CARLTON
LANDING

Appendix

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LEED Credits

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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. LEED was created 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. The LEED-H (LEED for Housing) will be applicable to homes when it is released.

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. LEED-NC Version 2.1 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 calibrated 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 technologies 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 disposal. 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/renovation process in order to help sustain the comfort and well-being of construction 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 occupants.

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.

Appendix

~ LEED Credits ~

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Sustainable Strategies

Green Building and Gardening

The previous pages list sustainable building practices which earn LEED credits but which have no architectural manifestation. This article covers a number of building, gardening, and inhabitation practices which may not earn direct LEED credits, but which nonetheless contribute to the sustainability of your building. These practices are as follows:

Buildings

Plaza Courtyards

Courtyards occur only when wings of the building are made thin enough and long enough to create the courtyard space

Garden Courtyards

Thin wings can also surround outdoor gardens

Americans once built their homes around garden courtyards. These could have been as simple as an American homestead farmyard, or as elaborate as the formal gardens of an estate. But in any case, these were places where people could live outdoors as much as indoors if they so chose for much of the year. This is very good ecologically, because when people spend more time outdoors, they become more acclimated to the local environment and do not require so much full-body refrigeration to be comfortable when they go back inside, especially if the indoor rooms they spend their time in have ceiling fans to cool them.

Thin Wings

Buildings with thin wings allow more rooms to open directly to the outdoors

Buildings composed primarily of Thin Wings most easily create plaza or garden courtyards.

Cross-Ventilation

Windows on either side of a thin wing are perfect for cross-ventilation

Buildings composed primarily of Thin Wings have another benefit: they can

cross-ventilate beautifully. Oklahoma summers are more comfortable than you might think if you are in the shade and in a breeze. Take away either the shade or the breeze, however, and you are certain to be uncomfortable much of the time, especially if you are accustomed to continual refrigeration. So cross-ventilation is essential to indoor comfort in Oklahoma.

Ceiling Fans

Ceiling fans create an interior breeze

Consider the use of ceiling fans. The interior breeze they create makes people just as comfortable at 10° warmer temperatures, so you save money on air conditioning. Ceiling fans are one example of an emerging Sustainable Strategy known as Localized Operations. Basically, this means that if you can cool a place that people sit or work with a ceiling fan, for example, you don't have to cool the entire building as much. Or if you place a window beside a desk, you might not need to cut the room light on during the day to get the task lighting you need from daylight coming in the window. And speaking of daylighting...

Daylighting

Daylighting is usually more beautiful than electrical lighting because it does something that electrical lighting cannot: it changes by the hour or even by the minute according to the conditions outdoors

Consider daylighting before artificial lighting. This means that rooms should ideally have two or more sides with windows so that the light comes in softly from two sides rather than glaring from a single wall. This also means that buildings should use more thin wings that surround outdoor courtyards and gardens, rather than grouping all of the rooms together in a single mass of building in the center of the building lot.

Light Bulbs

Consider the use of the new compact fluorescent bulbs. Their predecessors saved money, but produced an unattractive light. The new bulbs, however, produce a fuller-spectrum light very much like incandescent bulbs, but they also save a lot of money in operation and last much longer. Compact fluorescent bulbs may save 80% or more of the cost of operating incandescent bulbs that produce the same illumination levels.

Laundry Drying

Consider air-drying of clothes as an alternative to electrical drying, so long as it takes place where it cannot be seen from the street. Not only will the clothes last longer and smell fresher, but you'll be saving money and saving energy every time you choose to air-dry. See the Laundry Eave pattern later in this book for one air-drying strategy.

Reflective Roofing

5V Crimp metal roofs reflect most of the sun's heat before it ever enters the building.

Encourage the use of reflective roofing to reduce cooling expenses. Metal roofing reflects heat and, if properly installed, resists strong thunderstorm winds as well as any other roofing material. Reflective roofing deflects as much

Appendix

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Sustainable Strategies for Green Building and Gardening

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Several of these strategies are embodied in various ways in many of the patterns that follow later in this book. Some, such as Thin Wings, are actually covered by an entire pattern all their own. But because sustainability ("keeping something going for a very long time") is such a good idea, and is so important, it made sense to draw special attention to these Sustainable Strategies with this special section.

Appendix

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Sustainable Strategies for Green Building and Gardening

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Several of these strategies are embodied in various ways in many of the patterns that follow later in this book. Some, such as Thin Wings, are actually covered by an entire pattern all their own. But because sustainability ("keeping something going for a very long time") is such a good idea, and is so important, it made sense to draw special attention to these Sustainable Strategies with this special section.

as 90% of the sun's heat that strikes it. This can result in a difference of up to 80°F in attic temperatures. Because the great majority of residential heat gain is through the roof rather than through the walls, this represents huge savings in cooling costs.

Locally Available Materials

The heavier the material, such as this stone wall and arch, the more sense it makes to acquire it locally

Encourage the use of locally available building and landscape materials. This is more important as the shipping weight of the material increases. Give strong preference to materials extracted and fabricated within 500 miles. The money that you save in shipping is directly proportional to the energy that is saved by not shipping heavy things long distances. Concrete, for example, is made primarily of locally-available materials and labor.

Gardens

Lush Gardens

The most desirable gardens are often the most lush.

Plant gardens and courtyards heavily, because the same plant material that makes them a lush paradise is also purifying and cooling the air. In other words, the planting isn't just beautiful, but it's also increasing your physical comfort.

Grass

Landscape beds likely require maintenance once or twice per year rather than once or twice per week

Consider using less grass in the landscape. Grass is the most expensive part of the landscape to maintain because it must be mowed regularly. But it is also has ecological problems. The first is that because it is the lowest landscape material, it has little aesthetic tolerance to leaves. In other words, leaves lying on grass can look messy, whereas leaves falling on any other landscape material simply filter down to ground level largely unnoticed. Leaf blowers make the lawn look neat temporarily by blowing the leaves somewhere else, like onto your neighbor's lawn. But leaf blowers generate the same amount of carbon dioxide in one hour as the largest SUVs generate driving 100 miles. Less grass also means less mowing. Gasoline lawn mowers also use create carbon dioxide emissions, and they leak oil into the environment.

Large Plants

Consider using a greater quantity of larger plants in the landscape. Larger plants consume carbon dioxide and give us oxygen in exchange. From a human perspective, every larger plant you plant instead of grass is an energy-free air cleaner. Larger plants also make for a more lush landscape.

Trees

Most people consider a lush garden paradise to be a landscape sheltered by a generous canopy of trees

Consider using more trees in the landscape. Trees, because of their size, consume more carbon dioxide than any other plants, and give us more fresh air and oxygen in return.

Composting

The Edible Annuals pattern later in this book presents options for composting garden and kitchen wastes on your property. Doing so should produce a healthier landscape than using chemical means, and it definitely will produce healthier fruits and vegetables if you choose to raise them. But organic wastes are produced outside your property, too. Encourage your neighborhood to provide an on-property composting yard for landscape wastes generated in common areas of the neighborhood.

Fountains

Fountains have long been a feature of courtyards, and with very good reason

Consider using fountains in your gardens, and especially in your courtyards. The sound of falling water makes the space seem cooler. But it's not just perception: the falling water is also evaporating as it falls, cooling the air. This effect is greater in dryer climates, of course, but it works in Oklahoma, too.

Neighborhoods

Farmers' Market

Consider encouraging a farmers' market in your neighborhood, at least on the weekends. Encouraging and supporting local farms has numerous ecological benefits, and the food can be more interesting than the same old fare everyone else is buying down at the supermarket.

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Sustainable Strategies for Green Building and Gardening

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Several of these strategies are embodied in various ways in many of the patterns that follow later in this book. Some, such as Thin Wings, are actually covered by an entire pattern all their own. But because sustainability ("keeping something going for a very long time") is such a good idea, and is so important, it made sense to draw special attention to these Sustainable Strategies with this special section.

Resources
Digital & Printed

This chapter includes a number of resources that may be helpful in starting a new living tradition at Carlton Landing. Once a tradition begins to live, however, 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 numerous paths that their parents never could have anticipated at birth, living traditions will create places and buildings that display their family heritage, but that are also different in curious and surprising ways.

If we were to take the historicist architect's approach, these adventures would be troubling because they occasionally break old rules. But a living tradition does not just replicate history; it writes its own history. This may sound perilously close to the rationale that Modernist architects 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 more of the Most-Loved Places. So use these resources with this result in mind: they cannot describe its destination, but can only set you on the path.

The Bibliography includes resources available which deal with the existing architecture appropriate to the region and other resources which underlie the theoretical foundations of this book.

Links

www.originalgreen.org

The Original Green website is a growing collection of Original Green resources. Please revisit it regularly, as things are being added frequently.

Original Green Blog

www.originalgreen.org/OG/Blog/Blog.html

The Original Green Blog is updated regularly. It's intended to be incisive and provocative. All comments are welcome!

Original Green Twitter Timeline

@stevemouzon (twitter.com/stevemouzon)

This timeline deals with many issues surrounding the Original Green and living traditions. Many of the ideas in this book have been refined as a result of Twitter conversations.

Original Green Facebook Cause

apps.facebook.com/causes/154766

Please join the Original Green cause on Facebook, which includes over 10,000 members all over the world.

www.newurbanguild.com

The New Urban Guild is a remarkable group of several dozen architects, designers, and urbanists dedicated to the creation of increasingly sustainable places and buildings.

www.guildfoundation.org

The Guild Foundation is a 501(c)3 non-profit created by the Guild to research sustainable place-making, and to provide education and resources based on what was learned. It hosts the Original Green initiative.

Original Green App

Several blog feeds dealing with Original Green principles can be found on the Original Green App, which is available from the iTunes App Store:

http://bit.ly/6JPIOn

Project:SmartDwelling

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.

This vernacular mechanism is a living tradition. Put another way, it's the way that the people of a place agree on what to build and why they're building it that way. 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 pattern types that are universal in nature. 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," a "pomme," an "apfel," or a "mela." 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 Steve Mouzon. The original volumes typically include every building built before 1925 in a particular town or neighborhood. Some recent volumes also focus on new traditional neighborhoods.

Nearly every photo catalog or picture book 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 Catalog of the Most-Loved Places is conceived as a resource for studying those buildings alongside the heroic ones. By focusing as much on buildings that are good as well as those that are great, the Catalog becomes a resource 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-LovedPlaces volumes are sold both by the author. For a complete volume list and ordering information, please visit http://bit.ly/cmueuT. Several volumes of the Catalog are appropriate to the architecture of Carlton Landing. New volumes are added on a fairly regular basis, so check back later, too. The Bricktown catalog will be posted shortly.

Resource Organizations

Several organizations have dedicated themselves to fostering new traditional places and traditional buildings in recent years. Foremost among them are the following:

The Congress for the New Urbanism (www.cnu.org) promotes traditional town planning, otherwise known as the New Urbanism.

INTBAU (www.intbau.org) is an international network of architects and planners sponsored by the Prince of Wales.

The Institute of Classical Architecture/Classical America (www.classicist.org) educates architects and designers in the classical tradition.

Restore Media (www.restoremedia.com) has a great web-based database of building material suppliers and fabricators. They also publish several magazines and put on the best traditional building trade show in the Americas.

Check the Guild Foundation website for more links. (www.guildfoundation.org)

Reference Books

These books illustrate the elegant simplicity of American homesteads and their buildings in several ways. Out-of-print books can often be found either on www.amazon.com or on www.abebooks.com.

Stillness and Light: The Silent Eloquence of Shaker Architecture, Henry Plummer: Shaker buildings are classic examples of simpler design from a previous era that inspires us yet.

The Essential Book of Rural America: Down-To-Earth Buildings, David Larkin, Michael Freeman, and Paul Rocheleau: This one might be classified more as an "art book," with lots of images from farms around the US, but the images are good enough that it's worth it.

Classic Cracker: Florida's Wood-Frame Vernacular Architecture, Ronald W. Haase: Architecture of a completely different region that bears striking resemblances to Oklahoma farmhouses; includes new work inspired by it in New Urbanist developments, which makes an interesting comparison.

The Farmhouse Book, David Larkin: Excellent, well-photographed book.

Farm: The Vernacular Tradition of Working Buildings, David Larkin: Similar, except that it deals with the entire farmstead.

Barns, Sheds & Outbuildings, Byron D. Halsted and Castle Freeman: deals only with utility buildings, but their simple forms can be an inspiration.

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. This is because great books have been written for centuries on classical architecture, and they are still valid today. Some of the best books on classical architecture 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.

dpz
CHARLOTTE
ARCHITECTS AND TOWN PLANNERS

CARLTON
LANDING

Urban Standards

Process

The Design Code is conceived and administered to guide the building of the community of Carlton Landing. This Code assures that all new buildings are harmonious with each other and with the language of the traditional architecture of the region. This Code further assures that the community adheres to a community structure having the following characteristics:

The town, neighborhoods, villages and hamlets are limited in size by approximately ten-minute, five-minute, and two-and-a-half-minute walking distances respectively from edge to center.

» Residences, shops, workplaces, and civic buildings are included in close proximity.

» A variety of thoroughfares serve the needs of both the pedestrian and the automobile.

» Building frontages in disciplined alignment define the public space.

» Public spaces in the form of squares, greens, parks and playgrounds provide places for social activity and recreation.

» Civic buildings reinforce the identity of the community, providing places for assembly.

The Design Code is administered by the Carlton Landing Town Architect. The Town Architect reviews all improvements to Carlton Landing for adherence to the Design Code.

In matters of urban structure and aesthetics, the provisions of this Code shall take precedence over local zoning codes, subdivision regulations and ordinances. In matters of health, safety, and welfare the local zoning codes and ordinances shall take precedence over the provisions of this Code.

Waivers to provisions of this Code are considered unique and are not to set a precedent for future waivers. A waiver may be granted administratively by the Town Architect on the basis of hardship, merit or excellence.

The Design Code is a series of prescriptions, some of which are mandatory and others which are only recommended. The mandatory prescriptions are indicated by the verb shall. The recommended ones are indicated by the verb should. Options that are allowed but neither recommended or discouraged are indicated by the verb may.

The Design Code consists of three documents to be used in conjunction with one another that span the entire range of environments from the most public to the most private:

URBAN STANDARDS

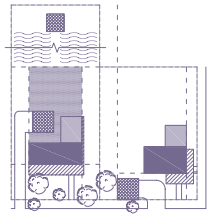
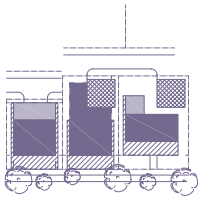
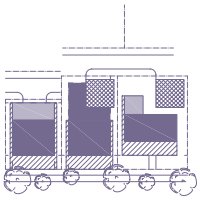
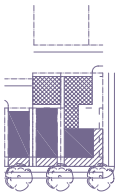
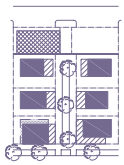
The Urban Standards are a matrix of text and diagrams that regulate those aspects of private buildings which affect the public realm. The Urban Standards vary according to the zoning categories of the transect. These categories are allocated on the Regulating Plan. The Building Types Summary defines the streetscape and the building use. In the Building Types, there is detailed information about buildings such as lot size, setbacks, encroachments and building height. The Street Frontage standards, defining streetscape, encourage the provision of certain building types and frontage elements which influence social behavior.

ARCHITECTURAL STANDARDS

The Architectural Standards specify the materials and configurations permitted for walls, roofs, openings and facades intended to produce visual compatibility among disparate building types. The standards relate to the vernacular building traditions of the region thus inheriting a suitable resonance to climate. The quality of the whole neighborhood is directly related to the quality of the individual buildings. These standards set parameters within which a range of options are possible. Because urban quality is enhanced by architectural harmony but is not dependent on it, the provisions of the architectural standards may range from liberal to strictly deterministic.

LANDSCAPE STANDARDS

The landscape standards are a list of plant species with instructions regarding their location and planting pattern. The lists are separated into those pertaining to public areas and to private lots. The planting lists are coordinated toward achieving a coherent forestation of the urban fabric. The selection and disposition of the planting is intended to support the urban-to-rural transect and to create an ecosystem harmonious with the region.

ESTATE	HOUSE/ DWELLING ASSEMBLY MATRIX	COTTAGE	BUNGALOW COURT
An Estate is a large single-family dwelling on a large lot of rural character, often shared by one or more ancillary buildings. The principal building is centered on the lot and distanced from the frontage with a generous setback, with outbuildings on the front helping to define a forecourt and backbuildings located to the rear helping to define a more private rear yard or agricultural preserve space.	A House is a single-family residence on its own lot. Garages and/ or surface parking shall be provided in the rear yard and, if possible, accessed from a lane. In neighborhood edge, parking may be accessed from the front setback, as determined by the site conditions. A type of house is the Dwelling Assembly Matrix. The Matrix allows flexibility in layouts and a modular system that can accommodate a variety of configurations.	A Cottage is a single-family dwelling on a small lot that is potentially shared by one or more ancillary buildings. Garages and/ or surface parking shall be provided in the rear yard and accessed from a lane if possible.	A Bungalow Court is several dwellings around a shared garden space. The Bungalow Court allows for large lots to be broken into smaller divisions with a minimum of six bungalows. These Bungalow Courts accommodate parking in the rear.
			
			
			

ROWHOUSE	LIVE ~ WORK	COURTYARD BUILDING	FLEX BUILDING	
A Rowhouse is a single-family dwelling that shares a party wall with another of the same type and occupies the full frontage line. It is a rear-yard building type for more urban locations with parking generally accessed by a mid-block lane or alley	A Live-Work is a fee-simple dwelling unit that contains a commercial component anywhere in the unit. Typically, the residential unit is above the ground floor commercial space and parking is to the rear off of a mid-block alley. Commercial space may be home-based business or leased independently.	A Courtyard Building is a single-family or multi-family dwelling that tends to occupy the boundaries of its lot while internally defining one or more private patios. This type is generally found in more urban locations given its ability to shield the private realm from all sides, permitting proximity to incompatible activities. This flexible building type also accommodates the incorporation of live-work spaces.	Flex Building is a rear-, side- or courtyard, fully mixed-use (dwellings above or behind commercial), commercial, or multi-family building type. Parking is accomidated in the rear or within a common parking area.	
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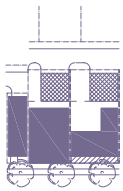
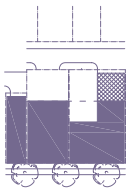
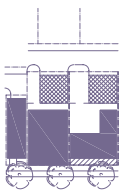
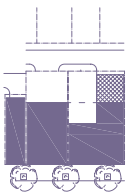
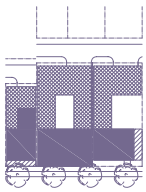
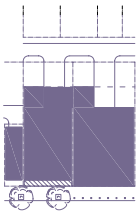
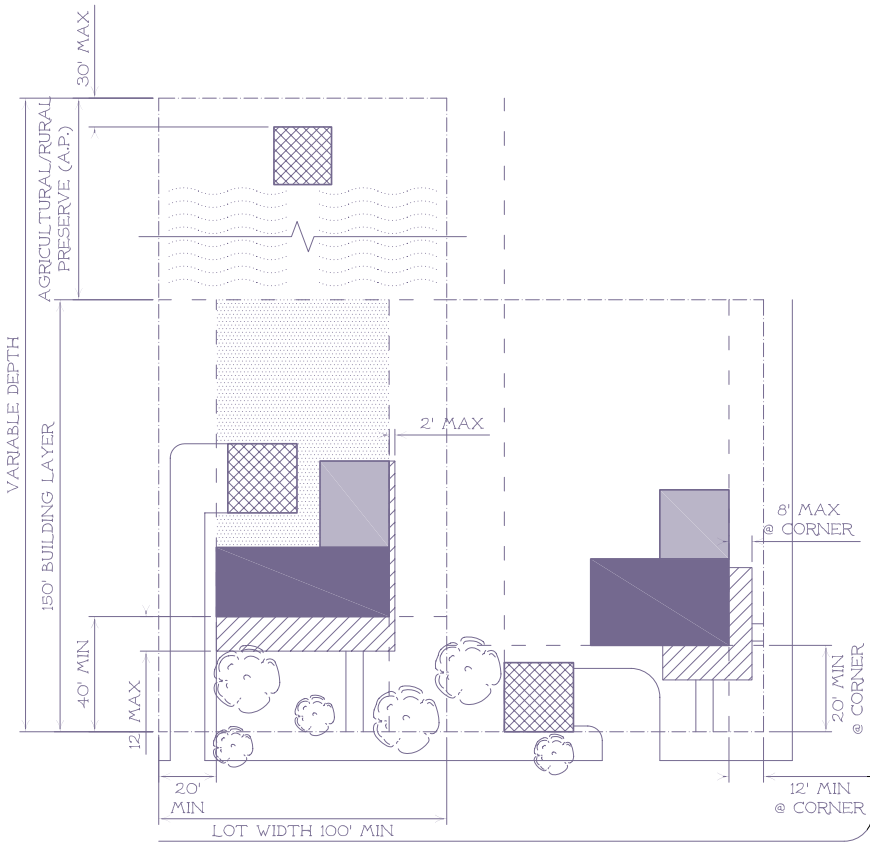
				NEIGHBORHOOD GENERAL
				NEIGHBORHOOD CENTER
				TOWN CENTER

Estate

NEIGHBORHOOD EDGE ~ T2



An Estate is a large single-family dwelling on a large lot of rural character, often shared by one or more ancillary buildings. Outbuildings on the front help to define a presence on the street and backbuildings located to the rear help define a more private rear yard or agricultural preserve (A.P.) space. The agriculture preserve space will be either maintained by property owner or farmed as part of a Community Supported Agriculture (CSA).

Lot width x lot depth ..... 100 ft. min. x variable depth
Buildable Layer ..... 100 ft. min. x 150 ft. max.
Lot coverage by roofs ..... 20% max.
Buildable Layer coverage by roofs ..... 30% max.
Cubic Feet ..... 50,000 cu. ft. max.

Setbacks
- at building frontage ..... 40 ft. min.
- at building frontage (corner) ..... 20 ft. min.
- at secondary frontage ..... 12 ft. min.
- at building side ..... 20 ft. min. ea. side
- at building rear ..... 0 ft. min. from A.P.
- at outbuilding front ..... 0 ft. min.
- at outbuilding side ..... 20 ft. min. ea. side
- at outbuilding rear ..... 0 ft. min. from A.P.

*One outbuilding with a footprint no greater than 1000 sq. ft. is allowed in A.P.

Building frontage at setback ..... 60% max

Encroachments
- at building frontage ..... 12 ft. max.
- at building side ..... 2 ft. max.

Height
- of principal building ..... 2.5 stories max.
- of first floor above grade ..... 3 ft. ~ 4.5 ft.
- of back building & outbuilding ..... 2.5 stories max.

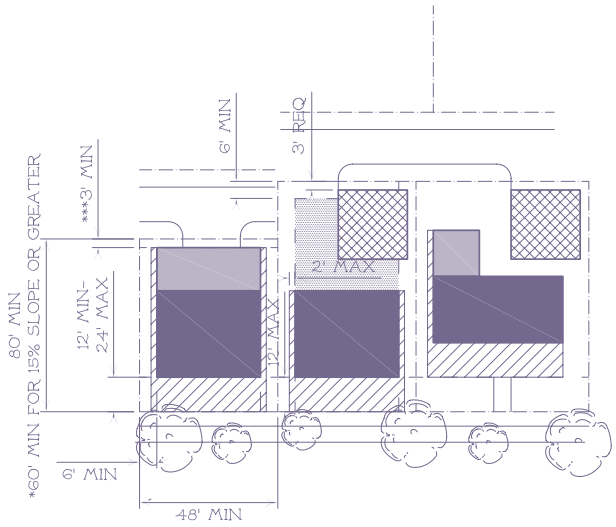
Street Frontage ..... Common Yard, Outbuilding

*Location of Buildable Layer shall be defined by the Town Architect.

House

NEIGHBORHOOD GENERAL ~ T3
NEIGHBORHOOD CENTER ~ T4

A House is a single-family residence on its own lot. Garages and/or surface parking is generally provided in the rear yard and accessed from a lane. If a rear lane is not present front access is appropriate following the building. The House is an option to the Dwelling Assembly Matrix.



Lot width x lot depth.....48 ft. x 80 ft. min.*
*60 ft. min. depth for 15% slope or greater
Lot coverage by roofs..... 50% max.**
**70% max. for 15% slope or greater
Cubic feet.....45,000 cu. ft. max.

Setbacks
- at building frontage.....12 ft. min., 24 ft. max.
- at building side.....6 ft. min. ea. side
- at building rear.....6 ft. min.***
- at outbuilding front.....N/A
- at outbuilding side.....3 ft. min
- at outbuilding rear.....3 ft. req.

***at slopes of 15% or greater, setback is 3 ft. min.

Building frontage at setback.....75% max

Encroachments
- at building frontage.....12 ft. max.
- at building side..... 2 ft. max.

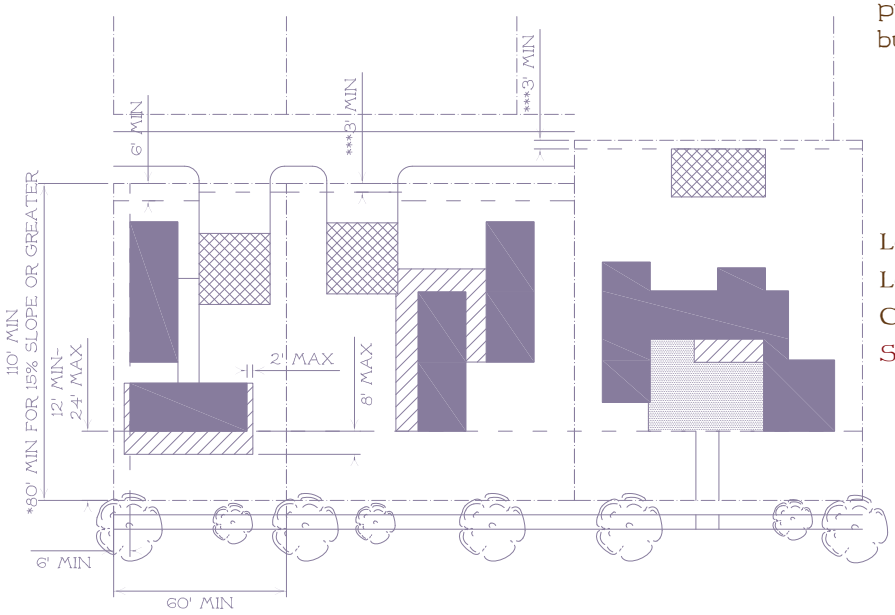
Height
- of principal building.....2.5 stories max.
- of first floor above grade..... 2.5 ft. ~ 4.5 ft.
- of back building & outbuilding.....2 stories max.

Street Frontage.....Primary Structure, Porch & Fence

Dwelling Assembly System

NEIGHBORHOOD GENERAL ~ T3

The Dwelling Assembly System is an efficient and affordable solution for modular, prefabricated construction in wood, masonry or concrete. The system can be further developed in collaboration with specific manufacturers. Different House layouts can be achieved. Garages and/or surface parking is generally provided in the rear yard and accessed from a lane. If a rear lane is not present front access is appropriate following the building.



Lot width x lot depth ..... 60 ft. x 110. ft min.
Lot coverage by roofs ..... 50% max.
Cubic feet ..... 50,000 cu. ft. max.

Setbacks

- at building frontage ..... 12 ft. min., 24 ft. max.
- at building frontage (corner) ..... 12 ft.
- at building side ..... 6 ft. min. ea. side
- at building rear ..... 6 ft. min.
- at outbuilding front ..... 0 ft. min.
- at outbuilding side ..... 3 ft. min. ea. side
- at outbuilding rear ..... 3 ft. min.

Building frontage at setback ..... 60% max

Encroachments

- at building frontage ..... 8 ft. max.
- at building side ..... 2 ft. max.

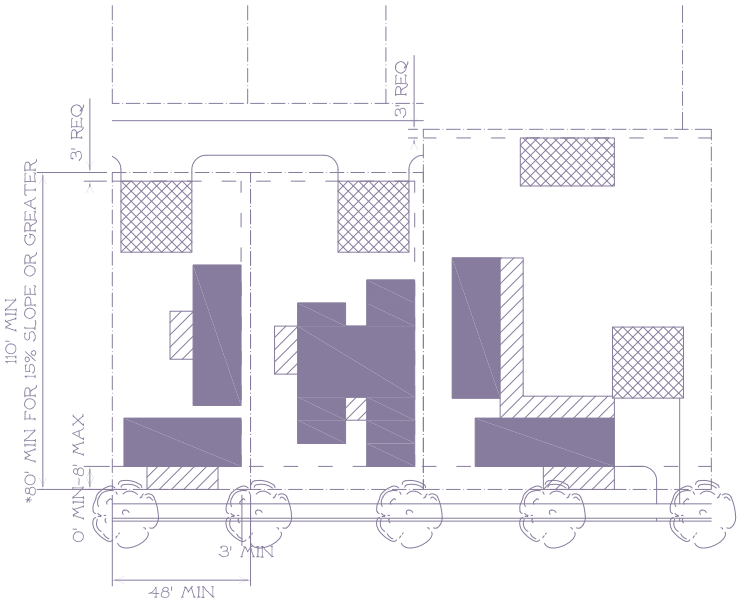
Height

- of principal building ..... 2 stories max.
- of first floor above grade ..... 2.5 ft. ~ 4.5 ft.
- of back building & outbuilding ..... 2 stories max.

Street Frontage ..... Primary Structure, Porch & Fence, Outbuilding, Wall

Dwelling Assembly System

NEIGHBORHOOD CENTER ~ T4



The advantages of this system are the number of modules which can be used in unlimited combinations, while keeping efficiency of production and reasonable budget. The wings can be combined and located on different sizes of lots creating a great variety of elevations and layouts, but keeping the elements constant. This gives the buyer multiple options for number of bedrooms, number of stories, and sizes of living and dining space, as well as the additional choices of diverse spaces like gardens, covered entries, foyers and terraces. The Dwelling Assembly Matrix is also environmentally responsible because the disposition of the modules on the lot, sunlight control, cross ventilation, roof configuration, and choice of materials can all be adjusted to respond to the environment.

Lot width x lot depth.....48 ft. x 110 ft. min.*
*80 ft. min. depth for 15% slope or greater
Lot coverage by roofs..... 50% max.**
**70% max. for 15% slope or greater

Setbacks
- at building frontage.....0 ft. min., 8 ft. max.
- at secondary frontage.....8 ft. max.
- at building side.....3 ft. min. ea. side
- at building rear.....20 ft. min.***
- at outbuilding front.....N/A
- at outbuilding side.....3 ft. min
- at outbuilding rear.....3 ft. req.
- ***at slopes of 15% or greater, setback is 3 ft. min.

Building frontage at setback.....75% max

Encroachments
- at building frontage.....8 ft. max.
- at building side..... N/A

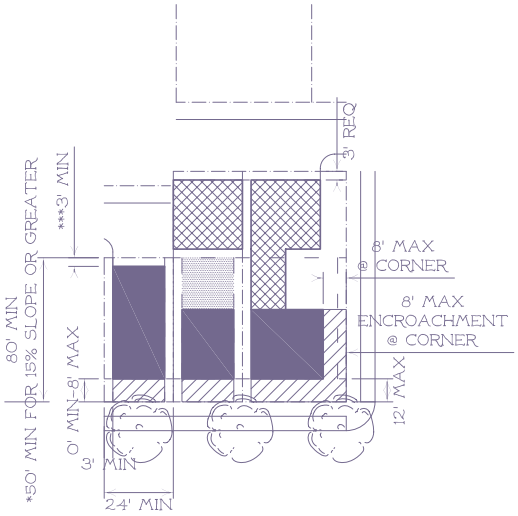
Height
- of principal building.....2 stories max.
- of first floor above grade..... 2.5 ft. ~ 4.5 ft.
- of back building & outbuilding.....2 stories max.

Street Frontage.....Primary Structure, Wall, Porch & Fence

Cottage

NEIGHBORHOOD CENTER ~ T4

A Cottage is a single-family dwelling on a small lot that is potentially shared by one or more out-buildings. Garages and/ or surface parking shall be provided in the rear yard and accessed from a lane.



Lot width x lot depth..... 24 ft. x 80. ft min.*
*50 ft. min. depth for 15% slope or greater
Lot coverage by roofs..... 60% max.**
**75% max coverage for 15% slope or greater

Setbacks

at building frontage.....0 ft. min., 8 ft. max.
at secondary frontage.....8 ft. max.
at building side..... 3 ft. min. ea. side
at building rear.....30 ft. min.***
at outbuilding front.....N/A
at outbuilding side.....0 ft. min.
at outbuilding rear.....3 ft. req.
***at slopes of 15% or greater, setback is 3 ft. min.

Building frontage at setback.....75% max

Encroachments

at building frontage.....8 ft. max.
at building side..... 0 ft.

Height

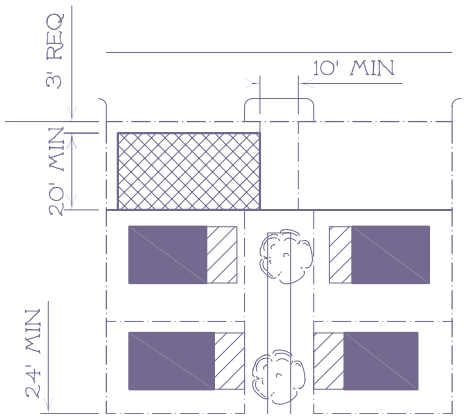
of principal building.....2.5 stories max.
of first floor above grade..... 2.5 ft. ~ 4.5 ft.
of back building & outbuilding.....1.5 stories max.

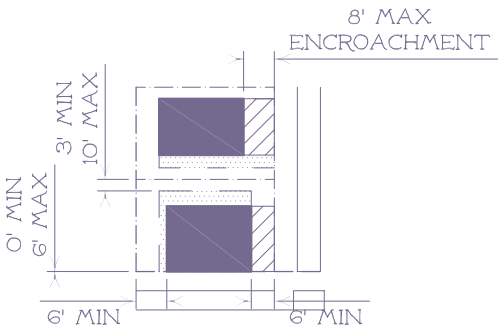
Street Frontage.....Primary Structure, Wall, Porch & Fence

Bungalow Court

NEIGHBORHOOD CENTER ~ T4:

A Bungalow Court is several dwellings aggregated around a shared garden space. The Bungalow Court allows for large lots to be interchanged with six bungalows. These bungalow courts accommodate parking in the rear.





