

**COMMITTEE MEMBERS**  
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Ronald E. Leone, Committee Member  
Kirk Shelby, Committee Member

Civic Center  
1950 Parkside Drive  
Concord, CA 94519  
[www.cityofconcord.org](http://www.cityofconcord.org)



**Meeting of the  
Early California Architecture Committee**

Wednesday,  
November 16, 2016

10:30 a.m.

Permit Center Conference Room  
Wing D  
1950 Parkside Drive

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**AGENDIZED ITEMS** – The public is entitled to address the City Council on items appearing on the agenda before or during the City Council's consideration of that item. Each speaker will be limited to approximately three minutes.

**1. ROLL CALL**

**2. PUBLIC COMMENT PERIOD**

**3. REPORTS**

- a. Todos Santos Design Guidelines Final Draft. Report by Afshan Hamid, Associate Planner.

**4. ADJOURNMENT**

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Justin Ezell, Director of Public Works  
Victoria Walker, Director of Community & Economic Development  
Laura Simpson, Planning Manager  
Afshan Hamid, Senior Planner  
Joelle Fockler, City Clerk



**3.a**

## **Staff Report**

**Date:** November 16, 2016

**To:** Council Committee on Early California Architecture

**From:** Victoria Walker, Director of CED

**Reviewed by:** Justin Ezell, Director of Public Works

**Prepared by:** Afshan Hamid, Senior Planner  
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**Subject:** **Todos Santos Design Guidelines Final Draft**

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### **Report in Brief**

The Early California Architectural Review (ECAR) Committee was formed in November 2015, and has met several times over the last year to both (1) review proposed development projects in the Inner Core and Outer Core areas surrounding Todos Santos Plaza, and (2) to review and refine design guidelines that will be used to evaluate development and redevelopment projects in those downtown areas. Attached to this report are Final draft Todos Santos Design Guidelines that include text and images that articulate the guidelines in the Inner and Outer Core areas, as well as new sections that provide guidelines for Signage, Details and Review & Procedures.

At the most recent ECAR Committee meeting on July 27, 2016, the ECAR Committee clarified that the Todos Santos Design Guidelines would be used to strongly encourage, but not outright require, that new development in the Inner Core area will be designed with Spanish-inspired architecture. This was based on a discussion by the Committee members and the stakeholders about the desirability of providing flexibility in the design of new developments in this area.

### **Recommended Action**

Staff recommends the Committee provide comments and feedback on the final draft Guidelines, focusing in particular on the final purpose and policies section of the guidelines.

Staff requests:

1. Input from the ECAR Committee on the new sections, including the Proposed Policy Statements, design guidance, and images that are proposed. With that direction, the Todos Santos Design Guidelines will be revised and presented to the Design Review Board on December 1, 2016. The Todos Santos Design Guidelines is tentatively scheduled for consideration by the Planning Commission on December 15, 2016. The final version as recommended by the Planning Commission will be presented to the full City Council in early 2017 for consideration of adoption.
2. Direction from the ECAR Committee as to whether or not the Proposed Policy Statements shall be used to “encourage” Spanish-inspired architecture for new development in the Inner Core area, or as a means of “requiring” it for new development within the Inner Core.

### **Background**

On November 16, 2015, the HED Committee met to discuss the preparation of the Todos Santos Design Guidelines (TSDG) for the downtown. The Committee accepted the boundary delineation recommended by staff, which includes boundaries for an Inner Core centered on the Todos Santos Plaza where the architectural theme of Early California Architecture should be stronger (see page 15 and 16 of the TSDG) and an Outer Core where elements of the Early California theme should be incorporated, but possibly less directly.

On February 8, 2016, a joint meeting of the ECAR Committee and Design Review Board was held to clarify the definition of Early California Architecture. A range of historical architectural styles were presented for the Inner Core and the Outer Core. The Inner Core had representations from Monterey Colonial, Arts and Crafts, Spanish Colonial and Mission Style. The Outer Core presented projects that were higher density mixed use using current construction methods which lend to a contemporary style of mixed use architecture.

During its February 8, 2016 meeting, the ECAR Committee indicated that the Inner Core guidelines should establish a narrower focus for architectural design of Spanish-style architecture, while the Outer Core could allow for more flexible and contemporary architectural styles, but it should incorporate high quality “Spanish-inspired” architecture or architectural elements. The ECAR Committee also directed that the guidelines should address the first floor of buildings in the Inner Core and the Outer Core where style transitions occur.

At the same meeting, the Design Review Board (DRB) members commented that projects should be evaluated on good architectural principles versus one style or a type of styles. The DRB members supported a more broad view of style and architectural variety. Stakeholders, consisting of developers, property owners and architects, also

commented that flexibility in architectural design supports the use of modern construction methods. Members of the development community mentioned that contemporary design is more successful from a market viability point of view, and that Early California Architecture may be cost prohibitive to build if the guidelines are too restrictive.

The Committee directed staff to identify properties within the Inner Core and Outer Core that have the most potential for re-development, historic buildings, and those that already have a Spanish-style architecture that should be preserved.

On March 14, 2016, the Early California Architectural Review (ECAR) Committee met to discuss the 30% progress level draft of the Todos Santos Design Guidelines. The direction from the ECAR Committee on the design of new development projects in the Inner Core area was to encourage/require “Early California Architecture” with a reference to a “Spanish style”, including all the various derivative and Spanish revival architectural styles in that “family” of architectural themes. The ECAR Committee direction on new development projects in the Outer Core area was less prescriptive, encouraged more flexibility and would accept a more contemporary expression of architecture. The Committee also discussed that remodel projects in the Inner and Outer Core areas should be addressed as the design guidelines are refined and move toward completion.

On May 31, 2016, the 30% Todos Santos Design Guidelines were presented to the City Council. In general there was support for the Guidelines with minor adjustments to the Outer Core and updates on map graphics.

On July 27, 2016, the 60% Todos Santos Design Guidelines were presented to the ECAR Committee. Staff presented new chapters on Renovations & Re-models and Landscaping. The ECAR Committee in general was in support of the 60% progress and accepted the images, text and chapters as presented. The ECAR Committee requested a minor adjustment to the Inner and Outer Core map. The ECAR Committee requested that the 60% guidelines be presented to the Design Review Board for input and feedback. On August 25, 2016, the Design Review Board evaluated the 60% guidelines and overall had positive feedback and provided minor comments for the landscape section, which have since been addressed.

### **Analysis**

Staff has included the remaining chapters for the design guidelines for review by ECAR Committee. Attachment 2 to this report is the final draft Todos Santos Design Guidelines for input and feedback. The document includes additional text and images to articulate the guidelines in the Inner and Outer Core as well as new sections on guidelines for Signage, Details, Review & Procedures. Below is a summary of the chapters in the attached Design Guidelines:

Chapter 1 – Introduction: Includes the intent and purpose of the document, an architectural overview, and a summary of the architectural influences in Concord. Map graphics have been updated on pages 15, 16, 17 and 18 to be consistent with private development areas in the Inner Core and the Outer Core. The updated maps will also coordinate with the Downtown Corridors plan to reflect the improvements on Grant Street. This chapter includes drafts of a Vision Statement and Policy Statements for input and feedback from ECAR as part of Attachment 1.

Chapter 2 – Building Form: This chapter articulates the appropriate scale, proportion, massing and site plans for a more walkable, pedestrian friendly downtown. Photo examples of these architectural styles have been reviewed by the Committee and incorporated as part of the final.

Chapter 3 – Inner Core: This chapter's focus is on new development with Spanish reflective architecture. The images and text demonstrate that the first floor of the building should be designed to engage with the public realm.

Chapter 4 – Outer Core: This section is an extension of the Inner Core and continues the design principles of urban design, pedestrian connectivity. It provides guidance to allow the architecture to be more responsive to current construction methods, market viability, contemporary materials and fiscal feasibility and a less prescriptive architecture.

Chapter 5 – Remodels and Renovations: This chapter addresses revitalization efforts and emphasizes that downtown Concord has an authentic period architecture. One of the key points is respect for the historic fiber of the downtown. Buildings with a historic feel should try to preserve as much of that early period style by doing an authentic renovation. Interior tenant improvements may be more expressive with branding and identity.

Chapter 6 – Landscape and Exterior Treatments: This chapter discusses how the exterior project design and its landscaping should be treated as an integral part of development projects. Opportunities for landscape treatment can be evaluated at many areas of a project; rooftop, vertical gardens, internal courtyards, street and sidewalk areas and setback areas.

Chapter 7 – Signage: This chapter discusses various types of signage in the downtown as part of a marketing and branding strategy. The focus of this chapter is a creative and high quality approach to developing a sign strategy.

Chapter 8 – Details: This chapter addresses functional areas of a development such as sidewalk areas, garage entrances, screening methods for utilities, and alley spaces. A development in the downtown is visible from all four sides, so care should be taken to integrate these elements into the design.

Chapter 9 – Review & Procedures: This chapter addresses types of reviews, procedures, thresholds for review and approximate review time required. Included in this chapter is an overview of a complex project and the steps required for entitlements. In the Inner Core the architectural design is encouraged to be Spanish and Spanish inspired as well as interpretations of that style. In the Outer Core, diverse contemporary architectural styles will be encouraged. In both the Inner Core and the Outer Core, seamless transitions are proposed with an emphasis on high quality architecture and design.

The Early California Architectural Review committee directed staff to develop a set of architectural design *guidelines* as a set of tools for future development proposals in the downtown. In terms of which design tools and how they are applied will depend on the development proposal and how it responds to the context. If a project, regardless of size or scope, is determined by staff or the DRB to be substantially non-compliant with the TSDG, then the project may be denied, and the applicant may choose to re-design the project, withdraw, or appeal the determination to the Planning Commission and or the City Council.

In Attachment 1, Proposed Policy Statement 2. states: “To encourage in the Inner Core, Spanish and Spanish inspired as well as interpretations of that style to promote a coherent style of design in the downtown.” As currently written, this policy statement *encourages* Spanish style, and staff and the DRB will review a new development project with this guideline in mind. As written, this allows a level of flexibility in the interpretation of strict adherence to this guideline. If the ECAR Committee desires more specificity on this point, the Policy Statement can be reworded.

### **Public Contact**

The agenda item was posted. Developers with a known interest in the downtown and those that have attended ECAR meetings in the past have been notified.

### **Attachments**

1. Draft Vision and Policy Statements
2. Final Draft Todos Santos Design Guidelines

## Attachment 1

### Proposed Vision Statement:

*To promote architecture and development that maintains the scale, importance and reflection of the historic Todos Santos Plaza, its surrounding neighborhoods, and to guide future development with high quality architectural character that is authentic to Concord.*

### Proposed Policy Statements:

1. To create a sense of place for the downtown that is enjoyable by a diverse residential population.
2. To encourage in the Inner Core, Spanish and Spanish inspired as well as interpretations of that style to promote a coherent style of design in the downtown.
3. To encourage in the Outer Core, a diversity of contemporary architectural styles with a focus on high density development that incorporates pedestrian friendly features on the ground floor.
4. To foster a vibrant and pedestrian oriented downtown that is attractive for residents, businesses and tourists.
5. To encourage and support a downtown that is connected and ties the urban fabric of Concord through architecture, corridors, and development.
6. To encourage and facilitate a walkable downtown as a destination for cultural, retail, business and residential activities.



City of Concord, Ca

# FINAL: Todos Santos Design Guidelines

November 16, 2016: Review by Early California Architectural Review Committee

Adopted : XXXX 2017 by the City of Concord Planning Commission

# Todos Santos Design Guidelines



# Acknowledgments



City of Concord, California  
First Edition, Adopted by the City Council on XXXX XX, 2017  
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## 01 | Introduction

The City of Concord Todos Santos Design Guidelines articulate an architectural and development vision for the Downtown, one that draws ideas from a nascent past and a progressive future. The Downtown is located within walking distance of the BART station, cultural amenities, shopping, dining, and the Todos Santos Plaza. The heart of the downtown is the Todos Santos Plaza, which draws people to the center. The Design Guidelines strengthen this understanding and expand the placemaking and walkability through building design. The comprehensive vision draws ideas from City Council members, Design Review Board, staff, the development community, local architects, and business leaders who participated in the decision making during the development of the Design Guidelines. The Todos Santos Design Guidelines envision Downtown Concord as a modern, vibrant place, one that is infused with its heritage and authenticity. The guidelines encourage building up on Concord's heritage in the urban fabric and especially the Inner Core area. The Todos Santos Design Guidelines continue and expand the Downtown Specific Plan section on the design guidelines with more specific direction for property owners, developers and architects. The maps, images, diagrams are an architectural understanding to update existing properties and future developments. The Design Guidelines are intended to work in concert with other City adopted documents, the Downtown Corridors Plan, the Bicycle and Pedestrian Plan, the Downtown Specific Plan, and the City of Concord Development Code. The Todos Santos Design Guidelines offer a long term vision for development and architecture in the City. The guidelines foster and create a dialogue for progress with a unique and vibrant downtown.

The City Council unanimously adopted the Downtown Concord Specific Plan on June 25, 2014, which includes a chapter on Design Guidelines that focuses on urban form, massing and character, ground floor treatment, relating facades to the public realm, vehicular access and building design including parking, servicing and private open space. The guidelines state that the objective is to reflect early California architecture in the design of new buildings. The guidelines expand that into a major policy and state new development to provide consistency in character that enhances and reinforces the existing character of the Downtown. The Design Guidelines when describing Early California Architecture are general in nature and not overly prescriptive. The implementation action outline two measures;

A) hold study session with Design Review Board to explore Early California theme  
 B) Prepare Design Guidelines handout for Developers (excerpt from SP).

On September 28, 2015, the Housing and Economic Development Committee reviewed the background of the Downtown Specific Plan, a summary of the Plan's design guidelines, the purpose of the Plan's implementation strategy to further explore the Early California theme, and a presentation on a brief history of Early California architecture. In summary, Early California is a broad term that describes varied architectural styles and influences within California at the turn of the 20th century. These influences include, but are not limited to Spanish Revival,

Arts & Crafts, Monterey Colonial, Victorian, Bungalow, Prairie Style, French, Eclectic, Mission Revival architectural styles, all of which have representations within Downtown Concord and the North Todos Santos District.

On October 26, 2015, the Housing & Economic Development Committee expressed a desire to expand the Downtown Concord Specific Plan section on design guidelines and to create new Todos Santos Design Guidelines which will be more architectural.

The Housing & Economic Development Committee described the downtown area as a jewel where they would like to see the past reflected. Developers, architects and property owner comments were generally supportive of the idea of new development incorporating an Early California theme. However, they also provided input stating their need for design flexibility, and a desire for variety to provide attractive curb appeal and address the needs and desires of their tenants in a more contemporary architectural language. The stakeholders emphasized the need for cost sensitivity, and stated they would like the City to provide incentives, and requested the need for a clear process for review of projects. It was suggested that new architectural requirements of Early California architectural themes be more focused in the central area, an inner core surrounding Todos Santos Plaza, with less prescriptive guidelines away from the central area, an outer core.

The map of the effective areas where the Todos Santos Design Guidelines would be applicable was developed and refined by the Housing & Economic Development Committee. The map is presented on pages 15 and 16. The Inner Core would establish architectural design standards that are more reflective of varied Early California Architecture, while the Outer Core on the map would allow for an architecture that is reflective of quality contemporary architecture.

The Housing & Economic Development Committee provided direction as follows:

- 1) The need to establish boundaries where Early California Architecture would be required, with the immediate area surrounding Todos Santos Plaza and its main street corridors as the central focus, including a hierarchy of guidelines for the inner vs. outer core;
- 2) The need for flexibility in implementation of design guidelines, respecting a variety of architectural styles, and clarifying the process for review;



- 3) The need to respect cost considerations, and seeking some type of incentive program;
- 4) The need for sketches as well as photos in the development of the design standards, to encourage design creativity; and
- 5) The desire to create a transit corridor between BART and Todos Santos Plaza to improve traffic connectivity, with a tram or similar facility.

## 01 | Background

## 01

## Intent &amp; Purpose

**BACKGROUND:** The Downtown Concord Specific Plan was adopted on June 6, 2014. Report section 4 of the Specific Plan relates to Design Guidelines. The general intent of the section is to provide a set of building development design guidelines to provide guidance to potential property owners, developers, and the City’s design review / staff for determining the architectural character and building development for proposed project. This chapter describes building character, how buildings should relate to the public realm, and address parking and servicing to ensure the strong pedestrian character of the Downtown and area around Todos Santos Plaza is maintained. The Guidelines are general in nature and describe good practices such as Building Setback, Ground Floor Treatment, Residential Ground Floor, Blank Wall Treatment, Vehicular Access, Residential/Mixed Use Building Design, Commercial Building Design, Parking and Servicing, Private Open Space, Sustainable Practices as well as Landscaping. The guidelines illustrate through historic and contemporary examples across northern and southern California how cities promote a quality downtown environment. The examples are focused on achieving walkability, good scale and proportion, creating good neighborhoods and having inviting ground floor spaces.

**PURPOSE:** The purpose of these Todos Santos Design Guidelines (TSDG) is to expand the Specific Plan section on Design Guidelines as it relates to downtown

Concord. The Downtown Specific Plan states that new buildings demonstrate their respect for the City’s heritage through modern interpretations of early California architecture. Thoughtfully blending the old with the new, Downtown Concord is constantly evolving and growing in an organic and sustainable manner.

*Purpose: To create guidelines that support authenticity & flexibility, yet respect Concord’s historical context.*

**INTENT:** The intent is that the TSDG guidelines would provide flexibility while at the same time provide further clarity as to the architectural character that resonates with Concord’s historical context and guidance on new development. The Design Guidelines are intended to promote quality in design character so that buildings appear authentic. Similar to the Downtown Concord Specific Plan, sketches and photographs are meant only to relay particular concepts in the text or make reference to pertinent precedents and should not be considered exact models. Each development block and new development should be considered unique and evaluated on how well it relates to the overall downtown context. The guidelines will provide varied architectural styles, describe the desired overall aesthetic, and look for downtown Concord. The architectural design guidelines will serve as a tool to assist

*“New buildings demonstrate their respect for the City’s heritage through modern interpretations of early California architecture. Thoughtfully blending the old with the new, Downtown Concord is constantly evolving and growing in an organic and sustainable manner.”*

Page 17, Downtown Concord Vision, Downtown Concord Specific Plan

## 01

## Policy Statements

developers and architects in the design of their projects to quickly navigate the design review process.

The Early California Review Committee and Stakeholders provided an architectural vision for the downtown:

**ADD AT LATER DATE: (VISION STATEMENT : A CONCISE ONE TO TWO SENTENCES WITH BIG PICTURE OF ECAR VISION FOR CONCORD)**

**ADD AT LATER DATE: (POLICY STATEMENTS : FIVE TO SIX SENTENCES WITH POLICY FOR CONCORD)**

At the Housing and Economic Development Committee meeting on September 28, 2015, the Committee requested input from the public, particularly developers in crafting guidelines or standards and invited their comments. Community outreach was conducted by inviting stakeholders as part of the public process. Members of the public provided input and emphasized need for flexibility, and the desire for variety to provide attractive curb appeal. The stakeholders stated:

The need for flexibility in implementation of design guidelines,  
Respecting a variety of styles,  
Clarifying the process for review.

Developers, property owners and architects were invited to each of the meetings to help shape the overall development and architectural vision of Downtown Concord. However, they also provided input stating their need for design flexibility, and a desire for variety to provide attractive curb appeal. It was recommended to take a scaled gradient approach, where requirements are more substantial in the core downtown (inner core) around Todos Santos Plaza and reduced as you move away from the core (outer core).

At the meeting held on February 8, 2016, staff was directed to provide a family of architectural styles which consisted of Spanish for the Inner Core and Spanish Inspired

for the Outer Core. In addition, the ECAR Committee requested two maps, a historical structures map and properties with re-development potential map as relates to both the Inner Core and the Outer Core areas of the downtown. The ECAR wanted staff to provide examples of renovation projects as well as first floor base with pedestrian oriented features.

