

# ORCUTT AREA ARTISTS VILLAGE

SENIOR PROJECT BY CLAIRE FLIESLER AND MONICA KITTINGER  
CRP 463 SPRING 2010





## Approval Page

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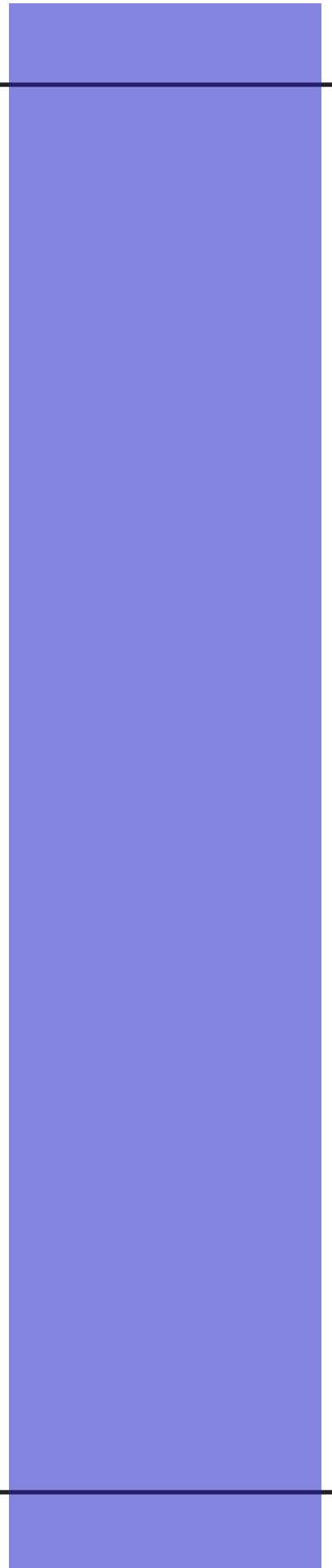
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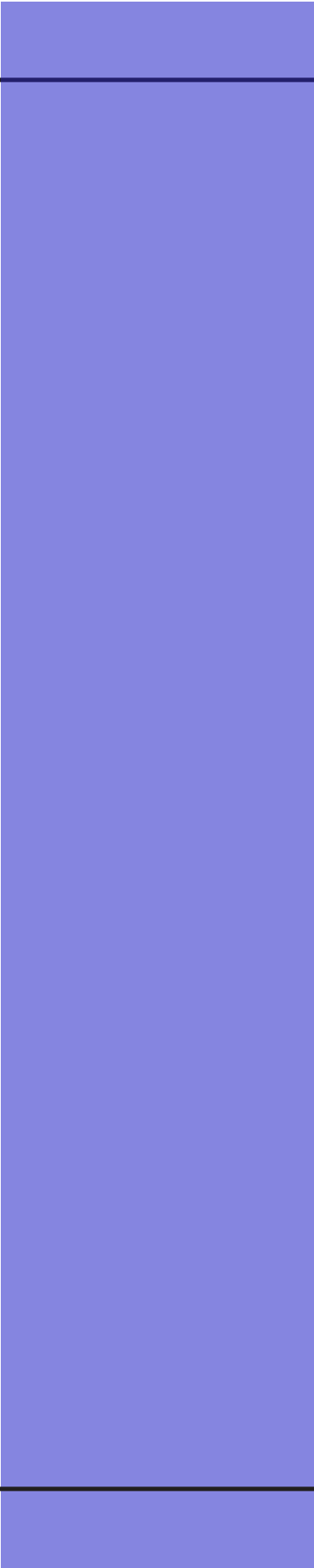
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### 0.1 Executive Summary

The Orcutt Area is identified by the City of San Luis Obispo as an expansion area. There is an existing Specific Plan for the area, but City Staff and Property owner want to evaluate the feasibility of different land use programs for the Orcutt Area. This recommendation is intended to serve as a guide for decision making. The recommendation will address whether or not an Artists Colony on this site would direct development into a cohesive community that promotes local artists, local produce and wine, and offers an array of recreational opportunities while being environmentally, economically, and culturally successful.

The Orcutt area has been of interest to the City and County of San Luis Obispo as a connector to existing neighborhoods as well as an anchor and a gateway. City Council has identified their goals to achieve a high quality, environmentally sound and economically successful community development project that will attract and create development in this area of the city. A successful development here will take advantage of the site's proximity to both the San Luis Obispo Regional Airport and the Edna Valley Wine Country.

The Orcutt Area is a 231 acre site that is located just south and east of the current city limits. Orcutt Road is located to the north and east of the site, Tank Farm Road is located to the south, and the Union Pacific Railroad is on the western border. Currently, there are few single family homes located on site.

Onsite creeks and habitat areas pose a significant challenge, as does the presence of Rightetti Hill in the south-east corner of the site. In addition to this, a portion of the site is located in the jurisdiction of the Airport Land Use Commission, which poses other unique challenges.

To form this recommendation, Virga Consultants utilized the developed design, visual surveys, digital photographs, GIS analysis, and research into uses surrounding and connected to the area. In addition, existing land use

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and General Plan policies, Airport Land Use Plan policies, and Airport Specific Plan policies were examined to determine the best ways to proceed with site development. Environmental aspects were assessed in an initial study to determine potential impacts associated with this proposal. All of this information was used in the compilation of this recommendation.

Because the development of an artists village is a new idea to the City of San Luis Obispo, finding similar working examples was a key part of Virga Consultants assessment. Virga Consultants looked at three different arts focused villages to determine how they functioned, and what aspects about them made them successful or unsuccessful to utilize elements that could be applied to an artists village in San Luis Obispo. One of the plans considered is located in Santa Cruz, California, ather is located in San Diego, California, and the third is located in Sedona, Arizona. These three plans approached art space in very different ways with different results, and all three have principles and lessons that could be applied to a similar project in San Luis Obispo.

Following the guidelines found in the case studies, Virga Consultants prepared a land use and site plan for how an artists village on the Orcutt Area site could potentially work. In addition, Virga Consultants examined and presented potential architectural and landscape styles as well as roadways and circulations design. An environmental document was prepared to determine what impacts an artists village would have upon the environment, and if an artists village is even the most environmentally suitable project for this specific site.

This proposal would be an implementation of the General Plan. It would require the development of a detailed development plan and an Airport Conservation and Open Space permit in accordance with the Airport Land Use Plan.

Additional information on findings and recommendations will be found within this document.

## **0.2 Background**

This recommendation is intended to advise and recommend whether or not the City should develop this parcel as an artists village.

The implementation of this recommendation for the artists village would achieve the City goals of economic development, job creation, cultural appreciation, and recreational opportunities in the area. This document will further outline these points. By creating an artists village, the City of San Luis Obispo could become a hub for arts and culture as well as a regional attraction for tourism and society.

This recommendation has been developed to assist the City of San Luis Obispo in evaluating multiple options for development of the Orcutt Area. The site lies within the Urban Reserve Line (URL), and the City's General Plan outlines that urban uses are to be developed within the URL, and both County and City General Plan policies agree. Before development, the Orcutt Area will have to be annexed into the City and receive all urban services. To date, City Council and City Staff have stated their support for development on the Orcutt site and have committed to providing full urban services. The City has also stated their commitment to providing economic development, job creation, cultural appreciation, and recreational opportunities in the area that enhance quality of life without negatively impacting existing residents and neighborhoods.

Both the City and the property owner have identified their desire to find a development concept that is creative, exciting, and economically feasible, that unifies City and County residents, addresses the needs and expectations of the property owners, and meets City policies and standards. City and owner hope to achieve all these while finding a development concept that forms the basis for community consensus.

### **0.3 Existing Conditions**

The Orcutt Area is a 231 acre site that is located just south and east of the current city limits. Orcutt Road is located to the north and east of the site, Tank Farm Road is located to the south, and the Union Pacific Railroad is on the western border. Currently, there are few single family homes located

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on site.

The site is located in the jurisdiction of the Airport Land Use Commission, which poses another set of unique challenges. It would require a detailed development plan and an Airport Conservation and Open Space permit in accordance with the Airport Land Use Plan. The whole site is located within Airport Safety Area S-2, in which aircraft operations are 501 to 1000 feet above ground level. The southern portion of the site adjacent to the railroad tracks is located within a projected 50dB airport noise contour, and the whole site is located within two flight paths arriving and departing from Runway 29. Maps associated with these issues can be seen in Appendix 1, Airport Land Use Plan, San Luis Obispo Regional Airport from the Airport Land Use Commission of San Luis Obispo County.

The existing site is mostly vacant, with a small number of single family homes present. Natural features include several creeks, Righetti Hill, and a large amount of open grassland. The parcel is surrounded on three sides by low density residential neighborhoods, and the fourth side borders the County of San Luis Obispo. As there is no current development on site, any development will change the character of the existing use. The City and Owner desire to make this a compatible and enticing project for both City and County residents. Figure 1 shows the existing natural features as determined by the existing Orcutt Area Specific Plan.

#### **0.4 Relationship to SLO General Plan**

The Orcutt Area has been designated by the City of San Luis Obispo as an Expansion Area in the City's General Plan. This recommendation outlines a proposal that is consistent with and serves the vision of the City's General Plan in terms of expansion, but not in terms of housing allocation and growth.

As called for in the City's General Plan, the development alternative contained in this document will protect and enhance Righetti Hill, creek and wetland area, and add open space to the City. The recommendation also

promotes biking and walking within and around the site through incorporating bike and pedestrian pathways. In this regard, this project serves the vision of the General Plan.

The General Plan calls for the Orcutt Area to serve as a major residential expansion area for the City. The Orcutt Area in the General Plan is projected to provide approximately 1,000 units of new housing for the City of San Luis Obispo. The Client Program outlined for this recommendation does not propose any housing units on site. Because of adherence to this program, these needed units would have to be provided elsewhere in the city, or another expansion area would have to be determined. In this regard, the Orcutt Area Artists Village does not serve to implement the City of San Luis Obispo General Plan.



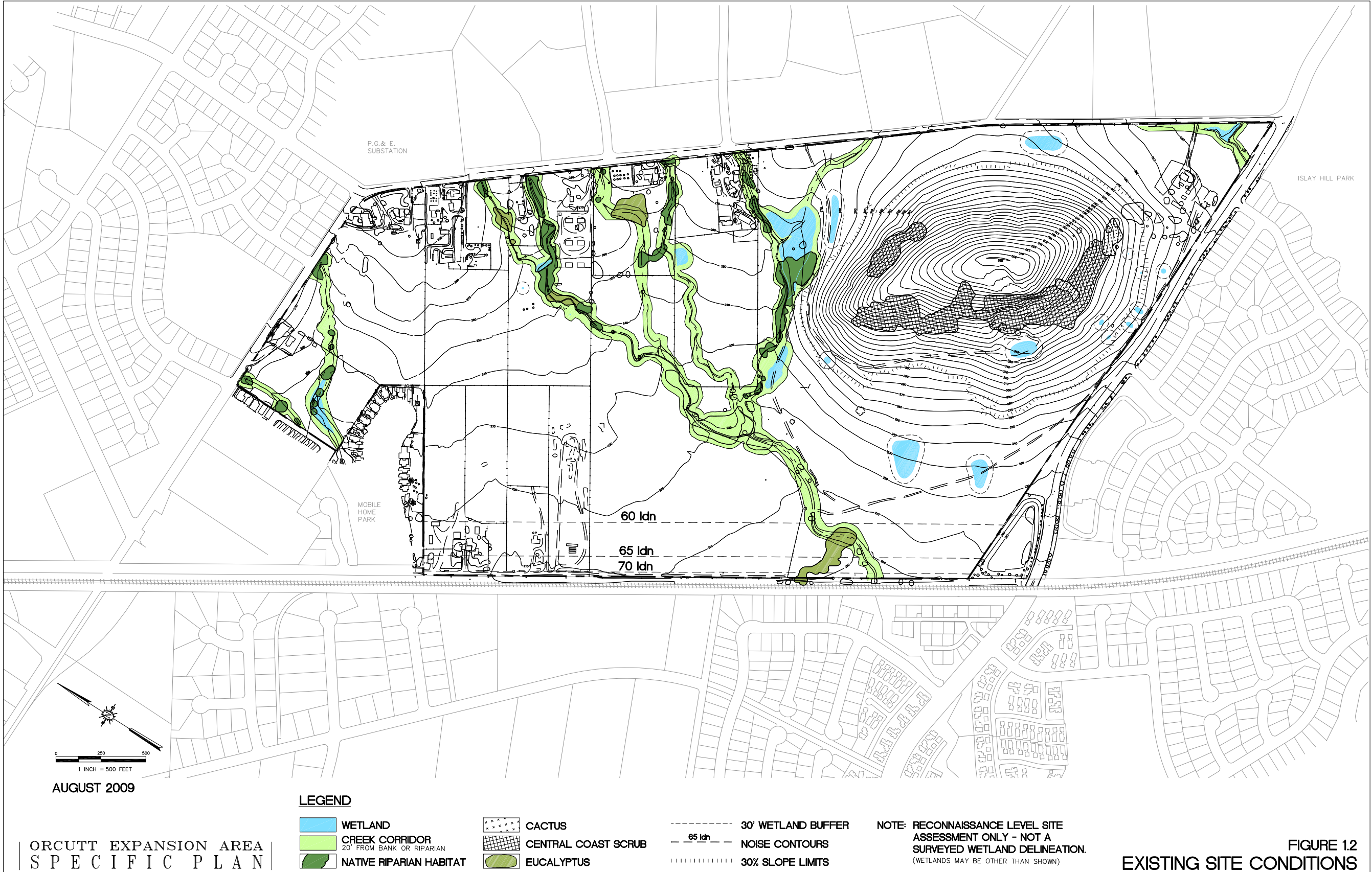


Figure 1: Existing Conditions inventory from existing Orcutt Area Specific Plan



## 1.1 Concept

The concept of a traditional arts and crafts village in San Luis Obispo was brought up by both City Staff and the property owner as a potential development alternative. The overall concept for the Orcutt Area was developed from these desires.

