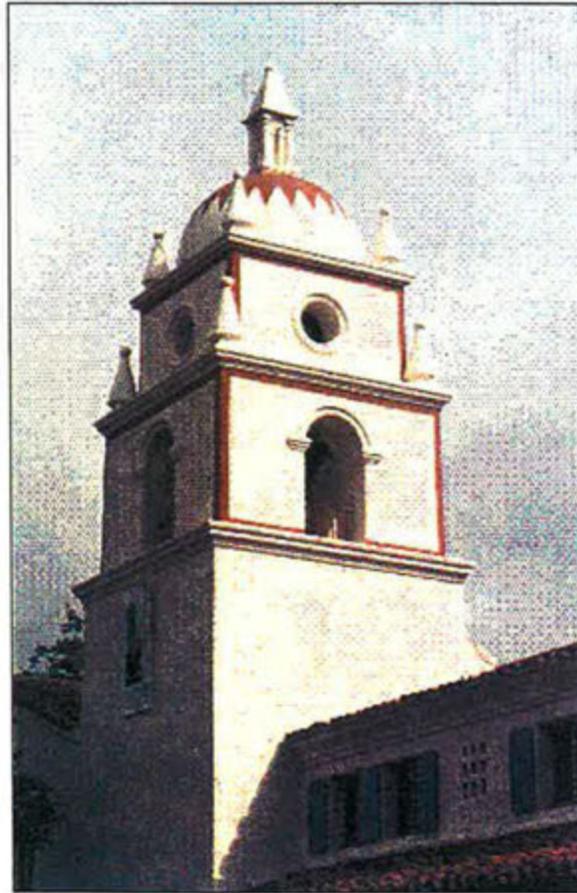




ARCHITECTURAL DESIGN GUIDELINES

FOR THE COMMUNITY DEVELOPMENT
AREA SPECIFIC RE-USE PLAN



April 17, 2000

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INTRODUCTION

HISTORY

The CSUCI Campus is located six miles south of the City of Camarillo, nestled at the western edge of the Santa Monica Mountains in what was the long established Camarillo State Development Hospital. The hospital was begun in 1932 in what was once the Ranch Guadalupe. From its inception, the design intent was to develop the hospital complex with the southern California adaption of the Mediterranean styles of Spain and Italy.

The complex was conceived as a grouping of low structures enclosing a central plaza and a series of smaller courtyards. This concept incorporated the typical mission plan originally influenced by the old monasteries to enclose courtyards and create outdoor rooms by using the building masses themselves. This plan type allowed for security, the integration of site landscape and architecture, as well as a scheme for the integration and organization of buildings as the complex grew over time. The English collegiate quadrangle plan shares many of the characteristics of the missions planning concept because of similar programmatic requirements of housing, instruction, gathering places, administration, etc.



As the complex grew, the architectural style further developed into what we see today, a strong Mission-Spanish Colonial Revival expression. This architectural style was able to translate the forms and ornamentation of the period into an architecture that both satisfied the functions of the hospital and create a cohesive sense of community and place.



Although the complex has now changed course to become a university campus, its architectural character and basic planning principles will be preserved, both in the adaptive re-use of the existing buildings and in the design of new structures. As the transformation into a university continues, the sense of tradition and architectural history should also be carried out into the East Campus. A unity of architectural theme should be adhered to in order to preserve the existing sense of place established by the West Campus core complex.

OBJECTIVES

The goals and objectives of the Design Guidelines are listed below:

To continue and enhance the unique architectural heritage of the campus core.

The existing campus core buildings were developed over a number of years, largely in the Spanish Colonial Revival style. This consistency in design has resulted in a unique architectural context and strong sense of place, which should be continued and enhanced by the development of the housing and other components of the East Campus.

To create a cohesive community with a sense of place by utilizing the tools of architectural and landscape design.

The sense of place found at the campus core is a result of the consistency of scale, massing, materials, details and other architectural and landscape design elements. This same approach should be applied to the East Campus architecture in order to create a cohesive community to complement the existing core campus.

To identify the design elements and styles leading to the above objectives.

Specific styles of architecture will be identified as being compatible with the core campus and the design elements that make up these styles will be discussed.

To develop a suggestive criteria and open framework for design and review without dictating and limiting the ultimate design products.

The guidelines will suggest appropriate design elements that can be utilized within a framework defined by the architectural styles. It is not the intent of these guidelines to precisely describe and limit the work of the design professionals on various components of the East Campus. This same framework of architectural vocabulary will also guide the design review efforts.

To promote the integration of academic and non-academic areas of the campus.

The non-academic component of the campus is primarily residential and located on the east side of the campus. The use of like architectural styles and materials will help to connect both areas of the campus. Sensitive treatment of edges to integrate the two areas will be encouraged together with connective circulation such as bike and pedestrian trails in addition to the major vehicular links.

To create a sustainable campus by encouraging environmentally conscious architectural design and daily operations.

The goal of the campus is to be a model "green campus" for the region. By promoting recycling, conservation, the use of energy efficient appliances, and ecologically sensitive practices this can be achieved. All methods should be applied during the design and construction phases, whenever they are feasible.

SCOPE

- The Design Guidelines are intended to address architectural character and stylistic vocabulary only. Please refer to the Specific Plan document for detailed dimensional criteria such as setbacks, height limits, etc.
- These Design Guidelines are also intended specifically for the East Campus residential community only. The K-8 school as well as R & D components will be under special review separately.
- These Design Guidelines were developed to guide the design of the new residential community. Future proposals for changes and additions by individual homeowners will be governed by C.C.&R. guidelines.

