group of barrier islands to provide a greater degree of specificity. The same can be said for the culture. However, culturally and physically, Provincetown is unique and specific. It is extreme, and it can be defined distinctively.

This chapter explores regionalism as an ideology and is largely informed by the readings and discussions of a seminar class on regionalism. This chapter studies the design process and resulting body of work of Glenn Murcutt as an example of an architect who successfully captures regionalist principles in his very contemporary work, which is also informed by a studied exposure to the great pioneers of modern

architecture. This chapter also examines historical and contemporary precedents of building on Cape Cod, Nantucket, and Martha's Vineyard.

Glenn Murcutt

Glenn Murcutt is touted as having created a regional style for Australia. His elegant, simple buildings recall the vernacular agricultural buildings scattered across the Australian countryside. However, Murcutt insists this similarity is one of “analogous inspiration.”¹ His work embodies the greatest principles of regionalism as it seeks to respond to both the physical and cultural aspects of its place. Even though the forms, materiality, and expression of his work answer to the specificity of place, Murcutt's work also relentlessly observes modernist principles.

Murcutt uses the “analogous inspiration” between his work and the vernacular by examining their responses to the geographical constraints and to the historical and cultural expression of Australia. He applies modernist principles with a consistency and rigor and yet, ultimately produces a recognizable connection with the vernacular. His works become a unification of ideas typically thought of as opposites. Murcutt's work strongly suggests that a marriage and balance between the two is possible and, more importantly, is beautiful.

This unification also suggests the ultimate importance of the designer's responsibility in architecture to make the smallest impact possible. Murcutt uses modernist

¹ Fromonot, Françoise. *Glenn Murcutt: Buildings and Projects*. London: (Thames and Hudson and Whitney Library of Design. 1995) 28.

principles in a way that does not compromise his considerations towards the total impact of his buildings. This includes the volume of material used, the ecological impacts of these items (embodied energy, renewability, recyclability), and the energy the building will consume in operation. Fromonot quotes the architect, Juhani Pallasmaa as titling this kind of architecture “Ecological Functionalism.” Pallasmaa goes on to state “....this view implies a paradoxical task for architecture. It must become more primitive and more refined at the same time.”²

Australia is an exceptionally harsh landscape, and both its indigenous culture, the Aborigines, and the European colonists have adapted to the natural conditions. This adaptation has undoubtedly born a culture that is very evident in Murcutt’s work. Some cultural qualities that have found their way into Murcutt’s work include the livestock industry, naturalism, human sensory relationships with the environment, and a “make-do” attitude.

The aborigine shelters also responded to the human need for prospect and refuge. Whether a temporary bark structure or a cave, their shelters maintained a physical manifestation of prospect and refuge (Figure 1 & 2). One side opened to the landscape for prospect, and the other was closed off for refuge. Two specific examples of Murcutt absorbing these principles are the Simpson-Lee house and the Magney house at Bingi Point (Figures 10 & 11). Both of these houses open one side of the house with glazing screens and louvers to great views provide the inhabitant prospect while only featuring minimal fenestration on the other sides.

² Fromonot 48



Figure 1: Aborigine Bark shelter and Cave Shelter. [http://science.uniserve.edu.au/school/curric/stage4_5/nativeplants/gallery/paperbark/pbshelterwatn.jpg] [<http://www.pcug.org.au/~jevens/Galleries/2005>] These primitive shelters served the most basic needs of its inhabitants. They provide protection from the elements and a vantage point from which to keep watch for self-preservation.

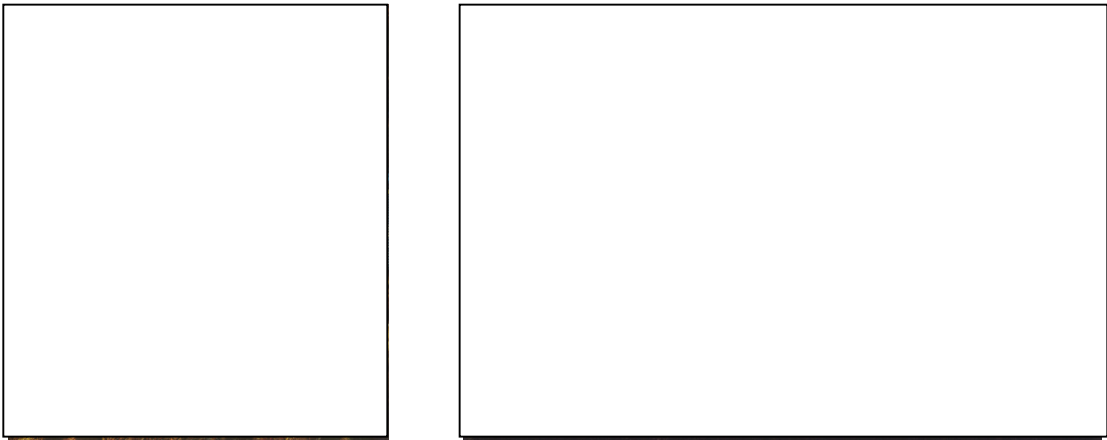


Figure 2 Simpson-Lee Prospect and Magni Refuge [Fromonot] The Simpson-Lee house on the left shows a prospect façade and the Magni house on the right shows refuge. Both of these residences have a prospect and refuge organization with closed off south façade and a very open north façade for this southern hemisphere application

Murcutt saw the aborigine people as having the “ideal symbiosis with the Australian continent.”³ They took only what they needed from nature, and Murcutt often quotes an Aborigine proverb, which states, “Touch this earth lightly.”⁴ In addition to the metaphorical sense, many of Murcutt’s buildings visually touch the earth lightly. The

³ Fromonot 36

⁴ Fromonot 49

Simpson-Lee house, sits on piers and the landscape continues to flow underneath the house.

Australia's landscape was so resistant to the colonial effort to tame it that a reverence of nature still exists to this day in Australia. This reverence of the nature created the need for a transition zone, which is manifested as the veranda. The one room deep bar module and the cross ventilation allows the whole house to act as the veranda. The veranda had been a popular colonial adaptation to warm climates around the world.

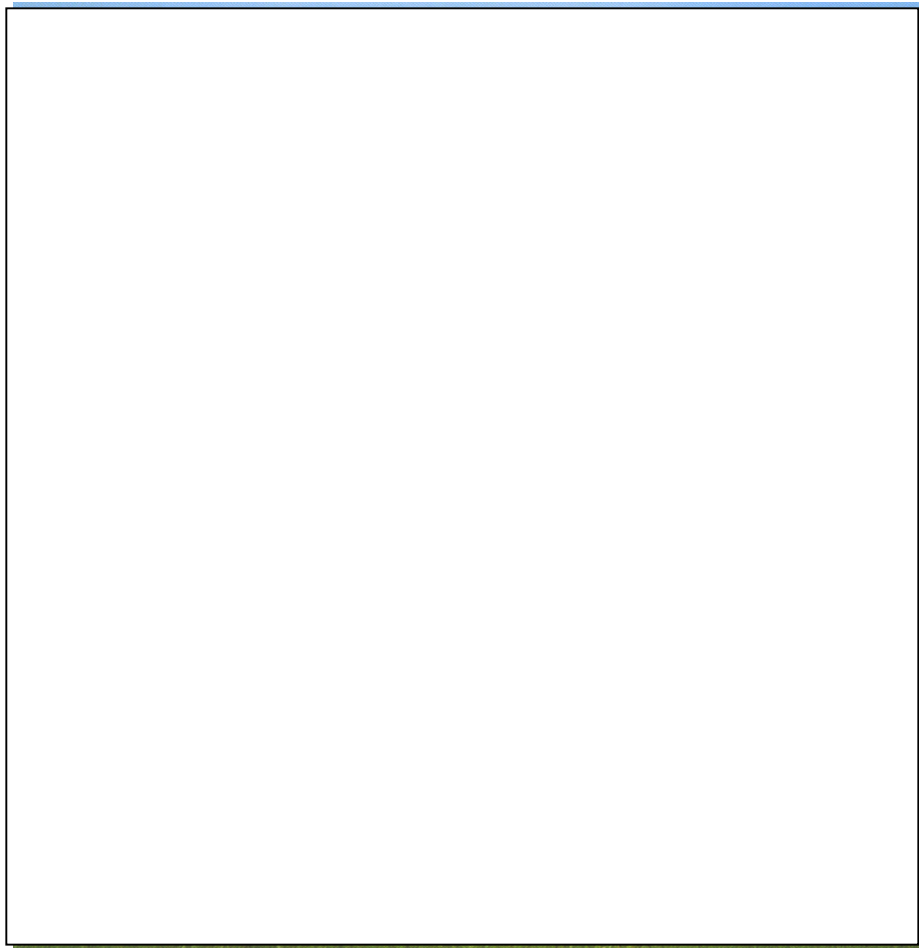


Figure 3 Marie Short House. [Fromonot] The Marie Short house shows the one room deep module and effectively makes the entire house a veranda.

In contrast, the vernacular architecture that rose out of the colonial agriculture industry provided a rational response to practical concerns of materiality and controlling the elements. “Analogous inspiration” is visually evident when comparing woolsheds with Murcutt’s work. The wool sheds have raised floors to keep the wool dry, they are ventilated at the top to allow the hot air to escape, and the boards are laid with gaps to allow for diffused light and for increased ventilation. Murcutt’s “analogous inspiration” developed a louvered façade on many houses that perform the same way, except his are operable to regulate light and air as needed. The Marie Short house (figure 4) is one such example, which resembles the quality of the interior of a wool shed (figure 4). Like Aborigine shelters they were made of readily accessible materials and assembled in a way that is consistent with the qualities of the materials. Furthermore, the Marie Short house is detailed using catalogue parts.

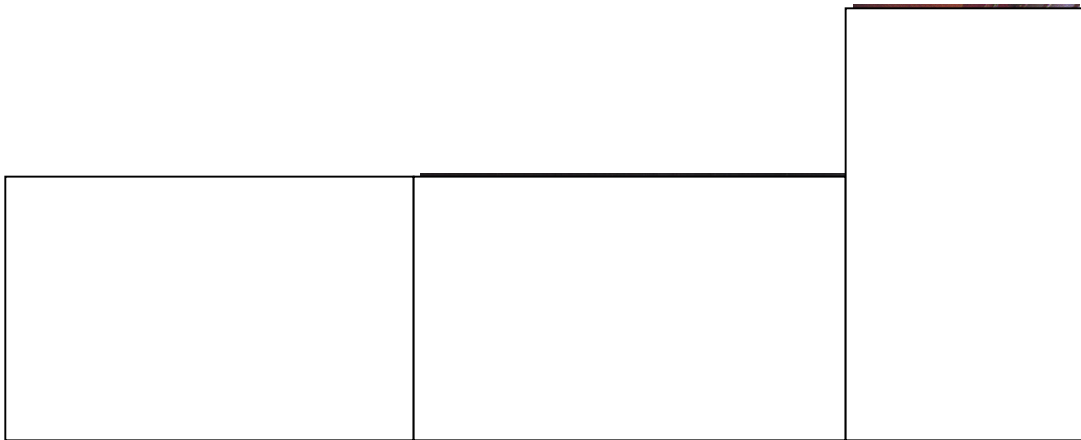


Figure 4: Wool Shed Exterior and Interior and Marie Short house Interior. [Fromonot] The wool shed appears to have solid walls from the exterior, but the interior shows the gaps provided for light and ventilation. Murcutt’s “analogous inspiration” shows in the Marie short house where the same issues of tempering light and providing ventilation are addressed.

Murcutt’s works artfully mediate water, light, and air in a way that responds to the Australian culture’s sensory relationship with the environment. In *The Hidden*

Dimension, the author, Edward Hall, writes about the tolerance levels across cultures for sensory stimulation.⁵ There is no doubt that the place a culture inhabits will impacts these tolerances. The Australians have a collective consciousness of water, light and air and the need to harness them. Murcutt artfully harnesses these forces in a way that heightens the awareness and yet softens them. For water, he uses cisterns and pools as part of his architectural languages. He controls light through operable layers and reflective ceiling surfaces. And his buildings move air by allowing for cross ventilation. The Marie Short, Simpson-Lee, and the Mangi house all provide for cross ventilation and are oriented with the length of the bar perpendicular to the predominant wind direction.



Figure 5: Simpson-Lee House Exterior at Entry and Magni House Interiors. [Fromonot] The Simpson-Lee house is entered across a pool, which collects rain water and features a pump that can recirculate the water over the house in the event of a forest fire. The Mangi house has a curved ceiling painted white with clerestory windows on the high wall protected by a large overhang. The resultant effect is a muted impression of the day outside.

⁵ Hall, Edward. *The Hidden Dimension*. New York: Anchor Books, 1966.

In combating and harnessing the elements, isolation, and the harsh landscapes, Australians have developed a “make do” attitude that promotes individual invention and problem solving.⁶ Glenn Murcutt is known for his use of corrugated metal sheets for roofing and wall surfaces. Corrugated metal was used throughout the Australian countryside because it was a material that was easily transported and assembled. Many uses were found for it, and Murcutt uses it for these very reasons. It is accommodating to connections and is easily assembled and transported.



Figure 6: Marie Short House. [Fromonot] The roofline of the Marie Short house resembles that of the Aborigine bark huts and the pioneer adaptations with bark, but there is an analogous performance and character between corrugated steel and sheets of bark with regards to assembly and form.

Murcutt’s father, who was an adventurer and a disciple of Henry David Thoreau’s simplicity and individualist philosophy, instilled this “make do” attitude in him early.⁷ Individualist philosophy was particularly applicable to the Australian senses of vastness and isolation. The number of the great modernists influenced Murcutt as he transitioned from student to professional. Fromonot writes:

His final thesis contained two revealing epigraphs: one from Neutra, urging the spirit of the place to cooperate with the architect; the other from Le Corbusier’s *Concerning Town Planning*—“only the architect can create a balance between man and his environment.”⁸

⁶ Fromonot. 30

⁷ Fromonot. 12

⁸ Fromonot. 14

These two issues continue to inspire his work today. He adopted Neutra's treatment of facades based on orientation and he admired Alvar Aalto's giving nature and the landscape a role in the creation of architectural order. On a travel fellowship, he was exposed to a number of great works of architecture and met many influential architects taking something from each. In the case of Jose Antonio Coderch in Barcelona, he was impressed with his humanism if not his architecture. The Farnsworth house by Mies Van Der Rohe and the Mason de Verre by Pierre Chareau are said to be the two architectural works that have had the greatest influence on Glenn Murcutt.⁹



Figure 7: Mason De Verre [Chareau] and the Farnsworth House. [Blaser] Murcutt admired the Mason De Verre for its functional details and he referred to it as modernity without dogma. The Farnsworth house displays purity and simplicity from its plan to its details. Murcutt studied this in great detail.

The expression in much of Murcutt's early work mimics that of the Farnsworth house and the Meisian style. The planning principles of Meis's work is evident in all of

⁹ Fromonot. 16-17

Murcutt's work and continues to provide a common thread in his work. Chareau's Maison de Verre provided him with a model for functional detailing and detail resolution. Murcutt incorporates this influence by providing flexibility for the user while being comprised of an assemblage of universalized pieces and parts. Both the Farnsworth house and the Mason de Verre represent ideologies compatible with Thoreau and individualism. They offer simplicity and clarity. The Farnsworth house reveals itself immediately and its organization is clear. In the Maison de Verre, one discovers the "make do" in the design through the clarity of assemblage in its details.

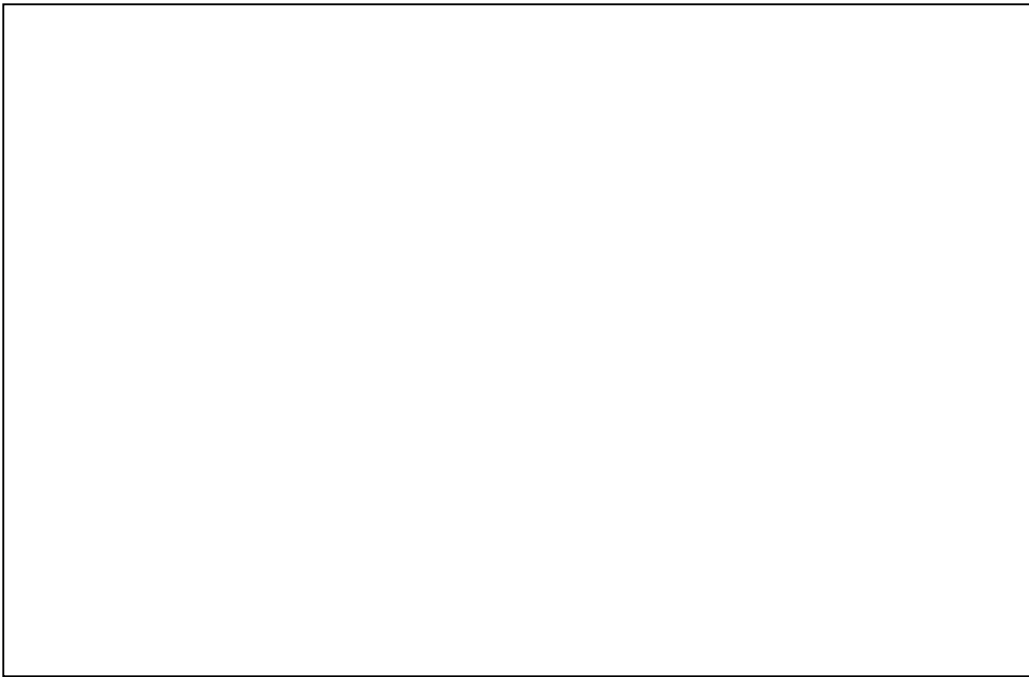


Figure 8: Downspout Details and Plan Diagrams. [Fromonot] These images show Murcutt's evolution of the ideas presented at the Farnsworth House and Mason de Verre by way of functional details and clarity of plan. Plan diagrams of the Mangi, Short, and Simpson-Lee houses display variations of the organizing principles found in the Farnsworth house. The downspout details of the Mangi house recall the clarity of function in the Maison de Verre.

