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LIVING TRADITION

[Gulf Coast Architecture]

Stephen A. Mouzon

The Guild Foundation Press

Miami

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Credits

This book would not have been possible without the love, support, and patience of Wanda Mouzon, my partner in business and in life.

Design Credits

The core structure of this book is derived from the pioneering architectural codes of Duany Plater-Zyberk and Company. The polemically ecological objective of the book was originally called for by Andres Duany in his end-of-year "The Next Mountain To Climb" address to his company in 2004, although he may have expected a somewhat different result. The pattern structure owes a great debt to the work of Christopher Alexander.

Table of Contents

Principles
Of The Most-Loved Places

Reading this section is extremely important because everything that follows in *A Living Traditon* is based on these principles.

The following is the opening passage of Traditional Construction Patterns, Steve Mouzon, McGraw-Hill, 2004:

"The best measure of the greatness of architecture is the extent to which it touches the hearts, minds, and spirits of the people who use it. Good work in architecture can move people, just as good work in music, art, writing, or drama does.

How is it possible to recognize architecture that touches and moves people? Generally, the places that move people most deeply are the places they love the most. The Most-Loved Places are the ones they go furthest to see, or the places they go most often, or the ones they pay the most to buy if given the opportunity. The Most-Loved Places are the ones that sit most indelibly in some corner of the mind like an old friend. As one old man put it when describing a long-loved town of his youth: "That's the one place I absolutely must go back to before I die."

Study of the Most-Loved Places over the past two decades has revealed that certain characteristics of the buildings and public spaces occur so often that they establish common patterns. Some patterns emerge around the world and point toward deep and abiding needs common to all of humanity. Other patterns occur nationwide, and are as much a part of a nation's culture as its spoken language. Still others occur region-wide, like a regional dialect of the national language. Patterns occasionally develop on a smaller local level within the region in response to compelling natural features such as the edge of a mountaintop or the seashore. The great beloved places contain patterns on all these levels, making them both a part of the great timeless continuum of the places of mankind and also a potent expression of the aspirations and ideals of a particular people in a particular place.

Some question whether we can still build places such as these that are profound expressions of who we are, and that can sit so indelibly in our memories. They say that humanity isn't capable of building places of such great beauty anymore. But we are, in fact, a richer, smarter, stronger society

than every before. Average people take for granted comforts and conveniences that once were not available even to kings. Our tools are bigger, faster and easier to use than anything ever seen before. The collected wisdom of the ages is just a mouse click away. The majority of all the scientists who have ever lived are alive today, and by virtue of our technology, are building a knowledge base the likes of which could not have been imagined just a century ago. It would be absolutely tragic if a society so big and smart and strong and rich were to settle for architecture that is inferior to most of what has come before. Yet, that is exactly what has happened for nearly a century. It doesn't have to be that way."

The First Realm: The Personal Patterns

For students of today's architectural fashions, there is no doubt that the building above was designed by Frank Gehry. Almost every pattern contained in this building was developed by Gehry; they continue to be used exclusively by Gehry. Every pattern begins as a new idea by a single person. Most architects develop a series of favorite details over time that, when repeated enough by the architect, create Personal Patterns, such as Gehry's Personal Patterns above. Once built, if a Personal Pattern resonates enough with other people, they want to repeat it on their house, workplace or town if they can learn it and afford it. Repeated enough, it graduates from the First Realm of patterns specific to one designer and becomes a Second Realm (Local) pattern. Occasionally, patterns resonate with enough people that they continue to graduate upward to the Third, the Fourth, and in rare cases, to the Fifth Realm. It is only the patterns that graduate upward that can be said to take on a life of their own, making them capable of outliving their creator; patterns that remain forever in the First Realm die with their creator.

The Second Realm: The Local Particulars

Within a region, localized patterns develop for a particular place. Sometimes, local patterns develop as a result of geography. The sea breezes, the salty dampness, and the views in small seaside communities of a century ago were all strong forces that would render inland architectural patterns ineffectual. Patterns of the Second Realm, when they exist, fall most often into the following categories:

1. Patterns that reinforce the local Transect (see pages 20-21) from urban to rural.
2. Patterns shaped by a powerful local large-scale geographic feature, such as the shape of the peninsula on which Charleston is built.
3. Patterns that develop to deal with smaller-scale locally repetitive geographic features such as caves, etc.
4. Patterns that develop to deal with unusual locally repetitive topo-

graphical features such as the hills of San Francisco.

5. Patterns that occasionally develop to reinforce the reading of the local Classical/Vernacular Spectrum.
6. Patterns that occasionally develop locally to reinforce the reading of a building's degree of importance.

The Third Realm: The Regional Dialect

Architectural dialects develop in response to regional climates and available building materials. American colonial structures in the New England states were often built out of plentiful hardwood, whereas brick became the material of choice farther south. They were both Georgian at heart, but the character of each was strikingly different. Most of the environmental patterns reside in the Third Realm, which includes the following categories:

1. Patterns that reflect the available building materials of the region.
2. Patterns that either invite or deflect the heat of the sun.
3. Patterns that either invite or deflect prevailing winds.
4. Patterns that reflect the prevailing precipitation and humidity of the region and its many effects.
5. Patterns that support craft skill sets particular to the region.
6. Patterns that reflect regional culture.

The Fourth Realm: The National Language

Just as a nation has its own distinct spoken language, it also has a distinct architectural language. Drive from one nation to another in Europe, and notice how quickly the character of the buildings changes once you cross the border. Most nations have built up detailed languages of architectural patterns over the centuries. These patterns play the same part in an architectural pattern language as words do in a spoken language. They have been handed down from generation to generation, constituting the collected architectural wisdom of the culture to which they belonged. Patterns, for example, determine how you create a front door, or a porch, or a sunny garden spot. Patterns within the Fourth Realm fall most often into the following categories:

1. Patterns that communicate the origins of the regional culture.
2. Patterns that communicate the more recent history of the culture in which they are found.
3. Patterns that communicate the aspirations and values of the culture in which they are found.
4. Patterns that communicate the hierarchy of a town (relative importance of the buildings).
5. Patterns that communicate the building type (a school ought to look like a school, etc.).
6. Patterns that communicate the use of the building (entry location, etc.)

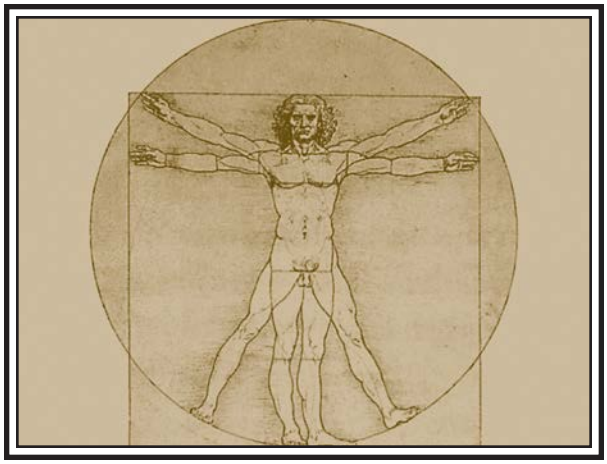
The Fifth Realm: The Continental Heritage

Nations of a single continent seldom share the same architectural language, but they often have a common heritage. Continental Heritage patterns may span more than a single continent based on migration patterns. For example, North and South America both share Continental Heritage patterns with Europe. Most patterns of Western Classicism reside in the Fifth Realm, which is the highest level of refinement of patterns. Fifth Realm patterns include the following categories:

1. Formal frameworks within which elements may be arranged.
2. Patterns of elements to be formally arranged (the classical orders).
3. Patterns of relationships of elements.
4. Patterns of proportional relationships within an element.
5. Surface enrichment patterns.
6. Patterns of applied sculptural enrichment.

This book deals primarily with regional architectural language. Regional patterns do not disagree with high classical architecture, which is appropriate for civic buildings and possibly for the workplaces of the wealthiest of companies or the homes of the wealthiest of citizens. But because Western Classicism is continental in scope, many books and manuals have been written dealing with its design. It is beyond the scope of this book to repeat them; refer to those books instead (see Bibliography.)

The Sixth Realm: The Universal



Some universal patterns in architecture have occurred throughout time and around the globe to such a degree that they obviously address deep and abiding needs in the human heart and mind. The collection of the universal patterns of architecture fall most often into one of the following general categories, and which may inhabit the entire Classical/Vernacular Spectrum:

1. Patterns that reflect the unalterable natural laws of gravity & thermodynamics.
2. Patterns embodying the basic harmonies of nature and as describable by mathematics and geometry (see *Traditional Construction Patterns*, pattern 3, or *TCP-3*.)
3. Patterns embodying the proportions of appropriate parts of the human body.
4. Patterns that reflect the base-shaft-cap (feet-body-head) vertical arrangement of the human body see *TCP-6*.)
5. Patterns that reflect the bilateral symmetry of the human face and the variable symmetry of the rest of the body (see *TCP-4*.)
6. Patterns that naturally provide basic human comforts associated with light, sound, temperature and humidity.

Living Traditions

The Most-Loved Places around the world are almost always based on the vernacular architecture of their regions, formed by systems known as "living traditions." Yet the architecture of the past century has largely refused to recognize this connection. As a result, the means and methods of the creation of places today are largely divorced from those that created the Most-Loved Places.

Foundation Principles

Tradition begins with something that resonates enough with citizens that they want to repeat it on their house or in their town. Repeated enough over time, it becomes a pattern. Loved enough by the people of the region, the pattern becomes a tradition. The Most-Loved Places are therefore all by definition traditional places.

Living traditions, were the widespread architectural knowledge that told citizens how to build a front door, a back porch, or a sunny garden spot. Living traditions produced the great majority of buildings ever constructed by the human species, and did so in almost every case without the need for architects. Vernacular architecture created by living traditions met basic human habitational needs such as shelter from a storm and a quiet place to teach the children. It also provided basic human habitational delights such as the glow of embers off the hearth late on a winter evening, or the cooling breezes you feel sitting on the porch of a sideyard house in Charleston. Because living traditions addressed the issues of commodity, firmness, and delight in a very simple, straightforward, localized manner, the architecture it produced was firmly tied to the climate, topography, materials, culture, and other particulars of its region. In other words, buildings built from living traditions often looked very different from place to place but were created by the exact same process worldwide.

Characteristics of Living Traditions

* The process works with a set of patterns held by a culture at large. People don't have to build their homes themselves, but if they know why "we build this way," they can assist the designers and builders.

* Patterns are passed down from generation to generation. This means that they must be communicated to the next generation. The patterns must therefore be clear and rational. If so, then they are relatively immune to damage by a new generation's inevitable question of "But why? ..."

* Patterns are modified in an evolutionary way. Old patterns that are no longer needed are simply discarded, like archaic words in a spoken language. Read some sixteenth-century English to discover how many words fall from usage in time. New patterns arise to meet new realities, just as "bandwidth," "hypertext," and "internet" have arisen.

Capabilities of Living Traditions

What must any new living tradition accomplish? Because a living tradition will be responsible for the vast majority of construction in a region, it must be eminently repeatable. To be repeatable, it must embody the following three capabilities:

* First, it must be easily perceived. If the majority of the population is expected to understand and employ the patterns, they simply cannot be difficult to figure out.

* Second, the patterns must be easily loved. Things that are easily loved get repeated the most, and become the patterns that make up the Most-Loved Places.

* Third, the patterns must be easily executed. Only the most-loved things that can be built easily with relatively low-skilled labor are really repeatable and capable of forming a tradition.

The Transmission Device

The characteristics and abilities of living traditions have all been understood to varying degrees for some time. What has been missing is any substantive understanding of the "transmission device," which is the means of transmitting the wisdom both to new adherents and to subsequent generations. What was it that transmitted enough wisdom to entirely untrained designers (the common citizen) who often may have been illiterate to create places of such great beauty with none of the advantages we enjoy? (mortgages, power tools, the Internet, etc.) The transmission device, therefore, has been somewhat of a holy grail of living traditions because it literally is the heartbeat of the living traditions.

We now believe that the transmission device has been found. Some expected for years that when it was finally found, the transmission device would be some sort of mystical thing somewhat akin to the reputed connection between the First Americans and the land. In reality, it is something much simpler.

The device is necessarily exceptionally simple. It was, after all, used to transmit wisdom from generation to (often illiterate) generation in verbal fashion. It could not be so complex as to require great intellect; it probably was not complex enough to require any more than simple drawings, if even that. We believe the mechanism is embodied in four simple words:

"We do this because..."

So what does all this mean when it comes to laying out the next house? "We do this because..." is perfect because it implies that all living patterns are of our time. If a pattern is framed this way, anyone can gauge the usefulness of the pattern based on the needs of here and now. In other words, if the usefulness of a particular pattern has passed, then anyone can see it. The pattern can be laid to rest like "thee" and "thou." New patterns may arise in response to new needs, and if sold convincingly enough, they will thrive and join the lexicon of the patterns of a particular region or place. In other words, "We do this because..." is the ultimate regulating device of any living language, because it puts the regulation of that language back into the hands of the average citizen. And in doing so, vernacular architecture becomes the only truly modern architecture.

Evolving Styles

The buildings below are all located in the vicinity of Seaside, Florida. Houses in the left column were built in the first decade of construction, while the traditions were being recovered. Buildings in the right column were built in the second decade, and it is obvious that the architectural languages evolved in ways that could not have been anticipated at the beginning.

Conventional pattern books can assist in the rapid recovery of traditional languages. In effect, they allow architecture to skip straight to the bottom of the left column. But they can go no further. As a matter of fact, they leave architecture stunted at this point. Because real architectural evolution cannot be predicted, ordinary pattern books have no way of coding for it. *A Living Tradition* is the first document of our day to enable the evolution of architecture through use of the transmission device of "We do this because..."

Vernacular Beauty

Classical architecture is beautiful for many reasons, especially when it is well-composed. Vernacular construction, on the other hand, is beautiful for different reasons, and while good classical architecture is elegant, good vernacular buildings are charming. Objects created by living traditions come as close to being organic as anything man-made. Vernacular objects are therefore beautiful for some of the same reasons that organic things are beautiful.

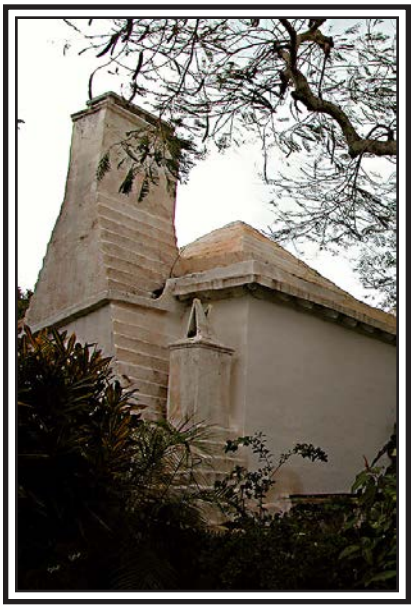
The best indicator of vernacular beauty is great variety within a narrow range. No two leaves on a tree are identical, but they are all exceptionally similar. Vernacular architecture is similar; look at the porch floor/column capital details below from New Orleans' French Quarter, and you will see a similar great variety within a very narrow range.

A Living Tradition fosters similar variety by putting the reasons for patterns back into the hands of the public and setting out the things that matter and those that don't, more variety is possible within the narrow range of a single pattern than could ever be achieved with conventional pattern books or the work of just a few architects.

High-Performance Architecture

Architecture once had no choice but to be responsive to the regional environment and regionally-available materials in all except the dwellings of the very richest of rulers and citizens who had servants to haul as much fuel as needed, and who could afford to transport building materials long distances. For everyone else, if their home or workplace failed to be extremely responsive, people either died of heat strokes in the summer, froze to death in the winter, or experienced any number of other environment-based calamities. An entire Realm of patterns (the Third Realm) developed as a result in regions around the world.

Today, due to more freely-available energy over the past century than at any time in human history, the recent consequences of building environmentally unresponsive buildings have been slight. As a result, we have been able to discard traditional environmental building techniques that had served us well for centuries. That may change if energy costs increase.



Increased environmental sensitivity in the past few years has created a flurry of designs that claim to be "green buildings," but look closely. Many of them include lots of highly-processed materials such as aluminum and must be craftily designed to achieve even the performance of a moderately-successful traditional building. High-performance architecture uses all available patterns and techniques, including those that have existed for centuries.

A Living Tradition is the first pattern book that is polemically environmental, not only coding the right things, but stating clearly how it is doing so. But green issues alone cannot fully define every pattern of an architectural language. There are three types of patterns: 1) those which are primarily environmental (such as South-facing porches), 2) patterns which have an environmental element that might not be immediately obvious (such as shutters on a hurricane coast), and 3) patterns with no environmental aspect, such as the size of a pilaster. Type 1 patterns have a green leaf symbol at the top of the page to indicate

their primarily green origin. Both Type 1 & 2 patterns are noted as such under "Realms" at the bottom of the page and are calibrated to the LEED rating system (see page 21).

Architectural Agreement

One of the first things that you'll notice about the Most-Loved Places is that they usually have a great degree of agreement over building style, or character. We talked about the vernacular beauty of building details with great variety in a narrow range, but it works at the scale of the entire building as well. Look at an English village, an Italian hilltown, or a village in the South of France. Usually, there is just one style. Great American neighborhoods such as many in Boston or Charleston or the French Quarter exhibit a similar narrow range of style.

Another thing you'll notice about the Most-Loved Places is that the building types are very limited. The French Quarter, for example, has only about five building types. The Back Bay of Boston only has two. Charleston only has two, one of which is hugely dominant: the Charleston Single House. House after house in block after block of the Most-Loved Places may be the exact same type.

Too much variety is one of the great errors developers have made in recent decades. Jarring differences seldom create harmony. It is subtle differences that create the great variety within a narrow range that the Most-Loved Places embody. And that creates value.

Architectural agreement creates value in other ways, too. Once, architectural agreement occurred because people simply built what was natural to build for their culture and in their region. Because they built what came natural, their work simply "seemed right." And that creates great value; people buy when "it feels like it fits."

Today's pattern books have elevated us again to the level of building textbook historical styles, but they cannot lift us beyond them to the plane of an architecture that is simply right for a particular combination of place and culture. That's what this book was written to do by trading limitless variety for an architecture that is right for the Gulf Coast.

The Classical/Vernacular Spectrum

The Transect (see pages 20-21) tells us what to do about streets, sidewalks, building locations, etc. But until recently, most people thought that there was no connection between the Transect and architecture. Which style would you ban in the countryside, for example? Probably none. So style is not a robust enough tool to calibrate architecture to the Transect. If not, then what is robust enough?

While we might not ban a particular style entirely, it makes sense not to put a very crude example of the style in a city center. Land is too valuable there to not refine the architecture. At the other end of the spectrum, it makes no sense to most farmers to spend a lot of effort refining the architecture of a barn on a simple farmhouse, which can be much more organic.

The most refined architecture is classical architecture. Classical architecture must be designed by a trained hand guided by a high level of conscious thought. The classical living tradition is held today by a small group of talented architects. The most classical building in any state is probably the state capital building or the state supreme court building.

The opposite is a type of architecture that anyone can do, and that can be done without really thinking about it (once you know some simple rules of thumb.) In other words, it should simply "come naturally." It should be natural, and organic. Organic architecture is vernacular architecture. The most vernacular buildings are usually farmhouses and barns. The townspeople designed and built almost all vernacular buildings through the use of living traditions until early in the 20th century. Unfortunately, the living traditions died throughout America in the early part of the 20th century. Because a living vernacular tradition depends on everyone being able to say "We do this because..." If we all succeed, then vernacular traditions may soon live again, just as the classical tradition does.

Together, classical and vernacular architecture form the great spectrum of traditional architecture, which is called the Classical/Vernacular Spectrum. Here is the basic diagram of the Spectrum. Note that while three example buildings are shown, the Spectrum is actually a smooth gradation end to end.

The Spectrum of Specific Neighborhoods

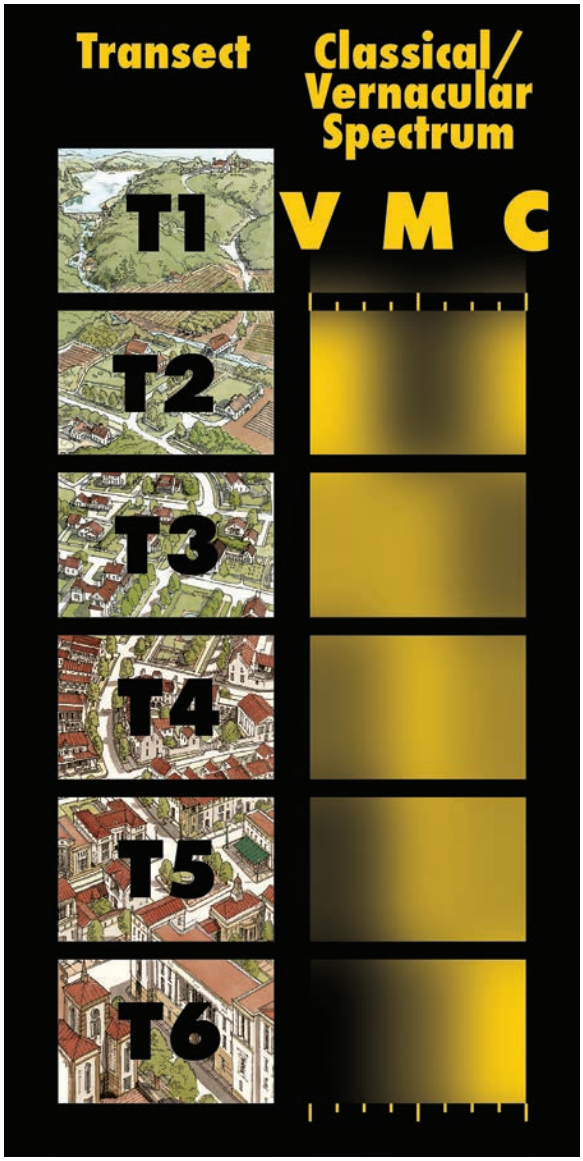
Very few neighborhoods contain the entire Classical/Vernacular Spectrum. If they have totally vernacular buildings like barns, they are highly unlikely to contain courthouses, and vice versa. The diagram on the next page illustrates a typical urban neighborhood's slice of the Spectrum, weighted a bit to the organic end, from about 25% to about 65% as illustrated below. Buildings more classical than 65% are welcome, but are not coded in this book because Western Classicism is continental in scope, and

many great books have been written dealing with its design. It is beyond the scope of this book to repeat them. If you are designing a high classical building, use these books as reference.

The Transect/Style Connection

Because the Classical/Vernacular Spectrum is bigger than any single style, it is capable of being calibrated to the Transect. If you look closely at architecture in the country, architecture in the city, and the architecture in between, you'll notice several things: [1] Extremely vernacular, organic buildings are most often found in the country but are rarely found on Main Street and almost never in the urban core. [2] Median buildings, which are somewhat refined, but still organic, are found in greatest numbers somewhere between the city center and the countryside. [3] The most refined buildings are found in greater numbers in the city center, but there are also occasional highly refined estate homes in the country. But, in the places between city center and countryside, the level of refinement drops off. Here's what the full Transect/Architecture Matrix looks like:

Look carefully at the diagram, and you'll notice several things: [1] T1 is not coded, except for a slight spill-over next to T2. This is because there should be no buildings in state parks and preserves, other than forest rangers' cabins. [2] The gradations between architectural settings are all smooth. In other words, there's no rigid break when you go from Vernacular to Median. There's a bit more of a distinction between the architectural character between one Transect zone and the next, but even that blurs a bit at the edges. [3] The only place that a character of architecture disappears entirely is the Vernacular in T6. Other than that, there's at least a little bit of every character in every zone; it's just that there ought to be a lot more of one character than another in most zones. In other words, architecture on the Spectrum is controlled with dials, not with switches... there are settings in between the absolutes.



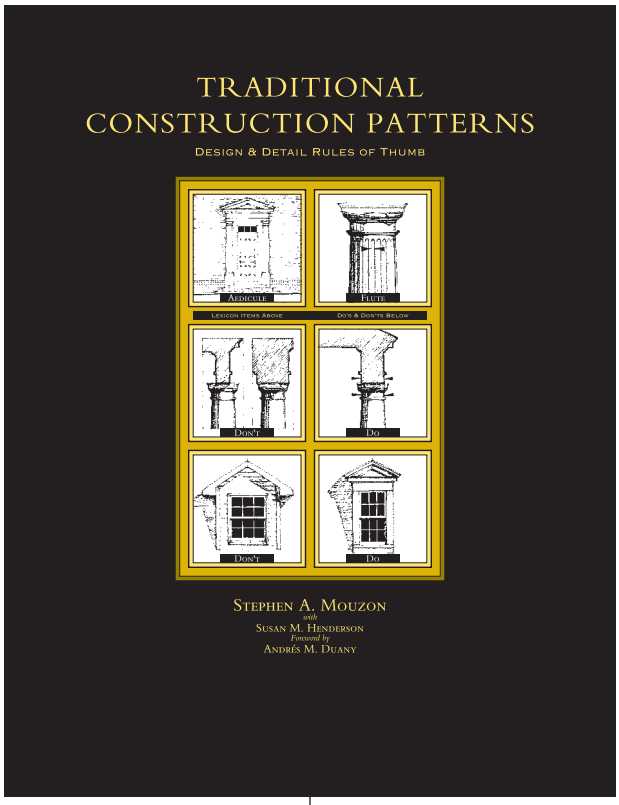
Using A Living Tradition

And Its Companion Volume, Traditional Construction Patterns

Uses

A Living Tradition is useful for at least three things:

* First, it helps paint a clear picture of the character of the architecture.
* Second, it helps you and/or your architect design your house or other building according to this new tradition.
* Finally, it helps your builder understand the things that make your house different from ordinary construction.



This section focuses on the second task of helping design your house or other building.

Companion Syntax Code

A Living Tradition is a thorough style code, which means that it describes the architectural vocabulary in detail. Vocabulary... the words, or patterns, you are using... is only half the story, however. The other half is syntax, or how the patterns should be used. A syntax code is broader, and is not specific to any single architectural language. A good syntax code can be used with nearly any architectural language used in the eastern United States.

Steve Mouzon's *Traditional Construction Patterns* (McGraw-Hill, 2004), has been a best-selling syntax code for over a decade. *A Living Tradition* is designed to pair with *Traditional Construction Patterns* in defining the complete architectural language. Within this book, *Traditional Construction Patterns* is abbreviated as *TCP*. The syntax patterns within *Traditional Construction Patterns* are numbered. An abbreviation of *TCP-47* in this book means *Traditional Construction Patterns* Pattern 47, while an abbreviation of *TCPp15* in this book means *Traditional Construction Patterns* Page 15.

Step 1: Principles & The Transect

If you haven't already done so, go back and read the entire preceding Principles section. Then read the Transect section (pages 20-21). They're that important. While many pattern books have something they call "Principles" at the beginning, it's often just marketing text with little application. That isn't the case here; you really need to understand these principles in order for the rest of the book to be as useful to you as possible.

Step 2: Determine Transect Zone

Next, find the Transect Zone of your lot if your town or neighborhood has been Transect coded. If not, go to the Transect page and read the zone descriptions to determine which one fits your lot best. Almost every pattern in this book and many of the ones in *Traditional Construction Patterns* are based on the Transect.

Step 3: Target The Classical/Vernacular Spectrum

If you're not clear on the Classical/Vernacular Spectrum, have another look on pages 11-12.

This book uses three settings on the Classical/Vernacular Spectrum for the most classical (or refined), the most vernacular (or organic), and a median setting in between.

Flip through this book, then flip through it again. You should soon be able to determine which part of the Spectrum feels most comfortable to you. Once you have established your desired setting, then calibrate everything in the design of the house to it. This is very important because a house that is all over the Spectrum seems schizophrenic. Two things to keep in mind concerning the Spectrum are:

* It is a powerful cost-control device. The more vernacular, the less expensive buildings tend to be.
* The more urban the building, the more classical it is likely to be, and vice versa. A major exception is the country estate house.

Step 4: Read Origins of the Language

Origins of the Language is a one-page section on page 22. If we hope to re-start a living architectural language, then we need to start with something that people understand. Regional languages that died with the Great Decline are as promising a starting point as any since they were calibrated to the climate, the culture, and the available materials of the region. Once you have finished with this section, you're ready to begin designing.

Step 5: Flip Through the Pattern Categories

The bulk of this book is divided into five categories of patterns: Massing & Walls, Doors & Windows, Porches & Balconies, Roofs & Eaves, and Attachments. There is a single-page summary at the beginning of each category which includes a material specification. It's a good idea to flip through them quickly to get an idea what's there before diving in to specific patterns.

Step 6: Follow The Patterns

The heart of the design process occurs while following the patterns from beginning to end. They begin at the largest scale (Massing & Walls) and then proceed to the things that you add onto the massing (Doors & Windows, then Porches & Balconies, then Roofs & Eaves,) finishing with Attachments.

Each pattern is described on a page or two. The typical pattern pages are shown on the next page. The pages are rich with information and may seem daunting at first, but it's actually very simple to use. In fact, if a designer really doesn't want to learn anything about what makes this architecture great, but simply wants to follow the rules as quickly as possible, they can just read the Pattern Name & Rule of Thumb, follow the Rule of Thumb, and ignore the rest. We don't recommend it, but it can be done.

If they want to learn a little more, they can read the "We do this because..." section just below. If they want to do a better job, they can look at the three Pattern Diagrams just below that. This is the minimum level of reading that we recommend if you

want to do a good job with your design. If you want to do a great job, you should read What Matters and What Doesn't below each pattern diagram. Three stars at the beginning of What Matters indicate a required condition ("you must.") Two stars indicate a condition that is strongly encouraged ("you should.") One star indicates a condition that is suggested ("you might.") The three-star items will be enforced by the Town Architect (if you have one), and the two-star items will be encouraged, so reading this far on the page will save you time in the long run.

After that, look at the Variations photos on the opposite page, which illustrate desired variations on the Pattern Diagrams. Finally, if you really want to understand why each pattern can make the architecture great, look at the matrices, read the descriptions of the Applicable Realms & Attributes, and read the Commentary on the far right side of the page. Specific page parts are described below.

Wellness Pattern Symbol

A heart symbol occurs here for patterns that contribute to human wellness.

Pattern Name & Rule of Thumb

The pattern name is intended to be as self-explanatory as possible. The Rule of Thumb is the basic, simply-stated pattern code.

Environmental Pattern Symbol

A leaf symbol occurs here for patterns with an environmental component. Patterns that are primarily environmental also include a large, light leaf pattern underlaid behind the Applicable Realms & Attributes text at the bottom of the page.

"We Do This Because..."

This is one of the breakthroughs of this Book of Architecture, because instead of simply issuing directions for how to construct a detail, it instead explains the rationale for the pattern.

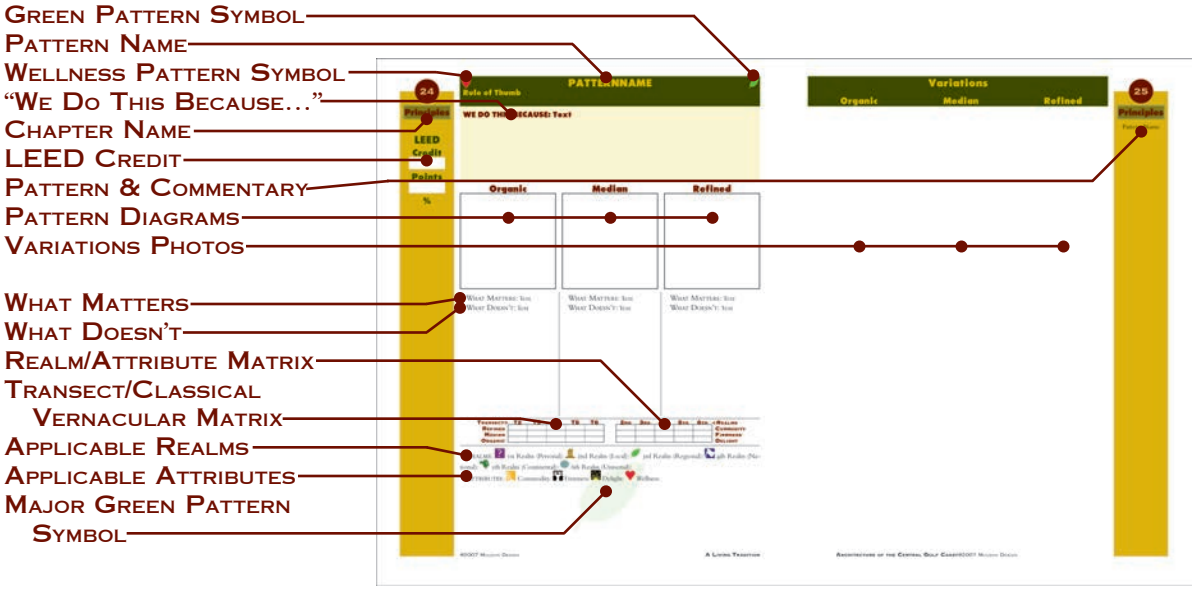
Pattern Diagrams

These diagrams illustrate three typical settings of this pattern. These are not the only settings available, but are intended instead to illustrate the range within which details may be constructed at any point. Diagrams may be illustrated from Vernacular to Classical or from Transect Zone T2 to T6, whichever varies the most.

What Matters

For each of the three settings illustrated, this text explains the required characteristics.

Pattern Pages Key



What Doesn't

For each of the three settings illustrated, this text explains the characteristics that could or should vary in order to achieve proper variety of detail. This is another breakthrough because it encourages the great variety within a narrow range that is a characteristic of vernacular beauty.

Variations Photos

These photos are optional and when used, typically illustrate variations of the same range (Classical/Vernacular or Transect) illustrated in the adjacent diagrams.

Transect/Classical-Vernacular Matrix

This matrix charts the Transect across the Classical/Vernacular Spectrum. Lighter color indicates lesser likelihood of occurrence; darker color means it is more likely. Background color means condition is banned. The Town Architect (if you have one) calibrates a neighborhood according to this matrix, so just because the your condition isn't the background color doesn't mean it will be allowed. The lighter the color, the greater discretion the Town Architect has to disallow the condition if a similar condition exists nearby. Calibration according to this matrix is left totally to the discretion of the Town Architect (again, if you have one.)

Realm/Attribute Matrix

This matrix charts the Realms across the attributes of Commodity, Firmness, & Delight. This matrix and the one before it are the genetic code of the pattern. Think of them as DNA diagrams. Lighter color indicates greater strength. Background color means this combination of realm and attribute does not occur.

Applicable Realms

This section describes the realms occupied by this pattern in the Realm/Attribute Matrix above. Realm icons are:

First Realm (Personal: see Page 2)

Second Realm (Local: see Page 2)

Third Realm (Regional, often Environmental: see Page 3)

Fourth Realm (National: see Page 3)

Fifth Realm (Continental, often Classical: see Page 4)

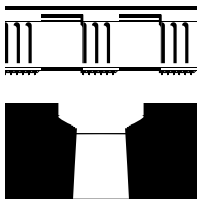
Sixth Realm (Universal: see Page 4)

Applicable Attributes

This section describes attributes contained by this pattern. The first three were proposed by Vitruvius two millennia ago. Commodity, firmness and delight are the things architecture can do for you. Wellness is what architecture can do to you. Attribute icons are:

Commodity
(Usefulness: how patterns serve people)

Firmness
(Solidity: how patterns protect people)



Delight
(Pleasure: how patterns satisfy people)

Wellness
(Health: how patterns rejuvenate people)

Category, Pattern & Commentary

The Category & Pattern labels are just below the page number, and allow easy book navigation. Commentary is the equivalent of television or radio "color commentary" that includes factoids not found in the actual coding of the pattern.

Step 7: Resources

Photographs

Photos of the regional architectural heritage are included at the end of the book and may be useful for general character.

Bibliography

The Bibliography includes books and other graphic resources that may be helpful in learning about the character of the architecture of the region.

LEED Credits

These are the credits that can be earned for activities that have no direct architectural manifestation. Other credits that may be earned are noted throughout the rest of this book with the patterns that provide them.

LEED

U.S. Green Building Council

The LEED (Leadership in Energy and Environmental Design) Green Building Rating System® is a voluntary, consensus-based national standard for developing high-performance, sustainable buildings meant to:

* define "green building" by establishing a common standard of measurement
* promote integrated, whole-building design practices
* recognize environmental leadership in the building industry
* stimulate green competition
* raise consumer awareness of green building benefits
* transform the building market

LEED provides a complete framework for assessing building performance and meeting sustainability goals. Based on well-founded scientific standards, LEED emphasizes state of the art strategies for sustainable site development, water savings, energy efficiency, materials selection and indoor environmental quality. LEED recognizes achievements and promotes expertise in green building through a comprehensive system offering project certification, professional accreditation, training and practical resources.

Several LEED systems are under development, but the LEED-NC system (LEED for New Construction) has been in place for some time. This book therefore keys everything to the LEED-NC 2.1 system.

Many of the patterns in this book are eligible for LEED credits. Such patterns will list the appropriate LEED credit(s) and the points available to be earned. Some LEED credits have no corresponding visual architectural effect. Those credits are listed below. Please see the LEED Green Building Rating System for New Construction & Major Renovations (LEED-NC) Version 2.1 for details on all credits, because the information in this book is simply a summary of the credits due to space constraints, and is not enough information to actually earn the credits. The LEED-NC standard may be downloaded from the USGBC website at http://www.usgbc.org/.

EA (Energy & Atmosphere)
Credit 1
1-10 Points
Optimize Energy Performance

Achieve increasing levels of energy performance above the prerequisite standard to reduce environmental impacts associated with excessive energy use.

EA (Energy & Atmosphere)
Credits 2.1, 2.2, & 2.3
1-3 Points
Renewable Energy

Encourage and recognize increasing levels of self-supply through renewable technologies to reduce environmental impacts associated with fossil fuel energy use.

EA (Energy & Atmosphere)
Credit 3
1 Point
Additional Commissioning

Verify and ensure that the entire building is designed, constructed and cali-brated to operate as intended.

EA (Energy & Atmosphere)
Credit 4
1 Point
Ozone Protection

Reduce ozone depletion and support early compliance with the Montreal Protocol.

EA (Energy & Atmosphere)
Credit 5
1 Point
Measurement & Verification

Provide for the ongoing accountability and optimization of building energy and water consumption performance over time.

EA (Energy & Atmosphere)
Credit 6
1 Point
Green Power

Encourage the development and use of grid-source, renewable energy tech-nologies on a net zero pollution basis.

MR (Materials & Resources)
Credits 2.1 & 2.2
1-2 Points
Construction Waste Management

Divert construction, demolition and land clearing debris from landfill dis-posal. Redirect recyclable recovered resources back to the manufacturing process. Redirect reusable materials to appropriate sites.

MR (Materials & Resources)
Credits 5.1 & 5.2
1-2 Points
Regional Materials

Increase demand for building materials and products that are extracted and manufactured within the region, thereby supporting the regional economy and reducing the environmental impacts resulting from transportation.

MR (Materials & Resources)
Credit 6
1 Point
Rapidly Renewable Materials

Reduce the use and depletion of finite raw materials and long-cycle renewable materials by replacing them with rapidly renewable materials.

EQ (Indoor Environmental Quality)
Credit 1
1 Point
Carbon Dioxide Monitoring

Provide capacity for indoor air quality (IAQ) monitoring to help sustain long-term occupant comfort and well-being.

EQ (Indoor Environmental Quality)
Credits 3.1 & 3.2
1-2 Points
Construction IAQ Management Plan

Prevent indoor air quality problems resulting from the construction/renova-tion process in order to help sustain the comfort and well-being of construc-tion workers and building occupants.

EQ (Indoor Environmental Quality)
Credits 4.1 - 4.4
1-4 Points
Low-Emitting Materials

Reduce the quantity of indoor air contaminants that are odorous, potentially irritating and/or harmful to the comfort and well-being of installers and occu-pants.

EQ (Indoor Environmental Quality)
Credits 6.1 & 6.2
1-2 Points
Controllability of Systems

Provide a high level of thermal, ventilation and lighting system control to promote the productivity, comfort and well-being of building occupants.

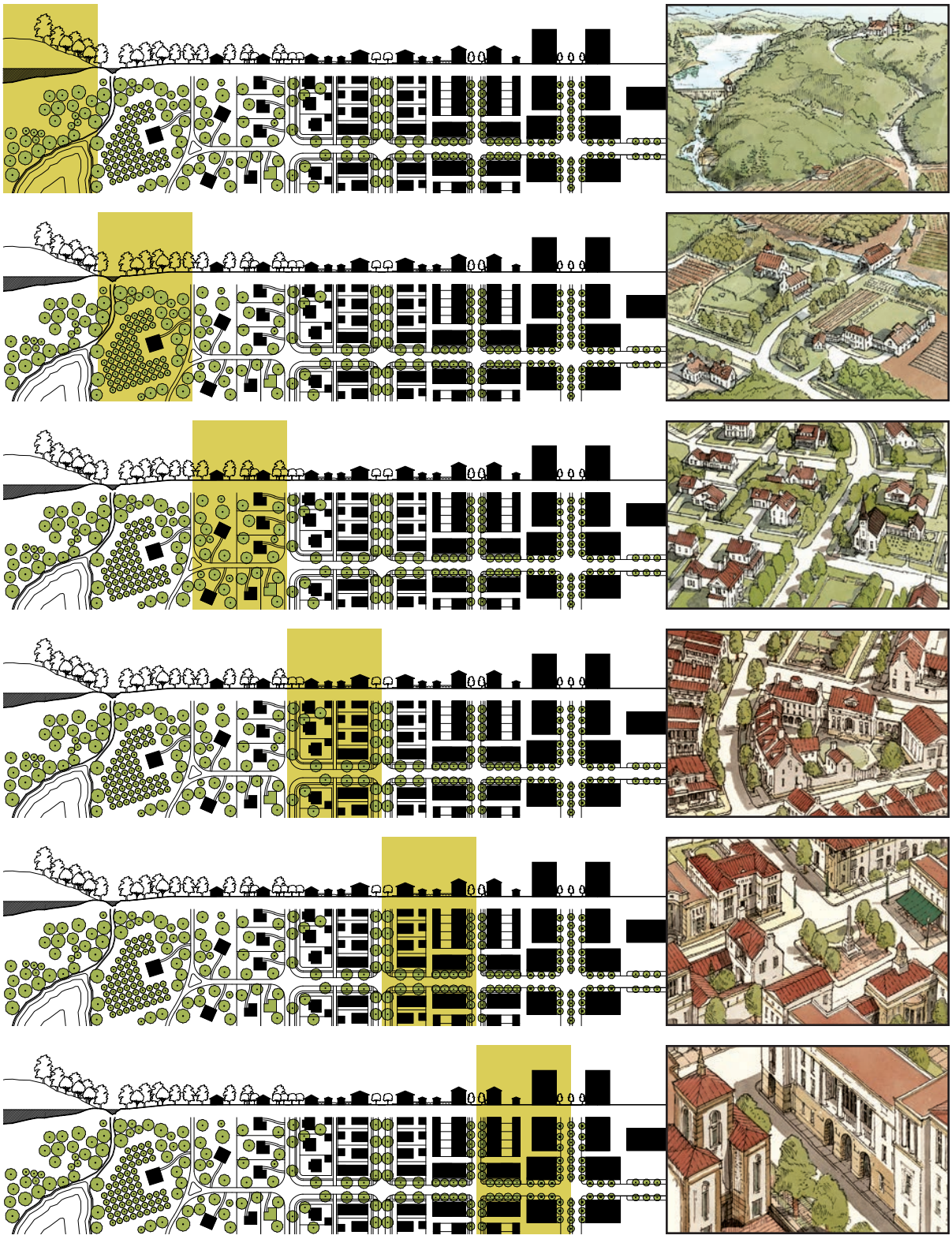
EQ (Indoor Environmental Quality)
Credits 7.1 & 7.2
1-2 Points
Thermal Comfort

Provide a thermally comfortable environment that supports building occupants.

LEED Credits
-
These are the credits that can be earned for activities that have no direct architectural manifestation. Other credits that may be earned are noted throughout the rest of this book with the patterns that provide them.

THE TRANSECT

The idea of the Transect originated as an ecological tool used to describe a series of natural environments. A classic example is the Transect that runs from ocean to beach to dune ridge to palmetto grove to oak forest. The idea, however, applies equally well to the human habitat. The Transect of the Hu-



man Habitat is divided into six Context Zones. Each zone is defined by very specific rules that set it apart from the others. The general character of each of the Transect Zones is described below in terms that affect the everyday lives of the residents of those Transect Zones:

Context Zone T1: Natural

The Natural Zone includes all lands that have been permanently protected from development. This includes national parks, state parks and most land trust lands. Here, in the wilderness, nature trumps mankind every time. This is actually a place that is just a bit dangerous to humans; something could bite you, for example. The only buildings you're likely to find here are forest rangers' cottages or campground structures. This is the quietest place you can find (except in a thunderstorm or a buffalo stampede), and it's the place where the stars shine the brightest.

Context Zone T2: Rural

The Rural Zone includes lands that are not currently slated for development, but that have not been permanently protected, either. Most of the Rural Zone in the eastern United States is farmland and countryside. This zone isn't quite as dangerous, but stay out of the bull's pasture. Humans begin to shape this zone, but they uses natural or rustic materials to do it, like the lonely lines of barbed wire strung along cedar posts at the edge of a field. You may hear a distant tractor plowing the fields by day. The blips of the fireflies over the fresh-mown fields are still the most numerous lights, but you see occasional lights in farmhouse windows as well.

