



SECTION 2

PUBLIC REALM

DESIGN

GUIDELINES &

IMPROVEMENTS

This section contains design guidelines and improvements for public realm development in the Specific Plan area. The public realm refers to the pedestrian-oriented public spaces that are associated with roadways, outside of the travel lanes where vehicles dominate. Public realm space is important nearly everywhere it exists. However, in central urban spaces that are surrounded by urban fringe, then further surrounded by mostly suburban communities, the design treatments are essential in providing an activated street environment that supports retail main streets.

The design guidelines should not be treated as mandates, but rather as suggestions that can provide uniformity in appearance and build upon themes and treatments that might otherwise be lost with too many independent styles and individual expressions. Public agreement on certain aspects of the built environment are important to moving the process forward with private commitment and public investment. The intent should not be on controlling individual expressions or professional design creativity, but on providing a minimum level of design continuity.

The improvements refer to possible designs for the project area's priority improvement areas. Based upon the chapter's design guidelines, the designs are conceptual. The concepts will require further design and engineering development and the necessary approvals prior to construction. The improvements are intended to provide functional and aesthetic solutions. The functional component of many of the improvements are included in Chapter 5. Conversely, this chapter concentrates on the aesthetic components.

2.A. DESIGN OBJECTIVES

2.A.1 "BALANCE BETWEEN "UNIFORMITY AND DIVERSITY"

Design guidelines can either promote a uniform and organized environment or focus on creating visual interest and aesthetic diversity through the encouragement of highly diverse street elements. The approach depends on the diversity of the built environment—and Downtown Manhattan Beach is fortunate to have a very diverse built environment. The City's aesthetic diversity should be encouraged and replicated in all private development. However, some level of uniformity is essential to project a harmonious look and feel to the public realm.

2.A.2. DEFINING "THE PLACE"

Manhattan Beach has the following qualities and characteristics that contribute to its character and charm:

- ▶ The scale of the urban form and public spaces are all human-scaled; in other words, both the diversity and granularity of the built environment repeat at scales of less than 50 feet in height and width.
- ▶ The diversity of architecture, signage, and storefront designs create interest in the urban form.

- The focus of the storefront and the typical attention to detail and building orientation provides some consistency that creates a main street effect.
- The scale, branding, colors, and building materials relate to the historic context of a beach community.
- The architecture supports some level of exterior and interior integration of spaces and uses.
- In many areas, the landscape is of a scale and regional character of Southern California with some design treatments focused on a semi-arid native plant materials, while other areas focus on a semi-tropical design theme.

2.A.3. HIGHLIGHTING “THE HISTORY”

Remnants of the historic Manhattan Beach community are recognizable in various architectural elements, but most structures have been highly modified with a relatively apparent focus on the current styles and trends at time of redevelopment. However, some forms of architecture and main street urban forms are timeless examples that relate well to historical periods. An objective of these design guidelines would be to uncover and treat this history as a focal point instead of covering it up or changing to a contemporary style.

2.A.4. CELEBRATING “THE ARTS”

The artist community is an integral part of Manhattan Beach and is expressed through retail outlets and some public spaces. Artistic expressions are also present in signage, storefront design, and some paving patterns. A goal of these guidelines is to highlight art as an integral element of public realm spaces. Art should be paired with historic context and storytelling through interpretive elements and art projects.

2.A.5. APPLAUDING “THE ACTIVITY”

Living at the beach means being involved in beach activities. Although certain sporting activities such as beach volleyball and surfing dominate the activity of the area, general beach use, walking, skating, running, and riding bikes are equally part of the beach activity. The design and branding should embrace this activity, direct people to where it is most likely to occur, and support it as part of public realm spaces.

2.B. CONCEPTUAL FRAMEWORK DESCRIPTIONS

The philosophy of the changes suggested in these guidelines is to make some level of improvement that can increase the clarity and perception of the built environment while protecting the current character that is unique to Manhattan Beach. Although all areas need to receive some level of design updating, the physical limitations of space within the public right-of-way requires most of

MANHATTAN BEACH DOWNTOWN SPECIFIC PLAN



Figures 2-1-6 These photos illustrate the design objectives

the public realm space to remain mostly as is. The intent is to interject new design features in newly created spaces at the middle of blocks, end of walk streets, and at intersections along the primary streets, where a greater level of opportunity exists.

2.B.1. CHARACTER INFLUENCES BETWEEN PUBLIC AND PRIVATE SPACES

Private improvements currently dominate the publicly seen environment of Downtown Manhattan Beach. Since public spaces are found in the very limited amount of available public right-of-way, it is difficult to create a different look and feel to the area without a wholesale change of the 1980s and 1990s design periods of most of these private spaces. The public space is likely to account for less than 10 percent of the built environment and therefore is not likely to dominate the privately developed and built spaces of the Downtown area.

2.C. DESIGN ASSETS AND LIABILITIES

The following pages list many of the positive aspects of design related assets, as well as some of the issues noted through the public workshop process and fieldwork efforts. “Figure 7-1: Design Assets and Liabilities” shows the general locations of a typical asset or liability, although most are scattered throughout Downtown. A plus or minus sign is listed at the front of the abbreviation and the number. It indicates an asset if it is a plus and a liability if it is a negative. A relative location of the asset or liability has been shown on the map even though multiple locations may exist. The single letter relates to the title used in the heading, for example: F= Furnishings.

Figure 2-7 Design Assets and Liabilities



Figure 2-8 Furnishing Assets and Liabilities

2.C.1 FURNISHINGS (“F”)

- +F1: The bulb-outs and planter areas at intersections may allow for some opportunities for new street furnishings by utilizing an efficient and comprehensive design program.
- +F2: The circular bike racks with Manhattan Beach logo are pleasing and simple.
- +F3: Existing broad surfaces of walls offer a potential palette for repainting and refreshing color schemes or to use as art murals or super graphics.
- +F4: Presence of light standards offer opportunity of public art improvements/local expression.
- -F1: Extremely limited opportunities for new street furnishings result from current space restrictions.
- -F2: No dominant style of street furnishings currently exists except lighting and trash receptacles.
- -F3: The concrete elements with tile inlay associated with bench seating and trash receptacles are very heavy looking in appearance and scale and appear to be somewhat dated.
- -F4: The concrete blocks on most corners are somewhat harsh and plain in appearance and the inlay tile dates the design theme.
- -F5: The lighting standards and fixtures are very dated and not of a pedestrian scale.
- -F6: The lighting levels are not adequate for pedestrian walkways based on height and distribution of light and fixture locations.
- -F7: Furnishings along the east-west sidewalks are constrained by the steep slopes.



+F2 Some consistency exists with bike racks



-F2 Bike parking that uses light poles, palm trees and meters, conflict with the width of the walkway and hinder pedestrian movement



-F3 The concrete benches are worn and the inlay tile motif will need to be replaced to update this outdated look

Figure 2-9 Public Social Areas Assets and Liabilities

2.C.2. PUBLIC REALM SOCIAL AREAS (“P”)

- +P1: The parking lots at the Beach Head and the pier do provide viewing areas and some social spaces where interaction is encouraged.
- +P2: The Strand walkway, as well as walk streets, do encourage more social interaction and activation of spaces.
- +P3: The Strand area has strong connections to a larger regional context and system of users.
- +P4: The wide expanse of beach areas and the ability to stage events on the beach has contributed to the City’s ability to promote and sustain large social and sporting events.
- +P5: The pier provides a unique and historic social gathering space, fishing location, as well a marine biology educational opportunity through the Roundhouse Aquarium
- +P6: The Metlox shopping center provides various plazas for social events and public gathering.
- +P7: The Civic Center plaza and library lawn and courtyard enables larger events and gatherings.
- -P1: Limited walkway space does not allow for the creation of many public realm spaces where social interaction can be improved.
- -P2: The outdoor seating environment is very limited, including along private spaces, due mostly to the limited walkway system and areas for expansion.
- -P3: Lack of a comprehensive design approach to outdoor spaces is at a lower design aesthetic than adjacent businesses and the customers that come to this area.



