



*This Creole Cottage exhibits the simplicity of farmhouse massing, with un-composed column spacing and windows and doors that do not align with column openings.*



*This Acadian Cottage is the most vernacular of the French Colonial style. The porch stair to the sleeping loft is at the left end.*



*This Creole Plantation has massive masonry columns at ground level and an exterior gallery stair leading to the level above.*



*This 1750 Creole Plantation is the classic of its type. The pavilion roof, raised basement, gable dormers, interior fireplaces, and galleries are all iconic examples of this style.*

## FRENCH COLONIAL

The French Colonial style is an illustration of the evolution of architectural development in the colonization of America. It shows the sensitive response of the French settlers to the peculiarities of the environment in the coastal South. The French imported half-timber construction to the New World as a product of their Roman colonization. In the coastal South, the infill material, or bousillage, was composed of mud and Spanish moss or brick and then covered with stucco. Raising the structure separated it from potential flooding and aided in ventilation.

The Creole French Colonial often used Classical details, with a preference for the simpler orders of columns, such as the Greek Doric, the Tuscan, and the Roman Doric. Thinner columns were used on the upper porch with extremely heavy, masonry columns (Greek Doric or Tuscan) on the ground level.

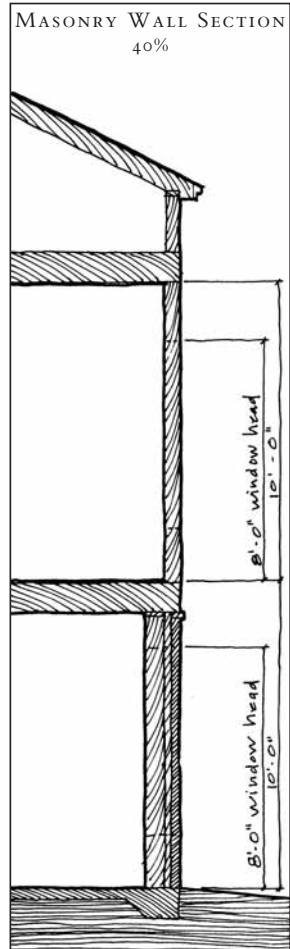
French Colonial houses usually have simple, most often rectangular, plans. Hallways were rare, and the galleries were used as circulation. Even urban cottages had few hallways, and rooms frequently exited directly onto the adjacent sidewalk. Creole roofs were usually hipped or hipped with a lower slope gallery roof. Acadian or Cajun cottage roofs were eave front gables. Commonly, the galleries encircled the house, especially in a rural location. The Acadian Cottage used a steep stairway to a sleeping area in the attic and was frequently on exterior porches rather than within the main body of the house.

### COTTAGE APPROPRIATE CONTEXT T-ZONES

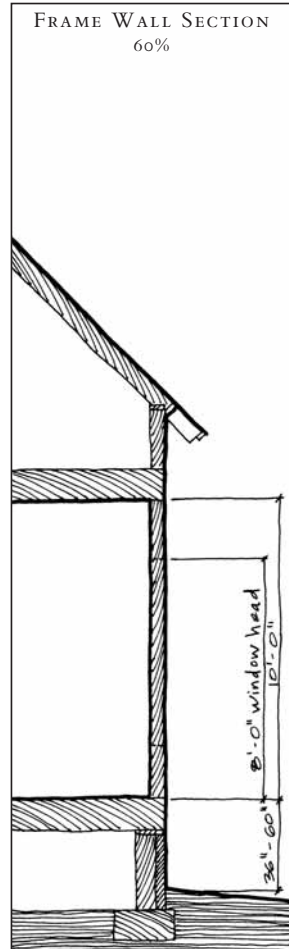
HOUSE SIZE OR TYPE	T2	T3	T4	T5	T6
Guest House (500 SF AVERAGE HEATED)		Yes	Yes		
Carriage House (1,500 SF AVERAGE TOTAL)		No	Yes		
Cottage (1,500 SF AVERAGE HEATED)		No	Yes		
House (2,400 SF AVERAGE HEATED)		Yes	Yes		
Large House (3,800 SF AVERAGE HEATED)		No	No		
Mansion (4,801 SF+)		No	No		
Row House (2,400 SF AVERAGE HEATED)			Yes	Yes	
Live/Work (any size)				No	