Context Zone T3: Suburban Neighborhood

The Suburban Neighborhood Zone isn't exactly the 'burbs. The Suburban Zone is most similar to the areas at the outskirts of town where the town grid begins to give way to nature. Here, lots are usually larger, streets begin to curve with the contour of the land, and fences, if you have them, look more like their country cousins around the homestead. Streetlights and sidewalks begin to occur in this Zone, but only on the busiest streets. Natural features such as streams still trump things built by humans, in part because of the cost of modifying things so large.

Context Zone T4: General Urban

The General Urban Zone is the place that settlements finally start coalescing into strongly identifiable neighborhoods, each with their own center that you can walk to in five minutes or less. This is where the houses pull up close enough to the street that you can sit on your porch and talk to your neighbor leaning over your fence with the latest news. And it's the place that kids love after having been held hostage at the end of a cul-de-sac for the past half-century by anyone with a drivers' license. Here, the neighborhood is compact enough that they can safely walk down tree-lined sidewalks to the ice cream store, and return home before they finish the cone.

Context Zone T5: Urban Center

The Urban Center Zone is Main Street America. There was always a good selection of apartments over the Street itself, and over the square. Young couples just getting started often live in an apartment over Main Street, but they aren't alone. Main Street neighborhoods are as diverse as any, including merchants living over their shops and old folks who don't want to have to drive to all the necessities. You can see lights in the windows over the square every evening, and can hear mothers calling their kids to come in and do their homework long after the old men out in front of the general store have folded up their checkerboard for the evening.

Context Zone T6: Urban Core

The Urban Core Zone is the brightest, noisiest, most exciting part of the city, with the city's tallest buildings, busiest streets, and most variety. It's the place where you should find one-of-a-kind functions like City Hall, but it's also the place with all the galleries and the biggest selection of restaurants. The Urban Core is the place where mankind trumps nature; it's where the only trees are lined up in planters beside the street, and where the river running through town is contained in grand stone embankments. The Urban Core is so intriguing that thousands stay there for months on end, leaving nature at peace in the wilderness.

This is the only page in this book that explicitly talks about history because the focus of the book is new living traditions built on the places and buildings that can be most-loved by people alive today. In many cases, those places and buildings may look very much like those built by long-dead generations of our ancestors, but they will also vary in ways that could only be our own.

Origins of the Language

Of Gulf Coast Architecture

La Nouvelle Orléans (New Orleans) is the epicenter of Gulf Coast architecture. It was founded in 1718 by Jean Baptiste La Moyne, and was ruled by the French and the Spanish for nearly a century. The city is strategically situated at the mouth of the Mississippi River to control the North American heartland, but the location is very difficult; much of it is reclaimed swampland.

It was first built around Jackson Square. What we now call the French Quarter or Vieux Carré (Old Square) was the extent of the city under the French. The Spanish ruled from 1762 to 1800, then the city went back to the French before being sold to the United States as part of the Louisiana Purchase.

There is significant Spanish influence in the existing buildings of the French Quarter due to two catastrophic fires that precipitated major rebuilding during Spanish rule. The building above, known as Madame John's Legacy, was built in 1727 and is reputed by some to be the oldest remaining building in the Mississippi River basin. It is not clear whether it was rebuilt or simply repaired after the fire of 1788. What is clear is that it was built according to the architectural language known as the French Creole, which was the style of the French colonists of the New World.

The exact origins of French Creole architecture are now shrouded a bit in time. The colonists clearly brought part of the vocabulary from France, but other elements appear to have been picked up in the Caribbean on the way to the mouth of the Mississippi, including features such as the short roof overhangs that help it resist hurricane winds. Because the architecture had a century to adapt to the local climate and materials under the French and Spanish and then persisted under the Americans in a fairly continuous thread reaching all the way to the present day, it has had ample time to respond to those influences and embed itself steadfastly into the culture of the region.

We believe this architecture should be the starting point for the beginning of a new tradition because it is clearly Most-Loved by the culture in which it is built. We also believe it should be the starting point because there is no other architecture that comes close to responding to the climate and conditions of the region like this one does. Read on, and let us show you why...

Spice Styles

Principles & Practical Applications

The majority of this book describes an architecture that is appropriate to the culture, climate and conditions of the Gulf Coast, but Americans consider their towns somewhat bland and unappetizing without an occasional break from the norms. So while the greatest places on earth have a high degree of architectural agreement, those great places in the United States typically have a bit of architectural spice to go with the main ingredient.

Please note that this page only applies if you're tasked with guiding the architecture of a neighborhood. If so, then consider coding for two types of Spice Styles: Major Spice Styles should be selected based on the strength of local traditions. Minor Spice Styles are those with less strong local traditions, and they should be used more sparingly. The Spice Styles shown on this page are common in many parts of the Gulf Coast, but each neighborhood should choose their own collection of them.

Spice Styles lose their effect if over-used since they become ordinary in the presence of their own kind. No Major Spice Style should be used within 600 feet of another example of the same style, measured along the centerline of the thoroughfares along the closest route between the two buildings. Minor Spice Styles, measured the same way, should not be used within 1,200 feet. Two different spice styles shall not occur within the same side of the same block, except when both occur on opposite ends of the block.

To code Major Spice Styles, start with s short verbal description and four example photos. One photo and a shorter description is sufficient for Minor Spice Styles.

Anyone designing a Spice Style building should find three good local examples and study them carefully. They will not be copying entire buildings, of course. Instead, they should try to get into the mind of the designers and builders of the precedent buildings. Determine the principles they were using, not just the particulars. If you are armed with principles, then you can solve today's problems in the same way that the old designers and builders would have if they were here today. It is only by doing this that you can bring the old languages to life again.

Spice Styles should be used carefully. Nobody wants a dish that is all pepper and no potatoes. By the same token, a place built primarily of unique styles is likely to cause serious architectural indigestion.

General Material Notes

* All exterior materials used below the second floor height shall pass the test of the Arm's Length Rule as described in detail in *Traditional Construction Patterns* (see *TCP*p75).
* All exterior materials used above the second floor height shall pass the test of the Eyes Only Rule as described in *Traditional Construction Patterns* (see *TCP*p75).
* Materials are specified here, but variations in finishes are not. Generally, material finishes should be more refined toward the urban end of the Transect, and should be more relaxed toward the rural end. Variations in finishes should also be informed by those of neighboring buildings so that there are no shocking variations in finishes within a streetscape. See *TCP*-14 for color notes; see Town Founders for current approved color palette.

Massing & Walls

Materials

Foundations:	Brick (see *TCP*-11), or stucco (see *TCP*-12).
Foundation Vents:	Either A) build the entire house on piers with framed lattice between, B) vent masonry foundation with cast iron vents (see page 38), or C) build the entire lower level of masonry with a slab on grade requiring no vent (see First Floor Elevation pattern, "Classical or T5, T6" setting.)
Siding:	Plank or bevel siding may be lowland cypress, redwood, cedar or cementitious plank (see *TCP*-8 & *TCP*-9.)
Brick:	Modular or standard size face brick (see *TCP*-8 & *TCP*-11). Queen-size or engineer-size brick is not allowed. Brick may be painted with lime-wash paint.
Stucco:	Hardcoat stucco on masonry walls. See *TCP*-8 & *TCP*-12.
Exterior Trim:	May be lowland cypress, redwood, cedar, cementitious or PVC as long as the material allows mitered corners. Materials that do not allow mitered corners may still be used in applications where it does not have to create an outside corner. See *TCP*-13.

LEED Credit

EA1
EQ7.1
EQ8.1
EQ8.2

Points

1-10,
1,1,1

%

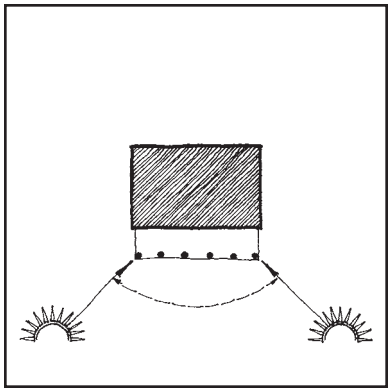
contributes to EA1 & EQ7.1 by winter heat gain & summer shading; contributes to EQ8.1 & EQ8.2 by creating a space that people naturally want to put more widows on

*** SOUTH FACING OUTDOORS ***

Place outdoor spaces to the South of the buildings they serve, then connect the building to the outdoor space with a porch that shades the building in summer.

WE DO THIS BECAUSE: Numerous studies have shown that people will not use an exterior space if they have to cross a wide zone of shadows to reach it except in the world's hottest climates, no matter how much we hope they might. They will walk from the sunny place to sit in the shade, to be sure, but it appears to be the band of sunshine that will draw them out of the building. Without it, exterior spaces simply will not be used.

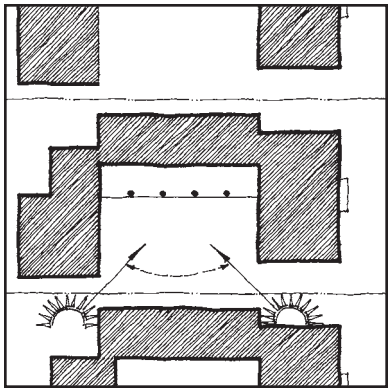
T2, T3



***What Matters: Place porches on the South side of a building to shade the buildings in summer, but provide the view of sunshine that draws people outdoors.

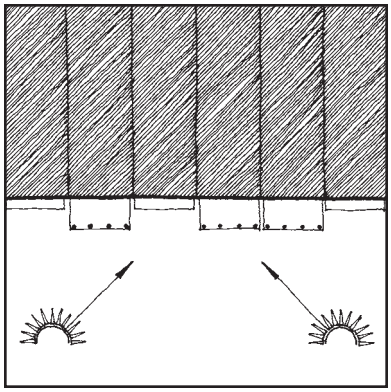
What Doesn't (T2, T3, & T4): Specific orientation. You don't need for a building to face directly South in order to receive the benefits of this pattern. Anything within about a 45° angle of due south will get a similar benefit.

T4



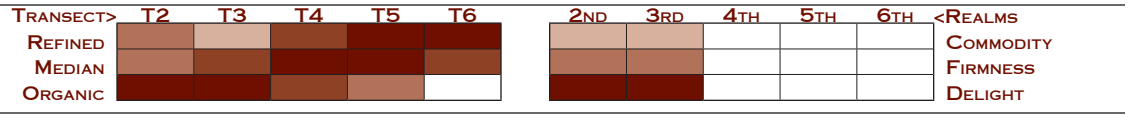
***What Matters: Place porches on the South side of a building to shade the buildings in summer, but provide the view of sunshine that draws people outdoors. Porches are particularly effective opening into courtyards. Just make sure to observe North Side Manners, which means that if you have any manners, you won't put eye-level windows on the north side of your back building because then you could look into your neighbor's courtyard.

T5, T6



*What Matters: Place galleries or balconies on the outside wall of a unit, especially if it faces South. This pattern is less important in T5 and T6 because only half of attached units have south walls.

What Doesn't: Galleries and balconies are desirable for the inhabitants of a unit whether facing a street or an alley. But if over a sidewalk, they also benefit the street.



Realms: Second Realm (Local): wrought iron French Quarter balconies and galleries are world-famous as local patterns, but in reality have become regional patterns. This is a major Third Realm pattern for several reasons: 1) The shading devices admit heat in winter but exclude it in summer, 2) By enticing people to spend time outdoors, less interior conditioning is required. 3) Galleries & balconies shield sidewalk from frequent rain.

Attributes: Commodity: South Facing Outdoor spaces are useful for cooking & dining. Firmness: These spaces are often shaded and/or supported by permanent structural members which are major defining elements of the architecture of the building. Delight: This pattern is primarily about enticing and then delighting people. Wellness: Because this pattern entices people outdoors, they both get fresh air and become acclimated to local seasonal weather conditions.

Variations

T2, T3	T4	T5, T6












Massing & Walls

South Facing Outdoors

~

This is the single most important pattern in this entire book. Several patterns, such as Green Envelope, Sleeping to the East, North Face, and Western Wall, follow from it. The other two most important patterns are Light Wings and Positive Outdoor Space.

28

Massing & Walls

LEED Credit

EA1
EQ2
EQ6.1
EQ7.1
EQ8.1
EQ8.2

Points

1-10,
1,1,1,
1,1

%

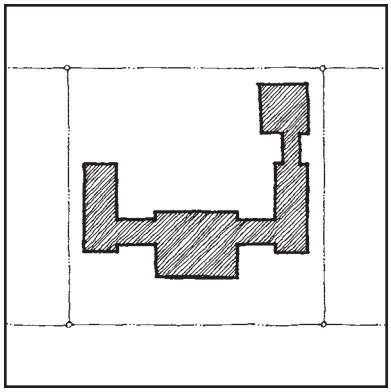
contributes to EA1, EQ2 & EQ7.1 by facilitating cross-ventilation; contributes to EQ6.1, EQ8.1, & EQ8.2 by facilitating lots of windows

** LIGHT WINGS **

Create buildings using as many thin wings as possible. Wings should be one room deep whenever possible. Make wings long east to west where possible.

WE DO THIS BECAUSE: Narrow wings allow more windows in most rooms because they have more exterior walls. More windows on more sides of a room obviously flood the room with more light. Additionally, rooms with windows on opposite sides cross-ventilate much better. Houses and/or wings that are long east to west have shorter Western Walls and more South-Facing Outdoors, letting in more heat in winter and less in summer.

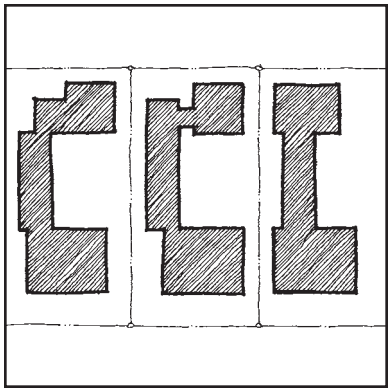
T2, T3



***What Matters: Stretch as much of the building as possible around large courtyards which may face the rear, the side, or the corner of the lot. See *TCP-1* & *TCP-2*.

What Doesn't: Specific configuration, as long as the wings are thin. Large T2 and T3 lots allow substantial variation in building form.

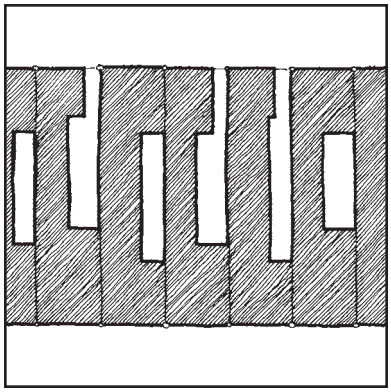
T4



***What Matters: Stretch substantial portions of the building around courtyards that probably face the side of the lot, but that also may face the corner of the lot. See *TCP-1* & *TCP-2*.

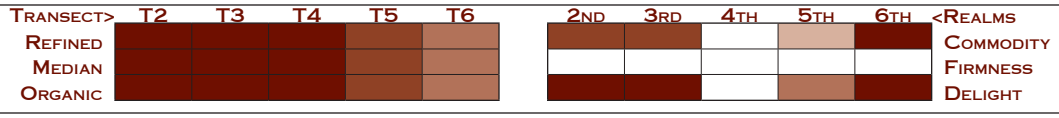
What Doesn't: Courtyard width. Meaning that if you use a single-loaded wing on a T4 lot, there will almost always be enough room left beside it for a proper courtyard.

T5, T6



**What Matters: Create Light Wings by incising narrow slots or by placing narrow side courts within units. Incise as deeply as possible to spread the light as deeply into the building as possible.

What Doesn't: Cross-ventilation. Code issues prevent openings through firewalls into adjacent courtyards, so T5 and T6 courtyards provide light, but seldom provide cross-ventilation.



Realms: 2nd Realm (Local): French Quarter shed-roofed back buildings and outbuildings are overwhelmingly single-loaded. 3rd Realm (Regional): Light Wings are found across this entire hot, damp region because of how well they ventilate. 5th Realm (Continental): Western Classicism uses the single-loaded wing freely because of the more beautiful light that it creates. 6th Realm (Universal): The need for light and for thermal comfort are universal. Only the specifics articulations of the patterns change.

Attributes: Commodity: Natural light and natural ventilation obviously help to do tasks that would otherwise have to be done with machines. Delight: Fresh air and lots of light are simple but valued. Wellness: Direct ventilation of fresh air into interior spaces is the best weapon against Sick Building Syndrome, where interior pollutants collect in the air to levels that make the occupants sick.

Variations

T2, T3	T4	T5, T6












Massing & Walls

Light Wings

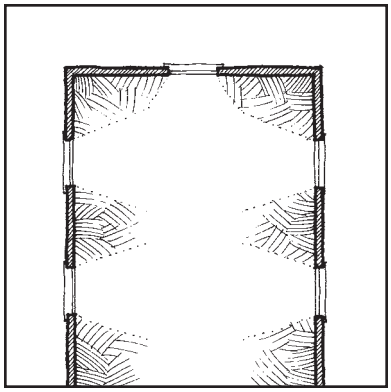
This is a foundation pattern that enables many of the patterns that follow. The next eight consecutive patterns, for example, are made easier if you use this one. In light of the power of this pattern, it is almost unthinkable (but true) that it has been used so rarely for nearly a century. The other two most important patterns in this book are South Facing Outdoors and Positive Outdoor Space.

LIGHT ON TWO SIDES

Locate windows to the outdoors on at least two sides of every room that people will sit in.

WE DO THIS BECAUSE: Light entering a room from two or more sides is more beautiful than the harsh, glaring light of one-sided windows. This happens because windows on different walls backlight each other, creating softer and more beautiful light.

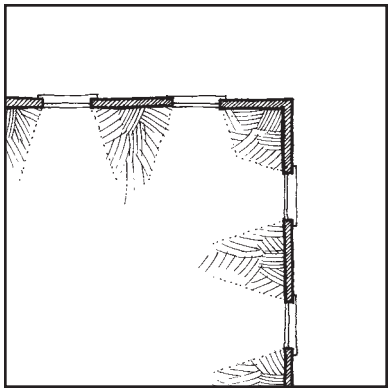
T2, T3



***What Matters: Buildings in T2 and T3 often have the best opportunities for windows on opposite sides or on three sides of a room because of their distance from neighboring houses.

What Doesn't: The view. This pattern isn't about the view, but rather about getting light into a room from multiple directions. And with light from multiple directions, you'll probably get the view without even trying to.

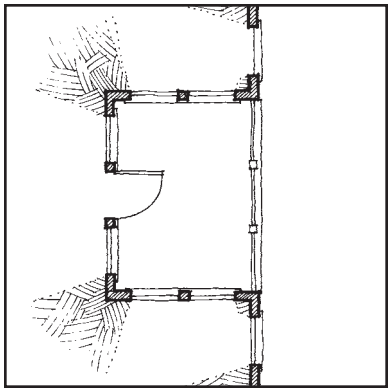
T4



**What Matters: T4 rooms often are not able to have windows on opposite sides of rooms out of concern for the neighbors' privacy, but if the buildings are composed of relatively short wings, most rooms may have corner windows.

What Doesn't: Again, good views occur almost by default if windows are placed in every exterior wall of a room.

T5, T6



*What Matters: Within the usually straight wall of a T5 or T6 building, either indent a recess to spread light or protrude a bay to gather light.

What Doesn't: This is a rare pattern because property values usually preclude taking floor space out of a T5 or T6 buildable floor plate and local laws usually prevent building habitable space over a public right-of-way.

Transect>	T2	T3	T4	T5	T6	2nd	3rd	4th	5th	6th	<Realms
Refined											Commodity
Median											Firmness
Organic											Delight

Realms: 5th Realm (Continental): Western Classicism, because of limiting the length of most wings of a building to reasonable lengths, has a strong tradition of light on two sides of a room. 6th Realm (Universal): Softer light is simply more desirable to the human eye.

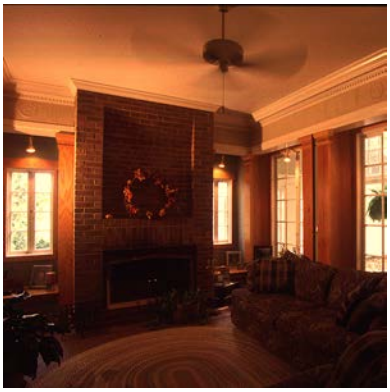
Attributes: Delight: There should be no doubt concerning the fact that light on two sides of a room is all about delight.

Variations

T2, T3	T4	T5, T6







Massing & Walls

Light On Two Sides

~

Conventional wisdom puts few if any windows on the side walls of houses on narrow lots. This is a big mistake. Even when houses are very close, if the designers are clever, they can avoid windows in habitable rooms that look directly into neighbors' habitable rooms. North Side Manners means that you use only high windows at your backbuilding when facing your neighbor's courtyard, but heavily glaze to your courtyard.

32

Massing & Walls

LEED Credit

EQ8.1
EQ8.2

Points

1,1

%

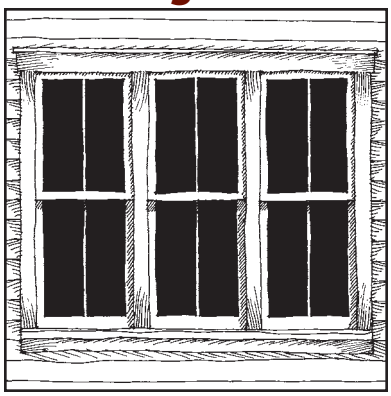
contributes to EQ8.1 & EQ8.2 by creating more window area

MORE LIGHT

Light the principal rooms of a building with assemblies of south-facing windows that are shaded in summer but allow full sunshine in winter.

WE DO THIS BECAUSE: American and European cultures demand more light in our dwellings and workplaces today than ever before. Ancient window schemes are insufficient for meeting this need, but traditional architecture has always adapted itself to new needs, including this one.

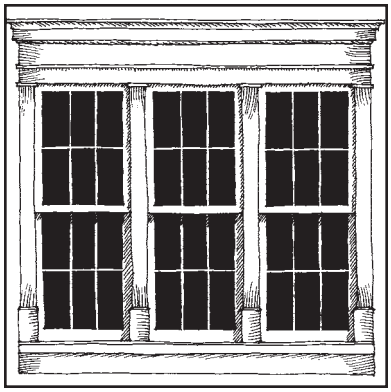
Organic



*What Matters: Gang windows together, keeping them vertically proportioned. Use the simplest trim members that comply with *TCP*-37.

What Doesn't: Specific trim member sizes, as long at they meet the requirements noted above.

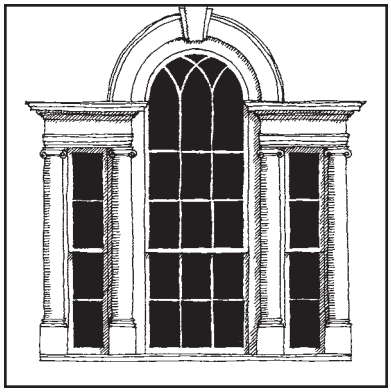
Median



*What Matters: Elaborate window surrounds and mullions, up to and including a very simple classical aedicule (illustrated above.)

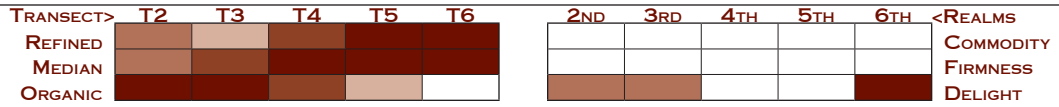
What Doesn't: Again, specific trim member sizes don't matter, as long at they meet the requirements of *TCP*-37 and classical design principles.

Refined



*What Matters: Arrange multiple windows in more classical configurations, like that of the Palladian window (illustrated above.)

What Doesn't: There are many widely accepted methods of composing and proportioning a Palladian window. Pick one, learn it well, and execute it properly.



Realms: 2nd Realm (Local): The French Quarter has its own method of delivering More Light to the main level of commercial buildings: build the first story as a band of pilasters and French doors. 3rd Realm (Regional): More Light patterns common to the entire Mississippi Delta include the gang-window gable dormer. 6th Realm (Universal): Is the need for light cultural or universal? Studies tend to show that it is universal, but that it has been suppressed by things like the Glass Tax.

Attributes: Delight: As with Light On Two Sides, this pattern is all about delight.

Variations

Organic	Median	Refined

Massing & Walls

More Light

~

Once, conditions conspired to create styles of architecture with very small windows. Recently, however, people have decided that they love light... the more, the better. If traditional architecture were all about style, it would be in trouble... but it's not. Living traditions are well able to wrap their arms around new problems and solve them, as they have done with the need for more light.

34

Massing & Walls

LEED Credit

EA1
EQ8.1
EQ8.2

Points

1-10,
1,1

%

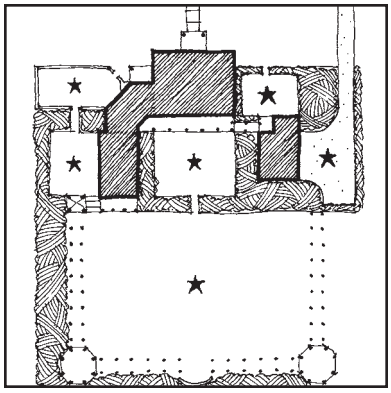
contributes indirectly to EA1 by assisting environmental acclimation (see 3RD Realm); contributes to EQ8.1 & EQ8.2 by creating a space that people naturally want to put more widows on

* POSITIVE OUTDOOR SPACE *

Use buildings, their wings, fences, walls, and plant material to create positive outdoor spaces around buildings.

WE DO THIS BECAUSE: People tend to use exterior space when it is enclosed in a positive fashion like a room with regular shapes and proportions, but not when it is leftover corridor-like spaces around buildings. Positive space is that which is generally convex in shape. Negative space is concave in shape, eaten into by buildings or other elements and bleeding out around the edges.

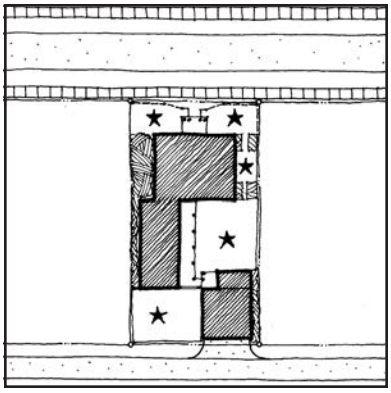
T2, T3



***WHAT MATTERS: Enclose outdoor space with plant material, fences, arbors, and occasionally buildings. See Garden Rooms. Allow positive outdoor space to look out into larger outdoor spaces. See *TCP-7*.

WHAT DOESN'T: Specific character of space. People will use grass courtyards, cultivated gardens, paved courtyards, and even parking courts, as long as the space is positively enclosed.

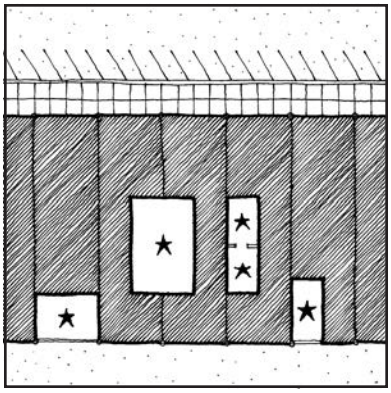
T4



***WHAT MATTERS: Enclose outdoor space with buildings, garden walls, porches, arbors, fences, and occasionally plant material. See Garden Rooms & *TCP-7*.

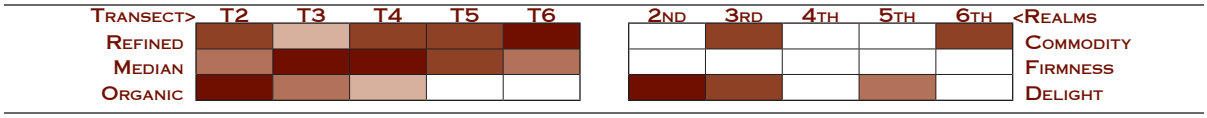
WHAT DOESN'T: Specific character of space. People will use grass courtyards, cultivated gardens, paved courtyards, and even parking courts, as long as the space is positively enclosed.

T5, T6



***WHAT MATTERS: Enclose outdoor space with buildings, galleries, porches and garden walls.

WHAT DOESN'T: Size of space. In T5 and T6, positive outdoor space is so precious that people will enjoy tiny bits of it.



REALMS: 2nd Realm (Local): New Orleans courtyards are world-famous... even the very small ones. 3rd Realm (Regional): Courtyard and garden rooms make tremendous sense in the hot & humid South. 5th Realm (Continental): Classical architecture has a 25-century history of creating delightful positive outdoor space. 6th Realm (Universal): This pattern, in one form or another, has served utilitarian habitational needs around the world almost since the dawn of time.

ATTRIBUTES: Commodity: Positive Outdoor Space is useful for any activity that requires a degree of privacy. Delight: Positive Outdoor Space delights humans at a very basic level, and is found in every traditional culture. Wellness: Because this pattern entices people outdoors, they both get fresh air and become acclimated to local seasonal weather conditions.

Massing & Walls

Variations

T2, T3	T4	T5, T6
		
		
		
		

Positive Outdoor Space

~

This is one of the three most important patterns in this book. Of all the important patterns missing from late 20th century architecture & onstruction, this one may be the most sorely missed. Typical suburban design neither provides the privacy necessary to fully enjoy outdoor space, nor does it properly enclose the space in a manner that would entice you to sit there even if it were private.

36

Massing & Walls

LEED Credit

WE1.1
EA1
EQ8.1
EQ8.2

Points

1,1-10,
1,1

%

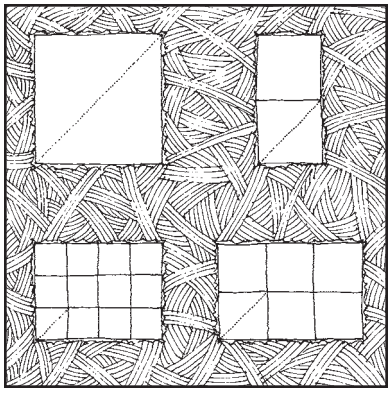
full WE1.1 earned for Technique 4; contributes indirectly to EA1 by assisting environmental acclimation (see 3RD Realm); contributes to EQ8.1 & EQ8.2 by creating a space that people naturally want to put more widows on

GARDEN ROOMS

Divide habitable outdoor space into a series of garden rooms, notably different from adjacent garden rooms, and never longer than 2:1.

WE DO THIS BECAUSE: Positive Outdoor Space must be treated in a conscious, intentional, and thoughtful manner in order to entice people to enjoy it. This means that the Garden Rooms should be well-proportioned rooms of specific shapes, each with a markedly different character from the adjacent Garden Room. In other words, they should be treated with every bit as much design care as a room indoors.

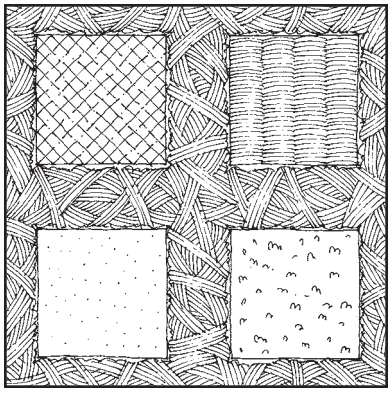
Proportions



**WHAT MATTERS: Garden Rooms should be properly proportioned. Common room proportions are 1:1, 2:1, 3:2, 4:3 (above), the Golden Mean and the square root of 2 (not illustrated.)

WHAT DOESN'T: The proportion you begin with... if you're dealing with an ill-proportioned space between buildings, use hedge-like plant material to fill in and create a proper proportion. Because of this, it's easier to properly proportion outdoor rooms.

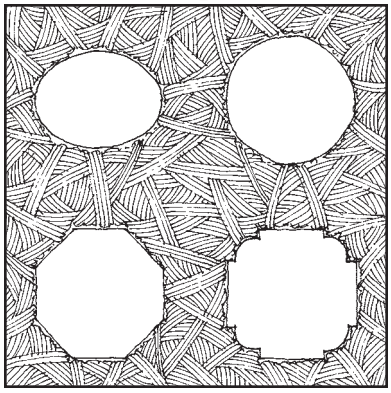
Surfaces



***WHAT MATTERS: Surface types include hard surfaces (pavers or concrete), grass, sand or gravel, and ground cover. Each Garden Room should usually have a different surface material from adjacent Garden Rooms.

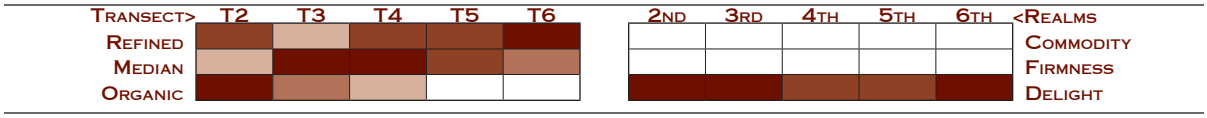
WHAT DOESN'T: Specific surface materials can vary widely within the range of materials that are regionally sensible. Because most Garden Rooms are not visible from the street, the neighbors won't care what you use.

Shapes



**WHAT MATTERS: A Garden Room should be a room, not just left-over space. If not a rectangle or square, make it an ellipse, circle, regular polygon, or some combination thereof.

WHAT DOESN'T: The specific shape... just as long as it is a specific shape. Just don't let it become a left-over outdoor space.



REALMS: 2nd Realm (Local): Pay particular attention to the wealth of Garden Room techniques in the gardens of the French Quarter. Everything you really need to know about Garden Rooms can be seen there. 3rd Realm (Regional): By enticing people to spend time outdoors, less interior conditioning is required because they become more comfortable with local weather conditions (see Wellness.) 5th Realm (Continental): Classical architecture has a long history of developing great Garden Room techniques. 6th Realm (Universal): Humans in every culture have created garden rooms almost since the dawn of history. Obviously, a pattern this timeless deserves to be central to the way that we build buildings today.

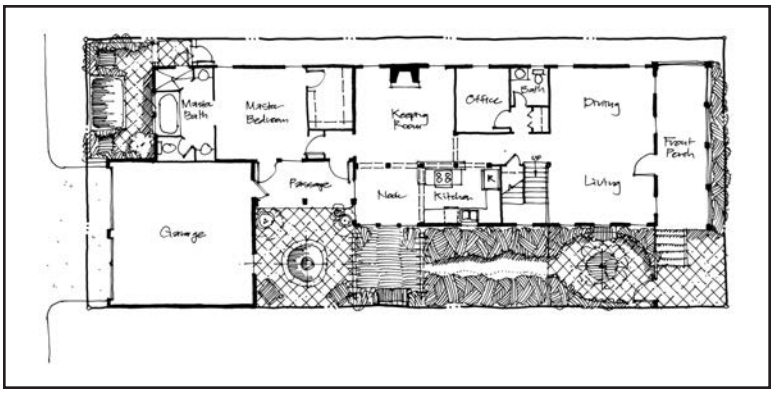
ATTRIBUTES: Delight: This pattern is as much about delight as any pattern. Wellness: Because this pattern entices people outdoors, they both get fresh air and become acclimated to local weather conditions.

Techniques

All three of the lots illustrated below are of a similar size, and the floor plan of the front part of the house is identical to clarify the subtle differences.

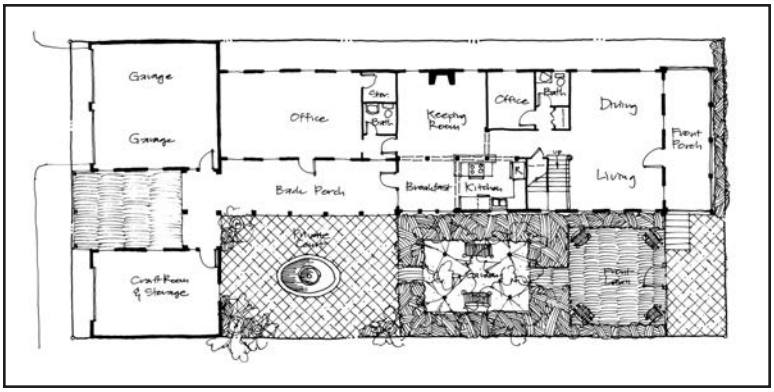
1. Smaller Lot Techniques

Smaller lots have the smallest side yards. In order to create properly-proportioned Garden Rooms, the length of the room must be fairly short. A significant portion of the side yard may be a path between heavy shrubs, making the passage between the front room and the back seem longer, and making the back rooms more private.



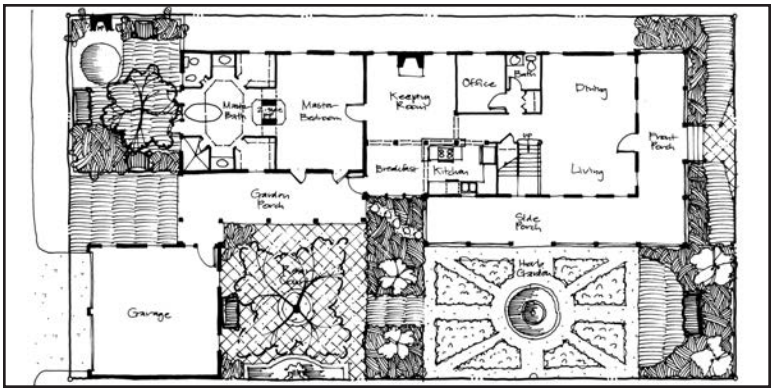
2. Medium Lot Techniques

Medium lots still may have a paved front court, but the side yard Garden Rooms are wider, so there can be fewer of them to be properly-proportioned. Medium lots may include some lawn, whereas smaller lots typically do not. Some medium lot Garden Rooms may be made smaller by surrounding it with a very thick hedge.



3. Larger Lot Techniques

Large lot front yards are larger, and may have some lawn. Side gardens are large enough to include an herb or vegetable garden. Look in the upper left corner of the lot: the Master Garden, which is a walled Garden Room accessible only from the master suite, is an enormously popular emerging feature.



4. Xeric Plant Material

Seaside, Florida was one of the first modern developments to avoid all automatic landscape irrigation by using native plant species. Garden rooms should be built of locally-native species in order to be sustainable.

Garden Rooms

This is the companion pattern to the previous one. Positive Outdoor Space can be cold & indifferent if not finished properly. But if conceived as a series of garden rooms, it can create some of the most delightful spaces that people ever inhabit.

38

Massing & Walls

LEED

Credit

SS7.1
SS7.2
EA1
EQ7.1
EQ8.1
EQ8.2

Points

1,1
1-10,
1,1,1

%

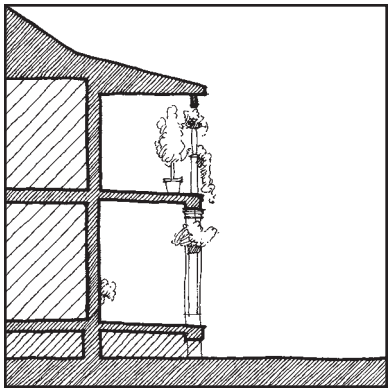
green roof contributes to both credits; see LEED for both & Shelter From The Parking for SS7.1; contributes to EA1 & EQ7.1 by lowering roof heat load; contributes to EQ8.1 & EQ8.2 by creating places where people want windows

GREEN ENVELOPE

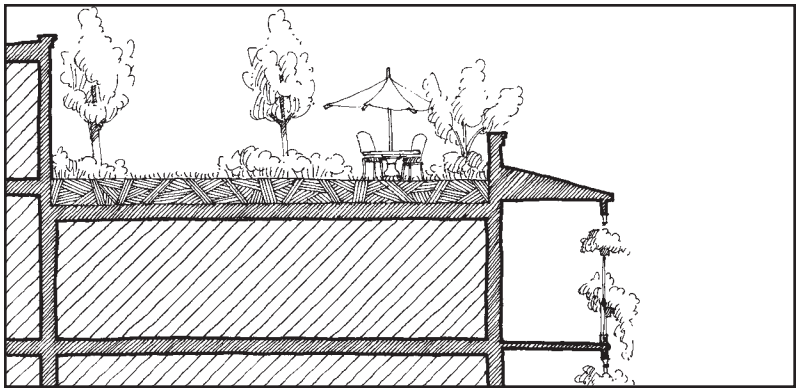
Place plants along the walls and on the roof of a building where people can see them, love them and nurture them.

WE DO THIS BECAUSE: Plants need the carbon dioxide we breathe out; they also exhaust the oxygen we breathe in. Additionally, they make their immediate surroundings cooler in summertime, and are often beautiful to look at. They can also have edible fruit (see Edible Perennials).

T2, T3, T4



T5, T6

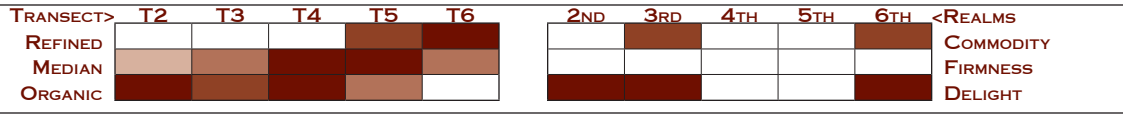


***What Matters: Design porches, galleries and balconies that encourage plants to be placed on them and hung from them. Build window boxes and other devices such as wire or wood trellises that encourage plants to inhabit the wall of a building.

What Doesn't: Exact shape of plant-carrying components. They should be beautiful, whimsical and varied.

*What Matters: Green roofs only make sense in T5 & T6 because only buildings in these zones may have flat roofs and are substantial enough to support the weight of a green roof. Build green roofs only adjacent to inhabited penthouse spaces so that people will see them, love them and nurture them. Design porches, galleries and balconies that encourage plants to be placed on them and hung from them.

What Doesn't: Proportion of penthouse to green roof. As long as people regularly see the green roof, they will care for it, even if from a fairly small vantage point.



Realms: 2nd Realm (Local): The green galleries of the French Quarter are legendary, and are one of the most definitive features of the place. 3rd Realm (Regional): Green envelopes entice people outdoors, acclimating them to local weather, reducing indoor conditioning levels. They also reduce urban heat build-up. 6th Realm (Universal): Humans everywhere cherish plants that they keep close by, like good friends.

Attributes: Commodity: Green envelopes are useful for cooling buildings & streets, cleaning the air, shading western walls, and even growing food. Delight: Green envelopes are built first to delight humans by visual beauty, pleasant smells, and the buffering of street noise. Wellness: Green envelopes make air more healthy to breathe. By enticing humans outdoors, they put them over the street, interesting them in activities there, increasing the likelihood of them walking somewhere, with great benefit.

Variations

T2, T3	T4	T5, T6












Massing & Walls

Green Envelope

~

Much is discussed today concerning green roofs, but they are only half the story. This pattern presents the other half: How do you place plant material on a building so that it is more accessible to people who will enjoy it, love it, and maintain it? This may include roof gardens, but it also includes terraces, balconies, and even window boxes, all of which cool the street (where the people are) better on a hot summer day.

40

Massing & Walls

LEED

Credit

EQ8.2

Points

1

%

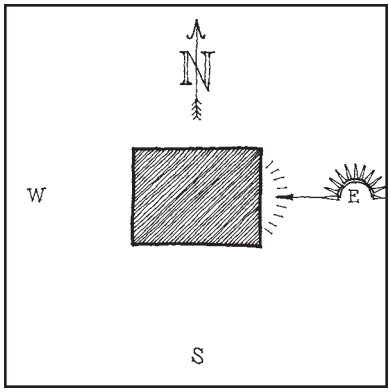
contributes to EQ8.2 by requiring windows

SLEEPING TO THE EAST

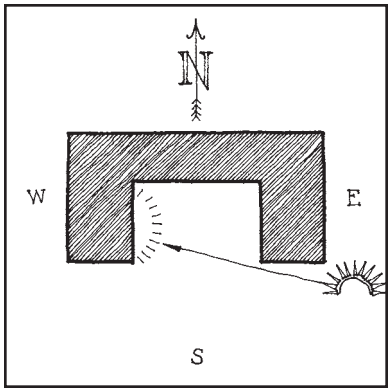
Arrange bedrooms so that they catch the first morning sunshine.

WE DO THIS BECAUSE: Nature wakes us slowly and gently with the soft advance of morning light. Alarm clocks are sometimes necessary at today's pace, but it is much better when a bedroom's orientation helps to wake us in the morning.

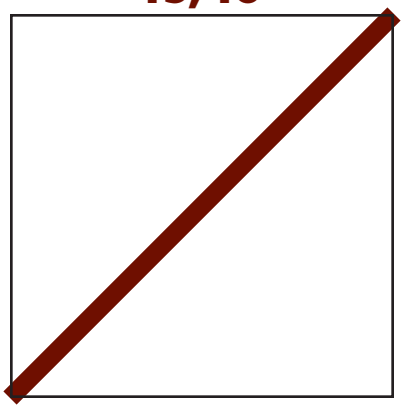
T2, T3



T4



T5, T6



**WHAT MATTERS: Place bedrooms in T2 or T3 on the eastern side of the house to catch the morning's first light.

WHAT DOESN'T: Precise orientation. Not every building has a side that faces directly east. Southeast works almost as well, and northeast isn't fare behind.

**WHAT MATTERS: Because T4 houses are often built around courtyards, place bedrooms in T4 on the western side of the house so that they open across the courtyard to the east.