There is a very clear intention in Murcutt's work to respond to the environment by having the lowest impact. This does not manifest itself in form as Murcutt suggests that his work engages with a landscape in a foreign way that over time becomes part of the landscape but through the honesty of the intrusion. His analogy is that of a

brick thrown into a stream. It is clear that the brick is not a natural element but in time it finds a home and settles in among the sand and gravel and the water reacts to its presence. After time it is still clear that this brick is different but it seems to belong at the same time. His environmental response is most evident in its reaction to the elements.



Figure 9: The Mangi House in the Landscape. [Fromonot] The house is a foreign object but cooperates with the landscape in performance.

It is often asserted that there is an inherent sustainability in regionalist architecture. Murcutt's consciousness of sustainability issues is deeply ingrained in his design process and its focus on responding to the specificity of place. He provides for orientations that facilitate the best responses to light and air. His modernist planning strategies provide for cross ventilation. He imports technologies and makes design decisions that lower the consumption habits of the end user by operating comfortably

without the consumption of energy through heating or air conditioning systems. The designs harness light and air so that these systems are not necessary.



Figure 10: Malqafs [Fromonot (left) and Rudofsky (right)] Murcutt developed a ventilation system inspired by the malqafs in the Middle East, which work with natural currents and water to cool spaces.

Murcutt's work represents an "Ecological Functionalism" in architecture suggested by Jahani Pallasmaa. It is simultaneously primitive and refined. Jahani went on to say:

"...more primitive in terms of meeting the most fundamental of human need with an economy of expression and mediating man's relation to the world....and more sophisticated in the sense of adapting to the cyclic systems of nature in terms of both matter and energy."¹⁰

Murcutt's work exhibits this ideology faithfully. He painstakingly considers the ecological cost of each design decision, both in terms of assembly and materiality. His buildings are minimalist in their use of materials and lifetime and maintenance of materials are a constant consideration. This approach allows for a product that provides beauty of utility where the functional parts also serve aesthetic purposes,

¹⁰ Fromonot. 48

negating the need for wasteful appliqué. In effect his minimalism is as related to his sustainability concerns as his Meisian influence.¹¹

These efforts to reduce consumption of material and energy and to make the most out of the least are in accord with Murcutt's favorite Aborigine proverb, "Touch this earth lightly." It also speaks to the ideas of E. F. Schmacher's "Buddhist Economics" and the ideas in Hassan Fathy's book, *Architecture for the Poor*. Both of these authors preach making the most out of the least. In a combination of modernist minimalism and vernacular common sense, Murcutt's work finds the balance of theory and pragmatism through a rigorous effort towards sustainability.

The work of Glenn Murcutt provides a work that is distinctly Australian by virtue of the fact that it exists in Australia. The architect, himself, denies that his work nostalgically recalls the agricultural sheds of the countryside, but rather is a result of an "analogous inspiration." His work responds to many of the same needs as the woolsheds and farm structures. His buildings may resemble these farm structures but manifests itself in a more refined and cultivated way. This is partly a result of time but also a result of global influences and the insertion of theory. However, Murcutt does not allow universalized modern theory to be applied in a way that compromises the design as a result of place. Like vernacular buildings, his work is inspired by the place in which it exists and the people who will inhabit it. This is accomplished under the framework of a clear idea of organization and rational functional

¹¹ Fromonot. 49

organization. The work is also influenced by an Australian history of naturalism and by a forward looking approach to sustainability and reduced consumption.

Murcutt's ideology is an inspiration, and his realized works are no less so. His process finds a balance that all architects should aspire to find. He employs hybridization in his work through common sense traditional solutions and the importation of technologies, primitive and advanced, that he judiciously applies within the context in which he is working. His work finds the commonalities among modernism, sustainability, and humanism and merges them with the physical realities of the site. The end result is an architecture that is undeniably born of its place, which in this case is Australia. While Murcutt's work addresses a number of cultural trends in Australia, his methodology answers universal questions. Murcutt's design considerations form a universal methodology that could be applied to any place and undoubtedly result in a regionalist response to that place. In short, Murcutt offers a comprehensive regionalist methodology, and his work derived from this process and built in Australia does prove to be distinctly Australian.

Cape Cod House

The Cape Cod house has become a ubiquitous typology throughout the United States. Its simplicity undoubtedly charms many. The roots however, lie exclusively on Cape Cod, where it was the only type of house built on the outer Cape well into the 19th century. The first to use the term was Timothy Dwight, the president of Yale College, who visited the Cape in 1800. With quotes from Dwight, Connally writes,

“.. he found the houses so specialized in character and so closely adhering to a pattern that they specified to a ‘class’ and could ‘be called, with propriety, Cape Cod houses.’”¹²



Figure 11: Cape Cod House [Author]. The above house shows a typical “house and a half” Cape Cod house in Provincetown. Note that the roof shingles would historically have been wood shakes. The Clapboard on the front face and the door surround upgrades from the most basic house. Note also that the house faces south without regard to the location of the street.

The Cape Cod house is typically sheathed on both the roof and walls with pine or cedar shakes. The simple house with a pitched gabled roof came in a number of variations, which suggest a modularity of economy. The variations include the “house,” “house and a half,” and “double house.” The number of bays on the front façade distinguishes these classifications.

¹² Connally, Ernest Allen “Connally, Ernest Allen. 1960 The Cape Cod House: an Introductory Story. (A reprint from) *Journal of the Society of Architectural Historians* 19 (2) 1

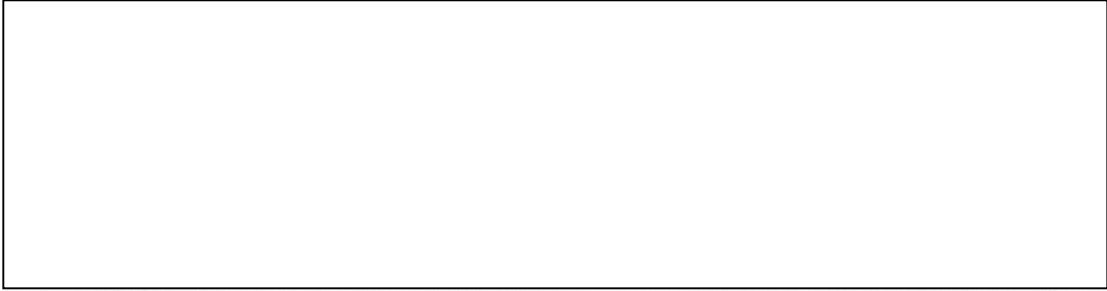


Figure12: Cape Cod House Module Elevations [Connally]. The sketches above show the three typical modules. From left to right they include the House, House-and-a-half, and the Double House. These variations affect the elevation by they rhythm of bays on the façade as a composition of windows and a door. While the configuration of the façade displays a generally predictable rhythm, the bay module is not always dimensionally consistent. Modern interpretations may show a three bay variation with a door flanked by a window on either side, but the above elevations show the variations found when this typology was only found on Cape Cod.

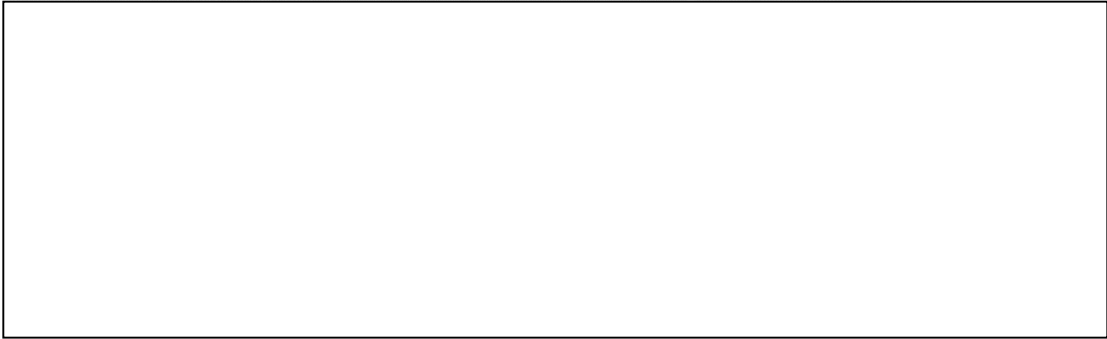


Figure13: Cape Cod House Module Floor Plans [Connally]. The plans consistently organize the plan around the hearth. This allowed for an economy in consolidating the masonry work and also allowed for all heat radiating from the chimney mass to be distributed within the building envelope. The plans also show thee increased specialization of rooms based on the size of the house. The most frequently occupied room, titled the east room above, is always located at the south east corner of the house.

While the fenestration (double hung 9 light over 6 light sashes) on the front façade was as straight-forward as to yield only three compositions for which the houses are classified, the fenestration on the side elevations were more incidental. In fact, Thoreau, who also provides insight on the Cape landscape in his book *Cape Cod*, wrote that the fenestration on the gables look as if each occupant “had punched a hole

where his necessities required it, and according to his size and stature, without regard to outside effect.”¹³



Figure 14: Cape Cod House Side Elevation [Author]. This house in Provincetown shows a potential variations for fenestration patterns on the side elevation with varying window sizes. Note the dormer windows were added to the Cape Cod house in subsequent additions or iterations.

Connally adds that these variations are not to be perceived as chronological. They are primarily a function of economy as the three variations were built simultaneously.

The “house” could be expanded to a “house and a half” or a “double,” and from that point further additions were made in the form of a rear ell. The second floor, under the roof was called the garret. It should be noted that a second full story was very uncommon on the outer Cape. On the upper Cape and on Nantucket, two story houses were more common and were expressed in the similar modules.

¹³ Connally, Ernest Allen. 5



Figure 15: Cape Cod House Ell Addition [Author]. This “house and a half” has an ell addition to the rear. Note also that because the house is oriented south and the street runs east-west an entry has been added on the street side on the gabled elevation.

It is very clear through observation of these Cape Cod houses that the early builders were very attuned to siting and orientation. They developed landscapes to shield the homestead gardens from the salt air and oriented houses in relation to the cardinal directions often disregarding the road. The houses, almost without exception, faced south. The fireplace and chimney structure was at the center of the house. The rooms were very predictably laid out with the primary family room at the southeast exposure, the kitchen at the north/rear position and a bedroom tucked away at the rear. In the “double house” the room to the west of the door is a room for guests and special occasions. Thoreau notes that there was one variation with the Cape Cod house in Provincetown where the houses were placed on piles. This allowed the ever-

shifting sand to a freedom of movement. The average home-site in Provincetown had a fence built of solid planks to keep the shifting sands at bay around the house.¹⁴



Figure 16: Cape Cod House Orientation [Author]. This house is another example of a Cape Cod house that is oriented south even with the road oriented east-west. This example has modest details, and most closely resembles the prototype.

The outer Cape was only accessible by water or on foot. Timber resources had all been consumed by the 18th century, so lumber to build the houses was imported by ship from the mainland, which led to an economy of method and assembly. With the development of dimensional lumber the houses were constructed in a manner similar to contemporary frame construction. The houses were also susceptible to fashion and style. Over time, Capes were modified with Federalist, Greek revival, and Victorian details; however, the houses were practical and flexible enough to absorb this appliqué without comprising their unmistakable formal clarity.

¹⁴ Connally, Ernest Allen “Connally, Ernest Allen. 1960 The Cape Cod House: an Introductory Story. (A reprint from) *Journal of the Society of Architectural Historians* 19 (2) 5. Thoreau is cited from *Cape Cod*.



Figure 17: Cape Cod House Adaptations [Author]. These Capes show the different types of modifications that have been made over the years. The first shows a federalist door surround, the second shows Victorian bracketed door canopy and Victorian muntin patterns, and the last and most extreme is a Cape adapted as a storefront by leaving the double hung windows intact and using plate glass for what would typically be the sheathed part of the wall. In each of these instances the typology remains strongly intact.

The persistence of the Cape Cod house, which has maintained its formal integrity over time, is a testament to its practicality for the residents of Cape Cod. For nearly two centuries it was the only residential building type of the lower Cape. Created to serve a very real need for shelter, its evolution has been manifested only in a very fine level of detail and technology. The formal archetype did not change for two centuries. Recent generations have worked in some ways to capture its charm but fail to capture its essence. Starting with the arrival of the railroad, followed by the highway and automobile, cheap energy and the imported housing prototypes this made possible; the Cape Cod house was morphed into a type similar to the imported rambler or ranch house. However a vast majority of the Cape Cod houses built throughout the Cape remain.

New Regional Vernacular

The architecture firm of Hutker Architects provides numerous contemporary works that reflect a self-promoted regionalist effort. Their website states, “HA’s residential architects and interior designers seek to create a regionalist architecture, combining the user of local archetypal forms with traditional building practice that evolve out of

climate and material ethics.”¹⁵ The website goes on to express the importance in materiality, community context, the user and site attributes as the driving forces behind their work. They do not however, fail to express the relevance of time, as they state their efforts are expressed in a “contemporary idiom.”¹⁶

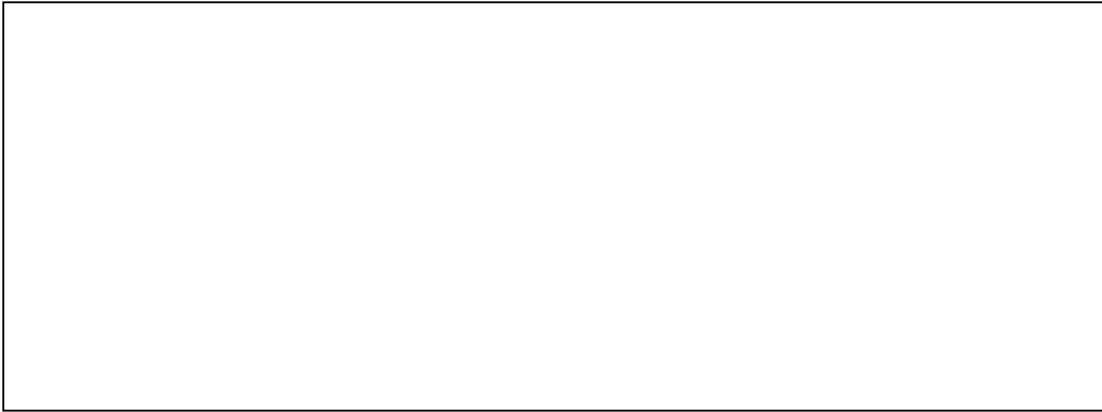


Figure18: Sengekontacket House and Deer Path House [Hutker Architects]. These two houses show the archetypal forms used in the contemporary idiom. Hutker Architects breaks down programmatic requirements of today’s homes into multiple volumes (Deer Path shows varying roof shapes including both the hipped and gabled volumes) to maintain a scale compatible with the landscape and community. In both homes the materiality reflects the region but is expressed in new ways compatible with current cultural trends. In both cases above the landscape is increasingly articulated closer to the house but are relatively natural and low impact.

The portfolio is divided into the following categories, “historic,” “traditional,” “camps and cottages,” and “new regional vernacular.”¹⁷ There are distinctions between the categories each expresses the importance of site. “Historical” refers to their preservation and renovation work, “traditional” is distinguished by its reverence of context, “camps and cottages” are distinguished by scale and detail, and the “new regional vernacular” is distinguished by its material and construction honesty.

While all of the work shares similar attitudes about the implications of context, the “new regional vernacular” work offers the greatest deviation and interpretation.

¹⁵ Hutker Architects “Portfolio” <http://www.hutkerarchitects.com/portfolio/portfolio.html>

¹⁶ Hutker Architects The portfolio page of the firm website states, “HA’s new designs are creative solutions rooted in the same history and traditions yet are interpreted in a contemporary idiom.”

¹⁷ Hutker Architects The website also includes categories including interior design, guest/carriage house, and commercial. These categories are not relevant for the purpose of this study.

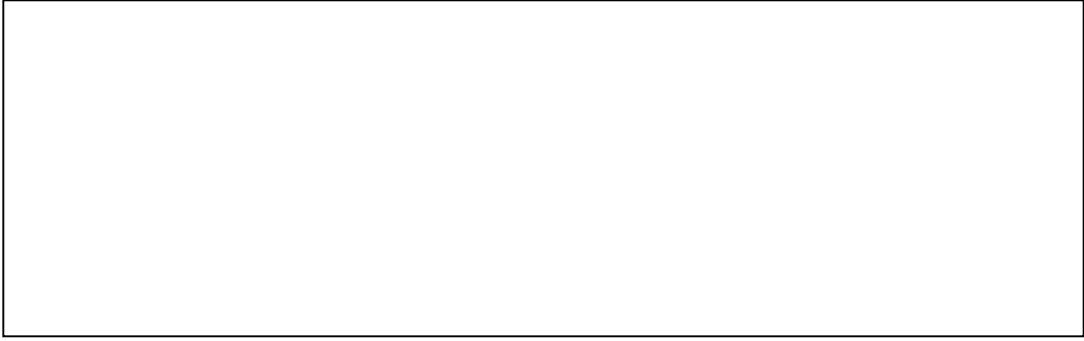


Figure 19: Menemsha Pond House [Hutker Architects]. In the above images of both the exterior and interior of a house shows an approach to making a nod at a particular regional cultural heritage. This house speaks the Native American culture through its exterior massing and interior detailing. The massing consists of two volumes a long narrow volume with a barrel-vaulted roof, which references the Native American Longhouse dwelling, and the round pyramidal volume, which references the roundhouse Native American Dwellings. The interiors also make reference the intricacy of assembly found in Native American Dwellings where materials for structure and sheathing are gathered from nature and assembled using their intrinsic un-manufactured strengths.