### PLANTATION HOUSE APPROPRIATE CONTEXT T-ZONES

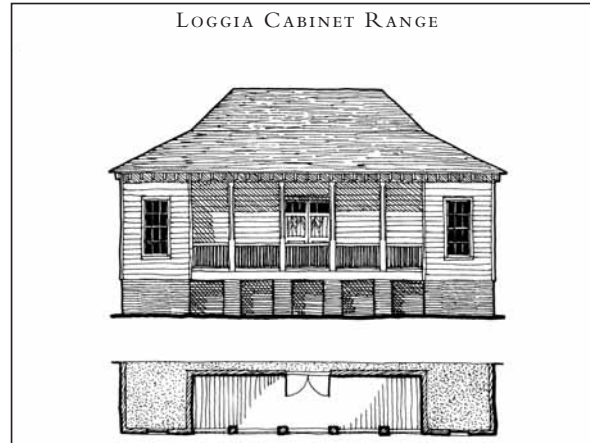
HOUSE SIZE OR TYPE	T2	T3	T4	T5	T6
Guest House (500 SF AVERAGE HEATED)		Yes	No		
Carriage House (1,500 SF AVERAGE TOTAL)		No	Yes		
Cottage (1,500 SF AVERAGE HEATED)		No	Yes		
House (2,400 SF AVERAGE HEATED)		Yes	Yes		
Large House (3,800 SF AVERAGE HEATED)		Yes	Yes		
Mansion (4,801 SF+)		Yes	Yes		
Villa Condo (1,800 SF AVERAGE HEATED)			Yes	No	
Row House (2,400 SF AVERAGE HEATED)			Yes	No	
Live/Work (any size)				No	



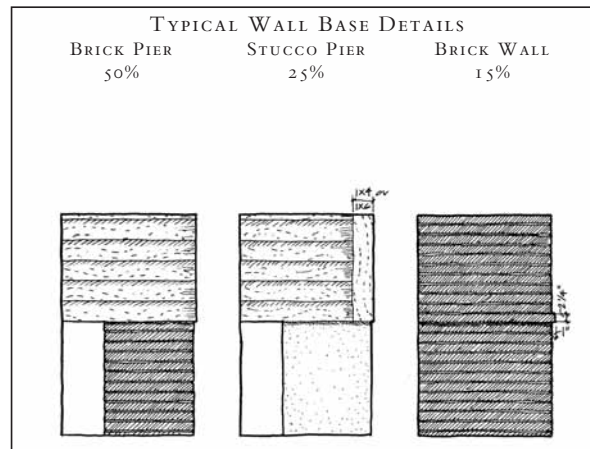
Masonry ground level walls were most common in T3 through T4.



Wood siding was dominant in the Cottages and the upper level of the Creole Plantation.



The Creole Plantation rear gallery frequently had flanking corner rooms, or cabinets.



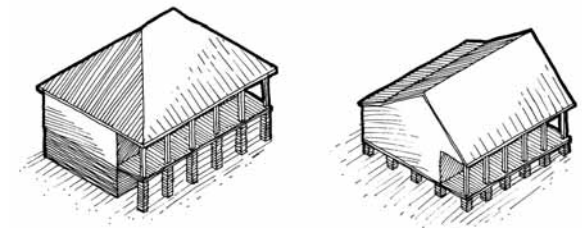
Wall base details are usually quite simple. Skirt boards and water tables are rarely used. The brick wall is seen only in T4 and T5 or with the raised basement of the Plantation House.

## WALLS & MASSING

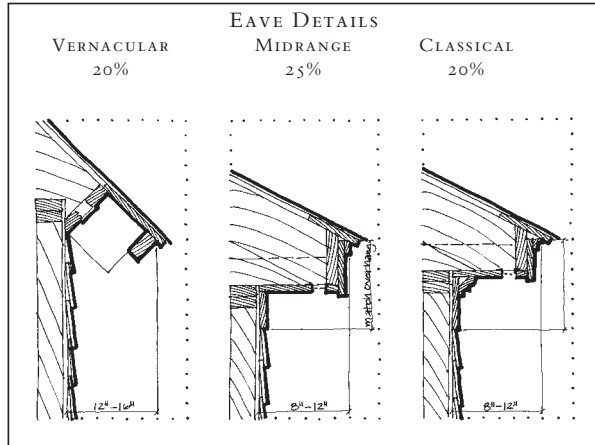
- FOUNDATIONS: Brick (see page c•3, Item 10), or stucco (see page c•3, Item 11).
- FOUNDATION VENTS: Historically correct method is to build the entire house on piers with framed lattice between, or the entire lower level is masonry and the upper level is siding, masonry or stucco. The lower level is a raised basement, or slab on grade.
- SIDING: Plank or bevel siding (see page c•3, Item 8).
- GENERAL EXTERIOR TRIM: See page c•3, Item 12.
- BRICK: modular or standard size face brick (see page c•3, Item 10).
- STUCCO: See page c•3, Item 11.

## TYPICAL FRENCH COLONIAL MASSING

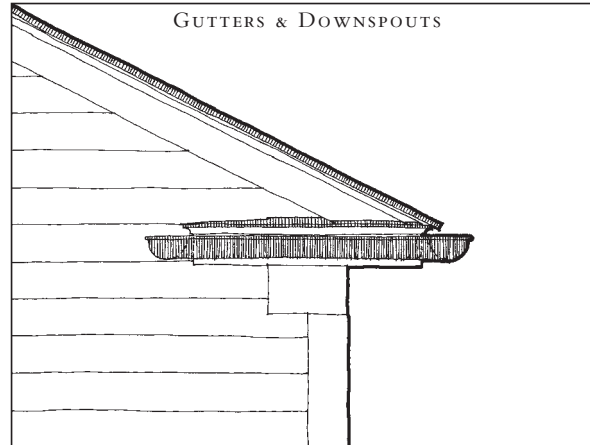
- HIP 40%
- EAVE FRONT 40%



The two most common types of French Colonial massing are cave-front (Acadian & Creole Cottages) and hip (Creole Plantation).