The Orcutt Area Artists Village will be a haven of culture and creativity on the central coast. Through fostering local arts and crafts people, the Orcutt Area Artists Village will create a unique location that will serve as a local hub for artistic expression and learning as well as a regional draw. Through a combination of working studios, classroom space, performance venues, hotel and meeting hall area, open and recreational space, and local goods and foods sales, the Orcutt Area Artists Village will be the cultural epicenter of the Central Coast.

## 1.2 Aesthetics

San Luis Obispo is a special area with a very unique sense of place. The history of the area can be seen in the continued influence of Spanish Mission styles upon overall design and architecture in the City. Because of this, the Orcutt Area Artists Village will strive to be a cohesive part of the community, incorporating mission style architecture, native vegetation, and preserving viewsheds throughout the site.

Because the site is currently undeveloped, any development will have to be sensitive to the existing built environment and conscientious of existing neighbors. The Orcutt Area Artists Village will strive to incorporate pleasing aesthetics in both built and natural environments, and create a new neighborhood in the City of San Luis Obispo that reflects community, culture, and a sense of place.

## 1.3 Program

There is currently an existing Specific Plan for the Orcutt Area. Due to unique circumstances, the property owner desires to test out different land use programs to determine which will be the most viable and the best option for San Luis Obispo. Ten separate land use programs were established to test for feasibility.

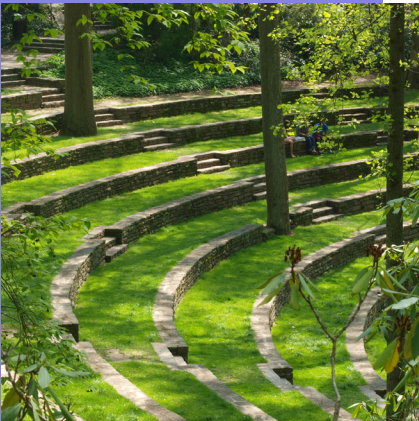


Figure 2: Outdoor amphitheater

Of these ten possible programs, Virga Consultants was contracted to determine the practicality and attractiveness of building an Artists Village on the Orcutt site. The Client Program for the Artists Village outlined a vision for an range of studio space, gallery space, local commercial space, recreational space, and support facilities.

Through an extensive process, the program was developed to include areas tailored towards artists, areas that were tailored towards neighborhood commercial, lodging facilities with an adjacent meeting hall, recreational uses, and parking. A key aim of the Artists Village is to draw people to the site to enable on site businesses to be economically viable. In creating this mix of local and visiting users, a constant flow of users will be present. The overall client program follows in Table 1.

		Area
Artists Space		
	Studio Space	
	Classroom Space	111318 sq ft
	Gallery Space	78666 sq ft
	Large Venue Space	121907 sq ft
	Café	9764 sq ft
Commercial		
	Produce Market	17563 sq ft
	Local Wine Shop	12754 sq ft
	Restaurant	12950 sq ft
Lodging and Support		
	Hotel	47441 sq ft
	Meeting Center	75802 sq ft
Recreation		
	Ampitheater	34507 sq ft
	Open Space	137.8 acre
Parking		
	Area	46.9 acre

Table 1: Client Program

### **1.4 Opportunities and Constraints**

Natural and manmade features present both opportunities and constraints on the Orcutt Area site.

Natural constraints include Righetti Hill and the slopes that are greater than 30%, creek setbacks, wetlands, native riparian habitat, and native species. The slopes have been accommodated into site design by leaving those greater than 30% in open space, which also helps in maintaining key views towards Righetti Hill throughout the site. Creek and wetland setbacks have been preserved, with site design focused upon having the smallest impact possible upon creeks and wetland areas, as well as leaving these areas in protected open space.

Manmade constraints include existing infrastructure and roadway design, as well as the challenge of fitting a new design into the existing neighborhood framework.

A graphic depiction of these issues is presented in Figure 3, Opportunities and Constraints Map.





Figure 3: Opportunities and Constraints



### 2.1 Introduction

As a cultural hub of the Central Coast, the Orcutt Area Artists Village will draw people from all over California as well as the rest of the United States in order to experience a unique blend of artist space, workshops and guilds, retail, and recreational areas. Other such artist colonies or craft villages all have a strong sense of place that makes them successful. The Tannery Arts Center in Santa Cruz, California, Spanish Village in San Diego, California, and Tlaquepaque in Sedona, Arizona all have distinct architectural, historical, or spatial characteristics that make it a popular destination point for people of all ages.

### 2.2 Santa Cruz Tannery Case Study

The Tannery Arts Center in Santa Cruz, California is 8.3 acres of artist live/work housing, working studio space, performing arts center, and history exhibit. The lofts for the live/work space was completed in June of 2009 and while only one year old, all of the lofts are occupied and the wait list for these lofts is full. There are two more phases of building to be completed; the next phase is set to be completed in early 2011.

What makes the Tannery unique is that it was a remodel of an existing structure, the Salz Tannery. Old and significant buildings were preserved and the new construction has the same architectural style as the older buildings. Historic preservation was a key component of the overall plan to make certain that the past was connected to the present and to make the site unique and locally appropriate. Another unique characteristic of The Tannery is that it was funded by a national nonprofit organization in tandem with an local nonprofit that was created to oversee the implementation and day to day operations of the Tannery Arts Center. The local nonprofit is composed of a group of local leaders in the art and business world as well as private citizens.

Though there are not any existing structures on the Orcutt site, there are still elements from the Tannery that can be applied to the Orcutt Area Artists Village. Any buildings to be constructed should reflect the mission history of San Luis



Figure 4: Tannery Arts Center



Figure 5: Tannery Arts Center

Obispo as well as relatable to the existing surrounding neighborhoods. Although the Orcutt Area Artists Village does not incorporate many of the aspects that the Tannery Arts Center does, the performance space and partnerships with local arts groups could serve as a model for San Luis Obispo.

For more on the Santa Cruz Tannery Arts Center, please see Appendix 2.

### **2.3 San Diego Spanish Village Case Study**

The Spanish Village Arts and Crafts Center in San Diego is 28,000 square feet serving over 200 artists in 41 working artist studios and galleries, as well as classroom space, and outdoor plazas. It is between the San Diego Zoo and Natural History Museum and is part of Balboa Park, which is owned by the City of San Diego and operated by the Developed Regional Parks Division of the City's Parks and Recreation Department. The buildings and courtyards that make up The Spanish Village were constructed in 1935 in order to resemble an old village in Spain for the California Pacific International Exposition. The US Army used the village for barracks during World War II, but it was reopened and restored by San Diego artists in 1947.

The Spanish architecture, indoor facilities with outdoor plazas that allow visitors to observe art pieces as well as the art process, and numerous events and festivals that take place there are just a few of the things that make the Spanish Village unique. Also, because it is owned by the City of San Diego,

The aspects of Spanish Village that can be applied to Orcutt Area Artists Village are the shared gallery and classroom space, outdoor eating areas, local vendors, and architectural influenced based on the area's cultural history. For a smaller area, The Spanish Village showcases a wide spectrum of arts including painters, sculptors, metalsmiths, jewelry designers, clay artists, gourd artists, photographers, printmakers, fiber artists,



Figure 6: Spanish Village



Figure 7: Spanish Village

basket makers, mixed-media artists, glass artists, enamel artists. The Orcutt Area Artists Village is a much larger area and can support these uses and many more and on a larger scale.

For more on the San Diego Spanish Village Arts Center, please see Appendix 3.

### 2.4 Sedona Tlaquepaque Case Study

Tlaquepaque Arts and Crafts Center in Sedona, Arizona was developed out of a sycamore grove on several acres of privately owned land in 1971 and was originally planned to be an artist community. It has over 40 specialty shops and exclusive art galleries that sell a variety of arts and crafts, many of which are related to the cultural history of the southwest; including bronze works, glass creations, weavings, painted silk, contemporary jewelry, and leather pieces.

What makes Tlaquepaque a unique destination as far as arts and crafts villages, is that in addition to the gallery spaces and shops, there are four fine dining restaurants, including a brewery, garden areas, and a Chapel, but is mostly a shopping destination.

The elements that can be applied to the Orcutt Area Artists Village are the native landscaping, fine dining opportunity, and numerous patio venues for intimate gatherings or receptions.

For more on the Sedona Tlaquepaque Arts and Crafts Center, please see Appendix 4.

### 2.5 Conclusion

Upon reviewing the Case Study subjects in California and Arizona, it is clear that there are certain aspects from each arts and craft village that make it successful; the exhibition of a variety of art mediums, mixed uses (work space, classrooms, galleries), and location being the key factors. If these elements are applied to the Orcutt Arts and Crafts Village, it could be just as if not more attractive to tourists and residents alike.



Figure 8: Tlaquepaque



Figure 9: Tlaquepaque

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However, there is one feature that makes the Orcutt Arts and Crafts Village very different from the Tannery, Spanish Village, and Tlaquepaque: it's size. The Tannery is the largest thriving arts and crafts village of the case studies, and at 8 acres, it is only a fraction of the 213 acre Orcutt Arts and Crafts Village. An arts and crafts village this large, even with the hotel, amphitheater, and produce stand is unlikely to draw enough patronage to be financially lucrative in San Luis Obispo. With metropolitan cities Los Angeles and San Francisco only a few hours away, and smaller art-based cities like Solvang and Cambria even closer, there is a large possibility that the Orcutt Arts and Crafts Village would be unable to attract the number of visitor needed to make it a financially successful project.

### 3.1 Introduction

Like any project proposed on undeveloped land, the Orcutt Area Artists Village would have impacts on the land and surrounding areas. It is important to try to minimize these potentially significant impacts, and to preserve existing features such as creeks and open space, and species of plants and animals. In order to evaluate potential impacts, an initial study was completed so that any potentially significant impacts could be met with mitigation measures.

### 3.2 Initial Study Summary

The initial study done for the Orcutt Area Artists Village was done as a comparison to the initial study done for the existing specific plan. Many of the areas with potentially significant impacts in the original initial study were the same as those in the Orcutt Area Artists Village initial study. However, there were a couple of differences; the major difference being that the Artists Village does not include any permanent housing, thus the population and housing element, and transportation/traffic patterns had different levels of impact than those in the specific plan EIR.

For more detailed information on the Initial Study, please see the document in its entirety as **Appendix 5**.

### 3.3 Potential Impacts

The main potential impacts that will result from the Orcutt Area Artists Village are in the population and housing element, and transportation/traffic patterns. Population of the area would significantly increase from the population that is currently on or traveling through the site, as it is a large undeveloped area and the project would result in a mostly developed area comprised of retail, hotel, and amphitheater space.

As for transportation/traffic patterns, the number of cars going to, from, and through the site would increase greatly for the same reasons. However, because there are no permanent dwellings associated with the Orcutt Area Artists Village, the peak transportation hours would be during daytime businesses hours and differ from those in

the surrounding neighborhoods.

Trip Generation rates for the Artists Village are much higher than for the existing OASP as displayed in Table 2.

Plan	Daily Trips	PM Peak Hour
Orcutt Area Artists Village	34,469	2,554
Existing OASP	8342	887
Difference	26,127	1,667

Table 2: Trip Generation Rates

For more detailed information on the potential impacts, please see the Initial Study document in its entirety as **Appendix 5**.

### 3.4 Mitigating Measures

To mitigate for these potential impacts, there are a few measures that could be implemented. Traffic light, 4-way stop sign, street widening, multi-use paths, shared parking, preferential parking for carpools/vanpools, bicycle storage, pedestrian access and proper lighting.