WHAT DOESN'T: The sun's location at sunrise. Most of the horizon is not visible in T4, so the sun will be higher before it is seen and bedroom orientation can therefore be a bit more imprecise than in T3 or especially T2.

WHAT DOESN'T MATTER: This pattern does not occur in most of T5 and T6 because the buildings are usually attached to each other and face the street, resulting in building exposures that are predetermined by the town planner and over which the building designer has little or no control.

TRANSECT>	T2	T3	T4	T5	T6	2ND	3RD	4TH	5TH	6TH	<REALMS
REFINED											COMMODITY
MEDIAN											FIRMNESS
ORGANIC											DELIGHT

REALMS: 6th Realm (Universal): Most environmental patterns belong in the 3rd Realm, but Sleeping to the East is a universal environmental pattern because encouraging waking with the sun causes more tasks to be done in daylight, reducing artificial lighting.

ATTRIBUTES: Delight: Waking slowly and gently is more pleasant than being jarred awake by an alarm. Wellness: Waking to morning light encourages healthier, more regular sleep patterns because the sun rises at approximately the same time from one day to the next.

NORTH FACE

Place storage and utility rooms on the north face of the building.

WE DO THIS BECAUSE: The north side of a building is in almost perpetual shadow, is therefore damp in rainy climates, and may spawn mold and mildew. It is also colder than the sunny side in winter, and is buffeted by the winter winds. People need light, but most inanimate objects do not, so store things and put utility or mechanical functions where the sun doesn't shine. The only habitable space that benefits from the shady northern side of a building is an artist's studio.

LEED Credit

EA1
EQ7.1

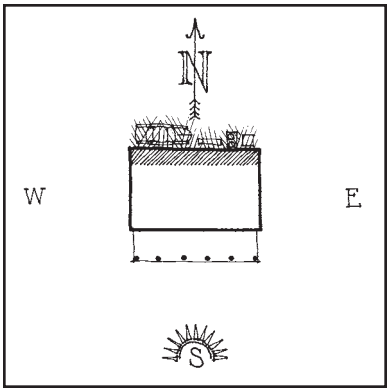
Points

1-10

%

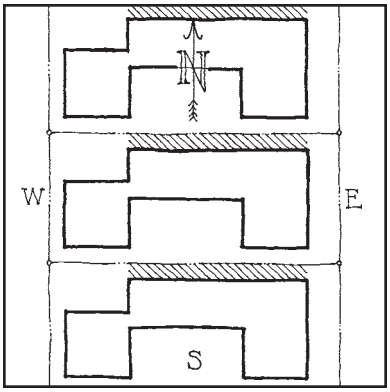
contributes to EA1 & EQ7.1 by insulating from winter winds

T2, T3



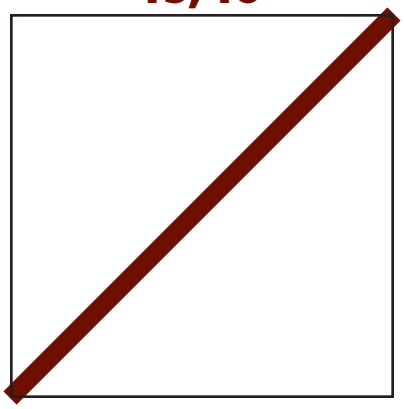
***What Matters: Park vehicles or place equipment in the shadow beside the north face of the building. Place utility rooms in the building on the north side.

T4



**What Matters: Place utility rooms in the building on the north side; they do not require windows, which would destroy the neighboring courtyard's privacy. Narrow-lot T4 houses that are long east to west (see Light Wings) create a long, thin side yard on the north side. It may either be used as noted for T2 & T3, or, where the plat allows, may be used by the neighbor as part of their courtyard. Consult the Urban Code to see if this applies to your lot.

T5, T6



What Doesn't Matter: This pattern does not occur in most of T5 and T6 because the buildings are usually attached to each other and face the street, resulting in building exposures that are predetermined by the town planner and over which the building designer has little or no control.

Transect>	T2	T3	T4	T5	T6	2nd	3rd	4th	5th	6th	<Realms
Refined	■	■	■			■	■				Commodity
Median	■	■	■								Firmness
Organic	■	■	■								Delight

Realms: 2nd Realm (Local): Charleston, South Carolina has a term that describes putting all your windows to the south-facing side yard: "North Side Manners," meaning that "If you have any manners, you won't put windows in the north side of your house that would invade the privacy of your neighbor's side garden. North Side Manners should be imported to the Gulf Coast for use on lots that are long in a primarily east-west direction. 3rd Realm (Regional): Shielded north faces that are not often penetrated conserve large amounts of energy and focus human activities on the sunny southern side of the building.

Attributes: Commodity: North-side buffer spaces can be excellent insulation for habitable spaces. Wellness: Minimizing exposure to cold winter winds (which turn into cold winter drafts around north-facing windows and doors) helps people avoid illness by almost all reports.

42

Massing & Walls

LEED Credit

EA1
EQ7.1

Points

1-10,1
%

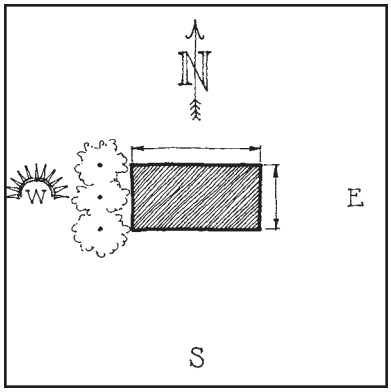
contributes to EA1 & EQ7.1 by reducing cooling load

WESTERN WALL

Reduce the length of the western wall, reduce west-facing openings, and shade openings with deciduous foliage to block the hot, low afternoon sun in summer.

WE DO THIS BECAUSE: The western sun is low in the sky, and dumps heat into houses at the hottest part of the day. Roof overhangs, porches, and awnings do little to block sunlight from low in the sky. Deciduous foliage works well because it blocks the summer sun, but allows the warmth of sunlight after its leaves have fallen in autumn.

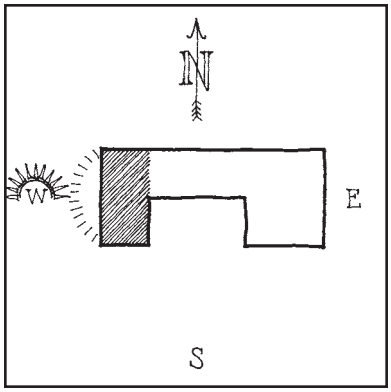
T2, T3



***What Matters: Make buildings long east to west (see Light Wings) so that the length of the western wall is reduced. Shade the western wall with deciduous trees or other foliage.

What Doesn't: Specific shading device, so long as it can change from summer to winter. Adjustable louvers, for example, can be opened or closed. Hinged shutters may be closed or opened entirely and laid back against the wall.

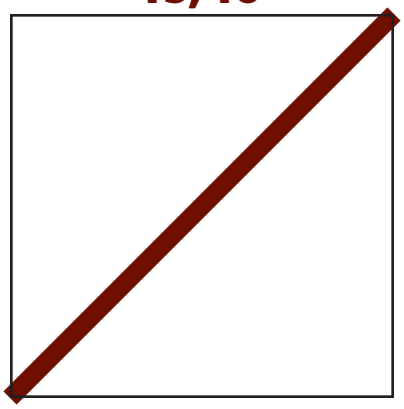
T4



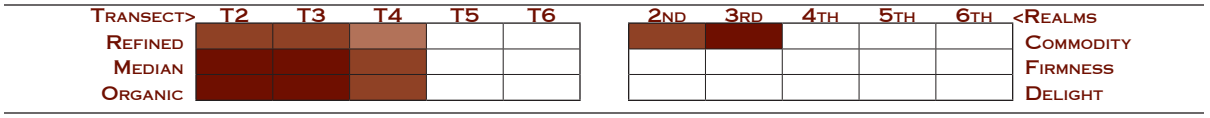
***What Matters: Smaller T4 lots allow less flexibility to lengthen the house east to west or to plant trees to the west. Do these things where possible, or place unconditioned spaces such as garages to the west where possible.

What Doesn't: Specific shading device. T4 lots not only have all of the T3 techniques available, but may also benefit from adjacent buildings because they are closer.

T5, T6



What Doesn't Matter: This pattern does not occur in most of T5 and T6 because the buildings are usually attached to each other and face the street, resulting in building exposures that are predetermined by the town planner and over which the building designer has little or no control.



Realms: 2nd Realm (Local): French Quarter galleries work great for hanging plants that shield the western wall. 3rd Realm (Regional): Western wall protection is of great importance in all hot climates, especially those that are humid and where nighttime temperature does not drop very far.

Attributes: Commodity: Proper treatment of the Western Wall can save thousands in utility costs and result in correspondingly large resource conservation. It can also save interior furnishings from exposure to accelerated aging that comes with direct hot afternoon sunlight.

CEILING HEIGHT

Increase ceiling heights as buildings become more classical, but allow some rooms to have lower ceilings if lesser importance or more intimate.

WE DO THIS BECAUSE: Tall ceilings allow heat to rise, increasing comfort in summer. They also bounce light further into a room if room surfaces are lightly colored, helping to daylight a room. Additionally, taller ceilings create taller exterior walls, which usually frame a street better and provide a larger backdrop for proper architectural detailing.

LEED Credit

EA1
EQ7.1

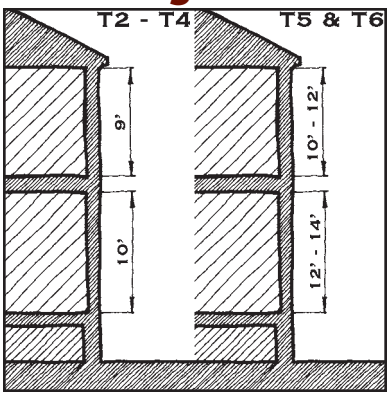
Points

1-10,1

%

contributes to EA1 & EQ7.1 by reducing cooling requirements

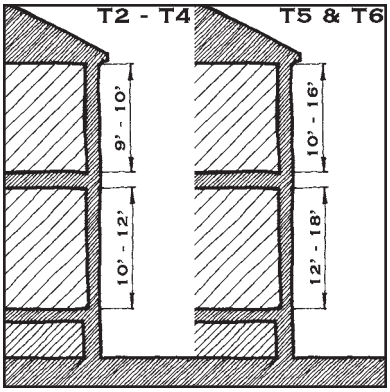
Organic



***What Matters: Make the predominant ceiling height of the principal floor 10' in T2 through T4 & 12' to 14' in T5 and T6. Make the predominant ceiling height of the floor(s) above it 9' in T2 through T4 and 10' to 12' in T5 and T6. See *TCP*-15.

What Doesn't: Precise building height, so long as these ceiling heights are used. Floor depths vary. Less important rooms may have lowered ceilings.

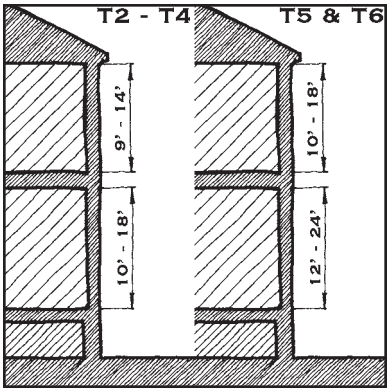
Median



***What Matters: Make the predominant ceiling height of the principal floor 10' to 12' in T2 through T4 & 12' to 18' in T5 and T6. Make the predominant ceiling height of the floor(s) above it 9' to 10' in T2 through T4 and 10' to 16' in T5 and T6. See *TCP*-15.

What Doesn't: Precise building height, so long as these ceiling heights are used. Floor depths vary. Less important rooms may have lowered ceilings.

Refined



***What Matters: Make the predominant ceiling height of the principal floor 10' to 18' in T2 through T4 & 12' to 24' in T5 and T6. Make the predominant ceiling height of the floor(s) above it 9' to 14' in T2 through T4 and 10' to 18' in T5 and T6. See *TCP*-15.

What Doesn't: Precise building height, so long as these ceiling heights are used. Floor depths vary. Less important rooms may have lowered ceilings.

Transect>	T2	T3	T4	T5	T6
Refined					
Median					
Organic					

2nd	3rd	4th	5th	6th	<Realms
					Commodity
					Firmness
					Delight

Realms: 3rd Realm (Regional): Tall ceilings were once the norm all across the South before the invention of air conditioning. Coupled with reflective metal roofs, tall ceilings are excellent natural cooling devices. Enhanced daylighting in light-colored rooms is a bonus, and also helps with cooling because artificial lighting (which heats up a room) is needed less.

Attributes: Commodity: Savings on cooling costs also conserve resources. Delight: While the utilitarian nature of tall ceilings are their reason for being, their human enjoyment factor should not be understated: it is clearly a pleasant experience to walk into a tall, stately room that, due to its increased ceiling height, is more likely to be properly proportioned than a room with shorter walls.

General Massing Rules

~

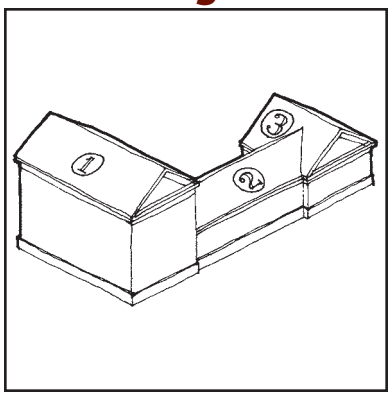
These rules do not apply in Transect Zone t6 because t6 requires an intensity of activity and use that is not possible with buildings broken down into smaller, lower masses.

GENERAL MASSING RULES

Arrange building masses in accordance with the Urban Code and according to the following principles in Transect zones T2 through T5. See TCP~7.

WE DO THIS BECAUSE: Buildings arranged according to these principles accomplish many good things that generally do not happen when arranging buildings according to conventional methods of the past few decades. First among the advantages of using these rules is the fact that they create an urbanism that helps create more beautiful streets, squares, and plazas. A close second is the fact that buildings of very different sizes following these rules sit more comfortably together, creating a much more interesting streetscape that people are more likely to want to walk along because they

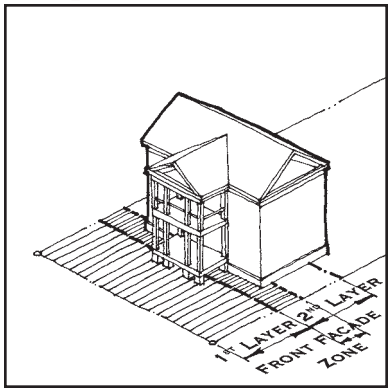
Building Parts



***What Matters: Compose building programs of Principal Building (1), Backbuilding(s) (2) and Outbuilding(s) (3). The Principal Building shall sit towards the front of the lot.

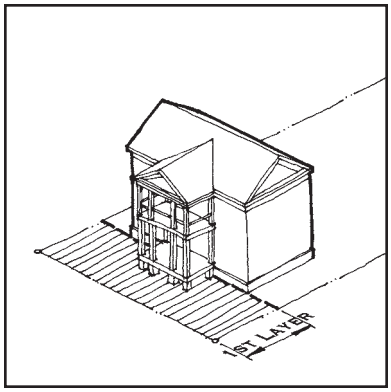
What Doesn't: Whether all parts are built at once or not. Often, the Principal Building is built first, with the Outbuilding and the Backbuilding added later, sometimes at different times.

Layers & Setbacks



***What Matters: The First Layer of a lot is that part of a lot that occurs between the Principal Frontage and the Front Yard Setback Line or Build-To Line. Open porches, balconies, and galleries may project up to 12' into the First Layer by right. They may also project up to 8' past the Side Street Setback Line, but no further than the Side Street Property Line. Architectural appendages such as eaves, water tables, and chimneys may project up to 3' past any Setback Line or Build-To Line. Small encroachments of the building into the First Layer may be approved by the Town Architect based on merit at the Town Architect's sole discretion. The Second Layer of the lot is 20' deep and is located just behind the First Layer. No garage doors may be located in the Second Layer. The Third Layer is the remainder of the lot. The Front Facade Zone is that portion of the Second Layer in which the Front Facade of the Principal Building must be built.

Build-To Line



***What Matters: The Build-To Line occurs at the back of the First Layer. Lots either have Build-To Lines or Front Yard Setback Lines, but not both. If a lot has a Build-To Line, then the Front Facade of the Principal Building must be built along the Build-To Line.

GENERAL MASSING RULES

(continued)

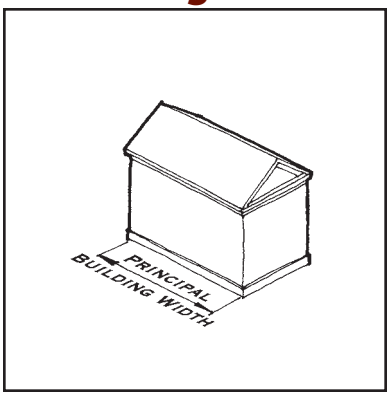
allow a greater variety of building sizes and types.

General Massing Rules

~

These rules do not apply in Transect Zone t6 because t6 requires an intensity of activity and use that is not possible with buildings broken down into smaller, lower masses.

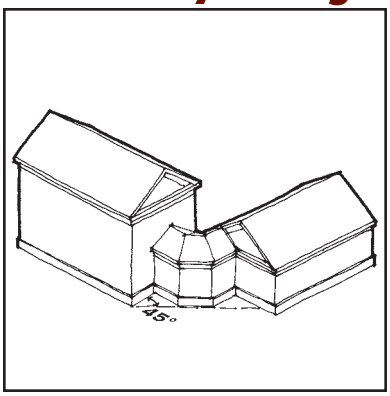
Building Width



***What Matters: Limit the Principal Building width to 40' for all buildings except Mansions (4,800 square feet of heated space or more on a single property), which may have a Principal Building Width of up to 48'.

What Doesn't: Widths less than these are fine; just not greater.

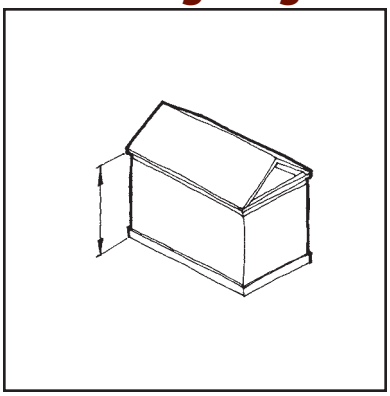
Second Layer Wings



***What Matters: Wings may project to either side of the Principal Building within the Second Layer, but only if they have a wall height of one story and fall within a line drawn at a 45° angle from either of the front corners of the Principal Building.

What Doesn't: Building width within the Third Layer is unlimited.

Building Height



***What Matters: Building height is measured in stories, not feet, beginning at the floor level of the lowest story which is located at least 75% above grade, measured according to interior building volume. A single story is that distance from one floor surface to the floor directly above it, not including landings and mezzanines. A mezzanine is a floor that overlooks the floor below, and contains no more than 30% of the total area of the floor below.

Massing & Walls

LEED Credit

EA1
EQ7.1

Points

1-10,1

%

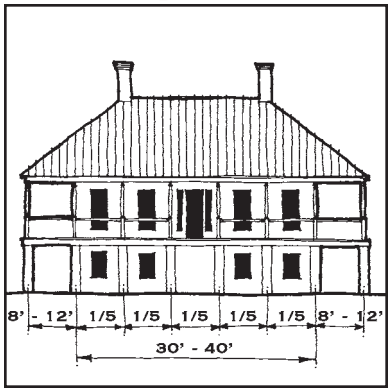
contributes to EA1 & EQ7.1 by summer shading

T2 & T3 MASSING

Compose Principal Buildings buildings with a Wraparound Porch, Engaged Porch, or as a simple Eave Front with or without a porch. Comply w/TCP~52.

WE DO THIS BECAUSE: The hot, rainy, humid climate of the region is handled well by buildings that employ large expanses of porches, sometimes wrapping around most of the building.

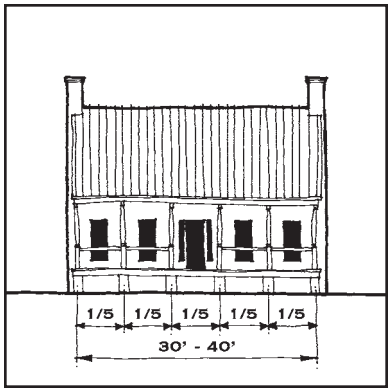
Wraparound



**WHAT MATTERS: Compose the grandest buildings in T2 & T3 as a central core with a broad porch all the way around. The central core may be five bays or possible even more for mansions.

WHAT DOESN'T: Precise number of bays, although odd numbers are preferred as buildings become more classical so there is a central bay for the front door.

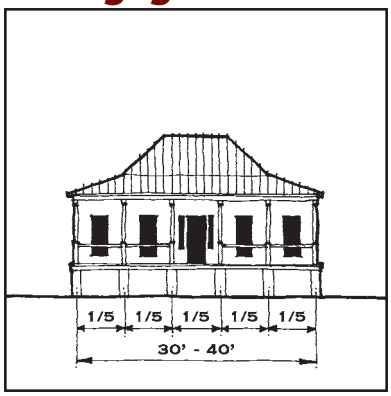
Eave Front



**WHAT MATTERS: Compose simpler buildings as simple eave-front masses, usually with a porch across the entire front. Number of bays vary up to five as required for lot width.

WHAT DOESN'T: Width of the Principal Building, so long as it does not exceed 40'. The number of bays can also vary, and the porch is sometimes omitted.

Engaged Porch



**WHAT MATTERS: Compose Engaged Porch buildings as a small central core with a wraparound porch, but allow interior spaces to occupy large parts of the porch zone. Buildings may grow by occupying even more of the porch zone in the future, so long as some porch is preserved.

WHAT DOESN'T: Number of bays, so long as the Principal Building width does not exceed 40'.

Transect>	T2	T3	T4	T5	T6
Refined					
Median					
Organic					

2nd	3rd	4th	5th	6th	<Realms
					Commodity
					Firmness
					Delight

REALMS: 3rd Realm (Regional): Creole and French Colonial massing types developed in close response to the regional climate, which has not changed appreciably in our time. Large expanses of deep porch entice people outdoors, acclimating them to the local climate and reducing interior conditioning requirements. Porches may be used while it's raining, as opposed to decks and terraces, which may not.

ATTRIBUTES: Commodity: A breezy, shady living space that helps reduce utility bills is clearly useful.

Delight: But it's clearly delightful, too, especially when it's overlooking the garden.

Variations

T2 & T3 Massing

~

These basic building forms are well-suited to rural or suburban lots where larger spaces between lots allow porches to wrap all the way around.












Massing & Walls

LEED Credit

EA1
EQ2
EQ6.1
EQ7.1
EQ8.1
EQ8.2

Points

1-10,
1,1,1,
1,1

%

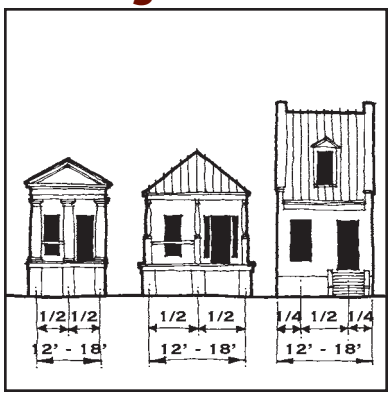
thin houses contribute to EA1, EQ2, & EQ7.1 by cross-ventilating & also are easier to orient for a short Western Wall & a longer South-Facing Outdoors; they contribute to EQ6.1, EQ8.1, & EQ8.2 by facilitating lots of windows

T4 MASSING

Compose Principal Buildings of T4 buildings as single- or double-barrel shotguns or as Five-Bay blocks that are either hipped or eave-front.

WE DO THIS BECAUSE: These are the most efficient ways to build simple structures on lots that are thin and deep.

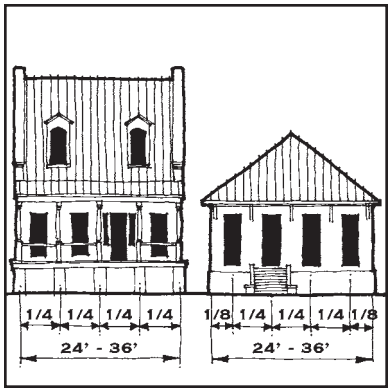
Single-Barrel



***What Matters: Compose buildings on the thinnest lots as two-bay structures that may be gabled, hipped, or even eave-fronted if they are not too deep. Single-Barrel Shotguns are usually one room wide, although private rooms may be flanked with a hallway to one side, and the eave is usually one story tall.

What Doesn't: Specific width. As noted on the diagrams above, Single-Barrel Shotguns may occupy a range of widths.

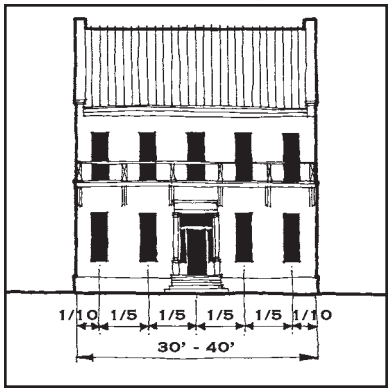
Double-Barrel



***What Matters: Compose buildings on the next thinnest lots as four-bay structures that may be hipped or eave-fronted. Gable fronts should be rarer because the wider gable can dominate the mass of the building if not done properly. Double-Barrels are usually two rooms wide, and the eave is usually one story tall.

What Doesn't: Specific width. As noted on the diagrams above, Double-Barrel Shotguns may occupy a range of widths.

Five Bay



**What Matters: Compose buildings on the widest lots as Five Bay buildings, which should usually be eave-fronted. Because they are the largest buildings in T4, they may often be two stories tall or taller.

What Doesn't: Specific width. As noted on the diagrams above, Five Bay buildings may occupy a range of widths.

Transect>	T2	T3	T4	T5	T6
Refined					
Median					
Organic					

2nd	3rd	4th	5th	6th	<Realms
					Commodity
					Firmness
					Delight

Realms: 2nd Realm (Local): The New Orleans Shotgun is a well-known house type. While shotguns in other places are stigmatized as low-income houses, the New Orleans Shotgun serves almost the entire socio-economic spectrum. 3rd Realm (Regional): Houses composed of thin masses are even better than Thin Wings at daylighting and cross-ventilation because the entire house is thin.

Attributes: Commodity: The primary attribute of T4 Massing is usefulness: fitting buildings to the site as efficiently as possible.

Variations











T4 Massing

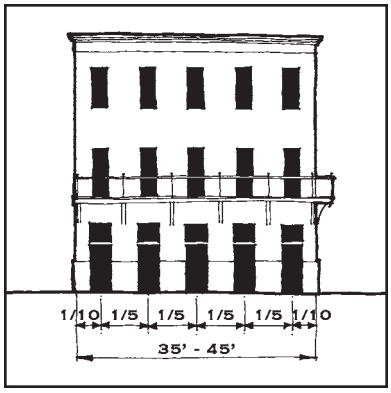
These building forms are well-suited for the more compact ighborhoods, where lots are thin and deep.

T5 & T6 MASSING

Compose T5 & T6 buildings with either have a flat front, a balcony front or a gallery front. Galleries and balconies should project over the sidewalk.

WE DO THIS BECAUSE: Real estate values are usually highest in t5 and t6, so most lot owners want to maximize their buildable area, resulting in large block-shaped buildings. Balconies or especially galleries over the sidewalk are strongly encouraged because they help protect shoppers in a climate where summer rains are common.

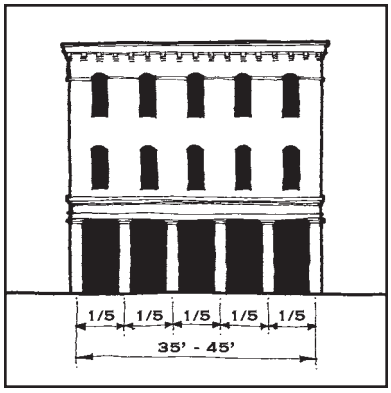
Flat Front



**WHAT MATTERS: Build masonry building that is primarily open at the first level and much more solid at upper levels.

WHAT DOESN'T: Wall design, as long as it conforms to all applicable wall, door & window and eave patterns in this book, and building height, as long as it conforms to the Urban Code.

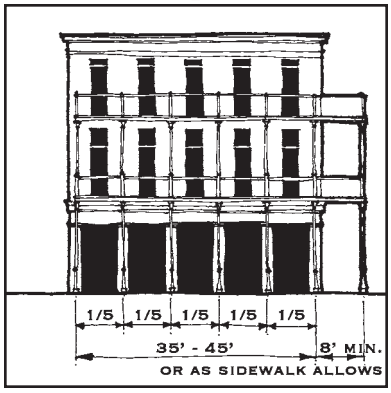
Balcony Front



**WHAT MATTERS: Design building like the Flat Front building, except project a balcony from the second level over the sidewalk.

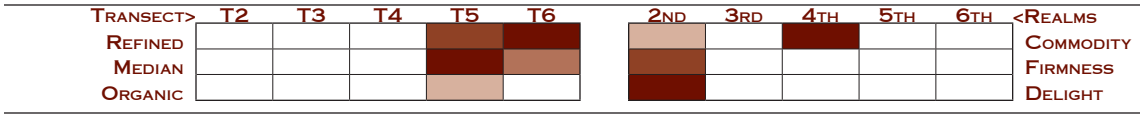
WHAT DOESN'T: Building height, as long as it conforms to the Urban Code, and balcony design, as long as it conforms to *TCP-48*, *TCP-49*, *TCP-54*, *TCP-55*, Porch Principles and Balcony Support.

Gallery Front



***WHAT MATTERS: Design building like the Flat Front building except project an open gallery over the sidewalk. Gallery may contain more than one floor level.

WHAT DOESN'T: Building height, as long as it conforms to the Urban Code, and gallery design, as long as it conforms to *TCP-49*, *TCP-50*, *TCP-52*, *TCP-53*, *TCP-54*, *TCP-57*, Green Envelope, and Porch Principles all metal porch patterns.



REALMS: 2nd Realm (Local): French Quarter balconies and galleries are world-famous, and define the Quarter as much as any architectural feature. 4th Realm (National): Buildings of similar massing are common throughout much of the U.S. due to real estate value issues.

ATTRIBUTES: Commodity: Maximizing property values clearly enhances the financial usefulness of the neighborhood. Firmness: Balconies and galleries, while composed of thin metal components, nonetheless should appear capable of carrying their loads of people, plants and furniture. Delight: Balconies and galleries are not only a visual delight, but by helping create Green Envelopes, they help cool the street as well.

Variations












T5 & T6 Massing

These building forms are designed to be used along Main Street, or in the urban core of cities.

52

Massing & Walls

LEED Credit

EA1
EQ2
EQ7.1

Points

1-10,
1,1

%

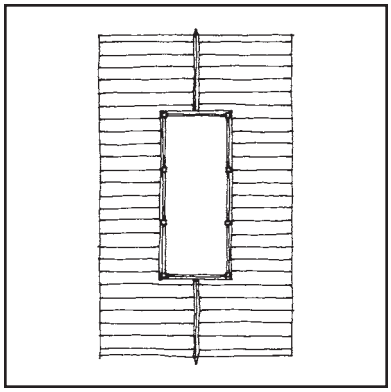
towers contribute to EA1, EQ2, & EQ7.1 by naturally exhausting hot air in the evening, pulling cooler air into lower level windows

TOWERS

Allow thin towers to be built that afford a long view of things in the distance.

WE DO THIS BECAUSE: Long views add value to properties because people value being able to go to a place where they can see beyond their immediate surroundings. This only works if surrounding towers are thin enough that they do not block the view. Towers also create passive hot air exhausts as useful as an attic fan simply by opening the windows and allowing the thermal chimney effect and the Venturi effect from breezes to take place.

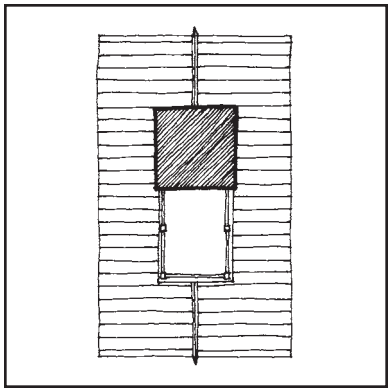
T2, T3, T4



*What Matters: Build open roof decks with rails that do not exceed 350 square feet. Portions of decks may be used for air conditioning condensers. NOTE: Open decks do not qualify for LEED credit by exhausting hot air; they only provide long views.

What Doesn't: Specific proportion or location of deck, so long as the finished floor of the deck is no more than 16" above the highest portion of the roof on which it sits.

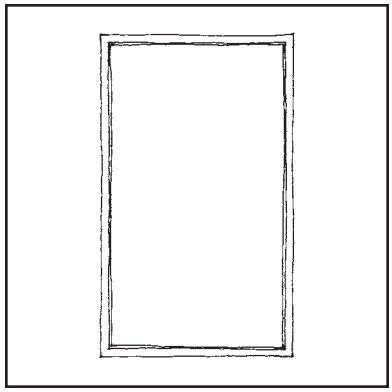
T2, T3, T4



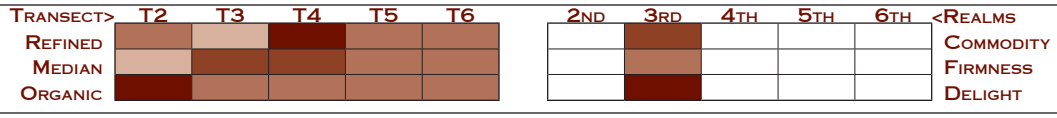
**What Matters: Build roofed towers that may be open or enclosed, and that may also have adjacent areas of open roof deck. Roofed areas may not exceed 150 square feet. Open areas may not exceed 200 square feet. See T5, T6 note on LEED credit & heights.

What Doesn't: Specific proportion or location of deck, so long as the finished floor of the deck is no more than 16" above the highest portion of the roof on which it sits.

T5, T6



*What Matters: Buildings with flat roofs may allow access to the entire roof area with no size limitation. NOTE: Towers not exceeding 150 square feet in area may extend above the allowable height without limit. Only towers with operable windows that are connected to interior spaces below so as to allow a free flow of exhaust air from those spaces qualify for LEED credit.



Realms: ? 1st Realm (Personal): Towers, because of their iconic nature, have potential for greater personal expression than other parts of many buildings. 3rd Realm (Regional): Towers are a regional pattern that occur where views to water, mountains, or other vistas are possible.

Attributes: Commodity: Good towers exhaust as much air as a large attic fan, yet do not require electricity. The only cost is the user climbing the steps to open the windows; the view is their compensation. Firmness: Towers can be the clearest (and most vigorous) expression of the structural system of the building. Delight: This pattern is primarily about the delight of climbing to a high place with a very long view. Wellness: The beautiful long view, especially over the ocean, tends to heal the psyche in part by redirecting us away from the petty troubles with which the immediate things assault our eyes.

Variations

T2, T3, T4 | T2, T3, T4 | T5, T6












Massing & Walls

Towers

~

New Urbanist alchemists first discovered how to turn nearly worthless land a quarter-mile from the beach into gold at Seaside. They did so by allowing thin towers, which allowed everyone who wanted one a view of the ocean. But this doesn't just work at the beach, but rather in any place where there is a long view from above the roof. The thermal chimney effect works anywhere at all.

54

Massing & Walls

LEED Credit

SS4.4
SS6.1
SS6.3
SS7.1

Points

1,1,1,1

%

full SS4.4 for Technique 11, Technique 5 contributes to SS6.1 & SS6.2; full SS7.1 if Techniques 4 & 5 are used on enough parking; see LEED & Green Envelope

SHELTER FROM THE PARKING

Shelter people from overexposure to off-street parking by limiting visible garage size, locating parking that doesn't damage the streetscape, & shielding open lots.

WE DO THIS BECAUSE: People walk much more on streets that feel like they belong more to the people than to the cars. On a retail-dominated Main Street, on-street parking creates lots of pedestrians, making it a people place. In all other less intensive places, however, parked cars usually outnumber pedestrians, so most of the cars need to be shielded from view.

Visual Garage Reduction Techniques

1. Reduce Front-to-Back

Build second level bonus space over garage (see "Carriage Houses," next page) that is 3/4 or less as deep as the garage level, but 8" min. wider each side. This setback creates an inside corner where wall materials may be changed to further call attention to the two-story portion, not the whole garage. Roof the one-story portion with a lean-to shed or hipped shed. Place the garage doors in the one-story wall at the eave of the shed.

2. Reduce Side-to-Side

Build two spaces of the garage with a higher roof to read as the main mass. Add one or possibly two cars to the side(s) using lean-to roofs that tuck in under the eaves of the main roof. Set the walls in which the secondary doors are installed back 8" minimum from the primary garage wall. The setback also creates an inside corner where the wall material may be changed to further call attention to just the main body, not the whole garage.

3. Garages vs. Barns

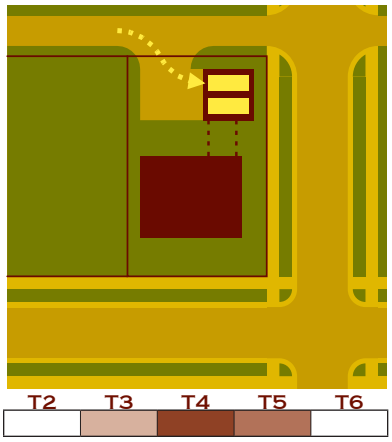
The previous techniques reduce the visual offensiveness of garages holding >2 cars, but do not solve the problem, which is the fact that bloated garages simply look too large, even when decorated. But if the same size building is detailed as a barn instead, then it looks like a small (and therefore "charming") barn rather than an "overgrown garage." This technique works best in T2, but also works in T3 & often in T4 if properly detailed.

Realms: 3rd Realm (Regional): The climate here is warm enough to be very conducive to walkability most of the year, but only the streetscape is attractive. If it is, then people are enticed outside to walk and become more acclimated to the local weather, which reduces interior conditioning requirements, saving money and resources. Technique 4 Shaded Parking reduces urban heat build-up, as does Technique 5 Grass Paving, which also reduces rainwater runoff from impervious surfaces.

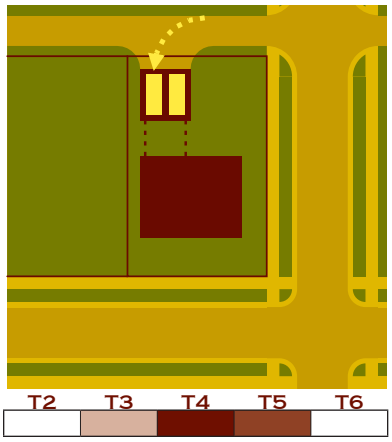
Attributes: Commodity: Technique 7 Carriage Houses puts affordable housing (and eyes) on the rear lane or alley. Technique 11 Reduce Capacity saves enormous amounts of money that would otherwise be spent building unnecessary parking spaces. Delight: Techniques 8-10 Drive-Through Garden Rooms take space that would otherwise be used only for driveways and makes delightful garden spaces out of them. Wellness: Few activities are as healthy and as accessible to the great majority of the population as walking. There is no membership to buy or special equipment required. The only requirement is an attractive place to walk.

Parking Methods

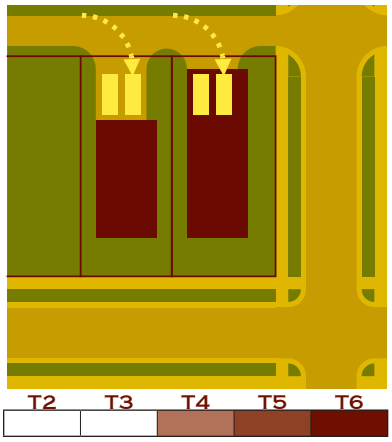
(parking techniques on next two pages)



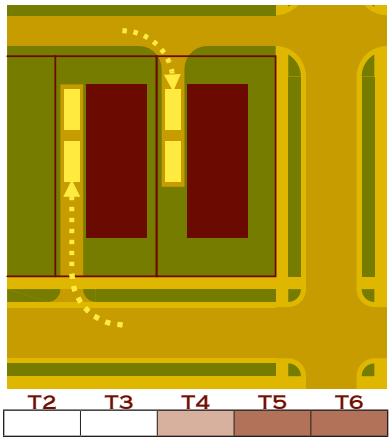
Alley/Lane, Court-Outbldg.
Resolves alley-blocking of direct entry, but uses more on-site paving.



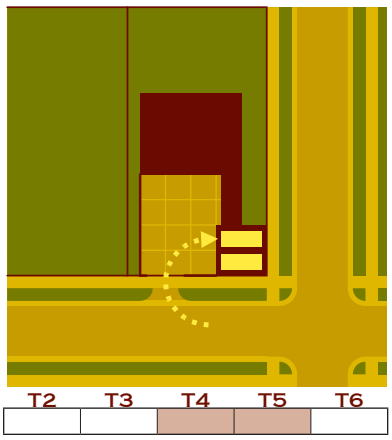
Alley/Lane, Outbuilding
Method of choice where alleys or rear lanes exist. Setback is 5' or 18' min.



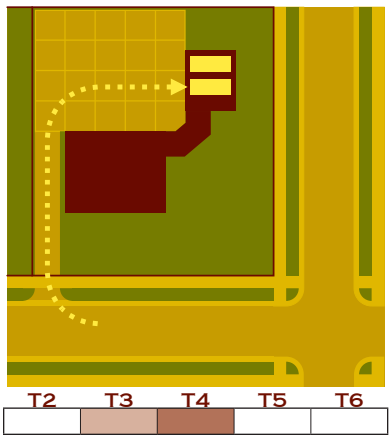
Alley/Lane, Park Behind & Park Within
May also be used with Row Houses.



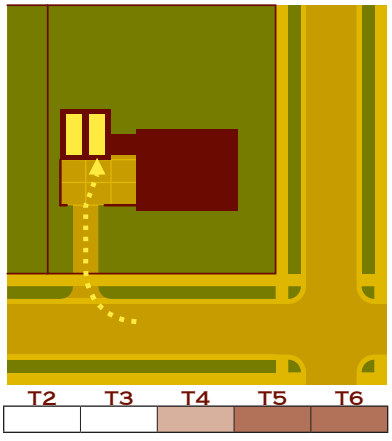
Alley/Lane, Park Beside
Least expensive since no building is constructed. Locate opposite side street.



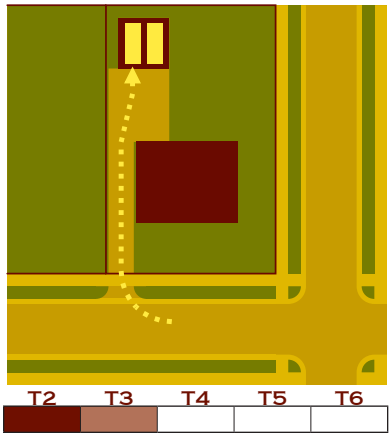
Front, Court-Sidebldg.
Wall, gates & garage doors must be high quality since they are exposed to street.



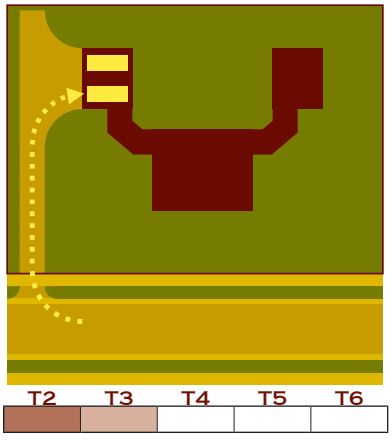
Front, Court-Outbldg.
Court must be detailed as a paved terrace or courtyard, not a driveway.



Front, Court-Frontbldg.
Only works w/high-quality wall, gates & especially high-quality hinged doors.



Front, Detached Outbldg.
Works best where space between houses is <24' wide, which helps hide garage.



Front, Outside Rear Court
Method only works on lots >120' wide.

Shelter From The Parking

~

This is one of the most important patterns to get right, because few things destroy a beautiful streetscape more quickly than the street feeling as if it is overrun by cars. When the streetscape is appealing, people walk a lot more and therefore meet their neighbors, fostering a sense of community that drives up the values of homes throughout the eighborhood.

Techniques
(of Shelter From The Parking from previous pages)

4. Shaded Parking
Design surface parking with trees that will shade the parking surface within 5 years, or provide a structure with open columns and a solid or fabric roof to shade surface parking.

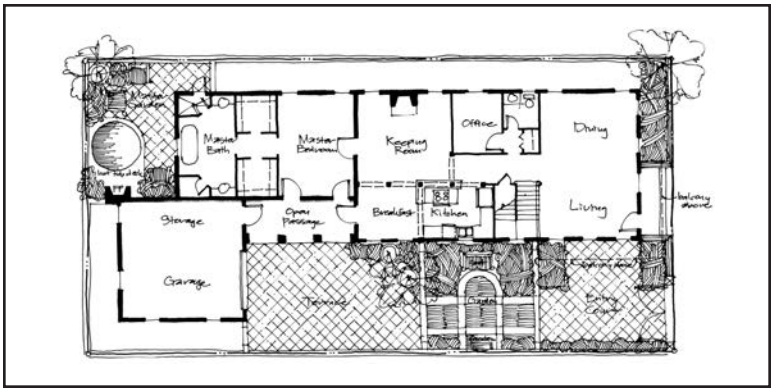
5. Grass Paving
Use paving that has a partially or entirely grass surface on all except the most heavily-used parking spaces. The two most common techniques are concrete block pavers with holes in them to permit grass growth, & turf reinforcement structures (usually synthetic materials) placed just below the surface.

