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The porch as a middle ground

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Rice University, 1994
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THE PORCH AS A MIDDLE GROUND

by

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A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE MASTER OF ARCHITECTURE

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ABSTRACT

The Porch as a Middle Ground

by

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The porch may be seen as part of a larger typology, encompassing variations from the megaron to the dogtrot. Its typological grouping has the common characteristic of providing transition and a middle ground between interior and exterior. Traditionally, the porch was used as an escape from a hot interior, a place for socializing and gathering, and for observing the comings and goings of the street or landscape beyond. Although the original requirements of the porch have been altered, there is still the undeniable link between inside and out that the porch uniquely provides. The porch, as a frame for observation, a transitional element, a protector from the elements, and a middle ground to the larger community, may be evaluated for its historical significance and for its future relevance.
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INTRODUCTION

They went out onto the porch. The moon stood already, like its own phantom in the clear washed skies of evening. A little boy with an empty paper-delivery bag swung lithely by, his freckled nostrils dilating pleasantly with hunger and the fancied smell of supper. He passed, and for a moment, as they stood at the porch edge, all life seemed frozen in a picture.

from *Look Homeward, Angel* by Thomas Wolfe (268)

Wolfe portrays the porch as a sort of lens—an element which frames and focuses its subject matter. It is a place that mediates and shapes adjacent spatial relationships. The porch is also a middle ground, providing transition from built form to the landscape beyond. In *Poetics of Space*, Gaston Bachelard describes "a borderline surface between inside and out," a middle ground where "intimate space loses its clarity, while exterior space loses its void" (218). In this ambiguity, with lack of allegiance to either interior or exterior, there is the possibility of a static built form which acknowledges varied use, changing view and climatic conditions, while providing one a moment of preparation before moving between the built and the unbuilt. The porch frame is subject to many factors: its integration to building, orientation to site, the style, mass and proportion of its elements, as well as its symbolic overlay and typological grouping.
THE TYPOLOGY OF THE PORCH

Within the framework of any society there is the challenge to survey past experience in order to conceive of forms in such a way that they will be valid in the future. This is the identification of type.

The notion of type was clearly articulated in architectural theory during the end of the 18th and beginning of the 19th centuries. In 1825, Quatremere de Quincy, in his historical dictionary, gives a definition: "The word 'type' does not present so much an image of something to be copied or imitated exactly as the idea of an element which should itself serve as a rule for the model . . . all is exact and defined in the model; in the type everything is more or less vague" (qtd. in Argan 564). Giulio Carlo Argan in "On the Typology of Architecture" elaborates on Quatremere de Quincy's definition: "The type is formed from a series of instances. The birth of a type is therefore dependent on the existence of a group or series of ideas having between them an obvious formal and functional analogy" (565).

The analogies or classifications are fundamental, ongoing investigations of history and provide an inventory. This allows for the model (defined) and the resulting typology (purposely vague to allow for variation) to serve as
a body of data for the design process. The type forms a framework or a context in which a society can draw from. History can infuse a type with similar content, but the successful method of typology would allow for variation, or accommodate change based on a specific set of requirements and for different points in time.

In the early 19th century, J.N.L. Durand illustrated a division of architecture into fundamental constructive elements, reduced to essential geometric forms and combination of forms. Durand assembled a series of plans that illustrated known building types classified according to their kinds, arranged in order of degree, and drawn to the same scale. These illustrations were a sort of pictorial version of Quatremere de Quincy's definition. Durand combined elements according to the accepted rules for each type to produce a source book of abstract typological diagrams.

Durand's collection of diagrams included a classification for porches (fig. 1). The porch has consistently drawn from a framework of formal and functional similarities. There are similarities and consistencies of architectural use and appearance that allow for groupings of porch types. This grouping can serve as a basis for future expansion within the porch typology.
Fig. 1. Plans for porches, J.N.L. Durand, 1809
DEFINING THE PORCH AND ITS TYPOLOGICAL GROUPING

The essence of porches is that they at once enclose and do not enclose. They provide protection from outdoor elements and yet are open to them; their occupants are inside and yet also outside. Functionally, one idea common to all porches is their transitional aspect, the ability to mediate between outside and inside, and further, to provide levels of transition exclusively within an exterior or interior space. Sharing the origin of the words portal, porticus, and portico, the porch functions as a door, gate, and entry point.

