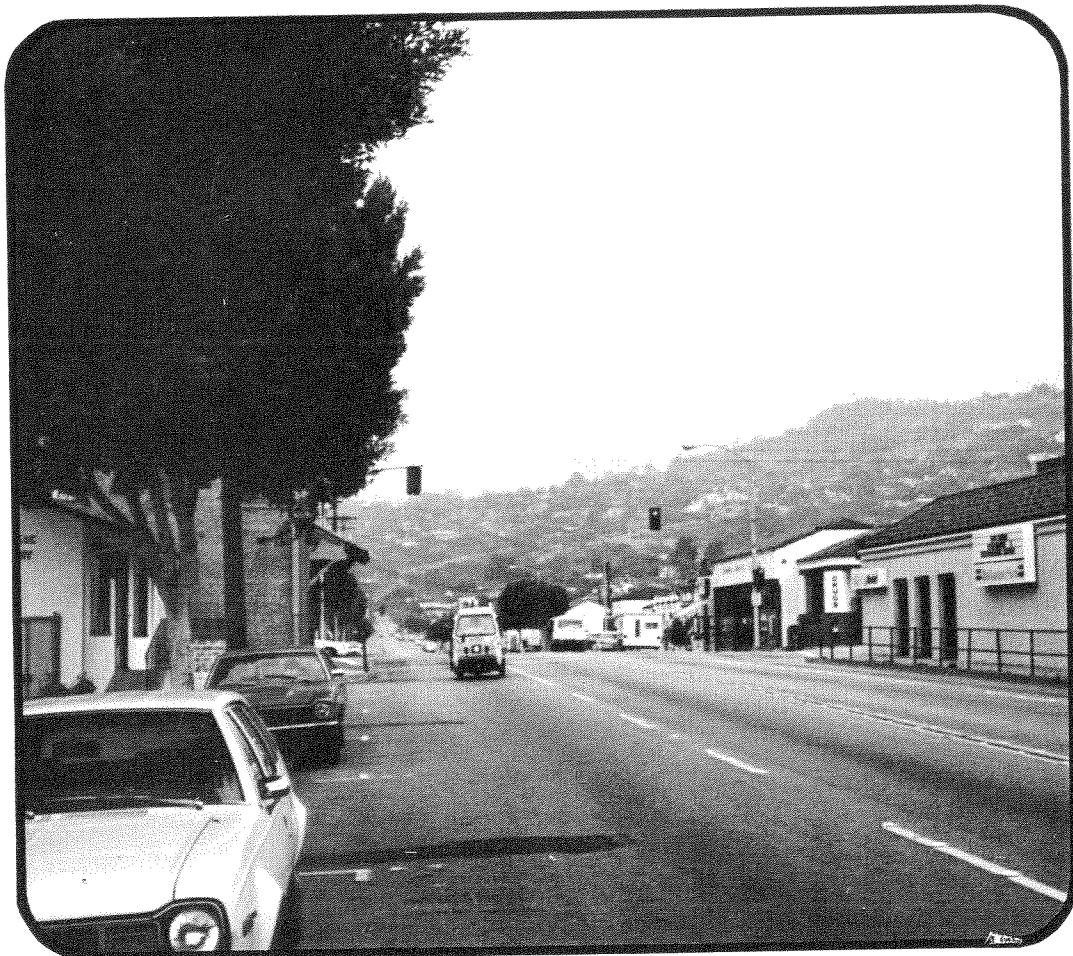


Haley-Milpas Design Manual

REHABILITATE • RECONDITION • FIX-IT-UP
MAINTAIN • RENOVATE • BEAUTIFY

IMPROVE • RENOVATE • REMODEL
REMODEL • FIX-IT-UP • IMPROVE



BEAUTIFY • MAINTAIN • IMPROVE
REFURBISH • REHABILITATE

RECONDITION • BEAUTIFY • REMODEL
REHABILITATE • MAINTAIN • REFURBISH

HALEY-MILPAS DESIGN MANUAL

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Haley-Milpas Design Manual



Looking south on Milpas to the Haley-Milpas intersection (1927: From the Joel Conway Historical Collection)

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Prepared under a contract with Garcia Architects, under the direction of the Haley-Milpas Commercial Revitalization Task Force, with assistance from the Community Development Department, Housing and Redevelopment Division.

May 1982

Acknowledgments

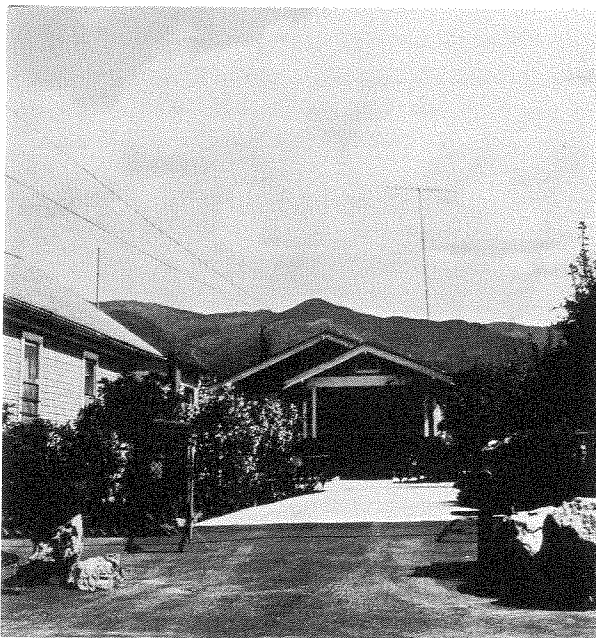
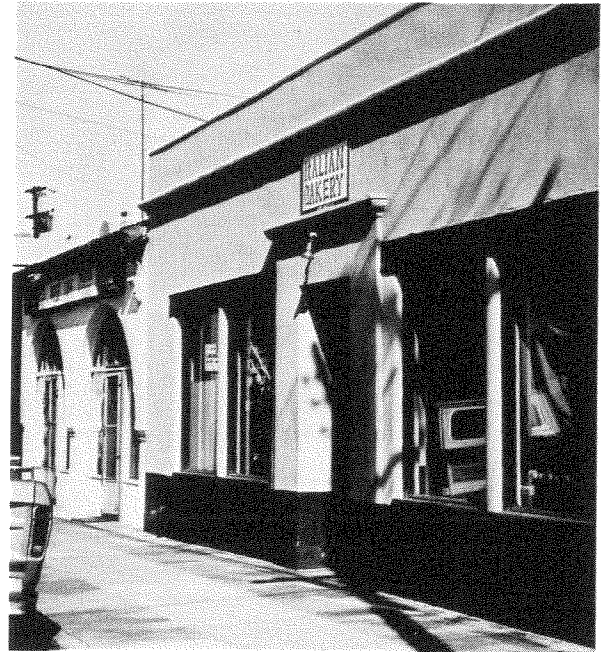
The Task Force wishes to thank the many persons who have contributed to its work over the past two and a half years. These have included area organizations, especially The Greater Eastside Merchants Association and La Casa de la Raza; local residents; the staff of various City agencies; and the past members of the Task Force. The Task Force wishes to give special thanks to Nancy Bull of Veterinary Practice Publishing Company and Fran Smith, for her professional design, typesetting, graphic and layout work. The Task force warmly recognizes the valuable comments its liaison with the Architectural Board of Review, John Leggitt of Designworks, made during the evolution of this manual. A grateful thanks, also, to Planning Heuristics, for a small grant to facilitate publication of the manual.

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CHAPTER ONE

The Purpose and Use of the Design Manual



Purpose

The purpose of this manual is to assist the people in the Haley-Milpas area in improving the appearance of their property. Whether the project is merely repainting a building, adding another room or story, or starting from scratch, this manual contains suggestions, helpful hints, and sources of additional information. It is not the final answer, but the first step in achieving the desired results.

Read it! Understand it! Apply it!

Use

The manual is divided into five chapters:

1. The Purpose and Use of the Manual,
2. Urban Design Districts
3. Design Guidelines,
4. General Improvement Process and Project Examples, and
5. A Glossary of common terms and words utilized in the building industry.

Chapter 1 describes the purpose and use of the manual and provides background information concerning the Haley-Milpas Task Force and area.

Chapter 2 deals with the urban design theme for each district in the Haley-Milpas neighborhood. (See map in Chapter 2.) The existing diversity and character of the Haley-Milpas area require the creation of varied design themes.

Chapter 3 provides basic guidelines and design information for the development, redevelopment and enhancement of buildings in the Haley-Milpas neighborhood.

Chapter 4 discusses the general process from first conception to completed product. It also provides three example projects. These examples differ in scope and cost.

Chapter 5 defines words and terms commonly used by people working in the design and construction fields.

The manual should be used in the following manner:

STEP 1

Read "The Purpose and Use of the Manual," Chapter 1.

STEP 2

Determine the design district in which the project is located, by reviewing Chapter 2. Reading this chapter will aid in determining the general design theme for the project.

STEP 3

Review the Guidelines, Chapter 3, and apply this information to the project.

STEP 4

Review the procedures and examples provided in Chapter 4. "Guesstimate" which of these examples may be similar to the proposed project. The process required for these example projects may give insight to the process for the proposed project.

STEP 5

Refer to Chapter 5, the Glossary, for any terms or words that are unfamiliar.

STEP 6

Seek assistance when necessary. See Chapter 3 — Assistance.

Background

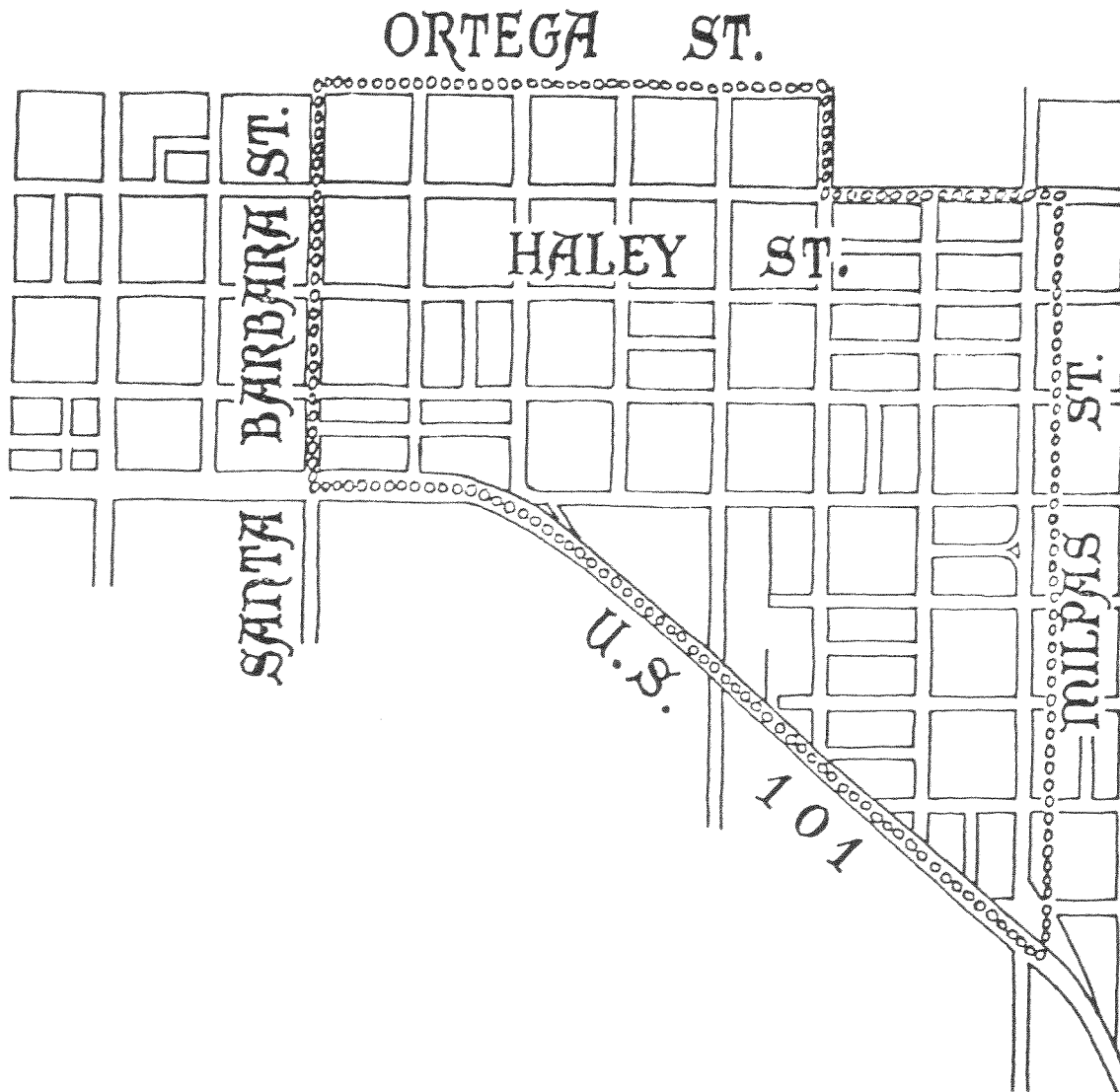
The concept of this design manual grew out of the work of the Haley-Milpas Task Force, which was formed by the City in 1979 to investigate and come up with recommendations for the commercial revitalization of the lower eastside. This area, referred to as the Haley-Milpas area, is bounded by Ortega Street on the north, Milpas Street on the east, US 101 on the south, and Santa Barbara Street on the west. (See the map of Haley-Milpas area on the following page.)

The Task Force undertook extensive research and in 1980 produced its report which contained a number of recommendations on improving the appearance of the area. To further detail these suggestions, the Task Force decided to produce a Design Manual.

Three components underscored the Task Force's approach to design:

1. to provide a more human-scaled and pedestrian environment;

HALEY/MILPAS STUDY AREA



2. to give more attention to details, so that the area could be "face-lifted" easily, and interest and feeling created; and
3. to encourage compatible mixed use development to accommodate the mix of uses already existing in the area.

These components needed to be woven into the existing fabric of the Haley-Milpas community, a neighborhood of great diversity. The area contains *industrial, commercial* and *residential* uses, in many cases all mixed together. Many people living there own their homes or places of business, and constitute an important part of the economic and social life of their community. It is also a community of great ethnic and cultural diversity, the strength of which can be seen in the many organizations which provide service and leadership to the community.

At the same time, the Haley-Milpas area is undergoing rapid change. New uses are coming in and replacing old ones. In some cases, residential uses are being replaced by new offices, shops, and heavier industrial uses. As the City's only industrially-zoned area, demand for land is great. Because of the adjacency of different uses, and the importance of the residential community to commercial revitalization, a more comprehensive approach to design was required.

Role of the Manual

This manual *is not a "cure-all"* for all the physical and social problems in the Haley-Milpas area. It is strongly recommended that the user of this manual seek additional advice (see Chapter 3 — Assistance).

Further, this manual *should not limit creativity!* It is only a guide and a baseline from which to build. The examples and suggestions are a few of the possible solutions that may exist for a given problem. It will not dictate specific designs for buildings in the area. Nor is it a "do-it-yourselfer's" guide to home reconstruction. It does not deal with specific problems in depth, nor could it.

A goal of the Task Force is to preserve and encourage housing and to assist small businesses and industry. The role of the Design Manual in this light is to affirm the intention of



Industrial



Commercial



Residential

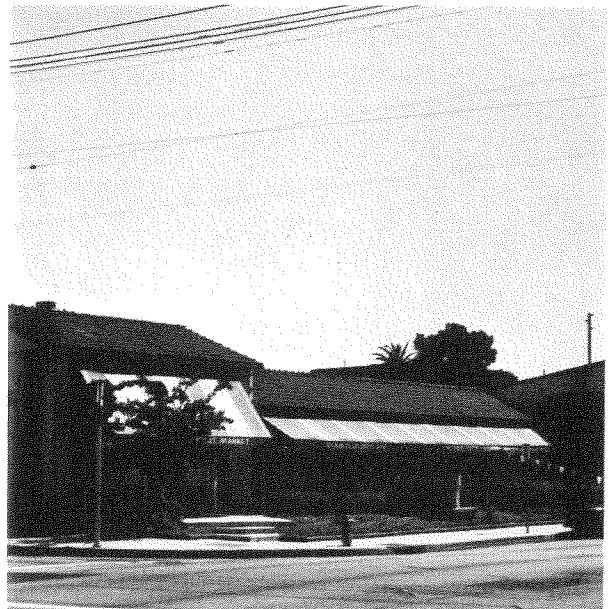
those willing to improve their properties, while, at the same time, encouraging continuity, consistency, and harmony of design. This Design Manual is intended for use by a wide range of individuals; naturally, the type of projects carried out in the area will range from the homeowner looking to "freshen-up" his house to the developer planning a multi-million dollar structure. There is something here for everybody.

CHAPTER TWO

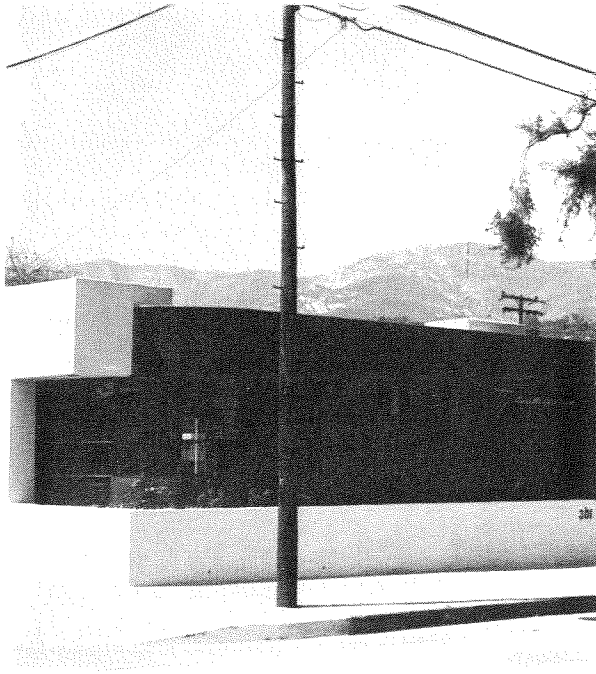
Urban Design Districts



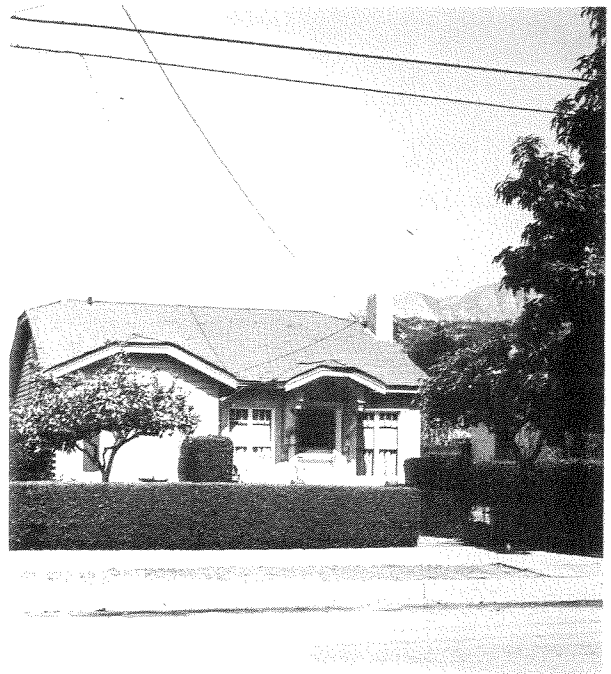
Hispanic/Pueblo



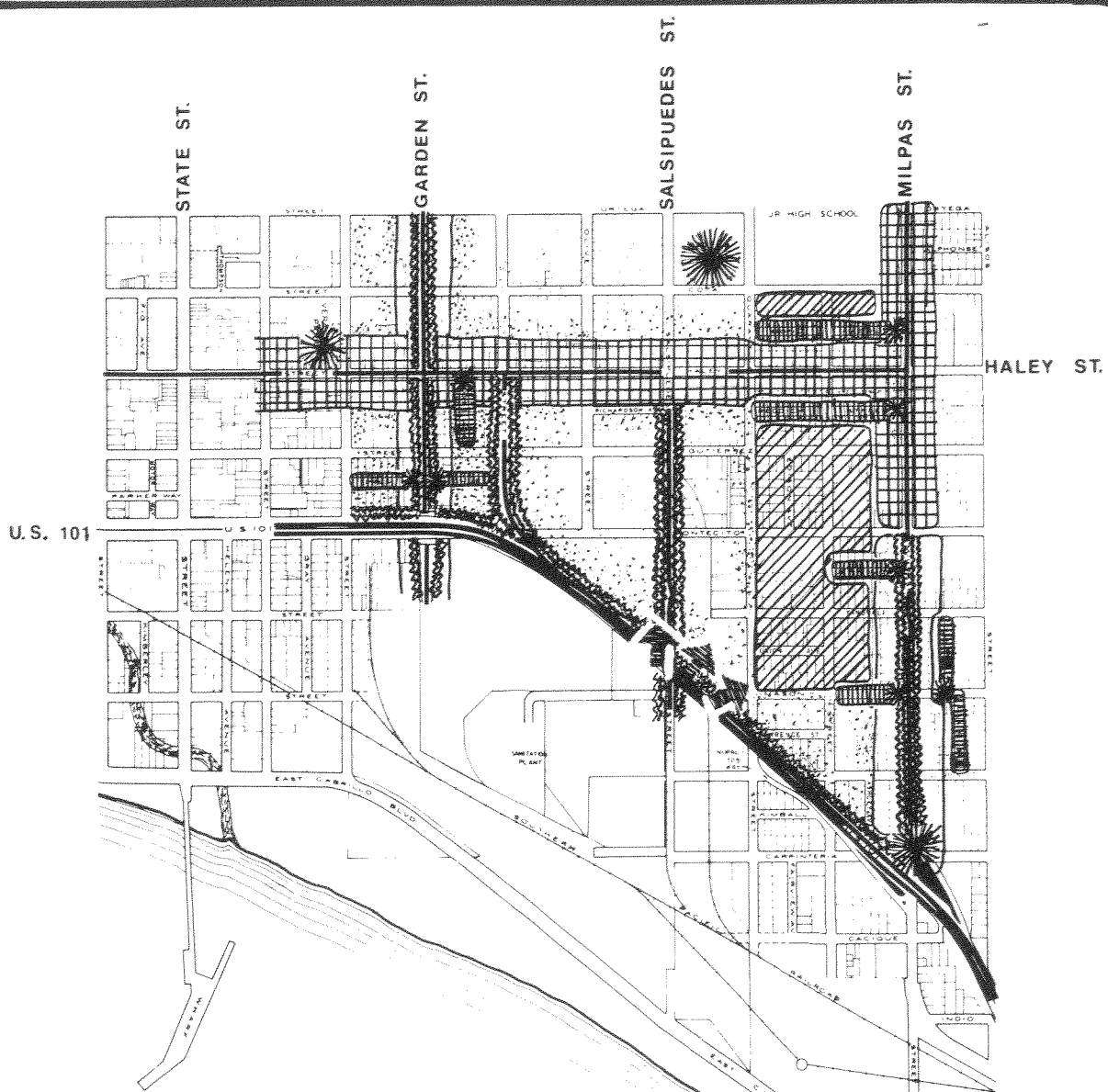
Boulevard












Industrial



Mixed



DESIGN DISTRICTS

-  "HISPANIC / PUEBLO"
-  INDUSTRIAL
-  MIXED
-  BOULEVARD
-  VISUAL SCREENING WITH PLANTS
-  MAIN CIRCULATION STREETS
-  PLAZAS / PARKS
-  SIGNIFICANT VIEW CORRIDORS
-  PUBLIC PARKING

HISPANIC/PUEBLO DISTRICT

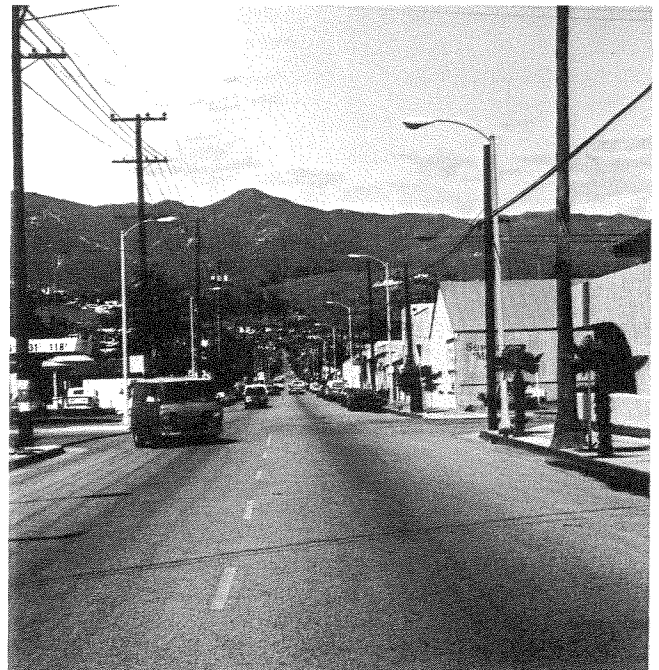


Northeast corner at Haley and Milpas Streets, showing Kitler's Hardware Store and L & M Drugs (1927: From the Joel Conway Historical Collection)

A study of land uses and architectural styles revealed that there are four general design themes which occur in the Haley-Milpas area. These themes, or districts, provide important organizing principles for treating the diversity of styles which exist in the area and for protecting the unique character of each of the sub areas. It is emphasized that these design districts provide ideas, not specific solutions. Thus, the individual property owner or developer must still exercise creativity and thought in arriving at a solution.

