5

URBAN DESIGN

GOALS

- Building design that accurately reflects the architectural periods characteristic of Old Town San Diego prior to 1872.
- Building design that enhances the distinct character of Old Town, incorporating high-quality design, building materials, and building techniques.
- Site design that creates an attractive street wall, enhances the pedestrian experience, and contributes to the small-scale character of Old Town.
- Landscaping that helps to strengthen the community's historic identity.
- A built environment and streetscaping that enhance the public realm and sense of place within the community.
- A system of gateways and street corridors that enhances the sense of arrival into Old Town and strengthens the community identity.
- Signs, including wayfinding signs, that relates to the scale and design context of Old Town's architectural periods.

The Serra Museum, built between 1928-1929, was designed by architect William Templeton Johnson, using Spanish Revival architecture to resemble the early missions of Southern California.

INTRODUCTION

Urban design encompasses the physical features that define the character or image of a street, neighborhood, or community. It is the visual and sensory relationship between people, the built environment (buildings and streets), and the natural environment. The Urban Design Element provides policies that relate to building and site design, landscaping, streetscape design and signs to direct development and public improvements within Old Town San Diego in a manner that complements its historical resources and character.

The Community Plan envisions strengthening Old Town's sense of place through design of buildings, sites, and public improvements that are compatible with the small scale and design context of Old Town's distinctive pre-1872 character. The Urban Design Element provides guidance for a built environment that is consistent with the Community Plan's vision of replicating, retaining, and enhancing the architectural and landscape character that existed in Old Town prior to 1872. The urban design policies address the design of new buildings, building remodels, façade improvements, sites, landscaping, signs, and streetscape improvements to ensure their compatibility with Old Town's historical character.

The Community Plan also seeks to enhance the community's character and livability by enhancing the interface between its distinctive buildings and the public realm, and enhancing the pedestrian environment. To visually emphasize the community's many resources and amenities, the urban design policies call for establishing defined street corridors and gateways that enhance the sense of arrival into Old Town, and for providing clear and identifiable wayfinding signs that help improve the visitors' and residents' experience.

While these architectural and site design policies and guidelines apply to all development activity in Old Town, the Historical Resources Board will evaluate all modifications and additions involving designated historic resources or potentially significant historic resources to determine consistency with the Secretary of the Interior's Standards for Treatment of Historic Properties. Refer to the Historic Preservation Element for additional information.

5.1 Building Design: Architectural Criteria

Buildings that incorporate the characteristics of buildings that existed during the three architectural periods that occurred within Old Town San Diego prior to 1872 will preserve and enhance the community's character. New buildings and building façade remodels should be designed to be consistent with the typical architecture of one of the following three periods: the Spanish Period (1769-1821), the Mexican Period (1821-1846), and the Early American Period (1846-1872). Buildings' size, mass, and scale should also be consistent with historical examples. Historical structures that should guide future development in Old Town are identified in Box 5-1 and are shown in the following photographs and drawings. The cities of San Juan Capistrano, Monterey, and Columbia, California, as well as the Pueblo de Los Angeles, have similar historical background to Old Town San Diego in many respects; additional examples of Spanish, Mexican, and Early American Period structures can be found in these cities' historical districts.

Casa de Estudillo ca. 1880
Photo courtesy of the California History Room, California State Library, Sacramento, California.

Cosmopolitan Hotel ca. 1872 (Bandini House)
Courtesy of San Diego History Center.

BOX 5-1: BUILDING SIZE - HISTORICAL PRECEDENTS

Casa de Estudillo

The Estudillo House was the largest single-story building in Old Town, and had a total floor area of approximately 5,700 square feet. See Figure 5-1.

Cosmopolitan Hotel

The Cosmopolitan Hotel was the largest two-story building constructed prior to 1872, and had a total floor area of approximately 6,500 square feet. See Figure 5-2.

Franklin House

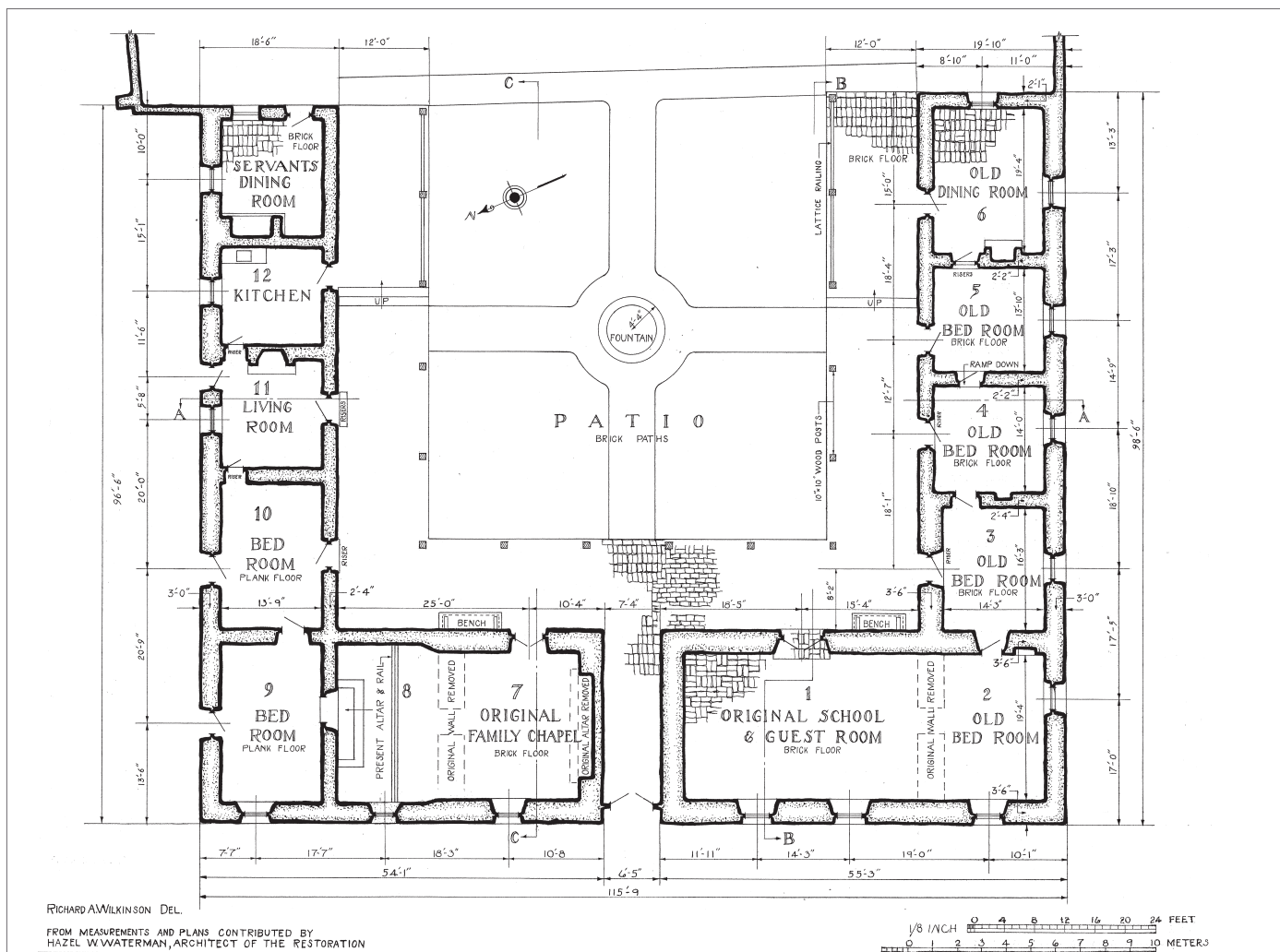The largest building constructed in Old Town pre-1872 was the three-story Franklin House, which had a total floor area of approximately 9,000 square feet.
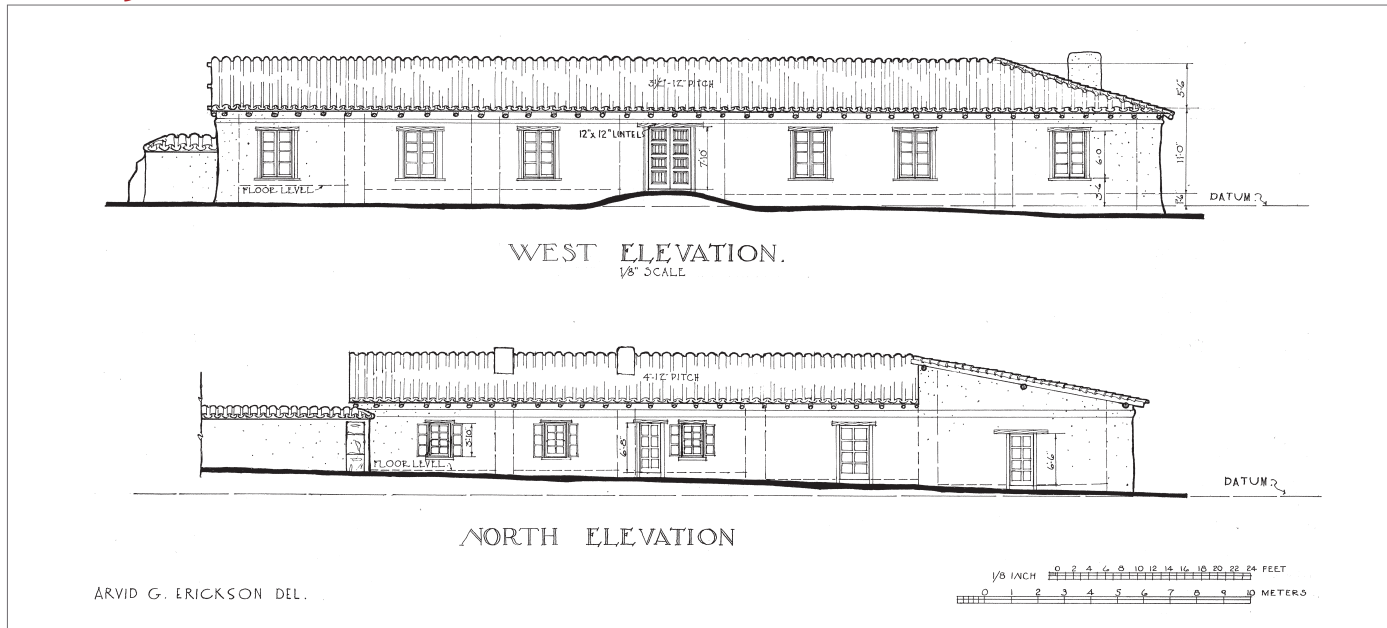

Franklin House
Photo courtesy of San Diego History Center.

FIGURE 5-1: HISTORICAL PRECEDENT BUILDING – CASA DE ESTUDILLO

Casa de Estudillo
Photo courtesy of the Library of Congress, Prints & Photographs Division, HABS CAL,37-OLTO,1- (sheet 3 of 6)

FIGURE 5-2: *HISTORICAL PRECEDENT BUILDING – COSMOPOLITAN HOTEL*

Cosmopolitan Hotel (Bandini House)

Photo courtesy of the Library of Congress, Prints & Photographs Division: HABS CAL,37-OLTO,2- (sheet 1 of 4); HABS CAL,37-OLTO,2- (sheet 3 of 4).

POLICIES

UD-1.1   Design new buildings to reflect one of the three architectural periods of Old Town San Diego prior to 1872: the Spanish Period (1769-1821), the Mexican Period (1821-1846), or the Early American Period (1846-1872). (See Section 5.2.)

UD-1.2   Design improvements to existing non-historical buildings to reflect and complement Old Town's historical architectural character.

     a.   Design major renovations and additions to non-historical buildings (affecting 21 percent of the structure or greater) that include changes to a street-facing facade to reflect one of the three architectural periods of Old Town prior to 1872.

     b.   Design renovations and additions to non-historical buildings that only involve portions of the building not visible from the public right-of-way to be compatible with the existing structure's architecture.

     c.   Design renovations and/or additions to non-historical buildings to seamlessly blend with the existing structure's scale, massing, and site design, and to build upon and complement the character of buildings that are representative of Old Town's pre-1872 architectural periods.


The incorporation of a one-story component at the corner provides variation in this building's massing and helps create a pedestrian-friendly building entry.

Extended roof eaves, porticos and balconies, along with variation in the number of stories, can help reduce the perceived scale of buildings in a manner that is consistent with the architectural periods of Old Town prior to 1872.

UD-1.3   Use massing and building forms, roof forms, materials and textures, and architectural details consistent with one of the three architectural periods present in Old Town San Diego prior to 1872.

UD-1.4   Incorporate building materials and techniques that convey a sense of craftsmanship, handcrafted appearance, and authenticity.

UD-1.5   Use contemporary building materials and techniques that simulate those characteristic of the selected architectural periods and provide the appearance of authenticity.

UD-1.6   Define and emphasize pedestrian-scaled building entries with enhanced architecture, providing clear access from sidewalks and walkways.

Contemporary building materials can simulate thick plastered adobe walls with a handcrafted appearance, characteristic of the Spanish or Mexican architectural periods.

UD-1.7   Design buildings to be consistent with the historical precedent building sizes found in Box 5-1, which reflect the size and scale of structures built in Old Town prior to 1872.

   a.   Design large sites to incorporate multiple buildings of that are consistent with the historical precedent building sizes.

   b.   Use courtyards, paseos and/or plazas to connect multiple buildings within a lot and to break up the scale of buildings.

UD-1.8   Incorporate architectural details that help reduce the perceived scale of buildings and provide variety in buildings' massing, consistent with the architectural period that the building represents. (See Section 5.2 for reference on building design features consistent with Old Town's pre-1872 architectural periods).

   a.   Utilize building modulation, façade articulation, offsetting planes, overhangs, porticos, and porches to reduce the perceived scale of buildings.

   b.   Provide variation in the roof line of buildings, incorporating elements such as extended eaves that create porticos, and using the "altito" effect (where roofs of different levels adjoin).
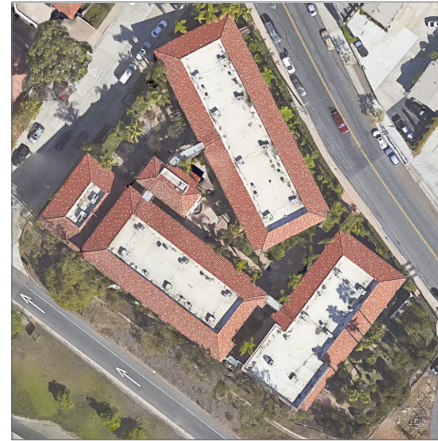
Large lot developments can be consistent with Old Town's small-scale character when designed to include multiple buildings of the historical precedent sizes, shown in Box 5-1, connected through courtyards, plazas or paseos. See images above and below.

