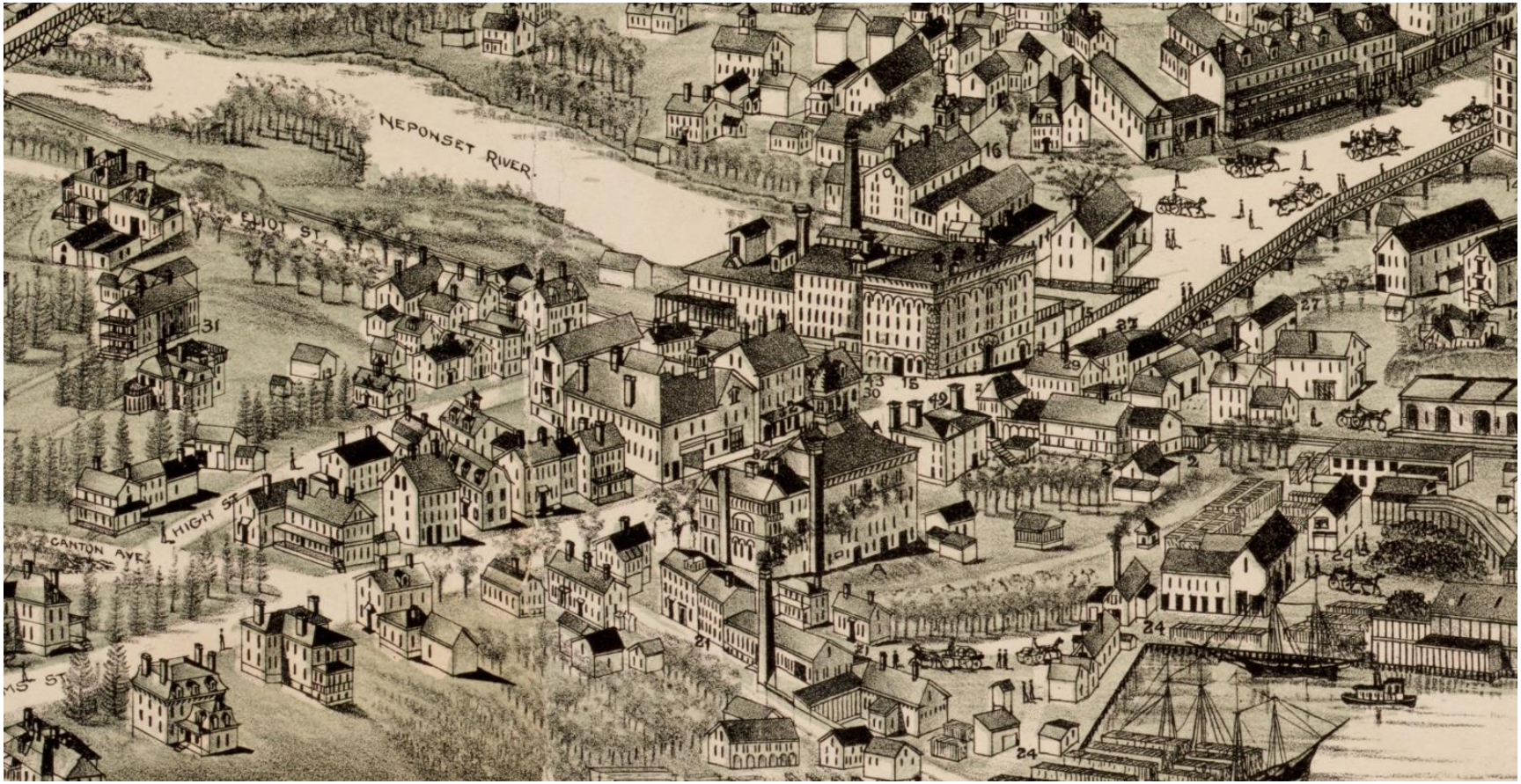


Design Guidelines for Milton Village Mixed-Use Planned Unit Development

Town of Milton, MA

June 30, 2022

Dodson & Flinker, Inc

Cover Image: Milton, Lower Mills, 1890 (Map reproduction courtesy of the Norman B. Leventhal Map & Education Center at the Boston Public Library)

1. Introduction

1.1 APPLICABILITY

These Design Guidelines were adopted by the Milton Planning Board on _____. They are used by the Planning Board during special permit review for any project proposed under *Milton Village Mixed-use Planned Unit Development* (Section 10.III.S of the Town of Milton General Bylaws, known as the Zoning Bylaws).

The Planning Board uses the Guidelines to evaluate compliance with:

- the provisions of Section 10.III.S, especially but not limited to, the Design Standards found in paragraph 6.
- the General Conditions for Site Plan Approval found in Section VIII.D;
- any other relevant purpose, intent, or provision of the Zoning Bylaws;
- and the intent for Milton Village as expressed in the Master Plan and subsequent documents and presentations produced by the Master Plan Implementation Committee

The Planning Board, at its discretion, can approve reasonable and justifiable minor deviations from the Design Guidelines when—in its opinion—such deviations contribute to meeting the intent of Milton Village Mixed-Use PUD and the guiding principles set forth below. Applicants should clarify how any proposed deviations from the Design Guidelines further the intent of the Zoning and the principles in this document.

In the case of an inconsistency between the Zoning Bylaw and these Design Guidelines, the Bylaw shall govern. In the case of inconsistency between applicable state or federal laws—including, without limitation, state building codes or life safety codes—and these Design Guidelines, the applicable state and federal laws, rules and regulations shall govern.

1.2 INTENT

The guidelines in this document are intended to provide applicants and the Planning Board with a shared detailed understanding of the intent of Milton Village Mixed-Use Planned Unit Development, which is:

> "...to allow high quality mixed-use development that enhances Milton Village's historic context, combines residential and commercial uses, contributes to revitalization of the business district, encourages investment near transit, supports preservation in the district, increases the range of housing types, and strengthens the Town tax base."

The guidelines are intended to provide clarity to project proponents faced with numerous choices, often amongst competing design priorities. They explain the key aspects of design for Milton Village so that incremental development projects will add up to the intended cohesive vision for Milton Village.

1.3 ORGANIZATION

This document begins with an overview of the history and existing conditions in Milton Village that contribute to its existing and desired sense of place. This is followed by Cross Cutting Design Principles that summarize the Town's goals and aspirations for the Milton Village Mixed-Use PUD area. It then presents sections on specific topics organized according to the subject areas to be addressed during the design review process, including buildings, public realm, access & parking, landscaping, lighting, signage, sustainability and access to the Neponset

River and Trail. For each topic, design principles are outlined, followed by specific guidelines that explain what is required to meet the Design Principle. The guidelines include both objective and subjective criteria for judging the appropriateness of a development proposal. Guidelines are supplemented by examples that illustrate approaches that meet, or do not meet the guidelines. The intent of this organization is to provide the clarity needed for efficient design, predictable permit review, and implementation of a cohesive mixed-use village center, while still allowing for the flexibility for creative design solutions that meet unique site and programmatic constraints.

Diagrams and photographs have been included in the Design Guidelines to illustrate the intent and application of the guidelines. Captions and callouts focus attention on the salient features of the images. All of the text and images contained in the design principles, design guidelines, diagrams, photographs, and captions should be considered when using this document.

1.4 RECOMMENDED PROCESS FOR USING DESIGN GUIDELINES

The Planning Board recognizes that the existing character of Milton Village is diverse, and that the Milton Village Mixed-Use PUD section of the Zoning Bylaw intends built outcomes to vary based on subareas within the Village. The Board also recognizes that some of the Design Guidelines below may not apply to specific sites or projects. Therefore, applicants and the Board must prioritize which design guidelines are most important for a particular site and project. To expedite that prioritization, the Board recommends that Applicants use the following process for applying the Design Guidelines to their project.

Applicants are encouraged to read through the design guidelines prior to beginning their design process, focusing especially on the Design Principles.

Very early in the design process, applicants are encouraged to conduct a site and context analysis and document it. The analysis should consider the specific conditions of the site and its context—including prominent features on- and offsite that provide opportunities or challenges; topography; street and sidewalk conditions; the scale, massing, detailing, style, function, and history of surrounding buildings and sites; and specific opportunities to fulfill the vision for Milton Village that are provided by the site and context. The Board encourages applicants to document their context and site analysis and be prepared to discuss it with the Board.

Once the applicant has determined the best overall approach for applying their intended mixed-use program to the site and its context in compliance with the overall Design Principles, applicants are encouraged to conduct a detailed review the various design guidelines and examples in this document. At this point, applicants should determine which of the design guidelines and examples are the highest priority for their project and apply them, or reasonable alternatives, within their design.

Applicants should be prepared to explain to the Board the design tradeoffs they explored as they applied the Design Guidelines to the design of their project, and which aspects of the Design Guidelines were followed, which were not, and why.

1.5 RELATIONSHIP TO DESIGN STANDARDS

The Zoning section for Milton Village Mixed-Use Planned Unit Development establishes Design Standards. For the convenience of the reader, the Design Standards from the zoning bylaw are included below in their original organization. The Design Standards are also included within the body of the Design Guidelines, where they are nested under relevant topical sections.

The Design Guidelines expand upon the Design Standards. The Design Guidelines explain design principles that underly the Design Standards and suggest approaches for meeting the Design Standards. The Design Guidelines also cover additional topics that are not included in the Design Standards but will nonetheless be considered during a typical site plan approval process.

Compliance with the Design Standards contained in the zoning is mandatory and required of all projects. Compliance with specific approaches described in the Design Guidelines is strongly encouraged but is not mandatory. The Planning Board may accept reasonable alternative approaches for meeting the Design Standards and various other zoning requirements.

A. Design Standards from Section 10.III.S.6. of the Zoning Bylaws:

In a Milton Village Mixed-use Planned Unit Development, each building shall be designed to be architecturally coherent, well sited on its lot, visually attractive, and compatible with its neighborhood and nearby buildings. In addition, each building shall meet the following design standards:

a. New buildings shall be positioned on their sites to provide horizontal setback buffers for abutting existing historic single- and two-family residences. Additionally, the building form, massing or roofline shall provide a vertical step-back to provide transition in scale to those abutting structures.

b. Where the sidewalk width is less than 6 feet at the building frontage, new buildings shall provide a setback for expansion of the sidewalk width to a minimum of 10 feet to allow for additional sidewalk seating or activity.

c. The building form, massing and roof lines shall reflect and reinforce the historic buildings and styles of the Milton Village district and shall complement the character of the district. Particular attention should be paid to the design elements of scale, proportion, overall style, façade design, windows, entrances, building materials and color.

d. The building form shall provide step-backs in the façades that respond to the surrounding context to an extent that the Planning Board deems appropriate. The step-backs shall provide a change in the plane of the façade to reduce the perceived building height. For example, if a 4-story building, after building height incentive, is adjacent to a 3-story existing building, the façade of the fourth story shall step back from the façade of the lower three stories to reduce the visual prominence of the upper floor.

e. Buildings more than forty (40) feet wide shall be broken down into a series of smaller elements to evoke the rhythm of historic shop fronts and mixed-use town centers, add visual character, and maintain the pedestrian scale of the streetscape. No

uninterrupted length of any façade shall be permitted to exceed twenty (20) horizontal feet without incorporating at least one of the following massing elements: horizontal setbacks or vertical step-backs, architectural projections, recesses or arcades, and at least one of the following design elements: color change, material change, or texture change.

f. The building façade shall integrate a higher proportion of transparent glass in the ground level frontage oriented to Adams Street including business and entryway storefronts, display windows, or other glazing elements.

g. In general, all windows shall be taller than they are wide. This requirement shall apply to windows on the first floor as well as upper floors. Street front windows that are horizontally oriented may be broken up with the use of mullions.

h. Recessed doorways are preferred, in order to break up the building façade, provide a welcoming space, and provide protection from sun and rain. Where a recessed doorway is not used, an awning can have a similar effect.

i. Windows and doors shall be surrounded by appropriate architectural elements highlighting the windows and doors as features of the façade.

j. The back and sides of each building shall be given as much architectural care as the front. The building, whether observed from the front, rear or sides shall present an attractive appearance and offer a unified architectural approach. Where windows are not possible or appropriate to the intended use, vertical articulation in the form of raised or recessed surfaces shall be used to break up blank walls.

k. Building finish materials shall be appropriate to traditional New England architecture, and may include, but shall not be limited to brick, stone, wood or composite materials with visual characteristics similar to wood. Vinyl shall not be used as a primary finish.

l. Mechanical equipment, including metal chimneys, and elevator penthouses at grade, attached to, or on the roof of a building, shall be screened from view from streets; or shall be integrated into the overall design of the building by use of materials, placement, roof shape or form, or other means.

m. Parking structures shall be unobtrusive and designed to blend with the building and the neighborhood. There shall be convenient access from a parking structure to the business and residential uses which it serves.

n. Surface parking areas shall be designed to be used as flexible plaza space that could be temporarily used for other private purposes or events. These parking areas shall use permeable pavers and shall include landscape islands, or other design approaches to add visual interest and flexibility to parking areas.

o. Vehicular access to the site shall be integrated with the design of the public realm and property frontage to minimize the width and potential negative impacts on the pedestrian environment.

p. Landscaping shall be used to enhance the design of the building, provide attractive outdoor features, and help to integrate the Milton Village Business District with nearby residential districts. Street trees shall be integrated with the design of

extensions of the sidewalk at the Adams Street frontage with the use of flush tree grates or permeable pavers. Where space is limited, window boxes, trellises, green walls, or other compact landscape features shall be integrated with the building design.

q. *Lighting fixtures shall be appropriate to the architecture and provide suitable lighting without detriment to nearby residences. Light fixtures including site and street lights shall match existing standards in the Town, for example matching street lights already installed in the Central Avenue Business District.*

r. *Signs shall be integrated with the building design and placed consistently on the building at the top of the ground floor and coordinated among multiple tenants.*

s. *The Planning Board has the discretion to allow changes to one or more design standards if the project proponent can show that with such changes the project would remain architecturally coherent, well sited on its lot, visually attractive and compatible with its neighborhood and nearby buildings.*

2. Historical Context

2.1 BRIEF HISTORY OF THE DEVELOPMENT OF MILTON VILLAGE

Milton Village's history of combining residential and commercial activities sets a precedent for the "high-quality mixed-use development" envisioned by the Mixed-Use Planned Unit Development Overlay District zoning. The Lower Falls of the Neponset River was a fishing site known as Unquity-Quisset to the Indigenous people of the Neponset group of the Massachusett Tribe before English Settlers established a grist mill there in 1634.[1] European settlement at the Lower Falls produced mills making paper, gunpowder, dye, and most famously, chocolate, first milled in 1765, and later giving birth to Webb & Twombley Chocolate, Baker Chocolate, and other companies in the 19th Century. The village that grew around the mills housed workers who supported small businesses, and by 1888, Milton Village hosted a market, drug store, barber, dentist, carriage shop, and newspaper printer, among other businesses, in a vibrant community center.[2]

Figure 1. The Baker Chocolate Mill, date unknown (Buchanan & Sammarco)

Figure 2. Durrell's General Store at Adams and Short Street (later, Eliot Street), 1865 (Buchanan & Sammarco)

Many buildings along Adams Street served both commercial and residential uses, such as the Suffolk Resolves House on Adams Street, built in 1760, which had a grocer and inn on the street level and private residences above. Other live-work buildings on Adams Street included the house where Benjamin Crehore manufactured the first pianoforte, or the Collins Building, home to Everett's Market through the first half of the 20th Century (both of which no longer exist). Many of these buildings were two and a half to three and a half stories tall and densely settled.[3] The bustling village center was supported by a public library, post office, and after 1847, commuter rail service to Boston, while uphill and away from the river, the area transitioned to residential houses by Canton Street and along High Street, originally known as "The Back Lane".[4] After the Town's adoption of the State Tenement House Act in 1913 and zoning in 1938, Milton restricted 3-story buildings and mixed-use.[5] Other changes during the 20th century, such as the removal of trees due to Ducth Elm Disease, the addition of electrical wiring to streets, and the patchwork of architectural styles following World War II,

[1] Hamilton, E.P. (1957). *A History of Milton*. Milton: Milton Historical Society

[2] Hamilton, 1957

[3] Buchanan, P. and Sammarco, A. (1996). *Milton*. Dover, NH: Arcadia Publishing

[4] Buchanan & Sammarco, 1996

[5] Hamilton, 1957

have altered the district. However, Milton Village's remaining historical buildings are reminders of its past, while its access to the Mattapan Trolley and the Neponset Trail and its setting for the Neponset Riverwalk and the Milton Farmer's Market make for an active, connected community center that will continue to evolve.