Figure 20: Sengekontacket House Screened Porch Interior and Exterior [HutkerArchitects]. The screened porch above suggests the prow of a boat. Both when viewed from the exterior and from within the shape, one will undoubtedly feel a connection to the sea which is such a definitive icon for this region, Cape Cod.

The work of Hutker Architects is most successful in its interaction with and reverence for the landscape. John Jackson writes about the patterns found in the landscape and the cultural formations on landscapes that we perceive to be natural.¹⁸ Hutker Architects finds the balance between cultural landscapes and natural landscapes.

¹⁸ Jackson, John Brinckerhoff. *Discovering the Vernacular Landscape*. New Haven: Yale University Press, 1984

Their work values both, and through careful massing and delicate siting, their buildings are timeless regardless of how modern or literal the interpretation.

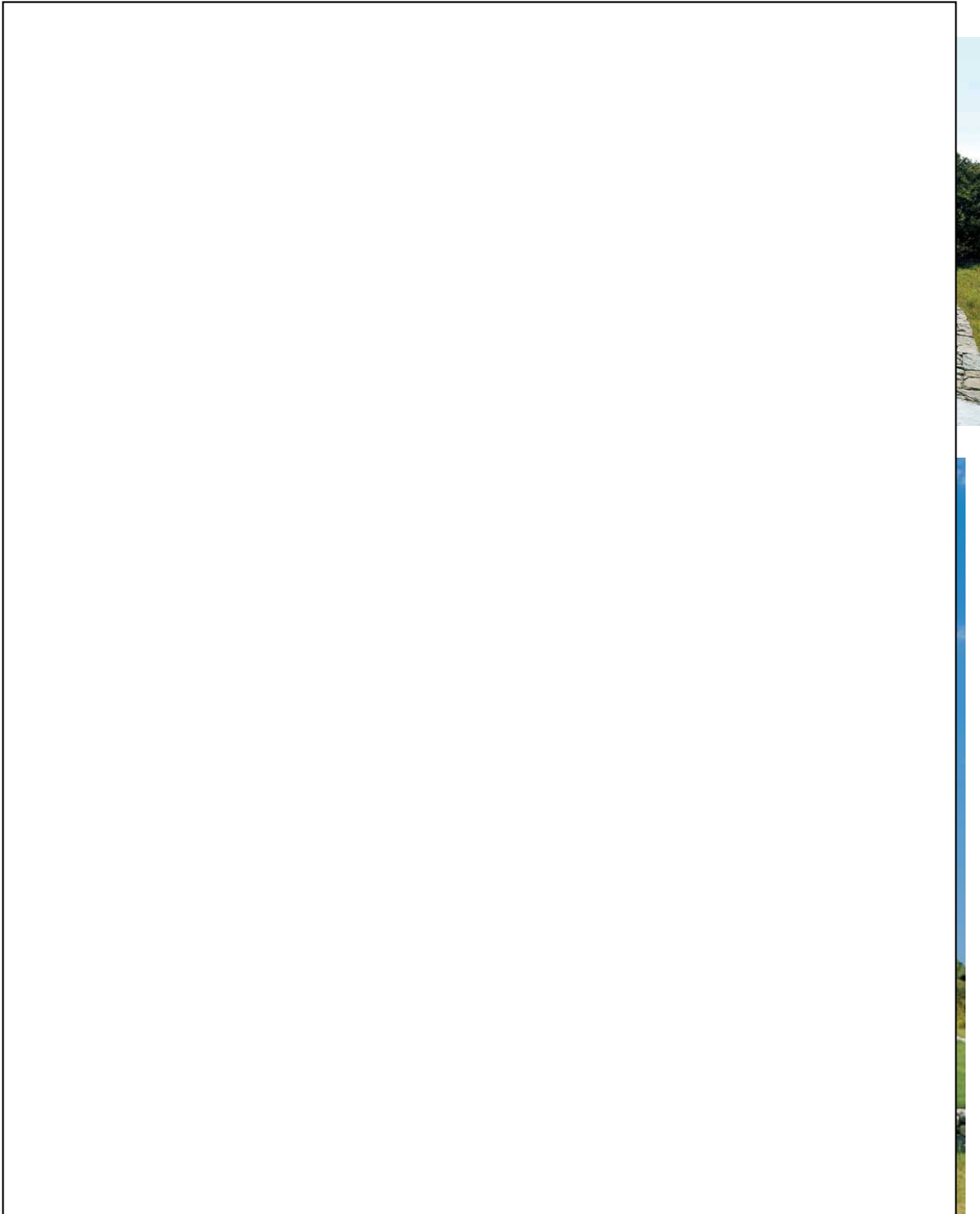


Figure 21: The Slough Cove Estate [Hutker Architects]. The family compound pictured above is broken down into three main buildings and each of these volumes is also broken into multiple volumes. This mitigates the impact of the large program on the site and also provides a means by which to establish hierarchy of the elements while also nodding to the agricultural industry in the region. This project is careful to harness parts of the landscape as outdoor rooms and leaves the rest wild. Low stone walls serve to further this distinction. In the image at the top right the wild is allowed to bisect the manicured outdoor rooms.

Hutker Architects uses a relatively literal interpretation of context through their siting, materiality, and formal language. Within this archetypal expression of the Cape and islands typology, their work is distinctly new and does not ignore the needs of modern clients and users. The success of the practice speaks to the firm's ability to reach the inner desires for comfort in shelter. The proposed resort for Provincetown seeks to provide the same sense of comfort and place that the work of Hutker Architects through its communion and distinction between building and nature.

Provincetown Arts Center

The Provincetown Art Association and Museum is a fixture in the arts community in Provincetown and even more broadly in the history of American art. It was founded in 1914 just as Provincetown was emerging as an artist colony. Included among its founding members was the great artist Charles Hawthorne. Its 1921 mission statement reads, "to exhibit and collect art works of merit and to educate the public in the arts."¹⁹ The current building is a marriage of the Hargood House, which has housed the PAAM since 1919 and a contemporary 2003-2005 addition designed by the architects Machado and Silvetti.



Figure 22: Provincetown Arts Associate and Museum [Machado and Silvetti Associates].

¹⁹ <http://www.paam.org/> the PAAM website provides a brief history of the organization and includes this mission statement as well as an extended version.

Formally the relationship between the two elements is quite abrupt, but it speaks to the cultural history of the institution. The PAAM, established by artists from an impressionist background, resisted the inclusion of modernist art. Even as they began to be included the work was segregated into two separate annual shows known as the “Regular” and “Modern “ shows. The building today speaks to this duality. The Hargood house with its shuttered windows with divided lights and white clapboard walls meets the contemporary addition with its plate glass, interpreted cedar shake shingles, its interpreted louvered sheathing, and its formally contradicting fenestration. The building today suggests that both traditions are important and distinct, but the inside reveals a unified understated palette leaving the expression to the art.



Figure 23: Detail Views of PAAM [Author]. The above details show the material assembly and patterns on the exterior of the new portion of the building. The large shakes are caricatures of cedar shingles, the pervasive building material of this buildings context. The horizontal bands suggest clapboard and in their natural state mesh nicely with its antique counterpart in the adjacent house shown in the image on the right. The picture on the right shows an articulated fenestration and the picture on the left shows fenestration icognito. These differing window treatments provide interest on the façade but do not relate to the organization of spaces beyond the wall.

The addition does not comply with the context in form or even the particular expression of its materials, but the materials are of the region. The building is sheathed in cedar expressed as a very regular pattern of shingles where the joints of each course are staggered from the course below by only about a fifth of its length. On what reads as the third level the building is sheathed in cedar horizontal bands laid at an angle as louvers. These members run continuous on the façade regardless of the fenestration behind. It is only broken for two large glass prismatic volumes, which also rise above the parapet. One might make an association to the vocabulary of cupolas, belvedere's, and perhaps more tritely, lighthouses in the area.

The addition has been awarded a silver level LEED rating and is the first art museum in America to be certified green by the USGBC.²⁰ The building's green features are listed on the Machado and Silvetti website and integrated into the building and mostly imperceptible at street level. There are photovoltaic panels on the roof and a thermally efficient skin. In addition, it features two very smart energy conscious technologies including an HVAC system, which allows the building to be cooled by outside air when appropriate, and a lighting system, which adjusts to supplement the day-lighting as necessary.²¹

While the form of the building may seem quite foreign in context, an analysis of the building provides a number of contextural elements that suggest this is a regionalist

²⁰ <http://www.paam.org/> The PAAM website lists the silver LEED and the USGBC ratings and states that it is the first art museum in America to be certified green by the USGBC.

²¹ <http://www.machado-silvetti.com/projects/ptown/index.php> The Machado and Silvetti website provides a blurb on the PAAM and lists the "green" elements. In addition to the points listed in the text above it also reads that native plants were used in the landscape.

response. The buildings systems work well with both the program and the cool climate and long summer days at this latitude and finding a win-win scenario for both reducing energy consumption and yet providing the controlled atmosphere for protection of the artwork. The materials, while applied in a new way, are the materials that have proved over time to respond well to the natural conditions. The building also addresses the cultural conflict of art history through the duality set up by the new and old design languages.



Figure 24: PAAM in Context [Author]. The above image shows the PAAM as it is experienced from the street. While the distinct contrast is evident the collision of forms is not as evident as in the wide-angle shot shown in figure 22 above. The contrast in the forms and the increased volume does speak to the evolution and growth of the Provincetown arts scene, which has been expanded not superseded.

Conclusion

Through the study of regionalist architects and analyses of buildings for their regionalist qualities, this document explores manifestations of the principles of the regionalism. This chapter also suggests that common ground be found between universalism and regionalism. It is important to remember that culture is a very important aspect of regionalist design. A network of shared information has globalized cultures everywhere with increasing intensity. Not only is culture fluid by influence, it is also fluid by migration. Cultures come and go and leave an impact on the places they inhabit. The proposed site exemplifies the relevance of that even in its relatively short 300-year history.

Globalization also allows for a greater perception of the nuances of a particular place. Glenn Murcutt's work shows the very successful marriage of the characteristics of place and culture with the clarity of the universalized modernist principles. Machado and Silvetti's PAAM begs the question what should a signature institution look like in Provincetown? They answer it with a form that contrasts heavily with its context. Even with its highly regionalist gestures of materiality, it's formal integrity as a distinct creation is not diluted. Hutker Architects provides a contrast to PAAM with its archetypal forms that undoubtedly speak our culture's desire for familiarity and human scale. All of this however is dwarfed in comparison to the highly persistent, dominant, and distinctive Cape Cod prototype, which has been exported throughout the country. The Cape Cod house is a highly successful cultural export from the region.

The proposed project utilizes aspects of each of the architects and projects presented in this chapter all within the framework of understanding place. It answers the questions about what forms come out of an interpretation of the cultural and physical aspects of place. It displays the sustainable choices pulled both from responding to place and from pulling on the collective knowledge of the global culture. It displays an understanding of materiality and building culture of its region. It responds to the culture of its community while providing accommodation for temporary participants in that community, and it hopes to provide a flexibility to adapt to cultural shifts in the future.

Chapter 2: Provincetown and Telegraph Hill

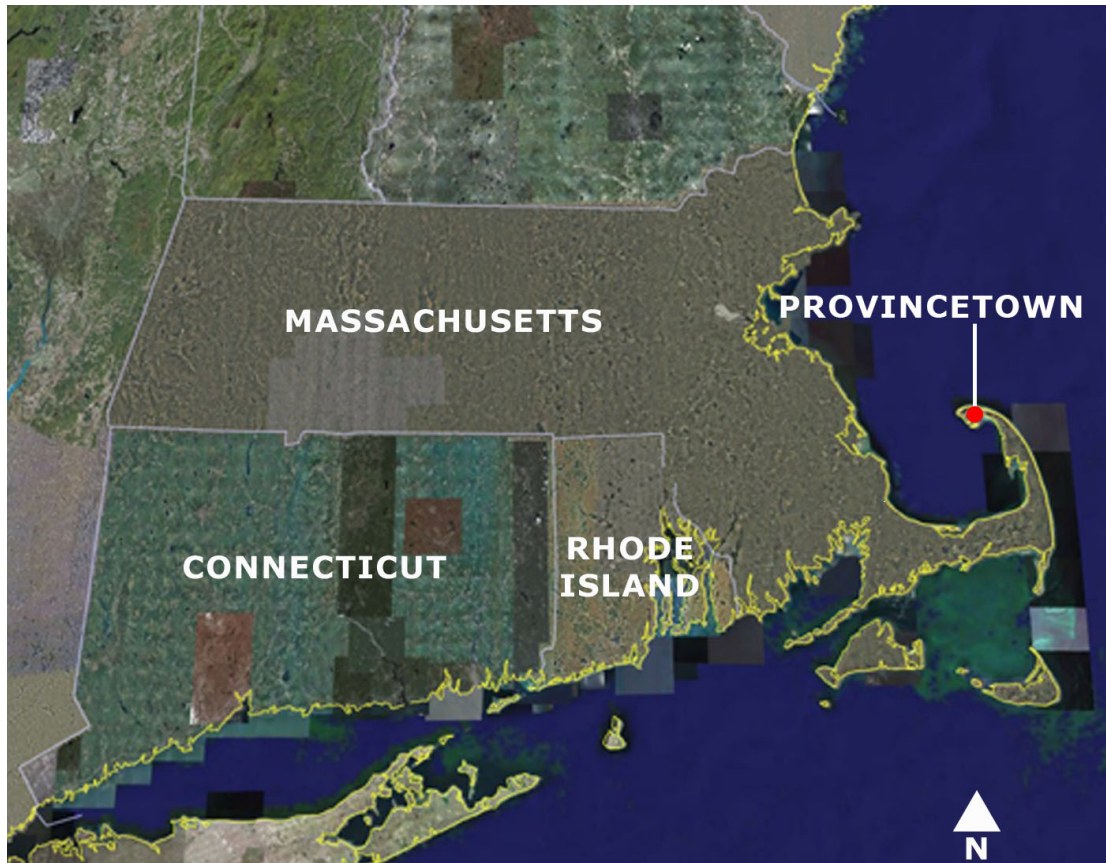


Figure 27: Southern New England [Author (Google Earth)]. Provincetown sits at the outermost tip of Cape Cod.

The site proposed for this project is located in Provincetown, Massachusetts on the tip of Cape Cod. Cape Cod is a narrow strip of land that bends northward as it stretches eastward into the Atlantic Ocean. On a map, Cape Cod resembles an outstretched arm bent with fist in the air ready to fight. It was formed by glacial activity thousands of years ago and is constantly morphed and worked by wind and water. Vegetation stabilizes the dunes to some degree, but the dune landscape is ever changing. Because it is a relatively narrow peninsula the summers and winters are both tempered by the water.



Figure 26: Don't Tread on Me [Author]. On a map, Cape Cod resembles an outstretched arm bent with fist in the air ready to fight. As part of the original thirteen colonies it can be seen as the American Colonies shaking its fist at England to the East. Provincetown's position at the clenched fist is certainly in keeping with its cultural history of lawlessness, accepting outcasts, and testing taboos.

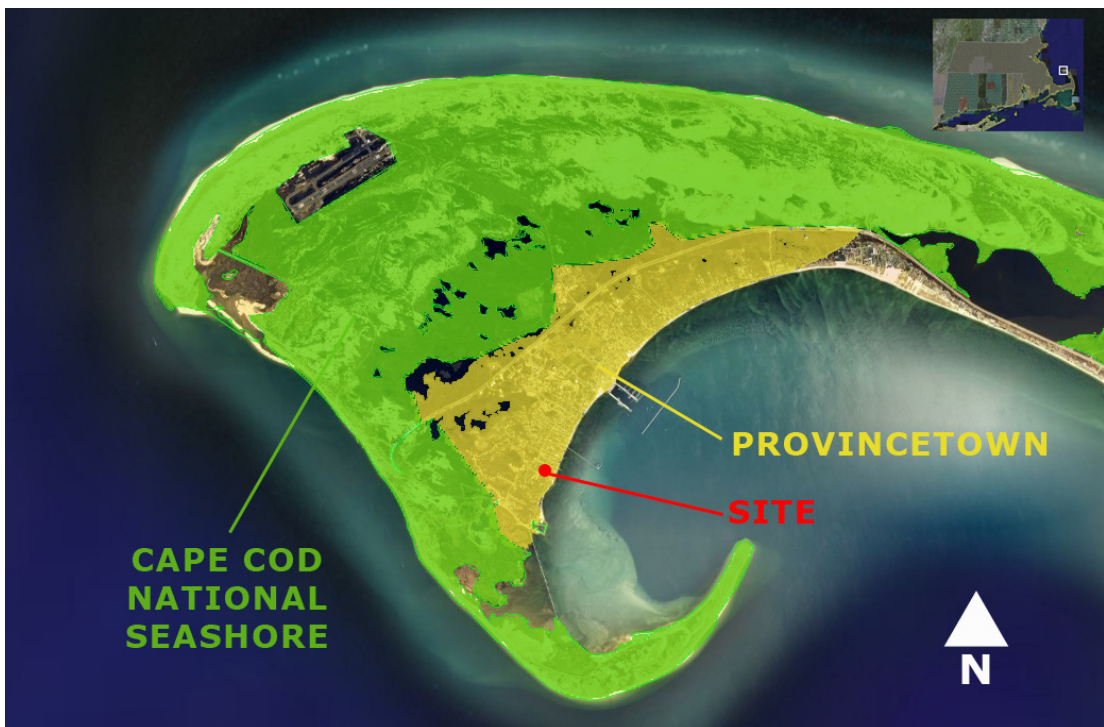


Figure 27: The "Fist" of Cape Cod. [Author] Provincetown's position on the Cape has earned the nickname "land's end." Provincetown rests on the southern shore and occupies about a 25% of "land's end." The remaining 75% is occupied by land included in the Cape Cod National Seashore



Figure: Cape Cod National Seashore [Author]. The above panoramic pictures show the Cape vast landscape of sand dunes and scrub vegetation. In the foreground on the left side of the top image is the runway for the Provincetown Airport. Commuter flights from Boston and other local airports come and go from this airstrip. By the beginning of the 18th century this area had been considerably deforested by the colonists leaving a desert like landscape such that residents battled the moving dunes. The current landscape shown above is the result of conservation efforts.