Building modulation along with variation in the roof line of buildings reduces their bulk and scale. The incorporation of central courtyards provides connection between buildings and creates pedestrian spaces.

The use of extended roof eaves, porticos and balconies, evokes the small scale character of Old Town's pre-1872 architectural periods.

5.2 Building Design: Architectural Periods

SPANISH PERIOD (1769-1821)

Spanish Period architecture was predominant for the earliest buildings in Old Town, from the first Spanish settlement until the Mexican Period. Spanish Period buildings were made of adobe bricks, hand-hewn wood structural members, and wooden shingle or clay tile roofs. Buildings representative of Spanish Period architecture continued to be built during the subsequent Mexican Period. The Casa de Carrillo, built in the Spanish Period, is shown in Figure 5-3. Common building features of Spanish Period architecture are described below and shown in Figures 5-4.

Massing and Building Forms

- One story in height, sometimes with taller towers
- Simple rectangular forms
- Tall floor-to-ceiling heights

Roofs

- Gable roofs with a low pitch (minimum pitch of 4 1/2":12")
- Shed roofs on secondary wings; can form "altito" effect
- Varied height of roof ridges
- Extended eaves, sometimes forming porticos
- Exposed rafters, purlins, and rafter tails
- Exposed hand-hewn timbers
- Clad in thatching, shingles or rounded clay tiles

Building Materials

- Thick bearing adobe brick walls, with a smooth earthen plaster finish coat or textured plaster coat that creates a hand-worked effect

Accent Materials

- Terra cotta tile
- Wood (carved and plain finish)
- Worked metal, in hardware and light fixtures

Porticos

- Simple, heavy structure with hand-hewn wood support posts, beams and rafters and tile roof
- Formed by extension of roof plane over patio, or separate roof plane adjoined to wall in "altito" effect
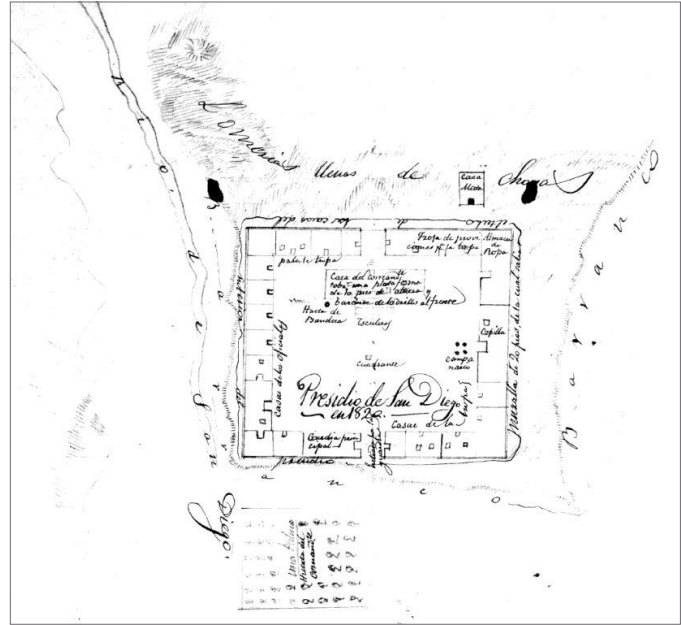
The Presidio was established on May 14, 1769, by Gaspar de Portolá. It was the first permanent European settlement on the Pacific Coast of the present-day United States. Courtesy of the Bancroft Library, University of California, Berkeley

Doors and Windows

- Openings substantial in depth (splayed), with frames inset
- Simple wood frames around doors and windows
- Exposed wood lintels over windows and doors
- Carved wood panel doors
- Casement windows
- Lower ratio of windows to solid wall than later periods

Fences and Exterior Walls

- Adobe, stucco and wood
- Openings highlighted with piers or posts
- Use of gates as an accent

Arcades

- Arches and rectangular columns of plaster-covered adobe brick of sturdy proportion

Towers

- To anchor a corner building, to provide an offset in wall plane or as a central element

Ornamental Details

- Decorative painted accents
- Wrought iron brackets, hinges and latches
- Carved stone decorations
- Molded porch and balcony railings

FIGURE 5-3: *SPANISH PERIOD ARCHITECTURE EXAMPLE – CASA DE CARRILLO*

Simple rectangular floor plans

Exposed wood lintels over windows and doors

Gable roof clad in shingles

Extended eave forming a portico

Thick bearing adobe brick walls

Casa de Carrillo c. 1913. Photo courtesy of San Diego History Center.

Gable roof clad in rounded clay tiles

Exposed rafters

Openings substantial in depth, with wood frames inset around windows and doors

Casa de Carrillo

Exposed wood lintels over windows and doors

Thick bearing adobe brick walls, with a smooth earthen plaster finish coat

Gable roof clad in rounded clay tiles

Exposed rafters

Deeply inset windows and doors

Casa de Carrillo. Photo courtesy of Save Our Heritage Organisation.

FIGURE 5-4: SPANISH PERIOD (1769-1821) – ARCHITECTURAL FEATURES A

SPANISH PERIOD - MASSING AND BUILDING FORMS

- Simple rectangular forms
- One story in height, sometimes with taller towers

- Pitched roofs with a low gable
- Varied roofline heights
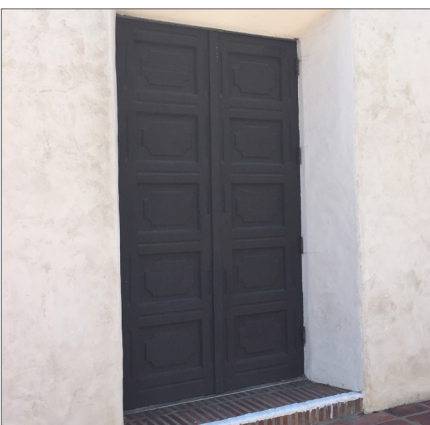
SPANISH PERIOD - ROOFS

- Exposed rafters, purlins, and rafter tails

- "Altito" effect, when roofs of different levels adjoin

- Built with wood beams and rafters, clad in round clay tiles

SPANISH PERIOD - DOORS AND WINDOWS

- Carved wood panel doors

- Exposed wood lintels

- Openings substantial in depth

FIGURE 5-4: *SPANISH PERIOD (1769-1821) – ARCHITECTURAL FEATURES B*

SPANISH PERIOD - ARCADES

- Elaborate arch treatment, support is provided by rectangular columns of sturdy proportion

- The columns' uppermost molding serves as impost mold from which the arches spring

SPANISH PERIOD - PORTICOS

- Plastered adobe columns and wood beams and rafters

- Porticos formed by extension of roof plane over patio

- Hand-hewn wood support posts, beams and rafters

SPANISH PERIOD - TOWERS

- Towers used to anchor a corner building

- Towers used to provide a central element

MEXICAN PERIOD (1821-1846)

The Mexican Period is characterized by buildings with adobe brick walls and with mission tile or shingle roofs. Two-story buildings with exterior stairs and projecting balconies were common during this Period. Building materials were similar to the Spanish Period. The Mexican Period buildings had a greater proportion of windows to solid wall compared to the Spanish Period. The use of arcades, detailing, and ornamental trim became more prevalent. Window sashes and door frames became more refined in profile than in the Spanish Period, sometimes with thinner framing members. Mexican Period buildings incorporated more prominent towers compared to the Spanish Period, projecting from buildings, in some cases standing upon a lower building form or rising higher than the primary structure. Examples of buildings built in the Mexican Period are shown in Figures 5-5 through 5-7. Common building features of Mexican Period architecture are described below and shown in Figure 5-8.

Building and Massing Forms
- One or two stories in height
- Simple rectangular forms
- Can enclose a private or semi-private courtyard
- Second story may be less than full width of first story
- Tall floor-to-ceiling height

Roofs
- Gabled roofs with a low pitch (minimum pitch of 4 1/2":12")
- Shed roofs on secondary wings; can form altito effect
- Varied height of roof ridges
- Extended eaves, sometimes forming porticos
- Exposed rafters, purlins, and rafter tails
- Exposed hand-hewn timbers
- Clad with shingles or rounded clay tiles

Doors and Windows
- Openings substantial in depth (splayed) with frames inset
- Molded frames around windows and doors
- Casement windows or single- or double-hung sash windows, with divided lights
- Windows with or without shutters
- Greater proportion of windows to solid wall than in the Spanish Period

Casa de Estudillo. Photo courtesy of San Diego History Center.

Building Materials
- Thick bearing adobe brick walls
- Masonry units, similar in character to adobe block
- A smooth earthen plaster finish coat, or textured plaster coat that creates a hand-worked effect

Accent Materials
- Tile (terra cotta and glazed), variety of colors/finishes
- Wood (carved and plain finish)

Porticos
- Simple, heavy structure with hand-hewn wood support posts, beams and rafters and tile roof
- Formed by extension of roof plane over patio, or separate roof plane adjoined to wall in altito effect

Balconies
- Stand-alone element or combined with portico
- Wood railings of plain design
- Subordinate in scale to the overall building form

Arcades
- Arches and rectangular columns of plaster-covered adobe brick of sturdy proportion, with more elaborate arch treatment if desired

Towers
- To anchor a corner building, to provide an offset in wall plane, or as a central element

Exterior Stairs
- Adobe-type material; integrated stepped handrails
- Iron handrails and gates

Ornamental Details
- Decorative tiles
- Wrought iron brackets, hinges and latches
- Wooden decorative elements of simple design, such as wood lintels over entry gates, wooden shutters, or turned wood window bars or grille
- Simple arch molding surrounding doors or windows

FIGURE 5-5: *MEXICAN PERIOD ARCHITECTURE EXAMPLE – CASA DE ESTUDILLO*

Tower as a central element

Round clay tile roof

Thick, plastered adobe wall

Deep reveal of windows and doors

Casa de Estudillo (front façade)

Wood lintel at windows and doors head

Wood panel door

Casa de Estudillo (side façade)

The "altito" effect, where roofs of different levels adjoin

Casa de Estudillo (side façade)

Exposed rafters

Round clay tile roof

Wood posts, beams and rafters

Casa de Estudillo (courtyard)

FIGURE 5-6: *MEXICAN PERIOD ARCHITECTURE EXAMPLE – CASA DE MACHADO-STEWART*

Round clay tile-covered gable roof

Exposed wood rafters

Deep reveal of windows and doors

Thick, plastered adobe wall

Casa de Machado-Stewart (front façade)

Gabled roof with asymmetrical roof faces

Exposed wood rafters
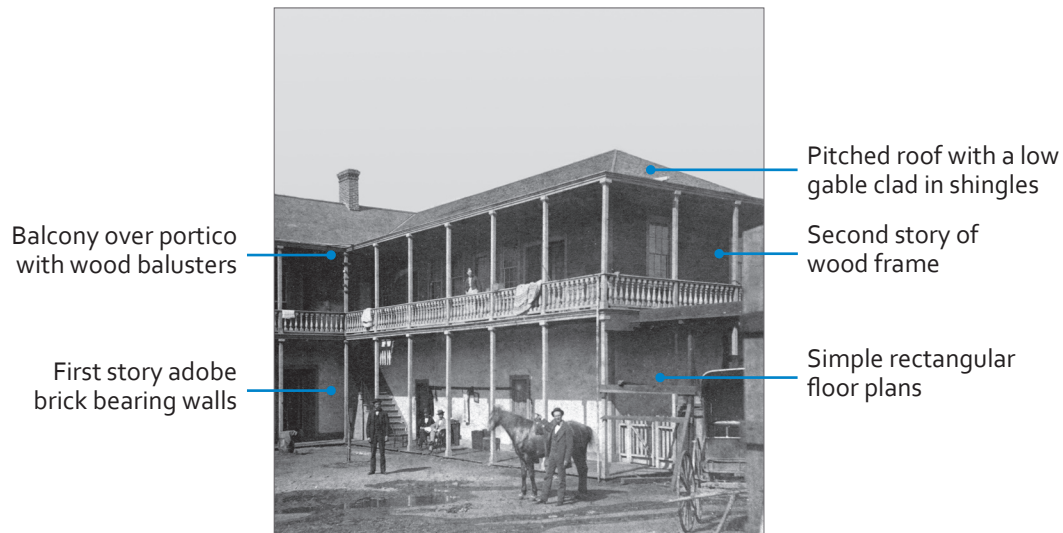
Simple rectangular floor plans

Casa de Machado-Stewart (side façade)

Round clay tile-covered gable roof

Exposed wood rafters

Thick plastered adobe walls

Round wood posts used as part of porticos

Casa de Machado-Stewart (portico)

FIGURE 5-7: MEXICAN PERIOD ARCHITECTURE EXAMPLE – CASA DE BANDINI

Extended eaves forming porticos

Greater proportion of windows to solid wall than in the Spanish Period

First story adobe brick bearing walls

Sawn wood posts

Casa de Bandini (Cosmopolitan Hotel)
Photo courtesy of San Diego History Center.

Balcony over portico with wood balusters

First story adobe brick bearing walls

Pitched roof with a low gable clad in shingles

Second story of wood frame

Simple rectangular floor plans

Casa de Bandini (Cosmopolitan Hotel)
Photo courtesy of San Diego History Center.

Casa de Bandini (Cosmopolitan Hotel)
Photo courtesy of Library of Congress, Prints & Photographs Division, HABS CAL,37-OLTO,2- (sheet 4 of 4).

FIGURE 5-8: *MEXICAN PERIOD (1821-1846)* – ARCHITECTURAL FEATURES A

MEXICAN PERIOD · MASSING AND BUILDING FORMS

- Second story may be less than full width of first story
- Can enclose a private or semi-private courtyard

- Simple rectangular forms

MEXICAN PERIOD · ROOFS

- Extended eaves, sometimes forming porticos

- "Altito" effect, when roofs of different levels adjoin

- Exposed rafters, purlins and rafter tails, clad with clay tiles

MEXICAN PERIOD · DOORS AND WINDOWS

- Openings substantial in depth

- Molded wood frames around

- Exposed wood lintels; wood bars

FIGURE 5-8: *MEXICAN PERIOD (1821-1846) – ARCHITECTURAL FEATURES B*

MEXICAN PERIOD - PORTICOS

- Porticos formed by a separate roof plane adjoined to wall creating "altito" effect

- Simple, heavy structure with wood support posts, beams and rafters, clad with clay tiles

MEXICAN PERIOD - BALCONIES

- Wood railings of plain design

- Standalone balconies

- Balconies combined with porticos

MEXICAN PERIOD - EXTERIOR STAIRS

- Built with adobe-type materials

- Used as accent elements

- Integrated stepped handrails

EARLY AMERICAN PERIOD (1846-1872)

Early American Period buildings had simple rectangular shapes and had windows that were vertically oriented, usually double-hung with wood sashes. Building technologies changed during the American Period, to include brick masonry and wood clapboard. Buildings in the Early American Period generally consisted of two types, residential and commercial. Residential buildings typically had gable roofs, and often had porches that spanned the fronts of buildings. Commercial buildings typically had a rectangular façade as seen from the street, often created by a false front that concealed a gable roof, and were designed with large display windows at the street level. Examples of buildings built in the Early American Period are shown in Figures 5-9 through 5-11. Common building features of Early American Period architecture are described below and shown in Figure 5-12.