Figure 3. Adams Street looking north, 1900 (Hamilton, 1957)

Figure 4. Adams Street looking north, 2021 (Dodson & Flinker)

Figure 5. Everett's Market along Adams Street, 1927 (Buchanan & Sammarco, 1996)

2.2 ARCHITECTURAL STYLES

In Milton Village, 15% of the buildings were constructed between 1765 and 1800, 44% were built in the 19th Century, 38% in the 20th Century, and the remaining 3% since 2000. The evolving architectural styles that emerge from these periods define key design elements in both the buildings and streetscape of Milton Village.

Milton Village's buildings fall under four main architectural styles—Colonial, Federal, Queen Anne and Romanesque Revival, and Georgian Revival—in addition to miscellaneous styles from more recent development.

The Joseph Fenno House at 65-71 Adams Street, built in 1765, sets off the Colonial period, followed by the Federal period, starting in 1820. While architecture from these eras originally included 3-story mixed-use buildings, remaining buildings tend to be more modest and residential, with simple materials and façades, such as the Edmund J. Baker Building (1795) at 85 Adams Street.

Starting with the construction of the Associates Building by Rotch & Tilden Architects in 1881 and followed by several mill buildings designed by Walter Winslow and partners, the more monumental Queen Anne

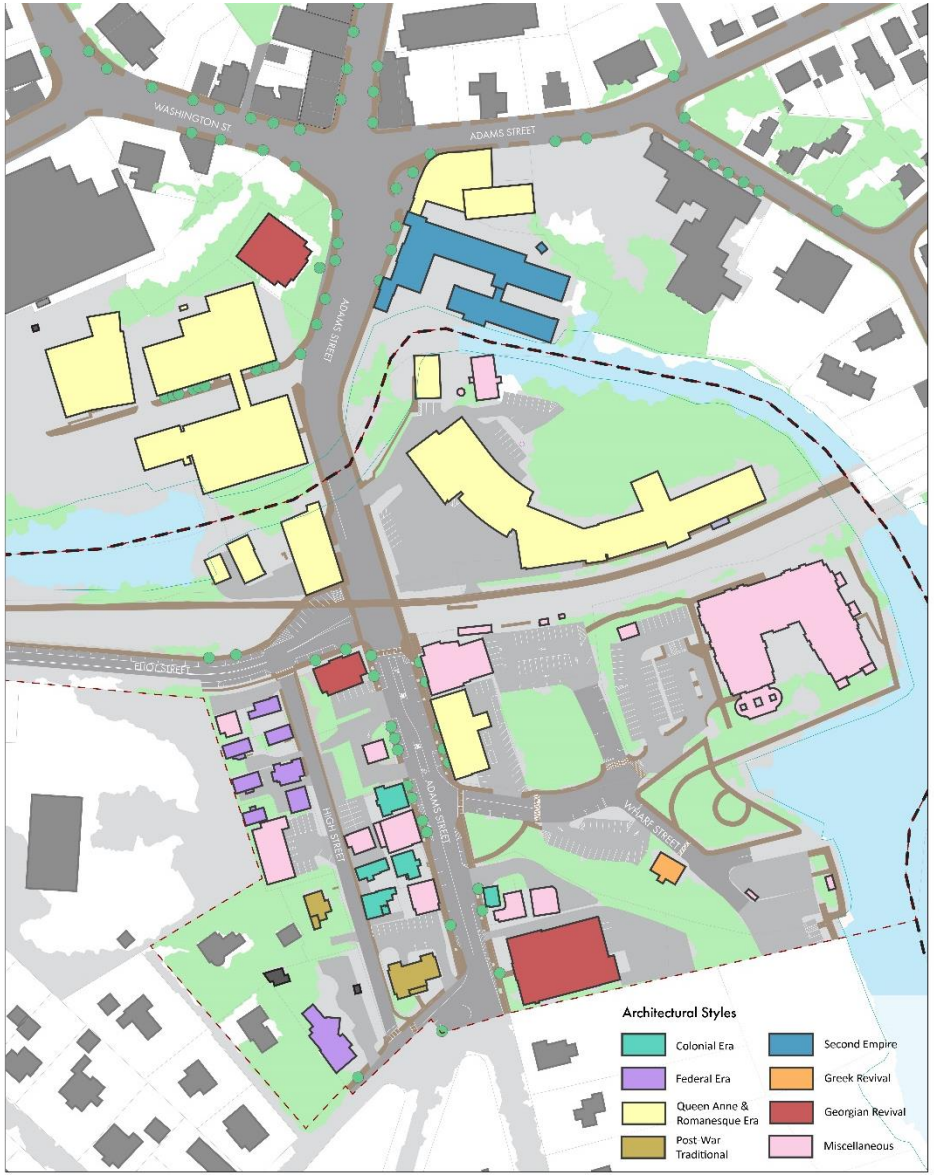


Figure 6. Map showing the architectural style of buildings in Milton Village and Lower Mills. (Dodson & Flinker)

and Romanesque Revival styles came to define the bottom of Adams Street crossing into Dorchester in the 1880s and 1890s. In the 1920s and 30s, the Georgian Revival style reflected a return to traditional façade and roof elements with more elaborate touches, such as at the current Bank of America building at 2 Eliot Street and the Verizon Building at 114 Adams, designed by Arthur Rice.

In the second half of the Twentieth Century, Postwar Traditional buildings, such as 5 Canton Street, reflect the neighboring Colonial style, while other buildings defy clear stylistic categories, such as 25 High Street or 88 Wharf Street. Two buildings from the late 19th Century have unique styles—the Milton Yacht Club Building at 25 Wharf Street is Greek Revival, and the Pierce Mill, just over the Adams Street Bridge in Dorchester, is French Second Empire.

A. Examples of Architectural Styles

The following examples show architectural styles in Milton Village. Project proponents are expected to review these precedents and others and should be prepared to explain how the design of their projects builds from specific precedents.

65-71 Adams St - *Joseph Fenno House*

Colonial Era
Milton Village

Year	*c. 1765*	*Height*	*3 stories*
Style	*Colonial Revival*	*Setback*	*3 ft*
Use	*Office*	*History*	*Oldest structure still standing in Milton Village; brick façade, bay windows, and 3rd floor added in the 1890s*

- Small, symmetrical dormers
- 5 bay façade
- Red brick veneer façade
- 12 over 12 double hung windows with shutters
- Raised entrance, Georgian-style door surround
- Brick terrace planter

85 Adams St - *Edmund J. Baker Building*

Colonial Era
Milton Village

Year	*1795*	*Height*	*2 stories*
Style	*Colonial*	*Setback*	*16 ft*
Use	*Single Family Residential*	*History*	*Dwelling of Baker Chocolate family. Original site of Milton Public Library (1871-1882)*

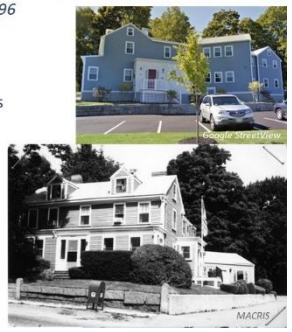
- Low pitched gable roof
- 3 bay façade
- Vinyl clapboard siding
- Georgian-style entrance, raised and enclosed
- Large stone retaining wall at sidewalk edge with brick stairs

17 Canton St - *John Durrell House*

Federal Era
Milton Village

Year	*1831*	*Height*	*2 stories*
Style	*Federal*	*Setback*	*20-22 ft*
Use	*Office*	*History*	*Originally one-room deep with open wrap-around porch; rear extension first added by 1896*

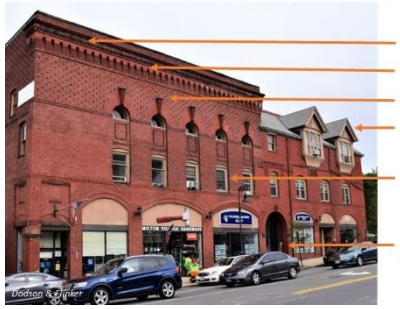
- Steep gable roof
- Large, symmetrical dormers
- Symmetrical 5 bay façade
- Elevated, enclosed entrances
- Clapboard siding, stone and mortar foundation
- Granite block retaining wall



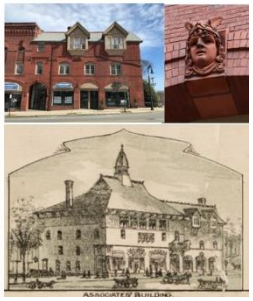
50-64 Adams St - *The Associates Building*

Queen Anne Era
Milton Village

Year	*1881*	*Height*	*3 stories*
Style	*Queen Anne*	*Setback*	*0 ft*
Use	*Commercial, Office, Assembly Hall*	*History*	*Rotch & Tilden, Architects;* "...a radical change in the concept of a mill village being transformed into an urban area" *(Milton Hist Com.)*



- Dentilled cornice
- Arcade corbelling
- Scrolled brackets
- Large dormers, cross-gabled roof
- Recessed window panel, half circle (3rd Fl) and arched (2nd Fl) windows
- Arched entranceways that unify ground floor



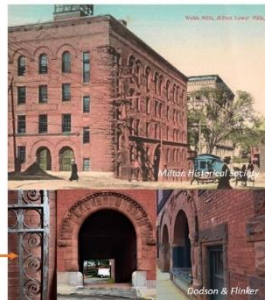
1 Eliot St - *Webb Mill*

Queen Anne Era
Milton Village

Year 1882
Style Romanesque Revival
Use Commercial

Height 4 stories
Setback 0 ft
History Bradlee & Winslow, Architects; built on site of former Webb Chocolate Co. by Baker Chocolate; Dorchester/Milton National Register District

- Flat roof with copper cupola
- Staggered brick cornice
- Arched windows
- Rough hewn brownstone for corner quoining
- Broad arches above entrances with detailed moldings
- Hand wrought iron gates



6 Adams St - *Ware Mill*

Queen Anne Era
Milton Village

Year 1902
Style Georgian Revival
Use Commercial warehouse

Height 3 stories
Setback Not applicable
History Built on site of chocolate mill of Dr. Jonathan Ware by Baker Chocolate; Dorchester/Milton National Register District

- Flat roof; modillion and dentil cornice
- Brick keystones above window lintels
- Brick and copper molding
- Brick corner quoining
- Recently added copper roof over entrance
- Paved brick walkway

114 Adams St - *New England Telephone Co. / Verizon Building*

Georgian Revival Era
Milton Village

Year 1924
Style Georgian Revival
Use Telephone Office

Height 2 stories
Setback 20-22 ft
History Arthur W. Rice, Architect; built on site of Glover's Tavern for the New England Telephone Co.

- Gabled, central granite bumpout
- 7 bay façade
- Classical marble door surround
- Granite foundation, window lintels & sills, and cornice
- Front lawn

2 Eliot St - *Blue Hills Bank and Trust / Bank of America*

Georgian Revival Era
Milton Village

Year 1930
Style Georgian Revival
Use Bank

Height 2 stories
Setback 4 ft (Eliot St); 4-8 ft (Adams St)
History Arthur W. Rice, Architect; "represents ... the evolution of building styles [in Milton Village] from c. 1800" *(MACRIS)*

- Prominent dual chimneys; widows walk
- Slate roof; small, symmetrical dormers
- Dentilled cornice; corner quoining
- Central bumpout; broken scroll pediment around door
- Tall, 16 over 16 windows
- Stepped retaining wall. Materials match building

3. Cross Cutting Design Principles for Milton Village

The following design principles have been established to guide improvements and development within Milton Village to strengthen its position as walkable mixed-use center with a high quality of life for residents, a thriving business community, and a welcoming environment for visitors. These design principles were drawn from the long history of planning for Milton Village, as well as analysis of the history and existing conditions of Milton Village and public outreach conducted during the creation of the design guidelines. These top-level Design Principles cut across multiple aspects of a development project: building design, site design, landscaping, etc.

3.1 IMPLEMENT MILTON'S PLANNING GOALS AND THE VISION FOR MILTON VILLAGE

Milton's Master Plan set the goal of promoting economic development by revitalizing the town's commercial districts including Milton Village.

Following the Master Plan, the Milton Village Mixed-Use Zoning Study (2018) established the following goals for the area:

- Enhance the character of the district
- Invite investment and economic development
- Promote mixed-use development
- Strengthen district vitality
- Preserve history
- Increase range of housing types and affordability
- Strengthen tax base
- Mitigate potential impacts

Subsequent work by the Master Plan Implementation Committee (MPIC) refined the vision for Milton Village and developed the zoning to enable it. The MPIC conducted build-out studies that resulted in a drawing that captures the key ideas of the vision encoded in the zoning:

Figure 7. Build Out/ Vision for Milton Village. New buildings are highlighted in blue (MPIC Presentation, September 23, 2019)

- Preserve historic structures. Reuse them and incorporate them into new development where appropriate.
- Site new buildings close to the sidewalk to create a well-defined edge to the public realm.
- Use large windows on ground floors. Views into storefronts, lobbies, and other semi-public spaces add visual interest for pedestrians and draw customers into businesses.
- Step back upper stories from the street and neighboring properties to reduce the apparent height of buildings and reduce impacts on adjacent public and private properties.

- Reduce the height of buildings as they climb the slope between Adams Street and High Street.
- Minimize the impact of off-street parking by locating parking within structures or behind buildings
- Break the bulk of buildings into smaller masses to reduce the apparent size of the building and add visual interest
- Use dormers, cross gables and other breaks in the plane of large roofs to add visual interest and reduce the apparent height of buildings, while maintaining usable space.

The Milton Village Mixed-use Planned Unit Development zoning section establishes three bonus incentives for increased allowable height on Adams Street:

- District Improvement Incentive,
- Affordable Housing Unit Incentive,
- Historic Preservation Incentive.

While the bonuses are available only under certain circumstances, their topics—district improvements, affordable housing and historic preservation are desirable throughout Milton Village.

3.2 PRESERVE HISTORICALLY SIGNIFICANT BUILDING AND SITE ELEMENTS AND DESIGN NEW DEVELOPMENT BASED ON HISTORIC PRECEDENTS, WHILE ADJUSTING TO CURRENT FUNCTIONAL NEEDS AND BUILDING TECHNOLOGIES. .

The buildings and site improvements in Milton Village are a record of the area's history. Preserving that history is crucial for maintaining Milton Village's sense of place. It is one of the key aspects of Milton Village's brand and can be a driver of economic vitality—a selling point for potential residents and businesses. At the same time, the history of architecture in Milton Village shows that the place has changed over time. Buildings have been replaced as functional needs change. Styles have evolved.

