SEASIDE

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Text and Photography by
a shower at the end of a day on the beach."

And the special pleasure of relaxing on a porch rocker after

shore, feel the sea breeze caressing the moisture on my skin.

Idleness, I closed my eyes and let my mind wander. I could
catch my breath as the gentle breeze enveloped me in a

airy, tranquil space. The soft sound of the surf and the

tiger's snarl echoed in the quiet summer

sunlight filtering through the trees. I could hear the

songbirds singing their sweet melodies.

In 1978, more than thirty years after his first childhood visits to

the...
Among his readings were articles by Leon Krier, the London-based architectural theorist and urban designer with whom he was later to consult. (The Prince of Wales outspoken criticism of modern architecture and his support of neoclassicism were based, in part, on Krier’s theories.)

Krier writes eloquently about the restoration of the traditional city. He believes that eighty acres—the area encompassed within a quarter-mile radius—is the distance an individual would comfortably walk in a single day. Most people are not content to walk a daily basis to go to work, shop or to a cafe or restaurant. One might have to use mechanical transportation to go to a restaurant or a ball game, but not just to buy a quart of milk.

To Krier, eighty acres was the ideal parcel of land for a sensibly designed town, one with all of the necessities and pleasures of daily life within walking distance. After examining many developments that took hold at the beginning of this century, the idea that socialills could be alleviated by the separation of housing and work places. Certainly the desirability of living at some distance from steel mills or slaughterhouses was obvious. But this idea, like many others, was distorted into the current practice of rigidly separating all and sundry from each other and, thus, requiring that we spend inordinate portions of each day encumbered in automobiles, leaving behind, at the end of the day, Utopian downtown areas. More impor-

tant, civic intimacy was vanishing.
to study the vernacular architecture of the Florida Panhandle.

Downtown Davis Township offers a wonderful place to demonstrate how to preserve a building tradition.

During this period of investigation, Davis met with architects who were enthusiastic about the results of this study and were interested in the development of a new approach to urban planning. They were interested in the concept of a "new urbanism," which emphasized the importance of preserving the character of existing neighborhoods and developing new ones in a manner that is compatible with the existing environment.

The architects were particularly interested in the idea of "mixed-use" developments, which combine residential, commercial, and cultural uses in a single neighborhood. They believed that this approach could help to create more vibrant and dynamic communities, while also preserving the character of existing neighborhoods.

Although Davis had been influential in promoting this approach, he was faced with many challenges in implementing it. He was also aware of the limitations of this approach, and he realized that it would be important to continue to evolve and adapt it over time.

He was convinced that the future of American cities would be determined by the decisions made during this period of investigation. He believed that the success of this approach would depend on the ability of architects and planners to work together to create new and innovative solutions to the problems facing our cities. He was determined to be part of this process, and he was confident that his work would have a lasting impact on the future of American architecture and urban planning.
The first Seaside sale sign.

Coast, known locally as "the Redneck Riviera,"
moved permanently from coastal scamp to the Florida Gulf.

By the fall of 1980, Davis was ready to begin. He and Daryl
backyard's " promotes even the practice of cutting through
love landscape and an atmosphere of neighborliness a quiet-
searches. Erogenous boulder, contains building in keeping.
people of all homes and one of the pioneers. He wanted the
people would walk if walking were considered and pleasant.

The fundamental concept around which Seaside was developed
is the idea of the exceptional area and the concept of walking.

In 1980, Davis and the Loon began. He offered the architect
would conform to the architectural atmosphere.

Addressed to the code, his companion ensured that any building
above the house here, achieves Davis, as long as they
choose to design a house here, achieving Davis, as long as they
could the house on the house, you could the house.

While maintaining great freedom to Seaside, the code's stipulations—coining
the idea of the exceptional area, the idea of developing a build-

With this inventory in hand, Daryl and Peter-Zeber, who had

dow shrub,...

horizontal window patterns with real and operable window.
board-and-batten or shingle; screen porches with gables over-
to the street; a window of doors; elevation of wooden surface,

Because of various design standing approximately sixteen feet from
NEW TOWN
BUILDING THE
The Iupogo Street Caesaro with the Iupogo Street Beach Pavilion.

The patterns of urban and suburban growth, the parameters of urban renewal, may well become a model for changing the less-than-a-dozon-houses-in-the-planed-developments concept of the 1920s to a real neighborhood and make it possible to perceive at a glance the transformed Iupogo Street with less-than-a-dozon-houses-in-the-planed-developments concept of the 1920s.

These simple landmark structures (usually absent from most urban communities) demonstrate the scale of the Caesaro, which was built at the end of the first block on Iupogo Street. This architectural monument to the public domain was built as a symbol of the Caesaro.

The Caesaro was the first of its kind to be built in an urban area in a suburban setting. The Caesaro was designed to provide a visual and physical barrier between the streets and the sidewalks. The Caesaro was constructed of wood, with a combination of materials that included wood, metal, and glass. The Caesaro was designed to be both functional and aesthetic, providing both practical and aesthetic benefits to the community.
Many architects have found the seaside code restrictive. Some find it too strict, others simply refused to comply. Desirable designs had to be made to accommodate more modern applications, and the result is a series of buildings that are architecturally diverse and visually appealing. The seaside code has been revised over the years to allow for greater flexibility in design.