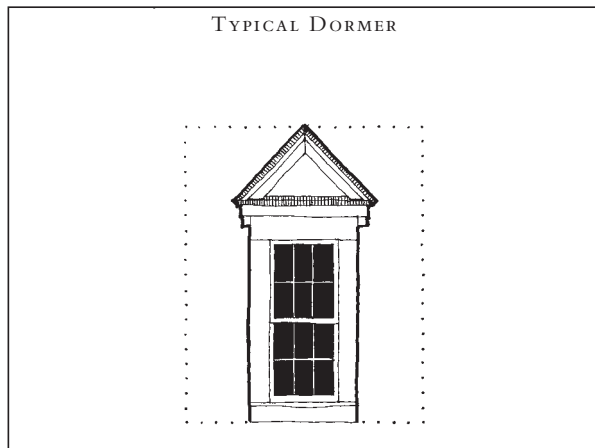
These eave details illustrate the range of French Colonial eave types, but there are many other variations in between.



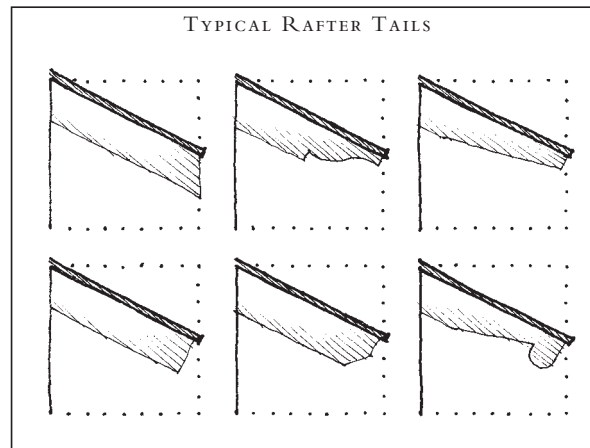
Gutters & downspouts are discouraged, but if used, gutters should be half-round & downspouts should be round.

## ROOFS & EAVES

- PRIMARY ROOF SLOPE:** 12/12 (see page C•13, Item 75).  
**SECONDARY ROOF SLOPE:** 6/12 to no less than 4/12 at porches.  
**EAVES:** Either closed or open with exposed rafter tails in more vernacular examples. Overhang from 8"-12" for closed eaves, and 12"-16" for exposed rafter tails.  
**ROOFING:** Wood shake shingles or metal roofing are historically correct. Asphalt shingles may be allowed by exception by the ARB. Premium roofing will be a sales feature at Lost Rabbit because it has significantly lower life-cycle costs (see page C•13, Items 71 & 72).  
**RAFTER TAILS:** Pressure-treated pine tails scabbed onto primary trusses or rafters. Cypress, redwood or cedar may be used if the budget allows.



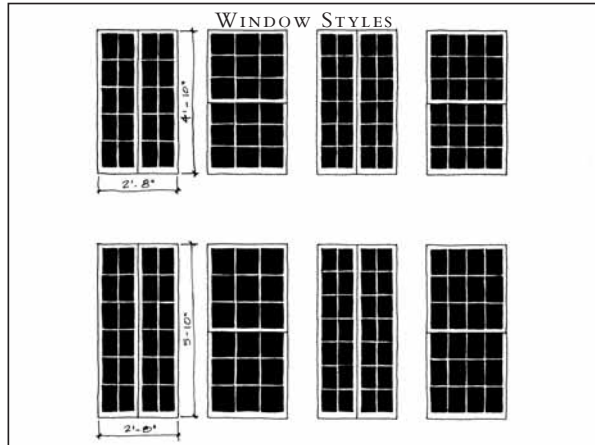
French Colonial dormers always contain a single window. This illustration is the iconic example of the dormers of this style.



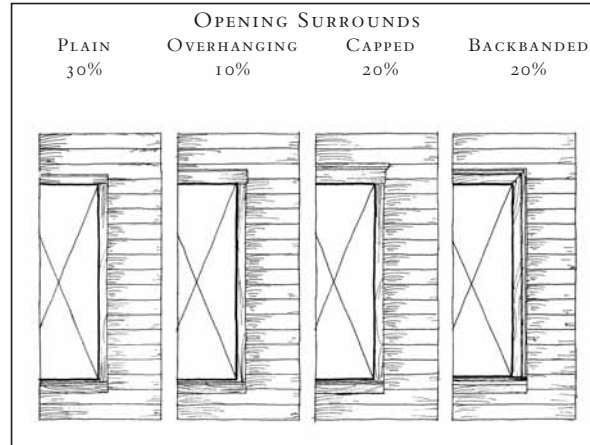
The left two details are by far the most common; there are numerous other options, but most of them are fairly simple geometrically.