The term "Hispanic/Pueblo" is used to describe a design character slightly different from the character of Santa Barbara's downtown. This departure from the traditional "Santa Barbara Spanish" was selected because of its:

- * Potential to be less expensive,
- * Relationship to the existing architectural character, and
- * Strong visual expression for the Haley Street corridor.

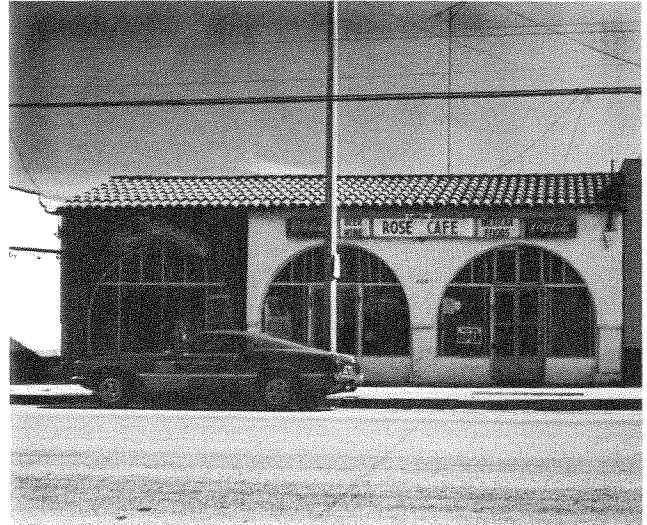


Looking east on Haley Street.

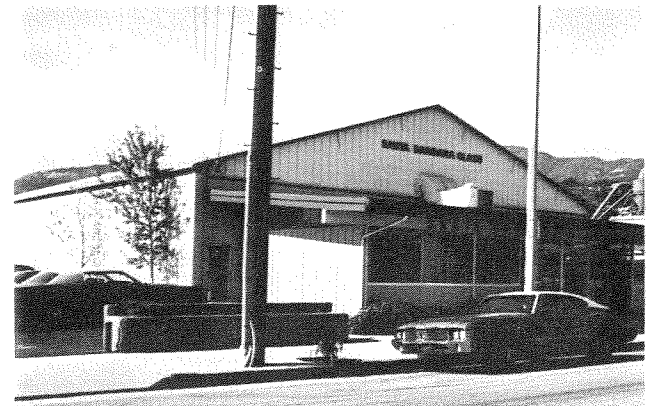
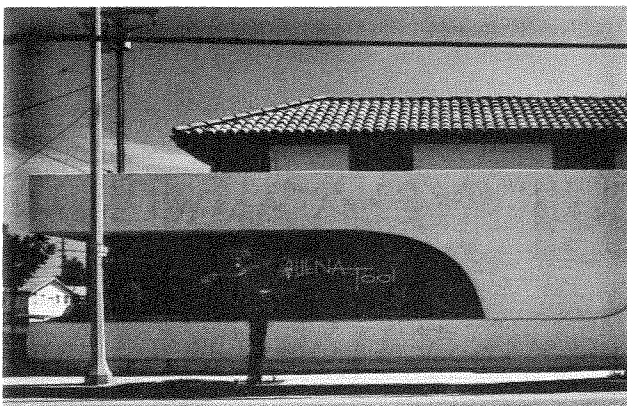
Design Character

The design character of this theme is the use of simple form to create bold architectural statements. Decorative elements and color should be

used to provide accent and to soften building mass. In addition, shade and shadow should be used to create visual interest, give the building form, and to highlight the depth of recesses.



In general, the above buildings depict the design theme, the buildings below do not.

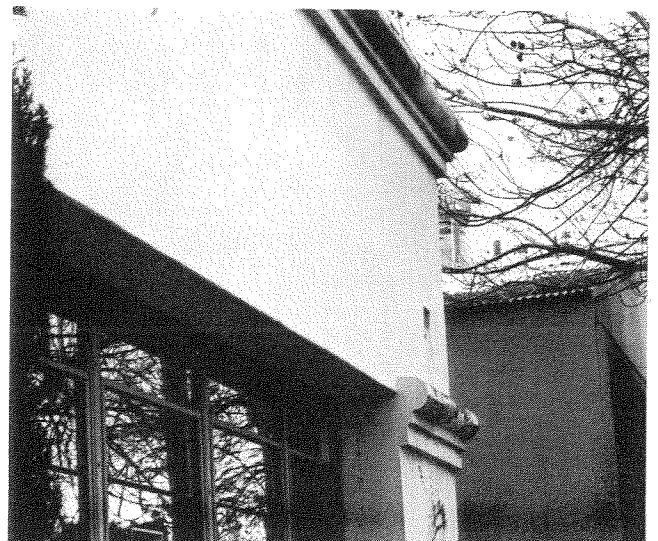
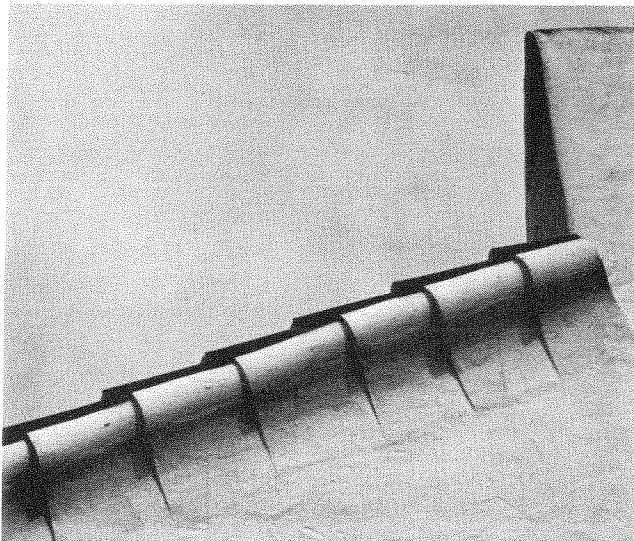
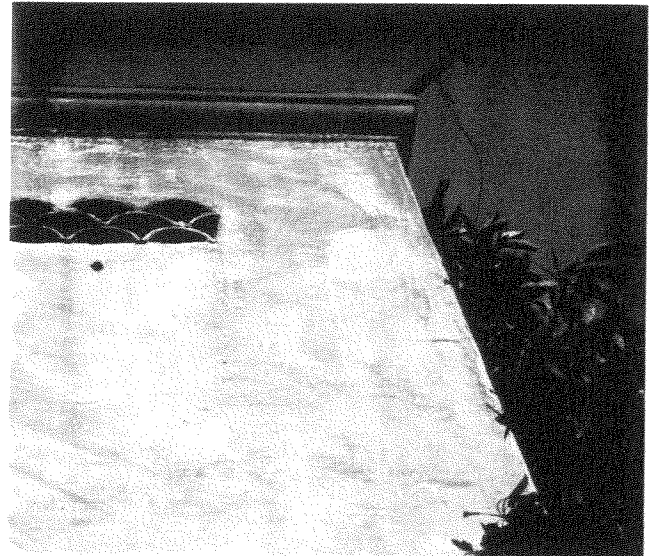
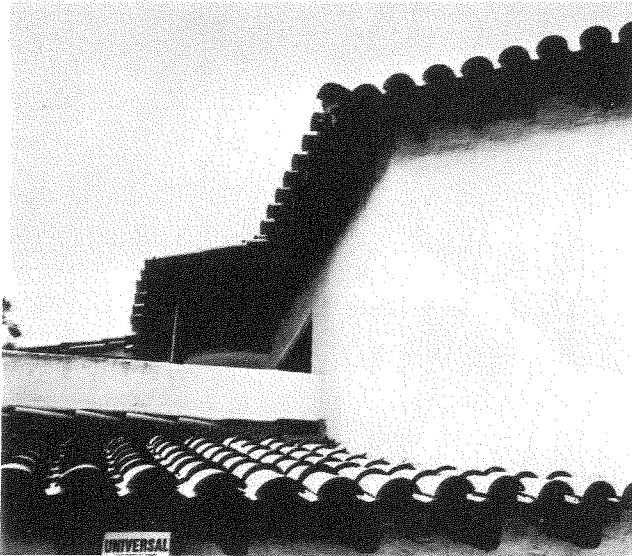


Roofs

Parapet walls with expressive plaster-molded cornices and flat roofs are less expensive alter-

natives to Spanish tile roofs. However, both roof forms are acceptable.

The parapet wall can also screen roof-mounted mechanical equipment.



Roof and cornice examples. The building below is not a good example of a roof.



Walls

In this district, walls are very important to articulate the form of the buildings.

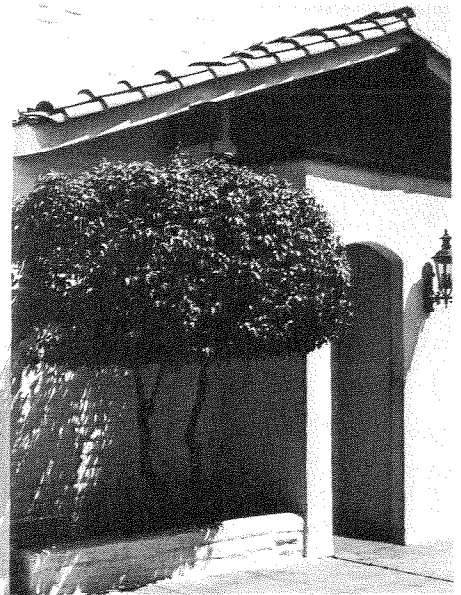
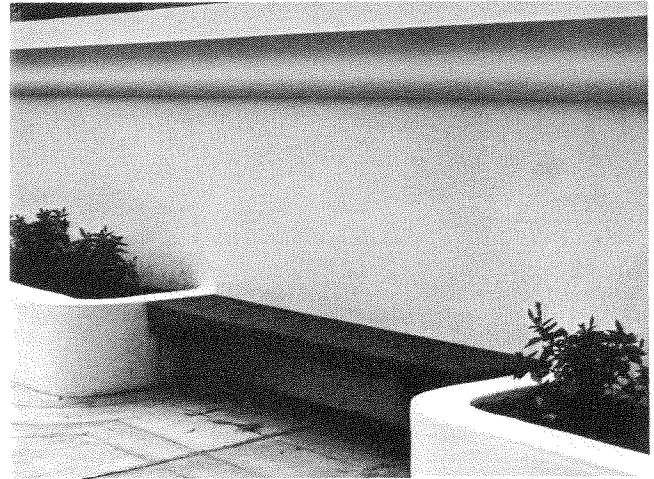
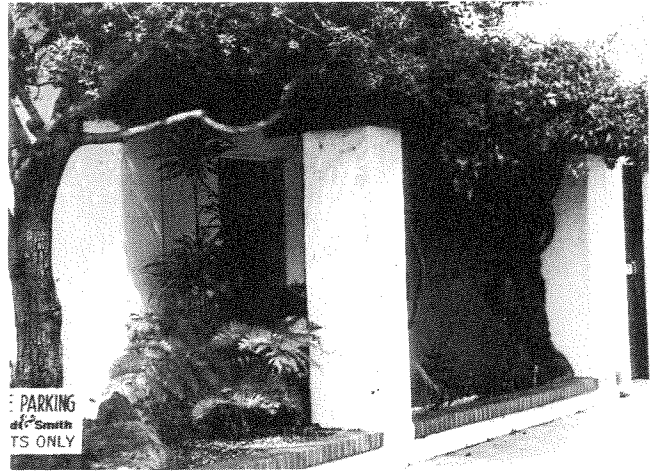


The above building is an excellent example that utilizes cornice molding, recessed windows with headers, framed entrance and painted splash band.

When no building setback from the street is recommended, the wall plane along the sidewalk must provide visual interest for the passerby. This interest can be accomplished by the use of arcades and niches.



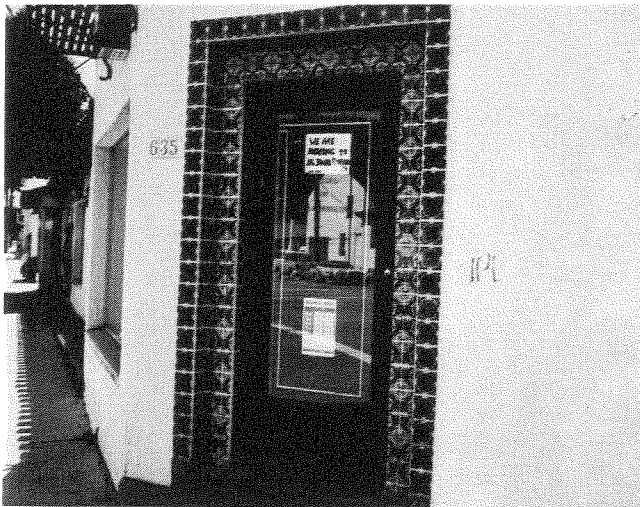
Example of arcade.



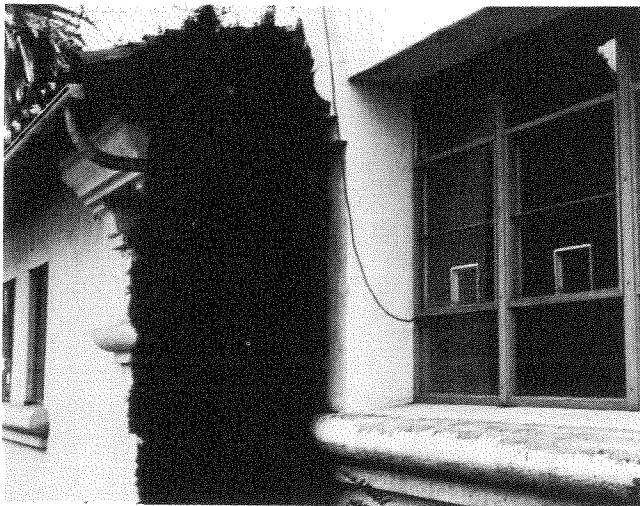
Examples of different wall niche treatment.

Niches could either have planters or provide seating. This seating, coupled with an overhead pergola and vine, can create a very “human” space.

Examples of recessed windows and doors with molding and trim.

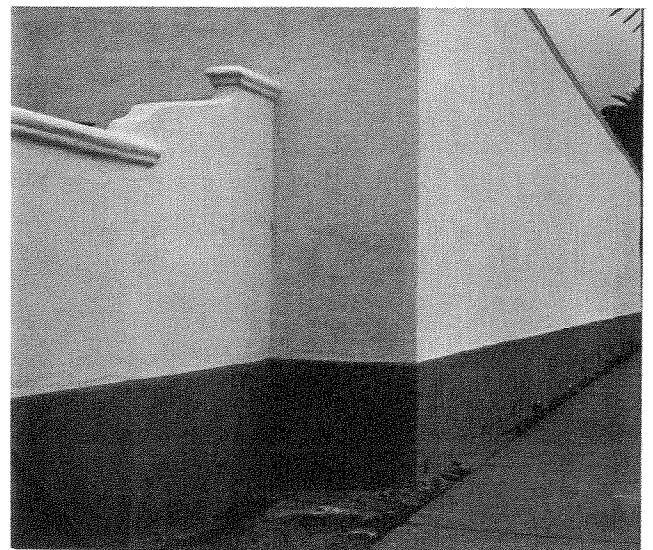
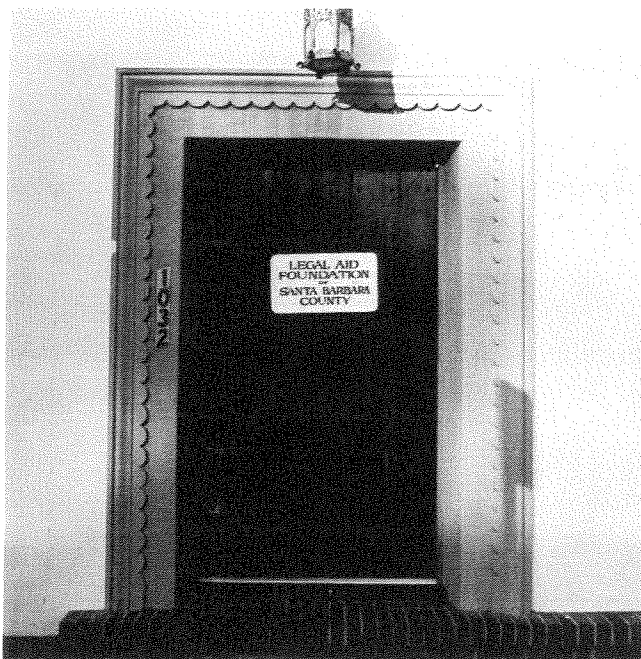


The openings in the walls could be sculptural like this example.



Openings in the walls for doors and windows should be deeply recessed. These openings can be framed with plaster moldings and/or tile.

The use of a molded or painted splash band can add interest to the wall as well as a visual “base” for the building.



Example of painted splash band with molded base.

The plaster finish should be smooth steel-troweled, hard finished (in brown coat), with 3/4" minimum radius at all outside corners. Rough textured plaster surfaces such as Spanish lace for smaller buildings should be avoided. Graffiti-proof paint and murals may discourage vandalism.

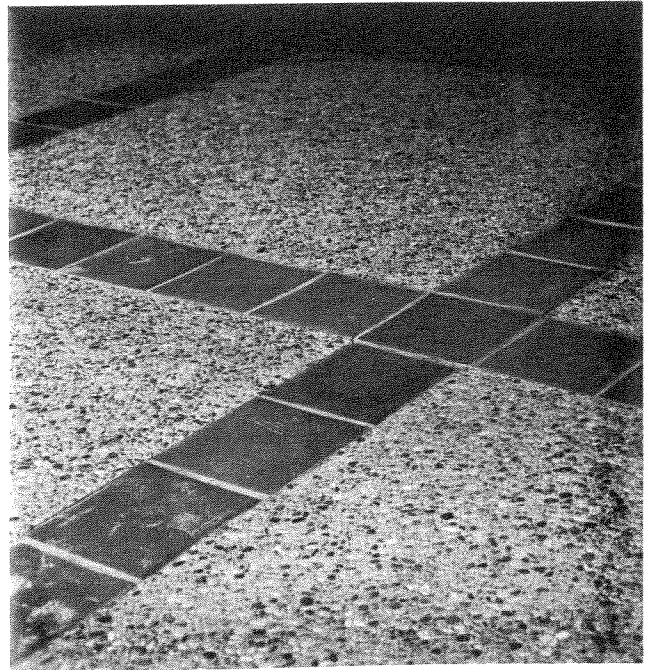
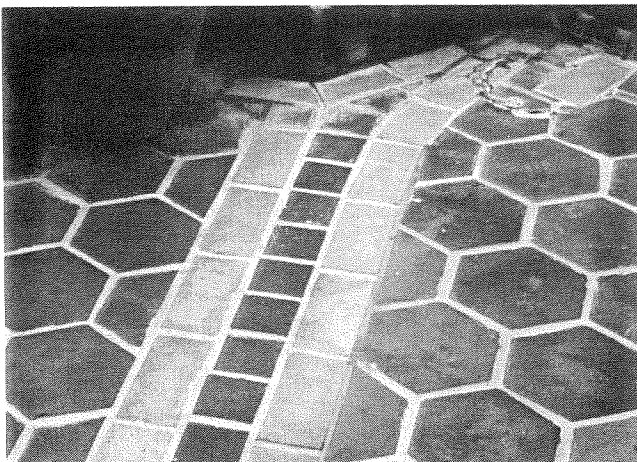


The above mural adds art to the city while discouraging graffiti.

Paving

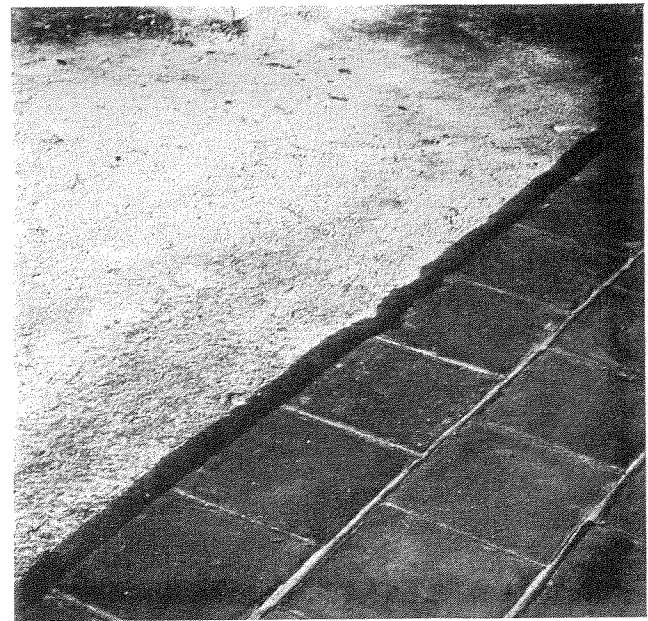
Hard surface paving material can either be unit masonry, tile, or concrete that is divided into smaller units. If asphalt concrete paving is used it should also be divided into smaller units with the banding and trim.

Examples of paving surfaces.



Decomposed granite or natural colored gravel are acceptable alternatives, especially in landscaped areas.

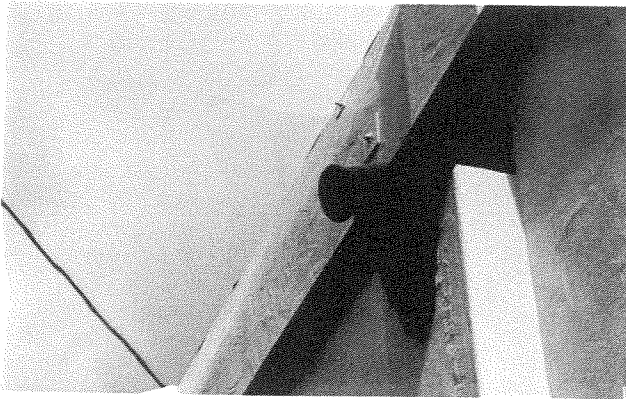
Combination of square tiles and decomposed granite make an attractive low maintenance solution.