At the March 14, 2015 meeting, members of the Design Review Board (DRB) and stakeholders consisting of property owners, developers, architects and the Downtown Business Association were present in the audience. Stakeholders as well as DRB members stated that due to constraints of current construction methods, parking requirements, fiscal feasibility, marketability of developments, as well as development regulations, a less prescriptive approach to architecture was favored, while still maintaining high quality developments. The ECAR Committee summarized that guidelines were sought for both the Inner Core and the Outer Core. In the Inner Core, a range of styles including Spanish and Spanish reflective could be incorporated. If a historic property was destroyed, then it would be encouraged to develop with current architectural practice. Otherwise a property could stay historic and make improvements to keep the historical character. In the Outer Core the standards would reflect diverse contemporary architectural styles with a focus on mixed-use development that incorporates pedestrian friendly features at the ground floor. The

ECAR requested that 30% Design Guidelines be presented to the City Council.

On May 31, 2016 the City Council provided input and feedback. Overall, the project received support, however, some members of the Council wanted to see the Outer Core section refined further so that a more appropriate Concord vision was presented. Staff continued to work with the ECAR committee on resolution of remaining chapters, images, and specific language for the guidelines. On July 27, 2016, a refined version at 60% completion was presented to the ECAR committee. The ECAR committee made minor adjustments to the Inner and Outer Core maps. The ECAR committee recommended that staff present the document to the Design Review Board for input and feedback. On August 8, 2016, the Design Review Board reviewed the 60% design guidelines and provided feedback. Staff incorporated the modifications and developed the remaining chapters for inclusion into the final version. On November 16, 2016, the ECAR committee reviewed the final version of the guidelines. On December 1, 2016 the guidelines were forwarded to the Design Review Board for final input. On December 15, 2016 the guidelines were reviewed by the Planning Commission. **On January XX, 2017** the Todos Santos Design Guidelines were presented to City Council for adoption.

The stakeholders were invited to meetings held on:

September 28, 2015	Housing & Economic Development Committee
October 26, 2015	Housing & Economic Development Committee
November 16, 2015	Housing & Economic Development Committee
February 8, 2016	Early California Architectural Review Committee/ Design Review Board, 30% review
March 14, 2016	Early California Architectural Review Committee/ Design Review Board, 30% review
May 31, 2016	City Council, 30% review
July 27, 2016	Early California Architectural Review Committee, 60% review
August 8, 2016	Design Review Board, 60% review
November 16, 2016	Early California Architectural Review Committee, final review
December 1, 2016	Design Review Board, final review
December 15, 2016	Planning Commission, final review
January XX, 2017	City Council, adoption of guidelines

INSERT ADDITIONAL SIGNIFICANT COMMENTS FROM FUTURE MEETINGS

## 01 | Community Outreach

# 01 | Architectural Overview

By the early 1600's, the Spanish had claimed and partially settled eastern Florida, southern Texas, the Rio Grande Valley, Arizona (Tucson and Yuma), and southern California. The Spanish towns of the settlements were highly planned on a grid system, based on the Laws of the Indies which provided “ground rules” from Spain for colonial settlements far from home. Many towns and cities in the South and West still clearly reveal the street grid, central plaza, and local Spanish church of the original settlements. Spanish settlements and related architecture can be classified as three distinct types, or functions:

- 1) pueblos, or civic town settlements,
- 2) presidios, or fortified military bastions, and
- 3) missions, or regional churches designed to promote the Catholic faith to Native Americans.

Spanish Mission churches – and simpler local community churches – generally included features derived from the Baroque period in Europe, particularly of the Spanish variety during the 17th and 18th centuries. Baroque features could include rather elaborate facades with round arches, domes, and niches for statuary; prominent belfries or bell towers, curved parapets extending above the entryway, and typically symmetrical facades.

The late 1800s and early 1900s, prior to the Great Depression, saw a prolific

movement in various architectural styles across the country, known as “period styles” or the “Eclectic Era”. The Eclectic Era includes both revival and early modern styles that competed ideologically and appeared nearly simultaneously before the Great Depression.

The term “revival styles” was adapted widely across America for use in middle-class homes, wealthy country houses, commercial buildings, early skyscrapers, and civic buildings. Though overlapping with the more picturesque Victorian era, these styles largely gained popularity during the first two decades of the 20th century and heavily influenced residential and commercial landscapes. Most important, revival styles look to the past for inspiration. The trend toward revivalist architecture gained momentum from the 1893 Chicago World’s Fair, the Columbian Exposition, where historical interpretations of European styles were encouraged. Simultaneous to the rise of revivalist architecture, the modern era saw its beginnings with architects who were instead looking to the future, not to the past, with more progressive, modernist styles. The Eclectic Movement of the early 20th century, consisted of a simultaneous and competing interest in both modern and historic architectural traditions. This variety, or eclecticism, provided for one of the most diverse and colorful periods for architecture and urban design in American history.

One revival style embraced principally in California and Florida, the Spanish Colonial Revival movement enjoyed its greatest popularity between 1915 and 1931. The Panama-California Exposition of 1915 in San Diego, highlighted the work of architect Bertram Goodhue and Carlton Winslow Sr., both who are credited with giving the Spanish Colonial Revival style national exposure. Other revival styles popular at this time along with Spanish Colonial Revival were; Mission Revival, Colonial, Monterey Colonial, Craftsman Style , Prairie Style and French Eclectic. Most of the arts organizations along Balboa Park’s famous El Prado pedestrian walkway are housed in Spanish-Renaissance style buildings constructed for the 1915 Exposition. It was one of the first times that this highly ornamented, flamboyant architectural style had ever been used in the United States.

Goodhue and Winslow advocated a design that turned away from the more modest, indigenous, horizontally oriented Pueblo Revival and Mission Revival, towards a more ornate and urban Spanish Baroque. Contrasting with neo-classical Beaux-Arts style, rich Mexican and Spanish Churrigueresque decoration would be used, with influences from the Islamic and Persian styles in Moorish Revival architecture. For American world’s fairs, this was a novelty. The design was intentionally in contrast to most previous Eastern U.S. and European expositions,

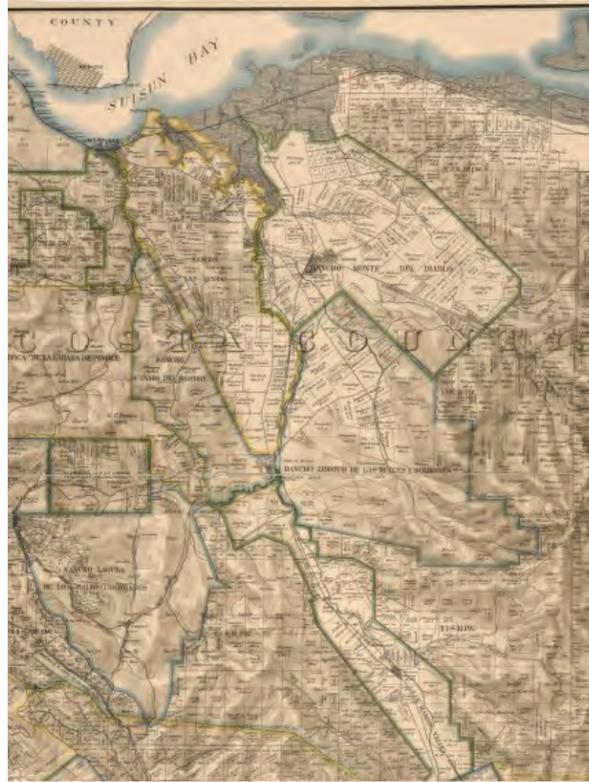
which had been done in neoclassical and Beaux-Arts styles, with large formal buildings around large symmetric spaces. Even San Francisco’s simultaneous Panama–Pacific International Exposition held in 1915 was largely in Beaux-Arts style.

After the culmination of the San Diego exposition, Carlton Winslow Sr. stayed and established himself in southern California. In 1925, with the widespread destruction of the earthquake, the City of Santa Barbara persuaded by Winslow, adopted the Spanish style to impart a unified character. Its County Courthouse built in 1925 is a prime example of the Spanish Renaissance style. On March 8, 1960 the City adopted the El Pueblo Viejo Ordinance, a design control district with set restrictions on the alteration or demolition of historic buildings.

#### References:

Esau, Erika. 1920s: Eucalyptus and Spanish Style Architecture, Chapter 6  
 City of Santa Barbara, Historic Resources Element Adopted 2009  
 City of Santa Barbara, El Pueblo Viejo Landmark District, Adopted May 12, 2009  
 Chalquist, Craig. Where did California’s Spanish Architecture Come From?  
 Mexican California: The Heyday of the Ranchos

# 01 | Early California Structures



Historical Map courtesy Library of Congress, 1894  
Alameda and Contra Costa Counties



San Francisco Presidio, 1816



Royal Presidio, Santa Barbara, built 1782



San Diego Panama-California Exposition quadrangle, 1915



California Tower at Balboa Park, 1915



Casa del Prado at Balboa Park, 1915



County Courthouse, Santa Barbara, 1925



Larkin Home, Monterey, built 1835



Gamble House, Pasadena, Ca, built 1905, Greene & Greene



Colby home, Berkeley, Ca built 1905 by J. Morgan



Shadelands Ranch home, Walnut Creek, Ca built 1902

“The Downtown is distinguished by its authenticity and historic assets, preserved and strengthened by the strategic infill of new high quality development that links the past with a vibrant future. The origins of Concord, beginning in 1834 as Rancho Monte del Diablo, are evident throughout Downtown. The central plaza, which retains the City’s original name of Todos Santos, is a rare example of the 16th Century Law of the Indies which once dictated the planning and design of Spanish colonial cities.

Page 17, Downtown Concord Vision, Downtown Concord Specific Plan

## 01 | Architectural Influences in Concord

The lands of Contra Costa were assigned in the Mexican land grants of the 1820s and 1830s. During these years, valuable land grants were conferred upon influential men, soldiers and politicians. Soldiers and politicians who had given years of dedicated service to Mexico made up the bulk of those who received these lands. Such people of Spanish descent but born in California, were known as Los Californios. The lands were claimed by a formal petition, called a diseno, submitted to the Territorial Deputation Council. A total of 18 grants became the Contra Costa County (*History of Concord, Its Progress and Promise*). The extensive grant of Monte del Diablo included the area that is now Concord. The owner of this land was Don Salvio Pacheco, who petitioned for the grant of four leagues (17,921 acres) in 1834. Salvio Pacheco and his family settled on this vast dominion. He built his adobe near the present center of downtown Concord (*History of Concord, Its Progress and Promise*).

The area of Concord was settled by the founding and settling of Rancho Monte del Diablo by the Pacheco family. Three men are credited for the founding of present day Concord; Salvio Pacheco, his son Fernando, and his son-in-law Francisco Galindo. They hired Alameda County surveyor Luis Castro to survey 20 acres for the new town. Nineteen blocks were plotted around a central plaza. Don Salvio Pacheco dedicated the plaza to the people of his new town to use as a

park. Salvio Pacheco offered the merchants of Pacheco Town land around the plaza in Todos Santos for one dollar if they would move their stores to Todos Santos.

The reticular or grid pattern is the constant element in the founding of Hispano-American cities where a vision of a uniformed colonial city of the Spanish crown was achieved. The grid pattern of the checker box offered possibilities for controlled expansion, which allowed it easily to become part of the city. The variations of the reticular pattern could be produced by the alignment of the roads or through the arrangement and the dimensions of the blocks.

In 1840s, Salvio Pacheco built the Pacheco Adobe, a two-story home with twelve rooms and a balcony, beside the artesian springs. It was sited to views of Mt. Diablo (*Images of America, Concord*). It is a California State Landmark designated in 1954, and is located at 1870 Adobe Street, at the corner of Salvio and Adobe Streets.

Salvio Pacheco gave his son Fernando Pacheco 1,000 acres on the north side of the rancho. In 1856, Fernando built his own home, the Fernando Pacheco Adobe, on Grant Street (*Images of America, Concord*). The Fernando Pacheco home was

entered into the National Register of Historic Places on May 20, 1998 (*Images of America, Concord*).

The settlement patterns of Concord closely follow those of California. Early structures in Concord were influenced by architects and craftsman from the East Coast who used their already learned trade and skill to build architecture that was familiar. Early influence was also shaped by an abundance of local materials and popular revival styles brought a vernacular architectural language into new settlement areas. Middle class income residents could choose from one of a dozen or more styles for their home.

Around Todos Santos Plaza many examples of the early revival styles are still evident. Early Concord residential homes and commercial buildings carry the signatures of the Eclectic Era, with a wide variety of architectural styles introduced around Todos Santos Plaza. The Galindo House was built in 1856 at 1721 Amador Avenue near Clayton Road, and serves as an example of a Victorian ranch style home. The Neustaedter House, built in 1906 for the owner of Concord’s first pioneer store, is a Tudor style home. The Bibber House on Grant Street was built in 1912-1913 is an example of a four square home with French Eclectic details. In 1912-1913 a prairie style home was built for Herbert Elworthy, then Mayor of

Concord. The Bolla house was constructed for a local farming family, built in 1924 and is a raised bungalow style home with craftsman details. In keeping with the Law of the Indies, the urban plan encouraged the location of civic buildings around Todos Santos Plaza. The County Fire House built during 1938-39 is a white adobe structure with clay tile roofs, and is still used today by the Contra Costa County Consolidated Fire District. In 1911 Foskett and Elworthy First National Bank was commissioned on the corner of Salvio Street and Concord Boulevard, and is an example of a modern Italianate style building. The references to early Concord buildings can be found on the Concord Historical Society webpage at concordhistorical.org. Images of early Concord residential and commercial structures can be found on the next two pages of these Design Guidelines.

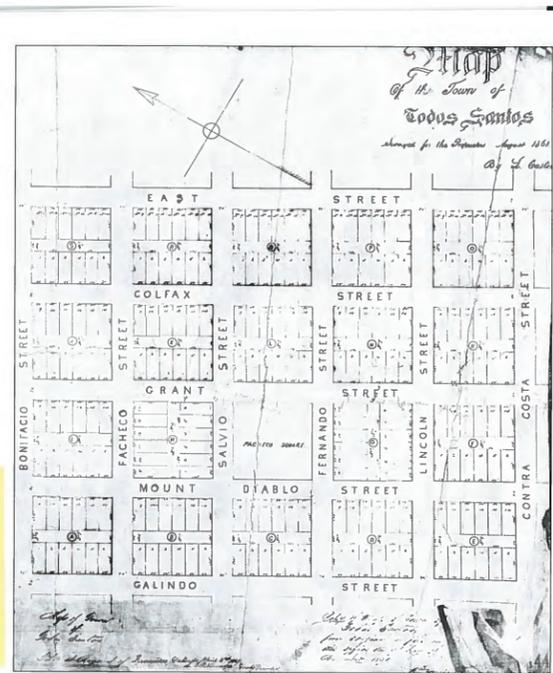
### References:

Harris, Joel A., *Images of America, Concord*. Charleston, South Carolina: Arcadia Publishing, 2009, Print

Andrews, Edna May, *History of Concord Its Progress and Promise*. Concord, California: Concord Historical Society, 1986, Print

National Park Service, National Register of Historic Places in Contra Costa County, California

# 01 | Early Concord Structures



The Pachecos hired Alameda County surveyor Luis Castro to survey 20 acres for the new town. Nineteen blocks were plotted around a central plaza. Don Salvio Pacheco dedicated the plaza to the people of his new town to use as a park. Salvio Pacheco offered the merchants of Pacheco Town land around the plaza in Todos Santos for \$1 if they would move their stores to Todos Santos. Some merchants accepted the offer, as well as the Pacheco Odd Fellow's Hall, which was moved to Todos Santos. The first merchant to accept Don Salvio's offer was Samuel S. Bacon, who moved his building from Pacheco to a lot near the new plaza. Bacon built his home next door.

Map of Todos Santos, 1874, by Luis Castro



Salviao Pacheco Adobe, built 1840s



Fernando Pacheco Adobe, built 1856



Galindo Home, built 1856, Victorian style



Neustaedter Home, built 1906, Colonial style



Bibber Home, built 1912-1913, Four Square French Eclectic



Bolla Home, built 1924, Bungalow style



Alves Home, built 1906, Colonial style



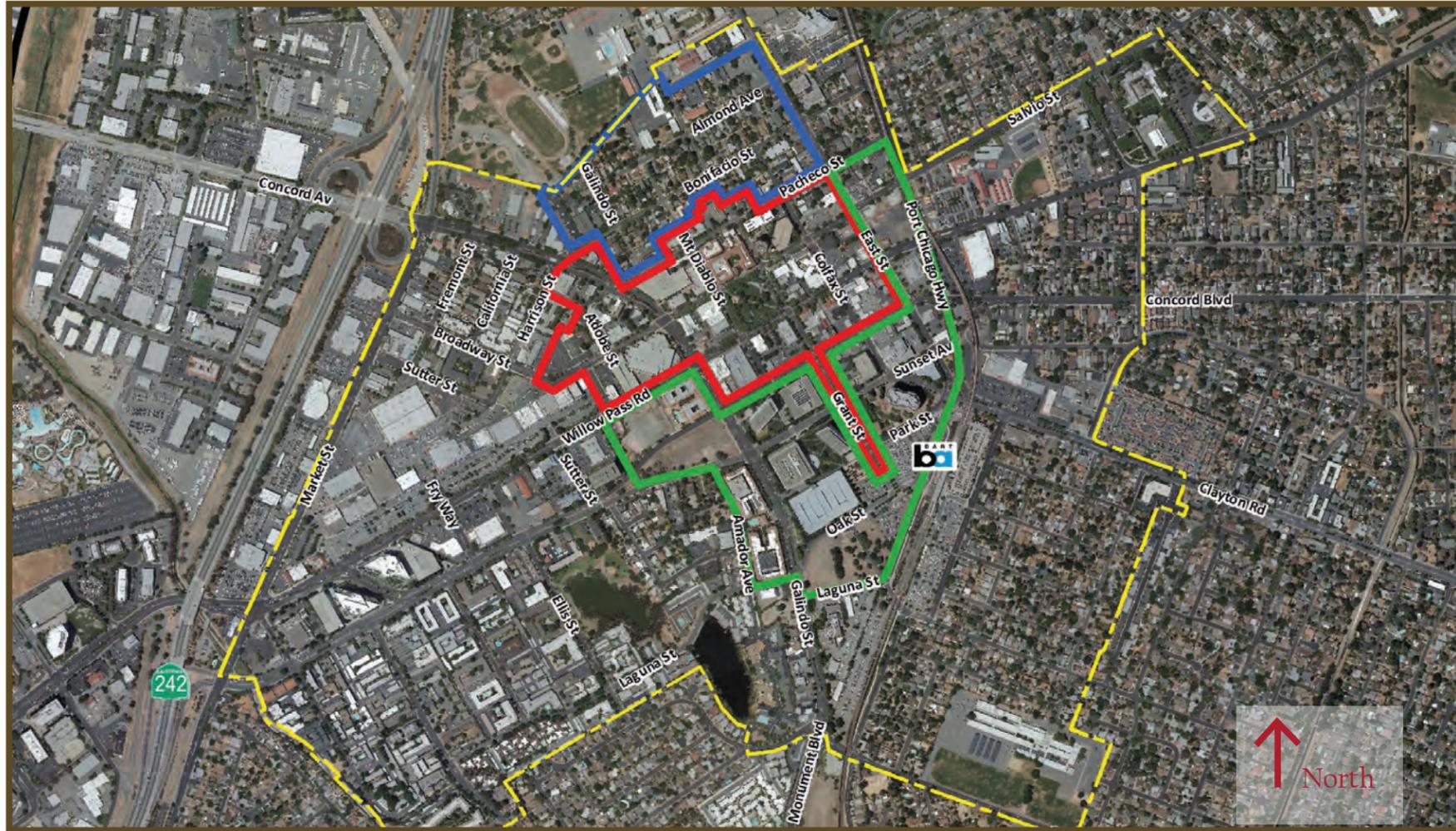
Elworthy home, built 1912-13, Prairie style home