Building and Massing Forms
- Simple rectangular forms
- Symmetrical composition
- Buildings of one and two stories in height

Roofs
- Flat false front in commercial buildings, concealing a gable roof, creating a rectangular front
- Exposed gable front in residential buildings, with symmetrical sloping roofs
- Flat roof in residential buildings (less common, must be appropriate to East Coast-influenced building style such as the Whaley House and the Derby-Pendleton House)
- Hip roof in residential buildings (less common, must be appropriate to East Coast-influenced building style such as the Rose-Robinson House and Casa de Lorenzo Soto)
- Roofs framed with sawn timbers
- Extended eaves
- Clad in shingles

Building Materials
- Wood frame, clad in lap siding
- Brick bearing walls

McCoy House. Photo courtesy of San Diego History Center.

Doors and Windows
- Single-hung or double-hung sash windows with divided lights
- Windows with or without shutters
- Wood-paneled doors
- Molded frames around windows and doors
- Large display windows at storefronts

Porches, Porticos, and Balconies
- Projecting porches with sawn wood posts, with or without porticos
- Balconies with sawn wood railings or turned wood balusters, with or without balcony porticos

Exterior Stairs
- Typically of wood-frame construction

Ornamental Details
- Cornice moldings
- Wood shingles, jig-saw trim or brackets
- Storefronts with wood-paneled kickplates or bulk-heads

Whaley House. Photo courtesy of the San Diego History Center.

FIGURE 5-9: *EARLY AMERICAN PERIOD ARCHITECTURE EXAMPLE – JOHNSON HOUSE*

Cornice moldings, supported on brackets

Flat false front

Simple rectangular form; symmetrical composition

Wooden lap siding

Johnson House (front façade)

Molded frames around windows and doors

Wood panel doors
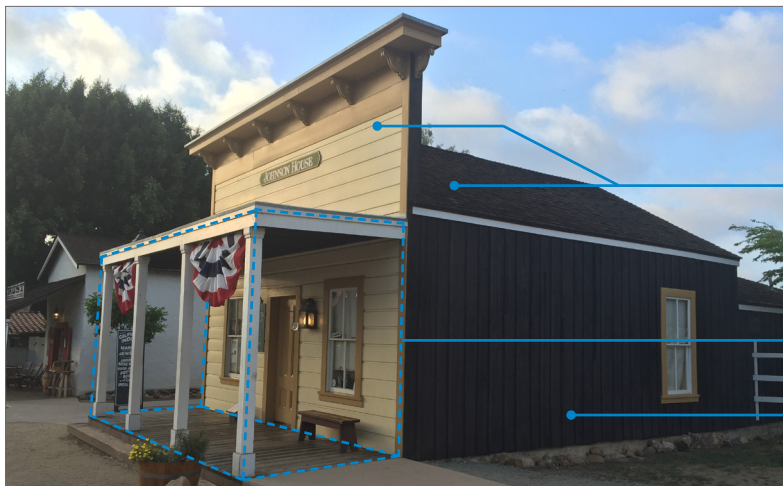
Single-hung sash windows with divided lights

Johnson House (porch)

Projecting porch

Sawn wood posts

Johnson House (porch)

Flat false front, concealing a gable roof, creating a rectangular front

Projecting porches with sawn wood posts

Wooden lap siding

Johnson House (side façade)

FIGURE 5-10: EARLY AMERICAN PERIOD ARCHITECTURE EXAMPLE – DERBY-PENDLETON HOUSE

Cornice moldings, supported on brackets

Simple rectangular form; symmetrical composition

Sawn wood posts

Wood-paneled doors

Derby-Pendleton House (front façade)

Extended eaves

Single-hung sash windows, with divided lights and shutters

Sawn wood posts

Wood-paneled doors

Wooden lap siding

Derby-Pendleton House (side façade)

Derby-Pendleton House (porch)

Flat roof with extended eaves

Cornice moldings, supported on brackets

Simple rectangular form; symmetrical composition

Projecting porches with sawn wood posts

Derby-Pendleton House (side façade)

FIGURE 5-11: *EARLY AMERICAN PERIOD ARCHITECTURE EXAMPLE – WHALEY HOUSE*

Flat roof with molded cornices

Balcony with portico

Molded frames around windows and doors

Exposed gable roof clad in shingles

Wood-paneled doors

Brick bearing walls

Whaley House (front façade)

Balcony with wood balusters

Molded frames around windows and doors

Whaley House (portico)

Sawn wood posts

Brick bearing walls

Whaley House (portico)

Simple rectangular forms; symmetrical composition

Projecting porch

Balcony with portico

Brick bearing walls

Whaley House

FIGURE 5-12: *EARLY AMERICAN PERIOD (1846-1872)* – ARCHITECTURAL FEATURES A

EARLY AMERICAN PERIOD - MASSING AND BUILDING FORMS

- Simple rectangular forms
- Buildings of one and two stories in height

- Symmetrical composition
- Wooden lap siding

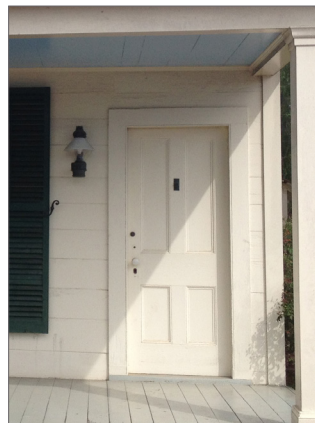**EARLY AMERICAN PERIOD - ROOFS**

- Flat false front in commercial buildings

- Concealed gable roof

- Extended eaves; cornice moldings supported on brackets

EARLY AMERICAN PERIOD - DOORS

- Wood-paneled doors; molded frames around doors and windows

FIGURE 5-12: EARLY AMERICAN PERIOD (1846-1872) – ARCHITECTURAL FEATURES B

EARLY AMERICAN PERIOD - PORTICOS AND PORCHES

- Projecting porches with sawn wood posts; incorporating wooden flooring

EARLY AMERICAN PERIOD - BALCONIES

- Balconies with sawn wood railings or turned wood balusters; with or without porticos

EARLY AMERICAN PERIOD - WINDOWS

- Single-hung or double-hung sash windows with divided lights; with or without shutters

5.3 Building Design: Sustainability

With careful design, the incorporation of sustainable features and materials into the retrofitting of existing buildings and the design of new buildings will be compatible with the community's historic character. Historical structures in Old Town were constructed with features such as thick adobe walls, porches, arcades, awnings, and deeply inset windows that maximized natural cooling to create comfortable homes in an environment with little natural shade. Modern sustainable building features can include alternative building materials, energy and water conservation systems, and alternative sources of energy. The use of architectural treatments or screening mechanisms can shield exterior placement of modern sustainable building features such as photovoltaic panels and rainwater and greywater collection systems from public view.

Historic structures in Old Town, including the adobe wing of the Derby-Pendleton House (above) and the Casa de Estudillo (below), incorporated features such as thick walls and awnings for shade to maximize natural cooling. Top photo: Library of Congress, Prints & Photographs Division, HABS CAL,37-OLTO,6--3.

POLICIES

UD-3.1   Incorporate sustainable building methods, materials and features that are consistent with the historic character of Old Town (see Box 5-2).

UD-3.2   Minimize building heat gain through careful building and roofing design and material selection.

UD-3.3   Maximize natural and passive cooling that builds on the proximity of the nearby San Diego and Mission Bays.

UD-3.4   Utilize measures to provide access to natural light while minimizing building heat gain, such as skylights and solar tubes.

UD-3.5   Incorporate solar energy photovoltaic panels where large roof surfaces are present or proposed, where feasible.

UD-3.6   Incorporate rainwater capture and greywater reuse systems into building design where feasible.

BOX 5-2: SUSTAINABLE BUILDING FEATURES

- Clay tile roofing, thick building walls, and deep reveal windows
- Extended building eaves and balconies that create awnings, porticos, or porches
- "Cool" roofing materials that simulate shake shingle roofing
- Reflective white coatings for flat roofs
- Functional window shutters
- Vents oriented to capture prevailing winds, ceiling vaults, and thermal chimneys to facilitate air movement through buildings
- Passive solar building design
- Solar and tankless water heating systems
- Permeable paving surfaces

5.4 Site Design

Old Town's small-scale character, with narrow streets and small-scaled buildings, provides opportunities for enhanced site design that strengthens the community's sense of place and identity. In addition to building orientation in relation to the site and sidewalks, site design encompasses the vehicle and pedestrian rights-of-way, such as parking areas and walkways, and public and semi-public spaces, such as parks and plazas. Building service areas, mechanical equipment, utilities, and sustainable features also bear consideration in site design. Improving the interface between buildings and exterior site areas will provide for an enhanced pedestrian environment and strong neighborhood character. See Figure 5-13 for site design elements appropriate for Old Town San Diego.

The incorporation of privately-owned public spaces into site design, such as plazas, courtyards, patios, or paseos, helps shape vibrant pedestrian-oriented places and invites the public realm into the private realm. Walkways are also an important part of developments that are pedestrian-oriented, providing clear access to commercial and residential uses.

Creating pedestrian-oriented buildings also involves enhancing the streetscape and the building's interface with the street. This can be accomplished through thoughtful building design, including the utilization of high-quality building materials at the ground level, accentuating building entrances, and providing greater building transparency to highlight ground-floor active uses along primary pedestrian corridors, such as San Diego Avenue and Congress Street.

The Community Plan encourages incorporating underground parking into new development, and considering the possibility of consolidated underground parking for multiple properties where opportunities arise. When underground parking is not feasible, the location of parking areas in relation to the buildings must ensure minimal exposure of parked vehicles to the public view.

Inviting building entrances which provide clear access from sidewalks into privately-owned public spaces can help enhance pedestrian activity. Entrances can be accentuated through the use of architectural or landscaping treatments at the ground level.

Pedestrian-oriented building entrances and the incorporation of walkways and paseos from sidewalks will provide and enhanced interface between private and public realm.

The incorporation of privately-owned public spaces into site design, such as plazas and courtyards, can help create vibrant pedestrian-oriented places, while enhancing Old Town's small-scale character.

POLICIES

Pedestrian Spaces and Pedestrian Orientation

UD-4.1   Incorporate plazas, courtyards, patios, porches, and/or paseos within new development where appropriate (see also Policy LU-1.9).

UD-4.2   Link plazas, courtyards, patios, porches, and paseos to public pedestrian areas visually and physically.

UD-4.3   Design plazas, courtyards, patios and/or paseos that relate to the scale and design context of Old Town's architectural periods and are compatible with adjacent development.

    a.   Incorporate fountains and/or sculptures.

    b.   Incorporate seating areas to create activity nodes.

Paved walkways with textures, colors and patterns consistent with Old Town's pre-1872 character leading to pedestrian spaces, such as plazas or courtyards, help extend the public realm and strengthen community character.

The incorporation of seating areas, planters and landscaping into pedestrian spaces, such as plazas and courtyards, can help create activity nodes and serve as transition between different buildings.

The use of high quality building materials and transparency at the ground level of buildings, can help activate street frontages. Building orientation in relation to the site can help define a strong street wall along major corridors.

UD-4.4   Orient buildings toward the street and incorporate architectural features that accentuate entrances.

UD-4.5   Incorporate design features into building façades to help create active street frontages.

UD-4.6   Utilize high-quality building materials with the greatest extent of authenticity (e.g. wood, stucco, stone, wrought iron) at the ground level of buildings.

UD-4.7   Provide transparency at the street level of buildings with ground-floor active uses, in particular on San Diego Avenue between Twiggs Street and Ampudia Street and along Congress Street between the Old Town Transit Center and Conde Street.

UD-4.8   Design pedestrian spaces and walkways using paving materials, colors and textures consistent with the Old Town's pre-1872 character, including the use of cobbles, pavers, brick, paving tiles, and concrete (of an appropriate texture, color and/or imprinted pattern). See policies UD-4.25 through UD-4.27 for more guidance.

Walkways

UD-4.9 Design walkways to delineate and enhance the pedestrian access into and around buildings and parking areas.

UD-4.10 Design walkways to make connections to pedestrian-oriented features such as courtyards, paseos and plazas.

UD-4.11 Interconnect pedestrian walkways to create a pedestrian pathway network similar to those found in small towns.

UD-4.12 Use pre-cast concrete or wood bollards to help define pedestrian walkways or pedestrian-only passages.

The use of fountains and sculptures into plazas, courtyards and patios, which are consistent with Old Town's historic architectural periods, can help strengthen the community's pedestrian orientation and sense of place.

Walkways which delineate access into and around buildings and parking areas help enhance pedestrian orientation, strengthen connections and promote ground-floor activity.

Fountains and Sculptures

UD-4.13 Design fountains as part of plazas, patios and courtyards, made of materials such as cast stone, concrete and metal, incorporating the use of glazed tiles for exterior surfacing and interior linings.

UD-4.14 Encourage the use of sculptures as a form of public art to be incorporated into plazas or other gathering spaces; these can be used to highlight community gateways and strengthen the community's sense of place.

Lighting

UD-4.15 Incorporate pedestrian-scaled lighting fixtures along walkways, including wall or post-mounted lighting fixtures.

UD-4.16 Use numerous small lighting fixtures throughout large developments.

UD-4.17 Locate and shield exterior lights so that building exterior illumination does not light adjacent properties.

The use of historically appropriate styles of wall mounted lighting fixtures can help accentuate and complement buildings' architectural features and provide pedestrian-oriented illumination.

Parking

UD-4.18   Encourage the use of underground parking or partially below grade parking.

UD-4.19   Design and locate parking areas in relation to buildings in a manner that the exposure of parked vehicles to the public view and the street is minimized, for example at the rear of buildings, behind architectural features, or by taking advantage of the site's topography.

UD-4.20   Use fences, walls, or plantings to screen any parking areas that could not be screened from the public view by buildings or architectural features.

UD-4.21   Design parking areas so that driveway curb cuts are minimized, locating entrance driveways from alleyways or secondary streets whenever possible.

UD-4.22   Design parking area screening and landscaping in a manner representative of the pre-1872 architectural style of the buildings on the site.

UD-4.23   Design the interior of parking areas in a manner representative of a rural context, with dirt landscaped islands with arid landscaping and gravel-textured rural-type concrete or other soil-colored paving material. Discourage use of black asphalt and other dark colored asphalt as parking lot paving material to reduce the urban heat island effect.