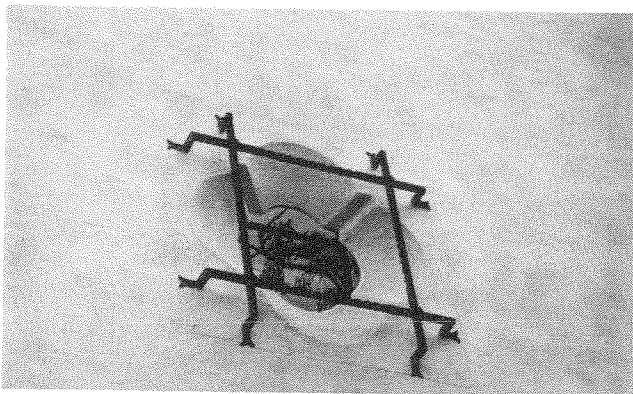
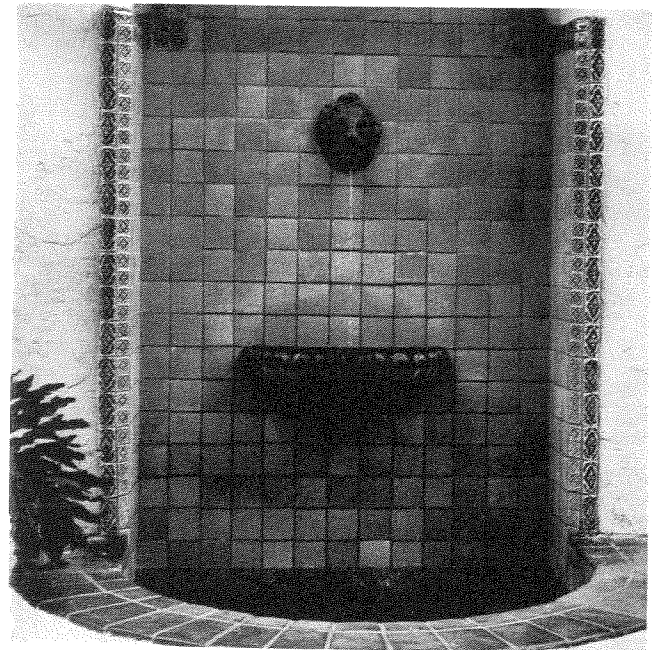
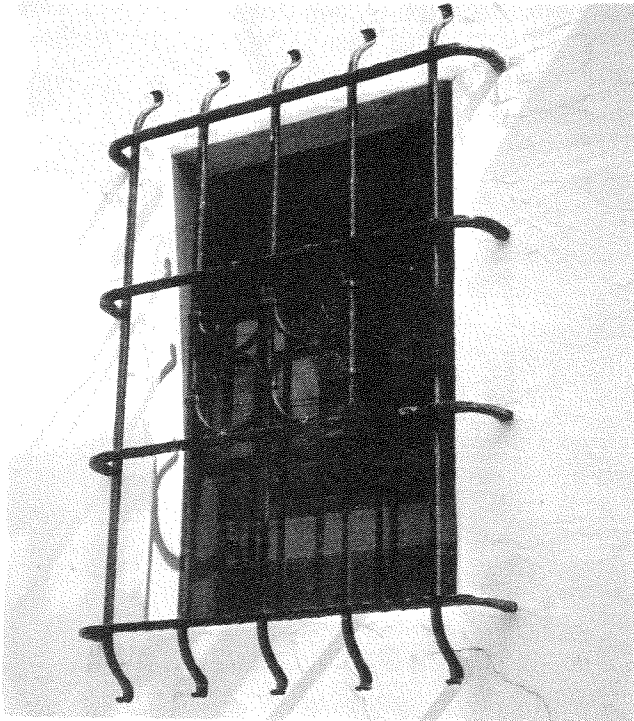
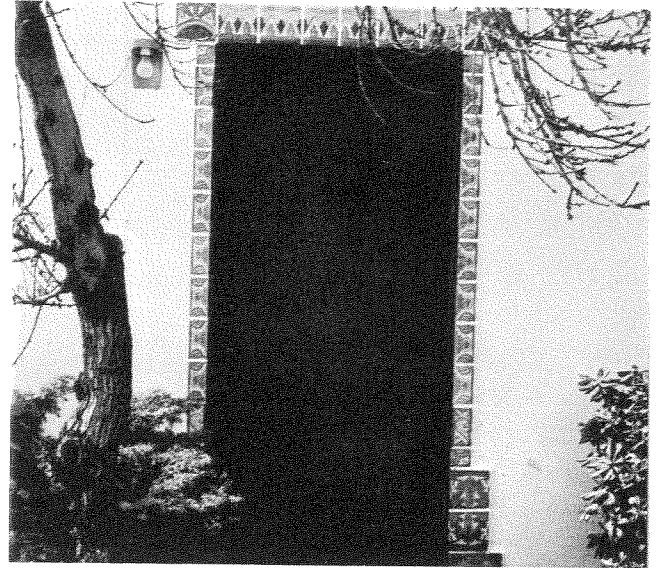
Details

Traditional details, such as decorative moldings, corbels, iron grill work and light fixtures are important to provide contrast to the wall surface.

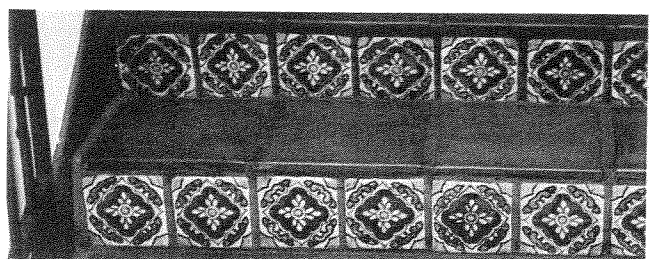
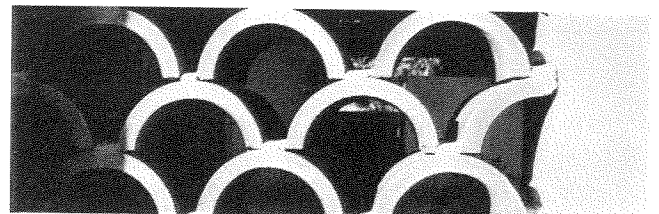
Examples of various uses for tile trim.



A decorative scupper.

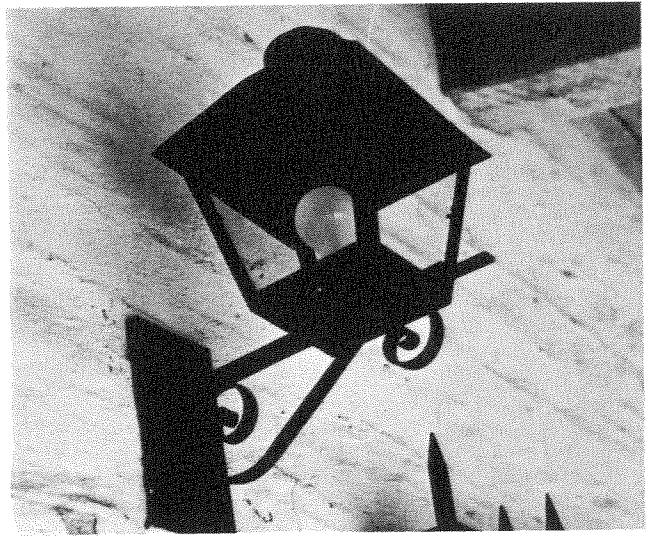
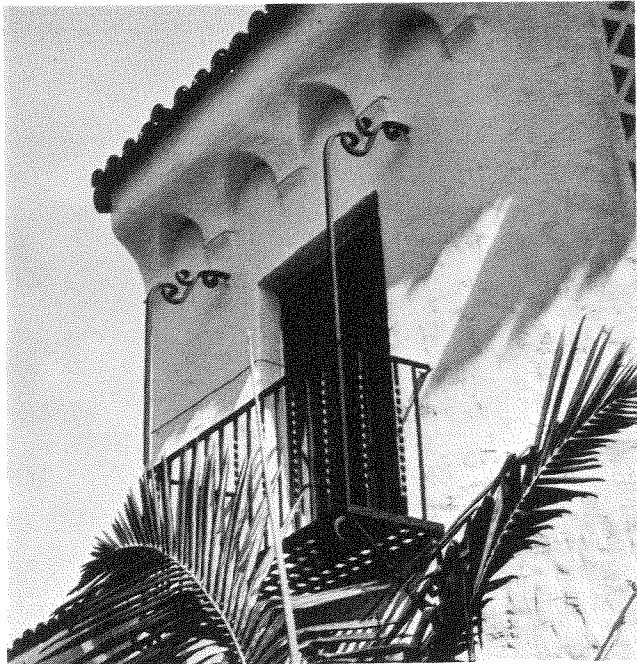


Simple but effective grills.



Tile, brick and other unit masonry can add additional scale elements and accents to wall surfaces.

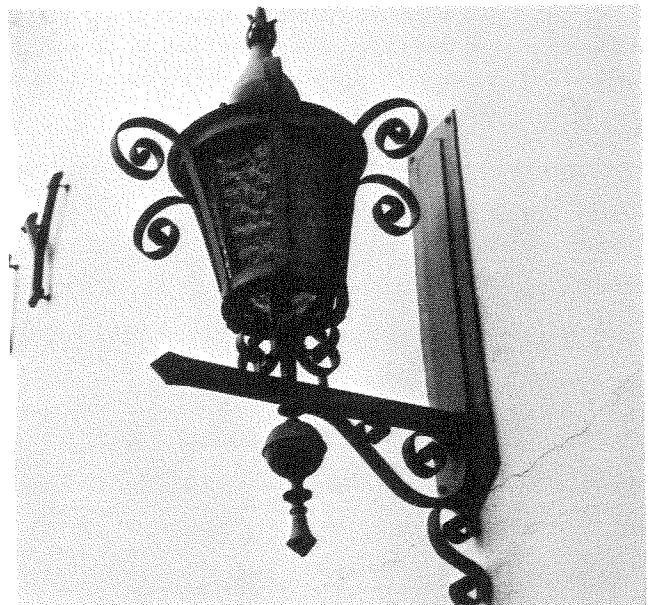
Balconies supported by either corbels or heavy timbers are desirable. The railings should be either ornate metal or wood.



Examples of iron balconies.

Lighting

Wall mounted lighting should throw interesting shadow patterns on walls. Decorative lighting in traditional light fixtures will help to enforce the Hispanic/Pueblo feeling.

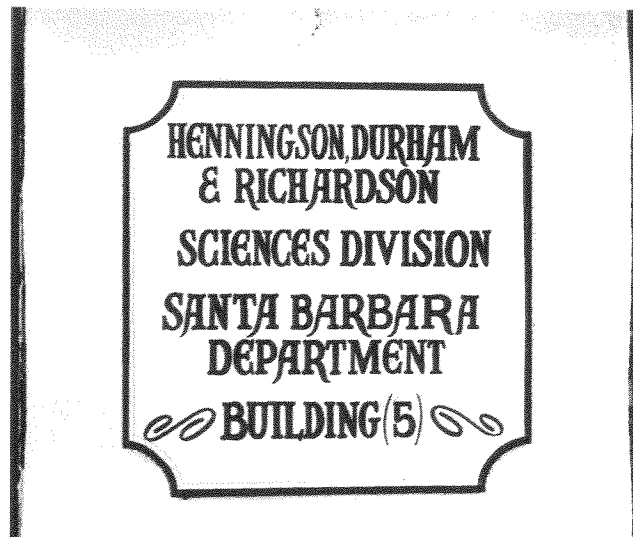


These decorative light fixtures will add design character to the district.

Signage

Signage for this district shall conform to the size requirements in the City sign ordinance; however, the sign material should harmonize with the district's architectural style. Carved wood, decorative iron, and tile are suitable materials. Signs should be externally illuminated. Also signs should be located to serve at a pedestrian level. See Chapter 3 for additional signage information.

The following examples demonstrate acceptable signage utilizing carved wood, ceramic tile and painted and metal surfaces.



The example below of a street sign should be located along Haley Street to help reinforce the design theme.



Color

The most effective color scheme would be to have the wall areas in off-white colors such as ivory and antique white. The use of *light* pastel colors is also appropriate. Trim and accent colors should be more intensive hues to contrast with the light wall surfaces. Color selection for exposed wood trim should be dark stain. Either Santa Barbara blue or rust is suitable for window and door trim and flat black should be used for all decorative iron work and fixtures. See Chapter 3 for additional color information.

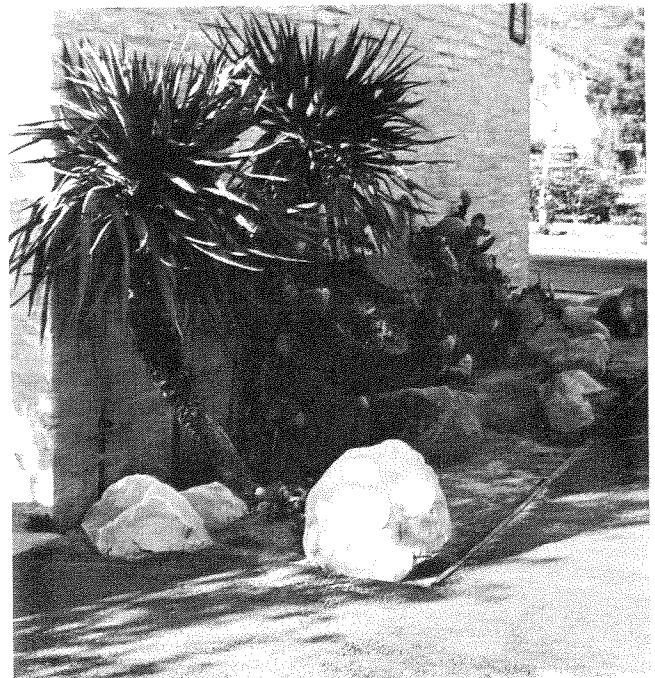
Landscape

Landscaping should be simple and accent the walls as a sculptural element or color accent. The contrast of plant shadow on blank walls is an important design feature to achieve.

A detailed plant list is not provided; however, the landscape section in Guidelines Chapter 3 should be reviewed.



The use of large potted plants is appropriate.



Examples of different landscape treatment.

BOULEVARD DISTRICT



Looking north on Milpas, with Frank's Garage, now Admiral Bearing at 14 N. Milpas (1938: From the Joel Conway Historical Collection)

The Boulevard Design District represents the main circulation streets entering the city within the Haley-Milpas area. These streets are Salsipuedes, Garden and Milpas (see map).



View looking south on Garden Street.



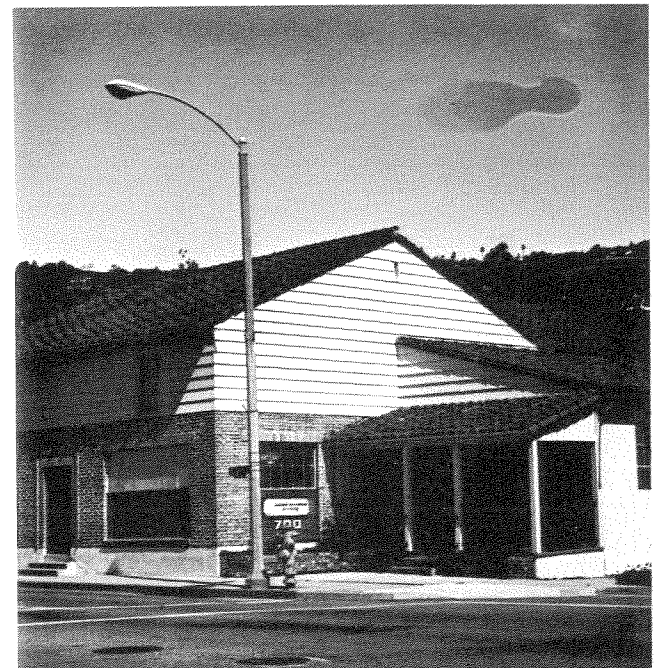
View looking north on Milpas Street.

Design Character

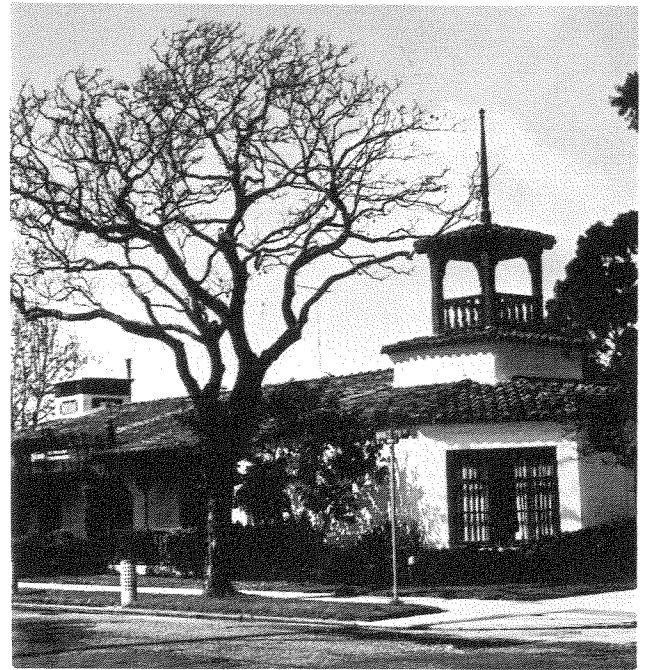
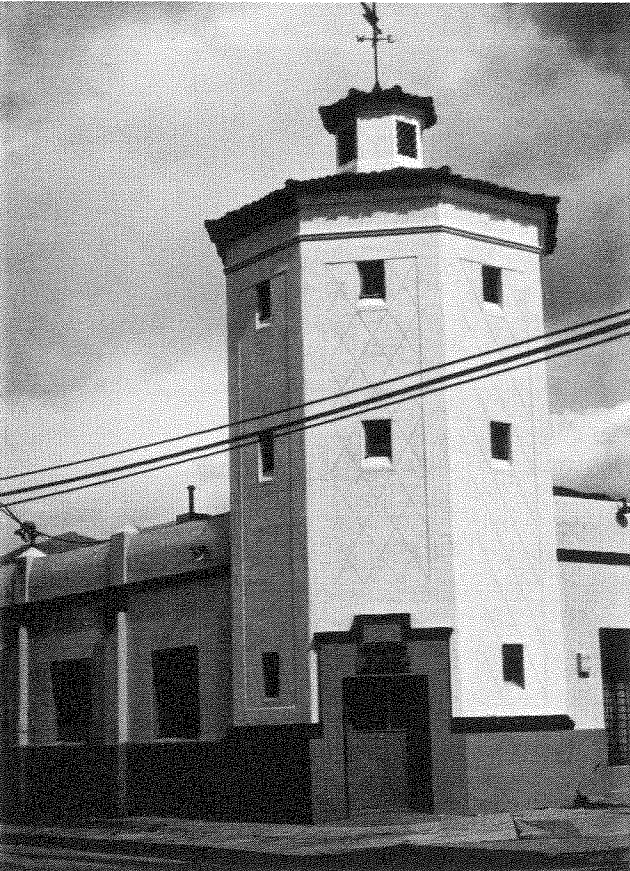
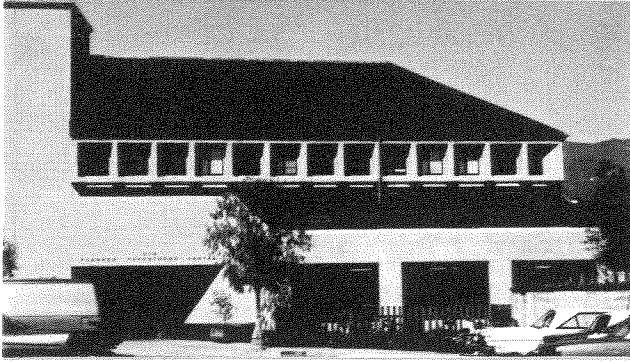
These main arterial streets serve as links to the ocean and contain commercial activity serving the adjacent residential neighborhoods; they should portray a character of quality buildings, generous landscaping and social interaction.

Presently, there is no predominant architectural style in the Boulevard District, except for

the stronger Spanish character of Milpas Street. This mix of styles as well as the mix of old and new is encouraged, but basic design concepts, similar to those listed in the Guidelines chapter of the manual, should be followed. The examples below depict a variety of building forms and styles located on Milpas, Garden and Salsipuedes Streets.



Examples of the variety of building forms and styles.

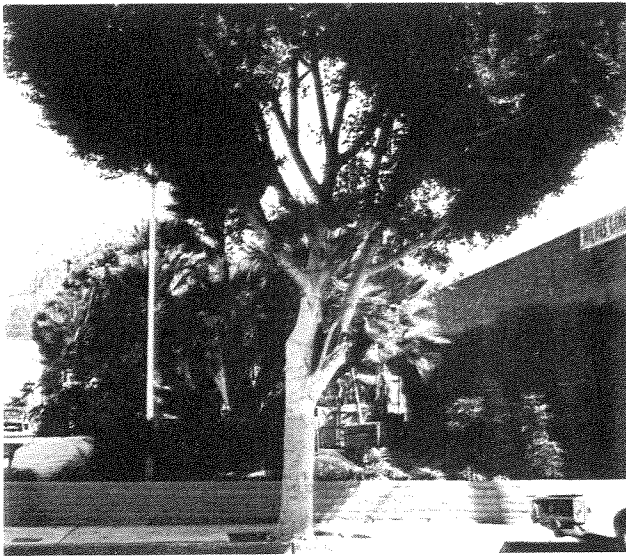


Auto Circulation and Parking

Auto circulation is very important for a successful boulevard. It is preferable to have parking located off the main thoroughfare in order to lessen congestion and improve safety. This may be a simple matter where new boulevard streets are proposed under the freeway plans (such as Garden Street), but established streets such as Milpas have limited private and no public off-street parking. Large parking lots that serve more than one business are desirable since those large lots can usually be designed for more efficient use and need less driveway frontage.

Street Trees/Landscape

The single most important design element for the Boulevard District is street trees. Large canopy trees are recommended. These trees will provide an identifying character for the street, establish street rhythm, provide shade, and define space beneath them. Planting at the base of these trees, in a parkway, should be ground cover and low shrubs suitable to a pedestrian environment.



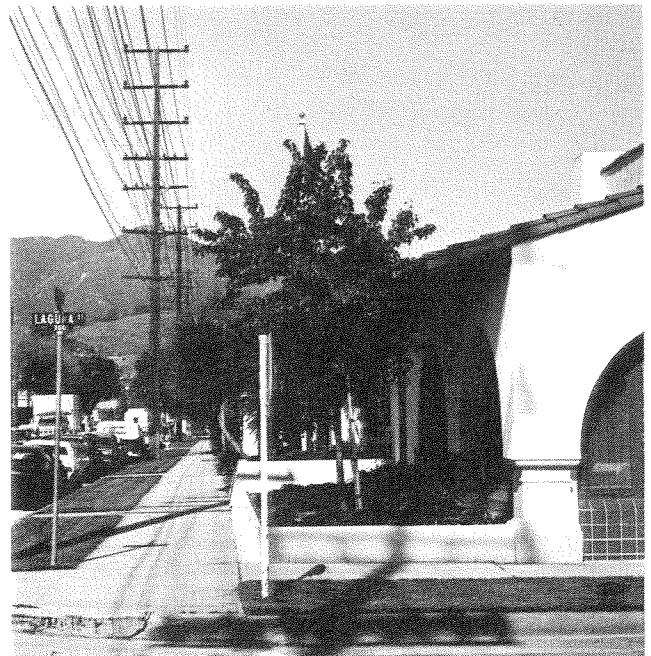
Example of canopy tree.

Building Set Back

Though the zoning ordinance permits zero set back along these streets, it is recommended, where feasible, that new buildings be set back a *minimum* of 20 feet from the front property line and that planting be provided within this set back which promotes a “green corridor” effect.



Garden Street with trees.



Examples of buildings that are set back with planting.



Salsipuedes Street without trees.