+P1 The interface with the beach and the pier is a very important asset, but could still use some improved form



+P6 The Metlox outdoor spaces are well designed and heavily used



-P1 Crowded walkways should be widened, but will not be able to without some loss of parking

Figure 2-10 Landscape Plantings Assets and Liabilities

2.C.3. LANDSCAPE PLANTINGS (“L”)

- +L1: Some street plantings are successful and are maintained for a balance of size, shade and maturity while providing transparency for signage and viewing corridors.
- +L2: The understory plant material does provide for some level of continuity in design forms.
- +L3: In some instances there is less water intensive and low maintenance vegetation.
- -L1: Limited space restricts most opportunities for street trees and shade.
- -L2: Utilization of palms does allow for building signage visibility and clear view corridors and provides little in the way of shade.
- -L3: The form of most of the under story plantings is somewhat redundant and not inspiring. Most appear as background planting with the need for color and unique contrasting forms missing from the current composition.
- -L4: Replacement planting is small in size and strongly out of context with existing planting; replacement planting appears under-budgeted.
- -L5: Some existing planting suggests planting conditions and soil conditions should be investigated due to these plants materials typically having a poor appearance that may be related to trampling, soils or watering.
- -L6: Understory planting lacks a comprehensive design/theme focus that would help unify planting areas.
- -L7: Street tree planting could play a greater role in defining the hierarchy of streets.



+L3 The individual nature of some of the plantings are positive, but not much variety exists



-L2 At street level, the palm trees do little for shade or to provide visual interest



-L3 The overall look and feel of the majority of planters is perhaps too consistent, with color flowers missing

Figure 2-11 Art Assets and Liabilities

2.C.4. ART (“A”)

- ▶ +A1: The community appreciates art and has highlighted in public plaza spaces.
- ▶ +A2: The business community understands the importance of art and has used it in some building facades and window treatments.
- ▶ +A3: Functional art (art that can be used for sitting on, shedding light, defining spaces, etc.) would probably be embraced by the community.
- ▶ -A1: Very limited art exists and is mostly associated with civic spaces.
- ▶ -A2: Most art appears to be sculptural in nature and not integrated into smaller pieces and mediums that could be more widely distributed.
- ▶ -A3: Art could be utilized to provide insight into the past and present culture of Manhattan Beach.
- ▶ -A4: Art could be utilized to distinguish the boundaries of Downtown Manhattan Beach as a part of gateway elements.



+A1 Art exists in some areas and is supported by the community, indicating that more art would be appreciated



-A1 Most of the art is found at Civic Center and not throughout a lot of the rest of Downtown



-A2 Most art found in Downtown tends to be sculptural and could be more diverse in medium and form

Figure 2-12 Design and Visual Quality Assets and Liabilities

2.C.5. DESIGN AND VISUAL QUALITY (“D”)

- +D1: The scale of the community is very harmonious.
- +D2: Visual diversity and interest is high with many things to look at.
- +D3: Views of the Ocean are very apparent down many streets and have clear view corridors.
- +D4: The topographical and visual relation of Manhattan Beach Blvd to the Pier and Pacific Ocean is a major community asset.
- +D5: Selected architectural elements express desirable historical details and contribute to community character.
- -D1: The view and visual quality of the area is negatively affected by the dominance of vehicles on streets and taking up a large percentage of public spaces associated with extensive on-street parking assets.
- -D2: The streetscape vision of the streets is primarily focused on building facades and dominated by vehicle parking and roadways, with little attention on the band between circulation and buildings.
- -D3: Visual access to the view of the Pier and the Pacific Ocean has been compromised when compared to earlier periods of historic development of the Downtown area and this major visual resource should be protected and enhance.
- -D4: Some architectural assets have not been well-preserved.
- -D5: No major architectural features, design features, or planting indicates a major gateway entrance, exit or center of the Downtown area.



+D1 The overall scale of the Downtown area is human and attractive



+D3 Views of the Ocean and Pier are open down some roadway corridors



-D1 The overall dominance of vehicle does degrade the positive design features and scale of many Downtown areas

Figure 2-13 Signage and Wayfinding Assets and Liabilities

2.C.6. SIGNAGE AND WAYFINDING (“S”)

- +S1: Although building signage exists in larger quantities, there is not a dominance or chaotic arrangement of this type of signage.
- +S2: Some gateway features exist on Manhattan Beach Boulevard and along Manhattan Avenue, although dated in branding.
- +S3: The community has natural gateways defined by Veterans Parkway and the Strand.
- -S1: Although planned, currently there is not a consistent level of directional signage that is set up in a hierarchy associated with decision points and with continuity of location.
- -S2: The node associated with the Pier and Manhattan Beach Boulevard, the Beachhead area, is ignored as an opportunity to invite the passing community on the Strand and bike trail into the heart of the Downtown area.
- -S3: Signage that currently exists does not have any thematic character and does not reference specific features of the community (e.g., history, art, natural features, etc.).



+S2 Gateways exist, although the design brand is outdated



-S1 Directional signage needs to go beyond kiosks



-S3 Current street signage does not convey local context

2.D. DESIGN GUIDELINES

The following sections discuss the types of treatments that are suggested along the various streets of Downtown Manhattan Beach. Since the community has expressed a low level of desire for change and is concerned with loss of parking spaces, major changes are not being proposed. The primary areas where changes will occur are at the midblocks on Manhattan Beach Boulevard; a few of the intersection bulb-outs where some plant material will be removed and replaced with level plaza areas for seating; and three new drop-off locations at the gateways to Downtown. The other area where changes are recommended is the Beach Head parking area at the end of Manhattan Beach Boulevard. Most changes are possible through the repurposing/replacement of existing parking spaces and the reconfiguration of the slopes and walkways around the existing parking plazas.

This section concludes with discussions on where the design treatments should occur and how these should be treated differently on each of the classified street types of Downtown. Refer to Chapter 5 for more descriptions on street corridor types and comparison with more standard street classification systems used for traffic engineering.

2.D.1. STREET FURNISHINGS

SEATING & TABLES

Public seating creates a comfortable, usable, and active public environment where people can rest, socialize, read, or people-watch. It is a simple gesture that can go far to create an important sense of place. Seating creates places where people can see and be seen. This ability to entice people to linger is the hallmark of great and successful public spaces. Seating and tables should be considered a requisite public expenditure just like other necessary elements of the street. Improved street vitality has been shown to improve public safety and comfort, health of local businesses, local real estate value, and transportation habits.

- Because of the constricted nature of Downtown walkways, chairs and tables must have a small footprint.
- Seating should be able to be arranged by users. A stainless steel leash and tracking device could be used to deter theft, although this has not been a problem in other Downtown areas.
- Seating should be located under trees where possible to provide shade and comfort and to integrate multiple elements.
- Benches should have a center arm to prevent sleeping on the bench, in areas where this issue has been identified.
- Informal seating (low walls, etc.) may be incorporated into other elements in the site furnishings zone, such as planter edges. Where space allows, benches can be built into planters.
- Where seating is oriented parallel to the curb, it should face toward buildings when located in the furnishings zone, or away from buildings when located in the frontage zone. On curb extensions, seating should be organized to create social spaces.



Thomas Steele (Langdon)



Forms+Surfaces (Vista)



Thomas Steele (Ashton)

Figures 2-14-21 Street Furnishings Palette

Recommendations are not specific to these manufacturers but are supplied here to show specific solutions available on the open market.



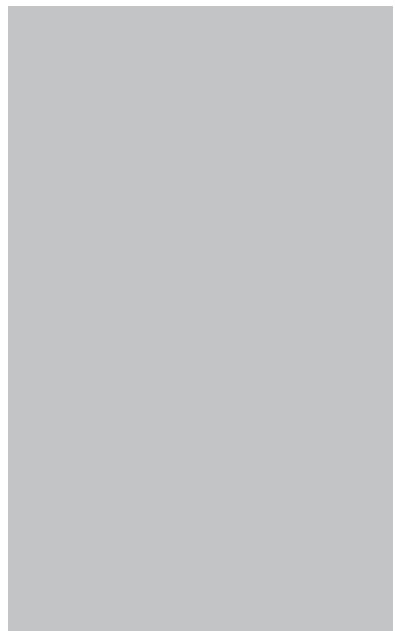
Example banner design



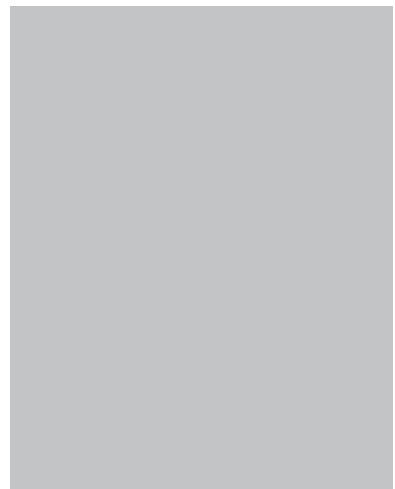
Bega pole top luminaire



Bega bollard luminaires



Example



Example

REFUSE/RECYCLING

The presence of refuse receptacles and recycling facilities along streets with high pedestrian activity, as well as at nodes, discourages littering, resulting in a healthier and more aesthetically pleasant environment. Waste receptacles should have liners to prevent litter from leaking or falling out of the container. Plastic liners with a disposable, heavy-duty inner plastic bag are preferred. Avoid expensive metal liners that are not secured and are subject to theft. Round containers are not allowed unless they are secured.