The Milton Village Mixed-Use PUD zoning anticipates and encourages both historic preservation and redevelopment in Milton Village. The key to striking this balance is for future development to learn from the past. Each of the architectural styles in Milton Village up to the early 20th century built off the previous styles. The styles explored new ideas of scale, massing, ornamentation, and new building technologies and techniques. Even as they changed, the styles maintained consistent elements that enabled new styles to harmonize with previous ones. Throughlines include the use of relatively simple shapes, a consistent system of proportions, a hierarchy of building elements, the vertical alignment of windows and doors, and a strong preference for symmetry. Moving forward, new buildings in Milton Village can continue to innovate off previous styles in the village center. While doing so, they should adhere to the features that the area's historic buildings have in common and avoid radical new forms that break the continuity of the area's stylistic evolution.

3.3 UTILIZE MILTON VILLAGE'S SLOPING TERRAIN TO CREATE A UNIQUE SENSE OF PLACE, AND HARMONIZE DIFFERENT SCALES OF DEVELOPMENT

Milton Village slopes down from Milton Hill to the Neponset River which wraps around it on the east and north sides. Development projects should use the terrain to their advantage. Opportunities include managing the apparent

size of buildings by integrating them into hillsides. hiding parking below buildings, managing the transition from the historic commercial scale of Adams Street to the residential scale along High Street, controlling views of objectionable elements, opening vistas, and making focal elements more prominent.

Development projects should pay special attention to how they deal with slopes along the frontage of sites, especially along Adams Street. Retaining walls can create a pleasing transition between sidewalks and buildings but can make the sidewalk claustrophobic if they are too tall. In general, the ground floor elevation of buildings should step down the slope. Entrances should be at grade. Universal design principles should be used to ensure that sites and buildings are accessible to all people.

3.4 DESIGN FOR PEDESTRIANS FIRST

Rather than designing projects to maximize leasable space, the design of development projects in Milton Village should begin with consideration of how to best shape the public realm of streets, sidewalks and open spaces. The scale of design—meaning the relative size of different elements—should be based on the scale of the human body, resulting in an environment that is physically and psychologically comfortable for people on foot.

3.5 USE QUALITY DESIGN TO ATTRACT RESIDENTIAL AND ECONOMIC GROWTH AND MAKE AN APPEALING PLACE TO LIVE, WORK AND PLAY

Milton Village is one of Milton's few village centers. Revitalizing it is a key element in the Town's economic development and housing strategies. Public input has indicated that quality design is necessary to make Milton Village attractive to future residents, businesses, customers, and visitors. Quality design does not mean that all projects need to use the most expensive materials or be targeted for luxury uses. Quality design does imply that each project should be thought through from the broad strokes to the fine details, that form and function should be unified, that care should be taken to create pleasing buildings and make the most out of sites. Ultimately, each development project should contribute to making Milton Village a place people enjoy living in, working in, and visiting.

3.6 DESIGN FOR SUSTAINABILITY TO MAKE MILTON VILLAGE DURABLE, EFFICIENT, RESILIENT, AND TO MINIMIZE HARM TO THE ENVIRONMENT

New development in Milton Village should be designed to make the village center more compact and walkable so that more people can get out of cars and onto their feet. This has numerous environmental, economic, social, and health benefits., New development should utilize green building practices and materials to reduce building energy demands, lifecycle embodied energy, and ensure healthful spaces that are free from toxic materials. It should use low impact development (LID) techniques like pervious paving, stormwater planters, tree box filters, rainwater harvesting, and green roofs to slow, infiltrate, and clean stormwater runoff. Buildings should be designed for flexible floor plans that can adapt to changing uses over time. Finally, development projects should support strong social ties among community members—a key aspect of community resilience—by creating spaces for community gatherings and chance meetings inside and out.

3.7 CONNECT TO OPEN SPACE RESOURCES, ESPECIALLY THE NEPONSET RIVER, MILTON LANDING, AND THE NEPONSET TRAIL

Development projects that are located near the Neponset River, the Wharf or the Neponset Trail should provide visual and physical connections to these valuable open space resources.

4. Design Guidelines

4.1 BUILDING DESIGN

Design Principles. New buildings and modifications to existing buildings should contribute to Milton Village's unique sense of place by respecting historic precedents, complementing adjacent buildings, and shaping pedestrian friendly streets, sidewalks, and open spaces. Architecture should follow time-tested practices of design but need not replicate historic designs. Each building should be designed as part of the overall composition of Milton Village, making a unique functional and aesthetic contribution without excessively calling attention to itself.

A. Siting of Structures

Design Principles. Structures should be sited to define and dignify public spaces such as streets, sidewalks, and parks. New and renovated buildings should be placed with consideration of current and future buildings and uses on neighboring properties so as to create appropriate transitions. All projects should begin with a process of site analysis that identifies the key opportunities and constraints on the site, examines the context of the site, and identifies site-specific design techniques for making a positive contribution to the urban design of Milton Village, including shaping public and private outdoor spaces, and providing pedestrian-centered access and circulation. This site analysis should be included in the Special Permit application packet.

1) Establish a consistent edge for the public realm by locating building facades and entrances close to sidewalks. (See Figure 8).

Figure 8. The Associates Building defines the street edge on Adams St (Dodson & Flinker)

2) Front façades of buildings on a block face should be generally aligned with each other and should be set back a consistent distance from the street.

3) The primary façade of a building should be built generally parallel to the front lot line or to the tangent of a curved front lot line.

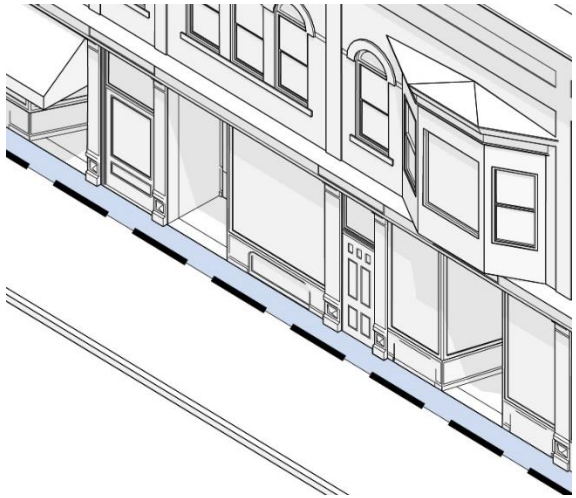


Figure 9. Illustration showing a building built close to the front lot line (indicated by the dashed line).

4) A front setback may vary from its context when it fulfills a specific urban design function, like the creation of a pedestrian-oriented plaza, or widening a sidewalk for additional tree planting.

5) On lots with more than one street frontage, the building should be placed at the corner facing both streets. On a corner lot, the façade may be retracted to emphasize a corner entry to a building, to create space for a publicly accessible open space (Figure 10), and/or to allow for safe sight distance at the corner. All street facing facades of corner lot buildings should be given equal design attention and should include a prominent entrance. A single prominent corner entry is also appropriate.

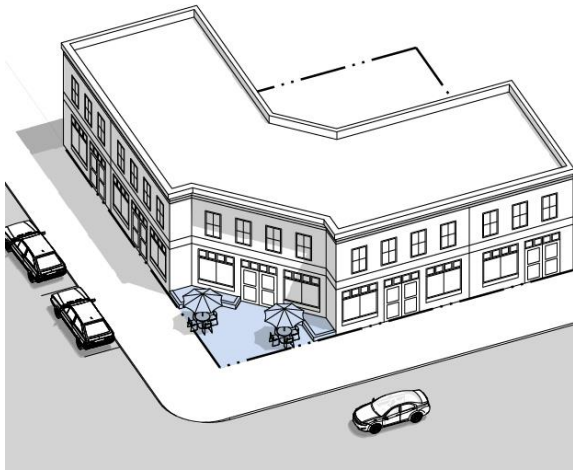


Figure 10. Street corners can be enlivened with public plazas.

6) Including special features to mark corners and gateways to the district is encouraged. For example, a building may have a curved corner, a corner tower, or increased ornamentation.

Figure 11. The Webb Mill marks its street corner location with a curved edge of rough-hewn brownstone.

7) Buildings should be sited to terminate a vista when located at the end of prominent view from a street or open space.

8) Buildings should be sited with consideration of the contours of the land to limit the need for excessive cut and fill, to minimize construction costs, and to facilitate circulation within sites and connectivity between streets. (Figure 12)

Figure 12. The building at 65-71 Adams Street viewed from its High Street side. This building provides an upper story connection between Adams Street and High Street, enabling parking to be located behind the building on High Street. Projects that front on both Adams Street and High Street are encouraged. (Dodson & Flinker)

Figure 13. Like the above example on High Street, this project in Providence accommodates the grade change across the site by providing upper story entries from rear parking. A stairway from the parking area connects to a pathway that links the two streets (Truth Box Architects)

Design Standard a.

New buildings shall be positioned on their sites to provide horizontal setback buffers for abutting existing historic single- and two-family residences. Additionally, the building form, massing or roofline shall provide a vertical step-back to provide transition in scale to those abutting structures.

Figure 14. A contemporary building in South Boston has upper story stepbacks that reflect the rooflines of the historic structures it sits between. Note: this building is taller than what is allowed in Milton Village. (Utile).

9) Setback buffers adjacent to existing historic single- and two-family structures shall be designed to provide an attractive edge for the existing historic property. Dense landscaping with four season interest and high-quality fencing is appropriate. See Landscaping.

Design Standard b.

Where the sidewalk width is less than 6 feet at the building frontage, new buildings should provide a setback for expansion of the sidewalk width to a minimum of 10 feet to allow for additional sidewalk seating or activity.

10) The size of the front setback, and the use and design of the resulting semi-public space shall be coordinated with the desired streetscape design. (See 4.2A Streetscape Design below). The project proponent is encouraged, but not required, to allow public access to the resulting front setback area.

11) Buildings should be sited to protect and enhance existing site conditions, such as, significant views, significant trees, unique or special natural features, and circulation routes.

12) Buildings should be sited to create appealing and comfortable on-site open spaces. For example, open spaces should be sited in locations with attractive views, unique natural features, and/or comfortable microclimates.

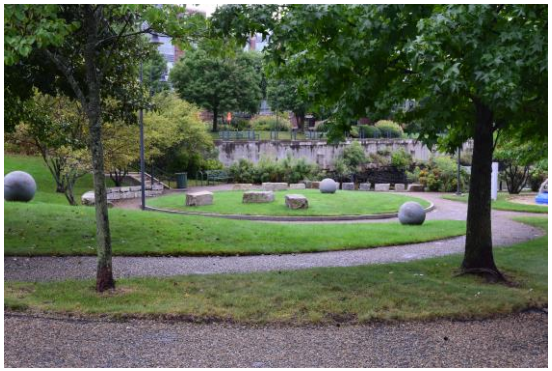


Figure 15. The 88 Wharf Street mixed-use development created a variety of attractive outdoor spaces oriented toward the Neponset River.

B. Architectural Context

Design Principles. Architectural design approaches and decisions should be intentional and reflect the historical context of Milton Village along with contemporary development needs and practices. The design of new and substantially renovated buildings need not attempt to reproduce historic Milton buildings, but it must be authentic.

Authenticity is not about how old something is. It is about how well it is made and whether it is created with a genuine understanding of its form, function, and context. Authentic new buildings employ building elements and materials creatively, but also in a

controlled and rational manner. The end result is a form that builds from Milton's historic precedents rather than merely copying them.

1) The design of new and renovated buildings should reflect architectural styles commonly found in Milton Village, as outlined in Section 2.2.

Figure 16. This contemporary building in Washington D.C. builds from historic architectural styles in its massing, materials, glazing, and detailing. Participants in a public forum for these design guidelines rated this building highly appropriate for Milton Village. (Source unknown)

2) Buildings should not mix too many styles and avoid overly complex designs.

3) Design and construction of buildings should prioritize quality and durability and enhance the overall character of Milton Village.

4) Architectural preservation. Projects that renovate existing buildings should preserve, or if necessary, replace, architectural features that have historic significance, such as exterior materials, windows and doors, trim, and decorative elements. See also: 4.1G.10) and 4.1J.4).

C. Building Form, Height, Scale, and Massing

Design Principles. Buildings form and scale should respond to site context. In addition to proportioning the length and height to surrounding buildings, height should be adjusted according to slopes on sites—with taller building heights acceptable at the bottoms of slopes, and shorter building heights further up slopes. Step-backs should be used to reduce the apparent height of buildings.

Design Standard c.

The building form, massing and roof lines shall reflect and reinforce the historic buildings and styles of the Milton Village district and shall complement the character of the district. Particular attention should be paid to the design elements of scale, proportion, Overall style, façade design, windows, entrances, building materials and color.

1) Simple building forms that are clearly discernible are favored over unnecessarily complex designs. Designs should limit needless variation; too many "add-ons" can be awkward and diminish the overall sense of order.

Figure 17. Buildings with a variety of simple forms result in a place that looks like it developed over time. In reality, these buildings at Mashpee Commons are part of a large development project (Dodson & Flinker)

2) Building height, length, and proximity to the street and sidewalks should be compatible with existing buildings to create cohesion along the streetscape.

3) Building height and scale should also be compatible with the size of the street to create a sense of enclosure and enhance the pedestrian experience.

4) Building heights should not be elongated or exaggerated to cover up functional elements. Floor-to-floor height should reflect the scale of adjacent structures and should be governed by exterior proportions rather than the building system.

5) The ground floor height of a building should generally not exceed 15 feet.

6) Projects located on sloping sites, especially those between Adams and High Streets should adapt building height to allow greater height at lower elevations, with the goal of maximizing density and connectivity while maintaining compatibility with surrounding buildings.

Figure 18. The Hyland building in Belmont changes from four stories at its base to 3 stories at the top of the slope making use of a natural grade change to provide parking at the lower level of the building

Design Standard d.

The building form shall provide step-backs in the façades that respond to the surrounding context to an extent that the Planning Board deems appropriate. The step-backs shall provide a change in the plane of the façade to reduce the perceived building height. For example, if a 4-story building, after building height incentive, is adjacent to a 3-story existing building, the façade of the fourth story shall step back from the façade of the lower three stories to reduce the visual prominence of the upper floor.

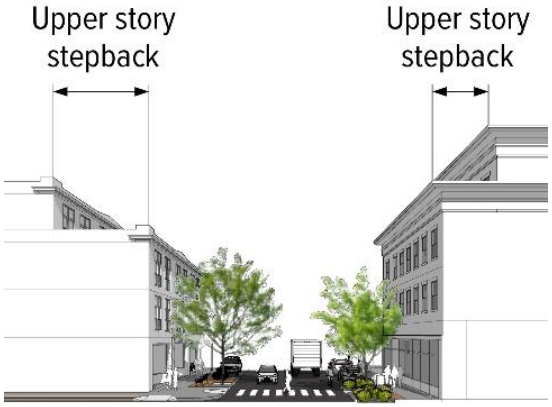


Figure 19. Illustration showing upper story stepbacks

7) Generally, it is appropriate for a building abutting a historic single or two-family structure to be one story taller than the historic structure with additional stories stepped-back an additional five to ten feet from the lot line. The Planning Board may consider shadow and privacy impacts on historic one- and two-family structures but will generally give precedence to the vision of Milton Village as a vibrant mixed-use village with more diverse housing. This vision requires additional development at a higher density. The Planning Board will also consider the historic development patterns of Milton Village; two-and-a-half and three-story structures with minimal side setbacks were previously more common.