UD-4.24   Design parking areas for private development and retrofit visitor-serving parking lots to incorporate storm water management features that are reflective of Old Town's pre-1872 community character, such as permeable paving, bio-retention areas or bioswales, and vegetated filter strips with native plant species as landscaping.

Surface parking areas can resemble Old Town's pre-1872 character when designed to evoke a rural context, incorporating arid landscaping in islands and along edges.

The use of landscaping to screen parking areas can help minimize the exposure of parked cars to the public view.

The use of plant species contained in Planting Palettes A and B (Tables 5-1 and 5-2) will ensure consistency with the community character.

Paving Materials

UD-4.25 Use concrete in a manner that simulates a pre-1872 paving material (i.e. earth, cobbles, brick, or paving tiles).

   a. Consider the use of decomposed granite mixed with Portland cement.

   b. Consider the use of concrete treatments including tinting and stamping to simulate a pre-1872 paving material.

UD-4.26 Limit the number of paving materials or patterns used on any one site to ensure compatibility.

UD-4.27 Consider the use of wood plank as a flooring material for porches of a Mexican or Early American design style.

Paving that incorporates materials commonly used prior to 1872 (earth, cobbles, brick, or paving tiles) or uses concrete to simulate them, can help enhance the character of walkways and other pedestrian spaces, while complementing the buildings' architectural style.

Fences and/or low walls can be used when these are designed to complement a building's architectural style, allow for its visual appreciation and provide a pedestrian-oriented entrance.

Fences and Walls

UD-4.28 Use fences and walls that enhance the architectural features of buildings and allow for their visual appreciation.

   a. Use low walls made of brick, adobe, or contemporary building materials simulating adobe.

   b. Use fences made of wood or wrought iron.

   c. Encourage the removal of chain link fences and other type of fences that are not consistent with Old Town's pre-1872 character.

Mechanical Equipment, Utilities, Service Areas, and Sustainable Features

UD-4.29 Locate all mechanical equipment, such as cooling or heating units, utility meters, transformers, communications equipment, satellite dishes, and building service areas to be completely enclosed within a structure that is architecturally integrated with the primary building so as not to be visible.

UD-4.30 Locate solar photovoltaic systems to minimize visual exposure to the street.

UD-4.31 Incorporate site design features to minimize storm water runoff that are compatible with Old Town's community character (e.g. vegetated bio-retention ponds or bioswales, permeable paving, infiltration trenches, planter boxes, cisterns, or rain barrels).

The selection of fencing materials should complement the architectural style of buildings and allow for their visual appreciation.

FIGURE 5-13: *SITE DESIGN CONCEPTS A*

The incorporation of plazas, courtyards, patios, or paseos, as well as clearly defined walkways into a site's design can help shape vibrant pedestrian-oriented places.

SITE DESIGN: PLAZAS, COURTYARDS AND PASEOS

SITE DESIGN: WALKWAYS

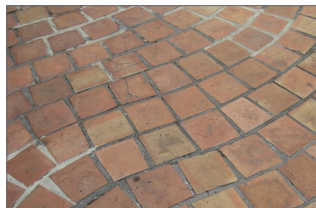### SITE DESIGN: FOUNTAINS AND SCULPTURES

FIGURE 5-13: SITE DESIGN CONCEPTS B

Lighting, paving, fences, and walls can accentuate building entrances and enhance the pedestrian environment when high-quality building materials and fixtures are used at the ground level.
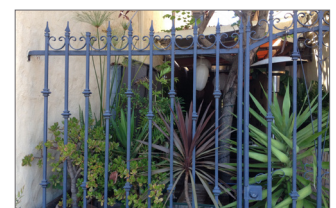
SITE DESIGN: LIGHTING

SITE DESIGN: PAVING

SITE DESIGN: FENCES AND WALLS

5.5   Streetscape

Old Town's interconnected network of narrow streets helps define the community's urban form and character. As pedestrians travel between Old Town's historic, cultural and retail attractions, the streetscape along the community's streets affects their experience. Streetscape improvements that could enhance the pedestrian environment include wider sidewalks, street trees and parkway landscaping (see Section 5.5), and street furniture. Streetscape improvements will be consistent with Old Town's pre-1872 character and will support the community's pedestrian-oriented character. Figures 5-14 and 5-15 provide examples of streetscape elements appropriate for Old Town San Diego. Section 5.8 provides detailed streetscape design guidance specific to the community's major corridors.

POLICIES

Sidewalks

UD-5.1   Support widening sidewalks to allow for streetscape improvements along Taylor Street and San Diego Avenue.

UD-5.2   Support non-contiguous sidewalks that provide a buffer, consisting of landscaping and street trees, between pedestrians and vehicular traffic along Taylor Street.

UD-5.3   Incorporate sidewalks that convey the appearance of dirt paths that are compatible with Old Town's pre-1872 character.

     a.   Install sidewalks of Sombrero Buff-colored concrete with a broom finish.

     b.   Score sidewalks with a rectangular scoring pattern.

Street Furniture

UD-5.4   Support the installation of street furniture that relates to the scale and design context of Old Town's pre-1872 character and allows a clear pedestrian path of travel.

     a.   Use planters and pots made of cast stone, glazed or unglazed clay, wood or masonry.

     b.   Use benches made of wrought iron, wood, or a combination of these materials.

     c.   Use newspaper/magazine corrals made of wrought iron or wood.

     d.   Use trash receptacles that resemble wood barrels.

UD-5.5   Encourage the use of planters and pots to enhance building façades.

UD-5.6   Arrange benches in groups to create activity nodes that promote social interaction.

UD-5.7   Encourage the consolidation of newspaper and magazine racks into corrals of uniform design.

Lighting

UD-5.8   Install historical lantern style pedestrian lighting along sidewalks.

UD-5.9   Consider replacing the double lantern pedestrian lights on concrete posts, found along Congress Street and Juan Street, with a design that incorporates wooden posts such as the lights found in the State Historic Park (see Figure 5-16).

UD-5.10   Encourage the use of lighting sources that are pedestrian in scale (maximum height of approximately 12 feet) and closely spaced.

Sidewalks should resemble Old Town's pre-1872 character by utilizing materials which convey the appearance of dirt paths.

Character-enhancing street furniture should allow a clear path of travel and complement surrounding development.

FIGURE 5-14: *STREETSCAPE CONCEPTS A*

Streetscape enhancements could include wider sidewalks, street trees and parkway landscaping, and street furniture. These should be designed in a manner representative of a rural context.

STREETSCAPE: PARKWAY LANDSCAPING

- Parkway landscaping should incorporate drought-tolerant plant species from the Planting Palette.

STREETSCAPE: SIDEWALKS

- Sombrero Buff-colored concrete sidewalks

- Non-contiguous sidewalks with parkway landscaping

STREETSCAPE: LIGHTING

- Historic style single lantern lighting; Consider replacing concrete post with wooden post design
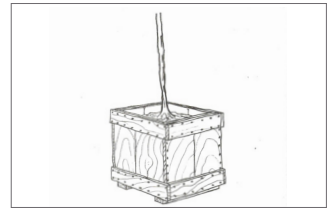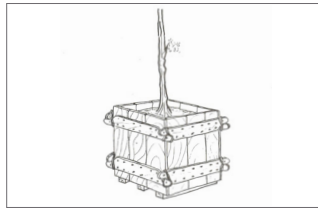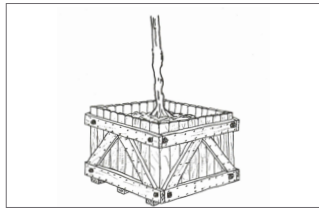
STREETSCAPE: TRASH CANS

- Trash receptacles that resemble wood barrels

FIGURE 5-15: STREETSCAPE CONCEPTS B

Street furniture should relate to the scale and design context of Old Town's architectural periods prior 1872 and allows a clear pedestrian path of travel.

STREETSCAPE - PLANTERS AND POTS

- Planters and pots made of cast stone, clay, wood or masonry are appropriate. Tree planter boxes designed for the Old Town State Historic Park by State of California, Department of Parks and Recreation are shown above.

STREETSCAPE - BENCHES
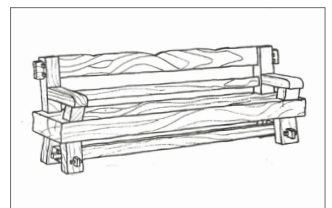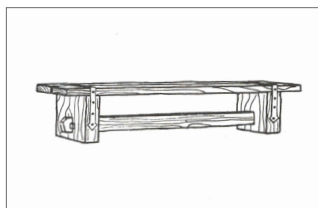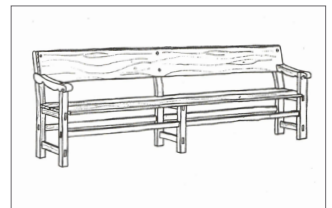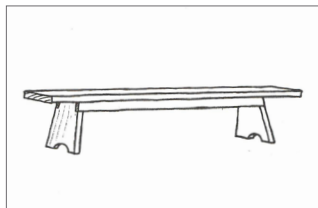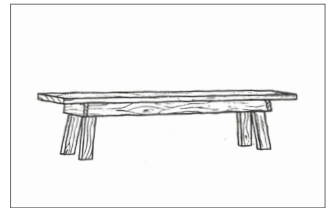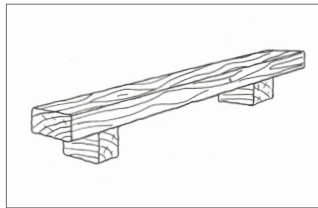
- Benches made of wood, adobe-style blocks, wrought iron, or a combination. Bench designs prepared for Old Town San Diego State Historic Park by State of California, Department of Parks and Recreation shown above.

5.6   Urban Forestry & Landscaping

Landscaping and urban forest design that incorporates elements of early California natural landscapes and pre-1872 Spanish, Mexican, and early American gardens will help strengthen the community's identity and sense of place. Trees and landscaping in the urban context also provide significant environmental benefits for their passive cooling, carbon sequestration, storm water management, and runoff filtration capacity.

Proposed landscaping for development and street parkways will utilize the species included in the Planting Palettes A and B (Tables 5-1 and 5-2), which represent native and non-native trees and plants commonly found in Old Town prior to 1872. The use of native drought-tolerant species from the planting palettes is encouraged.

For primary street corridors in the community, street-specific street tree plans have been developed as described in Section 5.8. For neighborhood streets in Old Town, street tree species should be selected from the City's Street Tree Selection Guide with a preference for native and drought-tolerant species and attention to the species' compatibility with the available parkway size.

In order to maximize environmental benefits, landscaping and street tree plans should take into consideration each site's configuration and topography, the architectural style and features of the associated proposed development, and the characteristics and location of adjacent structures.

POLICIES

Site Landscaping

UD-6.1   Incorporate landscaping that is reflective of Old Town's character as part of yards, court-yards, plazas, and paseos for its aesthetic and environmental benefits.

a.   Design landscaping in a manner representative of a rural context, with arid landscaping and mulched with decomposed granite or natural-color wood mulch. The Old Town State Historic Park parking areas on Congress Street are excellent examples of this design style.

The use of plant species contained in Planting Palettes A and B as part of landscaping design can help create a consistent landscaping theme that strengthens the community's sense of place.

The incorporation of landscaping as part of courtyards, plazas, and paseos provides an enhanced pedestrian-oriented ambiance. Raised planters can accommodate landscaping as a focal point, providing additional visual interest to pedestrians.

The State Historic Park provides a good example of how landscaping areas can incorporate groupings of rocks and plants, along with other decorative elements that evoke the community's pre-1872 character.

Incorporating shade producing trees can help to lower a building's cooling costs during hot weather.

b. Minimize the use of impervious surfaces and surfaces that have large thermal gain (including asphalt and gravel) to promote storm water infiltration and reduce the Urban Heat Island effect.

UD-6.2   Prioritize the selection of native and drought-tolerant plant species from the Planting Palettes (Tables 5-1 and 5-2) when planning landscaping.

UD-6.3   Preserve existing mature trees wherever possible, including non-native trees which, due to their size and age, are an appreciating asset that are currently providing the greatest environmental benefits to the community.

UD-6.4   Maximize the use of landscaping to provide shade and passive cooling to buildings.

a. Plant trees strategically for their benefits in building, window, and outdoor space shading.

b. Plant deciduous trees on the south side of buildings to shade the south face and roof during the summer while allowing sunlight to reach buildings in the winter.

c. Explore the use of vegetation to shield exposed east and west facing walls.

d. Plant ground covers that prevent ground reflection of solar heat and keep the surface cooler.

UD-6.5   Incorporate decorative elements such as rock groupings, raised planters, bollards, sculptures, decorative paving, or decomposed granite as part of landscaping areas.

UD-6.6   Utilize raised planters, planted arbors, planting in conjunction with fountains to incorporate landscaping into paved public spaces such as courtyards, plazas, or paseos.

UD-6.7   Maximize the use of landscaping to screen mechanical equipment and parking areas from the street.

Street Trees and Parkway Landscaping

UD-6.8   Design parkway landscaping in a manner representative of a rural context, with arid landscaping, plant species selected from Table 5-1, and decomposed granite or natural-color wood mulch. The Old Town State Historical Park parking areas on Congress Street are excellent examples of this design style.

UD-6.9   Incorporate shade-producing canopy street trees along all streets where sidewalks widths allow.

a. Select street tree species for neighborhood streets from the City's Street Tree Selection Guide, with preference for native and/or drought-tolerant species.

b. Utilize a consistent selection of street trees species between blocks on the same neighborhood street to establish a visual linkage.

c. Select street tree species for Old Town Avenue, San Diego Avenue, Congress Street, Juan Street, Taylor Street, and Pacific Highway from Table 5-3, Corridor-Specific Street Tree Species.

Businesses and residences in Old Town can create appealing frontages using landscaping that is reminiscent of the community's pre-1872 character.

d. Coordinate street tree species selection and tree spacing to provide shading to the sidewalk and support a comfortable pedestrian environment.

e. Space trees based on species selected (20 to 50 feet on center) and based on the ability of the tree species and spacing to reasonably achieve shading of at least 50% of the sidewalk within ten years of planting.

UD-6.10 Select and plant street trees carefully to ensure their long-term success and health.

a. Choose appropriate street tree species for each particular street or site to avoid potential conflicts with overhead or underground utilities and nearby structures. The ultimate tree size and form should fit within the parkway and aerial space allocated nearby structures.

b. Coordinate street tree species selection and sign placement on structures, to ensure that signs are installed at a height that will ultimately allow sign visibility under tree canopy and that tree will not be removed at a later date due to conflicts with signs.

c. Design parkway and median landscaping areas to incorporate a central indentation to assist in the capture and infiltration of irrigation and storm water.

d. Utilize tree root barriers along sidewalks and walkways in order to minimize pavement upheaval.