Total Lot width x lot depth.....90 ft. x 00 ft. min.
Bungalow Lot width x lot depth.....24 ft. x 36 ft. min.
Center Right of Way width.....12 ft. min.
Total Lot coverage by roofs..... 70% max.
Bungalow Lot coverage by roofs.....80% max.

Setbacks
- at bungalow frontage.....6 ft. min.
- at bungalow side..... 3 ft. min., 10 ft. max.
- at bungalow rear.....6 ft. min.
- at lot frontage.....0 ft. min., 6 ft. max
- at outbuilding front.....N/A
- at outbuilding side.....3 ft. min.
- at outbuilding rear.....3 ft. req.

Building frontage at setback.....70% min.

Encroachments
- at bungalow frontage.....6 ft. max
- at lot frontage.....8 ft. max
- at bungalow side..... N/A

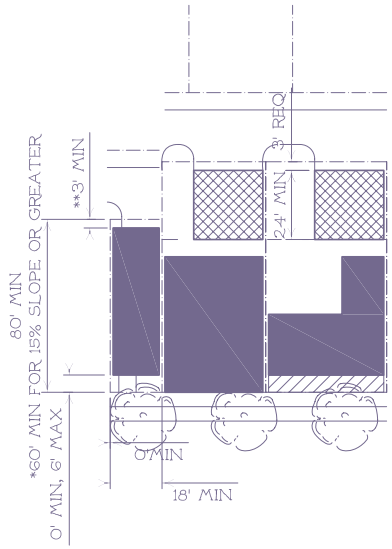
Height
- of principal building.....2 stories max.
- of first floor above grade..... 2 ft. ~ 4.5 ft.
- of back building & outbuilding..... 1 story max.

Street Frontage.....Primary Structure, Porch and Fence

Rowhouse

NEIGHBORHOOD CENTER ~ T4
TOWN CENTER ~ T5

A Rowhouse is a single-family dwelling that shares a party wall with another of the same type and occupies the full frontage line. It is a rear-yard building type for more urban locations with parking generally accessed by a mid-block lane or alley.



Lot width x lot depth.....18 ft. x 80 ft. min.*
*60 ft. min. depth for 15% slope or greater
Lot coverage by roofs..... 80% max.

Setbacks
- at building frontage.....0 ft. min., 6 ft. max.
- at building side.....0 ft. min. ea. side
- at building rear.....27 ft. min.**
- at outbuilding front.....N/A
- at outbuilding side.....0 ft. min., 4 ft. min.
- at outbuilding rear.....3 ft. req.

**at slopes of 15% or greater, setback is 3 ft. min.

Building frontage at setback.....100% max

Encroachments
- at building frontage.....6 ft. max., 10 ft. max. at second story
- at building side..... N/A

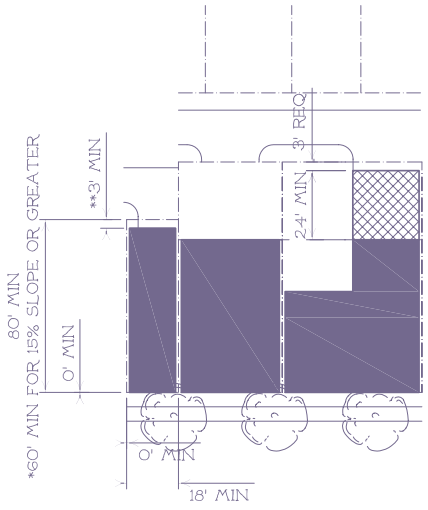
Height
- of principal building.....3 stories max.
- of first floor above grade.....1.5 ft. ~ 4.5 ft.
- of back building & outbuilding..... 2.5 stories max.

Street Frontage.....Primary Structure, Stoop

Live-Work

NEIGHBORHOOD CENTER ~ T4
TOWN CENTER ~ T5

A Live-Work is a fee-simple dwelling unit that contains a commercial component anywhere in the unit. Typically, the residential unit is above the ground floor commercial space and parking is to the rear served by a mid-block alley. Commercial space may be home-based business or leased independently.



Lot width x lot depth.....18 ft. x 80 ft. min.*
*60 ft. min. for 15% slope or greater
Lot coverage by roofs..... 90% max.

Setbacks
- at building frontage.....0 ft. min., 6 ft. max
- at building side.....0 ft. min. ea. side
- at building rear.....27 ft. min.**
- at outbuilding front.....N/A
- at outbuilding side.....N/A
- at outbuilding rear.....N/A

**at slopes of 15% or greater, setback is 3 ft. min.

Building frontage at setback.....100% max

Encroachments
- at building frontage..10 ft. max. at 2nd story
- at building side..... N/A

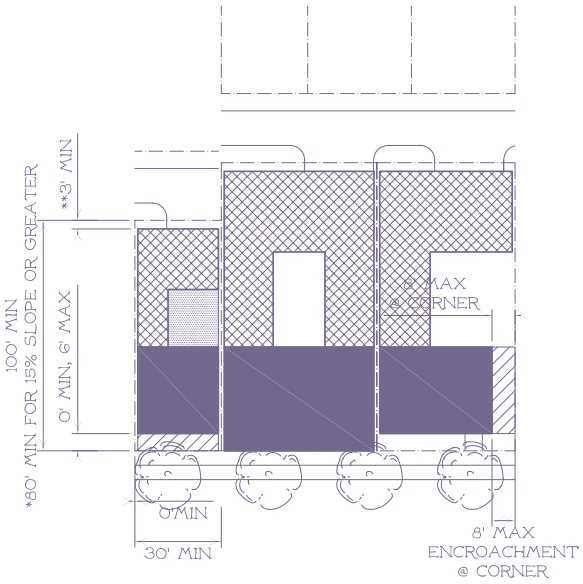
Height
- of principal building.....3 stories max.
- of first floor above grade..... 0 ft.
- of back building & outbuilding..... 2.5 stories max.

Street Frontage.....Primary Structure, Forecourt, Stoop

Courtyard Building

NEIGHBORHOOD CENTER ~ T5

A Courtyard Building is a single-family or multi-family dwelling that tends to occupy the boundaries of its lot while internally defining one or more private patios. This type is generally found in more urban locations given its ability to shield the private realm from all sides, permitting proximity to incompatible activities. This flexible building type also accommodates the incorporation of live-work spaces.



Lot width x lot depth..... 30 ft. x 100. ft min.*
*80 ft. min. depth for 15% slope or greater
Lot coverage by roofs..... 70% max.

Setbacks
- at building frontage.....0 ft. min., 8 ft. max.
- at secondary frontage.....8 ft. max.
- at building side..... 0 ft. min. ea. side
- at building rear.....30 ft. min.**
- at outbuilding front.....N/A
- at outbuilding side.....N/A
- at outbuilding rear.....N/A

**at slopes of 15% or greater, setback is 3 ft. min.

Building frontage at setback.....100% max

Encroachments
- at building frontage.....6 ft. max., 10 ft. max. at second story
- at building side..... N/A

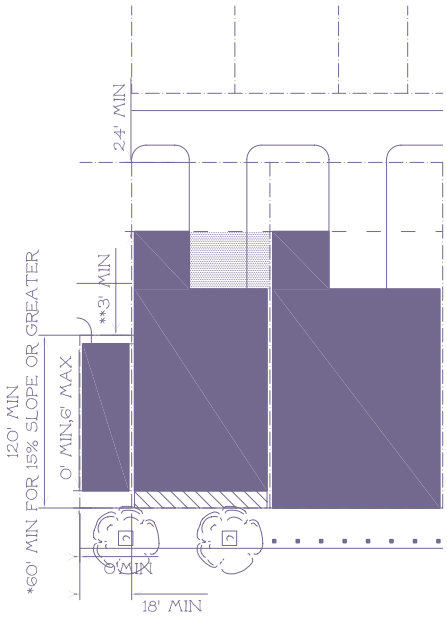
Height
- of principal building.....3 stories max.
- of first floor above grade.....1.5 ft. ~ 4.5 ft.
- ***of first floor with retail/commercial.... 0 ft.
- of back building & outbuilding.....1.5 stories max.

Street Frontage.....Primary Structure, Stoop

Flex Building

TOWN CENTER ~ T5

A Flex Building is a rear or side-yard, fully mixed-use, commercial, or multifamily building type. Parking is accommodated in the rear, on the street, or within a common parking area.



Lot width x lot depth..... 18 ft. x 80 ft. min.*
*60 ft. min. for 15% slope or greater
Lot coverage by roofs..... 80% max.

Setbacks
- at building frontage.....0 ft. min., 6 ft. max.
  note: setback shall be 0 ft. with arcade
- at building side..... 0 ft. min. ea. side
- at building rear.....24 ft. min.**
- at outbuilding front .....N/A
- at outbuilding side.....N/A
- at outbuilding rear.....N/A

**at slopes of 15% or greater, setback is 3 ft. min.

Building frontage at setback.....80% min., 100% max.

Encroachments
- at building frontage.....12 ft. max.
  *arcades shall be 12 ft.
- at building side..... N/A

Height
- of principal building.....5 stories max.
- of first floor above grade..... 0 ft.
- of back building & outbuilding.....N/A

Street Frontage.....Primary Structure, Gallery & Arcade, Shopfront & Awning, Forecourt

CARLTON
LANDING

Architectural Standards

Origins of the Language
Of the Architecture of Carlton Landing

American architecture has a peculiar challenge that other nations don't often experience: between the time the land was settled by Europeans until the Thermostat Age began, there simply wasn't enough time for a truly indigenous architecture to develop. Oklahoma is perhaps the best example of this phenomenon because until the Land Runs of 1889 through the late 1890's, settlers of European descent were banned from much of the state. The first electric thermostat was invented in 1883.

Why do thermostats matter? Because with a thermostat (and light switches, etc.) you can simply flip a switch and be comfortable. Before the thermostat age, the architecture had to do all the work of making you comfortable, but after it began, you could use any style of architecture you like and mechanically and electrically condition it. And so much of America was built out with a random collection of historical styles, changing on the whims of fashion.

Carlton Landing, however, aspires to greater things than that. The Most-Loved Places are usually those where you can say "I know where that is!" Because their architecture is so well-attuned to regional conditions, climate, and culture, it has a particular character.

How do we create that character where it has not strongly existed heretofore? A good policy is to look back to times when people were not so wealthy as we are today; to when they had to make things work out, rather than just buying more and more stuff like we do now. For Oklahoma, that's the simple farmhouses, barns, and outbuildings on the homesteads of the early years. We believe that it is in these simple buildings that we can find the clues as to what Oklahoma's best architecture would have been, had it had time to emerge before the Thermostat Age. And then we hope to help finally bring it to life in a way that has not happened heretofore.

Here are some of the clues we've seen already: by the time the big Land Run occurred in 1889, the US was in the worst economic downturn it had experienced to date. Because money was scarce and resources were even more scarce, details tended to be quite simple. Why build three gables if a single gable would do the job? Why ship in expensive components if you could build

Architectural Standards

~

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.v

them locally instead? The architecture of Carlton Landing aspires to achieve a similar calmness and simplicity. You might look at drawings of a single building and think "isn't that a little too plain?" But assembled together side-by-side on a street, buildings like this are far more pleasing than today's often hyperactive Architecture.

So the residential components of Territorial architecture was composed of simple shapes with houses built mostly of wood and natural sandstone because that's what was available. Interestingly, the ability of brick material allowed early settlers in Oklahoma to create wandering brick mainstreets of more formal urban Territorial Architecture as seen in Guthrie, OK and Eufala, OK. What else do we know? The architecture of Carlton Landing should condition itself as much as possible using the Sustainability Strategies on the previous pages.

But this isn't just about conditioning; it's also about community because in Oklahoma, families and neighborhoods are important. That's why you'll see broad porches lining the streets of Carlton Landing where you can sit behind your frontage garden, talking across the fence with a neighbor who's stopped by on the way back home from picking up a few things at the market down the street.

Architectural Standards

~

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.

Spice Styles

General Principles & Minor Spice Styles

The majority of this book describes an architecture that is appropriate to the culture, climate and conditions of Carlton Landing, but people sometimes 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 America typically have a bit of architectural spice to go with the main ingredient architecture.

Spice Styles should be selected by each community according to their local traditions. Major Spice Styles are those one or two Spice Styles that occur repeatedly within each community. Minor Spice Styles are those that occur only infrequently; up to nine of them may be selected.

Spice Styles lose their effect if overused 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.

In Carlton Landing the Major Spice Styles are Arts and Crafts and Rural Gothic and the Minor Spice Styles are Italianate and Victorian as described in A Field Guide to American Houses. If you choose to build a building in one of these Spice Styles, then search out three very good local precedent buildings and study them carefully. Look particularly at the characteristics highlighted in the rest of this book: massing, wall heights, configurations and materials, roof slopes and materials, eave materials and details, door and window materials, styles and surrounds, column and beam materials, details and configurations, balcony materials, details and configurations, and the materials and details of dormers and attachments such as chimneys, awnings and fences or walls.

You will not be copying entire buildings, of course. It is necessary to get into the mind of the architect of the precedent building. 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 architects would have if they were here today. It is only by doing this that you can bring the old languages to life again.

Massing & Walls

Materials

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 TCPp75).
* 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 TCPp75).
* 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 Architect for current approved color palette.

Foundations: Stucco (see TCP~12), or stone (see TCP~10.) Brick foundations may also be used in T-4 and T-5, and also wherever painted brick is the wall material.

Foundation Vents: Either A) build the entire house on piers with framed lattice between, B) vent masonry foundation with wood vents (see page 60), or C) build the entire lower level of masonry (see materials above) with a slab on grade requiring no vent (see First Floor Elevation pattern, "Refined or T5, T6" setting.)

Siding: Plank or bevel siding may be lowland cypress, redwood, cedar or cementitious plank (see TCP~8 & TCP~9.)

Stucco: Hardcoat stucco on masonry walls. See TCP~8 & TCP~12. Synthetic stucco to be reviewed by Town Architect

Brick: Must be painted except in T-5, and may not be used within 5 lots along the street.

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.

House Plans: No single-family detached house plan may be replicated within 10 lots along the street unless it is significantly altered (mirrored or rotated and architecturally modified,) in which case it still may not be used within 5 lots along the street. Exception: 3 identical houses side-by-side ("identical triplets.")

♥ *** 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.

Massing & Walls

LEED

Credit

EA1
EQ7.1
EQ8.1
EQ8.2

Points

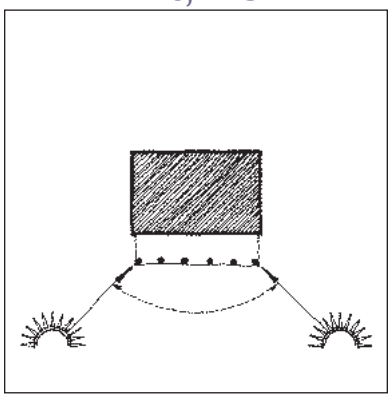
1-10,
1,1,1

How?

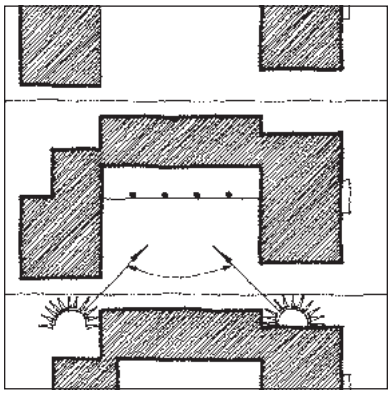
EA1 & EQ7.1: winter heat gain & summer shading;
EQ8.1 & EQ8.2: creates space that people naturally want to put more windows on

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.

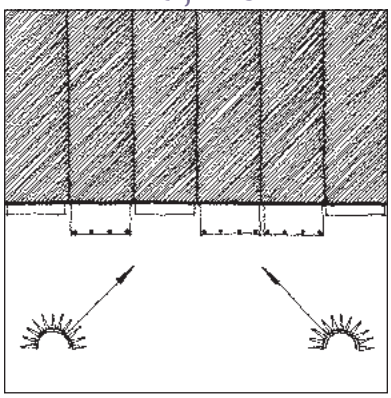
T2, T3



T4



T5, T6



♥ *** POSITIVE OUTDOOR SPACE ***

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

Massing & Walls

LEED

Credit

EA1
EQ8.1
EQ8.2

Points

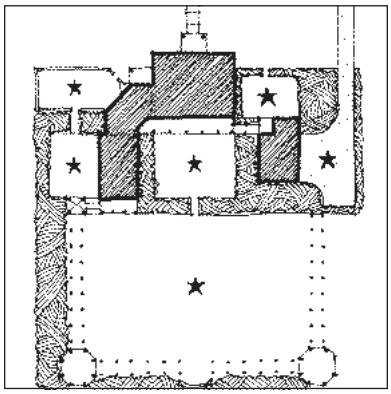
1-10,
1,1

How?

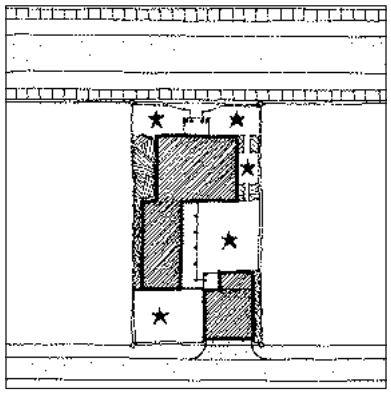
EA1: assist environmental acclimation
EQ8.1 & EQ8.2: create space that people naturally want to put more windows on

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.

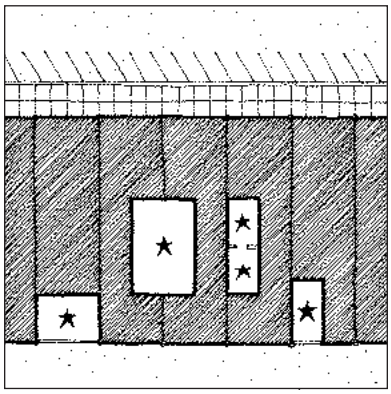
T2, T3



T4



T5, T6



** 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.

MASSING & WALLS

LEED

CREDIT

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

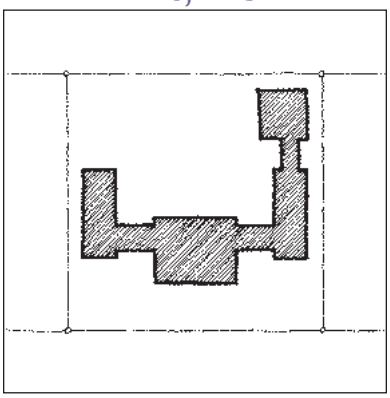
POINTS

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

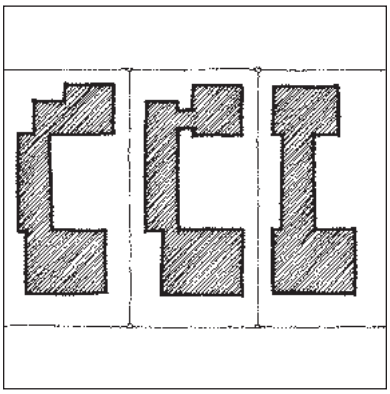
HOW?

EA1, EQ2 & EQ7.1 facilitate cross-ventilation; EQ6.1, EQ8.1, & EQ8.2 facilitate lots of windows

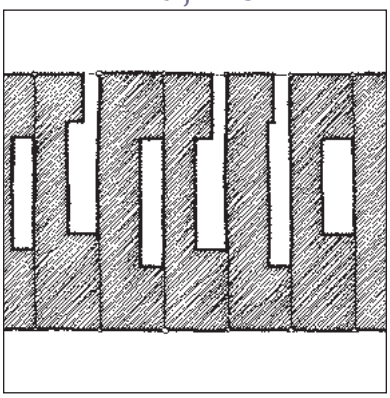
T2, T3



T4



T5, T6



TOWERS

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

WE DO THIS BECAUSE: At Carlton Landing, most properties have at least a long view to the lake. 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.

MASSING & WALLS

LEED

CREDIT

EA1
EQ2
EQ7.1

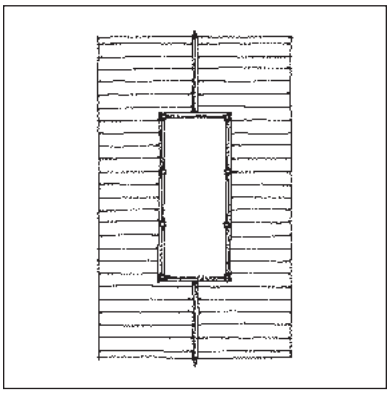
POINTS

1-10,
1,1

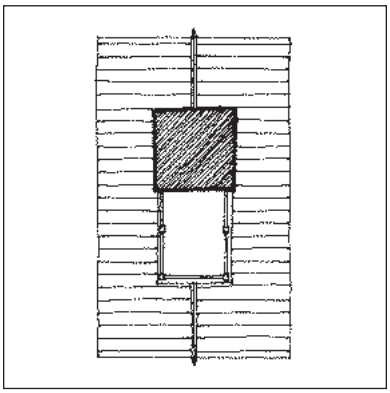
HOW?

naturally exhaust hot air in the evening, pulling cooler air into lower level windows

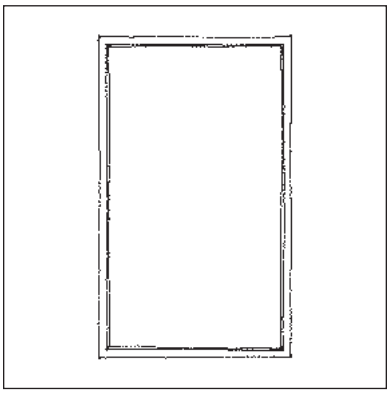
T2, T3



T4



T5, T6



General Massing Rules

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

Massing & Walls

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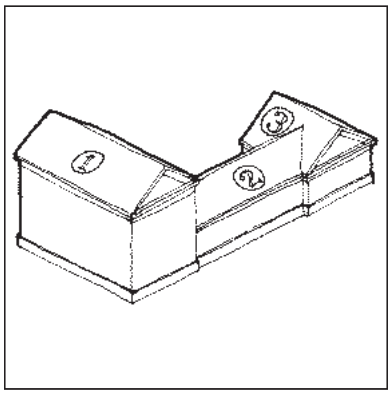
General Massing Rules

~

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.

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 allow a greater variety of building sizes and types.

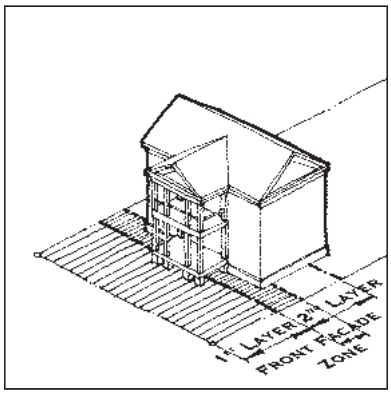
Building Parts



***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.

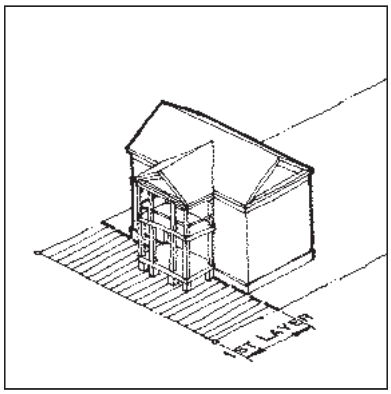
What Doesn't: Whether all parts are built at once or not. Often, the Principal Building is built first, with the Outbuilding and the Backbuilding added later, sometimes at different times.

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

General Note: These illustrations show primary building massing. Shed roofed masses attached to the primary massing will be a significant part of the architecture of Carlton Landing, but are not shown here for clarity. Shed roofs may be used in any Transect zone.

General Massing Rules

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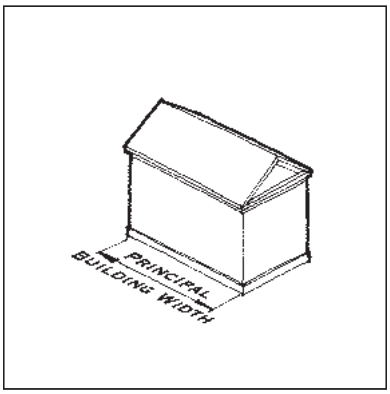
These rules do not apply in Transect Zone T6 because T6 requires an intensity of activity and use that is not possible with buildings broken down into smaller, lower masses.

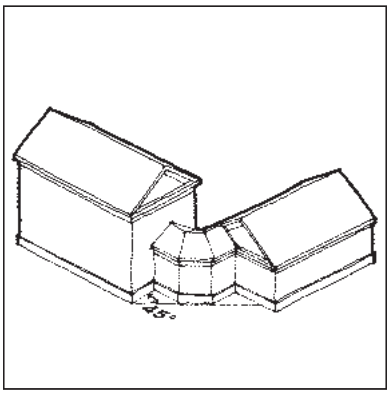
Building Width



***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.

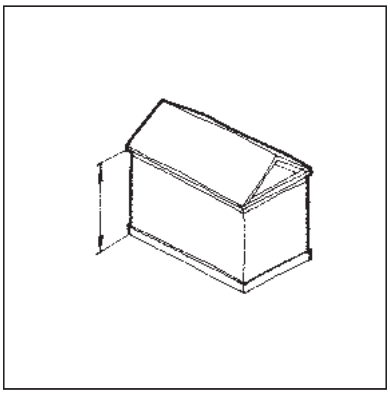
Second Layer Wings



***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.

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.

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

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," page 58) 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

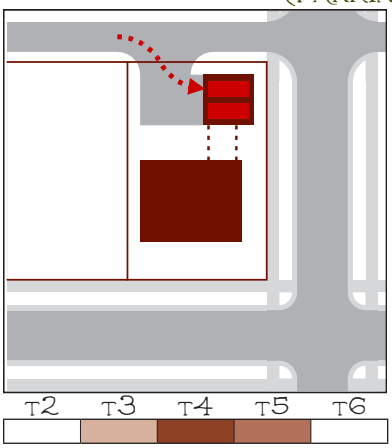
The previous techniques reduce the visual offensiveness of garages holding >2 cars, but do not solve the problem, which is the fact that bloated garages simply look too large, even when decorated. But if the same size building is detailed as a barn instead, then it looks like a small (and therefore "charming") 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.

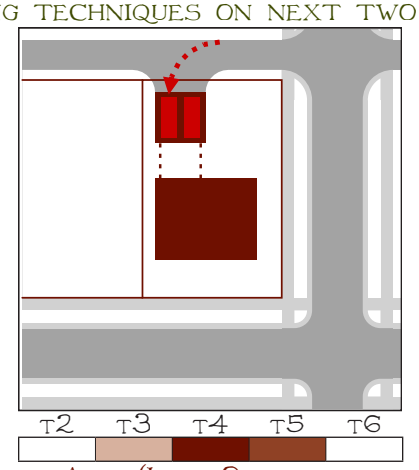
Attributes: Commodity: Technique 7 Carriage Houses puts affordable housing (and eyes) on the rear lane or alley. Technique 11 Reduce Capacity saves enormous amounts of money that would otherwise be spent building unnecessary parking spaces. Delight: Techniques 8-10 Drive-Through Garden Rooms take space 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.

Variations

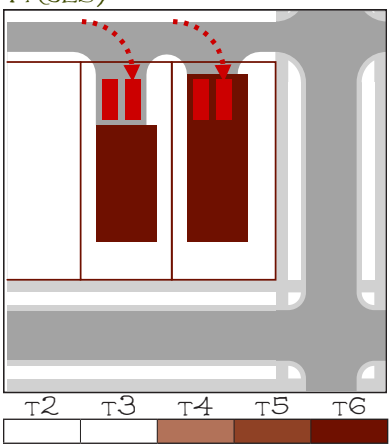
(parking techniques on next two pages)



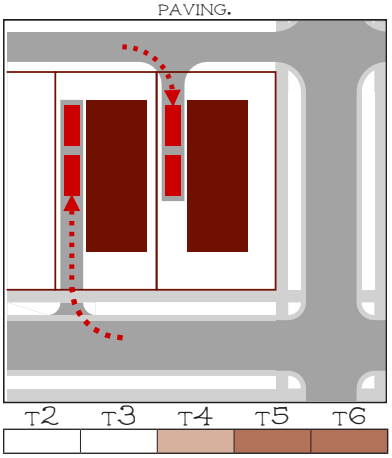
Alley/Lane, Court-Outbldg.
Resolves alley-blocking of direct entry, but uses more on-site paving.



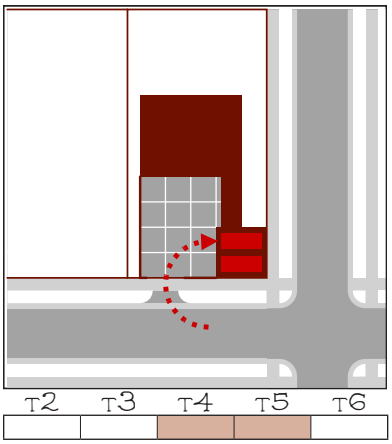
Alley/Lane, Outbuilding
Method of choice where alleys or rear lanes exist. Setback is 5' or 18' min.



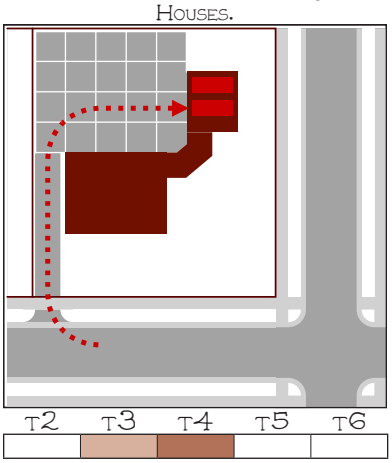
Alley/Lane, Park Behind & Park Within
May also be used with Row Houses.



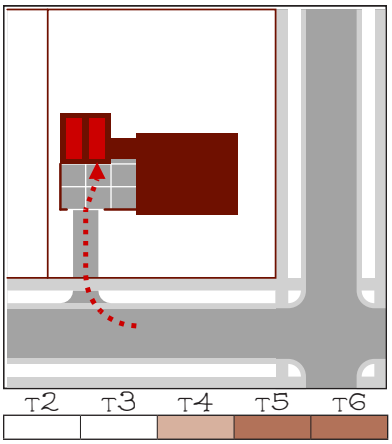
Alley/Lane, Park Beside
Least expensive; no building is built. Locate opposite side street.



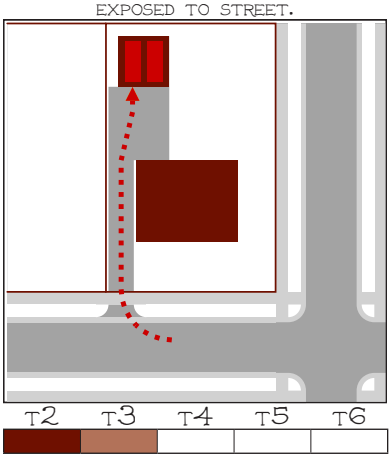
Front, Court-Sidebldg.
Wall, gates & garage doors must be high quality since they are exposed to street.



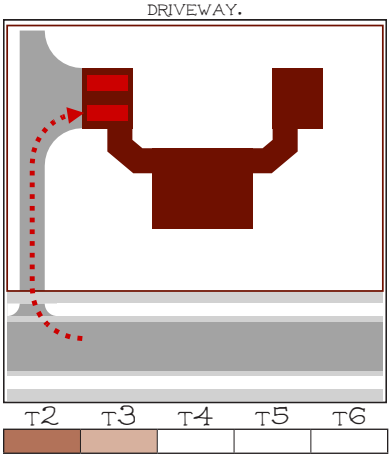
Front, Court-Outbldg.
Court must be detailed as a paved terrace or courtyard, not a driveway.



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.

Massing & Walls

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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 neighborhood.

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

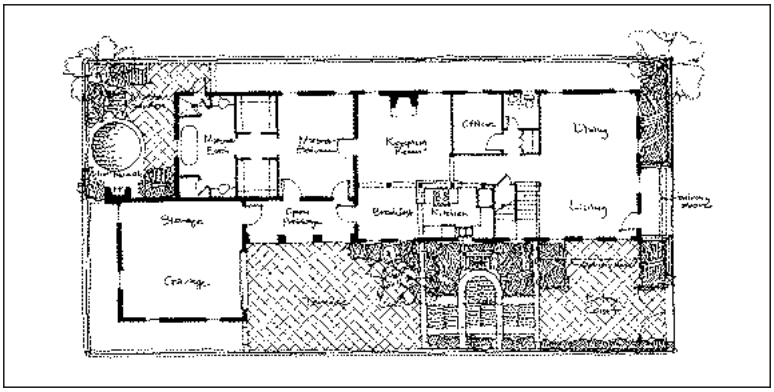
If off-street (and off-alley) surface parking must be used, shield it from view with walls, hedges, fences or other means. Parking lots are much easier to shield if they are kept small, so limit them to no more than 7 cars whenever possible and separate the lots by at least 100'.

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

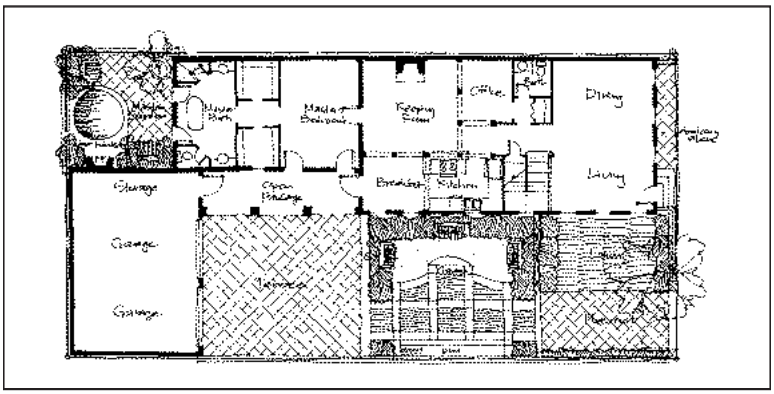
Driveways do not have to destroy a garden. A series of Garden Rooms can accommodate a car for a few seconds each day, but function delightfully as places for people for the rest of the day. Use these techniques for any of the front-accessed parking methods on the previous page.