8) In general, step-backs should be applied above the third story when facing Adams Street or Elliot Street and above the second story when facing High Street. Facades should be stepped-back 5-10' depending on intended use of the stepback area and to meet the goal of reducing the visual prominence of the upper floor. Use of the resulting outdoor space for a balcony, terrace, or green roof is appropriate.

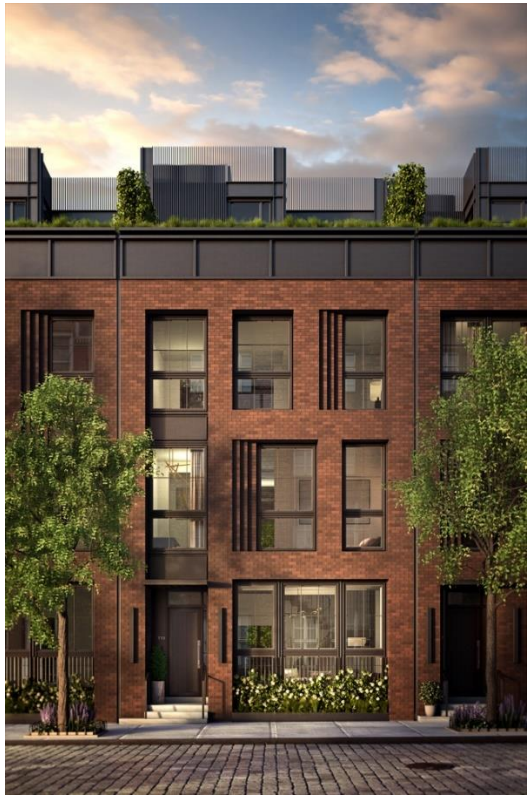


Figure 20. A NYC building with an upper story stepback (Cheryl Tougias)

Figure 21. This building in Brookline has a stepback above its first floor reflecting the adjacent one-story commercial buildings. It also has a stepback above the fourth floor to reduce the apparent mass of the building and reduce shadow impacts.

D. Roofs

Design Principles. The roof shape, slope, and materials should relate to the architectural style and scale of the building as well as the surrounding context and contribute to the function and safety of the building.

1) Similarity of roof forms—including, orientation, slope, eave heights, and overhangs—with historic precedents in the area is encouraged. The most common roof shapes in the area include gable, hip, and flat.

Figure 22. Gable roof at 15 High St (Dodson & Flinker)

Figure 23. Hip roof at 114 Adams (Google Streetview)

Figure 24. Flat roof at 6 Adams (Dodson & Flinker)

2) Pitched roofs are not mandatory, but where used should have a minimum pitch of at least 6:12 and incorporate traditional forms. Tall, peaked roofs are encouraged to reduce the apparent scale of the buildings while accommodating a full top floor.

Figure 25. The buildings above, from Providence, RI, use steeply pitched tall roofs to create plentiful third-story space while minimizing the apparent mass of the buildings (Union Studio).

3) Mansard roofs are acceptable. Their design should reflect historic precedents. Generally, a mansard roof should only be used above the third story of a building. Other than a small kick to meet the eave at its bottom, a mansard roof should not project beyond the face of the wall below. The eave should have a high level of detail. The roof should be surfaced with slate or a material with similar appearance. The roof should include dormers that contain occupiable space. Dormers should be appropriately scaled and designed based on historic precedents.

Figure 26. The mansard roof on 36 Central Ave in Milton, MA is an example of an appropriate design (Realtor.com)

Figure 27. Inappropriate mansard roof design in Beacon, NY. The roof is too tall relative to the floors below. The dormers are inset into the roof instead of projecting from it. The roof projects beyond the wall below. (Gaither Pratt)

4) Roofs should be designed the minimize the risk of large amounts of snow or ice falling on pedestrians or occupants of outdoor spaces.

5) Visible roofs should incorporate durable materials like asphalt shingles, wood shingles, slate, or copper.

Figure 28. Slate shingles on the roof of the Milton Yacht Building (Dodson & Flinker)

6) Roofing materials should not call unnecessary attention to the building through the use of bright or multiple colors. However, light colored or white roofing is acceptable to reduce solar gain.

7) Any service components such as mechanical equipment, gutters, leaders, etc. should be an intentional part of the roof and façade, not an after-thought.

8) Green roofs, solar panels, and other sustainability features should be carefully integrated with the overall building design.

E. Façades

Design Principles. Facades should use intentional design to reflect a consistent architectural style, evoke the rhythm of historic shop fronts and mixed-use town centers, add visual character, and maintain the pedestrian scale of the streetscape.

Design Standard e.
Buildings more than forty (40) feet wide shall

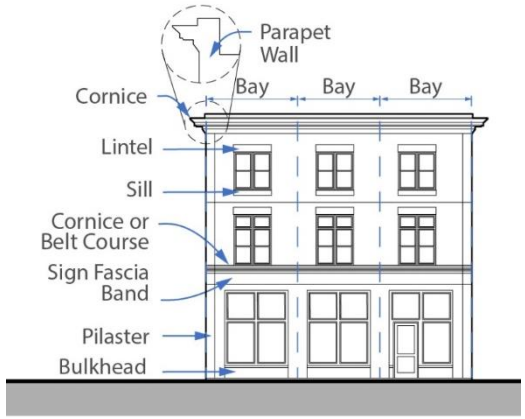
be broken down into a series of smaller elements to evoke the rhythm of historic shop fronts and mixed-use town centers, add visual character, and maintain the pedestrian scale of the streetscape. No uninterrupted length of any façade shall be permitted to exceed twenty (20) horizontal feet without incorporating at least one of the following massing elements: horizontal setbacks or vertical step-backs, architectural projections, recesses, or arcades, and at least one of the following design elements: color change, material change, or texture change.

Figure 29. Recessed entrances and variation in color and design add rhythm to the storefronts of Northampton. Though the buildings are attached at their sides, each individual building is easily recognizable. (Dodson & Flinker)

Figure 30. Inappropriate Example: This example does not have a change in massing associated with its varied materials, fenestration patterns, and rooflines. (Hortonphotoinc).

Figure 31. This block-sized building in Waltham uses horizontal setbacks, projections, and material changes to evoke the rhythm of multiple buildings (GRLA Architects).

1) The overall proportions of the façade, façade elements, and the relationships between doors and windows should be compatible with the architectural styles and the historic New England character of Milton Village.



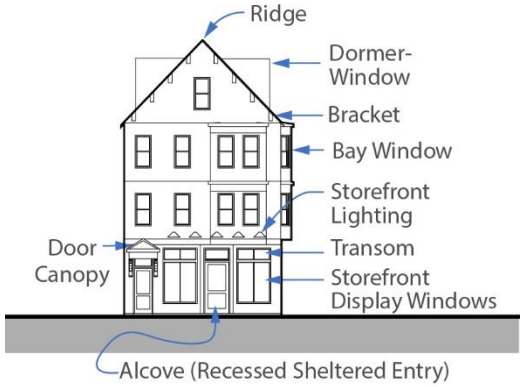


Figure 32. Diagrams illustrating terms associated with facades

2) Building façades should be divided into vertical and horizontal sections with a recognizable system of proportion.

Figure 33. This recently built building has strong vertical and horizontal lines created by the aligned windows and the brick work.

Vertically, the building should include a base, body, and cap.

Figure 34. This historic building in Holliston has a clear base set off by the sign band and cornice separating the first and second floors, a middle, and a cap provided by the cornice. (Dodson & Flinker)

Horizontally, the building should be designed to articulate its structural system bays. Designs with a recognizable symmetry or other ordering system are preferred.

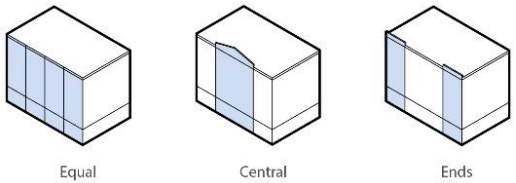


Figure 35. The diagram above shows three approaches to the articulation of bays: treating all bays equally, giving prominence to the central bay, and giving prominence to the end bays. (Dodson & Flinker)

3) Buildings facades should create depth and shadow by using façade elements such as projecting bays, columns or pilasters, projecting trim, decorative detailing, recessed windows, bump outs or recessed parts of the building volume, and changes in texture. These elements should be integrated into the overall design of the building.

4) Buildings should maintain consistent quality and character of materials, detailing, and the use of architectural elements on all façades.

5) Designs should avoid the use of glass curtain walls as the primary façade treatment. Screening materials such as wood lattice and perforated metal panels should be avoided, including on front porches and windows.

6) Primary building façades (facing public streets or open spaces) should include architectural features such as prominent entrances, windows, awnings, balconies, light fixtures, and signage to add visual interest.

7) Where grades allow, horizontal lines on buildings should align with those on surrounding buildings. For example, cornices, sills, lintels, belt courses, or signage bands could be aligned between buildings.

Design Standard i.

Windows and doors shall be surrounded by appropriate architectural elements highlighting the windows and doors as features of the façade.

8) Building corners shall be treated as an integral part of the façade. The corner design should be used to reinforce the architectural style.

Figure 36. The detailing of the corners of a building can build from historic styles. For example, 2 Eliot Street's corner quoining reflects its Georgian Revival style. (Google Streetview)

9) Mechanical equipment and utility elements such as vents and ducts should not be placed on a façade of a building that will be visible from a public way or public open space. Where this is unavoidable, these elements should be visually integrated into the façade through the use of similar colors and materials as the building façade.

Design Standard j.

The back and sides of each building shall be given as much architectural care as the front. The building, whether observed from the front, rear or sides shall present an attractive appearance and offer a unified architectural approach. Where windows are not possible or appropriate to the intended use, vertical articulation in the form of raised or recessed surfaces shall be used to break up blank walls.

10) The front façade of a building should not include a blank wall greater than 120 square feet. Blank wall area should be measured separately for each floor and should include any contiguous portion of a facade that does not include fenestration (doors and windows) or surface relief. This guideline does not apply to any blank wall area that is less than five (5) feet tall or less than five (5) feet wide.

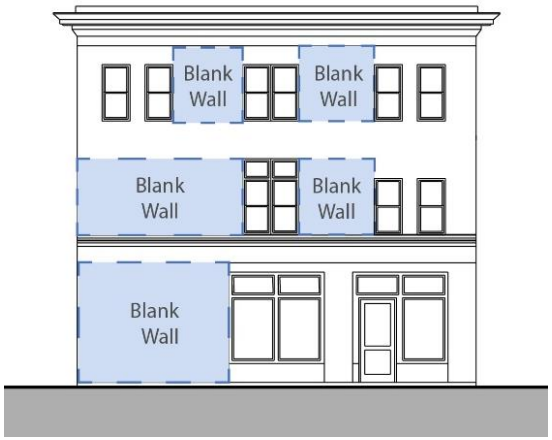


Figure 37. Large areas of blank walls—areas without windows, doors, or surface relief--on the front façade of a building should be avoided.

F. Entrances and Doors

Design Principles. Entrances should encourage safe and welcoming pedestrian access and maintain the security, privacy, and environmental performance of a building. Accessibility components should be integrated into the overall design of building entrances.

1) The main entrance of a building should be located on the primary street and should be easily identifiable. It should provide both ingress and egress and be operable during normal hours of operation of the use.

2) Corner lots with multiple street frontages should have an entrance on each street frontage or a prominent corner entrance.

Figure 38. Corner entrances (Dodson & Flinker)

Figure 39. A corner entrance on a recent building in Brookline (Dodson & Flinker)

3) Where a building has multiple entrances, the primary and public entrances should be more visible and prominently located than secondary and private entrances. The hierarchy can be communicated through the design of the entrance including the size of the door, how far it is recessed, how transparent it is, signage, materials, or color and how prominently it is sheltered from the elements with an awning, canopy, or porch.

Figure 40. A more prominent entrance on the left at the Associates Building is defined by a wider doorway and more glass (Dodson & Flinker)

Figure 41. The casework around this door makes it easily recognizable as the entrance to the building. (Dodson & Flinker)

4) Pedestrian entrances should be spaced no more than twenty feet apart within a single building along any street frontage.

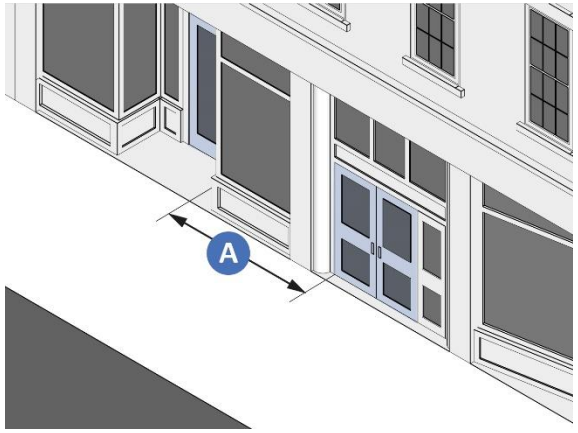


Figure 42. Pedestrian entrances should be spaced (A) no more than 20' feet apart within a single street facing building.

Design Standard h.

Recessed doorways are preferred, in order to break up the building façade, provide a welcoming space, and provide protection from sun and rain. Where a recessed doorway is not used, an awning can have a similar effect.

Figure 43. A recessed doorway at the Associates Building protects visitors from the elements (Dodson & Flinker)

5) Site design should maximize accessibility to entrances for all users, by, for example, minimizing grade changes between a public sidewalk and a building's ground floor elevation; or by providing walkways with a slope of 5% or less to address grade changes. Ramps, when necessary, should be fully integrated into the design of the site and building—not an afterthought.

Figure 44. At 36 Central Ave in Milton, an elevated "porch" helps mitigate a grade change along the sidewalk from one end of the building to the other. A sloped walkway leads up to the porch at the end of the building that is closer to the sidewalk grade. This eliminates the need for a less accessible ramp (Google Streetview).

Figure 45. Inappropriate example. The stairs and ramp protrude into the sidewalk space. This building would have been more accessible if its floor elevation had been set at the sidewalk level rather than at that of the rarely used parking lot in back. The ramp's materials do not match those of the building. (Dodson & Flinker)

G. Windows

Design Principles. The proportions, detailing, and distribution of windows are especially prominent elements of the building's character and vocabulary. The composition of windows on a building's façade (and other faces) should be logical, deliberate, and pleasing.

1) The colors and materials of window details, including the frame, mullions, trim, and sashes should be compatible with the architectural style of the building.

Design Standard f.

The building façade shall integrate a higher proportion of transparent glass in the ground level frontage oriented to Adams Street including business and entryway storefronts, display windows, or other glazing elements.

Design Standard g.

In general, windows should be taller than they are wide on both the first and upper floors. Street front windows that are horizontally oriented may be broken up with the use of mullions.