Foksett/Elworthy building, built 1911, Modern Italianate style

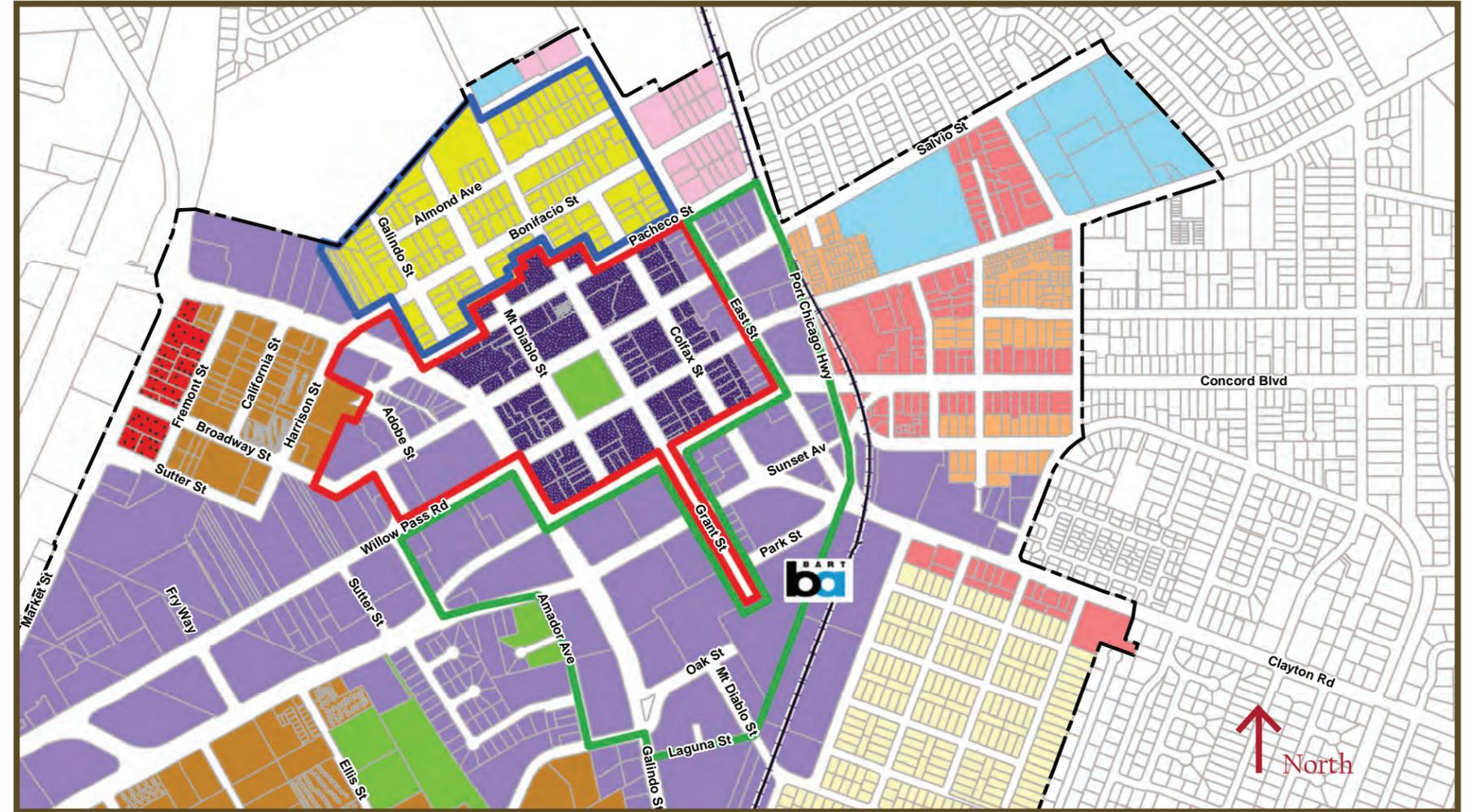


Rosal Apartments, built 1936, Spanish Colonial style



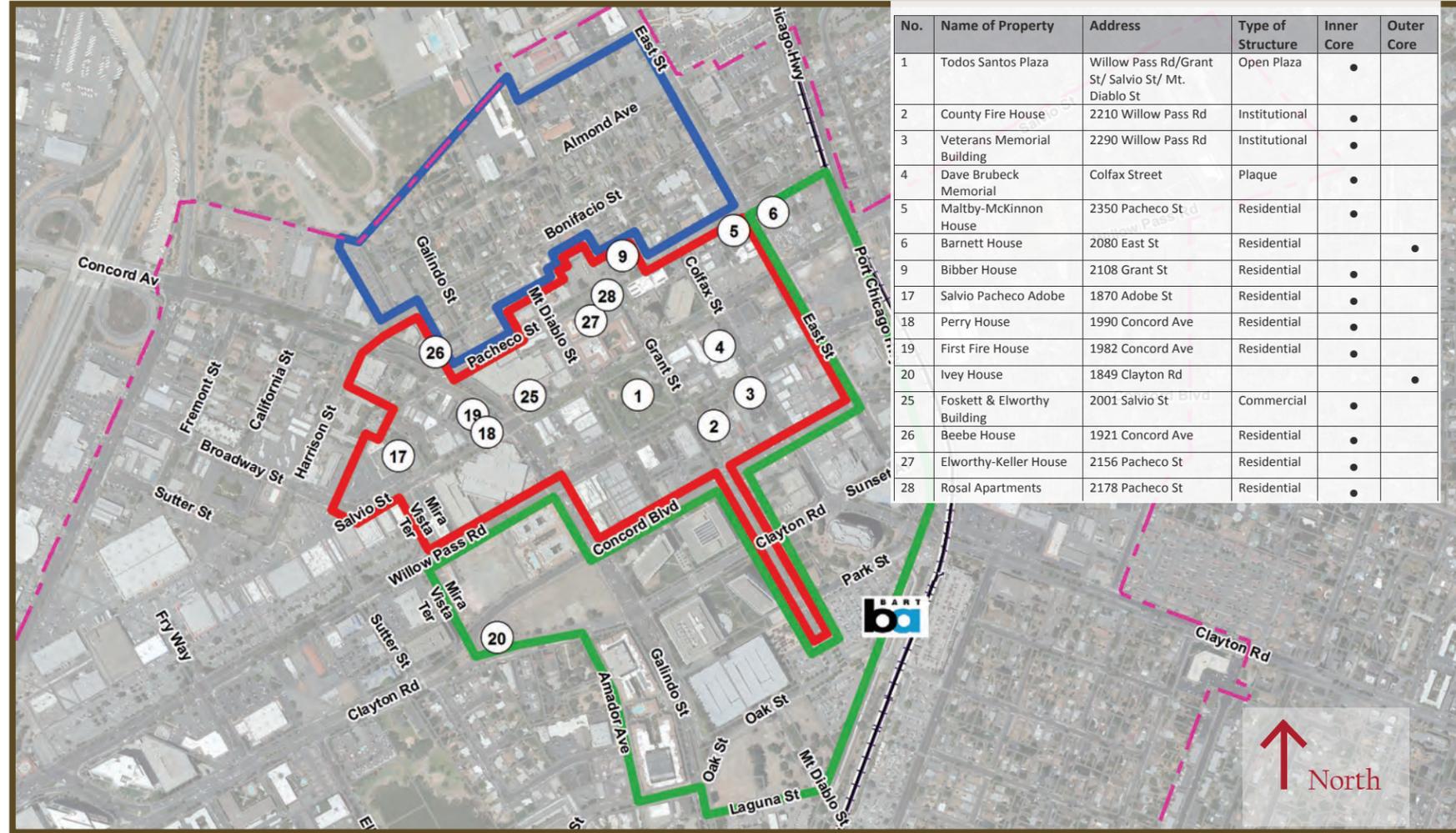
Aerial Map not to scale

- Priority Development Area
- City Limit
- BART Station
- Inner Core
- Outer Core
- North Todos Santos



Enlarged Map, not to scale

- | Legend |                           | Todos Santos Review Districts |                            | General Plan 2030 Land Use |                                  |
|--------|---------------------------|-------------------------------|----------------------------|----------------------------|----------------------------------|
|        | Priority Development Area |                               | Inner Core                 |                            | Low Density Residential (LDR)    |
|        | City Limit                |                               | Outer Core                 |                            | Medium Density Residential (MDR) |
|        | BART Station              |                               | North Todos Santos         |                            | High Density Residential (HDR)   |
|        |                           |                               | North Todos Santos (NTS)   |                            | Community Office (CO)            |
|        |                           |                               | Regional Commercial (RC)   |                            | Commercial Mixed Use (CMU)       |
|        |                           |                               | Downtown Pedestrian (DTPD) |                            | Public/Quasi-Public (PQP)        |
|        |                           |                               | Parks and Recreation (P)   |                            | Downtown Mixed Use (DTMU)        |

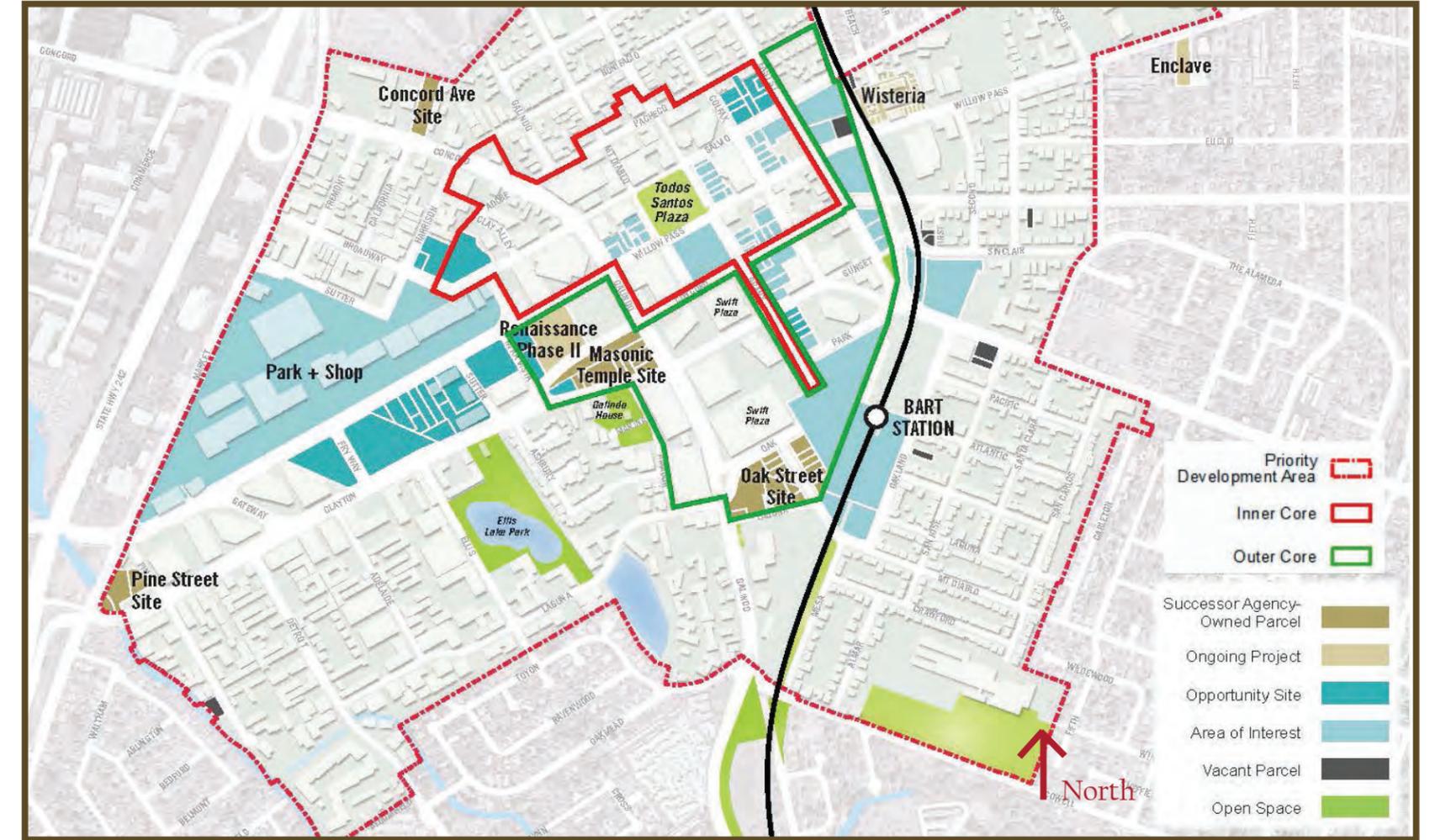


No.	Name of Property	Address	Type of Structure	Inner Core	Outer Core
1	Todos Santos Plaza	Willow Pass Rd/Grant St/ Salvio St/ Mt. Diablo St	Open Plaza	●	
2	County Fire House	2210 Willow Pass Rd	Institutional	●	
3	Veterans Memorial Building	2290 Willow Pass Rd	Institutional	●	
4	Dave Brubeck Memorial	Colfax Street	Plaque	●	
5	Maltby-McKinnon House	2350 Pacheco St	Residential	●	
6	Barnett House	2080 East St	Residential		●
9	Bibber House	2108 Grant St	Residential	●	
17	Salvio Pacheco Adobe	1870 Adobe St	Residential	●	
18	Perry House	1990 Concord Ave	Residential	●	
19	First Fire House	1982 Concord Ave	Residential	●	
20	Ivey House	1849 Clayton Rd			●
25	Foskett & Elworthy Building	2001 Salvio St	Commercial	●	
26	Beebe House	1921 Concord Ave	Residential	●	
27	Elworthy-Keller House	2156 Pacheco St	Residential	●	
28	Rosal Apartments	2178 Pacheco St	Residential	●	

Aerial Map not to scale

  Priority Development Area  
   City Limit  
 BART Station  
   Inner Core  
   Outer Core  
   North Todos Santos

The properties are identified by Concord Historical Society, reference concordhistorical.org



  Priority Development Area  
   Inner Core  
   Outer Core

  Successor Agency-Owned Parcel  
   Ongoing Project  
   Opportunity Site  
   Area of Interest  
   Vacant Parcel  
   Open Space

Enlarged Map, not to scale

**Legend**

  Priority Development Area  
   City Limit  
 BART Station

  Inner Core  
   Outer Core  
   North Todos Santos

  Low Density Residential (LDR)  
   Medium Density Residential (MDR)  
   High Density Residential (HDR)

  North Todos Santos (NTS)  
   Community Office (CO)  
   Commercial Mixed Use (CMU)

  Regional Commercial (RC)  
   Service Commercial (SC)  
   Downtown Pedestrian (DTPD)

  Downtown Mixed Use (DTMU)  
   Public/Quasi-Public (PQP)  
   Parks and Recreation (P)

Reference: Downtown Specific Plan Map



“New buildings shall be designed to be compatible with existing adjacent buildings.”

Downtown Concord Urban Design, March 1987

## 02

## Building Form

The goal of these Design Guidelines is to ensure that new development will fit and make a positive contribution to a sense of place. Building form is a basic principle that guides the shape and form of future development. Building form is established in the Concord Municipal Code by density, floor area ratio, setbacks, lot coverage and height restrictions. In essence, it is the building envelope that is allowed on the parcel by the zoning code. In terms of these design guidelines, building form is comprised of various architectural elements including; mass, proportion and scale. In principle, both the Inner Core and Outer Core will adhere to the overall vision for Downtown Concord and the Downtown Specific Plan through the Urban Design Guidelines and these Architectural Design Guidelines. In the context of Downtown Concord, the overall building form should be informed by adjacent buildings, the character of public spaces such as Todos Santos Plaza, and an enhanced pedestrian environment. A neighborhood scale with buildings set close to the sidewalk on a pedestrian friendly street is the desired effect. Development proposals which create a strong building edge with the public right of way are encouraged in the downtown. Facades that create continuity along the street and extend the full length of the street help reinforce a strong building form. A potentially large building form need not be uniform and static; it can be broken into a series of smaller masses that gives variety and visual energy. A range of building shapes, types and styles is encouraged. The Inner Core building form will be of a more traditional mass and scale; while the Outer Core building form will have more flexibility, variety and contemporary expression.

# 02 Building Form

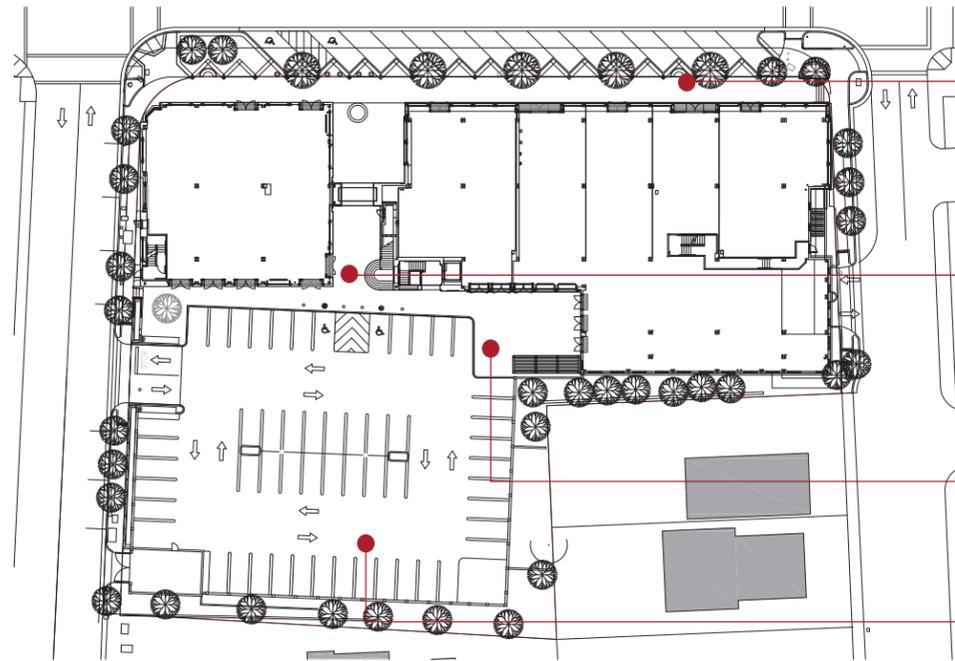
Opportunities to create a sense of place begin with an informed site plan. In a small downtown setting, care should be taken to develop a building site plan that respects the street with a strong activated first floor. Development blocks in the Downtown should have buildings with zero lot lines, parking that is minimally visible and articulation of the building line. Building mass should be articulated with architectural elements, such as bays, varying the building form, setbacks, and solids versus voids. The scale of the building should be human scale in that it relates at the pedestrian level to create an overall inviting character and street presence. The proportions of the building should account for adjacent development and be in keeping with the scale of the street. The overall effect of urban design should create a regional architectural identity with design flexibility for the City of Concord. In this section, urban design is a quality that applies to both the Inner Core and the Outer Core. In the City of Concord, an established node is the Todos Santos Plaza, the heart of the city where activity is created. Buildings and the aesthetic should respect the plaza through facades that open towards the plaza. In other areas of the downtown, respecting view corridors or aligning balconies to face Mt. Diablo could become the urban design gesture. The Inner Core and the Outer Core should have seamless transitions at the base of the building to help stitch the urban fabric of the city together.

## Site Planning & Orientation:

### Inner & Outer Core Principles:

- The building has a zero lot line, however it still has movement on the first floor.
- The front building line creates a strong street wall condition to help frame a vital retail corridor.
- The mid-block courtyard space with a fountain helps to relieve a large bulky building, and creates a nice pedestrian space.
- The mid-block courtyard connects the surface parking area and back of house retail to the street.
- Generous sidewalk space and an outdoor eating area enliven the back of house retail spaces and allow street activity to continue to the back spaces.