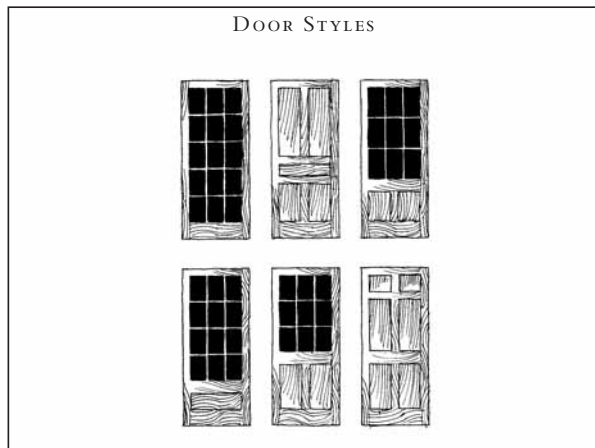
Typical French Colonial eaves and gables.



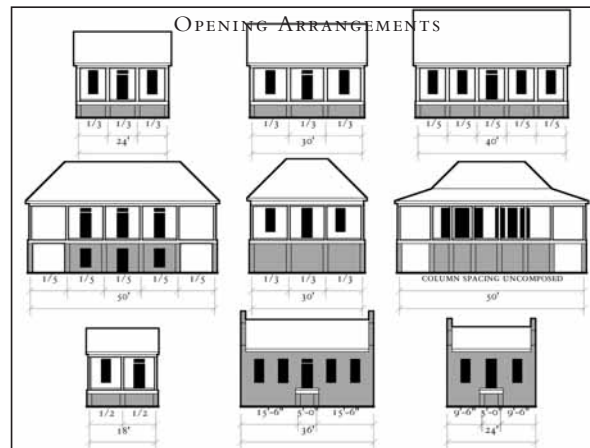
French Colonial windows were historically casements, but have often been replaced by double-hung with small divided lights.



Casings are quite simple, and fairly limited by type. Unless capped, head and jamb casings are both frequently 1x4.



French Colonial doors are usually simple flat panel patterns below small divided lights. If there is a raised basement level, the doors are solid wood or are shuttered.



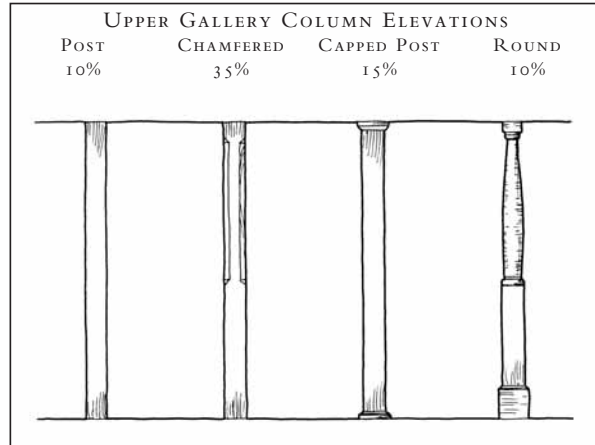
Window placement is usually quite un-composed and based upon the needs of the interior. Windows are never paired.

## DOORS & WINDOWS

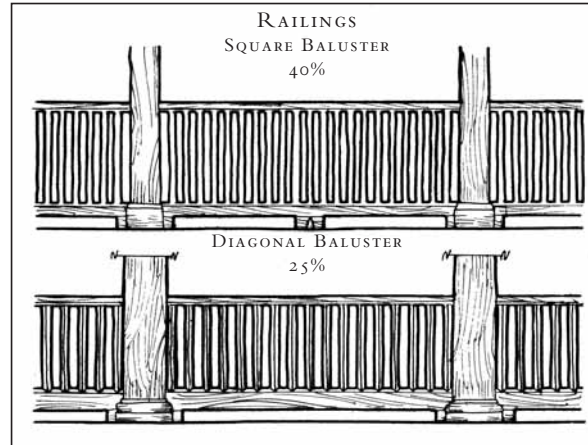
- DOORS: wood doors with panels and/or glazing. One, two and four panel arrangements are most common. Panels are most often flat, but may be raised or v-grooved (see page c•4, Item 18 & page c•5, Item 26). Main entry doors may be single or paired.
- WINDOWS: wood or clad casement or double-hung windows. Both upper and lower sashes are most often 6 panes, but may be up to 24. (see page c•5, Items 19 & 26 and page c•6, Items 29 & 30). Windows shall be single.
- MUNTINS: indistinguishable from true divided light muntins (see page c•5, Item 25).
- CASING: See page c•7, Item 35. Casings on both doors and windows are typically 1x4 unless the head is capped.
- SHUTTERS: occur at most openings. Doors are shuttered as well as windows. (see page c•5, Item 21 and page c•7, Item 33).