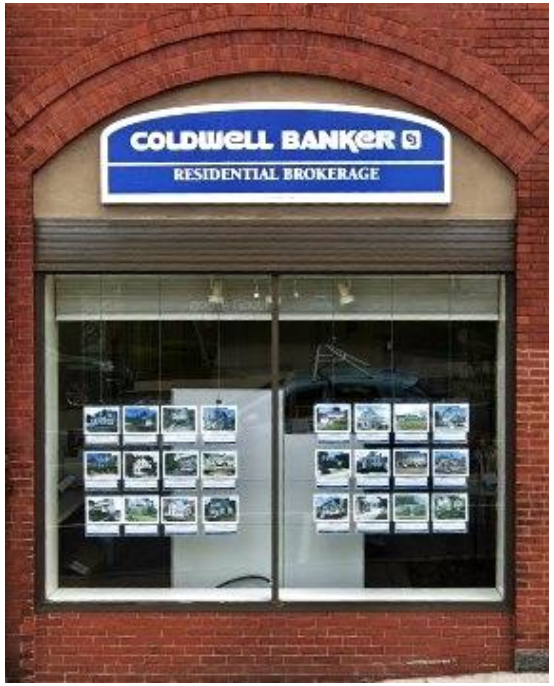


Figure 46. A central mullion can divide a horizontally oriented window into vertical panels (Google Streetview)

2) Storefronts and other non-residential uses should have minimum transparency of 60% for ground-floor use. Ground floor transparency will be measured from 2' above grade to 10' above grade. Glazing must have a minimum sixty percent (60%) Visible Light Transmittance (VLT) and no more than fifteen percent (15%) Visible Light Reflectance (VLR). The size of storefront windows should reflect historic precedents and be neither excessively small or large.

3) Storefront display windows should be large enough to allow natural light and provide an unobstructed interior view for pedestrians. They should avoid using curtains, shades, or blinds to maintain openness. They should be transparent, and the view into the building should not be obscured by tinted glass or reflective surface treatments. They should not be backlit or covered with signage or used for storage of merchandise.

Figure 47. Inappropriate example. These appropriately designed storefront windows could entice patrons into the restaurant's interior. Instead, excessive signage blocks views. (Dodson & Flinker)

4) Upper stories should have a minimum of 40% transparency. Glazing must have a minimum of forty percent (40%) VLT and no more than fifteen percent (15%) VLR.

Figure 48. A recent building in Melrose, MA with well-designed windows. The storefront windows have low sills. They are separated by pilasters that are aligned with divisions between upper story windows. The upper panes of the storefront windows reference traditional transoms. Upper story windows are set into brick frames that recessed from the façade to provide shadow lines. The sign band and cornice between the first and second floors likewise reflect historic precedents. (Bergmeyer)

5) Mirrored glass and tinted windows are strongly discouraged.

6) Windows and doors and their surroundings should provide shadow lines like those provided by historic precedents, including punched windows in masonry walls with sills and lintels, and/or historic wood windows surrounded by wood trim.

7) Consistent with historic precedents in Milton Village, windows should generally be vertically aligned within each bay and horizontally aligned across each story of a building. The variety of window and door sizes and proportions should be limited. Generally, there should not be more than 5 different sizes or shapes of windows on a building façade.

8) Large windows, especially upper story windows, should be broken up into smaller panes to provide visual interest and be consistent with historic precedents in Milton Village. Simulated divided lites are acceptable in new construction.

9) In new construction, high quality, energy-efficient windows should be specified, where possible. The sizing and placement of windows should minimize energy costs by maximizing solar gain in winter, minimizing excessive solar gain in summer, capturing cool breezes and providing cross ventilation in summer, and providing natural day lighting. That said, design for energy efficiency should be balanced with other design principles including providing an appropriate level of transparency to ensure a pedestrian friendly streetscape.

10) When exterior repair or alteration of a historic building is proposed, windows should be repaired rather than replaced, whenever possible. When replacement of windows is unavoidable, the new windows should match the windows being replaced as closely as possible. Characteristics to consider include, the pattern of the openings and their size; proportions of the frame and sash; configuration of window panes; muntin profiles; type of wood; paint color; characteristics of the glass; and associated details such as arched tops, hoods, or other decorative elements.[6]

[6] For mor information, see the National Park Service's Preservation Brief, "The Repair of Historic Wooden Windows" at: https://www.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm

H. Porches

Design Principles. Porches should be designed to provide weather protection, architectural interest, and a transitional space between the exterior and interior of the building. The use of porches in Milton Village is encouraged on High Street and Canton Avenue.

1) Porches should be designed, along with the façade of the building, with authentic materials and sturdy construction.

2) Porches should not be fully enclosed. Stairs may extend from the front or sides.

Figure 49. When a porch is designed with enough space for a chair or bench, it can provide a convenient place for neighbors to get to know each other and provide "eyes on the street." (Dodson & Flinker)

3) Porches should be a minimum of 6' deep by 8' wide to provide space for seating and other use.

I. Awnings and Canopies

Design Principles. Awnings and canopies can connect buildings to the public realm by adding color and providing shelter. They should demonstrate deliberate design choices that are consistent with the overall design of the site, building, and signage.

1) Awnings and canopies should be designed with simple shapes, integrated with the façade of the building and should complement surrounding storefronts.

Figure 50. Consistent awning styles in Belmont (Locatelli Properties)

Figure 51. Awnings provide a place for customers to pause and take in surroundings while sheltering from sun or rain. When designed correctly, they reduce unwanted solar gain and glare for storefront spaces. (Unknown)

2) Awnings should fit within the structural bays to which they are attached.

3) The bottom of an awning should be no lower than 8 feet above the sidewalk.

4) Awnings should be made of fire resistant, water repellant marine fabric. Canvas or metal are preferred. Plastic, vinyl, or vinyl-coated awning fabric should not be used.

5) Backlit awnings should not be used.

J. Materials, Colors, and Surface Treatments

Design Principles. The use of materials should be honest and logical in their application. This implies selecting materials based on their functional properties rather than their cost or simplicity of construction.

Design Standard k.

Building finish materials shall be appropriate to traditional New England architecture, and may include, but shall not be limited to brick, stone, wood or composite materials with visual characteristics similar to wood. Vinyl shall not be used as a primary finish.

1) Materials should be used as an integral part of architectural composition. Materials should be durable and have a long-track record of proven performance.

2) Variations in materials may be used to emphasize architectural details and to create texture and shadow lines. Variations in materials may also be used to communicate the construction techniques and functions of exterior building elements. For example, traditionally trim boards covered joints between other boards.

Figure 52. Appropriate: Wood, brick and glass are typical materials in Milton Village (Google Streetview)

Figure 53. Inappropriate Examples. Buildings should avoid using materials with an unproven record of durabiilty (Google Streetview)

3) Bright and contrasting colors, combinations of four or more colors, and highly reflective materials that direct glare onto adjacent buildings should not be used. Materials that result in large unbroken planes should be avoided. Materials with smaller unit sizes like those of brick or clapboards are preferred because they provide greater visual texture and reinforce the human scale of a building.

4) When exterior repair or alteration of a historic building is proposed, exterior materials should be repaired rather than replaced, whenever possible. When replacement exterior materials is unavoidable, the new material should match the material being replaced in composition, design, color, texture, and other visual properties.[7]

5) Decorative elements on historic structures should be preserved whenever possible.

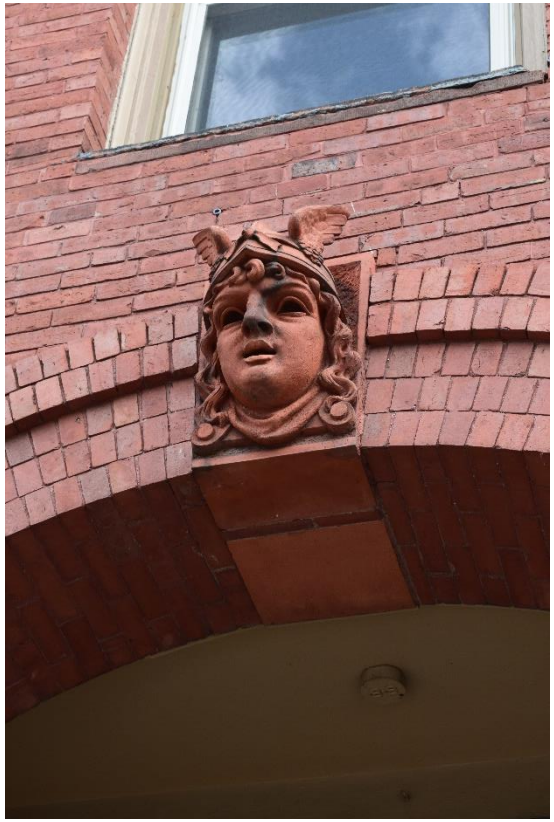


Figure 54. Terra cotta detail on the Associates Building. An example of a decorative element that should be preserved.

Figure 55. A gate with decorative elements adds to the character of the Baker Chocolate Factory adaptive reuse project in Dorchester's Lower Millls.

[7] For more information see, National Park Service's Preservation Brief, "The Use of Substitute Materials on Historic Building Exteriors" https://www.nps.gov/tps/how-to-preserve/briefs/16-substitute-materials.htm

K. Secondary Elements: Towers, Cupolas, Chimneys.

Design Principles. Decorative elements such as towers and cupolas should be added to enhance the usefulness of the building and create a focal point within the district. They should be used sparingly and have a clear purpose, evident in their design and location, rather than just decorative appliqué.

1) Towers, cupolas, and chimneys should be consistent in size, materials, and color to the architectural style of the building and reflect the historic character of Milton Village. They should maintain a human-scale and serve a legitimate function within the building, such as providing usable interior space.

2) A tower or turret should not occupy more than 30% of the building façade and should have at least 40% fenestration.

Figure 56. The cupola on the Webb Mill building marks the corner of Eliot and Adams Streets

Figure 57. A corner tower on a building in Washington D.C. is combined with a recessed and elevated corner entrance. Note: the overall mass of this building is larger than what is allowed in Milton Village (Source: unknown)

Figure 58. A corner tower mirrors the shape of the octagonal second and third stories of this building in Robbinsville, NJ. The tower establishes a landmark without being overbearing. (Dodson & Flinker)

L. Service Equipment: Mechanical Systems and HVAC Equipment

Design Principles. Service equipment should be integrated into the overall design of buildings to maximize function and minimize visual disturbance.

Design Standard l.
Mechanical equipment, including metal chimneys, and elevator penthouses at grade, attached to, or on the roof of a building, should be screened from view from streets or integrated into the overall design of the building by use of materials, placement, roof shape or form, or other means.

1) Storage and service areas should be located at the rear and sides of the buildings, away from public spaces. If the services must be placed in a visible location, buffers such as walls, fences, roof parapets, and landscaping should be used to screen views and reduce noise transmission. The screening walls and landscaping should complement the building architecture.

2) Service areas and mechanical equipment should be screened and screening elements should be incorporated into the architecture. All service areas, equipment, and utilities, including electrical transformers and dumpster enclosures, should be shown on building and site plans during the design and development phase. They should not be located in front of a building or within 20 feet of a street, sidewalk or public open space, unless underground.

4.2 PUBLIC REALM

Design Principles. All projects should be designed to contribute to a cohesive, mixed-use environment that is comfortable and attractive for pedestrians, supports a sense of community, and supports storefront business opportunities in Milton Village. The design of the public realm—including streets, sidewalks, pathways, and open spaces, and the buildings that line them—should be given equal attention as the design of building facades, pedestrian and vehicular circulation, open spaces, signage, landscaping, lighting, and drainage systems. New development and improvements should define the edges of public spaces. Variations in materials, setbacks, and landscaping should be used to create a legible transition between public and private spaces.

A. Streetscape Design

Design Principles. Streets and sidewalks should, to the extent feasible, be lined with a continuous enclosure of buildings and trees. Active ground floor uses with a high level of transparency should enhance pedestrian interest and contribute to economic growth. There should be an easily intelligible transition from public to private spaces on a site through the use of site circulation, setbacks, landscaping, grading, etc.[8]

Figure 59. The design of this café contributes to an appealing streetscape. Large storefront windows, interesting brick work, planters, and people sitting at tables make this an appealing place to walk or sit. These elements also help define the transition between public movement space along the sidewalk and the semi-public outdoor seating area. (Dodson & Flinker)

Figure 60. Transitions between private and public space should be carefully designed in Milton Village. At 85 Adams Street, while the door below the stairs is intriguing, the large retaining wall adjacent to the sidewalk is not an appropriate precedent for future mixed-used development in Milton Village. (Dodson & Flinker)

1) Building setbacks and landscaping should reflect the building's use. For example, when a ground floor space is intended to have a public use, like a storefront, it should be placed close the sidewalk with an at grade entrance and plentiful views into the space. When a ground floor space is intended for private use, it may be set back further from the sidewalk, a small landscape buffer may be provided, and/or the entrance and windows may be elevated to provide privacy for occupants within the private space, while still not creating a blank wall next to a sidewalk or public space.

[8] Also see 4.1A, Siting of Structures.

Figure 61. Regularly space street trees and storefronts located at the front of the lot shape the sidewalk into an "outdoor room." (Dodson & Flinker)

Figure 62. A small, landscaped front setback and an elevated first floor may be appropriate for a ground floor office or residential use on a secondary street in Milton Village. (Dodson & Flinker)

2) Occasional modest building setbacks that articulate the succession of contiguous facades can add interest to the pedestrian experience and are therefore encouraged. At the ground level, these modest setbacks should make an intentional contribution to the public realm by creating niches for public seating, landscaping, and recessed entrances.

Figure 63. This parklet located in the front setback enlivens the public realm with curved stone benches and a patio made from local stone, tables and chairs, a stone fountain, and planting beds with four season interest. (Dodson & Flinker)

3) Publicly accessible pedestrian paths that connect to parking lots and public spaces in the lot interior and that connect one street to another are encouraged. Where they are provided, they should be designed as an integral part of the streetscape system, with generous sidewalk widths and high-quality materials. Openings in buildings that provide pass throughs to the lot interior are also encouraged. Visibility into and along pathways should be maintained from buildings, streets and/or open spaces to support public safety.

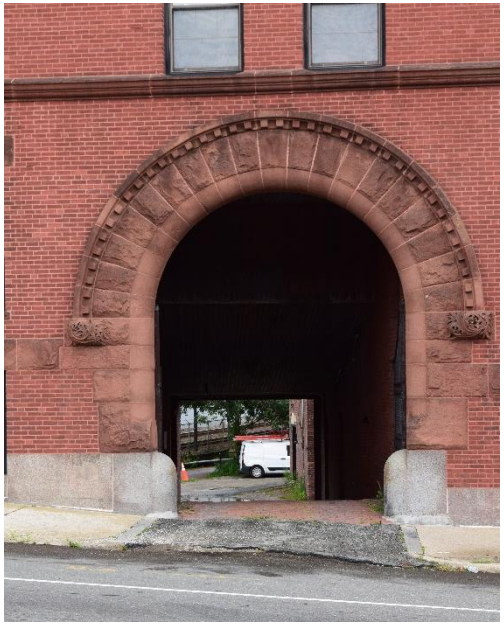


Figure 64. A passage through the 1 Elliot Street Building in Milton Village. (Dodson & Flinker)

Figure 65. A pedestrian passage lined with benches—looking back toward the sidewalk from the lot interior. (Dodson & Flinker)

Figure 66. Pathways such as those at 85 Adams St, 6 Adams St, and between Wharf St and Adams St, add interest and forge connections in Milton Village (Dodson & Flinker)

B. On Street Parking

Design Principles. The design of streetscape elements such as trees and benches should be coordinated with on street parking to provide space for door sweeps and adequate passage of vehicle occupants from streets to sidewalks.