9. Drive-Through Garden Room 2

To properly execute Drive-Through Garden Rooms:

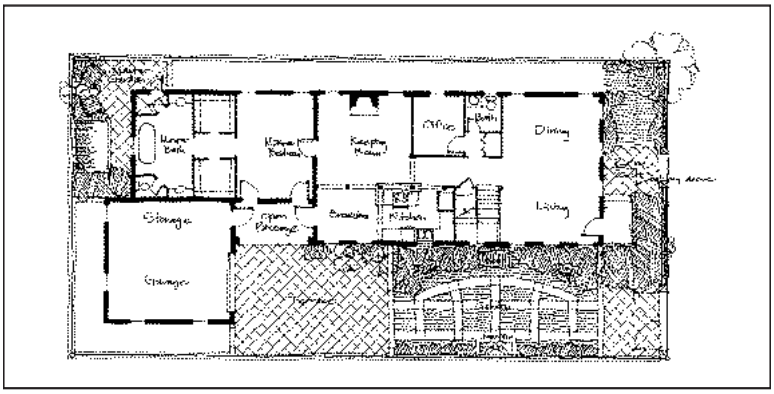
A. Entirely pave court @ garage doors.
B. Use disguised wheel strips @ adjacent Garden Room.
C. If proportions require a front Garden Room, entirely pave it for contrast.



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.

T2 & T3 MASSING

Compose Principal Buildings of T2 and T3 buildings with a Wraparound Porch, Eave Front, or Gable Front with or without a porch. Comply w/TCP~52.

MASSING & WALLS

LEED

CREDIT

EA1
EQ7.1

POINTS

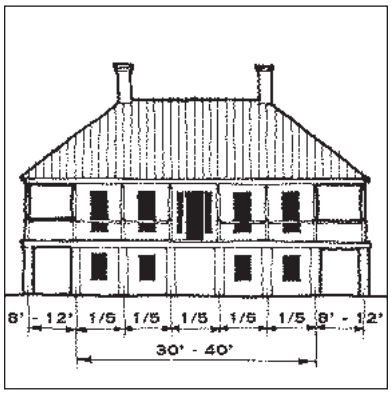
1~10,1

HOW?

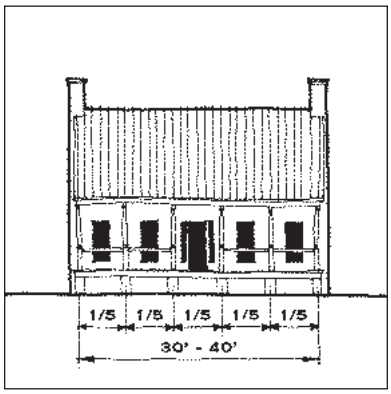
summer shading

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

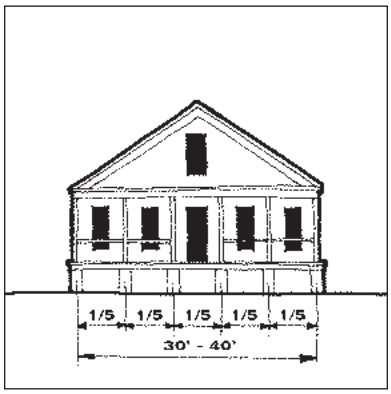
WRAPAROUND



EAVE FRONT



GABLE FRONT



T4 MASSING

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

MASSING & WALLS

LEED

CREDIT

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

POINTS

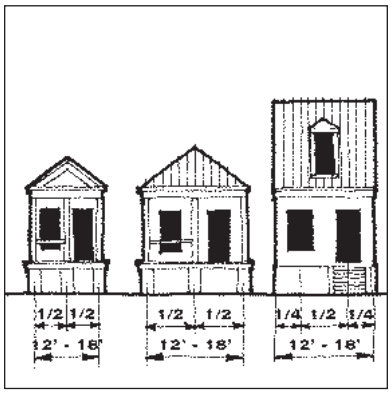
1~10,
1,1,1,
1,1

HOW?

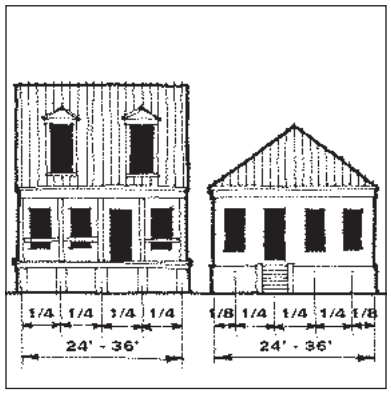
EA1, EQ2, & EQ7.1: cross-ventilate & easier Western Wall & South-Facing Outdoors; EQ6.1, EQ8.1, & EQ8.2: allow lots of windows

WE DO THIS BECAUSE: These are the most efficient ways to build simple structures on lots that are thin and deep. The shotgun house is a building type that has been used extensively around most of the South & Southwest because of how well it ventilates because of being one room wide for the Single-Barrel Shotgun.

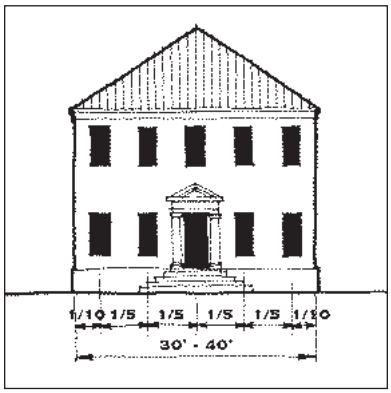
SINGLE~BARREL



DOUBLE~BARREL



FIVE BAY



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 & 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 from the hot sun and severe thunderstorms of Oklahoma.

MASSING & WALLS

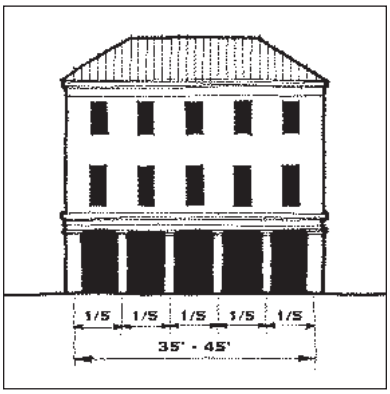
LEED

CREDIT

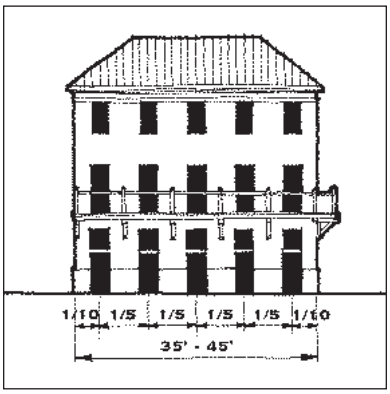
POINTS

HOW?

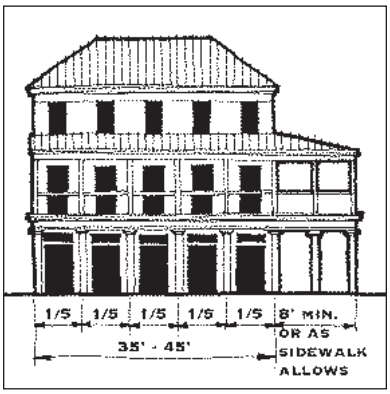
FLAT FRONT



BALCONY FRONT



GALLERY FRONT



CEILING HEIGHT

Increase ceiling heights as buildings become more Refined, 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.

MASSING & WALLS

LEED

CREDIT

EA1
EQ7.1

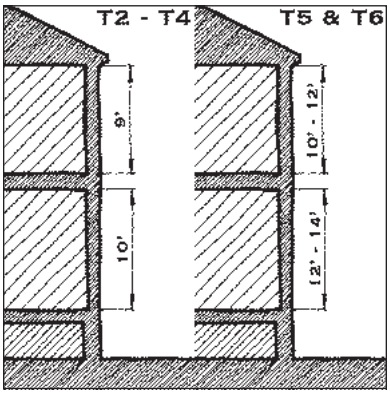
POINTS

1-10,1

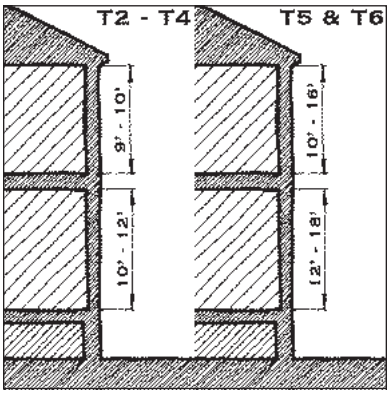
HOW?

reduce cooling requirements

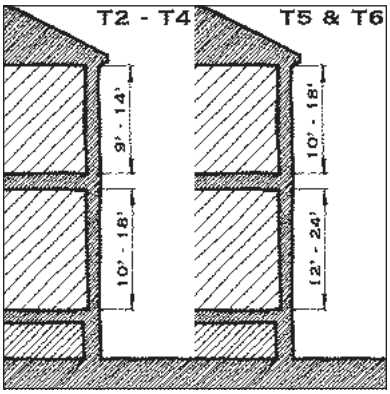
ORGANIC



MEDIAN



REFINED



SLEEPING TO THE EAST

Arrange bedrooms so that they catch the first morning sunshine.

Massing & Walls

LEED

Credit

EQ8.2

Points

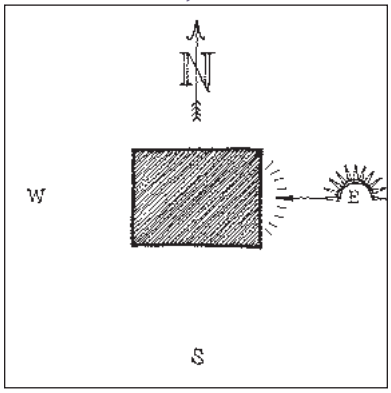
1

how?

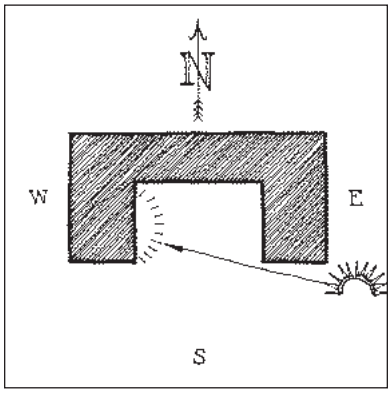
requires windows

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.

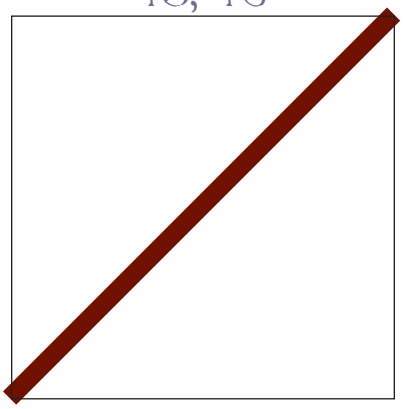
T2, T3



T4



T5, T6



NORTH FACE

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

Massing & Walls

LEED

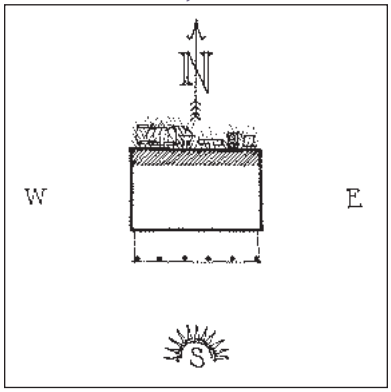
Credit

Points

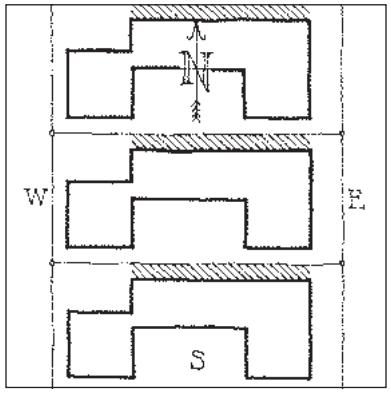
how?

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. 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.

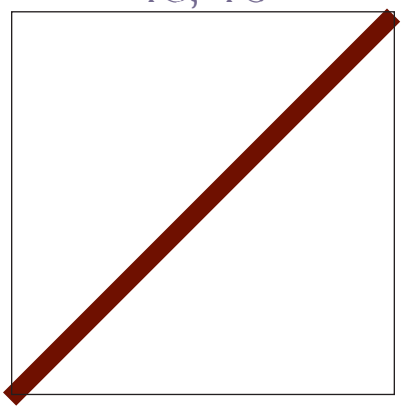
T2, T3



T4



T5, T6



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.

MASSING & WALLS

LEED

CREDIT

EA1
EQ7.1

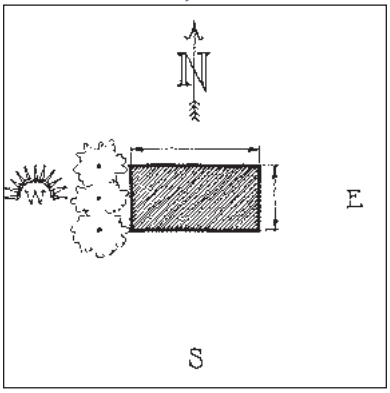
POINTS

1-10,1

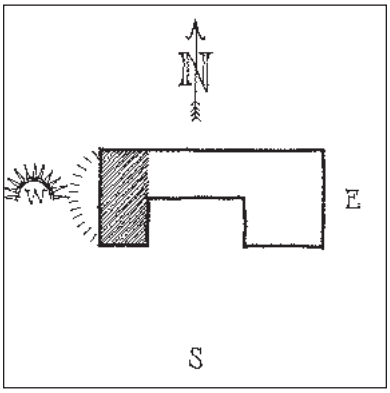
HOW?

reduce cooling load

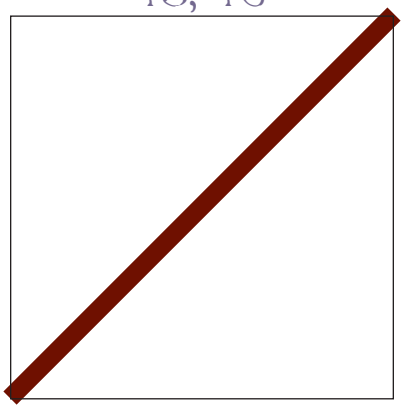
T2, T3



T4



T5, T6



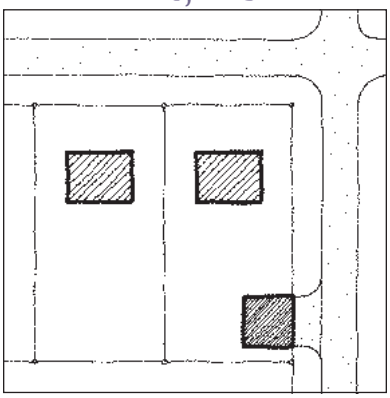
STREET GARAGE

Allow garages to be built at the property line along side streets of corner lots. Street Garages may either have no doors, or if there are doors, they shall be or appear to be swinging carriage house doors.

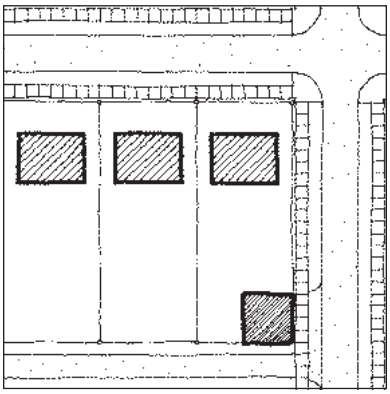
MASSING & WALLS

WE DO THIS BECAUSE: Garages are visually objectionable because of the mess they typically contain. But garages directly on the sidewalk must either be kept closed or kept empty of anything except a car for security. In either case, no mess is visible. The carriage house doors are more beautiful than conventional sectional doors. Street Garages can contribute to the streetscape by narrowing views into alleys. They can do this whereas conventional garages cannot precisely because they are entered from the street, not the alley, so the pair of Street Garages framing the alley entry may therefore be pulled very close together, leaving only a single driving lane between them.

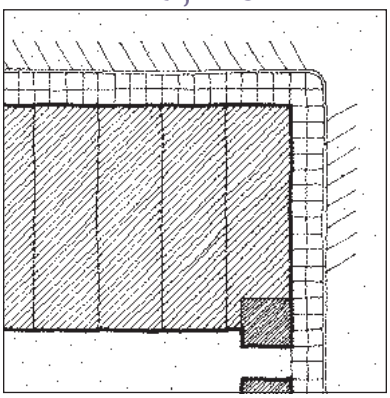
T2, T3



T4



T5, T6



GARDEN ROOMS

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

MASSING & WALLS

LEED

CREDIT

WE1.1
EA1
EQ8.1
EQ8.2

POINTS

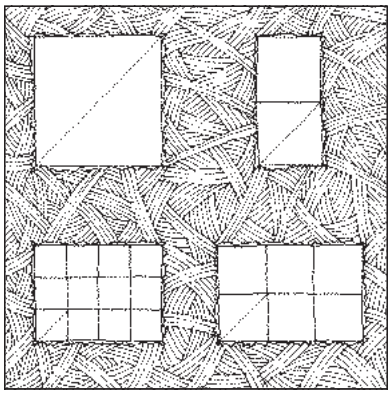
1,1–10,
1,1

%

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

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.

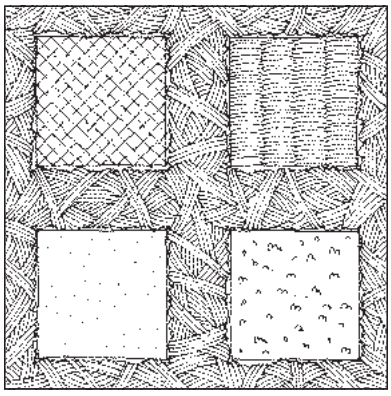
PROPORTIONS



**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.

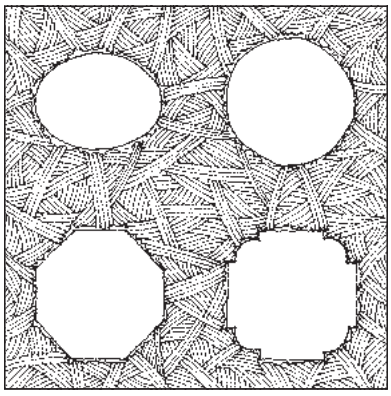
SURFACES



***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.

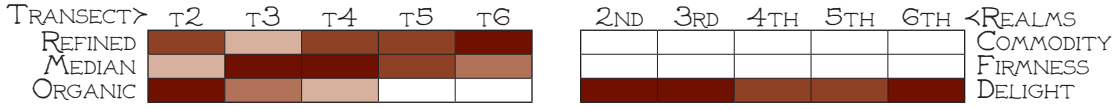
WHAT DOESN'T: Specific surface materials can vary widely within the range of materials that are regionally sensible.

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: 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.

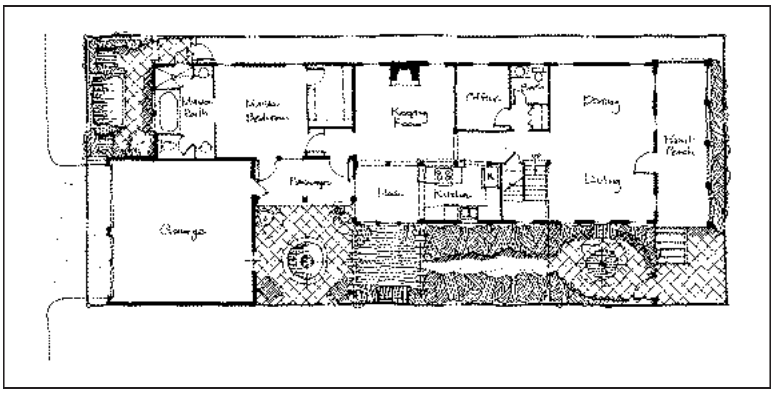
ATTRIBUTES: Delight: This pattern is as much about delight as any pattern. Wellness: Because this pattern entices people outdoors, they both get fresh air and become acclimated to local weather conditions.

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.

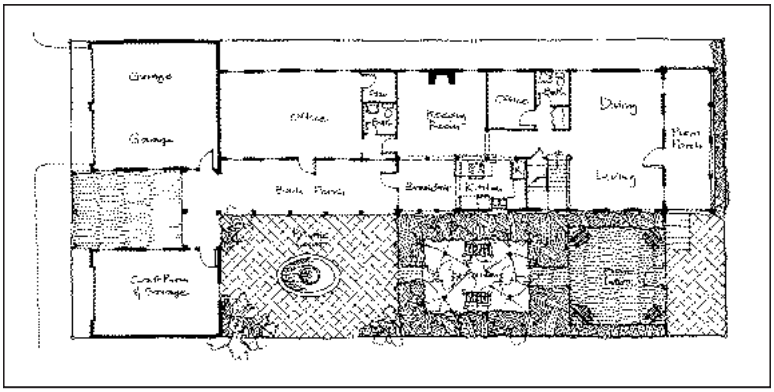
1. Smaller Lot Techniques

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.



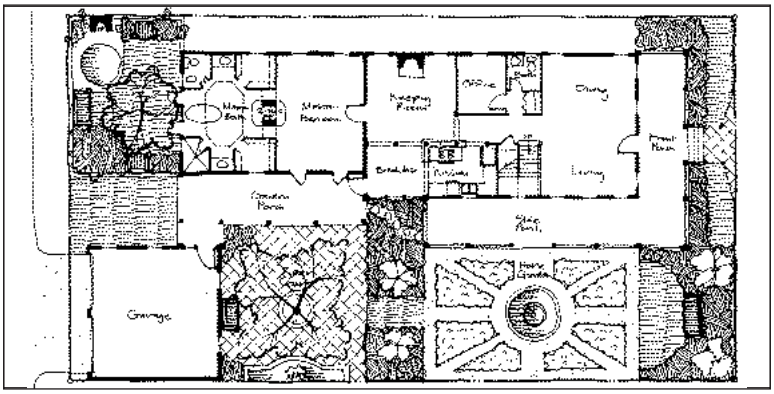
2. Medium Lot Techniques

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.

Massing & Walls

~

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.

GREEN ENVELOPE

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

Massing & Walls

LEED

Credit

ss7.1 & 7.2, ea1 eq7.1, 8.1 & 8.2

Points

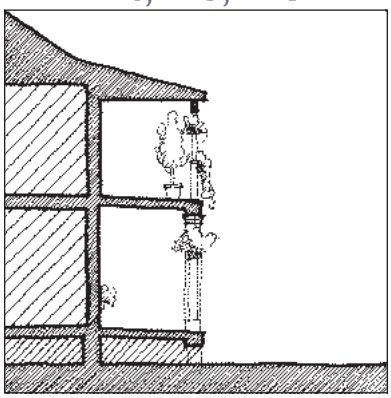
1,1, 1–10, 1,1,1

how?

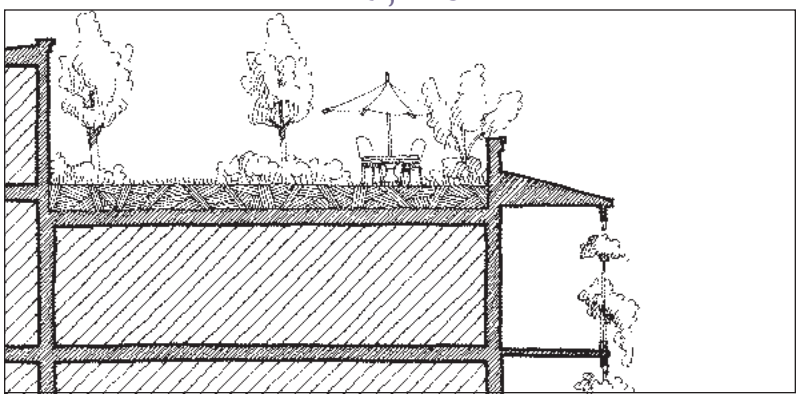
ea1 & eq7.1: lower roof heat load; eq8.1 & 8.2: create places where people want windows; ss7.1 & 7.2: reduce heat island

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



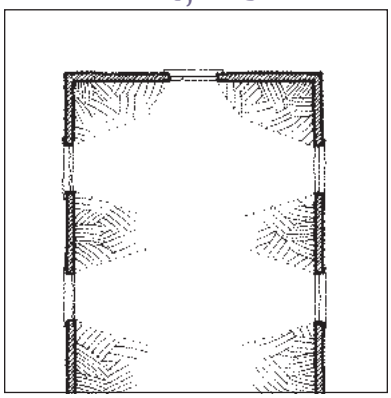
LIGHT ON TWO SIDES

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

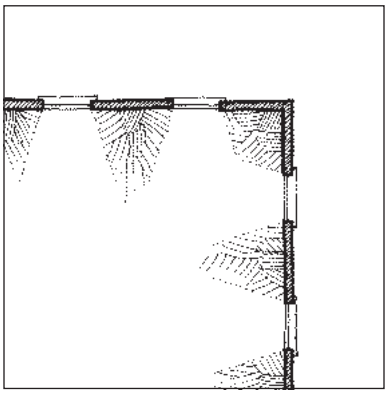
Massing & Walls

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.

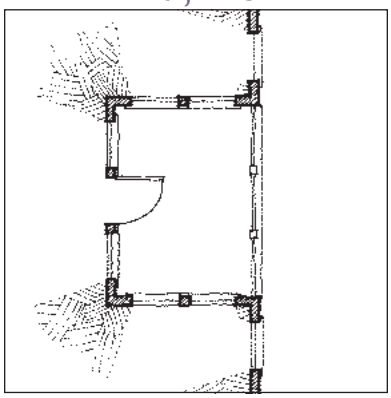
t2, t3



t4



t5, t6



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: Americans demand more light in our dwellings and work-places 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.

Massing & Walls

LEED

Credit

EQ8.1
EQ8.2

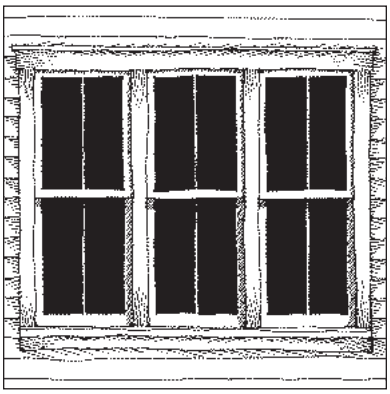
Points

1,1

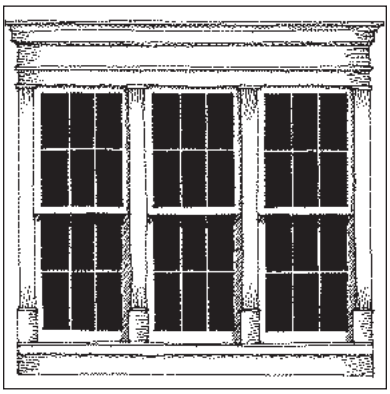
how?

creates more window area

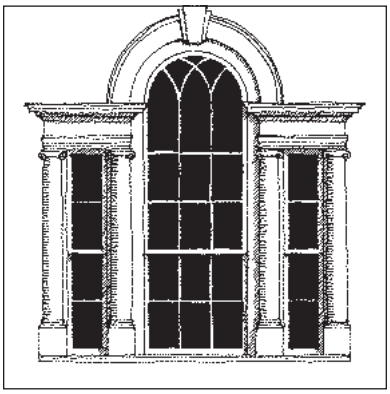
Organic



Median



Refined



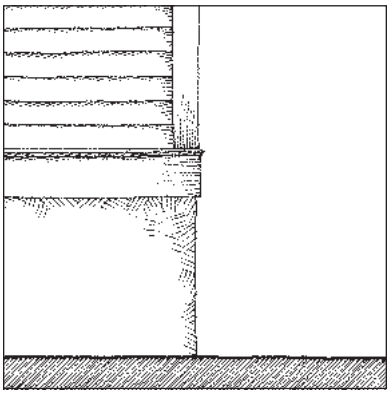
WALL BASE

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.

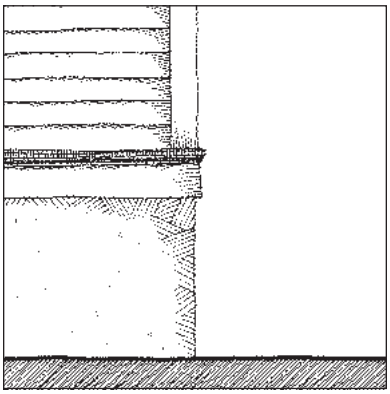
We do this because: A visible base creates a visual platform for the building (see TCP~6.) It also allows a harder, cruder, less expensive material to be used near ground level where the greatest physical abuse is expected, and does not waste more expensive materials by running them into the ground.

Massing & Walls

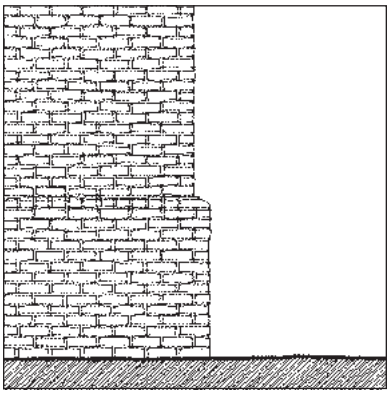
Organic



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 TCPp75).
* 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 TCPp75).
* 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 Architect 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 permitted. Side lites are permitted. Alternate material to be approved by Town Architect.
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.
Windows:	Wood or clad windows. See TCP~21 & TCP~28.
Storefront:	Wood, clad, or extruded metal sashes with wood or metal surrounds
Shutters:	Shall be fully operable. 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, cast stone, gauged brick jack arches, or Refined wood surrounds that project beyond the surface of the masonry wall as depicted in Masonry Opening Head pattern, "Refined" setting. If exterior wall finish is stucco, lintel does not have to be visible on the most Organic buildings. See TCP~24, TCP~39, TCP~41, & TCP~43.
Masonry Arches:	Shall be stucco, cut limestone, cast stone, or classical wood arches that project beyond the surface of masonry walls. See TCP~40 & TCP~42.

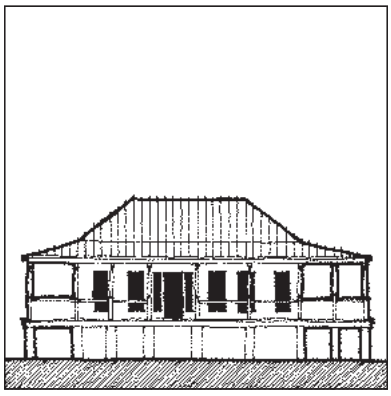
OPENING ARRANGEMENTS

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

DOORS & WINDOWS

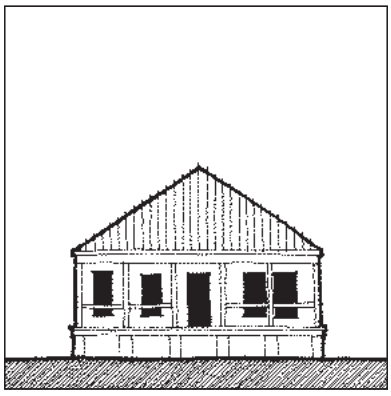
WE DO THIS BECAUSE: To be Organic, it must be easy to replicate. In other words, it must be something anyone can do, following very simple instructions like the ones below under the Organic setting. The Refined, on the other hand, is something that is done by the trained hand. The Refined setting describes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

ORGANIC



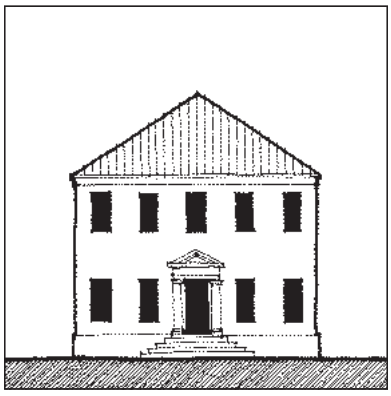
**WHAT MATTERS: Set two columns equally spaced either side of the front door. Set columns at the corners of the porch. Set columns that line up with the corners of the houses. Fill in columns in between, making sure that no space between columns is wider than it is tall.

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.

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.

TRANSECT>	T2	T3	T4	T5	T6
REFINED					
MEDIAN					
ORGANIC					

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

REALMS: 3rd Realm (Regional): The Organic column & opening arrangements shown here are more relaxed than those of Organic architecture in most of America, as is appropriate in a rural resort area like Lake Eufaula. 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.

Variations

Organic

Median

Refined

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.

WINDOW SIZES

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

Doors & Windows

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.

LEED

Credit

EA1
EQ2
EQ7.1

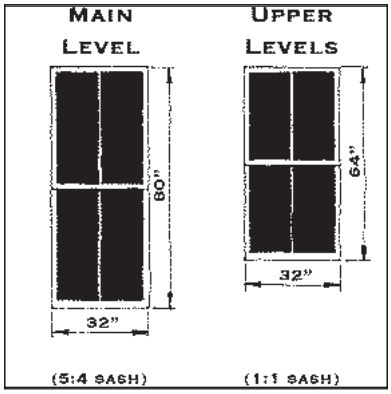
Points

1-10,
1,1

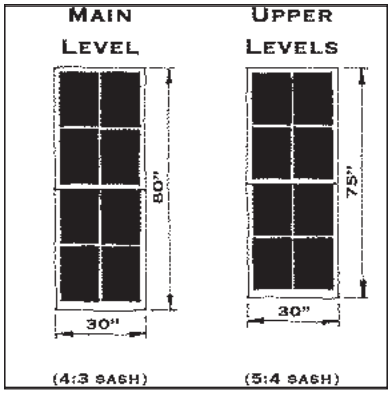
How?

facilitates ventilation

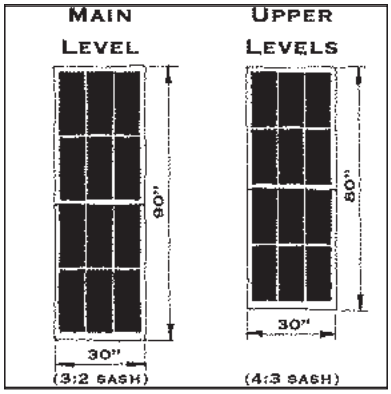
Organic



Median



Refined



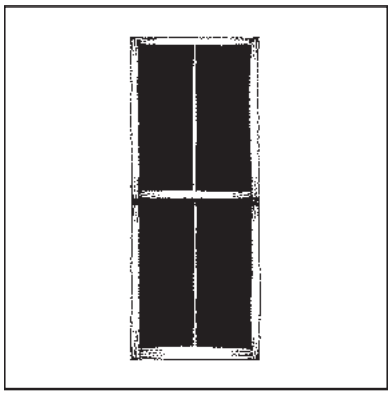
DIVIDED LITES

Divide the glass of windows and doors into smaller lites that are vertically-proportioned or exactly square. Use fewer lites in Organic buildings than Refined ones. 2/1 is also acceptable for Organic.