Color

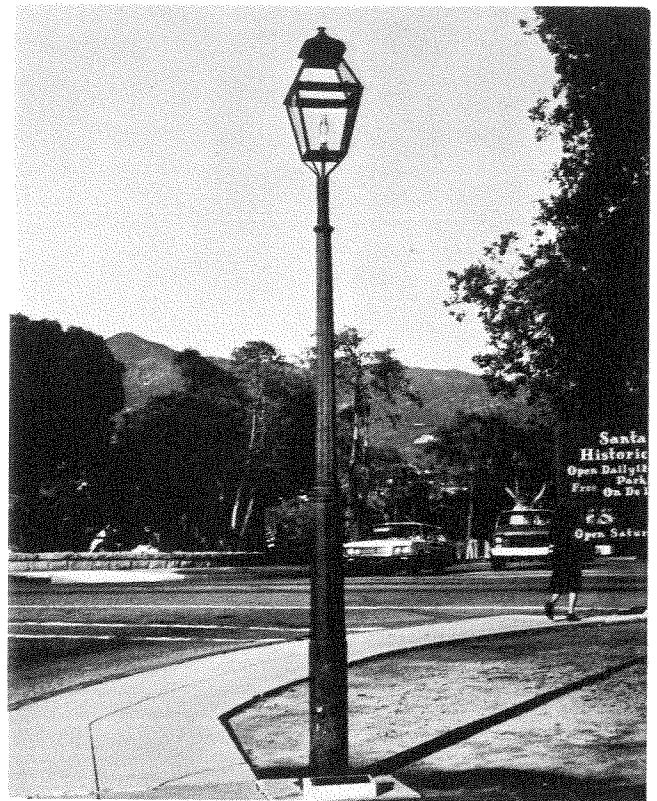
In commercial areas neutral tones would be appropriate. The following choices were selected from the Ameritone Palette of Colors as examples.

BASE COLORS	274E	Flax
	281G	Bridal Wreath
	274G	Maple Glow
	281H	Spanish Ivory
	288E	Colorado Beige
	294F	Colony Tan
	293E	Mecca
	268G	Doeskin
	293G	Cuban Cream
	296E	Sand Dunes
	291F	Cereal
	295G	Candleglow
	274C	Olive Brown
	295C	Adobe
	296C	Potatoe Skin
	296G	Gray Stone
	291G	Cookie Beige

TRIM COLORS	260A	Profound Blue
	293A	Oak Brown
	260B	Monterey Blue
	281A	Oak
	296A	Dakota
	269A	Caraway
	288A	Leather Brown
	274A	Ripe Olive
	194A	Ranch House Red
	291A	Oakheart
	289A	Peach Brandy
	290A	Bronco Brown
	292A	Prairie Sunset
	287A	Redwood
	294A	Chestnut
	189A	Dark Brown
	295A	Antique Bronze

Lighting

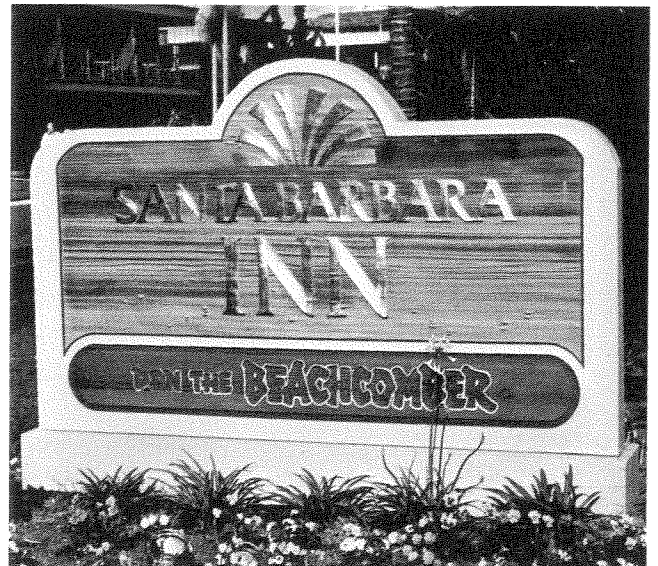
Uniform light standards should be selected for each boulevard street. These standards should be a maximum of 15 feet high in order to encourage human scale.



The light standard in the photograph represents the desired style for Milpas Street.

Signage

Due to recommended set back, monument signs are appropriate. Monument signs are visible to both cars and pedestrians. Materials for these signs should be compatible with the architecture and landscape.



The photograph depicts a typical monument sign.

Street Furniture

Street furniture that is durable and has a design character that is neutral and will not overpower the streetscape is suggested.

Milpas Street

Milpas Street is the main boulevard in the Haley-Milpas area. It provides the city with a major entrance from the freeway, a commercial center, access to the ocean, and a social meeting area. These important functions of Milpas Street should be encouraged and the following recommendations are directed specifically for Milpas Street.

As a long-term plan, public off-street parking could be provided in the areas designated on the design district map. These locations were selected because of minimal disruption of existing uses and minimal land acquisition. Mid-block streets, such as Bond and Reddick, provide an opportunity for off-street parking lots. These streets require a minimum amount of land acquisition, can borrow space from existing private parking lots, can utilize the public street area, can directly relate to the Haley-Milpas corridors, and in general, provide a large *efficient* parking area. (See drawing next page.)

This concept of parking is not new to Santa Barbara. Both upper and lower State Street in the downtown have utilized this planning principle successfully.

The utilization of mid-block streets for parking also provides opportunity for neighborhood meeting areas, termed "Pocket Parks". The parks would be located along Milpas Street and help promote social and commercial interaction within a pedestrian environment.

A second aspect of a long-term plan for Milpas Street focuses on the appearance of the public areas themselves—the street, sidewalks, and park strip, including the tree wells. At present, parts of the public areas are cluttered with poorly designed and unattractive street furniture. Sidewalks have cracked and heaved around tree wells, weeds grow in the tree wells, handbills are posted on telephone poles.

An immediate design recommendation would

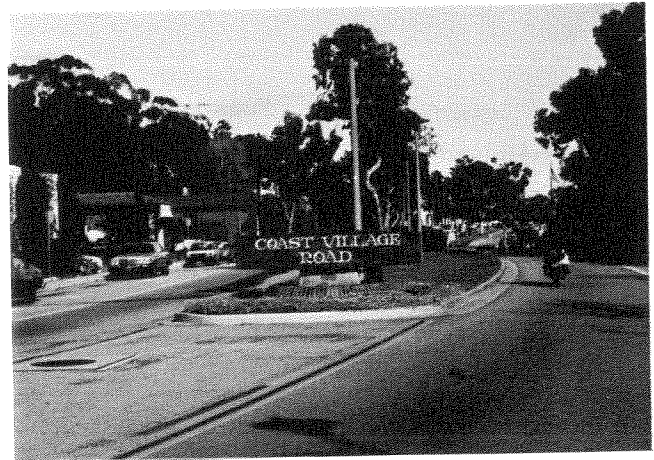
be to improve visually the intersection at Haley and Milpas Streets to serve as a demonstration of what could be done. This improvement would consist of the following:

1. Repave the sidewalk and tree wells in a decorative pattern; and
2. Provide and upgrade the three bus stops with shelters/kiosks.

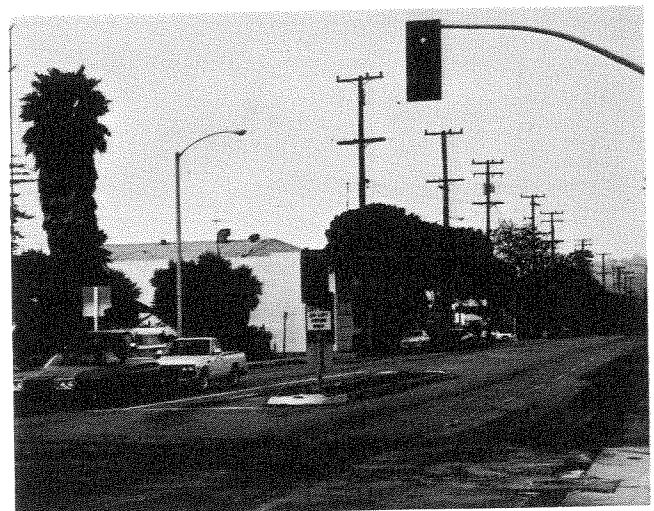
(See the diagram on page 28.)

Due to the limited sidewalk width, bus stops, when necessary, are encouraged to be located on private property as a development requirement.

One other potential treatment for the *longer term* would consist of a planted medium strip. While it is not deemed advisable at the moment, it is a concept which has merit, and could bring a feeling of beauty and grace to Milpas Street.



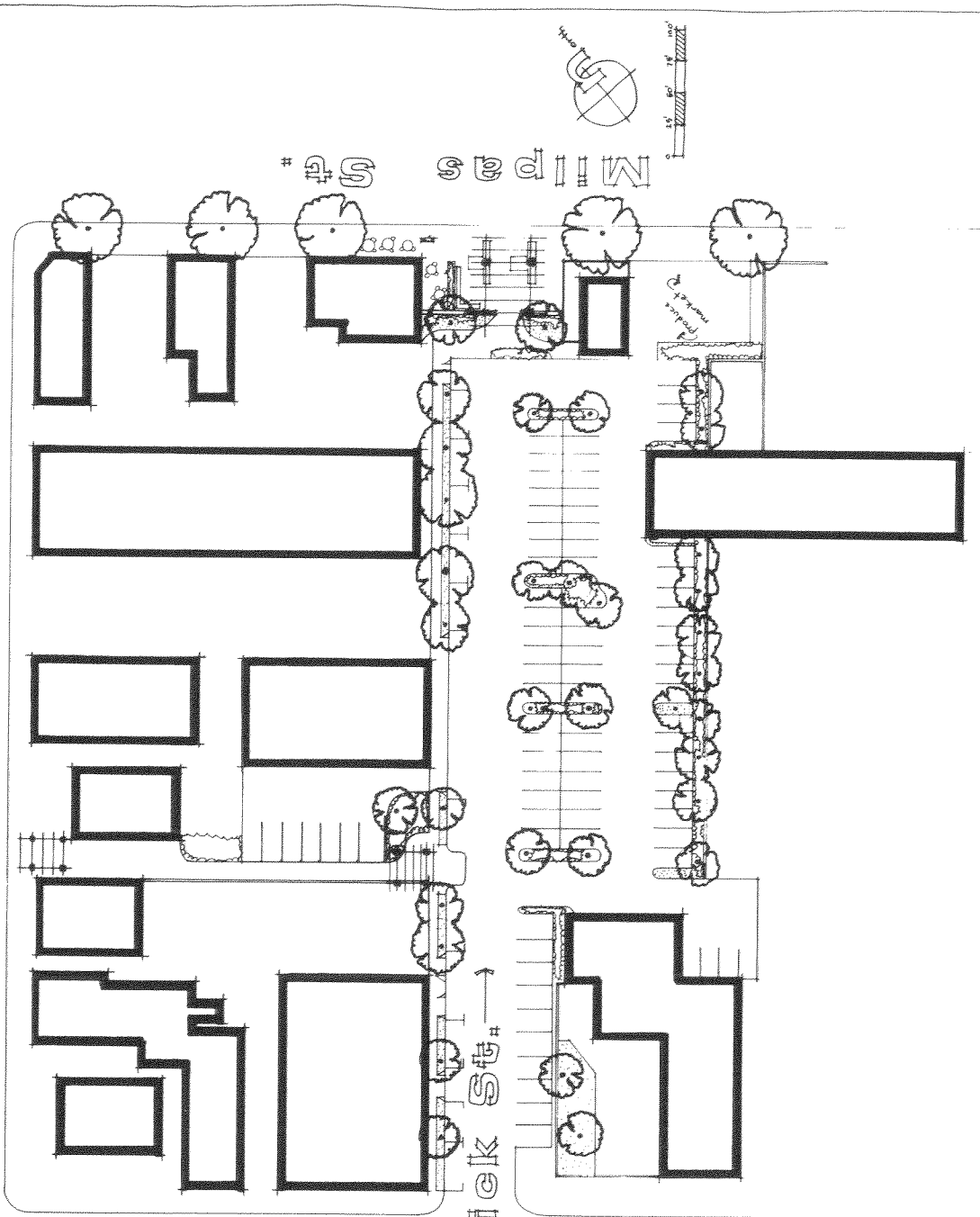
The above photograph shows the entrance sign and median for Coast Village Road. The photograph below shows a location for a similar sign on Milpas Street.



Haley St #

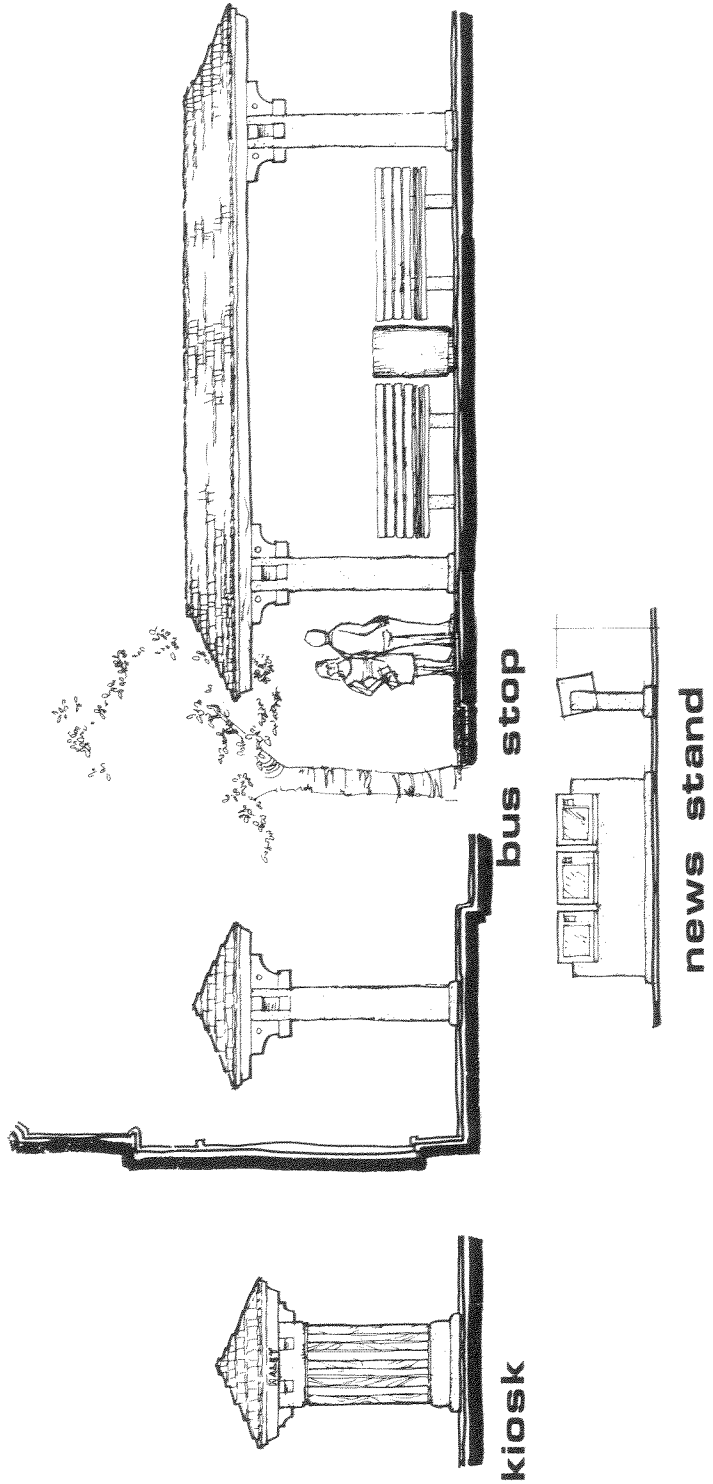
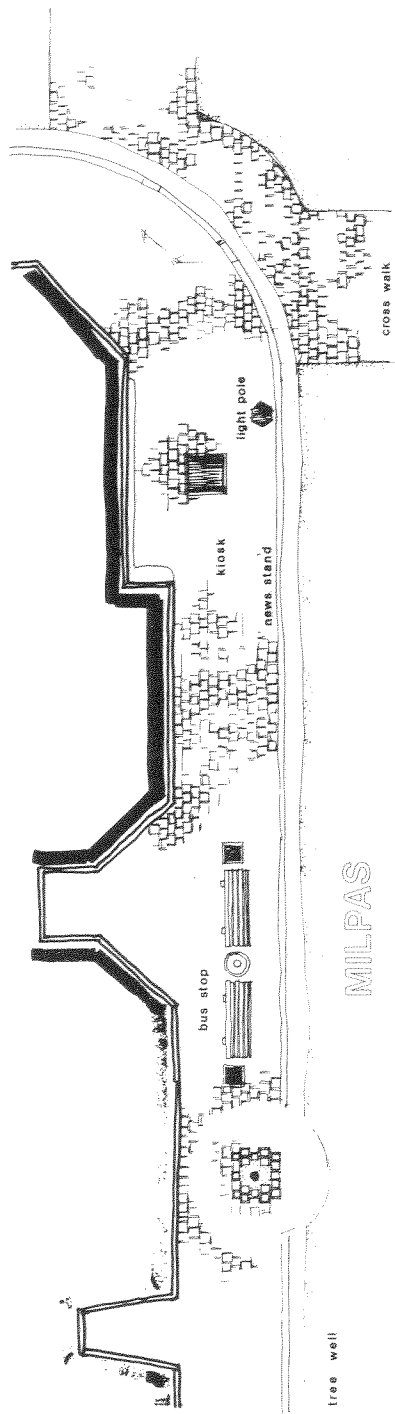
Reddik St #

Miipas St #



Parking Lot Drawing

DM 17-8-01

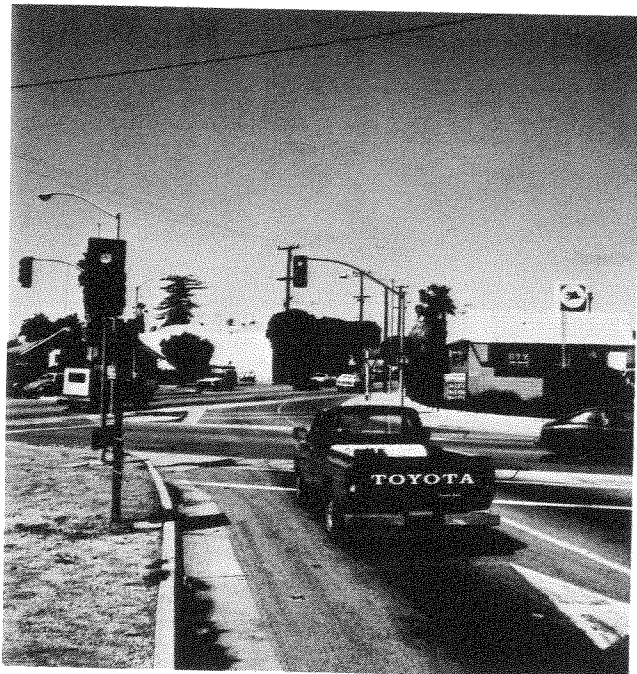


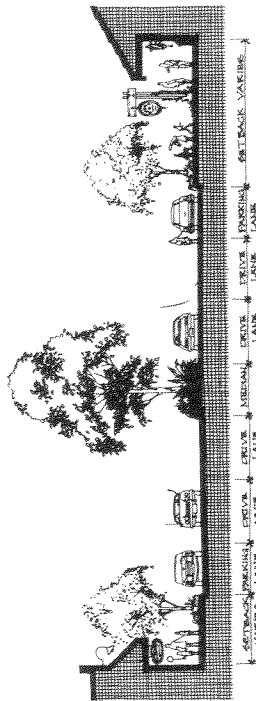
Design Recommendation for Haley-Milpas Intersection

The planted median strip concept would include an eight-foot wide raised median located where the present free mid-block left hand turn lane is located. This median would contain large canopy trees, limited low maintenance shrubs, and a textured paving of cobbles. The median would allow left turns only at the intersections, which would decrease traffic congestion while increasing safety and enhancing auto movement. This median treatment would extend from the freeway to Gutierrez Street, and from

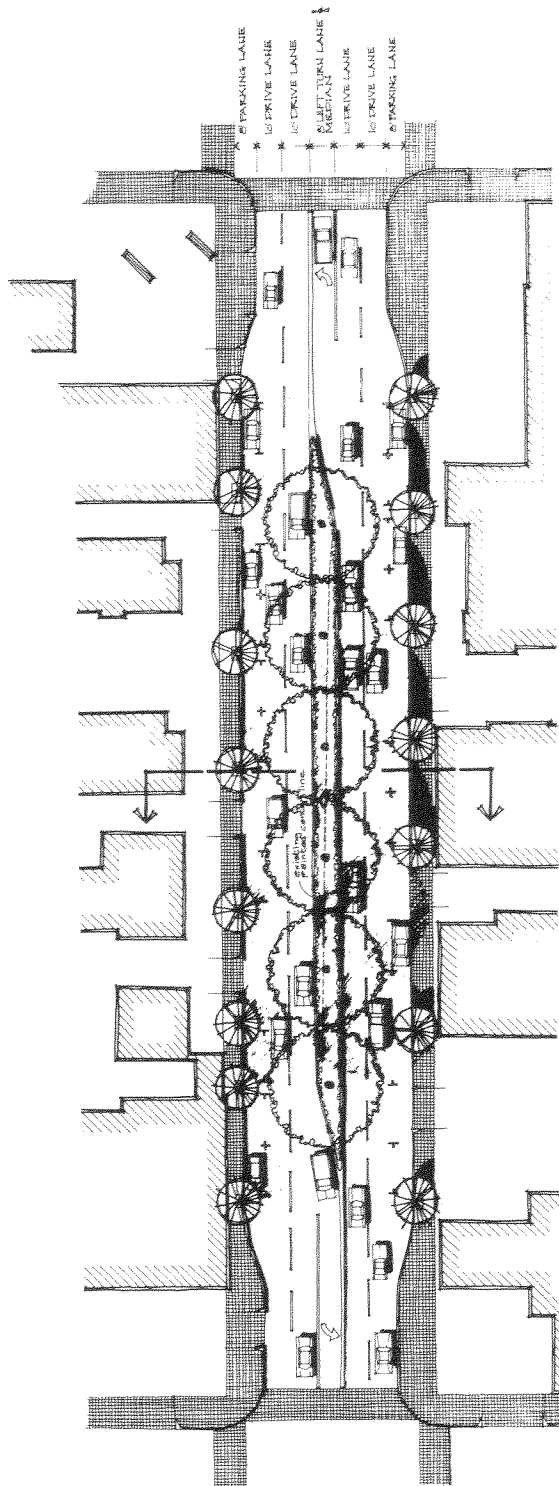
Cota to De La Guerra Street. The present four travel lanes and two parking lanes would be retained in the concept. The drawing at the end of this section illustrates this concept.

A major plaza, noted on the design district map and the following photographs, would provide both an entrance to the city and to the Haley-Milpas commercial area. This plaza can be realized by cooperation between the City and private development.