ARCHITECTURAL STYLES

The CSUCI campus possesses a unique architectural heritage and ambience, which were created by building and groupings of buildings in the Mission-Spanish Colonial Revival style. Numerous courtyards of various sizes, arcades, sculptural exterior stairs, finials, acroteria, and tower forms at points of vertical emphasis, are some of the elements that contribute to the distinctive character. In order to preserve the integrity of this unique atmosphere and enhance its architectural heritage, the following architectural styles were chosen to provide general guidelines for the development of this community:

Mission
Monterey
Spanish Colonial Revival



Stylistic variation to give texture and identity within a residential community is encouraged. The above styles were selected based on a similarity in materials and compatibility with the campus. They are styles that were commonly found together within residential neighborhoods of the same vintage as the campus core buildings. These architectural styles evoke the history of this state and embody the unique way of life that has come to be called "California Lifestyle." Drawing from the architectural forms and details of these styles will allow the new residential products and the R & D facilities integrate with the existing campus and become unique communities with a strong sense of place themselves.

MISSION



MASSING & ROOF FORMS

The Mission style was born in California and was originally inspired by forms found in the early California missions. Typical design elements such as shaped parapets; arches and quatrefoil windows were integrated into simple building forms. Shapes and elements from concurrent movements, such as Craftsmen and Prairie, were sometimes also artfully blended to create an eclectic style unique to California and the Southwest.

This style was typically exemplified by very simple massing adorned with forms adapted from the early California missions. Roofs were generally large simple gables with exposed rafter tails and/or brackets and a shallow pitch. Gable ends were sometimes capped by parapet walls. Vertical elements recalling mission bell towers could occasionally be part of the overall massing. Simple building masses, or plain plaster walls extending flush from building walls, created courtyards that functioned as outdoor rooms.



OPENINGS



ENTRIES

The main entry was usually approached through an arched entry porch. Entry doors were solid wood and embellished with dark metal hardware.

WINDOWS and FRENCH DOORS

Windows were double-hung sash, casement, or fixed windows and typically had multi-paned mullion patterns either only on the upper sash or the whole window. Special windows were highlighted with arch-tops or even



quatrefoil patterns. The windows were recessed to impart the illusion of the original mission adobe building material. The pattern of fenestration was also kept simple, with little or no ornamental detail. Wood lintels were sometimes exposed and used as accents to reinforce a more rustic sensibility.



EXTERIOR DETAILS

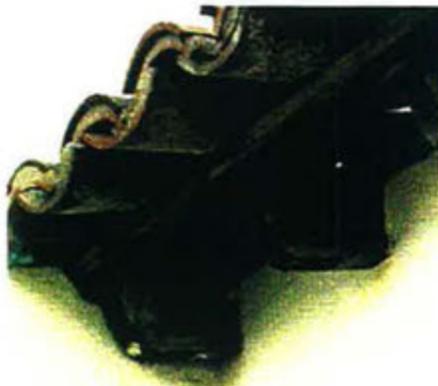


PARAPETS

Parapets appeared at the end of gables and over porches. They were influenced by actual mission examples and in turn often took their names, such as San Juan Capistrano or San Diego Alcalá. The stucco parapets were often capped by a stucco coping. Larger parapets were punctuated by openings in a quatrefoil, oval shape or based upon a similar variation of a Spanish Colonial motif.

STUCCO TRIM

Simple stucco trim appeared at stucco columns at porches and as caps on low walls. They usually took a straightforward rectilinear profile. Stucco sills were sometimes found at windows.



RAFTER TAILS and BRACKETS

The heavy timber rafter tails often had a simple plumb-cut end. Wood brackets were also used instead of the rafter tails to support wide overhangs. These brackets, when utilized, were spaced further apart and the eaves were boxed and often stuccoed.

CHIMNEYS



The chimney shafts were rectangular in plan and rose either straight up or often expressed some undulation halfway up the shaft. The caps ranged from a simple flat cap to more elaborate creations. A clay pipe often topped these features or a small structure roofed in tile.

EXTERIOR FINISHES

ROOFING MATERIAL

Mission homes were typically roofed with barrel clay tiles. These were often red in color or a slight variation thereof. The tiles were typically laid in a random pattern and accented with mud boosts to recreate the rusticated roofs of the old mission.

STUCCO

The walls were finished in smooth stucco with little variation. Off-whites and beiges were the colors commonly used. The stained wood of the rafter tails and trim served as the only color accents harking back to the simplicity of the early missions.

MASONRY

As a variant to the mission style, masonry was used to enhance the elevations, recalling the early construction methods of our settlers. The masonry was usually a warm color cut in rectilinear shapes and had a large pitched face. It was used at entry porches and at low garden walls.

PRIVATE OPEN SPACES



Arcades, porches, and courtyards were prominent compositional and functional elements of this style. They extended the indoor rooms into the mild California climate. The arcades were wide and supported by large, square piers often topped by arches. As at the campus core buildings, they served as exterior circulation elements, connected buildings to each other, and defined court spaces.

Small balconies, sometimes only decorative, were placed above the first floors. These would have simple wood or wrought iron railings.



GARAGES

Garages were usually hidden and relegated to the rear. They had a carriage house feel with doors that would open outward. The paneled wood doors often had small lites and black articulated hardware.