Doors & Windows

We do this because: Muntins soften light as it enters a room, whereas single panes admit light that can be harsh and glaring. Organic buildings use fewer muntins because the windows are less expensive, while more Refined buildings pay more for smaller panes that create a softer tracery of light.

Organic



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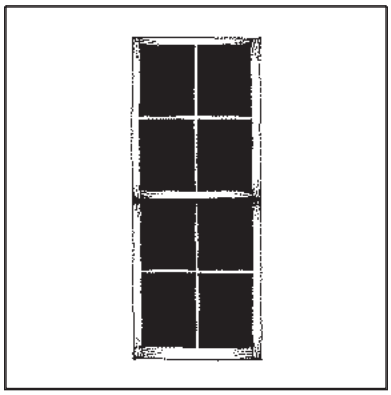
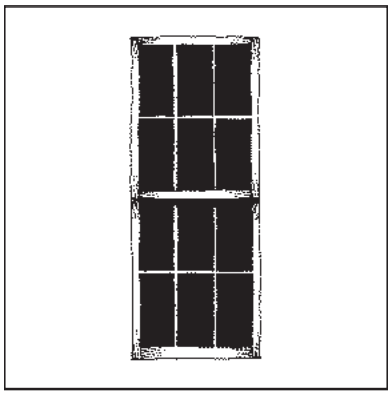


Refined



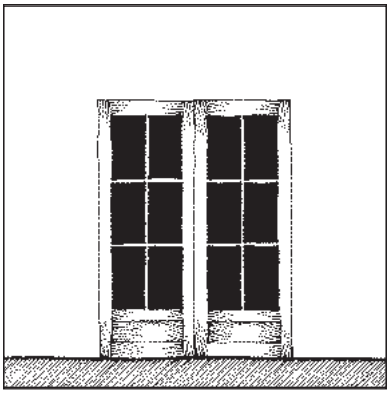
DOOR STYLES

Build doors of stile-and-rail construction according to TCP~20, TCP~28, & TCP~29.

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

DOORS & WINDOWS

ORGANIC



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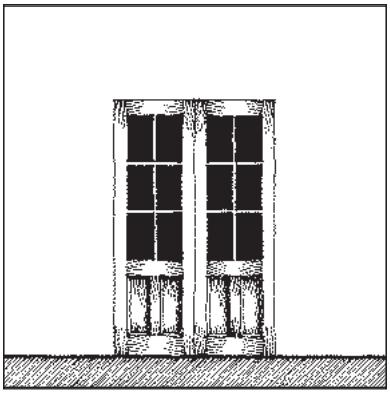

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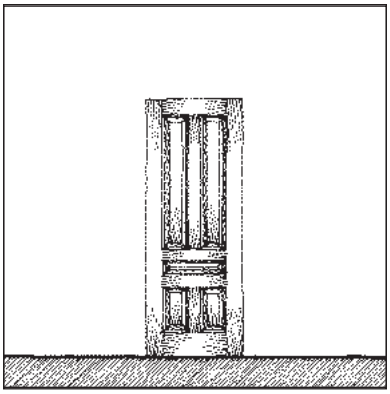
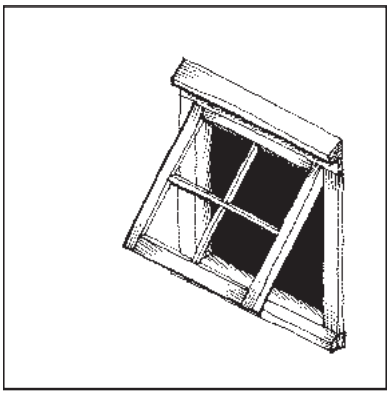


WINDOW STYLES

Provide windows in a range of styles, from the most Organic single-sash awning windows to the more Refined operable windows with multiple sashes.

DOORS & WINDOWS

ORGANIC



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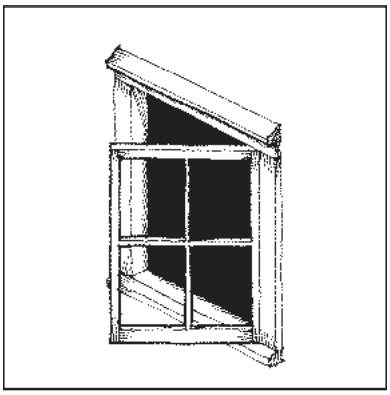

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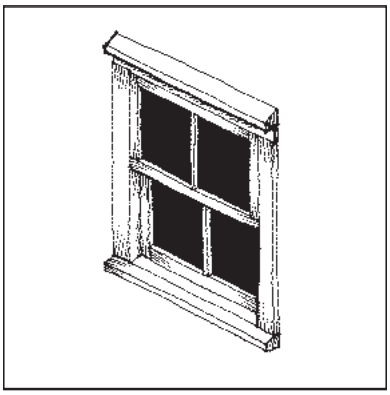


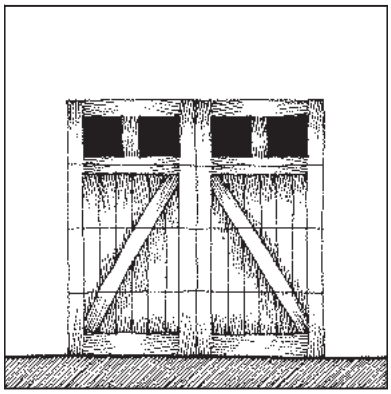
GARAGE DOORS

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

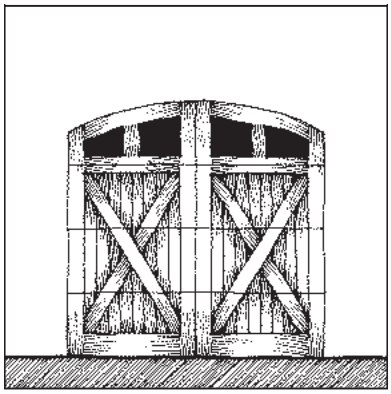
Doors & Windows

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.

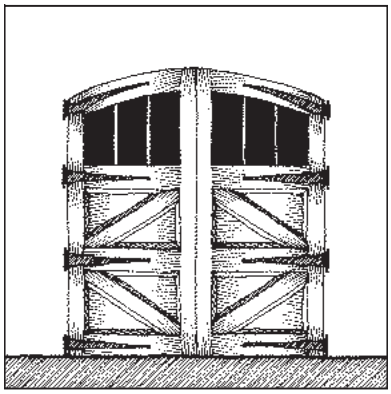
Organic



Median



Refined



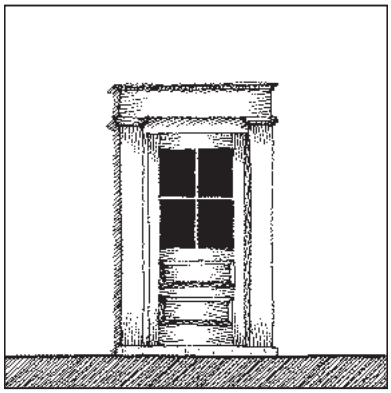
FRONT DOOR SURROUNDS

Surround the front door of each building with trimwork which sets it apart as a special door. The Front Door Surround should be one of the most classical elements on the building.

Doors & Windows

We do this because: Front door surrounds immediately tell a visitor where to enter the building without the need for a sign. They should be more classical than most other exterior elements because the front door is the first close-up experience a person has with a building and the building should be more refined at that point.

Organic



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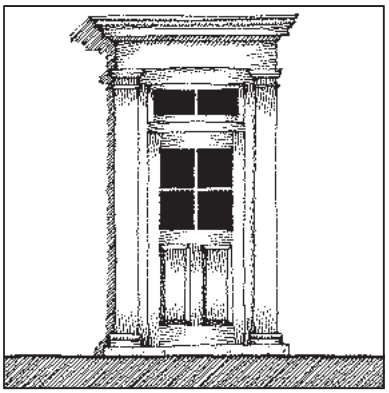

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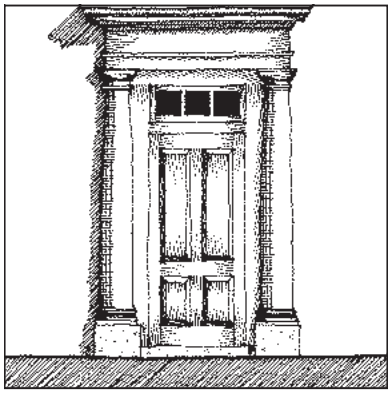


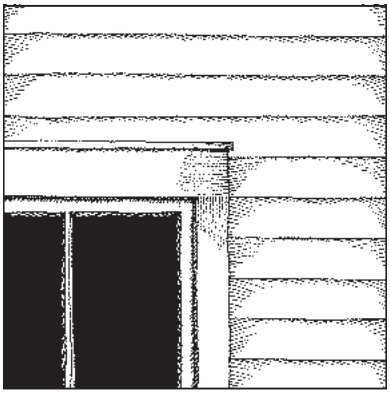
FRAME OPENING HEADS

Span frame openings with wood head casing similar in depth to the structural lintel behind it except for the most Organic opening heads, which may be somewhat thinner, but no less than a 1x6.

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.

DOORS & WINDOWS

ORGANIC



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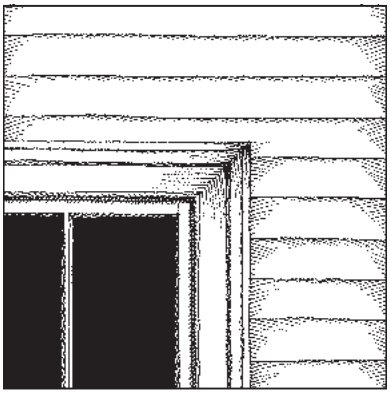

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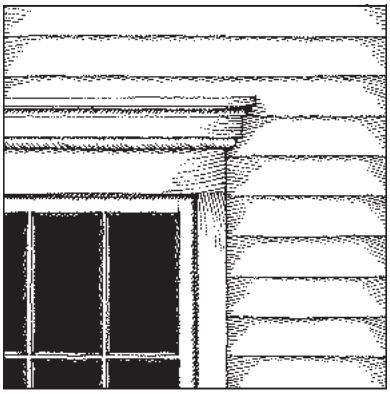


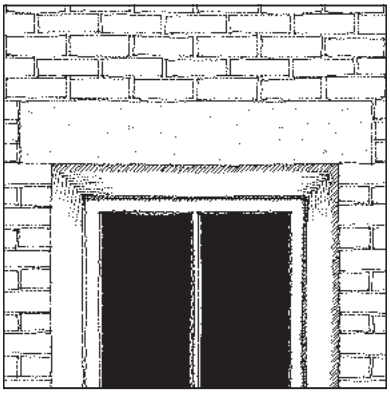
MASONRY OPENING HEADS

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. No EIFS is allowed.

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.

DOORS & WINDOWS

ORGANIC



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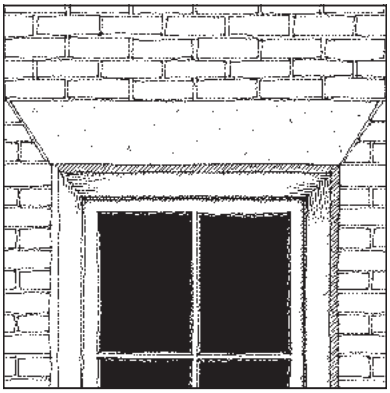

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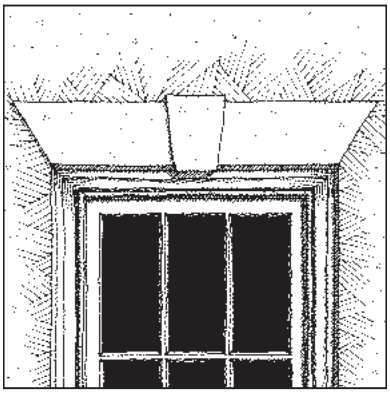


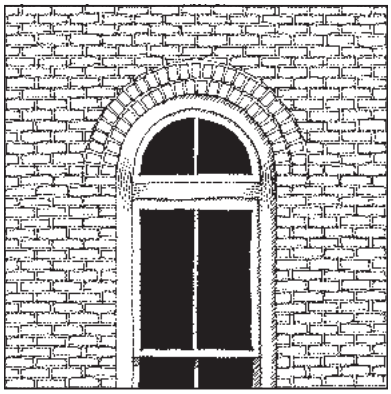
ARCH OPENING HEADS

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.

Doors & Windows

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



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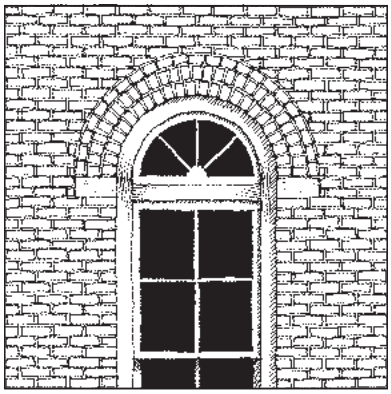


Refined

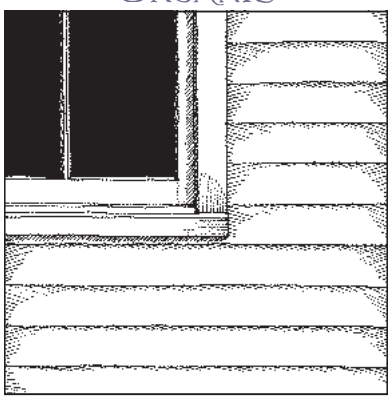
OPENING SILLS

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

Doors & Windows

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 Refined windows.

Organic



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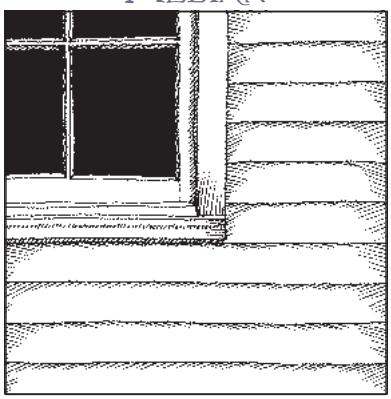
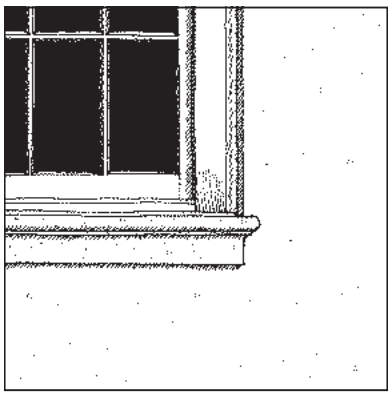


Refined



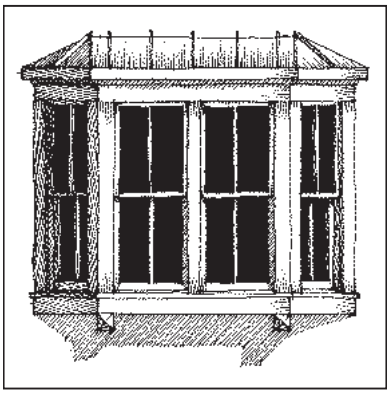
BAYS

Build bays simply, with windows filling the walls of the bays except for single casing boards around the openings. Extend to the ground or provide visible support. Comply with TCP~25 & TCP~34.

WE DO THIS BECAUSE: Bays exist to get more light into a room, so it makes no sense not to use as much of the wall as possible. This is limited by the need to provide enough trim that the bay does not appear flimsy, of course. Anything (like a bay) projecting from the face of a building must be visually supported.

DOORS & WINDOWS

ORGANIC



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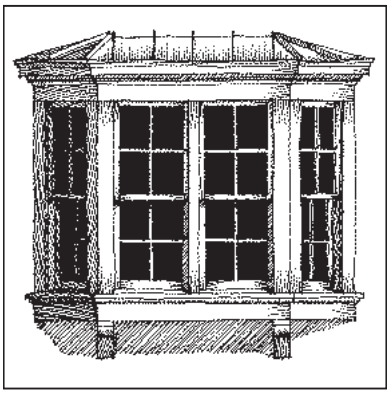

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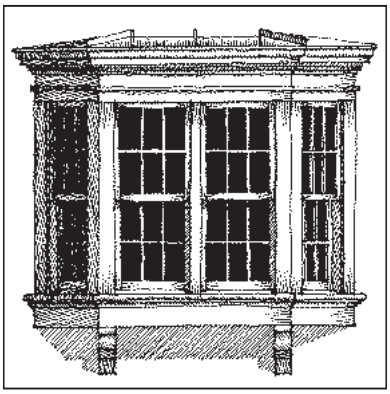


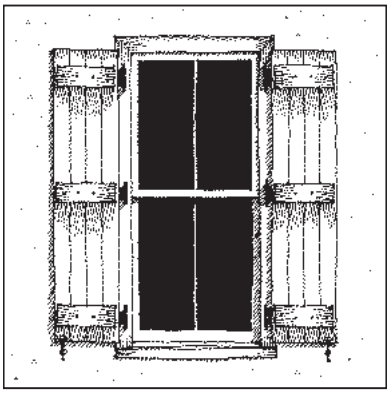
SHUTTERS

Shutter windows where desired. Lower level shutters on public frontages should be solid. Others may be louvered.

WE DO THIS BECAUSE: Shutters are used for privacy, security, or shelter from prevailing weather. Louvers may be used instead of panels in the Median and Refined shutters.

DOORS & WINDOWS

ORGANIC



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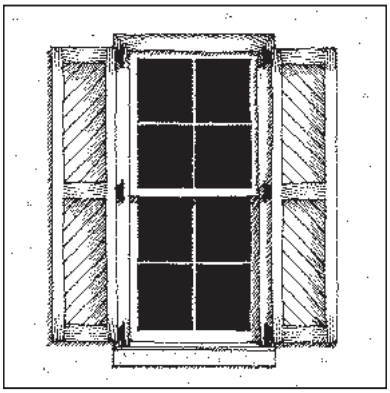

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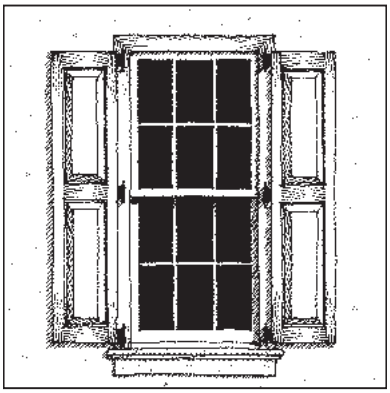


Eaves & Roofs

Materials

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 TCPp75).
* 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 TCPp75).
* 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 Architect for current approved color palette.

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, or copper-lined wood gutter supported on wood 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 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 metal 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: Wood shingles or shakes are the standard shingle roofing material. Natural slate is an upgrade. 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.

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.

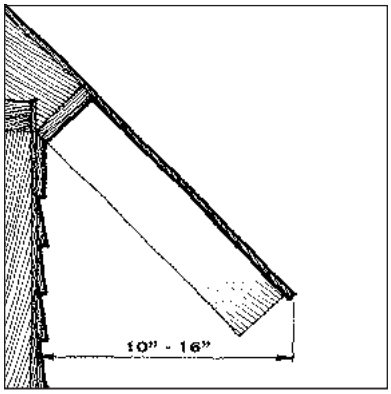
OVERHANG DIMENSION

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

EAVES & ROOFS

WE DO THIS BECAUSE: Organic details are generally more relaxed and less precise.

ORGANIC



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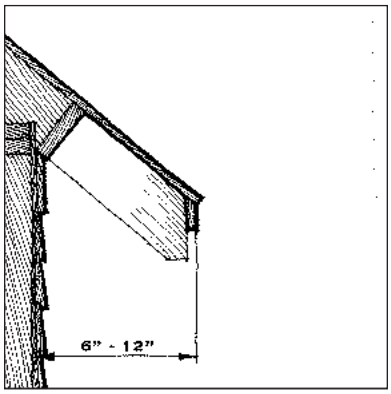
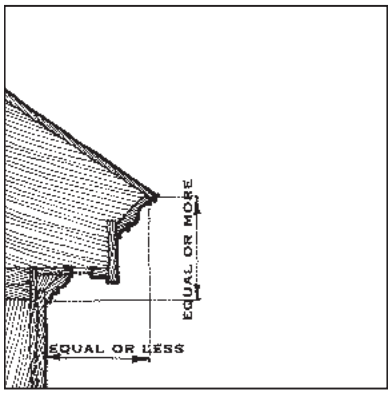


REFINED



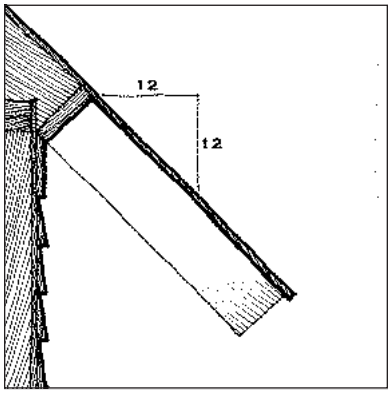
ROOF SLOPES

Make Refined roofs shallowest and Organic 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.

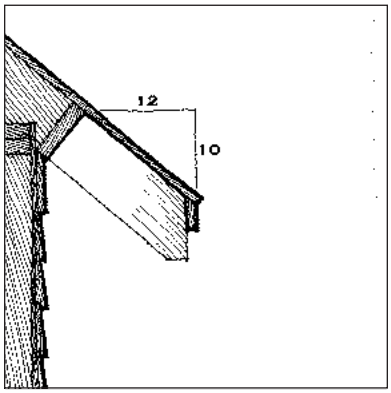
EAVES & ROOFS

WE DO THIS BECAUSE: Organic roofs are steeper than Refined roofs because Organic buildings often put finished space within the roof rather than building a full additional story in order to save money.

ORGANIC



MEDIAN



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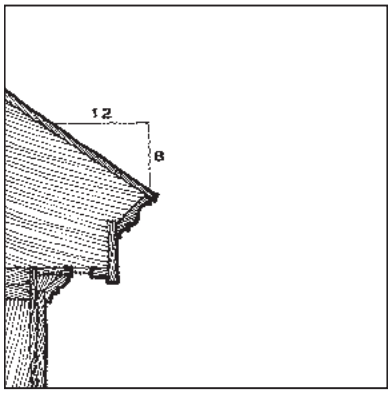


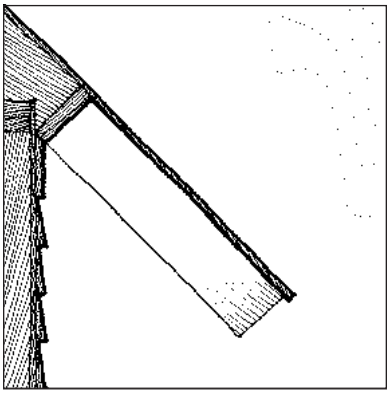
EAVE ENCLOSURE

Organic and Median eaves should have open rafter tails, while Refined eaves should 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 Organic architecture is cost control, open eaves are an ideal Organic detail. These details only apply in T2-T4 and in some areas of T5. Some T5 and most T6 roofs have no visible pitch from the street, so they do not have eaves per se, but rather a parapet.

EAVES & ROOFS

ORGANIC



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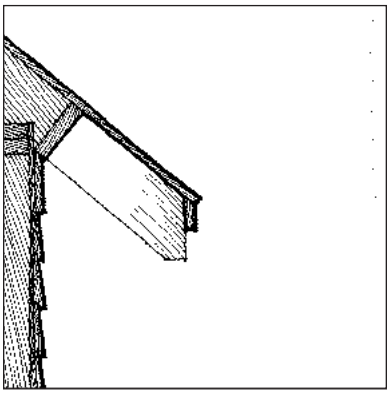

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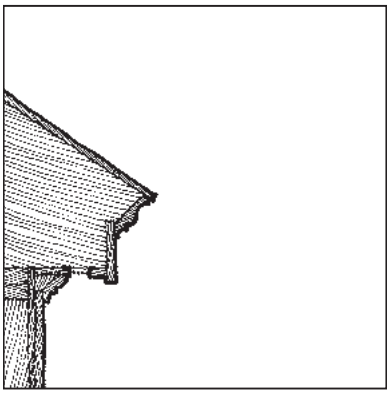


RAINWATER COLLECTION, STORAGE, & USE

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 plants. 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.

EAVES & ROOFS

LEED

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

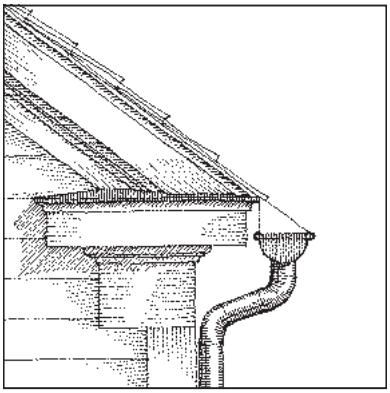
POINTS

ALL 1

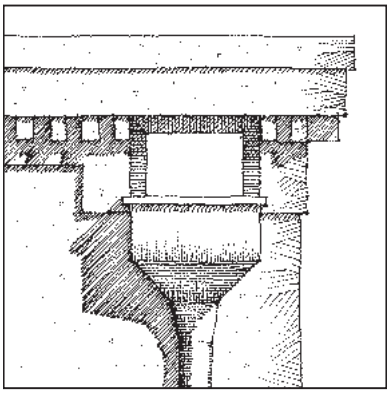
HOW?

helps storm water mgmt., rate, quantity & treatment: see LEED for details

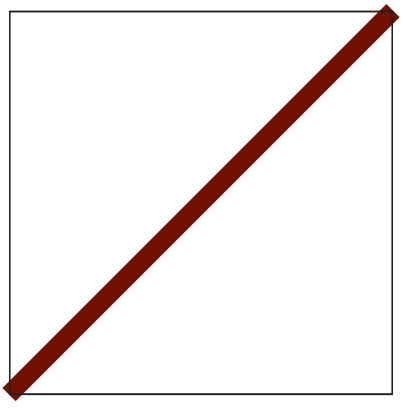
T2, T3, & T4



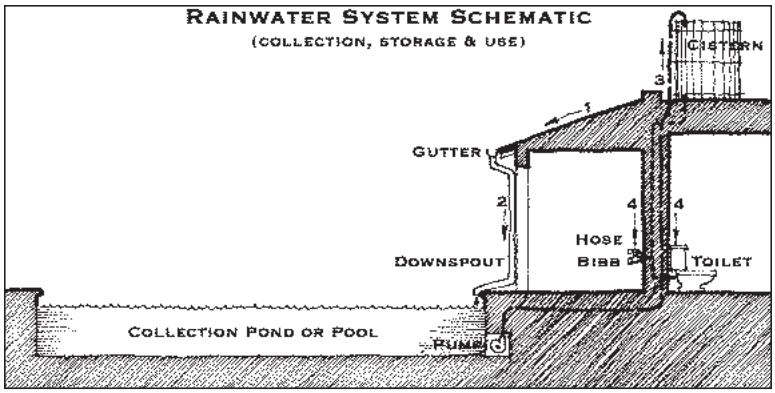
T5



T6



Eaves & Roofs



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.

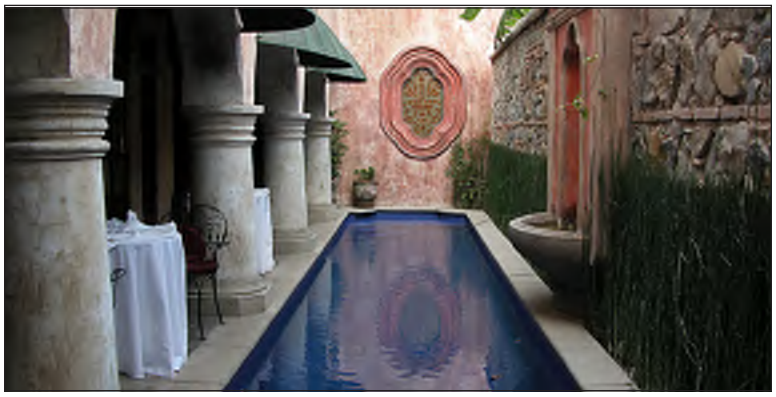
4. Water flows by gravity to grey water outlets (toilets, hose bibbs, soaker hoses, etc.)

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.

Variations

T2, T3

T4

T5, T6

Eaves & Roofs

~

Rainwater Collection, Storage, & Use

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.

Eaves & Roofs

LEED

Credit

ID1.2

Points

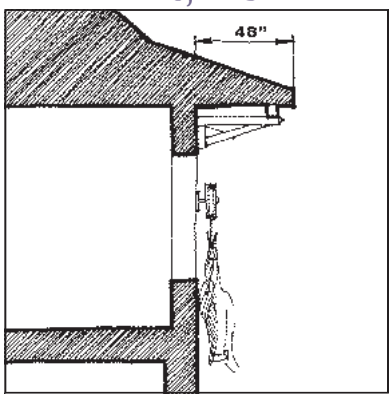
1

how?

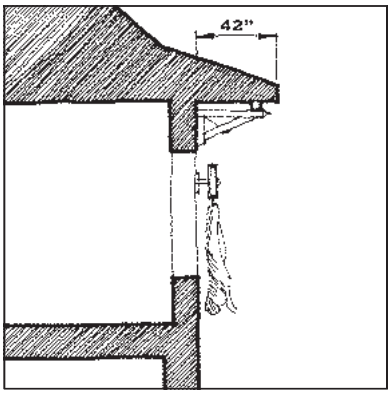
This is an innovation that both conserves energy and makes clothes last longer

We do this because: Natural clothes-drying has not been solved in the Americas 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 American football,) and the European system of hanging wet laundry over the street is unsightly. This new pattern is an improvement on both existing systems.

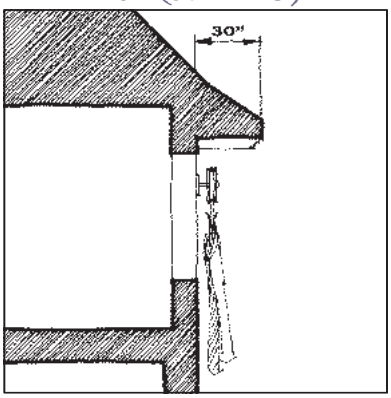
T2, T3



T4



T5 (no T6)



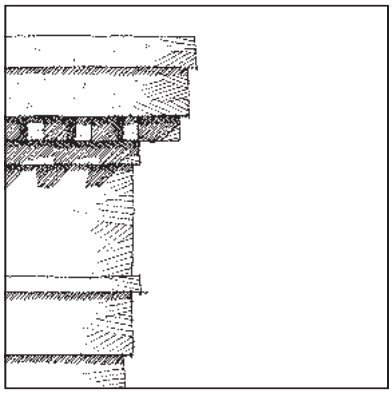
EAVE ENRICHMENTS

Enrich eaves with ornament based on the building's location on the Classical/Vernacular Spectrum, from Organic masonry or wood eaves to classical entablatures.

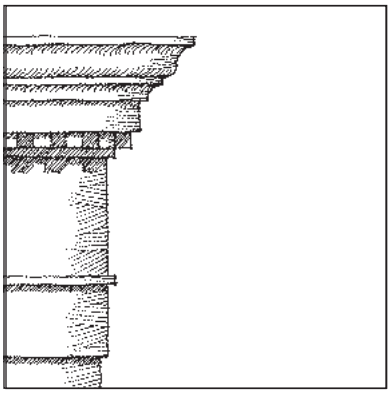
Eaves & Roofs

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.

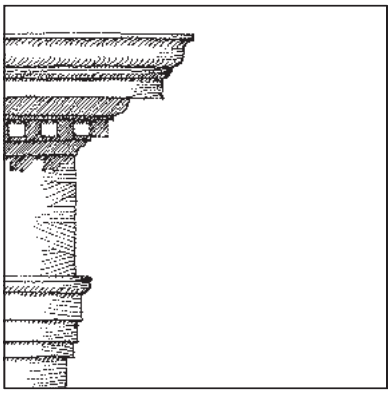
Organic



Median



Refined



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 more rarely in T5 and not at all in T6 because of the occurrence of flat roofs in those zones. Shed dormers are permitted at the Organic and Median settings.

EAVES & ROOFS

LEED

CREDIT

EA1
EQ7.1

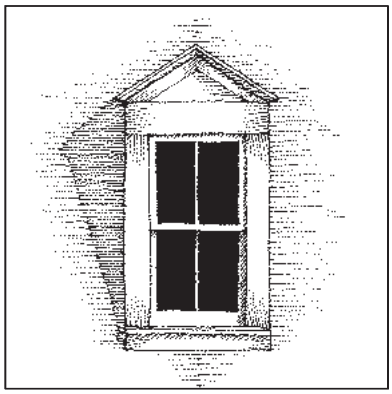
POINTS

1-10, 1

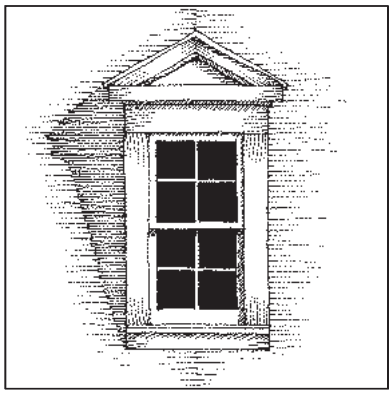
HOW?

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

ORGANIC



MEDIAN



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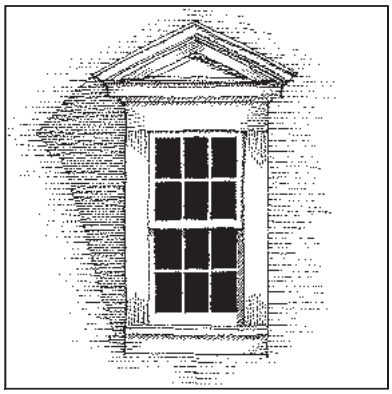


CUPOLAS, LANTERNS, & BELVEDERES

Provide cupolas for ventilation, lanterns for light, and belvederes for beautiful views to the town or the lake. Vented cupolas should be the most numerous.