6. Shielded Parking
If off-street (and off-alley) surface parking must be used, shield it from view with walls, hedges, fences or other means. Parking lots are much easier to shield if they are kept small, so limit them to no more than 7 cars whenever possible and separate the lots by at least 100'.

7. Carriage Houses
The windows of the second level, the frequent outside stair to the second level, and the simple human care that comes with a lived-in place like a half-dozen potted plants at the foot of the stair (it is someone's front door, after all) distract the eye from the car storage function of a carriage house.

8. Drive-Through Garden Room 1

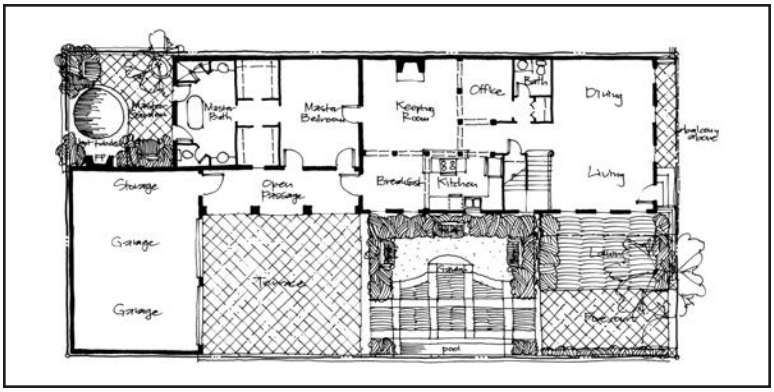
Driveways do not have to destroy a garden. A series of Garden Rooms can accommodate a car for a few seconds each day, but function delightfully as places for people for the rest of the day. Use these techniques for any of the front-accessed parking methods on the previous page.



9. Drive-Through Garden Room 2

To properly execute Drive-Through Garden Rooms:

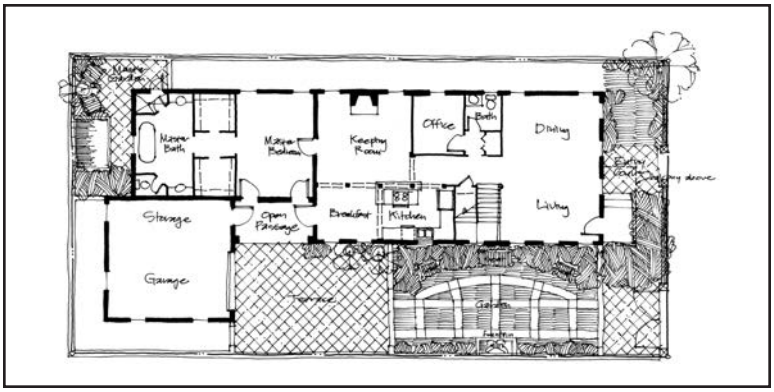
A. Entirely pave court @ garage doors.
B. Use disguised wheel strips @ adjacent Garden Room.
C. If proportions require a front Garden Room, entirely pave it for contrast.



10. Drive-Through Garden Room 3

"Disguised wheel strips" are part of a larger grid design of concrete or paver strips designed to not look like part of a driveway.

Fountain or pool on narrow side of wheel strips as shown enhances the image of the Garden Room as a place for people rather than a driveway.



11. Reduce Capacity

Traditional Neighborhood Developments provide a huge number of on-street parking spaces. Reduce the problems caused by too much paving and oversized garages by providing only the minimum off-street parking required by the local ordinance.

58

Massing & Walls

LEED

Credit

ID1.1

Points

1

%

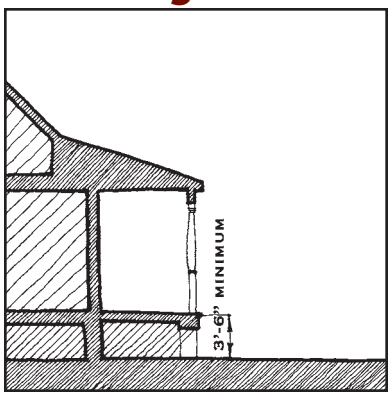
storm-resistant construction fulfills intent of MR3.1 & MR3.2 by preventing storm damage that requires new material use

FIRST FLOOR ELEVATION

Elevate first floor of all buildings above grade as per mandated Base Flood Elevation, but not less than 42". More classical buildings are elevated more.

WE DO THIS BECAUSE: There are flooding hazards in coastal areas. Raising the first floor elevation is the best way to protect individual buildings. The more refined the building, the higher it should be raised to protect it.

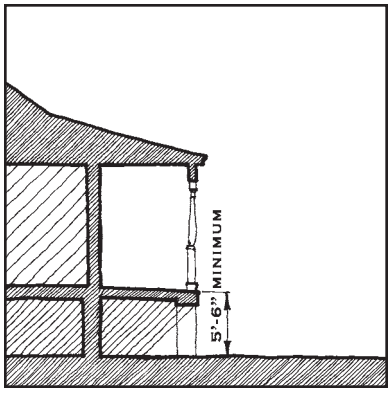
Organic



**WHAT MATTERS: Raise vernacular buildings the least since they are least expensive. In exchange for saving the most money the occupant is inconvenienced the most by having to leave most often in advance of a storm.

WHAT DOESN'T: Specific height, as long as it is at least 3'-6". Vernacular buildings may be raised an entire story just like classical buildings if desired; they usually are raised less in order to save money.

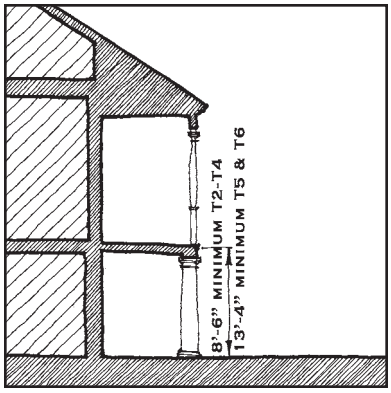
Median



***WHAT MATTERS: Raise mid-range buildings a half-story or more. In places where there is not a high water table, this could result in a partial daylight basement.

WHAT DOESN'T: As with vernacular buildings, the 5'-6" elevation is a minimum only, and may be exceeded by as much as the owner desires.

Refined or T5, T6



***WHAT MATTERS: In either the most classical buildings or buildings in T5 or T6, the basement level is at sidewalk level and the first floor is actually one story above. The ground level occasionally floods. In residences, it either contains stored items or less valuable items that can be moved upstairs. If the lower level is a retail store, the retailer usually has employees who help move stock to a place of safety.

TRANSECT>	T2	T3	T4	T5	T6
REFINED					
MEDIAN					
ORGANIC					

2ND	3RD	4TH	5TH	6TH	<REALMS
					COMMODITY
					FIRMNESS
					DELIGHT

REALMS: 3rd Realm (Regional): Raised buildings are found all along the Gulf Coast because the entire region occasionally experiences flooding associated with hurricanes.

ATTRIBUTES: Commodity: First Floor Elevation exists first of all for one very useful purpose: raising buildings above a flood. Firmness: Visually, this pattern must produce very solid-looking piers, because the entire building rests upon them.

Variations

Organic	Median	Refined or T5, T6












Massing & Walls

First Floor Elevation

~

The raised first floor is a signature of buildings in coastal regions where hurricane flooding is possible.

60

Massing & Walls

LEED Credit

EA1
MR1.1
ID1.1
EQ7.1

Points

1-10,
0,1,1

%

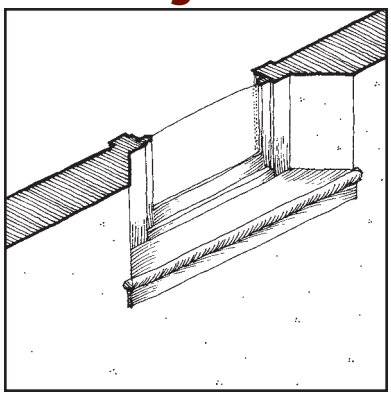
contributes to EA1 & EQ7.1 by storing heat in thermal mass; doesn't get any MR1.1 points now, but Heavy Walls greatly increase the likelihood of existing walls being re-used when building is renovated in the future; storm-resistant construction conserves materials as candidate for ID1.1

HEAVY WALLS

Build most exterior walls of masonry, finished in either stucco or brick. Detail thick walls with interior splays to diffuse light at windows and doors.

WE DO THIS BECAUSE: Coastal areas on the Gulf of Mexico are subject to devastating hurricane winds, and heavy masonry walls, properly detailed, are much better suited to resist them than standard stick-framed walls.

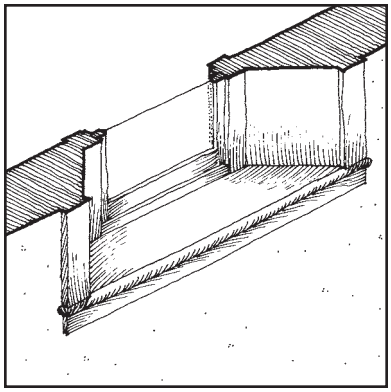
Organic



**WHAT MATTERS: Build masonry walls 12" thick or more. Splay the interior of door & window openings, returning the wall finish to the window casing. See *TCP*-8, *TCP*-11, & *TCP*-12. All exterior walls in T5 and T6 must be masonry. Most others should be.

WHAT DOESN'T: Specific trim details.

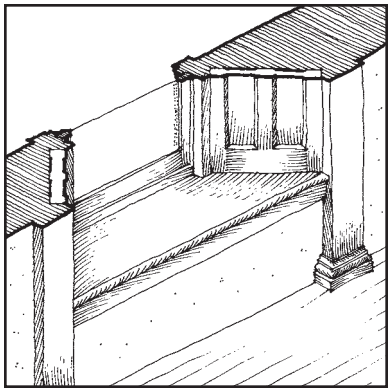
Median



**WHAT MATTERS: Build masonry walls 16" thick or more. Splay the interior of door & window openings. Case entire splayed opening, possibly panelizing the splay in a simple fashion. See *TCP*-8, *TCP*-11, & *TCP*-12. All exterior walls in T5 and T6 must be masonry. Most others should be.

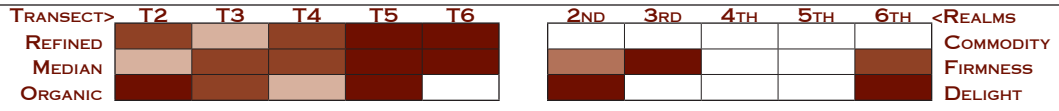
WHAT DOESN'T: Specific trim details.

Refined



***WHAT MATTERS: Build masonry walls 16" thick or preferably more. Splay the interior of door & window openings. Frame opening with classical surrounds & panelize splays. Consider interior insulating shutters that fold back against the splay. See *TCP*-8, *TCP*-11, & *TCP*-12. All exterior walls in T5 and T6 must be masonry. Most others should be.

WHAT DOESN'T: Specific trim details.

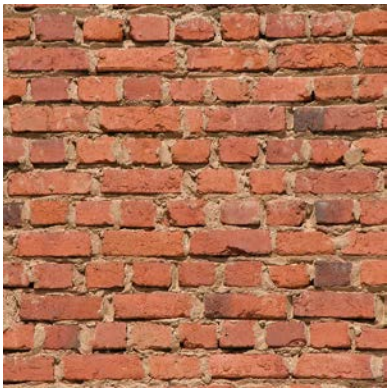
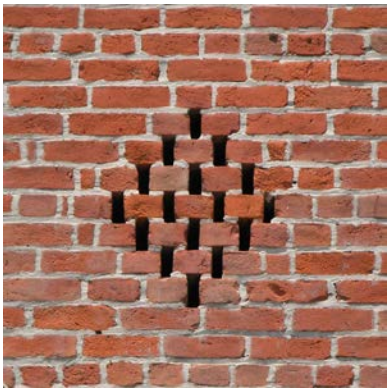


REALMS: 2nd Realm (Local): French Quarter masonry walls employ several types of scoring and other decorative methods to create subtle interest in surfaces that could otherwise be boring. 3rd Realm (Regional): Building of materials less likely to be destroyed in hurricanes avoids enormous quantities of raw materials being consumed in reconstruction. 6th Realm (Universal): Diffusion of light at the edges of a window opening are physically gentler on the human retina than harsh, high-contrast edges of thin-framed windows.

ATTRIBUTES: Firmness: Few patterns combine Firmness and Delight better than Heavy Walls, which are the essence of Firmness. Delight: The soft diffusion of light across a deep window splay is visually pleasurable on a very basic level.

Massing & Walls

Variations

Organic	Median	Refined
		
		
		
		

Heavy Walls

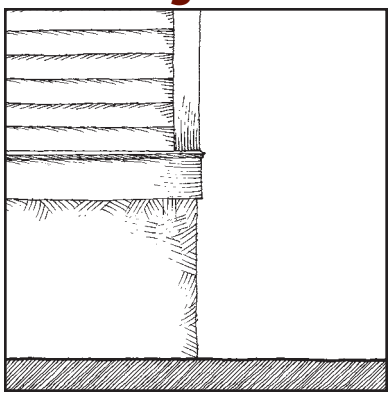
You can fake a heavy wall most of the time, but not in a storm.

WALL BASE

Articulate the base of exterior walls using simple water table offsets and/or color in masonry walls and using skirt boards with drip caps in frame walls.

WE DO THIS BECAUSE: A visible base creates a visual platform for the building (see TCP~6.) It also allows a harder, cruder, less expensive material to be used near ground level where the greatest physical abuse is expected, and does not waste more expensive materials by running them into the ground.

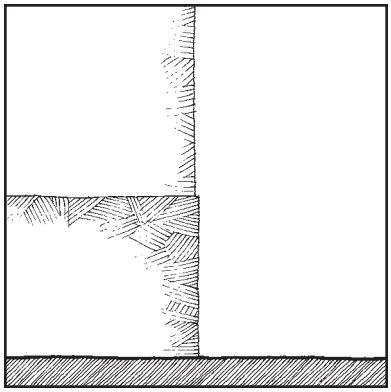
Organic



***What Matters: Use a wide skirtboard (9-1/4" tall & 3/4" thick minimum) with a drip cap at the bottom of frame walls. Drip caps at least 3/4" thick are recommended because of their durability. All drip caps must be flashed.

What Doesn't: Specific drip cap shape and skirt board dimensions, as long as they meet or exceed the minimums.

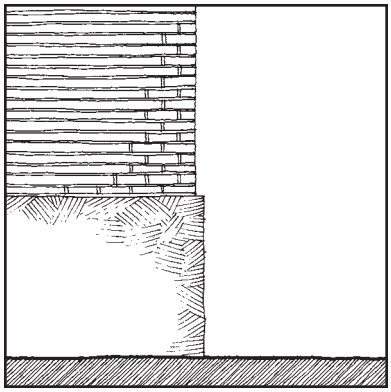
Median



**What Matters: Use concrete or stucco base that projects 1/2" to 2" from the primary wall surface and is colored differently from the primary wall surface. Slope top of offset to drain.

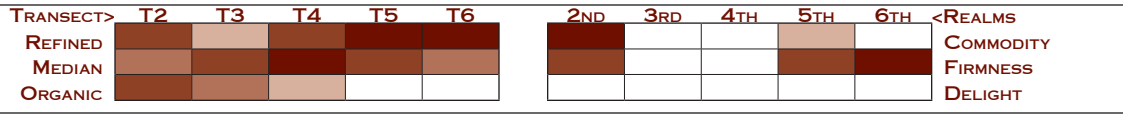
What Doesn't: Detail of the top of the water table, as long as it is very simple, although plain breaks as illustrated are strongly preferred.

Refined



**What Matters: Use concrete or stucco base that projects at least 2" from the primary wall surface unless primary wall surface is rusticated, in which case base may be flush with primary wall surface. Color base differently from primary wall surface and slope offset, if any, to drain.

What Doesn't: Detail of the top of the water table, which may include shaped brick, although plain breaks as illustrated are preferred.



Realms: 2nd Realm (Local): Nearly every building in the French Quarter has a visible Wall Base. 5th Realm (Continental): Classical architecture is a strong promoter of the Wall Base. 6th Realm (Universal): Using heavier materials at the base of a wall is a visible reflection of the law of gravity.

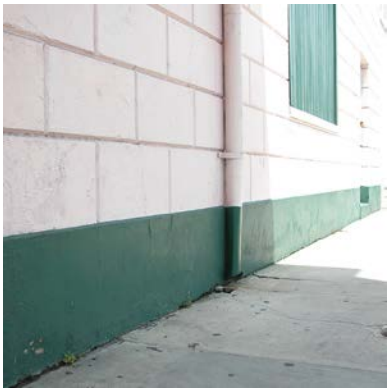
Attributes: Commodity: Using cruder, harder materials near the ground saves on maintenance because scuffs, dings and other minor abuse expected near ground level does not look as objectionable with these materials. In many cases, it is not even noticed on materials of this type. Firmness: People naturally expect to see heavier materials at the bottom of a wall (see *TCP-18* & *TCP-19*.)

Variations

Organic	Median	Refined









64

Massing & Walls

LEED Credit

EQ5

Points

1

%

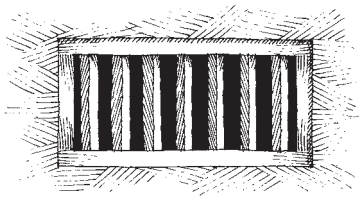
proper ventilation reduces likelihood of mold & mildew growth in crawl spaces and also reduces radon levels, all of which are pollutants with serious health risks

WALL VENTS

Vent foundations with vents appropriate to the Classical/Vernacular setting of the house.

WE DO THIS BECAUSE: Crawl spaces in humid climates should be vented vigorously. Because foundation vents are therefore numerous, they are likely to be visible, and should be attractive.

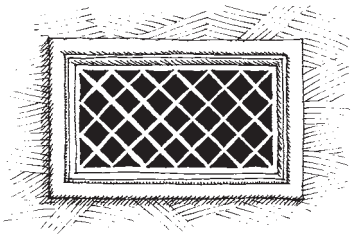
Organic



**WHAT MATTERS: Build foundation vents in vernacular buildings of wood, with either pickets or thick (1/2" minimum) lattice to exclude small animals. Wire screens should be used on the inside of the vent to exclude insects. Pickets may also be iron rods.

WHAT DOESN'T: Picket design or picket or lattice orientation.

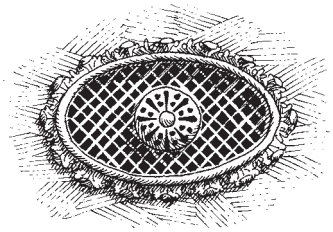
Median



**WHAT MATTERS: Install simple cast iron screened vents in mid-range buildings.

WHAT DOESN'T: Vent shape, which may either be elliptical or rectangular.

Refined



**WHAT MATTERS: Install ornate elliptical cast iron screened vents in classical buildings.

WHAT DOESN'T: Specific vent design, so long as it is a heavy cast vent.

TRANSECT>	T2	T3	T4	T5	T6
REFINED					
MEDIAN					
ORGANIC					

2ND	3RD	4TH	5TH	6TH	<REALMS
					COMMODITY
					FIRMNESS
					DELIGHT

REALMS: 2nd Realm (Local): The French Quarter has a strong tradition of expressive cast iron Wall Vents. 3rd Realm (Regional): The necessity for large numbers of Wall Vents is a result of the hot, humid regional climate.

ATTRIBUTES: Commodity: Well-vented foundations reduce the risk of numerous moisture-related building problems, including wood rot. Wellness: Well-vented foundations also reduce the risk of numerous health hazards, from radon to mold & mildew.

Variations

Organic	Median	Refined
		
		
		
		

General Material Notes

* All exterior materials used below the second floor height shall pass the test of the Arm's Length Rule as described in detail in *Traditional Construction Patterns* (see *TCP*p75).
* All exterior materials used above the second floor height shall pass the test of the Eyes Only Rule as described in *Traditional Construction Patterns* (see *TCP*p75).
* Materials are specified here, but variations in finishes are not. Generally, material finishes should be more refined toward the urban end of the Transect, and should be more relaxed toward the rural end. Variations in finishes should also be informed by those of neighboring buildings so that there are no shocking variations in finishes within a streetscape. See *TCP*-14 for color notes; see Town Founders for current approved color palette.

Doors & Windows

Materials

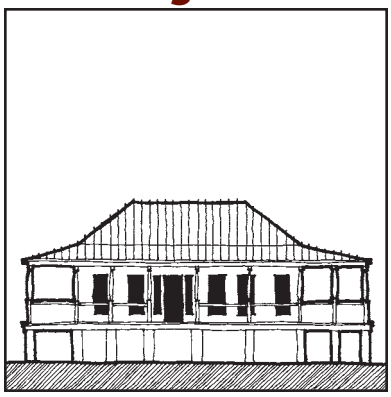
Doors:	Wood doors with glazing and/or panels. Panels may be flat, v-grooved, or raised. See *TCP*-20 & *TCP*-28. Double doors are strongly encouraged.
Windows:	Wood or clad windows. See *TCP*-21 & *TCP*-28.
Storefront:	Wood, clad, or metal sashes with wood or metal surrounds
Shutters:	Shall be fully operable and rated for hurricane impact so that windows only have to resist wind pressure, not impact. All windows except for commercial storefronts and special shapes such as arched transoms shall be shuttered unless hurricane impact windows are used. Commercial storefronts shall include tracks for metal hurricane closures and special-shape windows shall have metal bars or other protective devices to shield glazing from impact loads unless hurricane impact windows are used. See *TCP*-35.
Muntins:	Must be indistinguishable from true muntins. See *TCP*-27.
Casing:	May be lowland cypress, redwood, cedar, cementitious plank or PVC. See *TCP*-25, *TCP*-26, *TCP*-37, *TCP*-38, & *TCP*-44.
Masonry Lintels:	Shall be either heavy timber, cut limestone, gauged brick jack arches, or classical wood surrounds that project beyond the surface of the masonry wall as depicted in Masonry Opening Head pattern, "Classical" setting. If exterior wall finish is stucco, lintel does not have to be visible on the most vernacular buildings. See *TCP*-24, *TCP*-39, *TCP*-41, & *TCP*-43.
Masonry Arches:	Shall be multiple brick rowlocks, gauged brick, cut limestone, or classical wood arches that project beyond the surface of the masonry walls. See *TCP*-40 & *TCP*-42.

OPENING ARRANGEMENTS

Regularly space classical columns & openings. Allow both window locations & column spacing of vernacular buildings to be very relaxed. Comply with TCP~5 & TCP~52.

WE DO THIS BECAUSE: To be vernacular, it must be easy to replicate. In other words, it must be something anyone can do, following very simple instructions like the ones below under the Vernacular setting. The classical, on the other hand, is something that is done by the trained hand. The Classical setting describes what to do in a few words, too, but accomplishing it takes a lot more skill.

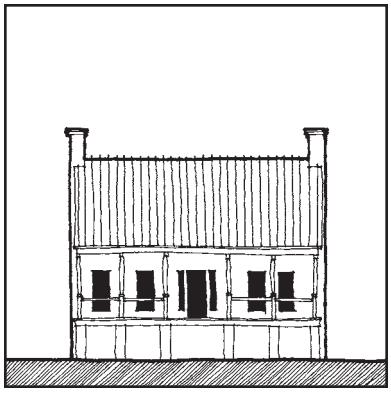
Organic



**What Matters: Set two columns equally spaced either side of the front door. Set columns at the corners of the porch. Set columns that line up with the corners of the houses. Fill in columns in between, making sure that no space between columns is wider than it is tall.

What Doesn't: Bay widths (spaces between columns) and whether columns align with doors or windows, except the front door, which is centered as noted above.

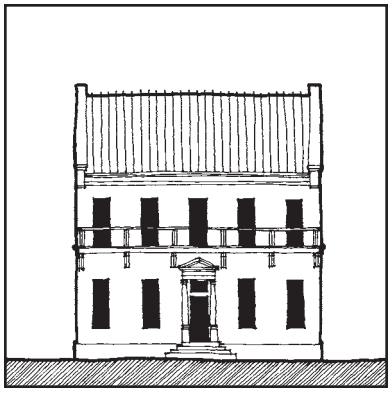
Median



**What Matters: Set two columns equally spaced either side of the front door. Set columns at the corners of the porch. Equally space columns in between so that no space between columns is wider than it is tall. Center individual windows or pairs of windows on individual column spaces or pairs of column spaces.

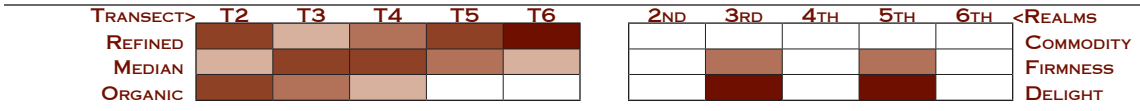
What Doesn't: Bay widths: the front door bay may be equal to or wider than the others.

Refined



***What Matters: Equally space openings and columns or balcony brackets. There are high classical exceptions to equal spacing of everything, but if you know about them, you're probably good enough to do them.

What Doesn't: Actually, everything matters in classical composition. Not only should everything on the outside align, but windows or pairs of windows should be centered in interior rooms, too.



Realms: 3rd Realm (Regional): The vernacular column & opening arrangements shown here are more relaxed than those of vernacular architecture in most of the United States. This could be a reflection of the more laid-back, easygoing culture in which it is built. 5th Realm (Continental): Mediating between the needs of the interior and the needs of the exterior in the composition of doors, windows, columns, exterior porches and interior rooms is one of the core skills of a classical architect.

Attributes: Firmness: Both the detailing, location and arrangement of openings, and also the detail and arrangement of the columns contribute to the appearance of a building of substance. Delight: Appreciation of both the simple pleasure of a farmhouse porch and the skilled design of a great classical building derive substantially from their Opening Arrangements.

Doors & Windows

Opening Arrangements

~

The arrangement of columns and openings in a building is one of the best clues as to where the building resides on the Classical/ Vernacular Spectrum.

Variations

Organic	Median	Refined
		
		
		
		

70

Doors & Windows

LEED Credit

EA1
EQ2
EQ7.1

Points

1-10,
1,1

%

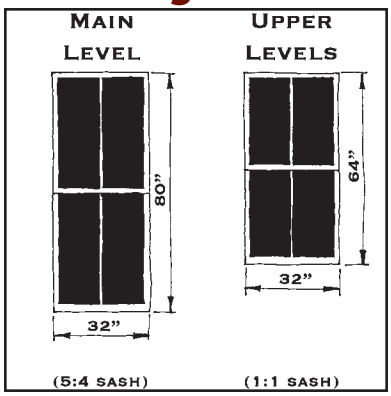
contributes to EA1, EQ2, & EQ7.1 by facilitating ventilation

WINDOW SIZES

Use vertically-proportioned windows that are taller on classical buildings. Most windows on a given floor should be the same size, with special-sizes used only sparingly.

WE DO THIS BECAUSE: Window proportions should match those of the standing or sitting human body (see TCP~31.) These windows are taller than those in other parts of the country because tall double-hung window sashes can be lowered at the top and raised at the bottom to let out hot air from rooms with tall ceilings and let cooler outside air in at the bottom in the evening once the heat of the day has passed.

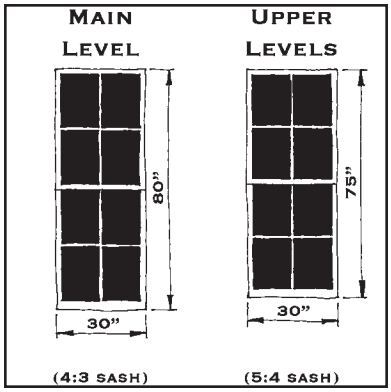
Organic



***WHAT MATTERS: Use the window sizes above for principal main level and upper level windows. Special-purpose windows may be smaller so long as they maintain similar pane proportions as the principal windows as per Divided Lites. No more than 35% of windows may be special sizes.

WHAT DOESN'T: Specific size of special windows, except as limited by pane proportion. The panes of special windows may also be exactly square.

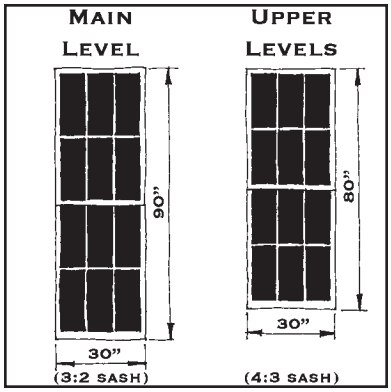
Median



***WHAT MATTERS: Use the window sizes above for principal main level and upper level windows. Special-purpose windows may be smaller so long as they maintain similar pane proportions as the principal windows as per Divided Lites. No more than 25% of windows may be special sizes.

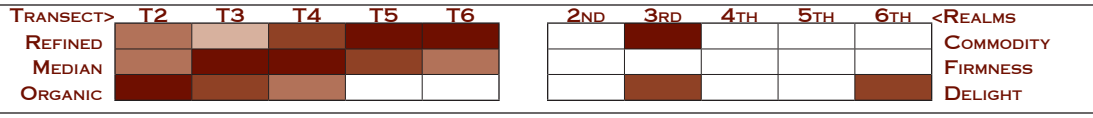
WHAT DOESN'T: Specific size of special windows, except as limited by pane proportion. The panes of special windows may also be exactly square.

Refined



***WHAT MATTERS: Use the window sizes above for principal main level and upper level windows. Special-purpose windows may be smaller so long as they maintain similar pane proportions as the principal windows as per Divided Lites. No more than 16% of windows may be special sizes.

WHAT DOESN'T: Specific size of special windows, except as limited by pane proportion. The panes of special windows may also be exactly square.



REALMS: 3rd Realm (Regional): Tall windows that may be opened at top and bottom help cool buildings. 6th Realm (Universal): Rational sash proportions of 1:1, 5:4, 4:3, 3:2, or irrational sash proportions of the square root of two (1.414...:1) or the Golden Mean (1.618...:1) are more pleasing because they resonate with those same proportions found repeatedly in nature (see *TCP*-3.)

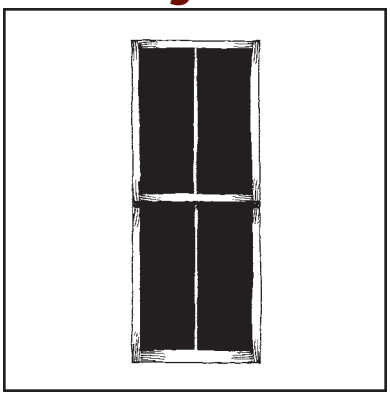
ATTRIBUTES: Commodity: Natural cooling devices such as this save money and conserve resources. Delight: A slight, cool breeze through a tall window is an immediate and sensual delight on a warm evening, while proper window proportions delight the intellect. Even for most people who do not analyze the window proportion, there is still a subconscious sense of harmony about proportions that are correct.

DIVIDED LITES

Divide the glass of windows and doors into smaller lites that are vertically-proportioned or exactly square. Use fewer lites in vernacular buildings than classical ones.

WE DO THIS BECAUSE: Muntins soften light as it enters a room, whereas single panes admit light that can be harsh and glaring. Vernacular buildings use fewer muntins because the windows are less expensive, while more classical buildings pay more for smaller panes that create a softer tracery of light.

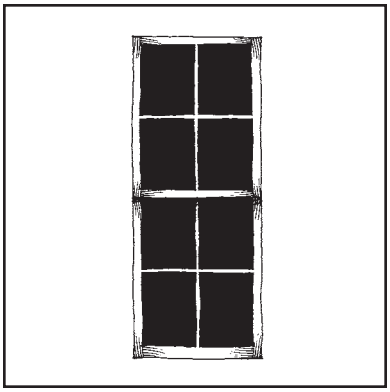
Organic



***What Matters: Use double-hung windows with two or more vertically-proportioned lites in each sash. See *TCP*-27 & *TCP*-32.

What Doesn't: The squattest vertically-proportioned pane shall not be less than 80% the height of the thinnest pane in a vernacular building.

Median



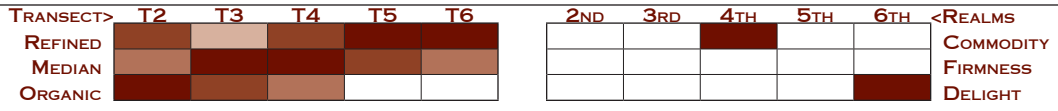
***What Matters: Use double-hung windows with four or more vertically-proportioned lites in each sash. See *TCP*-27 & *TCP*-32. If panes are not square, they shall be no less than 5:4 height:width.

What Doesn't: The squattest vertically-proportioned pane shall not be less than 84% the height of the thinnest pane in a mid-range building.

Refined

***What Matters: Use double-hung windows with six or more vertically-proportioned lites in each sash. See *TCP*-27 & *TCP*-32. If panes are not square, they shall be no less than 4:3 height:width.

What Doesn't: The squattest vertically-proportioned pane shall not be less than 88% the height of the thinnest pane in a classical building.



Realms: 4th Realm (National): This system of divided lites is based on current pricing and manufacturing conventions of window manufacturers in the United States. 6th Realm (Universal): The play of light against the human eye that has been softened by muntins or other tracery devices such as a vine trained over the head of a window is simply more pleasing than the harsh glare of sunlight through large single-pane windows.

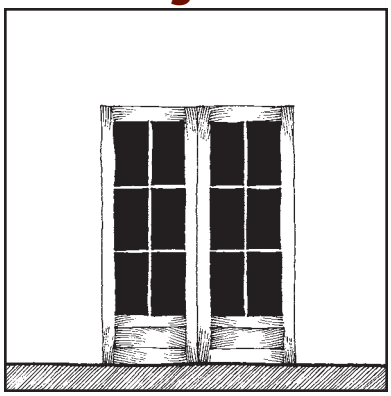
Attributes: Commodity: Vernacular divided lite patterns simply cost less. Delight: Other than cost, this pattern is shaped entirely by the things that please the human eye, whether it be the basic sensual pleasure of softened light or the more refined pleasure of good proportions.

DOOR STYLES

Build doors of stile-and-rail construction with more glass in vernacular buildings and more panels in classical buildings according to TCP~20, TCP~28, & TCP~29.

WE DO THIS BECAUSE: Vernacular buildings tend to be somewhat more open to the street, whereas classical buildings tend to reveal themselves more slowly. And stile-and-rail paneled doors shrink and swell naturally with large changes in humidity.

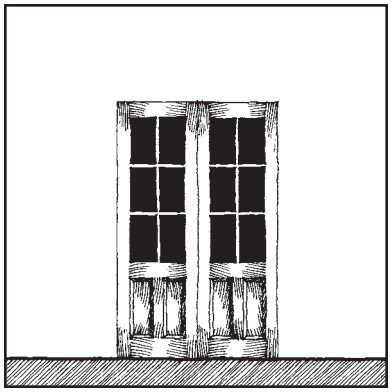
Organic



**What Matters: Build vernacular doors with large glass panes and few if any solid panels. If panels are used, they should be flat and may be flat-stopped into doors. Divide glass panes with no more than one vertical muntin but usually none. Most vernacular doors should be double doors.

What Doesn't: Exact proportion of glass to panels, or precise lite pattern, so long as the panes are vertically proportioned.

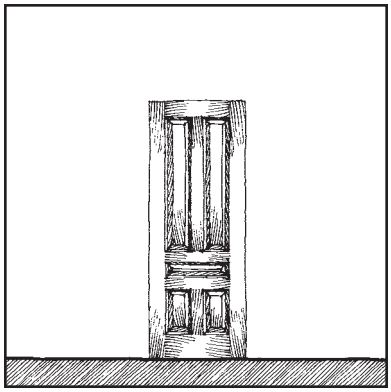
Median



**What Matters: Build mid-range doors with both glass and solid panels. Panels may be flat or raised, and should be stopped into doors with shaped stops. Divide glass panes with no more than two vertical muntins but usually one. Panes shall be vertically proportioned. Mid-range doors may be double doors.

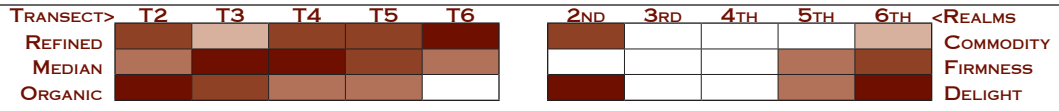
What Doesn't: Panel design, so long as panels are no wider than 11" in their narrowest dimension.

Refined



**What Matters: Build classical doors with solid raised panels stopped into doors with shaped stops. Bolection moldings which project beyond the surface of the stile or rail are not permitted.

What Doesn't: Panel design, so long as panels are no wider than 11" in their narrowest dimension and the majority of panels are vertically proportioned.



Realms: 2nd Realm (Local): The French Quarter contains a preponderance of double French doors, especially in more vernacular buildings. 5th Realm (Continental): Classical paneled door design principles should be employed more strictly at the classical end of the spectrum. 6th Realm (Universal): Doors should employ the same principles of simple proportion as window sashes, except at taller proportions since doors should be proportioned to the standing human.

Attributes: Commodity: Stile-and-rail doors react naturally to local humidity conditions. Door glazing is determined by the amount of connection needed between indoors and out. Firmness: Stile-and-rail paneled doors exhibit the strength of their construction. Delight: Glazed doors admit lots of light to buildings that need to be more connected to the street.

Doors & Windows

Door Styles

~

Styles of doors develop from a number of very basic needs that this pattern describes.

Variations

Organic	Median	Refined









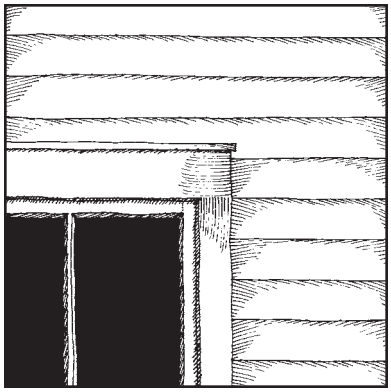



FRAME OPENING HEADS

Span frame openings with wood head casing similar in depth to the structural lintel behind it. Because of cultural tradition, casing can be thin, but never thinner than 4".

WE DO THIS BECAUSE: Not only do openings in walls have to be strong enough to stand up; they also have to look like they're strong enough to stand up. For frame openings, this means that the head casing on the outside of a wall is a symbol of the structural header on the inside.

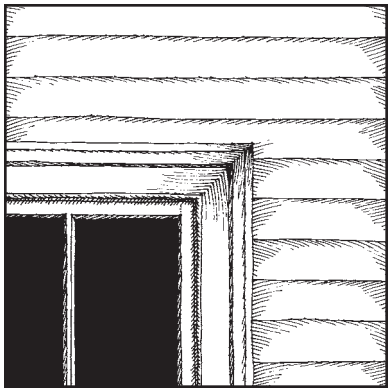
T2



**What Matters: Build most T2 head casings of 6" trim butt-jointed over 4" jamb casing with a flashed drip cap above. Simple crowning trim may be used just below the drip cap. See *TCP*-26, *TCP*-37, & *TCP*-38.

What Doesn't: Specific shape of drip cap, and also crowning casing, which may be crown, bed, cove, or quarter round. Head casing width may vary, from occasionally as narrow as 4" up to 8".

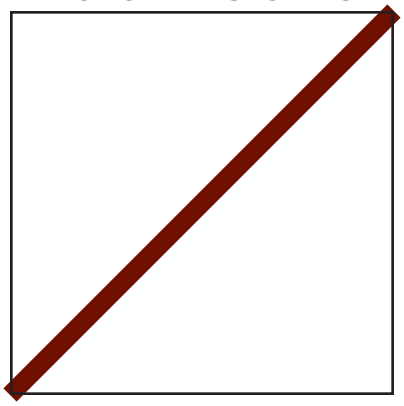
T3, T4



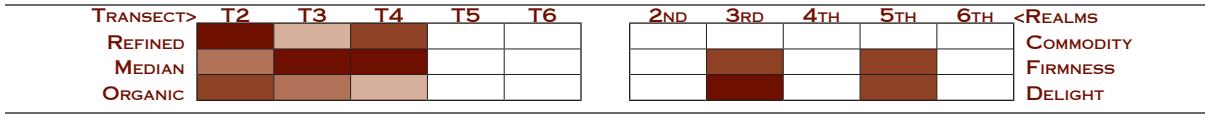
**What Matters: Build most T3 & T4 head & jamb casings of picture-framed back-banded casing. Hoods, cornices, or occasionally even full entablatures may also be used. See *TCP*-26, *TCP*-37, & *TCP*-38.

What Doesn't: Specific profile of back-banded casing may vary, so long as it adheres to basic principles of good molding design.

None in T5 or T6



What Doesn't Matter: There are no frame opening heads in T5 or T6 because these buildings should be built entirely of masonry.



Realms: 3rd Realm (Regional): Regional traditions allow narrower head casings than permitted by *TCP*-38. Because architecture here is meant to resonate with the architecture of the locally Most-Loved Places, thin head casings should be allowed occasionally, but not frequently at the Town Architect's sole discretion. 5th Realm (Continental): Conform to classical casing principles on more classical buildings.

Attributes: Firmness: Head casings should look as thick as the structural header in the wall. Delight: Beyond Firmness, head casings celebrate the crowning of an opening to varying degrees that are primarily determined by the building's location on the Classical/Vernacular Spectrum.

Variations

T2 T3, T4









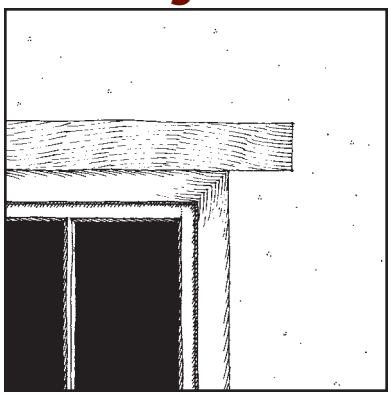



MASONRY OPENING HEADS

Span masonry openings with visible structural lintels or with trimwork that follows the proportion of the structural lintel behind. Comply with TCP~24, 30, 39, 41 & 43.

WE DO THIS BECAUSE: Masonry openings supported by hidden steel angles leave the viewer with two perceptions: either the opening looks structurally unstable and may fall on their head, or the masonry isn't masonry at all, but rather "brick wallpaper." Obviously, neither is acceptable. So when you design visible masonry opening heads, design them in a way that celebrates the spanning of the opening.

Organic



**WHAT MATTERS: Install timber lintel above window opening. Case window with simple 4" minimum picture-framed casing.

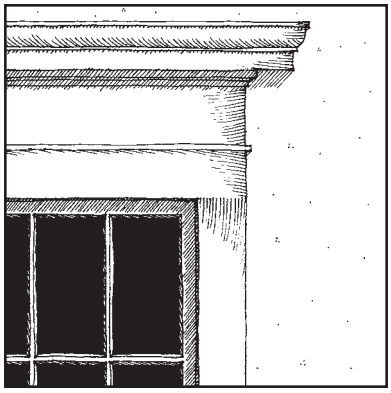
WHAT DOESN'T: Specific depth of timber lintel, as long as it is 25% oversized to carry the imposed load.

Median

**WHAT MATTERS: Install stone lintels, usually with shaped caps, according to TCP-39 & TCP-42 above window opening. If lintel is a jack arch, build also according to TCP-41. Case window with 4" minimum picture-framed casing.

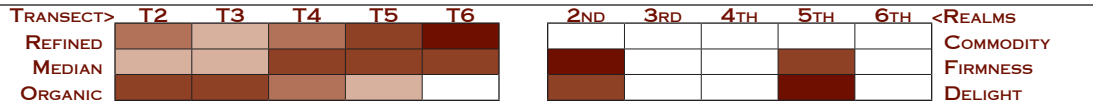
WHAT DOESN'T: Specific shape of cap. Because stone lintels are shaped for each job, tremendous variety should occur within the narrow range of proper lintel cap design shapes.

Refined



**WHAT MATTERS: Build classical head and jamb casing out beyond face of masonry. Entire head and jamb may be constructed out of non-masonry materials because they project beyond face of masonry.

WHAT DOESN'T: Specific depth or order of casing, as long as it is consistent with the design of the building and with classical opening surround design principles.



REALMS: 2nd Realm (Local): Vernacular timber lintels and the mid-range stone lintels depicted here are especially numerous in the French Quarter. 5th Realm (Continental): Classical opening heads incorporate varying degrees of classical entablatures.

ATTRIBUTES: Firmness: The structural element that is holding up the load is visible unless it is covered up by classical casing even larger than the structural member. Delight: Beyond Firmness, masonry opening heads celebrate the crowning of an opening to varying degrees that are primarily determined by the building's location on the Classical/Vernacular Spectrum. Because masonry wall materials are heavier than frame, classical masonry heads tend to be heavier.

Variations

Organic	Median	Refined










ARCH OPENING HEADS

Span larger openings in masonry walls with arches. Important openings in a building may also be spanned with arches, even if the opening is not larger than a door.

WE DO THIS BECAUSE: Flat masonry lintels are very inefficient at spanning long distances, quickly growing enormous as the span gets longer. Most longer spans in masonry buildings are therefore spanned with arches. Arches are also used at more important openings because they have greater visual impact than an equally ornamental flat lintel.

Organic

***What Matters: Build arch simply: brick arches should be built of rowlocks; stucco hides top edge of arch. Install steel bars over glazing because circle head windows cannot usually be properly shuttered so that hurricane impact windows are not required.