For more detailed information on the potential mitigation measures, please see the Initial Study document in its entirety as **Appendix 5**.

### 3.5 Conclusion

In conclusion, it is not uncommon for any project to have potentially significant impacts, but when the proper mitigating measures are implemented, the site and its features and native species can be both preserved and protected. By utilizing well thought out mitigation measures, the creeks, and species will be properly accommodated for.

The environmental impacts associated with the Orcutt Area Artists Village are much the same as those associated with the existing Orcutt Area Specific Plan. Because of this, one proposal cannot be said to be better or worse based upon any significant environmental concerns or benefits.

### 4.0 Introduction

The Orcutt Area Artists Village will be designed to meet or exceed all existing regulatory framework outlined by the City of San Luis Obispo. Because the Orcutt Area is such a large parcel, and since it has been vacant for so long, development will have to be very sensitive to the existing neighbors and the overall feel of the area. These concerns have lead to an extensive list of design and development regulations. These regulations include land use, architectural styles, landscape styles, circulation patterns, and roadway design.

### 4.1 Land Use Tables

Land uses onsite consists of open space, which is both passive and active and includes Righetti Hill, Arts and Crafts uses, a restaurant, meeting hall, commercial (wine shop and produce stand), recreational area (amphitheater), hotel, parking, and roadways. The summary of square footages of land use is presented in Table 2. A Land Use map is shown in Figure 10.

Land Use	Land Area
Open Space	137.8 acres
Arts and Crafts	2,332,543 sq ft
Restaurant	49,534 sq ft
Meeting Hall	133,727 sq ft
Commercial	69,329 sq ft
Recreational	72,866 sq ft
Hotel	153,649 sq ft
Parking	46.9 sq ft
Roadways	7.3 acres

Table 3: Land Uses

### 4.2 Site Design

The Orcutt Area Artists Village was designed with the intention of creating shared spaces for social interaction. Each of the pods of arts and crafts area are centered around a plaza to encourage people to interact.

The restaurant is located near the middle of the site to encourage people from on and off site to come

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enjoy a meal.

The hotel and meeting hall are clustered together to promote the shared uses of the facilities, with their location being on the end of the site closest to Edna Valley. These uses can also be used to promote art and culture events on larger scales. Continuing with the theme of tourists coming to visit for a cultural visit unique to San Luis Obispo, the local wine shop is also located in this area of the site.

The amphitheater is located between the artists studios and the hotel and is built into the natural topography of the site. This allows for this to be a shared use between locals and visitors, and to promote performance art that is cultivated in the Artists Village.

Adjacent to Tank Farm Road, there is a local produce stand. This allows for existing neighbors to enjoy it in addition to the produce stand serving as a draw to bring people into the site to enjoy the other uses.

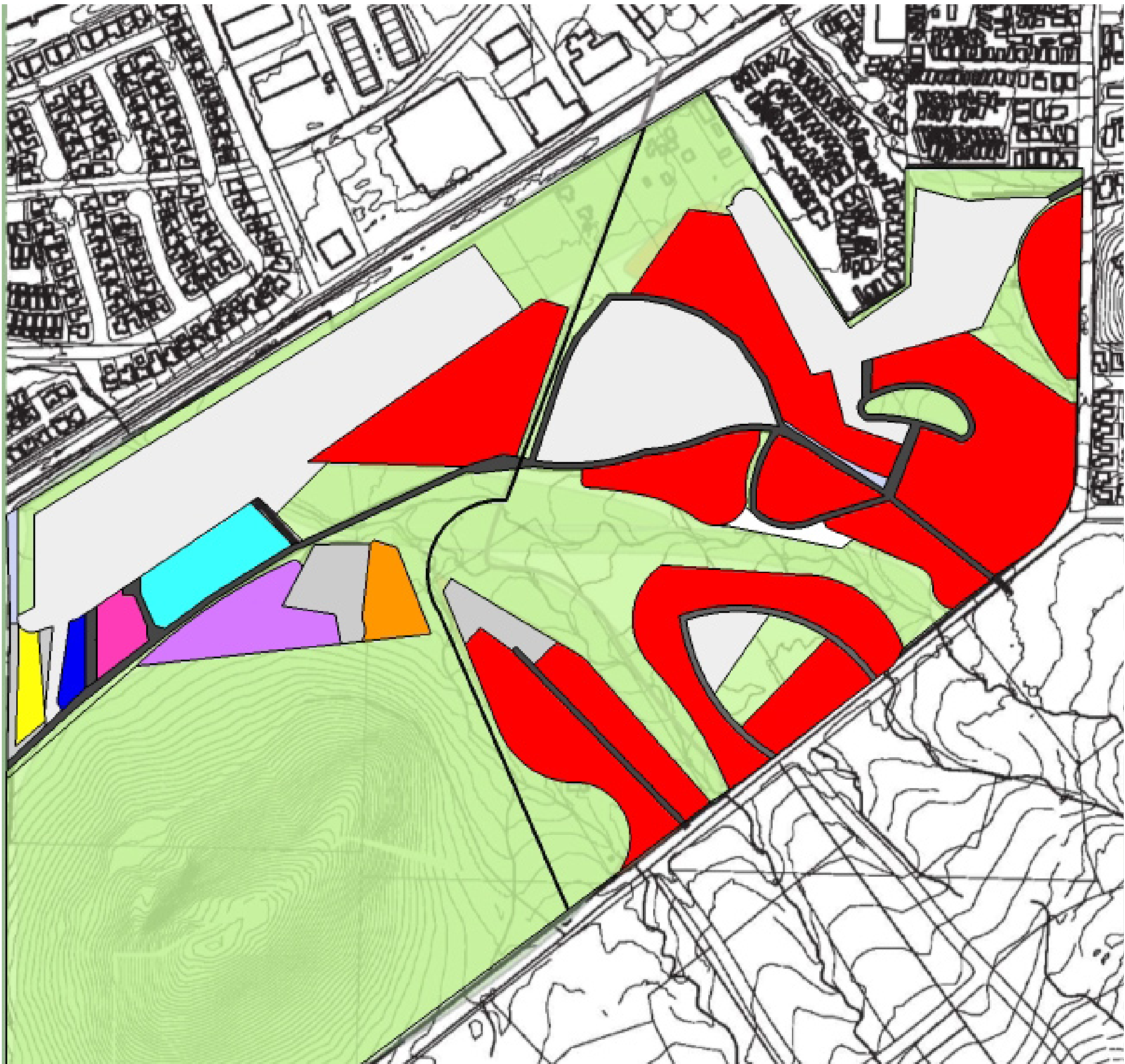
Open Space is designed to protect the natural environment while offering opportunities for passive recreation. Righetti Hill is left as open space, with a pedestrian trail being added for people to enjoy the natural beauty of San Luis Obispo. Creek and riparian areas are preserved through the use of both natural and man made elements. These include fences, blackberry bushes, and thick vegetation.

The Site Plan is shown in Figure 11.

Full urban design amenities, including wide sidewalks, street trees, lighting, and street furniture are included. A close up view of one of the Artists Village pods and plazas is shown in Figure 12.

#### **4.3 Desired Architectural Styles**

The overall architectural style of the development will be traditional mission style to



**Legend**

- Open Space
- Arts and Crafts
- Restaurant
- Meeting Hall
- Commercial
- Recreational
- Hotel
- Parking
- Roadways

Figure 10: Land Use Map





Figure 11: Site Plan





Figure 12: Detailed Site Plan





Figure 13: Archways



Figure 14: Stucco and tile



Figure 15: A reflection of local culture and history

promote and create a sense of consistency and unity throughout San Luis Obispo. The building style will center on stucco and tile, with exposed beams and many arches and breezeways incorporated into the design. Because buildings are single story, scaling of the buildings will be smaller and not overwhelming when looked at in context with the surrounding neighborhoods and uses.

Overall building layout is focused upon incorporating buildings with central plaza space to facilitate interaction between the different tradespeople. These central plaza areas are located in each group of structures to allow for smaller group interaction, and social gathering space to be informal and frequent.

Examples of desired architectural styles are seen in Figures 6 through 8.

### 4.4 Desired Landscaping Styles

The vegetation and landscaping program for the Orcutt Area Artists Village places an emphasis upon native, drought and fire tolerant vegetation. Currently, a large area of the site is open grassland. Upon development, non invasive species of plants will be incorporated for aesthetic purposes on site.

The overall feel of the site will be very organic and California-esque. A local example of the desired landscaping style can be seen at Dinosaur Caves Park in Shell Beach, California. Native, drought tolerant plants are located along the cliff path, with the different paths intersecting in much the same manner as the plan for the Orcutt Area Artists Village.

#### 4.5 Bicycle and Pedestrian Circulation

While onsite, alternative transportation will be the encouraged and dominant mode of transportation. An extensive framework and pedestrian and cyclist amenities are planned to aid this goal.

Pedestrian and minor bicycle paths on site will be constructed using decomposed granite. Through the use of a pervious surface, water will be able to filter through the material, reducing the impacts of stormwater runoff from hardscaped surfaces.

Low maintenance pedestrian paths will be incorporated throughout the site. These paths will be of varying hierarchies. Main paths will be hardscape and adjacent to roads and plazas. Paths in the middle of the hierarchy will be composed of decomposed granite and complement the natural topography of the site. Minor paths will be left as dirt, but clearly delineated and marked so that vulnerable species and plantings are not inadvertently crushed by pedestrians. Examples of this can be seen in Figures 9 through 11

A key provision of the Orcutt Area Artists Village Plan is the implementation of the City of San Luis Obispo Bicycle Transportation Plan. The Artists village will fill a notable gap in the existing Class I bike path along the rail line. Connecting this portion of the bike path will help to facilitate the City wide bicycle network and make alternative modal and multimodal transportation a more appealing option for San Luis Obispo. A map of the circulation patterns on site is seen in Figure 12.

#### 4.6 Vehicular Circulation and Roadway Design Onsite

Automobile travel will be discouraged as a means for getting around onsite. The overall



Figure 16: Decomposed granite path



Figure 17: Decomposed granite path



Figure 18: Bike path

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site design is aimed to have an automobile enter the site and park, and then have the driver and passengers walk to their onsite destinations. Because of this, roadways have been set up to make the automobile the least attractive option for traveling onsite.

Roadways on site will meet all existing City Design Standards for slower traffic. There is no curbside parking incorporated within the plan, to further assist with the idea of people coming into the site and parking, rather than stopping at various destinations while traveling from place to place by car.

Because the adjacent neighborhoods were there first, it is important to consider traffic, congestion, and transportation impacts associated with this project. The roadway design is set up to not facilitate cut through traffic from one end of the site to the other. Due to the narrower streets, traffic calming features, high pedestrian presence, and winding roads, utilizing the site as a cut through route would not be a faster option.

A map of the circulation patterns on site is seen in Figure 12. Street sections are shown in Figures 13 and 14.