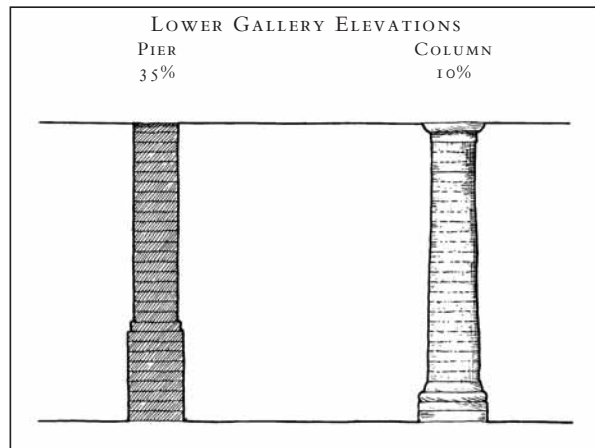
Typical French Colonial doors & windows.



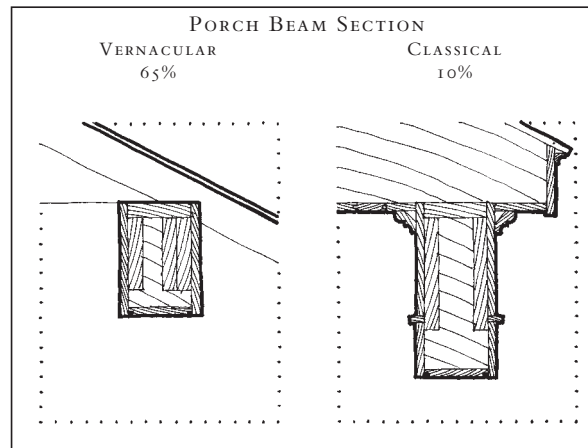
*These four column types represent the range of column types, with countless variations in between.*



*Porch railings are nearly always simple, with square balusters. Handrails may be contoured. Correct bottom rail support is important.*



*The Lower Gallery Columns are always masonry, sometimes with a stucco or paint finish.*



*French Colonial porch beams are almost exclusively a simple boxed beam, although there are occasional examples of a classical entablature on some Creole Plantation houses.*

## PORCHES

- FLOORS:** typically are concrete with stone or brick pavers at the raised basement level, and wood on cottages and upper galleries. T&G 1x4 or 1x6 flooring is required at wood floors. The new synthetic T&G flooring materials that are indistinguishable from wood are also acceptable.
- COLUMNS:** simpler classical orders (Doric or Tuscan generally) or square posts, with or without chamfered corners and round or square masonry pillars. Square posts shall be 6x6 minimum.
- RAILINGS:** may be absent when not required by building code. Wood railings should consist of simple square (1-1/2" or 1-3/4") balusters between top and bottom rails.
- CEILINGS:** exposed beams or flat ceilings. Porch ceilings are most often omitted, exposing porch rafters and underside of porch roof deck. Roofing nails are not permitted to be visible. If ceiling is used, it shall be finished with v-groove or beaded tongue and groove board (see page c•9, Item 45).
- 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.



*Typical French Colonial porches.*

## THE PRINCIPLES OF THE TOWN OF LOST RABBIT

### The Most-Loved Places

Lost Rabbit is obviously more than just another subdivision. It is instead one of a growing number of new towns and neighborhoods across America that have set out in recent years to become great places. But what is a great place? Countless definitions of great places have been advanced through the ages. Some definitions were sensible; others were a bit obscure, while yet others were absolutely impenetrable. One of the best definitions is a very simple measure of the greatness of a place: those that touch the hearts, minds and possibly even the spirits of the people who use or visit them. Good places can move people, just as music, art, writing, or drama does.

How is it possible to know architecture that touches and moves people? Generally, the things that move people most deeply in a positive way are the things they love the most. The most-loved places are the ones people go the furthest to see, or the places they go most often, or the ones they pay the most to buy if given the opportunity. They are the places that define the nations that young men and women will go to war to defend, and they are the places they want to come back to when it's over. Thousands gave their lives in defense of London, for example, in World War II. In any case, the most-loved places are the ones that sit most indelibly in some corner of the mind, beckoning us back sometimes across many years and miles. 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."

So the beloved places are not that difficult to find. Almost any Southerner could rattle off the most-loved Southern places without even thinking about it. Charleston. Savannah. New Orleans. Williamsburg. Each area has its lesser-known local favorites, of course. You may notice that all of these towns are very old, or in the case of Williamsburg, is at least rebuilt according to very old patterns. What is it about the old places that make them so beloved? Is it simply age alone? Not really. It is true that the most-loved places are likely to last longer because so many will defend them against change or destruction whereas the ugly places get bulldozed quickly with no word of dissent. Look at Huntsville High School for a great example of this. You could not pry the Board of Education out of the original Huntsville High School building that was built during the World War I era. The current 1950's-era building, however, is about to be demolished without any public protest whatsoever. Almost everyone says that they're glad to see it go. Clearly, the first



Huntsville High School moves people in a way that the second one does not.