What Doesn't: Arch may be either round or elliptical.

Median

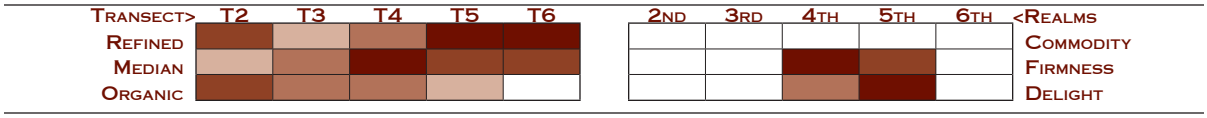
**What Matters: Express top of stucco arch with slight offset and/or build simple impost. Include outset rowlock at top of brick arch. Steel bars may be used in lieu of impact windows.

What Doesn't: Arch may be round, elliptical, or bowspring. Vary impost details in adjacent buildings.

Refined

**What Matters: Build classical, full-featured arch that is usually round, but may be elliptical. Steel bars should only be used in rusticated walls. Use impact windows elsewhere.

What Doesn't: There are several appropriate ways of building full-featured classical arches.



Realms: 4th Realm (National): More vernacular arches are based primarily on arch construction techniques used throughout most of the United States, and tend to be somewhat simpler than their European counterparts. 5th Realm (Continental): More classical arches are based primarily on larger classical traditions common throughout Europe and the Americas.

Attributes: Firmness: The arch that is carrying the load is visible in all but the most vernacular examples built of stucco, where the arch is flush with the rest of the wall surface and is finished with the same stucco as the wall. Delight: Beyond Firmness, arch opening heads celebrate the crowning of an opening to varying degrees that are primarily determined by the building's location on the Classical/Vernacular Spectrum. Because arches lend themselves well to celebratory details, they can be quite ornamental in more classical examples.

Variations

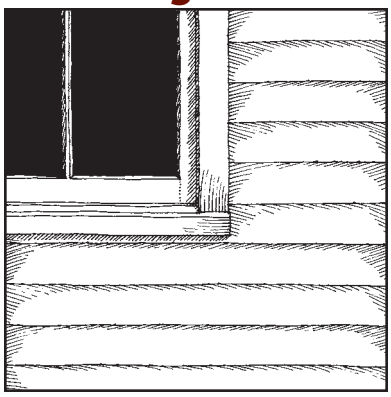
Organic	Median	Refined
		
		
		
		

OPENING SILLS

Construct sub-sills that are simple blocks of wood or masonry except in the most classical buildings, where they may include simple elaboration. Comply with TCP~44.

WE DO THIS BECAUSE: Sills should act as a visual base to the window (see TCP~6.) They must also accommodate window sill flashing, which needs to run at least from the outside edge of one jamb casing to the other. The flashing actually works better if it runs slightly beyond the casing. Because this is a somewhat more complicated detail, it appears more often on more classical windows.

Organic



***What Matters: Install a wood subsill at least 1-3/4" tall under window sill. Subsill should either have a sloped bottom or routed drip. Sill flashing runs under subsill. Subsill may project up to 1/4" beyond the outside face of jamb casing.

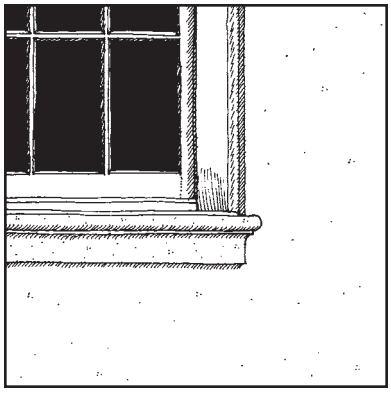
What Doesn't: Subsill height, as long as it does not exceed 3". Flat aprons may occasionally be used under subsills at the Town Architect's sole discretion.

Median

**What Matters: Install plain stone subsill at least 2-1/4" tall under window sill. Subsill should project out slightly beyond the face of wall. Sill flashing runs under subsill. Subsill may project up to 2" either side of jamb casing.

What Doesn't: Subsill height, as long as it does not exceed 5". 2-1/4" subsills are efficient because they equal the height of one brick course.

Refined



**What Matters: Subsills on classical buildings may be either plain stone or shaped stone. If shaped, the top shape should be a bullnose, with either a cove or a cyma reversa below. Sill flashing runs under subsill. Shaped subsill may project either side of jamb casing a dimension equal to its projection from wall.

What Doesn't: Precise dimensions of individual parts, as long as they conform to classical design principles.

Transect>	T2	T3	T4	T5	T6		2nd	3rd	4th	5th	6th	<Realms
Refined												Commodity
Median												Firmness
Organic												Delight

Realms: 4th Realm (National): Vernacular & mid-range sills illustrated are common across the United States. 5th Realm (Continental): Classical sills illustrated are simple versions of the sills of the larger classical tradition.

Attributes: Commodity: Sill flashing is an integral part of getting water out of the wall, preventing damage and deterioration. Firmness: The subsill forms the visual base for the window.

Variations

Organic	Median	Refined
		
		
		
		

82

Doors & Windows

LEED Credit

ID1.1

Points

1

%

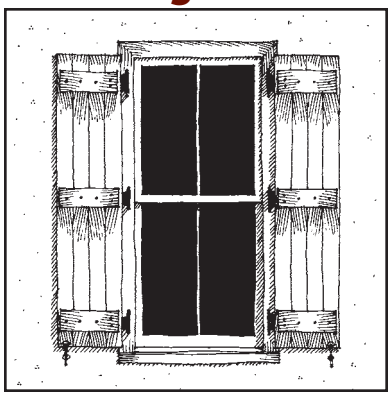
storm-resistant construction fulfills intent of MR3.1 & MR3.2 by preventing storm damage that requires new material use

SHUTTERS

Shutter every single rectangular opening with shutters built to withstand hurricane winds. Only sheltered classical shutters may be louvered; all others shall be solid.

WE DO THIS BECAUSE: It makes no sense to board buildings up for hurricanes. Tremendous quantities of time and plywood are wasted every time a hurricane threatens, and people put themselves at great risk of personal injury or occasionally even death by climbing ladders to board up high windows. If they hire someone else to do it, they become potentially liable for that person's injury or death. Shutters designed for hurricanes solve all of this.

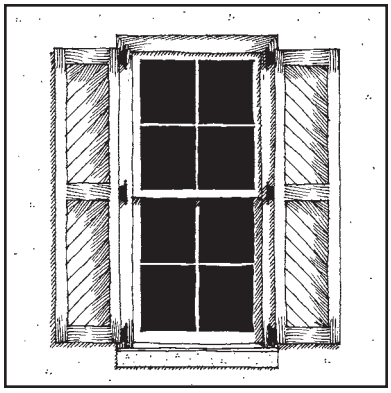
Organic



***What Matters: Build vernacular shutters of vertical boards with horizontal board rails to meet building codes for hurricane impact. Comply with *TCP-35*.

What Doesn't: Board width or rail width.

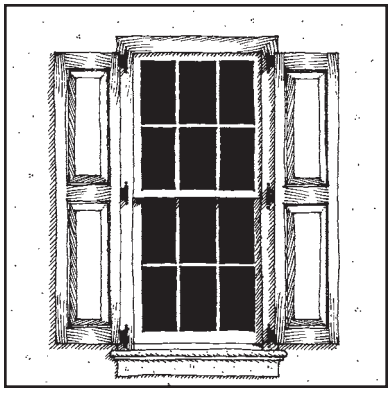
Median



**What Matters: Build mid-range shutters with frames and boards. Boards may be vertical or diagonal within the frame. Boards may be flush with frame, rabbeting into frame, or may be outset. Comply with *TCP-35*.

What Doesn't: Board width or rail width.

Refined



**What Matters: Build classical shutters of stile-and-rail construction with flat or preferably raised panels. Only those shutters in heavily shielded locations may be louvered. Comply with *TCP-35*.

What Doesn't: Stile width, rail width, and number of panels.

Transect>	T2	T3	T4	T5	T6
Refined					
Median					
Organic					

2nd	3rd	4th	5th	6th	<Realms
					Commodity
					Firmness
					Delight

Realms: 3rd Realm (Regional): Hurricane shutters prevent both the waste of enormous quantities of plywood and also the destruction of the property they protect. Their only downside is the fact that the openings they protect need to be relatively narrow. Hinged or extra-wide shutters can protect double windows, but the only option for protecting wide expanses of glass is to use extremely expensive hurricane impact windows. Buildings should therefore be designed to provide as much of their glass as possible in single or at most double windows.

Attributes: Commodity: Hurricane shutters represent the easiest, fastest and cheapest way to prepare for a hurricane. They cost nothing once installed, and take far less time to close than any system requiring tools, including metal shutters. Firmness: Hurricane shutters look stout because they are stout.

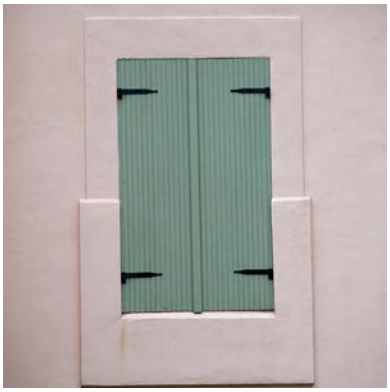
Doors & Windows

Shutters

~

Read this pattern carefully. It could save you (or someone you hire) a broken leg... or worse... someday.

Variations

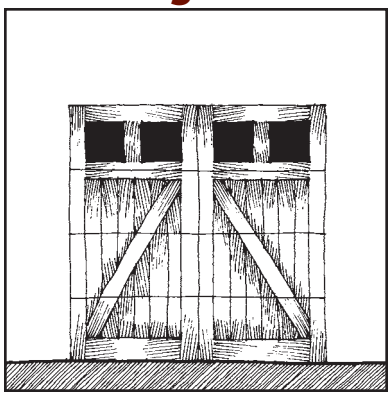
Organic	Median	Refined
		
		
		
		

GARAGE DOORS

Construct garage doors to resemble carriage house doors on more organic buildings; build actual carriage house doors on the most refined buildings.

WE DO THIS BECAUSE: Unadorned sectional doors have been associated so much with ordinary suburban construction in recent years that they tend to devalue an otherwise highly-desired home.

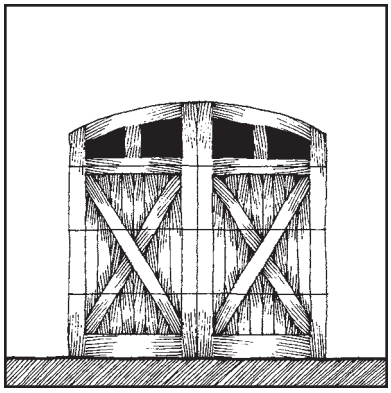
Organic



WHAT MATTERS: Clad square-top or possibly arch-top sectional doors in a simple fashion to resemble carriage house doors. Include simple cross-bracing on most doors.

WHAT DOESN'T: Specific frame design or panel design, so long as it is a realistic representation of a simple carriage house door.

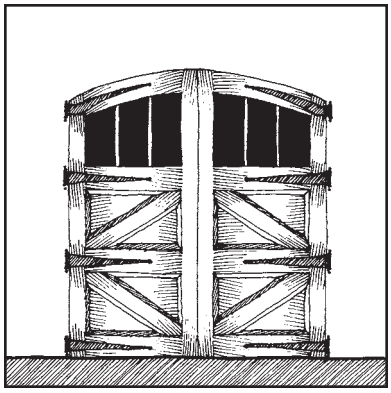
Median



WHAT MATTERS: Clad arch-top or possibly square-top sectional doors to resemble carriage house doors. Include cross-bracing.

WHAT DOESN'T: Specific frame design or panel design, so long as it is a realistic representation of a carriage house door.

Refined



WHAT MATTERS: Build authentic side-hinged carriage house doors. Panels may be either board or raised.

WHAT DOESN'T: Specific frame design or panel design, so long as it performs as a structural carriage house door.

TRANSECT>	T2	T3	T4	T5	T6	2ND	3RD	4TH	5TH	6TH	<REALMS
REFINED											COMMODITY
MEDIAN								■			FIRMNESS
ORGANIC								■			DELIGHT

REALMS: 4th Realm (National): Well-designed carriage house doors are appreciated across the country, if not beyond.

ATTRIBUTES: Firmness: Properly-designed carriage house doors are about strength and solidity before everything else because doors of this size must be visibly strong enough to endure years of use. Delight: The beauty of these doors comes from their rugged strength.

Variations

Organic	Median	Refined












General Material Notes

* All exterior materials used below the second floor height shall pass the test of the Arm's Length Rule as described in detail in *Traditional Construction Patterns* (see *TCP*p75).
* All exterior materials used above the second floor height shall pass the test of the Eyes Only Rule as described in *Traditional Construction Patterns* (see *TCP*p75).
* Materials are specified here, but variations in finishes are not. Generally, material finishes should be more refined toward the urban end of the Transect, and should be more relaxed toward the rural end. Variations in finishes should also be informed by those of neighboring buildings so that there are no shocking variations in finishes within a streetscape. See *TCP*-14 for color notes; see Town Founders for current approved color palette.

Porches & Balconies

Materials

Floors:	Shall be wood when porches are raised, or concrete with optional masonry pavers when the porch is at grade. T&G 1x4 flooring is encouraged on raised floors. The new synthetic T&G flooring materials that pass the test of the Arm's Length Rule are also acceptable, as are 5/4x6 treated wood floorboards on the lowest habitable level only.
Columns:	Shall be wood (square posts, with or without chamfered corners, turned posts, or classical columns) or metal (steel pipe columns, possibly with cast capitals, bases, or entire encasements.) Wood posts shall be 4x4 minimum and shall be #1 Common grade pressure-treated pine or better. Classical columns may be redwood or Perma-Cast. See *TCP*-45.
Beams:	Shall be lowland cypress, redwood or cedar, or shall be galvanized structural steel if supporting masonry. See *TCP*-46.
Porch Ceiling:	Ceilings, if used, shall be T&G boards or flat sheets with 1x4 minimum batten strips spaced no greater than 32" OC in either direction. See *TCP*-47. Porch ceilings may be omitted on all except the most classical buildings, exposing porch rafters and underside of porch roof or floor deck above. Roofing nails shall not be visible.
Balconies:	See *TCP*-48.
Railings:	Shall be lowland cypress, redwood, cedar, synthetic, or metal. Synthetic railings must pass the test of the Arm's Length Rule. See *TCP*-49.
Screen Doors:	Shall be wood with black or silver screen. Construct screen doors of minimum 2x stock, with stiles 2x4 minimum and rails 2x6 minimum. Use galvanized rod cross-bracing with turnbuckles to allow for adjustment.

Porches & Balconies

LEED Credit

EAI

Points

1-10

%

contributes indirectly to EAI by assisting environmental acclimation (see Wellness)

PORCH PRINCIPLES

Build porches according to these principles and techniques so that people will feel comfortable using them.

WE DO THIS BECAUSE: People sit on porches only if they feel comfortable. People walking by on the sidewalk will stop and talk to them only if the people on the porches seem accessible enough. The Techniques, especially the bottom three charts, indicate the ranges of space within which these seeming conflicts can be resolved. Only by getting this right can a t4 or t3 zone be a neighborhood rather than a warehouse for unacquainted residents.

Organic

***What Matters: Set a steeply pitched roof over the core of the house. Set a lower-pitched shed over the porch and outer rooms all around.

What Doesn't: Pitch of the shed roof, which can vary according to the widths of the porch or outer rooms.

Median

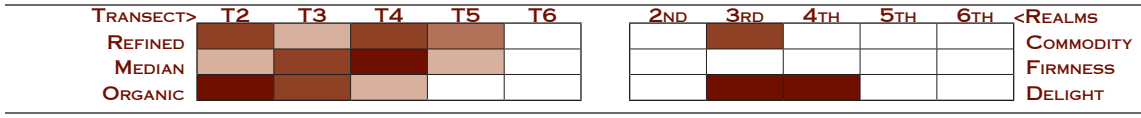
**What Matters: Set a steeply pitched roof over the core of the house. Set a somewhat lower-pitched shed roof over the porch and outer rooms. All lower-pitched sheds on the building should be the same pitch.

What Doesn't: Precise roof pitches, so long as they are within the ranges specified in Roof Slopes.

Refined

***What Matters: Design the entire roof so that the roof pitches out evenly to the porch eave, with no break in the roof.

What Doesn't: Precise roof pitch, so long as it is within the range specified in Roof Slopes for primary roofs.



Realms: 3rd Realm (Regional): The porch roof shapes depicted above exist in Gulf Coast areas of French influence. 4th Realm (National): Porch Principles are a major environmental pattern, but are of national instead of regional scope. Getting these things right, especially the Techniques, are the most effective things you can do to get people out of buildings and get them acclimated to local climatic conditions, reducing the need for interior conditioning.

Attributes: Delight: There are many delights of a porch done well, from simply catching a late afternoon breeze to these: Wellness: These Techniques are huge contributors to both the walkability of a place and the creation of human relationships. Walking, of course, is of great physical benefit, while setting the stage for human relationships to develop results in stronger communities, with all of the attendant psychological benefits.

Porch Principles

~

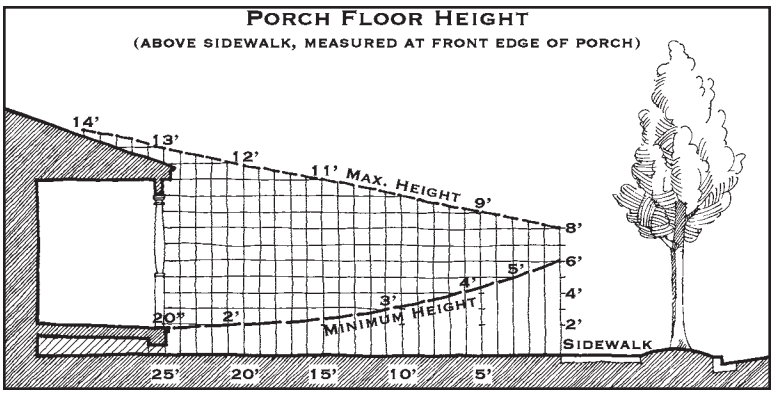
This, with Light Wings and Shelter From The Parking, is one of the most important patterns in this entire book. Get these Techniques right, and you'll still create a great place even if every architectural detail isn't perfect. Screw these up, and the place won't be walkable no matter how good the architecture is.

***Porch & Balcony Depth

Porches & galleries should be at least 8' deep unless limited by sidewalk width. Balconies should be no more than 4' deep maximum, 3' deep preferred. There are no intermediate acceptable settings between a porch width and a balcony width.

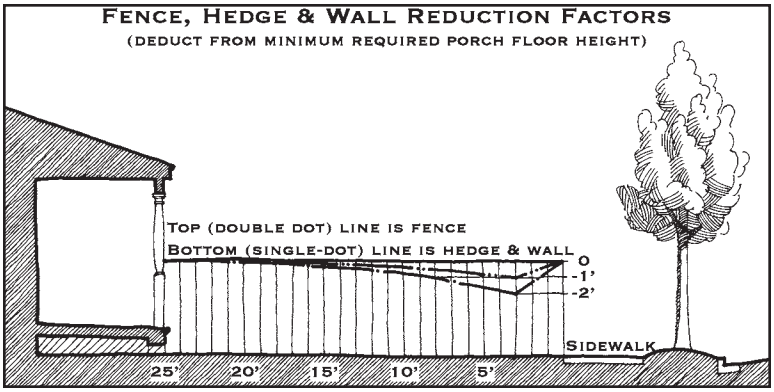
***Porch Floor Height

This diagram illustrates the height that porch floors must be above the sidewalk at various distances to the sidewalk in order to provide proper psychological protection so people will choose to sit on the porch. But the porch can be too high, too. This chart shows the proper range & is based on no Frontage Fence between the porch and the sidewalk.



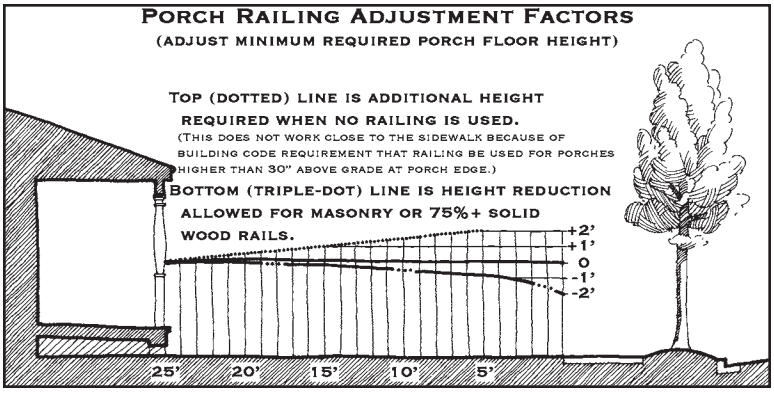
***Fence/Hedge/Wall

Adding a Frontage Fence, Frontage Hedge or Frontage Wall allows the minimum porch floor height to be reduced according to this diagram because each of the three provides varying levels of psychological protection to people sitting on the porch. The maximum height remains unchanged.



***Railing

The porch railing also provides psychological protection to people sitting on the porch. Removing the railing requires the porch to be higher, but it cannot be raised higher than 30" with no railing because of building codes. Using heavier wood railings or masonry railings provides more protection and reduces the minimum height.



LEED Credit

ID1.1

Points

1

%

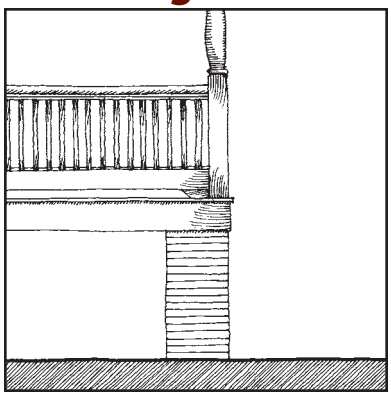
storm-resistant construction fulfills intent of MR3.1 & MR3.2 by preventing storm damage that requires new material use

PIERS

Support main level wood columns with heavy masonry piers or columns.

WE DO THIS BECAUSE: Heavy masonry piers or columns resist damage by debris in floods or storm surges better than weaker supports.

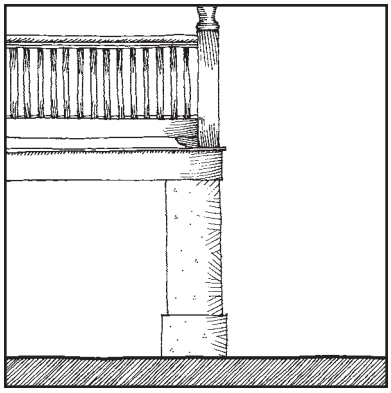
Organic



***What Matters: Build vernacular piers of brick and fill with concrete. Vernacular piers may also be stuccoed concrete block filled with concrete. Vernacular piers should be no less than 16" square.

What Doesn't: Pier thickness, as long as it exceeds the minimum.

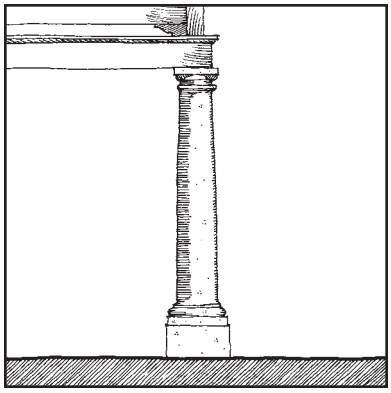
Median



**What Matters: Mid-range piers should usually be 16" square minimum stuccoed masonry, but may also occasionally be brick at the Town Architect's sole discretion. They should have some sort of simple articulation such as the slightly wider masonry base shown here.

What Doesn't: Specific articulation, as long as it is very simple, and pier thickness, as long as it exceeds the minimum.

Refined



**What Matters: Build classical piers as simple columns which may be constructed either of stone or brick. Use one of the simplest orders such as Tuscan or Greek Doric.

What Doesn't: Elements of the columns may be exaggerated for massive effect, such as dramatically increasing the size of the plinth.

Transect>	T2	T3	T4	T5	T6
Refined					
Median					
Organic					

2nd	3rd	4th	5th	6th	<Realms
					Commodity
					Firmness
					Delight

Realms: 3rd Realm (Regional): The entire Gulf Coast occasionally experiences flooding due to hurricanes. By building heavy masonry piers that resist damage from flood-borne debris better, it is possible to prevent other parts of the building from being damaged and having to be replaced. 5th Realm (Continental): Classical piers get their genetic material from the larger classical tradition.

Attributes: Commodity: Preventing flood damage has obvious utilitarian benefits. Firmness: Piers are primarily an expression of the firm foundation on which the building is sitting.

Variations

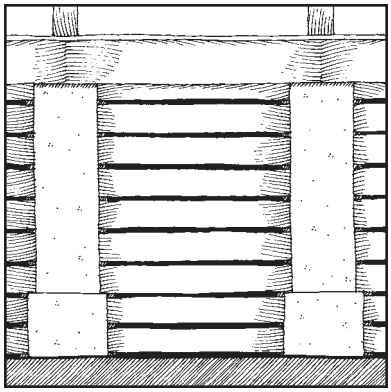
Organic	Median	Refined
		
		
		
		

PIER INFILL

Fill spaces between piers with a lighter material if they are filled at all. They may be left open if desired.

WE DO THIS BECAUSE: The under-story of a house is a useful place to store things or place piping and such that may look messy and should therefore be hid from public view.

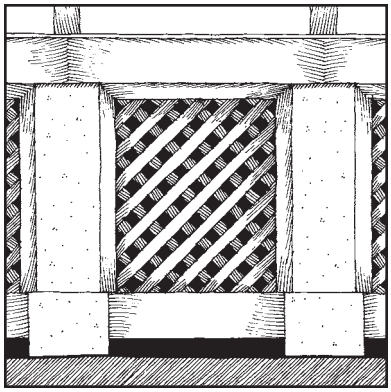
T2, T3



**What Matters: Infill piers in T2 and T3 with simple uncased boards no smaller than 1x4s.

What Doesn't: Direction (vertical or horizontal) and size of boards, so long as they exceed the minimum. Boards may also be angled, creating louvers.

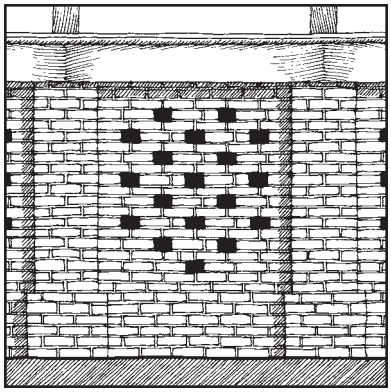
T4



**What Matters: Infill piers in T4 with cased lattice. Lattice boards may not be less than 1/2" thick or 1-1/2" wide. Casing boards shall not be less than 1x4s. Boards like those used in T2 an T3 may also be used, but only if cased.

What Doesn't: Specific lattice or casing size, as long as they exceed the minimums. Also, lattice may be diagonal as shown, or may be plumb.

T5, T6



*What Matters: Infill T5 and T6 piers with brick laid in any bond that leaves ventilation holes. Metal grillwork may also be used.

What Doesn't: Specific brick bond pattern, or specific metal grillwork design, so long as it follows traditional metalwork principles of good design.

Transect>	T2	T3	T4	T5	T6	2nd	3rd	4th	5th	6th	<Realms
Refined											Commodity
Median											Firmness
Organic											Delight

Realms: 1st Realm (Personal): Metal grillwork, if used in T5 or T6, presents opportunities for personal inventiveness. 4th Realm (National): These pier infill patterns are found across the entire United States.

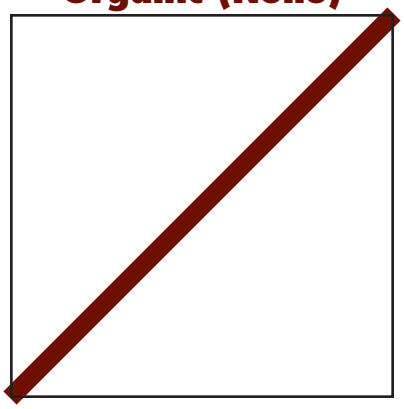
Attributes: Commodity: The primary attribute of Pier Infill is commodity, since its purpose is to hide unsightly items and keep unwanted animals out of the understory. Firmness: But Pier Infill also contributes to Firmness by accentuating the solidity of the piers.

PILASTERS

Provide simple square pilasters supporting the ends of porch beams where they intersect mid-range and classical buildings.

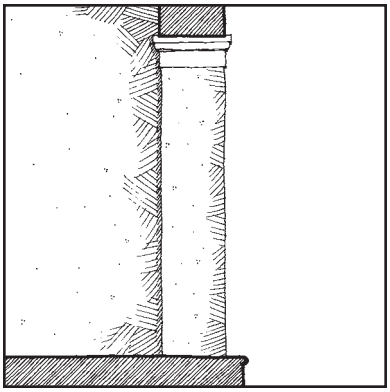
WE DO THIS BECAUSE: It is more satisfying to see a pilaster under a beam than to simply see it sitting on a wall, especially where the load is great or the strength of the wall (brick or stone) is hidden by stucco.

Organic (None)



What Doesn't Matter: Do not use pilasters on vernacular buildings.

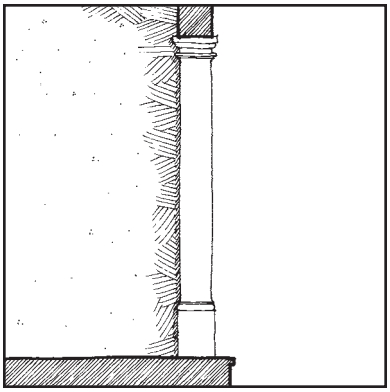
Median



*What Matters: Build mid-range pilasters very simply and large, matching the width of the tops of the shafts of adjacent columns. Pilasters may be finished in the primary building wall material except at the capital, which should be finished in a more refined material such as stone which allows proper contouring of the capital. Mid-range pilasters are not required to have a base.

What Doesn't: Width, and capital detail if properly classical.

Refined



**What Matters: Build classical pilasters to proportions appropriate to the order of the adjacent columns. The entire pilaster should be built of the same material as the adjacent columns. Bases are required, but may be very simple. The plinth may be enlarged as shown.

What Doesn't: Abstraction of the base, as long as it follows classical design principles.

Transect>	T2	T3	T4	T5	T6	2nd	3rd	4th	5th	6th	<Realms
Refined											Commodity
Median											Firmness
Organic											Delight

Realms: 3rd Realm (Regional): Elimination of the pilaster on vernacular buildings is a reflection of the relaxed character of the region. 5th Realm (Continental): Pilasters, whether relaxed or rigorous, take their genetic material from the larger classical tradition.

Attributes: Firmness: The primary function of a pilaster is to express the strength with which the building supports the porch beam. Delight: As pilasters become more classical, they become more concerned with proper proportions and configurations that are known to produce beauty.

LEED Credit

MR5.1
MR6
MR7

Points

1,1,1

%

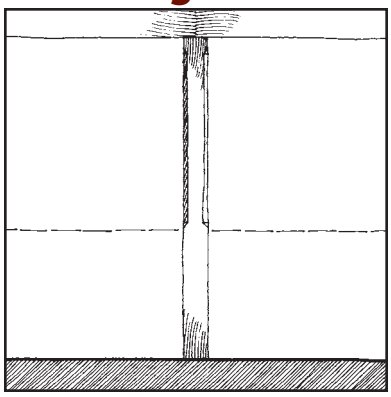
contributes to MR5.1 by using regional craft traditions; contributes to MR6 by being regionally harvested; may contribute to MR7 (see LEED)

WOOD COLUMNS

Use thin wood posts or columns that match the Classical/Vernacular setting of the building.

WE DO THIS BECAUSE: Wood is a readily available material in moderate sizes in the region, and a long-standing fabrication tradition in the region means that wood columns may not have to be shipped great distances. See note on page 13, Fifth Realm, last paragraph: High Classical columns are not shown here, but are welcome to be used by architects that are properly trained to do fully classical architecture.

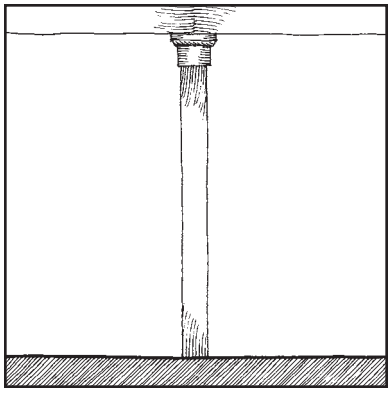
Organic



***What Matters: Build vernacular posts of 4x4, 6x6 or occasionally 8x8 solid wood posts. Chamfer 4" columns 3/4", 6" columns 1" and 8" columns 1-1/4".

What Doesn't: Chamfer termination shape (see Wood Column Capitals)

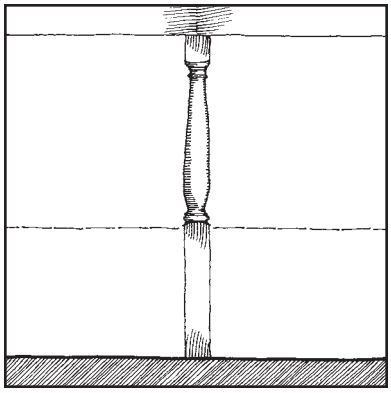
Median



**What Matters: Build mid-range posts of wood that is 4" minimum, 8" maximum, and not necessarily square, although square posts are preferred for strength. Build very simple capital (see Wood Column Capitals.)

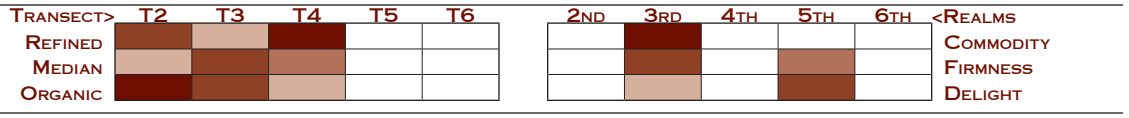
What Doesn't: Specific column size, so long as it is within the acceptable range. Mid-range posts may be chamfered as noted for vernacular posts.

Refined



***What Matters: Turn classical wood columns from posts no smaller than 4x4 and no larger than 8x8. Turned section should begin just above handrail height and should end 1/2 to 1-1/2 column widths below the beam. The turned section should approximate a classical column, not a Victorian spindle, and may be double-tapered like a classical baluster.

What Doesn't: Specific contour of turned section should vary within these principles.



Realms: 3rd Realm (Regional): Because posts and columns in these patterns are based on local traditions based in part on locally available building materials, these columns can both be harvested locally and fabricated locally, saving the fuel required to ship long distances. 5th Realm (Continental): Classical turned posts are patterned after classical columns and/or classical balusters.

Attributes: Commodity: Saving fuel obviously saves money, and buying materials harvested and fabricated nearby helps the regional economy. Firmness: These posts & columns are designed according to the strength requirements of wood, producing members more slender than classical members designed based on the strength of stone. Delight: As columns become more classical, they are designed with greater thought to pleasing the eye with their contours.

Variations

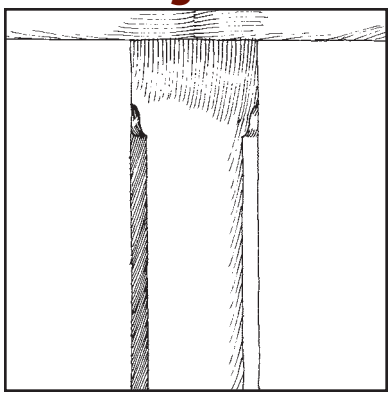
Organic | Median | Refined

WOOD COLUMN CAPITALS

Use column capitals that match the Classical/Vernacular setting of the building and of the columns to which they are attached.

WE DO THIS BECAUSE: Columns should have tops (see TCP~6.) Chamfers are the simplest ways of indicating a column capital, and protect the column corners from damage. Round columns have no corners. See note on page 13, Fifth Realm, last paragraph: High Classical columns are not shown here, but are welcome to be used by architects that are properly trained to do fully classical architecture.

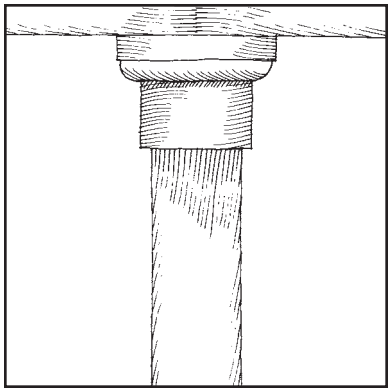
Organic



**What Matters: Chamfer all corners ending 1/2 the post width below the beam. For example, the chamfer of a 6" post should end 3" below the top of the post.

What Doesn't: The shape and height of the chamfer termination, which may be straight, ogee (shown here,) concave, or any other simple shape, so long as it makes sense with the building design.

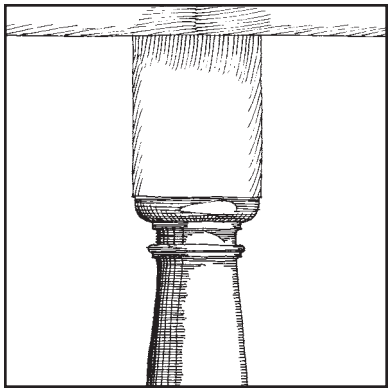
Median



**What Matters: Build mid-range column capitals of simple pieces, including at least a 1-1/2" minimum square corona at the top, a quarter round, bed, or cove below, and a flat board below that to approximate the necking.

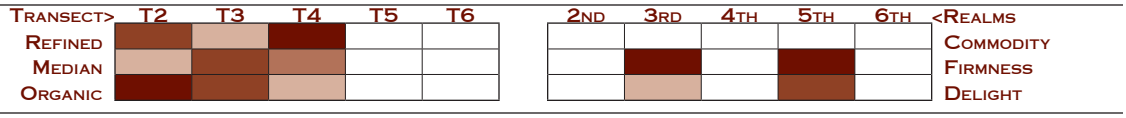
What Doesn't: Specific designs can vary widely, as long as they respect the basics of classical column principles.

Refined



***What Matters: Classical turned posts should have a capital that begins with the echinus, since the corona is usually expanded greatly to form a block that is 1/2 to 1-1/2 post widths tall.

What Doesn't: While the parts of the classical capital all exist in a classical turned post, they may nonetheless be re-proportioned as necessary to support the overall design.



Realms: 3rd Realm (Regional): Mid-range capitals in particular are peculiar to the region. 5th Realm (Continental): Even the simplest vernacular post follows at least the overall classical capital height proportion. As capitals become more classical, they follow classical design principles more closely.

Attributes: Firmness: The capital of a column may cover the messy parts of the column/beam connection (nails, etc.) in some cases, but it primarily expresses the fact that the column is carrying a load from the beam by spreading out as the column meets the beam. Delight: More classical capitals are concerned not only with expressing structural facts, but about doing so using shapes and proportions known to produce beauty.

Variations

Organic	Median	Refined









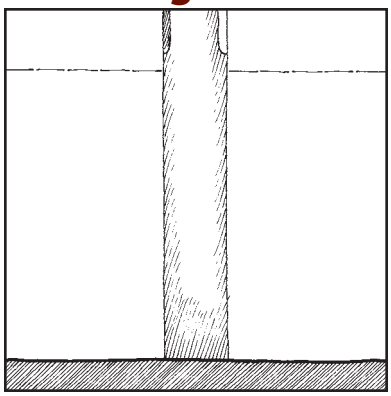



WOOD COLUMN BASES

Use column bases that match the Classical/Vernacular setting of the building and of the columns to which they are attached.

WE DO THIS BECAUSE: Columns should have bases (see TCP~6.) Chamfers are the simplest ways of indicating a column base, and protect the column corners from damage. Round columns have no corners. See note on page 13, Fifth Realm, last paragraph: High Classical columns are not shown here, but are welcome to be used by architects that are properly trained to do fully classical architecture.

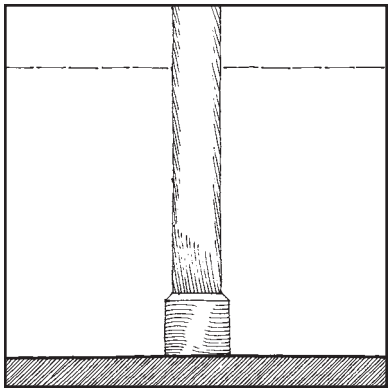
Organic



**WHAT MATTERS: Chamfer all corners beginning 0"-2" above the handrail if a handrail is used or one post width above the floor. For example, if no handrail is used, the chamfer on a 4" post would begin 4" above the porch floor.

WHAT DOESN'T: The shape and height of the chamfer termination, which may be straight, ogee (shown here,) concave, or any other simple shape, so long as it makes sense with the building design.

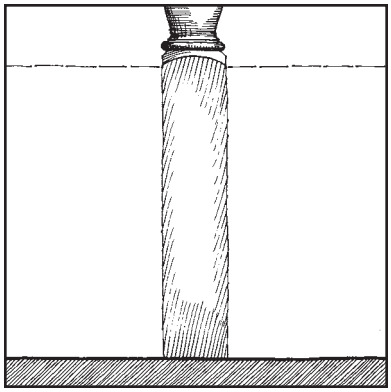
Median



**WHAT MATTERS: Bases are not required on mid-range columns, but if provided, should be simple chamfer-top bases built of 1x or 2x wood stock.

WHAT DOESN'T: Base height, as long as it is at least 5-1/2" tall, and chamfer angle, as long as it is at least 15°.

Refined



**WHAT MATTERS: The classical turned post base is the square section that is left below the turned section, and is usually barely taller than the top of the handrail. The turned section should approximate a classical column, except the body of the turned section is often double-tapered, so the shaft above the base tapers out, rather than being straight like a classical column.

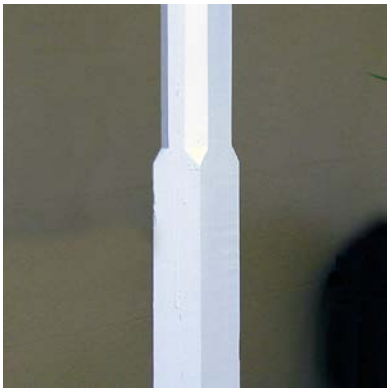
WHAT DOESN'T: Specific profile of base.

TRANSECT>	T2	T3	T4	T5	T6	2ND	3RD	4TH	5TH	6TH	<REALMS
REFINED											COMMODITY
MEDIAN											FIRMNESS
ORGANIC											DELIGHT

REALMS: 4th Realm (National): Vernacular and mid-range column bases of these sorts are found throughout the United States. 5th Realm (Continental): The classical turned post base is highly informed by classical column bases, usually of the Tuscan order, but occasionally those with Attic bases.

ATTRIBUTES: Firmness: The plainest and stockiest part of a wood column meets the ground, in part to transfer the load, and in part because the meatier portion of the column can take more physical abuse than more delicate portions. Delight: Classical column bases are concerned not only with expressing the transfer of load to the ground, but also in doing so using shapes and proportions known to produce beauty.

Variations

Organic	Median	Refined
		
		
		
		

100

Porches & Balconies

LEED Credit

MR5.1
MR5.2

Points

1,1

%

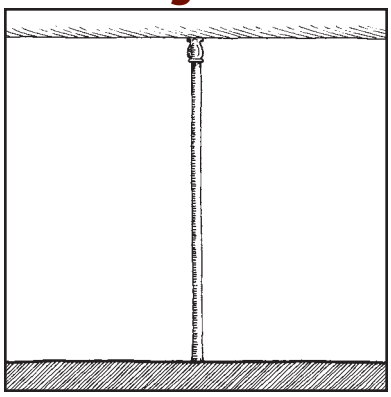
contributes to mr5.1 by being manufactured regionally; contributes to mr5.2 by being extracted regionally

METAL COLUMNS

Use thin metal columns that match the Classical/Vernacular setting of the building.

WE DO THIS BECAUSE: Steel and cast iron are readily available materials in the region thanks to iron ore near Birmingham, and a long-standing fabrication tradition nearby means that iron or steel may not have to be shipped great distances. See note on page 13, Fifth Realm, last paragraph: High Classical columns are not shown here, but are welcome to be used by architects that are properly trained to do fully classical architecture.

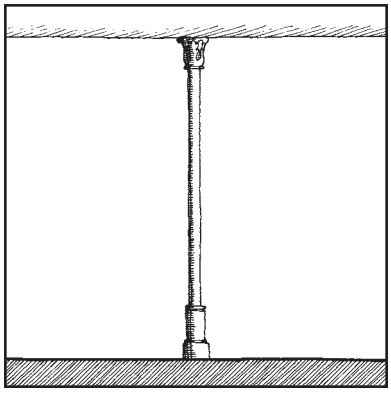
Organic



***What Matters: Build vernacular metal columns of steel pipe columns sized no larger than necessary to carry all imposed loads, with preference given to smaller-diameter columns with greater wall thicknesses. Column should include a small cast capital in most cases, but may be a bare steel pipe in the simplest buildings.

What Doesn't: Column diameter, so long as it is the thinnest diameter that will work structurally.