VEHICULAR LIGHTING

Lighting has two primary purposes. The first is to adequately illuminate for the safety of vehicular and pedestrian traffic. This is generally accomplished by taller roadway fixtures, with lighting designed to meet current minimum national standards. The second purpose of streetlights is to provide aesthetic appeal and contribute to a district's identity. Community identity can be further defined by using lower-scale pedestrian poles. Lower poles provide additional light to the roadway that can help to exceed the minimum national standards. Additional light also encourages commercial activity since it gives the pedestrian a greater sense of security.

- Lighting should be offset from street trees in a regular pattern, either midway between trees or at a consistent distance on either side.
- The light standard form should create a slight arch over the roadway, helping to frame the distant views of the ocean and the pier.
- The poles should complement the Downtown identity and theme, and be constructed with durable materials able to withstand harsh weather conditions.
- Lighting fixtures should include LED or other state-of-the-art lighting sources.

2.D.2. PEDESTRIAN LIGHTING

Pedestrian lighting is of a smaller scale and lower height than vehicular lighting, and can be accomplished by a short light pole or through lighted bollards.

- Pedestrian lighting should complement the selected vehicular lighting and be located in conjunction with engineering recommendations.
- Pedestrian lights should be approximately 12 to 16 feet in height and placed approximately 40 to 60 feet apart.
- Bollards should be 3 to 4 feet in height.



Figure 2-22 Existing bike parking rack



Figure 2-23 Existing bike parking post

2.D.3. BIKE PARKING

Bicycle racks are an important element of the streetscape, both as an aesthetic aspect and as a functional element for those who travel by bike. Bicyclists need reasonable protection against theft. Bicycle parking is most effective when it is located close to trip destinations, easy to find, highly visible, and accessible to riding surfaces around the site. Bicycle racks should be located according to the following guidelines:

- There must be at least a 6-foot clear walkway to comply with the Americans with Disabilities Act (ADA). This does not include frontage occupied by street furniture.
- Bicycle racks should be frequent within commercial areas. Racks should be available near major destinations such as the library, transit stops, shopping nodes, service destinations, and other locations with high pedestrian traffic. On average, there should be four bike parking spaces per block per each side of the street, for eight spaces total per block. This standard would require 340 spaces in Downtown, not counting another 100 spaces needed for the beachfront.
- Racks should be located in either the furnishings zone (see Chapter 5: Circulation & Parking Plan) or on curb extensions where possible. Placement and spacing of bicycle racks should consider dimensions when occupied. Bicycle racks should not be located directly in front of a store/building entrance or exit or in a driveway. There should be at least 3 feet of clearance between bicycles parked at racks and any other street furniture, with the exception of other bike racks, which should be placed a minimum of every 3 feet on center. Bicycles parked at a rack should have a minimum 1 foot clearance from utility vaults.
- Where there is a specialized streetscape palette with particular design schemes, bicycle racks should match the design theme of the site furnishings.
- A beach motif that personifies Manhattan Beach, as seen by the adjacent photos, can be used in bike racks.

2.D.4. LANDSCAPING

STREET TREES

Planting in the public right-of-way enhances the physical, ecological, and cultural aspects of the city. Street trees and other landscaping should be used to create a distinct character for specific streets and neighborhoods. For a list of acceptable species and planting requirement, refer to the Street Tree Master Plan.

Tree planting benefits include the following:

- Environmental contributions to the urban environment by reducing air pollution, mitigating urban heat islands, sequestering carbon, and contributing to wildlife habitat.
- Economic benefits associated with increased property values and reduced maintenance costs of other streetscape elements.
- Aesthetic value in terms of form, color, and texture enhance the civic qualities of the public environment.
- Psychological benefits from the symbolic and actual contact with nature provided by a green environment, and in contrast to the urban environment.
- Improved community identity and landmark placemaking that helps in wayfinding and memory of visited locations.
- Contribution to safety as tree plantings along a street narrow the perceived width of a street, encouraging lower vehicular speed and increased awareness of pedestrians.

Street tree guidelines include the following:

- Street trees should be placed in a continuous line with consistent spacing to establish a visual rhythm and organizing logic for the streetscape.
- Other streetscape elements should be located to minimize conflicts with potential street tree locations. It is preferable to place trees slightly off the exact desired spacing than to leave a gap.
- Species native or naturalized to the region are encouraged. They tend to be easier to maintain and their appearance blends with surrounding regional vegetation.
- Tree planting should extend as close to the intersection as feasible, without affecting safety or sight lines.
- Trees and landscaping should be designed in harmony with streetlighting placement and sidewalk amenities and the building context.

UNDERSTORY PLANTS

Understory planting simply means shrubs, vines, and groundcovers that are generally lower in nature and often under upper-story or canopy trees. Ground-level planting, including (in-ground) understory planting and containerized (aboveground planting), complements street trees and



Existing *Metrosideros excelsa*



Existing *Washingtonia robusta*



Proposed *Olea europaea*, (non-fruited variety of olive)



Existing *Cupaniopsis anacardioides*



Existing *Syagrus romanzoffiana* palms



Proposed *Pittosporum undulatum* (Victorian Box)



Proposed Palo verde tree for Beach Plaza project

Figures 2-24-30 Street Tree Palette

adds vibrancy and diversity to the streetscape while maintaining a sense of order. Refer to Table 7.1 Suggested Plant Palette.

Understory plant guidelines include the following:

- Understory planting should be consistent in spacing, scale, and shape along a block or corridor and on both sides of the street.
- Understory planting should be located near site furnishings and near the curb. Planters should come as near to corners, driveways, and other streetscape elements as possible. Understory planting can be located in tree basins or in landscaped planting strips.
- Emphasis should be placed on Mediterranean and California style landscaping, particularly indigenous plants, ornamental plants, vines, bunch grasses, and flowers.
- Choose species that are hardy and not easily affected by varying temperatures, wind, or water supply. Some damage to plants and irrigation is anticipated near pedestrian traffic and tougher plant materials will help to maintain an attractive streetscape appearance.

The following are subcategories of themes to be considered for specific areas in Downtown:

California Seaside on Slopes: The California Seaside palette is inspired by the nearby Palos Verdes peninsula where plant varieties feature spectacular specimens found throughout the California coast. The landscape should focus on creating a didactic opening into the City celebrating and referencing some of the native planting on the slopes. The planting areas may be planted with shredded bark mulch or similar material and contain some of the native rocks from the area. Vegetation in this category may include: Arroyo lupine (*Lupinus succulentus*), bladderpod (*Isomeris arborea*), blue dicks (*Dichelostemma capitatum*) California buckwheat (*Eriogonum fasciculatum*), California bush sunflower (*Encelia californica*), California fuchsia (*Epilobium canum*), California poppy (*Eschscholzia californica*), California sagebrush (*Artemisia californica*), coast prickly pear (*Opuntia littoralis*), dune buckwheat (*Eriogonum parvifolium*), lanceleaf liveforever (*Dudleya lanceolata*), lemonadeberry (*Rhus integrifolia*), purple sage (*Salvia leucophylla*), narrow-leaf milkweed (*Asclepias fascicularis*), sticky monkeyflower (*Mimulus aurantiacus*).

Mediterranean Succulents in Planters: The Mediterranean Succulent palette is inspired by succulents and shrubs from the global Mediterranean climate zones that most closely matches that of Southern California. The landscape should focus on expressing the brilliant colors, shapes and forms that are unique to the local climate. Care should be taken to avoid spiny, sharp succulents. The planting areas should include warm-colored decomposed granite or similar material to provide an uplifting and natural foundation for the planting. Vegetation in this category may include: Agave species such as: foxtail agave (*Agave attenuata*), agave 'blue glow', octopus agave (*Agave vilmoriniana*) and others, aloe species such as: arabian aloe (*Aloe rubroviolacea*), kana aloe (*Aloe arborescens*) and others, blue chalk sticks (*Senecio serpens*), kleinia (*Senecio mandraliscae*), yucca species such as: Adams needle (*Yucca smalliana*) and others, flax species such as: New Zealand flax (*Phormium tenax* or sundowner variety), variegated New Zealand flax (*Phormium variegatum*).