WE DO THIS BECAUSE: Vented cupolas assist in the natural ventilation of buildings, helping them to be comfortable without conditioning for much of the spring and fall, and milder days in summertime. Lanterns light the spaces below them. In some cases, they are glazed to keep the rain out. When installed over a garden pavilion, glazing is unnecessary because the rain will blow in below. Belvederes are the largest of the rooftop structures, because they must accommodate not only the stair, but also the people once they have climbed the stair. Vented cupolas are most numerous because of the great need for natural ventilation in a hot, humid climate.

EAVES & ROOFS

LEED

CREDIT

EA1

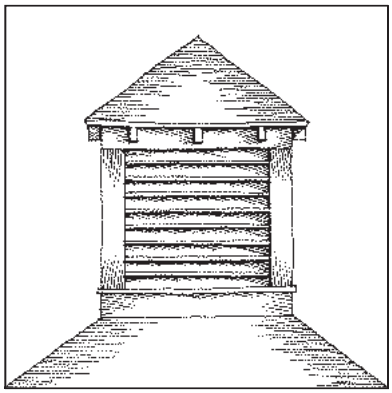
POINTS

1-10

HOW?

ventilating the highest point of a roof helps induce natural ventilation of lower levels of the building, especially when windows below are opened in the cool of the day after a long, hot afternoon

ORGANIC



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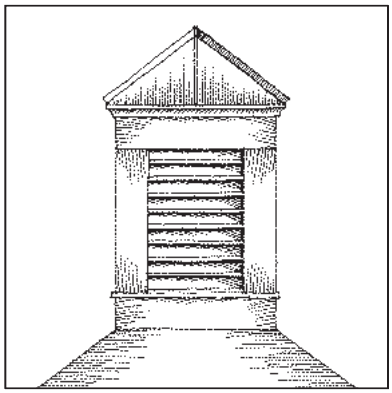

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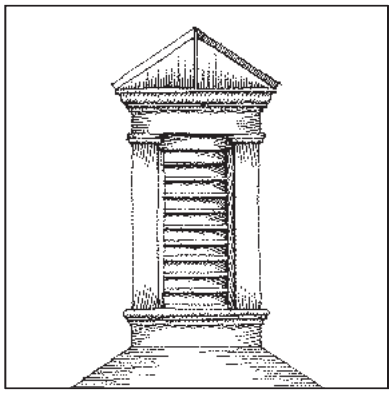


CARLTON
LANDING

Introduction

The fundamental elements of true urbanism are the neighborhood, the district and the corridor. The vision for Carlton Landing is to create a town formed by the combination of several neighborhoods that feature diverse dwellings. Carlton Landing will feature public open spaces, such as squares, greens, and plazas. There are also sites for civic buildings, which may include a post office, a community performance center, a conference and retreat facilities, a health clinic, a chapel, a school, a library, and a bank.

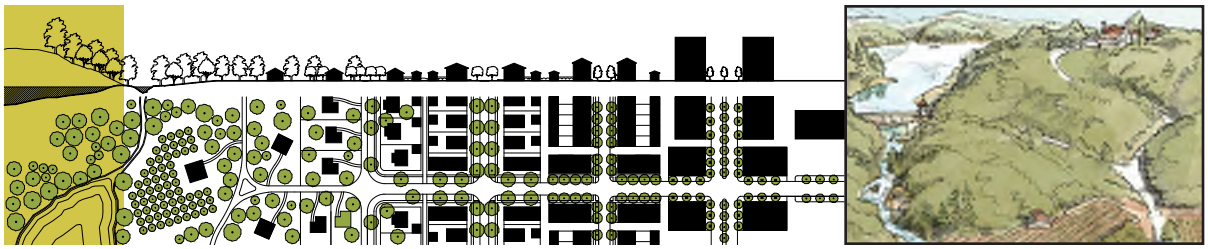
Additionally, the authenticity and maturity of Carlton Landing requires a balanced mix of activities such as shopping, work, and recreation. In order to achieve the orderly and successful assembly of these elements, the Transect serves as the required development code.

The transect has origins in ecological analysis where it presents the sequence of natural habitat from shore to dune to upland or wetland to woodland to prairie. It is a classification system that covers the conceptual range from rural-to-urban; it arranges the typical elements of urbanism in a useful order. Within the transect, every urban element easily finds a place along its continuum. For example, a road is more rural than a street and a swale is more rural than a curb. Likewise, a wooden wall is more rural than a brick one. When this gradient is rationalized and subdivided, it becomes the rural to urban transect, which is the basis of a common zoning system.

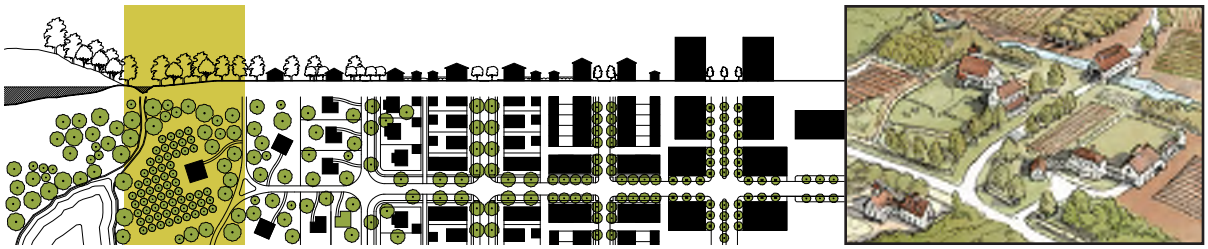
The transect, when subdivided, develops the structure for zoning categories ranging from T1 through T6. It starts at Rural Preserve (T1), and then progresses through Neighborhood Edge, Neighborhood General, Neighborhood Center, and Town Center, to the highest density of development at Urban Core (T6).

While conceptually the transect ranges from the most rural to the most urban environments, any given location may include not include all the transect zones. Carlton Landing includes Rural Preserve (T1) through Town Center (T5).

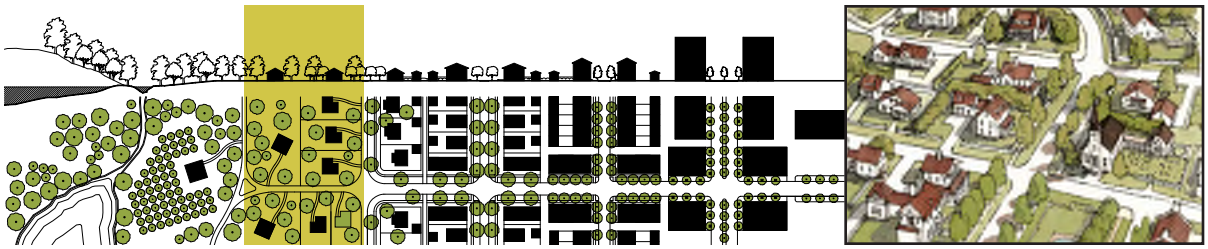
T1



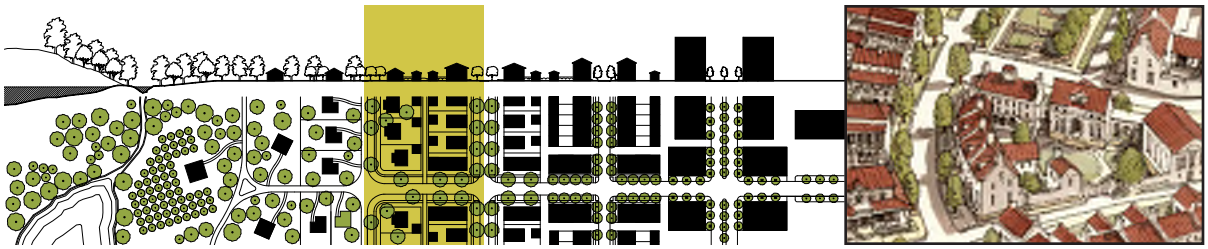
T2



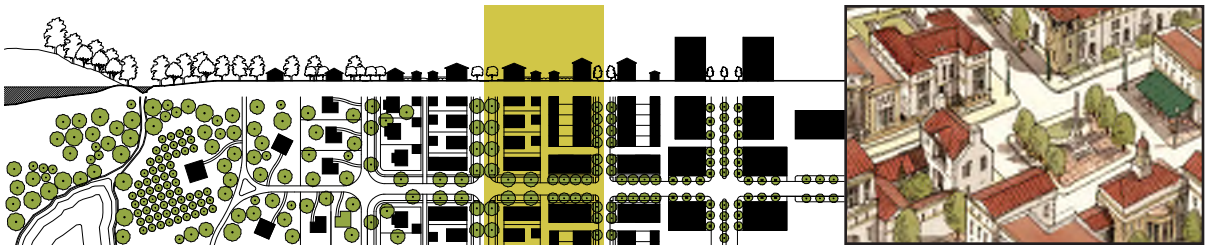
T3



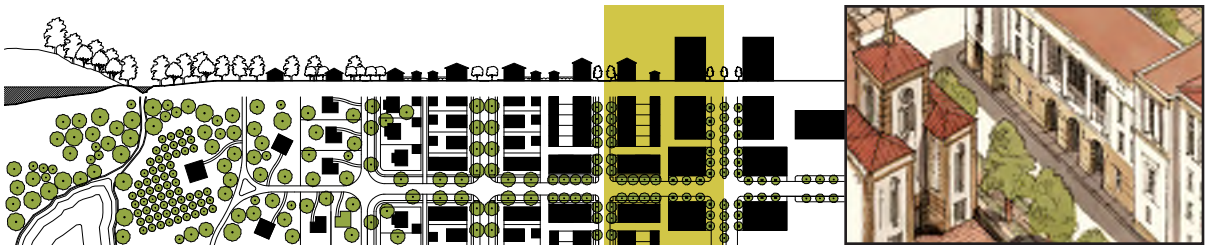
T4



T5



T6



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 fence where the bulls live. Man begins to shape this zone, but he 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 may occasionally see a light in the window of a farmhouse as you go by, at least until bedtime.

Context Zone T3: Suburban Neighborhood

The Suburban Neighborhood Zone isn't exactly the 'burbs. It's close, to be sure, but it doesn't include some things like the big box retail that you might instead find in a highway business district. 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 the place 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 this is 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 down on the corner, and return home before they finish the cone.

Context Zone T5: Urban Center

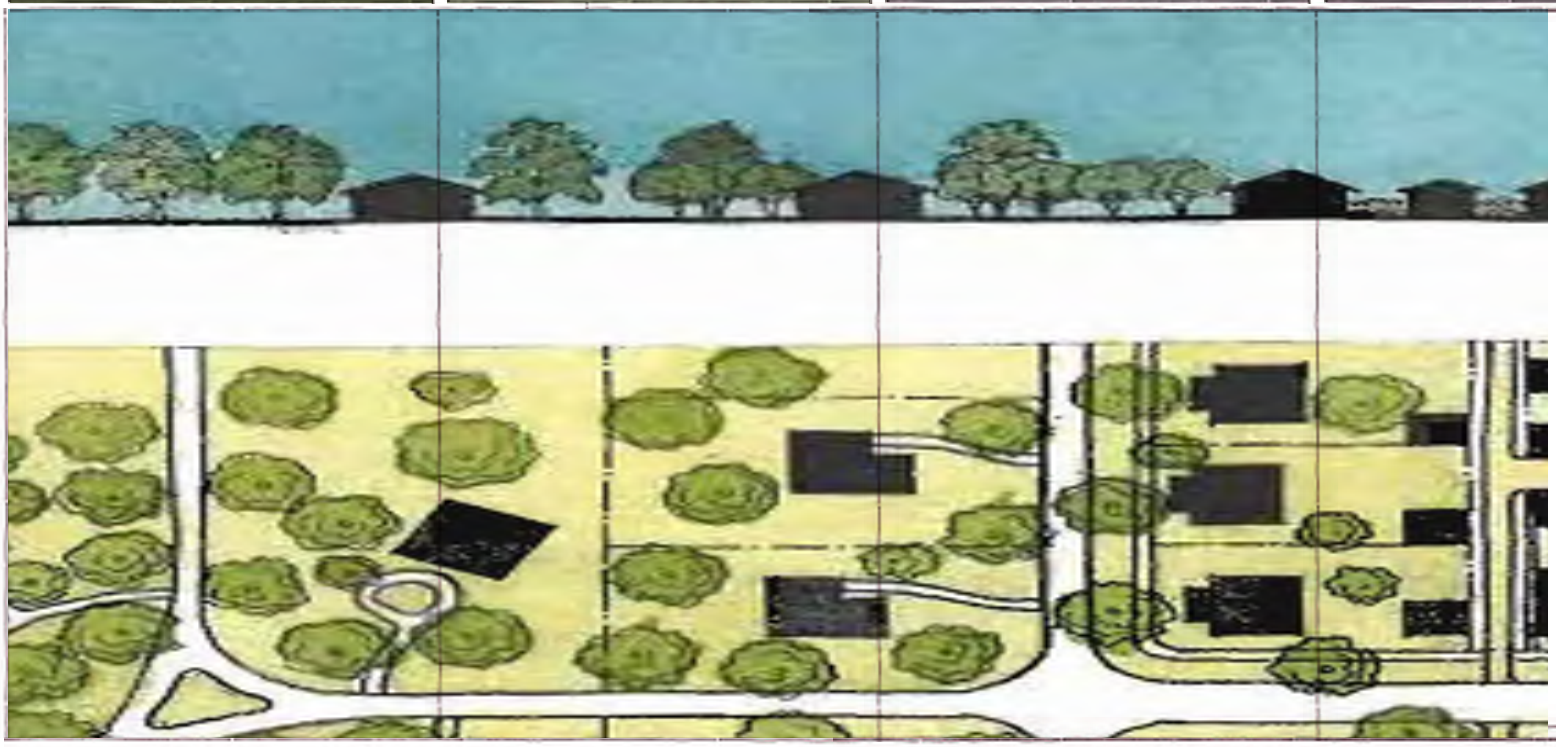
The Urban Center Zone is Main Street America. There was always a good selection of apartments over the Street itself, and over the square. Young couples just getting started would often live in an apartment over Main Street, but they weren't alone. The Main Street neighborhood was as diverse as any,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

Context Zone T6: Urban Core

The Urban Core Zone only occurs in cities. It 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 or even millions stay there for months on end, leaving nature in the wilderness to grow in peace.

RURAL TRAN

T1 NATURAL	T2 RURAL	T3 SUB-URBAN	T4



SOCIAL ELEMENTS

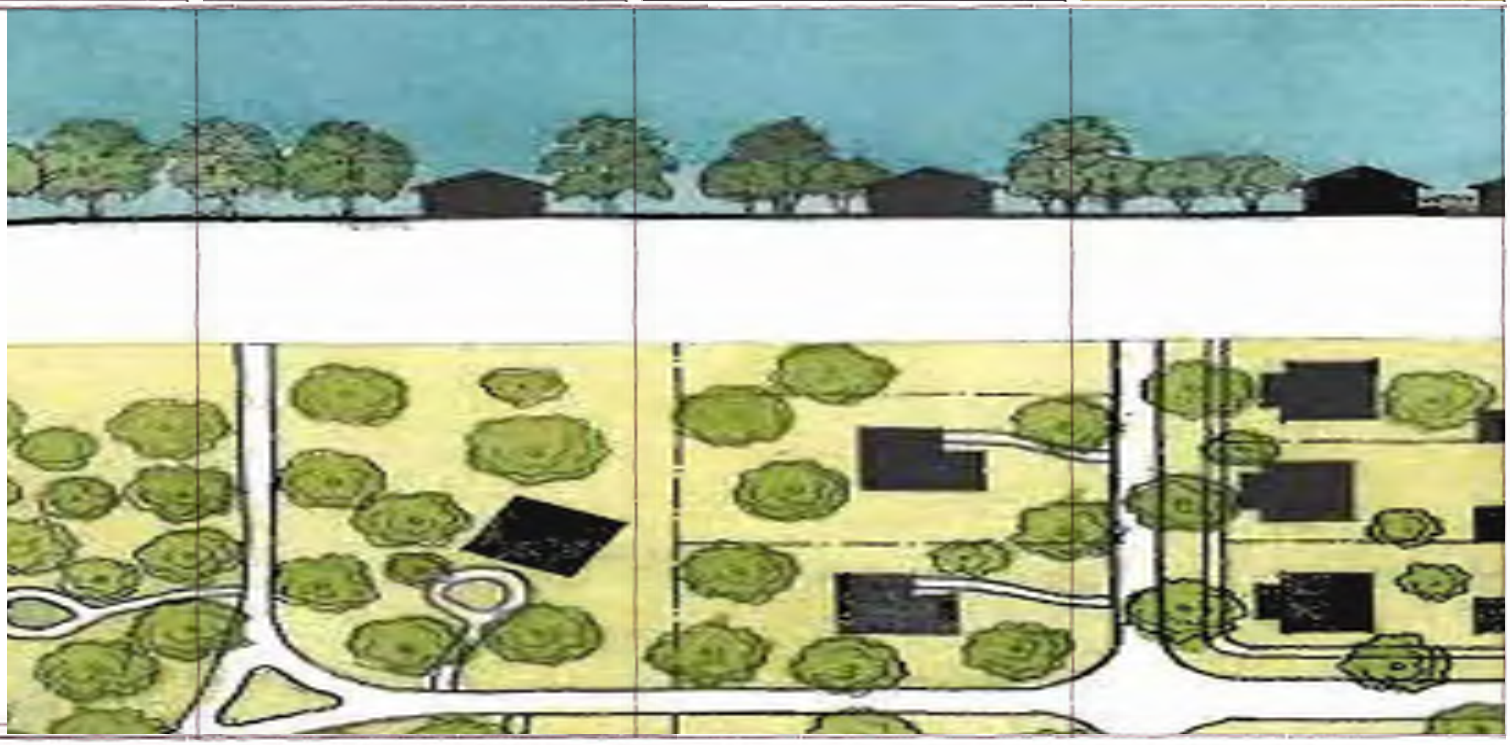
- LESS DENSITY
- PRIMARILY RESIDENTIAL USE
- SMALLER BUILDINGS
- MORE GREENSPACE
- DETACHED BUILDINGS
- ROTATED FRONTAGES
- YARDS & PORCHES
- DEEP SETBACKS
- ARTICULATED MASSING
- WOODEN BUILDINGS
- GENERALLY PITCHED ROOFS
- SMALL YARD SIGNS
- LIVESTOCK

- ROADS & LANES
- NARROW PATHS
- OPPORTUNISTIC PARKING
- LARGER CURB RADII
- OPEN SWALES
- STARLIGHT
- CLUSTERS OF VARIOUS TREE SPECIES

- LOCAL GATHERING PLACES
- PARKS & GREENS

SECTIONS OF THE URBAN

GENERAL URBAN	T5 URBAN CENTER	T6 URBAN CORE	SD SPECIAL DISTRICT



MORE DENSITY	PRIVATE	
PRIMARILY MIXED USE		
LARGER BUILDINGS		
MORE HARDSCAPE		
ATTACHED BUILDINGS		
ALIGNED FRONTAGES		
STOOPS & SHOPFRONTS		
SHALLOW SETBACKS		
SIMPLE MASSING		
MASONRY BUILDINGS		
GENERALLY FLAT ROOFS		
BUILDING MOUNTED SIGNAGE		
DOMESTIC ANIMALS		
STREETS & ALLEYS	PUBLIC	
WIDE SIDEWALKS		
DEDICATED PARKING		
SMALLER CURB RADII		
RAISED CURBS		
STREET LIGHTING		
ALLEES OF SAME TREE SPECIES		
REGIONAL INSTITUTIONS	CIVIC	
PLAZAS & SQUARES		

Principles
Of The Most-Loved Places

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

The Most-Loved Places

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 Personal 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 can be considered to be dead patterns.

The Second Realm: The Local Particulars

Within a region, localized patterns develop that come to have great meaning for that 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 of 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 unusual smaller-scale locally repetitive geographic features such as caves, etc.
4. Patterns that develop to deal with unusual locally repetitive topographical 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 or humility.

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 naturally 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 develop as a result of 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 culture in which they are found.
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 (front door location, etc.)

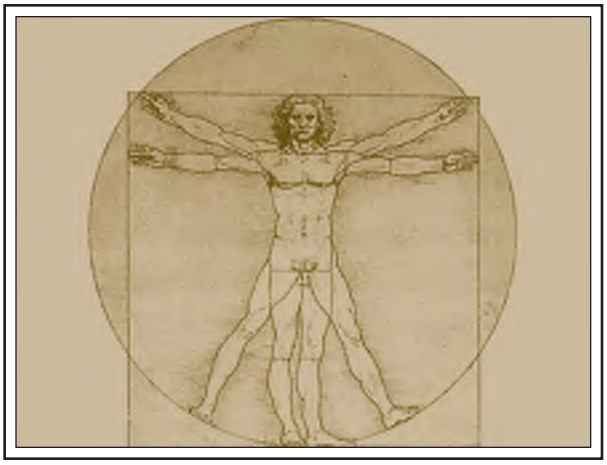
The Fifth Realm: The Continental Heritage

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. Patterns of formal frameworks within which elements may be arranged.
2. Patterns of elements to be formally arranged (the classical orders).
3. Patterns of relationships of one element to the next.
4. Patterns of proportional relationships within an element.
5. Element surface enrichment patterns.
6. Patterns of sculptural enrichments distinct from the basic structural framework of the building.

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.

The New Vernacular

The Most-Loved Places around the world are almost always strongly based on the vernacular architecture of their regions. In most cases, they actually define the vernacular architecture of their regions. 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

The path toward tradition begins with something that resonates enough with the average citizen 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 culture in which it resides, the pattern becomes a tradition. The Most-Loved Places are therefore all by definition traditional places.

The vernacular was a widespread culture of general architectural knowledge that told the average person how to build a front door, a back porch, or a sunny garden spot. The Vernacular Mechanism produced the great majority of buildings ever constructed by the human species, and did so in almost every case without the need for architects. It 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 the Vernacular Mechanism 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, vernacular architecture often looked very different from place to place but was created by the exact same process worldwide.

Characteristics of the Vernacular Mechanism

* The first characteristic is that the process works with a set of patterns held by a culture at large. It requires everyone to act as generalists in the design and construction of their homes. They must know the general framework and the details of enough vernacular patterns to build a competent vernacular house.

* The second characteristic is that 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? ..."

* The third characteristic is that 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 the Vernacular Mechanism

What must any new Vernacular Mechanism accomplish? Because it will be charged with the responsibility for the vast majority of construction, 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 the Vernacular Mechanism 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.) Without a functioning Transmission Device to deliver the initial wisdom to millions in any newly-initiated culture, the Mechanism remains just an inert theory that sounds great but does not change the way we build. The Transmission Device, therefore, has been somewhat of a holy grail of the vernacular.

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, or so it appears at this point.

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 proposes to be the first document of our day to not only allow, but also 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, some of them having to do with its orderly and skillful arrangement. Vernacular construction, on the other hand, is beautiful for different reasons. Objects created by the Vernacular Mechanism 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 most prominent 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. No two deer are identical, but it can be difficult to tell one from another in a herd grazing early on a summer evening. 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. Cookie-cutter "vernacular style" buildings fail this test miserably.

A Living Tradition, however, proposes to foster similar variety. By putting the reasons for a pattern 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.

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 where storms are violent), and 3) patterns with no environmental aspect, such as the size of a foundation pier. 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 144).

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. 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, and is known nationally as the Charleston Single House. House after house in block after block of the Most-Loved Places may be the exact same type.

So what about variety? Don't people all want to be different today? Overblown variety is one of the great mistakes that developers have made in recent decades. Jarring differences in style or type seldom create beauty. Subtle differences in type or in style create beauty, just as the great variety of detail discussed earlier within a narrow range creates beauty. And beauty creates value.

Architectural Agreement creates value in other ways, too. The Most-Loved Places were built before the days of the Style Merchants, who let you "pick a style, any style..." Before the Style Merchants, 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, too, creates great value; people buy when "it feels like it fits."

But what of the Style Merchants? They sprung up at the beginning of the Great Decline, but were lost in the Dark Ages of Architecture (1945-1975). Today's pattern books have elevated us again to the level of the Style Merchants, 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. A Living Tradition, however, proposes to do exactly that. Do you lose the madcap selection of any imaginable style? Yes. But trading it for an architecture that is right for Oklahoma is well worthwhile.

The Classical/Vernacular Spectrum

The Transect 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, we would certainly know enough 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 farmstead, which can be much more organic.

There are names for each of these conditions. The most refined architecture is classical architecture. Classical architecture must be executed by the highly trained hand guided by a high level of conscious thought. The classical living tradition is held today by a small group of highly 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. Everyone was able to build vernacular architecture until about a century ago. Architects might have done the most significant buildings, but not all of the everyday buildings lining the streets. Regular people designed and built most of those until early in the 20th century. Unfortunately, the living vernacular 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 following page illustrates a typical urban neighborhood's slice of the Spectrum (Organic to Refined,) 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

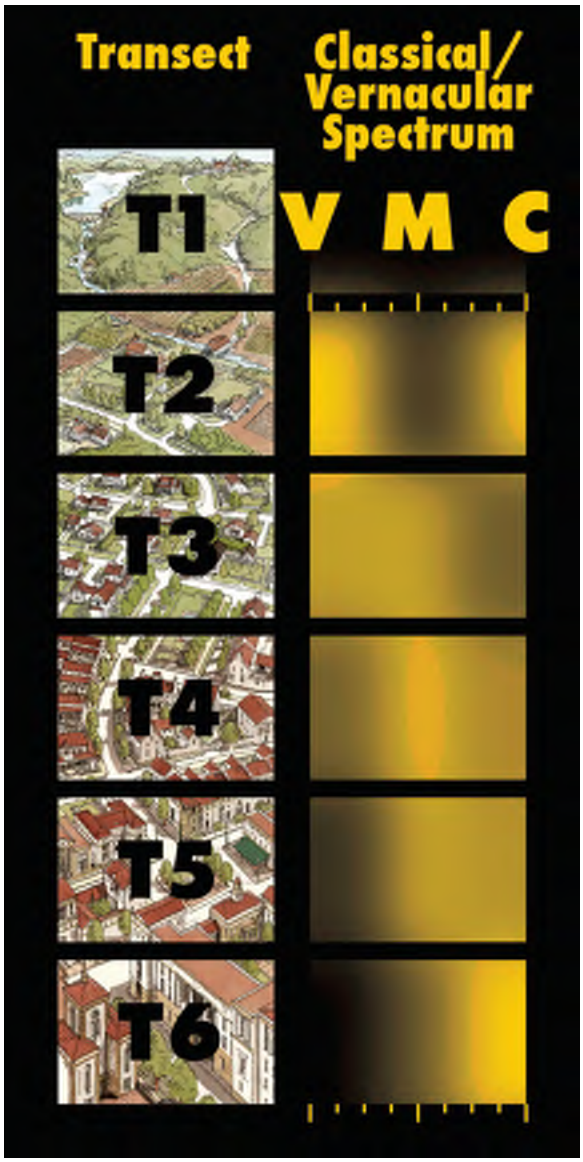
you are designing a high classical building, use these books as reference.

The Transect/Style Connection

Because the Classical/Vernacular Spectrum is bigger than any single style, it is capable of being calibrated to the Transect. How does calibration work?

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.



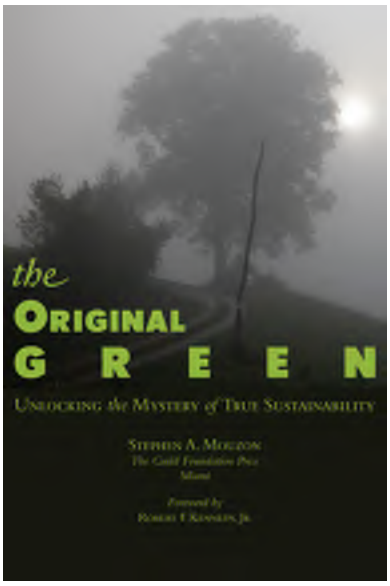
Using A Living Tradition
And Its Companion Volumes

Uses

This book is useful for at least three different things.

* First, it helps you understand what architecture created by a living tradition will be like.
* 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.

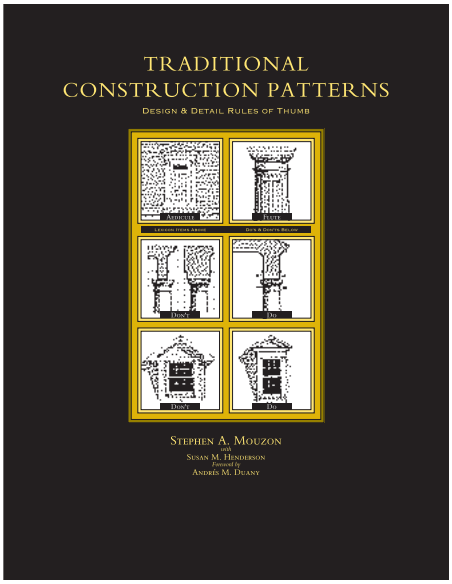
This section focuses on the second task of helping design your house.



Companion Volumes

A Living Tradition is a very thorough architectural code, which means that it describes the architectural vocabulary in great detail. Vocabulary... the words, or patterns, you are using... is only the middle part of the story, however.

The Original Green (Unlocking the Mystery of True Sustainability) is the beginning. It describes why we need living traditions, and what they can accomplish. It's not just style; a true living tradition assembles and distributes the wisdom of building sustainably and well in a way that can live on without us, benefitting our children, our grandchildren, and those who come after them.



The last part of the story is syntax, or how the patterns should be used. A syntax code is broader, and is not specific to any single architectural language. A single syntax code can be used with nearly any architectural language used in the eastern United States. Because of this, it is most efficient to pair A Living Tradition with an existing syntax code.

A Living Tradition is designed to be paired seamlessly with Traditional Construction Patterns in defining the complete architectural language. Within this book, Traditional Construction Patterns will usually be 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 previous section describing the Transect. They're that important. While many pattern books have something they call "Principles" at the beginning, it's often just feel-good marketing text with very 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 as defined in the provided Carlton Landing Regulatory Plan. 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

The Classical/Vernacular Spectrum is the spectrum of traditional architecture. The Classical is that which is most refined, while the Vernacular is that which is most organic. In many states, the state capitol building is the most classical building, while the barns are the most vernacular. Most buildings fall somewhere in between, of course. Most styles occupy a range on the Classical/Vernacular Spectrum that neither reaches the very top at the state capitol building or the very bottom at a barn. A Living Tradition establishes three settings on the Classical/Vernacular Spectrum for the most classical architecture, the most vernacular architecture, and a mid-range 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.

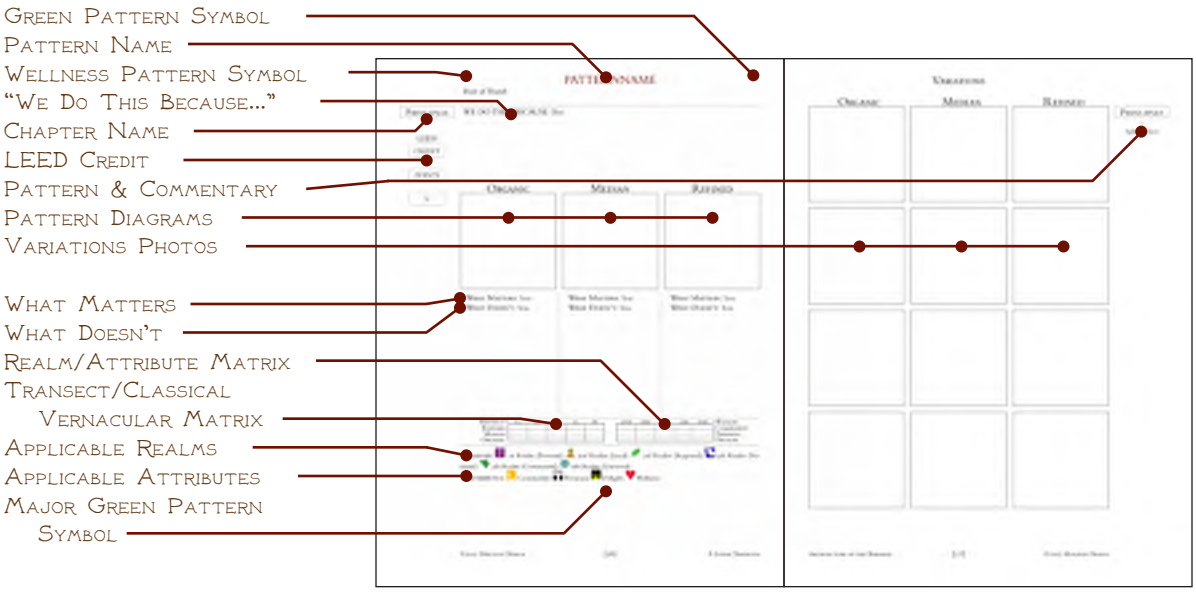
Step 4: Read Origins of the Language

Origins of the Language is a one-page section that introduces the section on Architectural Standards. 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: Check Category Specification

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 that is

Typical Pattern Key



keyed to Traditional Construction Patterns. Check this specification to verify you are using proper materials.

Step 6: Follow The Patterns

The heart of the design process occurs while following the patterns from beginning to end. Naturally, 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 page is shown below. This page is 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, 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 A Living Tradition, 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.

Note: The items above occur for all patterns. The items below occur for a few patterns.

What Matters

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

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. Typically, the vernacular congregates at more rural T-Zones and the classical at more urban ones. Lighter color indicates greater likelihood of occurrence; darker color means it is less 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 darker 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 (Page 10)

Second Realm: Local (Page 10)

Third Realm: Regional, often Environmental (Page 11)

Fourth Realm: National (Page 11)

Fifth Realm: Continental, often Classical (Page 12)

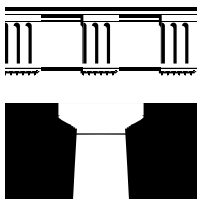
Sixth Realm: Universal (Page 12)

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

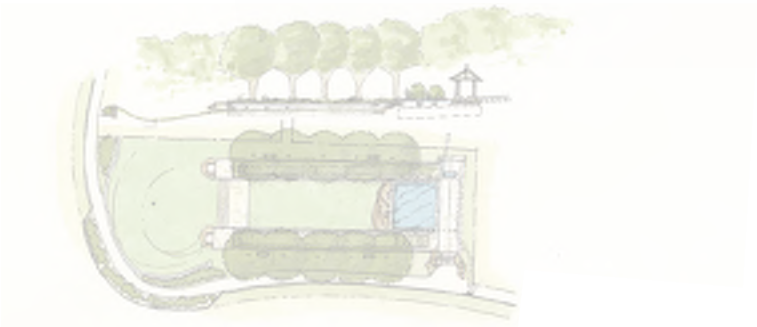
Photographs

Typical 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.