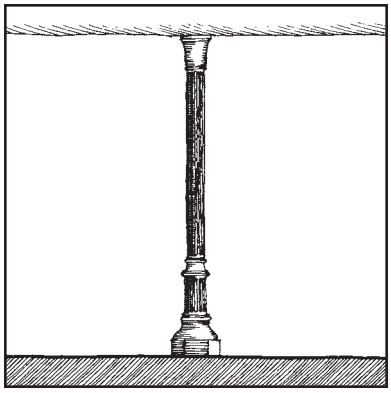
Median



**What Matters: Build mid-range metal columns of steel pipe columns no larger than necessary to carry all imposed loads, except that larger diameter columns with thinner wall thicknesses may be used. Column shall include medium cast capital and simple cast base.

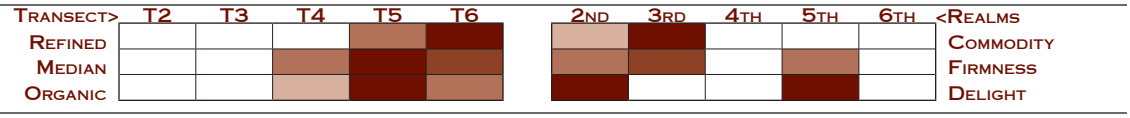
What Doesn't: Column diameter may vary, so long as columns are not structurally oversized.

Refined



***What Matters: Classical metal columns may either be built of steel pipe columns with heavy cast capitals and bases, or may be an entire cast iron column.

What Doesn't: Classical columns vary the most, but are still intentionally very thin.



Realms: 2nd Realm (Local): The French Quarter has the best stock of thin metal columns in the US. 3rd Realm (Regional): Columns in these patterns are based in part on local traditions and in part on regionally available iron, so materials for these columns can be mined and fabricated regionally, saving the fuel required to ship longer distances. 5th Realm (Continental): Classical columns are usually patterned approximately after versions of the Corinthian order, which is the thinnest order... but not this thin. These columns take the Corinthian to a degree of thinness not seen before, not even in Pompeii.

Attributes: Commodity: Saving fuel obviously saves money, and buying materials mined and fabricated regionally helps the regional economy. Firmness: These columns are designed to the strength of metal, making them very thin. Delight: Classical column contours bring intentional visual pleasure.

Variations

Organic | Median | Refined

LEED Credit

MR5.1
MR5.2

Points

1,1

%

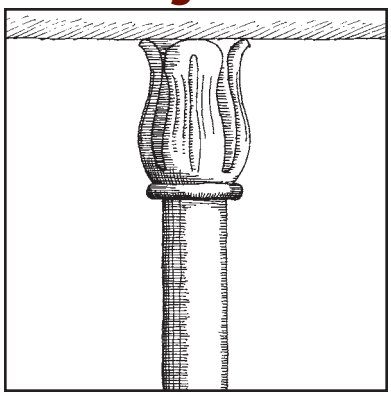
contributes to mr5.1 by being manufactured regionally; contributes to mr5.2 by being extracted regionally

METAL COLUMN CAPITALS

Use cast iron column capitals that match the Classical/Vernacular setting of the building and of the columns to which they are attached.

WE DO THIS BECAUSE: Cast iron is a readily available material in the region thanks to iron ore near Birmingham, and a long-standing fabrication tradition nearby means that iron may not have to be shipped great distances. See note on page 13, Fifth Realm, last paragraph: High Classical columns are not shown here, but are welcome to be used by architects that are properly trained to do fully classical architecture.

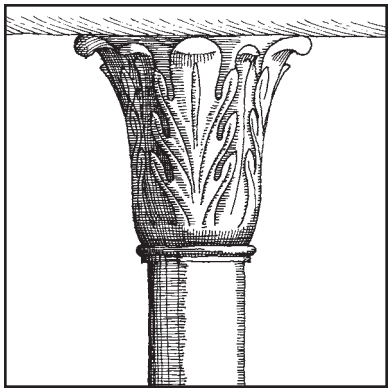
Organic



***What Matters: Use the smallest available cast iron bolt-on or slip-on capitals.

What Doesn't: Most should have a simple tulip motif, but plain profiles may also be used at the Town Architect's sole discretion.

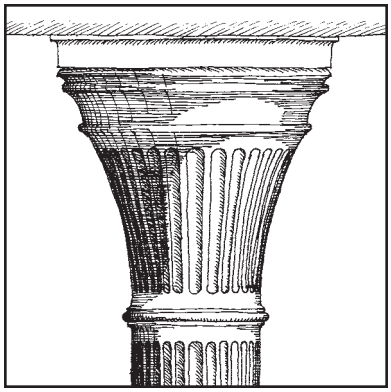
Median



**What Matters: Use medium-size cast iron bolt-on or slip-on capitals.

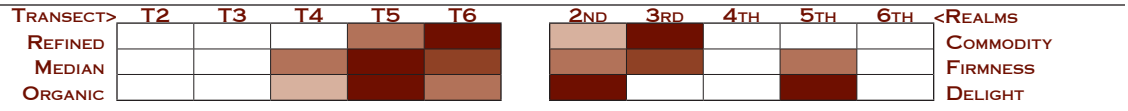
What Doesn't: Most should be based on a very simple interpretation of a Corinthian capital, but larger versions of the tulip capital and other appropriate shapes may also be used.

Refined



***What Matters: Use large cast iron bolt-on or slip-on capitals, or use an entire cast column.

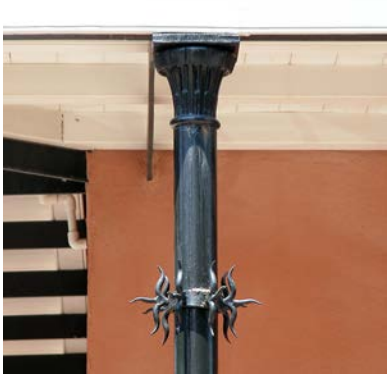
What Doesn't: Most capitals should be based on a more literal interpretation of a Corinthian capital, often of the Temple of the Winds variety, although it still may have to be simplified somewhat. Other appropriate shapes such as the fluted capital illustrated above may also be used.



Realms: 2nd Realm (Local): The French Quarter has an excellent stock of small cast column capitals. 3rd Realm (Regional): Because capitals in these patterns are based on local traditions and on regionally available iron, materials for these capitals can be mined and fabricated regionally, saving fuel. 5th Realm (Continental): The thinness of the column shaft requires both the height and width of the capital to be reduced dramatically. The resultant miniaturization usually requires a simplification of the order.

Attributes: Commodity: Saving fuel obviously saves money, and buying materials mined and fabricated regionally helps the regional economy. Firmness: As columns become thinner, the capital becomes more important for visual load transfer. Delight: Classical capital contours bring intentional visual pleasure.

Variations

Organic	Median	Refined
		
		
		
		

Metal Column Capitals

~

See the wicked-looking device on the second Organic column shaft and the bottom Median shaft? Those were commonly put there by fathers of attractive young creole girls to keep their suitors from climbing into the house. Just in case you were wondering...

LEED Credit

MR5.1
MR5.2

Points

1,1

%

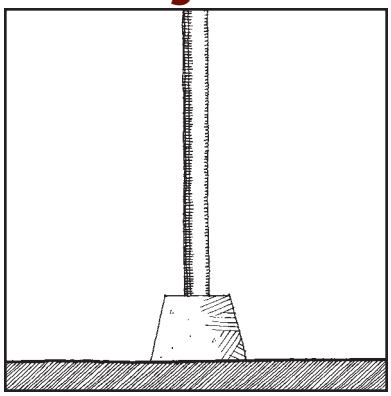
contributes to MR5.1 by being manufactured regionally; contributes to MR5.2 by being extracted regionally

METAL COLUMN BASES

Use column bases that match the Classical/Vernacular setting of the building and of the columns to which they are attached.

WE DO THIS BECAUSE: Cast iron and concrete are readily available materials in the region thanks to iron ore near Birmingham, and a long-standing fabrication tradition nearby means that iron may not have to be shipped great distances. See note on page 13, Fifth Realm, last paragraph: High Classical columns are not shown here, but are welcome to be used by architects that are properly trained to do fully classical architecture.

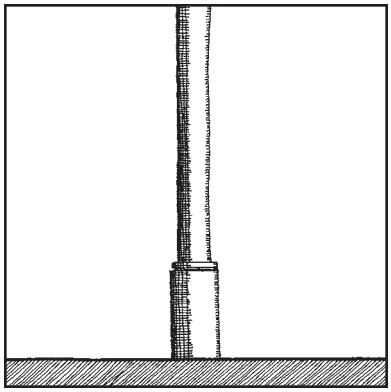
Organic



**What Matters: If vernacular columns have bases at all, they should either be very simple concrete or stone shapes or the simplest round metal sheaths.

What Doesn't: Shape and height of concrete or stone base, or whether you use a base at all.

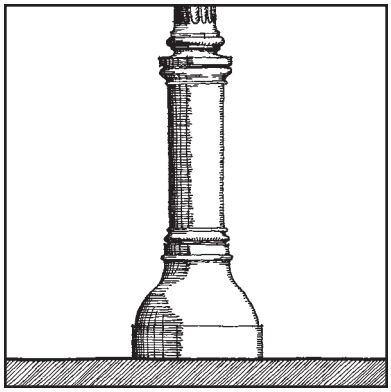
Median



***What Matters: Use simple cast iron bases which are usually vertical sheaths with simple rounded contours at the top, but may occasionally include abstracted classical base contours at the bottom. Mid-range bases may be 6" to 18" tall.

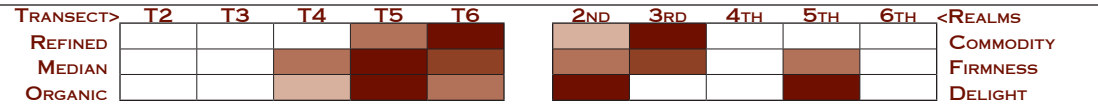
What Doesn't: Specific base contour. A variety should be used.

Refined



***What Matters: Use large cast bases up to 36" tall, or use entire cast columns.

What Doesn't: Specific shape. Bases may be primarily round, octagonal, or square, and may have cast adornments that are foliated, geometric, or both. Bases may be primarily straight like those in the photos or may include a larger bottom as illustrated above.



Realms: 2nd Realm (Local): The French Quarter has an excellent stock of cast column bases. 3rd Realm (Regional): Because cast bases in these patterns are based in part on local traditions and in part on regionally available iron, materials for cast bases can both be mined regionally and fabricated regionally, saving the fuel required to ship longer distances. 5th Realm (Continental): The thinness of the column shaft usually results in a base design that does not readjust an entire classical base, but uses one contour and one principle at a time, creating classically-inspired bases that are substantially different from those of typical classical columns.

Attributes: Commodity: Saving fuel obviously saves money, and buying materials mined and fabricated regionally helps the regional economy. Firmness: As columns become thinner, the base becomes more important for visual load transfer. Delight: Classical contours bring intentional visual pleasure.

Variations

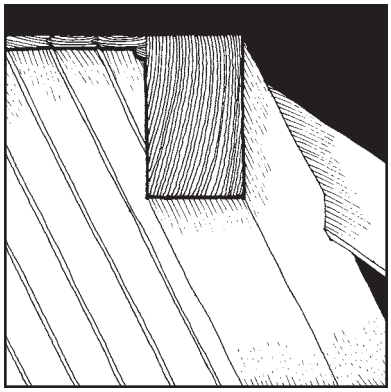
Organic	Median	Refined
		
		
		
		

PORCH BEAMS

Build porch beams in T2 & T3 of solid timbers that match column or post thickness. Build T4 beams of single boards, and T5 & T6 beams of steel shapes. See TCP~53.

WE DO THIS BECAUSE: Beams in rural (T2) and suburban (T3) areas are least refined and largest. More urban areas are likely to have the thinnest columns, and the beams should match. Steel beams are required in masonry construction. See note on page 13, Fifth Realm, last paragraph: High Classical columns are not shown here, but are welcome to be used by architects that are properly trained to do fully classical architecture.

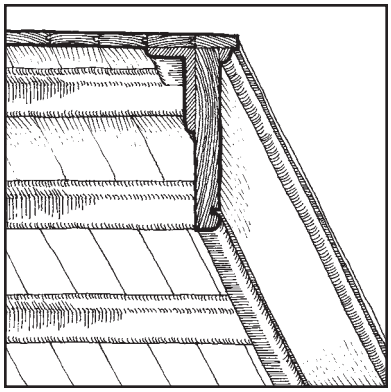
T2, T3



**What Matters: Porch beams should be a single timber matching the width of the post or column (4" to 8") and 8" to 12" tall. Space columns closely enough that these sizes work structurally. If built-up beams are used, comply with TCP-60.

What Doesn't: More classical porch beams may be built up to include both frieze and architrave.

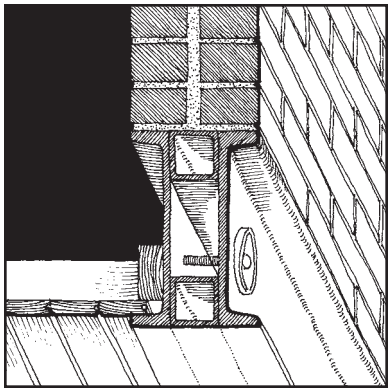
T4



***What Matters: Build porch beam of a single solid piece of finish lumber backed up by structural steel angles where there is a gallery floor above. Solid timber beams as described for T2 and T3 may also be used on the most vernacular buildings in T4.

What Doesn't: Specific size of bead & quirk at the bottom of the beam.

T5, T6



***What Matters: Build up steel beam with channels and other shapes such as square tubing and angles. Exposed fasteners connecting the parts are desirable and should employ metal rosettes as washers.

What Doesn't: Specific beam sizes, which shall be determined by structural engineer based on imposed loads. Stone beams bearing on stone columns may also be used.

Transect>	T2	T3	T4	T5	T6
Refined					
Median					
Organic					

2nd	3rd	4th	5th	6th	<Realms
					Commodity
					Firmness
					Delight

Realms: 2nd Realm (Local): T4 porch beams are fairly unique to New Orleans. 3rd Realm (Regional): T2 and T3 porch beams are most common in coastal areas of French influence. 4th Realm (National): T5 steel porch beams can be found across the United States. 5th Realm (Continental): The most classical Porch Beams in T2 and T3 form the lower two parts (frieze & architrave) of classical entablatures, which have been refined over the centuries not only to support the building, but to do so using profiles known to produce beauty.

Attributes: Firmness: Porch beams are simple structural elements primarily intended to support loads from above. Delight: See 5th Realm above.

Variations

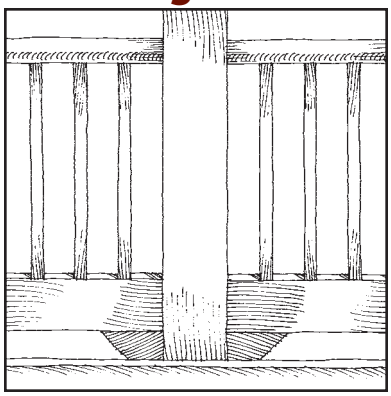
T2, T3	T4	T5, T6
		
		
		
		

WOOD RAILINGS

Use wood railings where wood columns are used. Build wood railings very simply, with thin square balusters in all but the most classical railings. See TCP~54.

WE DO THIS BECAUSE: Thinly-detailed railings are consistent with other thin architectural details. Bottom rails should be turned vertical for strength and double-chamfered at the top to drain water. Balusters therefore have to have a forked double cut on their bottoms to fit the double-chamfered bottom rail. This is more expensive than the common practice of attaching them with two small toenails, but it is much stronger and more durable.

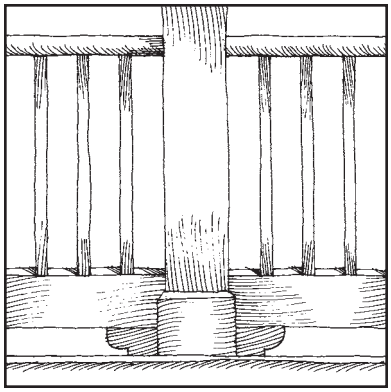
Organic



***What Matters: Top rail should be rectangular, contoured slightly to fit the hand. Balusters should be no larger than 1-1/2" square, although 1-1/4" balusters are strongly preferred. Bottom rail should be 2x6 or 2x8, chamfered at top to drain water and hold fork-bottom balusters firmly in place. Support bottom rail at each end with blocks as shown.

What Doesn't: Precise handrail contour and bottom rail support block shape.

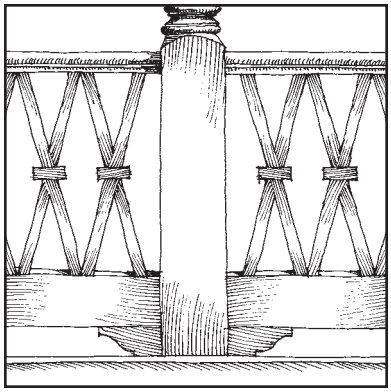
Median



***What Matters: There should be little difference between vernacular & mid-range railings. Primary differences are the frequent use of a round top rail and a somewhat more ornate cut on the bottom rail support block.

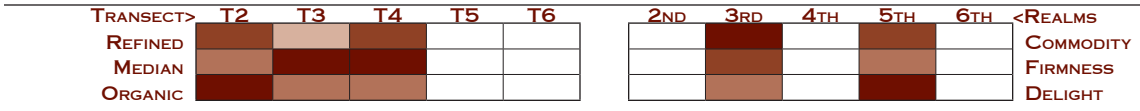
What Doesn't: Precise handrail size & contour, and the bottom rail support block shape.

Refined



**What Matters: Build classical railings similar to mid-range railings except simple special balusters may be used and handrail contour may be somewhat more detailed. Railings classical enough to be made of turned balusters should be very rare.

What Doesn't: There is no single classical baluster type, as illustrated and shown in photos. Just make sure that they are relatively simple and not too heavy.



Realms: 3rd Realm (Regional): Thinly-detailed Wood Railings are common throughout the region. 5th Realm (Continental): Classical Wood Railings are based on either classical decorative patterns executable with thin square balusters, on classical turned baluster design principles.

Attributes: Commodity: Railings exist for a single very useful reason: to keep people from falling from high places... Firmness: Because of this single function, they must have enough strength to do so... Delight: But local cultural traditions of thin detailing prevent them from being overly heavy.

Variations

Organic	Median	Refined












LEED Credit

MR5.1
MR5.2

Points

1,1

%

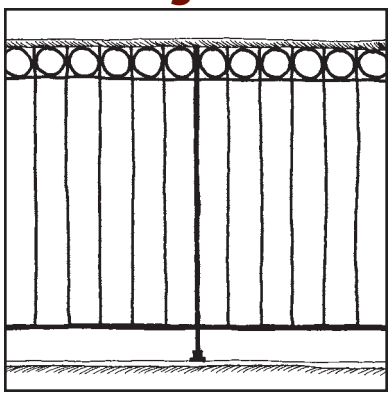
contributes to MR5.1 by being manufactured regionally; contributes to MR5.2 by being extracted regionally

METAL RAILINGS

Use metal railings in T4 with wood or metal columns, & in T5 & T6 with metal columns. Build railings of solid, very thin square metal bars for most elements. See TCP~54.

WE DO THIS BECAUSE: Metal railings satisfy a strong cultural preference for thin, delicate detailing. They also are made of materials that are available in the region, and for which there is a strong base of fabricators and installers.

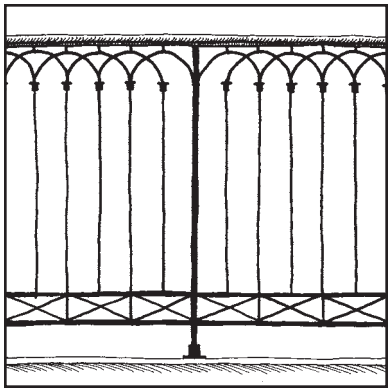
Organic



***What Matters: Fabricate vernacular Metal Railings very simply, with a single bottom rail, one or two top rails, and very simple ornament at most.

What Doesn't: The ornamental shapes, as long as they are simple and thin.

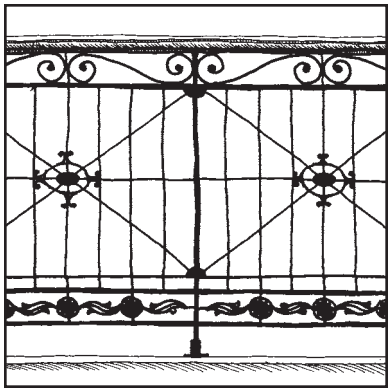
Median



***What Matters: Fabricate mid-range Metal Railings of equally thin wrought iron components as vernacular railing, but the ornamental shapes may be slightly more elaborate. A double bottom rail with associated ornament may be included, but is not required.

What Doesn't: The ornamental shapes, as long as they are thin.

Refined



**What Matters: Fabricate classical Metal Railings of either wrought iron or of heavier cast iron. If wrought iron, cast iron elements may be used within the design. Non-vertical elements are common in classical railings.

What Doesn't: Ornamental shapes in classical railings should vary widely, as long as they are consistent with principles of regional cultural heritage.

Transect>	T2	T3	T4	T5	T6
Refined					
Median					
Organic					

2nd	3rd	4th	5th	6th	<Realms
					Commodity
					Firmness
					Delight

Realms: 1st Realm (Personal): Because many of the components may be hand-made, classical railings are a good palette for inventive personal expression. 2nd Realm (Local): Metal railings in the French Quarter are the most famous and most iconic examples in the entire region. 3rd Realm (Regional): Because Metal Railings are based in part on local traditions and in part on regionally available iron, materials for railings can both be mined regionally and fabricated regionally, saving the fuel required to ship longer distances.

Attributes: Commodity: Saving fuel obviously saves money, and buying materials mined and fabricated regionally helps the regional economy. Firmness: Metal Railings test the limits of thinness that no other material can reach. Delight: New Orleans incredibly fanciful railings are simply beautiful.

Porches & Balconies

Variations

Organic	Median	Refined
		
		
		
		

Metal Railings

~

Ornamental metalwork, of which metal railings are some of the most visible items, is one of the world-famous signatures of the French Quarter.

112

Porches & Balconies

LEED Credit

MR5.1
MR5.2

Points

1,1

%

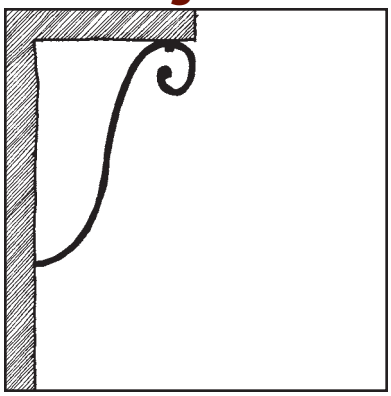
contributes to MR5.1 by being manufactured regionally; contributes to MR5.2 by being extracted regionally

BALCONY SUPPORT

Support balconies with visible metal support brackets built of thin, solid square or round bars. All but the most vernacular should incorporate one or more scrolls.

WE DO THIS BECAUSE: We do this because: Thin ornamental metalwork is one of the icons of the French Quarter equal at least to jazz funerals and seafood gumbo. Because of this, it is hard to imagine the balconies of the Quarter supported with anything but ornamental metal brackets. As with other metal components, they also are made of materials that are available in the region, and for which there is a strong base of fabricators and installers.

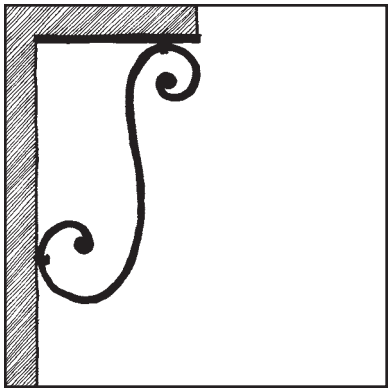
Organic



***What Matters: Fabricate vernacular Balcony Supports of very simple shapes, with no more of a compound S-curve than in the illustration above. Some brackets may be entirely straight. See *TCP-55*.

What Doesn't: Specific shape. Even vernacular Balcony Supports can vary substantially from one building to the next.

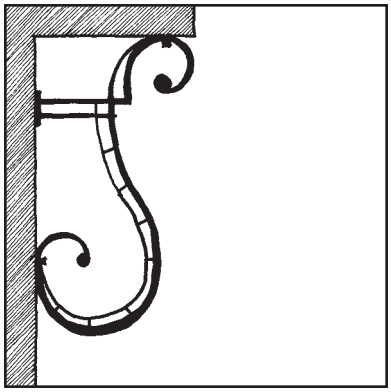
Median



**What Matters: Mid-range supports should be slightly more ornamental, including full S-curves or other simple curved shapes. See *TCP-55*.

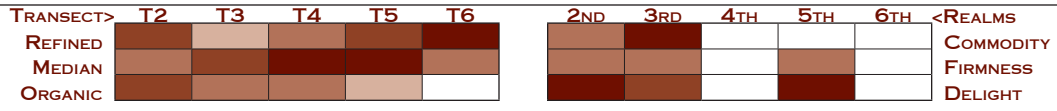
What Doesn't: Specific shape. Mid-range Balcony Supports can begin to be quite inventive.

Refined



**What Matters: Classical supports should include at least two distinct main frames, either side-by-side or one within the other in the same plane as illustrated above. See *TCP-55*.

What Doesn't: Specific shapes. Classical Balcony Supports may be highly inventive, as long as they are beautiful.



Realms: 1st Realm (Personal): Because Balcony Supports are often custom fabricated of easily-shaped metal bars, they are fertile ground for personal inventiveness. 2nd Realm (Local): French Quarter Balcony supports are legendary. Study them carefully. 3rd Realm (Regional): Because Metal Railings are based on local traditions and on regionally available iron, materials for railings can be mined and fabricated regionally, saving fuel. 5th Realm (Continental): The classical tradition has an enormous centuries-old stock of decorative shapes based on nature that would work here.

Attributes: Commodity: See 3rd Realm above, which is responsible for saving money on shipping. Firmness: The first function of a Balcony Support is to carry the load imposed by the balcony, of course... Delight: But once that requirement is met, it is then all about visual delight.

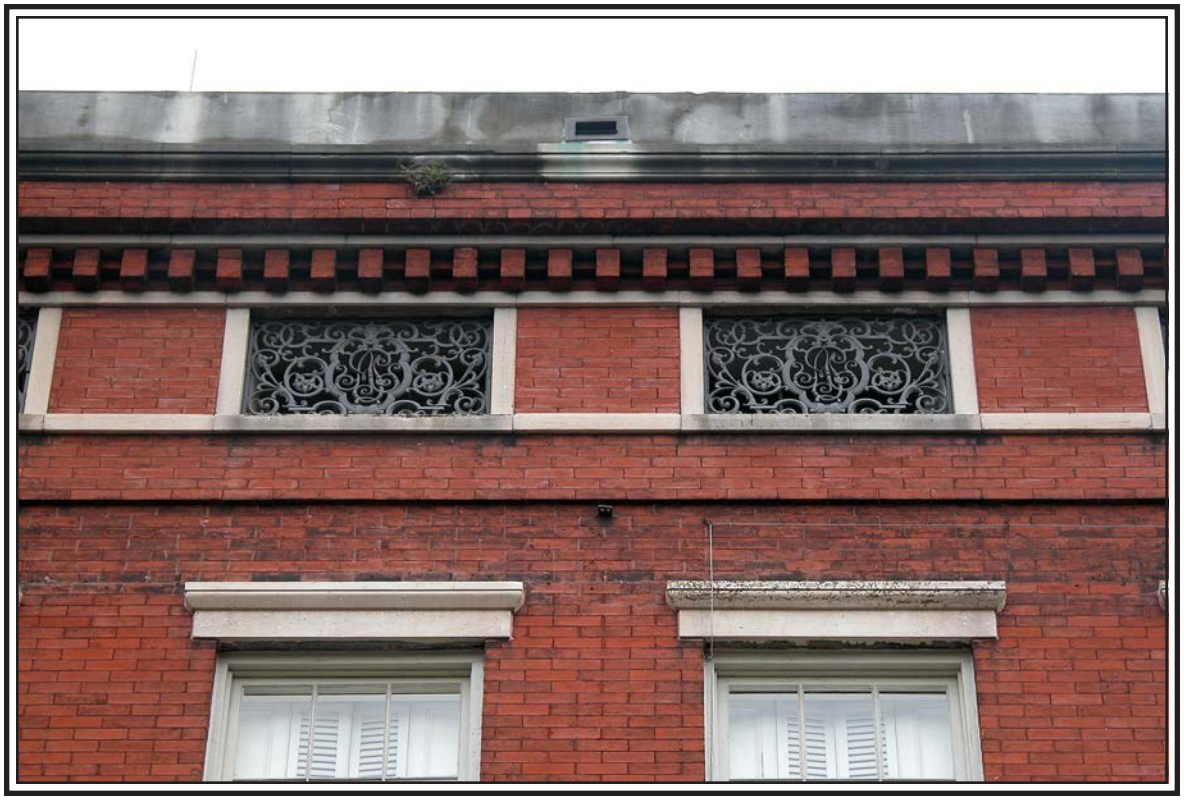
Porches & Balconies

Variations

Organic	Median	Refined
		
		
		
		

Balcony Support

Balcony supports are another type of ornamental metalwork that is one of the world-famous signatures of the French Quarter.



General Material Notes

* All exterior materials used below the second floor height shall pass the test of the Arm's Length Rule as described in detail in *Traditional Construction Patterns* (see *TCP*p75).
* All exterior materials used above the second floor height shall pass the test of the Eyes Only Rule as described in *Traditional Construction Patterns* (see *TCP*p75).
* Materials are specified here, but variations in finishes are not. Generally, material finishes should be more refined toward the urban end of the Transect, and should be more relaxed toward the rural end. Variations in finishes should also be informed by those of neighboring buildings so that there are no shocking variations in finishes within a streetscape. See *TCP*-14 for color notes; see Town Founders for current approved color palette.

Eaves & Roofs

Materials

Eave Return Cap: Continuous low-slope flashing without transverse seams. See *TCP*-61.

Gutters & Downspouts: Galvanized or copper half-round gutter supported on roof-mounted brackets. See *TCP*-63

Eaves: Eave trim shapes and boards shall be lowland cypress, redwood, cedar, cementitious, or PVC. See *TCP*-62 & *TCP*-64.

Rafter Tails: #1 Common grade pressure-treated pine tails scabbed onto primary trusses or rafters. Lowland cypress, redwood, or cedar may be used if the budget allows.

Metal Roofing: 5v Crimp metal roofing shall be the standard roofing material. Flat-panel standing seam roofing is an upgrade. Other upgraded roofing materials permitted are slate or synthetic slate, wood shingles and wood shakes. See *TCP*-73. Natural-finish metal roofing probably earns LEED ss7.2; see LEED.

Shingle Roofing: Shingle roofing is permitted *only* if it is slate or wood shingles or shakes. Synthetic slate is permitted if it passes the test of the Arm's Length Rule. This book typically specifies what to use and does not list all of the remaining things that are not permitted, but this item is an exception. Asphalt shingles are *not* permitted for far too many reasons to list here. See *TCP*-74.

Tile Roofing: Overlapping two-piece clay pan tiles are permitted (but not required) on civic buildings only. See *TCP*-75.

Ridge Caps: See *TCP*-76 for metal ridge caps. Ridge caps for other roofing material shall be composed of the primary roofing material configured as per industry standards. In other words, a cedar shake roof shall be capped with cedar shakes, for example, with hidden cap flashing recommended by industry standards.

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Eaves & Roofs

LEED

Credit

ID1.1

Points

1

%

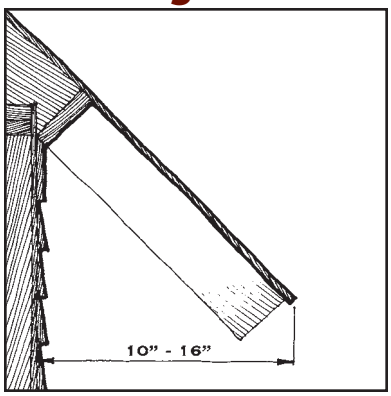
storm-resistant construction fulfills intent of MR3.1 & MR3.2 by preventing storm damage that requires new material use

OVERHANG DIMENSION

Allow the most vernacular eaves to overhang furthest. Classical eaves should overhang no more than the cornice height. Comply with TCP~66.

WE DO THIS BECAUSE: Vernacular details are generally more relaxed and less precise. But all eaves should be shallower than further inland due to high wind stresses. Because rafter tails are pressure treated and scabbed onto main rafters or trusses, they can blow off in very high winds without endangering the entire roof.

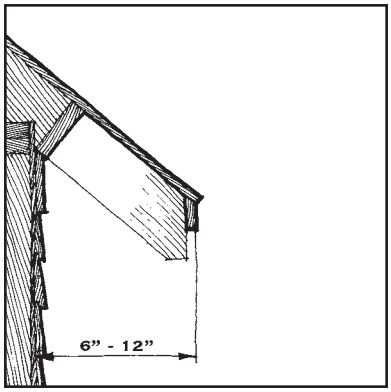
Organic



***What Matters: Allow vernacular eaves with square-cut rafter tails to overhang 10" to 16".

What Doesn't: Overhang may vary as desired within this range.

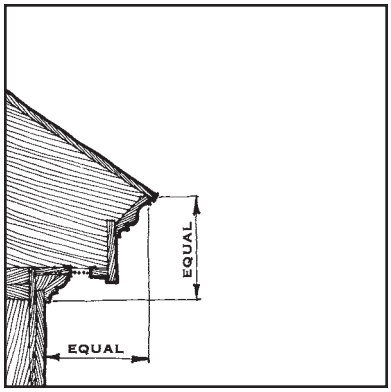
Median



***What Matters: Allow mid-range eaves with plumb-cut rafter tails to overhang 6" to 12".

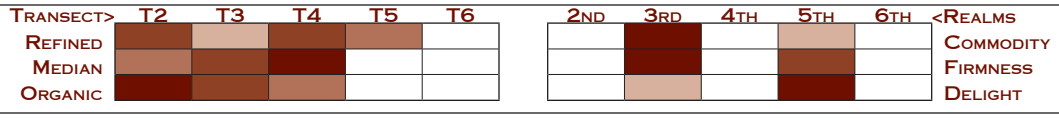
What Doesn't: Overhang may vary as desired within this range.

Refined



***What Matters: Classical eaves should overhang a distance equal to the cornice height as measured from the roof to the bottom of the bed moldings. For eaves on one-story walls, this will usually be between 6" and 11". Taller walls may produce cornices up to 21" tall and deep.

What Doesn't: Classical eave details vary significantly and should be worked out on a job-by-job basis.



Realms: 3rd Realm (Regional): Overhang dimensions are strongly limited by the risk of hurricane-force winds. Eaves that protect the integrity of the roof structure obviously save potentially large use of resources and energy in reconstructing after wind damage. 5th Realm (Continental): Classical eaves naturally work well in high-wind zones since the overhang is no greater than the cornice height. This proportion has produced beautiful cornices for many centuries.

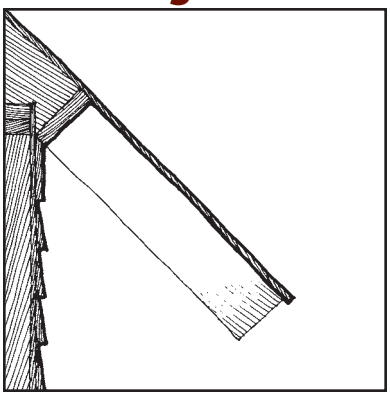
Attributes: Commodity: As usual, saving resources and energy (see 3rd Realm) saves money. Firmness: Shallower overhangs not only are stronger, but they look stouter, too. Delight: See 5th Realm above.

EAVE ENCLOSURE

Vernacular and mid-range eaves should have open rafter tails, while classical eaves may be enclosed. Comply with TCP~66.

WE DO THIS BECAUSE: Open eaves are easier to construct because there are fewer parts to purchase and assemble. Because a major focus of vernacular architecture is cost control, open eaves are an ideal vernacular detail. These details only apply in t2-t4 and in some areas of t5. Most t5 and almost all t6 roofs have no visible pitch from the street, so they do not have eaves per se, but rather a parapet.

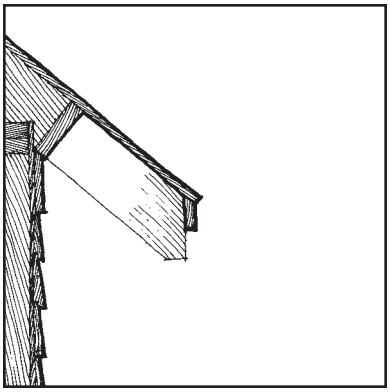
Organic



***What Matters: Construct the most vernacular eaves with square-cut rafter tails, just like they come off the bundle of lumber from the lumber yard. This makes for a very fast detail to build.

What Doesn't: Blocking detail. There are several ways to block between rafters, one of which is shown here.

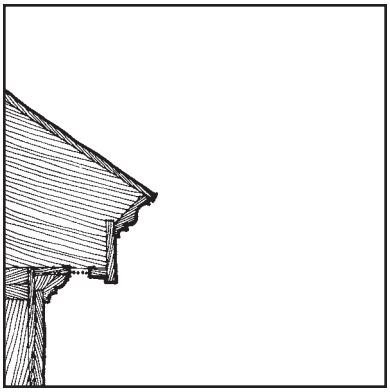
Median



***What Matters: Construct mid-range eaves with plumb-cut rafter tails.

What Doesn't: Rafters may or may not be undercut. Fascia may or may not be installed, and the height can vary so long as at least 1-1/2" of rafter tail is exposed below fascia.

Refined



***What Matters: Fully enclose classical eaves.

What Doesn't: Specific eave detail. There are many proper ways of detailing a classical eave; select one that is consistent with the detailing of the rest of the building.

Transect>	T2	T3	T4	T5	T6	2nd	3rd	4th	5th	6th	<Realms
Refined											Commodity
Median											Firmness
Organic											Delight

Realms: 4th Realm (National): Open rafter tail eaves can be found across the entire United States. Because of the simplicity of these details, they do not vary dramatically on the more vernacular buildings. 5th Realm (Continental): The Eave Enclosure is the skin of the classical cornice which has been refined over the centuries not only to get water off the building, but to do so using profiles known to produce beauty.

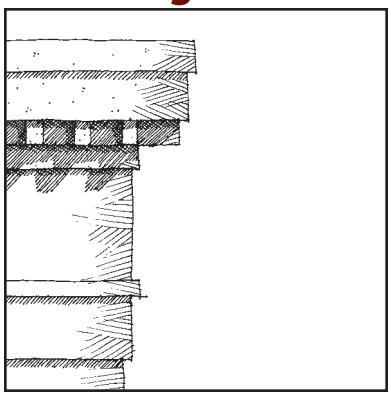
Attributes: Commodity: Open eave materials cost less, and there should be less labor cost because there are fewer parts to put up. Delight: See 5th Realm above.

EAVE ENRICHMENTS

Enrich eaves with ornament based on the building's location on the Classical/Vernacular Spectrum, from vernacular stepped brick to classical entablatures.

WE DO THIS BECAUSE: The eave is the continuous line where the building meets the sky, and should be celebrated. Also, the cornice should be projected past the face of the wall in a manner that allows water to drip free rather than running all the way down the wall in a still rain.

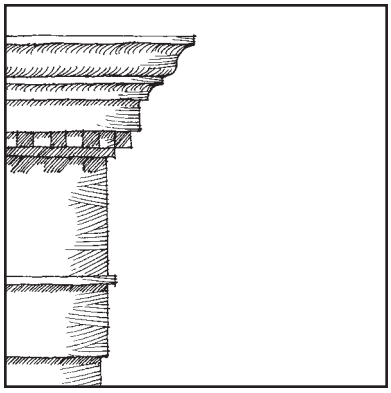
Organic



**WHAT MATTERS: Build vernacular Eave Enrichments entirely of brick or of stucco built to the size of brick in configurations that approximate the classical entablature. See how close the rough brick eave illustrated matches the more classical eaves? T2, T3 and T4 wood vernacular eaves may be enriched with simple classical molding shapes.

WHAT DOESN'T: A dozen or so basic brick corbel details make countless eave conditions.

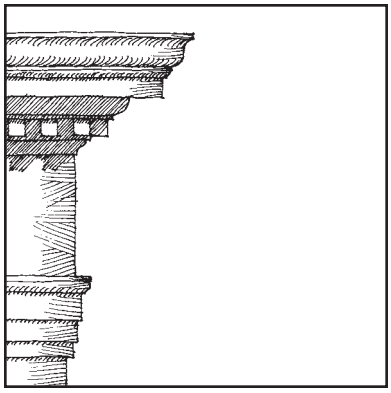
Median



**WHAT MATTERS: Build stucco or wood eaves, except they may be simplified and snubbed off, not projecting out as far as the cornice is tall.

WHAT DOESN'T: Some components of the classical entablature may be omitted.

Refined



***WHAT MATTERS: Build full-featured classical entablature to proper classical proportions.

WHAT DOESN'T: The order of the entablature may vary according to the needs of the building.

TRANSECT>	T2	T3	T4	T5	T6
REFINED					
MEDIAN					
ORGANIC					

2ND	3RD	4TH	5TH	6TH	<REALMS
					COMMODITY
					FIRMNESS
					DELIGHT

REALMS: 4th Realm (National): These vernacular eave enrichments are found in Main Streets all over the United States. 5th Realm (Continental): These classical Eave Enrichments are right out of the annals of the classical tradition. As with all parts of the tradition, these details have produced beautiful results for centuries.

ATTRIBUTES: Firmness: While eave enrichments may be simply applied to the structure, they nonetheless are based on structural principles. The triglyphs on the frieze of the bottom classical photo, for example, were originally based on the ends of ancient beams. The fact that they have been idealized for millennia into an architectural device does not detract from their beauty or their solidity. Delight: Obviously, one of the purposes of building beautiful things is to create delight.

Variations

Organic	Median	Refined












120

Eaves & Roofs

LEED Credit

SS6.1
SS6.2
WE1.1
WE1.2
WE3.1
WE3.2

Points

ALL 1

%

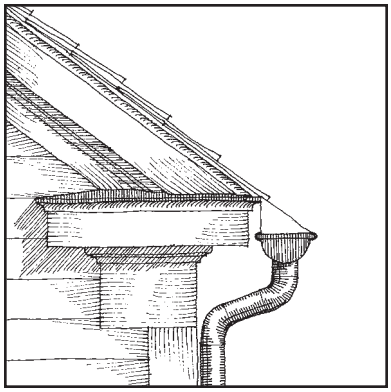
contributes to storm water management rate, quantity & treatment: see LEED for details; earns WE1.1 if potable irrigation is reduced by 50%, WE2.2 if potable irrigation is eliminated; contributes to WE3.1 & WE3.2 if rainwater is used for building (non-irrigation) uses

RAINWATER COLLECTION, STORAGE, & USE

Collect rainwater for use in irrigation, water features & possibly interior greywater use. Store rainwater in visible cisterns where possible.

WE DO THIS BECAUSE: It makes little sense to use highly processed chlorinated fluoridated water to flush toilets and water the pansies. Thousands of gallons of rainwater are dumped into storm sewers from every house every year. It makes much more sense to use the water onsite and save substantially on the water bill.

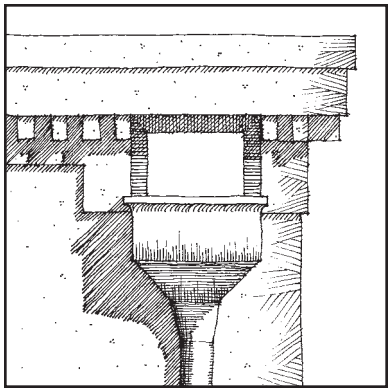
T2, T3, & T4



***What Matters: Use half-round metal gutters and round metal downspouts to collect rainwater from pitched roofs in T2, T3 & T4.

What Doesn't: Gutter & downspout sizes may vary according to rain load.

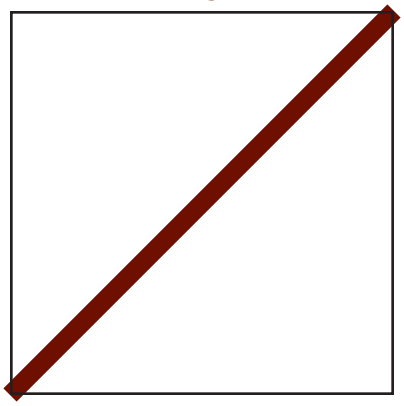
T4 & T5



**What Matters: Collect water from low-pitched roofs through scuppers with metal conductor heads which feed round metal downspouts.

What Doesn't: Precise conductor head design, which may be any number of funnel-like shapes so long as it carries the required amount of water.

T6



What Doesn't Matter: Water collection in T6 is almost always internal on a flat roof, with no visible expression on the outside of a building. Because the amount of water collected is very small relative to the building size, (and potential grey water usage,) and there is often no garden space (except on a green roof, where water falls naturally,) rainwater collection, storage and use often does relatively little good in T6.

Transect>	T2	T3	T4	T5	T6
Refined					
Median					
Organic					

2nd	3rd	4th	5th	6th	<Realms
					Commodity
					Firmness
					Delight

Realms: 3rd Realm (Regional): It is important to re-use as much of the rain on-site as possible in places that experience heavy rainfall because this reduces stormwater runoff and the large number of associated environmental, logistical and financial problems. This is one of the more important environmental patterns in this book. 4th Realm (National): Gutter and conductor head details shown here may be found across the entire United States. 6th Realm (Universal): The desire to spend time near water is universal.