SECTION THRU STREET



Median Drawing

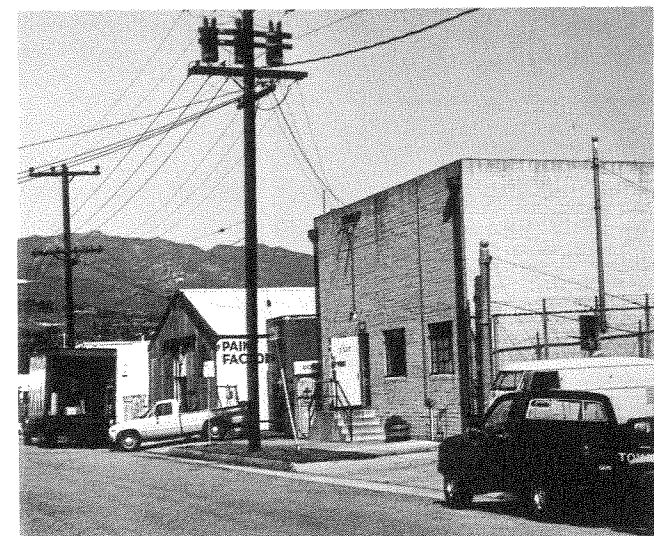
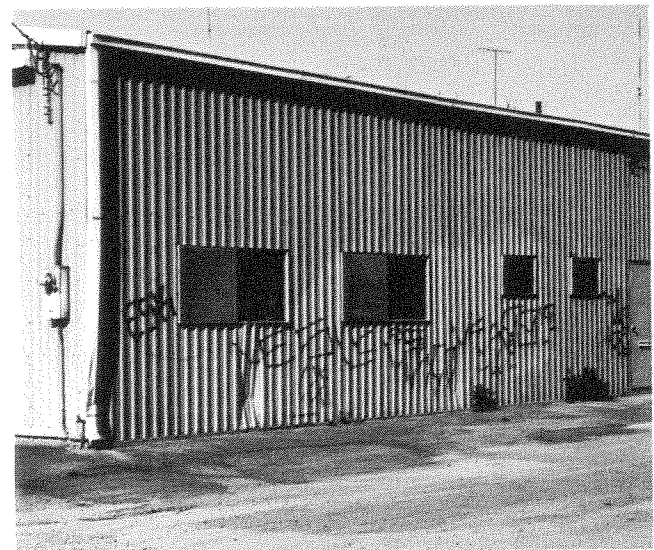
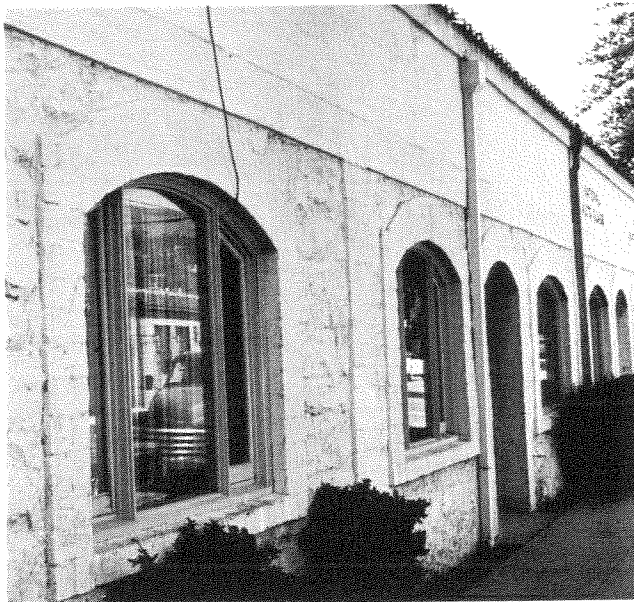
INDUSTRIAL DISTRICT



Northwest corner at Haley and Milpas Streets, where Jack-in-the-Box is now, showing Ray Edrington's Garage and the Sunoco Tire Shop (probably early 1930's: From the Joel Conway Historical Collection)

The use for an industrial building may often be reflected in its form. Unfortunately, because of their utilitarian nature, these buildings sometimes lack a human quality and scale. This is an important issue in the Haley-Milpas area since some of these buildings are in close relationship

to other uses, such as residential and commercial. Although human scale is discussed in more detail in the Guidelines Chapter, the following recommendations will encourage scale in industrial buildings.

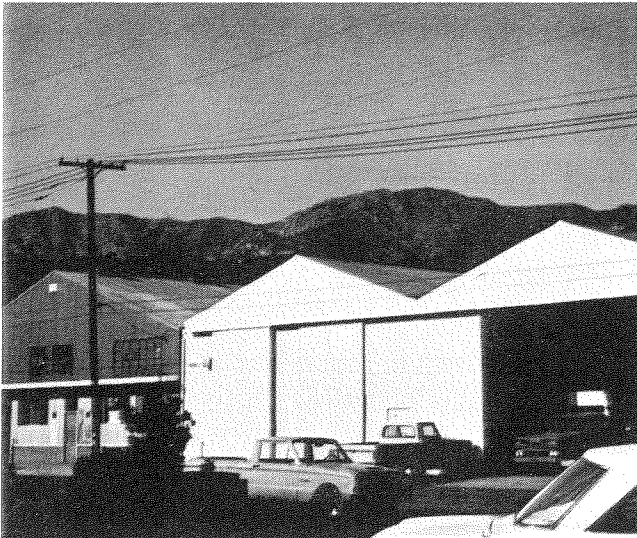


The photographs above depict industrial buildings that have scale and character.

The photographs above lack human qualities. Many existing industrial buildings can be improved with an interesting paint job, minor repairs, sensitive landscaping and a *maintenance program*.

Roofs

Roof views from the freeway and the surrounding hills is an important design consideration. Visible roof areas should be as attractive as possible. This may be accomplished by dividing the roof into smaller units as depicted in the photograph below.

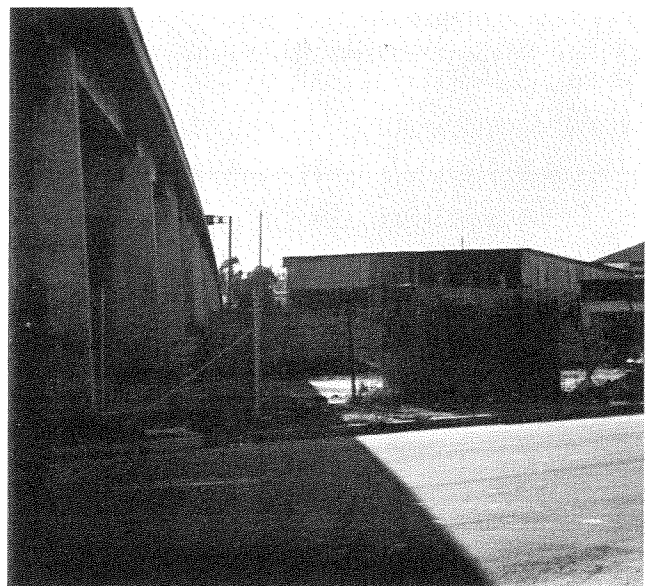


The photo above shows an example of an attractive roof that is seen from the freeway.

Gable, hip and shed roofs are preferred but flat parapet roofs can be made acceptable if either rock or crushed tile is used. Roof materials and colors can vary and should reflect the architectural intent of the building. Roof overhangs at proper angles can also *decrease* the verticle appearance of the walls.

Screening

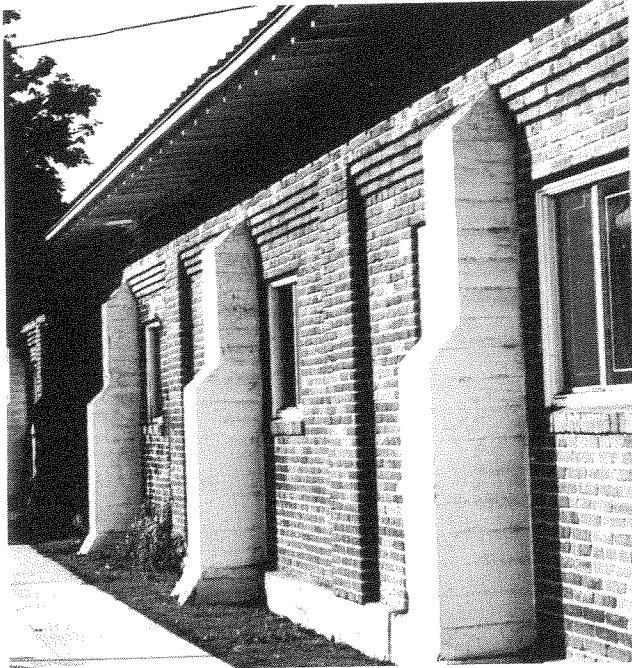
The above recommendations will improve the view from the freeway but many of the activities in the industrial area require screening; therefore, it is suggested that trees that will mature to a given height be planted between the freeway and industrial areas. These trees must screen the foreground view but not be so tall as to block the view of the foothills, mission and mountains. This may be implemented by first, requesting the landscape treatment on all Cal Trans property and by requiring all new development adjacent to the freeway to provide these trees as a screen.



View along freeway (east and west) where trees are proposed.

Walls

Large wall areas should be organized visually into architectural elements to which people can relate. This may be accomplished by punctuation of the structural members.



This photograph shows one wall with exposed structure.

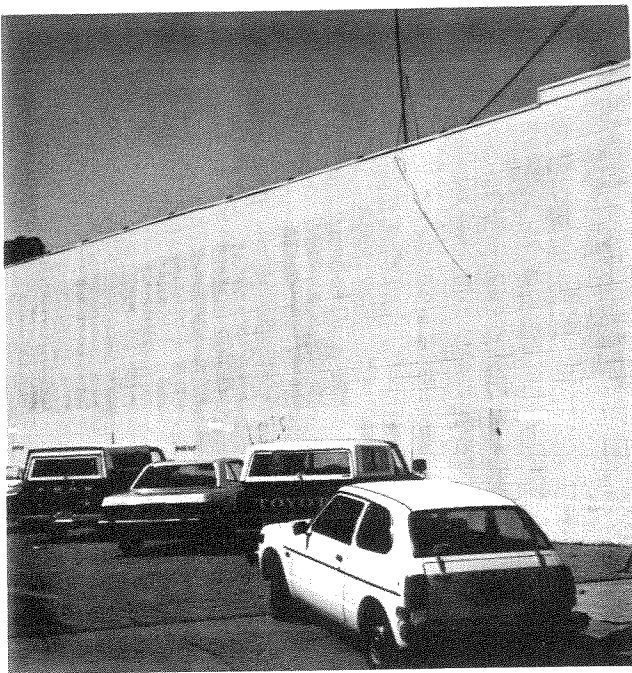
The rhythm of the facade can be further divided with other scale-defining elements, such as doors and windows. (See photograph below.)



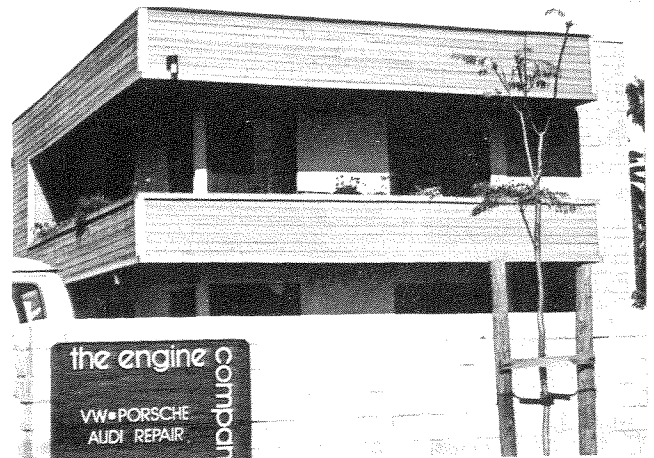
When building on large sites, planter walls and earth mounding to decrease vertical height should be considered, as shown below.



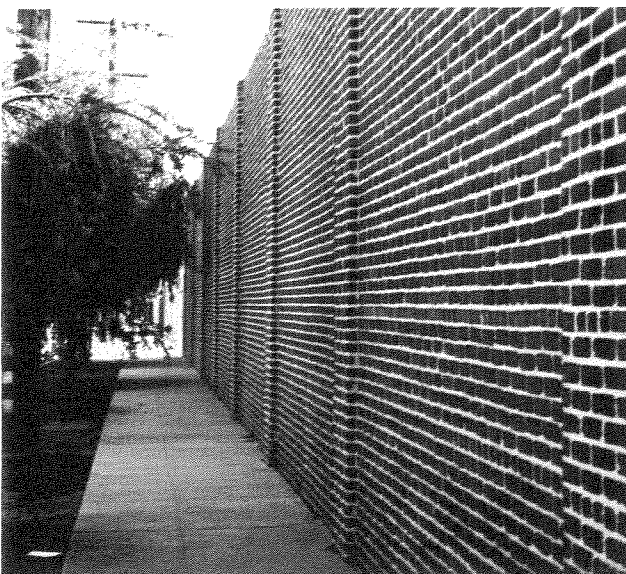
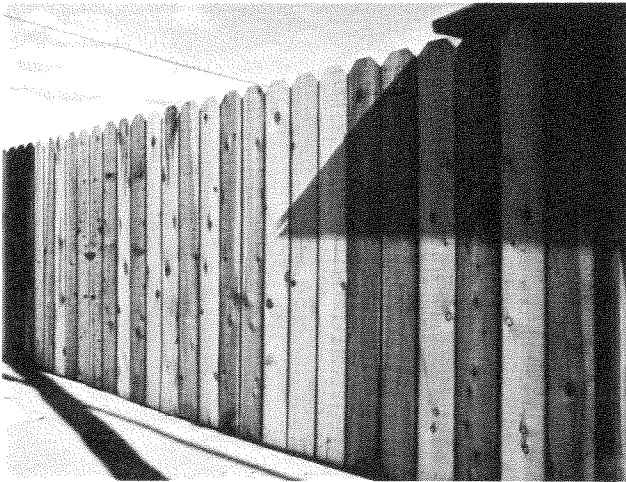
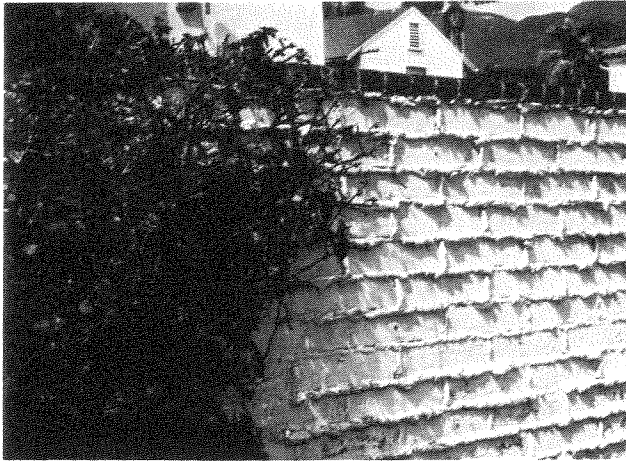
Horizontal bands can also decrease the vertical appearance of a building. (See photograph below.)



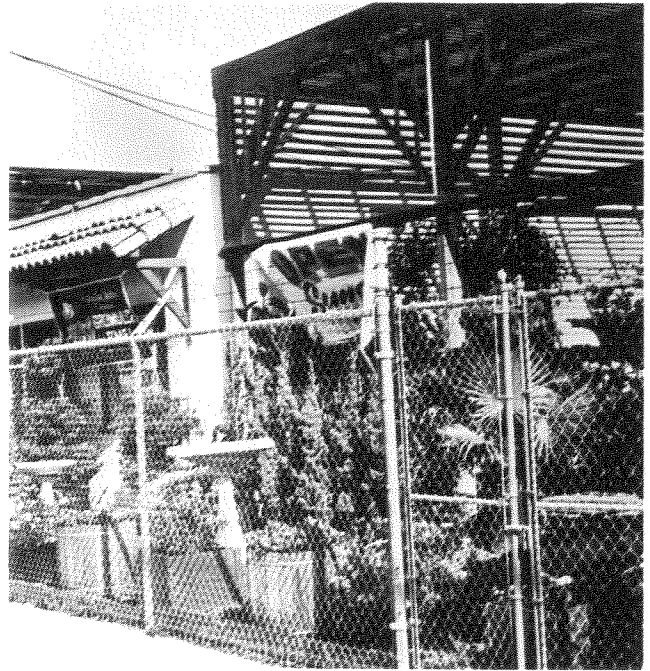
This photograph shows a plain wall without exposed structure. This wall is more subject to graffiti and lacks character.



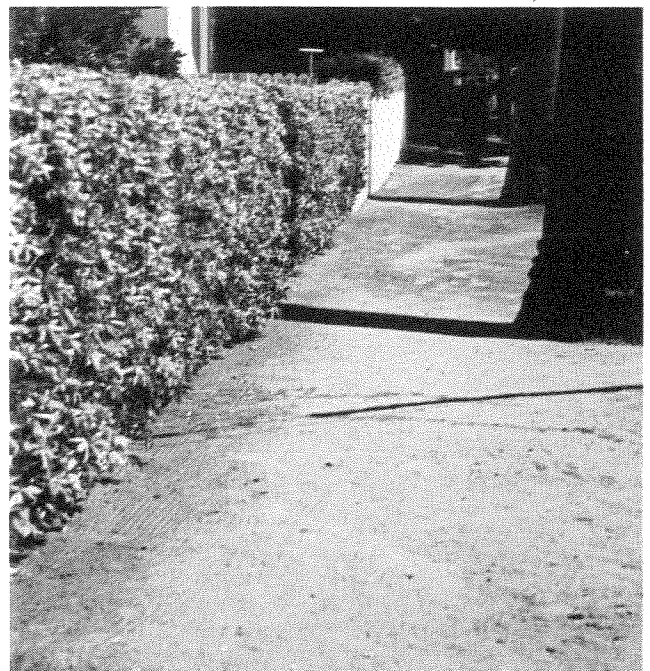
Wall textures of masonry and wood can humanize wall surfaces and provide the observer with elements that can be identified. The richly-textured walls, seen below, add a human quality to the street.



Fences and walls must be located around all storage yards. These fences and walls should be treated similarly to the building walls. Chain link fencing is discouraged. If chain link is used, it should be black vinyl coated, and covered with climbing vines or suitable screening material. Barbed wire is discouraged.



Bare chain link fencing detracts from an otherwise attractive site, such as the plant nursery in the photograph above versus this well-screened yard seen below.



Paving

Much of the land area for the industrial district will require areas of asphalt paving for parking. These areas can become more interesting if the surface areas are divided into smaller units. This division can be accomplished with the use of contrasting paving such as brick, tile, turf block, and textured concrete. Further, planting should be provided in the interior of the sites as well as in the perimeter areas. The city's parking ordinance should be reviewed to determine the landscape requirements.



View of planted areas dividing parking stalls.

Lighting

Lighting of storage yards should be directed at the ground with the source shielded. At night, lights on buildings and plants can create patterns on larger wall surfaces while providing security. Light fixtures on the building should complement the architectural style.

Color

Colors should be used that express the material being covered, for example stain on wood, light colors on plaster, and neutral gray and brown tones in the concrete mix for concrete block. *Color can be an inexpensive method of dividing large wall surfaces.* See Chapter 3 — Color.

Signage

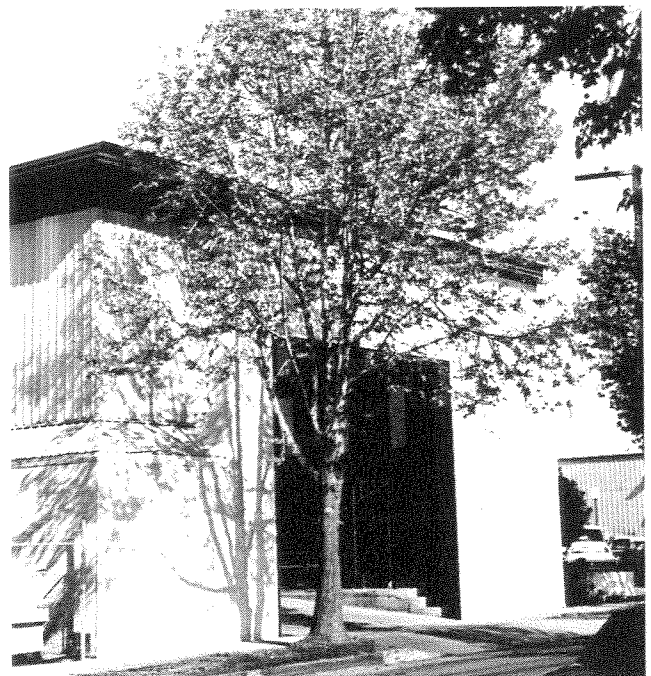
Signage should be designed in conjunction with the building and not as an afterthought. Signage should complement the architecture and not compete with it. See Chapter 3 — Signage.

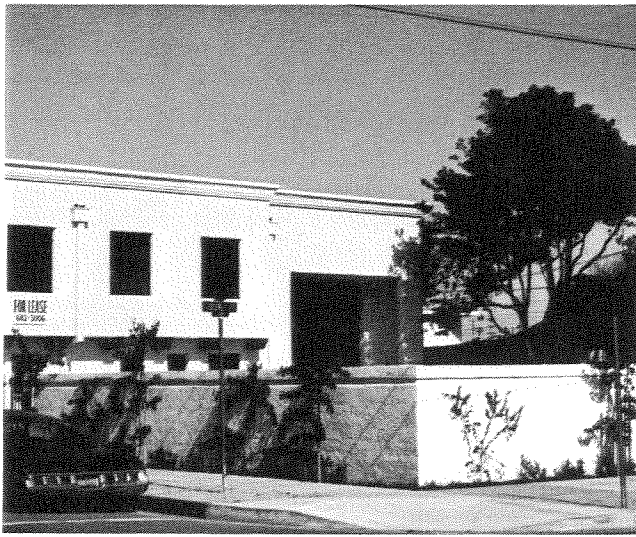
The signage below is integrated with the building by its similar materials, form and location.



Landscape

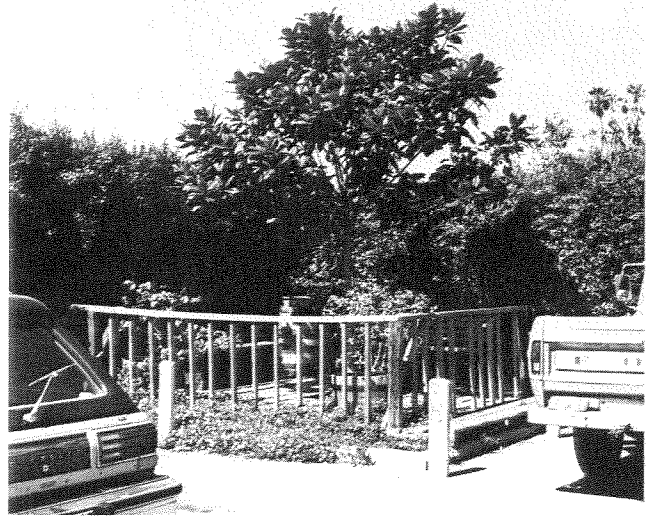
In general, landscaping should be low maintenance, low water use types. Plants should be used as screening and also to provide focal points. Plants can also be used to provide a rhythm on long expanses of wall area. The photograph below depicts a tree providing scale to the adjacent building.





Though the plants shown in the photograph are immature they give a rhythm to the wall.

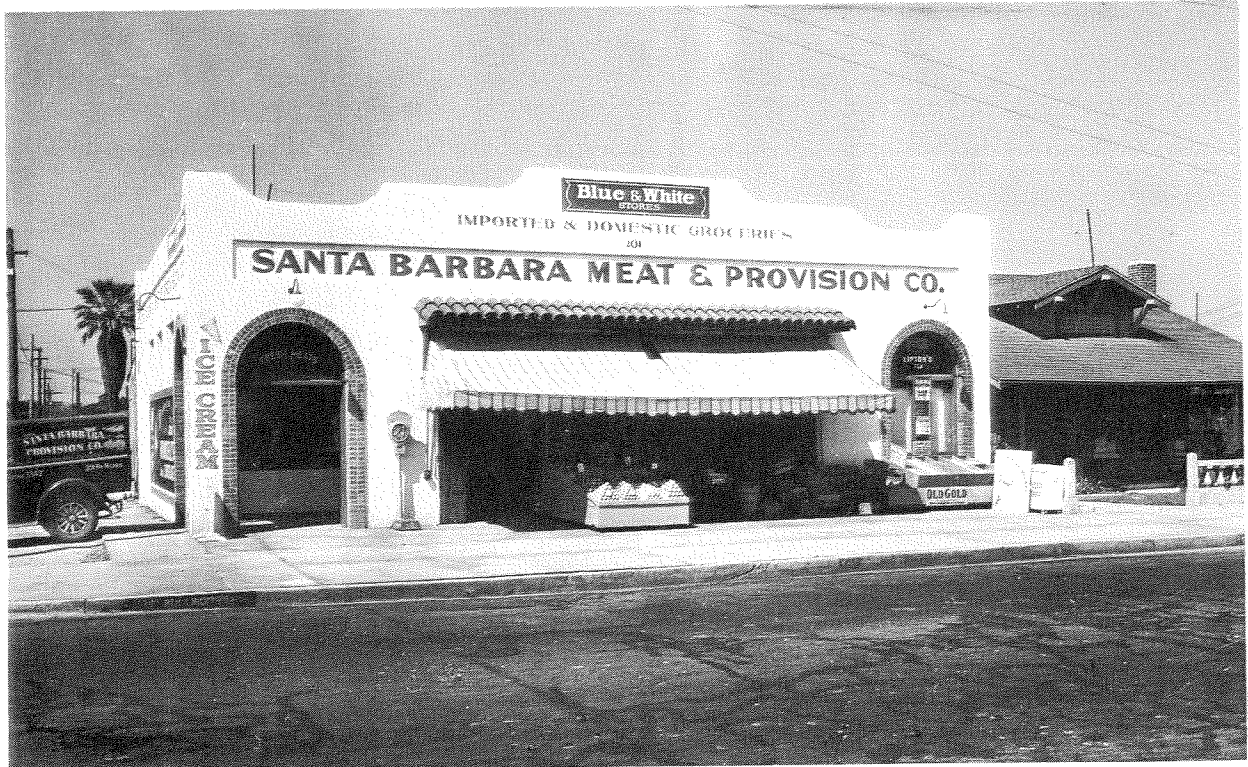
Small employee lunch areas should be encouraged in new projects. Outdoor employee eating areas are appropriate in Santa Barbara's mild climate. The benches, trash containers, tables, etc. should reflect the surrounding architecture. (See photograph below.)