MONTEREY



This style grew from the integration of both English and Spanish Colonial building methods and forms during the 1800's. The simple New England Colonial house was adapted to the Spanish adobe construction materials. Spanish details were added creating a unique regional architecture. As the style evolved, more of the original New England details were reinstated allowing two distinct versions of this style to develop – the Spanish Colonial and New England influenced variations.



MASSING & ROOF FORMS



This style is known for its compact rectangular forms. Horizontal emphasis was the main goal as secondary forms attached to the sides of the main rectilinear body. A second-story balcony, stretching the length of the otherwise flat façade, was the key identifying element of the Monterey style. A two-story gabled form would sometimes protrude from the main façade to receive the balcony element.

Roofs were typically long, low-pitched gabled forms. The main roof usually extended to cover the second floor balcony. The modestly extended eaves were open with exposed wood rafter tails. Shed roofs appeared at secondary masses. Rakes were minimal or flush.



OPENINGS



ENTRIES

Paneled wood front doors were deep-set into the main wall form and tucked beneath the second-story balcony. The entries were typically understated, yet some had stucco trim forming frontispieces. The doors were generally painted with dark accent colors and followed a more traditional pattern.

WINDOWS

Deep-set windows characterized the Monterey style. Double-hung windows with traditional mullion breakups were common and were arranged in an ordered and repetitious manner similar to their traditional New England relatives. Windows at the second-story balcony were sometimes not recessed and became full-length features. Shutters typically flanked most windows.

EXTERIOR DETAILS



BALCONIES

Balconies were either supported by ground floor wood posts or cantilevered from the main façade. They were roofed by the extension of the main roof form supported by wood posts that were often capped by decorative corbels. The balcony railings ranged from simple square pickets to more elaborate Spanish style turned balustrades. Shaped wood corbels supported the cantilevered balcony together with its exposed tongue and groove decking. Wrought iron railings between posts were also used occasionally.

RAFTER TAILS/CORBELS

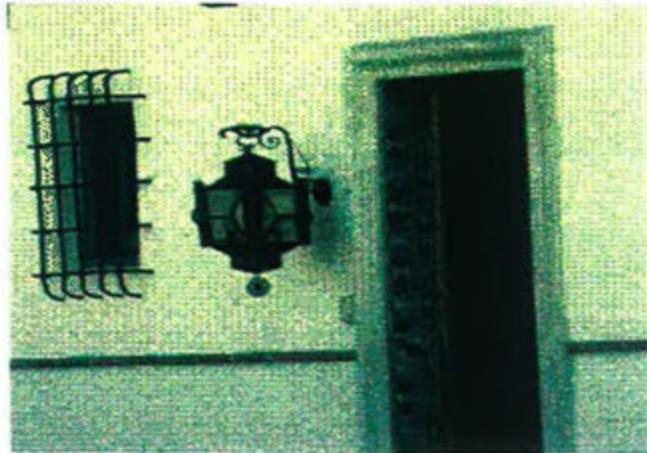
Rafter tails extended modestly from the façade. Rafter tail ends had simple profile cuts. Corbels often ran the width of the characteristic balcony and decoratively expressed their function by gradually stepping down toward the façade wall. Corbels would also be seen beneath cantilevered second-story massing.

SHUTTERS

Shutters were widely used to embellish the elevations. Standard louvered shutters were used on the more traditional versions while paneled or more rustic shutters appeared on the more Spanish elevations. Black wrought iron shutter dogs were commonly used.

LIGHT FIXTURES

Light fixtures were used to accentuate the entries. Entries that are more traditional were flanked on both sides by brass lanterns. Spanish variations used unique wrought iron fixtures in asymmetrical arrangements. Fixtures could also be seen at balconies near access doors or hung from the exposed roof structure.



CHIMNEYS



Chimneys were simple rectangular shafts, which either protruded from the roof or rose along the gable end walls. They were of stucco or painted brick construction with simple low caps. Pointed arch shrouds with clay tile screens were sometimes used.

EXTERIOR FINISHES

ROOFING MATERIALS

Two main roofing materials prevailed in the Monterey style. The Traditional variant applied wood shingles as a New England influence. Two-piece mission clay tiles were applied to the Spanish form. This clay tile was laid irregularly with random boost tiles and exposed mudding. The color was more a flashed and weathered blend of reds and browns reflecting a more aged and rustic appearance. Flat clay tiles were also a variant that appeared in this style.

STUCCO

Smooth to bumpy smooth stucco finishes were applied to this style. Colors ranged from white and beige tones on the Spanish to whites and grays on the Traditional. Darker accent colors were used on the shutters and front doors.

BRICK

Painted brick was often used along the first floor of the main building or on secondary forms attached to one side. It was often used on side chimney shafts and for low courtyard walls.

WOOD SIDING

Wood clapboard or vertical board-and-batten was commonly used as a second-story treatment on the Traditional Monterey style. This area was usually painted to match the surrounding stucco walls.



PRIVATE OPEN SPACES

BALCONIES

Wood balconies are one of the most recognizable elements of the Monterey style. They were usually placed along the length of the façade and cantilevered from the wall. They would sometimes wrap around the side of the house or appear at the rear. The balconies were wide enough to become usable exterior spaces.

GARAGES

Garages were generally located out of sight of the front of the house. The doors mimicked carriage doors with small lites. The actual detail of the doors reflected the influence of the main house. Traditional doors had a cleaner, more refined New England influence. The Spanish Monterey doors expressed a more rustic feel, often with expressive wrought iron hardware.