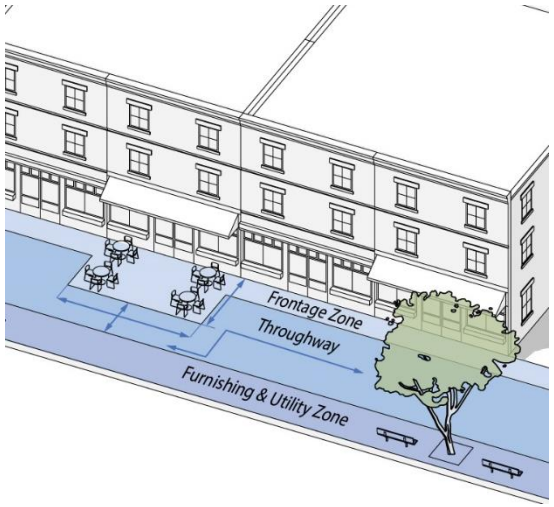
Figure 67. The Linden Square project in Wellesley use private property outside of the right-of-way to provide on street parking and sidewalk lined with trees, plants, benches and brick paving. (Google Streetview)

1) Where new on street parking is provided, the location and design of parking stalls should be compatible with the overall design of the streetscape. Parking spaces should be located an appropriate distance from crosswalks and street corners to ensure visibility for cars and pedestrians, generally at least 20 feet. Curb extensions should be provided at the ends of banks of on street parking spaces.

C. Design & Materials for Sidewalks and Pedestrian Areas

Design Principles. Sidewalks should function as a continuous pedestrian system that encourages people to park once and walk throughout the Milton Village. Areas for pedestrians should be designed to be universally accessible, whenever possible.

1) Wherever possible, sidewalks should include: an edge zone, a furnishing and utility zone, a pedestrian throughway, and a frontage zone.



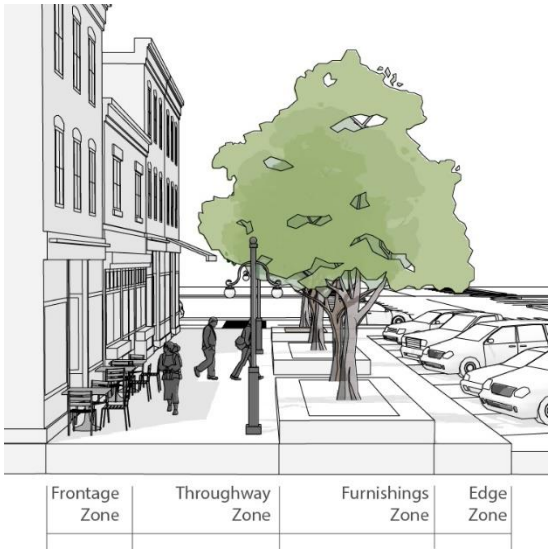


Figure 68. Diagrams showing typical parts of the sidewalk (Dodson & Flinker)

The edge zone is clear space between the furnishing and utility zone and the street edge. It provides space for people to move from the street to the sidewalk and for car door swings.

The furnishing and utility zone creates a transition between the street and the space for pedestrian movement. It typically includes street trees, street furniture, plantings, and streetlights. It is sometimes paved differently than the pedestrian throughway.

The pedestrian throughway is the space dedicated for movement by pedestrians. The throughway must be an adequate width for comfortable two-way pedestrian movement, must remain clear of obstacles, and its paving surface must be relatively level. The minimum recommended width is 6 feet.

The frontage zone may be located on public or private property. It provides space for sidewalk retail displays, planters, additional furniture and on street dining. It also provides space for pedestrians who are entering and exiting a building entrance or stopping to look into storefront windows or to read a menu.

2) The pedestrian throughway should always be provided.

When space allows for additional parts of the sidewalk, it should be allocated in the following order of priority: the frontage and utility zone, then the frontage zone, then the edge zone.

3) Where a furnishing and utility zone does not exist and it is not feasible to provide one, project proponents are encouraged to provide the elements it would typically contain within the lot frontage zone. These include pedestrian scale lighting, street trees, benches, planters, and waste receptacles.

4) Materials: At a minimum, poured-in-place concrete walks should be provided. Asphalt paving is not acceptable. The use of bricks or pavers made from concrete, clay, or stone is highly encouraged with due consideration to long-term accessibility and maintenance. Pedestrian areas should have a minimum of 4" of reinforced concrete on an appropriate subbase, with a minimum of 6" for any areas that will experience vehicular traffic, (for example, driveway crossings). All curbs should be made from vertical granite. Durable stone, brick, or concrete are recommended for crosswalks as they hold up better than paint. Permeable pavements, iron gratings, and other devices that reduce stormwater runoff and support healthy tree growth are highly encouraged.

Figure 69. Concrete and brick are common walkway materials in Milton Village (Dodson & Flinker)

5) Project proponents are encouraged to provide new or improved curb extensions and crosswalks at intersections or mid-block crossings to improve pedestrian safety and comfort. Careful traffic and parking analyses should be completed to determine the best location and design of these improvements. Desired improvements include providing higher quality materials and landscaping in curb extensions and furnishing and utility zones, providing raised crosswalks that are at the grade of sidewalks, improving existing crosswalks with durable materials like brick or stone pavers or textured and colored pavement, and providing an intermediate island or median in a crosswalk to serve as a refuge for pedestrians.

Figure 70. Example of curb extensions and a raised crosswalk in Northampton MA. The crosswalk is surfaced with colored and textured pavement. Impact on snow removal is often a concern when these elements are proposed. In Northampton, City snowplows are able to negotiate the curb extension and raised crosswalk without issues.

D. Street Furnishings

Design Principles. Street furnishings, including bollards, light posts, signage, benches, trash barrels, planters, bike racks, and kiosks, should facilitate the safety, comfort, and appeal of the street by following a logical placement and using quality design and materials.

1) The design of street furniture and its placement should respond to factors including patterns of pedestrian flows, access to storefront and building entrances, logical gathering places, micro-climates, and access from on street parking.

2) When located in the furnishing and utility zone, the design of street furnishings should be consistent with specifications established by the Town of Milton. Where the Town of Milton does not have a specification, project proponents are encouraged to provide one in consultation with the DPW and the Planning Board. When street furniture is located within the frontage zone and on private property, variations that fit the design theme of a project may be acceptable.

3) All street furnishings should be durable and easy to maintain.

Figure 71. Easily accessible street furnishings, such as these bike racks, bench, and waste container, can increase their use (Source unknown)

Figure 72. Ring style bike racks (image immediately above), or U-style bike racks (second above image) are encouraged.

E. Accessibility Standards

Design Principles. All buildings and public outdoor spaces, including pocket parks, public plazas, sidewalk cafes, outdoor seating spaces, and pedestrian routes should be universally accessible, so that they can be used and enjoyed by people with diverse abilities, needs, and preferences. Accessibility should be integrated into the overall design of buildings, sites, and public spaces, not an afterthought.

1) All design and materials should adhere to the requirements of the Americans with Disabilities Act (ADA) and the Massachusetts Architectural Access Board (MAAB).

2) Grading and building design decisions should be coordinated to maximize public accessibility and reduce the need for lifts that can break down or access ramps that take up otherwise usable space along the street frontage.

3) Accessibility considerations should not be limited to physical mobility. For example, sites should be designed to be accessible for people with visual impairments and people with cognitive impairments, like dementia.

Figure 73. A crosswalk in Amherst, MA is built out of concrete with brick edging making it highly visible and more durable than a painted crosswalk.

4) When designing for people with impairments, project proponents should actively seek input and advice of the people impacted, in keeping with the philosophy "nothing about us, without us."

5) Sites design should plan for snow removal and storage to minimize disruptions to pedestrian movement.

6) Construction should be planned to ensure that pedestrian movement always remains safe and convenient.

7) Projects should follow principles of Universal Design, including:

a) Equitable Use - The design is useful and marketable to people with diverse abilities.

b) Flexibility in Use - The design accommodates a wide range of individual preferences and abilities.

c) Simple and Intuitive Use - Use of the design is easy to understand, regardless of the user's experience, knowledge, language skills or current concentration level.

d) Perceptible Information - The design communicates necessary information effectively to the user, regardless of ambient conditions or the user's sensory abilities.

e) Tolerance for Error - The design minimizes hazards and the adverse consequences of accidental or unintended actions.

f) Low Physical Effort - The design can be used efficiently and comfortably and with a minimum of fatigue.

g) Size and Space for Approach and Use - Appropriate size and space is provided for approach, reach, manipulation, and use regardless of user's body size, posture, or mobility.

F. Walls, Fences, and Hedges along Lot Frontage

Design Principles. Walls, fences, or hedges should be used sparingly along the front of a lot because they can reduce visual interest for pedestrians and make a place feel unwelcoming. They should only be proposed when they fulfill a clear design function, such as providing a logical and clear separation between public and private spaces or screening an objectionable element that cannot be feasibly located away from the streetscape. When necessary, they should be designed to enhance the streetscape character through the use of high quality materials and maintaining visual interest and an appropriate level of enclosure along a sidewalk.

1) Retaining walls and terraces along a lot's frontage may be used to create functional outdoor spaces and prevent soil erosion on slopes, but new walls should be kept as low as possible, especially when adjacent to areas intended for pedestrian circulation or use. In general, retaining walls adjacent to sidewalks should not be greater than 3 feet tall, with 18 inches preferred.

Figure 74. Retaining walls are common in Milton Village. They can help to delineate public and private space. Close attention should be to materials and the way they shape sidewalks (Dodson & Flinker)

Figure 75. The retaining wall along Adams Street next to the 2 Elliot Street building makes use of attractive traditional materials—brick, stone, and wrought iron. The wall is low enough to provide a view of the space between the wall and the building. Unfortunately, the space is not used in a way that add visual interest to the pedestrian environment.

Figure 76. When a retaining wall is unavoidable, attention should be paid to how it relates to both the sidewalk and the building. Here, the retaining wall creates space for a front terrace with seating. A small planting area that is integrated into the design of the protruding steps softens the edge of the retaining wall.

2) A fence at the front of a property should not exceed 4 feet in height. The fence must be at least 50% transparent to provide a view of the sidewalk for property owners and allow pedestrians to look over or through them.

3) Within the lot interior or alongside or a rear lot line, a fence may be up to 6 feet tall and may be completely opaque.

4) Where a fence is located on top of an above-grade retaining wall, the height of the retaining wall will be counted toward the allowed height of the fence.

5) Traditional materials like wood, stone, cast or wrought iron, and plants are preferred. Chain link, plastic, and vinyl should be avoided. The use of Azek or similar high-quality composites may be considered. Full sized stones are preferred over stone veneers.

Concrete, metal mesh, post and cable, and stockade fences should be avoided along the front of lots to maintain the historic character of Milton Village.

Figure 77. Outside a visitor's center in Northampton, MA, a wrought iron fence defines the edge the small lawn while still providing plentiful views into the space. The Generous setbacks, like the one shown here, should be reserved for civic buildings—ones that serve the public interest. (Dodson & Flinker)

4.3 VEHICULAR ACCESS

Design Principles. Vehicle parking and access to a site should be designed to minimize negative impacts on the pedestrian realm and the natural environment.

A. Driveways and Alleys

Design Principles. The number and width of driveways should be minimized to reduce traffic movements into and out of streets and to maintain the integrity of sidewalks.

Design Standard o.
Vehicular access to the site shall be integrated with the design of the public realm and property frontage to minimize the width and potential negative impacts on the pedestrian environment.

1) Generally, there should not be more than one curb cut per development site.

2) Driveways should be as narrow as practicable to minimize impervious surfaces and ensure slow motor vehicle speeds. The width of a driveway should not exceed twelve feet where it crosses a sidewalk.

3) Driveways should be located at least 50 feet from an intersection or another driveway and should be designed to provide safe sight distances for entering and exiting vehicles, especially the visibility of pedestrians on sidewalks.

4) Where a driveway crosses a sidewalk, it should match the grade, slope, and materials of the sidewalk to maintain a continuous pedestrian surface and signal the priority of the pedestrian path over the vehicular access.

5) Shared driveways serving multiple uses should be used whenever possible to simplify vehicular circulation patterns and reduce the number of locations with potential conflicts between cars and pedestrians. Where possible, driveways or alleys should provide cross access between lots.

B. Location of Surface Lots and Entrance to Garages

Design Principles. Parking structures and surface lots should be designed and located to maintain the visual and functional continuity of sidewalks for pedestrians, minimize visibility of parked cars, provide safe access for vehicles and pedestrians, and accommodate flexible uses.

Design Standard m.
Parking structures shall be unobtrusive and designed to blend with the building and the neighborhood. There shall be convenient access from a parking structure to the business and residential uses which it serves.

Design Standard n.
Surface parking areas shall be designed to be used as flexible plaza space that could be temporarily used for other private purposes or events. These parking areas shall use permeable pavers and shall include landscape islands, or other design approaches to add visual interest and flexibility to parking areas.

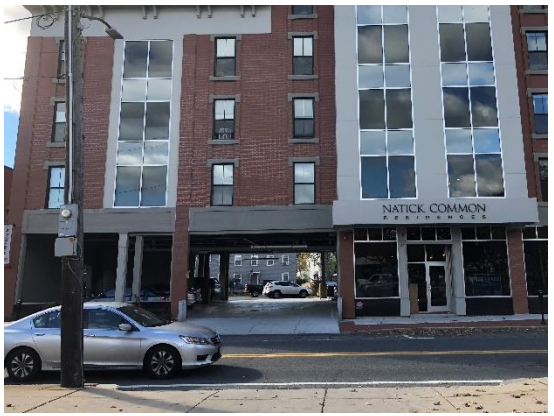


Figure 78. Inappropriate Example. A wide entrance to parking on the ground floor of a building with a clear view of cars under and behind the building (Dodson & Flinker)

1) All surface parking areas should be located to the side or rear of structures, which if unclear shall be considered the area least visible from the public way.

2) Surface parking spaces should be set back from the front lot line to minimize the impact of parking on the public realm. The distance depends on site conditions and screening techniques. Minimum buffer requirements are described in 4.4E.1)

3) Surface parking that is located within 20' feet of the front lot line should be paved with high quality materials like brick, or other unit pavers.

Figure 79. A parking area with high quality materials and screening provided by a wall and fence (Cheryl Tougias)

4) A parking garages entrance should be located to the side or rear of the structure, if possible. When a garage entry along the front of a building is unavoidable, it should be designed as integral feature of the building's façade. Its width should be minimized. Its materials should be of similar or better quality as the rest of the façade. It is the Planning Board's intent that the use of a garage entrance along the front façade of a building be limited to larger parking areas.

Figure 80. The garage door on this building in Winchester, MA was designed as an integral part of the façade. The garage entrance and the lobby entrance (arched passage on the right) are of similar size and their lintels have a similar design. The central placement of the garage entrance is highlighted by the diamond details above it, while the square windows on either side of it align with the outside edges of the windows above. (Google Streetview)

These townhouses in Northampton, MA have side-facing garage entrances accessed off a narrow driveway. The detailing of the garage doors and their surroundings is consistent with the rest of the building. (Dodson & Flinker)

Figure 81. Garage entrances for these townhouses in Brooklyn are compatible with the building's other windows and doors in their placement, scale, and materials (Compass).

Figure 82. Inappropriate example. This building in Quincy has an overly wide garage door entrance with minimal design attention paid to how it is integrated into the ground floor of the building or how it relates to patterns of windows on the upper stories. (Google Streetview)

5) To encourage pedestrian activity along the street, an attractive pathway should be provided from a rear or side parking area to the street frontage to encourage people to walk to the street frontage and enter the building from the front entrance.

4.4 LANDSCAPING

Design Principles. Landscape materials and design application should reflect the character, history, and ecology of the region. Plantings and site features should create attractive outdoor spaces; provide visual, tactile and olfactory interest; improve design compatibility between different land uses; and assist with environmental needs, such as stormwater management, and mitigation of extreme temperatures. The landscape should enhance the sense of place, creating a human-scale and pedestrian-oriented environment.