18.105.040 D 3: *Off street parking shall be located either underground in a parking structure with active storefronts and uses along the street frontages or in surface lots at the rear of buildings that can be accessed from the rear of the property. Off-street parking shall not be located between a building and a pedestrian route to the BART station.*



Site Plan with courtyard style parking

## Massing:

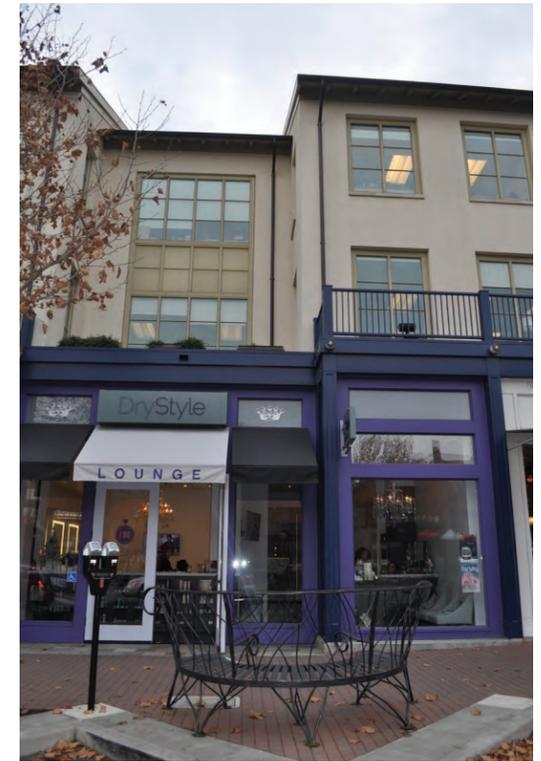
### Inner & Outer Core Principles:

- Buildings should have a clearly expressed base, middle, and top.
- The upper floors are set back eight to ten feet, creating an inviting and usable outdoor balcony and giving a stronger presence to the first floor.
- The massing of one potentially large building is broken into two smaller masses, acting as two small buildings.
- Setbacks of 4 to 8 feet within a large mass helps to avoid a monolithic appearance.
- The use of at least two distinct materials and or colors creates a dynamic appearance and shape.
- The back of house retail and restaurants are treated like front of house with the same care and detail so they have a main street presence.

*Buildings with strong design will have a pedestrian designed base, intermediary floors that have rhythm, and a top floor that relates to the sky with good roof form.*



Strong building massing with a proportioned roof pitch



Building Form as it relates to the public sidewalk



Scale and proportion in context of an urban downtown

## Scale & Proportion:

### Inner & Outer Core Principles:

- The scale of the building should be harmonious to the overall context and surrounding environment.
- Desirable relationships between the dimensions and parts of a building help establish the building form.
- Good proportions provide an aesthetic rationale for the dimensions of a building. Architectural design can unify the multiplicity of elements by having all the parts belong to the same family of proportions.
- Good proportions give a sense of order in the facades and spaces of architectural design.
- A more traditional building facade may have classical proportions and an even rhythm for solids and voids.
- A 3 to 4 story building works well on smaller, more intimate downtown streets.

## First Floor:

### Inner & Outer Core Principles:

- The first floor is taller, allowing for a better connection to the sidewalk. The increased height allows for more visibility.
- The first floor is designed with warm materials such as wood and fabric awnings; materials that lend themselves to being touched.
- Ample fenestration allows passerbys to gaze into shops.
- Retailers take advantage of the window space for unique and artistic window displays.
- Care and detail are given to the first floor with craftsmanship of materials.
- Recessed entrances with double doors help invite pedestrians in.
- The first floor of the building should be articulated with entrances and a pedestrian friendly first floor.
- Human scale helps establish good proportion at the base of a building.



Strong building massing and first floor articulation



Warm quality materials used on the first floor

One large form broken into two smaller masses



One single mass is divided into three well proportioned elements

Bridging element between two masses



## 03 | Inner Core

“The building form and fabric around Todos Santos Plaza and the adjacent area helps define the pedestrian character of the downtown.”

Downtown Concord Specific Plan, June 6, 2014

The Inner Core is the heart of downtown Concord. The Inner Core is defined by the Todos Santos Plaza and the surrounding historical grid pattern. The Inner Core is shaped by existing buildings, where some have a historic Spanish architecture, such as the Fire Station, while others came at a later time, such as the mid-century style building on the southeast corner of Grant Street and Salvio Street. Within the Inner Core, the Downtown Specific Plan recognizes an opportunity site and area of interest for future development. The Inner Core is the most pedestrian intensive and walkable area in the City. The Inner Core is most suited to mixed use development, with active retail on the first floor and office or residential above. The key to retaining walkable destinations is to incorporate a mix of active uses, such as restaurants and retail stores, on the first floor. Architecturally, the first floor base of a building needs to create a dialogue with the plaza, the street, open spaces, vistas and view corridors. The connection of buildings to the public realm should be open and transparent so that activity is encouraged. Development needs to recognize and preserve pedestrian connections, through wider sidewalks, setbacks for plazas and planting areas. The first floor of a building needs to engage with the public realm by having taller storefronts, care and craftsmanship of materials and respite areas for sitting and looking. Oftentimes, a building's accessories; decorative lighting, signage and potted planters, can strengthen a theme and become the jewelry of a project. An engaged and active first floor can contribute to the public realm and placemaking.

The Inner Core has an established intimate scale of buildings. New and renovation projects should continue to strengthen the existing context and provide cohesion. The scale of buildings in the Inner Core needs to convey the area as special, through heightened details at the base, private spaces relating to public spaces and enhancement of features. New buildings in this area can be Spanish and Spanish inspired, however they can also be interpretations of that style. If a renovation is proposed on a historic building, then the historic character should be kept. If a building was built in a later period, such as in a mid-century or art deco style, for example, then the renovation should respect that style. A minor renovation can continue the period style of the building by making improvements and enhancements to the existing facade. The strategy to improvements should be an engaged development that builds upon the existing character of the downtown. There should be care and quality of craftsmanship in the details and an overall human scale and individuality to the project. There should be a continuity of design in the adjacent streetside and public spaces, this may include paving, lighting, landscaping, materials and other features. The Inner Core is the pulse of the downtown, where new and renovation projects should create sensitive transitions to neighboring uses, existing buildings, historical structures and public plazas.

### Inner Core Context:

The Inner Core is marked by a number of historic buildings, some buildings impart a historic feel, while other buildings were constructed at a later period of time. Regardless of the style, the pedestrian scale of the Inner Core establishes the character. This intimate character produces walkability, passive activities, and active uses. Strategies to keep this area cohesive should focus around:

Breaking up single large block buildings into a series of buildings/variation in the facades to create a finer grain fabric.

Providing important roofline articulations/stepping back the top floors of buildings.

Ensuring the ground floor of buildings relate and enhance the public realm/streetscape.

Providing deep reveals for window treatments.

Incorporating balconies with permeable railings.

Use of a common materials palette.

Use of arcades along specific streets.

*Extracted from the Downtown Specific Plan, pg. 80*

### Massing:

- A corner tower element secures the mission style with minimalist windows and symmetry.
- Traditional appearing materials and finishes are used to convey a Spanish theme.
- Balcony projections with wood like material help break up the mass and give a theme to the Spanish revival style.
- The project relates to Todos Santos plaza across the way by having active first floor uses. The outdoor dining creates continuous activity where people can gaze.
- Recessed windows and doors give the impression of heavy masonry walls.
- Multiple arched openings connects to the interior private courtyard and allows the indoor and outdoor to relate.



Salvio Pacheco development exemplifies a building with a historic feel.



Strong building massing with a proportioned roof pitch



Building Form as it relates to the public sidewalk



Example of second floor with articulation.



Example of indoor dining that extends out.

### Inner Core Mixed Use:

- Strong massing that hugs the ground gives this two story structure a traditional appeal.
- A wide band above the first floor retail helps distinguish between the more public first floor versus private second floor units.
- Custom design curvilinear metal balconies add individuality to the project.
- The door is inset within the entry frame and finished with wood and cast iron.
- The windows have added grids to give more richness to the Mediterranean look.
- The material palette and warm colors help to give this development a rich, traditional appeal.

### Successful Strategies:

- A base height of 16 to 24 feet helps relate to the street and sidewalk.
- Large storefront windows with landscaping and overhangs create an inviting sidewalk area.
- The angled corner visually carries the eye where two streets meet.
- Awnings are set at the transom line to give better human scale.
- The first floor has durable materials, such as stone at the base.

### Inner Core Mixed Use:

- The overall composition on a large development block is broken into a series of smaller facades that are complimentary to each other.
- The corner entrance projects out to allow a setback for the second story.
- The cornice is detailed to give a heavier and more traditional expression.
- The focus is on the facade and how it is detailed to carry a traditional architectural language.
- The base and top of the columns are delineated.
- Window arrangements are symmetrical and aligned.

### Details:

- The arches are finished with tiles above the storefront.
- The columns have a leaf motif imprinted at the capital.
- The projecting columns help establish the bays for the storefront.
- The exterior insulation and finishing system (EIFS) is scored to give the material depth.
- The first three feet of the development are finished in durable material, brick with a soldier course.



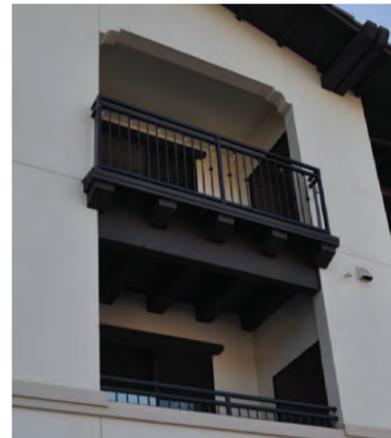
Example of classical style expression with detailed columns.



Example of corner entry element with a single column announcing the entry.



Example of Spanish Colonial Revival as a current style.

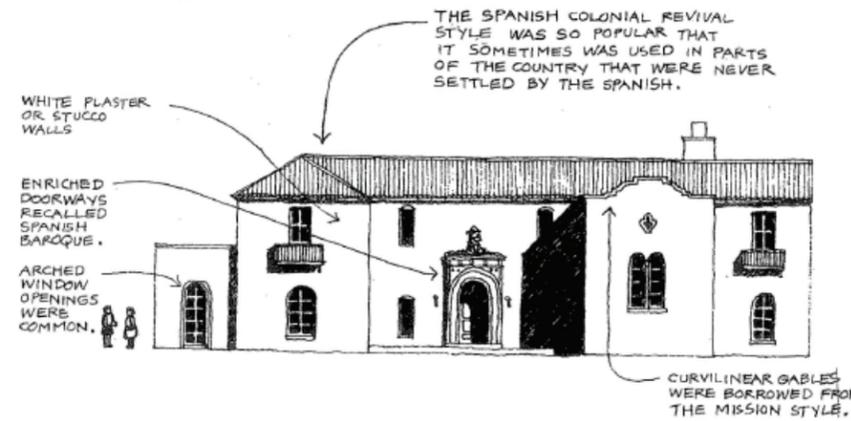


Example of Spanish Revival style materials and details.

### Spanish Colonial Revival Use:

The Spanish Colonial style was developed as a result of the Mission Style. The style became popular after the 1915 San Diego Exposition, where the style was showcased. Some common features of this style include:

- Stucco surfaces
- Low pitched tile roofs
- Limited number of openings
- Openings with deep recesses
- Relation to the outdoors through terraces
- Use of decorative ironwork



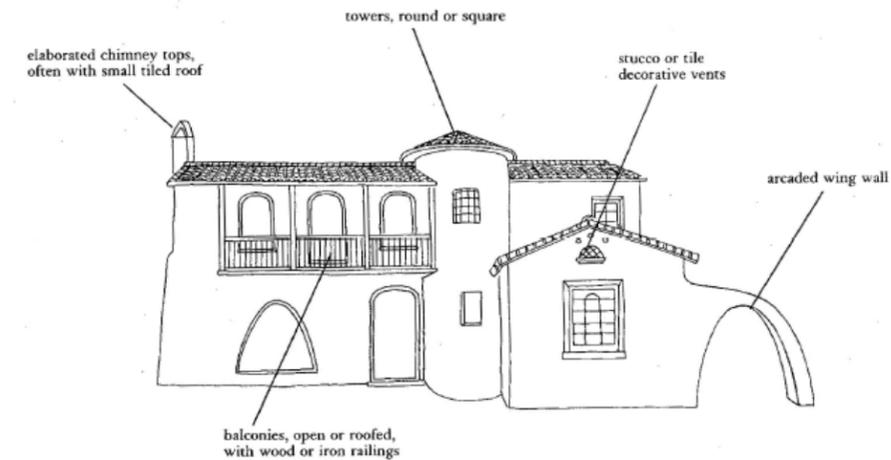
### Current Spanish Style Details:

- Metal frames and ironwork are used at entrances. Doors may be typically carved wood or other ornate type door.
- Colors are typically painted white, with a second trim color. A third color may be introduced on window frames.
- The appearance of stucco or plaster walls.
- Balconies are introduced on multi-story buildings.

### Mediterranean Revival Use:

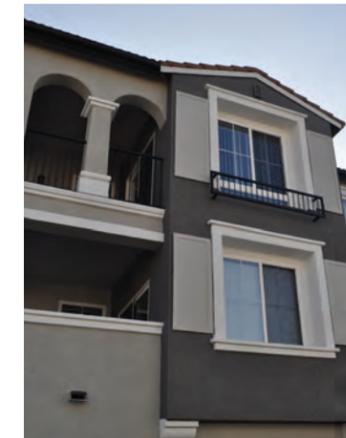
This style is a mix of various elements and influences. It incorporates features from Spanish Colonial and Moorish architecture in Spain, Portugal, Italian as well as California Missions. Some common features of this style include:

- Ornate low relief carvings, arches and columns
- Curvilinear gables
- Red tile hipped roofs
- Stucco or plaster walls
- Arched or straight windows with ironwork
- Stylized chimneys and vents



### Current Mediterranean Style Details:

- The facade is finished in a variety of earth tone materials, finishes and colors.
- The chimney base is fluted and the top has decorative vents.
- The low pitched roof is finished with red tile.
- A curvilinear gable is introduced at the corner.



Example of arched details and bays.



Example of Mission Revival as a current style.



Example of Arts & Crafts style expression.



Example of Arts & Crafts materials and details.

#### Inner Core Residential Use:

- Strong massing that hugs the ground gives this three story structure a humble appeal.
- Eaves with deep overhangs shelter the ample balconies.
- Semi-enclosed balconies under a roof help to break up the corner.
- Simple design, sparse detail and natural material add the characteristic features of the Arts & Crafts style.
- Tapered columns give the details for an Arts & Crafts style.
- Window arrangement is grouped in threes.
- Vertical batten board material is contrasted against horizontal lap siding to add variation.
- Combination of low slope roofs and gables add articulation to the roof.

#### Arts & Crafts Details:

- Columns are crafted with a stone base to define an entrance, and lend a human scale.
- Projecting bays are set within the larger gable form to break up the mass.
- The bay is differentiated from the gable form by varying the siding material.
- Triangular knee brace on the gables gives a distinct quality of Arts & Crafts style.
- Trim is finished in a simple flat wood.

#### Inner Core Residential Use:

- The overall composition is harmonious and symmetrical.
- Mass that is definitive with projecting and receding bays gives more articulation to the facade.
- Framing around windows and lintels enhances the project details.
- The roofline is varied and helps to articulate the project.
- The base of the building is taller and relates better to the street.
- Roof profile adds a strong statement to the project.
- Window arrangements are symmetrical and aligned.

#### Italianate Details:

- The facade is finished in a variety of earth tone materials, finishes and colors.
- The project has strong expression at the base with tall arches.
- The eave overhang and depth along with exposed rafters give a traditional expression to the roof.
- Balconies are boxed and framed by wood details.



Example of Italianate style expression.



Example of strong base expression.



Example of a renovation in the downtown.



Example of first floor base materials on a historic facade.

Inner Core First Floor Base:

- Design a taller first floor, between 16 to 24 feet, as an essential tool for retail and pedestrian success.
- Taller first floor allows for increased ceiling height and makes for a gracious space allowing plenty of light.
- A zero lot line building can be set back on the property line to allow outdoor dining space. The setback, along with the sidewalk depth creates more space for people to walk, sit, and enjoy.
- Greater detail on the first floor, such as wood finishes, doors and windows setback.
- Signage: various levels of signage can be added, such as well crafted blade signs, awning signage and banners placed perpendicular to the building face.
- Overhangs: Different shapes and sizes of overhangs contribute interest; roof overhang, fabric awnings, and even the finished underside of balconies creates a pedestrian scale that is relatable.

Successful Strategies:

- Use site furnishings to add to the theme of the place, carefully match the furnishings to the style of the storefront.
- Use of colorful fabric awnings is a simple way to individualize the retail or restaurant facade.
- Design blade signs so that craftsmanship is added, and locate close to the entrance.
- Paver pattern and color set the retail area apart.



Decorative lighting acts as jewelry for finishing touches.



Opportunities for landscaping in unexpected areas.



Arcades provide a covered walkway.



Fountains in courtyard create resting areas.



Stairways extend out & thematically connect two levels.



Artistic benches invite passerbys to sit.



Strong corner entrance makes a statement.



Outdoor dining is a pleasant gathering space.



The projects theme is designed into the capital.

# 03 | Inner Core Design Elements

Architectural Element	
Building Form	Heavier mass, formal arrangement of shapes and forms
Building Plan	Symmetrical shape with cross gables and side wings Formal plan
Height	Predominantly lower height, one to four stories
Roof Form	Pitched roofs, either low or steep with pronounced parapet or cornice Articulated saddles, gables, hip and valleys, dormers and shed roofs
Base of Building	Porticoes, pediments & colonnades, roman semi-circular or squared arches, arcades Heavy base rooted to the ground
Upper Floors	Traditional porches and balconies Projecting bays
Materials	Warm materials such as stucco, wood, stone, canvas awning, clay tiles Glass is a complimentary material Earth tone colors
Detail	Terracotta or cast concrete ornamentation Cast Iron Craftsmanship in details
Fenestration	Wood casement or tall, double hung windows Fenestration set within the mass
Amenities	Interior or exterior courtyards, balconies



Spanish Colonial Style Mixed Use



Mediterranean Revival Style Multi-family Residential



Arts & Crafts Style Residential



Italianate Style Residential



Spanish Colonial Revival Style Residential



Traditional Style Mixed Use



Traditional Style Mixed Use Retail



Colonial Style Mixed Use Retail



“The character of the building’s ground floor determines the overall quality of the street level pedestrian experience.”

Downtown Specific Plan, June 2014

The Outer Core is an extension of the Inner Core and should continue the urban design principles, pedestrian connectivity and respect of the building form. The Outer Core is essential to establishing linkages and transitions between the Inner Core and the rest of the City. The Outer Core architecture may be more responsive to current construction methods, market viability, contemporary materials and fiscal feasibility, with less prescriptive architecture. However, the Outer Core will need to respond with high quality development. The Outer Core can reflect a diversity of contemporary architectural styles with a focus on high density development that incorporates pedestrian friendly features on the ground floor. Development in the Outer Core will need to employ durable materials, especially at the base. Architecture can respond in a meaningful way to its context by orienting a site plan towards vistas and plazas. For example, a rooftop garden may be oriented towards views of Mt. Diablo or Todos Santos Plaza, providing a vertical view connection. Four-sided architecture needs to be implemented so that all four elevations have a front facade. The use of warm materials with good detailing at the base will provide an authentic architecture for Concord. The Outer Core can be more reflective contextually so that development is mindful of Concord's downtown. A contemporary design can still be a genuine Concord design with nods to a bigger context. The Outer Core can relate and extend the important qualities of good materials, pedestrian connections, walkability and good urban design. The Outer Core will more importantly serve to knit together the Inner Core with the rest of Concord so that there are seamless transitions and high quality development.