Strategically utilizing landscaping and tree planting can serve to screen parking lots from view and prevent an interruption into the immersive nature of Old Town's historical community character.
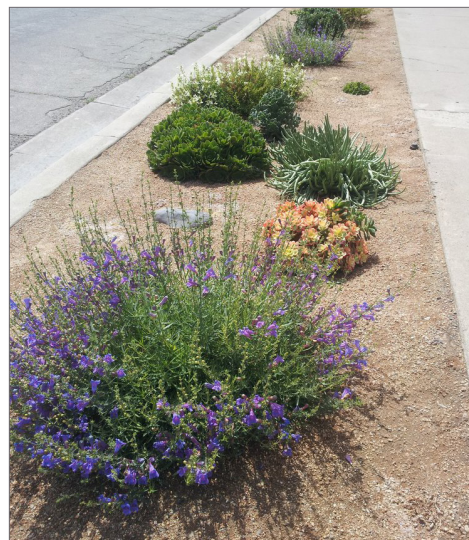
Parkway landscaping should be designed to evoke a rural context, with arid landscaping, decomposed granite and gravel.

e. Utilize structural soil medium or suspended pavement technology that extends from the street curb to the full width of the adjacent property line or, if narrower, the extent of the mature canopy. This larger growing area improves a tree's stability and lifespan by ensuring that its roots are properly aerated and have room to grow.

f. Discourage the installation of tree grates. Exceptions may be considered to protect trees and reduce pedestrian safety hazards in commercial areas and areas with high pedestrian activity. If tree grates are utilized, provide tree maintenance at regular intervals to ensure grates do not girdle trunks and coordinate tree grate design and materials with overall character of the street and neighborhood and other street furnishings.

The incorporation of street trees and parkway landscaping where possible can help enhance the pedestrian experience, and define a consistent streetscape theme along the community's major corridors.

BOX 5-3: SHADE AND PASSIVE COOLING LANDSCAPING TECHNIQUES

- Place trees strategically for their benefits in building, window, and outdoor space shading.
- Plant deciduous trees on the south side of buildings to shade the south face and roof during the summer while allowing sunlight to reach buildings in the winter.
- Plant vegetation to shield exposed east- and west-facing walls.
- Plant groundcovers that prevent ground reflection of solar heat and keep the surface cooler.
- Build roof gardens, eco-roofs, or other vegetated roof systems to help reduce the solar heat gain and, where possible, to serve as functional passive-use space.

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g. If additional landscaping is incorporated into street tree pits, utilize small plants and bulbs that won't compete with the tree roots for water, space, and nutrients.

UD-6.11 If trees in above-ground planters are proposed due to space or underground utility conflicts, select planters that are adequately sized to ensure the long-term health of the tree species to be planted.

Maintenance of Street Trees

UD-6.12 Maintain street trees by coordinating public agency maintenance activities with maintenance by property owners and private enterprises responsible for tree maintenance.

UD-6.13 Ensure that a tree maintenance and watering plan is in place for all new development and redevelopment projects to maintain the long-term health of street trees. A tree maintenance plan should include the following activities:

- Tree trimming only as needed to eliminate public safety hazards, provide visibility of traffic signals and other traffic control devices for pedestrians and motorists, and train the tree's shape and growth.
- Immediate removal of dead trees or trees deemed to be an immediate hazard in the public right-of-way.
- Street tree watering that is based on how large the tree is, to ensure maximum use of water provided.
- Removal of weeds and trash from street tree pits to reduce the amount of stress placed on the plants.
- Loosening of the top 2-3 inches of soil by a tree care professional to alleviate compaction and help water and air reach the roots and application of a three-inch layer of mulch to the tree pit to facilitate growth.

TABLE 5-1: *PLANTING PALETTE A - HERBACEOUS PLANT SPECIES*

Botanical Name	Common Name	Botanical Name	Common Name
Any plant species native to San Diego County	Varies	Chorizanthe staticoides	Turkish Rugging
		Cicer arietinum	Garbanzo Bean
Acanthus mollis	Bear's Breeches	Cissus (any species)	Cissus
Achillea lanulosa	Yarrow	Citrullus vulgaris	Watermelon
Agave (any species)	Century Plant, etc.	Cladanthus arabicus	Palm Springs Daisy
Alcea rosea	Hollyhock	Clivia (any species)	Clivia
Allium (any species)	Onion, Chive, etc.	Coffea arabica	Coffee
Alyssum maritimum	Sweet Alyssum	Coriandrum sativum	Coriander
Amaryllis belladonna	Amaryllis	Crassula coccinea	Red Crassula
Anemopsis californica	Swamp Root	Crocosmia crocosmiiflora	Coppertips
Angelonia biflora	Angelonia	Cryptanthus beuckeri	Cryptanthus
Argemone mexicana	Mexican Prickly Poppy	Cucumis (any species)	Melon, Muskmelon
Artemisia (any species)	Wormwood	Cucurbita (any species)	Squash, Pumpkins
Arum italicum	Italian Arum	Cuminum cyminwn	Cumin
Asclepias fascicularis	California Narrowleaf Milkweed	Cyclamen indicum	Ivy Leaf Cyclamen
Asparagus officinalis	Asparagus	Cynara scolynaxs	Artichoke
Asphodelus albus	Asphodel	Dahlia (any species)	Dahlia
Begonia sutherlandii	Sutherland Begonia	Datura metaloides	Jimsonweed
Beta vulgaris	Beet	Daucus carota var. sativa	Carrot
Borago officinalis	Borage	Davallia canariensis	Hare's Foot Fern
Bouvardia humboldtii	Bouvardia	Delphinium ajacis	Annual Delphinium
Brassica oleracea	Cabbage, Cauliflower	Diplacus (any species)	Monkey Flower
Brassica rapa	Turnip	Dianthus (any species)	Carnations, etc.
Canarina campanulata	Canarian Bell Flower	Echeveria harmsii	Red Echeveria
Capsicum frutescens	Chili Pepper	Echium fastuosum	Pride of Madeira
Caruin carvi	Caraway	Ephedra californica	Mexican Tea
Cedronella canariensis	Balm of Gilead	Epidendrum obrienianum	O'brien's Star Orchid
Cestrum nocturnum	Night Blooming Jasmine	Ervum lens	Lentil
Cheiranthus mutabilis	Wall Flower	Eschscholtzia californica	California Poppy
Chlorogalum pomeridianum	Soap Plant	Foeniculum vulgare var. dulce	Florence Fennel

The Casa de Estudillo, originally built in 1829 and restored in 1910, incorporates plants commonly used prior to1872 in its landscaping.

The Casa de Machado-Stewart, a restored home from the 1830s, includes landscaping areas that complements its architectural style.

TABLE 5-1: PLANTING PALETTE A - HERBACEOUS PLANT SPECIES (CONTINUED)

Botanical Name	Common Name	Botanical Name	Common Name
Frankenia capitata laevis	Sea Heath	Papaver rupifragum	Spanish Poppy
Gaillardia aristata	Blanket Flower	Passiflora cacrula	Blue Crown Passion Flower
Gazania (any species)	African Daisy	Pastinca sativa	Parsnip
Grindelia species	Gum Plant	Pelargonium (any species)	Geranium
Gynura aurantiaca	Purple Passion Plant	Pellaea (any species)	Cliffbrake
Helleborus lividus	Majorcan Hellebore	Petasites fragrans	Winter Heliotrope
Heuchera sanguinea	Coral Bells	Petroselinum hortense	Parsley
Hosackia gracilis	Coast Lotus	Phyllostachys (any species)	Bamboo
Hyacinthoides hispanica	Spanish Bluebell	Pirapinella anisum	Anise
Indigofera (any species)	Indigo	Pisum sativum	Pea
Ipomoea batatas	Sweet Potato	Polianthes tuberosa	Tuberose
Iris (any species)	Iris	Portulaca grandiflora	Moss Rose
Jasminum grandiflorum	Spanish Jasmine	Raphanus sativus	Radish
Kalanchoe flammea	Kalanchoe	Rhamnus californica	Coffeeberry
Kniphofia uvaria	Red-Hot Poker	Rhamnus species	Buckthorns
Lantana (any species)	Lantana	Rheum Rhaponticum	Rhubarb
Lathyrus splendens	Campo Pea	Rosmarinus officinalis	Rosemary
Lactuca sativa	Lettuce	Salvia (any species)	Sage, Chia, etc.
Lavandula (any species)	Lavender	Satureja douglassli	Yerba Buena
Lavatera trimestris	Rose Mallow	Scabiosa atropurpurea	Pincushion Flower
Lilium candidum	Madonna Lily	Sisyrinchium bellum	Blue-eyed grass
Limonium (any species)	Sea Lavender, etc.	Sisyrinchium bermudianuma	Blue-eyed grass
Liriope (any species)	Liriope	Solidago species	Goldenrod
Lupinus (any species)	Lupine	Sparaxis elegans	Harlequin Flower
Lycopersican esculentum	Tomato	Spinacia oleracea	Spinach
Malvastrum coccineum	False Mallow	Solanum tuberosum	Potato
Marah fabaceus	Wild Cucumber	Tagetes erecta	Mexican Marigold
Matthiola incana	Stock	Thymus (any species)	Thyme
Melissa officinalis	Lemon Balm	Tithonia rotundifolia	Mexican Sunflower
Mentha arvensis	Common Mint	Tropaeolum majus	Nasturtium
Mentha piperita	Peppermint	Tulipa clusiana	Lady Tulip
Mentha pulegium	Pennyroyal	Vicia faba	Broad Bean
Milla biflora	Mexican Star	Vinca (any species)	Vinca
Mirabilis jalapa	Four O'Clock Flower	Viola cornuta (any species)	Violet
Morisia monantha	Morisia	Vitis girdiana	Southern California Grape
Narcissus (any species)	Daffodil	Vitis vinifera	Grape
Nepeta mussinii	Catmint	Woodwardia (any species)	Chain Fern
Ocimum basiliicum	Basil	Zantedeschia aethiopica	Calla Lily
Origanum vulgare	Marjoram	Zea maize	Corn
Oxypetalum coeruleum	Blue Flowered Milkweed	Zingiber officinale	Ginger
Pancratium (any species)	Sea Daffodil	Zinnia elegans	Zinnia
Papaver rhoeas	Flanders Poppy		

TABLE 5-2: *PLANTING PALETTE B – LANDSCAPE TREE AND SHRUB SPECIES*

Botanical Name	Common Name	Botanical Name	Common Name
Any tree or shrub species native to San Diego County	Varies	Diospyros kaki ^+	Japanese Persimmon
		Erica melanthera +	Heather
Abies concolor *	Balsam Fir	Eriogonum giganteum *+	St. Catherine's Lace
Acacia farnesiana +	Sweet Acacia	Erythrina crista-gailli +	Cockspur Coral Tree
Acacia subporosa +	River Wattle	Ficus carica ^+	Mission Fig
Acalypha californica *+	California Copperleaf	Fortunella japonica ^+	Round Kumquat
Acer negundo *	Box Elder	Fouquieria splendens *+	Ocotillo
Adenostoma fasciculatum *+	Chamise	Fraxinus velutina coriacea *+	Montebello Ash
Adenostoma sparsifolium *+	Ribbon Wood, Red Shanks	Fremontia mexicana *+	Southern Flannel Bush
Aesculus californica *+	California Buckeye	Fuchsia triphylla	Honeysuckle Fuchsia
Allamanda hendersonii	Golden Trumpet	Grevillea robusta +	Silk Oak
Alnus rhombifolia *	White Alder	Hesperocyparis macrocarpa *+	Monterrey Cypress
Anisacanthus wrightii +	Red Texas Firecracker	Heteromeles arbutifolia *+	Toyon
Antigonon leptopus +	Coral Vine	Holmskioldia sanguinea	Chinese Hat Plant
Arbutus unedo ^+	Strawberry Tree	Hydrangea macrophylla	Hydrangea
Arctostaphylos (any species) *+	Manzanitas	Hylocereus triangularis +	Night Blooming Cactus
Bauhinia galpinii	Red Orchid Bush	Ilex perado	Canary Island Holly
Beaucarnea recurvata +	Elephant's Foot	Juglans californica *+	California Walnut
Bougainvillea (any species) +	Bouganvillea	Juglans regia	English Walnut
Boussingaultia basselloides	Madeira Vine	Juniperus excelsa +	Greek Juniper
Brachychiton acerifolius +	Flame Tree	Juniperus californica *+^	California Juniper
Brugmansia suaveolens	Angels' Tears	Kennedya rubicunda +	Dusky Coral Pea
Bursera microphylla *+	Littleleaf Elephant Tree	Laurus nobilis +	Bay Laurel Tree
Buxus microphylla +	Littleleaf Box	Lavatera olbia +	Tree Lavatera
Calocephalus brownii +	Cushion Bush	Leonotis leonurus +	Lion's Tail
Calocedrus decurrens *+	Incense Cedar	Lippia citriodora +	Lemon Verbena
Ceanothus (any species) *+	Mountain Lilac	Littonia modesta +	Climbing Lily
Celtis reticulata *+^	Western Hackberry	Mahonia nevinii *+^	Nevin's Barberry
Cercidium floridum *+	Palo Verde	Malus sylvestris ^	Apple
Cercis occidentalis *+	Western Redbud	Malva assurgentiflora *+	Island Mallow
Chilopsis linearis *+	Desert Willow	Manettia bicolor	Firecracker Vine
Chorizema cordatum	Australian Flame Pea	Melia azedarach +	Chinaberry Tree
Citrus (any species) ^	Citrus	Mimusops elengi +^	Spanish Cherry
Clematis balearica	Fern-Leaved Clematis	Mirabilis laevis *+	Wishbone Bush
Convolvulus cneorum +	Bush Morning Glory	Mitriostigma axillare	African Gardenia
Cuphea (any species)	Cuphea	Momordica charantia ^+	Bitter Melon
Cupressus sempervirens +	Italian Cypress	Musa sapientum ^	Plantain
Cupressus forbesii *+	Tecate Cypress	Myrsine africana +	African Boxwood
Cydonia oblonga ^	Quince	Nerium oleander +	Oleander
Cytisus canariensis +	Canary Island Broom	Nicotiana alata	Flowering Tobacco
Danae racemosa +	Alexandrian Laurel	Olea europaea +^	Olive
Delonix regia +	Royal Poinciana	Olneya tesota *+	Desert Ironwood

*California native   +Drought Tolerant   ^Produces Fruit

TABLE 5-2: PLANTING PALETTE B – LANDSCAPE TREE AND SHRUB SPECIES (CONTINUED)