CARLTON
LANDING



Landscape Standards

Landscape Standards

GENERAL INSTRUCTIONS

» Trees and landscaping within private property shall be the responsibility of the homeowner.

» Tree and landscape plans shall be submitted with all site plans for approval by the Design Review Committee, DRC. No tree over 6 inch caliper may be removed within public or private property without approval from the DRC.

» Proposed tree species not included in the recommended tree list shall be approved on the basis of compatibility with local climate, soils, and native species by a professional landscaper.

» Tree plans as depicted on the street section are for illustrative purpose only.

» All tree planting shall meet the minimum requirements of this document and as amended by the Town Architect.

INSTRUCTIONS FOR THE PUBLIC LANDSCAPE

Tree Preservation: When constructing any element within a private lot, the preservation of existing trees and the minimizing of disturbance shall be of the highest priority. The preservation of select specimen trees and vegetation shall be accomplished by installing a temporary tree protection fence. Installation of tree protection shall occur before clearing, grading, or excavation has begun and shall remain in place until the end of construction operations.

Lot Grading: Lot grading to locate each house shall be the minimum required to facilitate the construction of the house and provide adequate outdoor terrace space. Builders shall stake access and work zones and confine clearing to within these areas. They shall supervise the digging of foundations from within the building footprint, with excavators backing out through the future garage and driveway, and they shall ensure that access and storage for all building operations shall be along this path. The Town Architect shall review and approve these building operations.

Soil Preservation: Existing topsoil from the building footprint shall be preserved. The remaining soil profile shall be protected from deep compaction during building construction by defining and staking access during construction. All areas with a destroyed soil structure of superficially compacted soil shall be rototilled with 2 to 3 inches of recycled organic matter.

Planting Code: One species of a shade tree shall be planted for every 24 feet of residential frontage. These trees shall be placed within 20 feet of the front lot line. In addition a minimum of 2 shade trees and one understory tree or evergreen tree shall be planted elsewhere on the lot. When an alley or lane is present, an additional shade tree shall be placed within 8 feet of the rear lot line. Planting additional trees from the following lists is permitted, however there shall be no more than two different species of shade trees and understory trees for each lot. Planting other tree species shall not count toward the fulfillment of the code requirements. For residential landscapes, the landscape architect or designer shall use a mix of native plant material and shrubs from the approved plant list as a means of establishing a visually coherent long term spatial structure for microclimate and wildlife that is supportive of the public landscape.

Substitution: One required tree may be substituted by a hedge along the side lot lines.

Availability: All trees shall be selected at one of the following listed nurseries or equivalent as approved by the Town Architect:

Deep Fork Tree Farm
100 S. Westminster Road
Arcadia, OK 73007
(405)233-2000

Greenleaf Nursery
28406 Highway 82
Park Hill, OK 74451
800-331-2982

Marian Gardens
619 State Road 50
Groveland, FL 34736
(904)429-4151
Select Trees
P.O. Box 6671
Athens, GA 30604
(706)769-9879

Skinners Wholesale
6800 Southpoint Parkway, Suite 400
Jacksonville, FL 32216
(904)737-TREE

·Invasive non-native species shall not be allowed for planting within this development.

Landscape Standards

GREENWAY OPEN SPACE TREES
- Bald Cypress
- Dogwood
- Elm - Lacebark
- Redbud - Forest Pansy
- Honey Locust
- Oak - Sawtooth
- Pine - Loblolly
- Riverbirch
- Willow -Globe Navajo
- Willow - Weeping

Private Tracts

SHADED TREES
- Elm - Lacebark
- Maple - October Glory
- Oak - Pin
- Oak - Shumard

UNDERSTORY/FLOWERING TREES
- Crape Myrtle
- Eve's Necklace
- Redbud - Forest Pansy
- Whitebud - Texas

EVERGREEN TREES
- Arbovitae - Spring Grove
- Leyland Cypress
- Pine - Shortleaf
- Spruce - Colorado Blue

T4

Public Tracts

RESIDENTIAL STREET TREES
- Elm - Allee
- Maple - Red Sunset
- Sycamore
- Sycamore - London Plane
- Tulip Tree

GREENWAY OPEN SPACE TREES
- Bald Cypress
- Elm - Lacebark
- Redbud - Forest Pansy
- Honey Locust
- Oak - Swamp White
- Oak - Willow
- Pear - Chanticleer
- Pine - Shortleaf
- Posssumhaw

Private Tracts

SHADE TREES
- Elm - Lacebark
- Maple - October Glory
- Oak - Shumard
- Sweetgum

ORNAMENTAL TREES
- Crape Myrtle
- Eve's Necklace
- Magnolia - Saucer
- Magnolia - Star
- Maple - Amur
- Redbud - Forest Pansy
- Russian Olive
- Whitebud - Texas

EVERGREEN TREES
- Leyland Cypress
- Magnolia - Little Gem
- Pine - Shortleaf
- Spruce - Hoopsi Blue
- Yaupon Holly

T5

Public Tracts

PARKWAY TREES
- Elm - Allee
- Oak - Northern Red
- Sycamore - London Plane

STREETSCAPE TREES
- Ash - Urbanite
- Elm - Allee
- Pistachio - Chinese
- Maple - Caddo
- Oak - Northern Red

PARKING LOT TREES
- Pear - Chanticleer
- Pistachio - Chinese
- Elm - Allee
- Honeylocust

URBAN PARK TREES
- Cherry - Flowering
- Elm - Lacebark
- Maple - October Glory
- Oak - Shumard
- Oak - Bur

Private Tracts

SHADED TREES
- Elm - Lacebark
- Maple - October Glory
- Oak - Shumard
- Oak - Bur
- Sweetgum

ORNAMENTAL TREES
- Crape Myrtle
- Eve's Necklace
- Magnolia - Suacer
- Magnolia - Star
- Redbud - Forest Pansy
- Russian Olive
- Whitebud - Texas

EVERGREEN TREES
- Leyland Cypress
- Magnolia - Little Gem
- Pine - Shortleaf
- Spruce - Hoopsi Blue
- Yaupon Holly

Note:

Appropriate microclimate conditions must be considered when selecting materials for particular sites within the development. Given the 200' elevation change from the high ground down to the lakefront and the range of exposures, the trees identified herein may not be appropriate for all zones within each transect. Specific tree species will have to be matched to microclimate conditions in order ensure the success of plantings.

Landscape Standards

RECOMMENDED PLANT LIST

Large Trees

DECIDUOUS	
Ash, Urbanite	Fraxinus pennsylvanica 'Urbanite'
Bald Cypress	Taxodium distichum
Elm, Lacebark	Ulmus parvifolia sempervirens
Ginkgo	Ginkgo biloba - male only
Honey Locust	Gleditsia triacanthos
Maple, Autumn Blaze	Acer x freemanii
Maple, Caddo	Acer saccharum var. Caddo
Maple, October Glory	Acer rubrum 'October Glory'
Maple, Red Sunset	Acer rubrum 'Red Sunet'
Oak, Bur	Quercus macrocarpa
Oak, Northern Red	Quercus rubra
Oak, Pin	Quercus palustris
Oak, Sawtooth	Quercus acutissima
Oak, Shumardi	Quercus shumardii
Oak, Swamp White	Quercus bicolor
Oak, Water	Quercus nigra
Oak, Willow	Quercus phellos
Pear, Chanticleer	Pyrus calleryana 'Chanticleer'
Pistachio, Chinese	Pistacia chinensis
Riverbirch	Betula nigra
Russian Olive	Eleagnus angustifolia
Sweetgum	Liguidambar styraciflua
Sycamore	Platanus occidentalis
Sycamore, London Plane	Platanus x acerifolium
Tulip Tree	Liriodendron tulipifera
Willow, Corkscrew	Salix matsundana 'Tortuosa'
Willow, Globe Navajo	Salix globosa
Willow, Weeping	Salix babylonica

EVERGREEN	
Cedar, Blue Atlas	Cedrus atlantica 'Glauca'
Leyland Cypress	X Cupressocyparis leylandii
Southern Magnolia	Magnolia grandiflora
Pine, Shortleaf	Pinus echinata
Pine, Loblolly	Pinus taeda
Spruce, Colorado Blue	Picea pungens
Spruce, Hoopsi Blue	Picea pungens 'Hoopsi'

Small Trees

(Minimum size at installation varies refer to planting plans - Cont. / B & B)

Cherry, Flowering	Prunus serrulata
Crape Myrtle	Lagerstroemia indica
Dogwood	Cornus florida
Eve's Necklace	Sophora affinis

Landscape Standards

Hawthorn	Crataegus reverchanii
Magnolia, Little Gem	Magnolia grandiflora 'Little Gem'
Magnolia,	Saucer Magnolia soulangiana
Magnolia, Star	Magnolia stellata
Maple, Amur	Acer ginnala
Posssumhaw Holly	Ilex decidua
Redbud, Eastern	Cercis canadensis
Redbud, Forest Pansy	Cercis canadensis, 'Forest Pansy'
Redbud, Oklahoma	Cercis canadensis ' Oklahoma'
Whitebud, Texas	Cercis canadensis 'Texas Whitebud'
Yaupon Holly	Ilex vomitoria

Shrubs

Minimum Size and Spacing at Installation: 3 gallon, 24" O.C.)

Abelia, Glossy	Abelia grandiflora
Abelia, Edward Goucher	Abelia grandiflora 'Edward Goucher'
Althea Rose of Sharon	Hibiscus syriacus 'Rose of Sharon'
Aucuba, Gold Dust	Aucuba japonica 'variegata'
Barberry, Bonanza Gold	Berberis thunbergii 'Bogozam'
Barberry, Crimson Pygmy	Berberis thunbergii autropurea nana
Barberry, Gold Nugget	Berberis x thunbergii 'Monlers'
Barberry, Japanese Golden	Berberis thunbergii 'Aurea'
Barberry, Red Leaf	Berberis thunbergii
Boxwood	Buxus spp.
Burning Bush	Euonymus alata 'Compactus'
Crapemyrtle, Dwarf	Lagerstroemia indica
Elaeagnus	Elaeagnus macrophylla
Euonymus	Euonymus spp.
Flowering Almond	Prunus triloba
Forsythia	Forsythia intermedia
Hibiscus, Hardy	Hibiscus moscheutos
Holly, Carissa	Ilex cornuta 'Carissa'
Holly, Dwarf Burford	Ilex cornuta 'Burfordii Nana'
Holly, Dwarf Chinese	Ilex cornuta 'Rotunda'
Holly, Dwarf Yaupon	Ilex vomitoria 'Nana'
Holly, Foster	Ilex x. attenuata 'Fosteri'
Holly, Greenleaf American	Ilex opaca 'Greenleaf'
Holly, Nellie R. Stevens	Ilex x. 'Nellie R. Stevens'
Holly, Weeping Yaupon	Ilex vomitoria 'Pendula'
Holly, Will Fleming	Ilex vomitoria 'Will Fleming'
Holly, Yaupon	Ilex vomitoria
Hydrangea	Hydrangea macrophylla
Hydrangea, Oak Leaf	Hydrangea quercifolia
Juniper (all var.)	Juniperus spp.
Lilac, Angel White	Syringa vulgaris 'Angel White'

Attachments & Sitework

Materials

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 TCPp75).
* 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 TCPp75).
* 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 Architect for current approved color palette.

Flues:	Clay tile or Isokern. Triple-wall metal flues may also be used under two conditions: If the house is Organic and the flue projects up from the roof, it may be used without an enclosing chimney. It may be used in a chimney enclosure only with a development-approved metal chimney pot.
Chimneys:	Stucco, stone, 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.
Fences:	Shall be wood (lowland cypress, redwood, cedar, or #1 Common grade pressure-treated pine.) See TCP~101. Masonry fence bases may be made of any materials permitted for walls (see below.)
Walls:	Stucco, brick, or stone. See TCP~102.
Sidewalk Materials:	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 development-approved material appropriate to the Transect zone. See TCP~103.
Colors:	No exterior color scheme (cladding, trim, shutters 7 railings color combination) shall replicate that of any other house located within 10 lots to either side along the street.

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.

ATTACHMENT & SITEWORK

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.

LEED

CREDIT

EA1

POINTS

1-10

%

contributes indirectly to EA1 by assisting environmental acclimatization (see 3RD Realm)

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.

TRANSECT>	T2	T3	T4	T5	T6
REFINED					
MEDIAN					
ORGANIC					

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

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.

Techniques

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.

Attachments & Sitework

~

Gift to the Street

~

This pattern contains the most explicit expressions of neighborliness.

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.

CHIMNEYS

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

Attachment & Sitework

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 arched or gabled masonry hoods are most popular.

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 are heavily weighted to wood signs, including engraved wood signs.

ATTACHMENT & SITEWORK

ORGANIC

MEDIAN

REFINED

FOUNTAINS

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

Attachments & Sitework

LEED

Credit

EA1

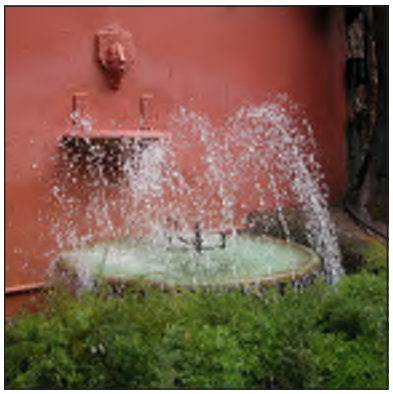
Points

1-10

how?

contributes indirectly to EA1 by assisting environmental acclimation & outdoor use

We do this because: The sound of water is refreshing on a hot summer day. 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
		
		
		

Welcome Lighting

Attachments & Sitework

Imagine a street where the sidewalks are illuminated by the front porch lights from every home. You're never forced to walk into complete darkness. Each one of those front porches adds to the glow which provides a sense of safety and security for the community. Imagine that the same feeling of safety and security was found in the alleys. No dark corners. No homes or alleys that look vacant or abandoned. At Carlton Landing, it's important that people feel that they can walk safely at all times, especially after dark. A well-lit street or alley communicates a sense of welcome to our Carlton Landing neighbors. To help create this sense of safety, security and neighborliness at Carlton Landing, we have the Welcome Light Program. This program is defined below.

Patrcels Affected: Each single-family home, be it attached or detached, or cottage will be required to have Welcome Lights. Multi-family, commercial, mixed-use or civic structures will also be required to have an appropriate program of Welcome Lights as determined by the Town Architect during the Design Review Process.

Quantity: At least one (1) Welcome Light shall be required for the front of each single-family home, be it attached or detached, or cottage. Homes on lots with alley access will be required to have at least one (1) additional Welcome Light on the alley.

Location: Homes with a front porch shall install the Welcome Light(s) on the front porch and next to or near the front door. A Welcome Light in the alley shall be installed on the side of a detached garage structure facing the alley, on the alley side of a rear fence or wall or on a free-standing post.

Automation: Electric Welcome Lights shall be connected to a light sensor or photocell which automatically turns ON the Welcome Light at dusk. A timer may also be installed to automatically turn OFF the Welcome Light at or after a time determined by the Association which shall initially be midnight. Gas-powered Welcome Lights will need to be automated so that they operate during the times of electric Welcome Lights.

Maintenance: It is the responsibility of the Owner to keep the Welcome Light(s) in good and working order. If a Welcome Light burns out or becomes inoperable, the Owner shall correct the issue within ten (10) days. If the Owner fails to correct the issue in the time allowed, the Association shall have the right to correct the issue and bill the Owner for the related costs as determined by the Association.

Maintenance Service: As an optional service to the Owner, the Association may maintain or contract to maintain the Welcome Light(s) for the Owner. A nominal fixed fee may be charged for the additional service.

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AWNINGS

Install awnings according to TCP~90, TCP~97, & TCP~99. Solid awnings may also be used.

Attachment & Sitework

LEED

Credit

EA1

Points

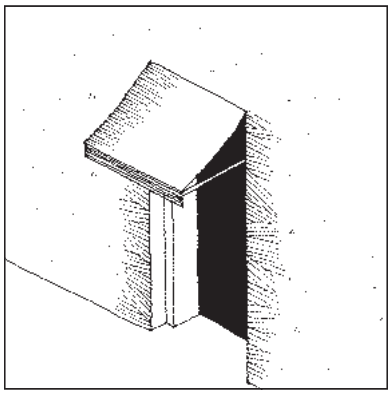
1-10

how?

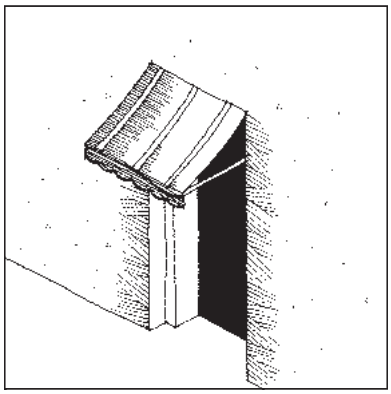
contributes indirectly to EA1 by assisting environmental acclimation (see 3rd Realm)

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.

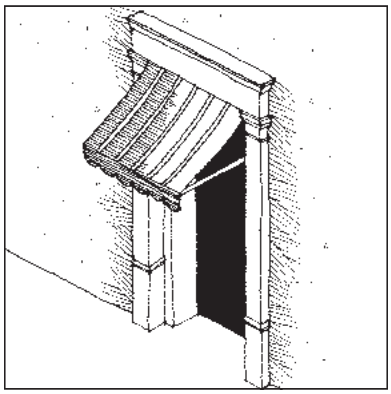
Organic



Median



Refined



HEDGES

Plant hedges in T2, T3, and occasionally T4 where fences are required or desired as a replacement for fences. Allow hedges to grow taller than their counterpart fences are allowed in TCP~104 thru TCP~108.

Attachment & Sitework

LEED

Credit

EA1

Points

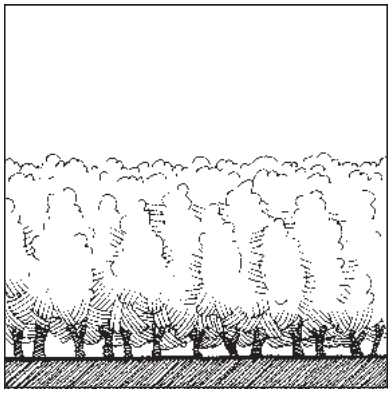
1-10

how?

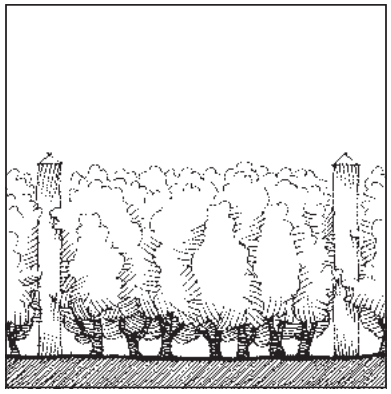
contributes indirectly to EA1 by assisting environmental acclimation (see 3rd Realm)

WE DO THIS BECAUSE: Hedges are allowed extra height because they are made of living, growing material which compensates the sidewalk for its additional height by being softer and more beautiful than fences or walls. Any hedge structure, such as posts or frames, however, must comply with the height limitations of the fence type that is being replaced by the hedge. Posts are allowed to exceed height limitations by 8". Only the living hedge material is allowed to exceed these heights. Hedges are most appropriate in the most rural zones of the Transect because they are more natural than fences or walls.

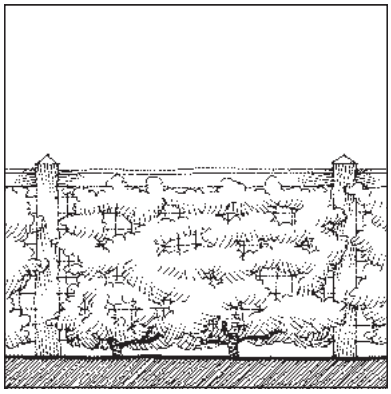
Organic



Median



Refined



FENCES

Build fences strictly according to TCP~101, TCP~102 & TCP~104 thru TCP~108. No fence style shall replicate that of any other fence within 10 lots to either side along the street.

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 fewer fences in T2 and none in T5 or T6.

ATTACHMENTS & SITEWORK

LEED

CREDIT

EA1

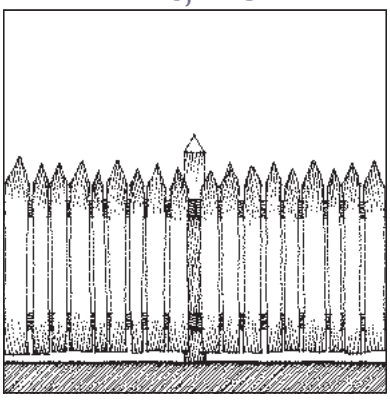
POINTS

1~10

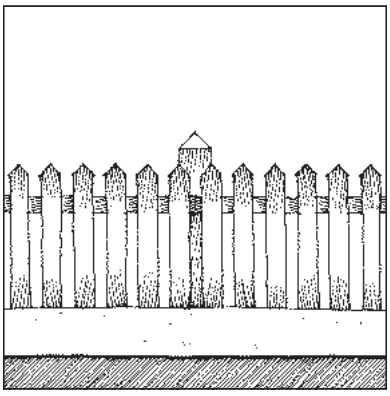
HOW?

contributes indirectly to EA1 by assisting environmental acclimation (see 3RD Realm)

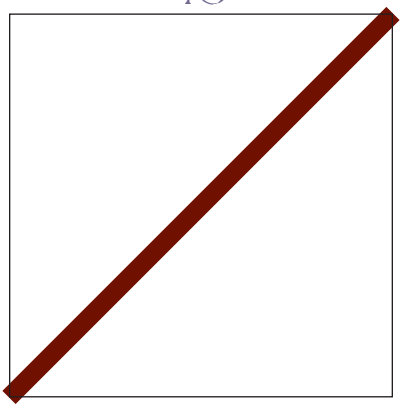
T2, T3



T4



T5



WALLS

Build brick or stuccoed masonry walls in the landscape strictly according to TCP~101, TCP~102 & TCP~104 thru TCP~108.

THE PATTERNS LISTED ABOVE, found in Traditional Construction Patterns, fully code the various types of walls with only the locality-based exceptions noted above. This pattern codes only wall 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.

ATTACHMENT & SITEWORK

LEED

CREDIT

EA1

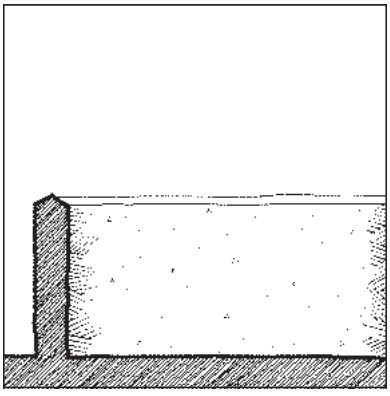
POINTS

1~10

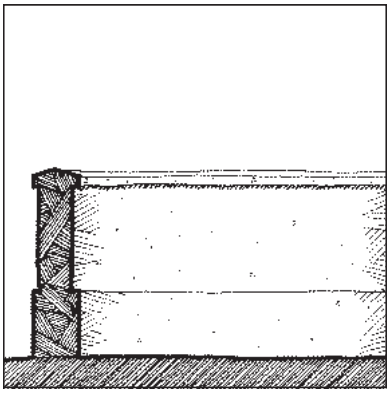
HOW?

contributes indirectly to EA1 by assisting environmental acclimation (see 3RD Realm)

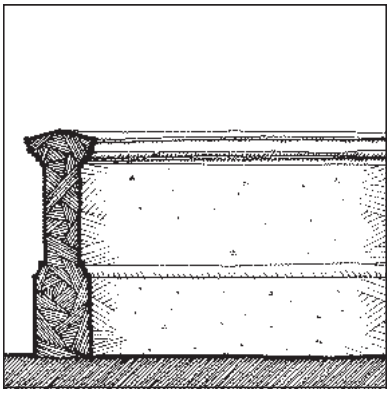
ORGANIC



MEDIAN



REFINED



FRONTAGE GARDEN

Build Frontage Gardens that adorn the passage from the street to the building and that are appropriate to the Transect zone in which they are located. Frontage Gardens may act as a Gift To The Street.

ATTACHMENTS & SITEWORK

WE DO THIS BECAUSE: While a Frontage Garden is not a place to sit because of its proximity to the street, it is nonetheless very important to the act of entering a building because it is the first part of a property that someone experiences.

LEED

CREDIT

EA1

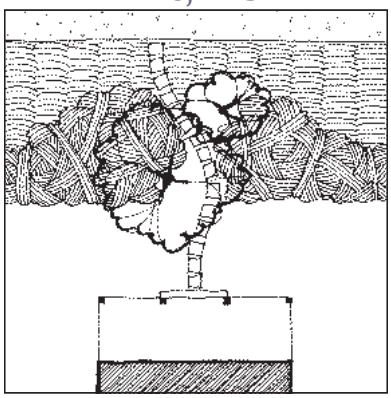
POINTS

1-10

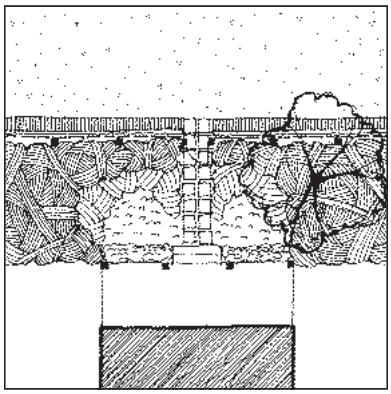
HOW?

contributes indirectly to EA1 by assisting environmental acclimation (see 3RD Realm)

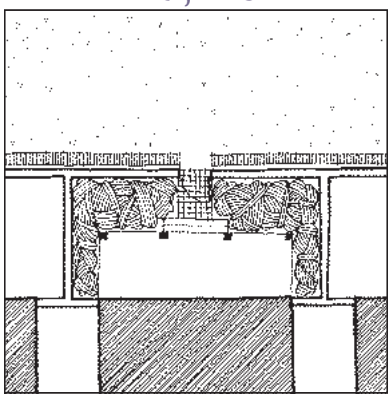
T2, T3



T4



T5, T6



PRIVATE GARDENS

Create a series of Private Gardens on each site using the Elements shown here. Design Private Gardens to be appropriate to the Transect zones in which they are located.

ATTACHMENTS & SITEWORK

WE DO THIS BECAUSE: Private Gardens are the primary on-site enticement elements that tempt people to spend time outdoors, therefore acclimating them to the local environment. The design of Private Gardens is strongly influenced by the amount of space that exists to put them in, which is in turn influenced by the Transect zone in which the property is located.

LEED

CREDIT

EA1

POINTS

1-10

HOW?

contributes indirectly to EA1 by assisting environmental acclimation (see 3RD Realm)

T2, T3

T4

T5, T6

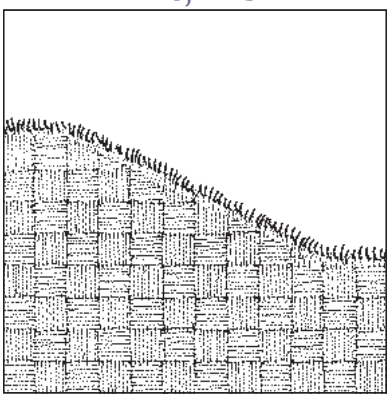
TERRACES

Provide relatively flat floors for Garden Rooms in Private Gardens and possibly Frontage Gardens by terracing the land in a manner appropriate to the garden's location on the Transect.

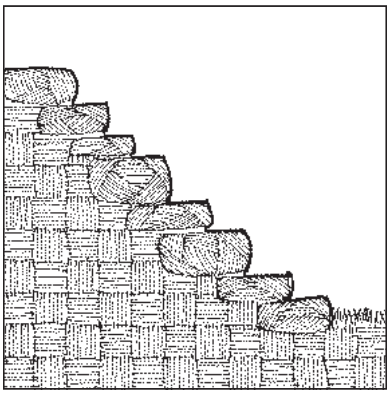
Attachments & Sitework

We do this because: A garden room with a flat floor is simply more livable than steeply sloping ground. Drinks sit on a table without falling over, for example, and you don't feel as if you're about to fall out of your chair, as you would on sloping land. Terracing individual Garden Rooms into the existing grade allows the building and its gardens to sit much more lightly on the land than can be done with the current practice of mass-grading everything with heavy equipment.

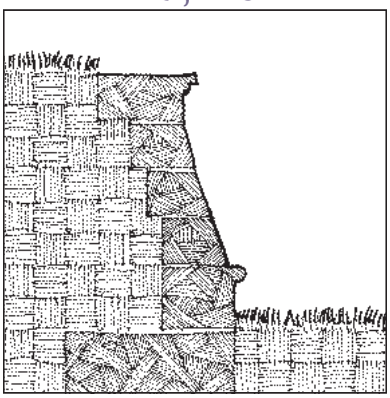
T2, T3



T4



T5, T6



ARBORS

Build arbors of solid timber posts and beams and wood rafters and purlins. Arbor design should correspond to or be somewhat more Organic than the setting of the building it serves.

Attachments & Sitework

We do this because: Arbors endure moisture and humidity. Solid timbers fare much better than columns and beams built up of smaller boards and nailed together. Simpler designs require fewer fasteners which are the first elements to deteriorate if a durable wood is selected. The arbor design may be more Organic than the building it serves because gardens in general are more Organic than buildings.

LEED

Credit

EA1

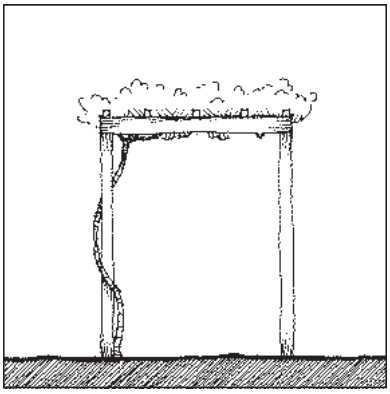
Points

1-10

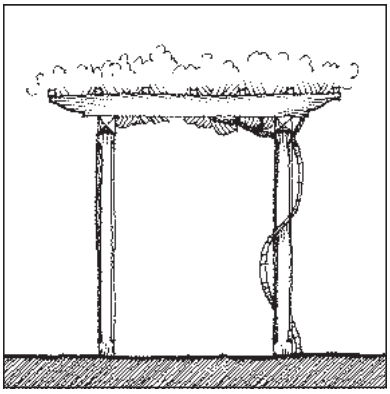
how?

contributes indirectly to EA1 by assisting environmental acclimation (see 3rd Realm)

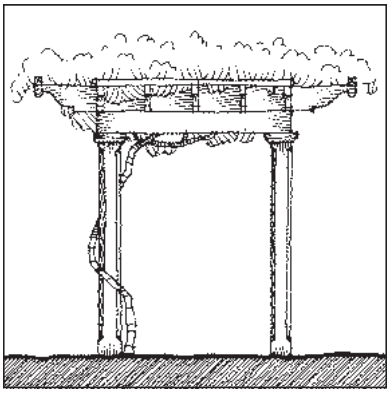
Organic



Median



Refined



PLAYING OUTDOORS

Provide as many opportunities as possible for both children and adults to play in close proximity to where they live.

ATTACHMENTS & SITEWORK

LEED

CREDIT

SS4.2

POINTS

1

%

full credit for bike racks (Technique 7)

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

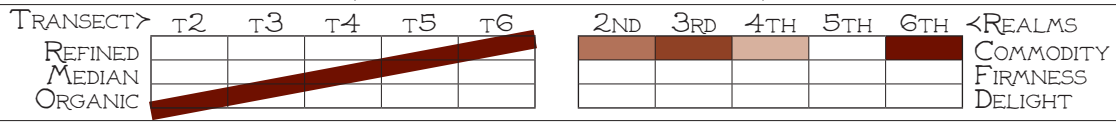
Play structures are the most common of the three minor techniques shown here. They are considered minor because they generally are more structured, generating less spontaneous play.

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 history of public board games played on a table. Checkers is the vernacular game of choice by the old men in more rural places. 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 land plan usually determine which play opportunities are available on each block. 3rd Realm (Regional): Nearby play opportunities not only save gas and vehicular pollution, 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 so obvious that no further explanation is needed.

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 funky street cafe that caters to patrons that remember.

5. Open Sports

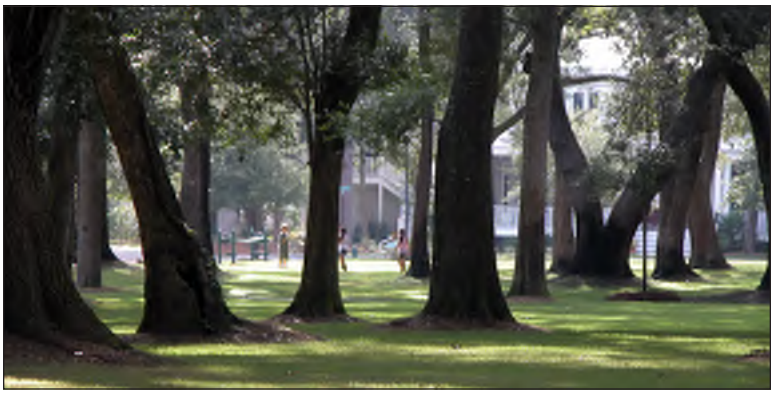
The biggest four sports in the Western Hemisphere (football, American football, baseball, & basketball) all can be played according to a dozen sets of rules. Wanna play HORSE? Make 'em, take 'em? If there's an open field nearby, the kids will take care of the rest, but by all means include a basketball 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.



BATHING OUTDOORS

Consider providing opportunities to bathe outdoors, whether recreationally or simply to clean up.

ATTACHMENTS & SITEWORK

LEED

CREDIT

EA1

POINTS

1-10

%

contributes indirectly to EA1 by assisting environmental acclimation (see 3RD Realm)

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

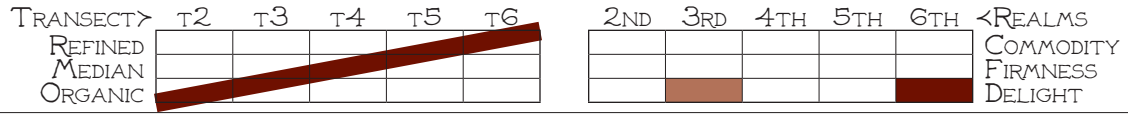
This shower type is suitable for only swimsuit-clad or other semi-clad showers. It is obviously the least expensive of all techniques for bathing outdoors.