In Seaside, as in many other coastal communities, the code is enforced by the town, which has an appointed board for enforcement. The board is responsible for ensuring that each building is in compliance with the code. A set of rules and standards is established to govern the construction of buildings.

The seaside code is a collection of documents that are easily understood by the citizens. The code is based upon the original simple concept of the plan and the sun, with an emphasis on the protection of the environment.

The seaside code was developed in the late 1980s, and it is now enforced by the town of Seaside. The code is designed to ensure that each building is in compliance with the rules and standards established by the board. The code is a set of guidelines that are designed to protect the environment and to ensure the safety of the citizens.
Picket fences along Scholars' Street.

be provided.

street. A gateway and entrance from all streets and properties must
virtual fence patterns may not replicate each other on the same
avenue. Jobs require picket fences at the front setback lines. Indi-
ses at the street front and pull-down property lines. Pickets and
and the Lycam. The Code requires white painted wood picket
With the exception of the upper scale of town center buildings
merit and no aesthetic value.

the result of one designer using the same motifs with numbering re-
Sherman's façade. Instead, these projects, unlike Seaside, are usually
planned developments such as those in Boca Raton, Florida, or
background and ease provides the building homogeneity of overly
individual and regional accents in speech. This expression of
Seaside's white picket fences are true vernacular forms and are
encourage pedestrian traffic.

The effect is those passing on the street, "The effect ultimately
Zyperk's words, "...[they] project the human presence within
and maintaining the scale of the street. In Dunay and Pelle-
but also because they serve the critical role of clarifying the edge
Picket fences were required not only for their evocative appeal.
The porch of the Draisnee College.

At right: Bed & Breakfast. The porch of Josephine's Wishing the sun from behind.

Dinner for a midnight nap on an imaime truly in an inner courtyard is ideal. For afternoon tea, a side porch, then a front porch. While the front porch offers an intimate setting, sounds, and smells of the environment pull with more power. After the advantages of ventilation and contact with the sights, many seaside cottages also have side and back porches. These porches have shown surprising graciousness under the spell of a front porch.
Seaside architecture. "

Roofs

in residential characters. Features of the

made in roofs, one of the

high-pitched roof (right in photo) with deep overhang. The roof shapes and roof details, typical of the Gulf Region. The house shown in the drawing of a house. The peaked roof, for example, appears almost universal.

The profile of a roof is among the most defining characteristics.
Windows

Like the roofline, windows contribute significantly to the overall character of both the individual house and the neighborhood. Vertical windows subtly echo the standing human form and small square windows mirror the human face.

Vertical window forms found throughout the country contrast sharply with the large, unsegmented, horizontal or “picture” windows typical of postwar ranch houses. Some design theorists have criticized picture windows as defeating the very notion of shelter and reducing views of the landscape to a large, static mural or TV screen. In his book *Architectural Compositions*, Rob Krier writes, “Our awareness of the outside world is intensified by . . . windows with structuring bars . . . and becomes weaker the bigger the window opening is.” (Leonardo da Vinci himself advises that small rooms strengthen the mind while larger ones weaken it.)

The Seaside Code specifies the traditional window types that harmoniously work with the other vernacular elements. Windows are specified as casement, awning, or double hung. Individual windows and porch openings must be square or, when rectangular, of a vertical proportion not less than 1:1.5. They are required to be constructed of wood, or wood with metal or plastic cladding. Only true divided lights are permitted rather than the very common, artificial “snap-ins.” Shutters, too, must be real and operable. Horizontal awning-type windows are allowed only at clerestories.

Windows are considered so important to the overall ambience and scale of Seaside that proposals for any other window types—fan windows, circle windows, stained glass, or fixed glass—must be submitted for approval to the Seaside Architectural Review Committee to ensure their compatibility.

The vertical or square window typical of houses in most Southern towns is required at Seaside.
Types of Building

Type I

Is the Central Battery

is found on main streets through out the South. One such example

no front setbacks and they require a large arcade. Their porches

at a maximum of five stories in height. They have party walls with

floors and residential above. Type I buildings are spacious, better

by Route C-30A. The zoning is intended for retail on the ground

These jobs define the large Central Square that runs along Com-

Type II

particularly space requirements.

The Seaside Code defines eight specific building types and their

Types

House and Building
The Townhouses at Russian Point, Type III buildings. These buildings have two uses, which are ultimately deter-

TYPE III

These are the large lots that line Bessemer Avenue, which connects

TYPE I

of the neighborhood southe.

The prototype is Jackson Square in New Orleans. The buildings are for small shops. Type III buildings are

party-wall buildings with very restrictions other than a limit on

Central Square. These are for small shops. Type III buildings are

are large freestanding buildings with substantial outbuildings at

the rear of the Central Square. Warehouses for storage and work-


203 Bessemer Avenue, designed by architect Don Cooper.
1 Type V buildings.

The Honeyman Collages, designed by Architect Scott Merrell, are

Type V buildings. The lots must be planned as coherent groups.

This is a special category for large lots that can contain several

Type V
Type III

Type V

Type V

Type III