Attributes: Commodity: There is not enough space here to list all of the utilitarian benefits of on-site water storage and use. Nearly all of them save money. Delight: Water collection devices such as pools and ponds can be quite delightful. Wellness: As a result, much has been written for centuries concerning the soothing and possibly healing influence of spending time near fountains, pools and ponds.

Gutter & Downspout Variations

T2, T3, & T4 | T4 & T5 | T5

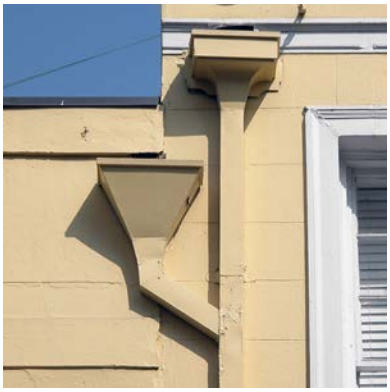




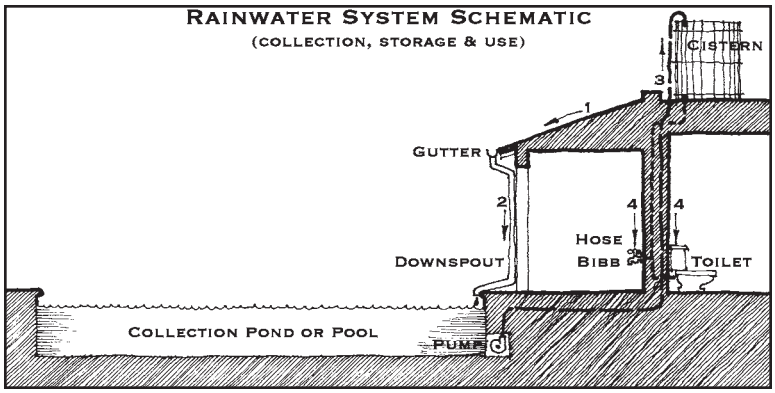






Techniques
(of Water Collection, Storage, & Use from previous page)



Rainwater System

1: Rain is routed to gutters.

2: Water is routed from gutters through downspouts to pond, pool, or other collection device.

3. Water is pumped by low-volume pump from collection device to cistern.

4. Water flows by gravity to grey water outlets (toilets, hose bibbs, soaker hoses, etc.)

Cisterns

Cisterns may be installed in attics or other hidden locations, but they also can be treated as an architectural feature, which is the preferred method.

Ponds

Rainwater may be channeled to ponds in T2 and T3. Ponds should be lined to avoid stored water seeping into the ground.

Pools

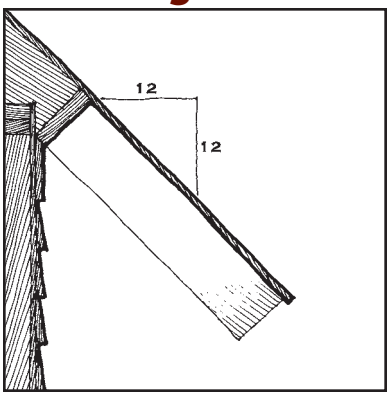
Man-made reflecting pools are better collection devices in T4, T5 and T6 because they can be made to fit more easily into tight quarters. As with ponds, they should be lined to prevent seepage.

ROOF SLOPES

Make classical roofs shallowest and vernacular roofs steepest. Secondary roofs shall be 1/3 to 1/2 the pitch of primary roofs, but no less than 3/12. Comply with TCP~77.

WE DO THIS BECAUSE: Roofs in coastal areas are steeper than roofs further inland because steeper roofs resist hurricane winds better. Vernacular roofs are steeper than classical roofs because vernacular buildings often put finished space within the roof rather than building a full additional story in order to save money.

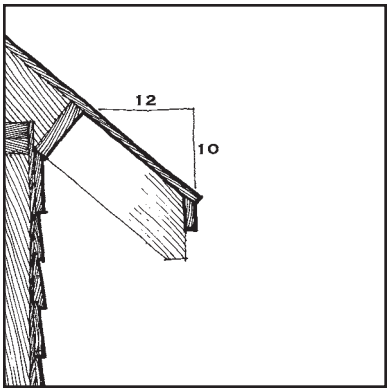
Organic



***What Matters: The slope of primary vernacular roofs should be approximately 12:12.

What Doesn't: Vernacular roof pitch may be reduced to as little as 11:12 if desired, although 12:12 is a very easy roof to frame because the rise is equal to the run. These roof slopes only apply in T2-T4 and in some areas of T5. Most T5 and almost all T6 roofs have no visible pitch from the street.

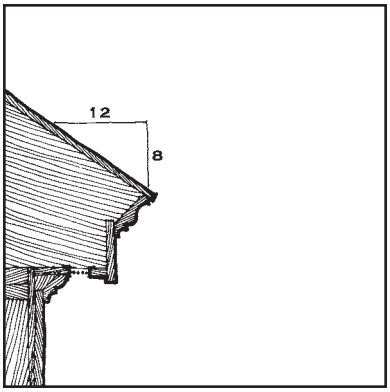
Median



***What Matters: The slope of primary mid-range roofs should be approximately 10:12.

What Doesn't: Mid-range roof pitch may be reduced to as little as 9:12 or increased to as much as 11:12 if desired. These roof slopes only apply in T2-T4 and in some areas of T5. Most T5 and almost all T6 roofs have no visible pitch from the street.

Refined



***What Matters: The slope of primary classical roofs should be approximately 8:12.

What Doesn't: Classical roof pitch may be reduced to as little as 7.5:12 or increased to as much as 9:12 if desired. These roof slopes only apply in T2-T4 and in some areas of T5. Most T5 and almost all T6 roofs have no visible pitch from the street.

Transect>	T2	T3	T4	T5	T6
Refined					
Median					
Organic					

2nd	3rd	4th	5th	6th	<Realms
					Commodity
					Firmness
					Delight

Realms: 3rd Realm (Regional): Roof Slopes are greatly affected by high regional winds. Steeper roofs are significantly more resistant to uplift forces that accompany high winds than shallow roofs. When a roof is ripped off a building in a hurricane, it often leads to the collapse of the entire house because the tops of the walls depend on the roof for lateral strength. This obviously is a huge waste of construction materials.

5th Realm (Continental): Classical roof slopes are usually much shallower where there is less wind to contend with. Even here, the classical roof pitches are the shallowest of all.

Attributes: Commodity: Roof slopes are all about commodity because anything that might prevent a roof being ripped off in a storm represents huge potential reconstruction cost savings.

LEED Credit

ID1.1

Points

1

%

storm-resistant construction fulfills intent of MR3.1 & MR3.2 by preventing storm damage that requires new material use

LEED Credit

EA1
EQ7.1

Points

1-10,1

%

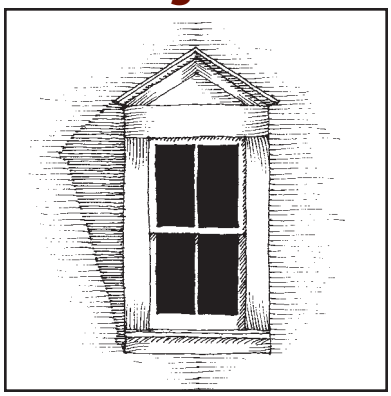
contributes to EA1 & EQ7.1 by admitting most heat in winter and least in summer

DORMERS

Build vertically-proportioned, simple dormers in a relatively narrow range of expression on the Classical/Vernacular Spectrum according to TCP~81 thru TCP~86.

THE PATTERNS LISTED ABOVE, found in Traditional Construction Patterns, fully code the basic rules of dormers. This pattern codes only dormer styles as they vary across the Classical/Vernacular Spectrum. In other words, follow the rules in Traditional Construction Patterns and follow the styles shown here. Dormers occur only rarely in t5 and not at all in t6 because of the predominance of flat roofs in those zones.

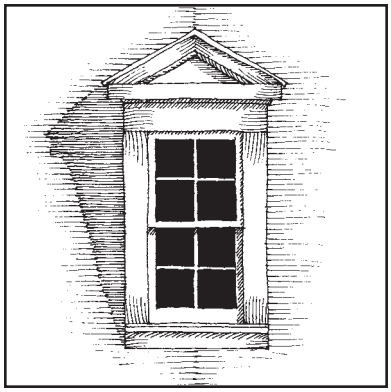
Organic



**WHAT MATTERS: Build vernacular dormers with the simplest eave detailing.

WHAT DOESN'T: Window may also be arched.

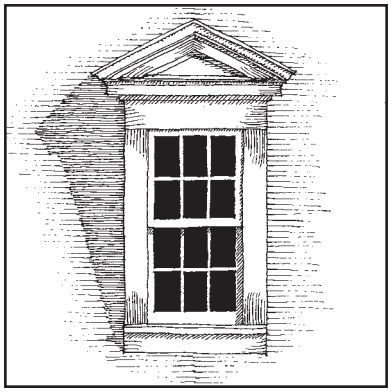
Median



**WHAT MATTERS: Build mid-range dormers with slightly more eave detail, including at least a thin, abstracted block cymatium.

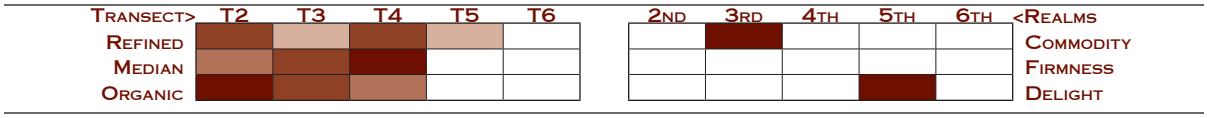
WHAT DOESN'T: Window may also be arched.

Refined



**WHAT MATTERS: Build classical dormer with slightly fuller classical detailing.

WHAT DOESN'T: Window may also be arched, as can the entire dormer roof.



REALMS: 3rd Realm (Regional): Dormers let in the most heat in winter when the sun is low in the sky and the least in summer. Skylights, on the other hand, let in the most heat in summer and the least in winter because their glazing is more horizontal. Dormers therefore save substantial amounts of energy. 5th Realm (Continental): The most classical dormers borrow liberally from the design principles of the classical aedicule.

ATTRIBUTES: Commodity: Not only do dormers save money while they save energy, but they also are much less likely to leak than skylights. And a properly built dormer can often be constructed for less money than a high-quality skylight. Delight: Dormers are usually the elements that crown a building as it meets the sky. The aedicule is one of the highest-developed classical elements, so dormers based on the principles of the aedicule are built on a strong foundation of beauty.

Variations

Organic	Median	Refined












126

Eaves & Roofs

LEED Credit

IDI.2

Points

1

%

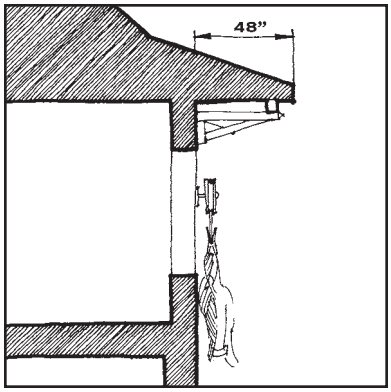
This is an innovation that both conserves energy and makes clothes last longer

LAUNDRY EAVE

Build an extra-deep eave on a private side of a house and tuck a pulley-supported clothesline high up under it to encourage air-drying of clothes.

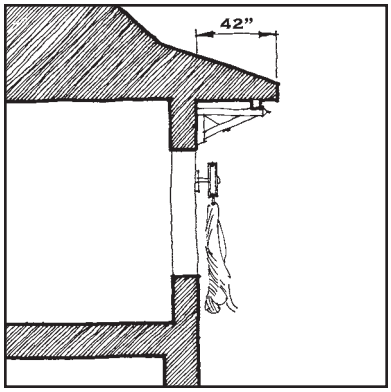
WE DO THIS BECAUSE: Natural clothes-drying has not been solved in America in the modern era. The old American system of the clothesline in the back yard takes up too much space and is dangerous (hence the term "he got clotheslined" in football,) and the European system of hanging wet laundry over the street is unsightly. This new pattern is an improvement on both existing systems.

T2, T3



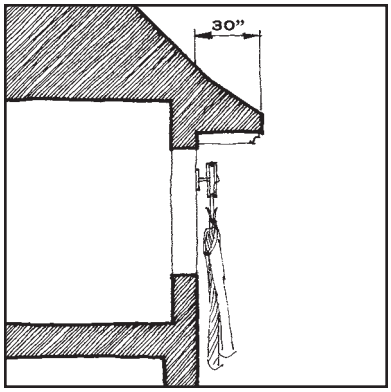
**WHAT MATTERS: Build the Laundry Eave on the back side of the house, away from view. The Laundry Eave may be 4' deep or greater. A porch is not a substitute for a Laundry Eave in any Transect zone because wet laundry is considered unsightly in places where people sit. Visually support the eave with structural brackets that do not impede the movement of laundry attached to the pulley-supported clothesline below.

T4



**WHAT MATTERS: Laundry Eave may be reduced to 42" deep if it encroaches on courtyard space in T4 lots.

T5 (no T6)



*WHAT MATTERS: Reduce Laundry Eave depth to 30" to preserve light entering narrow T5 courtyards, and tuck clothesline up higher into the eave.

TRANSECT>	T2	T3	T4	T5	T6
REFINED					
MEDIAN					
ORGANIC					

2ND	3RD	4TH	5TH	6TH	<REALMS
					COMMODITY
					FIRMNESS
					DELIGHT

REALMS: ? 1st Realm (Personal): Because the Laundry Eave is a newly-invented pattern that is being proposed for the first time in this book, it is ripe for inventiveness and augmentation. 3rd Realm (Regional): The purpose of the Laundry Eave is two-fold: provide a sensible, safe and non-offensive way to achieve the freshness of air-dried clothes, and save lots of energy (and money) while doing so.

ATTRIBUTES: Commodity: See above: it's all about three things: saving the money that goes with saving energy, getting fresher air-dried clothes, and having your clothes last longer.

European Method

Europeans regularly hang clothes out to dry over the street. That's OK, as long as it's alright for the neighbors to know if it's boxers or briefs... etc. But Americans typically don't tolerate this degree of neighborliness. But this method does have its advantages, including the fact that you don't have to go outside to hang the laundry.

American Method

This was the original American clothes-drying method: the clothesline in the middle of the back yard. But in addition to being a hazard to the necks of anyone running through the back yard, it simply takes up too much space in most of today's more efficient lots.

New American Way

Many Homeowner Associations have taken to banning clotheslines in recent years. People who love air-dried clothes have recently taken to sneaking them back in, like this specimen between the house and guest cottage.

The Trade-off

OK, so nothing is quite as convenient as throwing the clothes in the dryer. The energy use is an expense we can tolerate... for now. But if you've ever wanted fresh breeze-dried clothes rather than mechanically tumbled clothes, here's your chance. Because the Laundry Eave lets you choose which way to do it today.

General Material Notes

* All exterior materials used below the second floor height shall pass the test of the Arm's Length Rule as described in detail in *Traditional Construction Patterns* (see *TCP*p75).
* All exterior materials used above the second floor height shall pass the test of the Eyes Only Rule as described in *Traditional Construction Patterns* (see *TCP*p75).
* Materials are specified here, but variations in finishes are not. Generally, material finishes should be more refined toward the urban end of the Transect, and should be more relaxed toward the rural end. Variations in finishes should also be informed by those of neighboring buildings so that there are no shocking variations in finishes within a streetscape. See *TCP*-14 for color notes; see Town Founders for current approved color palette.

Attachments & Sitework

Materials

Flues:	Clay tile.
Chimneys:	Stucco or brick. See *TCP*-88 & *TCP*-92.
Signs:	Wood sign boards are preferred, but metal signs may be accepted by the Town Architect based on merit at the Town Architect's sole discretion. See *TCP*-89.
Awnings:	Canvas awnings on a light metal frame. Traditional retractable awnings are strongly encouraged due to high winds. See *TCP*-90.
Roof Penetrations:	See *TCP*-98.
Lighting:	Copper-framed light fixtures with glass panes are preferred, but other materials may be accepted by the Town Architect based on merit at the Town Architect's sole discretion. Gas exterior lighting is preferred but not required, except for a minimum of one gate post lamp or front porch lamp, which must be lit by gas. See *TCP*-100.
Fences:	May be wood (lowland cypress, redwood, cedar, or #1 Common grade pressure-treated pine) or metal (wrought iron, cast iron or cast aluminum) in T2 through T4, but may only be metal (wrought iron, cast iron or cast aluminum) in T5 and T6. See *TCP*-101. Masonry fence bases may be made of any materials permitted for walls (see below.)
Walls:	Brick or stucco. See *TCP*-102.
Sidewalk Materials:	Specified in the DPZ Urban Code for sidewalks on public right-of-way. Paving materials used outside a frontage fence or wall on private property shall match public sidewalk material. Sidewalks inside frontage fence or wall may be any material permitted in Surfaces pattern if appropriate to the Transect zone. See *TCP*-103.

CHIMNEYS

Build chimneys strictly according to TCP~87, TCP~88 & TCP~91 thru TCP~93.

THE PATTERNS LISTED ABOVE, found in Traditional Construction Patterns, fully code the various types of chimneys to be used. This pattern codes only chimney styles as they vary across the Classical/Vernacular Spectrum. In other words, follow the rules in Traditional Construction Patterns and follow the styles shown here. Generally, most chimneys are capped with some sort of device: the double-arched masonry or double-V slate hoods are most popular, followed by clay tile chimney pots.

Organic	Median	Refined
		
		
		

SIGNS

Build signs strictly according to TCP~87, TCP~88 & TCP~91 thru TCP~93.

THE PATTERNS LISTED ABOVE, found in Traditional Construction Patterns, fully code the various types of signs to be used. This pattern codes only sign styles as they vary across the Classical/Vernacular Spectrum. In other words, follow the rules in Traditional Construction Patterns and follow the styles shown here. Generally, sign styles follow those of the French Quarter, which are heavily weighted to wood signs, including engraved wood signs.

Organic	Median	Refined
		
		
		

LEED Credit
EAI

Points
1-10

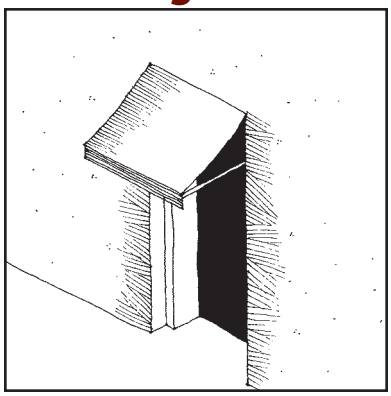
%
contributes indirectly to EAI by assisting environmental acclimation (see 3RD Realm)

AWNINGS

Install awnings according to TCP~90, TCP~97, & TCP~99. Solid awnings may also be used (see bottom row of photos.) Awnings should retract or roll for windstorms.

THE PATTERNS LISTED ABOVE, found in Traditional Construction Patterns, fully code the various types of awnings to be used. This pattern codes only awning styles as they vary across the Classical/Vernacular Spectrum. In other words, follow the rules in Traditional Construction Patterns and follow the styles shown here.

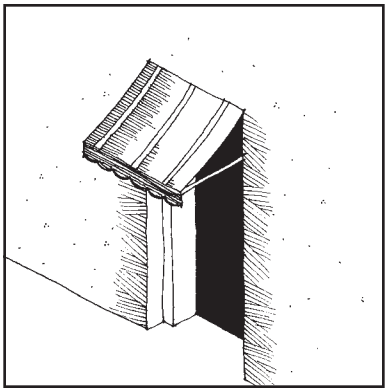
Organic



**WHAT MATTERS: Loosely hang single-color canvas on the simplest possible support. Umbrellas are portable vernacular awnings.

WHAT DOESN'T: Colors, as long as they are not garish.

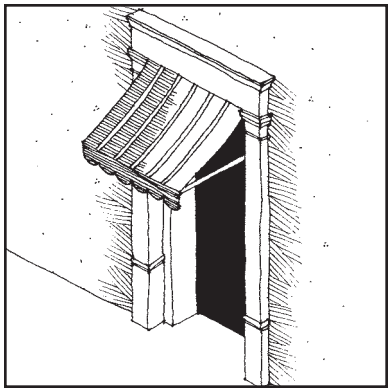
Median



**WHAT MATTERS: Add fringes and/or stripes to a vernacular awning to get a mid-range awning.

WHAT DOESN'T: Colors, again, as long as they're not garish. And fringe scallop pattern, so long as it is shallow enough to permit signage on the fringe if desired.

Refined



**WHAT MATTERS: Frame a mid-range awning prominently on a classical architectural element to get a classical awning.

WHAT DOESN'T: Same as for mid-range awnings, plus the design of the architectural elements by which the awning is framed, so long as they follow classical design principles.

TRANSECT>	T2	T3	T4	T5	T6
REFINED					
MEDIAN					
ORGANIC					

2ND	3RD	4TH	5TH	6TH	<REALMS
					COMMODITY
					FIRMNESS
					DELIGHT

REALMS: 3rd Realm (Regional): Awnings are an important environmental pattern because they entice people to sit outside at food service establishments rather than taking up more interior space and requiring more interior air conditioning and lighting. They also entice people to shop on outdoor streets rather than malls by making the experience more interesting.

ATTRIBUTES: Commodity: Most of the environmental benefits above either save money or make money for retailers. Awnings also protect people from the rain or the hot Southern sun. Delight: They make money by enlivening the streetscape with colorful fabric that moves in the breeze. Wellness: By making a more interesting streetscape, people are enticed to walk more with many resulting health benefits.

Variations

Organic	Median	Refined









Awnings

~

Awnings may be soft or hard; an umbrella is a very simple, portable awning.

LEED

Credit

EAI

Points

1-10

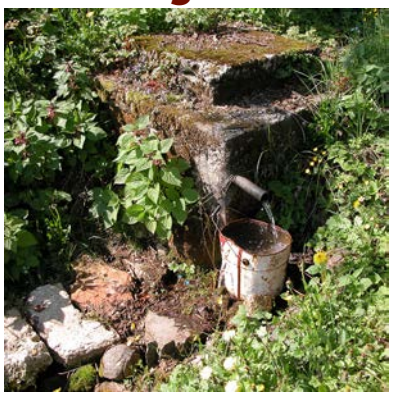
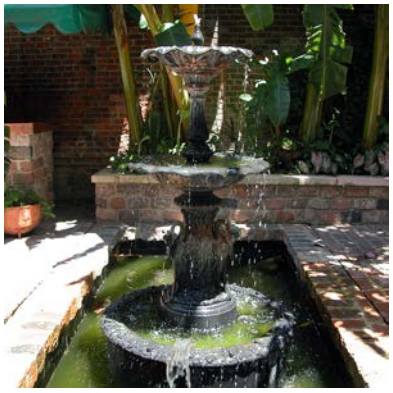
%

contributes indirectly to EAI by assisting environmental acclimation & outdoor use

FOUNTAINS

Install fountains that are either freestanding as a focal point in an outdoor space or against the wall of an outdoor space.

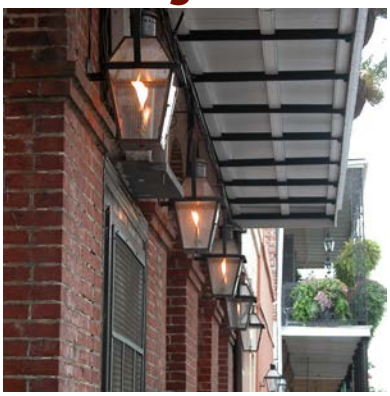
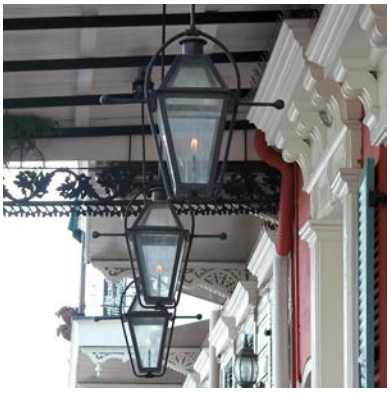
WE DO THIS BECAUSE: The sound of water is refreshing in hot climates. Additionally, water spraying up or dripping down cools the air around it, acting as an evaporative cooling device. Fountains can be used as part of a stormwater collection device (see Rainwater Collection, Storage & Use.)

Organic	Median	Refined
		
		
		

LIGHTING

Install lighting according to TCP~100. LEED Credit SS8 shall be earned in T2 & T3, should be earned in T4 and probably will not be earned in T5 & T6.

THE PATTERN LISTED ABOVE, found in Traditional Construction Patterns, fully codes the various types of lighting to be used. This pattern codes only lighting styles as they vary across the Classical/Vernacular Spectrum. In other words, follow the rules in Traditional Construction Patterns and follow the styles shown here. Because of regional preferences, gas lighting is strongly encouraged.

Organic	Median	Refined
		
		
		

136

Attachmts. & Sitework

LEED Credit

SS5.1

Points

1

%

contributes to bio-diversity credit when animal habitat is restored

ANIMALS

Build places on your property that welcome animals, both domesticated and wild.

WE DO THIS BECAUSE: The importance of animals to humans is far too great to catalog in one paragraph. Domesticated animals can be great friends, offering unconditional companionship. They can also be very useful for many tasks and are the source of many raw materials such as wool. Wild animals fill a legion of important roles, and may be attracted for their specialty, like building martin houses for their insect-eating prowess.

T2, T3

***What Matters: T2 is by definition rural, so all sizes of animals may be included there, even the very largest such as horses.

Illustrations from top : Barns house horses. Martin houses are designed to attract the Martin, long known for eating pesky insects. Some grazing animals require nothing but a fence around the pasture in which they make their home. A mill-pond at the edge of town attracts a flock of ducks.

T4

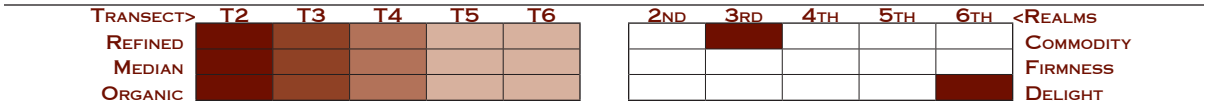
**What Matters: Both medium-sized and small animals may make their homes in T3 & T4.

Illustrations from top : The dog and its doghouse. Birds may be attracted in a number of ways, including by birdbaths. Another means is the birdhouse, seen here mounted on a fence. Speaking of mounts, the hitching post is an artifact of a horse's journey into town, although they should be housed in T2.

T5, T6

*What Matters: T5 & T6 are most suitable for small animals.

Illustrations from top : Birdhouses may be incorporated as an architectural element. Some creatures prefer the human habitat, such as this cat enjoying a high roof terrace. Feeders attract creatures such as birds across all zones of the Transect. Some creatures that are beneficial to humans are known to be attracted by certain plants.



Realms: 3rd Realm (Regional): Populating a place with more than just humans (increasing bio-diversity) is important to us because we thrive best in places where we are not alone. 6th Realm (Universal): Animal companionship extends all the way back to the dawn of time in all cultures around the world.

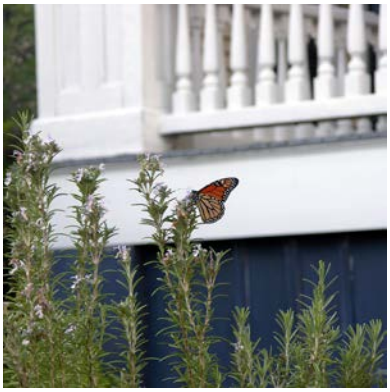
Attributes: Commodity: Humans have nurtured and tended to animals since the beginning of civilization for many purposes. It is only during the past century that we have forgotten how useful many of them may be. Delight: The fact that many people consider their pets to be a part of the family is ample testimony to the delight that comes from the unquestioned loyalty of an animal friend. Wellness: Animal companionship has a long-standing documented history of enhancing human mental health. And the presence of all creatures, whether tame or wild, makes an environment that is healthier for humans in ways we are only beginning to understand.

Variations

T2, T3	T4	T5, T6









Attachmts. & Sitework

LEED Credit

EA1

Points

1-10

%

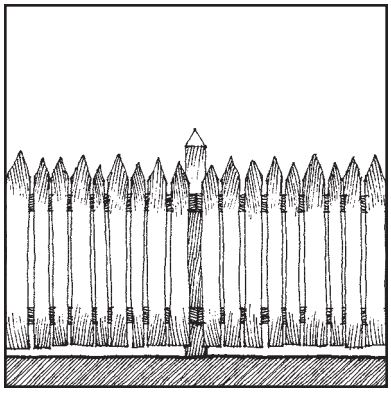
contributes indirectly to EA1 by assisting environmental acclimation (see 3RD Realm)

FENCES

Build fences & walls strictly according to TCP~101, TCP~102 & TCP~104 thru TCP~108, except in T5 & T6 allow taller walls (to 10') & allow wall panels up to 7' tall, not 40".

THE PATTERNS LISTED ABOVE, found in Traditional Construction Patterns, fully code the various types of fences with only the locality-based exceptions noted above. This pattern codes only fence styles as they vary across the Transect. In other words, follow the rules in Traditional Construction Patterns and follow the styles shown here. There are few fences in t3 and none in t6.

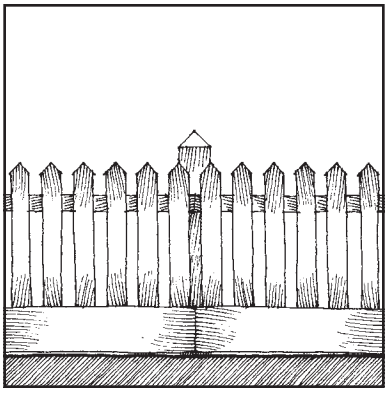
T2, T3



***WHAT MATTERS: Build T2 and T3 fences of random-width pickets and/or leave fence unfinished. If finished, paint white.

WHAT DOESN'T: Sloped tops: single- or double-slope, angle can vary, and direction (if single-sloped) can vary.

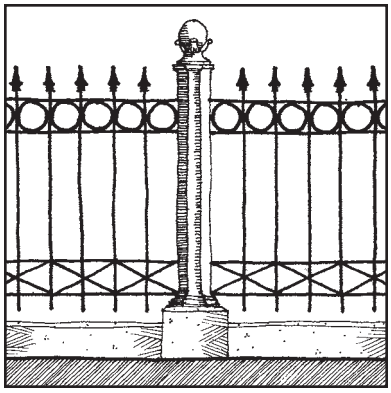
T4



***WHAT MATTERS: Build T4 fences of regularly-spaced wood pickets, although simple wrought iron fences are also permitted at the sole discretion of the Town Architect. Paint fences white or match house trim color if it is a very light off-white.

WHAT DOESN'T: Picket top shape and angle, which should vary.

T5



***WHAT MATTERS: Build T5 fences of wrought or cast iron. Significant portions of the fence may be solid masonry.

WHAT DOESN'T: Picket & post designs, so long as they are traditional wrought or cast iron fence patterns.

TRANSECT>	T2	T3	T4	T5	T6
REFINED					
MEDIAN					
ORGANIC					

2ND	3RD	4TH	5TH	6TH	<REALMS
					COMMODITY
					FIRMNESS
					DELIGHT

REALMS: 2nd Realm (Local): New Orleans is well known for wrought iron fences. 3rd Realm (Regional): Fences are highly-evolved psychological protection devices that allow people to sit on their front porches because they feel protected there when people walk by on the sidewalk. This allows the house to be less conditioned at times. 4th Realm (National): These wood picket designs can be found throughout the U.S.

ATTRIBUTES: Commodity: By making people feel protected outdoors, fences help create all the financial benefits associated with less-conditioned interior space. Firmness: Fences protect frontages. Delight: See Wellness: Wellness: Because fences make the streetscape much more interesting, people tend to walk more. They also meet more neighbors who are sitting on their porches, fostering a greater sense of community which in turn has several emotional benefits.

Variations

T2, T3	T4	T5, T6











LEED Credit

EA2.1
EA2.2
EA2.3
EA6

Points

1,1,1,1

%

earn EA2.1, EA2.2 & EA2.3 credits by using increasing percentages of renewable energy sources onsite; earn EA6 by on-site production of non-polluting energy (see LEED)

SITE-BASED POWER SOURCES

Use Site-Based Power Sources whenever possible to reduce dependence on power from the grid, or possibly even sell power back to the grid at peak generation times.

WE DO THIS BECAUSE: Site-Based Power Sources are potentially the most efficient because electricity does not have to be transmitted long distances. And with future energy prices uncertain, site-based renewable energy sources are likely to become more financially attractive over time. They also have the potential to be charming, which is something a five-megawatt coal-fired power plant has no hope of achieving.

T2, T3

*What Matters: T2 allows the greatest opportunities for site-based power sources because the lot sizes are much larger. You're far more likely to have a stream on your property usable for a hydroelectric generator, for example, and a wind generator looks perfectly natural in the country. And combustion-based wood-fed heat sources make the most sense here because if your property is large enough, you probably can harvest wood onsite. But remember that old fireplaces exhaust more heat than what they produce by pulling heated air up the chimney and cold air in the cracks. They worked only because people sat or slept near them to get radiant heat, letting the rest of the house be cold. Use efficient methods like the Russian Stove, which produce much more than they exhaust.

What Doesn't: Specific system. Generate what you can.

T4

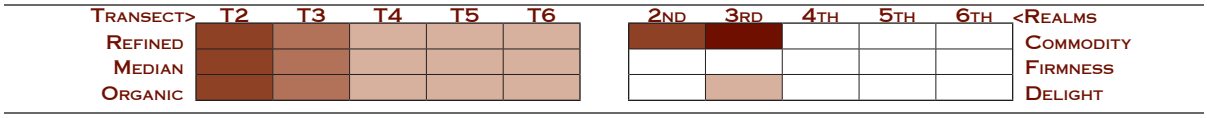
*What Matters: Water-based power is increasingly unlikely in T3 & T4, but wind-based power still may make sense, depending on local wind patterns. And modern wind generators are actually quite beautiful and run almost silently, so they should not be objectionable to nearby neighbors. Fire-based heat sources need to be clean-burning as the neighbors get closer. The full range of solar power options are still available here because buildings are usually detached, which means that every building has a South face. And if you follow the highly-important South-Facing Outdoors pattern, the South face is likely to be one of the longer faces of the building. Because of greater densities, buildings in T4 are likely to generate more total power on-site than any other Transect zone.

What Doesn't: Specific system. Generate what you can.

T5, T6

*What Matters: While wind-based power is possible in T5 & T6, most site-based power in these zones occurs in some form of combustion. Here, it is especially important to use highly-efficient, clean-burning systems because of the close proximity to neighbors. If everyone on Main Street burned sooty fireplaces, the town would soon look and smell like the cities of the early Industrial Age.

What Doesn't: Specific system. There are a number of stoves and fireplaces available today that are far more efficient and substantially cleaner than fireplaces of the mid-20th century.



Realms: 1st Realm (Personal): Site-based power (burning wood, coal, etc.) was the only power available throughout almost all of human history, but the old technologies are usually too dirty for compact settlements today. This pattern therefore needs substantial inventiveness to develop new, cleaner technologies. 2nd Realm (Local): The feasibility of water- and wind-based power is entirely based on local conditions. 3rd Realm (Regional): This is a major green pattern, especially if power sources are non-polluting.

Attributes: Commodity: The Commodity icon is a water wheel. Enough said. Delight: The artifacts of any power system must be either beautiful or invisible (think beautiful chimneys, *not* 1980s solar water panels,) or the technology will not be used in large quantities.

Water

Water power obviously is the rarest of the ancient site-based power sources because it requires you to have a stream running through your site. But if you have it, use it. It's almost certain you won't be grinding grits with a mill, but a fair amount of electricity can be generated by a briskly-moving stream.

Wind

Wind power is more widely available, but not universal. Coastal areas or mountaintops often have more reliable winds than inland valleys. Wind power was once widely used to pump water for livestock, like the windmill pictured here. But today, most wind power is harnessed by wind generators that produce electricity.

Fire

Fire includes not only the heat of on-site combustion (burning wood or other fuel) but also the heat of the sun. For on-site combustion, use efficient methods like the Russian Stove, which produce much more usable heat than they exhaust up the chimney.

New Technologies

Development of new sustainable site-based power sources is very important. While this is beyond the scope of most people's expertise, we thought we'd ask anyway, just in case...

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Attachmts. & Sitework

LEED Credit

MR-P1

Points Req'd.

%

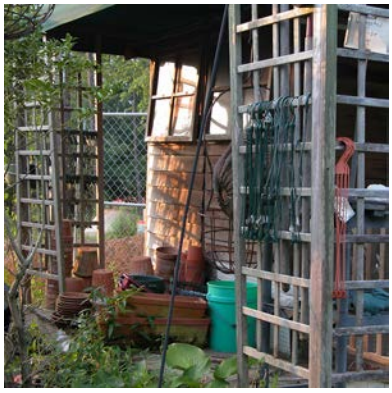
storage & collection of recyclables is a prerequisite to getting any LEED MR credits

GREEN SHED

Create structures in the private part of a lot that combine the functions of potting sheds, tool sheds and recycling bins.

WE DO THIS BECAUSE: People are much more likely to propagate and nourish plants, and to recycle materials, if given a proper setting in which to do so. This pattern does not currently exist, but it is high time that it should.

TECHNIQUES



1. Bulk Storage

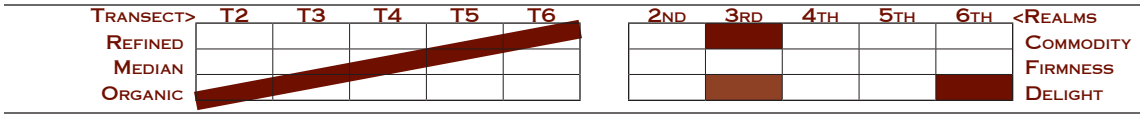
Provide some space for storing large, bulky items such as pots or fertilizer bags.

2. Hanging Storage

Open grids and pegboards are useful for hanging more things than what you can possibly think of at the moment. You can never have enough.

3. Water

If you find room for a utility sink, you'll be glad you did.



Realms: 1st Realm (Personal): Because the Green Shed is a newly-invented pattern that is being proposed for the first time in this book, it is ripe for inventiveness and augmentation. 3rd Realm (Regional): Many good things happen to our natural environment when humans nurture plants. Green Sheds set the stage for this to happen. 6th Realm (Universal): The human desire to nourish plants appears to be universal.

Attributes: Commodity: See 3rd Realm. Delight: See Wellness: Wellness: Hundreds, if not thousands, of books have been written on the therapeutic effects of gardening. Read a few of them, then try it.

4. Shed Size

A Green Shed does not have to be enormous. Depending on what all you want to do in one, they can require as little as 8' x 8' or even less.

5. Recycling Bins

Include recycling bins for each of the types of materials that can be locally recycled. The ideal spot for them is under the workbench.

6. Workbench

If you include nothing else, the workbench and the recycling bins are the two most essential parts of the Green Shed.

7. Greenhouse

If you have room for a small greenhouse, the gardener in your family will love you for it. A greenhouse doesn't have to be anywhere near as large as this one... even a small cold frame will help you start plants in early spring.

144

Attachmts. & Sitework

LEED Credit

WEI.1

Points

1

%

contributes to credit if annuals are native

EDIBLE ANNUALS

Landscape your property at least partly with annuals that produce edible fruit such as vegetables.

WE DO THIS BECAUSE: There is no meal so fresh as one that comes straight out of your garden. You get more intense flavor (and more nutrition) than is possible when food is trucked 1,400 miles (the average distance traveled for an American meal) and then stored three weeks before it gets to your table. Plus, you know exactly which chemicals you did or did not put in your food; something you can't know for sure if you didn't raise it yourself.

T2, T3

**What Matters: Compose rural farm landscapes beautifully. The principles are the same as ornamental gardening; the only change is the palette of materials. Include both Edible Perennials and Edible Trees in the composition where appropriate. T2 & T3 landscapes are well-suited to a vernacular or even a rustic character, but may also be fully classical.

What Doesn't: Specific annuals, so long as you like the fruit that they bear.

T4

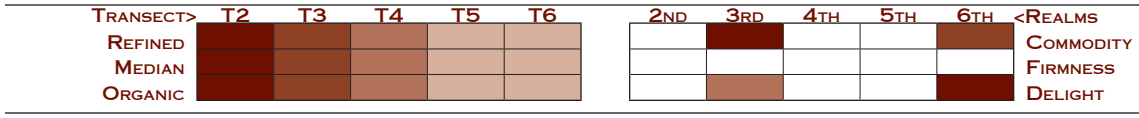
*What Matters: Compose T4 edible landscapes beautifully., often in beds at the perimeter of a yard, or possibly as an entire enclosed garden. The principles are the same as ornamental gardening; the only change is the palette of materials. Include both Edible Perennials and probably Edible Trees in the composition where appropriate and where space allows.

What Doesn't: Specific annuals, so long as you like the fruit that they bear.

T5, T6

*What Matters: Compose T5 & T6 edible landscapes beautifully in the smallest of spaces. The principles are the same as ornamental gardening; the only change is the palette of materials. Include Edible Perennials in the composition where space allows. While classical gardens seem more appropriate here, any desired character may be used.

What Doesn't: Specific annuals, so long as you like the fruit that they bear.



Realms: 3rd Realm (Regional): Less fuel consumed transporting food. Less agri-chemical use required. Any questions? 6th Realm (Universal): Contrary to popular belief, gardening is likely the oldest profession.

Attributes: Commodity: The 3rd Realm benefits translate directly into cost savings. And the Wellness benefits are likely to do the same. Delight: There once was a perception that a landscape could be either productive farmland or ornamental landscaping, but not both. But the Tuscan landscape proved for the entire world that farmland can be profoundly and stunningly beautiful. Wellness: Working in the garden has physical & emotional benefits that have been lauded for centuries. Try it if you even have the slightest inclination. And the health benefits of eating your own freshly-grown produce are obvious.

Edible Annuals

~

This pattern and the two that follow represent an entire re-thinking of landscaping that has been quietly growing in recent years. The basic question is this: "Why can't gardens be beautiful *and* fruitful?"

1. Left: Fruit trees, grape vines (Edible Perennials) and vegetables (Edible Annuals) all in a single rustic garden.

2. Right: Raised beds are much more space-efficient (and labor-efficient) than row gardens. They are also more adaptable to ornamental use, especially in smaller spaces where they may be located as desired around a yard.

3. Left: Wire cages are very useful in training up plants before they become heavy with fruit.

4. Right: Drip irrigation is great because it puts all the water on the roots of the plant so that almost none is lost to evaporation, it doesn't require much water pressure, so it works great with a gravity-fed greywater system, and it recycles used automobile tires.

5. Left: Branches and vines pruned from the garden are useful in constructing charming frameworks such as this upon which to train vining plants.

6. Right: Be sure to allow some space for the temporary storage of bulk items such as straw bales for mulch.

7. Left: Traditional compost bins occupy a fair amount of space, but can handle large quantities of compost.

8. Right: Hand-cranked, frame-mounted compost drums are a relatively new development. They are more efficient and take up less space, but cannot handle quite the volume of the traditional bins.

146

Attachmts. & Sitework

LEED Credit

WE1.1

Points

1

%

contributes to credit if perennials are native

EDIBLE PERENNIALS

Landscape your property at least partly with perennial vines and bushes that produce edible fruit.

WE DO THIS BECAUSE: There is no fruit so fresh and juicy as that which you pick off the vine or bush. You get more intense flavor (and more nutrition) than is possible when fruit is picked green and ripens in the back of a truck while traveling 1,400 miles to your table. Plus, you know exactly which chemicals you did or did not spray on your fruit; something you can't know for sure if you didn't raise it yourself.

T2, T3

**What Matters: Compose vines & bushes in rural landscapes beautifully. The principles are the same as ornamental gardening; the only change is the palette of materials. Include both Edible Annuals and Edible Trees in the composition where appropriate. T2 & T3 vines & bushes often stand free in the landscape, away from buildings due to available space.

What Doesn't: Specific vines or bushes, so long as you like the fruit that they bear.

T4

*What Matters: Compose vines & bushes in T4 landscapes beautifully. The principles are the same as ornamental gardening; the only change is the palette of materials. Include both Edible Annuals & Trees in the composition where appropriate. T4 vines & bushes are usually closely associated with buildings, with vines often trained up arbors attached to them.

What Doesn't: Specific vines or bushes, so long as you like the fruit that they bear.

T5, T6

*What Matters: Compose T5 & T6 vines & bushes beautifully in the smallest of spaces. The principles are the same as ornamental gardening; the only change is the palette of materials. Include Edible Annual in the composition where appropriate. T5 & T6 vines & bushes hug the buildings tightly due to space constraints.

What Doesn't: Specific vines or bushes, so long as you like the fruit that they bear.

Transect>	T2	T3	T4	T5	T6
Refined					
Median					
Organic					

2nd	3rd	4th	5th	6th	<Realms
					Commodity
					Firmness
					Delight

Realms: 3rd Realm (Regional): Less fuel consumed transporting fruit. Less agri-chemical use required. Any questions? 6th Realm (Universal): Contrary to popular belief, gardening is likely the oldest profession.