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.



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.

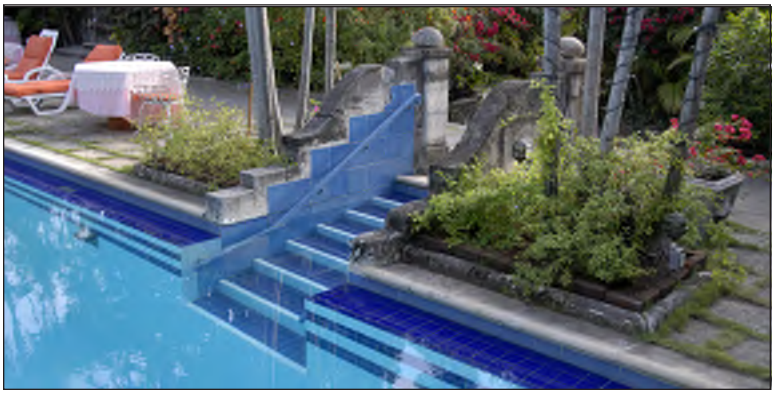
ATTRIBUTES: Delight: While there technically is some commodity involved, this pattern is really all about the sensual enjoyment of bathing outdoors. Wellness: Acclimating to the local environment may keep us from getting sick, while an invigorating experience like bathing outdoors raises our spirits.

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 for recreational swimming.

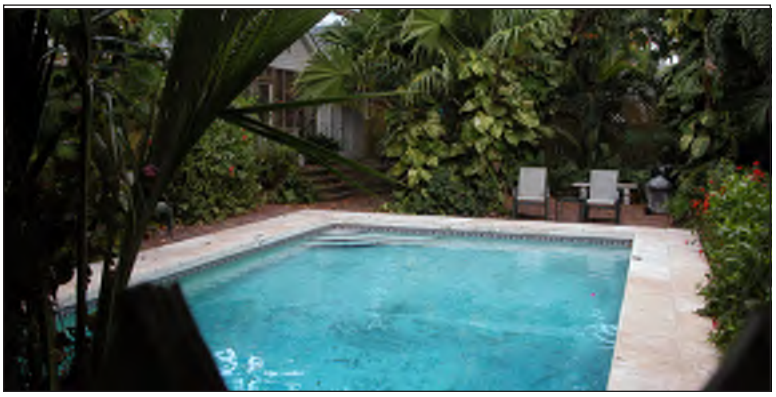
5. Public Pool

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.



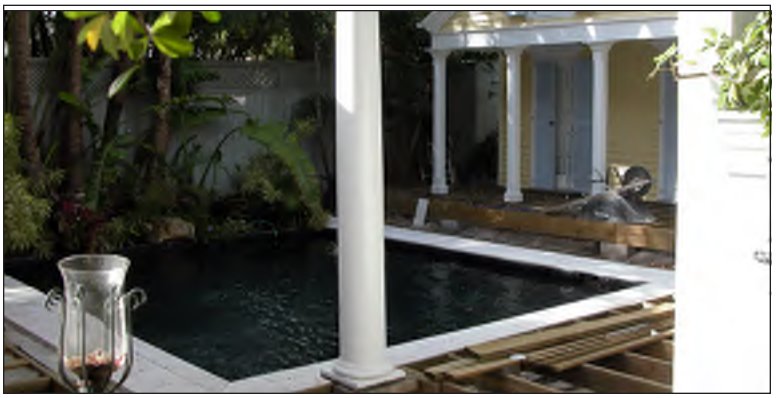
6. Private Pool

Private pools can be a popular amenity at Lake Eufaula, because it is a summer vacation destination. 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.



COOKING OUTDOORS

Set aside a place and equip it to prepare meals outdoors, no matter how simply.

Attachments & Sitework

LEED

Credit

EA1

Points

1-10

%

contributes indirectly to EA1 by assisting environmental acclimation (see 3rd Realm)

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

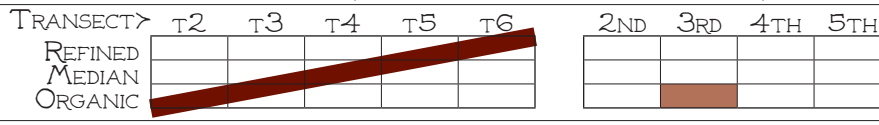
The prep table does not have to be permanent, but even if it is a simple folding table you take inside every time you finish eating outdoors, there still needs to be a place for it in your outdoor kitchen.

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 individual 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.

GREEN SHED

Create structures in the private part of a lot that combine the functions of potting sheds, tool sheds and recycling bins.

ATTACHMENTS & SITEWORK

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.

LEED

CREDIT

MR-P1

POINTS

REQ'D.

%

storage & collection of recyclables is a prerequisite to getting any LEED MR credits

TECHNIQUES

1. BULK STORAGE

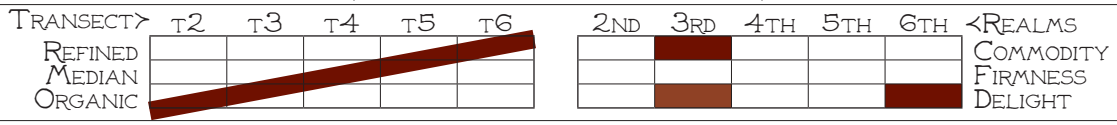
Provide some space for storing large, bulky items such as pots or fertilizer bags.

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.

Attachments & Sitework

LEED

Credit

SS5.1

Points

1

%

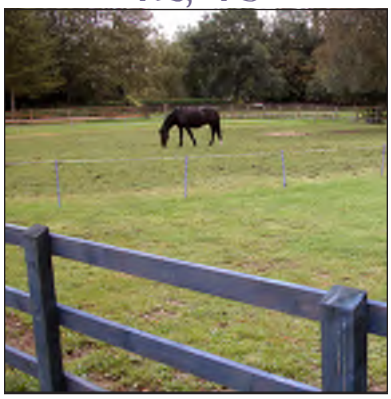
contributes to bio-diversity credit when animal habitat is restored

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.

T4

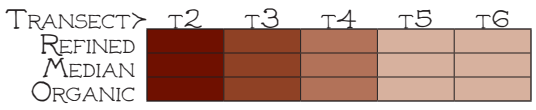
**What Matters: Both medium-sized and small animals may make their homes in T3 & T4.

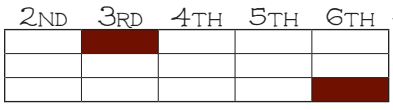
Illustrations from top: The dog and its doghouse. Birds may be attracted in a number of ways, including by birdbaths. Another means is the birdhouse, seen here mounted on a fence. The hitching post is an artifact of a horse's journey into town, although they don't stay in town.

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 all across the Transect. Beneficial butterflies are 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












GARDEN PAVILION

Build Garden Pavilions within or at the edges of the Garden Rooms of Private Gardens so that gardens become living spaces that accommodate sitting, cooking, eating, and even sleeping.

ATTACHMENTS & SITEWORK

LEED

CREDIT

EA1

POINTS

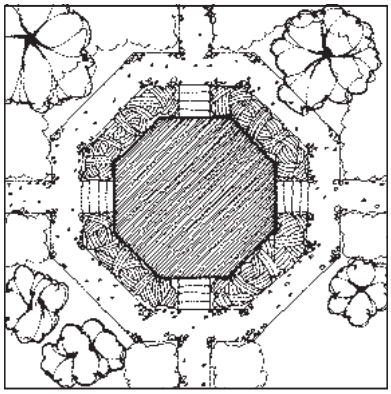
1-10

HOW?

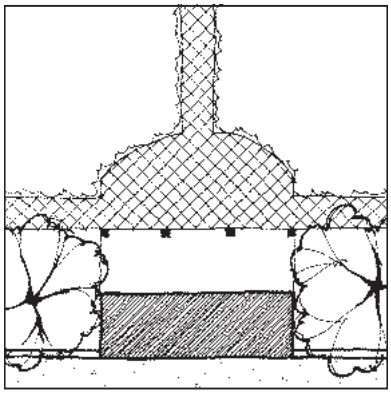
contributes indirectly to EA1 by assisting environmental acclimation (see 3RD Realm)

WE DO THIS BECAUSE: Gardens that are purely decorative are expensive to build and maintain. But Garden Rooms that can actually be lived in can be some of the least expensive living space, and also the most delightful. But actually living in a garden rather than just walking through it requires certain services that sometimes require a roof. Breakfast in the garden during a morning rain can be a delight, for example, while doing the same in the open would result in a soggy mess.

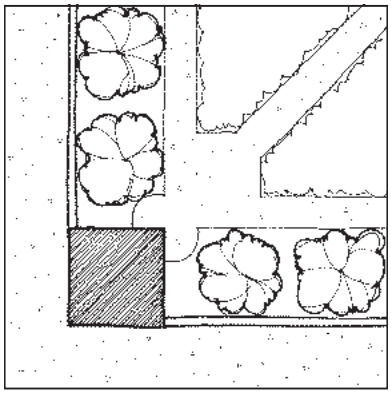
CENTER PAVILION



EDGE PAVILION



CORNER PAVILION



PAVING

Pave the floors of Garden Rooms with paving materials appropriate to the location of the Garden Room on the Transect.

ATTACHMENTS & SITEWORK

LEED

CREDIT

MR5.1 & MR5.2

POINTS

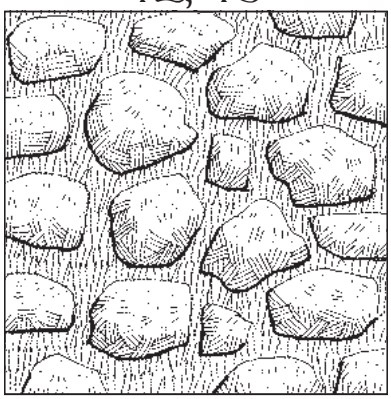
1 & 1

HOW?

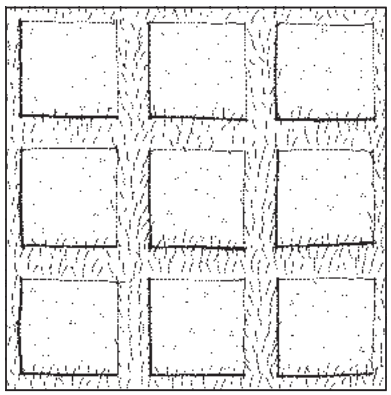
Paving contributes to receiving these points if it is extracted and fabricated regionally.

WE DO THIS BECAUSE: More rural gardens typically cover more ground because lots are larger. Covering more ground can best be done when either spacing the paving materials out or using a very Organic material such as pea gravel or natural stone. More urban gardens typically are built on smaller plots, so more Refined materials may be used because you don't need as much of them.

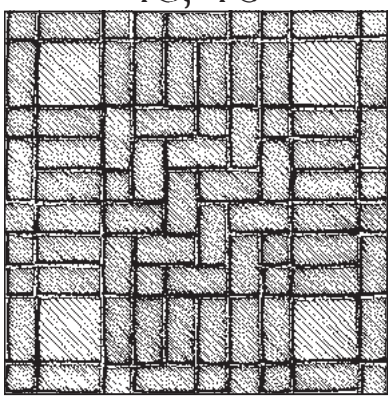
T2, T3



T4



T5, T6



WALKS

Pave Walks across or between Garden Rooms with paving materials appropriate to the location of the Garden Room on the Transect.

WE DO THIS BECAUSE: The most rural Walks, because they often go the greatest distances and usually need to navigate terrain, trees, and other objects in the landscape, need to be able to bend freely and move easily up and down. And because of their greater length, they need to be built of less expensive materials in most cases. The more urban Walks, on the other hand, generally travel shorter distances over terrain that is more controlled, so they may be built of more regular paving materials that may also be more expensive because there isn't as much of it.

ATTACHMENTS & SITEWORK

LEED

CREDIT

MR5.1 & MR5.2

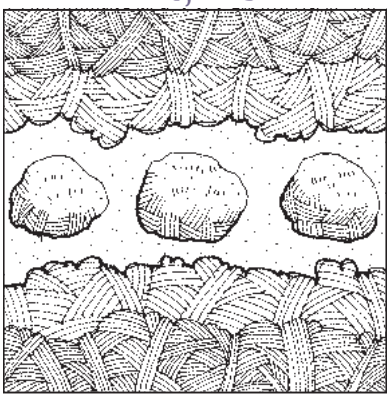
POINTS

1 & 1

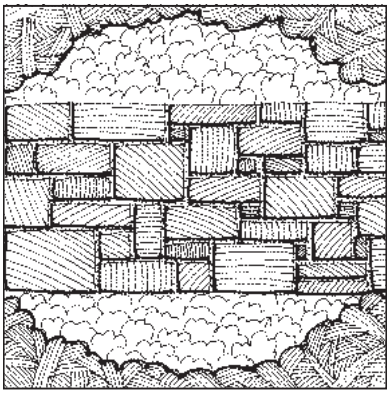
HOW?

Paving contributes to receiving these points if it is extracted and fabricated regionally.

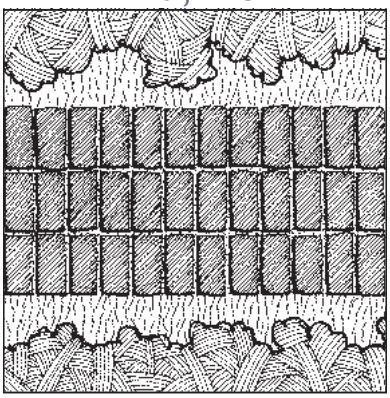
T2, T3



T4



T5, T6



DRIVEWAYS

Pave Driveways between thoroughfares and parking spaces with paving materials appropriate to the location of the lot on the Transect.

WE DO THIS BECAUSE: Like Walks, the most rural Driveways, because they often go the greatest distances and usually need to navigate terrain, trees, and other objects in the landscape, need to be able to bend freely and move easily up and down. And because of their greater length, they need to be built of less expensive materials in most cases. The more urban Driveways, on the other hand, generally travel shorter distances over terrain that is more controlled, so they may be built of more regular paving materials that may also be more expensive because there isn't as much of it.

ATTACHMENTS & SITEWORK

LEED

CREDIT

MR5.1 & MR5.2

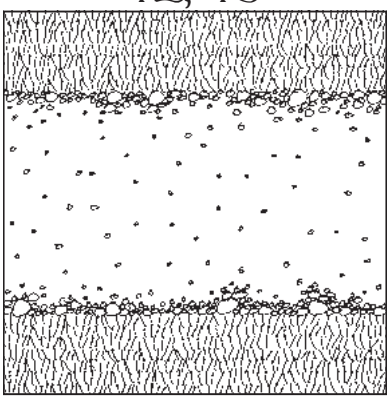
POINTS

1 & 1

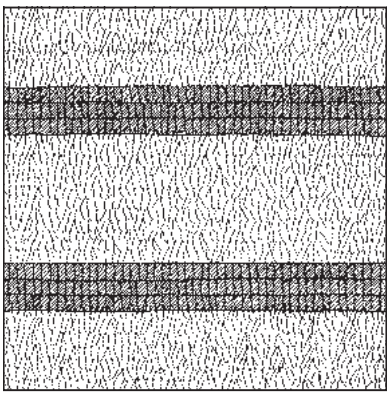
HOW?

Paving contributes to receiving these points if it is extracted and fabricated regionally.

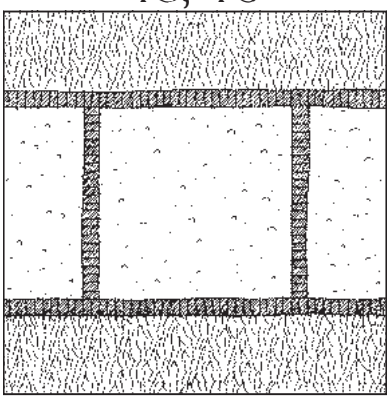
T2, T3



T4



T5, T6



EDIBLE ANNUALS

Landscape your property at least partly with annuals that produce edible fruit such as vegetables.

ATTACHMENTS & SITEWORK

LEED

CREDIT

WE1.1

POINTS

1

%

contributes to credit if annuals are native

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

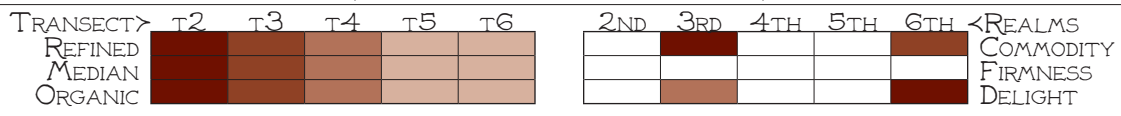
**WHAT MATTERS: Compose rural farm landscapes beautifully. The principles are the same as ornamental gardening; the only change is the palette of materials. Include both Edible Perennials and Edible Trees in the composition where appropriate. T2 & T3 landscapes are well-suited to a Organic or even a rustic character, but may also be fully classical.

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.

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 Organic gardens seem more appropriate here, any desired character may be used.



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.

Techniques

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.

Attachments & Sitework

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Edible Annuals

~

This pattern and the two that follow represent an entire rethinking of landscaping that has been quietly growing in recent years. The basic question is this: "Why can't gardens be beautiful and fruitful?"

EDIBLE PERENNIALS

Landscape your property at least partly with perennial vines and bushes that produce edible fruit.

MASSING & WALLS

LEED

CREDIT

WE1.1

POINTS

1

%

contributes to credit if perennials are native

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

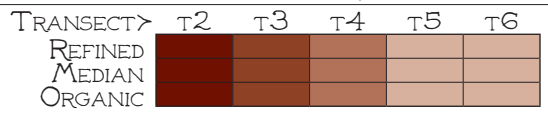
**WHAT MATTERS: Compose vines & bushes in rural landscapes beautifully. The principles are the same as ornamental gardening; the only change is the palette of materials. Include both Edible Annuals and Edible Trees in the composition where appropriate. T2 & T3 vines & bushes often stand free in the landscape, away from buildings due to available space.

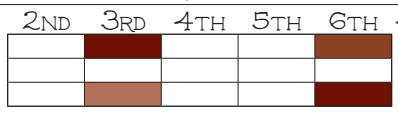
T4

*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.

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, with vines often trained on building walls.





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.

Attachments & Sitework

~

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.

EDIBLE TREES

Landscape your property at least partly with trees that produce edible fruit.

Attachments & Sitework

LEED

Credit

we1.1

Points

1

%

contributes to credit if trees are native

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.

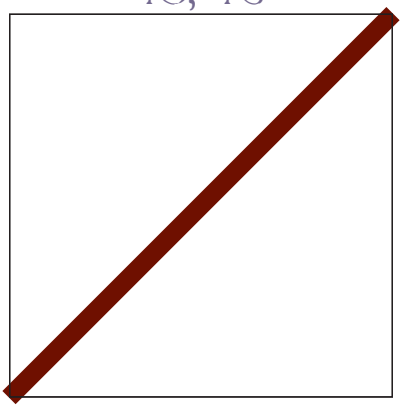
T2, T3

**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.

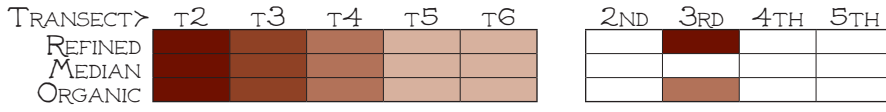
T4

*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.

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.

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Techniques

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.

Attachments & Sitework

~

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.

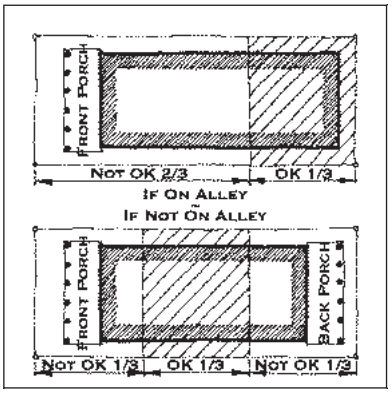
UTILITY ATTACHMENTS

Attach utility items to buildings according to the following techniques.

ATTACHMENTS & SITEWORK

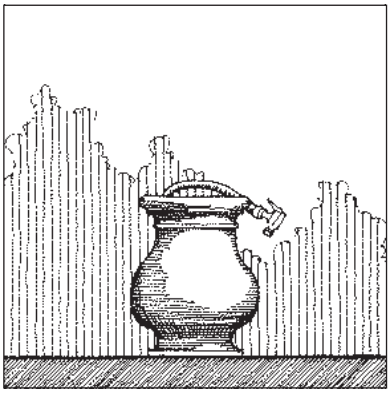
WE DO THIS BECAUSE: Utilities perform best if they are neither seen nor heard except for informational utilities such as unit numbers, which are meant to be seen.

TECHNIQUES



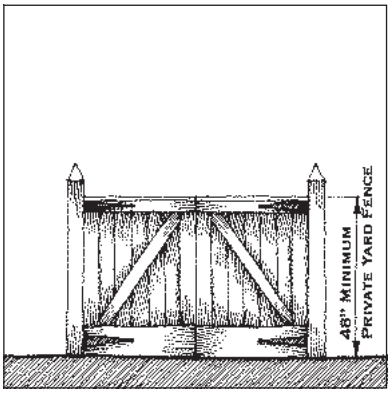
SATELLITE DISHES

In the event that the Declaration allows the instalation of 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.)



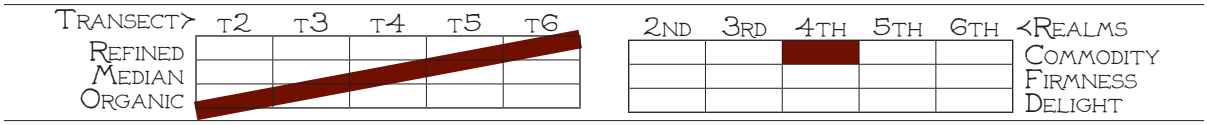
GARDEN HOSE STORAGE

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 TCP.

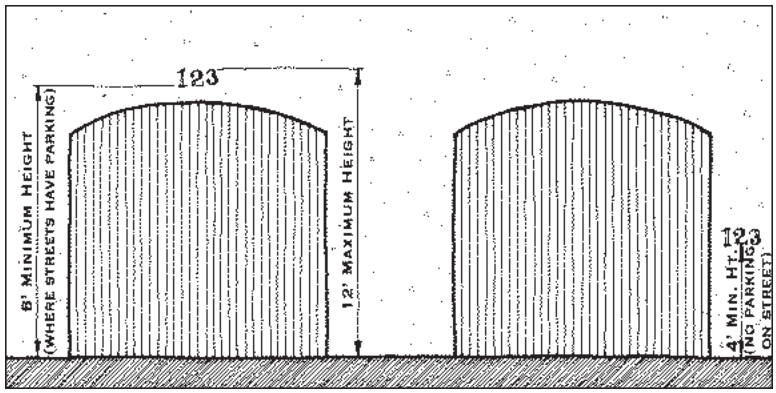


REALMS: 4th Realm (National): Most of these utilities are common throughout the United States.

ATTRIBUTES: Commodity: Utility is one of the definitions of commodity.

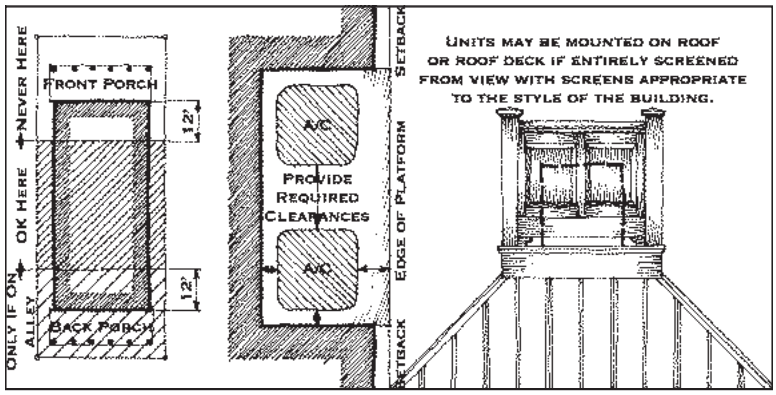
Unit Numbers

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.



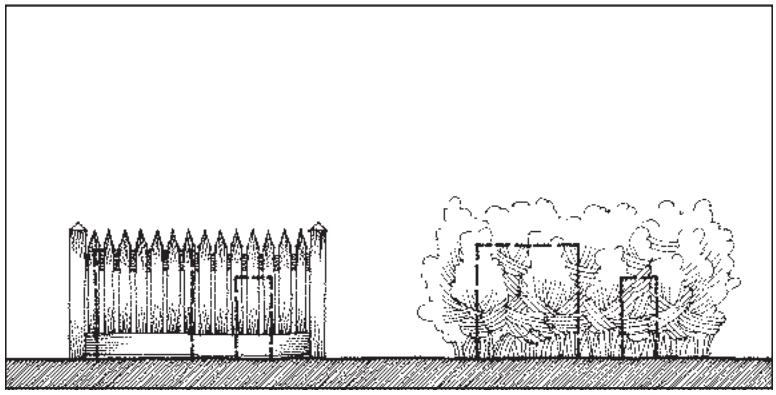
A/C Condensing Units

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.



Utility Boxes

T-3: 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. T-4 & T-5: Lots served by alley shall place these items in development-standard utility pits.



Mailboxes

Locate mailboxes 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.

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.

ATTACHMENTS & SITEWORK

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)

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.

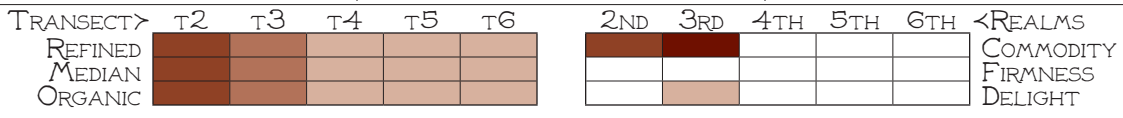
T4

*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.

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.

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...


STOP

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 TCPp75).
* 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 TCPp75).
* 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 Architect for current approved color palette.

Porches & Balconies

Materials

Floors: Shall be wood when porches are raised, or scored or stamped concrete or optional masonry pavers when the porch is within 18" of grade. (unless approved by Town Architect) 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,) concrete, or stone. Wood posts shall be 6x6 minimum (unless approved by Town Architect) 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 stone or reinforced concrete 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 Refined 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.

PORCH, BALCONY & GALLERY PRINCIPLES

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

PORCHES & BALCONIES

LEED

CREDIT

EA1

POINTS

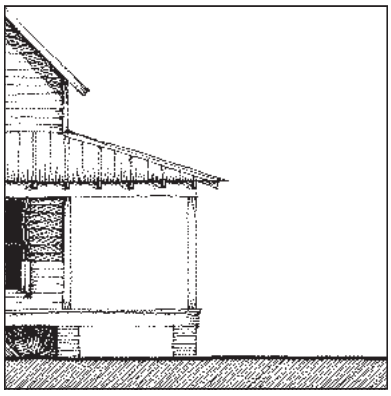
1-10

%

contributes indirectly to EA1 by assisting environmental acclimation (see Wellness)

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.

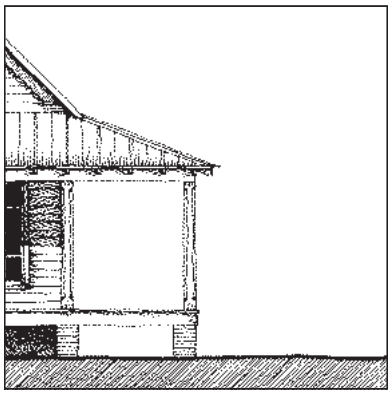
ORGANIC



***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. Top of shed does not need to match main eave.

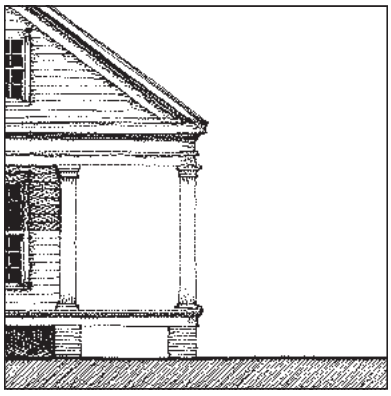
MEDIAN



**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, and should adjoin main roof.

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.

TRANSECT>	T2	T3	T4	T5	T6
REFINED					
MEDIAN					
ORGANIC					

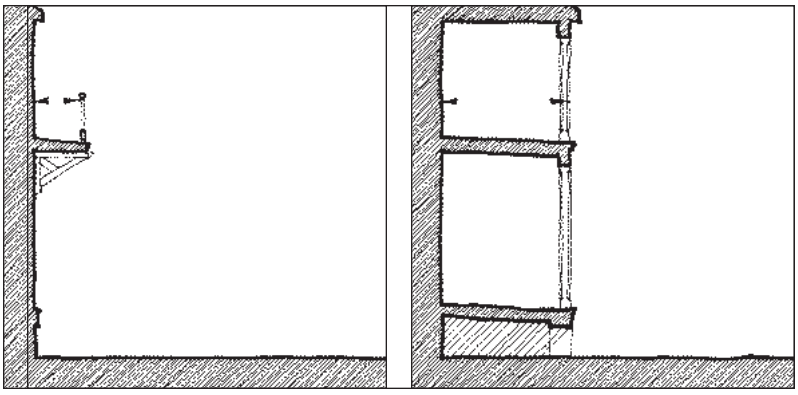
2ND	3RD	4TH	5TH	6TH	<REALMS
					COMMODITY
					FIRMNESS
					DELIGHT

REALMS: 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.

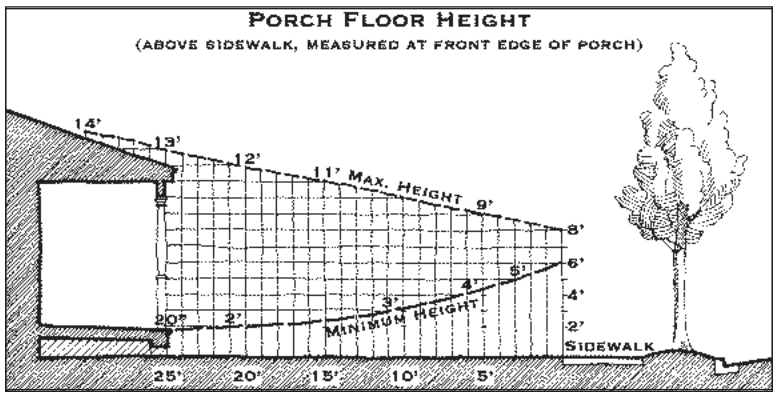
***Porch & Balcony Depth

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.



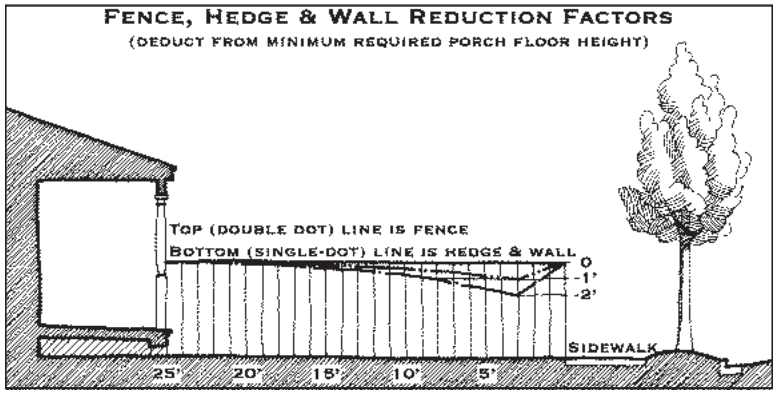
***Porch Floor Height

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.



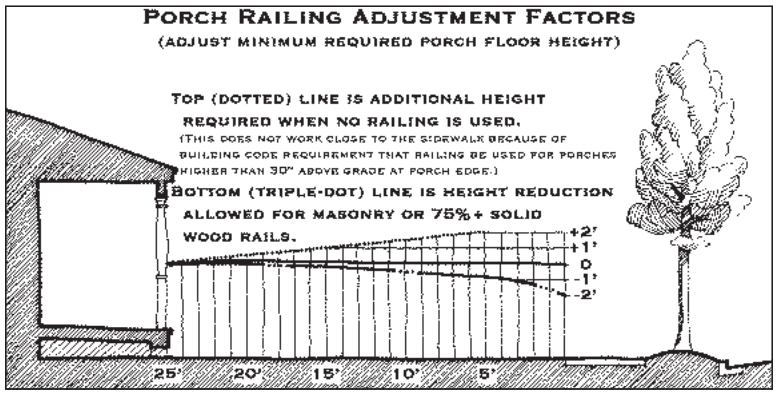
***Fence/Hedge/Wall

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.



Porches & Balconies

~

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.

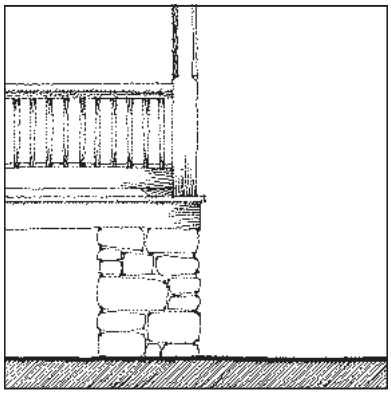
PIERS

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

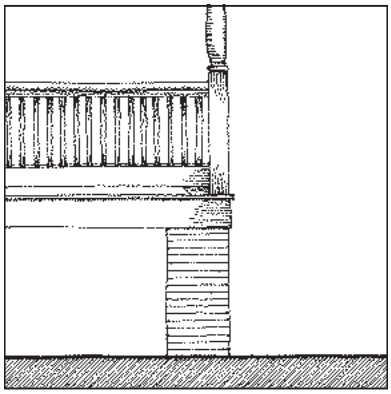
Porches & Balconies

We do this because: Pier foundations allow porches to sit more lightly on the ground and allow ventilation underneath. Piers on Organic porches are stone. Median piers are simple brick or stuccoed masonry, while piers on Refined porches may be brick or stuccoed masonry with some refinement of detail such as the base illustrated here.

