Learning from the Past:
Maintaining the character of your community

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Center for Community Design Research

Mission:
To educate students, community leaders and citizens about the value of place and, through the shared practices of planning and design, empower them to work together to manage and direct change that will lead to sustainable communities that offer a high quality of life.
Who We Are

State University of New York
College of Environmental Science
and Forestry (SUNY ESF)

Faculty of Landscape Architecture

Center for Community Design Research (CCDR)
How we work with our Students and Communities

- Coordinate technical assistance requests
- Introduce and apply participatory practices
- Provide continuity and organization
- Develop partnerships
- Model community service civic responsibility
Working with Rural communities

Cazenovia
Dolgeville
Fairhaven
Huron
Red Creek
Marcellus
Sodus
Tully
• The rural landscape
• Managing change
• The design process
• Design strategies
• Tools
The Rural Landscape
Village and town
Farmlands
Change
Disinvestment

Growth pressure
The village
The edge
The town
The cost of change

- Loss of historic resources
- Increased infrastructure costs
- Higher energy costs
- Changing social patterns
Design
Design
Design Process

• Understand the community context
• Identify issues, concerns
• Uncover opportunities
• Set goals
• Explore Alternatives
• Develop a strategy to accomplish our goals
Managing Change

• Understand what you value

• Develop a clear vision for the future

• Consider the alternatives by which you can accomplish your vision
• Prepare design strategies
• Document and share your design strategies
• Provide incentives
• Develop regulations
Dolgeville case study: vision planning
Then

Now
A community process
Identify local values
Consider alternatives
Share the results
Outcomes

• Community Coffeehouse
• Farmer’s Market
• Façade restoration studies
Adaptive reuse of the mill building
• Mill adaptive reuse is sparking other renovations
Every community is unique

Use distinctive community characteristics to help create vision and guide design strategies

– Natural setting and features
– Culture and history
– Infrastructure
– Contemporary life and daily rhythms
Design strategies: the village

Infill mixed use development
Infill development
Establish strong street line
Establish pedestrian scale and public gathering spaces
Mitigate impacts of vehicles
Design strategies: the edge

Establish strong gateways
Sign control
Extend historic street patterns
Establish growth limits
Limited development buffer area
Design strategies: the town

Figure 3: Create a flexible, limited development zone around farmsteads (300' +).

Maintain Historic patterns
Hamlets not sprawl
Architecture draws on vernacular traditions
Cazenovia case study

Conservation subdivisions
Tools: Design guidelines

Town of Bovina
Development Guidelines

Town of Tully
Development Guidelines
Guidelines for Quality Sign Design

Village of Sackets Harbor

Awning Signs

When Should I Use an Awning Sign?

Awning signs can be a welcome addition to any storefront. As well as providing an opportunity for signage, awning signs provide shade and shelter and add to the diversity and visual texture of the street. They can also be an important component of a building's overall visual scheme.

Awning signs can be effectively used in conjunction with other types of signs, such as flush-mounted or window signs, as they can be used alone. In all cases, the information conveyed on awning signs should be simple, brief, and should include no more than two of the following items: name of business, slogan, and street address.

Guidelines for the Placement of Awning Signs:
- The bottom of the awning must be at least 7'6" above the sidewalk.
- The awning should be placed with a direct relationship to windows and doors on the building facade.
- Lettering should only appear on the valance of the awning, not extending on the valance or on the sides, otherwise hard to read from pedestrian eye level.

Projecting Signs

When Should I Use a Projecting Sign?

Projecting signs are a suitable choice when the attention of slow-moving cars and pedestrians is desired, or when your building doesn't have a good place to put a flush-mounted sign. Since projecting signs are meant to be read from a distance, more detail can be used in their design. They are especially effective when coordinated with adjacent signs to form a unified street in similarly styled and proportioned projecting signs.

Guidelines for the Placement of Projecting Signs:
- Must project no more than 3' from building face and extend no closer than 2' from the curbline.
- Must not extend into vehicle traffic areas, such as parking lots or driveways.
- Must be at least 10' above pedestrian traffic areas at their lowest point.
- The total surface area must not exceed 10 sq ft. (each side).
- Typically only one (1) projecting sign is allowed per business. Exceptions can be made when a business has more than one customer entrance or facade.

Sackets Harbor Signage Manual - page 2
Signs should not obscure windows, cornice, or architectural details.

In many buildings, a logical place for a sign is built into the facade design. Examples of this "signable area" are shown here in black.
Tools: Site Plan and Design review
Funding sources

• Local foundations
• New York State Council on the Arts
• Governors Small Cities Program
• EPF Funds – NYS DOS
• National endowment for the Arts Rural funding program