Design Standard p.

Landscaping shall be used to enhance the design of the building, provide attractive outdoor features, and help to integrate the Milton Village Business District with nearby residential districts. Street trees shall be integrated with the design of extensions of the sidewalk at the Adams Street frontage with the use of flush tree grates or permeable pavers. Where space is limited, window boxes, trellises, green walls, or other compact landscape features shall be integrated with the building design.

A. Plant Materials

Design Principles. Landscaping should use native species adapted to local conditions and be designed to offer year-round visual interest in foliage, bark, branching and bloom.

Figure 83. This front yard garden at a bank uses a variety of types of plants—trees, shrubs, herbaceous perennials and annuals, and ground covers—in masses and individual specimens to provide a changing tapestry of colors and textures throughout all seasons.

1) The reliance on one species is discouraged to reduce the risks and prevent spread of blights and pests -- although massed plantings of the same variety may be allowed for design purposes.

2) All plan proposals should emphasize the use of native plants and other plants that are well adapted to the environment in which they will be situated so as to minimize the need for irrigation, fertilization, and pesticides. Plants should be selected to provide habitat and food sources for pollinators, birds, and other desirable wildlife.

Planting invasive species is not permitted. Plans should include removal and control of existing invasive species.

3) New turf grass areas should be minimized to the extent possible, in favor of the use of hardy ground covers, massed perennials and native grasses. Large areas of mulch without plants are not acceptable.

Figure 84. Massed grasses and perennials define an outdoor café space at 88 Wharf St (Dodson & Flinker)

4) Selection of plant materials should be coordinated with plans for snow removal and storage.

5) Projects should minimize the clearing of existing vegetation, and work to protect healthy non-invasive existing trees, especially those with 8 inch diameter at breast height (DBH) or greater.

6) All plants should be A-Grade or No. 1 Grade and free of defects. All plants should be normal health, height, leaf density, and spread as defined by the American Standard for Nursery Stock, ANSI Z60.1 (latest available edition), or the American Association of Nurserymen.

7) Plants should have full, even, well-developed branching and a dense, fibrous, and vigorous root system.

B. Streetscape Landscaping

Design Principles. Trees and other plants along public streets should enhance the appearance of the district, moderate temperatures and wind, provide environmental benefits, and reinforce the pattern of private and public spaces.

1) Trees and other landscaping should reinforce the spatial structure established by buildings, site structures and furnishings while providing shade and visual relief.

Figure 85. Street trees help define the edge of sidewalks and provide shade dramatically improving the appeal of mixed-use environments. (Source: Dodson & Flinker)

2) Street trees should be planted in sufficient numbers and close enough together to form a continuous canopy at maturity.

Trees should be spaced as follows: large deciduous street trees: 30'-0" on center; small deciduous trees: 20'-0"on center.

When trees may interfere with visibility of signage, building and site entrances, or other ground floor features, applicants should specify trees that can be limbed up to provide visibility. Slight modifications to tree spacing may be allowed to improve visibility. However, the overall goal of a continuous canopy upon maturity should be fulfilled.

3) Street Trees should be planted at least five feet from fire hydrants, six feet from street signs, seven feet from curb cuts, and thirty feet from stop signs. The edges of tree planting beds should be at least two feet from gas, electric, water, and sewer lines, and at least four feet from oil fill pipes.

4) Trees should be planted with sufficient soil volume to support growth through maturity. 600 cubic feet of soil volume is recommended for small trees and 1,000 cubic feet for large trees. This may be accomplished by connecting tree pits to adjacent landscaped areas either directly or with a modular suspended pavement system. Structural soil may be used if other methods prove infeasible.

5) Tree pits should have a minimum dimension of 5 feet wide and 10 feet long; any pavement or surfacing should be permeable to air and water and designed and constructed to prevent soil compaction.

Figure 86. Tree pits can be surfaced with permeable materials, in this case permeable rubber, to allow water and air to reach plant roots, while still providing an accessible surface for pedestrians (Dodson & Flinker)

Figure 87. Stormwater planters in Newport, Rhode Island are integral to the design of the sidewalk including being set off with decorative paving. Stormwater planters can help ensure tree health while infiltrating and cleaning stormwater (Dodson & Flinker)

6) Additional streetscape landscaping is encouraged to add visual interest to the streetscape, highlight significant sites, gateways, entrances, and add definition and interest to open spaces along the lot frontage.

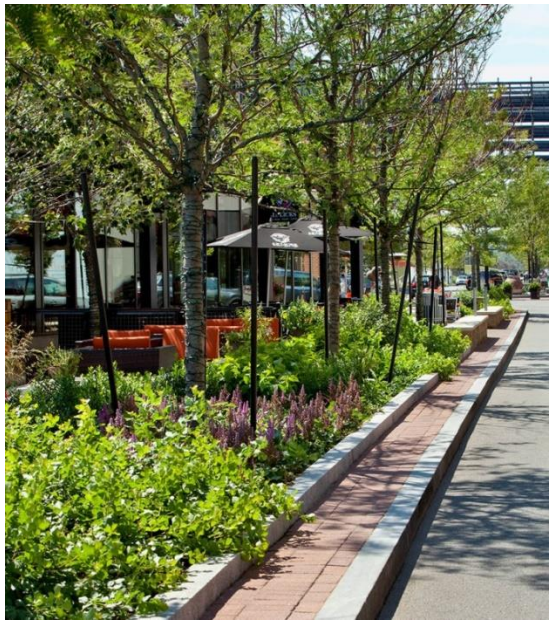


Figure 88. Where space allows, planting beds along sidewalks can dramatically improve the appeal of the public realm. Middle column, top image; Assembly Row, Somerville. (Copley-Wolff). Middle column, bottom image: Saratoga Springs, NY (Saratogaphotographer.com)

Figure 89. Even small planters and seating areas can enliven the streetscape. Three images below from top to bottom: Saratoga Springs, NY (Source unknown); Burlingame, CA (Plannerdan.com);.Window boxes enliven a storefront in Newburyport, MA (Dodson & Flinker)

C. Parking Lot and Driveway Landscaping

Design Principles. Surface parking lots and driveways should be planted with large shade trees and landscaped to provide shade and visual relief, minimize the amount of glare, noise, and heat, block wind, and support safe patterns of circulation. This requires shade trees growing in enough permeable soil to thrive.

1) Minimum placement: At least 5% of the interior of any parking lot should be maintained with landscaping (trees and shrubs) in islands and/or medians at least ten feet wide. All parking spaces should be located within 60 feet of the trunk of a canopy tree, or 30 feet of an ornamental tree.

Figure 90. Parking lots should have a continuous tree canopy (Dodson & Flinker)

2) Trees can have an enormous positive impact on the design of parking lots, while taking up relatively little space on the ground. The key is to provide enough room to keep trees from being damaged and enough soil volume for healthy root growth, so that the tree can grow to its full potential. Where plans for covered parking, solar canopies, flexible event space or other features won't allow for interior planting, the required number of trees and minimum area of other landscaping should be used to supplement plantings in adjacent areas on site or elsewhere in Milton Village.

3) Minimum size: Shade trees in parking lots and driveways should be at least 1 to 3 inches in caliper when installed, measured at 12-18" from the ground. Evergreen shrubs should be at least 24" in height and minimum three-gallon container size at the time of installation.

4) Screening: Parking lots visible from streets, public pedestrian ways, public open spaces, or historic one- or two- family dwelling should be screened with attractive fences and plantings. Shrubs, plantings, hedges, or walls should provide an opaque screen or barrier for the first five feet of height within three years of planting.

Figure 91. Landscape screening the parking area beside the Associates Building in Milton Village (Google 2018)

D. Site Landscaping

Design Principles. Whether placed against a building wall, used to define outside spaces, or for screening, landscaping and planting should soften hard edges and make more human-scaled spaces while enhancing the unique character of each site..

1) Plantings are encouraged to visually break up the mass of buildings, to define the edges of outdoor spaces, pathways, and other site elements.

Figure 92. A small seating area is made more appealing through the use of well-designed brick paving, appealing plants, and its location adjacent to the main pathway to the entrance of this building in Williamsburg, MA (Dodson & Flinker)

Figure 93. A planting bed with trees lends a human scale to the space between the two buildings. It also defines a sitting area with benches. As the trees mature they will shade the plaza (Dodson & Flinker)

2) Planting beds should be at least 3 feet wide. A planting bed should be at least 6 feet wide when it is adjacent to a parking space with a bumper overhang. Planting beds should have uncompacted loam that is at least six inches deep. Where space for planting beds is not sufficient, pots and planters are encouraged.

Figure 94. A generous planting bed between a sidewalk and public parking lot gives enough room for a mix of plants that does not literally "screen" the parking lot, but instead provides enough visual interest to counterbalance the views of the parking. (Dodson & Flinker)

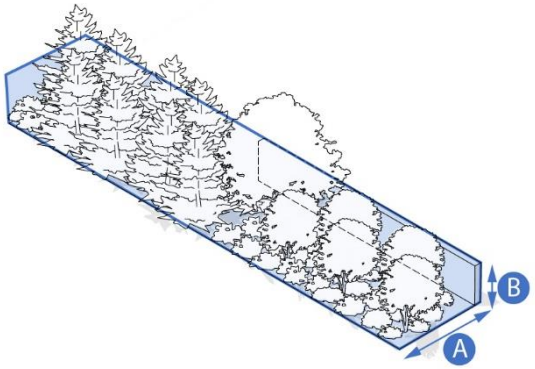
Figure 95. Planters at the edge of a parking lot on High Street enliven a small space and make a sign less obtrusive (Dodson & Flinker)

E. Buffers

Design Principles. Plantings and site features should shield views of objectionable elements of

development from adjacent properties, public ways, and public spaces..

1) Buffer plantings should be provided, as appropriate, around surface parking areas, dumpsters, service areas and necessary utility components. The dimensions of buffers will be determined on a case-by-case basis depending on the site conditions and the method of screening. The following table lays out minimum dimensions for typical conditions.



		Front Parking	Service area or utility component	Buffer adjacent to existing 1 or 2 family use or side or rear of parking
A	Buffer Width (min)	6’	4’	6’
B	Buffer Height (min)	4’	Full height of element to be screened	5’

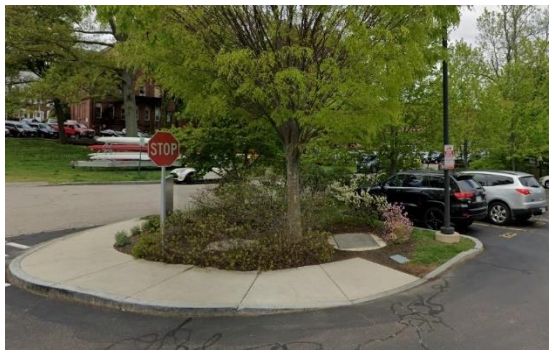


Figure 96. Buffer plantings at Milton Landing (Google Streetview)

Figure 97. An effective and attractive parking buffer in Tisbury, MA (Dodson & Flinker)

2) Retaining existing vegetation is preferred over new planting if it achieve the same purpose.

3) Fences are not considered to be an adequate screen unless combined with plantings.

4.5 LIGHTING

Design Principles. Outdoor lighting should ensure safety and provide an attractive nighttime environment through illumination of streets, walkways, and building entrances that is appropriate to context.

Design Standard q.

Lighting fixtures shall be appropriate to the architecture and provide suitable lighting without detriment to nearby residences. Light fixtures including site and street lights shall match existing standards in the Town, for example matching street lights already installed in the Central Avenue Business District.

A. Streetscape Lighting

Light levels should be even throughout the area intended to be illuminated. Glare and light trespass should be minimized. A larger number of lower intensity fixtures is preferred over a smaller number of higher intensity fixtures.

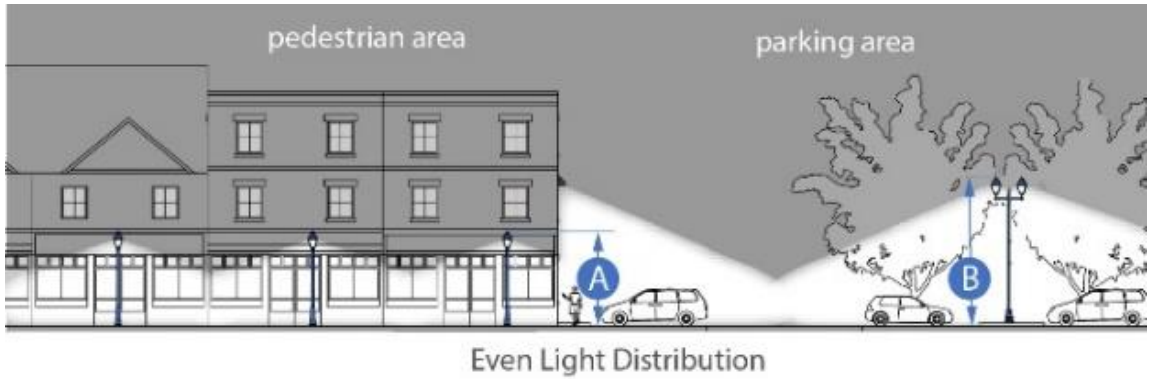


Figure 98. Illustration showing the use of multiple low powered light fixtures to produce pedestrian scale lighting with even distribution.
A = maximum height of wall mounted fixtures, 12-15 feet
B = maximum height of pole mounted fixtures, 15 feet

2) The height of lighting fixtures should be appropriate to adjacent buildings and a pedestrian-scale streetscape.

Wall Mounted fixtures should be mounted no higher than 12-15 feet above grade, depending on the size of the building (see Figure 98).

Pole mounted fixtures should be no higher than 15 feet above grade (see Figure 98).

3) Streetlights should be located between street trees to avoid interference by tree canopies and provide better illumination coverage.

New streetlights should use the same light standards and fixtures as those currently installed along Adams Street in Milton Village.

B. Building and Site Lighting

Design Principles. Illumination of buildings and sites should be designed as an integrated system that combines lighting of commercial windows, entrances, signs and facade elements with streetlights, bollards, and decorative elements to provide even, glare-free light with little to no skyglow or spillover onto neighboring properties.

1) A hierarchy of lighting should be provided to highlight different functions. The building entry should be the primary focus to reinforce safety, security, and convenient access to the building. Lighting of signage, architectural elements, and landscaping should be secondary.

2) Indirect lighting of facades, landscaping, signage and other decorative elements is encouraged. Lighting may also be used to highlight important buildings or areas in Milton Village.

3) Lighting of entrances, sidewalks, and parking areas may be accomplished with recessed fixtures under eaves and porches to minimize glare.

4) Window displays should be illuminated with shielded accent lights. Interior lights should not create glare that shines out of windows and doors.

5) Transformers, conduit, and other electrical components of lighting should be concealed from view.

C. Lighting Intensity and Control of Glare

Design Principles. The lighting system should be designed to provide the minimum amount of illumination necessary for adequate visibility and safety, while conserving energy and confining illumination to the intended area.

1) Light levels should meet the minimum design requirements of the Illuminating Engineer Society of North America (IESNA).

2) Light Fixtures should not exceed the following levels:

Outdoor Lighting Category	Maximum Initial Lumens Per Light Fixture
Unshielded or partly shielded light fixture (general)	315
Unshielded or partly shielded light fixture located in a front yard between the building and street	630
Fully shielded or shielded directional light fixture for entries, walkways, open spaces or buildings	1,050
Fully shielded or shielded directional light fixture for automobile surface parking areas, driveways or outdoor loading bays	1,260

3) Using the BUG rating (backlight, uplight, glare), as provided by the manufacturer, a light fixture should be selected with the lowest possible number, ideally 0 or 1. Values greater than B4, U2, or G2 are strongly discouraged.