So how do we go about building Lost Rabbit so that it moves people like the most-loved places do? A growing number of architects and planners have been studying the most-loved places in recent years. We have found that certain characteristics of the buildings and common spaces occur time and again to the point that they should be considered to be common patterns. Some patterns occur in various forms around the world to the point that they obviously are the product of deep and abiding needs that are common to all mankind. Other patterns occur on a nationwide basis, and are the product of the national persona, just as much as the spoken language of the nation. Yet others occur on a region-wide basis, almost as a dialect of the national language. Other patterns occasionally develop on a very 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 of 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. This Pattern Book may be used to create just such a place at Lost Rabbit.

### The Story of the Languages of Architecture

Patterns can most conveniently be thought of as words. Entire vocabularies of patterns, combined with rules of usage, create styles, or pattern languages. Some forms of expression, such as a smile or a hug, transcend all languages and can be considered to be universal. This is the first realm of architecture. The second realm of architecture contains the things that are common to an entire nation, much as a language is often common to an entire nation. The third realm contains the things that are common to a region, similar to the dialect of that region. The fourth realm contains the things that are found only in a particular place. Great places, including those such as Lost Rabbit plans to be, incorporate patterns from all four realms.

### The First Realm: The Universal

Some patterns that have occurred time and again across time and national boundaries to such a degree that they obviously address deep and abiding needs in the human heart and mind. They include the following collections of patterns:

Architecture throughout nearly all of human history would never have contemplated ignoring the laws of nature. For example, architecture of the most-loved places always obeyed the law of gravity. The base was always the most massive part of the building, and every part of the building expressed in some way the job it was doing to help hold the building up. The architecture of the great places also obeyed the laws of thermodynamics, and would never consider opening a huge plate-glass window to the afternoon sun in a warm climate, for example. Because of these things, traditional architecture was eminently

sensible.

Basic architectural harmonies have been explored and studied since antiquity. The work of the ancient Pythagoreans, their Platonic contemporaries, then Vitruvius, and later, his Renaissance followers dealt strongly with the nature of universal harmonies. They observed that nearly all the harmonies of music, art, and even nature itself are bound up in certain very simple proportions by which even the proportions of our own bodies can be described. For example, the wavelengths of an octave in music have a 2:1 proportion, whereas a fourth progression has a 3:2 wavelength proportion, etc. The measure of a man is a 1:1 proportion, as illustrated by Leonardo da Vinci's famous drawing of man inscribed in a circle and a square that became the most recognizable icon of the Renaissance. These theorists and architects held that architecture that was crafted around these proportions would

resonate with man and with the universe. The logical end of this discussion is the realization that beauty is not some individualized conception, changing with every viewer, but that beauty itself is based on certain timeless, universal principles.

Studies have shown that from the earliest days of life, babies prefer patterns similar to the human face and human body over patterns of random shapes. Built form can literally reflect the human form in many ways. Elements such as windowpanes may reflect the proportion of a human face, whereas a door may reflect the proportion of a standing adult. Nearly all architectural traditions are built around some notion of buildings with bases (feet), shafts (bodies) and caps (heads). This base/shaft/cap assembly can be found from the overall shape of the building down to the design of columns, doors & windows, and even down to the smallest details, such as the design of a baseboard.

Most traditional buildings also reflect the symmetry of the human form, at least to some degree on the formal side of the building. The human body can take many positions, from the very formal and totally symmetrical act of a soldier standing at attention to the very informal and relaxed pose of a teen-ager sprawled at impossible angles over a couch. In any case, however, a person's face is essentially symmetrical at all times. This seems to explain the symmetry found so pervasively at the face (or entry) of traditional buildings around the world.

There are some very basic sensual delights seem to be truly universal. For a very simple example, human beings are naturally drawn to light. They also want a comfortable place to sit. Window seats have fulfilled these needs in millions of manifestations since the dawn of time. Some of the other principles of basic sensual delight might not be so obvious, such as the fact that the play of filtered, dancing light across the retina of one's eye can be more pleasing than a harsh, glaring light. There are legions of methods for accomplishing this, including window muntins, splayed, shuttered openings or a muscadine vine trained up over an arbor. A more obvious delight is the feeling of warm radiant heat when it's cold outside. Thousands of patterns have sprung up around the world that allow people to sit in a comfortable place on a winter evening near the dancing light of a crackling fire.



## The Second Realm: The National Language

Its spoken language most often defines a nation. It was also traditionally defined by the language of its architecture. Drive from one nation to another in Europe and notice how quickly the character of the buildings change once you cross the border. If a building is going to touch people, it must first be able to communicate with them. Most nations built up very detailed languages of architectural patterns over the centuries.