Coastal Grasses in Swales, Mounds and Slopes: The Coastal Grasses palette is inspired by California native and naturalized grasses. The landscape should focus on the kinetic movement



Much of the more mature existing plant material should remain and be supplemented



Sample overstory and understory plant materials



Coastal grasses



Mediterranean succulents



California seaside

Figures 2-31-35 Understory Plant Palette

of the coastal breeze and surrounding environment. Care should be taken to insure the selected grasses are not invasive. The planting areas should include sands and/or small stone and pebbles or similar material to help support the coastal grass theme. Vegetation in this category may include: deer grass (*Muhlenbergia rigens*), pink muhly grass (*Muhlenbergia capillaris*), carex species such as; blue Sedge (*Carex glauca*), California meadow sedge (*Carex pansa*), San Diego Sedge (*Carex spissa*) and others, fescue species such as: blue fescue (*Festuca glauca*), red fescue (*Festuca rubra* ‘molate’) and others, juncus species such as; common rush (*Juncus patens*), corkscrew rush (*Juncus effusus spiralis*), Karl Foerster grass (*calamagrostis x acutiflora* ‘Karl Foerster’), miscanthus species such as: evergreen maiden grass (*Miscanthus transmorrisonensis*), eulalia grass (*Miscanthus sinensus*) and others.

Table 2-1 Suggested Plant Palette

		Streetscape (Retail)	Streetscape (Residential & Civic)	Streetscape (Limited Planting)	Beach Head Area	Bulb-outs	Mid-block Crossings	Walk Street Entries	Entry & Accent	Beach Head Entry & Plazas
Trees	Arbutus unedo (Strawberry Tree)			X					X	
	Cupaniopsis anacardioides (Carrotwood)			X		X	X	X		
	Melaleuca nesophila (Pink Melaleuca)		X	X						
	Parkinsonia ‘Desert Museum’ (Mexican Palo Verde)			X						X
	Pittosporum crassifolium (Karo Tree)			X						
	Syagrus romanzoffiana (Queen Palm)	X		X						
	Washingtonia robusta (Mexican Fan Palm)				X					
Understory Themes	California Seaside on Slopes (shredded bark mulch)									X
	Mediterranean Succulents in Planters (with gold decomposed granite)					X		X		
	Coastal Grasses in Swales, Mounds and Slopes (with sands / small stone or pebble)								X	
	No Understory Planting (Pavers or colored concrete)	X	X	X	X					

2.D.5. PEDESTRIAN PAVING

WALK PAVING IMPROVEMENTS



Figures 2-36 The current tile paving has failed in many locations and should be replaced



Figures 2-37 Walkways with interlocking pavers



Figure 2-38 New paving pattern with integral art rectangles



Figure 2-39 Concrete with recycled glass tends to last a long time with few maintenance problems

Sidewalks are important social spaces where people interact and walk together, window shop, or have a cup of coffee at a café. The sidewalk must be wide enough to accommodate movement in addition to amenities such as seating that facilitates social interaction.

- Design features such as enhanced paving on walkways, landscaping, and lighting should be used to distinguish the pedestrian route from the vehicular route.
- Sidewalks should have a “through pedestrian zone” that is kept clear of street furniture, landscape features, and other fixtures/obstructions. A minimum of 5 feet, and – preferably 8 feet–in width should be reserved to allow for two people to walk comfortably side-by-side in compliance with ADA requirements.
- Sidewalks should have appropriate widths given the use and amount of activity that is expected.
- Materials should be selected with consideration for maintenance and long-term appearance.
- Design should minimize obstructions, changes in elevation, and dramatic changes of surface materials.

WALKWAY REPAIR & REPLACEMENT

A significant area that affects the aesthetics of the City include the condition of the walkway environments. Materials not approved for sidewalk construction can erode quickly, cause excessive slippage, or be inappropriate to the environment of a particular area. Areas that fall into this category typically include tiled improvements that occur in conjunction with specific, consistent designed layout patterns.

- For cost purposes, walkways that require new curb and gutter work should not be expanded unless this effort yields at least 4’ of new walkway space. Any less of a yield may not be worth the high expense of new curb and gutters.
- Repairs should prioritize areas for safety purposes and/or which have ADA access and barrier issues.
- Walkways should be cleaned, scoured, sandblasted, and ground as needed to maintain cleanliness and safety.



2.D.6. WAYFINDING

BANNERS

Banners add variety and festiveness to commercial and arterial streets. They provide information on City-sponsored, City-funded special events and locations of the City's diverse neighborhoods. Banners are typically hung from utility poles or streetlights. Banners must be made of durable cloth, canvas, nylon, vinyl, or similar material. If dual banner installations are used on a single light pole, the designer is encouraged to coordinate the design and colors of adjacent dual banners so as to provide a cohesive visual element. The design criteria outlined above shall apply to each banner of a dual banner installation. Utility poles and streetlights must be able to accommodate the windloading of the banner area.

SIGNAGE

In 2015, the City hired Selbert Perkins Design Collaborative to develop a signage program for Manhattan Beach. At the time of the Specific Plan's adoption, the City had not yet selected a

Figures 2-40-42 Examples of wayfinding signage



Figures 2-43-45 Art can take many forms from abstract to literal

theme or components for the program. Any wayfinding signage developed for the Downtown should complement and enhance the character and scale of the district's development. Figures 7.33-7.35 show examples of potential wayfinding signs for the Downtown.

INFO CENTER/KIOSK

Kiosks are public elements that are sources of information, and may include maps, bulletin boards, or other useful information. The kiosk may present permanent information or include a case that allows periodic change-out of information or digitally changing messages. The case is only installed when a community has identified a group, typically the local chamber of commerce, to maintain it and oversee the information to be displayed in the case. A vertical marker or obelisk is another form of a kiosk, although it generally contains minimal information other than addresses, place names, and street names.

PUBLIC ART

Public art is an important component of many street improvements. On a large scale, public art has the ability to unify a district with a theme or identify a neighborhood gateway. At a pedestrian scale, it can provide visual interest for passersby. The process for designing and/or installing works of art in the public right-of-way will vary for different types of projects or stakeholders. Artists, designers, community members, and City staff all play a role in the process. The Cultural Arts Commission requires review of all publicly placed art in Manhattan Beach. Other considerations need to include permits, maintenance, public process, and artist selection.

- Public art should be located so as to be a pedestrian amenity without compromising safety.
- When appropriate, consideration should be given to commission artists to create unique street elements such as light poles, benches, trash cans, manhole covers, or tree grates.
- When appropriate, consideration should be given to a design that is conducive to using streets for festivals, parades, and other community events.
- Consider art in the three categories shown on the following page.



Walking routes where health, art and history come together and tell the stories of Manhattan Beach through the vision of local artists.



THE “HART” PROGRAM

1: BLOCK BY BLOCK

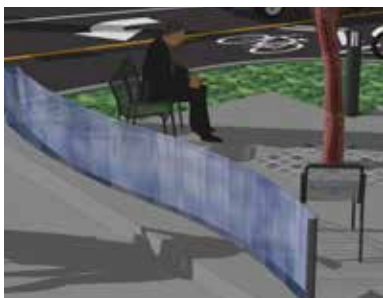
Convert the plain concrete block benches and walls at intersections into art on each block. Art can include: sand blasting of textures, words or patterns, concrete staining, inlay tiles made by the public, art tiles, southern California craft tiles, vertical glass walls, uplighting in the glass wall, glass etching, vertical sculptures and metal attachments to the concrete. A small plaque with the artist’s name and historic fact would be included.

2: ART UNDERFOOT

The existing tiles would be replaced by the installation of a thin set lithocrete (or equal) concrete layer that can include recycled tumbled glass, polished stones, sands, shells, colored concrete, inlay brass metal edges, sandblasting, scoring patterns and inlay letters that tell some of the story of the history of Manhattan Beach. A minimum of four art panels per street side will be needed. The signature of the artist would be placed in the concrete.

3: ART OVER YOUR HEAD

The new light poles can each have a bracketed art piece, placed consistently at the same height and in the same orientation as each other. The art can be up to the artist but should use laser or waterjet cut metal silhouetted against the blue sky. The story and the artist will be shown with a small placard attached to the pole itself. A total of six lights will be added per block, each with an art opportunity.



Figures 2-46-47 Block art

Figures 2-48-49 Flat art

Figures 2-50-51 Light pole art

- ▶ These guidelines should encourage the integration of art and history to tell stories of local culture and historical context.

GATEWAYS

The beginning of Downtown areas should be identified by gateway features such as signs, fountains, special landscaping, sidewalk paving materials, landmark structures, sculptures, or similar design features. The intent of a gateway is to make an attractive, definitive transition into the commercial area that enhances Downtown identity and provides a sense of arrival. These elements serve the purpose of marking the entrance ways and throughways into the commercial/retail district (refer to Figure 7.45: Existing and Proposed Gateway Opportunity Areas).