As the crow flies, Provincetown is 54 miles from Boston, Massachusetts; however by car the distance is 115 miles. From Providence, Rhode Island, it is 65 miles and by car it is 120 miles. The built fabric of Provincetown is a very compact and quite dense for a small and remote community.

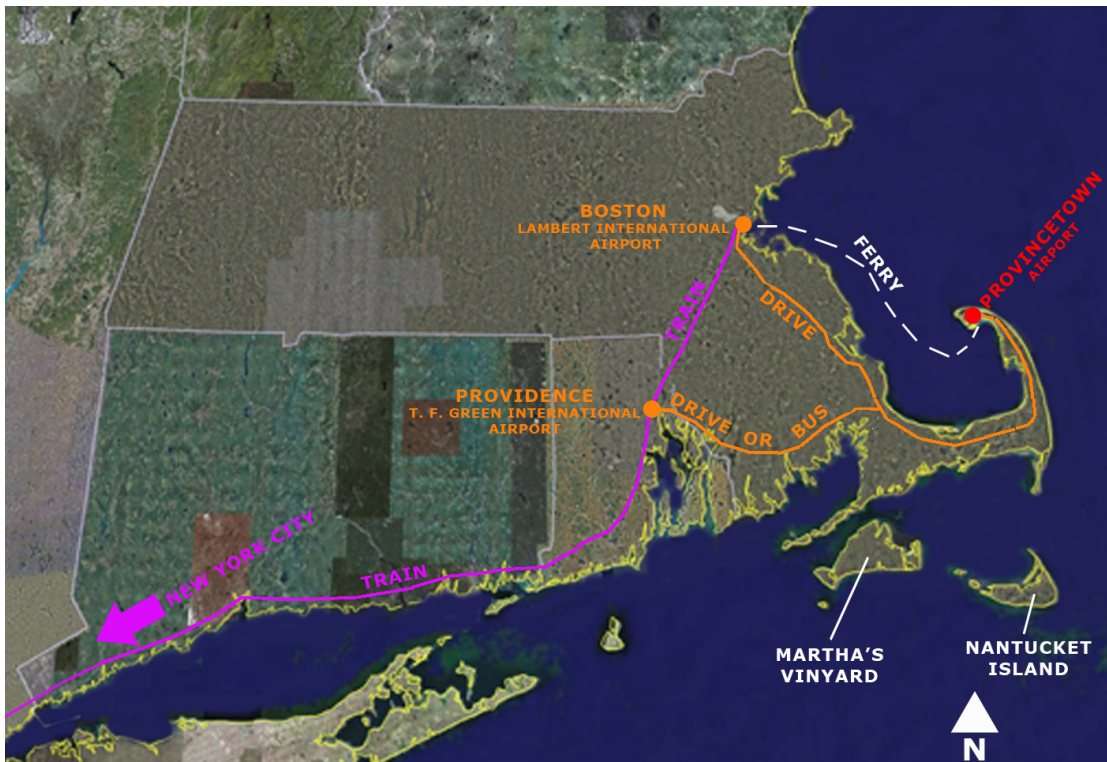


Figure 29: Getting There [Author]. Boston and Providence are nearby transportation hubs. They both have airports and train stations. There is a seasonal ferry to and from Boston and a year round bus to and from Providence. Note Martha's Vineyard and Nantucket, nearby seasonal resort islands.



Figure 30: Provincetown Landmarks [Author]. The above image shows the site in relationship to the town. The site is located on the edge of town offering a proximity to both the town and the national seashore.



Figure 31: Telegraph Hill [Author]. The proposed site is on a rise that overlooks Provincetown and the harbor as well as the bay to the west. The site is accessed from Bradford Street one of the two main streets through town. The second primary street, Commercial Street is also shown above.

In addition to Provincetown's dramatic placement at the Land's End, there is also a dynamic culture that has seen significant shifts in social and industrial demographics. A regionalist perspective considers all aspects of the site including its history and culture. This chapter analyzes the site in greater detail, but first provides an overview of its cultural history and observations on the culture today.

History and Culture

Provincetown sits on the outermost tip of Cape Cod. Puritans fleeing religious persecution in England landed in Provincetown and soon decided it was not suitable for their settlement and moved up Cape to Plymouth. By 1630, Provincetown had become a settlement of lawlessness, inhabited by deviants, outlaws, and Indians. The town was incorporated in 1727 but was accessible only by sand paths and by the sea. In 1793 a church was built and it evolved more towards something that could be considered a "proper" town.



Figure 32: Fisherman's Structure and Town Hall [Author]. On the left is a small warehouse for fishing supplies, and town hall on the right. The juxtaposition displays Provincetown's history as a municipality rose from its humble industry. Fishing was the main industry in Provincetown for over two centuries.

The economy boomed in the first half of the 19th century. Provincetown became a busy port for the salt, fishing, and whaling industries. In the second half of the century there was a gradual decline in these industries due to both a decrease in demand for fish and catch sizes as well as the discovery of kerosene and petroleum, which greatly reduced the demand for whale oil. This downswing continued until the tourism industry began to take hold around 1930. At this time Provincetown, as part of a national movement, began to market its historic charm as a draw for tourism.

As part of the national movement of historical tourism, the town erected the Pilgrim monument. In addition to a national fascination with historical tourism, there was also a fascination with a middle and upper class observation of the working class, which at the time consisted primarily of ethnic immigrants. In Provincetown fisherman became a tourist attraction, and this was of further interest due to their primarily Portuguese heritage.

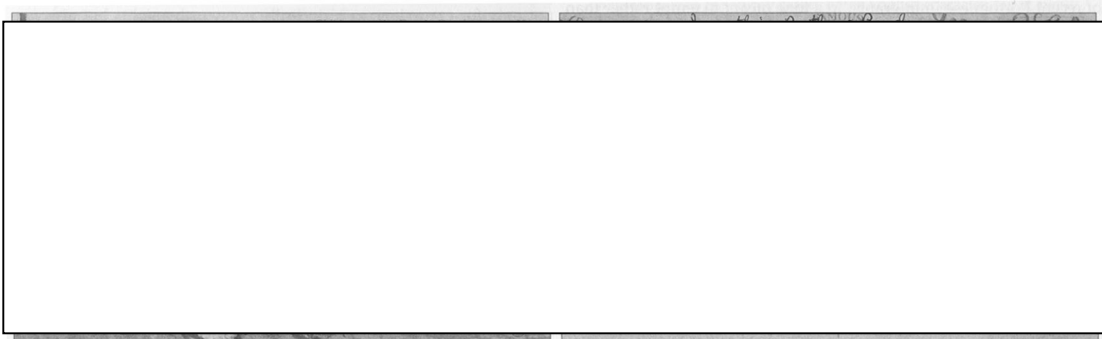


Figure 33: 1908 Post Card [Krahulik²² pg. 48] The post cards show above is entitled “Children on the Beach.” This postcard shows a very typical outlet of tourism at the time, which was focused on the observation of immigrant workers.

Coastal Massachusetts and Rhode Island had become a settling ground for Portuguese immigrants because whaling ships based out of New England traveled a whaling

²² Krahulik, Karen Chritel. *Provincetown: From Pilgrim Landing to Gay Resort*. New York: New York University Press, 2005.

route that included the Azores. Because of this, Provincetown saw a significant migration of Portuguese fisherman. In this process, the town also became divided between the Portuguese residents on the west end of town and the “Yankees” on the east end of town.

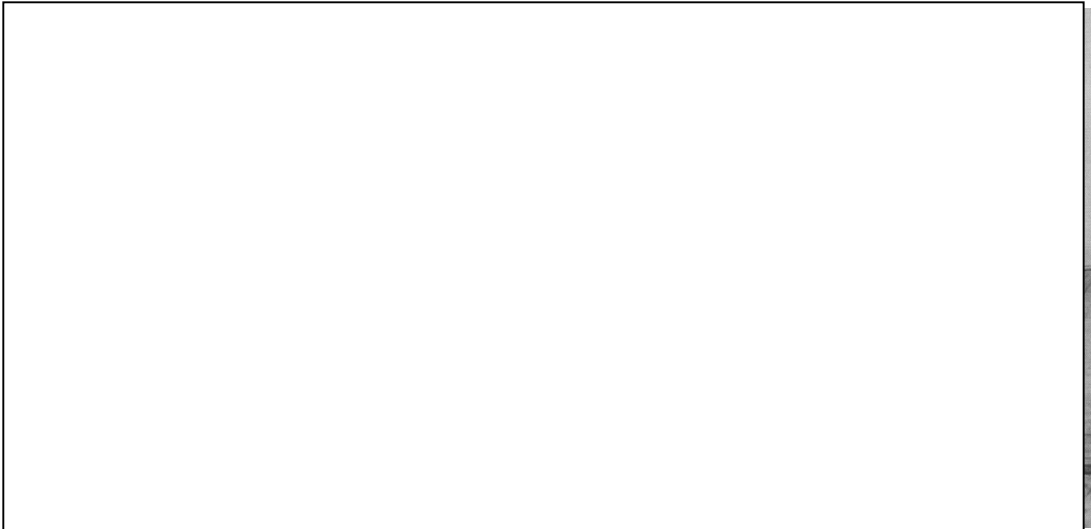


Figure 34: Artist Painting and the Provincetown Players Playhouse [Manso²³]. The pictures above both show the birth of Provincetown as an Arts Colony. Provincetown plays a key role in the histories of both American art and American theater. The picture on the left is of Charles Hawthorne the great American painter, and the playhouse on the left is where Eugene O'Neill premiered his early works.

After the Portland Gale of 1898 knocked out many of the fishing wharves (already weakened by smaller catch sizes and decreased demand), the increasing tourist industry and an influx of artists carried Provincetown into the 20th Century as an Artist Colony and tourist destination. Its isolation, charm, and natural beauty provided the perfect backdrop for this development. The theater crowd soon also discovered Provincetown. The histories of both American theater and art are deeply intertwined with the community that worked in Provincetown through the last century.

²³ Manso, Peter. *PTOWN: Art, Sex, and Money on the Outer Cape*. New York: Lisa Drew Books/Scribner, 2002.

Through the early part of the century the community in Provincetown provided a sympathetic place for those seeking alternative lifestyles, and by mid century Provincetown was a known haven for men and women interested in same sex relationships. In the later half of the twentieth century, Provincetown has gradually evolved into a summer vacation destination primarily for GLBT peoples.



Figure 35: Flags over Provincetown [Author]. The pictures above show flags flying over Provincetown and summarize the cultural quality. In the picture to the left, the flagpole tells the chronology of cultural dominance, the American flag for the “Yankee” community, superceded by the Portuguese flag, then superceded by the Rainbow flag for the GLBT community, which currently represents the pervasive culture in Provincetown. The common thread between these cultures is a “live and let live” attitude as represented by the skull and crossbones and its lawless connotations.

Today, Provincetown buzzes with activity throughout the tourist season. Moreover, year round the activity calendar features events celebrating a number of things including diversity, charity, art, film, and theater. The Fourth of July and Provincetown Carnival both bring a particularly large influx of people. Many of the week-long, somewhat unofficial “events” are targeted to particular demographics within the GLBT community.



Figure 36: Fourth of July Parade [Author]. The above collage shows the celebratory atmosphere on the Fourth of July. It also suggests the casual yet enthusiastic participation of members of the community as they decorate ordinary vehicles with banners and flags. These individuals also advertise their small businesses and establishments, which allows tourists to connect people living and working in Provincetown with the community.



Figure 37: Artist and Craft Fair [Author]. The above images are common sites in Provincetown even today. Whether tourists hoping to find the muse of Provincetown's creative and artistic history or legitimate artist working in Provincetown today, the community spirit and history remains visible even through the crowds, excess, and commercialism.



Figure 38: Street Scenes [Author]. The above street scenes show the level of street activity. The picture on the left shows the street on an average summer day and the picture on the right shows the same block immediately following the Fourth of July Parade. Even with an average level of activity on Commercial Street, cars must be deferential to pedestrians, and drivers avoid it because it is frequently un-passable or prohibitively slow.

While not free from conflict and prejudice, Provincetown does exemplify a high level of tolerance and the ability for varying groups and opinions to coexist in a cooperative manner by finding commonalities not the least of which is place. Starting out as a cultural “island of misfits” by way of isolation, Provincetown has maintained this character even though its increased physical connectivity to the mainland over time and through the outside efforts to normalize it. In the book *Ptown*, the author, Peter Manso²⁴, provides a portrait of Provincetown assembled from oral and written histories that provides an insight into the unique culture. He describes the interaction among the varying peoples and suggests there is a mutually agreed upon “live and let live” culture. The seemingly inherent conflict between the Catholic Portuguese culture and the GLBT culture exists in dogma but not practice. From very early on, Portuguese rented rooms in their homes to “bachelors” and “maiden ladies.” Runaways and hippies in the 1960’s and 70’s found refuge in Provincetown. Manso also wrote about how the “live and let live” culture met with the law. Cape Cod became the major port of entry for illegal drugs in the 1980’s when drug enforcement was heavily focused on Miami and New York. Struggling Portuguese fishermen often ran drugs ashore. Even with many fishermen conspicuously cash rich, the community turned their heads and related to known drug runners as they always had. Today, Provincetown continues at the forefront of the same-sex marriage conflict by marrying out of state residents. These instances all attest to Provincetown’s persistence in preserving the cooperative self-governance of this historically insular community—live and let live.

²⁴ Manso, Peter. *PTOWN: Art, Sex, and Money on the Outer Cape*. New York: Lisa Drew Books/Scribner, 2002.

Site Analysis

Provincetown is oriented in a linear fashion from east to west. The southern side of town runs along the coast of Provincetown Harbor and to the north it nestles against the dunes of the Cape Cod National Seashore. The town is approximately 3 square miles. Approximately 3 miles long east to west and 1 mile deep north to south.



Figure 39: Provincetown Plan [Author]. The above illustration outlines the main arteries and the unofficial east end--west end division. There is a nuanced change of character between the east and west ends. The pictures in the above diagram suggest this slight but perceptible difference in character, the east end being more genteel and the west end more active. The picture at the end of the axis shows the arrival into town just off McMillan Pier where the Boston Ferry lands.

Two main east-west spines, Commercial Street and Bradford Street, organize the street grid. Commercial Street is one-way running west and is has heavy pedestrian traffic. A block to the south, Bradford Street is the main vehicle thoroughfare through town. The streets are connected at regular intervals occasional interrupted by topographical changes that prohibit through streets. North of Bradford Street the

streets are more organically laid out per the particular needs of their development. It is in this area where the mundane and utilitarian functions of the year round community occurs. Commercial Street, as the name indicates, is the main strip where the majority of the shopping, dining, and entertainment venues are located.



Figure 40: Provincetown Land Use [Author]. The above image shows the general pattern of land use. The commercial and municipal, light industrial, utility overlay the residential area. Almost all of Provincetown has a residential character, scale, and use. The municipal, light industrial, utility overlay shown above is where most of the pragmatic and utilitarian activities of the year round community take place. The commercial area is geared towards the tourists and summer residents.

The built fabric is quite dense. The individual buildings are relatively small and it is not unusual for buildings to be located on the interiors of blocks or behind other buildings. It appears as if the building setbacks fluctuate per the whims of their constructors. However over time the demands for development and the changing nature of industry dictate different setbacks.



Figure 41: Landlocked House. [Author]. The above images show a common condition in Provincetown, where one finds landlocked houses. While legal right of ways are provided for, in some way these landlocked houses create interesting orientation issues and back front relationships. The yellow house in the center of the image is drawn with a roof rendered in red above. It is likely that it predates the other buildings on the block, but it is oriented facing south which often precludes the orientation towards the street.