SPANISH COLONIAL REVIVAL

This is an eclectic style borrowing inspiration from Moorish, Byzantine, Gothic and Renaissance precedents. This style became popular in the early 1900's and has continued to this day because of its strong ties to California Heritage and Lifestyle. The varied elements were combined to create a style with austere simplicity, rugged organic massing and expressive structural forms. The CSUCI campus is rich in examples of this popular period architecture.

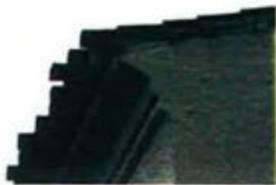


MASSING & ROOF FORMS



This style generally consisted of rambling forms of multileveled wings that grew from a central mass. These forms were usually organized around an open-air courtyard creating partially or completely enclosed spaces. Gabled and hipped roofs were combined in a pattern emulating the varied roof forms of Spanish villages. Eaves ranged from overhangs with wood shaped rafter tails to a variety of sculpturally expressive stucco cornices. Shed roofs covered long porticos and porches. Fanciful elements such as ornate iron finials, small towers or elaborate mock chimneys punctuated the roof form.





OPENINGS



ENTRIES

The main entries were recessed and usually articulated. The doors were richly stained and embellished with elaborate wrought iron hardware and ornamentation. Entries were given prominence by the use of distinct Spanish materials. Stucco surrounds, stone ornamentation and colorful ceramic tiles were only some of the many elements used to enhance the entry.





WINDOWS

Windows were usually casements and fixed though double-hung windows were sometimes used. Windows in prominent locations often took different shapes and articulation. Arch top windows, along with more ornate frames influenced by Spanish motifs, were used. They commonly were recessed and adorned with wrought iron or wood grilles and ornamentation. Stucco surrounds or trim related to that of the entry were repeated around the windows.



EXTERIOR DETAILS



STUCCO TRIM

Stucco molding with a variety of profiles defined and enhanced entries and windows. They appeared as caps for low garden walls and as capitals and bases for stucco columns. The tight eaves were terminated with fanciful stucco cornices.



LIGHT FIXTURES

Wrought iron fixtures were an important and functional element of this style. The fixtures took on elaborate transformations and became compositional elements in the overall façade design.

CERAMIC TILE TRIM



Colorful ceramic tiles became decorative elements around entries, along small garden walls and near apexes of gabled ends. Courtyards were enhanced with handmade tiles surrounding fountains and exterior fireplaces. Tiles ranged from primitive Mexican designs to refined and complex Moroccan patterns. Terra cotta pavers were used on courtyards and recessed windowsills.

WROUGHT IRON ORNAMENTATION



Wrought iron became a great decorative element and flourished within this style. Intricate finials and weather vanes topped towers and pillars. Wrought iron balconies and decorative window header pieces were common. Whimsical iron embellishments adorned large solid walls. Well-crafted and detailed gates protected courtyards and entries.

CANVAS AWNINGS & CURTAINS



Spear-like or curly-S-shaped wrought iron brackets supported arched canvas awnings. Wrought iron rods often framed focal windows or balconies with canvas curtains used as protection from the harsh sun. The canvases were commonly in a series of warm or bright colors, animating the whitewashed walls.

CHIMNEYS



Chimney forms were typically rectangular in plan. They would take on softer forms as they rose from wider bases to narrower apexes. Shapes ranged from battered sides to Spanish curving forms. These chimneys were capped with elaborate terminators such as small structures roofed with tile or shaped Terra cotta pots. These caps became areas of personalization and took on very unique forms.

EXTERIOR FINISHES

ROOFING MATERIALS

Spanish Colonial homes were roofed with 2-piece mission clay tiles laid in either a regular or a more random pattern. These tiles were usually red with some flashing for variety. A few pieces of tile would also be used for rustic vents on gabled ends.

STUCCO

Smooth stucco was the common finish as it was applied to walls and stucco moldings as one continuous surface. Typically, one would see these homes in white and off-white color palettes. Some Mediterranean variants had more saturated colors from ochre to Terra cotta hues.

STONE TRIM

Decorative trim in stone mimicked architectural elements from the past. Simple to spiral columns, elaborately carved entry surrounds as well as emblems and sills were only some of the forms this material took to impart a sense of history to this style. Low walls were terminated with stone caps and carved finials graced the tops of pilasters.



PRIVATE OPEN SPACES

COURTYARDS

Courtyards were an integral part of the Spanish Colonial Style. Tall, solid stucco walls encircled entry courtyards creating private exterior rooms. Outdoor spaces were also created along the sides and rears as the building mass maneuvered itself on the site. These spaces were accessible from many of the interior rooms through French doors. Tile enhanced exterior fireplaces and graceful fountains enriched the courtyard atmosphere while providing pleasing views from the surrounding living spaces.



PORCHES

Covered porches were used at entries and along courtyards to provide exterior circulation. Strong, square piers or fancy columns supported the exposed wood structure and clay tile roof.



EXTERIOR STAIRS

Many versions of this style articulated exterior stairs and made them into prominent architectural elements. They usually wrapped themselves along a corner of the house or along the length of a wall. Stepped or sculpted stucco walls along with wrought iron ornamentation became railings for these stairs. The stairs had clay pavers and commonly enriched with ceramic tiles along the risers.

GARAGES

Garages were pushed back in order to minimize their impact. Stucco arched portals aligned with the main front façade provided a graceful entry into a motorcourt. Wrought iron or rustic wood gates were used for privacy. Garage doors were wood paneled or made with rustic planks ornamented with wrought iron hinges and hardware. The garage opening was sometimes decorated with arches or corner stucco scrolls.