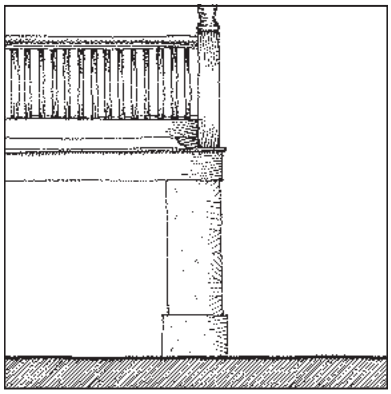
Organic



Median



Refined



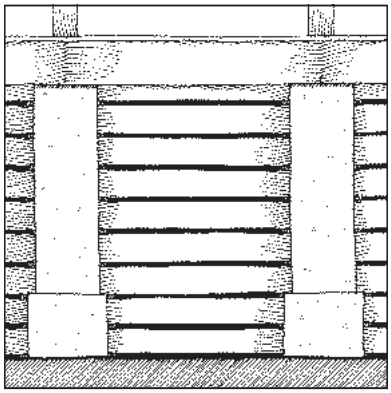
PIER INFILL

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

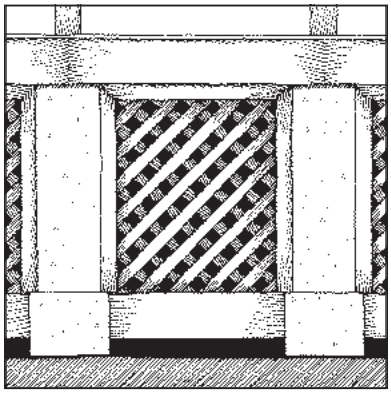
Porches & Balconies

We do this because: The under-story of a building is a useful place to store things or place piping and such that may look messy and should therefore be hid from public view. The exception is in the most urban buildings, which should be closed solid with masonry on frontages for security.

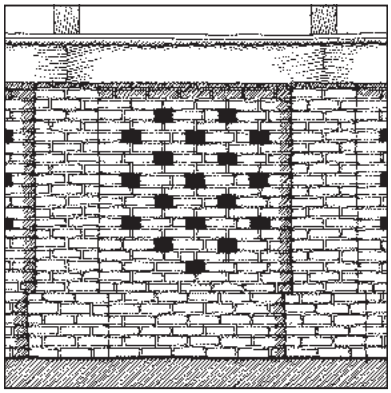
Organic



Median



Refined



BALCONY & AWNING SUPPORT

Support balconies with visible support brackets shaped from wood timbers. All but the most Organic should incorporate one or more curved shapes somewhere on the bracket.

WE DO THIS BECAUSE: Visible supports like these can more easily make a balcony strong than hidden cantilevers. Also, they can be designed more easily to tear off in a major storm, reducing the likelihood of collapse of the main building. As with other wood 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.

PORCHES & BALCONIES

LEED

CREDIT

MR5.1
MR5.2

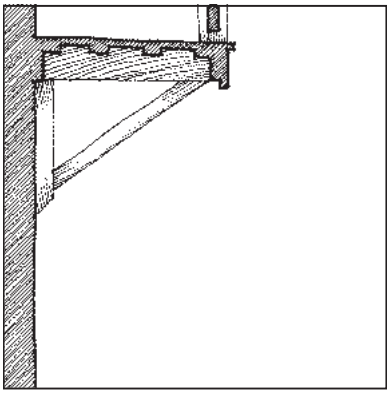
POINTS

1,1

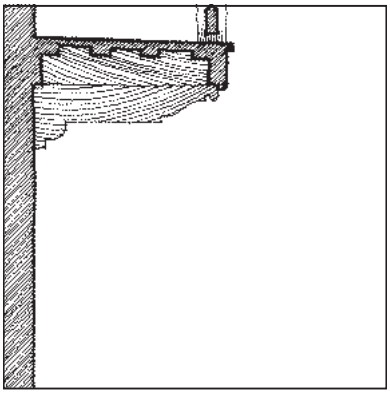
%

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

ORGANIC



MEDIAN



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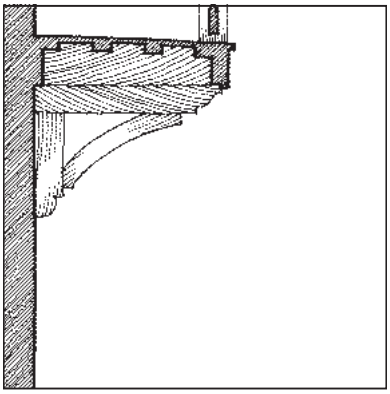


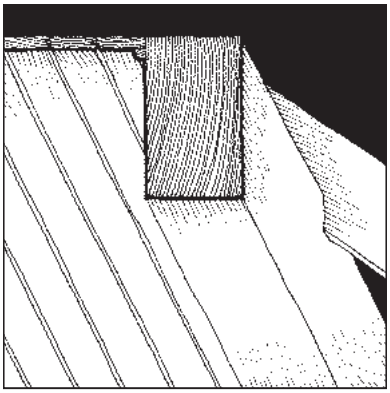
PORCH BEAMS

Build Organic porch beams of solid timbers that match column or post thickness. Build Median beams of single boards, and Refined beams of multiple members such as those shown below. See TCP~53.

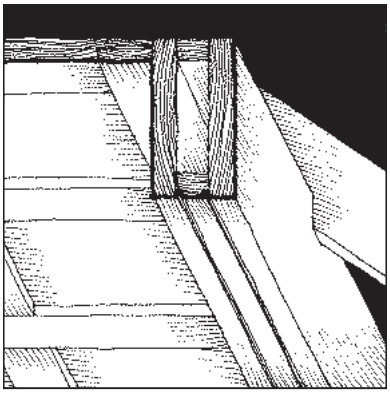
WE DO THIS BECAUSE: The most Organic porch beams are least refined and larger. The most Refined porch beams approximate classical configurations. See note on page 4, Fifth Realm, last paragraph: High Classical columns are not shown here, but are welcome to be used by architects that are properly trained to do fully classical architecture.

PORCHES & BALCONIES

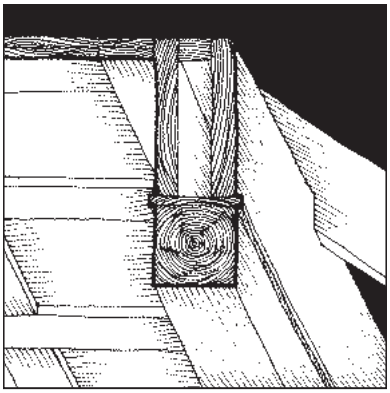
ORGANIC



MEDIAN



REFINED



WOOD COLUMNS

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

Porches & Balconies

We do this because: Wood is a readily available material in moderate sizes in the region, and a long-standing fabrication tradition means that wood columns may not have to be shipped great distances. See note on page 12, 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.

LEED

Credit

MR5.1
MR6
MR7

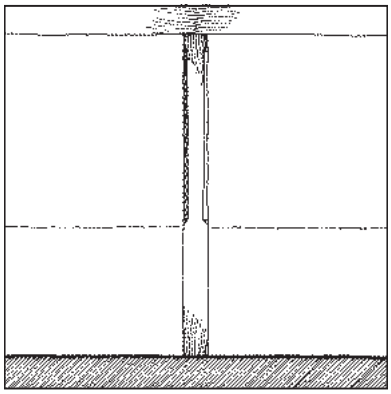
Points

1,1,1

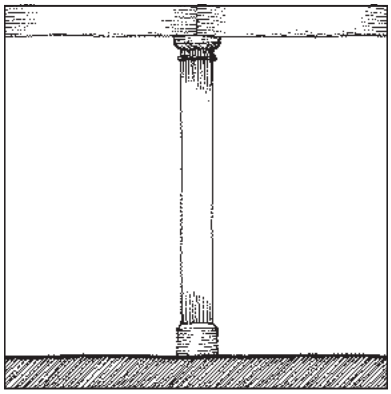
how?

MR5.1: uses regional craft traditions; MR6: regionally harvested; may contribute to MR7 (see LEED)

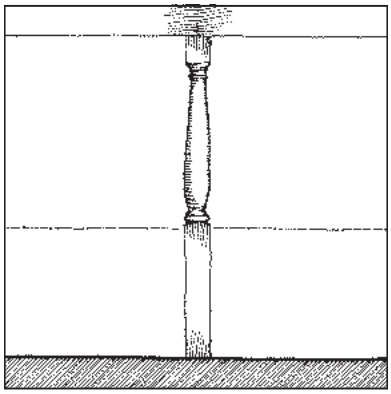
Organic



Median



Refined



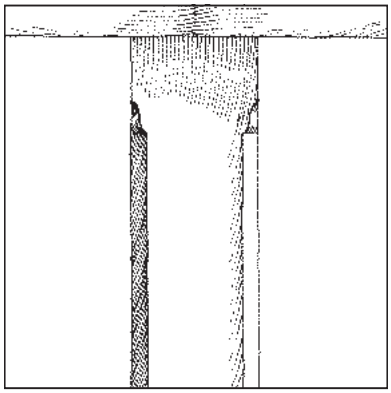
WOOD COLUMN CAPITALS

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

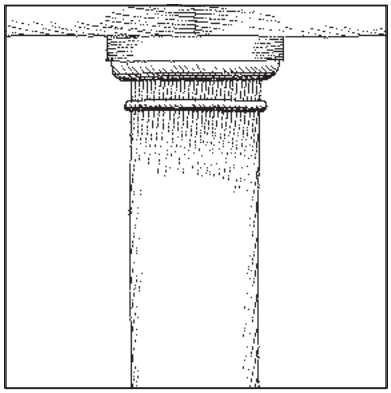
Porches & Balconies

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. See note on page 12, 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.

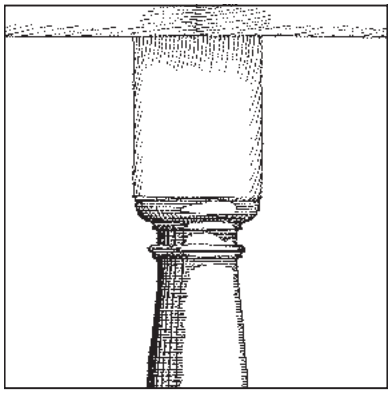
Organic



Median



Refined



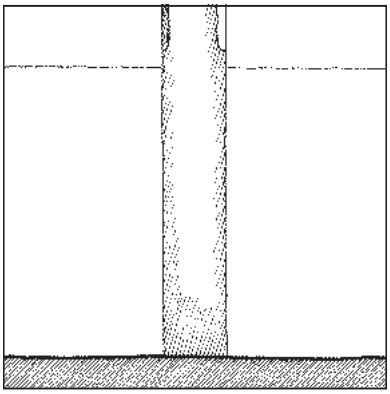
WOOD COLUMN BASES

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

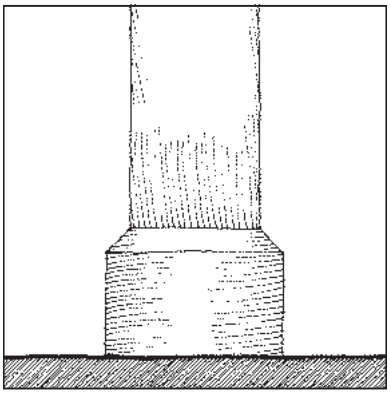
WE DO THIS BECAUSE: Columns should have bases (see TCP~6.) Chamfers are the simplest ways of indicating a column base, and protect the column corners from damage. See note on page 12, Fifth Realm, last paragraph: High Classical columns are not shown here, but are welcome to be used by architects that are properly trained to do fully classical architecture.

PORCHES & BALCONIES

ORGANIC



MEDIAN



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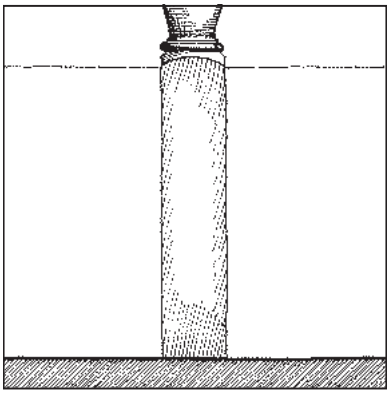


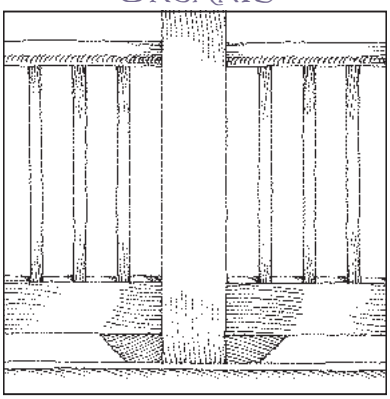
WOOD RAILINGS

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

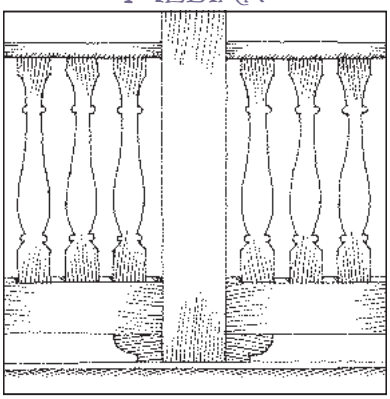
WE DO THIS BECAUSE: Thinly-detailed railings are consistent with other thin architectural details. Bottom rails should be turned vertical for strength and double-chamfered at the top to drain water. Balusters therefore have to have a forked double cut on their bottoms to fit the double-chamfered bottom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

PORCHES & BALCONIES

ORGANIC



MEDIAN



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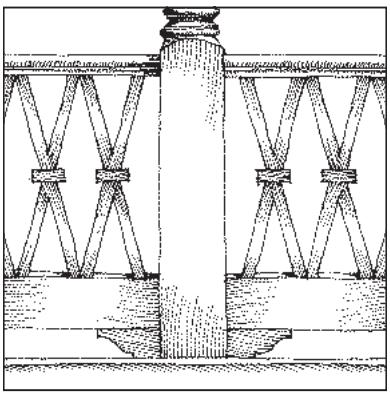


METAL COLUMNS

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

Porches & Balconies

LEED

Credit

MR5.1 & 5.2

Points

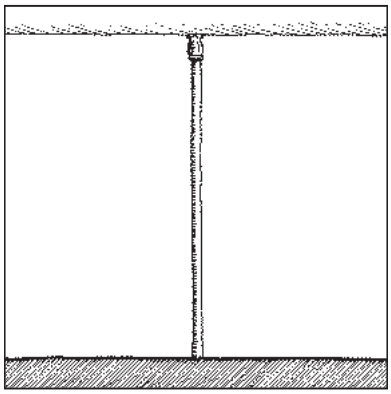
1,1

how?

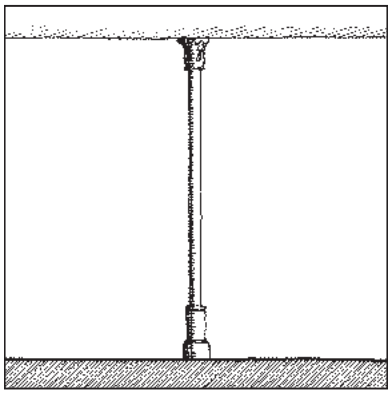
MR5.1: manufactured regionally; MR5.2: extracted regionally

We do this because: Steel and cast iron are readily available materials in the region, and a long-standing fabrication tradition nearby means that iron or steel may not have to be shipped great distances. See note on page 12, 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.

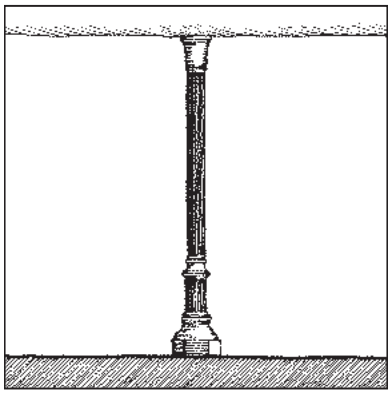
Organic



Median



Refined



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.

Porches & Balconies

LEED

Credit

MR5.1 & 5.2

Points

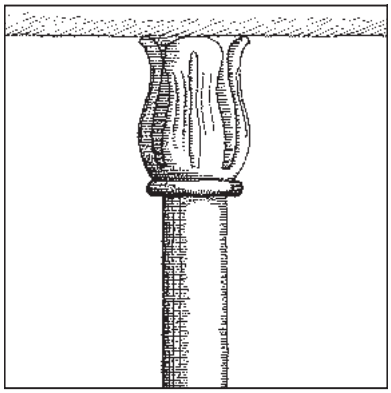
1,1

%

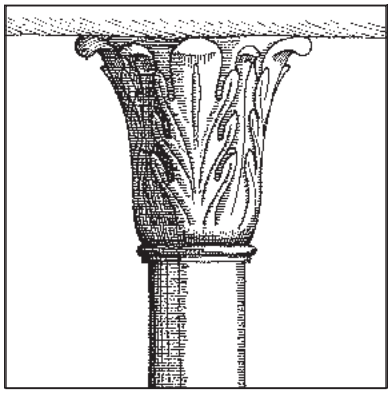
MR5.1: manufactured regionally; MR5.2: extracted regionally

We do this because: Cast iron is a readily available material in the region, and a long-standing fabrication tradition nearby means that iron may not have to be shipped great distances. See note on page 12, 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.

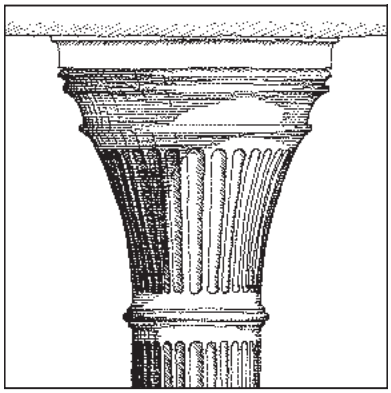
Organic



Median



Refined



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, and a long-standing fabrication tradition nearby means that iron may not have to be shipped great distances. See note on page 12, 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.

PORCHES & BALCONIES

LEED

CREDIT

MR5.1 & 5.2

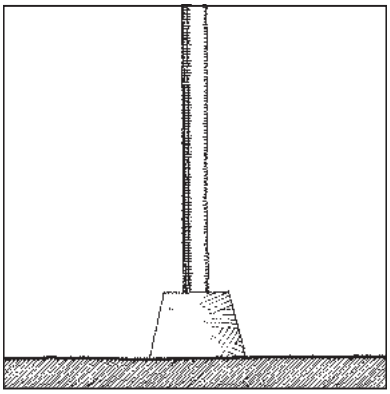
POINTS

1,1

%

MR5.1: manufactured regionally; MR5.2: extracted regionally

ORGANIC



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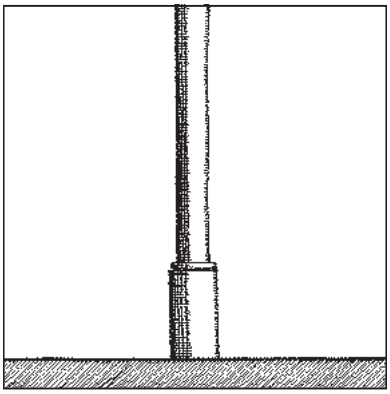

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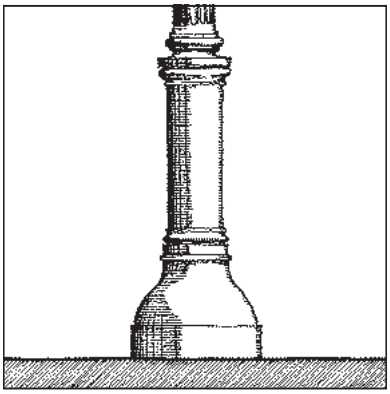


METAL RAILINGS

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 that came up the Mississippi River from New Orleans and spread across the region. They also are made of materials that are available in the region, and for which there is a strong base of fabricators and installers.

PORCHES & BALCONIES

LEED

CREDIT

MR5.1 & 5.2

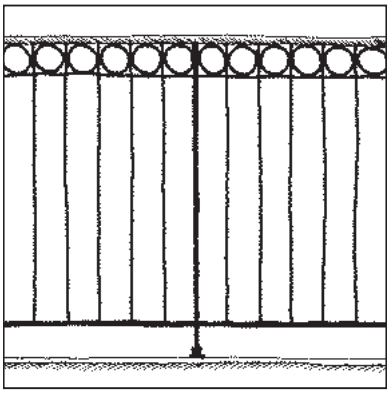
POINTS

1,1

%

MR5.1: manufactured regionally; MR5.2: extracted regionally

ORGANIC



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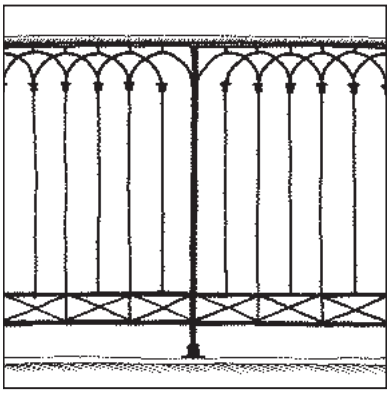

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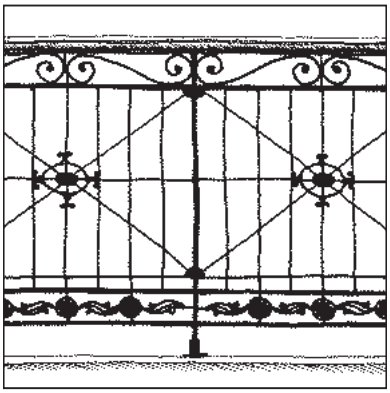


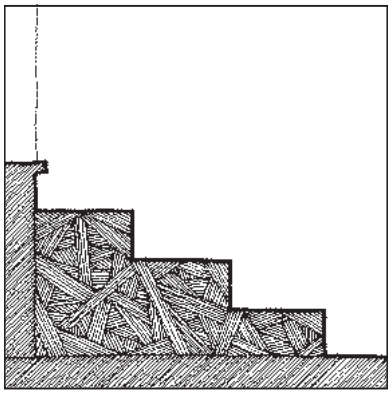
FOUNDATION STEPS

Foundation Steps are those that occur at the level of the foundation, leading from the ground to the first floor of a building. Build Foundation Steps of masonry.

Porches & Balconies

We do this because: Masonry steps last much longer than wood steps if the steps are sitting directly on the ground in a humid or rainy climate because steps sitting directly on the ground are in direct contact with moisture most of the time.

Organic



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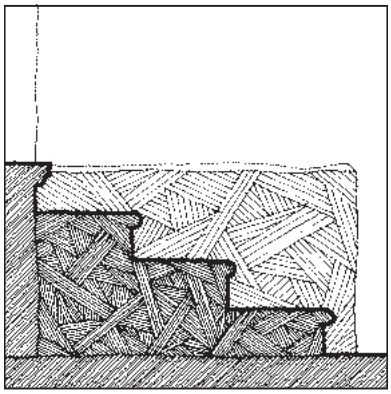

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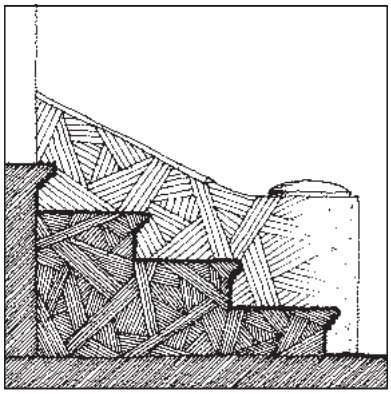


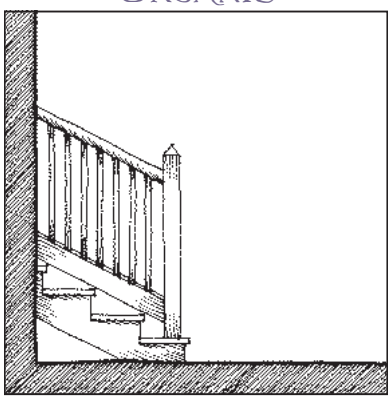
UPPER STAIRS

Build exterior stairs above the first level primarily of wood, with simple wood handrails. Use exterior stairs where feasible instead of interior stairs.

Porches & Balconies

We do this because: The climate of the region is good enough that stairs to upper level suites do not always have to be built indoors, especially in the most Organic buildings where budget is a bigger concern.

Organic



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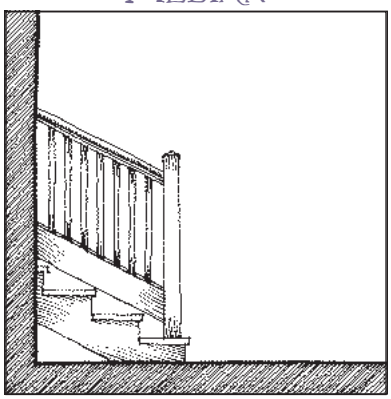

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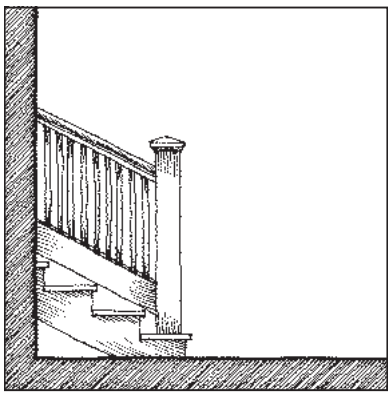


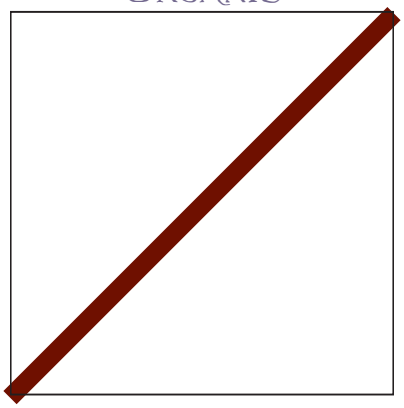
PILASTERS

Provide simple square pilasters supporting the ends of porch beams where they intersect Median and Refined 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.

Porches & Balconies

Organic



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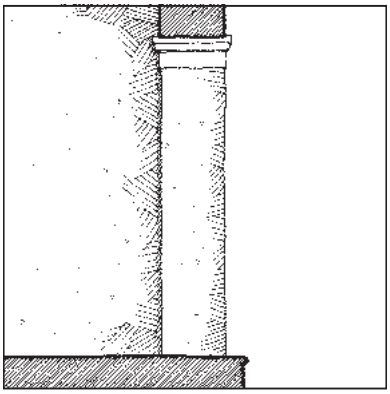

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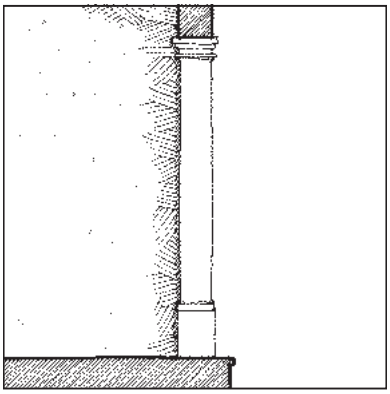


RECLAIMED PORCH

Reclaim unconditioned porch areas as living space wherever it makes sense in a plan.

We do this because: The regional climate allows porches to be inhabited much of the year. Porches are usually less expensive to build than heated living space, so this becomes the least costly living space in the house. Reclaimed porches are especially good for sleeping porches so long as they contain screens as part of the enclosure.

Porches & Balconies

LEED

Credit

EA1

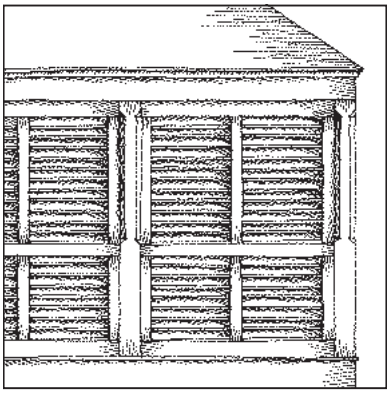
Points

1-10

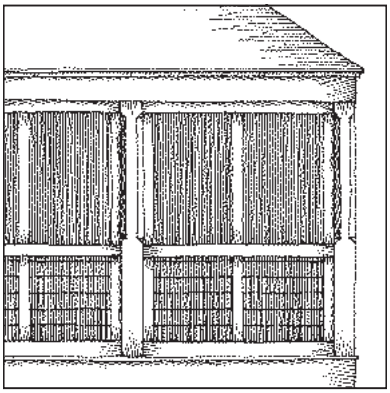
how?

EA1: assist environmental acclimation (see 3rd Realm)

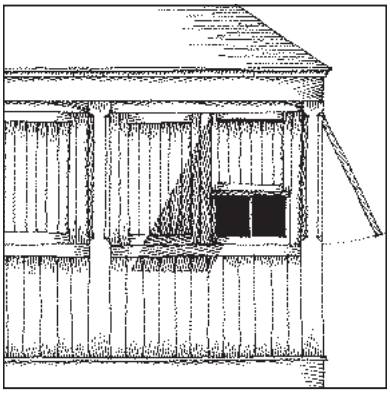
Louvered



Screened



Windowed



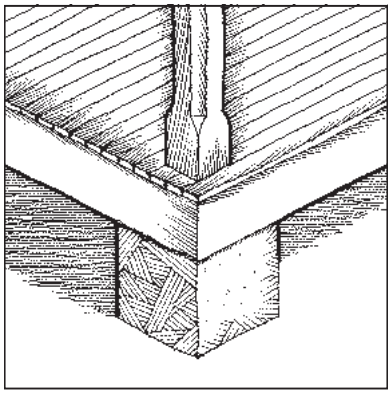
PORCH FLOORS

Build the most Organic Porch Floors with a simple band joist over a pier. Add trim below flooring for Median floors. Refined floors may be masonry if desired.

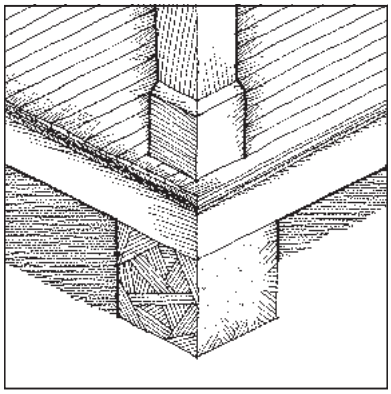
Porches & Balconies

We do this because: The most Organic Porch Floors require the fewest materials, and are simplest to construct. Refined Porch Floors last the longest and are suitable for the highest traffic, but require more expensive materials and labor.

Organic



Median



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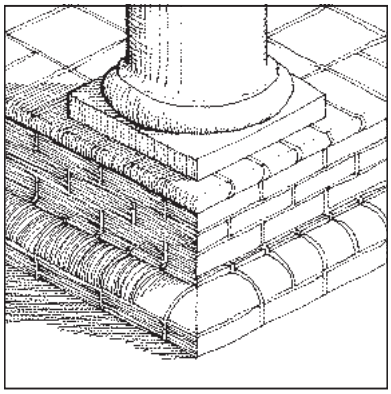


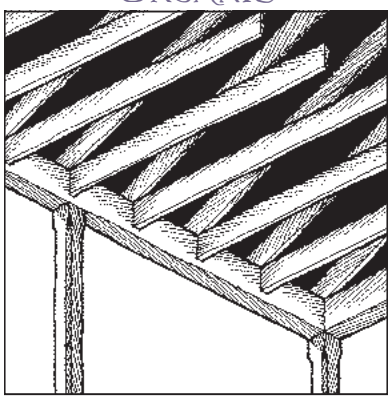
PORCH CEILINGS

Build the most Organic Porch Ceilings with all framing and decking exposed, and the most Refined Porch Ceilings with all framing concealed. Median porch settings may expose framing but conceal roof decking.

Porches & Balconies

We do this because: Organic Porch Ceilings require the least labor and materials, while Refined Porch Ceilings require the most of both.

Organic



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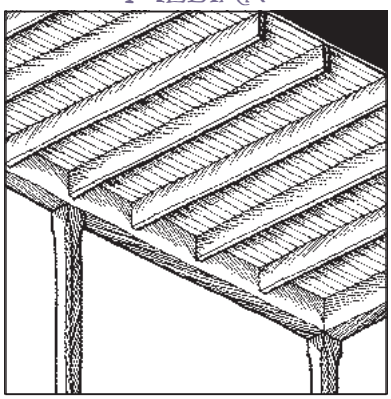

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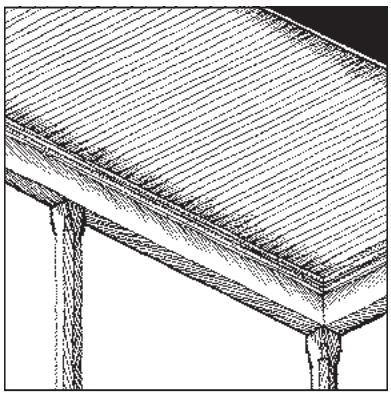
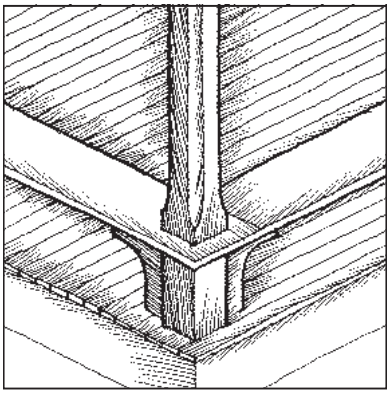


PORCH BENCHES

Build benches rather than porch rails if the homeowners occasionally entertain large numbers of people.

WE DO THIS BECAUSE: Porch Benches make living on the porch easier, especially with groups of friends, because they allow the outer row of seating to occur in a location that would normally be occupied just by the rail. This allows porches as narrow as 8' to easily be occupied and furnished as an outdoor room. Without Porch Benches, a 10' or wider porch would be required. This pattern originated in the Bahamas, but is especially appropriate anywhere a porch faces a water's edge, like Lake Eufaula.

ORGANIC



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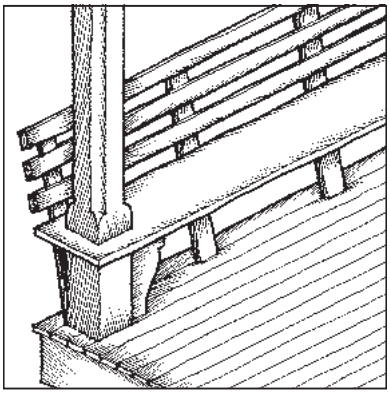

REFINED