These architectural patterns, which can be thought of as the words of the language, allowed wonderful places to be built by very ordinary people. These patterns had been handed down from generation to generation. They were, in effect, the collected architectural wisdom of the entire history of the culture to which they belonged. Some of them simply had to do with how you treat your neighbors. Others had to do with how you create a front door, or a porch, or a sunny garden spot.

Why is a common language so important? A pattern language that everyone understands does several critically important things. First, it tells the story of the nation and its culture within the great frame of human history. Then, it tells what the building is, then how to use the building.

A common pattern language tells the story of a culture in several ways. A good building often reads like a family tree, telling us not only about our ancient cultural ancestors, but also about our more recent predecessors. Spoken language does almost the same thing. English, French, Spanish, Italian, and other western European languages all bear the marks of the ancient Latin from which they are descended. So, too, does the architecture of each of these cultures reflect the heritage of their Greek and Roman predecessors, while also telling about the somewhat different course each culture has taken since then. So-called "modern" architecture, meanwhile, can trace its roots only to a shallow, adolescent love affair with the machine.

A common pattern language tells what a building is because certain patterns are specific to certain building types. A fire station ought to look like a fire station; a post office ought to look like a post office; a city hall ought to look like a city hall, and a school ought to look like a school, and a corner grocery ought to look like a corner grocery. Why? Because we should be able to read places just like we read books. You should not have to stop and read a sign to tell what happens inside a building. You should be able to read the building instead. This creates communities where the structure, hierarchy and functions of a town can be understood at a glance, rather than the confusing places that our modern cities have become.

A common pattern language tells how to use a building in many ways. One of the simplest and first things a building should tell its users is how to find the front door. How many times have you wandered around some glass-curtained structure trying to figure out which glass panel to push to get inside? Traditional cultures all addressed this issue very clearly. In these parts, the highest roof often includes a front-facing gable; often covering a porch, into which a door is placed with more elaborate trimwork than its counterpart at the



loading dock. A visitor can see at a just a glance where to enter the building.

So how do the languages change to reflect our changing world? The change is evolutionary, not revolutionary. The spoken language is again a wonderful example of how this works. Try to read anything written in fifteenth-century English and you'll discover just how much our spoken language has changed through the ages. Some words fall out of favor and into disuse, while others are invented to address new things that the previous generation hadn't imagined. But at no time in history has a culture ever decided to discard the entire language and create something totally new, and especially not just to celebrate some new invention. The English language has evolved quite well to address the needs of the modern world, and architecture can (and should) do the same.

## The Third Realm: The Regional Dialect

Architectural dialects quickly 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 further south. They were both Georgian at heart, but the character of each was strikingly different.

The most northern colonies dealt with the reality of harsh winters by pulling all of the fireplaces into one great brick chimney in the center of the home. Houses in the south that were too small to include separate kitchen structures usually had chimneys that were pulled out as far as possible, often disengaging from the wall just above the firebox. Fireplaces in the mid-Atlantic states, naturally, were somewhere in between.

New England houses typically were compact and ceilings were relatively low in the interest of holding as much heat as possible. Houses from Virginia on down, however, often were spread into long, thin wings. The wings allowed better cross-ventilation since rooms were less likely to be buried in the innards of the floor plan. Ceiling heights were enormous by today's standards to allow hot air to rise. The wings also often wrapped around outdoor courtyards which could be used as living spaces for much of the year because of the milder climate. The walled gardens of Charleston and the courtyards of the French Quarter in New Orleans are legendary. Closer to home, the private gardens of Lost Rabbit side-yard houses promise to be

a wonderful retreat.

Porches tell a similar story. Most northern homes included very little porch space because they could only be used a few months out of the year. Virginia is the most northern state where significant porches are often found. By the time you get to Louisiana, however, they wrap the entire house in some hope of shade from the sweltering bayou summer. It is not unreasonable to speculate that the Southern traditions of friendliness and hospitality may be a direct result of the community-building act of sitting on one's front porch and visiting with one's neighbors. The porches of Lost Rabbit can become a part of this great tradition.



The importance of the regional dialects cannot be overstated, since most of the conditions that created them still exist today. Southern houses can still be more comfortable if they are long and thin. Tall ceilings still allow heat to rise. Courtyards are still wonderful places to sit late on a summer evening, provided they're oriented to catch a breath of the prevailing breezes. Unfortunately, we've become so attuned to the type of comfort brought to us by the humming compressor of our air conditioner and the false community of our televisions that we have forgotten how beautiful the simple patterns can be when put to work meeting our needs. Building material can now be shipped in cheaply from anywhere, so we don't need to build with things that are available locally. Architecture, in other words, has become so easy and so cheap that it has forgotten how to be good. Lost Rabbit promises to show the way to architecture that is good again.