EAST CAMPUS DESIGN CRITERIA

The Master Plan for the CSUCI East Campus distinguishes five distinct components that are planned to develop along with the university to form a cohesive community. These components each have varied needs and requirements that must be addressed in a manner that will be contextually sensitive to the existing historical buildings and environment. Special attention should be taken to design these new elements of the community, with their inherent forms and functions, to adapt to the existing architectural vocabulary established in the 1930's and successfully blend the past with the future.

SINGLE-FAMILY DETACHED

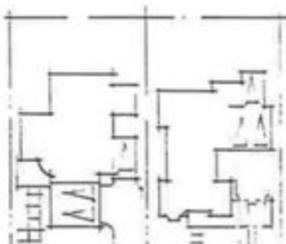


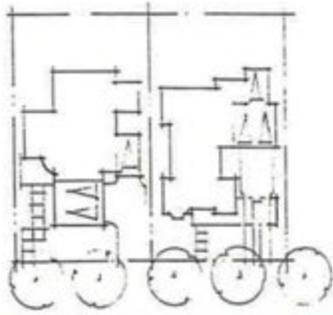
Located on the periphery of the East Campus site, the single-family homes provide an opportunity to establish a traditional California neighborhood in tune with the heritage of the main campus. The integration of the elements which take advantage of the natural surroundings and views such as open spaces, creative massing, and the use of appropriate scale are highly encouraged.

The following are elements from the Mission, Monterey and Spanish Colonial Revival styles that are encouraged for this housing type:



- Stone, stucco or embellished frontispieces highlighting the main entrance.
- Loggias and porches providing covered circulation at the entries or around courtyards.
- Private courtyards providing intimate settings for outside entertaining.
- Enclosed entry courtyards with sculptured stucco walls and decorative gates providing a private reception area at the entries.
- Balconies and covered porches on the second floor providing an extension of living spaces.
- Exterior fireplaces and fountains enhancing the outdoor experience at entries and courtyards.
- Curvilinear forms softening the massing and creating points of interest such as towers or bays.
- De-emphasize garages through recessed or turn-in layouts providing an enhanced visual and pedestrian streetscape.





- Varied massing allowing for single-story elements and reduction of overall scale.
- Recessed openings at windows and entries hearkening to the thick adobe-like walls of the rest of the campus.
- Eave details in wood rafters and stucco cornices providing varied roof profiles.
- Enhanced windows with iron or wood grilles, shutters, lintels and other authentic historical elements derived from the original campus structures.



The following elements are strongly discouraged:

- Dominance of garage doors in the street-scene by 3-car garages
- Flat or extremely high pitched roofs
- Overstated 2-story entries
- Overly heavy stucco textures such as Spanish lace or large swirl patterns
- Material, colors or fixtures not traditionally used in the allowable architectural style such as corrugated plastics and metals, exposed concrete block, etc.
- Highly reflective finishes
- Permanent chain-link fencing
- Large planes of glass not consistent with the traditional proportions of mass to opening of the allowed architectural styles
- The use of too many material types within the composition of one home
- Haphazard placement of fenestration
- Bright primary colors (except on small accent tiles)

**SINGLE-FAMILY
DETACHED
(ALLEY LOADED)**

Alley loaded homes were common in the early California communities and created pedestrian-friendly streetscapes which de-emphasized the car. This is a goal for the dedicated alley loaded parcels of the East Campus. The use of front entries, porches, low hedges and walls and varied massing allow the architecture to engage the street. The alley is seen as a secondary street, thus care must be taken to provide an architecturally rich environment. Recessed garages, reduced rear massing and landscape are very important elements that need to be addressed.

Elements below represent some stylistic examples derived from the three main architectural styles which are encouraged for this housing style.



- Decorative structural elements and entablatures enhancing the front entries.
- Front porches or arcades providing single-story elements to reduce massing.
- Enclosed central courtyards with sculptured stucco walls and decorative gates providing a private exterior space for entertaining and rear access.
- Exterior stairs providing access to separate studios from courtyards.
- Exterior fireplaces and fountains enhancing the outdoor experience at entries and courtyards.
- Balconies and covered porches on the second floor providing an extension of living spaces.
- Canvas awnings highlighting windows and second-story balconies.
- Planting areas at rear of properties allowing for landscape to soften the alley streetscape.
- Trash can storage areas provided within each garage unit to reduce clutter around the alley.
- Embellished garage doors and opening with wrought iron hardware and trim to further articulate each style.
- Ornamental wrought iron lighting fixtures at rear providing a well-lit alley.



The following elements are strongly discouraged:

- Lack of attention to alley elevations
- Continuous rows of garages without landscape pockets or architectural articulation
- Large, unbroken 2-story massing
- Overstated front entries, out of scale with these smaller homes
- Flat or extremely high-pitched roofs
- Overly heavy stucco textures such as Spanish lace or large regular swirl patterns
- Exposed non-traditional materials such as corrugated plastic or metal, etc.
- Highly reflective finishes
- Permanent chain-link fencing
- Use of too many materials
- Haphazard placement of fenestration
- Bright primary colors on major wall planes

TOWN HOMES

Smaller, higher density homes come together to create a close knit environment within the town homes complex. Shared spaces allow for the development of motorcourts and courtyards integrating the environment and landscape. The use of varied architectural detailing and massing is critical in embodying a sense of individuality to each unit within the larger context of the complex.