The specific site for the resort in Provincetown is at the crown of Telegraph Hill. It is bordered on the north by Bradford Street and on the east, west, and south by private single-family homes. The site is typical for the area and features dunes with Coastal Vegetation including grasses and trees (Pitch Pine and Scrub Oak). In some places, the Coastline is visible at grade, but when standing at the second level or higher there is a 180-degree water view to the south and west. Currently there is a new cul de sac with luxury single-family suburban style homes in keeping with its RES 1 zoning status. RES 1 includes this portion of town and limits the buildings to one single-family house per legal lot. For the purposes of this project, the existing houses and the RES 1 zoning restriction are presumed not to exist.

The zoning restriction is overlooked on two grounds. The first of which is that there is a pre-existing Best Western Motel on an adjacent site and the second is in an effort to offer the advantage of this topographical prospect to a wider public. While a resort is a private facility, it has a more public character than private homes and portions of the facility will be open to the general public and guests.



Figure 42: Site Entry and View [Author]. The arrival is a steep incline that leads to the prospect shown on the left. The view on the right with Long Point Lighthouse at center is typical from the site.

The portion of Bradford Street that runs along the north side of the site includes a dedicated bike and pedestrian lanes that lead to Cape Cod National Seashore. The town beach runs the length of town however it opens to Provincetown Harbor. The harbor is shallow and has the greatest tide differential on the east coast of the United States. Because of this, Herring Cove Beach offers a beach more suitable for typical leisure beach activities. The migration of pedestrians and bicycles from towards Herring Cove on a typical summer day runs in front of the site along Bradford Street. This bicycle lane also provides access and connection to the network of bicycle paths through the dunes in the National Seashore.



Figure 43: Figure Ground [Author]. The site exists at the fringe of the historic fabric.

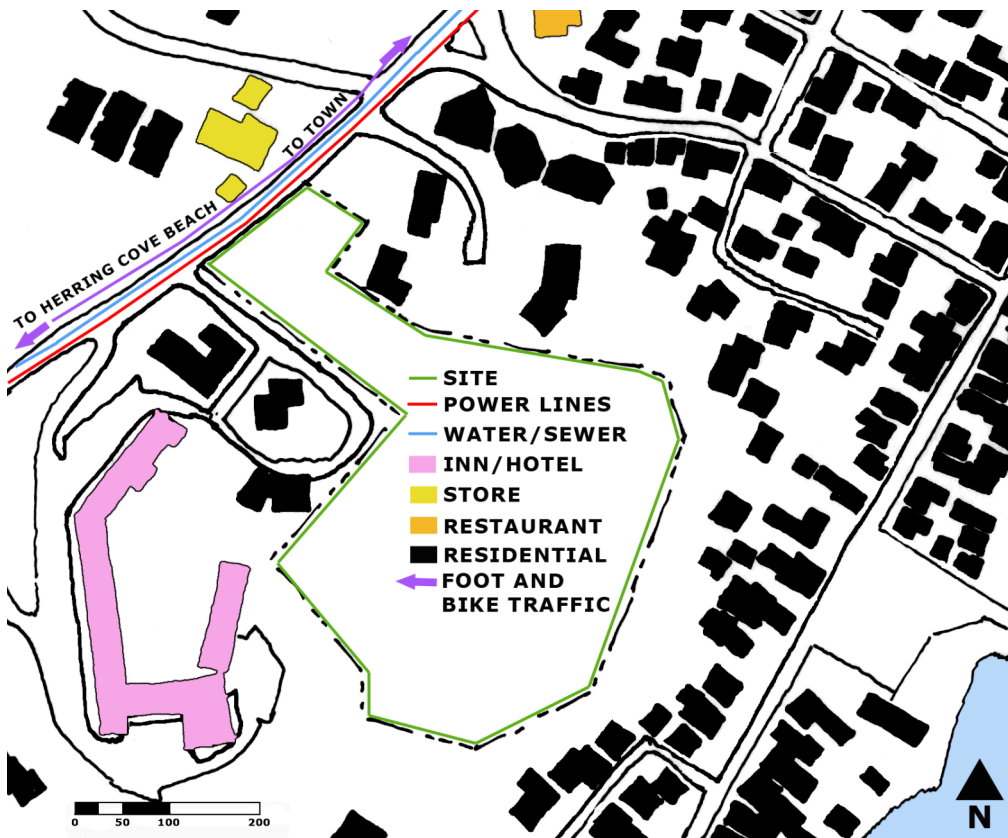


Figure 44: Site Relationships [Author]. Most surrounding buildings are single-family homes, condominium buildings or small bed and breakfasts. The utilities run along Bradford Street.



Figure 45: West End of Provincetown [Author]. The above image is an aerial photograph of the West End of Provincetown taken from the Pilgrim Monument. The density decreases to the right of Bradford Street and out towards the site. The waterfront to the left is consistently densely settled.



Figure 46: Telegraph Hill Aerial [Author]. This image shows Telegraph Hill as seen from the monument. The regular town fabric traditionally stopped at the foot of Telegraph Hill both towards the Harbor to the Left and towards town in the foreground of the picture. All of the development in the center of the picture is from the last two decades. Each of the houses on the site was built within the last five years.



Figure 47: The Site East. The above image shows the view east from within the site, northeast to the left and southeast to the right. The cul de sac street is a slightly lower in elevation than the houses surrounding it. Beyond the houses the landscape drops in elevation making the ridge the houses sit on the highpoint.



Figure 48: The Site East. The above image is the view west from within the site, southwest to the left and northwest to the right. The house in the middle of the picture sits on the highest point of the site. It is also the highest point at this end of town.



Figure 49: Site from Commercial Street Below [Author]. From many parts of town, any building on this site would read in silhouette on the horizon because it sits on a bluff.

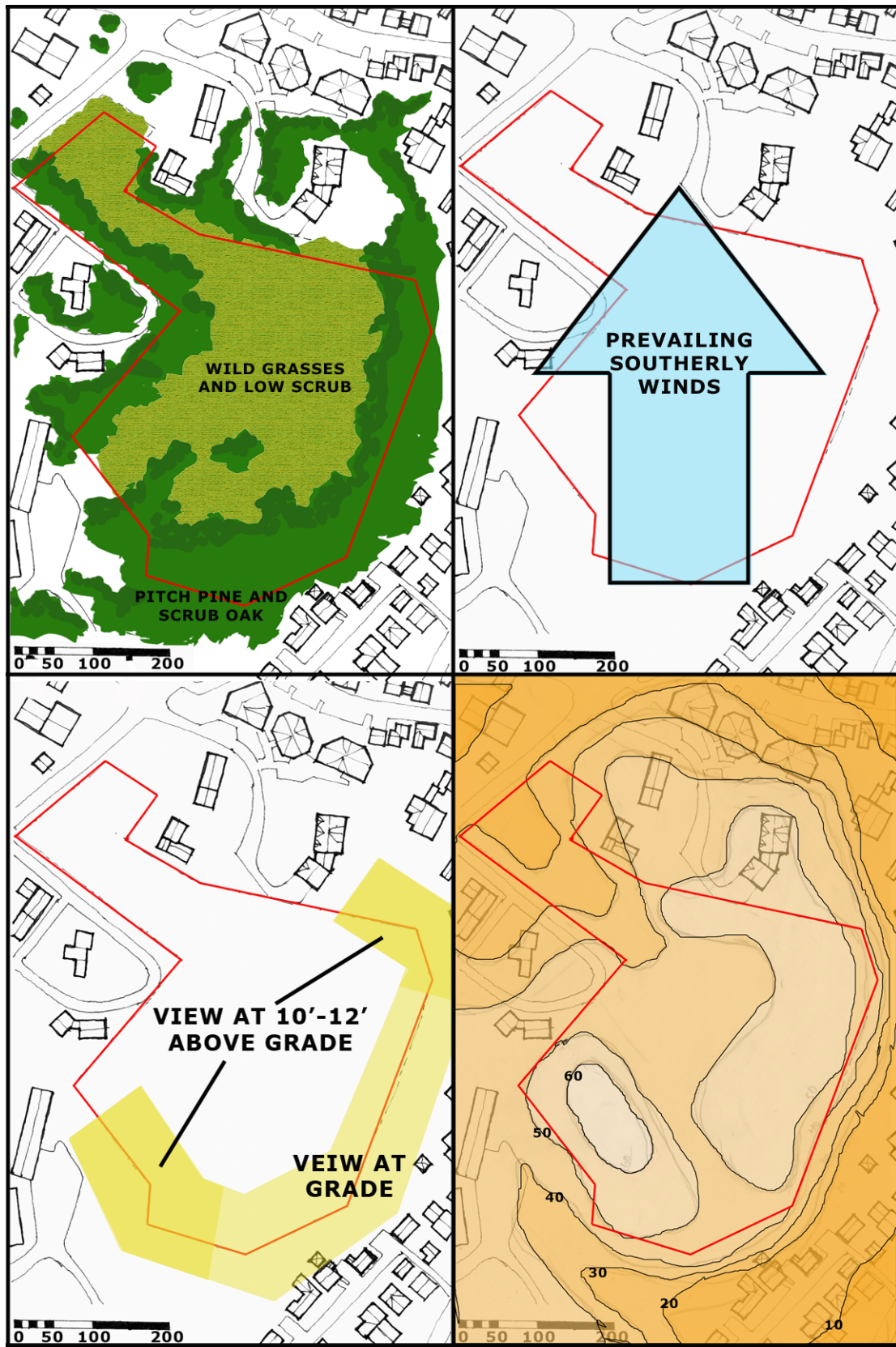
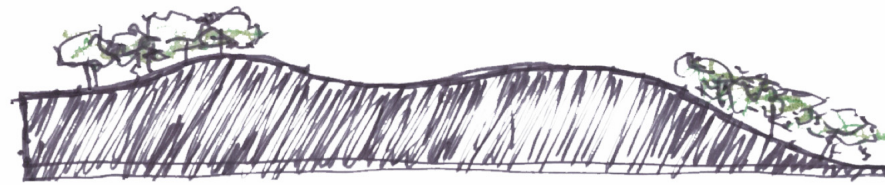


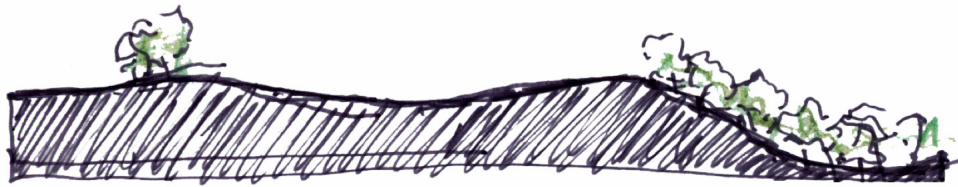
Figure 50: Site Characteristics [Author]. The site a slight plateau with prospects to the South, East, and North. The scrub vegetation is typical for its coastal sand dune setting.



Figure 51: Site Synthesis Diagram [Author]. The above diagram shows the constrictions on the site and the objectives. The southern orientation is critical to the success of the solar array. There is some overlap with the best view from the site. There is a buildable area on the portion of the site that borders Bradford Street. This small area can house some of the functions of the resort.



SECTION AA



SECTION BB



SECTION CC

Figure 52: Site Sections [Author]. The above sections show the topographical character to the site. Note that there is a slight dip in the middle with a ridge around the edge with the exception of the narrow strip that connects to Bradford Street. That condition is shown in Section CC.

Chapter 4: Program

Our life is fritted away by detail. Simplify, simplify.

Henry David Thoreau

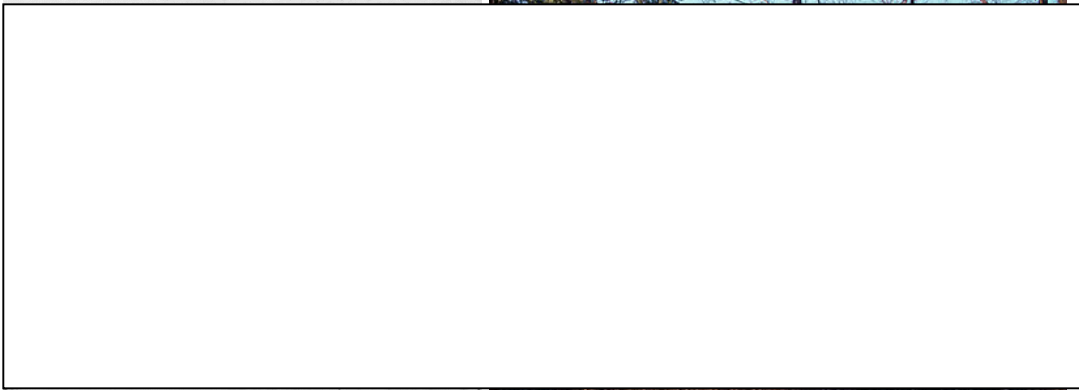


Figure 53: Dune Shack and Thoreau's Cabin. [Manso and Brosnahan] Harry Kemp, poet of the dunes, standing before a typical dune shack. These primitive and isolated dune structures are scattered throughout the dunes North of town. Through the years they have housed artists and writers. Thoreau's cabin on Walden Pond outside of Concord, MA, is very similar to the dune shacks and manifests Thoreau's ideology of simplicity through modest accommodation.

The proposed resort in Provincetown serves that segment of the population that is interested in outdoor activities and who holds sustainable practices and environmental preservation in high regard. The typical guests may stay on the grounds, enjoy the national seashore, and/or involve themselves in the Provincetown street tableau. The site offers a reasonable proximity to all of these activities, while maintaining an isolation that befits the concept of retreat.

The program includes facilities to accommodate the variety of activities available in the area and region. The program also includes private rooms, common interior and exterior lounging spaces, common dining, activity equipment storage and training spaces, as well as staff housing. In keeping with the Provincetown's tradition of modest accommodations, the private rooms are simple in both size and finish.

Through modest private rooms the facility meets its objectives in both keeping a low impact on the environment and sponsoring the cultural mix through either the use of the common areas on the grounds or engaging the surrounding landscape and community.

While the tourist season in Provincetown primarily runs from late June through early September, year round tourism continues to grow. Even in the winter, Provincetown provides opportunities for outdoor activity and certainly offers a pleasant environment for rest and relaxation. Twenty percent of the private rooms are to be available all year round. In the off-season the staff housing is to be made available for a writers in residence program.

This chapter outlines the existing types of accommodation in Provincetown and then provides both the qualitative and quantitative descriptions of the program elements in this project. It provides a list of program elements, adjacency requirements, and lists technological infrastructure to be included in the project.

Existing Accommodations in Provincetown

Provincetown's buildings form an amazing collage of the fluid cultural and economic history of the community. Currently, the primary industry is tourism and every effort is made to squeeze additional accommodations into the existing infrastructure. The built infrastructure of Provincetown does not resemble many coastal resorts. There are no expansive resorts or high-rise buildings because land is at a premium, its

relative isolation, and because of the efforts of early preservationists. Provincetown, however did not escape the motel phenomenon.



Figure 54: Provincetown Inn [Author]. This motel sits on a very prominent site at the end of Commercial Street and overlooks Long Point and Provincetown Harbor. While in many ways a typical motel, the organization of the building is such that the rooms are oriented and open out towards the water with a vast courtyard in the center paved for parking.



Figure 55: Motel on Highway 6 [Author]. This motel just southeast of Provincetown makes no attempt at relating to its site or context and orients the guest rooms towards the parking lot.

Many motels on Cape Cod resemble the “Bate’s Motel” typology from filmmaker Alfred Hitchcock’s masterpiece, *Psycho*. They are formed by low slung one-story bar buildings oriented towards a large parking lot and either attached to an existing house or placed on the grounds of an existing house which predates it, often by as much as a century.



Figure 56: “Bate’s Motel” Typology [Author]. The motels above are representative of a large number of motels running the length of the Cape. They are also representative of the “Bate’s Motel” typology with the prototypical low slung one-story automobile accessed room modules attached to a substantial pre-existing house.

Just as a changing economy has driven people to develop motels on their property, the same market forces have led homeowners to convert garages and potting sheds to rentable space for summer accommodations. Because of the money to be made in providing accommodations, property owners have also built condominiums and guesthouses on their existing parcels wherever they can find space. It is not uncommon for a house to be built in front of another house. The resulting effect of these market forces is an economic driven collage. While such a capricious and

unguided process might provide chaos, the result in actuality is compatible with the culture of Provincetown. The result also is high density at a low-rise scale that absorbs the tremendous populations shift between summer and winter.



Figure 57: Roofscapes [Author]. These roofscapes suggest the density and the variety of forms and structures including infill and additions.

A variety of accommodations can be found in this collage, ranging from a single room to a condo to a freestanding house. And any one of these accommodations can be carved out of a number of conditions, whether in a converted garage, in a grand old house, in someone's backyard, in a hotel or in a motel.



Figure 58: Converted Garages [Author]. The above images show structures that have served utilitarian roles as workshops and garages have been converted into guest cottages.



Figure 59: Firehouse and Warf Structure [Author]. These images show more utilitarian structures, which have been converted into housing to accommodate the growing seasonal population. On the left a firehouse has been converted into a single family home and on the right a warf structure has evolved from buildings to support the fishing industry to artist's studios, to its current status as condominium units.



Figure 60: Guest House [Author]. In Provincetown there are many guesthouses like the one shown above. Grand old homes from the era of the profitable whaling and salt industries have been converted into bed and breakfasts.

Section 3 Program Tabulation

This facility seeks to provide a place where people who are interested in outdoor activities and in a more eco-friendly tourist infrastructure. Two catch phrases currently used are eco-resort and adventure tourism. While these phrases are typically used to describe places in far more extreme and exotic locations, this resort

seeks to provide accommodations for this niche of the tourist market. Its built infrastructure exhibits an environmental consciousness, and it offers guests outdoor activity, equipment, and training.