Primary gateways will need to consider vertical obelisks or other thin profile or generally transparent elements that will not block public views. The intersection of North Valley Drive and Manhattan Beach Boulevard is the most logical location for a primary gateway. However, because of certain public view corridors down the boulevard, a great deal of care is needed to keep views open. Any potential future development of the Vons site should allow for appropriate expression of the gateway as a substantial design element featuring a mix of materials, including art elements, color, massing, and typography.

Secondary gateways are focused on the public realm and secondary access points into Manhattan Beach. These gateways are conceived as singular monuments, but designed in the same material and form vocabulary as the primary gateway and made to be consistent with the signage program.

A pedestrian gateway is recognized at the meeting of The Strand, beach, and the pier. This area provides sufficient space and vertical surfaces to serve as an important identifier to the City of Manhattan Beach, and also recognizes the large population of mobile users that walk or ride to Manhattan Beach from local or further regional areas. This gateway should feature a similar vocabulary of colors, materials, art elements, and typography, but does not necessarily possess a vertical structure, so significant views to the ocean from the east are preserved.

2.D.11. NODE DEVELOPMENT GUIDES

Nodes provide a possible solution to the need for wider sidewalks that are not possible in Downtown Manhattan Beach without the loss of major on-street parking resources. The intent of a node or bulb-out is to provide space for people to sit adjacent to existing narrow sidewalks. Nodes are intended as sidewalk/street furniture areas for public use, providing aesthetic elements to the overall streetscape and removing items such as trash receptacles and bike racks from a walkway system that is too small for higher levels of pedestrian activity. These bulb-outs also provide a safe gathering place for people to meet and relax and to exchange stories.

- ▶ A node must be wide enough to be of a usable size. A minimum of 8 feet in width is needed, with 12 to 14 feet considered ideal.
- ▶ Nodes must include new street trees to provide shade for users. To maximize the space,

trees should be in planters covered with tree grates. To minimize view blockage and building signage blockage, open trees with high branching patterns should be used. The larger the size of the tree at planting, the better. The trees need to be above walking heights and typical signage heights to be effective.

- Lighting must be included in these node treatment areas for evening use.
- ADA requirements of getting people from the street to the walkway system must be included.
- Trash receptacles should be provided and newspaper racks as well as bike racks should be considered for inclusion at nodes.

Figure 2-52 Existing and Proposed Gateway Opportunity Areas



2.E APPLICATION OF GUIDES

In order to establish a hierarchy of streets in the Downtown area, different levels of street improvements should occur to different streets. In general, the primary street corridors should receive all new treatments suggested in the previous Section 7.3, in order to make these streets stand out more. Since the primary street corridors are the widest in Downtown, they are also the logical recipients of more design treatments than the secondary or tertiary street corridors. Table 7.2 Guides Applied to Specific Street Corridors has been developed to provide a quick overview of where the design elements suggested in this chapter are best applied.

2.E.1. TYPICAL TREATMENTS FOR EACH STREET TYPE













Figures 7.46 through 7.49 indicate the general location and the quantity of locations that should be considered for improvements for each street type. A primary, secondary, and tertiary street corridor has been shown as an example of the varying degrees of treatment proposed. Please see Figures 7.46 and 7.47 for the primary streets, Figure 7.48 for the secondary streets, and Figure 7.49 for the tertiary streets. All other streets will remain the same with some treatments being applied to the special paths and walkways.

Table 2-2 Guides Applied to Specific Street Types

	Primary Streets	Secondary Streets	Tertiary Streets	Walk Streets	Alleys	Special Paths / Walks
A. Banners + Art	X	X				
B. Signage	X	X			X	X
C. Info-Centers / Kiosks	X	X				
D. Public Art	X	X				X
E. Seating and Tables	X					X
F. Refuse and Recycling	X	X				X
G. Bike Parking	X	X				X
H. Street Upper-story Tree Plantings	X	X	X			
I. Street Under-story Plantings	X	X	X			
J. Gateway Elements	X					
K. Nodes	X	X				
L. Vehicular Level Lighting	X	X	X			
M. Pedestrian Level Lighting	X	X				X
N. Walkway Paving Improvements	X	X	X		X	
O. Walkway Concrete Benches and Walls	X	X				
P. Walkway Expansion Efforts	X	X				
Q. Character Preservation				X		

Figure 2-53 Guides applied to primary street corridors

Manhattan Beach Blvd. Sample (should not be applied to Manhattan Ave. or Highland Ave.)

-  Banners + Art
-  Info-Centers / Kiosks
-  Public Art
-  Seating and Tables
-  Refuse and Recycling
-  Bike Parking
-  Street Tree Plantings
-  Gateway Elements
-  Nodes
-  Vehicular Level Lighting
-  Pedestrian Level Lighting
-  Walkway Concrete Benches & Walls

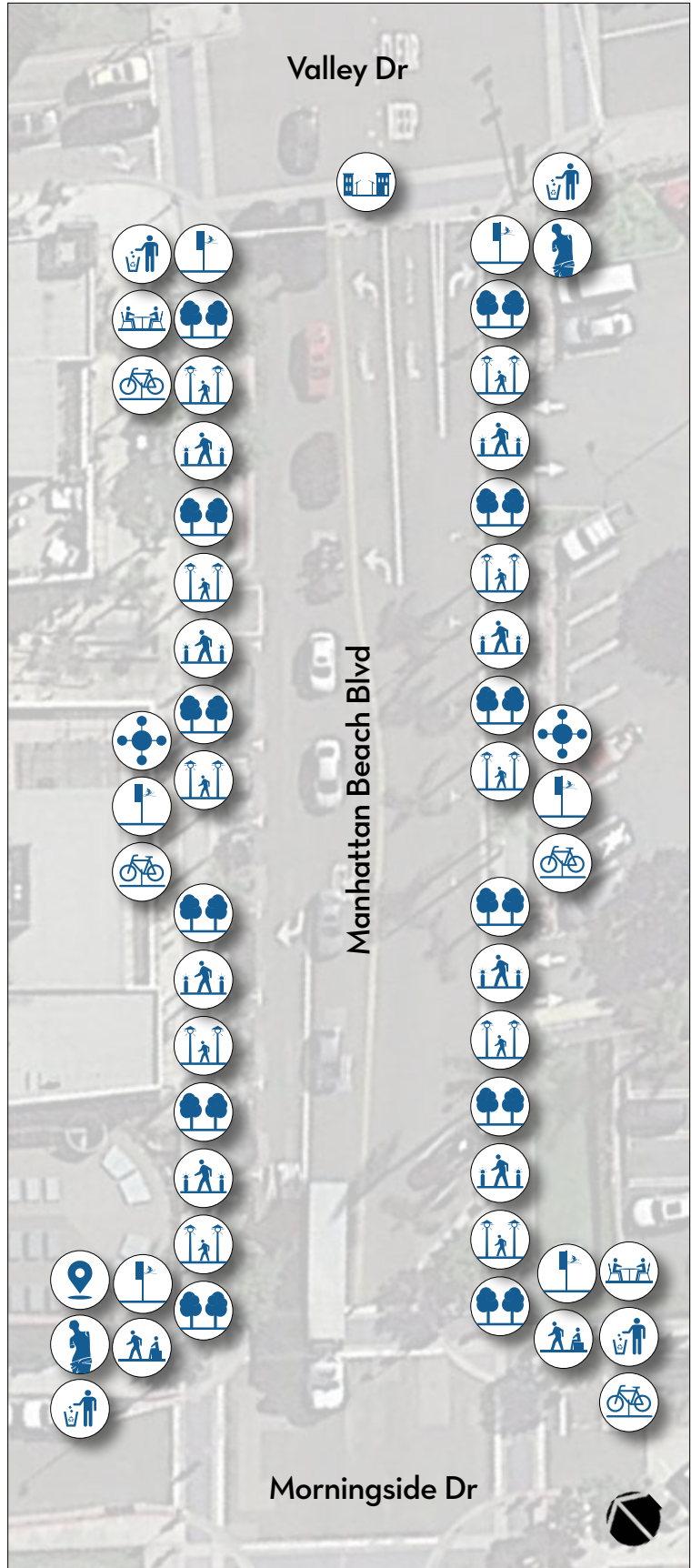













Figure 2-54 Guides applied to primary street corridors

Manhattan Ave Sample (can be applied to Highland Ave.)