Botanical Name	Common Name	Botanical Name	Common Name
Opuntia (any species) *+^	Prickly Pear, etc.	Psorothamnus spinosaus *	Smokethorn
Parkinsonia aculeata +	Mexican Palo Verde	Punica granatum ^+	Pomegranate
Parkinsonia microphylla *+	Little Leaf Palo Verde	Pyrus communis ^	Pear
Persea americana ^	Avocado	Quamoclit lobata +	Spanish Flag Vine
Philadelphus mexicanus	Mock Orange	Quercus agrifolia *+	Coast Live Oak
Phlomis fruticosa +	Jerusalem Sage	Quercus chrysolepis +	Canyon Live Oak
Phoenix dactylifera ^	Date Palm	Quercus engelmanii *+	Engelmann Oak
Phygelius capensis	Cape Fuchsia	Quercus ilex *+	Holly Oak
Phytolacca dioica +^	Ombu	Quercus kelloggii *+	Black Oak
Pinus coulteri *+	Coulter Pine	Quercus suber *+	Cork Oak
Pinus jeffreyi *+	Jeffrey Pine	Quercus wislizenii *	Interior Live Oak
Pinus monophylla *+	Single-Leaf Pinyon	Roldana petasitis	Velvet Groundsel
Pinus pinea +	Stone Pine	Romneya coulteri *+	Matilija Poppy
Pinus quadrifolia *+	Parry Pinyon Pine	Rosa (any species)	Rose
Pinus torreyana *+	Torrey Pine	Salix (any species)	Willow
Platanus racemosa *+	California Sycamore	Sambucus cerulea *+^	Blueberry Elder
Poinciana gilliesii +	Yellow Bird of Paradise	Schinus molle +	Pepper Tree
Populus fremontii +	Fremont Cottonwood	Senecio confusus +	Mexican Flame Vine
Populus trichocarpa *	Black Cottonwood	Solandra grandiflora	Cup of Gold Vine
Prosopis glandulosa *	Honey Mesquite	Solanum rantonnetii +	Blue Potato Bush
Prosopis juliflora *+	Mesquite	Strelitzia nicolai +	White Bird of Paradise
Prosopis pubescens *	Screwbean	Streptosolen jamesonii	Marmalade Bush
Prunus amygdalus ^	Almond	Tecoma stans +	Yellow Bells
Prunus armeniaca ^	Apricot	Teucrium fruticans +	Bush Germander
Prunus avium ^	Cherry	Tipuana tipu +	Tipu Tree
Prunus cerasus ^	Sour Cherry	Umbellularia californica *+	California Bay
Prurius domestica ^	Common Plum	Ungnadia speciosa +	Mexican Buckeye
Prunus capuli *^	Mexican Cherry	Viburnum tinus	Lauristinus
Prunus ilicifolia *+	Hollyleaf Cherry	Virgilia oroboides	Cape Virgilia
Prunus ilicifolia ssp lyonii *+^	Catalina Cherry	Visnea mocanera	Visnea
Prunus persica ^	Peach	Vitex agnus-castus +	Vitex
Prunus virginiana *^	Chokecherry	Washingtonia filifera *+	California Fan Palm
Pseudotsuga macrocarpa *+	Bigcone Spruce	Yucca (any species) *+	Yucca, etc.
*California native +Drought Tolerant ^Produces Fruit			

5.7 Street Corridors and Gateways

Cohesive streetscape design along the community's major streets will reinforce Old Town San Diego's historic character and small town sense of place. The Community Plan has identified street corridors along which streetscape enhancements will provide an improved pedestrian and bicyclist environment, and will help strengthen linkages between Old Town's visitor destinations, parks, the Core Sub-District, the Old Town Transit Center and the San Diego River Park.

The incorporation of gateways will enhance the sense of arrival and place within Old Town. Gateways contribute to the visual experience of pedestrians, bicyclists and motorists, and can take a variety of forms including landmarks, community or site markers, streetscape enhancements, lighting, signs, and unique landscaping or architectural treatments that create a ceremonial entryway into the community.

Streetscaping and landscaping improvements will result in an improved public realm, enhanced pedestrian and bicyclist environment, and strengthened connections between visitor destinations, parks, the Core Sub-District, the Old Town Transit Center and the San Diego River Park. Re-establishing historic connections to the Presidio and to the San Diego River will help strengthen the community's sense of place and its pre-1872 character. Table 5-3 and Figure 5-16 provide specific direction for street tree planting along these corridors.

Gateway treatments should recognize the importance of Old Town San Diego as the birthplace of California.

Structures resembling plastered adobe walls, located at the entrances of the State Historic Park and at the Transit Center, help highlight these community assets and can serve as example for the design of future community gateway treatments.

POLICIES

UD-7.1 Provide enhanced streetscape improvements that create a vibrant public realm with a distinctive visual character based in Old Town's history.

UD-7.2 Incorporate street trees along key corridors as specified in Figure 5-15 and Table 5-3.

UD-7.3 Design gateways that enhance the arrival experience of pedestrians, bicyclists and motorists at the following intersections: Taylor Street and Congress Street; Taylor Street and Morena Boulevard; San Diego Avenue, Congress Street, and Ampudia Street; and Old Town Avenue and Moore Street.

   a. Gateways should relate to the scale and design context of Old Town's architectural periods.

   b. Gateways should be compatible with adjacent development.

UD-7.4 Incorporate streetscape enhancements along Taylor Street that commemorate the historic La Playa Trail and the San Diego River that help define the character of this major entry point.

UD-7.5 Include storm water management features as part of streetscape enhancements along Taylor Street and Pacific Highway.

UD-7.6   Retrofit Pacific Highway to serve as a boulevard street providing a strengthened linkage from the San Diego River Park into Old Town San Diego and to Downtown. These improvements should include storm water management features.

UD-7.7   Incorporate streetscape enhancements along Congress Street to help promote pedestrian activity and guide visitors between the Old Town Transit Center, and the Old Town State Historic Park.

UD-7.8   Enhance San Diego Avenue's character as Old Town's pedestrian-friendly main street to provide a strengthened connection between the Old Town San Diego State Historic Park and the Core Sub-District.

UD-7.9   Incorporate streetscape enhancements along Juan Street to improve the pedestrian environment and strengthen the connection between the Old Town San Diego State Historic Park, Presidio Park and Heritage Park.

UD-7.10   Incorporate streetscape enhancements into Old Town Avenue that help provide a sense of arrival into the community, with particular emphasis at its intersection with Moore Street.

Groupings of planters and a combination of drought-tolerant plant species in landscaping can help strengthen the community character at gateway locations and along the community's street corridors.

Caltrans District 11 Headquarters' site includes parkway landscaping that evokes a riparian environment commemorating the San Diego River, which wandered back and forth over the broad delta it had formed between Point Loma and Old Town.

The State Historic Park contains plant species that resemble Old Town's pre-1872 character, which if incorporated into the community's gateways and street corridors will strengthen its sense of place.

SAN DIEGO AVENUE CORRIDOR

San Diego Avenue is the pedestrian-friendly main street of Old Town which extends through both the Historic Core and the Core. The mix of visitor-oriented stores, restaurants and cultural historic destinations along San Diego Avenue between Twiggs Street and Congress Street invites pedestrian activity. The pedestrian experience on this segment of San Diego Avenue will be enhanced with streetscape improvements that bring the historical character of the Old Town settlement from the Historic Core into the Core and create visual continuity between the two areas. The Community Plan envisions using street trees and parkway landscaping that are similar to those in the State Historic Park and of street furniture and street lighting of a pre-1872 style. Wider sidewalks could provide additional space for these elements as well as additional landscaping in planters or hanging baskets and wayfinding signs.

This conceptual rendering of San Diego Avenue at Twiggs Street illustrates potential streetscape improvements to create a stronger connection between the Core area and Old Town State Historic Park and support pedestrian activity. These improvements could include the installation of diagonal parking, widened sidewalks, pedestrian-oriented lighting, benches, and enhanced landscaping along San Diego Avenue, and an enhanced intersection at Twiggs Street incorporating enhanced paving and crosswalks.

Note: This rendering is for illustrative purposes only.

CONGRESS STREET CORRIDOR

Congress Street will provide a strengthened pedestrian connection through the community linking the Old Town Transit Center to the Historic Core. The vision for Congress Street streetscape improvements focuses on elements that create a positive pedestrian experience including additional lighting and wayfinding signs to guide pedestrians. The Community Plan recommends the incorporation of enhanced landscaping adjacent to sidewalks along building frontages due to the narrow width of Congress Street.

This conceptual rendering shows the intersection of San Diego Avenue, Congress Street, and Ampudia Street with mobility improvements which could include a roundabout, enhanced crosswalks, and wayfinding signs.

Note: This rendering is for illustrative purposes only.

OLD TOWN AVENUE CORRIDOR

The Community Plan envisions further enhancements to Old Town Avenue to create a linear gateway streetscape that will provide a sense of arrival into the community. The enhancements between Moore Street and San Diego Avenue will include wider sidewalks with street trees and parkway landscaping that reflect Old Town's historical community character, as well as pedestrian-oriented lighting and wayfinding signs. Gateway elements, which could include landscape treatments or public art elements, at the intersection of Old Town Avenue and Moore Street will create visual emphasis at this community entry point.

This conceptual rendering provides a vision of what gateway treatments, including a Community Entry Sign, enhanced paving, and curb extensions with enhanced landscaping, could look like if they were implemented on Old Town Avenue near Interstate 5.

Note: This rendering is for illustrative purposes only.

TAYLOR STREET CORRIDOR

The Community Plan envisions Taylor Street serving as a linear gateway that commemorates the historic La Playa Trail, which was the oldest European trail on the Pacific Coast and linked Old Town, the Presidio, and the Mission to San Diego Bay. The incorporation of historic markers and signs along Taylor Street will help acknowledge the significance of La Playa Trail. Pedestrian and bicycle improvements, along with wayfinding signs, will reinforce the La Playa Trail connection between the Presidio Park, Old Town San Diego State Historic Park, the Old Town Transit Center, and Rosecrans Street and define the character of this major community entry point. Improvements include: gateway elements at the intersection of Taylor Street and Congress Street; river-themed streetscape design, which will incorporate wider non-contiguous sidewalks with riparian street trees and parkway landscaping; and storm water bio-retention or filtration features acknowledging the former course of the San Diego River.

This conceptual rendering of Taylor Street at Morena Boulevard, looking west, shows the future vision for this important community gateway. Improvements along this corridor are envisioned to include a Community Entry Sign and landscaped median, a bicycle lane, non-contiguous sidewalks with enhanced landscaping and storm water infiltration elements, pedestrian-oriented lighting, and wayfinding signs.

Note: This rendering is for illustrative purposes only.

PACIFIC HIGHWAY CORRIDOR

Old Town San Diego and Downtown have historically been connected by Pacific Highway, one of San Diego's early highways. The Community Plan envisions Pacific Highway as a landscaped boulevard that will provide an enhanced bicycle and pedestrian connection from the San Diego River Park to Downtown. Transforming Pacific Highway into a boulevard will include a unified streetscape theme from Downtown San Diego to Old Town San Diego that includes non-contiguous sidewalks, riparian street trees and parkway landscaping, and planted medians, along with pedestrian-oriented lighting. Protected bicycle lanes, also known as cycle tracks, will also be incorporated into the boulevard. Cycle tracks combine the experience of a separated path with the on-street infrastructure of a bicycle lane, and provide space for bicycles separated from vehicle travel lanes, parking lanes, and sidewalks by bollards or curbs/islands. Storm water bio-retention or bio-filtration features will be incorporated into the streetscape.

JUAN STREET CORRIDOR

Juan Street will provide a strengthened pedestrian connection between Presidio Park, Old Town State Historic Park, and Heritage Park. Juan Street's existing Pepper Tree-lined character will be maintained and enhanced with additional pedestrian-oriented lighting and wayfinding signs. The Community Plan recommends the incorporation of enhanced landscaping adjacent to sidewalks along building frontages due to the narrow width of Juan Street.
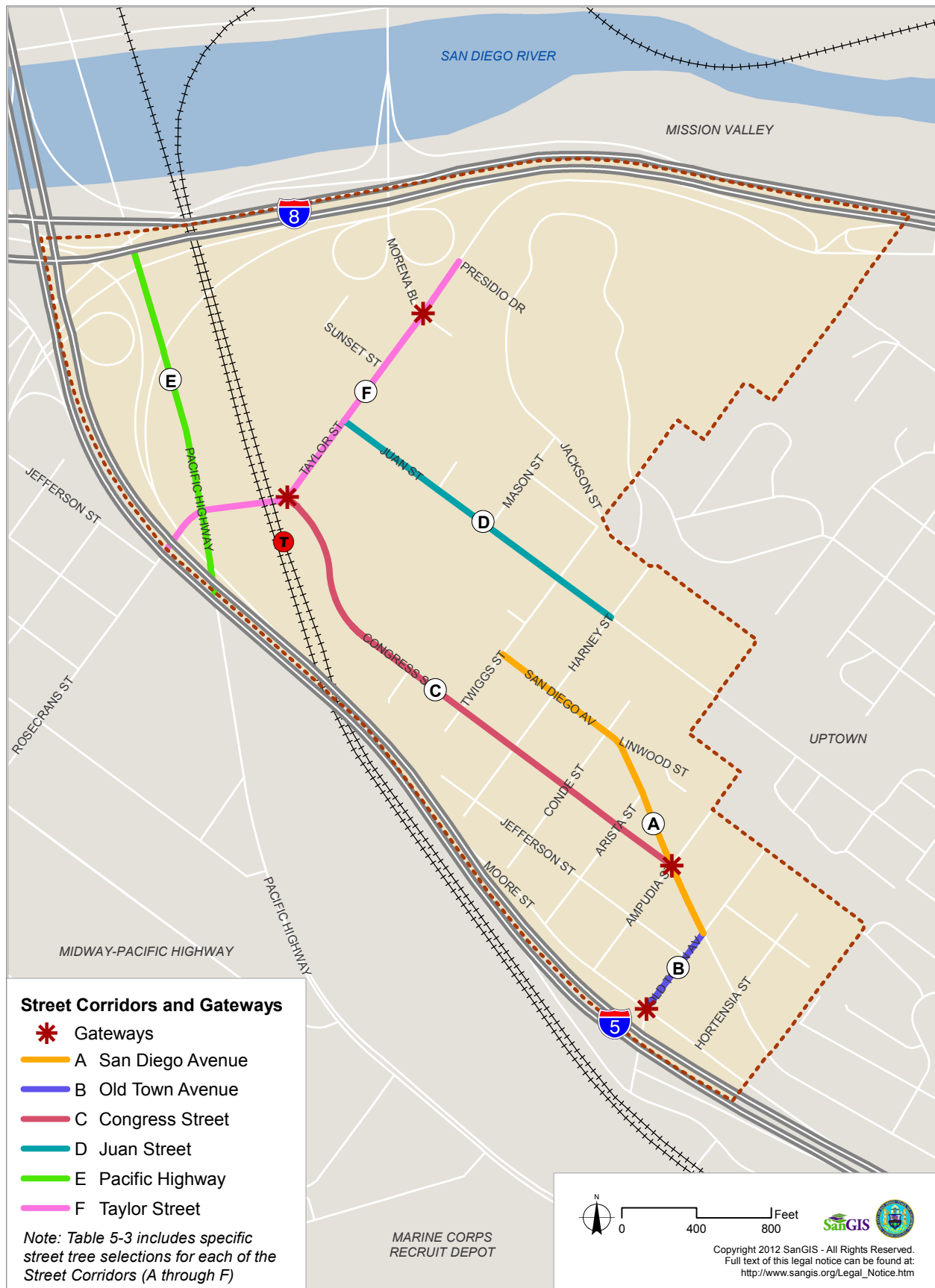

The Community Plan envisions streetscape improvements that bring the historical character of the San Diego River and surrounding areas to Pacific Highway.