Opportunities to create a sense of place begin with an informed site plan. In a small downtown setting, care should be taken to develop a building site plan that respects the street with a strong activated first floor. Development blocks in the Downtown should have buildings with zero lot lines, parking that is minimally visible and articulation of the building line. Building mass should be articulated with architectural elements, such as bays, varying the building form, setbacks, and solids versus voids. The scale of the building should be a human scale that relates at the pedestrian level so as to create an overall inviting character and street presence. The proportions of the building should account for adjacent development and be in keeping with the scale of the street. The overall effect of urban design should create a regional architectural identity with design flexibility for the City of Concord. In this section, urban design is a quality that applies to both the inner core and the outer core. In the City of Concord, an established node is the Todos Santos Plaza, the heart of the city where activity is created. Buildings and the aesthetic should respect the plaza through facades that open towards the plaza. In other areas of the downtown, respecting view corridors or aligning balconies to face Mt. Diablo could become the urban design gesture. The inner core and the outer core should have seamless transitions at the base of the building to help stitch the urban fabric of the city together.



Street elevation of a residential project.



Residential Site Plan with interior courtyard.

### Outer Core Context:

All new developments on primary streets should build to zero front lot line with exceptions for any usable, publicly-accessible, at grade open space such as small plaza, pocket park, or a pedestrian alley. Buildings with minimal setbacks have a special relationship with the sidewalk and street. In these cases, buildings frame the street and forms a well defined street edge. Building setbacks should be landscaped to ensure privacy in case of residential ground floor use. In residential neighborhoods with low scale buildings, the front setback shall be landscaped to enhance the street character and complement the neighborhood identity.

Extract from Downtown Specific Plan, page 83

**18.105.040 D 3:** *Off street parking shall be located either underground in a parking structure with active storefronts and uses along the street frontages or in surface lots at the rear of buildings that can be accessed from the rear of the property. Off-street parking shall not be located between a building and a pedestrian route to the BART station.*

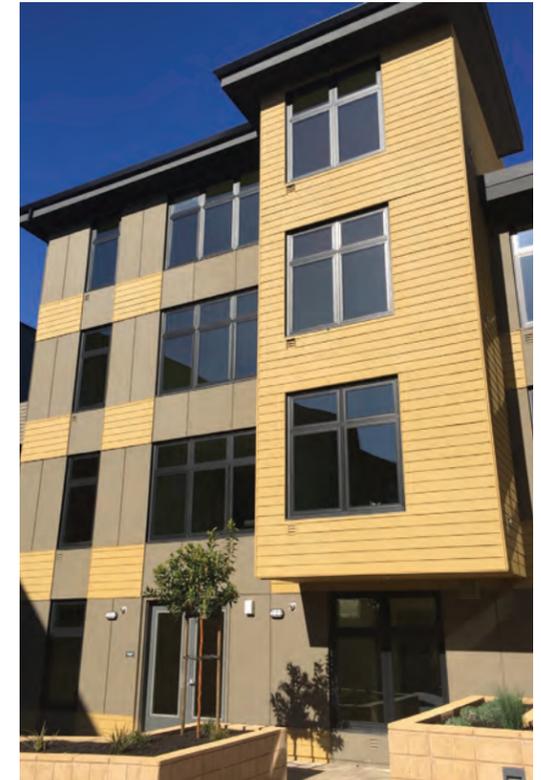
### Outer Core Principles:

- Buildings downtown should maintain a tight and varied rhythm of facades compatible with the existing character. In particular, they should relate to the typical 50 foot wide parcel width through building vertical modulation and facade articulation to avoid flat, long walls along the street frontage. Such techniques could include the use of change in facade rhythm, facade recesses, or change in materials or color.
- Buildings should be sensitive to the scale and character of adjacent buildings on rear property lines.
- Steps, stoops, porches, patios, and terraces should be allowed in the building setback zone, particularly on residential buildings where ground floor activity is important.

Extract from Downtown Specific Plan, page 83



Modulated facade with change in material and color.



Building Form as it relates to the public sidewalk.



Active uses engage pedestrians.



Strong building entrance and first floor articulation.

### Mixed Use Design:

- The first floor of a mixed use project should have active edges with commercial presence.
- Active edges create a well-defined street-wall to provide continuous retail synergy on the street and sidewalk.
- Mixed use active edge projects should engage a stable amount of pedestrian traffic throughout the day and evening.
- The majority of street frontage should be designed for active uses.
- Design the first floor space with height and depth to support retail spaces, service spaces, educational or cultural spaces.

### Successful Strategies:

- Design a minimum of 50 to 60 foot depth for a workable leasable ground floor space.
- Plan a height of 16 to 24 feet floor to floor on new commercial development, to allow for a range of use; cafes, restaurants and retail.

### Mixed Use Design:

- The outer core follows the same urban design principles as the inner core, with zero lot line, parking below grade, and active retail edges.
- The architectural form maintains a contemporary language through the expression of materials, bays, and volumes. In the contemporary language, elements such as entrances, corners, stairs are more defined.
- The roofline is flat, however there is step backs in the upper story volume to create an interesting skyline.
- A contrast in materials, texture and color adds appeal to the facade.
- Details are done in a rational manner so reveals, edges, and grids line up in a deliberate way.
- Lighting along the columns adds a human scale.

18.105.040 C 1: *Continuity of building facades along the street with no interruptions in the progression of building and uses except for pedestrian access.*



Vertical movement in the upper story setback adds dimension and relief to the building volume.



Architecture is expressed through material, bays, and volumes.



Retail is an active use that encourages more pedestrian activity.



Strong building entrance and first floor articulation.

### Mixed Use Design:

- A zero lot line condition is proposed, however there is movement in the site plan and through the cantilevered bays.
- Active retail edges with large amounts of transparent glazing is engaged with the street.
- The bays project above the flat roofline so as to create movement above the parapet line.
- Hierarchy is created through the fenestration, where public spaces on the first floor have more glazing and the residential spaces have a different glazing pattern.
- Garage entrances are part of the overall architecture and treated with the same level of detail as the rest of the project.

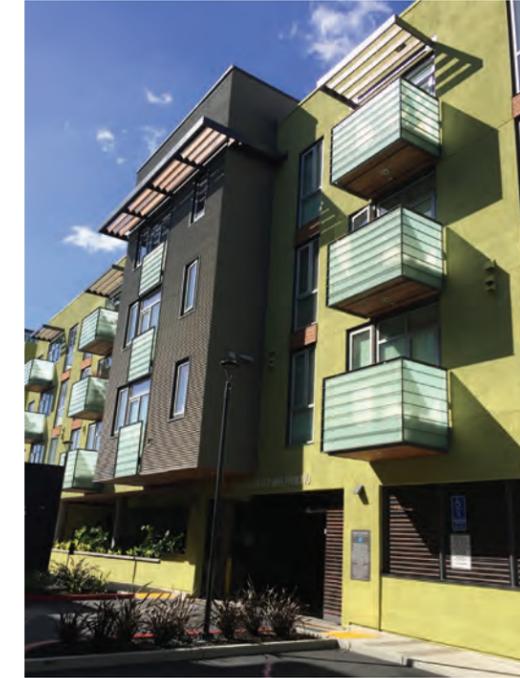
### Successful Strategies:

- Entrances to retail are framed by breaks in the landscaping.
- Drought tolerant landscaping, such as kangaroo paws, add color and work as a sustainable strategy.
- Landscaping at the base makes the first floor less prone to maintenance over the long run.

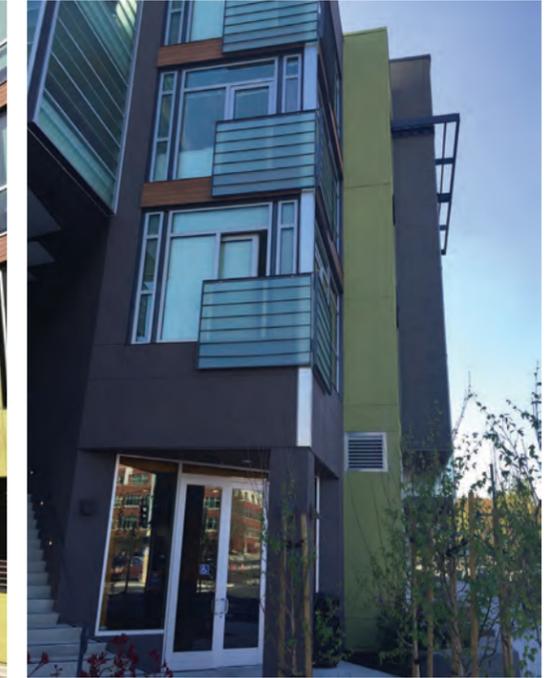
### Mixed Use Design:

- The architecture is a four sided design with details, colors and materials carried out on all facades of the project, as well as the inner courtyard.
- Contemporary detailing is expressed through materials that wrap around the corners.
- Interest is added with various materials throughout the project; glass, metal, stucco, wood paneling.
- The bold color palette contrasts and plays well to lend an overall excitement to the facade.
- Ribbed glass is used as an expressive material on the corner, on balconies, and as a vertical delineating material.
- The EIFS is scored so it has breaks and has more substance as a material.
- Metal canopies are added throughout the project which adds a horizontal plane, while glass is used in places as a vertical plane.

18.105.040 C 3: *Pedestrian friendly street level building design amenities such as highly articulated facades with a variety of high quality materials and architectural detailing, visibility into buildings, awnings, paseos, or arcades, and signage oriented and scaled to the pedestrian, located directly behind the sidewalk.*



Interest is added in layers with storefront, raised planter bed, landscape, sidewalk and continuous landscaping along the curb.



Various materials, textures, and colors are detailed even on the underside where it is visible to the passerby.



Strong corner element helps to visually identify the intersection and make a distinct entry feature.



Upper story setbacks separate the top floor from the base and the middle sections.

### Residential Design:

- The first floor is raised three feet, however the residential balconies open to the sidewalk and create a semi-public engagement.
- The top floor of the project is clearly delineated through the cornice line, strong eave expression, and bold use of color.
- The first floor base of the project uses a durable brick or cast stone material.
- The brick material adds soldier coursing at the balcony levels for detail.
- Stairs run parallel to the sidewalk to engage the first floor.

### Successful Strategies:

- A rounded tower entry creates a prominent entrance the intersection of two streets.
- Shifts in the site plan are at a minimum depth of four feet so that considerable depth is created.
- Decorative street lighting throughout the project compliments and adds a street rhythm.

### Residential Design:

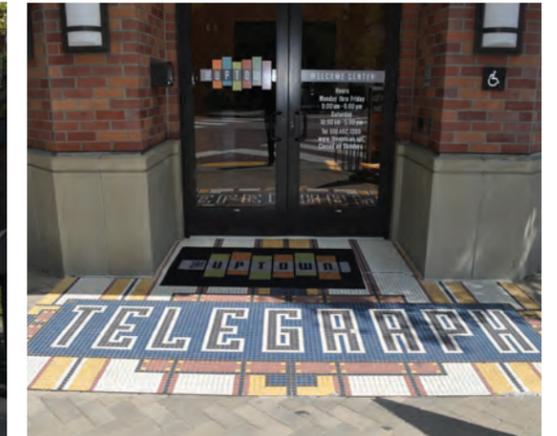
- The project is developed with four separate buildings, yet each building has its own personality and is respectful to its adjacent neighbor.
- The base is treated with care and substance of material, such as stone or brick. The raised first floor walls are treated with landscaping to add green and make the project more human.
- Each building entrance has tile details in a playful palette of color and pattern.
- A contrast in materials, texture and color adds appeal to the facade.
- The overall mass hugs the street to give a human scale to the street.
- The street is lined with pavers and makes the development more cohesive.

### Successful Strategies:

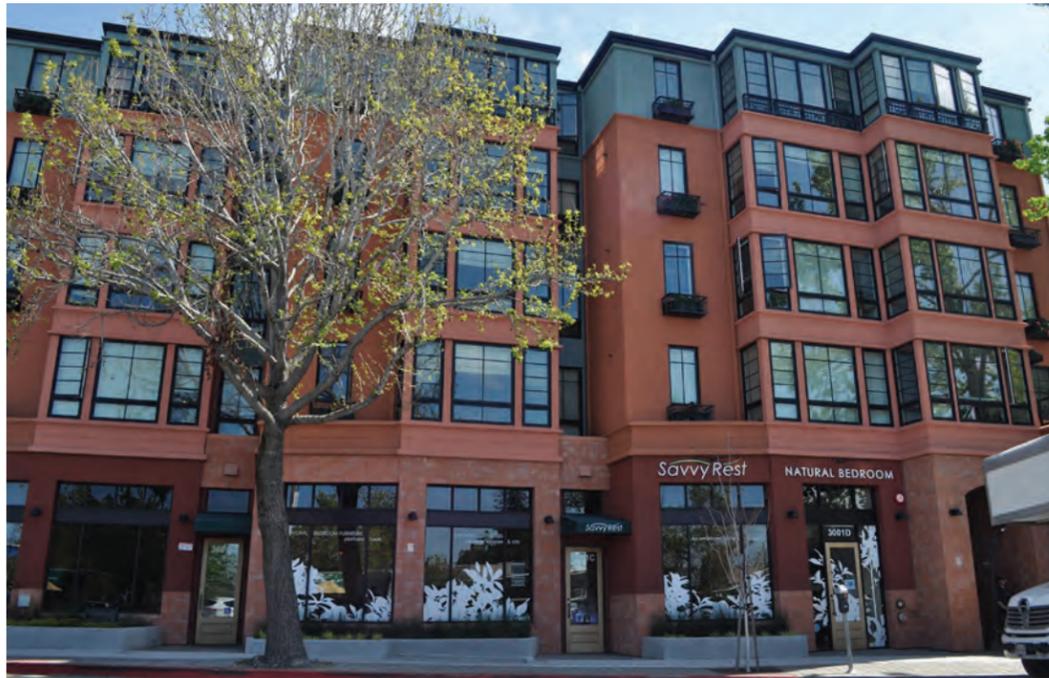
- Podium style building introduces pedestrian elements at the base through integration of landscaping, well designed knee wall and balconies.
- Paving patterns are introduced at the entry areas to make it special.
- Each building has its own custom designed balcony railing, lighting, and entry feature so that each building is cohesive to the development yet individual.



Pavers in the street bring cohesion and tie the development together.



Tile details at the entry threshold add whimsy and playfulness to the entrance.



An angled corner entrance helps the building visually move around the corner.



The main residential entrance also serves as artwork done by a local artist.

### Mixed Use Design:

- Strong massing that hugs the ground gives this five story structure a humble appeal.
- A wide band above the first floor retail helps distinguish between the more public first floor versus private residential units.
- The top floor is set apart by color, balconies and slight setback.
- There is movement within the residential bays so that the mass is articulated.
- Window arrangement is grouped in threes and helps to add rhythm to the facade.
- The material palette and warm colors help to give this development a rich, traditional appeal.

### Design Details:

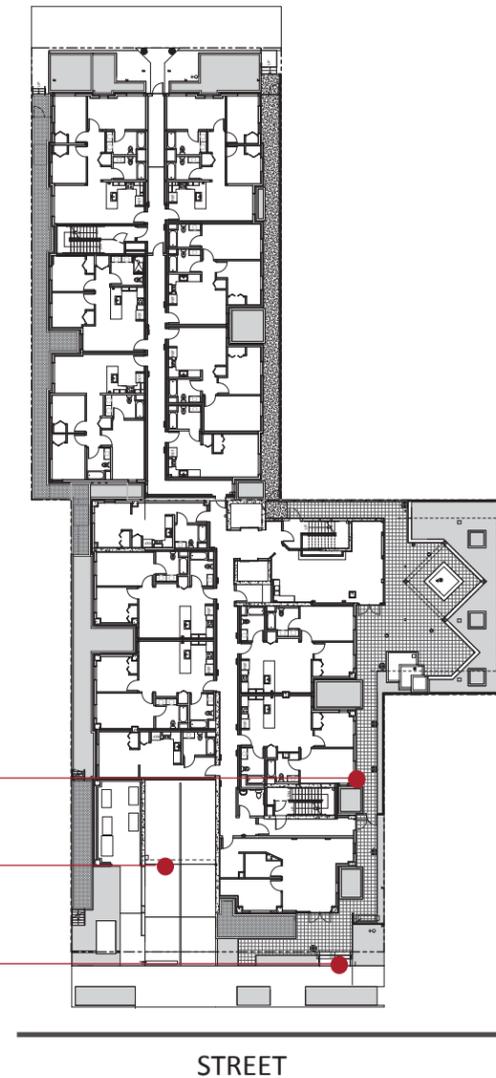
- A taller base height of 16 to 24 feet helps relate to the street and sidewalk.
- Large storefront windows with landscaping at the edge create an inviting sidewalk area.
- The rounded corner visually carries the eye where two streets meet.
- Awnings are set below the transom line to give a better human scale.
- The first floor has durable materials, such as tile at the base and EIFS is used as an accent only.

### Residential Design:

- The project height is similar to neighboring projects, so the building blends in.
- The bays are treated with a finished wood, to give a special appearance.
- A horizontal datum above the entrance helps to establish the pedestrian first floor.
- Balconies are cantilevered to express the structure.
- Metal base of the balcony carries over into the bays and gives continuity.
- The main entrance is setback in a landscaped courtyard.

### Successful Strategies:

- A line of columns in plan help to carry a visitor back to the fountain and seating area.
- The garage entrance is set further back from the residential entrance to give it distinction.
- Paving patterns are introduced at the entry to make the residential area more special and inviting.



The front facade is narrow, however through materials, landscaping and bold architectural gestures, the building has a street presence.



A horizontal metal canopy helps to establish a pedestrian connection.



Example of higher quality materials at the columns, storefront, overhangs.



Quality and level of detail make the contemporary base an inviting and warm place to sit and relax.

Outer Core First Floor Base:

- Apply the same principles for increased height at first floor base for retail and pedestrian success.
- Depth of a storefront should be between 50 to 60 feet or more to allow for ample retail space and storage area.
- Quality materials, such as masonry, wood, decorative lighting and ground to ceiling storefront design gives a good pedestrian experience.
- A zero lot line building has various levels for setbacks; one for the column, a second for the storefront, a third for the entrance.
- Well placed blade signs and gooseneck lighting attract pedestrians.
- Wood is a durable material, and in this example it is finished with craftsman like details, and give more quality to the first floor base.

Design Details:

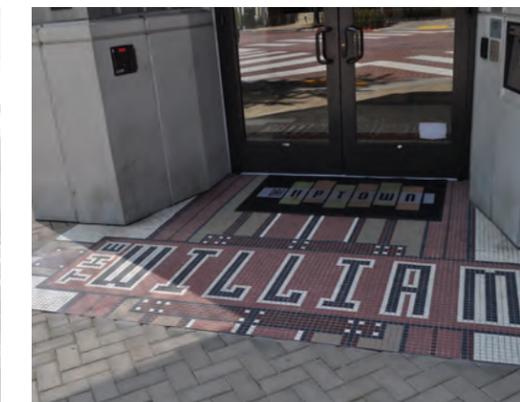
- Benches placed between columns serve to give a resting area.
- Overhangs are designed with metal slats allowing light to filter through.
- Bollards are placed at the street entrance to provide safety.
- Pavers are defined through pattern and color to give variation.



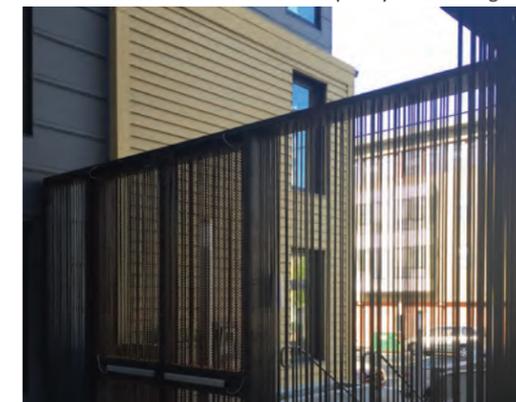
Warm rustic materials make a contemporary base inviting.



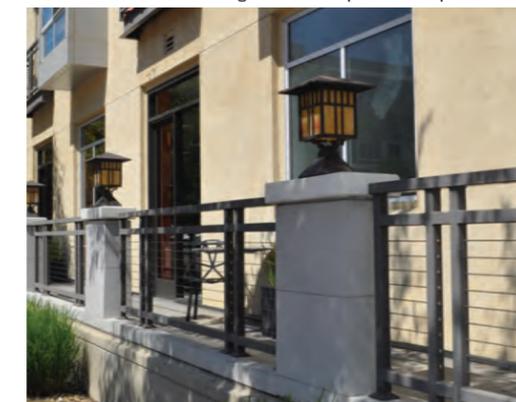
Sheltered areas for seating with shade provide respite.