Attributes: Commodity: The 3rd Realm benefits translate directly into cost savings. And the Wellness benefits are likely to do the same. Delight: There once was a perception that a landscape could be either productive farmland or ornamental landscaping, but not both. But the Tuscan landscape proved for the entire world that farmland can be profoundly and stunningly beautiful. Wellness: Working in the garden has physical & emotional benefits that have been lauded for centuries. Try it if you even have the slightest inclination. And the health benefits of eating your own freshly-grown produce are obvious.

1. Left: The classic vine arbor can be configured to enclose outdoor spaces such as courtyards (see Positive Outdoor Space.)

2. Right: There is no reason that this garden could not have been created with blueberry bushes, which are about the same size and density as these plants. The blueberries not only provide seasonal color, but also a tasty treat.

3. Left: Vines can also be planted in pots such as these.

4. Right: Small bushes may also be potted. In both the case of vines and of bushes, this allows their use in high places such as this roof terrace where there is no soil.

5. Left: If an arbor is not available on which to train the vines, a simple trellis against a wall will do.

6. Right: Perhaps one of the most beautiful places to train a vine is around a door. Double the delight by planting a fruit vine.

7. Left: Grapes are among the most beautiful of vines, and filter a dancing, lacy light through the window below.

8. Right: Arbors can be designed to create both the ceiling and walls of an entire outdoor room, filtering through a soft, green light.

Edible Perennials

~

Grape vines are actually one of the best-behaved vines. Compare them to ivy, which is so invasive that its tendrils can break up the mortar in a brick wall. And there's nothing delicious about ivy.

148

Attachmts. & Sitework

LEED Credit

WEI.1

Points

1

%

contributes to credit if trees are native

EDIBLE TREES

Landscape your property at least partly with trees that produce edible fruit.

WE DO THIS BECAUSE: There is no fruit so fresh and juicy as that which you pick off your own tree. You get more intense flavor (and more nutrition) than is possible when fruit is picked green and ripens in the back of a truck while traveling 1,400 miles to your table. Plus, you know exactly which chemicals you did or did not spray on your fruit; something you can't know for sure if you didn't raise it yourself.

T2, T3

**What Matters: Compose fruit trees beautifully in rural landscapes. The principles are the same as for ornamental trees; the only change is the palette of materials. Include both Edible Annuals and Edible Perennials in the composition where appropriate. T2 & T3 trees often stand free in the landscape, away from buildings due to available space.

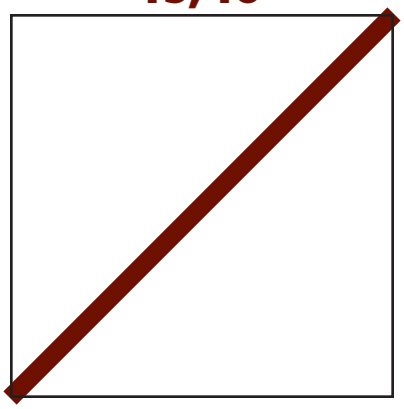
What Doesn't: Specific fruit trees, so long as you like the fruit that they bear.

T4

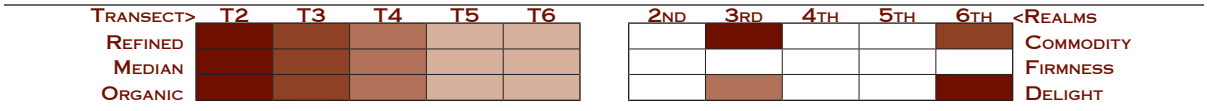
*What Matters: Compose fruit trees beautifully in T4 landscapes. The principles are the same as for ornamental trees; the only change is the palette of materials. Include Edible Annuals & Perennials in the composition where appropriate. T4 fruit trees should usually be miniature varieties because of the necessity for fitting into smaller spaces.

What Doesn't: Specific fruit trees, so long as you like the fruit that they bear.

T5, T6



What Doesn't Matter: Fruit trees are unlikely to be used in T5 and are almost never used in T6 due to space constraints. If used, follow T4 guidelines.



Realms: 3rd Realm (Regional): Less fuel consumed transporting fruit. Less agri-chemical use required. Any questions? 6th Realm (Universal): Contrary to popular belief, gardening is likely the oldest profession.

Attributes: Commodity: The 3rd Realm benefits translate directly into cost savings. And the Wellness benefits are likely to do the same. Delight: There once was a perception that a landscape could be either productive farmland or ornamental landscaping, but not both. But the Tuscan landscape proved for the entire world that farmland can be profoundly and stunningly beautiful. Wellness: Working in the garden has physical & emotional benefits that have been lauded for centuries. Try it if you even have the slightest inclination. And the health benefits of eating your own freshly-grown produce are obvious.

1. Left: OK, so no fruit tree you've ever seen is this big, but the technique of the rural tree place (bench sitting nearby looking past tree) still works. The rest of the techniques shown here work for fruit trees in part because they are smaller than most shade trees.

2. Right: These lemon trees grow in a wide stretch of street and shade this urban tree place.

3. Left: Most of the images on this page including this one are not of fruit trees, but show ornamental tree techniques for which most fruit trees could be used. A fruit tree running over a fence like this would present a delicious Gift to the Street.

4. Right: Miniature fruit trees would work well in a formal garden such as this.

5. Left: Fruit trees may be used to frame an entry to a house.

6. Right: They also may be used to frame a gateway to the landscape beyond.

7. Left: The allée is a long double row of trees flanking a path. There is no reason that intimate-scale allées such as this could not be composed of fruit trees.

8. Right: The espalier is a technique that consists of training fruit trees against a wall in a geometric pattern as if they were vines. This technique works great in the tightest of spaces.

Edible Trees

~

OK, so the trees themselves usually aren't edible, but their fruit is. If you're going to landscape your yard, why not use trees that give you a Golden Delicious (or any of a thousand other varieties or fruits) instead of crab-apples? Fruit-bearing trees flower too, you know.

150

Attachmts. & Sitework

LEED Credit

EAI

Points

1-10

%

contributes indirectly to EAI by assisting environmental acclimatization (see 3RD Realm)

GIFT TO THE STREET

Give a gift to the street that either refreshes, shelters, delights, directs, entertains, informs, or reminds people, or gives them a place to rest.

WE DO THIS BECAUSE: There are few acts so neighborly as freely giving a gift to anyone who happens by, whether they be friend or stranger.

T2, T3

*WHAT MATTERS: Gifts to the Street in T2 & T3 most often happen along the frontage fence or hedge. They are also the rarest here because passers-by to give the Gift to are less numerous here.

WHAT DOESN'T: The specific gift you give, so long as you give one.

T4

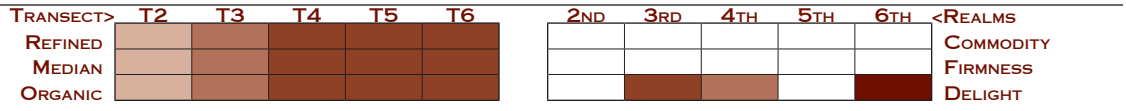
**WHAT MATTERS: Gifts to the Street in T4 may occur either at the street or closer to the building wall because the private frontage is narrower.

WHAT DOESN'T: The specific gift you give, so long as you give one.

T5, T6

**WHAT MATTERS: Because buildings in T5 & T6 are often built to the property line, gifts to the street here either occur on the wall of the building or in the adjacent sidewalk.

WHAT DOESN'T: The specific gift you give, so long as you give one.



REALMS: 1st Realm (Personal): Because Gifts to the Street are currently rare, there is great need for new techniques. 3rd Realm (Regional): Gifts to the Street entice people outdoors, requiring less interior conditioning because they acclimate to local weather conditions. 4th Realm (National): Gifts that inform or remind people usually depend on a common spoken language. 6th Realm (Universal): Other types of Gifts usually are common to all humans because they meet the most basic human habitational needs.

ATTRIBUTES: Delight: Gifts to the Street all serve to please your neighbors in some way. Wellness: A Gift to the Street will entice your neighbors to walk past your place more often on their way to wherever they're going, even if it's a bit out of the way. As noted with many other patterns, the physical benefits of walking are plentiful and well-documented. And the emotional benefit of any such gift is obvious, too.

1. Left: A Gift to the Street can refresh people. The most vigorous such technique is a sidewalk cafe, but it can also be as simple as a street fountain (not illustrated.)

2. Right: This shopfront gives several Gifts to the Street, including sheltering people who stand under the awning from sun and rain.

3. Left: The front garden exists primarily as a gift to delight the passers-by.

4. Right: The tower on the house at the end of this street serves as a terminated vista; these serve to direct people along a path by providing a goal at the end.

5. Left: An interesting shop window entertains pedestrians about as well as any technique available.

6. Right: The sundial is an ancient method of informing people of the time. More recently, the wall-mounted clock does the same thing.

7. Left: Memorials remind future generations of the things that their forbearers found most important, such as this memorial to the citizens of this city who died in World War I.

8. Right: The sidewalk bench is obviously a common example of a place to rest, but the place to sit doesn't have to be an obvious bench in order to be useful.

152

Attachmts. & Sitework

LEED Credit

SS4.2

Points

1

%

full credit for bike racks (Technique 7)

PLAYING OUTDOORS (GIFT TO THE ALLEY)

Provide as many opportunities as possible for both children and adults to play in close proximity to where they live.

WE DO THIS BECAUSE: Having to drive somewhere in order to exercise doesn't make sense if you could walk out your back door instead. Because you don't have to drive to get to local play areas, both children and adults are much more likely to get physical exercise. Play opportunities are best placed near the rear alley or lane where they can be just a bit loud and messy without disturbing anyone.

Minor Techniques

1. Play Structures

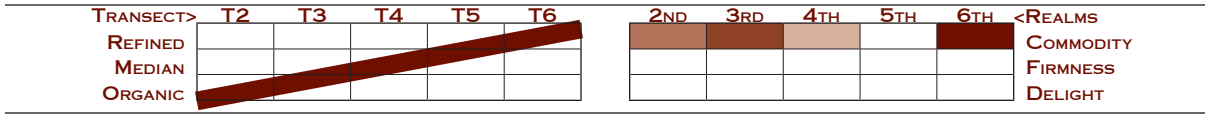
Play structures are the most common of the three minor techniques shown here. They are considered minor because they generally are more structured, generating less spontaneous play.

2. Structured Sports

There are a number of structured sports such as tetherball (shown here,) shuffleboard, etc. that will capture a kid's imagination for a little while, but not usually for hours on end.

3. Table Games

There is a long and honorable history of public board games played on a table. Checkers is the vernacular game of choice by the old men at the more rural reaches of the Transect. Chess is the more classical game preferred by many in more urban places. The primary reason Table Games are considered a minor technique is because there is no physical exertion nor benefit.



Realms: 2nd Realm (Local): Topography and the neighborhood design determine which play opportunities are available on each block. 3rd Realm (Regional): Nearby play opportunities not only save gas, but also entice people outdoors, acclimating them to the local climate and reducing interior space conditioning as a result. 4th Realm (National): Sports for which play space are needed generally vary from nation to nation. 6th Realm (Universal): The universal human need for physical exercise is obvious.

Attributes: Commodity: Saving gas saves money, but local play also saves time. And kids usually enjoy less structured local play far more than what is available at recreation centers costing millions. Wellness: Nobody who has read the news for the past 30 years needs this book to understand the many benefits of exercise.

4. Fantasy Play

Adults often forget that the most fun they had as a kid was often in a secret hideaway on some unkept corner of the neighborhood with an random pile of stuff with which they could make believe almost anything. This image isn't really of one of the hideaways, but rather of a tropical street cafe that caters to patrons that remember.

5. Open Sports

The big three sports in the USA (basketball, football & baseball) all can be played according to a dozen sets of rules. Wanna play HORSE? Make 'em, take 'em? Two-hand touch or tackle? If there's an open field nearby, the kids will take care of football or baseball, but by all means include a basketball goal somewhere on each alley.

6. Bike Racks

Bikes are a kid's only means of self-transportation, and they're gaining popularity with adults, too, especially in walkable neighborhoods when you're out of the habit of driving everywhere but need to get down to the corner store quickly. So by all means include a bike rack near the alley or lane for the bikers in your house.

7. Out In The Woods

Given the opportunity, kids love to go play in the woods. Most lots probably are not large enough to include woodlands, but if they do, or if you can make a path to the woods, the kids will thank you.

154

Attachmts. & Sitework

LEED Credit

EAI

Points

1-10

%

contributes indirectly to EAI by assisting environmental acclimation (see 3RD Realm)

BATHING OUTDOORS

Consider providing opportunities to bathe outdoors, whether recreationally or simply to clean up.

WE DO THIS BECAUSE: People are naturally drawn to water. Bathing outdoors is by nature more invigorating than a similar experience indoors for at least three reasons: the temperature is less controlled outdoors, the light is either brighter by day or darker by night, and the sounds of the outdoors can be clearly heard, whereas they are muffled indoors at best.

Shower Techniques

1. Open Shower

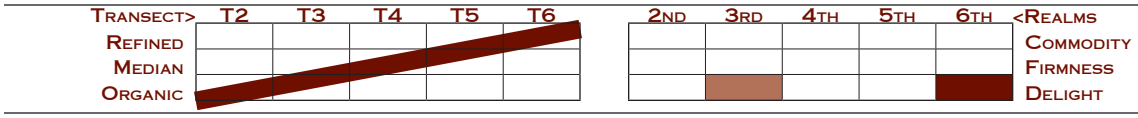
This shower type is suitable for only swimsuit-clad or other semi-clad showers. It is obviously the least expensive of all techniques for bathing outdoors.

2. Curtained Shower

This shower type technically would work for an unclad shower, but most people would feel comfortable doing so only if the shower were located in a secured and probably secluded part of their lot because anyone else could walk up and open the curtain.

3. Walled Shower

This shower type works well for an unclad shower because the door can be latched from the inside. Be certain you have calculated the view angles from your neighbors' second floor windows, however, before you get too comfortable. This photo shows a simple floor, but walled showers can also include a claw-foot tub, which both collects the water better and also allows for taking a bath instead of a shower that is open to the sky.



Realms: 1st Realm (Personal): Because Bathing Outdoors is uncommon, there is a great need for designers' personal inventiveness. 3rd Realm (Regional): Opportunities for bathing outdoors entice people to spend time outside, acclimating them to the local climate and reducing interior space conditioning as a result. The feasibility of bathing outdoors should depend on the warmth of the local climate, but there are cold-weather exceptions around the world that have increased in recent years with the advent of the hot tub. 6th Realm (Universal): Humans have always been drawn to water, possibly because our bodies are made mostly of water.

Attributes: Delight: While there technically is some commodity involved, this pattern is really all about the sensual enjoyment of bathing outdoors. Wellness: Acclimating to the local environment may keep us from getting sick, while an invigorating experience like bathing outdoors raises our spirits.

4. Pond or Stream

The natural body of water is the most ancient bathing site. It is unsuitable for unclad bathing except in the most remote T2 sites (or after dark,) but is still commonly used in warmer parts of the USA for recreational swimming.

5. Public Pool

There is also a centuries-long history of public bathing in constructed pools, but that unclad practice has been replaced in recent times with swimsuit-clad recreational swimming in a public pool.

6. Private Pool

Private pools are popular in many warm parts of the USA, especially near vacation destinations. Bathing dress is usually determined both by the house's combination of residents and the view angles from the neighbors' windows. Smaller lots with tall masonry garden walls create more privacy than is possible on larger lots.

7. Private Spa

Private spas are the smallest type of outdoor bath. The same rules of clad or unclad bathing apply as for private pools, but because private spas are smaller, they are easier to secure from neighbors' views and are therefore used unclad more often than private pools.

156

Attachmts. & Sitework

LEED Credit

EA1

Points

1-10

%

contributes indirectly to EA1 by assisting environmental acclimation (see 3RD Realm)

COOKING OUTDOORS

Set aside a place and equip it to prepare meals outdoors, no matter how simply.

WE DO THIS BECAUSE: Just as people are drawn to water outdoors, they are also drawn to fire, too. The most constructive thing that can usually be done with an outdoor fire is to cook a meal.

Components

PREPARATION TABLE

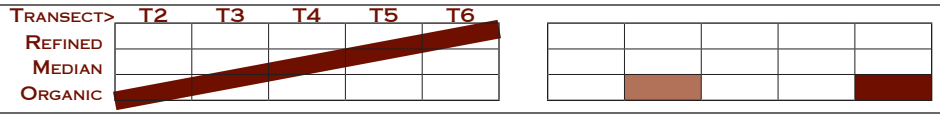
The prep table does not have to be permanent, but even if it is a simple folding table you take inside every time you finish eating outdoors, there still needs to be a place for it in your outdoor kitchen.

WATER

It is obviously possible to grill steaks or hot dogs without running water, but having a sink clearly allows you to prepare a more complete mean and to clean up better afterwards. The sink may be inset into a permanent preparation table.

FIRE

A heat source for cooking is the single most essential component of an outdoor kitchen. The simple drum cooker above uses charcoal. A simpler fire pit (see next page) uses wood, while the more elaborate cookers typically use gas.



REALMS: 1st Realm (Personal): The outdoor kitchen is currently in an accelerated evolutionary cycle, and is ripe for innovation. 3rd Realm (Regional): An outdoor kitchen entices people to spend time outside, acclimating them to the local climate and reducing interior space conditioning as a result 6th Realm (Universal): Cooking outdoors has been a part of the human experience since the beginning of civilization.

ATTRIBUTES: Delight: As with Bathing Outdoors, there is a small Commodity component, but it is outweighed by the inconvenience. So Cooking Outdoors is really all about the popping of the fire and the aromas of cooking food overlaid on the seasonal smells of the outdoor air. Wellness: Acclimating to the local environment may keep us from getting sick, but the main wellness benefit of cooking outdoors is the bracing experience of cooking and eating in so ancient a setting. Why else would we sit around the fire until the coals go to grey?

1. Fire Pit

The fire pit is the oldest cooking device, indoors or out. This one is rimmed with stone, but they can be as simple as a clean-swept depression in the earth or a Boy Scout campfire. The covered pit is a variation that involves burning a fire to hot coals, putting food on top, then covering the entire assembly until the food is cooked.

2. Masonry Grille

The masonry grill has a fairly long history, but not nearly so long as the fire pit. It has fallen somewhat out of favor in recent years because of the rise of the stainless steel cooker on the high end and the terra-cotta chiminea on the low end.

3. Stainless Steel Cooker

The original metal grilles were simple, three-legged affairs, but they have evolved recently into the free-standing stainless steel cooker, which is the highest-end outdoor cooking device of our time. The stainless steel will not rust and many of these units have been engineered to high cooking performance. Most are gas-fired.

4. Complete Kitchen

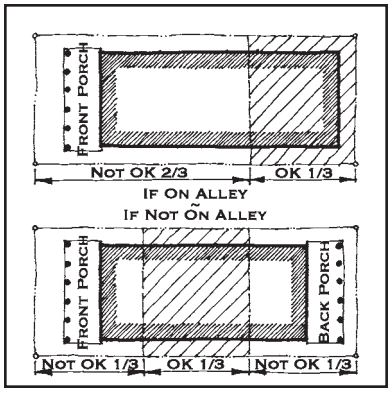
Stainless steel cookers are often combined with a sink, a refrigerator and other accessories like icemakers into a complete outdoor kitchen, all constructed of stainless steel and built for harsh climates such as salt spray. Capabilities of these kitchens can match indoor kitchens, and are limited only by the budget.

UTILITY ATTACHMENTS

Attach utility items to buildings according to the following techniques.

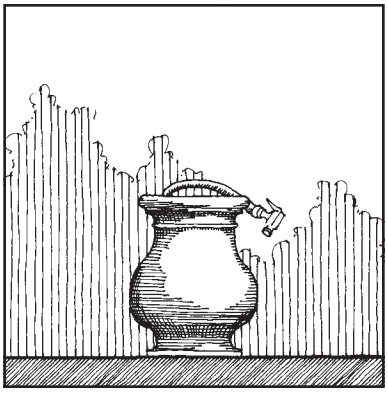
WE DO THIS BECAUSE: Utilities perform best if they are neither seen nor heard except for informational utilities such as unit numbers, which are meant to be seen.

Techniques



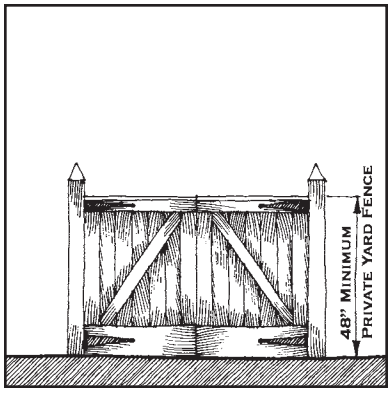
Satellite Dishes

Locate satellite dishes on the back 1/3 of the lot if the lot is served by an alley or rear lane, or on the middle 1/3 of the lot if the lot backs up to anything other than an alley or rear lane (beach, park, green, etc.)



Garden Hose Storage

Store garden hoses either indoors, in utility boxes recessed into the ground, or in earthenware urns.



Trash Can Enclosures

Trash cans shall be stored in the back 1/3 of the lot if the lot is served by an alley or rear lane, or on the middle 1/3 of the lot if the lot backs up to anything other than an alley or rear lane (beach, park, green, etc.) Cans shall be enclosed by a minimum 48" tall gated fence meeting the requirements of the Private Yard Fence in *Traditional Construction Patterns* if they are located outdoors. They also may be stored indoors if desired.

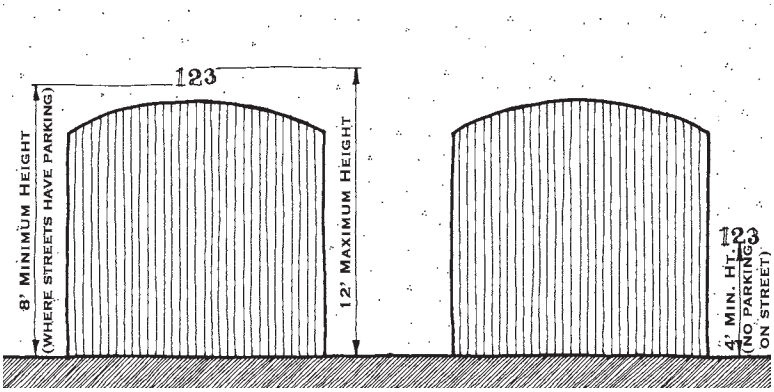
Transect>	T2	T3	T4	T5	T6	2nd	3rd	4th	5th	6th	<Realms
Refined											Commodity
Median											Firmness
Organic											Delight

Realms: 4th Realm (National): Most of these utilities are common throughout the United States.

Attributes: Commodity: Utility is one of the definitions of commodity.

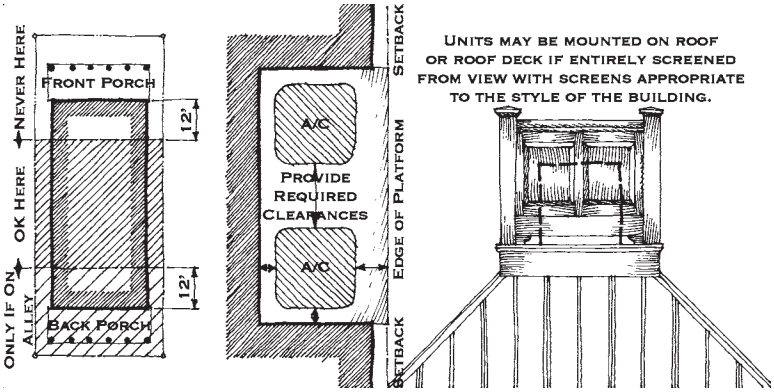
Unit Numbers

Place unit numbers no more than 12' above the ground adjacent to the primary entry of the building. Unit numbers on streets where parking is allowed shall be located no less than 8' above the ground. Where no parking is allowed, they may be no lower than 4' above the ground.



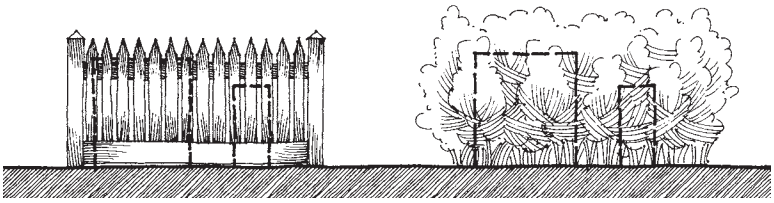
A/C Condensing Units

Condensing units shall be located no closer than 12' from the front wall of the building. They also may be located no closer than 12' from the rear of the building unless the building is served by an alley, in which case they may be located on the back porch. Current FEMA regulations require that they be installed above the BFE.



Utility Boxes

Enclose utility boxes such as transformers, telephone service entries, and cable television service entries either with a Frontage Fence or a hedge as defined in *Traditional Construction Patterns*.



Private Message Boxes

Locate private message boxes either on top of the Frontage Fence if horizontal or on the surface of the Frontage Fence if vertical. See *Traditional Construction Patterns* for Frontage Fence definition.

Resources

Images & Printed Resources

This Resources chapter includes images of buildings in many of the places that have inspired this book, and from which new living traditions may spring.

Once a tradition takes on new life, it is not possible to predict exactly where it will go from there. Just as babies grow into children, and then into young adults, and venture down paths that their parents never could have anticipated at birth, living traditions will create places and buildings that display their family heritage, but are also different in surprising ways.

If we were to take the historical architect's approach, these adventures would be troubling. But a living tradition does not just replicate history; it writes its own.

This may sound like the rationale that architects now use to create buildings that disregard their predecessors entirely... and the words are very similar. But the results are dramatically different, because living traditions create, by definition, more of the Most-Loved Places, while the Modernist approach almost never does. So use these images with this result in mind: they represent the starting point of your new tradition, but they cannot describe its destination; they can only help set you on the path.

There is also a bibliography of other resources which deal with the existing architecture appropriate to the region. The bibliography also includes other resources which underlie the theoretical foundations of this book.

Images

False River, Louisiana

~

The False River is now a great curving oxbow lake adjacent to the Mississippi River. At one point, it was the actual riverbed until the river changed its course as it so often does. But the old houses still front the water, just as they would have done when the river once flowed there.

Comments

Upper Image

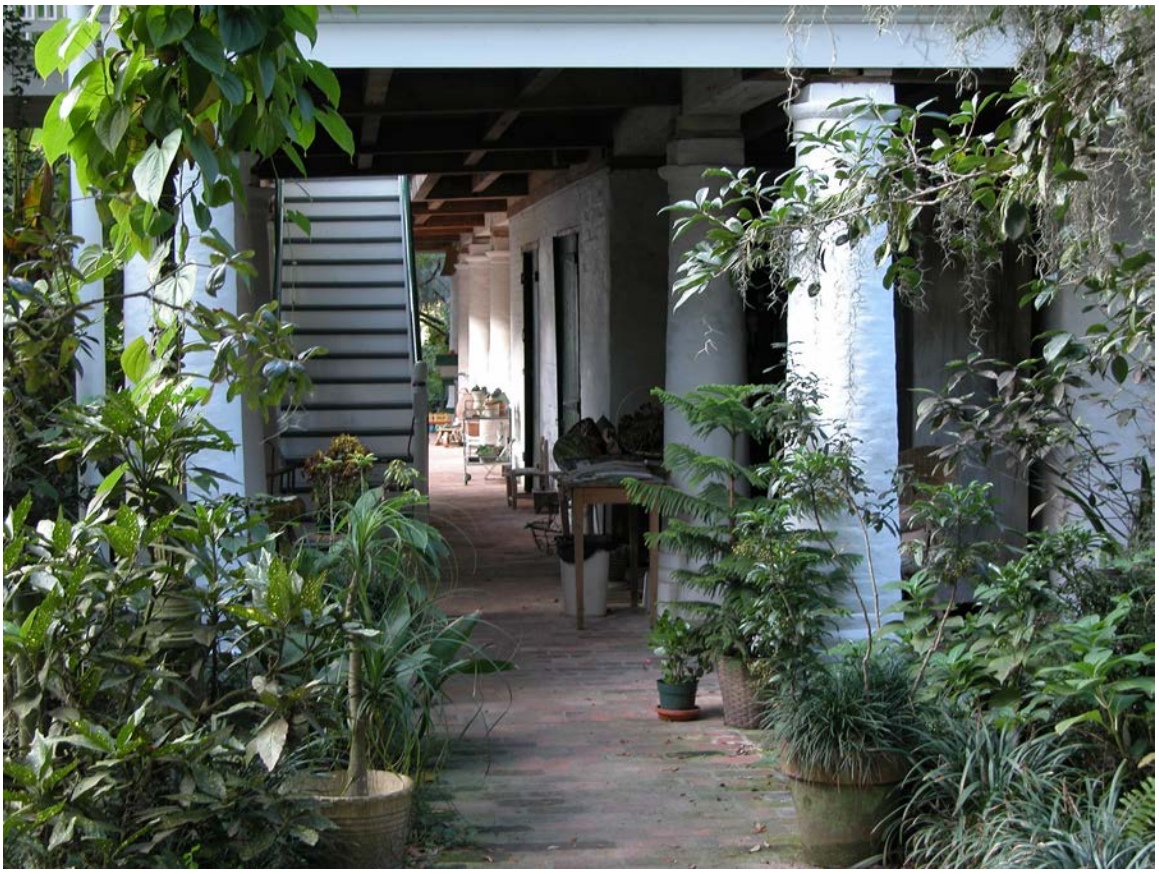
~

Note the great difference between the very thin wood columns above and the great masonry piers below.

Lower Image

~

One of the simpler examples



Images

False River, Louisiana

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Comments

Upper Image

~

Cantilevered upper porch

Lower Image

~

Spaces at the ground level of these houses spill out onto a sidewalk of bricks bedded in sand, and then immediately out into the landscape.

Images

False River, Louisiana

~

The False River is now a great curving oxbow lake adjacent to the Mississippi River. At one point, it was the actual riverbed until the river changed its course as it so often does. But the old houses still front the water, just as they would have done when the river once flowed there.

Comments

Upper Image

~

Principal entertaining rooms occupy the second level (and the view), leaving the lower level for family spaces

Lower Image

~

Awaiting a new owner

Images

False River, Louisiana

~

The False River is now a great curving oxbow lake adjacent to the Mississippi River. At one point, it was the actual riverbed until the river changed its course as it so often does. But the old houses still front the water, just as they would have done when the river once flowed there.

Comments

Upper Image

~

A new house in the old pattern

Lower Image

~

Thinly-detailed dormers are typical

Images

French Quarter
-
The architecture of the French Quarter is vigorous, migrating past Mobile to the east and St. Louis to the north. We believe this is a testament to its resonance with the culture, the climate, and the physical conditions of the region.

Comments

Upper Image
-
French Quarter alley near Jackson Square

Lower Image
-
Typical French Quarter storefront with massive stone columns & light wood windows & frame

Images

French Quarter

~

The architecture of the French Quarter is vigorous, migrating past Mobile to the east and St. Louis to the north. We believe this is a testament to its resonance with the culture, the climate, and the physical conditions of the region.

Comments

Upper Image

~

Iron bars protect circle-head windows from hurricane debris, while heavy shutters do the job below

Lower Image

~

A corner on Pirate's Alley

Images

French Quarter

-

The architecture of the French Quarter is vigorous, migrating past Mobile to the east and St. Louis to the north. We believe this is a testament to its resonance with the culture, the climate, and the physical conditions of the region.

Comments

Upper Image

-

Classic example of stucco walls and iron balconies of the Quarter

Lower Image

-

A Royal Street art gallery

Images

French Quarter

~

The architecture of the French Quarter is vigorous, migrating past Mobile to the east and St. Louis to the north. We believe this is a testament to its resonance with the culture, the climate, and the physical conditions of the region.

Comments

Upper Image

~

The Pontalba Buildings: reputed to be America's oldest apartment buildings

Lower Image

~

Another gallery on Royal

Images

False River, Louisiana

-

The False River is now a great curving oxbow lake adjacent to the Mississippi River. At one point, it was the actual riverbed until the river changed its course as it so often does. But the old houses still front the water, just as they would have done when the river once flowed there.

Comments

Upper Image

-

Vernacular-style new house and its dependency

Lower Image

-

Raised vernacular farmhouse anticipates & avoids the floods

Images

False River, Louisiana

~

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Comments

Upper Image

~

Simple Creole cottage

Lower Image

~

Rough, unpainted fence leaves no doubt that this house is in the country

Images

False River, Louisiana

~

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Comments

Upper Image

~

Rainwater collection

Lower Image

~

Dinner bell by the garden gate is necessary in the country to call those working beyond shouting distance

Images

False River, Louisiana

-

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Comments

Upper Image

-

Simple farm outbuilding with open lean-to sheds

Lower Image

-

Outbuildings and fences are arranged to create courtyard behind house

Images

False River, Louisiana

~

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Comments

Upper Image

~

Roof break and plain board shutters indicate very vernacular raised cottage

Lower Image

~

Pyramid-roofed dependency

Images

False River, Louisiana

-

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Comments

Upper Image

-

The house and its fenced compound in the landscape

Lower Image

-

Roadside general store closed for the day

Images

Natchez, Mississippi

-

Natchez is hard to get to by automobile, but is well worth the trip, situated roughly halfway between Baton Rouge and Vicksburg.

Comments

Upper Image

-

Classical center-hall cottage

Lower Image

-

Just as classical, but simpler in tone

Images

Natchez, Mississippi

~

Natchez is hard to get to by automobile, but is well worth the trip, situated roughly halfway between Baton Rouge and Vicksburg.

Comments

Upper Image

~

Stanton Hall: One of Natchez' grandest high classical mansions

Lower Image

~

Full Doric entablature complete with triglyphs and metopes.

Images

Natchez, Mississippi

-

Natchez is hard to get to by automobile, but is well worth the trip, situated roughly halfway between Baton Rouge and Vicksburg.

Comments

Upper Image

-

Full frontal elevation of Stanton Hall

Lower Image

-

Simpler brick classical cottage sits closer to the street

Images

Natchez, Mississippi
&
Rosemont
-
Rosemont was the childhood home of Jefferson Davis, and is home to a delightful collection of restored vernacular dependencies.

Comments

Upper Image
-
Stateliest houses are raised the highest, often on a natural hill

Lower Image
-
Rosemont from the entry drive

Images

Rosemont

-

Rosemont was the childhood home of Jefferson Davis, and is home to a delightful collection of restored vernacular dependencies.

Comments

Upper Image

-

Rosemont's front porch pediment includes Palladian window

Lower Image

-

Simple tool shed

Images

Rosemont

-

Rosemont was the childhood home of Jefferson Davis, and is home to a delightful collection of restored vernacular dependencies.

Comments

Upper Image

-

Rosemont's kitchen is disattached from the main house to prevent the spread of fire should one break out

Lower Image

-

Another delightfully vernacular dependency

Images

Port Gibson, Mississippi

-

Port Gibson is the town that General Sherman proclaimed "too beautiful to burn."

Comments

Upper Image

-

Port Gibson double-gallery house

Lower Image

-

Detail of above right house through the live oak branches

Images

Port Gibson, Mississippi

~

Port Gibson is the town that General Sherman proclaimed "too beautiful to burn."

Comments

Upper Image

~

Another pedimented front porch like Rosemont's, except without the Palladian window & more classically detailed

Lower Image

~

Simple rectilinear cupola

Images

French Quarter

-

The architecture of the French Quarter is vigorous, migrating past Mobile to the east and St. Louis to the north. We believe this is a testament to its resonance with the culture, the climate, and the physical conditions of the region.

Comments

Upper Image

-

Continuous second floor balcony turns corner with smooth radius

Lower Image

-

If you look closely, the basic massing of most French Quarter buildings are this simple

Images

French Quarter

-

The architecture of the French Quarter is vigorous, migrating past Mobile to the east and St. Louis to the north. We believe this is a testament to its resonance with the culture, the climate, and the physical conditions of the region.

Comments

Upper Image

-

Full galleries and short balconies of the Quarter

Lower Image

-

Gallery rounding the corner like balcony above left

Images

French Quarter

-

The architecture of the French Quarter is vigorous, migrating past Mobile to the east and St. Louis to the north. We believe this is a testament to its resonance with the culture, the climate, and the physical conditions of the region.

Comments

Upper Image

-

Brick arches are often quite vernacular

Lower Image

-

Transect zone shifts occur most often at the alley or one building beyond intersection as shown here

Images

French Quarter

-

The architecture of the French Quarter is vigorous, migrating past Mobile to the east and St. Louis to the north. We believe this is a testament to its resonance with the culture, the climate, and the physical conditions of the region.

Comments

Upper Image

-

More classical openings are often lintel-topped

Lower Image

-

Some of the Quarter's iron lace

Images

French Quarter

-

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Comments

Upper Image

-

Shutters protect windows and French doors alike from airborne hurricane debris

Lower Image

-

Wrought iron balustrade turns gallery roof into nearly-habitable space accessible from dormer windows

Images

French Quarter

-

The architecture of the French Quarter is vigorous, migrating past Mobile to the east and St. Louis to the north. We believe this is a testament to its resonance with the culture, the climate, and the physical conditions of the region.

Comments

Upper Image

-

Simple vernacular backbuilding

Lower Image

-

Quirky combination of somewhat vernacular eave and fairly classical railing

Images

French Quarter
-
The architecture of the French Quarter is vigorous, migrating past Mobile to the east and St. Louis to the north. We believe this is a testament to its resonance with the culture, the climate, and the physical conditions of the region.

Comments

Upper Image
-
Some of the Quarter's wonderful green galleries

Lower Image
-
One of the many corner stores with angled corner entries

Images

French Quarter

~

The architecture of the French Quarter is vigorous, migrating past Mobile to the east and St. Louis to the north. We believe this is a testament to its resonance with the culture, the climate, and the physical conditions of the region.

Comments

Upper Image

~

Roofed balcony is no deeper than any other balcony because of no support columns below

Lower Image

~

A double-barrel eave-front shotgun

Images

French Quarter

-

The architecture of the French Quarter is vigorous, migrating past Mobile to the east and St. Louis to the north. We believe this is a testament to its resonance with the culture, the climate, and the physical conditions of the region.

Comments

Upper Image

-

More green galleries over shopfronts

Lower Image

-

Late afternoon shadows on the gallery

Images

French Quarter

~

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Comments

Upper Image

~

classically reserved facade

Lower Image

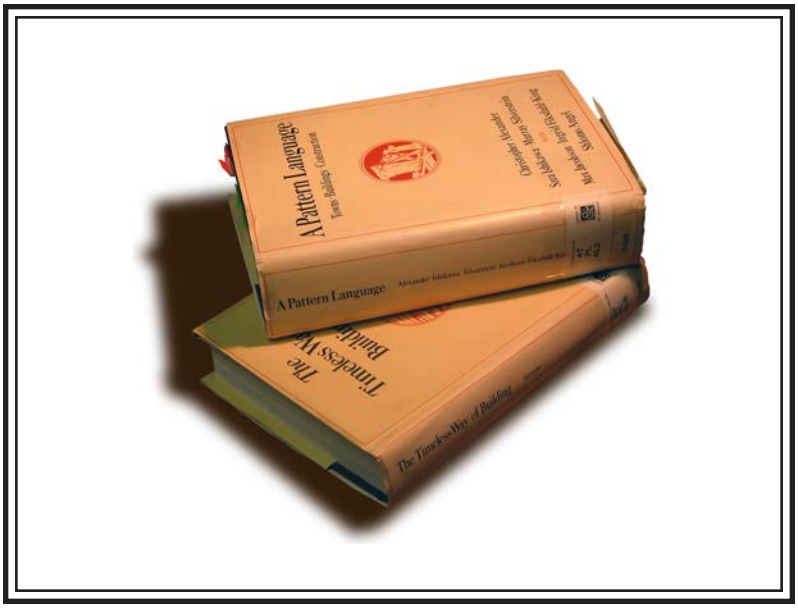
~

St. Louis Cathedral steeple in the distance terminates this view in classic fashion

Bibliography

A Pattern Language & The Timeless Way of Building

A Living Tradition owes significant debts to earlier publications. The structure of the patterns that constitute the majority of this book is based on that of Christopher Alexander's *A Pattern Language*. Alexander also pioneered the idea that architecture can be expressed as a coherent language of patterns; that idea forms the basis of this book. *A Pattern Language*, in turn, is based on the principles in Alexander's preceding book, *The Timeless Way of Building*.



Alexander's work deals almost exclusively with the vernacular process, not "vernacular style." Highly-talented architects can sometimes do an excellent job of creating an architectural style based on vernacular buildings, but that's not how the vernacular buildings got there to begin with. Rather, they were built that way simply because "that's how we build here."

Almost all discussion in the architectural world today, however, deals with the vernacular as a collection of styles. This is superficial. Alexander and his colleagues constitute nearly the entire contingent of architects and theorists examining this phenomenon at the level of its core process, or mechanism, rather than the style of buildings that the process creates.

The tradition becomes alive because it is shared by many people. And it gives evidence of that life by having countless little variations, all within the narrow range of the identifiable tradition.

A Pattern Language is a wonderful resource for the design of almost any building. It does not deal with specific architectural languages as this book does, but instead deals primarily with universal pattern types. Put another way, almost every spoken language has a word for "apple". *A Pattern Language* deals with the underlying nature of what an apple is, without getting into the particulars of whether to call it's called an "apple," a "manzana," or a "pomme." *A Living Tradition*, on the other hand, describes not only what to call the apple in this particular part of the world, but also how to plant apple seeds, nurture the apple trees, and cook the apple pies here. So *A Pattern Language* makes a great theoretical companion to this book in similar fashion to how *Traditional Construction Patterns* makes a great practical companion: both reference books deal with universal and general conditions, while this book deals with the specifics of building in this region of the world.

Catalog of the Most-Loved Places

The *Catalog of the Most-Loved Places* is a collection of digital images of great places published by Mouzon Design. The original volumes typically include every building built before 1925 in a particular town or neighborhood. Volumes 4-7 of the *Catalog*, for example, include every building in New Orleans' French Quarter. Some recent volumes also focus on new traditional neighborhoods.

Nearly every photo catalog ever published constitutes what may be considered to be the "greatest hits" of the place: the most heroic and most notable buildings. But great cities and towns are not primarily made up of architectural masterworks, but rather of everyday buildings that line its streets. The architectural profession, however, has been so fixated in recent decades on building monuments for posterity that it has almost entirely forgotten how to do good fabric buildings. And without a good fabric of commonplace buildings around the edge, it is usually not possible to create a great place.

The *Catalog of the Most-Loved Places* is conceived as a resource that can help to solve this problem. It includes the heroic buildings, to be sure, but it also includes everything else. By focusing as much on buildings that are simply good, and that don't draw undue attention to themselves, the *Catalog* becomes one of the few resources available today for learning about these building types that should constitute the bulk of buildings built in any city, town, village, or hamlet.

Catalog of the Most-Loved Places volumes are sold both by the author and by the New Urban Guild. For a complete volume list and ordering information, please visit http://www.mouzon.com/images/catalog-of-the-most-loved/. Specific volumes that may be of interest in the design of buildings on the Gulf Coast are as follows:

Volume 2: Seaside Trail, Decatur, and Asheville

Volume 3: Mobile, Monteagle, and Tannin

Volumes 4-7: New Orleans French Quarter

Volumes 12 - 14: Vicksburg & Natchitoches, Louisiana

Volume 16: Natchez

Volume 19: Demopolis, Alabama

Volume 20: Starkville, Mississippi Cotton District, Eutaw, Alabama & New Bern, Alabama

Regional Reference Books

The historical facts upon which this book are based are commonly available in many sources. Because this information is available in several places, no specific references are footnoted. But the following are some of our favorite reference books on the architectural heritage of the region that is the starting point for *A Living Tradition*.

Architecture of the Old South: Louisiana, Mills Lane; *Classic New Orleans*, William R. Mitchell; *French Quarter Manual*, Malcolm Heard; *Great Houses of New Orleans*, Curt Bruce; *Haunted City*, Joy Dickinson; *Louisiana Plantation Homes*, W. Darrell Overdyke; *Louisiana Plantation Homes*, Paul Malone; *Majesty of New Orleans*, Lee Malone; *Majesty of the French Quarter*, Mikko Macchione; *National Trust Guide to New Orleans*, Roulhac Toledano; *New Orleans*, Stuart M. Lynn; *New Orleans and its Environs: Domestic Architecture 1727-1870*, Italo W. Ricciuti; *New Orleans Architecture*, Samuel Wilson; *New Orleans Houses*, Lloyd Vogt; *New Orleans: Elegance and Decadence*, Richard Sexton; *Old New Orleans*, Stanley C. Arthur; *Secret Gardens of Vieux Carre*, Roy F. Guste, Jr.; *Vestiges of Grandeur: The Plantations of Louisiana's River Road*, Richard Sexton.

Classical Reference Books

A Living Tradition welcomes highly classical architecture, but does not focus on the most refined classical architecture, but rather on the more localized architecture of the lower Realms. Great books have been written for centuries on classical architecture. Some of the best include:

The American Vignola, William R. Ware; *American Vitruvius: An Architecture Handbook of Civic Art*, Alan J. Plattus; *Architecture of the Ecole des Beaux-Arts*, Arthur Drexler; *Canon of the Five Orders of Architecture*, Vignola; *Classical Architecture*, James Stevens Curl; *Classical Architecture*, Robert Adam; *The Classical Orders of Architecture*, Robert Chitham; *The Elements of Classical Architecture*, Henry Hope Reed; *Parallel of the Classical Orders of Architecture*, Johann Matthaus von Mauch; *Vignola: The Five Orders of Architecture*, Pierre Esquie, William Helburn.