The Program includes 18,570 square feet, which is broken down into five different categories. The categories include accommodations, common public areas, recreation, support, and technology. Each serves a distinct purpose and requires different levels of exposure and privacy.

Accommodations

The accommodations consist of the guest rooms and the staff dormitory. There are double and quadruple occupancy guest rooms. Each of the guest rooms has a private bathroom and at least one exposure with operable windows/and or doors. The rooms will be of a modest size accommodating only essential furnishings. Twenty percent of the rooms are to be available in the off-season thereby requiring a more complete thermal barrier assembly and HVAC attention. The staff rooms are to be single occupancy rooms to house staff, as housing is cost prohibitive for support staff. In the off-season all of the staff rooms serve as housing for a writers in residence program. This portion of the program includes the following quantities:

- 64 Rooms @ 15,000 sf
 - 28 double occupancy @ 200 sf
 - 28 quadruple occupancy @ 300 sf
 - 8 single occupancy staff rooms @125 sf

Common Public Spaces

The common public spaces include the main lobby, lounges intermixed among the private rooms, the dinning room and the business center. These shared spaces sponsor interaction among the guests as well as consolidate these activities, so as to allow the rooms to be smaller and reduce the overall bulk of the building(s). The lounges that serve the seasonal rooms and a portion of the dinning room must be three season rooms with three exposures. The dinning room serves as a restaurant open to the hotel guests and the general public. The main lobby and lounge are designed to accommodate use for guests year round. Common public spaces include the following quantities:

- Dinning Room @ 420 sf
 - Seat 35 people
- Lounges @ 750 sf
- Business Center @ 200 sf

Recreation

Recreation includes the elements of the program that accommodate the leisure and adventure sport activities. The facility has spaces for bike and kayak storage and appropriate space for recreation instruction. A salt-water swimming pool will also be included on the grounds of the resort within a network of developed outdoor spaces.

- Kayak Storage @ 500 sf
- Bike Storage @ 200 sf
- Miscellaneous Equipment Storage @ 200 sf

- Trailer Garage @ 400 sf
- Outdoor Gathering Areas
- Pool



Figure 61: Kayaking and Biking [Author]. The above images show the sea kayaks on the beach in Provincetown Harbor and the second image shows the dedicated bike lane on Bradford Street, which runs in front of the site, Telegraph Hill. This connects to the bike path system in The Cape Cod National Seashore. This resort will provide training, group outings, and equipment for the use of guests and for rental to the general public.

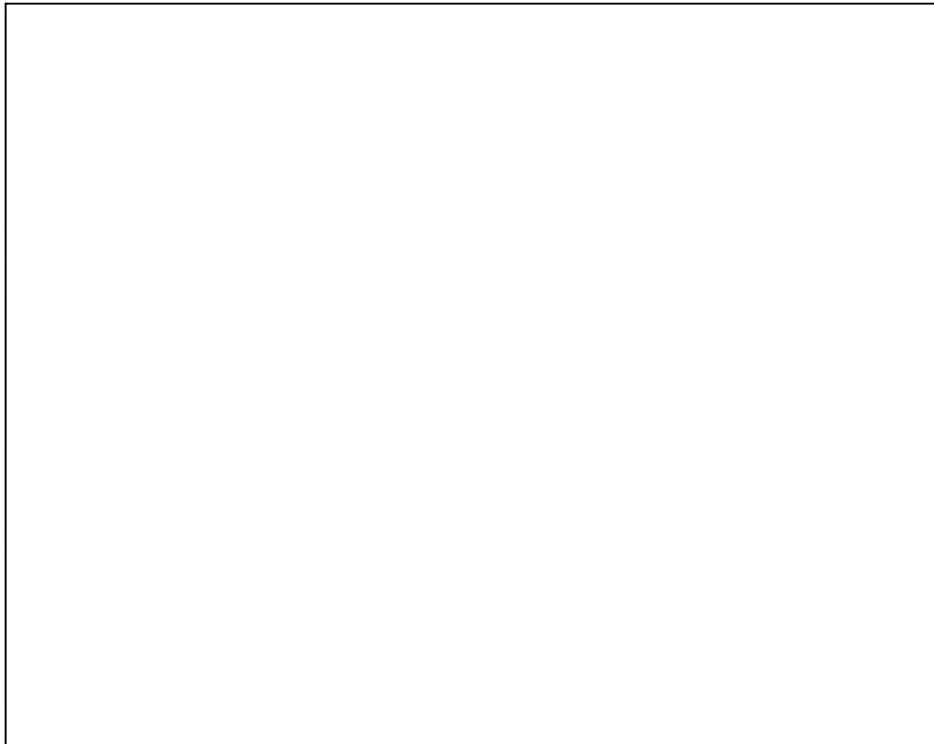


Figure 62: Bike Trail Map [National Park Service]. The above image shows the site on a bike trail map provided by the National Park Service. Bradford Street and Moors Road connect Provincetown to the bike trail system.

Support

The support spaces include the back-of-house spaces including the kitchen, laundry, mechanical spaces, and management offices. These spaces require limited frontage and are incorporated into the year round elements in the program. There are small mechanical rooms located throughout the facility to accommodate the photovoltaic roof systems as well as one large central mechanical room. Support program elements also include 32 parking spaces, which provides parking for approximately half the number of rooms. Many of the town's visitors arrive via passenger ferry or commuter flight from Boston, and because an automobile is not needed while in Provincetown, limiting parking fits with guests needs and serves to discourage guests from driving. Support spaces include the following quantities:

- Kitchen @ 250 sf
- Laundry @ 150 sf
- Management Offices @ 200 sf
- Mechanical @ 500 sf
- Parking
 - 32 car

Technology

Technology includes the infrastructure to support the sustainability mission of the project. The project features photo-voltaic cells on the roof, which generate both power and hot water. Radiant heat in the flooring is used in the year round portions of the program. Roof water is collected in cisterns and treated on site for a grey water system and for irrigation. A kitchen garden is included in the site plan with

composting operation for organic wastes generated by the guests and the kitchen.

The site is planted using indigenous plants to stabilize the soils. Sustainable

technology portion of the program include the following items:

- Photo-Voltaic Laminate Roof Tiles
- Kitchen Garden
- Composting Facility
- Radiant Heat Floors
- Grey Water System
- Roof Water Cisterns
- Indigenous Plant Landscaping



Figure 63: University of Missouri Rolla Solar Decathlon House 2005 [United States Department of Energy²⁵]. The house shown above shows a laminate roof photo-voltaic panels. This system is integrated into a standard standing seam metal roof as opposed to independent panels applied to a complete structure. As shown above, they can be used on all exposures and do not compromise the profile of the structure.

Figure 63 outlines the adjacencies between the above listed spaces. The private rooms are grouped together with a common lounge to encourage interaction among guests and to centralize lounging activities allowing the rooms to be smaller and therefore the entire footprint and impact of the building is less.

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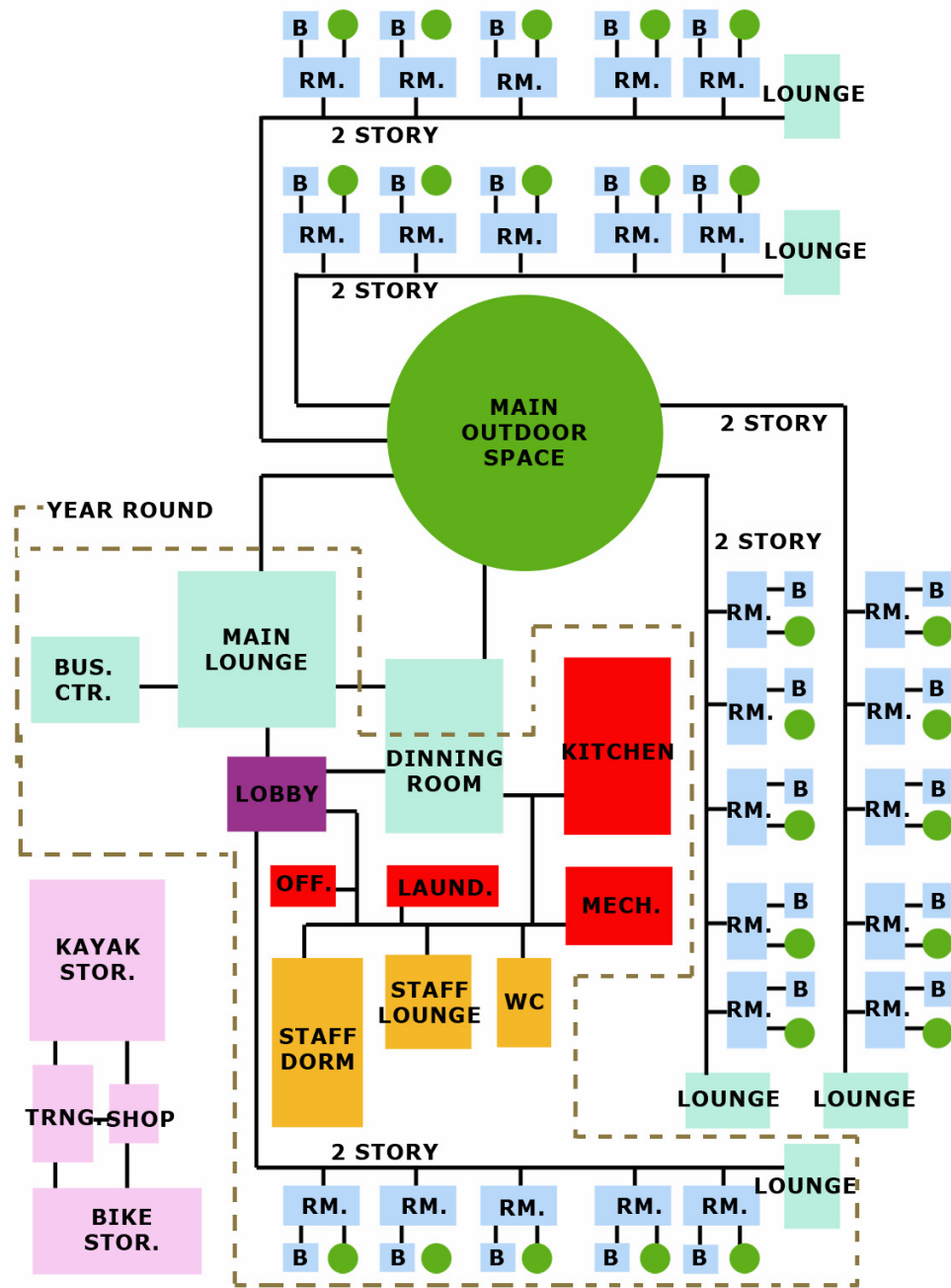


Figure 64: Program Bubble Diagram [Author]. The above diagram outlines the programmatic elements in relative size to one another. The adjacencies are also indicated above. The diagram also suggests site orientation as the rooms and main common areas would ideally be oriented towards the view at the top and left side of the diagram. The elements not requiring a view are placed on the right side of the diagram. The brown dashed line encircles the program elements which will be operational year round.

Chapter 4: Design Strategies

This thesis presents very distinct design challenges as it attempts to provide a sustainable building for an unsustainable industry, tourism and attempts to provide a regionalist building for an industry that produces homogenized, universal buildings. The design problems for this building(s) include the unification of the physical specificity of place, the cultural specificity of place, sustainability and meeting user needs.

There are a number of design issues associated with the physical specificity of place. First, the design must deal with the unique aspects of the ground on which it sits. The second issue involves orientation as it relates both to view-sheds, the sun, and prevailing winds. The third issue is design for easy thermal manipulation, which will also be linked, to user needs through assertions about usage patterns throughout the year.

The cultural specificity of Provincetown offers unique challenges because of a very particular demographic. Provincetown primarily draws gay and lesbian tourists. The design process addresses what implications, if any, that this demographic has on the development of form and language. This culture is only the most recent influence on Provincetown. In the fluidity of culture in era of increased globalization, demographics grow, shrink, migrate, and disappear into extinction. The preservation of any particular cultural heritage is only as strong as its advocates. In much of current sources there is a continued debate over the GLBT intolerance of Portuguese

descendants and the rhetoric suggests the importance of preserving this little Portuguese fishing village. However, in the not so distant past, the Portuguese gradually became the dominant culture overtaking the “yankee” culture, which was further preceded by Native American peoples. Throughout the history of Provincetown there has been a complex fluidity of culture driven by industry and arts through ever changing economic realities. Each culture and corresponding economy and has contributed to society a level of craft and community building that is included in the design of this resort.

The following three partis are based on formal ideas of defining interior and exterior spaces. Each idea suggests a relationship to the site, the region, and the culture. The designs make value judgments on which of these will define particular aspects of the design development. It is important to consider these issues at the parti level; however, it is in the design development and resolution that these issues will more strongly come in to play particularly as it results to culture. The three partis include the campus plan, the picturesque, and the mother ship/satellites plan. The campus plan includes multiple buildings organized according to an imposed order on the site, the mother ship/satellites plan includes a large building with many small outbuildings, and the picturesque plan is multiple volumes and buildings assembled in a composition.

Campus Plan Parti



Figure 65: Campus Plan [Author]. The campus plan scheme is a series of buildings organized around a green that open to the view. The buildings at the entry house the recreational facilities, which are open to the general public. The head building in the composition houses all portions of the program that are open year round. The remaining buildings house private rooms only in service during the tourist season. Views are also framed between the buildings that flank the lawn to the south and the north. The lawn about which the buildings are organized is highly manicured in contrast with its surroundings.

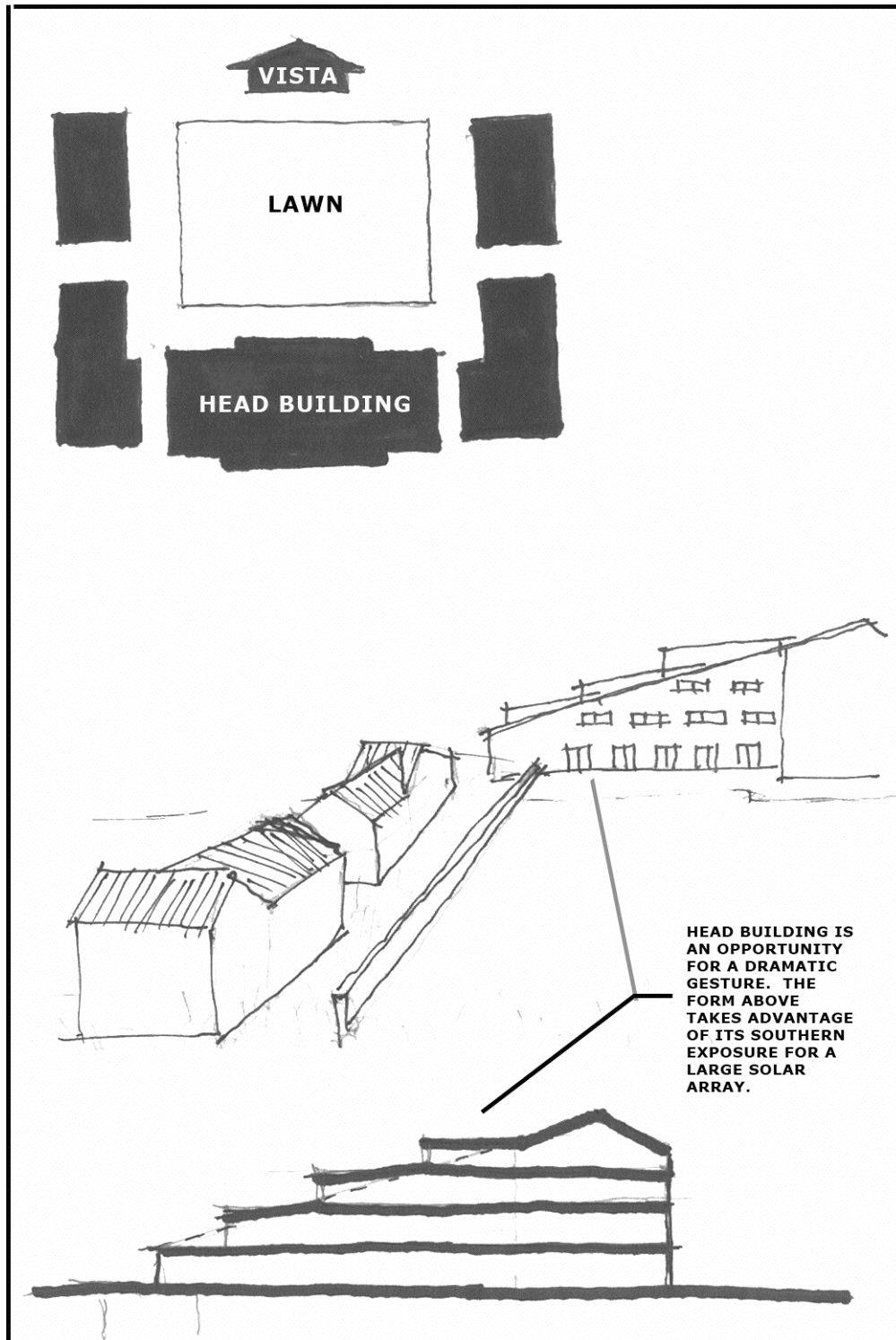


Figure 66: Campus Plan Details [Author]. The above details suggest that in addition to the framed space, the dynamic of the campus plan is in the celebration of the head building. In this case an asymmetrical composition is displayed to relate to both the lawn and the entry sequence. Furthermore, the large shallow south facing slope offers a large expanse for a highly effective solar array.