Tile details at the entrance provide craftsmanship.



Entrance off the main street is a gateway artpiece.



Well detailed piers, lights and fence.



Outdoor seating is enlivened by thematic site furnishings.



Corner entrance with fountain and columns.



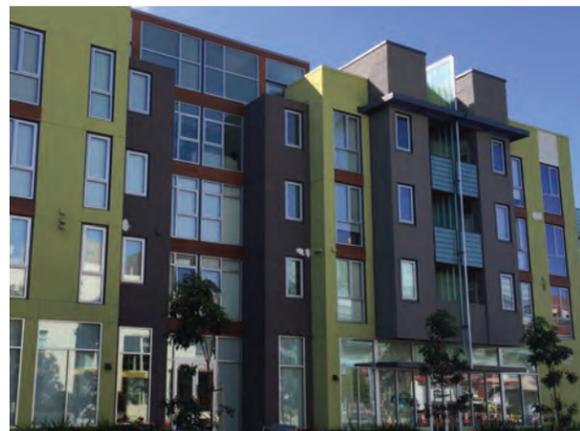
Linear landscaping makes outdoor area special.



Good entrance detail make for a rich invitation.

# 04 | Outer Core Design Elements

Architectural Element	
Building Form	Geometric forms, planar elements and asymmetrical volumes
Building Plan	Functional elements such as stairs, entrances, chimneys have individual expression Open floor plan with exposed structural elements
Height	Four to eight stories
Roof Form	Predominantly flat, sloped lines or angular with clean parapet Multiple roof lines at various levels with squared edges
Base of Building	Planes and walls define entrances Columns and suspended overhangs
Upper Floors	Porches and balconies that are cantilevered or suspended Projecting or recessed bays
Materials	Masonry, glass, metal, concrete, tensile structures, large spans of fenestration Roof may be metal Earth tone colors
Detail	Reveals, edges and grids line up in a rational way Expressed through variation and contrast in material
Fenestration	Large spans of window walls act as a feature Floor to ceiling, frame-less or minimal framing
Amenities	Interior or exterior courtyards Rooftop gardens



Mixed use development near BART.



Residential development near BART.



Mixed use development with residential near BART.



Mixed use development with residential near BART.



Restaurant and retail development.



Mixed use with restaurant and retail uses.



Vertical mixed use with retail, office and residential.



Residential development with a full block proposal.



## 05 | Re-models & Renovations

“When you strip away the rhetoric, preservation is simply having the good sense to hold on to things that are well designed, that link us with our past in a meaningful way, and that have plenty of good use left in them.”

Richard Moe,  
National Trust for Historic Preservation

The existing downtown has construction from the late 1800s, early 1900s, mid-century and some recent development as well. The Inner Core of the downtown is largely shaped by a historic character and the grid plan of development blocks, which together create the urban fabric. Revitalization recognizes that downtown Concord has an authentic period architecture nascent from the late 1800s to the early 1900s. Revitalization efforts also recognize one of the key tenants is to respect wherever possible the historic fiber of the downtown. Buildings with a historic feel should try to preserve as much of that early period style by doing an authentic renovation. Interior tenant build outs may still be more expressive with branding and identity. Buildings done in the later periods, 1930s to 1960s add to the rich urban fabric of our downtown as well. To the extent possible, a renovation may continue to keep that original mid-century style with care, attention and detail in the execution of the re-model. The aggregate of various styles should contribute to a sense of place that is local and authentic to downtown Concord. The intent of this section is to encourage a coherent architectural style and site design standards that complement the historic character of the downtown without being imitative. This section encourages on-going repair, maintenance and stabilization of an existing building, regardless of time period or style. Older structures can contribute to the established urban fabric by maintaining, restoration and or careful adaptive re-use of the historic buildings. Newer developments can cohesively tie in and add a unifying flavor to the downtown.

# 05 Re-models & Renovations

Building renovations and construction in the Inner Core should enhance the existing architecture or historically significant building. A well done re-model will recognize good proportions and scale while stripping away excessive or unnecessary work to reveal an authentic style. At times, details can also be added that contribute to the period style that may not have been there originally. The Inner Core has a finer grain fabric with the intimate scale of the streets, the Todos Santos Plaza, and the lower scale of buildings. Renovations are encouraged that respect the urban fabric, open towards the plaza and create an engaging facade with the street. An existing building should keep the original period style by on-going maintenance and repair, whether it is a Spanish Colonial, Italianate, Prairie, mid-century, or art deco. A re-model or renovation should add back the authentic character. If a building is demolished or destroyed, then the new building can have a more traditional architectural expression, see the Inner Core Chapter 3. The key is to maintain a fine grain fabric and respect the existing scale. Improvements should add softer elements; such as landscaping in unexpected places, incorporating playful artwork, or a well done seating area to create a sense of place and strengthen the urban fabric.



After image of renovations.

The project showcased on these two pages was built in 1925. Over the years re-models were done that were not in keeping with the authentic style. A recent renovation restored much of the original architecture and opened the storefront to a more pedestrian oriented character.

### Successful Strategies:

- Varying the facade material, parapet, colors and patterns creates a economical yet effective solution.
- Doors are recessed and the transition areas are angled to welcome passerbys in.
- The window glazing has been maximized to open towards the street and sidewalk.
- The arrangement of the fenestration gives the building rhythm.
- Design a continuous band of retail and restaurant spaces help to energize the street level. Offices and service uses are kept off the main streets.
- Create a ground floor flush with and accessible from the sidewalk.

### Re-models & Renovations:

- Although the existing building is just over one acre, and comprised of several parcels, it was strategically broken into a small series of retail shops to give a small downtown appeal.
- On the re-model of Peet’s Coffee, care was taken to keep details such as the dentil crown molding on the parapet and add new copper gooseneck lighting.
- A series of windows spaced between the new pilasters, helps the Peet’s Coffee store sets up a vertical rhythm along the sidewalk.
- A unique presence is created by having painted art panels aligned above each storefront window. The awnings act as a horizontal band that ties the art panels with the storefront windows.
- Each retail store ties in with neighbors, yet still has an individual branding and look. There is a richness in the variety of facades.
- The existing rooftop cupola was modified to give better vertical proportions and add corner presence.

*18.105.040 E: Exterior building walls facing any street frontage shall include windows, doors, or other openings for at least 50 percent of the building wall area located between two and one-half and seven feet above the level of the sidewalk. No wall shall run in a continuous plane for more than 20 feet without an opening. Openings fulfilling this requirement shall have transparent glazing and provide views into work areas, display areas, sales areas, lobbies, or similar active spaces.*



Before image of renovations.



The project featured here was part of a re-development plan for an existing larger shopping center in downtown Lafayette. The existing building was a series of older buildings that were re-modeled. A conscious decision was made to maintain the look of the individual buildings. The intent was to provide clustered retail shopping and entice pedestrians, enhance the creekside setting, and introduce pedestrian amenities. Existing facades were kept where possible with upgrades. The facade upgrades relate well with newer buildings and with the existing buildings. The forms were broken up to lessen the building mass. As part of re-development efforts, owners coordinated to provide interconnected parking.

**Successful Strategies:**

- Interest is created in the storefronts by varying the pattern of tile.
- Fenestration is encased by a two foot base at grade.
- The window glazing is framed on all four sides so that it is contained and acts to enclose the storefront.
- Human scale elements are introduced at the top of the storefronts by solid fabric awnings. The awnings also serve to provide shelter from inclement weather.
- Entrances are set back from the building line.
- Public art is encouraged as a tiled mural.
- The building height is kept consistent, and interest is added through varying materials, different color awnings and handcrafted details.



Generous amount of fenestration and recessed doors make for an inviting retail space.



Tiled murals create a colorful landscape on blank walls.

**Urban Design Improvements:**

- The overall facade improvement is reminiscent of a traditional downtown.
- The downtown main street effect introduces more concentrated, easily accessible retail shopping.
- Physical closeness of different uses within close proximity are encouraged.
- The facade improvement establishes a downtown core on either side of the main street.
- A mix of uses is encouraged; retail, restaurants, office, commercial and residential.
- The one story scale of the storefront was kept to better relate to a human scale.

“And third, the sidewalk must have users on it fairly continuously, both to add to the number of effective eyes on the street and to induce the people in buildings along the street to watch the sidewalks in sufficient numbers.”

*Jane Jacobs, author  
The Death and Life of Great American Cities*



Top image is After renovation and bottom image is Before renovations.



Generous amount of fenestration and recessed doors make for an inviting retail space.



Color and change of material engage this retail space with the sidewalk.

### Facade Improvements:

- New windows were added, with pilasters and horizontal mullions to give a more human scale and historic feel to the project.
- The existing canopy over the storefront was kept and painted, with new horizontal beam and brackets added to the underside of the canopy.
- A new cornice line was added to the parapet along with finial elements on the ends.
- A multi-paint color scheme was used in historic period hues and tones to add authenticity to the facade upgrade.
- Lighting, benches, potted plants and signage were designed to be consistent with the overall facade theme.
- The facade relates to the Todos Santos Plaza by opening up the facade towards the plaza.
- The interior renovation keeps the branding and the theme of the restaurant, while the exterior relates to the historic downtown.
- A new entrance feature for signage and doors was added to break up the large horizontal parapet and to give a central focal feature.

### Preservation:

When the property's distinctive materials, features, and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement; when depiction at a particular period of time is not appropriate; and when a continuing or new use does not require additions or extensive alteration, Preservation may be considered as a treatment. Prior to undertaking work, a documentation plan for Preservation should be developed.

*For more go to [www.nps.gov](http://www.nps.gov), The Secretary of the Interior's Standards for the Treatment of Historic Properties*

### Preservation Process:

The Schenone Building was originally built in 1914 as a theatre. In 2002, a re-model allowed for new uses on the ground floor, and offices on the second floor.

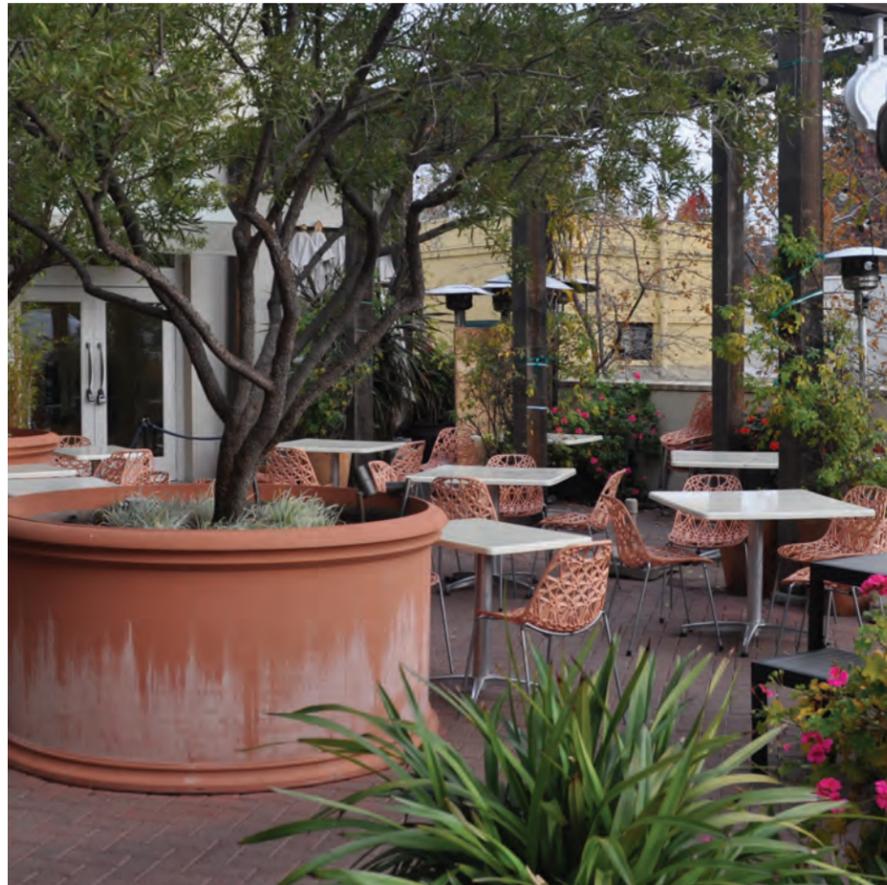
- Many historic buildings can be adapted for new uses without seriously damaging the historic character.
- The form and detailing of architectural materials and features were important in defining the building's historic character and were maintained.
- Careful study and review of the building's exterior materials; masonry, wood, metal, windows were kept as part of the preservation.
- The preservation strives to retain existing materials and features while employing as little new material as possible.
- During preservation, repairing masonry as well as wood and architectural metal features included patching, splicing, and reinforcing using recognized preservation methods.



Authentic materials such as brick and wood were kept during the preservation process in 2002.



Period details were added back in such as lighting and paint to maintain the historic character.



“Conservation means the wise use of the earth and its resources for the lasting good of men.”

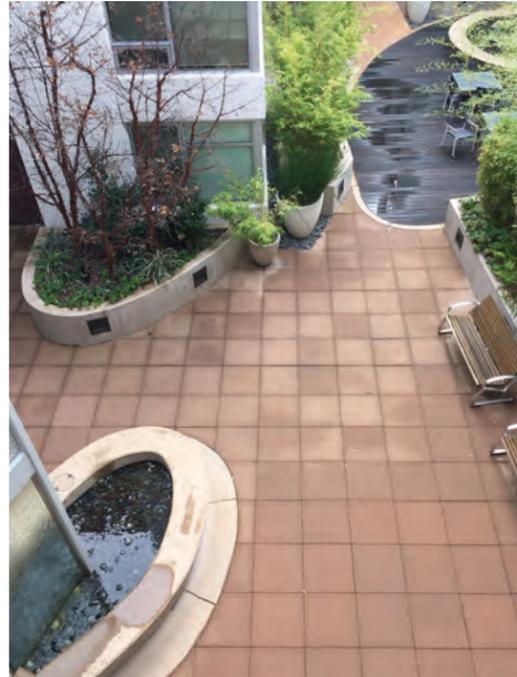
Gifford Pinchot,  
Conservationist and First Chief of the United States Forest Service

Landscape is part of the architecture and the design of the city. When considering enhancing an existing building or a new development, an integrated approach should be considered to the external environment. Good landscaping is not only part of good aesthetics, but will add to the long term sustainability of a project, add value to the project and also work as a soft engineering measure to collect and treat rainwater. Landscaping should be integrated into the external environment with opportunities in the early review of the design phase of a project. Opportunities for landscaping can be evaluated at many areas of a project; rooftop, vertical gardens, internal courtyards, street and sidewalk areas, and setback areas. A landscape proposal should consider existing features of Concord, such as the Todos Santos Plaza and views of Mount Diablo, and how to connect and preserve through view corridors, as well as horizontal and vertical placement of landscaping. Urban landscaping should be guided by a sustainable planning and management vision that promotes interconnected green space with other developments and streets. Landscaping can also work at a basic level to enhance the downtown and add to the pedestrian experience. Incorporating landscaping at the foundation of a building is one step, a more enlivened experience will have setbacks with landscaped courtyards, generous amount of landscape buffer between the street and the sidewalk. The use of drought tolerant plant and native plant material helps to reduce water usage. Capturing rainwater runoff and using it in the landscape helps to promote a more sustainable strategy. The use of a cool roofs along with other landscaping strategies reduces the heat island effect and makes for a better overall environment.

Landscaping offers benefits that are both social and economic. Developments with landscaped amenities such as roof top gardens interior and exterior courtyards add to the value of a project. The design of the landscape in conjunction with the overall site planning and architectural design can create a place where people want to spend time, socialize, or work. Trees, shrubs, and ground cover along with outdoor plazas can become spaces for organized events, casual meetings or simply taking a break. Seating areas can also provide spaces, which can give the visitor or user a respite from the built environment and encourage a sense of community. Landscaping can reduce the operational costs of a building by reducing the heat island effect of a site. Strategically placing trees along with sun louvers on the south side of a building can reduce the demand on mechanical and electrical systems. Properly placed and selected plantings can filter stormwater runoff, stabilize soils, and mitigate noise. Landscaping should go beyond the minimum code requirements and be thought of as a business attraction and retention tool. While landscaping works to enhance and complement a space, it can also provide real benefits that affect the profitability, health, productivity, and overall sense of well being.



An internal courtyard provides relief and serves as an amenity feature for residents of this development.



A two story water fountain becomes a focal feature and connects an internal courtyard internally.

This recent residential development incorporates an internal courtyard with balconies and windows opening to the interior so residents can enjoy the view. The development also provides a rooftop garden with seating areas, B-B-Q, and fireplace amenities for the enjoyment of residents.

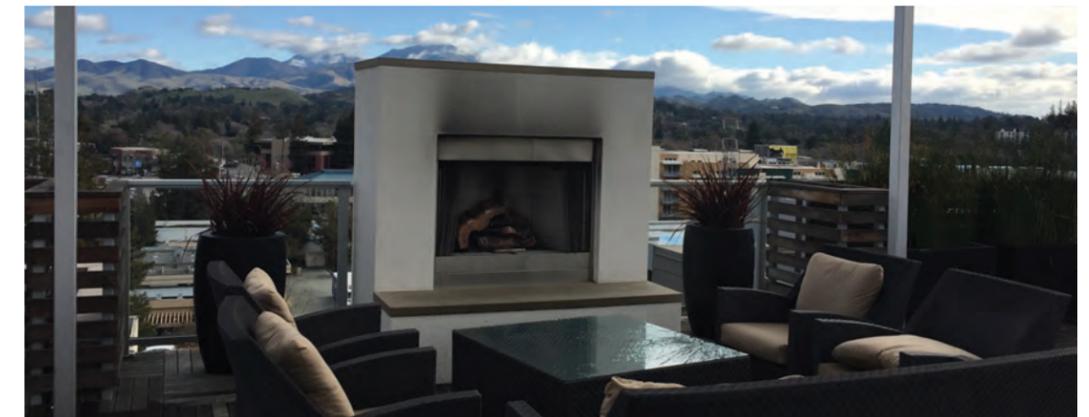
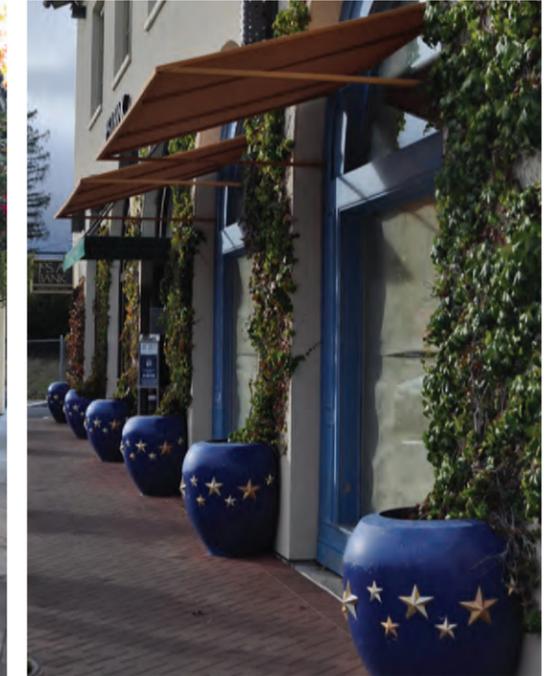
### Successful Strategies:

- Break up the courtyard into a small series of spaces or rooms.
- Vary the paver materials, patterns and colors to give modulation at the ground level.
- Add a water feature to diminish outside noise, and to create a visual draw.
- Plantings occur in potted plants, raised beds and in the ground to break up the courtyard space.
- Benches and seating areas are placed near focal points.