Figure 19: Circulation Plan



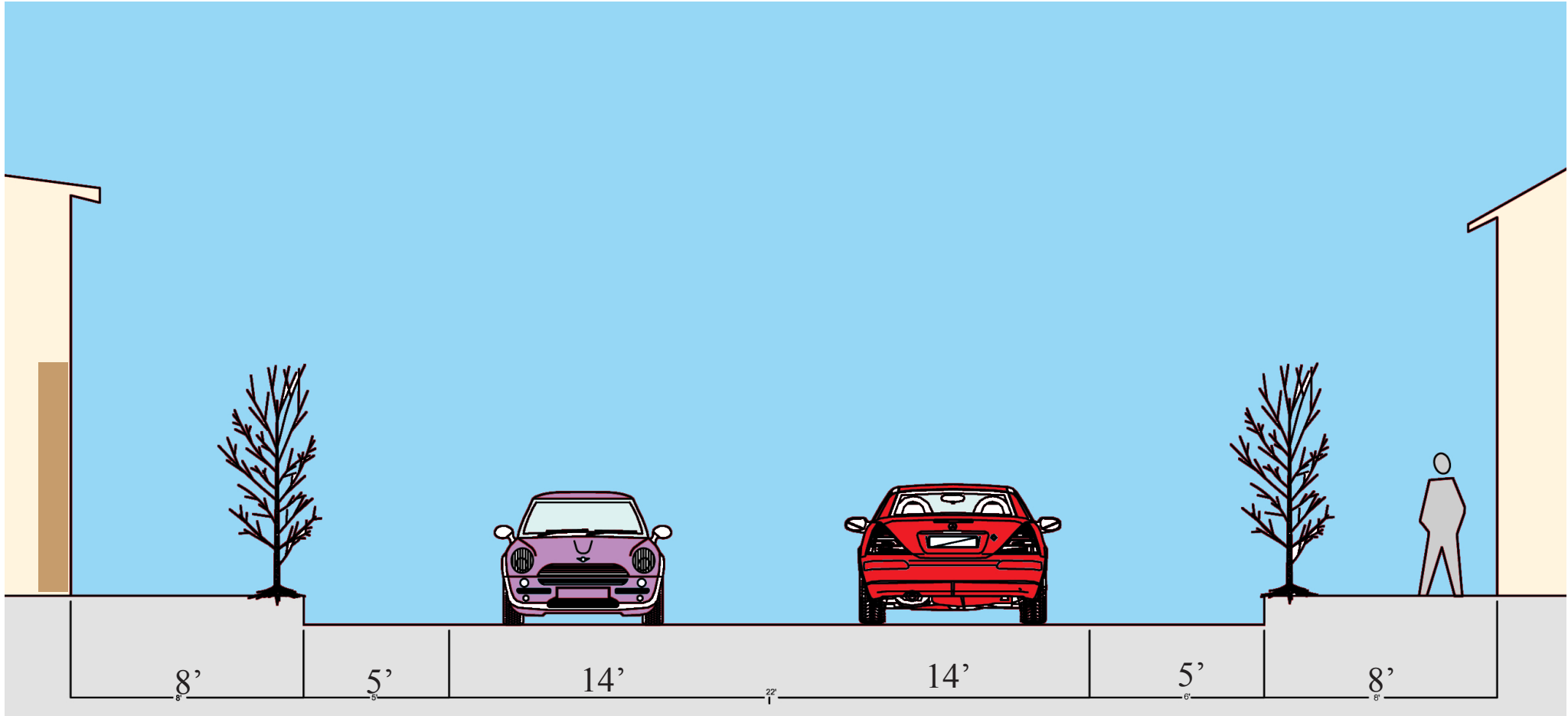


Figure 20: Typical Roadway Section



### **4.7 Parking**

All necessary parking is incorporated onsite, with no additional streetside parking needed. Because of this, adjacent neighbors will not have to worry about spill over traffic in their neighborhoods.

Parking is all supplied in lots on site. There is no curb side parking. Where feasible, these lots will be constructed with pervious materials to minimize the water quality and storm water runoff issues associated with large areas of hardscaped surfaces.



### 1.1 Introduction

The recommendation for the Orcutt Area Artists Village is based upon economic, environmental, location, and design criteria. The benefits and drawbacks of development of an Artists Village in San Luis Obispo were compared to those of the existing Orcutt Area Specific Plan.

While both of these plans have their strengths and weaknesses, in the end the most important factor in decision making is how beneficial the plan will be in guiding future growth of San Luis Obispo and ensuring that future development is in line with community goals and character.

### 1.2 Recommendation

Virga Consultants does not recommend the Orcutt Area Artists Village as a viable alternative to the existing Specific Plan. After examining the Artists Village proposal from many different fronts, it has been determined that the existing Orcutt Area Specific Plan is a better option for use of the site for San Luis Obispo.

### 1.3 Reasons for recommendation

After spending time examining this proposal from many different angles, there were a few aspects that made it clear the Artists Village was not the right development for this parcel in San Luis Obispo.

The first element that makes this is not a recommended alternative is that absence of housing included in the project. Although the General Plan calls for approximately 1,000 housing units onsite, the Artists Village does not include any housing. This leaves a 1,000 unit deficit that would have to be filled in another area of the city. Because the Orcutt Area has already been designated as an expansion area, it simply does not make sense to develop the area without any housing allocation onsite to fill the need for housing growth in the city.

The second element that lead to Virga Consultants not recommending the Artists Village was the scale of the

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project. Although different scenarios were examined, with different ratios of studio space, classroom space, gallery space, and venue space, overall the quantity of art oriented space is too large for the San Luis Obispo market to support. Although this project could be a valuable and viable part of the San Luis Obispo community at a much smaller scale, the current plan is too large to be economically viable.

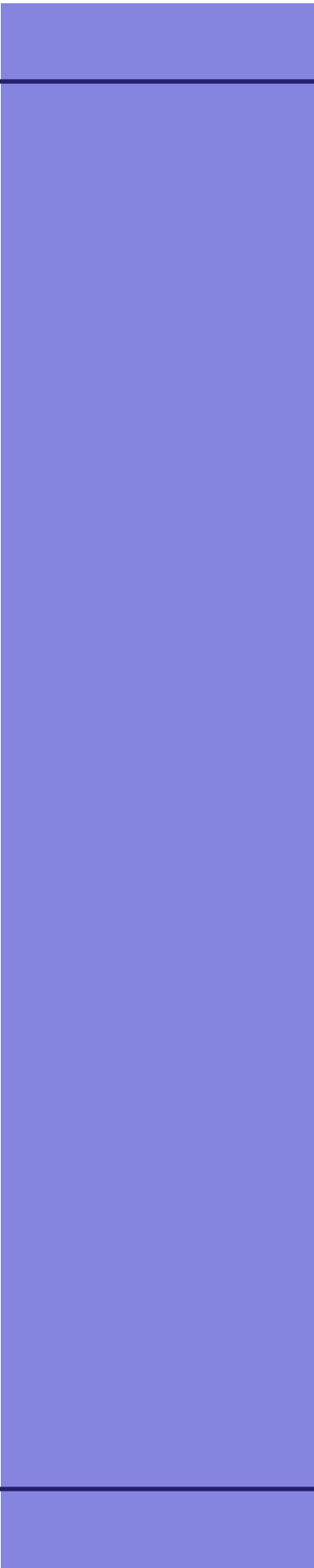
Another idea examined was the potential to recruit larger art and design schools to the area to populate a satellite campus. Potential schools included Brooks Institute, Fashion Institute of Design and Merchandising, The Academy of Art, California Institute of the Arts, or a partnership with programs at Cal Poly. With proximity of San Luis Obispo to larger urban areas, such as Los Angeles and San Francisco, it was determined that many of these ideas were not feasible due to the existing campuses and the draw to more urban environments.

Although it was beyond the scope of this recommendation, Virga Consultants evaluated the feasibility of including an Artists Village in the existing Orcutt Area Specific Plan. If the basic parameters of the plan are left as they are, the Neighborhood Commercial area is the proper scale to support an Artists Village. With minor tweaks to design and massing, and housing types adjacent to this Neighborhood Commercial Area, the existing Orcutt Area Specific Plan could support the Artist Village. If this were to occur, the new development would have a distinct sense of place and a unique draw that would set it apart from the rest of San Luis Obispo and make it a commercial draw.

#### **1.4 Conclusion**

Although implementation of a similar project could be a vibrant part of the San Luis Obispo community, the Orcutt Area Artists Village is not an appropriate development for this site at this scale.

The current Specific Plan better meets the needs and growth of the community while incorporating essential housing, services and amenities.





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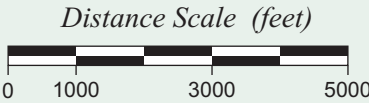
Spanish Village Art Center. *Spanish Village Art Center*. Retrieved May 31, 2010 from <http://www.spanishvillageart.com/>

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**Figure 1**  
**AIRPORT NOISE CONTOURS**

*Data from noise study by  
Brown, Buntin Associates  
April, 2001*

- Airport Noise Contours**
- Projected 50 dB airport noise contour
  - Projected 55 dB airport noise contour
  - Projected 60 dB airport noise contour



*Airport Noise Contours are projected to runway capacity*

**Figure 2**  
**SINGLE EVENT NOISE CONTOURS**

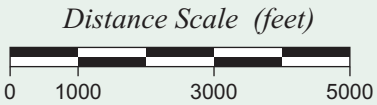
**SINGLE EVENT NOISE CONTOURS**

- Outer Contour represents 65 dB(A) at ground level
- Middle Contour represents 75 dB(A) at ground level
- Inner Contour represents 85 dB(A) at ground level






*Reference event is the arrival and departure of a regional airline jet aircraft at the San Luis Obispo County Regional Airport. The noise impact of a 1970s to 1980s-era business jet or of an airliner suitable to cross-country operations would be substantially greater.*