-  Banners + Art
-  Info-Centers / Kiosks
-  Public Art
-  Refuse and Recycling
-  Bike Parking
-  Street Tree Plantings
-  Gateway Elements
-  Nodes
-  Vehicular Level Lighting
-  Pedestrian Level Lighting
-  Walkway Concrete Benches & Walls

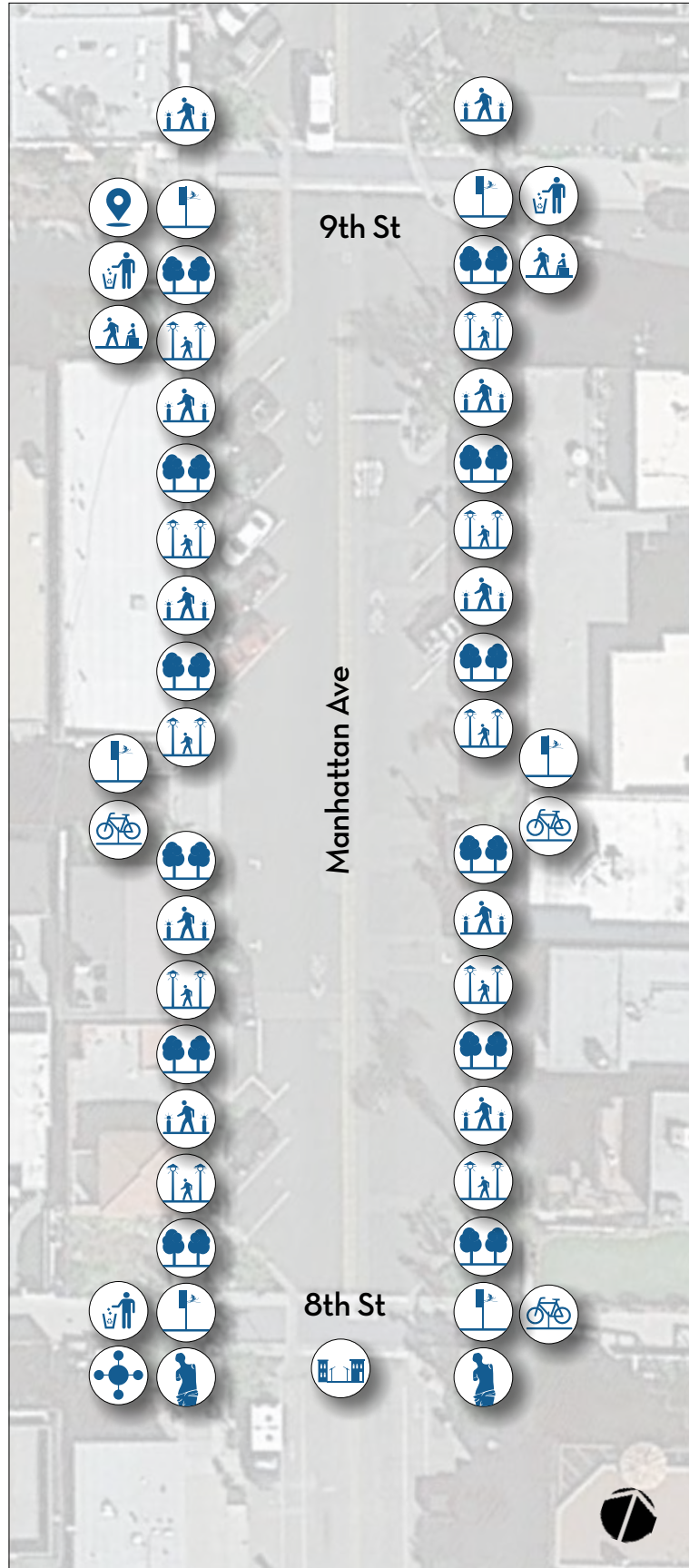











Figure 2-55 Guides applied to secondary street corridors

Morningside Drive Sample (can be applied to 15th St., 13th St., 10th Place)

-  Banners + Art
-  Info-Centers / Kiosks
-  Public Art
-  Refuse and Recycling
-  Bike Parking
-  Street Tree Plantings
-  Nodes
-  Vehicular Level Lighting
-  Pedestrian Level Lighting