Listed features below are some of the many elements that can be integrated from the campus architecture.



- Recessed entries with sculpted stucco soffits, corbels or wood lintels creating distinct points of entry.
- Common areas articulated with low walls, pavers, landscape and fountains encouraging social interaction.
- Enclosed rear or side courtyards creating an extension of the interior living areas.
- Combinations of two-story planes and single-level roof elements minimizing massing and creating visual separation from adjoining structures.
- Special deep-set windows highlighting different functions inside.
- Articulated chimneys providing a livelier roofscape and elevations.
- Enhanced motorcourts with landscaped areas and patterned paving providing a pedestrian-friendly space.
- Enhanced garage doors providing a livelier entry experience.
- Open wood trellises and landscape buffers minimizing the impact of additional parking requirements.
- Window detailing such as grills; wrought iron pot holders and wood shutters derived from historical examples enlivening the elevations.
- Placement of utility meters away from public view
- Trash can storage area provided for each individual unit



The following elements are strongly discouraged:

- Long, unbroken rows of garages
- Building cantilevers greater than three feet
- Large, unarticulated 2-story wall masses
- Haphazard fenestration such as too many sizes and random placement and treatment
- The use of too many materials
- Overly heavy stucco textures such as Spanish laace or large regular square patterns
- Highly reflective finishes
- Exposed materials not traditional to the allowable architectural styles
- Extremely high-pitched roofs
- Permanent chain-link fencing
- Bright primary colors on major wall planes
- The fencing off of the units into a security compound of its own instead of being integrated into the fabric of the community circulation elements
- Utility meters exposed to public view



RENTAL HOUSING

Higher density housing creates the opportunity for the creation of a small village setting within each large cluster of units. Again, the usage of courtyards to carve out common and private spaces is key in establishing a more intimate environment amongst the varied units. Parking needs to be shielded from main views and their impact to the building minimized through the use of smaller parking courts and careful placement of additional required parking spaces.

Encouraged elements for this housing style are listed below:



- Private entries clustered around small courtyards and embellished with architectural detailing creating individuality within the scope of a larger community.
- Loggias providing covered circulation at the upper floors and natural light at hallways.
- Exterior stairs providing open access to upper floor units.
- Combinations of two-story planes and single-level roof elements minimizing massing and creating visual separation from adjoining structures.
- Varied roof forms and expressive architectural elements such as small towers, parapets and cupolas creating a village like composition.
- Corner acroteria and ornamentation to enhance elevations and reduce solidity.
- Special deep-set windows highlighting different functions inside.
- Articulated chimneys providing a livelier roofscape and elevations.
- Required open parking arranged within parking courts encircled by the building mass using the old campus as a model to minimize their impact.
- Enhanced parking courts with landscape areas and patterned paving providing a pedestrian friendly space.
- Wood trellises, low stucco walls and landscaping screening the open parking areas.



- Carports and garages enhanced with architectural details relating to the main structure and de-emphasizing as much as possible their visual impact.
- Combinations of two-story planes and single-level roof elements minimizing massing and creating visual separation from adjoining structures.
- Sensitivity placed and adequately shielded trash enclosures.



The following elements are strongly discouraged:

- Long, unbroken rows of garages or carports
- Exposed concrete parking structures
- Exposed and unarticulated catwalk-type circulation elements
- Building cantilevers greater than three feet
- Long, horizontal, stacked, cantilevered private decks
- Large, unarticulated, multi-story wall massing
- Extremely high pitched roofs
- Overly heavy stucco textures such as Spanish lace or large regular patterns
- Exposed non-traditional materials such as corrugated plastic or metal
- Highly reflective finishes
- Haphazard fenestration such as too many window types and random placement
- Bright primary colors on major wall planes
- The fencing off of the units into a private security compound instead of integrating it into the fabric of the community circulation and open space elements
- Utility meter exposed to public view
- Trash enclosures open to major circulation elements haphazard placement or ganged mailboxes

DESIGN REVIEW

The design of each individual housing component will be reviewed by the CSUCI Site Authority through two submittals. The review of each submittal will be completed within a _____-week time frame. All submittal packages shall be forwarded to the following address:

Attn: _____

SUBMITTAL #1

Submittal #1 should occur upon completion of Schematic Design. The following are the submittal requirements:

- Schematic site plan
- Unit floor plan
- Building plan (required for housing products only)
- Schematic exterior elevations
- Schematic roof plans
- Schematic building sections (require for attached housing products only)
- Concept landscape plan and photo board of materials
- Concept color and materials boards

SUBMITTAL #2

Submittal #2 will consist of the following materials:

- Complete construction documents ready for submittal to the building department, including complete architectural details
- Grading and drainage plan
- Landscape construction drawings
- Final color and materials, including site finishes and furnishings

Landscape Design



LANDSCAPE PROGRAM OBJECTIVES

- Enhancing and preserving a strong sense of place exhibited by the existing campus.
- Striving for sustainability in regards to maintenance, waste, and water conservation.
- Create simple yet bold plant palettes with a timeless design quality. Limit use of turf to high visibility and recreation areas.
- Utilizing plant materials compatible with the native coastal sage scrub ecosystem or riparian plant communities where appropriate; and reflecting the agricultural nature of the region and history of the site.

LANDSCAPE PROGRAM COMPONENTS

The following program components are described as part of the non-academic area.

Streetscape

Streetscapes are established for the variety of roadways within the community. Streetscape treatment defines the hierarchy of the circulation system and establishes individual character for various portions of the community.