Rest areas can also be located in the parking lots as in the photograph above.



MIXED DISTRICT



Santa Barbara Meat and Provision Company, now Sunburst Market (1931: From the Joel Conway Historical Collection)

Presently, the mixed district is a collage of uses that include residential, commercial and industrial. It has been determined that residential use in this area should be maintained, as it provides a resident population close to the commercial Milpas area. Many of the existing buildings in the district are houses.



Typical house in the mixed district.



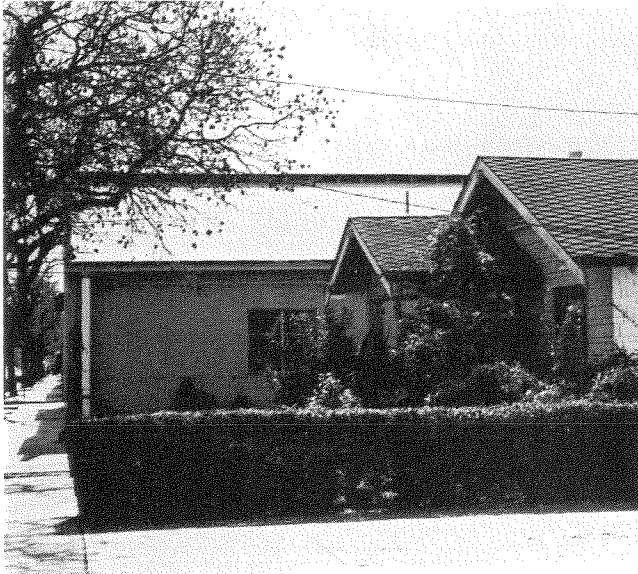
Church in mixed district.



View looking east on Reddick.

In order to reinforce residential preservation and rehabilitation, as well as provide design continuity and compatibility, the following is recommended for all new and remodeled buildings:

- Buildings, no matter what the use, should be set back from the street to match the set back of adjacent residences.



The unfortunate example in the photograph shows what can occur.

- The rhythm and scale of buildings along the street should be of a residential pattern as seen in the example below.



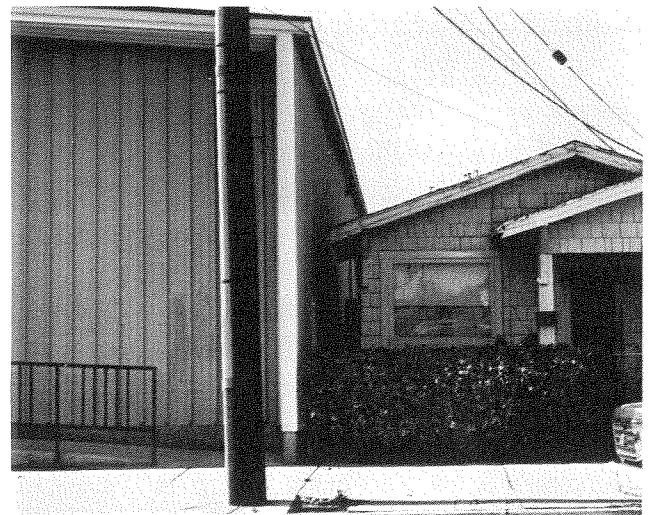
The next example lacks this rhythm.



- Building forms should mimic residential character, massing and volume, not like the example below.



- Building materials should reflect a residential character, not like the example below.

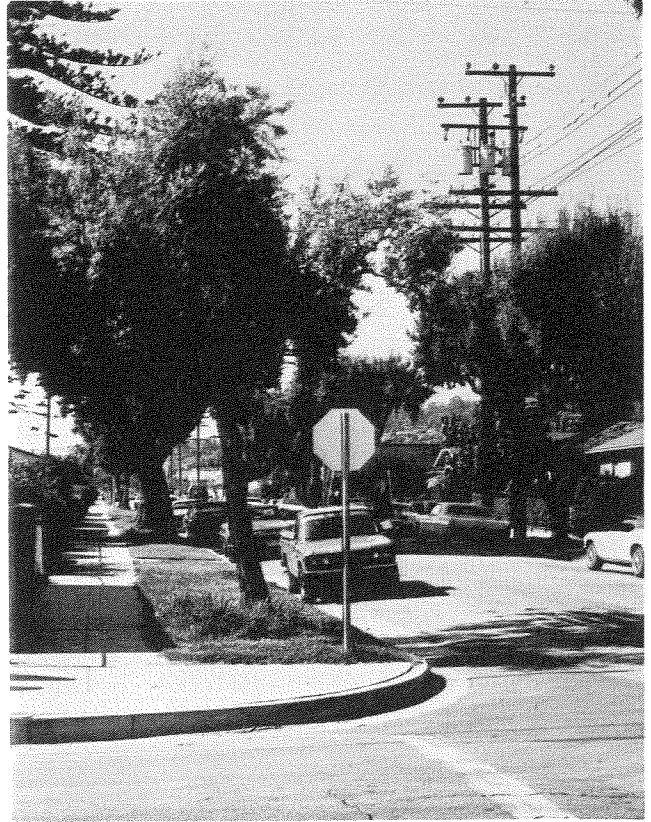


● Building details should have a residential character such as the examples below.



● Building height should not exceed two stories or 25 feet.

● Street character should be residential through the use of planted parkways (between the curb and sidewalk) and large trees as depicted below.



● Signage should be of a type and size which is residential in scale and character, see example below.



● Colors recommended for new and rehabilitated buildings are:

PASTELS

293C	Caravan Tan
267H	Carousel Green
252G	Peach Sherbet
280E	Sunnyvale
199-1J	Powder Blue
281C	Nugget

A good color choice for trims with these pastels would be white or off white, *i.e.*, 281G Bridal Wreath.

Shown below are two examples of a three-color scheme written in order of intensity.

- #1 A. 281H Spanish Ivory
B. 269B Date Palm
C. 297A Ember Brown
- #2 A. 274G Maple Glow
B. 274B Falcon Brown
C. 287A Redwood

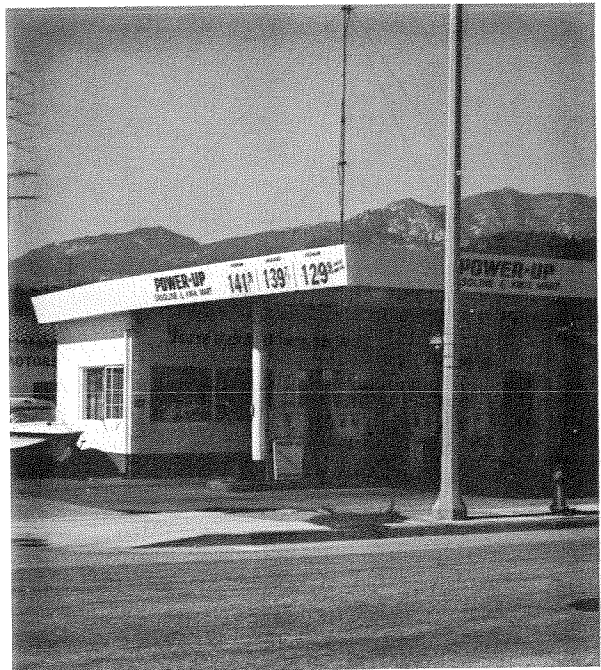
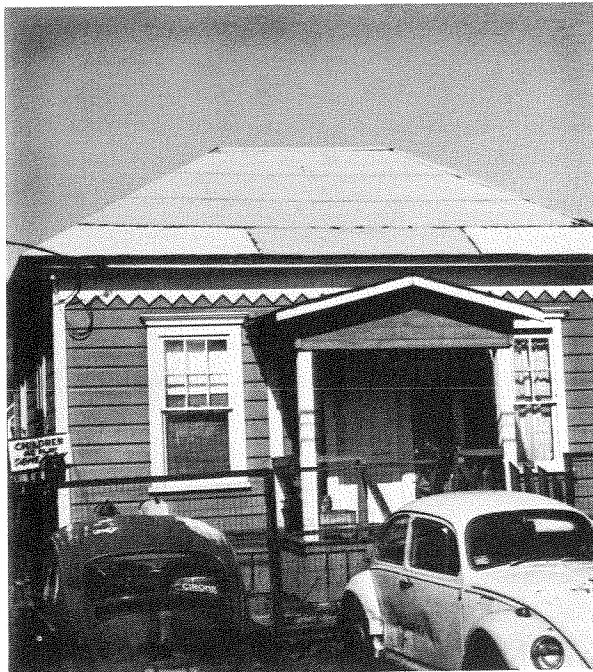
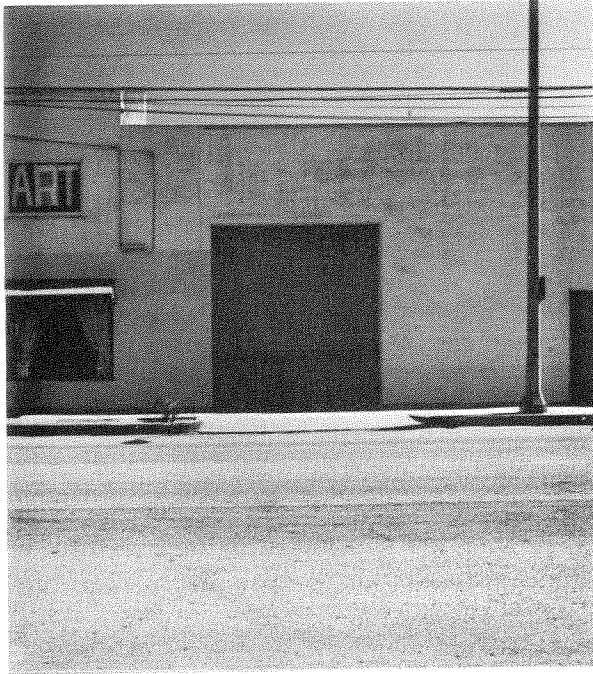
In using scheme #1 in a residential setting, one could use A as the base color, B on the secondary area and C on the smallest trim areas and/or the doors.

● *Review Chapter 3 — Guidelines!*



CHAPTER THREE

Guidelines



While there are no “hard and fast” rules to govern the future development, redevelopment, and enhancement of an area as diverse as the Haley-Milpas neighborhood, a series of guidelines are proposed. These are not laws, but suggestions which, if followed, will encourage compatibility between existing, rehabilitated, and new development. In addition, these guidelines will provide a base upon which creative solutions can be built.

The goals of any project should be to make a positive and effective contribution to the community, whether it be either a front yard or a business district. At the heart of the revitalization effort are these goals: to involve the community, and to invoke a positive response from the people who live, work and shop in this area.

For the design of new or rehabilitated structures, the designers and developers of these projects are encouraged to *grasp the opportunities available; make the most of existing resources; and employ imaginative, compatible and consistent design solutions.*

Awareness

The primary guideline is awareness. Having an understanding of the environment (home, store, office, factory, or garage) will be a great aid to effective design solutions.

First, become familiar with the neighborhood, beginning just outside the front door.

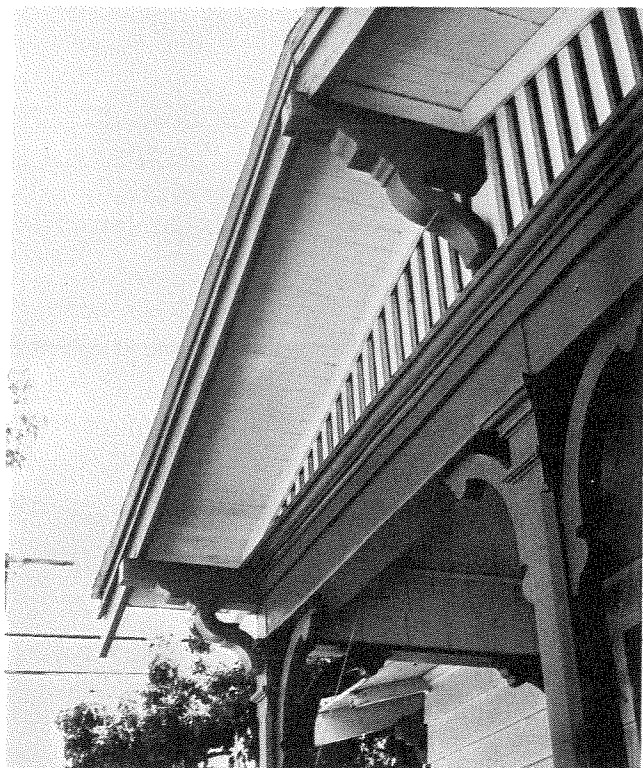
What kind of activities do/will take place on the property? The next-door-neighbor’s property? The street? On the block? Answering these questions will begin to give a picture of the needs and habits of the people in the neighborhood, including those who will be using the proposed project. Every structure, in one way or another, is created to serve a purpose. The best way to find the most promising solution to a need is to know something about that purpose; a good way to understand a need is to know something of the people involved. Because people are what give the community life, they are more important than the building, than the landscaping, even than the street. It is for them that all structures are either built or improved.

Second, try to become familiar with the ar-

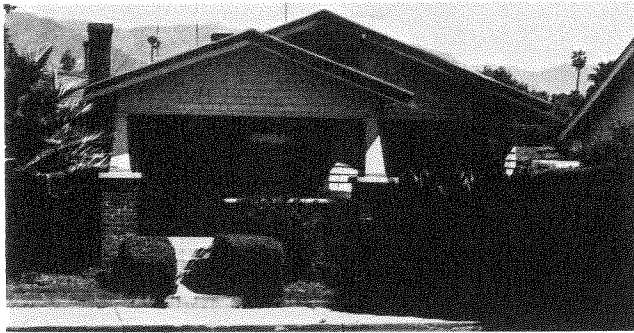
chitecture of the neighborhood. Try to recognize the different architectural styles and notice if there is a particular style which occurs more frequently than others. Be familiar with your own building. As you become more observant of different building styles, notice also the various elements which are put together to create any one style.



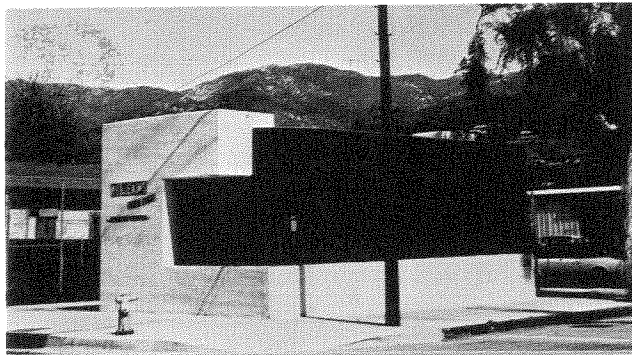
Photograph of Hispanic architecture depicting massive walls, stucco and tile.



Photograph of Victorian architecture depicting clapboard and ornamentation.



Photograph of California Bungalow depicting simple form and straightforwardness.



Photograph of contemporary style with hard-edged glass, metal and stucco.

Assistance

CITY REVIEW AGENCIES

There are numerous comments made about government bureaucracy and how it prevents, delays and even rejects needed projects in the community. It may seem that the "City Officials" and the "Review Agencies" are stumbling blocks to those who wish to improve, enhance and rehabilitate the Haley-Milpas neighborhood.

Unfortunately this negative attitude does not serve anyone's best interests. These officials and review agencies are looking at the total picture and the benefits and costs to the community as a whole. To grant one person's wish at the expense of many other people in the community is not the purpose of these officials and review agencies. These same officials and review agencies should be considered *informational resources* and not adversaries to proposed projects.

All the agencies necessary to contact are located in the Community Development Depart-

ment. There are two Divisions of interest to project applicants: Planning, at 1236 Chapala St., and Land Use, across the street at 1235 Chapala St.

In general, the applicant *starts* with Land Use, to obtain information, application forms, and to pay fees. The applicant *continues* the process in Planning, where many of the review agencies and their staffs are located, and *ends* the process back at Land Use by obtaining a building permit. The flow of the process is shown in the illustration on the following page. It must be emphasized that there is a step-by-step procedure which must be followed. All projects are not the same, so it is important for the applicant to start by first getting information about the steps he will need to follow.

Land Use is the first stop. Land Use issues building permits, zoning information reports, enforces the zoning ordinance and building code and carries out new ordinances. For the applicant, they explain procedures, hand out application forms, and collect fees. At the end of the process, they grant a building permit.

Planning is the second stop. Planning administers the zoning ordinance and the General Plan, develops goals and policies for future land use, and drafts and carries out new ordinances. For the applicant, Planning staff can supply information on the process, and feasibility of getting a project through, and make suggestions on an applicant's project.

Individuals from both Land Use and Planning staff comprise the review agencies. These include the Architectural Board of Review (ABR), the Sign Committee (SC), the Subdivision Review Committee (SRC), the Environmental Review Committee (ERC), the Planning Commission (PC), and the City Council (CC). Their functions can be defined briefly as follows:

ERC determines potential environmental impact;






ABR reviews site plans and building architectural design;

Sign Committee reviews all business signs;

SRC deals with land subdivisions, lot line adjustments, and large projects;

Planning Commission is responsible for variances, conditional use permits, General Plan amendments, and modifications;

Applicants Process for Government Agency Approvals

STEP NUMBER	APPLICANT'S ACTION	INTERACTION WITH CITY	PRODUCT
STEP 1 	Applicant performs initial investigation of the proposed project	Consult with city staff — planning, zoning and building	General information concerning project feasibility, fees, potential review process
STEP 2 	Applicant produces necessary drawings to communicate the intent of the project	None	Design drawings
STEP 3 	Applicant begins city review by submitting necessary applications and drawings to the land use controls office	The application(s) will be reviewed by city staff and scheduled for appropriate meetings: ERC, SC, CC, ABR, PC <small>NOTE: THE PROJECT'S SIZE, TYPE, AND LOCATION WILL DETERMINE WHICH REVIEW BODY HAS JURISDICTION.</small>	Project approval
STEP 4 	Applicant produces construction documents (drawings and specification)	None, but documents should conform to federal, state and local ordinances and codes	Construction documents
STEP 5 	Applicant has construction documents "plan checked"	City building plan checkers	Building permit
STEP 6	Applicant begins construction	City building inspectors	Occupancy permit

City Council hears appeals, and approves zone changes and General Plan Amendments.

A separate person, the Modification Hearing Officer, reviews minor modification requests such as buildings being constructed closer to property lines than normally allowed, fences being higher than normally allowed, and reduction in parking requirements.

Information regarding these Divisions, or any of the review agencies, can be obtained by calling the main number of the Community Development Department and asking for the staff person in charge of a particular review committee. Applicants may also stop by the main offices on Chapala Street for information.

PROFESSIONAL ASSISTANCE

Hiring a professional for assistance may initially cost more money but over the long term use of the project, the total expense may be less. A professional can save a project money through his:

1. experience with many similar projects,
2. efficient use of time,
3. knowledge of low maintenance materials,
4. acceptance of the burdens and responsibilities for the project.

It is wise to hire a professional when:

1. The technical skill is beyond what can be readily learned;
2. Tools and equipment are either unfamiliar or infeasible to rent;
3. The project must be completed within a specified time period;
4. Personal time is worth more than money spent for professionals;
5. Local codes may require professional assistance;
6. Personal workmanship may cause more problems than it solves; and
7. Lending institutions may require professional assistance.

The following recommendations will be helpful in selecting the right professional:

1. Obtain recommendations from friends, relatives, neighbors, banks, and owners of similar projects;
2. Review work that the professional has accomplished;

3. Contact local chapters of professional organizations;

4. Discuss the project with three or four professionals to determine which may be more sympathetic to the proposed project.

5. Determine the length of time the professional has practiced in this locale.

6. Verify whether the professional is licensed.

The list below will give the general service provided by professionals in the construction industry:

● *Attorney* — Legal counsel on matters concerning contracts, and building law.

● *Realtor* — Assistance in the purchase and sale of real property.

● *Title Company* — Assurance that Deed is free from claims or restrictions. Provide Condition of title, and legal description of property.

● *Environmental Consultant* — Environmental assessment and reports.

● *Architects* — The siting and design of buildings.

● *Engineers* —

Civil — Surveys to locate utilities, trees, and topography of site.

Structural — Structural analysis of buildings.
Mechanical — Mechanical (plumbing, building drainage, mechanical equipment) analysis of buildings.

Electrical — Electrical analysis of buildings.

Soil — Determine the nature and support values of soil.

Traffic Engineer — Provides data and information concerning complex vehicle circulation.

● *Landscape Architects* — The design of landscape for the site.

● *Interior Designer* — The design of interior spaces and furniture arrangement.

● *Landscape Contractor* — Installation of landscape design.

● *Nurseryman* — Provides plants and other landscape materials.

● *Contractor* — Supervises and performs construction work.

● *Sub-Contractors* — Individual trades that supply assistance to the general contractor.

● *Sign Maker* — Maker of building signs.

● *Construction Material Supplier* — Provides materials for construction.

Design

What people initially perceive about buildings is mostly visual. The nature or “personality” of a building is often expressed through its form, scale, texture and details. Our senses receive the message that a building (or a wall, or a group of buildings) communicates: a blank wall, for instance, would communicate a vastly different feeling than a finely detailed facade of a Victorian home. The various components of a building can improve or detract from the character of the structure. This is not to say that every building should be intricately scaled and detailed. For a very large building, such as a factory or warehouse, it would not be practical to use minute detail. The design of such a sizeable facility should satisfy the responsibility not to impose an eyesore. Because extremely large buildings are more visible, they should be made reasonably attractive and compatible with their surroundings.

ASSISTANCE

There are numerous design professionals trained to provide expertise in the design of buildings. See the Assistance section.

DESIGN CONCEPTS

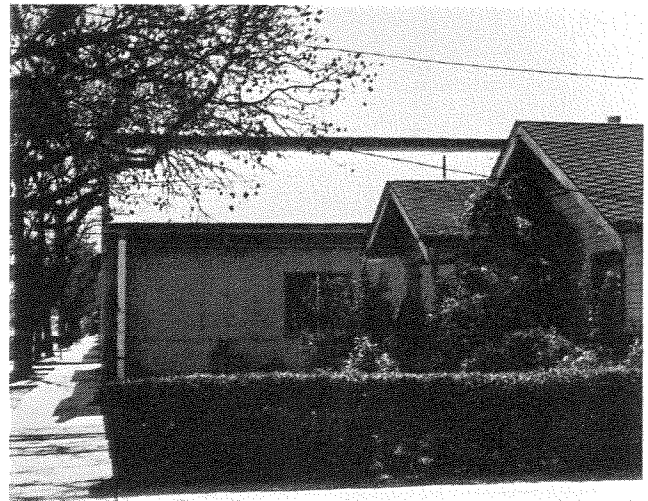
The design concepts listed below are an important part of any improvement effort. In order to enhance the image of the Haley-Milpas area, property owners, renters and merchants will need to review basic design concepts that will ensure an upgraded and coherent appearance for their property.

Harmony

Harmony is created by the manner in which a project relates to its environment. That environment may be immediate, such as the rest of the house in an addition project, or much more public, such as the developed area surrounding a new shop or office. Harmony is probably the single most important consideration in the planning of a project for an established area. Harmony concerns the many different aspects of project design such as details, materials, landscape, color and form.

New construction should reflect the existing

The photographs below demonstrate examples of structures that are not compatible with the established character.