### Landscape Enhancements:

- Tenants can accommodate landscaping in tight urban spaces by introducing and maintaining potted plants in front of storefronts.
- Where sidewalk space is tight, a series of hanging baskets under the roof overhang introduces color.
- Pavers in sidewalk areas help to soften a space and add interest in front of a tenant space.
- Respecting significant views, such as Mount Diablo, helps to make a roof top terrace more interesting and a unique amenity.
- Introducing both passive areas and active areas with Bocce Ball, B-B-Q, swimming pools enriches the amenity space for residents.
- A relaxed seating area is created with comfortable seating, a fireplace, and alignment with a significant view.
- Street furniture can act both as seating and serve as public art

18.105.040 C 4: *Pedestrian amenities, including wide sidewalks, weather protection through building design, landscaping, fountains, public seating or other street furniture, public art, additional lighting, or other pedestrian amenities.*



Landscaping can occur at many levels, from potted plants in front of a tenant space, to pavers in the sidewalk, to preserving views of Mount Diablo.



Green infrastructure is placed adjacent to a landscaped buffer giving the appearance of a larger green space.



Raised planter beds designed as part of the landscaped feature, capture stormwater and act as a filter prior to discharge into the stormdrain system.

## Stormwater Improvements:

Green Infrastructure is encouraged in new development proposals. It is a cost-effective, resilient approach to managing wet weather impacts that provides many community benefits. Green infrastructure is designed to move urban stormwater away from the built environment. Green infrastructure reduces and treats stormwater at its source while delivering environmental, social, and economic benefits. Green infrastructure allows stormwater to disconnect runoff from streets and filter prior to draining into the stormdrain system. A development may use this approach to either infiltrate or bio-treat prior to reaching a stormdrain system.

For more go to [www.epa.gov/green-infrastructure](http://www.epa.gov/green-infrastructure)

## Successful Strategies:

- Incorporate rain gardens or bioretention areas in an unpaved space.
- Downspout disconnection is a simple practice that reroutes rooftop drainage into rain barrels, cisterns, landscaped or permeable areas.
- Employ planter boxes in dense urban areas as a streetscape element.
- Bioswales offer vegetated, mulched or xeriscaped channels for treatment and retention of stormwater.
- Use permeable pavers to infiltrate, treat and store rainwater where it falls.

## Urban Landscape Improvements:

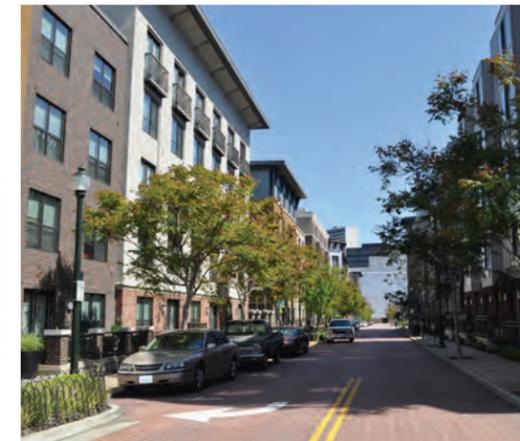
Landscaping approaches can go beyond parks, courtyards and green roofs. An urban environment should consider streets, sidewalks, utility corridors and parking lots as green opportunity areas. A street and sidewalk are part of the daily experience. An urban area should be landscaped, designed and engineered to be a more human and connected experience. Consider a landscape approach that accounts for everything outside of the building. Incorporating pavers in the street or at crosswalks enhances a development block. Treating the sidewalk and garage entrances around the development amplifies the connectivity of the project to the city as a whole to make it a total spatial experience.

## Successful Strategies:

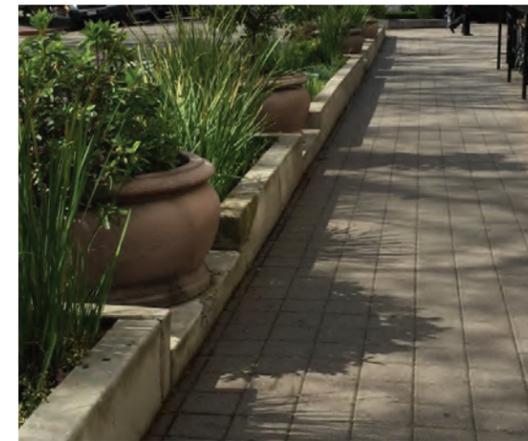
- Add layers of landscaping; plants along the foundation of the building, street trees as well as landscaped buffer along the street curb.
- Add bulb outs with landscaping at street intersections.
- Enhance the entrance of the building with a generous amount of landscaping.
- Employ various pervious and impervious materials such as pavers, stone, crushed gravel and concrete along with pattern and color to add richness.
- Select pavers that are manufactured nearby, or consider a stone that is quarried regionally as a sustainable measure.



Landscaping on both sides of the sidewalk enhances the development.



The use of bulbouts with landscaping acts as a calming measure for the street and enhances the pedestrian experience.



A generous uninterrupted strip of trees and grasses provides a continuous green buffer between the street and the development.



Incorporating bioretention areas with native and drought tolerant into impervious areas is a sustainable strategy.

## Water Conservation:

Water is one of the many limited natural resources heavily impacted by the built environment. Increasing costs, quality concerns, aging infrastructure, supply shortages, water and energy interrelationships are a few of the factors that are driving cities to work with private development on sustainable measures. The employment and investment of tools early in the development process will deliver long term benefits and add cost savings to a project.

For more go to [www.ccwater.com](http://www.ccwater.com)  
[www.water.ca.gov/wateruseefficiency/docs/wucols00.pdf](http://www.water.ca.gov/wateruseefficiency/docs/wucols00.pdf)

## Sustainable Strategies:

- Grey water is untreated waste water from clothes washers, showers, bathtubs, bathroom sinks, and laundry tubs used for outdoor watering. About half of the water used indoors-- or about 30 gallons per person per day can be used for landscape irrigation.
- Use drip emitters right at the edge of the rootball of new plants.
- Change spray sprinklers to low-flow bubbler or drip systems, this is ideal for shrubs and trees because water is applied directly to the root zones.
- Excessive misting from sprinklers wastes water. Reduce the high water pressure by adding a pressure regulator, or pressure-regulating sprinkler heads or pressure-compensating nozzles.
- Check for slow, constant leaks in the irrigation system. The usual location for leaks is the irrigation valves caused by worn out diaphragms in the valve assembly.
- Reduce water use by 20-50% by regularly checking the soil before watering.

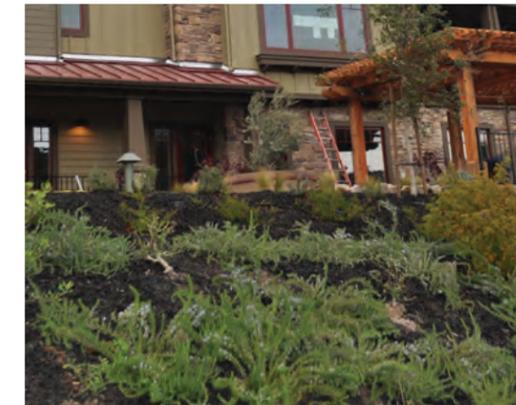
## Drought Tolerant Plants:

The Bay Area has a Mediterranean climate with cool, wet winters and summer droughts. It is important to have landscaping that uses drought tolerant plants, efficient irrigation, and employs water saving methods. Employing sustainable strategies in landscaping utilizes 50% less water than a comparable lawn. A well designed drought tolerant native landscape can look attractive year round as well as offer color in the landscape. Drought tolerant plants provide the added benefit of being disease and pest resistant while needing little to no fertilizer.

For more go to [www.ccwater.com](http://www.ccwater.com)

## Sustainable Strategies:

- Employ the use of California native plants in the design of the landscape; blue sage, blue wildryes, bearberry, carmel creeper, climbing penstemon, june grass, california fescue, bush anemone are just to name a few.
- Long, narrow strips of bare ground can be planted with colorful, low-maintenance, water-thrifty perennials.
- Water high water-use plants separately from low water-use plants by designing hydrazones.
- Incorporate compost six inches into the soil to retain water, reduce compaction, feed earthworms, and provide valuable nutrients to plants.
- Maintain two to four inch layer of mulch on the soil surface to reduce weeds, infiltrate rain water and to conserve soil.
- Move turf away from sidewalks and pavement. Instead plant shrubs, groundcover, and trees next to pavement with low flow drip or bubbler system.





“Design is the organization of materials and processes in the most productive way, in a harmonious balance of all elements necessary for a certain function.”

Lazlo Moholy-Nagy,  
Typographer,  
Bauhaus School of Design

Signage in the downtown area is an opportunity to brand and visually express an image, whether it is a retail or restaurant space. Signage can work on many levels, above a storefront bulkhead, perpendicular to the sidewalk, at the window level. Signage can serve to be an element of retail expression, and a tool to give street presence. Signage can enhance the architecture and call attention to the space. An arched entryway can be complimented by lettering that follows the radius of the arch. Signage should be proportionate to the retail storefront, and balanced to carry the eye around the entire retail space. By placing signs at different locations, over the bulkhead, at the window level, aligned perpendicular to view, signs can be part of an attractive and visually appealing storefront design. Signage should work with architectural features and enhance the exterior elements. Different types of signage can work together for a storefront, for example, an awning and blade sign together may be enough for a one story boutique in a pedestrian area, while a taller two story commercial space may benefit from individually illuminated channel letters. On unique brands, signage can build around a theme, being artistically designed and carefully crafted. Corporate identities can work with downtown settings, so that signage is scaled to fit a downtown neighborhood. In downtown settings, windows are opportunities to identify, personalize and entice passerbys. Window signage and window displays play a powerful role in attracting customers and inviting them into a space. Signage is best when part of a cohesive package of branding strategy. Signage can be the signature statement that lends expression and conveys identity to a retail or restaurant space.

The way a sign is designed can have a significant influence on a tenant’s ability to acquire and attract new customers. Signage should tie together a company’s brand, the logo, and creative image. Signage is one of the primary ways to communicate through a mix of interior and exterior signage to convey a message. Color can play an important role in conveying a brand’s identity. Color should be used in a complimentary way and not oversaturate the main message. Create a message that is brief, concise and comprehensible so that the focus is on the main product. A message should readily be understood to a range of customers. Keep a sign simple by listing key services or products. This allows to quickly catch passing individuals eyes and better deliver a message. Typography plays an important role in conveying the personality of the brand. Typography can give priorities and weight to certain parts of the message. Typestyle selection is critical to the effectiveness of a sign and readability. A font will render personality and creativity to a brand and highlight its individual expression. Use of blank space or white space is a good graphic tool. There should be balance in negative space versus positive space that has images and words. An effective sign uses a palette of tools to brand an image. In some developments with six tenant spaces or more, a master sign program can tie the development together and give a cohesive statement to the retail spaces.



The blade sign is perpendicular to the sidewalk and captures the pedestrian viewing angle.



The simple contrast of three colors is an effective way to brand an image.

The clothing boutique uses effective messaging to convey the personality of the chic brand. The red awning sets the stage for good typography and background contrast. The font was carefully selected to render elegance and good taste.

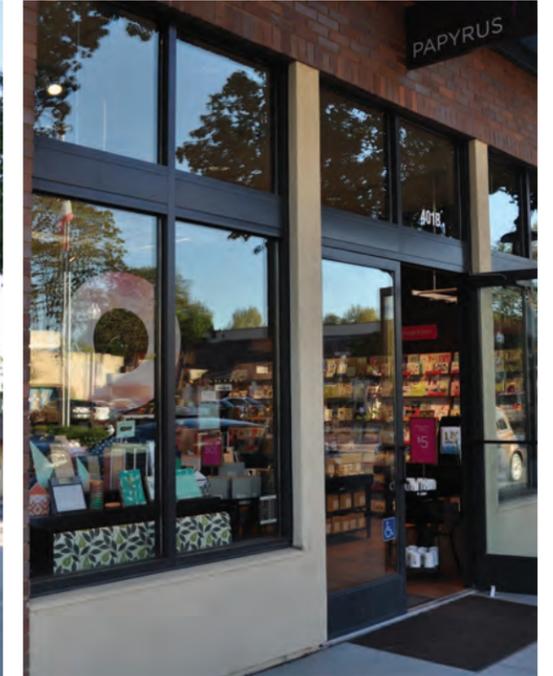
### Successful Strategies:

- The tenant uses awning, window signage and blade signage to capture passerbys on Main Street.
- The tenant painted the window frame to reflect the image of the store.
- The blade sign is captivating and gives a sense of excitement.
- Potted plants are added along the base of the storefront and changed seasonally.
- Window graphics play a key role in creating a brand image and conveying a personality.

### Signage Enhancements:

- This tenant on a downtown street utilizes a blade and awning sign for presence.
- Merchandise is displayed in the windows in an organized and attractive manner. The merchandise acts as a secondary form of signage.
- The blade sign uses the contrast of color against a dark background for effective messaging.
- The awning takes advantage of the existing architecture, with a street and courtyard presence.
- The awning stripes and colors work with the color and materials of the building.
- In this example, the merchandise takes the main stage, so that it is clearly viewed from the outside.
- Window displays are changed out on a regular basis to give excitement and freshness.

18.180.060 C: Consideration shall be given to the purpose of the signs, the sign locations relative to traffic movement and access points, site features, structures and sign orientation relative to viewing distances and viewing angles.



Integrating the sign with the architecture, materials and details of a building adds to a downtown context. In this example, signage is focused on capturing pedestrian audience on a main street downtown setting.



Edge Signage:

Edge signs can be placed lower than a wall sign, so that it is visible below a tree canopy. Edge signs can sit above, below or on the face of a horizontal canopy. Edge signs are placed closer to a street or sidewalk, and play up architectural elements. Edge signs can be illuminated with spot lights, halo illumination or internally lit.

Successful Strategies:

- This quaint restaurant on a busy thoroughfare uses many design tools to highlight the restaurant space.
- The use of strong wall color with artistically painted graphics on the wall draws attention to the corner.
- The canopy is made of materials that give the appearance of reclaimed wood, with the restaurant name in hand painted letters.
- An edge sign on the corner further helps to bring the eye around the corner.
- A soft edge is created between the street and the building wall through the use of raised planter beds.



A canopy becomes an eye catching element.



An inviting outdoor space is created with landscape, signage and lighting.

Awning Signage:

Awnings are an added architectural and signage element. Awnings offer temporary shelter during inclement weather and also invite a passerby into a storefront space. Awnings are an effective tool to draw attention to a storefront. For example, a patterned awning with stripes or dots can be a graphic element that sets the retail space apart. Awnings can be mounted to help frame a storefront window, or even above a door to punctuate an entrance.

Successful Strategies:

- Awnings create an instant recognizable brand through color, shape, size and pattern.
- Awnings can work with the shape of a storefront window to further accentuate the window shape or the architecture.
- Awnings can be illuminated from above with gooseneck lighting.
- Awnings create a horizontal datum of color, and can be used to distinguish one or a series of storefronts.
- Awnings signs may be hand painted, silk screened or appliquéd onto the fabric.



The awning shape and size helps to define the storefront window.



The use of a single color on the awnings distinguishes this restaurant on a busy thoroughfare.



Blade Signage:

Blade signs are designed to catch the pedestrian attention at the sidewalk level. Blade signs work well when placed at a pedestrian viewing angle perpendicular to the storefront. Blade signs should work with other types of signage, such as wall signs or window signs to give an effective amount of presence to a storefront.

Design Details:

- Blade sign placement is best when viewed from the sidewalk level.
- Blade signs may be internally illuminated or externally illuminated such as from gooseneck lighting.
- Design the mounting hardware of the blade sign so it becomes part of the overall design.
- Limit the text of the blade sign to the logo, brand name or the name of the retail.



A whimsical blade sign becomes a memorable symbol on a downtown street. The hardware is part of the design.



A corporate brand can fit in a downtown setting by using a blade sign that is more pedestrian scaled.

Wall Signage:

Wall signage is typically placed above a storefront transom or bulkhead. Wall signs should be designed to be proportionate to the bulkhead space, with space above and below the top and bottom of the sign. Wall signs can take different forms; pin mounted, halo lit, externally illuminated channel letters. Wall signs should express the identity of the brand inside. In developments with six or more tenant spaces, a master sign program can help define types and sizes of signs that work with the overall building.

Successful Strategies:

- Use different design tools along with signage to highlight a brand.
- In a downtown setting, proportion the signage so it is pedestrian scaled.
- Signage in a downtown is a combination of wall signage, blade signage, awnings, window displays.
- Scale the wall signs so there is ample space above and below for the eye to appreciate it.
- Plan visibility for wall signs so they are viewed both during the day and night time.



Corporate branding and logo scaled to fit a downtown setting.



A charming wall sign is created to fit above the storefront and below the transom.



Window Signage:

Transparent windows have an added opportunity for communication to a customer. For example, a restaurant often places tables and chairs next to windows to attract more customers. Graphics on windows can emphasize a brand and image. A window sign is a teaser to an event, merchandise or activity taking place inside. Window signs when done in a tasteful manner should accent the brand. In the downtown, a business may use individual letters, logos, or symbols applied to, stenciled on, or etched into the glass surface.

Successful Strategies:

- Cohesively tie in the window graphics as part of an overall sign strategy.
- The right type of signage can attract a pedestrian into a storefront.
- Limit signage on the window so that it works with the display and merchandising.
- Window signs can be unique and distinct to play off the storefront or restaurant brand.



In the image above, individual gold leaf stenciled letters add prominence to this window.



In the top example, the black background and white letters become part of the window frame design.

Window Display:

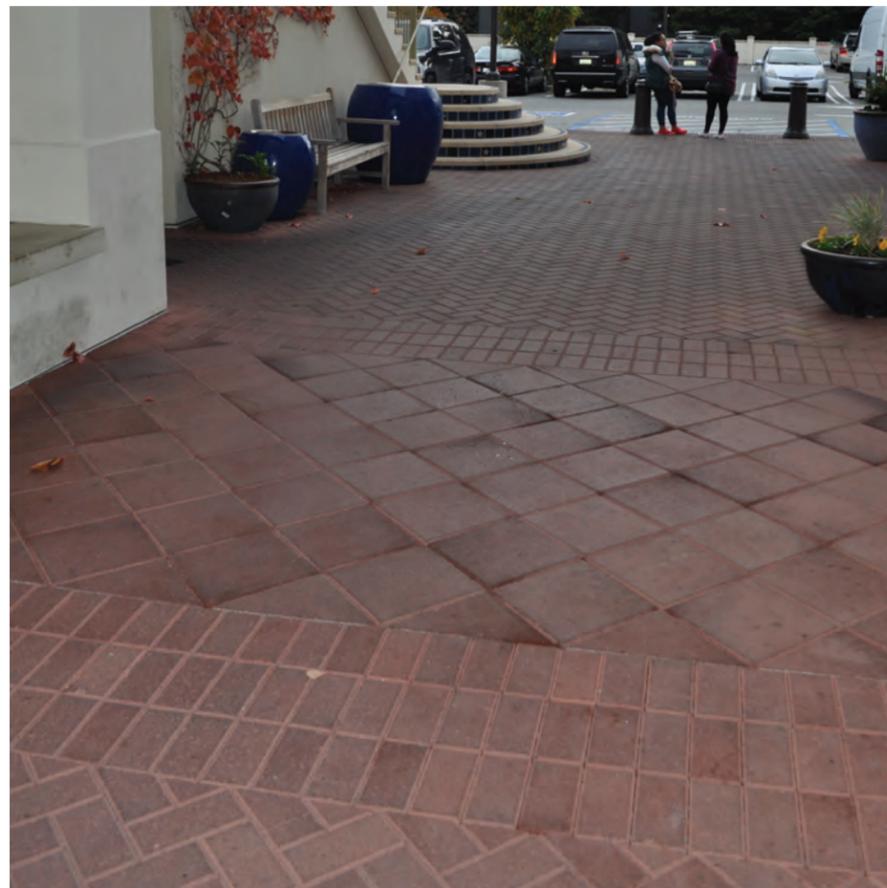
Window display is one of the most powerful tools to stand out from the competition and draw in foot traffic. Window displays are an additional strategy employed for marketing. A thoughtfully put together window display can rotate new products and seasonally refresh the display. A window display can add additional appeal and strengthen the brand approach. Window displays are a bonus since they do not require a permit and are not considered signage. A window display by itself creates interest and appeal for pedestrians in a downtown setting.