## The Fourth Realm: The Local Particulars

Within a region, there are places where localized styles develop that come to have great meaning for that particular place. Sometimes, it has to do with geography. The small seaside communities of a century ago are one example. The sea breezes, the salty dampness and the views were all strong forces that would make inland architectural patterns look silly.

Other times, it has to do with culture. Many eighteenth-century industrial giants sought out country retreats in the south. Asheville, North Carolina and Cumberland Island, Georgia come to mind. The prevailing style during the period that most of these places were built was the Shingle Style. The Shingle Style is almost ubiquitous on Long Island and northward, so it carries no special meaning there. A Southerner, however, immediately interprets Shingle Style buildings as being a part of some gracious country retreat.

Local patterns may also develop based on the shape of the land. The long south-facing peninsula of Charleston undoubtedly was a major force in shaping the Charleston side-yard house. Lost Rabbit will be shaped both by the local architectural heritage of beautiful places such as Twickenham and Mooresville, and also by the influence of the river that runs through it.

### 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 from development. Most of the Rural Zone in the eastern United States is farmland and countryside. This zone isn't quite as dangerous, as long as you stay out of the fence where the big bull lives. Man begins to shape this zone, but he uses natural or rustic materials to do it, like the rows upon rows of corn in the field converging on the horizon, the columns of fruit trees marching like soldiers over the hills of the orchard, or 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, or the cows mooing as they come home in the evening. 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 things are far enough apart in the Suburban Zone that you simply cannot afford the cost of modifying nature.

### 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. You have clearly made it into the town or city by the time you get to this Zone. 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 who has stopped to lean over your fence with the latest news. And this is the place that kids across America are rediscovering 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 or ride their bikes 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. Main Street was never far from the life of every American town. There were sometimes townhouses at the edge of Main Street and 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. It is every city's answer to Manhattan or Michigan Avenue, 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. That may sound dismal to nature-lovers, but 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. The Urban Core is mankind's greatest gift to nature.



## THE TRANSECT

The idea of the Transect originated as an ecological tool used to describe a series of environments. A classic example is the transect that runs from ocean to beach to dune ridge to palmetto grove to oak forest. The Transect allows scientists to study each zone and observe the unique rules of each. The idea, however, applies equally well to the human habitat. It has been developed by Andres Duany into a powerful and comprehensive design strategy that works on all parts of the human habitat, from Yellowstone to Manhattan.

The Transect of the Human Habitat is divided into six Context Zones. Each zone is defined by very specific rules that set it apart from the others. One of the major errors of post-World War II planning is the effort to make everything "suburban," which ends up being a pinch of urban and a dash of rural, all mixed up together into a confusing concoction. This results in the bland sameness that afflicts so much of America, a condition with which we are all far too familiar. The Transect provides real choices again.

Transect-based town centers, for example, look and work just like the old Main Streets, which were once the center of the vitality and commerce of the town, housing all of the necessities of everyday life. Farmers' markets, homecoming parades, celebrations for soldiers returning from the war and general good-natured hanging-out all happened on Main Street or at the town square. You could go there for a Saturday afternoon matinee, a soda at the drug store, a gallon of paint from the hardware store, or a can of shoe polish down at the general store. The bank was there, as was City Hall and the fire station. Your lawyer (if you ever needed one) probably had an office over the square, while your dentist was probably two blocks down Main Street. If you lived on Main Street (or anywhere nearby), you probably were a person that liked to be in the center of the action, and you probably didn't mind a little noise from all the activity, or the glow of a street light late at night.

If you wanted a quieter life, however, you could buy a little bungalow on a side street with a sidewalk and picket fence, or you could even get a place on the outskirts of town where the roads began to curve out into the countryside and the streetlights and sidewalks ran out. Further out, the only thing you could hear at night were the whippoorwills and the bullfrogs, and the stars never burned so brightly as they did out there. Back then, you really did have a choice. Transect-based design brings the choice back again.

How real are the choices? They are so real that almost anything you want to build belongs somewhere on the Transect. Would you like a big lot with plenty of room for your Golden Retriever to run? There's a place on the Transect for you. Are you tired of spending all day Saturday mowing grass, or do you yearn late in the evening while you're soaking muscles worn out from a day of yard work for the little cottage garden just across the picket fence from the sidewalk? There's a place on the Transect for you, too. Or what if you're just out of college with a new job, and you're looking for someplace where the action is? You'd love hearing strains of the Blues band drifting across the street to your apartment as you get ready to go out on Friday night. There's a place on the Transect for you, too. Transect-based designs find a place for just about everything and everyone, letting you be yourself more intensely than unrestrained suburbia ever could.

How does it work? Read the descriptions of the Context Zones on the left side of this page, then look at the Transect maps that follow. Find your lot and determine which Context Zone it's in. Then watch for the notes for Context Zones T1 through T6 throughout this Pattern Book. These notes will tell you which details are appropriate for your lot.

*All illustrations on this page are by James Wassell, used courtesy of Duany Plater-Zyberk & Co.*