Formally, a porch has a common group of elements. Definitions from Durand to Pevsner include among their descriptions "covered entrance to a building." The definition of the porch includes the term "portico," if columned and pedimented like a temple front. The portico is a roofed space, open or partly enclosed, with attached or detached columns and a pediment. It is called prostyle or in antis according to whether it projects from or recedes into a building. This image of receding into a building implies the beginning of a fluid relationship between porch and building. Taken a step further, the fluid notion of the porch is noted by R.E. Wycherley in How the Greeks Built Cities. Wycherley describes the
megaron with porches at the front and back (usually for symmetry). The columns are continued through the building reinforcing the exterior porch connection (front to back) and penetration of porch into the building. Interior columns often frame a cult statue, further emphasizing the porch within a porch. Additionally, Wycherley observes, "the most revolutionary development was the addition of an external colonnade completely enveloping the nuclear building. Not to be thought of as an extension of the colonnades of the porches . . . it seems to have been placed over the whole building as a protective and decorative frame" (106).

Metaphorically, the porch has been seen as a frame, lens, filter, social mediator and protective device. The porch in literature has been imbued with many characteristics. Wolfe's porch edge where "all life seemed frozen in a picture" establishes the platform of the porch as a format for observing and viewing action. James Agee, in *A Death in the Family*, describes "that time of evening when people sit on their porches rocking gently and talking gently and watching the street . . . people go by; things go by" (6). Significantly more benevolent than the panopticon, the porch is, nevertheless, a place of observation and surveillance. Similar to the panopticon, the porch functions as a control point from the main building to public view. In darkness the focus is reversed and the porch, typically
lit, becomes the object to be observed. The porch can also symbolize the last edge of defense between a controlled interior and an uncontrollable exterior. Marjorie Kinnan Rawlings in *Cross Creek* offers a protective aspect of the porch:

> And even now, the house shining inside and out, roofed with good gray hand hewn cypress shingles, the long, wide, screened veranda an invitation to step either in or out, the yard in lush green grass, there is still the look of weatherworn shabbiness. It is a constant reminder that wind and rain and harsh sun and the encroaching jungle are ready at any moment to take over. (10)

Historically, the porch has encompassed a model which may be described as transitional space, mediator between inside and outside, roofed in some fashion and usually articulated by columns. It can literally or symbolically be a framer of view and protector from elements. It is viewed as a secondary element (although not necessarily of secondary importance) to the parent structure.

If, as Argan implied in "On Typology and Architecture," the type is purposely indistinct in relation to the more defined model, one might speculate on the many incarnations of a model whose characteristics include transition, framing, and protection and which are generally trabeated in form. The following terms and definitions from the Pevsner Dictionary of
Architecture fulfill parts of the model of a shared typology with the porch.

**Transitional Structures/A Typological Grouping:** (Pevsner, misc.)

Aedicule: Properly a shrine framed by two columns supporting entablature and pediment, set in a temple containing a statue.

Arcade: A range of arches carried on piers or columns, either free standing or attached to a wall or entry.

Baldacchino: A canopy over a throne, alter, doorway etc. It may be portable, suspended from a ceiling, projecting from a wall or free-standing on columns or other supports.

Ciborium: A canopy raised over the high alter. It is normally a dome supported on columns.

Gallery: Upper story with columns or arcading, usually over a lower porch or aisle.

Gazebo: A small look-out tower or summer house with a view, usually in a garden or park but sometimes on the roof of a house (the latter, called a *belvedere*).

Megaron: Oblong building typically with an open entry porch, adorned with columns. Back porch may be added for symmetry. Interiors may be divided by rows of columns which often framed a cult statue.

Pergola: A covered walk usually formed by a double row of posts or pillars with joists above and covered with climbing plants.

Porch: The covered entrance to a building; called a portico if columned or pedimented like a temple front.

Porte-cochere: A porch large enough for wheeled vehicles to pass through.

Portico: A roofed space, open or partly enclosed forming the
entrance of a temple house or church often with detached or attached columns and pediment.

Stoa: In Greek architecture, a colonnade used for many purposes and tending to be placed around the agora. In Byzantine architecture, a covered hall, its roof supported by one or more rows of columns parallel to the rear wall.

Veranda: An open gallery or balcony with a roof supported by light, usually metal supports.