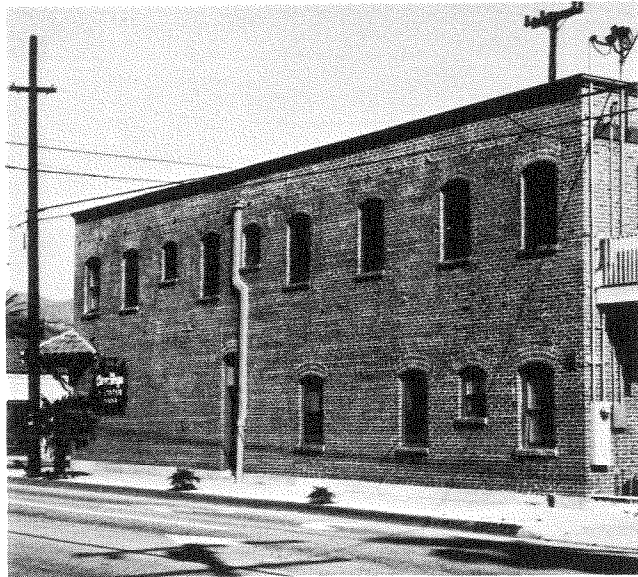


neighborhood, not contrast with established character.

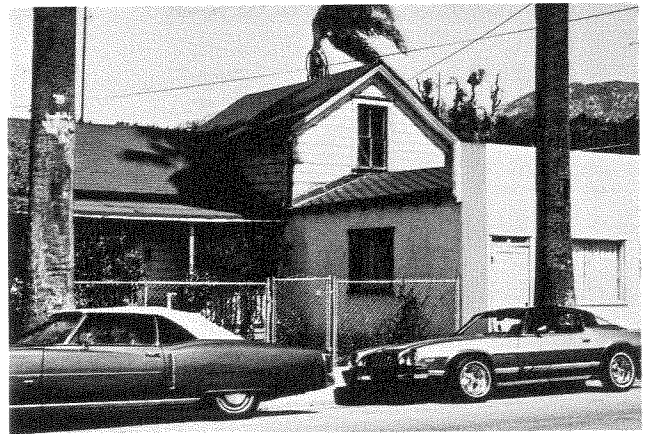
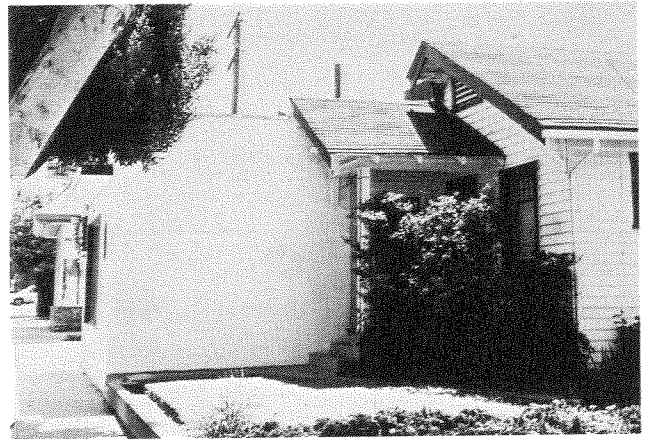
In districts where there is a clear and distinct “design character” the desired solution is more easily developed. However, in areas of more mixed design, where a common style might not readily present itself (such as the mixed-use district) there are still general design guidelines which will make a building more compatible with its surroundings. Chapter 2, Mixed-Use should be reviewed when building in an area where no district architectural style exists.

Many times the restoration and/or rehabilitation of older buildings provides a very satisfactory contribution to the community, recalling images of the past, and inspiring quality and creativity on the part of today’s designers.

The restoration of the two buildings below are excellent examples.



The photographs below are an example of lack of compatibility between the old and the addition.



An addition to an existing structure should follow the above guidelines. The design of a proposed addition should follow the general scale, proportion and massing of the original building and blend with the existing structure, such as the example below.

Also, rehabilitation may be the most economical form of property improvement. When an existing building is to be rehabilitated, care should be taken to do the work in such a way as to respect the original design integrity of the building. To “modernize” an old structure may be to destroy some of its inherent esthetic value.

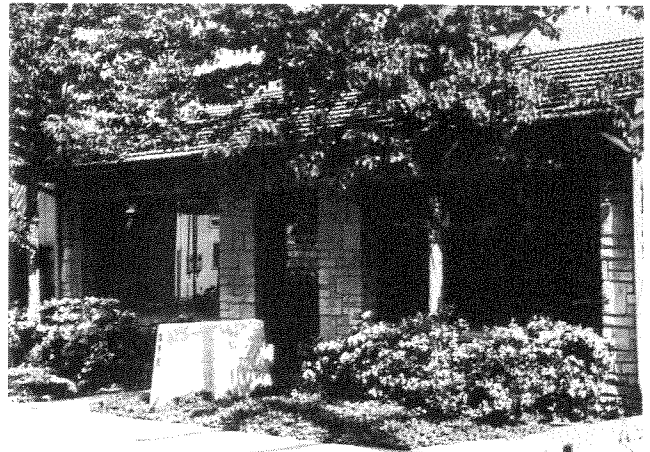
If possible the original materials should either be restored, or replaced with similar materials. Applied finishes should respect the materials to which they are applied, for example stain on wood and light color paint on exterior plaster. Red brick or tile should not be painted or covered.



Scale

Scale is created by the size and proportion of a building and the building's detail which relate to human physical dimensions, perception and comprehending abilities. Building form, height and proportion in relationship to surrounding circulation and open space also determines a building's scale.

People relate better to a building whose elements have a human scale; that building may be said to be more "sympathetic".



The two building examples above have many elements that people can readily identify.



The two photographs above show examples of buildings *without* scale.

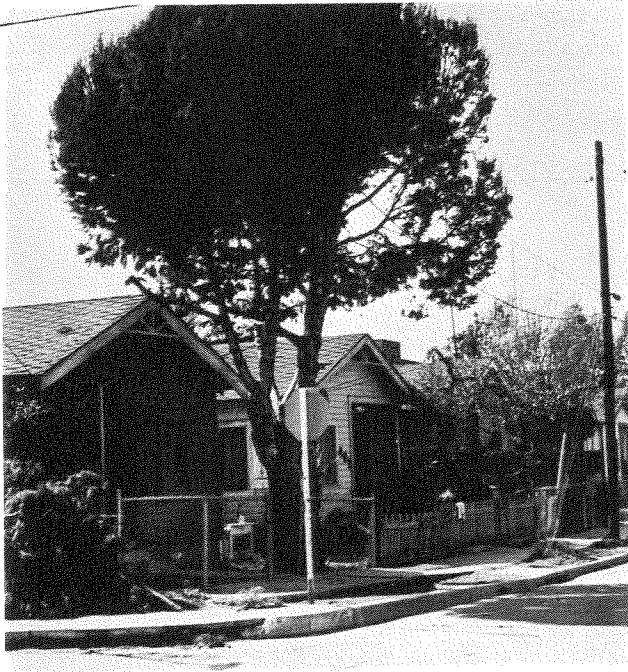
Rhythm

Rhythm along a street can be noticed by:

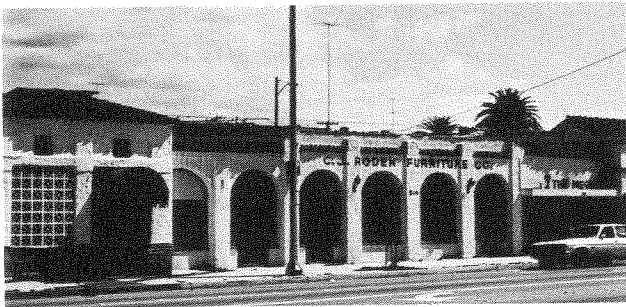
1. Moving past a sequence of buildings that have similar form;



2. Moving past a sequence of buildings that have similar space between them; and



3. Moving past an individual building and observing the rhythm of doors and windows and/or

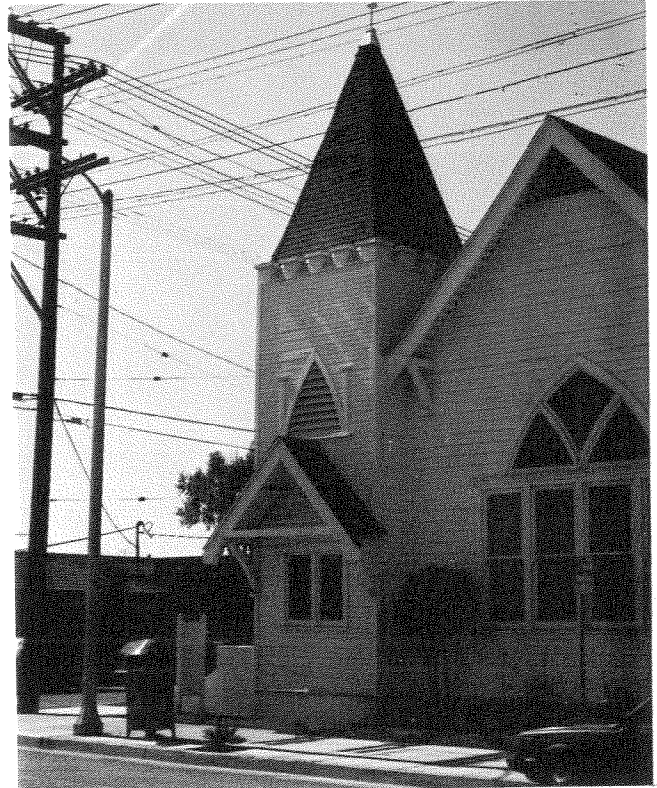


the structural elements.

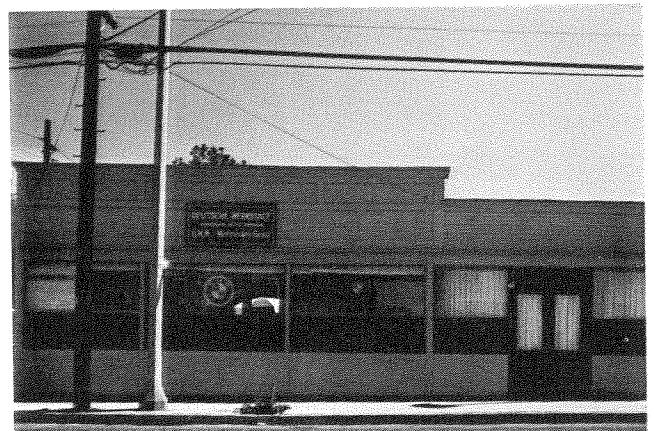


Proportion

Proportion is the relationship of height to width; for example, the height to width of the total building mass or the height and width of windows. Some buildings have a more vertical appearance while others tend to be horizontal, such as the examples below.



Vertical appearance.



Horizontal appearance.

The ratio of height to width of a building facade should be designed so that it will relate well with, and not overwhelm, the facade proportions of adjacent buildings.

Landscaping

According to recent surveys of shoppers and merchants in the Haley-Milpas area, a major concern of both groups is the visual appearance of the streetscape. The look of an individual property or a whole street can be improved dramatically by repainting and doing simple repairs. In addition to these methods, one of the most effective ways to upgrade visual appearance is through appropriate landscaping. The positive effects of having plants and other decorative items in the urban scene has been recognized for many years. There is more to a street than just walls, sidewalks and roadbeds. Well designed landscaping adds color, life, movement, relief and interest to the street, and increases property values. This section will outline guidelines which will help to develop the areas between building walls and property lines to make them more functional and more inviting to shoppers and residents alike.

ASSISTANCE

There are design and horticultural professionals who can help. (See the section titled Professional Assistance) In addition to these professionals, the County Farm Advisor has information on growing plants and the *Sunset New Western Garden Book* is an excellent reference.

DESIGN CONCEPTS

The design concepts of *unity*, *harmony*, and *variety* can serve as guides when developing a Landscape Design. The Design can have unity (a theme) through repetition of forms, colors and textures. Harmony is achieved by using elements that “go together” — tropical plants with other tropicals, desert plants with pebbles, and through the use of complimentary colors. Variety can be gained through use of contrast in materials, shapes, colors and textures.

As the final check of any design, the above three principles should be fulfilled. Incorporating unity, harmony and variety will keep the design scheme from being boring, disjointed or cluttered. Another important consideration is *simplicity*, especially in small areas. Make it bold, but keep it simple.

It is important to match the plant material with the architectural style. For example:

1. The “Hispanic/Pueblo” district, mentioned in Chapter 1, requires bold leaves, simple plant structure, bright accent colors, planter walls, and tile paving.



2. A Cottage/Bungalow style, found in the “mixed” district would require smaller textured leaves, climbing vines, wood fences, and brick walks, such as the example below.



The final choices of elements will probably be a combination of architectural elements (walls, trellises and pavements) and plant materials. Use existing plants on your property when possible, but remove them if they do not serve the function that is intended.

LOW MAINTENANCE "HARDSCAPE"

Low maintenance landscaping often means a higher initial cost. This is because "hardscape" (paved surfaces, curbs, fences, walls) are more expensive than plants to install but will require significantly less maintenance in the long run. Hardscape does not require pruning, watering, spraying, fertilizing, or mowing. It does provide a basic structure and backdrop for plants: fences and walls define spaces and protect plants from harm; trellises support vines; curbs protect planter areas; pavings hold up under foot traffic. If the project's budget allows, establish a "hard" framework for low maintenance.

LOW MAINTENANCE "PLANTSCAPE"

Low maintenance landscaping means locating planter areas in the right places, and choosing the right plants for them. The right places are: planter areas grouped together to avoid scattered plantings (one ample planter is better than several undersized ones); planters protected from traffic by curbs or extra wide walks or stepping stones for pedestrians; planters located out from under eaves, with paving next to the building. Choosing the right plant entails grouping plants together which have the same cultural requirements. Avoid fast growing plants in confined areas. For formal shapes, choose slow growing plants. Don't use plants that will hide your sign, or house number, or front door.

Choose a plant that will stay low if you plant under an overhang. Don't plant trees over paving if they will constantly drop litter. *Know the ultimate (mature) size and shape of plants, and their cultural requirements, before you plant them.* What looks innocent in a one gallon can at the nursery could turn out to be a monster!

WATERING

Whenever possible, provide a sprinkler system to water all the planter areas. Have different valves to water areas of different sun exposures and water needs. A manual system is fine if there is someone to operate it regularly. An automatic system saves time, effort, and allows watering in the early morning before people are about and when evaporation is the least.

LOW WATER USE PLANTS

Low water use plants can be used to reduce the need for watering. This can reduce maintenance, and water bills, dramatically, without sacrificing the beauty of the landscaping design. There are low water use species of every size, shape and color. Be sure to group them together. Watering the plants deeply and infrequently will encourage deep roots. Low water use plants are especially useful for pots, which can dry out quickly.

High maintenance plants that may be avoided are:

1. lawn
2. annual flowers
3. self-clinging vines (like English Ivy) on wood or stucco
4. fast growing clipped hedges

RESTRICTIONS

The City Parks Department will regulate the street trees and all of the parkway area. It will be necessary to check with this agency before proceeding with a design. The government assistance section should be reviewed since the Architectural Board of Review has jurisdiction over the final design and the Landmarks Committee must review any alteration to a landmark tree.

Parking

ASSISTANCE

The city has an ordinance on parking requirements. City staff, both zoning and transportation, can best advise on how a proposed project can meet these requirements. In general, the requirements address the number of spaces required on-site, dimensions of the spaces, surfacing of the parking lot, entrance and exit, landscaping, and various other design requirements.

LANDSCAPING

In an effort to encourage the development of more attractive parking lots in commercial, industrial and multiple-family use areas, the City has established requirements for screening, using fences and walls; perimeter planters for

providing plant screening on the boundaries of the parking lot; interior planters to relieve vast expanses of paving on large lots; and irrigation for planting. Since many of the lots in the Haley-Milpas area are small, the landscaping required under the parking ordinance may be the only landscaping on the property. Therefore, the suggestions made in the previous section on landscaping often telescope to focus on the parking lots alone.



The parking above is devoid of any plant material while the example below has plants that screen and soften the parking lot.



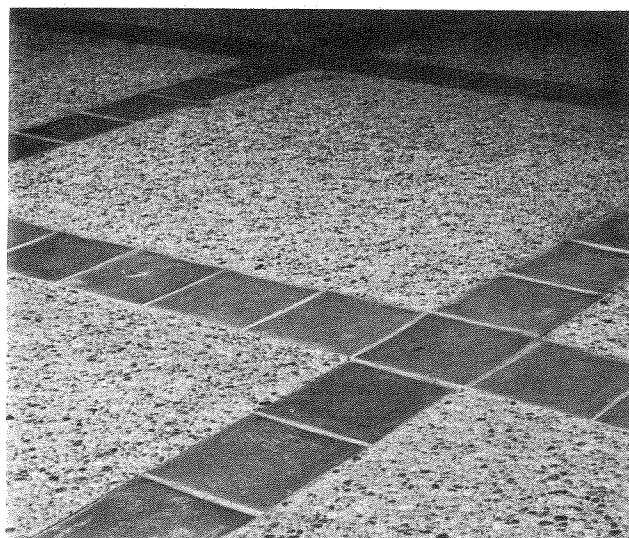
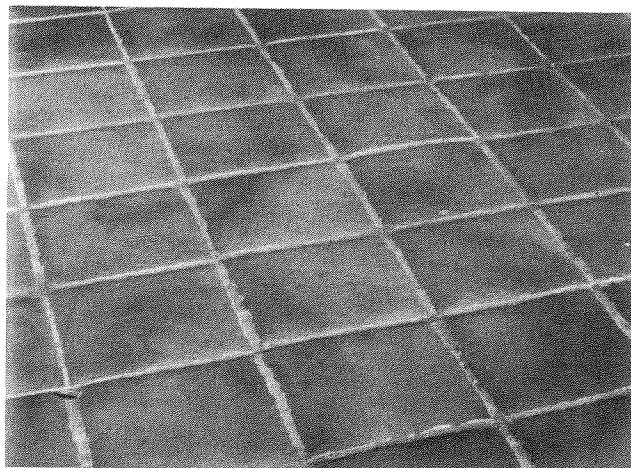
LIGHTING

Good advice on the placement of parking lot lighting can be obtained from City planning staff. Excessive glare is not permitted, and the light fixtures should be arranged to reflect light away from adjoining residential property and streets.

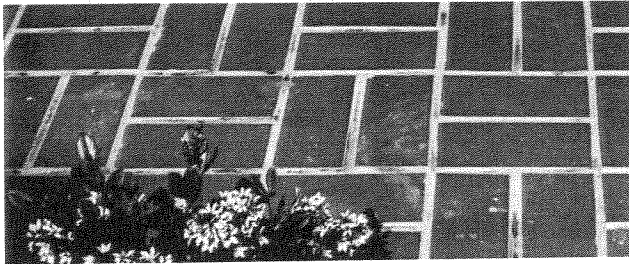
Paving

Paving, specific to each district, is discussed in Chapter 2; however, the following general information and suggestions will be helpful regardless of the location of the proposed project.

Paving is used for both pedestrian and vehicle movement. It can allow water to pass through or not. Paving can provide scale and comes in a variety of colors and textures, such as the assortment below.



Paving should complement and be in harmony with the adjacent architecture and landscape, as shown below.



Paving can give direction and define areas, such as this example in El Paseo above.

Therefore, the correct choice of paving will depend upon the needs and function of the proposed project. The landscaping and parking section of this chapter should also be reviewed.

Color

Color can create a mood or feeling, visually change architecture as well as reinforce architectural detail. Paint has always been an inexpensive way to get immediate results as shown in the example below.



Hue is another word for color. Red, yellow and blue are known as pure hues. A hue can be darkened by the addition of black. In this case we get what is called a shade. With the addition of white we get what is called a tint. A hue can also be muted and/or have its intensity reduced by the addition of its complement color which is the color opposite from it on the color wheel.

ASSISTANCE

Paint manufacturers and suppliers will supply helpful suggestions for *free*.

HOW TO USE COLOR

As a general rule very vivid colors are not good choices for architectural structures. For best results, limit the number of colors in the

scheme to three and preferably two. The colors of the scheme should be of varying intensities. With a three color scheme, use the lightest or more neutral color for the body or largest area of the structure. Use the color of middle intensity for smaller areas such as wainscoting and larger architectural detailing. The color of highest intensity would then be used for the smallest details and trims such as around windows and doorways. The drawing at the bottom of this page can be used as an example. Similar results can be obtained with a two color color scheme as well.

By following these principles visual interest can be enhanced by a more attractive appearance. Remember, the smaller the area the greater the color intensity can be.

Remember, *do not* paint stained wood, shingles, stone, brick, tile, untreated wrought iron; *do* paint bases, trim, windows, wood siding or stucco body of a building.

Signage

Signage is the method of communicating information and identity to both pedestrians and motorists within an urban area. In general, informational signage notes direction, location, warning, and special uses while identifying signage provides notice and advertisement for businesses.

Each design district (Chapter 1) in the Haley-Milpas area has signage unique to its particular character; however, the following suggestions are general signing recommendations:

ASSISTANCE

Professional assistance (Graphic Designer or sign manufacturer) should be consulted. (See the Assistance section in this chapter.)

CITY SIGN ORDINANCE

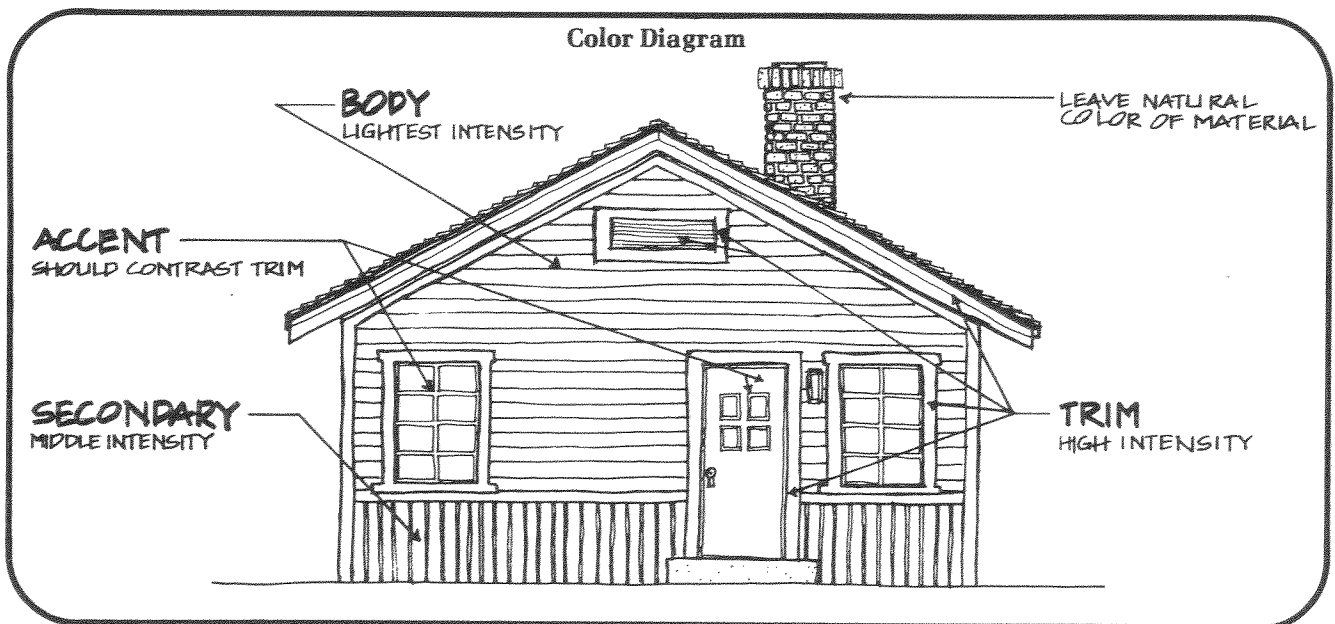
Before proceeding with a sign design, the city's sign ordinance should be reviewed. This document dictates sign size and sign locations. The City Sign Committee and Land Use Controls staff can be helpful in explaining the sign ordinance requirements. (See the Assistance section in this chapter.)