Bio-retention and/or bio-filtration features will be incorporated into the Pacific Highway streetscape to help address storm-related flooding and downstream water quality.

Due to Juan Street's narrow width, enhanced landscaping and pedestrian-oriented lighting can be placed along buildings' street frontages.

TABLE 5-3: *CORRIDOR-SPECIFIC STREET TREE SPECIES*

Key	Street Corridor	Segment	Primary Tree	Secondary Tree
A	San Diego Avenue	Twiggs Street to Old Town Avenue		
		2' - 4' Parkway	Weeping Acacia (Acacia pendula)	Silk Tree (Albizia julibrissin)
		4' - 6' Parkway	Blue Palo Verde (Cercidium floridum	Australian Willow (Geijera parviflora)
		6' - 10' Parkway	Chinese Flame Tree (Koelreuteria paniculata)	Fruitless Olive (Olea europaea)
B	Old Town Avenue	Moore Street to San Diego Avenue		
		2' - 4' Parkway	Silk Tree (Albizia julibrissin)	Silk Tree (Albizia julibrissin)
		4' - 6' Parkway	Australian Willow (Geijera parviflora)	Desert Willow (Chilopsis linearis)
		6' - 10' Parkway	Fruitless Olive (Olea europaea)	Fruitless Olive (Olea europaea)
C	Congress Street	Taylor Street to San Diego Avenue		
		2' - 4' Parkway	Strawberry Tree (Arbutus unedo)	Silk Tree (Albizia julibrissin)
		4' - 6' Parkway	Marina Strawberry Tree (Arbutus unedo marina)	Desert Willow (Chilopsis linearis)
		6' - 10' Parkway	Glossy Privet (Ligustrum lucidum)	Fruitless Olive (Olea europaea)
D	Juan Street	Taylor Street to Harney Street		
		2' - 4' Parkway	Silk Tree (Albizia julibrissin)	Western Redbud (Cercis occidentalis)
		4' - 6' Parkway	Australian Willow (Geijera parviflora)	White Orchid Tree (Bauhinia forficata)
		6' - 10' Parkway	Fruitless Olive (Olea europaea)	Australian Bottle Tree (Brachychiton populneus)
E	Pacific Highway	Old Town Transit Center to San Diego River Park		
		2' - 4' Parkway	Catalina Ironwood (Lyonothamus floribundus)	Catalina Ironwood (Lyonothamus floribundus)
		4' - 6' Parkway	Brisbane Box (Lophostemon confertus)	Holly Oak (Quercus ilex)
		6' - 10' Parkway	Southern Magnolia 'Samuel Sommer' (Magnolia grandiflora)	California Sycamore (Platanus racemosa)
		> 10' Parkway	Coast Live Oak (Quercus agrifolia)	
F	Taylor Street	Old Town Transit Center to Presidio Drive		
		2' - 4' Parkway	Catalina Ironwood (Lyonothamus floribundus)	Guadalupe Fan Palm (Brahea edulis)
		4' - 6' Parkway	Raywood Ash (Fraxinus oxycarpa)	California Fan Palm (Washingtonia filifera)
		6' - 10' Parkway	California Sycamore (Platanus racemosa)	Pindo Palm (Butia capitate)

FIGURE 5-15: STREET CORRIDORS STREET TREE PLAN AND GATEWAYS

SAN DIEGO RIVER

MISSION VALLEY

PRESIDIO DR

MORENA BL

SUNSET ST

PACIFIC HIGHWAY

JEFFERSON ST

TAYLOR ST

JUAN ST

MASON ST

JACKSON ST

ROSECRANS ST

CONGRESS ST

HARNEY ST

TWIGGS ST

SAN DIEGO AV

CONDE ST

LINWOOD ST

ARISTA ST

JEFFERSON ST

MOORE ST

AMPUDIA ST

HORTENSIA ST

PACIFIC HIGHWAY

MIDWAY-PACIFIC HIGHWAY

UPTOWN

MARINE CORPS
RECRUIT DEPOT

Street Corridors and Gateways

✳ Gateways
— A San Diego Avenue
— B Old Town Avenue
— C Congress Street
— D Juan Street
— E Pacific Highway
— F Taylor Street

*Note: Table 5-3 includes specific
street tree selections for each of the
Street Corridors (A through F)*

N

Feet
0   400   800

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5.8   Signs

As a form of communication, signs transmit information and messages beyond their respective locations, and therefore play a significant role in establishing community character. Signs may contribute to an attractive and understandable urban environment. The Community Plan envisions the design, fabrication and installation of signs that provide authentic graphic design and contribute to Old Town's pre-1872 character and attractiveness. Signs should be compatible with and enhance the architectural style of their associated buildings and sites. Signs designed for different purposes will complement Old Town's built environment and improve the visitor experience by providing important information. The Community Plan provides policies regarding sign design and placement based on the purpose of the sign, and categorizes signs as follows:

Identification Signs

Identification Signs state the name of the business owner or occupant of the commercial building or tenant space on which the sign is placed, or identify the name of the building, or describe the goods offered, manufactured, or produced or services rendered in the commercial space. Identification Signs can be building-mounted, freestanding (ground-mounted), or projecting hanging signs.

Historical Identification Signs

Historical Identification Signs are part of the creation of a replica historical structure or restoration of a historical structure that existed prior to 1872. Historical Identification Signs must be designed to be consistent with signs that existed in the pre-1872 period in terms of size, shape, design, material, coloring, lighting, and location.

Directional Signs

Directional Signs provide direction at the building or site level to commercial or residential properties, including street numbers, or provide direction to elements of properties such as entrances or parking areas. Directional signs include freestanding A-frame signs.

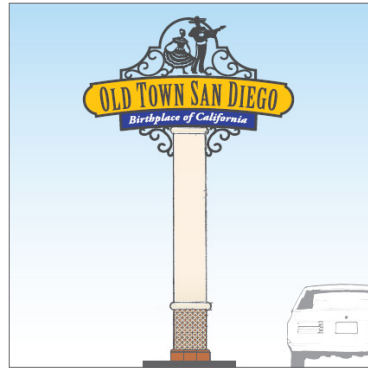*Identification Sign for the Mason Street School Museum.*

Historical Identification Sign on the roof of the Cosmopolitan Hotel.

Directional Sign within the Cosmopolitan Hotel.

Wayfinding Sign in Old Town State Historic Park.

Left: Informational Signs at the Rose-Robinson Visitor Center.
Right: Concept for Community Entry Sign for Old Town San Diego.

Wayfinding Signs

Wayfinding Signs provide direction at the block level to guide pedestrians, bicyclists and motorists between different destinations; direct drivers to parking facilities; and identify pedestrian and bicycle routes. Wayfinding Signs can be located on public or private property. Policies regarding the design and implementation of a community-wide wayfinding sign system are found in Section 5.9.

Informational Signs

Informational Signs provide information about business operations, including Open/Closed signs, hours of operation signs, and signs that provide information on incidental business services (e.g. credit cards, ATMs, etc.).

Community Entry Signs and Neighborhood Identification Signs

Community Entry Signs and Neighborhood Identification Signs announce entry into the community and enhance the arrival experience for travelers and visitors.

Temporary Signs

Temporary Signs include signs designed to be displayed for a limited period of time, such as signs announcing events, flags, and banners.

SIGN DESIGN

Common sign design, size, shape, graphics, material, color, and lighting elements applicable to all sign categories relevant to Old Town's pre-1872 character are described below. When designing signs, these characteristics should be incorporated; however, an appropriate period-accurate sign does not need to incorporate every detail from the lists below.

Sign Shapes - Most Common Shapes

- Horizontal rectangular forms, which may incorporate ornate left and right edge designs
- Vertical rectangular forms, including tombstone sign shapes, which may incorporate ornate top and/or bottom edge designs

Sign Shapes - Other Common Shapes

- Curved or arch shapes (typically used over doorways, or over or under arched building features)
- Square sign shapes (projecting hanging signs only)
- Shield sign shapes, for small to medium sized signs
- Oval sign shapes, for small to medium sized signs
- Representative shapes (two-dimensional cutouts in the shape or symbol of a good or service offered on the premises, or an arrow for a Directional Sign or Wayfinding Sign)

Sign Materials - Sign Body

- Re-sawn timber or rough-sawn timber planks or panel, or material with appearance of wood panel or planks, with painted background and lettering
- Smooth wood or wood-appearance molding frame
- Signs painted on building facades or windows
- Two-dimensional cutouts of wood or a material with the appearance of wood as features on signs
- Flat vinyl or painted metal panel that simulates the appearance of a timber panel (for Wayfinding Signs and Neighborhood Identification Signs only)
- Wrought iron or material with the appearance of wrought iron (for Community Entry Signs only)
- Cardboard, paper, canvas, sailcloth, or similar material (for Temporary Signs only)

FIGURE 5-16: *SIGN SHAPE EXAMPLES*

The following pictures provide examples of common sign shapes used prior to 1872. These examples are provided for reference and are not intended to restrict signs to the exact shapes and dimensions shown below.

SIGN SHAPES - MOST COMMON SHAPES

- Horizontal

- Horizontal with ornate left and right edge designs

- Vertical

- Vertical with ornate top edge design

SIGN SHAPES - OTHER COMMON SHAPES

- Curved or arch

- Shield

- Oval

- Representative (Arrow)

Sign Materials - Sign Supports

- Direct connection to a building or canopy structure, or indirect connection to a building or canopy structure with metal straps
  - All metal wire straps, supports, braces, and bolts to building should be made from galvanized steel
  - Metal straps and braces should be at least one eighth of an inch thick
- Suspension from wrought iron support (for projecting hanging Identification Signs, Directional Signs, and Wayfinding Signs only)

- Mounting on or suspension from wood sign post(s) (for freestanding Identification Signs only)
- Mounted on cast iron or cast metal post(s) (for Wayfinding Signs and Neighborhood Identification Signs only)
- Mounted on masonry column with stucco finish (for Wayfinding Signs and Community Entry Signs only)
- Mounted on cast iron, cast metal, and/or wooden frame (for freestanding Directional Signs only)

FIGURE 5-17: *SIGN MATERIALS EXAMPLES*

SIGN MATERIALS - SIGN BODY

- Painted wood

- Painted wood with wood frame

- Painted directly on facade or window

- Canvas or sailcloth

SIGN MATERIALS - SIGN SUPPORTS

- Direct connection to a building or canopy structure

- Indirect connection to building or canopy with metal straps

- Suspension from wrought iron support
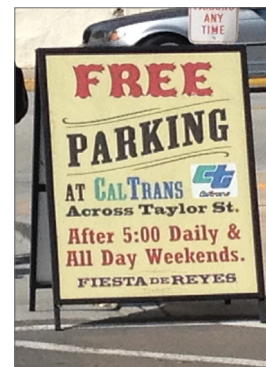

- Mounted on wood sign post(s)

- Suspension from wood sign post

- Mounted on masonry column with stucco finish

- Mounted on cast iron or cast metal post

- Freestanding Directional Signs mounted on cast metal (left photo) and wooden (right photo) frames

Sign Background, Lettering, and Details

- Sign content is primarily lettering, with occasional use of symbols
- Lettering and symbols are designed to cover the majority of the surface area
- Periods are used for emphasis after business names, text referring to goods or services, or at the end of statements in the sign text
- Limited paint color palette for backgrounds and lettering (refer to Table 5-4)
  - Tints and shades of common sign paint colors listed in Table 5-4 were also used, and should complement other colors used on the sign
- Background and lettering color combinations should complement each other and be consistent with those that were used during the mid-19th Century (refer to Table 5-5)
- Colored lettering should be separated from colored grounds by means of a gold, black, or white line at the perimeter of the letter

- Painted letter blocking for sign text that gave the appearance of three-dimensionality
  - Letter blocking may be used along one line of a sign's text
  - Letter blocking should be oriented in one direction of a line of type and should not change direction midway across a line
- Painted letter shadow may be incorporated for sign text to simulate the shadows that would be cast by three-dimensional text
- Embellishments or symbols commonly used during the time period (see Table 5-6) may be used to fill empty space where needed but should not draw unnecessary attention to the sign
- Interior pin-striping designs that highlight lettering color against background color may be used
- Wood cutouts may be used as features on signs

FIGURE 5-18: *SIGN BACKGROUND, LETTERING, AND DETAILS EXAMPLES*

- Sign content, primarily lettering, covers the majority of sign area
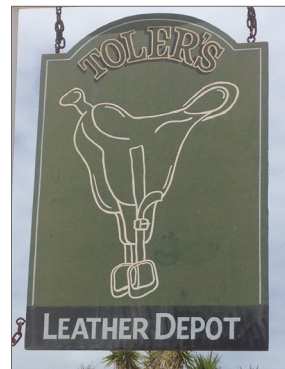
- Periods used for emphasis

- Painted letter blocking used along one line of the sign's text to give the appearance of three dimensionality and is oriented in one direction

- Painted letter shadow used to simulate shadow that would be cast by text

- Colored lettering is separated from colored background by painted line

- Common pre-1872 symbol is used to fill space

- Interior pin-striping designs used

TABLE 5-4: ACCEPTABLE PAINT COLORS FOR SIGN BACKGROUNDS AND LETTERING

Color			
Zinc White	Vermillion Red	Rose Madder Red	Vandyke Brown
Lead (Flake) White	Venetian Red	Carnation	Emerald Green
Chrome Yellow	Light Red	Purple-Brown (Caput Mortuum)	Bronze Green
Yellow Ochre	Carmine Red	Purple (Violet)	Gold (Gilt)
Stone (Gray-Yellow)	Indian Red	French Ultramarine	Ivory Black
Raw Sienna	Crimson Lake Red	Prussian Blue	Vegetable Black
Burnt Sienna	Scarlet Lake Red	Burnt Umber	Gray (for letter shadow only)
Note: Tints and shades of acceptable paint colors listed in this table may also be used.			