4) All lighting should employ full cut-off fixtures at 90 degrees to reduce glare, light trespass, and night sky pollution. Fixtures that cutoff below 90 degrees are preferred.

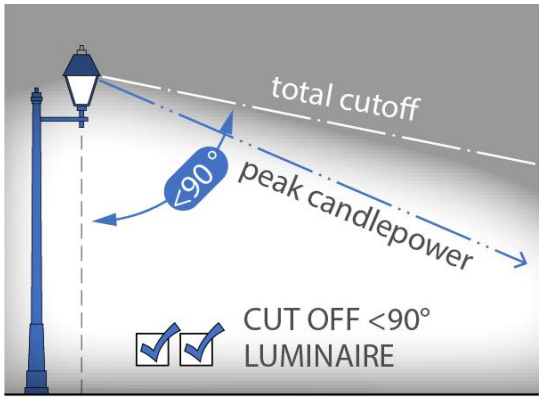


Figure 99. Light fixtures should cut off at maximum of 90 degrees. A cutoff at a lower angle is preferred.

5) Lighting of the night sky should be avoided. Flood or area lighting is not acceptable. Light that reflects off of building surfaces and pavement and into the night sky should be avoided.

D. Lamps and Fixtures

Design Principles. Lamps and fixtures should be designed and scaled to be appropriate to the style and size of the adjacent buildings and to support a pedestrian-scale streetscape.

1) Lamps should have a warm color temperature similar to incandescent light or candelight. Blue light should be avoided.

The correlated color temperature (CCT), measured in Kelvin (K), of the light fixture shall not exceed 2700 K. The warmest possible color temperature (lowest Kelvin value) should be chosen.

The color rendering index of all light fixtures must be sixty-five (65) or higher.

2) Luminaries with the International Dark-Sky Association's Fixture Seal of Approval are recommended.

3) The use of high-pressure sodium vapor or mercury vapor lamps is not allowed.

4) The use of LED lamps is encouraged if the intensity, coverage, and color of the light matches traditional light sources.

5) Cobra head light fixtures are not permitted.

6) Traditionally styled light fixtures are preferred, including gooseneck fixtures and post top colonial fixtures.

Figure 100. Examples of appropriate post-top fixtures for Milton Village

Figure 101. A street light on Adams Street in Milton Village. New lighting should be stylistically consistent with this gooseneck fixture.

Figure 102. Example of a suitable fixture for gooseneck mounting with contemporary, but compatible, styling.

Figure 103. At a Dunkin' in Harvard, MA, gooseneck fixtures illuminate the sign, while a more contemporary bollard is used for path lighting.

Figure 104. Two styles of gooseneck fixtures on a recent building in Amesbury, MA

E. Hours of Operations

Design Principles. Lighting design should provide control features that allow operators to minimize visual disturbance while maintaining nighttime safety.

2) All lighting should incorporate timers or other devices to turn off lights when not needed.

3) Except as needed for site safety or security, all external lighting, including lighting accessory to authorized signs, should be extinguished no more than one and a half hour after the facility is closed for the business day.

4) Such lighting may be timed to resume no more than one half hour prior to the arrival of the first employee on the premises.

5) Streetlights should remain illuminated throughout the night until dawn.

4.6 SIGNAGE

Design Principles. Signs should add to the vitality of the streetscape by using design and placement that appeal to the pedestrian while enhancing the overall appearance of the façade.

Design Standard r.
Signs shall be integrated with the building design and placed consistently on the building at the top of the ground floor and coordinated among multiple tenants.

A. Signage Quantity and Size

Design Principles. The number and size of signs should be kept to a minimum to avoid signage clutter and information overload in Milton Village.

1) Each commercial tenant should be limited to one sign per wall on the primary façade.

2) Signs should only be big enough to serve the needed purpose and scaled appropriate to the building façade and/or the use they describe. Generally, lettering from 8"-14" is large enough to be seen from across the street.

3) The total sign area for the primary tenant of a commercial or mixed-use building should not contain more than one square foot of sign area for each linear foot of storefront, and in any case should not exceed 40 square feet.

B. Design and Materials

Design Principles. Signs should convey information intentionally and clearly, using durable, high quality architectural materials, with forms and colors that are compatible with the associated structure. Signs should convey information in creative and highly legible ways, for example, using images that visually represent the goods or services provided at the premises, and using easily readable fonts with sufficient color contrast.

Figure 105. Creative but legible signage, like the relief sculpture of the hammer above the entrance to the Milton Village Hardware, can attract customers while adding interest to the streetscape. (Dodson & Flinker)

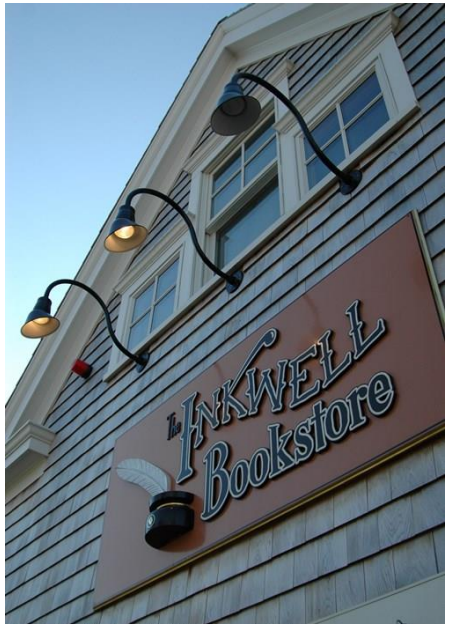


Figure 106. Another example of creative signage (Source unknown)

1) Traditional materials such as wood, metal, or glass are preferred. Composites that look like wood and can be carved are acceptable. Modern materials such as acrylic and vinyl can be used if appropriate. The use of plastic should be avoided.

Figure 107. A legible metal sign (Dodson & Flinker)

2) Colors should be compatible with the color of the building and its immediate neighbors. Sign colors should accentuate the design and lettering. The use of more than three colors should be avoided. The use of highly reflective materials and bright colors should be avoided to make the signs more readable.

Figure 108. Signs that convey information in clear and iconic forms can be appealing while limiting visual clutter. Here, stores use a consistent system of blade signs, wall signs in a sign band and banners. Together, the signs are legible from a variety of positions and distances. (Copley-Wolff).

C. Placement and Illumination

Design Principles. Signs should be placed and illuminated in a way that enhances the appearance of the building while not obscuring windows and other features or drawing undue attention.

1) Signs that dominate the building façade or compromise architectural features such as arches, moldings, cornices, or windows are strongly discouraged.

2) Where appropriate, signs should be organized within a sign band or frieze integrated into the overall façade, preferably located above a storefront window.

Figure 109. A wall mounted sign in the sign band over the door of this restaurant in Natick is complemented by the frosted glass sign at the bottom of the storefront windows (Dodson & Flinker).

3) Window signs, meant to be seen by pedestrians from a few feet away, should complement and not obscure window displays.

4) Signs painted on glass are acceptable if they are limited to one per window and do not cover more than 20% of the window area.

Figure 110. An effective use of signage painted on windows (Dodson & Flinker)

5) One projecting sign or "blade sign" may be allowed for each commercial tenant along each side of the building that has an entrance to that business. A projecting sign should be attached in such a way as to leave a minimum of eight feet clear below the lowest part of the sign. A projecting sign should be centered on a vertical pier or column, not centered on a wall opening such as a door, window or storefront.

Figure 111. Blade signs should use a limited color palette, appropriate attachments, and sufficient clearance. (Dodson & Flinker)

6) Signs should not be internally illuminated. Light fixtures that illuminate the sign from above, such as gooseneck fixtures, are encouraged.

Figure 112. Examples of appropriate gooseneck lighting to illuminate signs from above in Milton Village (Google Streetview)

7) Flashing, color changing, LED, digital, and neon signs are not allowed.

D. Awnings, Canopies, and Marques

Design Principles. Awnings, marques, and projecting canopies should use their faces to convey relevant information clearly and without adding to visual clutter.

1) A tenant name or logo may be screen-printed on the valence of an awning and should occupy no more than 20% of the valence area.

2) Hanging or projecting signs should not be used under awnings or canopies.

3) Awning signs should not be illuminated or backlit.

Figure 113. Coordinating colors is a simple way to reinforce the identify of a business. In the example above, the awning sign, window sign, and flower boxes share a color (Dodson & Flinker)

4.7 SUSTAINABILITY

Design Principles. All projects in the district should be designed to reduce environmental impact and enhance public infrastructure while meeting other design goals.

A. Buildings

1) Design Principles. New and renovated buildings should use construction technologies to reduce energy demands and provide opportunities for on-site renewable energy generation. New and renovated buildings should optimize building performance by using low-emissivity glass, harvesting rainwater, reducing thermal bridging, collecting solar energy through a mix of technologies, and building well-insulated walls with sustainable cladding materials.

Figure 114. A net-zero energy, mixed use, mixed income development in Kingston NY (AHC LLC)

2) Buildings should maximize natural ventilation to provide fresh air and temperature moderation, reduce life-cycle and energy costs, and ensure acceptable air flow even when electricity is not available.

3) Building design should include the use of local materials to reduce the carbon footprint due to transportation to and from the site.

4) Green roofs are encouraged because they can reduce local temperatures and improve stormwater management.

Figure 115. Green roofs can help cool buildings while absorbing stormwater and carbon (recovergreenroofs.com)

5) Energy modeling should be performed to determine the best energy, cost, and carbon savings options. It should be followed by a life-cycle cost analysis to predict the costs related to heating, air conditioning, ventilation, and other components for a period of 20 to 30 years. The building design should minimize life-cycle costs through building orientation, fenestration patterns, materials, and quality construction.

6) Buildings should include technologies for easy tracking of total energy consumption by tenants and owners.

B. Stormwater Management/LID

Design Principles. Low Impact Development (LID) techniques, such as vegetated swales and raingardens

should be seamlessly integrated into the overall landscape design.

1) The post-construction peak runoff rate for the one-year, twenty-four (24) hour rain event shall not exceed the existing peak runoff rate for the same storm event from the site under existing conditions prior to submittal of an application.

2) Projects should maintain or achieve predevelopment hydrology through low impact development (LID) techniques that infiltrate, filter, store, evaporate, and detain storm water close to its source. Applicants should utilize the following low impact development strategies.

3) Identify, map, and preserve the site's natural features and environmentally sensitive areas such as wetlands, floodplains, riparian buffers, native vegetation, stands of trees and trees with a trunk diameter at breast height of 8 inches or more, slopes, natural drainage ways, areas where stormwater currently infiltrates, and soils--including information soil permeability.

4) Delineate potential building envelopes, to avoid environmental resource areas and appropriate buffers, and minimize grading, clearing, and destruction of natural drainage ways and permeable soils.

5) Reduce impervious surfaces wherever possible by: minimizing the number of parking spaces, the size of parking spaces, parking aisle widths, and driveway widths; using shared parking areas and shared driveways; and using porous pavement or permeable pavers.

6) Manage stormwater using smaller, decentralized, low-tech stormwater management techniques to attenuate flows, infiltrate, clean, and recharge stormwater. Recommend techniques, include:

a) Lengthening flow paths and maximize sheet flow

b) Grassed channels/swales

c) Water quality swales

d) Bioretention areas & rain gardens

e) Tree filters

f) Vegetated filter strips

g) Cisterns and rain barrels

h) Green roofs and green walls

i) Constructed wetlands

j) Subsurface gravel wetlands

k) Infiltration trenches, chambers, or basins

l) Re-use of stormwater to replace water used for irrigation, toilet flushing, or industrial processes.

m) Ensuring that new fill or soils brought to site do not reduce the infiltration capacity of the site.

n) Ensuring that all work is planned and executed so as to avoid compaction of topsoil and subsoils.

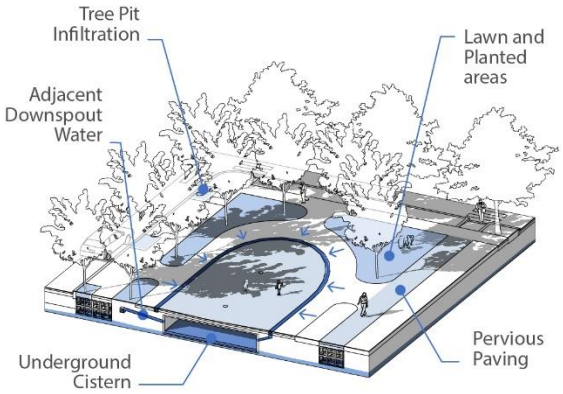


Figure 116. Illustration of low impact development techniques that can be used in site landscaping

Figure 117.Rain gardens with native plantings can reduce stormwater runoff from impervious surfaces, like parking areas (Chris Hamby)

Figure 118. Rain gardens and a cistern at a school in New Bedford. The cistern collects rainwater from the roof. It can be opened to fill the runnel next to the sidewalk. (Dodson & Flinker)

Figure 119. Top: Green wall at Semiahmoo Librar, Surrey, BC (Danna Curious Tangles via Flickr). Bottom: Green wall at a Whole Foods in Vancouver, BC (Gail Langellotto via Flickr)

C. Streetscape

1) Bike-racks, bus shelters, and seating areas should be provided at regular intervals on sidewalks to reduce dependency on automobiles and their associated greenhouse gas emissions, air pollution, and traffic crash injuries, deaths, and property damage.

Figure 120. Bike racks can also be unique sculptural elements, like this one in Turners Falls, MA (Dodson & Flinker)

2) Recycling bins and trash cans should be located at regular intervals on sidewalks.

4.8 WATERFRONT AND TRAIL CONNECTIONS

Design Principles. New developments should provide visual and physical access to the waterfront and the Neponset Trail, where possible.

1) New open spaces should be sited with views to the Neponset River, or in close proximity to it, when possible.

Figure 121. A place to take in the view along the Riverwalk (Dodson & Flinker)

Figure 122. A waterfront patio at the Baker Chocolate Factory adaptive reuse project creates an appealing place for gathering (Dodson & Flinker)

2) All site improvements along the waterfront should use materials that can withstand anticipated flooding under reasonable climate change projections.

3) Large impervious surface or parking lots should not be placed near the waterfront.

4) Providing public access to the waterfront and the Neponset Trail is strongly encouraged. Applicants are encouraged to layout sites so that public areas, like outdoor seating for a café, are located with visual or physical access to the waterfront or trail.

5) Project proponents are encouraged to contribute to a wayfinding system for Milton Village. The wayfinding system should include directions and distances to the waterfront, Neponset trail, the MBTA stop, and other public spaces. It could also indicate public parking locations, historic features, and area businesses.

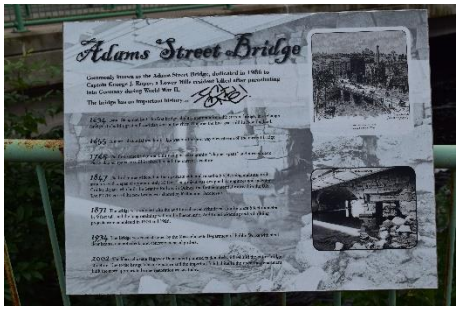


Figure 123. Interpretive signage in Milton Village (Dodson & Flinker)

Figure 124. Simple wayfinding and distance signs can encourage pedestrian activity and interest (Dodson & Flinker)