**Figure 3**  
**AVIATION SAFETY AREAS**



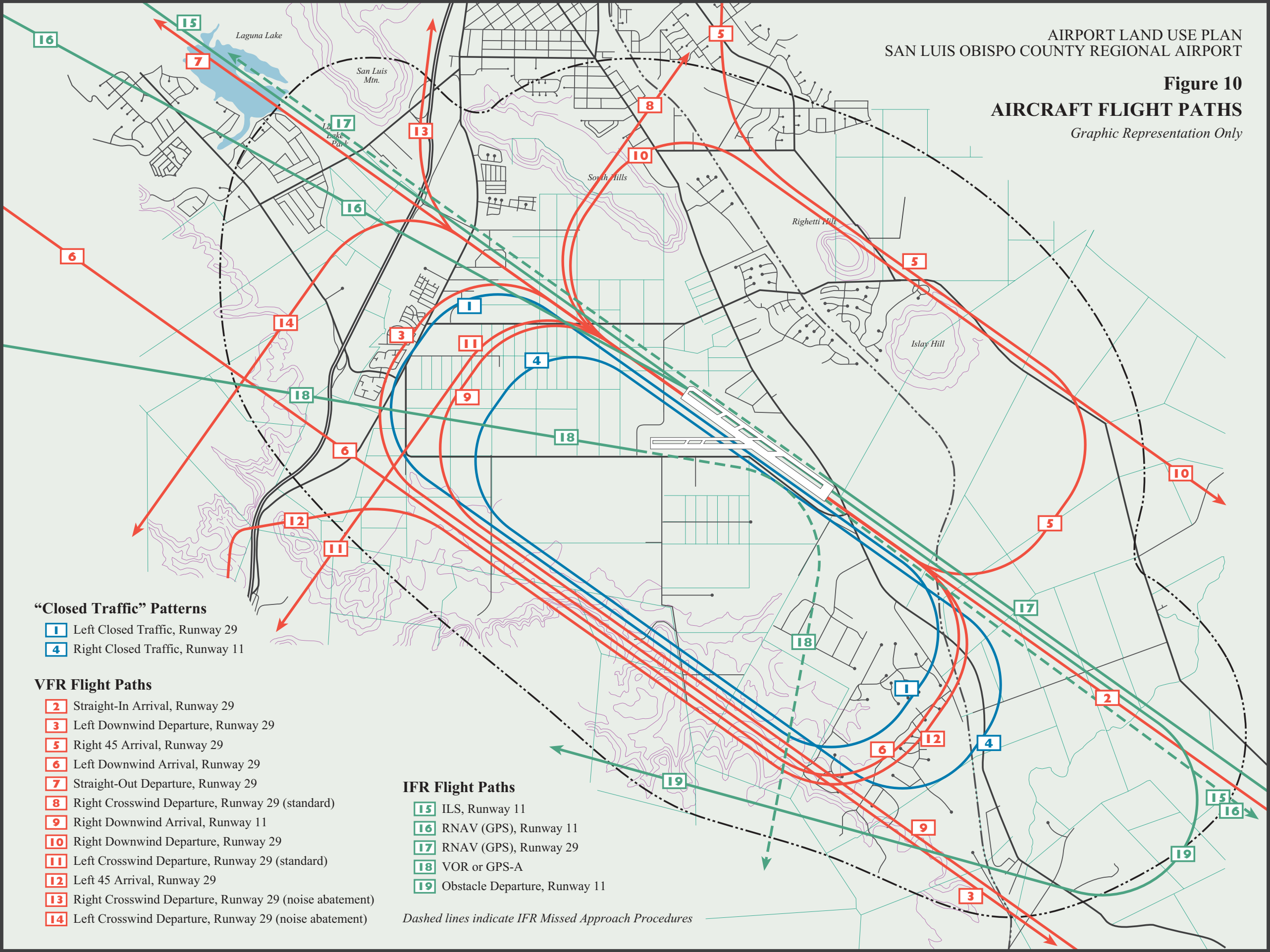
**Airport Safety Areas**

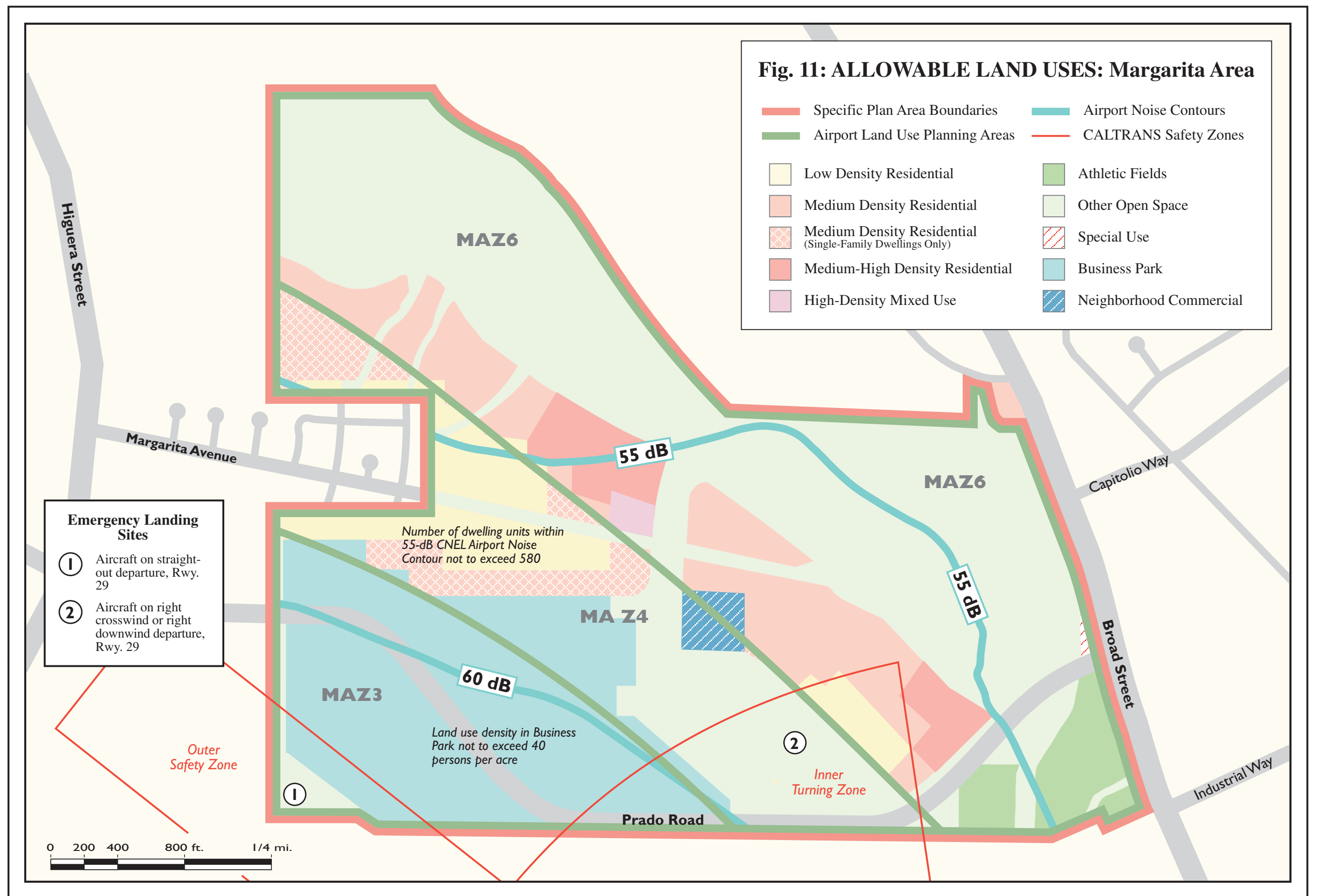
-  Runway protection zones
-  Safety Area S-1a – Areas with frequent or low-visibility aircraft operations at less than 500 feet above ground level which are located within 250 feet of extended runway centerlines and within 3000 feet of a runway end.
-  Safety Area S-1b – Areas within gliding distance of prescribed flight paths for aircraft operations at less than 500 feet above ground level, plus sideline safety areas, and inner turning zones and outer safety zones for each runway
-  Safety Area S-1c – Areas not included in Safety Areas S-1a or S-1b, but adjacent (within 0.5 nm) to aircraft operations at less than 500 feet above ground level
-  Safety Area S-2 – Areas with aircraft operations at 501 to 1000 feet above ground level

**Figure 9**  
**AIRPORT IMAGINARY SURFACES**  
**and EXISTING OBSTRUCTIONS**



**Figure 10**  
**AIRCRAFT FLIGHT PATHS**  
*Graphic Representation Only*





## Case Study Tannery Arts Center

**Name:** Tannery Arts Center

**Location:** Santa Cruz, California

**Size:** 8.3 acres

### Artists Live Work Housing

- 100 units of affordable housing
- Range in size: studios to 3 bedrooms

### Working studios

- 35,000 square feet of working studio space
- Uses grants and low interest loans to ensure affordable rental rates

### Tannery History Exhibit:

- Five buildings with a historical significance will be preserved and used as a history lesson and exhibit.
- 145 years of history

### Performing Arts Center

- 160-230 flexible seating black box theater
- Offices
- Santa Cruz ballet Theatre: historic structure is to be remodeled to accommodate 3 large ballet studios, dressing rooms, office space, and storage
- Café, restaurant and gallery

## Introduction

As an area identified for growth and development by the City of San Luis Obispo, the Orcutt Area will be developed and populated using a proposal from a list of possible scenarios. This specific recommendation deals with a proposal to turn the Orcutt Area into an arts and crafts village. This village will include a hotel and meeting center, local produce market, amphitheatre, gallery space, classroom space, local wine shop, restaurant, and artists work space. Development of this area will lead to increased continuity in the city of San Luis Obispo as well as creating a cultural hub for arts that will be a regional attraction. This area will incorporate many amenities that promote alternate transportation modes as well as create a space that advances the open spaces and natural resources of the City of San Luis Obispo.

In order to evaluate this proposal and make a recommendation, Virga Consultants has been contracted by the City. As part of the process of making a recommendation and determining if an arts and crafts village is the best use for the Orcutt Area, Virga Consultants has looked at two distinct case studies where in cities that have an existing arts and crafts village. Because this is a new idea to the City of San Luis Obispo, evaluating these case studies for their successes and failures, size and scale, target market, and overall cohesion within the existing community is a valuable tool for forming a recommendation.

The first case study is the Tannery Arts Center in Santa Cruz, California. The second is located in San Diego, California. The two cases each have lessons that can be applied to a potential artists village in San Luis Obispo.

### **The Tannery Arts Center**

The Tannery Arts Center is an adaptive reuse of an old leather tannery. The buildings on site were originally built in the mid 1800's and have a long history of social and economic impacts in the City of Santa Cruz. The idea for the Tannery Arts Center was to provide an affordable and accessible space for the arts in Santa Cruz.

The Tannery Arts Center is located on 8.3 acres of land adjacent to the intersection of Pogonip Creek and the San Lorenzo River. The program for the site includes 100 units of affordable artists housing that range in size from studios to 3-bedroom units, depending upon family size. In total, the live-work space is 180,000 square feet. In addition, there are 35,000 square feet of studio space incorporated. The Performing Arts Center can seat between 160 and 230 people in a flexible seating black box theater, and the building also houses a café, restaurant and gallery space. Currently, the live-work units are fully occupied, housing 230 people in 100 units.

The Tannery Arts Center has contracted out to become the permanent home of the Santa Cruz Ballet Theatre. As this was done in the planning process and prior to construction, 3 large ballet studios, dressing rooms, and office space are also located on site to make the tannery Arts Center the perfect home for the needs of the Ballet Theater.

The development also includes a pedestrian promenade to connect the inside of the site as well as serve as a pathway for those outside the site to come in and enjoy to various uses. The pedestrian promenade links the various courtyards, the sculpture garden, and buildings in a way that enhances the pedestrian experience. The site also allows public access to the San Lorenzo River, something that was not available from the site prior to the Tannery Arts Center development. The site development also linked into the existing pedestrian and bicycle path along the river levee that provides a connection from the site into downtown Santa Cruz.

A final aspect of the program is the inclusion of a Tannery history exhibit, which will preserve five buildings of historical significance and display 145 years of history. This will include a 'history wall' which incorporates photo murals, a timeline, and touchable leather pieces, exhibit boxes, which will be located along the various pedestrian paths to make people more aware of the past Tannery history and how the tradition of arts continues through to today, audio stories on a 'history hotline' that will be available to visitors on their cell phones, various indoor and outdoor art displays, and illustrative signage to inform visitors.

The Tannery Arts Center was funded in a unique way. A three way partnership between

The City of Santa Cruz, Artspace Projects, Inc., and The Tannery Arts Center, Inc. formed to fund the project and help move it through the planning, development, and operational processes. Financing was secured through both public and private sources, with public funders being both local and state sources. Development costs were \$35.4 million.

Artspace Projects, Inc. is a nationally acclaimed nonprofit developer of affordable space for artists and arts organizations. Artspace Projects, Inc. is the leading nonprofit real estate developer for the arts in the United States. In order to do all the things they do, Artspace Projects, Inc. assembles financial resources from public and private sources. A unique aspect of their financial planning is that all projects are fully funded by groundbreaking, and there are no lingering debts or payments to be made. In addition to this, Artspace Projects, Inc. maintains ownership of all properties they develop. This ensures that they can be run with the original vision. Because of their financial philosophy, after projects are in operation, they are self sustaining financially. Artspace Projects, Inc. has never had to ask a community for support in operations of a project.

The goal of the Tannery Arts Center was to provide an affordable place for the arts in Santa Cruz. Although San Luis Obispo does not have any development that provides this service, the City of San Luis Obispo has not identified this as one of their goals. Key lessons from the Tannery Arts Center that can be applied to the City of San Luis Obispo are the possibilities of funding partnerships through national, state, or local non profits, as well as size and scale of buildings and the market that they are tailored to.

In addition, the Tannery Arts Center was implemented as a phased project, with live-work units coming first, studio space second, and the Performing Arts Center last. Because of the large size of the site, the City of San Luis Obispo could look towards a similar phasing program for the Orcutt Area Artists Village.

**Photos:**



<http://www.tanneryartscenter.org/index.php>  
<http://www.artspace.org/about/faq.html>

## Case Study

Name: Spanish Village Arts and Crafts Center

Location: San Diego, CA

Size: 28,000 square feet

Funding: The Spanish Village Arts Center is a part of San Diego's Balboa Park which is owned by the City of San Diego and operated by the Developed Regional Parks Division of the City's Department of Parks and Recreation. There are also a number of individual philanthropic organizations that provide support.

Unique Characteristics: Spanish architecture, indoor facilities with outdoor plazas, located within a larger park, opportunity to observe art process.

Lessons to Apply: Shared gallery/classroom space, outdoor eating areas, specialty shops, local vendors, influenced by surrounding culture/history.

Photos:











## Case Study

Name: Tlaquepaque Arts and Crafts Village

Location: Sedona, AZ

Size: 3 acres

Funding: Tlaquepaque Arts and Crafts Village is a privately owned and operated facility, and is partially funded by a grant from the Sedona Arts and Culture Commission. It was built by successful real estate developer Abe Miller, in the 1980s.

Unique Characteristics: Four fine dining restaurants, chapel, brewery, many garden areas, and serves as both shopping destination and event center.

Lessons to Apply: Native landscaping, fine dining restaurants, plazas/patios of varying sizes to be used for special events.

Photos:







**INITIAL STUDY  
ENVIRONMENTAL CHECKLIST FORM  
For ER # 43-07**

**1. Project Title:**

Orcutt Area Artists Colony

**2. Lead Agency Name and Address:**

Virga Group  
1 Grand Avenue, San Luis Obispo CA 93407

**3. Contact Person and Phone Number:**

Monica Kittenger  
Phone: (760) 845-0607

Claire Fliesler  
Phone: (831) 566-0040

**4. Project Location:**

South and east of the current city limit. Orcutt Road is located to the north and east of the site, Tank Farm Road is located to the south, and the Union Pacific Railroad is the western border

**5. Project Sponsor's Name and Address:**

City of San Luis Obispo, 990 Palm Street, CA 93401

**6. General Plan Designation:**

The silt removal area is in public right-of-way that is not specifically designated on the General Plan Land Use Element map. Adjacent areas to the north are designated General Retail and to the south are Services and Manufacturing and Open Space.

**7. Zoning:**

The Zoning Map shows the area to the north as C-R-S, Retail-Commercial with the Special Consideration overlay, and to the south, C-S-MU, Service-Commercial with the Mixed-Use overlay, and C/OS-5, Conservation/Open Space (5-acre minimum parcel size). See Attachment 1, Vicinity Map.

**8. Description of the Project**

The San Luis Obispo Artist Colony consists of **(PROGRAM HERE)** The Artist Colony will serve as both a hub for local artists and craftspeople and as a attraction for visitors.

**9. Surrounding Land Uses and Settings:**

Single Family

The section of San Luis Obispo Creek is primarily in an open channel in the vicinity of the project site. Recent erosion and sedimentation have altered conditions in and along the creek.

**10. Project Entitlements Requested:**

The City will need to obtain grading plan approval for sediment removal, and CAO/City Council approval of plans and specifications for the work.