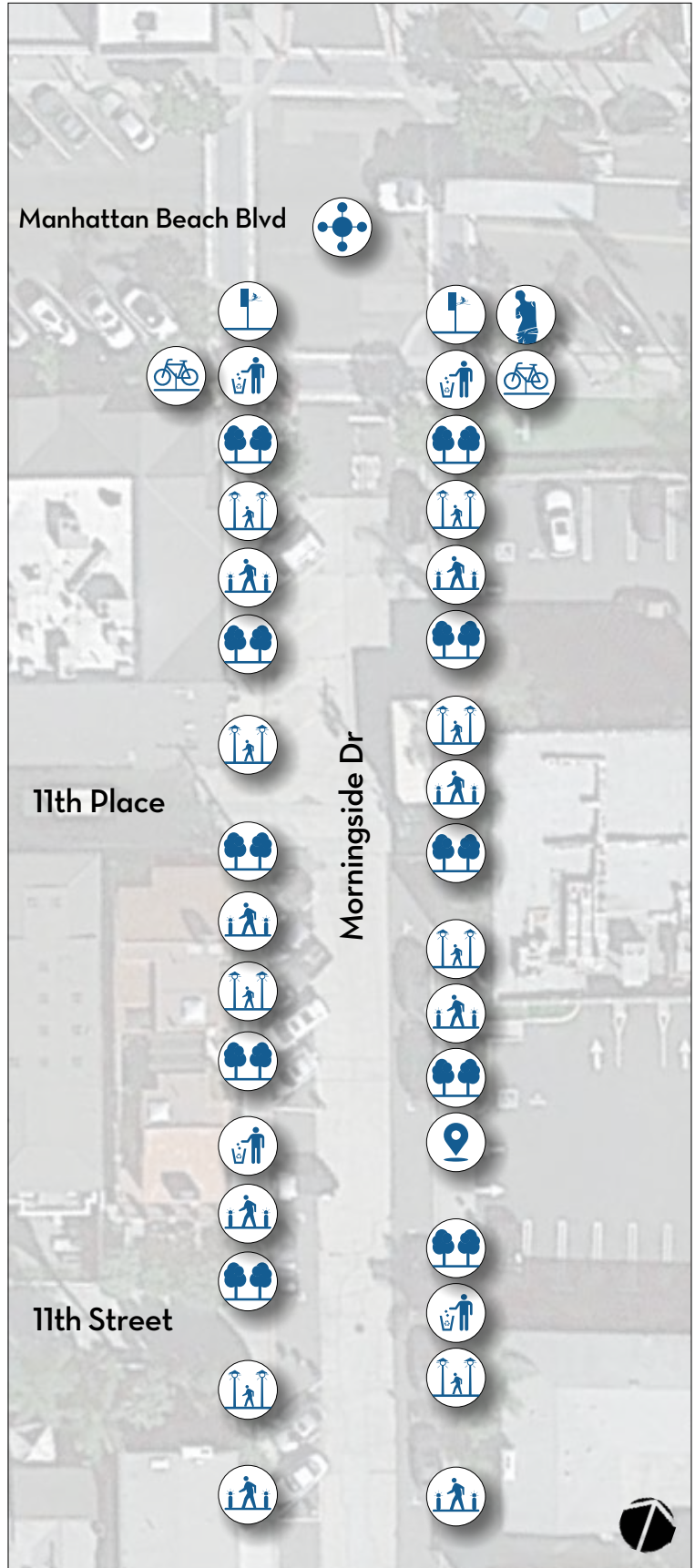



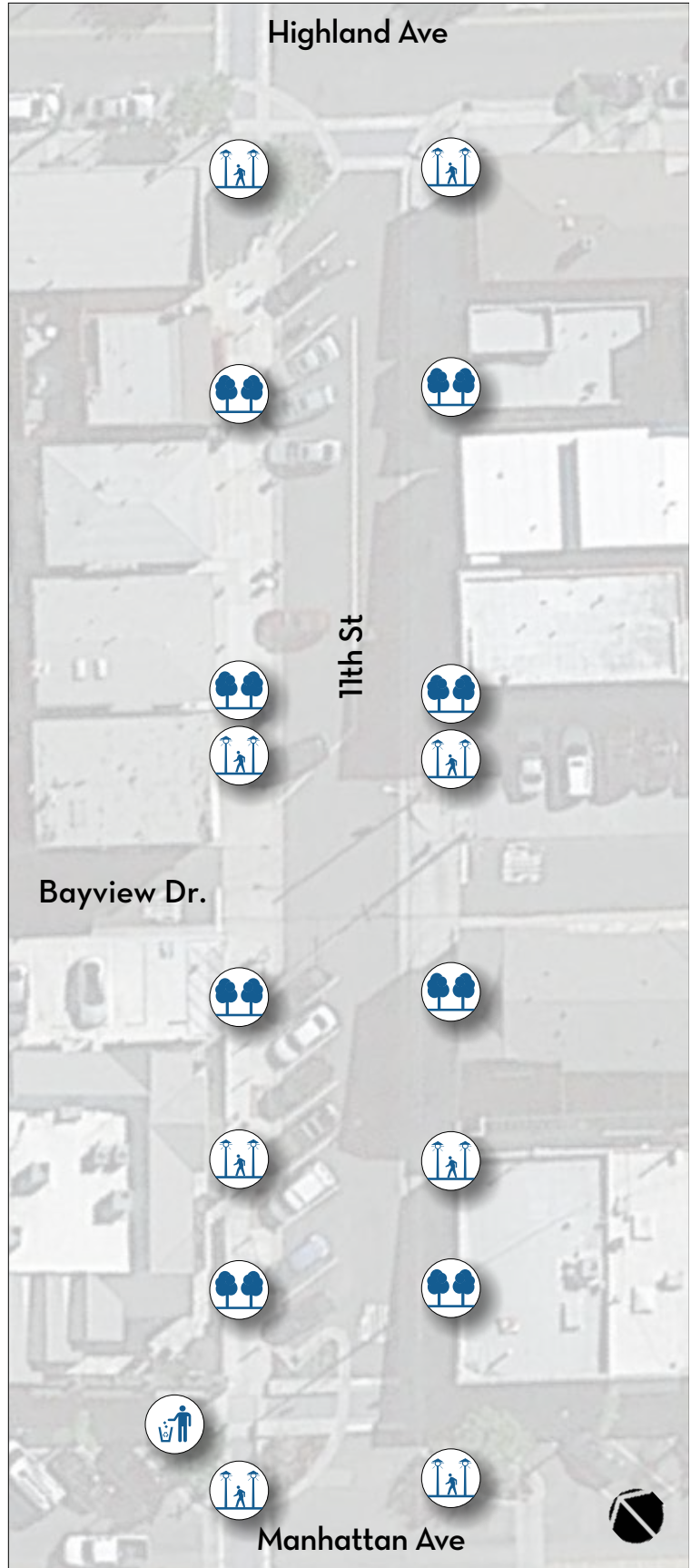


Figure 2-56 Guides applied to tertiary street corridors

Sample on 11th Street (can be applied to 15th St., 14th St., 12th St., 11th St., 10th St., 9th St.)

-  Refuse and Recycling
-  Street Tree Plantings
-  Vehicular Level Lighting



2.F SPECIFIC IMPROVEMENTS

This section shows design concepts that utilize the design guidelines and identify the priority improvement areas. These designs are just concepts and will need further review, approvals, engineering and design efforts prior to moving forward with construction. They are intended to supply both a functional improvement as well as an aesthetic one. As such, some of these projects also appeared in Chapter 5. This chapter concentrates on the design aspects of these projects.

2.F.1. DESIGN SAMPLE #1: BEACH PLAZAS AND BLOCK #1

This area represents one of the few areas in the Downtown where the public realm goes beyond the public right-of-way along streets. The project includes the need for a better turnaround point so vehicles do not get stuck in parking lots that are not designed for vehicles to turn around without having already been in a space. The project also looks at taking portions of the parking plaza decks and adding viewing areas, stairs, ramps, and plaza spaces that open up the view into Downtown, and replacing an aged slope planting area and railing system that is outdated in appearance. Refer to Figure 7.50: Design Sample #1 - West end Beach Head plaza design improvements.

2.F.2. DESIGN SAMPLE #2 AND #3: FOR BLOCK #2 AND #3

Too many of the primary and secondary street corridors in Downtown Manhattan Beach have similar improvements along the corridor, primarily due to the limited public right-of-way that is dominated by consistent parking spaces and narrow walkways. In order to move beyond “linear sameness,” attention to nodal treatments may be important. The proposed nodes will be expanded public realm areas at primary street midblock locations, where public realm spaces will be extended into the travel lanes to create new spaces through the reclamation of parking spaces. This nodal treatment will punctuate the overly consistent nature of the streets of Downtown Manhattan Beach. Refer to Figure 7.51 Design Sample #2 - Central block 2 design improvements, and Figure 7.52 Design Sample #3 - Central block 3 design improvements.

2.F.3. DESIGN SAMPLE #5: GATEWAYS FOR BLOCK #4

The proposed signage plan will be mostly responsible for turning the area at Manhattan Beach Boulevard and North Valley Drive into more of a gateway experience. One small project is proposed in this area. The current red zone is intended to become a drop-off passenger zone that would allow people to be dropped at Metlox and then leave the Downtown area quickly. This drop-off zone would also be used for valet, shuttle, taxi, and rideshare drop-offs. The design elements are minor, but could be reshaped to have an even higher level of visual impact. See Figure 7.53 Design Sample #4 - East end block 4 design improvements.

Figure 2-57 Design Sample #1 - West end Beach Head plaza design improvements



- 1: Crosswalk
- 2: Sidewalks connected to Pier
- 3: Wide sidewalks with new street trees
- 4: ADA ramps and stairs added to access parking plaza
- 5: Bike racks

- 6: Bike lane
- 7: Public art
- 8: Trash and recycling receptacles

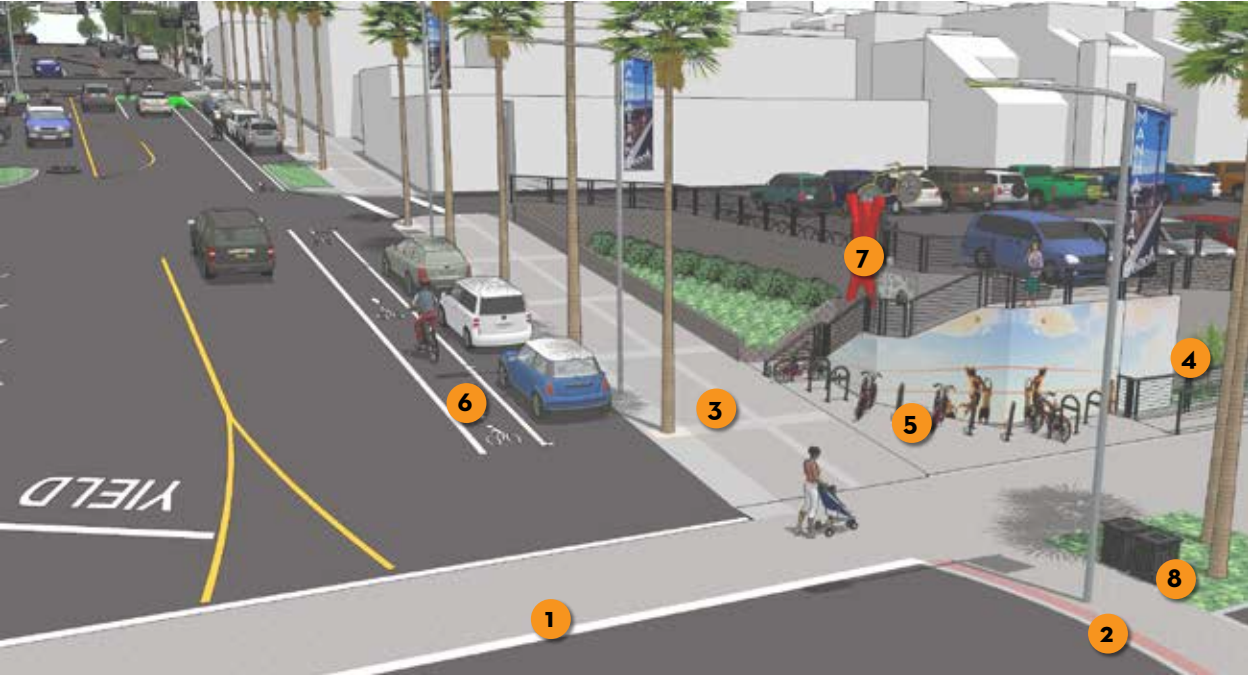


Figure 2-58 Design Sample #2 - Central block 2 design improvements



- 1: Improved intersection bulb-out with plaza
- 2: Block by block art corner project
- 3: Outdoor seating
- 4: New lighting
- 5: Bike racks

- 6: New street trees in tree grate
- 7: Mid-block plaza and seating areas
- 8: Mid-block lighting improvements
- 9: Trash and recycling receptacles