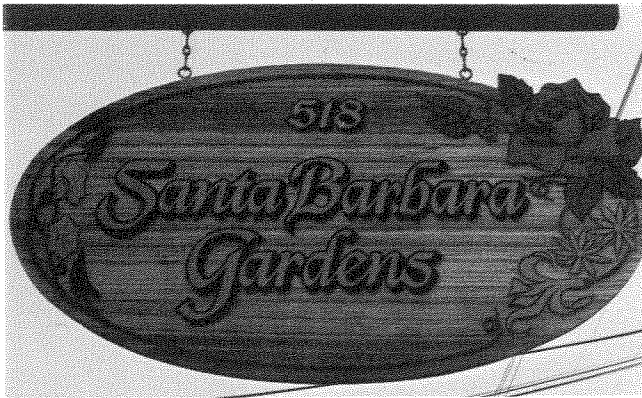
DESIGN INTEGRATION

All signage should be an integral part of the total project's design; it should not be treated as an after-thought. The sign's design is as important as the location of doors and windows.

SIGN MATERIALS

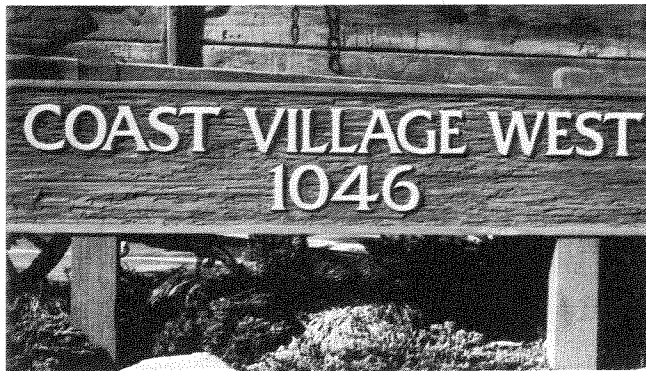
Though signs and their materials are reviewed by the city's Sign Committee, the materials should be compatible with and complementary to the architectural and landscape materials. The sign's colors should be limited to three accent colors.





SIMPLICITY AND CLARITY

The most important consideration for signage is that the signs be simple and clear. The sign's design should not be repetitious or irrelevant. An overabundance of information on one sign will not convey the message effectively to the observer, but will tend to be confusing.



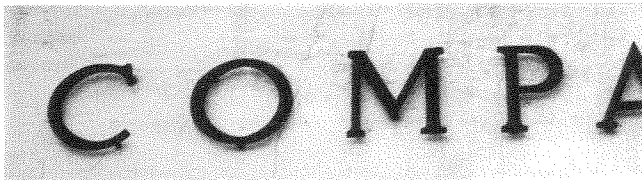
SIGN LOCATION

All signage in the Haley-Milpas area should be keyed to both pedestrian and motorist. To achieve good visibility for both groups the drawing at the bottom of this page will be helpful.

ZONE 1: Pedestrian

Location, from ground level to the top of the door and window jamb. This area should be limited to:

1. Door and window signs
2. Informational signage
3. Monument signs, where there is sufficient building set back from the street (also for auto).

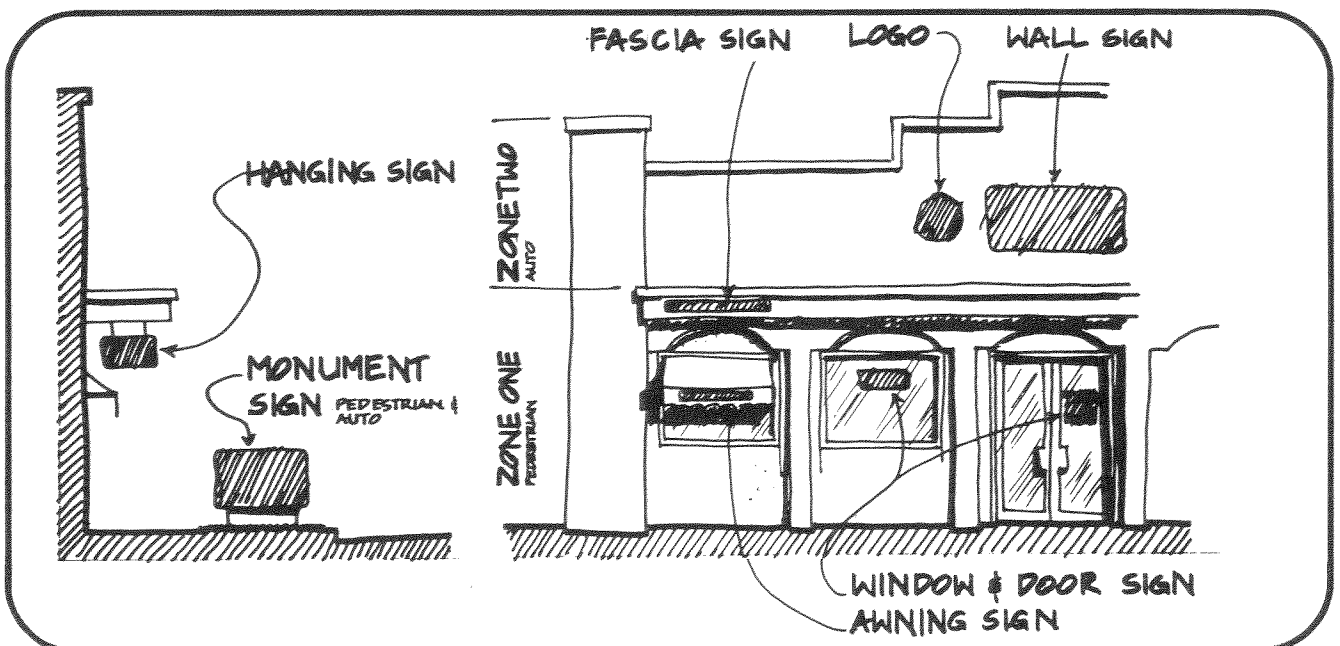


Example of a wall-mounted sign.

ZONE 2: Auto

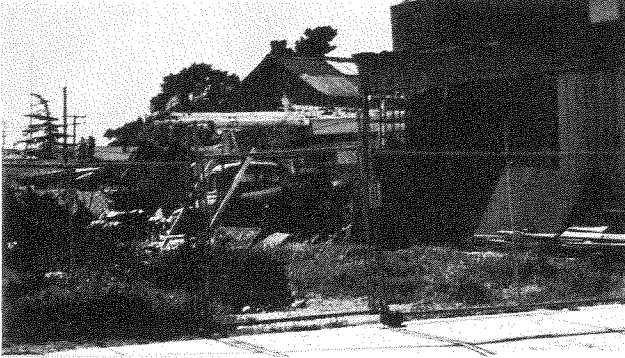
Location, directly above the business entrance. This area should be limited to:

2. Wall signs
2. Hanging signs
3. Awning signs
4. Logos

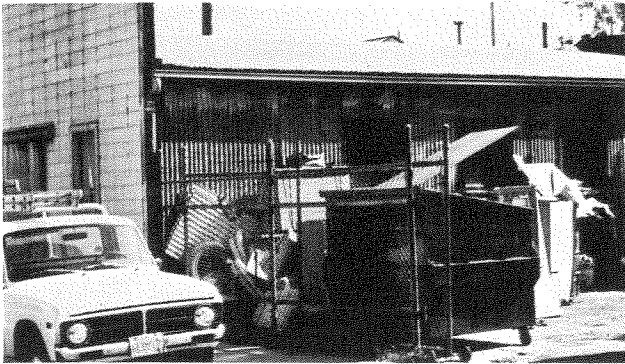


Maintenance

A building, like a person, needs continual care and attention. Rundown buildings and their surroundings are the major visual problems with the Haley-Milpas area.



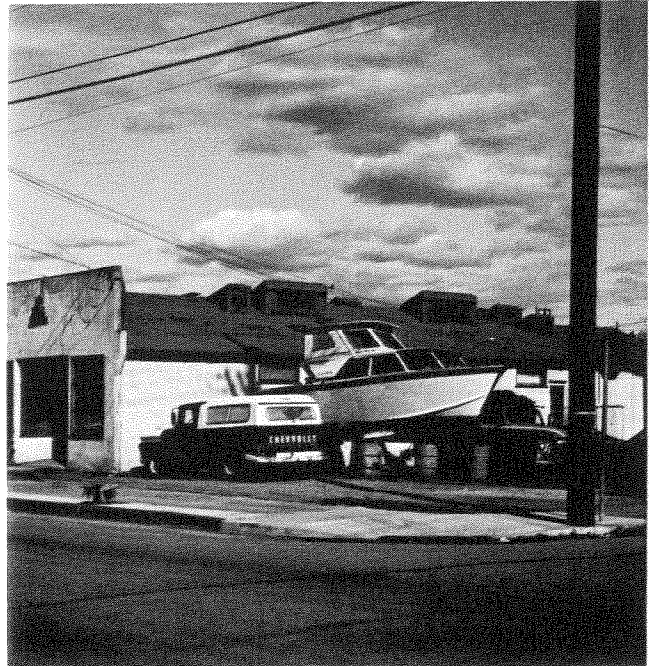
Keeping property clean will help in the maintenance of a building's value; if the surrounding space is littered, a building, no matter how nice, will not be attractive and the litter will attract more litter.



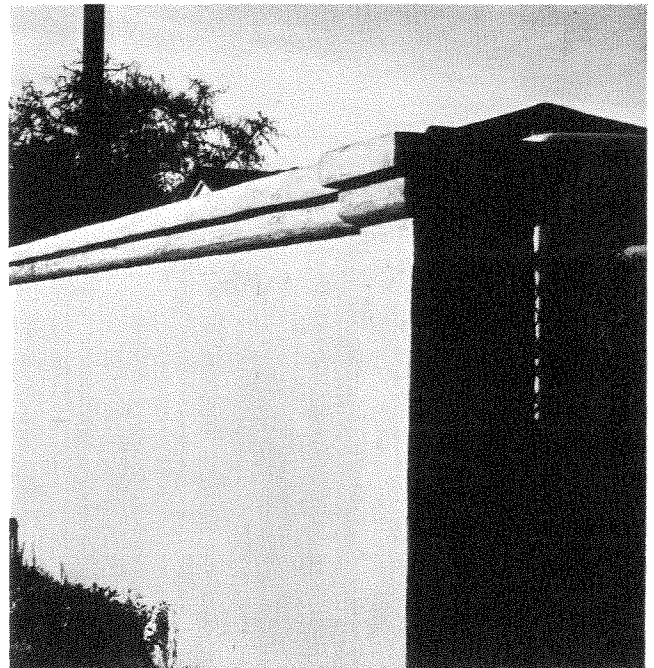
Adequate care for the landscape materials will ensure the best performance from your building's plants. Landscaping that is either overgrown or dead will detract from any building. For detailed landscape maintenance information, see the landscape section of this chapter.

Periodic cleaning, painting, and minor repairs will be required on most buildings. Taking care of small problems when they first appear will prevent larger (and more expensive) problems later.

A particular unsightly problem in the Haley-Milpas area is using the front parking area for the storage of equipment, junk, cars and supplies, such as shown in the photograph below.

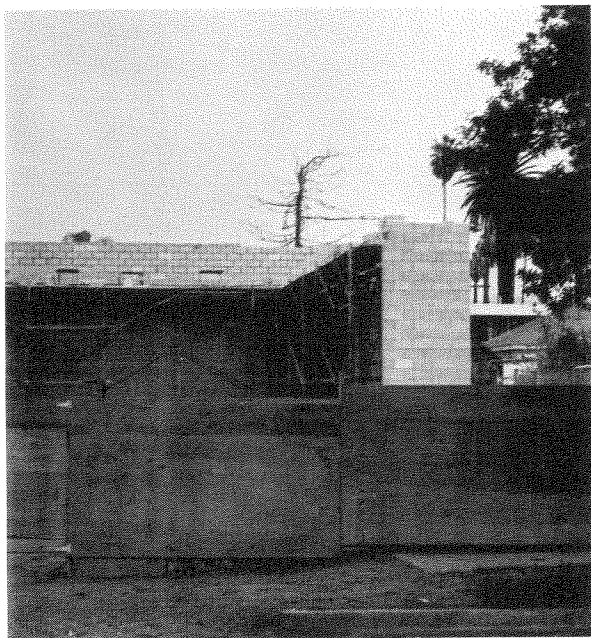


If storage is necessary it should be located at the rear of the lots and be well screened from public view, or screened appropriately like the example below. See the sections on landscaping and parking in this chapter.



CHAPTER FOUR

Procedures and Examples



This chapter will present a development procedure (from first conception of the project to the final product) and three example projects.

Development Procedures

It would be impossible to list every step that a particular project requires; however, the steps listed below will provide a general process for typical projects, regardless of size and scope.

STEP 1

Accurately assess the need(s) of the project. This can be simple if the problem is small in scope, such as repainting a building, but it becomes more difficult with complex projects such as constructing a new building.

STEP 2

Investigate all possible solutions. There are numerous solutions to every problem. In general, the best solution is the one that costs the least but still solves the problem. In addition, other important factors *must* be considered in the decision making process, such as:

1. The "user" of the project,
2. State and local laws and ordinances,
3. Site and environmental conditions,
4. Neighborhood compatibility, and
5. Available funds.

STEP 3

Develop a plan of action. The plan will dictate the necessary steps to complete the project. The plan should determine:

1. When and what kind of assistance is desired (See Chapter 3 — Assistance);
2. When and what government agency approvals and permits are necessary (See Chapter 3 — Assistance);
3. An estimate and schedule of costs and time; and
4. The design solution for the project.

STEP 4

Implement the solution. This is the final step and it usually consists of obtaining the necessary city approvals/permits and constructing the project.

Examples

The following sample projects were selected because they offer a broad range of scope and costs. *Remember*, these are only typical examples and do not represent the process and solution for every project that may be possible.

EXAMPLE 1

Exterior "face lift" for residence.



Existing Condition:

1. Shabby building appearance.
2. Non-maintained front yard.

Assessment of Need:

1. Improve the building's appearance.
2. Improve front yard's visual appearance with low maintenance materials.

Investigation of Possible Solutions:

1. Remodel of building.
 - a. Not necessary if building is structurally sound.
 - b. Would require building permit.
 - c. Would possibly require contractor.
2. Paint building.
 - a. Least expensive for greatest visual return.
 - b. Would aid in improving neighborhood appearance.
3. Remove existing plant material and replace with hard surface.
 - a. Expensive initial cost but low maintenance cost.
 - b. Could be visually unattractive in residential area.

4. Replace existing plants (not major trees) with plants easier to maintain.
 - a. Moderate initial expense and moderate long term maintenance expense.
 - b. Visually attractive and compatible with residential area.

*Solution — 2 and 4 are selected.

Develop an Action Plan:

1. Consult the Design Manual.
2. Contact paint supplier for color assistance and estimate of cost.
3. Contact a plant nursery for landscape assistance and estimate of cost.
4. Develop a design scheme that satisfies the project's needs for both the front yard and the building. Sketches (plan) showing location and type of landscape material and sketches (elevations) designating color treatment will be helpful.
5. Develop a time table and budget for work to be completed.

Implement the Action Plan:

1. Paint the house according to the sketches.
2. Re-landscape the front yard on the weekends with assistance of a landscape contractor.
3. Establish a maintenance program for the continual upkeep of the landscape.

EXAMPLE 2

Commercial development project.



Existing Condition:

1. Vacant lot in a commercial area.

Assessment of Need:

1. Highest and best use for the lot.

Investigation of Possible Solutions:

1. Possible solutions include commercial, office and residential uses. Review uses possible with the following:
 - a. City Community Development Department (environmental, planning, zoning, building and fire) for land use restrictions.
 - b. Perform marketing study.
 - c. Contact utility companies to determine the services provided.
 - d. Consult with a realtor for trends in the area.
 - e. Consult with financial institution for financing.

*A mixed commercial/residential complex is determined to be the most acceptable project.

Develop an Action Plan:

1. Consult with Design Manual.
2. Determine project's program.
3. Consult with an attorney on any contracts that may be necessary.
4. Request a survey of the site by a civil engineer.
5. Request a preliminary title report from a title company.
6. Request a soils investigation from a soils engineer.
7. Hire an architect.
 - a. The architect will most likely hire other support professionals to complete the project (*i.e.*, engineers and landscape architect).
 - b. The architect will provide a design that will satisfy the program requirements.
 - c. The architect may process the project through the necessary government review agencies (*i.e.*, Environmental Review, Sign Committee Review, Architectural Board of Review and Planning Commission).
 - d. The architect will provide all necessary drawings.

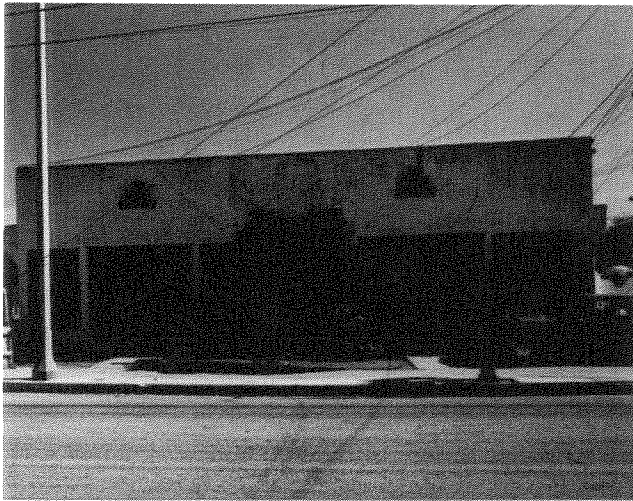
- e. The architect can act as agent for the owner in negotiating the construction contract of the project.
- f. The architect can estimate the project's schedule and costs.

Implement the Action Plan:

- 1. Selection of the contractor through competitive bids.
- 2. Commence construction.
- 3. Receive occupancy permit.

EXAMPLE 3

Remodel of store front.



Existing Condition:

- 1. Unattractive store entrance.
- 2. Faded, unreadable signing.

Assessment of need:

- 1. Need an attractive store entrance to encourage additional business.

- 2. Signing needs to be seen by both pedestrians and motorists.
- 3. Increase business.

Investigation of Possible Solutions:

- 1. Increase display windows.
- 2. Restore facade to original architectural intent.
- 3. Redesign facade to a new "trendy" design.
- 4. Redesign signing.

*Solutions 2 and 4 are decided upon. Solution 1 is not valid because of the type of merchandise that is being sold. Solution 3 does not reflect the design of adjacent stores.

Develop an Action Plan:

- 1. Consult Design Manual.
- 2. Contact an architect for design advice.
- 3. Contact a graphic designer for signing design.
- 4. Contact an interior designer/color expert for interior design advice if necessary.
- 5. Check with City Community Development Department for set back and use restrictions.
- 6. Have architect, graphic designer and interior designer prepare design and construction drawings as well as a schedule and estimate of cost.

Implement the Action Plan:

- 1. Obtain building permit.
- 2. Hire contractor and negotiate cost of construction. This is important since the least amount of construction time is desired for business reasons.
- 3. Commence construction.



CHAPTER FIVE

Glossary



The Welcome Market at 2 N. Milpas, near the present Merlo's Crown Liquor (1931: From the Joel Conway Historical Collection)



The Liberty Dairy at 634 N. Milpas, location of Harley-Davidson of Santa Barbara (1926: From the Joel Conway Historical Collection)

Glossary

The terms included in this section include those which will be helpful in understanding the concepts presented in this manual, as well as general ideas about design, architecture, planning and neighborhoods.

Accent	Highlight or point of visual interest.
Access	Means or opportunity of approach; a way to get to some place or thing.
Adjacent	Next to or beside.
Arcade	A wall composed of arches and their supporting columns.
Arterial	Of major importance in a circulation system.
Articulate	To give character, interest; define.
Barrier-free	Free from obstructions to handicapped individuals.
Berm	A mound or ridge of earth; used to define an area, screen unpleasant views or noise, or for esthetic effects.
Boulevard	A concept for street design which includes multiple lanes separated by a center strip, usually planted with trees and other plant material.
Character	The nature or "personality" of a building or area.
Composition	The putting together of the various pieces or elements that produce an end result; the end result.
Concept	An idea, notion or plan.
Consistency	A degree of sameness among a group of things.
Context	Surroundings; background for some object.
Continuity	The flow of elements or ideas into one another in a non-interrupted manner.
Corbel	An element or member that projects from a wall surface and supports a weight.
Cornice	A molded projection at the top of a wall or column.
Define	To make clear; to give meaning to; to describe; to mark off the boundaries of an area or building, or a portion of an area or building.
Design	<i>v.</i> The process of creating; giving shape to some idea. <i>n.</i> The product of the creative process; the character of a space or building.

Detail	A small feature or element; the use of small features to give character or definition to a space or building.
Device	An article or detail used to accomplish a certain purpose (<i>e.g.</i>) a tree used as a shading <i>device</i> .
District	An area with designated boundaries, set apart for some inherent characteristic or intended use.
Element	A piece, section, or part of something larger; an aspect of a theme, design or idea; a device used to create an image.
Environment	The area immediately surrounding a place or thing.
Esthetic	Pertaining to art, taste or beauty.
Facade	The surface of the wall of a building.
Fascia	A band of material that surrounds the building, at the lowest line of the roof.
Form	The shape an element takes in creating a design; the shape of a building.
Frontage	The part of a lot that forms an edge with the street.
Grill	A barrier or screen made of worked metal strips.
Harmony	A fitting together of parts so as to form a connected whole; completeness and order in the way things are related to each other; agreement between different parts of a composition.
Lintel	A timber or stone across the top of a door or window opening (as in traditional Hispanic architecture).
Massing	The way in which a building or its forms or elements take up space.
Median	The center strip of a multi-lane street or road, often raised, or planted to create a boulevard effect.
Mode	The manner of doing something; a form or fashion.
Motif	A theme or element which gives character or flavor to a design or composition.
Monument Sign	A sign located on the ground in front of a business.
Moulding	A raised bump or projection used to add interest to an otherwise flat or insignificant surface; often used at intersections of planes (walls, floors, ceilings) and around openings.
Niche	A recession or hole in a wall, often used to hold statuary, plants, lighting.

Node	An open space at the end of a circulation path, or along it; often used as a gathering place.
Ordinance	A regulation or law governing an aspect of a building or related project.
Ornament	Non-functional decoration added to a building, wall or other structure.
Parapet	A wall which rises above a flat roof.
Parkway	A strip of planted area between street and sidewalk.
Pedestrian	One who walks; pertaining to those who walk.
Pergola	A trellis held up by columns.
Permit	A written allowance which must be obtained from a governing body in order for a certain project to be undertaken.
Plaza	An open space which occurs along a circulation route, often created by widening that route; a meeting or gathering place.
Program	The determined plan or agenda of needs to be met by a particular project; a designation of the relationships of the various elements of a project; a plan of action to follow in order to accomplish a certain project.
Proportion	The relationship of height to width and depth.
Radius	A rounded corner or edge.
Refurbish	To make clean, bright or fresh again.
Rehabilitation	Updating and repairing an old or dilapidated structure to bring it into compliance with current standards, codes, zoning requirements or needs.
Renovation	To make something like new again.
Restoration	To bring a project back as close to its original state as possible, while repairing or refurbishing it.
Rhythm	The pattern of occurrence of related elements.
Scale	The relative dimensions or size of a project.
Scope	The range or extent of a problem and its solution.
Setback	The required distance between the edge of a building and the street, sidewalk or lot line as established by the zoning of the area.
Solution	The means or method of solving a problem.

Texture	The manner in which particles or materials come together to create a surface that can be felt or seen.
Theme	The esthetic approach to a problem's solution; the prominent visual ideas expressed in a building or area.
Trellis	A frame put together by crossing wood strips or beams.
Unit	The smallest single piece or element of a larger group of things (<i>i.e.</i> , a unit in an apartment building); one of something.
Use	The kind of development on a lot; the function the development performs, <i>e.g.</i> , residential <i>use</i> , commercial <i>use</i> .
Use Permit	Allowance by a governing body to create a particular use on a site.
Variance	Allowance by a governing body to create a use other than that which is recommended for a particular site by zoning regulations.
Zone	An area designated for a specific use, design theme or development; an area recognized for a certain existing character, use or atmosphere.