**11. Other public agencies whose approval is required:**

Permits required:



## ENVIRONMENTAL FACTORS POTENTIALLY AFFECTED:

The environmental factors checked below would be potentially affected by this project, involving at least one impact that is a “Potentially Significant Impact” as indicated by the checklist on the following pages.

	Aesthetics		Geology/Soils		Public Services
	Agricultural Resources		Hazards & Hazardous Materials		Recreation
	Air Quality		Hydrology/Water Quality		Transportation & Traffic
	Biological Resources		Land Use and Planning		Utilities and Service Systems
	Cultural Resources		Noise		Mandatory Findings of Significance
	Energy and Mineral Resources		Population and Housing		

## FISH AND GAME FEES

	There is no evidence before the Department that the project will have any potential adverse effects on fish and wildlife resources or the habitat upon which the wildlife depends. As such, the project qualifies for a de minimis waiver with regards to the filing of Fish and Game Fees.
	The project has potential to impact fish and wildlife resources and shall be subject to the payment of Fish and Game fees pursuant to Section 711.4 of the California Fish and Game Code. The earlier initial study was circulated to the California Department of Fish and Game for review and comment.

## STATE CLEARINGHOUSE

	This environmental document must be submitted to the State Clearinghouse for review by one or more State agencies (e.g. Cal Trans, California Department of Fish and Game, Department of Housing and Community Development). The public review period shall not be less than 30 days (CEQA Guidelines 15073(a)).
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## DETERMINATION:

On the basis of this initial evaluation:

I find that the proposed project COULD NOT have a significant effect on the environment, and a NEGATIVE DECLARATION will be prepared.	
I find that although the proposed project could have a significant effect on the environment, there will not be a significant effect in this case because revisions in the project have been made, or the mitigation measures described on an attached sheet(s) have been added and agreed to by the project proponent. A MITIGATED NEGATIVE DECLARATION will be prepared.	
I find that the proposed project MAY have a significant effect on the environment, and an ENVIRONMENTAL IMPACT REPORT is required.	
I find that the proposed project MAY have a “potentially significant” impact(s) or “potentially significant unless mitigated” impact(s) on the environment, but at least one effect (1) has been adequately analyzed in an earlier document pursuant to applicable legal standards, and (2) has been addressed by mitigation measures based on the earlier analysis as described on attached sheets. An ENVIRONMENTAL IMPACT REPORT is required, but it must analyze only the effects that remain to be addressed	
I find that although the proposed project could have a significant effect on the environment, because all potentially significant effects (1) have been analyzed adequately in an earlier EIR or NEGATIVE DECLARATION pursuant to applicable standards, and (2) have been avoided or mitigated pursuant to that earlier EIR of NEGATIVE DECLARATION, including revisions or mitigation measures that are imposed upon the proposed project, nothing further is required.	

\_\_\_\_\_  
Signature

\_\_\_\_\_  
May 31, 2010  
Date

\_\_\_\_\_  
Printed Name

\_\_\_\_\_  
Community Development Director



## EVALUATION OF ENVIRONMENTAL IMPACTS:

1. A brief explanation is required for all answers except “No Impact” answers that are adequately supported by the information sources a lead agency cites in the analysis in each section. A “No Impact” answer is adequately supported if the referenced information sources show that the impact simply does not apply to projects like the one involved (e.g. the project falls outside a fault rupture zone). A “No Impact” answer should be explained where it is based on project-specific factors as well as general standards (e.g. the project will not expose sensitive receptors to pollutants, based on a project-specific screening analysis).
2. All answers must take account of the whole action involved, including off-site as well as on-site, cumulative as well as project-level, indirect as well as direct, and construction as well as operational impacts. The explanation of each issue should identify the significance criteria or threshold, if any, used to evaluate each question.
3. "Potentially Significant Impact" is appropriate if there is substantial evidence that an effect is significant. If there are one or more "Potentially Significant Impact" entries when the determination is made, an EIR is required.
4. "Potentially Significant Unless Mitigation Incorporated" applies where the incorporation of mitigation measures has reduced an effect from "Potentially Significant Impact" to a "Less than Significant Impact." The lead agency must describe the mitigation measures, and briefly explain how they reduce the effect to a less than significant level (mitigation measures from Section 17, "Earlier Analysis," may be cross-referenced).
5. Earlier analysis may be used where, pursuant to the tiering, program EIR, or other CEQA process, an effect has been adequately analyzed in an earlier EIR or negative declaration. Section 15063 (c) (3) (D) of the California Code of Regulations. Earlier analyses are discussed in Section 17 at the end of the checklist.
6. Lead agencies are encouraged to incorporate into the checklist references to information sources for potential impacts (e.g. general plans, zoning ordinances). Reference to a previously prepared or outside document should, where appropriate, include a reference to the page or pages where the statement is substantiated.



<b>1. AESTHETICS. Would the project:</b>					
a) Have a substantial adverse effect on a scenic vista?		X			
b) Substantially damage scenic resources, including, but not limited to, trees, rock outcroppings, open space, and historic buildings within a local or state scenic highway?		X			
c) Substantially degrade the existing visual character or quality of the site and its surroundings?		X			
d) Create a new source of substantial light or glare which would adversely affect day or nighttime views in the area?			X		
<p>A, b, c) Impacts to the character of the site as it changes from rural to urban are significant and unavoidable. The Specific Plan will include goals and policies to address potential impacts, but there are no amount of mitigation measures would reduce impacts to less than significant. These impacts are <i>significant and unavoidable</i>.</p> <p>d) In developing a previously rural area, new sources of light and glare will change the character of both daytime and nighttime views in the area. Mitigation measures could reduce this impact to less than significant. This impact is <i>significant but mitigatable</i>.</p> <p>Mitigation 1.1: Minimize lighting to public areas: lighting within the Specific Plan area shall be shielded and directed downward. Streetlighting, where it is deemed necessary, shall focus on main intersections and shall not be more than 16 feet high. Trail and pedestrian lighting throughout the site shall be human scale and intended for safety purposes rather than wide scale illumination.</p> <p>Mitigation 1.2: Prior to development, individual lots shall be required to include lighting on site plans and illustrate that spill over lighting would not affect adjacent residential neighborhoods.</p>					
<b>2. AGRICULTURE RESOURCES. Would the project:</b>					
a) Convert Prime Farmland, Unique Farmland, or Farmland of Statewide Importance (Farmland), as shown on the maps pursuant to the Farmland Mapping and Monitoring Program of the California Resources Agency, to non-agricultural use?				X	
b) Conflict with existing zoning for agricultural use or a Williamson Act contract?					X
c) Involve other changes in the existing environment which, due to their location or nature, could result in conversion of Farmland to non-agricultural use?			X		
<p>A) Although soils within the Orcutt Area have been defined by the City of San Luis Obispo as prime agricultural lands, the assessment of the agricultural land, as calculated by the LESA model, is not considered noteworthy. The project would result in a <i>less than significant impact</i>.</p> <p>B) The environment would change from rural grazing land to urban uses. This change is potentially significant, and mitigations could reduce impacts to some extent. However, after mitigations impacts will still remain <i>potentially significant</i>.</p> <p>Mitigation 2.1: Maintain a 100-Foot Agricultural Buffer. If adjacent land is still used for grazing at the time of subdivision, any parcel adjacent to the northern boundary of the Righetti Family Ranch home shall have a minimum 100-foot buffer between the Righetti Family Ranch home and any habitable structures on the lot.</p> <p>Mitigation 2.2: The Specific Plan shall include Right-to-Farm notification requirements. Upon subdivision and sale of property within the Orcutt Area Specific Plan site area, prospective homeowners shall be made aware through written disclosure that although potential impacts and discomforts may occur as the result of living adjacent or near a farming area, a level of incompatibility may remain.</p>					
<b>3. AIR QUALITY. Would the project:</b>					
a) Violate any air quality standard or contribute substantially to an existing or projected air quality violation?			X		



b) Conflict with or obstruct implementation of the applicable air quality plan?					
c) Expose sensitive receptors to substantial pollutant concentrations?					
d) Create objectionable odors affecting a substantial number of people?					X
e) Result in a cumulatively considerable net increase of any criteria pollutant for which the project region is non-attainment under an applicable federal or state ambient air quality standard (including releasing emissions which exceed qualitative thresholds for ozone precursors)?		X			

The proposed project is located in the southern end of San Luis Obispo. The site is currently undeveloped agricultural land. There are currently no inhabited structures onsite. In current use, the site is not a notable trip generator and does not have uses which contribute to decreased air quality.

A) According to the Annual Air Quality Report for San Luis Obispo County as prepared by the Air Pollution Control District, the County of San Luis Obispo is designated as a non-attainment area for the state PM-10 standard. According to San Luis Obispo Air Pollution Control District's thresholds of significance (found in Table 3.1), PM-10 is one of the emissions areas that makes the proposed project likely to be over the established thresholds of significance. The project itself is high in PM-10, and the cumulative impacts to the area for PM-10 are higher. This is a *significant but mitigatable impact*.

Mitigation 3.1: Implement a Fugitive Dust Control Plan to minimize PM-10 during the Construction Phase.

Mitigation 3.2: During construction, A water truck shall be on-site at all times. Water shall be applied to disturbed areas at least 2 times per day.

Thresholds of Significance for Operational Emissions Impacts				
Pollutant		Tier 1	Tier 2	Tier 3
ROG, NOx, SO <sub>2</sub> , PM <sub>10</sub>	< 10 lbs/day	10 lbs/day	25 lbs/day	25 tons/yr.
CO	< 550 lbs/day		550 lbs/day	
Significance	Insignificant	Potentially Significant Impacts	Significant Impacts	Significant Impacts
Environmental Document	Negative Declaration (ND)	Mitigated ND	Mitigated ND or EIR	EIR

Table 3.1: San Luis Obispo Air Pollution Control District Thresholds of Significance for Operational Emissions Impacts

B) The proposed project is inconsistent with the adopted 2001 Clean Air Plan (CAP), which encourages development to occur within the Urban Reserve Line (URL) of cities. Because development for the Orcutt Area Specific Plan is outside the existing URL, the URL will have to be adjusted to be consistent with the General Plan. This impact is *significant but unavoidable*.

C) Sensitive receptors are defined by CEQA as "people or institutions with people that are particularly susceptible to illness from environmental pollution, such as the elderly, very young children, people already weakened by illness (e.g., asthmatics), and persons engaged in strenuous exercise. (11)" There are no sensitive receptors within .5 miles of the proposed site. There is therefore *no impact*.

E) The proposed Orcutt Area Artists Village project will increase trip rates in the area due to an increase in on site population and a new commercial and employment center. The San Luis Obispo Air Control District takes inventory of emissions throughout the city and sets the standards for air quality based upon a tiered system. According to the San Luis Obispo Air Control District, San Luis Obispo is already a non attainment area for



PM-10. Because San Luis Obispo is already a non attainment area for PM-10, and the site would contribute to the cumulative impacts of the area, the impacts are *significant*.

Mitigation 3.3: Transit improvements will be included as part of site design. Transit stops will be included on circulation plan and include shelter, turnout, and pedestrian access to and from the site.

Mitigation 3.4: All roadways that are cul de sacs or dead end streets will have a bike and pedestrian connector path to allow for non vehicle movement throughout the site.

#### Conclusion:

Because San Luis Obispo is already a non attainment area for PM-10, and the site would contribute to the cumulative impacts of the area, the impacts are significant. If the mitigations are incorporated, the impacts could be reduced, but it is likely that the project would still have significant impacts.

#### 4. BIOLOGICAL RESOURCES. Would the project:

a) Have a substantial adverse effect, either directly or indirectly or through habitat modifications, on any species identified as a candidate, sensitive, or special status species in local or regional plans, policies, or regulations, or by the California Department of Fish and Game or U.S. Fish and Wildlife Service?			X		
b) Have a substantial adverse effect, on any riparian habitat or other sensitive natural community identified in local or regional plans, policies, or regulations, or by the California Department of Fish and Game or U.S. Fish and Wildlife Service?			X		
c) Conflict with any local policies or ordinances protecting biological resources, such as a tree preservation policy or ordinance (e.g. Heritage Trees)?			X		
d) Interfere substantially with the movement of any native resident or migratory fish or wildlife species or with established native resident or migratory wildlife corridors, or impede the use of wildlife nursery sites?			X		
e) Conflict with the provisions of an adopted habitat Conservation Plan, Natural Community Conservation Plan, or other approved local, regional, or state habitat conservation plan?				X	
f) Have a substantial adverse effect on federally protected wetlands as defined in Section 404 of the Clean Water Act (including, but not limited to, marshes, vernal pools, etc.) through direct removal, filling, hydrological interruption, or other means?				X	

A) Development could potentially impact several special statute plant species and plant communities. This is a *significant but mitigatable impact*.

Mitigation 4.1: Before development can occur, a survey of species shall be conducted by a qualified plant biologist. The location and status of any species found shall be documented and mapped.