Through the actual naming of an architectural construct, a connection is made between the nature of the word and the grouping of similar objects suggested by the definition. Rafael Moneo, in his essay "On Typology" acknowledges the concept of type as "the act of thinking in groups," but questions the current validity of the 19th century theory of typology articulated by de Quincy and Durand. Moneo maintains that an element, though part of a defined group, must clearly maintain its own identity and uniqueness. Although the complexity of the architectural object, its environment, and historical frame of reference have evolved and changed, the need to find a common formal structure remains a necessary task and a typological grouping is a method of constructing that similar structure.
AN HISTORICAL WEAVING: FROM MEGARON TO DOGTROT

The megaron employed a number of different elements which shared some aspects of the porch definition (fig. 2). Although the actual function of the porch structures of the megaron may be viewed only in an historical sense, the spatial qualities of arrival, framing, protective overlay, and penetration of porch elements into the building are timeless and relevant. Wycherley's description of the megaron with its front and back porch and continuation of columns through the building portrays the porch form which penetrates the building and foreshadows future integrations between porch and site.

Fig. 2. Center figure, Megaron, period of Solon, before 560 B.C.

The site of Palladio's Villa Rotonda provided the motivation for a design using the porch form on all four sides (fig. 3). Palladio, noting the beautiful views on every side, responded with loggias on all four sides.
The temple fronts which reach out to the landscape from the dome-crowned cube form symmetrical entrance porticos. The axis is one of entry portico to central space and out again to landscape beyond.

![Diagram of Villa Rotonda, Palladio, 1570]

Toward the end of the eighteenth century, Boulée worked with a simplicity of geometric forms. Although primarily unbuilt, Boulée's proposals seemed to anticipate modern design in their clearly divided geometric units and combinations of masses. Boulée saw architecture as the art of combining masses and what illuminated the plastic value of the masses was the way in which the shadows were handled. The design "Coupe du Museum" presents a scheme similar to the Villa Rotonda.
(fig. 4). Four circular porches extend from the building, leading to radiating aisles and onto a central circular colonnade. The alignment of columns moving from outside to inside recalls the weaving of columns through the megaron form as well.

![Fig. 4. Coupe du Museum, Boullee, 1762](image)

The central hall plan typically moves from front portico through a wide central hall to back gallery (fig. 5). Generous openings which connect back and front porches mimic the wide dimension of the connecting hall. When both doors were open (as was the case before air conditioning), there was a penetration from front to back—the wide hall as a connection (versus the literal threading through of columns in the megaron). The central hall
plan shares this penetration of porch element, as well as an overall symmetry, with the megaron.

Fig. 5. Central Hall Plan, Browning House, Texas, 1858

Perhaps the most literal penetration of porch and building occurs in the dogtrot. Terry Jordan, in his _Texas Log Buildings, A Folk Architecture_, notes:

A possible prototype for the dog-trot is the central-hall house, identical to the dog-trot except that the open passage is walled in front and back to form a hall, with front and rear doors providing access. The European central-hall house was introduced to the American colonies by various groups and one might imagine how builders of the central-hall house, upon experiencing the subtropical
discomfort of the American South, might have
decided to eliminate the front and rear walls of
the hallway in order to improve ventilation. (123)

The quality of being part of the house (a room as well as a circulation
space) but being open to the elements places the dogtrot in extreme
juxtaposition with the fully enclosed parts of the structure, while framing
the landscape beyond (fig. 6).

Fig. 6. Engraving by J.T. Hammond, Brazoria County Dogtrot, 1831
VARIATIONS ON THE DOGTROT: RECENT PORCH VIEWS

Modern and contemporary architects have been influenced by the aspects of spatiality, transition, and protection that the porch provided. In Pavillion de L'Esprit Noveau, 1925, Le Corbusier created an open area between the model living space and the exhibit annex. Although the open space does not fully penetrate the two segments, the facade is similar to the traditional dogtrot. There is a distinct frame formed by two walls, floor, and roof. Although the open area does not extend through the building horizontally, one might imagine the second view outward being the circular form at the roof which accommodates the internal tree (fig. 7). This gesture not only literally pulls the landscape through the building but emphasizes Le Corbusier's propensity for reaching upward for views via the roof.

Villa Stein, 1927, creates much the same frame (fig. 8). Even without the corresponding volume, the wall serves to complete the frame. Colin Rowe, in The Mathematics of the Ideal Villa, notes that Le Corbusier uses these voids to create a stopping point in a system of horizontal extension.