Mothership Plan Parti



Figure 67: Mothership Plan [Author]. The mothership and satellites plan contains a large head building with small cottages scattered about the landscape. The above configuration shows the cottages arranged in clusters around a common outdoor space in a pinwheel manner. While this has a flexibility that allows it to ride the landscape and vegetation, it has a repeated quality that suggests a universalized solution. In the above scheme the mothership building houses all year-round portions of the program. This scheme also features a highly manicured lawn juxtaposed against dune scrub.

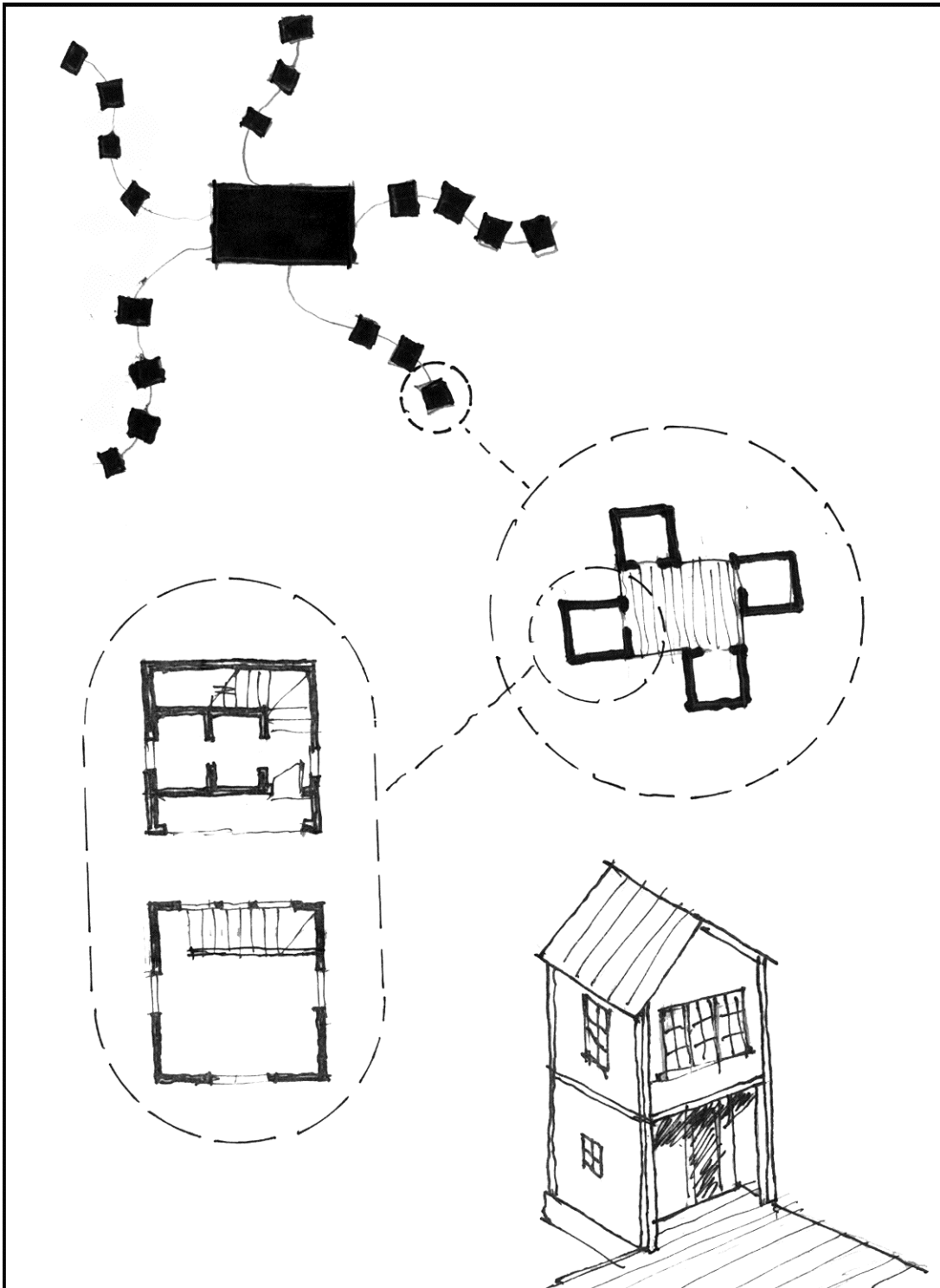


Figure 68: Mothership Plan Details [Author]. The above images show the development of one of the scattered cottages. The module is conceived to offer the occupant the advantage of better views at that elevation, and it also leaves a smaller footprint. The plan detail shows the configuration of dressing and bath on the first floor and sleeping above. The greatest challenge of this scheme is rationalizing the configuration of the cottages on the landscape.

Picturesque Plan Parti



Figure 69: Picturesque Plan [Author]. The picturesque plan is named for its intention to provide a variety of volumes to create a balanced composition. The entry sequence also includes the recreation facilities straddling the driveway as a gate-house both celebrating and brading the entry. This scheme shares in many of the qualities of the campus plan, but executes it in more loose manner. The head and ancillary buildings are not laid out in a symmetrical formation; however the lawn still exists and offers the same vista.

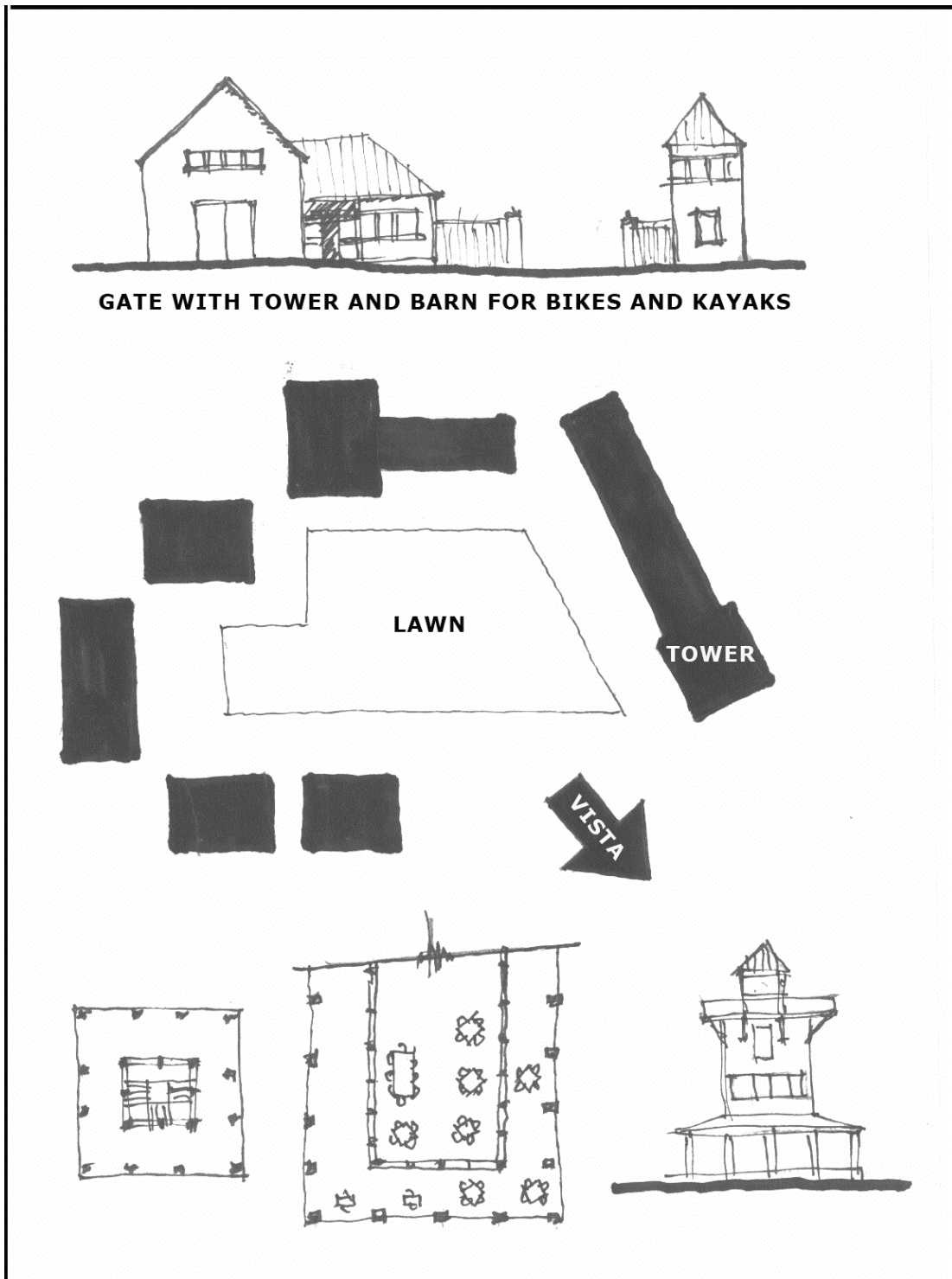


Figure 70: Picturesque Plan Details [Author]. The above images show the liberal attitude towards form as was the traditions with the picturesque movement. The gate house and the tower can be expressed in a number of ways. The above images show a bit of whimsy. The picturesque parti offers a flexibility of form however the challenge with the hotel typology is the highly universalized module which then dictates the form. The variety of form however, would integrate itself into the fabric and horizon better than a rigid monolithic form.

Chapter 5: Design Conclusion

The design Conclusion of this thesis is built on all of the previous ideas included in this document. It draws on that which is easily comprehended as fact and that which must be interpreted by the designer. The goal of this thesis was to produce a design that captured the quality of place. In this case that place was Provincetown, Massachusetts on Cape Cod. Capturing the qualities and specificity in place through a regionalist design process requires a number of value judgments by the designer. There is no doubt that the designer brings his/her own bias and therefore his/her own culture to the product by virtue of these value judgments in response to both the physical context and the cultural context. Most importantly however, is the value judgment the designer makes on how to balance choose where and when the cultural context is more important than the physical context and vice versa.

The spirit of place is more related to the “Mothership” and “picturesque” schemes than the campus plan. An examination of both the silhouette of the town and the figure-ground confirm this. The campus plan does offer insight about relating to outdoor spaces. Ultimately the site plan and the form and elevations of the buildings on the site plan are a result of interplay between three main ideas including the physical aspects of the site, the cultural the tourist brings and the cultural history of the place. The design addresses the physical qualities of place by working with the topography and solar orientation, meets the cultural expectations of the user by providing for prospect/view, and respects the cultural history by being compatible with the scale and language of the existing cultural landscape.

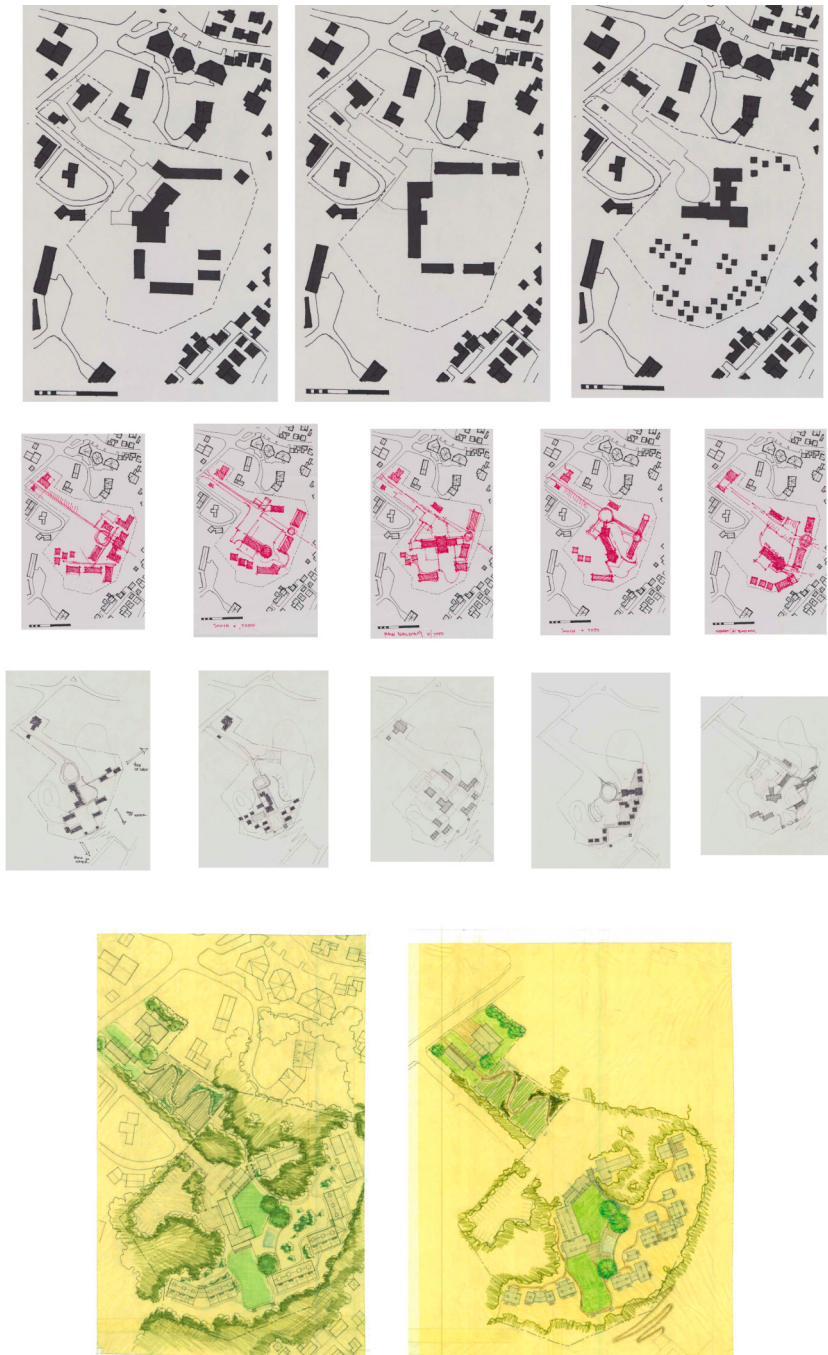


Figure 71: Site Plan Development Process Drawings [Author]. The drawings above show the exploration in developing a site plan that both meets the program requirements and addresses the specificity of place. The plan was reconfigured in iterations to address the view, the topography, solar orientation, the sequence of spaces/circulation, and the distribution of program elements.



Figure 72: The Site Plan [Author]. The above image shows the site as a series of public “rooms” moving from the street to the edge of the bluff. The private units are scattered along the edge of the bluff offering views to the harbor and bay beyond. The rooms include the activity area on Bradford Street, a series of terraced growing gardens, a shaded entry motor court, a flat activity lawn and a lawn the slopes and opens towards the view. Theses rooms are part of the cultivated landscape whereas the private units are scattered among indigenous plantings and dune scrub. Where possible, the buildings are arranged on a optimal solar datum.

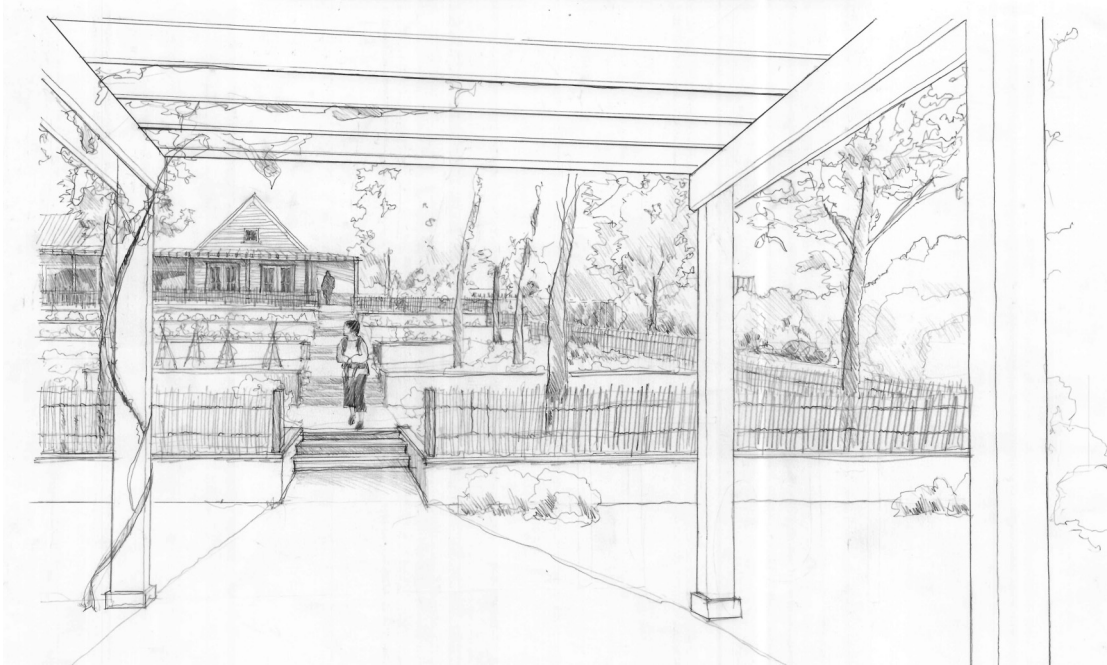


Figure 73: Perspective looking South towards the Growing Garden [Author]. The above perspective shows the first two of the outdoor rooms in the sequence from the street to the bluff overlooking the harbor. Note the terraced growing gardens, willow branch fences and the restaurant at the top of the hill with outdoor dining porch overlooking the gardens below.