Mitigation 4.2: Buffer: If species are found, a special status plant buffer shall be established requiring a buffer of 50 feet. These areas must be mapped on site plans and conservation easements must be established prior to issuance of building permit. If this option is not cost effective or technologically undoable, plants shall be relocated under the the guidance and direction of an approved botanist.

Mitigation 4.3: If complete avoidance of special status species is not cost effective or technologically undoable, a Special-status Species CSFG Approved mitigation Plan is required. The city and CDFG shall work together to establish a mitigation plan. A study shall be conducted to determine the best way to salvage and relocate impacted species. This plan shall include a monitoring plan with measurable goals and objectives. The monitoring shall occur no less than once per year for a minimum of five years.



Mitigation 4.4: Bunchgrass Survey: Before entitlements are issued, a survey to identify native perennial bunchgrass shall be conducted. If occurrences of native perennial bunchgrass are found over .5 acre or greater with 10% or greater coverage, this area shall be placed in open space with a deed restriction over it to ensure protection forever. If this is not economically feasible, there shall be a habitat replacement program that results in no net loss of native perennial bunchgrass.

B) Development would affect riparian woodland and wetland habitat. This is a *significant but mitigatable impact*.

Mitigation 4.5: Required compliance with the City's Creek Setback ordinance (Section 17.16.025 of the City's Zoning Regulations).

Mitigation 4.6: Development shall be setback at least 20 feet from top of bank or riparian canopy, whichever is further. In addition, fencing that deters entrance into riparian areas is required.

Mitigation 4.7: Trails shall be setback at least 20 feet from top of bank or riparian canopy, whichever is further. Native species that deter human entrance, such as California Rose or California Blackberry, shall be planted in the buffer between trail and riparian habitat. No passive recreation use shall be allowed in riparian areas.

C) Development could potentially impact locally designated protected trees. This is a *significant but mitigatable impact*.

Mitigation 4.8: During construction, development shall abide by requirements of the City Arborist.

D) Development could potentially impact several special-status wildlife species and their habitats and reduce available habitat land. This is a *significant but mitigatable impact*.

Mitigation 4.9: A bird survey shall be conducted pre-construction to avoid impacts to special-status nesting birds, including the ground-nesting burrowing owl. Ground disturbing construction shall only be conducted during the period from September 15 to February 1. If this is not possible, a qualified biologist shall conduct a pre-construction survey for active nests no more than 30 days before construction begins. If active nests are found, CDBG buffer guidelines must be followed. No direct disturbance to nests shall occur until adults and young are no longer dependent upon the nest sites, as determined by a qualified biologist.

Mitigation 4.10: If initial construction is to happen in the period between October and March, a qualified biologist shall conduct a survey for active monarch roost sites within the areas to be graded. If active roost sites are found, a 50 foot buffer shall be established and no disturbance shall occur until a qualified biologist has determined that the monarchs have vacated the area.

Mitigation 4.11: To ensure that non native invasive plants are not introduced to the area, the final landscaping plan shall be approved by a qualified biologist utilizing the lists maintained by the California Invasive Plants Council

#### Conclusion:

If mitigations are incorporated, impacts will be reduced to less than significant.

#### 5. CULTURAL RESOURCES. Would the project:

a) Cause a substantial adverse change in the significance of a historic resource? (See CEQA Guidelines 15064.5)					
b) Cause a substantial adverse change in the significance of an archaeological resource? (See CEQA Guidelines 15064.5)					
c) Directly or indirectly destroy a unique paleontological resource or site or unique geologic feature?					
d) Disturb any human remains, including those interred outside of formal cemeteries?					

A) Development could potentially disturb previously unidentified buried archeological artifacts and/or human remains.

Mitigation 5.1: All areas slated for development that have not been previously surveyed shall be surveyed by a qualified archeologist.



Mitigation 5.2: Due to poor visibility on currently vegetated site areas, an archeologist shall be on site during initial ground clearing. If potentially significant sites are determined, the archeologist has the power to halt development until further study can be conducted to the significance of the find.

Mitigation 5.3: Righetti Hill shall be surveyed as part of the trail construction process to assess for potentially significant sites. If potentially significant sites are determined, the archeologist has the power to halt development until further study can be conducted to the significance of the find.

Mitigation 5.3: If human remains are uncovered, no further work shall be performed until the county coroner has made the necessary findings.

Mitigation 5.4: Prior to construction, all members of the construction team associated with any earth moving procedures shall attend an orientation with a qualified archeologist to become acquainted with proper procedures in the event an archeological resource is found.

#### 6. ENERGY AND MINERAL RESOURCES. Would the project:

a) Conflict with adopted energy conservation plans?					X
b) Use non-renewable resources in a wasteful and inefficient manner?					X
c) Result in the loss of availability of a known mineral resource that would be of value to the region and the residents of the State?					X

- A) The project will no conflict with adopted energy conservation plans. the project would have *no impact*.  
 B) The project would not use non-renewable resources in a wasteful and inefficient manner. the project would have *no impact*.  
 C) No known resources are located in the project vicinity. Therefore the project would have *no impact* on mineral resources.

#### 7. GEOLOGY AND SOILS. Would the project:

a) Expose people or structures to potential substantial adverse effects, including risk of loss, injury or death involving:			X		
I. Rupture of a known earthquake fault, as delineated in the most recent Alquist-Priolo Earthquake Fault Zoning Map issued by the State Geologist for the area, or based on other substantial evidence of a known fault?				X	
II. Strong seismic ground shaking?			X		
III. Seismic-related ground failure, including liquefaction?			X		
IV. Landslides or mudflows?				X	
b) Result in substantial soil erosion or the loss of topsoil?					
c) Be located on a geologic unit or soil that is unstable, or that would become unstable as a result of the project, and potentially result in on or off site landslides, lateral spreading, subsidence, liquefaction, or collapse?			X		
d) Be located on expansive soil, as defined in Table 18-1-B of the Uniform Building Code (1994), creating substantial risks to life or property?			X		

The proposed site is located in San Luis Obispo on land currently undeveloped.

AI) Alquist-Priolo Earthquake Fault Zoning Maps are widely accepted and commonly used maps of known earthquake fault lines. As shown in Figure 7.1, the site is not located on a known earthquake fault according to the most recent Alquist-Priolo Earthquake Fault Zoning Map. In accordance with the City of San Luis Obispo General Plan, the site is also not within 100 meters of a known fault, meaning that no special evaluation of the project is needed. There is a *less than significant impact*.



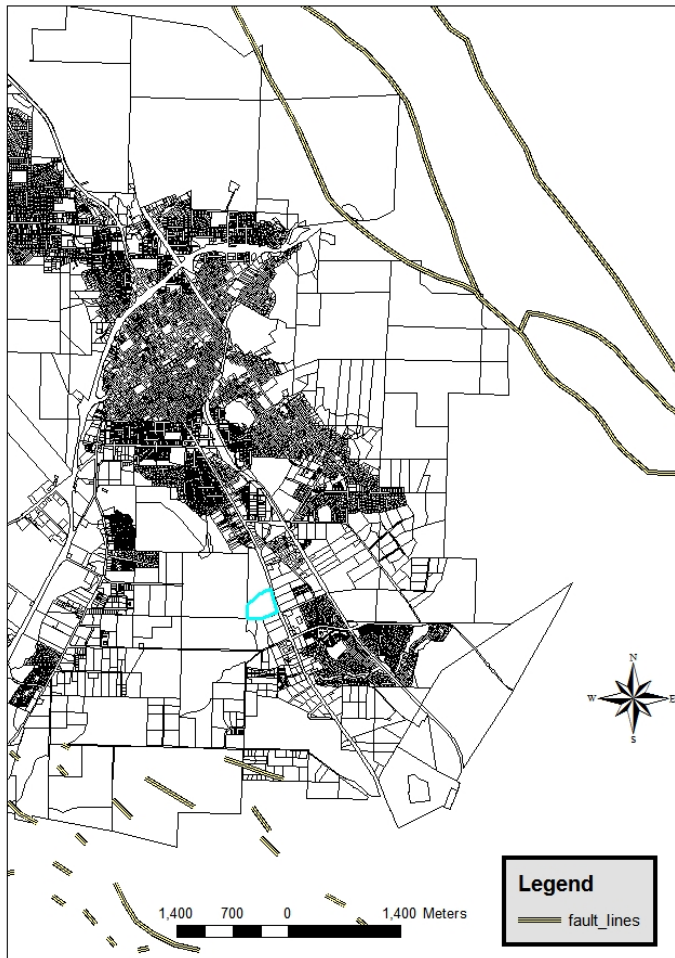


Figure 7.1: Earthquake Fault Lines. Source: ArcGIS

A II) Strong seismic ground shaking is evaluated using a comparison of the percent shaking from peak ground acceleration to the Modified Mercalli Intensity (MMI) Scale. The Shaking Map was developed from the California Geological Survey. Figure 7.2 shows the percent shaking from peak ground acceleration as established by the California Geological Survey. The San Luis Obispo Area is located in an area with shaking (perceived ground acceleration) of 20-30%. The Modified Mercalli Intensity (MMI) Scale is a commonly used system for determining the potential damage due to a shaking event. Figure 7.3 shows the Modified Mercalli Intensity (MMI) Scale score chart. As the proposed site lies in an area with a PGA of 20-30%, in the event of an earthquake the MMI perceived shaking would be very strong and the potential damage would be moderate. Because of the very strong perceived shaking and moderate potential for damage on the proposed site area, this is a *potentially significant impact*.

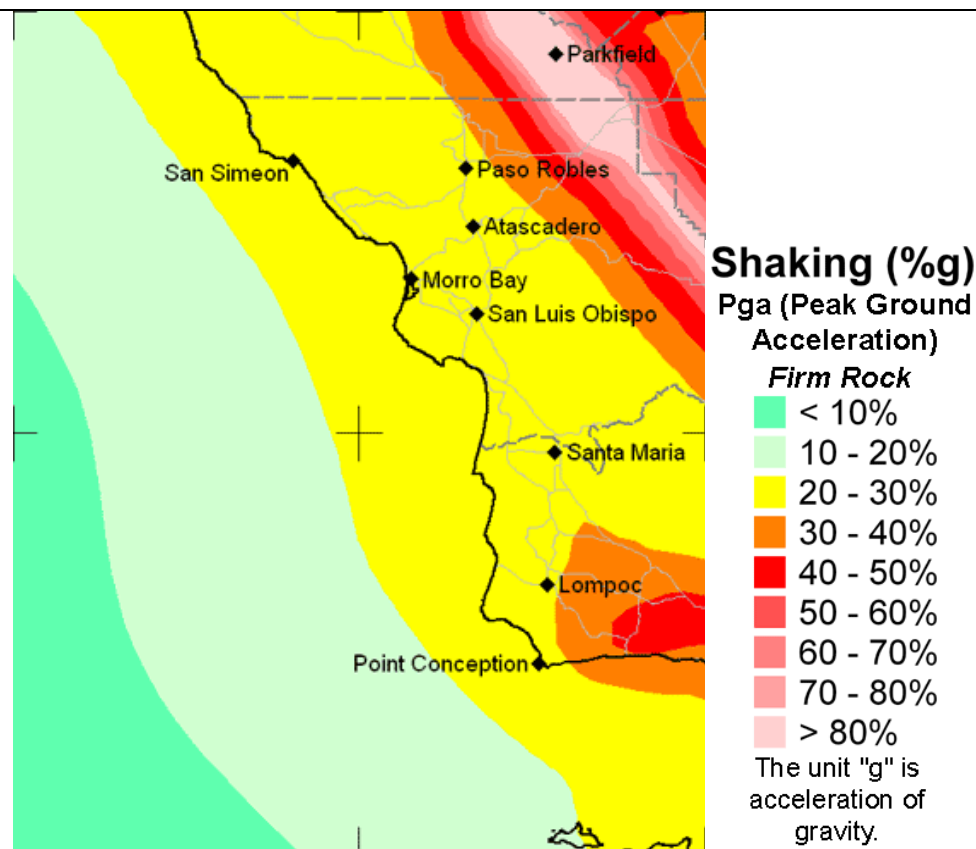


Figure 7.2: Shaking Map as a Result of Peak Ground Acceleration (PGA). Source: California Geological Survey

PERCEIVED SHAKING	Not felt	Weak	Light	Moderate	Strong	Very strong	Severe	Violent	Extreme
POTENTIAL DAMAGE	none	none	none	Very light	Light	Moderate	Moderate/Heavy	Heavy	Very Heavy
PEAK ACC (%g)	<17	.17-1.4	1.4-3.9	3.9-9.2	9.2-18	18-34	34-65	65-124	>124
PEAK VEL (cm/s)	<0.1	0.1-1.1	1.1-3.4	3.4-8.1	8.1-16	16-31	31-60	60-116	>116
INSTRUMENTAL INTENSITY	I	II-III	IV	V	VI	VII	VIII	IX	X+

Figure 7.3: Modified Mercalli Intensity Score.