Successful Strategies:

- Organize the display of products around a single theme.
- A display can tell a story about the product or merchandise.
- Keep the theme playful and unexpected, so it draws in pedestrians.
- Limit the amount of product in the display, so a passerby can look through to the rest of the store.
- Employ color to attract the eye.



Tastefully done window signs are a boost to existing types of signs allowed in the downtown. These examples use a thematic approach and build interest around the brand.



“Building art is a synthesis of life in materialized form. We should try to bring in under the same hat not a splintered way of thinking, but all in harmony together.”

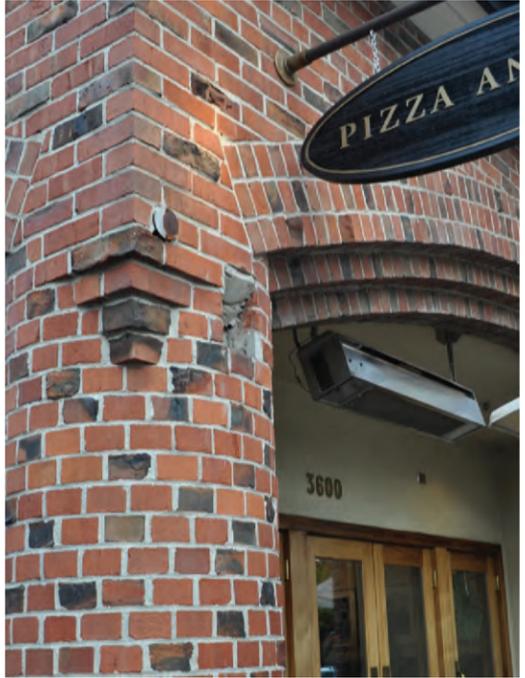
Alvar Aalto,  
Architect

Projects in the downtown will often have four front elevations as they are often viewed from four streets or four sides. These projects should consider a four sided architecture, where all facades are viewed from various angles in the downtown. Details such as garage entrances, sidewalks areas, art, blank walls, screening method for utilities, balcony railings, the underside of buildings, and materials are part of the pedestrian-scape in a downtown. The careful placement and selection of these functions and how they are detailed are part of the architectural language. The intimacy and scale of downtown streets lends to more scrutiny and visibility of these details. For example a storefront opening with a carefully designed threshold can be a subtle visual cue to a pedestrian of the importance of the store. Additionally, how a ceiling above the storefront entry is treated will also signal the user about the quality and care of the space inside. In the downtown, the selection of materials should be weighed with quality craftsmanship and be inviting to the human touch. It is at the ground level where a pedestrian first encounters the personality of the building. Materials have an inherent quality that can become part of the architectural expression. For example a restaurant may consider a brick with iron ore, which imparts a texture and color throughout the material, or a fine wood grain with beading for the exterior of a hardware store. Art can add expression to a building and to the downtown. It can be a playful part of a project and add to its uniqueness. Inevitably all buildings have functional areas, such as vent rooms, trash rooms, garage entries. In a downtown setting, it is critical to have details designed as part of the context and integrated so that the architecture is allowed to be the main expression.

Detailing of a building in a downtown setting where all facades are equally visible, can be a design opportunity. Naturally, some facades will have more hierarchy than others, such as those facades on a main thoroughfares versus facades on a single or two lane road. Servicing the buildings, providing areas for ingress egress, loading and unloading should be designed as a cohesive solution to a downtown context. Service areas should be screened and still act as part of the pedestrian pathway. Green screens or other well designed screening methods can be part of the architectural design. Utilities that serve the development should be planned in a location so they are less visible or designed with landscaping around. Garage entries can be well designed with good access, change of material, signage, landscaping and lighting. Less prominent pathways along a building can be inviting with pavers, murals, and artwork so it becomes an unexpected part of the urban landscape. Artwork can play a pivotal role in celebrating a city with the correct placement, selection of artwork, and incorporation of art throughout a downtown. Artwork can create a distinct memory of a space, make conversations or elicit humor and emotion. Good detailing of a project helps make the building more habitable and approachable at a human scale, where we want to linger and enjoy a space. Good detailing imparts a special quality that sets a building apart. Good public spaces also have designed crime prevention strategies to encourage eyes on the street.



Several styles of brick are employed to express the inherent quality of the material.



The corner has a transition at the top to allow the column radius to become a 90 degree corner.

Materials can beautifully express their inherent qualities, whether they are traditional or contemporary. In this traditional brick example on the left, rowlock style expresses the arch. The brick material itself has iron ore that lends the varying degrees of color. A header style brick is used to express the radius of the column. A darker expression of brick is used to express the base.

**Materials:**

- The brick material is allowed to express the structure in the arch.
- Brick is employed in various styles, from stretcher, to rowlock to header in order to express the different forms of the building.
- There is a sense of warmth in the texture of the material.
- The window is trimmed in brick, with the wythe being visible.

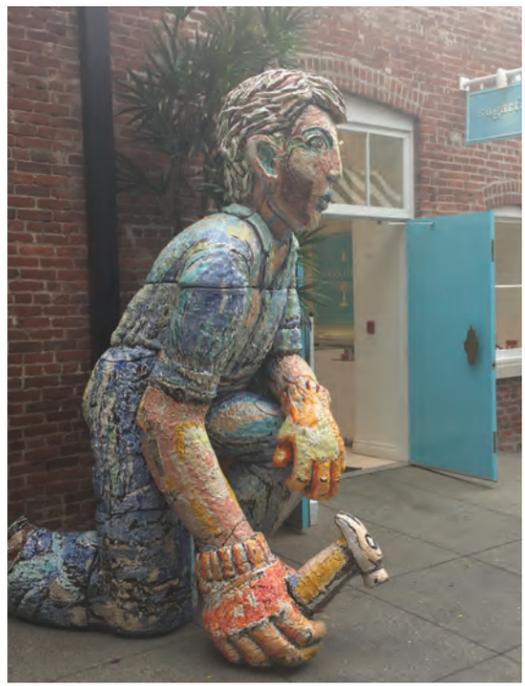
**Art:**

Art can take various expressions of media, and transform a building wall or space. If a collection of art is encouraged throughout the city, art can have a positive and transformative impact on the city. For example, if the work of several local artists is incorporated in a close downtown setting, this can be combined with an art and wine stroll. Art can create captivating conversations and new avenues for civic engagement.

**Successful Strategies:**

- Look for opportunities to incorporate art early in the review and development of the project.
- Set aside a budget for artwork so it becomes part of the project early on.
- Art can convey the past or the future vision of a city.
- Art can be playful and engaging, such as a fountain.
- Commission a local artist to design a piece for the site.
- Select a site for art that is visible to the public.

18.105.040 G: *Improvements Between Buildings and the Street. The land between a building or exterior improvement and a street shall be landscaped with planters and /or hardscaped for use by pedestrians. If hardscaped, the area shall contain at least two pedestrian amenities such as benches, drinking fountains, and/or other design elements (public art, planters, kiosks).*



Art from local artist works well to give an added dimension to a development project. In the above examples, the artwork is used to mark and delineate entrances and blank walls.



**Blank Wall Treatment:**

Blank walls are opportunities to enhance functional spaces. For example, a tiled or painted mural adds civic pride to a downtown. A mural can express the past history of the area and its settlement. A mural is a story-telling device and can convey the culture of the town and its progress. Blank walls can be elaborate or simple with treatment of tile or paint. Blank walls can also be treated with landscaping, trellis, varied in materials or seating areas.

**Successful Strategies:**

- A blank wall along an alley or pathway can be an inviting place to stroll through and connect to another development block.
- An arched ironwork or landscaped entry gives a visual cue to enter a pathway.
- Use decorative pavers to encourage the use of the area.
- Add decorative lighting or seating to encourage activity and use of the area.



Ghosted brick material adds character to the blank wall. The base of the blank wall has a change of brick color.



The alley space between two buildings becomes a pedestrian space with potted plants, benches and a gateway arch.

**Additional Areas:**

Functional and necessary areas such as; utility areas, stand pipes, electrical and mechanical rooms, air conditioning units, backflow devices, railings, rooftop mechanical units and bearing walls should be designed in the least visible manner or with a screening method so that the functional areas are incorporated into the project. Plan the location of functional areas early into the project, so they are less visible and not in a prominent location on the site. Landscape walls can be designed to pick up the theme and details of the project. Rooftop mechanical systems should be screened with an architectural method that is designed as part of the project and adds to the project. For utility areas, select a screen that is substantial and becomes a decorative element.

**Successful Strategies:**

- Work with utility companies early on in the project to plan the size and placement of utility areas.
- Explore screening methods that integrate utilities and mechanical units into the design of the building.
- If utilities are exposed and need access, then evaluate landscape to help screen.
- Standpipes can be designed into a project so they are accessible and cohesively integrated.
- Railings on a project can become a design element especially if they are repeated on a facade.
- Access gates, doors to utility rooms, fire escape doors should be designed as part of the project .



The landscape wall is finished in the same materials as the overall project, with metal leaves added as a decorative element.



The standpipes and backflow devices are designed behind a landscaped wall, well hidden from view.



**Parking Garages:**

Parking garage entrances should employ good design principles so that they enhance the overall quality of the project. Entrances may be less hierarchical than the main facade, but still use the same architectural language, design and materials. The entry can be a feature that is part of the commercial or residential design language. Consider adding soft architectural elements to the entry, such as decorative lighting, landscaped walls and signage. At the entrance, use a change of materials to caution pedestrians of incoming and outgoing motor vehicles.

**Successful Strategies:**

- Garages although functional, can also be a positive feature of the project.
- Garage entrances are mainly for residential users, so it can be tucked into the project.
- Garages should be integrated into the design of the overall project.

18.105.040 C2: *Structured or underground parking with ground floor commercial uses that incorporate pedestrian friendly building design and amenities along the street frontages.*



This entry features columns on either side of the entry to demarcate the garage entrance and exit.



This contemporary project tucks the garage entrance under the residential bays so that it is integrated into the facade.

**Loading & Unloading Areas:**

It is desirable for trash rooms, mechanical rooms, electrical rooms to be integrated into the project with the first preference for an internal location, such as a courtyard or in a garage. If that is not feasible, consider locating functional areas on the least visible facade, out of the public right-of-way, by employing screening methods. Loading and unloading areas are opportunities to continue a pedestrian landscape. Employ colored or stamped concrete in the loading/unloading zone, use bollards to mark the zone and use landscaping to screen functional areas.

**Best Practices:**

- Provide ample width, length and height clearance for trucks to enter and leave.
- Use a trash management program to regulate number of times, days of the week and location where trash will be collected.
- Use trash bins that do not leave grease marks and odor on the sidewalk area.
- Provide a clean up and maintenance program for sidewalk and loading/unloading areas.

To minimize disruption to primary pedestrian-oriented streets, garage entrances should be generally located in alleys or side streets. Garage entrances adjacent to sidewalks should be screened with landscaping techniques or should be treated as an opportunity for public art.

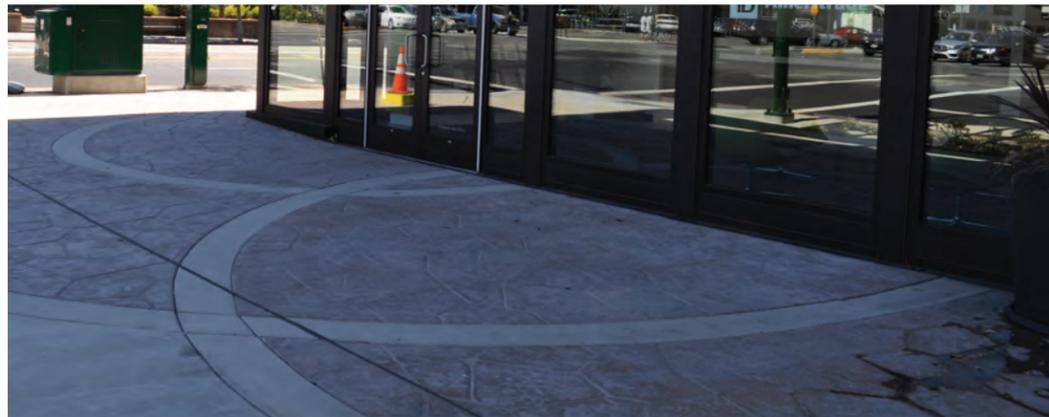
Extracted from *Downtown Specific Plan*, page 87



The examples above utilize a dedicated courtyard for loading and unloading, separate from the garage entry.



Trash areas should be internal to a building with compactor devices and separation of types of trash.



Consider the sidewalk area as part of the development site, and offer opportunities to enhance the pedestrian hardscape area with special paving and landscape.

**Public-Private Realm:**

- A sidewalk treated with special materials, such as pavers, can tie in with the design of the development and highlight the project area.
- The pedestrian experience is intensified with pavers and landscape buffer along the street edge.
- The sidewalk area may be considered an opportunity for area to enhance with pavers and landscaping.
- Pedestrian hardscape can consist of pavers, stamped concrete, stone, brick, and designed concrete.
- Landscaping between the street curb and property line can serve to beautify and filter stormwater.
- Vary the paver pattern and color for added effect.
- Incorporate site furnishings and decorative lighting from the Downtown Corridors Plan.

18.105.040 C4: *Pedestrian amenities, including wide sidewalks, weather protection through building design, landscaping, fountains, public seating or other street furniture, public art, additional lighting or other pedestrian amenities.*

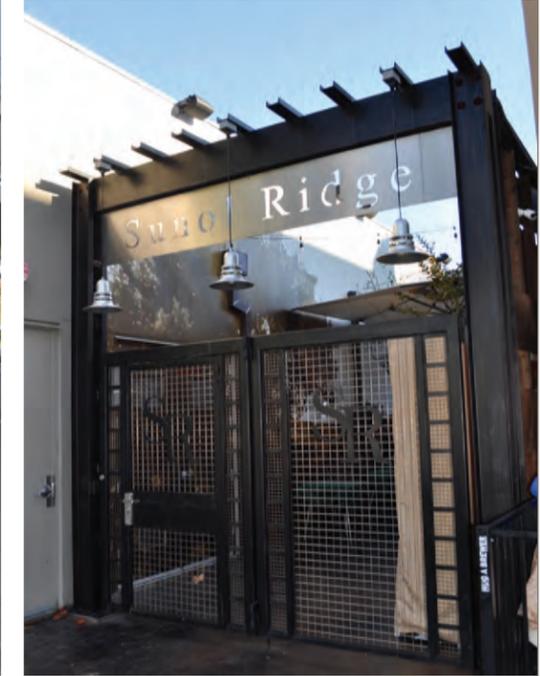
**Public-Private Realm:**

Outdoor areas are opportunities to expand the boundaries of public and private realm. A wide sidewalk is a place to consider seating areas, landscape buffer zones and parklets. Sidewalks are areas where pedestrians are encouraged to linger, stay and have conversations and ultimately create eyes on the street. The quality of public spaces as well as the surrounding environment determine how people use them. If spaces are accessible, attractive, and safe, they can inspire a range of uses and activities. This characteristic lends an extra quality of safety and creates an informal surveillance when people are encouraged to inhabit a space. Public spaces are connected to a collective identity, everyday life, and the ways that we interact and meet one another. Design spaces with Crime Prevention Through Environmental Design (CPTED).

For more go to [www.safe-growth.blogspot.com](http://www.safe-growth.blogspot.com) and [www.safegrowth.org](http://www.safegrowth.org) and [www.cpted.net](http://www.cpted.net)

**CPTED Strategies:**

- Design ample sidewalks as spaces where a range of possible activities can take place.
- Sidewalks can be viewed as three zones: service zone, free zone and transition zone.
- Make a strong connection between the inside of a space and the outside realm.
- Quality spaces that are well designed become safer places.
- Efficient lighting throughout the day and night ensures that public spaces are consistently safe.
- Avoid designing spaces that are isolated, dark and hidden from view.



A secure and safe environment is related to the quality of a sidewalk and neighborhood. Ample spaces can lend to a people centered urban infrastructure, such as parklets, areas to sit and have coffee or meet friends.



During the early development of the design guidelines, developers indicated they would like to see the entitlement review process in measurable steps. Developers wanted straight forward regulations, policy and guidelines. They also wanted to know what projects would qualify for a full review versus an administrative review.

Developers were also seeking an early review process to get preliminary comments and feedback. Developers requested a policy be considered for an expedited review process. The Early California Architectural Review committee (ECAR) desired to clarify the review process for the Design Review Board, staff and the development community. An understanding developed early on that there may be levels of review when considering a project in the Inner Core and the Outer Core. The Inner Core implied more pedestrian oriented buildings with mostly facade improvements. Whereas the Outer Core would have more flexibility and would generate new developments. The ECAR committee sought to provide clarity and distinction in various levels of review. The ECAR committee looked for examples that added vibrancy and high quality development. In essence the ECAR committee was encouraged to develop a design and policy framework that would guide the progression of the downtown and build upon the existing language. The ECAR committee responded to the development community with a clear understanding of review of development and architecture while maintaining a distinctly Concord form and architecture. There was an inherent quality to Concord in terms of placemaking, urban design and architecture that should be nurtured, evolved and expanded.

A review policy consistent with the current City of Concord development code is established to clarify types of projects and levels of review that may be pursued. In some cases a streamlined approach may be taken, while a more complex project will require full entitlements and design review. The diagram below clarifies the types of review and procedures for various levels of projects in the downtown.

Type of Project	Typical Review Body	Approximate Review Time Required
* Minor Maintenance: Painting, Repair, Patching	Staff Review	Same day
Major Facade Renovation	Design Review Board	30 to 45 days
Interior Tenant Buildout	Building Permit	15 days or less
Historic Building Facade	Design Review Board	30 to 45 days
New Building or Re-development	Design Review Board and Planning Commission (see next page)	3 to 6 months

\* Project with a valuation of 20,000 or more shall be reviewed on a case by case basis to determine if a full design review is required.

The outline below is to provide an overview of a complex project that requires full entitlements. With more complex projects, an environmental review, traffic study and or parking demand study may be required. It is good practice to meet with the City staff early to map out a review path.

#### 01 | Step

Meet with Planning and Economic Development staff to understand the zoning, history of the site, and review procedures.

#### 02 | Step

Develop concepts and submit for a pre-application. A planner will be assigned to manage the project. Development Advisory Committee (DAC) will provide comments within 30 days. The project will be routed to outside agencies for comment and review.

#### 03 | Step

Appear before the Design Review Board (DRB) for a conceptual and get feedback. Work with staff planner to schedule a neighborhood meeting.

#### 04 | Step

Submit a full application with revisions addressed. DAC will provide comments within 30 days. Appear before the DRB for a preliminary review. Appear before the Planning Commission for a Study Session. Work with the project planner and staff to address any outstanding issues and concerns.

#### 05 | Step

Revise plans and drawings based on comments received. Appear before the Design Review Board for a final approval. Appear before the Planning Commission for a final approval.



### 01 City of Concord Resources

[Downtown Corridors Plan Design Guideline, Adopted September 13, 2016](#)

[Downtown Concord Specific Plan, Adopted June 6, 2014](#)

[Downtown Concord Urban Design, Concord, Ca, March 1987](#)

[City of Concord 2012 Development Code, Adopted July 24, 2012](#)

[North Todos Santos District Design Guidelines](#)

[Bicycle, Pedestrian & Safe Routes to Transit Plan, Adopted September 27, 2016](#)

[www.water.ca.gov/wateruseefficiency/docs/wucols00.pdf](http://www.water.ca.gov/wateruseefficiency/docs/wucols00.pdf)

### 02 Additional Resources

[El Pueblo Viejo Landmark District Santa Barbara, California](#)

[East Ojai Avenue Design Guidelines, City of Ojai, January 2001](#)

[Balboas Park Central Mesa Precise Plan, City of San Diego, California](#)

[National Park Service, A National Register of Historic Places Contra Costa County](#)

[Concord Historical Society](#)