Streetscape sections indicate roadway widths, sidewalk locations, right-of-way landscape treatment and adjacent conditions. Streetscape sections are included in the specific plan.



Trails

Development of new trails with linkages to existing trail systems and locations provides recreational opportunity and access to adjacent natural resources.

Signage

Community signage reflecting the historical, cultural and natural resources of the site.

Landscape Design

Lighting

Consistent with the CSUCI Master Plan, lighting is of "low intensity within the warm incandescent color spectrum". A lighting hierarchy is established for roadways and pedestrian areas. Accent lighting of featured landscaping is to be used where appropriate. Safety and security is of primary concern.

Wildfire Buffer Zone

The hillside surrounding the project site are vegetated primarily by coastal sage scrub which poses a high fire hazard to adjacent structures. A wildfire buffer zone shall be required which would limit vegetation around structures adjacent natural areas thus reducing the fire danger to those structures. Landscape treatment within the wildfire buffer zone should limit disruption to environmentally sensitive areas while still achieving conformance with fire protection standards of Ventura County. Wildfire buffer zone sections are included in the specific plan. Refer to

Following are design guidelines for the non-academic community areas.

Landscape Design



Non-Academic Residential Neighborhoods *Single Family Detached and Alley Loaded Homes* Landscaping

Nestled within the foothills of the Santa Monica Mountains, the character of the single-family residential area is influenced strongly by the surrounding native landscape. The backdrop of coastal sage scrub and native grasslands establishes a relationship to this natural landscape, which is reinforced in the developed landscape. Considering this sensitive and unique environmental setting surrounding this neighborhood is of primary concern in development of the landscape design.

California sycamore trees, one of the predominant trees found on the existing campus, line the interior community collector road. At maturity, the California sycamore trees will provide an expansive canopy for this street. The neighborhood streets will have a turf parkway with canopy street trees. The front yard areas will combine native plantings with complementary ornamentals to provide a drought tolerant, low maintenance streetscape planting. Alleys will be softened with vines, shrubs and vertical trees. (Refer to page 41 for *Neighborhood Plant Palette*).

Landscape walls will complement architecture and be of similar material, color and detailing. Wood fences will be utilized on the side and rear yard conditions only when not visible from the neighborhood edges.

Street lighting will be accomplished with light pole fixtures reflecting the historical architectural style of the campus.

Project monumentation will emphasize the tie of the housing to the surrounding natural landscape.

Landscape Design



Townhomes

Landscaping

The townhomes are located in the flat grassland area with foothills featuring rock outcrops and a creek between the base of the slope and existing Rincon Drive to the west. The south edge abuts Long Grade Canyon Creek. The east edge will be adjacent the proposed community loop road with the foothills beyond.

Long Grade Canyon Creek and Rincon Drive will become greenways for pedestrians and bicyclists. The landscape character will be riparian providing a transition to the adjacent hillside and restored creek. The loop road will be planted with riparian plant materials similar to the greenway with a grassy groundplane acting as bio-swales with clusters of native and naturalized trees shading the road. The community's edges will respond to the unique environmental setting while the interior courts will reinforce the architectural character of the buildings.

The perimeter building setback will include limited turf areas with shrub and ground cover plantings at the base of the buildings and patios that will include native and non-native species. The townhomes are organized around motor courts, which will feature decorative paving and native specimen size tree planting. The garage door elevations will be softened through the use of flowering vines and shrub masses. (Refer to page 41 for *Neighborhood Plant Palette – For Sale Housing*).

Walls will complement architecture and be of similar material, color and detailing.

Site lighting will be achieved to the greatest extent possible through shielded lighting fixtures mounted on the buildings. Where required for adequate light levels, street lighting will be accomplished with light pole fixtures reflecting the historical architectural style of the campus.

Project monumentation will be discreet and in the Spanish colonial architectural style of the campus.

Landscape Design



Rental Housing

Landscaping

The rental housing in concept may be seen almost as an extension of the campus core. Located at the east end of the campus spine, the apartment interior collector road will link to the campus main road and bisect the apartment development.

A strong delineation of this corridor is provided through the use of a vertical, evergreen street tree planting. Side streets are characterized by plantings, which enhance adjacent natural features: riparian landscape along the creekside trails and oaks and sycamores along the road adjacent to the hillside.

The architectural massing of the rental housing results in parking courts that will achieve a more intimate scale through the use of vine covered arbors and canopy trees. The interior pedestrian courts will feature 'oasis' plantings suitable to the Spanish colonial style architecture. Oasis plantings are not to be visible from the community rural edge. (Refer to page 41 for *Neighborhood Plant Palette – Rental Housing*).

Walls will complement architecture and be of similar material, color and detailing.

Site lighting will be achieved to the greatest extent possible through shielded lighting fixtures mounted on the buildings. Where required for adequate light levels, street lighting will be accomplished with light pole fixtures reflecting the historical architectural style of the campus.

Project monumentation will be discreet and in the Spanish colonial architectural style of the campus.

Landscape Design



COMMUNITY PLANT PALETTE

The rural landscape character of the roadways and greenways is established through the use of the following plant palette.