But it is now that this system of horizontal extension which is conceptually logical comes up against the rigid boundary of the block. . . . and consequently with horizontal extension checked, Le Corbusier is obliged to employ an opposite resource. That is, by gouging out large volumes of the block, a terrace and a roof garden, he introduces a contrary impulse of energy. (12)
This gesture of creating a space which is both inside and outside to force a stopping point or point of reflection and viewing is what this space shares with the traditional porch.

Fig. 7. Pavillion de L'Esprit Noveau, Le Corbusier, 1925

Fig. 8. Villa Stein, Le Corbusier, 1927
In a more contemporary house, Steven Holl cites the dogtrot as the "abstract analogue" for the design of a house in Long Island. In explaining this model, Holl shows as an example, a dogtrot house in Tennessee along with his plans for the Van Zandt residence in Long Island (fig. 9). He notes:

When approaching a dogtrot, one sees the landscape beyond through a large opening which establishes an empty center of gravity. The Long Island house is a transformation of this vernacular model, retaining the idea in the central void with the pool. The building elements frame this void which is intensified by the pool's reflection of site, trees, and sky. (42)

The pool reflection becomes the borrowed view up to the sky and like the Pavillion de L'Esprit Noveau, the extension of this dogtrot is vertical rather than horizontal. Holl's upturned dogtrot implies that open space runs vertically from the pool up to the sky. This rotation of elements illustrates the resiliency of the porch and its varied possibilities with regard to adjacent built forms and natural surroundings (fig. 10).
Fig. 9. Holl, Van Zandt residence, New York, 1983

Fig. 10. Holl diagram, Upturned dogtrot
THE PORCH AND THE PRIMITIVE HUT

"Primitive man," as noted by Le Corbusier in introducing the noble savage, "has halted his chariot: he has decided that there shall be his home ground. He chooses a clearing and cuts down the trees that crowd it in; he levels the ground about it; he makes a path" (qtd. in Rykwert 14). The idea of obtaining shelter or protection from the elements prompted the primitive man to carve out a place for habitation. This early place might be the formalization of space where the forest begins to be cleared for shelter. The form of the hut regularizes, reflects and remembers the forest. Early eighteenth century theorist Marc-Antoine Laugier describes man's early instincts to find shelter:

Man wants a dwelling which will house, not bury him. Some branches broken off in the forest are material to his purpose. He chooses four of the strongest, and raises them perpendicularly to the ground to form a square. On these four, he supports four others laid across them; above these he lays some which incline... and come to a point in the middle. This kind of roof is covered with leaves thick enough to keep out both sun and rain; and now man is lodged. (43)

The hut, Laugier notes, is the type on which "all magnificences of architecture are elaborated" (44). The upright pieces of wood suggest columns and the horizontal and angular members resting on them,
entablatures or pediments. This hut pared down to essentials, produces a form which resembles the porch. The hut provides shelter from the elements, transition from the forest to a more habitable zone, and gives a point from which one may observe adjacent landscape (fig. 11).

In addition to the similarity of form, the hut (like the porch) works in collaboration with climatic conditions. Primitive and preindustrial builders created shelter for a wide range of climatic conditions. When returning from Africa, Louis Kahn remarked, "I saw many huts that the natives made. They were all alike and they all worked. I came back with impressions of how clever was man who solved the problems of sun, rain, wind" (28).
The hut, like the porch, forms an intermediate space which, although exposed to the elements, offers protection from them. Further, the hut, like the porch, provides a carved out space in the landscape which frames the view beyond. On a larger scale, the primitive hut (or porch with branches as columns and canopy) may be seen in Serlio's street scene and in the quintessential tree-lined, residential "Elm Street" (fig. 12, 13). In this larger setting, the yards become porches to their tree-lined street.
THE DOMESTIC PORCH: ADDITIVE AND INTEGRATED

The designs of mid-nineteenth century houses offer a significant look at the role of the porch in expressing the relationship between American domestic architecture and its site. Andrew Jackson Downing (1815-52) is often credited with greatly influencing the form and meaning attached to domestic buildings. Downing's architectural ideas were shaped from his profession of landscape and gardening. It seems natural that his respect for the landscape would nurture the built element most closely associated with the outdoors—the porch—which could serve as a frame (when looking outward) and termination of garden (when looking inward). In his book, Cottage Residences, he states:

The most prominent features conveying expression of purpose in dwelling houses are the chimneys, the windows, and the porch, veranda, or piazza, and for this reason, whenever it is desired to raise the character of a cottage or villa above mediocrity, attention should first be bestowed on these portions of the building. (19)

For Downing, these elements that relate to nature are given an importance, not only for their spatial and form-giving qualities, but also for their ability to elevate the character and comfort in a range of domestic dwellings. Downing believes that architectural adornment must be considered jointly with the beauty of the landscape. In Downing's bracketed veranda, the porch's connection to the romantic notion of view is
illustrated (fig. 14). The etching showing the view from the veranda to a shoreline of castles and ships simultaneously reveals the porch's association with the romantic view and its ability to express a stick quality of structural members. The potential for the play of light, shade and shadow is greater in elements which exhibit voids in a variety of ways. The early porch or veranda, using the stick style skeletal construction served as a prototype for future indoor/outdoor structures.