Figure 74: Perspective Showing the Motor Court [Author]. The above image shows the third of the exterior rooms, the motor court. This is a loose court bound on the south by the registration office, the restaurant on to the east and dune scrub to the north and west. The edges bleed into nature and large shade trees grow inside the gravel court.

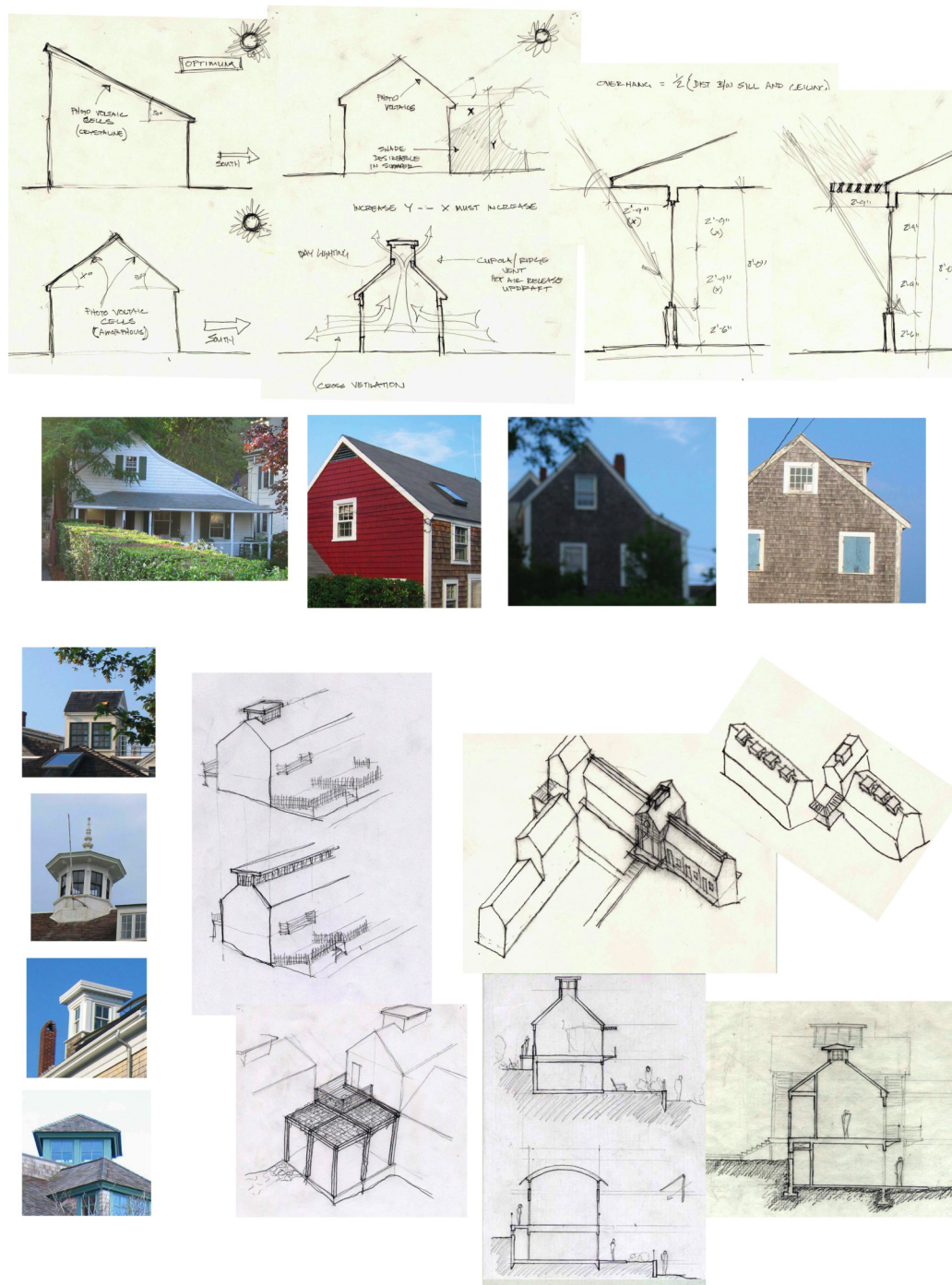


Figure 75: Form Development Process Drawings [Author]. The above images show the exploration of form in section and axon. It explores the functional impact of form. The above images also display examples of the eaves, rooflines, and cupolas in Provincetown. The use of the cupola for the purpose of stack ventilation was incorporated into most of the rental units and the barn. With stack ventilation resulting from the cupolas and the cross ventilation resulting from the units having a minimum of three exterior walls, the units are not required to be air-conditioned drastically reducing energy consumption.



Figure 76: Elevation development Process Drawings [Author]. The above drawings show the evolution of the elevations from simple and repetitive in the initial set to highly specific in the second. Ultimately a third major iteration found a middle ground that featured that is less complex than the second iteration and more specifically responsive to particular locations than the first iteration. The lower drawings above show the development of the entry court and main building. A mix of pergolas and porches act as circulation between the public areas of the program included in the main building complex adjacent to the cultivated lawns, which also serve as common spaces for the quests.



Figure 77: Panorama Elevation from the South and East [Author]. The above elevations show the variation within a language that occurs when the fenestration is determined by position on the site and relative relationships with adjacent buildings. It serves to both take advantage of solar gain yet meet the cultural expectations of view and privacy.



Figure 78: Site Section North-South [Author]. The above site section shows the relationship of the four “rooms” on the site. At the right end of the section one can understand a typical condition where the unit sits on the edge of the bluff and negotiates the grade change.

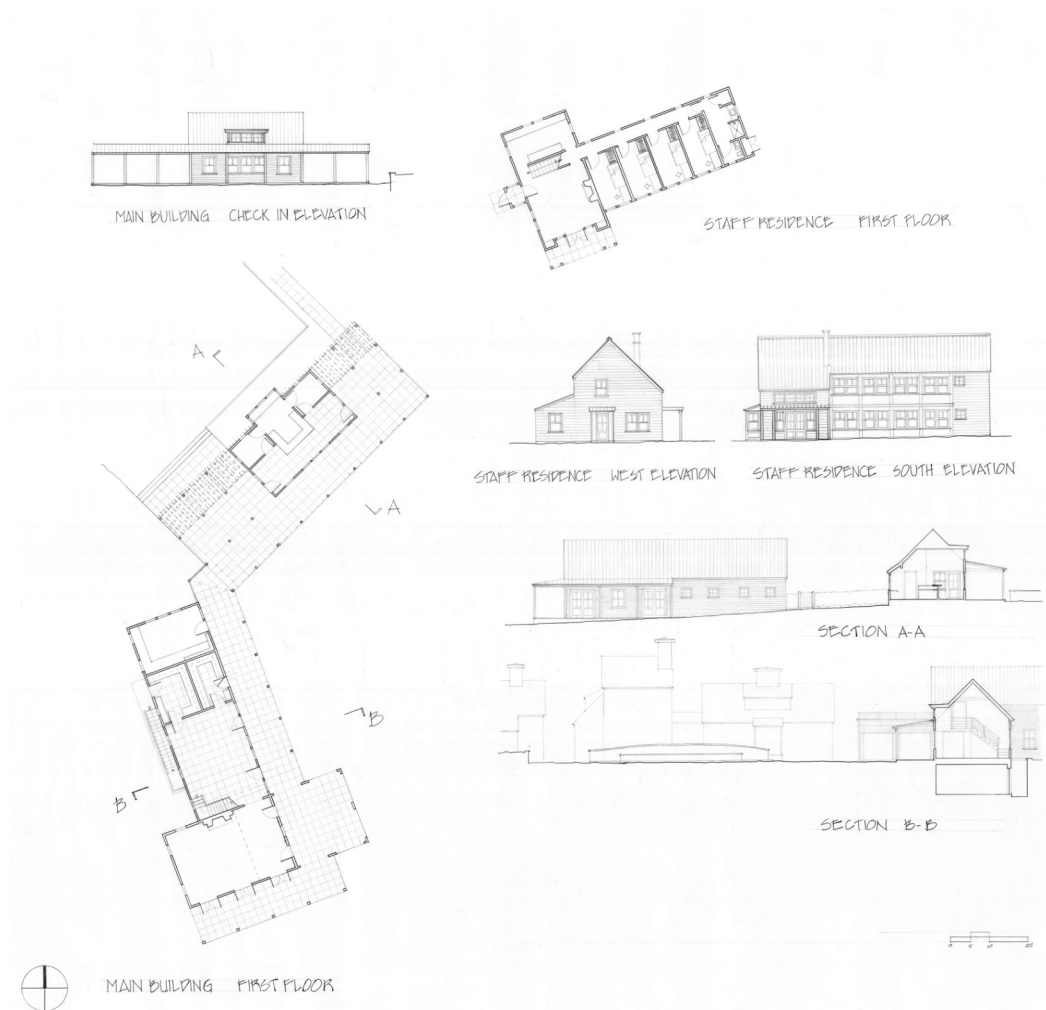
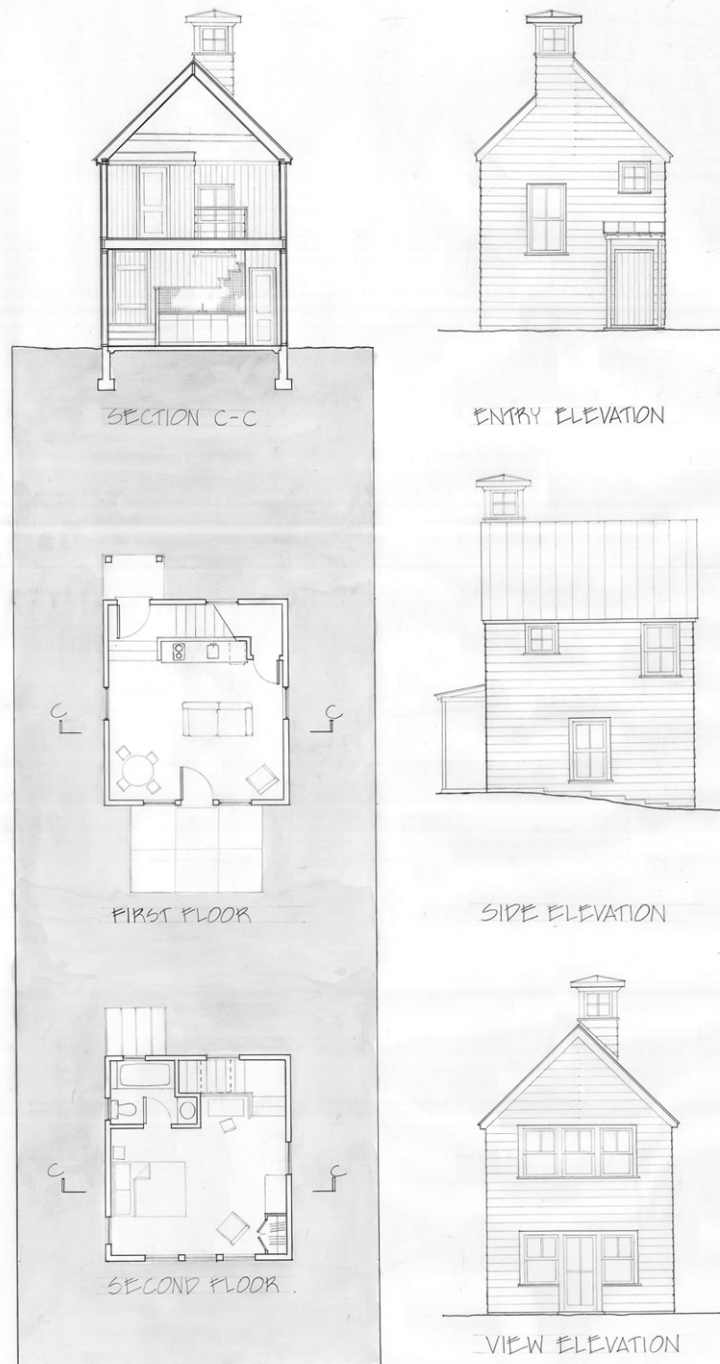


Figure 79: Main Building Complex [Author]. The drawing above shows the main building complex including both the office the public spaces and the staff housing. The buildings are oriented towards the outdoors and the scale is kept modest to maintain the low profile of the entire facility.



Figure 80: Perspective Looking West across the South Lawn [Author].



SAMPLE SINGLE UNIT

Figure 80: Single Unit Plans, Section, and Elevation [Author]. The above images show the detailed development of one of the unit types. This unit features a lower level living room with kitchenette and an upper level bedroom. In this unit, the cupola is moved from the center of the roof to the face of the entry elevation to offer better stack ventilation where the living room is not the vaulted space. The interiors are fitted out with reclaimed lumber laid vertically.

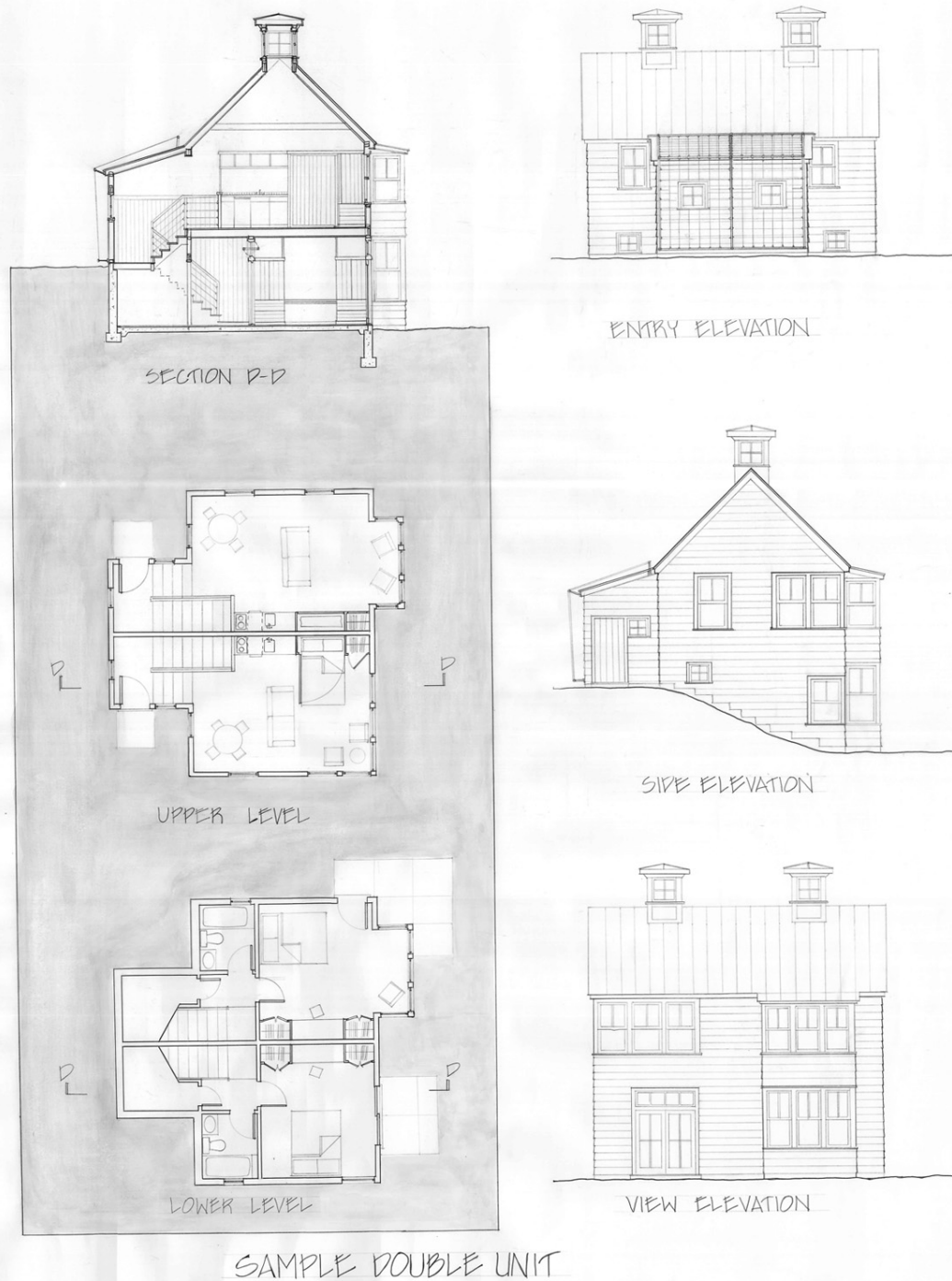


Figure 82: Double Unit Plans, Sections, and Elevations [Author]. Many seaside houses are organized with the living room on the upper level and the bedroom on the lower level to capture the view for the main living area. The units shown in this image utilize the “upside down” house configuration. The section shows the operable transom above the bedroom door to allow stack ventilation without compromising privacy. The units feature Murphy beds on the living level with large doors that act as a partition when the bed is open.

The design conclusion of this thesis is the result of a process, which adheres to the principals of regionalism whereby there is a constant consideration of the physical and cultural qualities of the site, location, and/or region. In itself a “big idea,” this process lends itself to a project about many ideas instead of a big idea. It addresses a number of issues and assigns a relative importance to each issue at the level of the specific location on the site. The result is one that preserves the cultural landscape and meets the expectations of its user while also providing a more sustainable response.

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