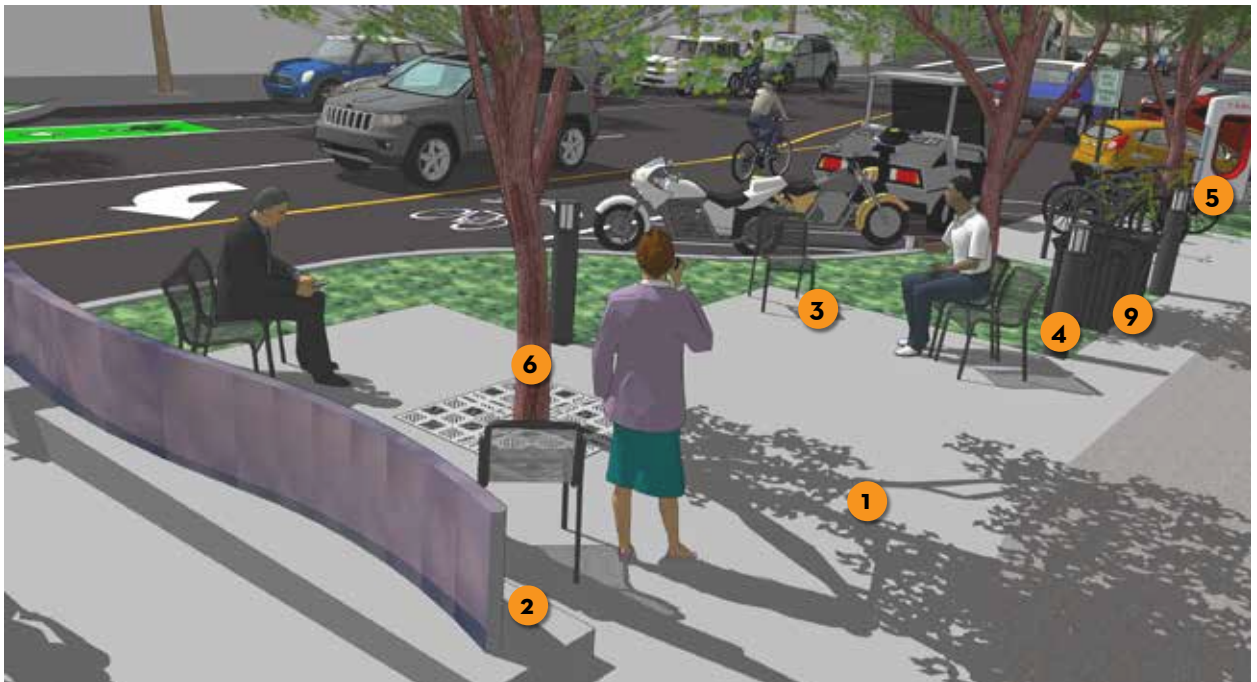


Figure 2-59 Design Sample #3 - Central block 3 design improvements



- 1: Improved intersection bulb-out with plaza
- 2: Block by block art corner project
- 3: Outdoor seating
- 4: New lighting
- 5: Bike racks

- 6: New street trees in tree grate
- 7: Mid-block plaza and seating areas
- 8: Mid-block lighting improvements
- 9: Trash and recycling receptacles

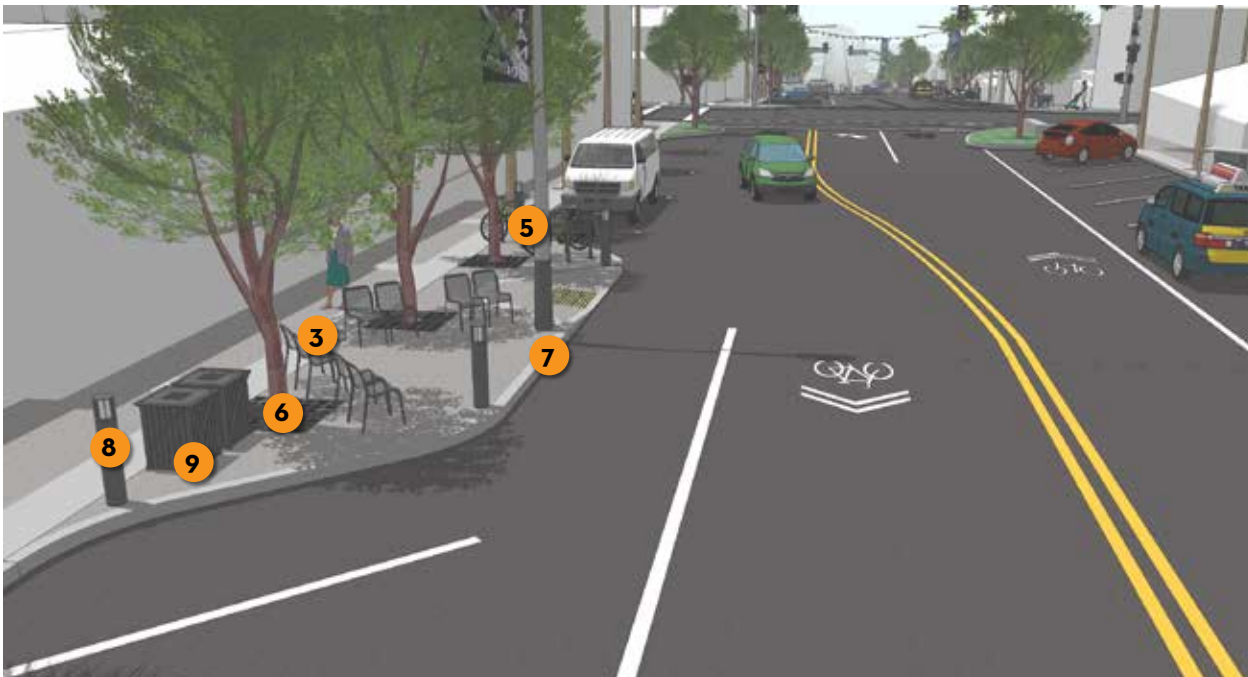
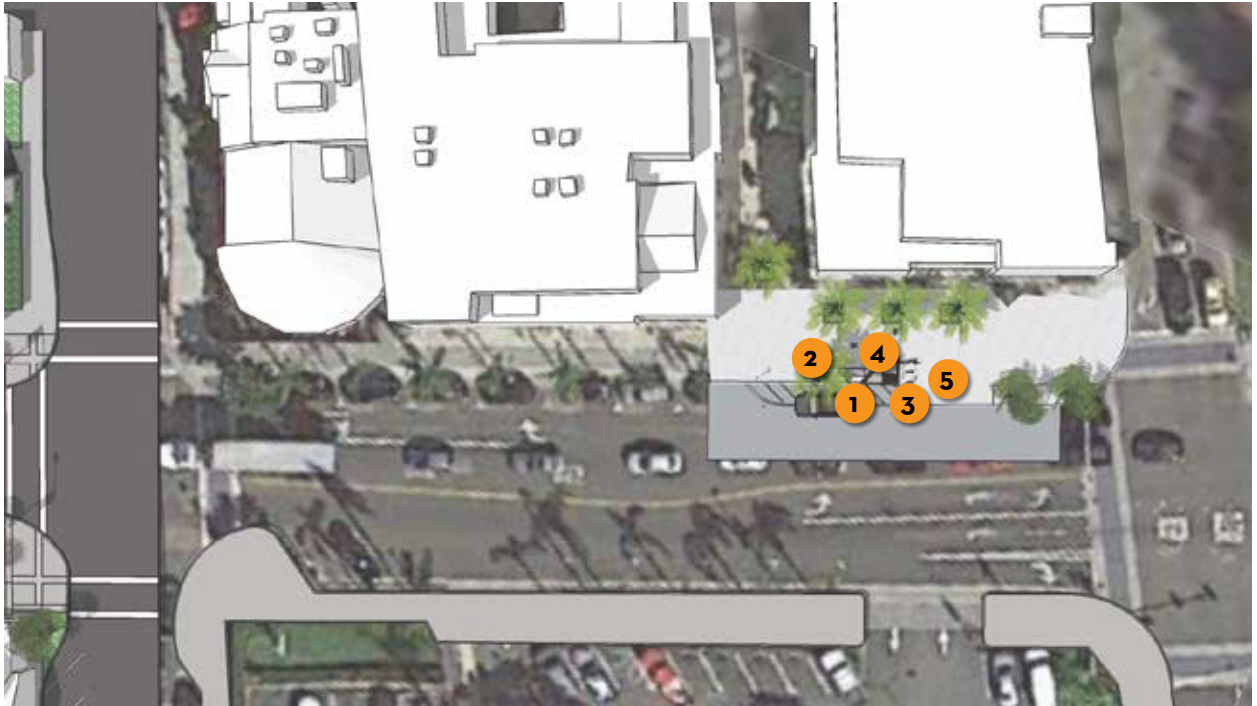


Figure 2-60 Design Sample #4 - East end block 4 design improvements



- 1: Cut-back curb line for drop-off zone
- 2: 3-minute passenger loading and drop-off signs
- 3: Improved lighting
- 4: ADA ramp
- 5: Bike racks