Fig. 14. A.J. Downing, Bracketed Veranda, 1842
There is also an awareness of the different qualities in a rural or country landscape and that of the city. In his preface to *The Architecture of Country Houses*, Downing writes:

> The battle of life, carried on in the cities, gives a sharper edge to the weapon of character, but its temper is, for the most part, fixed amid those communings with nature and the family home where individuality takes its most natural and strongest development. (v.)

In his observation, Downing portrays the country home as a retreat (almost a defense) from the city and one could assume that the porch would serve as the first line of that defense.

The domestic porch described by Downing employed light, stick-built structures added or grafted onto a primary building. While the portico or veranda are additive, the dogtrot and gallery are integrated. In an extreme integration, the dogtrot functions as an open central hall and crucial to the circulation of the house. Less integral, but still within the total volume of the house, is the gallery porch. In the gallery, the main roof truss is supported by the gallery column. The structure, function, and volumetric quality are all integrated into a unified block, running along entire facades and adhering to the nature of the plan and number of stories. In larger houses, the gallery functions like an edge dogtrot because, in addition to providing effective solar control, it becomes a circulation element
connecting several rooms and in some cases, eliminating the need for interior corridors. Stairs were almost always placed in the gallery and openings to the gallery were in the form of large shutters, emphasizing the advantage of natural ventilation from porch to interior space. With no major break or intersecting gable, the umbrella-like roof of the gallery is particularly effective in protection against intense solar radiation and heavy rainfall.

Fig. 15. Gallery, Browning House, Chappel Hill, Texas, 1858
THE PUBLIC PORCH: THE AGORA TO JEFFERSON AND ROSSI

In the Greek city, the agora was not merely a public place but rather the central zone of the city. It provided the daily setting of social life, business and politics. The form of the agora was extremely simple and revolved around a flat, central, open space. The stoas and temples with their colonnades dominated the edges and shaped the open space (fig. 16). These temple and stoa porches became the frame for activity and although the agora had an identity as a meeting place, it remained a part of the street system and was vitally linked to the rest of the city.

Fig. 16. Agora, Assos, second century B.C.

Jefferson's uniquely American contribution to urbanism came with his plan for the University of Virginia; a form which bears a resemblance to the
centrally focused agora. Michael Dennis, in *Court and Garden*, observes:

> The American Campus has been a simulated city . . . with loose arrangements of freestanding buildings which meld with the landscape to suggest an almost urban space . . . those campuses which possess clearly defined quadrangles seem to be more focused and provocative. (237)

The stable presence of the public space (central lawn) is articulated by peripheral porches (fig. 17). As a model of the city, the porches serve to blur the line between the built and open area and to promote, as Dennis observes, "a kind of primitive urban laboratory where urbanism is being dissolved into landscape" (237).

Aldo Rossi saw a connection between Thomas Jefferson's Academical Village at the University of Virginia and his own work. As Rossi was completing the *Casa dello Studente* in Chieti, an American student gave him a publication about Jefferson's campus plan. In *The Architect and the City*, Rossi noted "a number of striking analogies" (15). The Chieti plan indicates groups of houses around a central public building (fig. 18). The central building is a portico-shaped frame with glass skin and serves as both entry and meeting place. Opposite this portico is a covered arcade which forms the entry to the quadrangle. Like the agora and campus plan,
the porch structures provide transition to the central public space.