TABLE 5-5: ACCEPTABLE BACKGROUND AND LETTERING COLOR COMBINATIONS

Background Color	Lettering Color(s)
Solid Background Colors	
White	• Black (most common) • Any acceptable color except Yellow. Letter blocking may be Red, Green, or Blue. • Gold. Letter blocking may be any acceptable color except yellow (Red, Green, and Blue are most common). • Red
Black	• White (most common) • Gold • Emerald Green, with White outline • Carnation • Purple, with White outline
Vandyke Brown	• Any acceptable color that is complementary and contrasts with the background color. Letter blocking and shadow are recommended.
Indian Red	
Purple	
Blue (any acceptable blue)	• White, with optional Black letter shadow.
Bronze Green	• Gold, with Vermillion Red or Emerald Green letter blocking.
Stone	• Any acceptable color except Yellow. • For Black lettering, letter blocking should be White on the illuminated side and Stone color (a shade that is darker than the background color) on the bottom. Letter shadow should be Burnt Umber, Yellow Ochre, and White.
Red (any acceptable red)	• Gold, with Black letter blocking and Carmine Red letter shadow.
Light tints of colors	• Blue, with Gold letter blocking and Gold outline.
Painted Backgrounds Simulating Marble Stone	
Black gold marble	• White
Green marble	• Carnation, with Gold outline, Gold or Yellow letter blocking, and Black letter shadow.
Other marbles	• Emerald Green, with Carnation letter blocking. • Vermillion, with Purple-Brown undersides on letter blocking and Gold outline.
Painted Backgrounds Simulating Wood Grain	
Rosewood	• Gold, with Yellow Ochre and White letter blocking and letter shadow.
Light-Colored Wood	• Any acceptable color that is legible against the colors used in the painted wood graining.

TABLE 5-6: COMMON SYMBOLS USED ON SIGNS PRIOR TO 1872

Business Type	Symbol
Pharmacist	Mortar with Pestle
Tailor	Men's Coat or Shirt
Boot or Shoe Maker or Dealer	Men's Boot
Saloon	Pitcher or Elephant
Auction House	Elephant
Broom Maker or Dealer	Broom and Brushes
Barbershop	Barber Pole
Watchmaker or Jeweler	Pocket Watch
Optician	Eye Glasses
Photographer	Camera or Photographs
China Dealer	Pitcher
Carpet Dealer	Rugs
Hardware Dealer	Agriculture Tools or Hardware
Stable	Horse
Tack and Harness Shop	Saddle
Cooper	Barrel
Book and Stationery Store	Book
Haberdasher	Top Hat
Gunsmith	Rifle
Cigar Dealer	Wooden Indian
Tinsmith	Tinware
Leather Goods	Glove
Meat Store	Steer
Stage Office	Stage Coach
Newspaper or Post Office	Writing Desk
Furniture	Furniture
Sewing Machine Dealer	Sewing Machine
Fresh Produce	Fruits and Vegetables
Stone Cutter	Stone Monuments
Perfume or Lamp Oil	Whale or Pig
Fire Department	Fire Fighting Equipment
Hospitality-Related Businesses	Deer or Elk Horns
Dry Goods	Blankets
Star-Theme Business	Five Pointed Star
Eagle- or American-Theme Business	Eagle or Federal Shield

Sign Text Styles

- Typefaces from the Roman, sans serif, and block letter families (see Figure 5-19)
- Successive lines of text should be comprised of different typefaces
- Subtle text appearance changes may be used such as adding serifs to plain block styles, increasing letter weight, italicizing, using three-dimensional letter shadows, and using lower case type styles
- Text may be varied in scale between lines and be rotated up, down, arched, curved, or 'S' curved

FIGURE 5-19: ACCEPTABLE TYPEFACE STYLE EXAMPLES

Roman Typeface Example: Garamond

Sans Serif Typeface Example: Alternate Gothic

Block Serif Typeface Example: Playbill

Block Sans Serif Typeface Example: Franklin Gothic Heavy

Sign text should vary typefaces between lines, can incorporate appearance changes such as letter shadows, italicizing, and varying scale, and can be arched, curved, or rotated up or down.

Sign Illumination

- Sign illumination should be indirect, using a lighting source separate from the sign that represents a period-appropriate lighting fixture (standard millhouse lamp or French Quarter lantern), a gooseneck fixture, or other indirect lighting source that is hidden from view.
- Primary sign illumination can be supplemented with additional lighting provided that the secondary lighting source is hidden from view from the public right-of-way

French Quarter lanterns (top left), millhouse lamps (top right), and gooseneck lamps (bottom) are a period-appropriate options for providing indirect illumination for a sign.

POLICIES

UD-8.1   Design signs to incorporate lettering and symbols that are clear, legible and visually effective and that use paint colors, type-faces, and symbols that are consistent with those used on signs prior to 1872 (refer to Tables 5-4 through 5-6).

UD-8.2   Establish a coherent, unifying sign plan and design theme for each building or development that is reflective of Old Town's pre-1872 character.

   a.   Limit visual clutter by tailoring the type, location, size, design, and operation of signs to complement each other and communicate effectively using the fewest number of signs possible.

   b.   Design signs to complement, rather than compete with, existing signs in the community.

   c.   Integrate signs in a manner that is architecturally compatible with the building or site.

   d.   Incorporate appropriate design, size, shape, graphics, material, color, lighting, and location of signs.

UD-8.3   Encourage sign design and placement that enhances the architectural and/or historic quality of the building or site and are compatible with Old Town's pre-1872 community character.

A coherent signage plan with a consistent design theme will enhance each building or development and limit visual clutter in the community.

UD-8.4   Place signs thoughtfully on buildings and within sites to achieve architectural compatibility, proper function, and safety.

   a.   Avoid projection of signs over the public right-of-way.

   b.   Carefully integrate signs on building facades and appurtenances in a way that enhances architectural features and avoid damage to or masking of architectural features or details (e.g. gallery, windows, molding details, roof crests, etc.).

UD-8.5   Avoid the following sign materials and illumination types, which are not consistent with community character and should not be used:

   •   Contemporary finish materials, including those made of plastics, porcelain enamel, aluminum, stainless steel, sheet metal, or reflecting surfaces; unpainted metal supports in rolled or tubular sections; imitation materials including faux wood and faux marble; unpainted plywood; or any combination of the above.

   •   Fluorescent, reflective, or luminous paint.

   •   Internal illumination of any type, including light emitting diodes (LED), fluorescent tubing, and neon.

   •   Fluctuating illumination, including light that flashes, blinks, or changes hue, color or intensity.

Signs that are consistent with pre-1872 standards, such as the Identification Sign and freestanding Directional Sign shown here, will contribute to the historical character of Old Town.

UD-8.6 Use period-appropriate lighting fixtures (such as French Quarter lanterns, mill-house lamps, and gooseneck lamps) for the primary sources of lighting for signs in the community.

UD-8.7 Consider the use of modern lighting components to provide secondary sources of lighting for signs, provided that the modern lighting source is not visible from the public right-of-way. Exposed bulbs and wiring are not consistent with community character and should not be visible.

UD-8.8 Consider exceptions to these guidelines if pre-1872 examples and documentation supporting the exception are available and the sign particularly contributes to Old Town's historical character.

Identification Signs

UD-8.9 Design Identification Signs to be consistent with pre-1872 standards for sign size, shape, text, graphics, material, color, and lighting.

UD-8.10 Consider Historical Identification Signs that exceed the size or placement guidelines for Identification Signs if documented evidence of the existence a similar sign prior to 1872 is available.

UD-8.11 Support the placement of a projecting hanging Identification Sign on the front or primary face of a commercial building provided the sign is designed as a two-dimensional cutout or graphic representation of the goods or services provided at the establishment (e.g. a saddle to advertise a leather goods shop; refer to Table 5-6) and does not project into or over the public right-of-way.

UD-8.12 Support the placement of a single free-standing Identification Sign at the entrance to a court, arcade, or building housing multiple establishments that do not front onto the public right-of-way to identify the establishments within.

UD-8.13 Discourage signs that identify goods or services that are not available on the premises upon which the sign is placed.

UD-8.14 Design awnings with text and/or symbols to be consistent with printed text or common symbols used prior to 1872 that represent the goods or services sold on premises (refer to Table 5-6 for acceptable sign symbols).

UD-8.15 Avoid awning designs that incorporate business logos.

Informational Signs

UD-8.16 Discourage the use Informational Signs that are placed on exterior window and intended to be viewed from the public realm other than "Open/Closed" signs, hours of operation signs, and Temporary Signs.

UD-8.17 Redesign standard copyrighted logo Informational Signs offering information on incidental services or recommendations (e.g. AAA, credit cards, ATMs, etc.) to look like signs from the pre-1872 period.

The Old Town Theatre exemplifies a type of business existing prior to1872 which incorporates a sign of the size that was historically used.

Two-dimensional cutout Identification Sign (left) and Informational Sign (right).

Directional Signs

UD-8.18   Design Directional Signs to be consistent with pre-1872 standards for sign shape, text and graphics, materials, color, and lighting.

    a.   Use a hand symbol or design the sign in the form of a directional arrow if a directional symbol is provided as part of a sign.

    b.   Support business or occupant nameplates and address or unit numbers that incorporate pictorial and/or decorative designs.

    c.   Discourage Directional Sign designs that incorporate advertising content, including brands, logos, or symbols, unless commonly used prior to 1872. (Refer to Table 5-6 for sign symbols used prior to 1872.)

UD-8.19   Support the placement of one single-faced or double-faced freestanding Directional Sign along the primary frontage of a building where the primary façade of the building is set back five feet or more from the property line, provided that the sign does not obstruct the pedestrian path of travel.

UD-8.20   Construct freestanding Directional Signs of materials consistent with those used prior to 1872 (cast iron, cast metal, and/or wood).

Directional Signs incorporating a directional symbol.

Directional Signs incorporating pictorial and decorative designs.

Freestanding Directional Signs can be used to highlight businesses and their goods and services, and should be consistent with pre-1872 sign design and located outside of pedestrian paths of travel.

Wayfinding Signs

UD-8.21   Design Wayfinding Signs to be consistent with pre-1872 standards for sign shape, text and graphics, material, color, and lighting, to the maximum extent feasible.

    a.   Encourage use of either a hand symbol or a sign design in the shape of a directional arrow if a directional symbol is desired.

    b.   Encourage use of symbols on Wayfinding Signs that are consistent with those commonly used prior to 1872 to the extent feasible (see Table 5-6).

    c.   Avoid incorporating advertising content on Wayfinding Signs, including brands and corporate logos.

    d.   Limit the size and number of Wayfinding Signs to the minimum necessary to sufficiently communicate the wayfinding content.

    e.   Locate Wayfinding Signs where they do not obstruct the pedestrian path of travel or pose a safety hazard to vehicles or pedestrians.

Temporary Signs

UD-8.22 Support the use of temporary signs designed for a specific reason and period of time (e.g. community events) in the Core, Hillside, Taylor, and Hortensia Sub-Districts, provided that the signs are consistent with pre-1872 sign design and are made of materials used prior to 1872 such as cardboard, paper, canvas, sailcloth, or materials that approximate the appearance of canvas or sailcloth.

UD-8.23 Support the display of flags (see Box 5-4), pennants, and banners, provided that they are not utilized for the purposes of Identification Signs.

UD-8.24 Discourage flags, pennants, banners, and streamers that advertise brands, products, or business establishments, including feather signs.

Temporary Signs should be made of period-appropriate materials or materials that are similar in appearance, and their design should be consistent with the sign design guidelines in this section.


Flags, pennants, and banners should complement Old Town's character and avoid advertising brands, products, or business establishments.

BOX 5-4: ACCEPTABLE FLAG TYPES

- Officially adopted and recognized national, state and local flags, flags of international organizations, official military flags, and historical flags.
- Flags of groups, organizations, societies, and corporations, provided that they are limited to two per site.
- Personal flags, provided that they are limited to one per site.

5.9   Wayfinding

The Community Plan envisions a wayfinding sign system that complements the community's pre-1872 character, relates to Old Town's small scale and design context, and supports the community's historic and cultural heritage tourism. Wayfinding signs will also reinforce gateways and street corridors by enhancing the sense of arrival into the community, in addition to providing clear guidance for pedestrians, bicyclists and motorists between the community's destinations. The incorporation of historic markers and signs that acknowledge the community's historic built resources and historic sites' significance and direct visitors to their location will help support Old Town's educational and interpretive programs and tourism. Wayfinding signs will be designed to meet the general sign policies and design guidelines in Section 5.8 of this Element. The Community Plan's policies regarding wayfinding signs related to multi-modal transportation within Old Town are addressed in the Mobility Element.

POLICIES

UD-9.1   Encourage the development of a comprehensive wayfinding sign program that provides a unified theme that enhances the community's identity and sense of place.

UD-9.2   Ensure that wayfinding signs are designed with features, size, shape, materials and colors consistent with Old Town's small-scale and pre-1872 character.

UD-9.3   Encourage the installation of wayfinding signs that highlight the community's gateways and enhance the arrival experience.
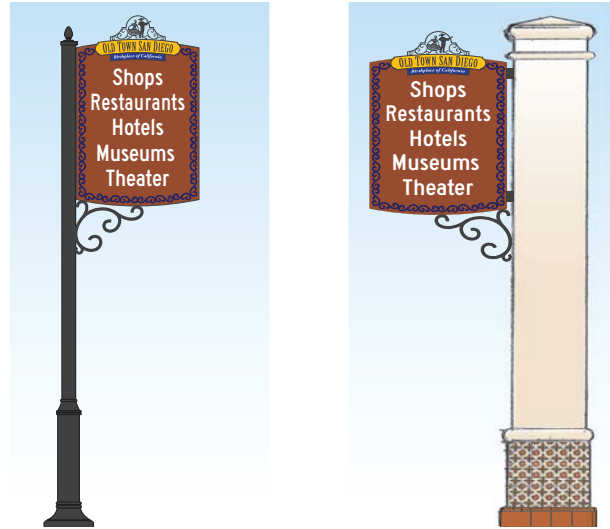
Wayfinding Signs that are consistent with pre-1872 sign design standards, such as these designed by the Old Town Chamber of Commerce, can help visitors navigate to community attractions while enhancing the community's sense of place.

Wayfinding kiosks at the State Historic Park guide visitors between the Park's historic, cultural and visitor-oriented destinations. The kiosk's design using pre-1872 appropriate materials, typefaces, and graphics, adds to the park's historical character.

Markers and signs can help acknowledge the community's historical structures and sites and direct pedestrian, bicyclists and motorists to their location.