Trees:

- Alnus rhombifolia* / White Alder
- Platanus racemosa* / California Sycamore
- Populus fremontii* / Fremont Cottonwood
- Quercus agrifolia* / Coast Live Oak
- Quercus lobata* / Valley Oak
- Salix lasiolepis* / Arroyo Willow
- Schinus molle* / California Pepper
- Cercidium floridum* / Blue Palo Verde
- Pinus Coulteri* / Coulter Pine
- Pinus torreyana* / Torrey Pine

Shrubs:

- Baccharis* spp. / Coyote Brush
- Ceanothus* 'Julia Phelps' / Wild Lilac
- Cercis occidentalis* / Western Red Bud
- Cistus* spp. / Rockrose
- Deergrass
- Heteromeles arbutifolia* / Toyon
- Prunus ilicifolia* / Catalina Cherry
- Rhamnus californica* / California Coffee Berry
- Rhus integrifolia* / Lemonade Berry
- Ribes* spp. / Gooseberry

Ground Cover:

- Achillea* spp. / Yarrow
- Arctostaphylos hookeri* / Monterey Carpet
- Atriplex semibaccata* / Creeping Saltbrush
- Ceanothus griseus horizontalis* / Prostrate Wild Lilac
- Eschscholzia californica* / California Poppy
- Helictotrichon sempervirens* / Blue Oat Grass
- Lupinus* spp. / Lupine
- Pennisetum cupreum* / Dwarf Fountain Grass
- Penstemon* spp. / Beard Tongue
- Rosmarinus* spp. / Rosemary

Landscape Design



NEIGHBORHOOD PLANT PALETTE

The residential neighborhoods are characterized by plantings associated with the Spanish Colonial architectural style.

For Sale Housing

Canopy Trees:

- Jacaranda mimosifolia / Jacaranda
- Tipuana tipu / Tipu Tree
- Pistache chinensis / Chinese Pistache
- Platanus racemosa / California Sycamore
- Quercus ilex / Holly Oak
- Robinia 'Idahoensis' / Idaho Locust

Alley Street Trees:

- Lagerstroemia indica / Crepe Myrtle
- Pyrus calleryana 'Bradfordii' / Bradford Pear

Vertical Upright Trees:

- Brachychiton populeneus / Bottle Tree
- Melaleuca Leucadendron / Capejut Tree

Shrubs:

- Agave spp. / Agave
- Aloe spp. / Aloe
- Baccharis spp. / Coyote Brush
- Buxus spp. / Boxwood
- Ceanothus spp. / Wild Lilac
- Cistus spp. / Rockrose
- Lavandula dentata / French lavender
- Mahonia spp. / Oregon Grape
- Myrtus communis 'Compacta' / Dwarf Myrtle
- Pittosporum spp. / Mock Orange
- Rhaphiolepis indica spp. / Indian Hawthorne
- Rosmarinus spp. / Rosemary
- Strelitzia reginae / Bird-of-Paradise

Ground Cover:

- Arctostaphylos hookeri / Monterey Carpet
- Bougainvillea spp. / Bougainvillea
- Ceanothus griseus horizontalis / Prostrate Wild Lilac
- Helictotrichon sempervirens / Blue Oat Grass

Landscape Design

NEIGHBORHOOD PLANT PALETTE (cont'd)

For Sale Housing

Ground Cover (cont'd):

Pennisetum cupreum / Dwarf Fountain Grass
Rosmarinus spp. / Rosemary
Sedum spp. / Stonecrop

Vines:

Bougainvillea spp. / Bougainvillea
Wisteria chinensis / Chinese Wisteria

Rental Housing

Trees:

Arecastrum romanzoffianum / Queen Palm
Eucalyptus nicholii / Nichol's Willow-Leafed
Peppermint
Geijera parviflora / Australian Willow
Koelreuteria bipinata / Golden Rain Tree
Meleleuca leucadendron / Capejut Tree
Olea europea / Fruitless Olive
Pinus eldarica / Mondel Pine
Rhus lancea / African sumac
Tristania conferta / Brisbane Box
Washingtonia robusta / Mexican Fan Palm

Shrubs:

Agave spp. / Agave
Aloe spp. / Aloe
Eleagnus pungens / Silverberry
Escallonia fradesi / Escallonia
Lavandula spp. / Lavender
Pittosporum spp. / Mock Orange
Raphiolepis indica spp. / Indian Hawthorne
Strelitzia spp. / Bird-of-Paradise

Ground Cover:

Bougainvillea spp. / Bougainvillea
Helictotrichon sempervirens / Blue Oat Grass
Pennisetum cupreum / Dwarf Fountain Grass
Rosmarinus spp. / Rosemary
Trachelospermum jasminoides / Star Jasmine

Landscape Design

NEIGHBORHOOD PLANT PALETTE (cont'd)

Rental Housing

Vines:

Bougainvillea spp. / Bougainvillea

Wisteria chinensis / Chinese Wisteria

Research and Development Area (insert per LPA)

Trees:

Shrubs:

Ground Cover:

Landscape Design

WILDFIRE BUFFER ZONE

Trees:

Cercis occidentalis / Western Redbud
Platanus racemosa / California Sycamore
Prunus ilicifolia / Hollyleaf Cherry
Umbellularia californica / California laurel

Shrubs:

Arctostaphylos spp./ Manzanita
Cistus spp. / Rockrose
Opuntia littoralis / Coast Prickly Pear
Rhamnus californica / Coffeeberry

Ground Cover:

Achillea tomentosa / Woolly Yarrow
Artemisia caucasica / Silver Spreader
Atriplex semibaccata / Australian Saltbush
Baccharis pilularis / Prostrate Coyote Bush
Rosmarinus officinalis prostratus / Prostrate
Rosemary
Salvia sonomensis / Creeping Sage