Fig. 17. University of Virginia, Jefferson, 1817-26

Fig. 18. Casa dello Studente, Rossi, 1983
THE RELEVANCE OF THE PORCH

The basic program of the porch remains unchanged. The porch is a middle ground space, providing transition, framing and protection. Although technology (and the arrival of air conditioning) has altered the functional aspects of the porch, there are still needs which are not subject to changes in societies and technologies. The porch, the veranda, the gallery, the dogtrot, the open colonnade—all are spaces designed to provide continuity in passing from outside to inside, while providing protection from sunlight and rainfall. Through these spaces the community enters the building and the function of the building is dispersed into the community. People can meet here amidst their comings and goings and are provided opportunities for interaction. The aspects of transition, framing, and protection are impervious to change. The porch, and its many typological variations will continue to fulfill need for the middle ground space—the space where diverse elements meet in a congenial transition. Even without the sweet memories linked to porches, there is still the undeniable link of building to nature that a porch uniquely provides. The porch marks the comings and goings of its inhabitants and serves as an extension of entry, shaper of view, and protective edge between the wild and the domesticated. The porch frames what the utilitarian stoop can not.
APPENDIX
THE COMMUNITY PORCH: A DESIGN APPLICATION

The following design application acknowledges the undeniable link between inside and outside that the porch uniquely provides. The porch and its expanded typology offer transitional spaces—spaces which create continuity in moving from outside to inside. Through these spaces, the community may enter the building and the new function of the building can radiate back into the community. The porches become the "hand-shaking" points, introducing and integrating a community center into currently vacant portions of this historically significant and evolving block.
The Site:

One hundred years ago, a textile mill was built in the Heights neighborhood of Houston. The Heights was Houston's first suburb, and the project block is in a section that was primarily industrial—a place where the grid changed to accommodate railroad access. A large portion of the block still contains the original buildings, their size and shape relating to the various mill functions and requirements, rather than adhering to original lot boundaries. A prominent clocktower is part of the complex and serves as a landmark for the larger neighborhood. Over the years, the use and tenant mix of the buildings have changed many times. A large metal building was added on the block about 20 years ago and the used car dealership on the west edge reflects the commercial development on North Shepherd Dr. The block is bordered by this commercial strip along Shepherd Dr., a row of single family houses on West 22nd St., Helms Elementary School, warehouses, and a Fiesta Supermarket. Currently, a variety of tenants occupy about 50% of the buildings on the block. A neighborhood medical clinic, an automobile windshield distributor and a flea market operated by Fiesta are examples of current tenants. Like the porch, the original uses for these buildings have been altered and future function is being reevaluated.

Fig. 19. Site Map
Fig. 20. View of the Site: with N. Shepherd Dr. to right and W. 22nd St. at bottom
The Program:

The program involves providing a community center for this Heights neighborhood. Existing centers in Houston, regardless of their surrounding neighborhoods and budgets, are housed in facilities that appear very much the same: an isolated building on a parking lot, surrounded by a fence. The opportunity to provide a community center that would be integrated into, rather than isolated on, the block became a primary program goal.

Fig. 21. Study Model: Community Center Disbursed Throughout the Block

Fig. 22. Study Model: The Site and Garden Porch at Shepherd Dr.
The wide alley which was a common space to all parts of the block became a focus for the program components. Using primarily vacant portions of the block, places for community center functions were carved out and introduced with the intermediate element of a porch: library at the east edge, offices, a head start and day care center (its yard looking back to the elementary school yard), a gym and multipurpose space, a large studio/classroom and community garden, playing field and parking on the west edge. Seating porches face the field as well as a Shepherd Dr. bus stop. The parking lot relates to the Fiesta Supermarket parking lot and to the current flea market activity on the site.

Fig. 23. Study Model: Existing Building with Porches/Community Center Components

Fig. 24. Study Model: Community Center Components (existing building removed)
Fig. 25. Model View Looking East (down central alley)

Fig. 26. Model View Looking North
Fig. 27. Site Plan
Community Center Legend

1. Library
2. Day Care
3. Classroom
4. Outdoor Classroom
5. Playing Field
6. Field Seating, Bus Stop
7. Parking
8. Market
9. Gymnasium
10. Offices
The porch walls/thresholds were thickened to contain the equipment associated with a particular program part (library shelving, supplies and equipment for the day care facility, etc.). They became not only containers, but places for benches, vertical access, and even expanding fully to habitable screened rooms. In section, these new uses and their porches are bracketed by an existing, but reevaluated interior, and the neighborhood beyond.

Fig. 28. Porch Sections
Fig. 32. The Porch and the Community
FIGURES CITED

Figure No.


19-32  The Community Porch: A Design Application.  All drawings, photographs, and models by Nonya Grenader, 1993, except 19 (City of Houston map and 20, aerial view, photographer unknown).
WORKS CITED