A III, C, D) The proposed site is located in an area with high liquefaction potential, as shown in Figure 7.4 This coupled with the shaking and potential for damage from an earthquake, as discussed in AII could, create many structural and safety problems. The soil on-site has a high shrink-swell potential. This could cause liquefaction, lateral spreading, collapse, and other problems. This impact is potentially significant unless mitigated. The site is located in an area with high liquefaction potential. This impact is *potentially significant*.

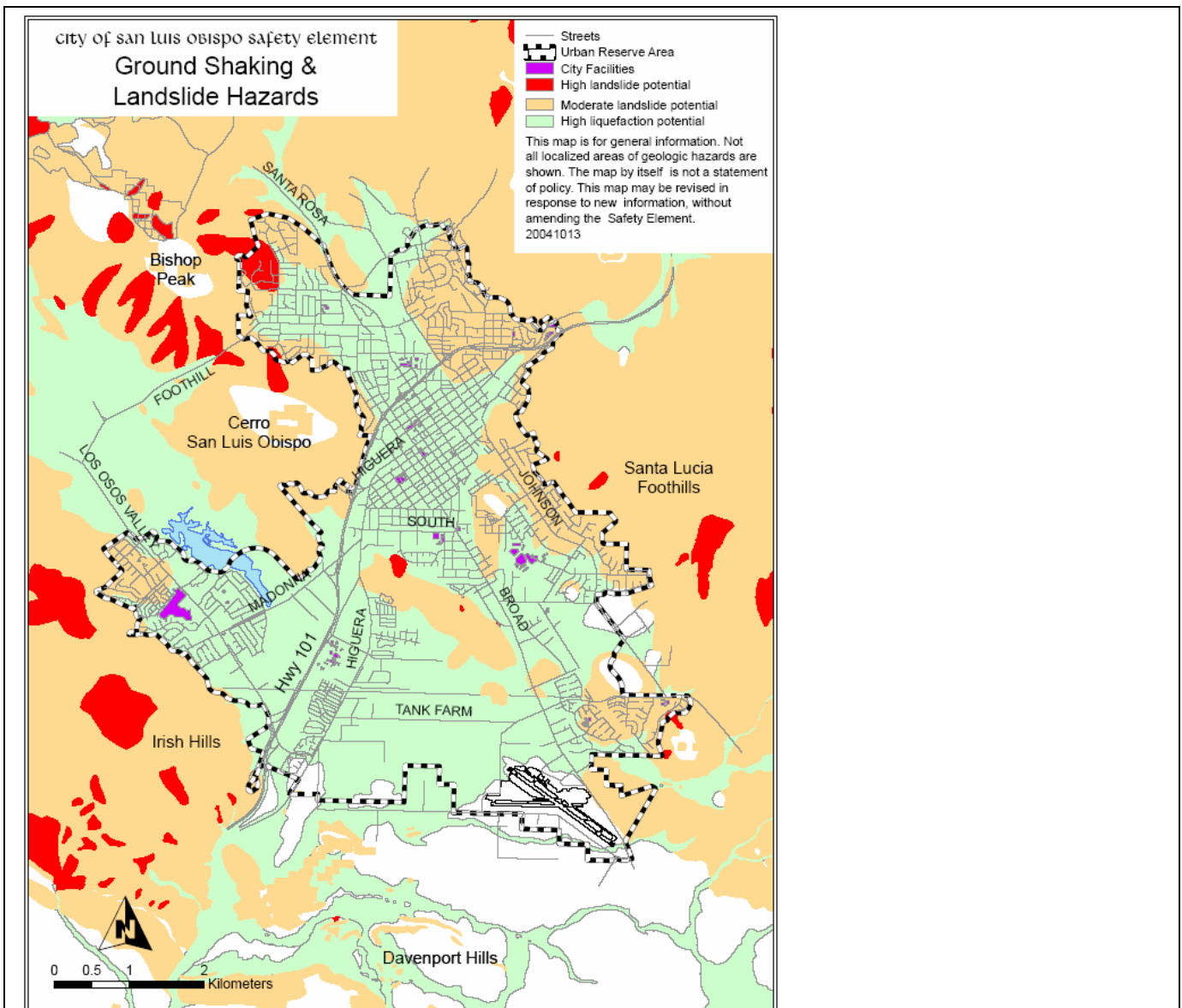


Figure 7.4: Liquefaction potential. Source: City of San Luis Obispo Safety Element

A IV) The site is located in an area of low landslide potential. This information was developed using GIS. This impact is deemed to be *less than significant*.

C) See AIII

D) Using data from the United States Department of Agriculture Natural Resource Conservation Service, the on-site soils are Concepcion Loams (2% to 5% slopes), Cropley Clay (0% to 2% slopes and 2% to 9% slopes), Lodo Clay Loam (5% to 15% slopes), Diablo Clay (5% to 9% slopes), Los Osos Loam (5% to 9% and 30% to 50% slopes), and Los Osos-Diablo Complex (9% to 15% slopes). A soils map is shown in Figure 7.6.

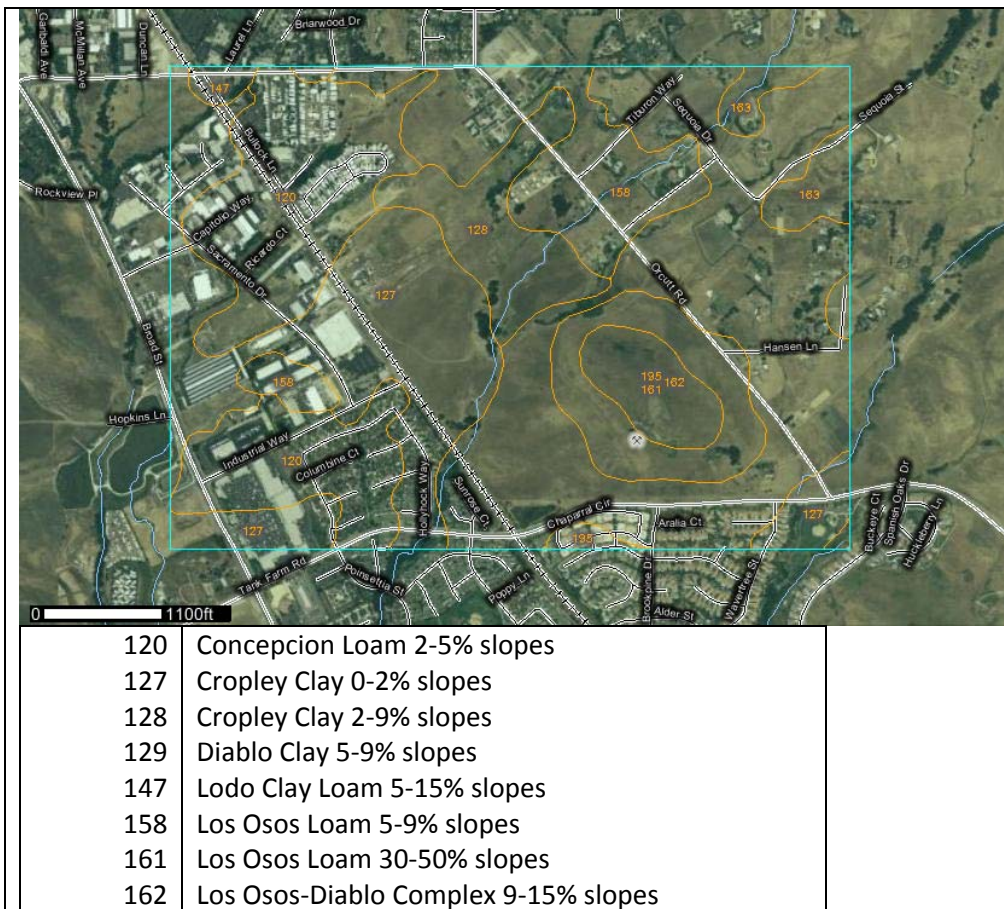


Figure 7.6: Soils Map. Source: United States Department of Agriculture Natural Resource Conservation Service

Mitigation 7.1: A site-specific geotechnical study shall be performed prior to final design to identify potential concerns and recommended measures to reduce hazards. Recommendations in the geotechnical study shall be implemented. The study must be prepared by a geologist, engineering geologist, or civil or structural engineer with expertise in geotechnical issues who is registered in the State of California.

Mitigation 7.2: If the project is determined to be in high potential for settlement, all foundations, transportation infrastructure and subgrades shall be designed by a structural engineer to be appropriate for the area.

Mitigation 7.3: If slopes within the project area are determined to be unstable, either development site plans will change or hills shall be made stable through engineering designed by a qualified engineer.

#### 8. HAZARDS AND HAZARDOUS MATERIALS. Would the project:

a) Create a significant hazard to the public or the environment through the routine use, transport or disposal of hazardous materials?					X
b) Create a significant hazard to the public or the environment through reasonably foreseeable upset and accident conditions involving the release of hazardous materials into the environment?					X
c) Emit hazardous emissions or handle hazardous or acutely hazardous materials, substances, or waste within one-quarter mile of an existing or proposed school?					X



d) Expose people or structures to existing sources of hazardous emissions or hazardous or acutely hazardous materials, substances, or waste?				X	
e) Be located on a site which is included on a list of hazardous materials sites compiled pursuant to Government Code Section 65962.5 and, as a result, it would create a significant hazard to the public or the environment?					X
f) For a project located within an airport land use plan, or within two miles of a public airport, would the project result in a safety hazard for the people residing or working in the project area?			X		
g) Impair implementation of, or physically interfere with, the adopted emergency response plan or emergency evacuation plan?					X
h) Expose people or structures to a significant risk of lose, injury, or death, involving wildland fires, including where wildlands are adjacent to urbanized areas or where residents are intermixed with wildlands?				X	

D) Areas that may expose people or structures to existing sources of hazardous materials, substances or waste could be located in the abandoned Righetti Hill Mine, Farmhouses, and 55-gallon drums located on site.

Mitigation 8.1: Prior to development, a survey in the vicinity of the abandoned mine shall be conducted to identify the presence of heavy metals. This shall be done prior to the public having access to the area.

Mitigation 8.2: Prior to development and demolition, a survey in and around existing farmhouses shall be conducted to identify if there may have been hazardous materials released through the storage of hazardous materials on site.

Mitigation 8.3: Prior to development, a survey and soil sample shall be obtained in the vicinity of the discovered 55-gallon drums shall be conducted for possible contaminants.

F) The Airport Land Use Commission of San Luis Obispo has designated the Margaritaville site within the Safety Area S-2 Zone, with aircraft operations 501 to 1000 feet above ground level. The Airport Land Use Plan defines the safety concerns in the Safety Area S-2 as the following:

“The area within the vicinity of which aircraft operate frequently or in conditions of reduced visibility at altitudes between 501 and 1000 feet above ground level (AGL). Aviation safety hazards to be considered in this area include mechanical failures, fuel exhaustion, loss of control during turns from downwind to base legs or from base to final legs of the traffic pattern, stall/spin incidents during engine-out maneuvers in twin engine aircraft, and midair collisions. Operational factors of concern include circle-to land instrument approaches south of Runway 11-29, extensive “pattern work” by student pilots in fixed-wing aircraft (predominantly, but not exclusively to the south and west of the airport), and extensive practice flight by students in rotary-wing aircraft to the north of the airport. Nonetheless, because aircraft in Area S-2 are at greater altitude and are less densely concentrated than in other portions of the Airport Planning Area, the overall level of aviation safety risk is considered to be lower than that in Area S-1 or the Runway Protection Zones.”

The proposed site area is within the Airport Land Use Plan S-2 area of safety concerns. This Impact is *potentially significant*.

Mitigation 8.4: Prior to Specific Plan approval, the developer shall develop an ACOS to be submitted to the Airport Land Use Commission (ALUC) and deemed compatible with the Airport Land Use Plan (ALUP).

Mitigation 8.5: Full written disclosure of potential risks associated with being within Safety Area S-2 shall be supplied to any potential homebuyer.

H) The California Department of Forestry and Fire Protection’s Fire Hazard Severity Map was used to determine the exposure to a significant risk to wild fires of the proposed project. The site is located in an area of “Moderate Hazard”, as shown in figure 8.1. The majority of the urban core of San Luis Obispo is also in the “Moderate Hazard” area, and the Public Services section of this document evaluated the number of firefighting personal and the fire response time to be adequate for the planned project. The project site is located in an area defined by the California Department of Forestry to be of “moderate hazard” for wildfire. This impact is *less than significant*.



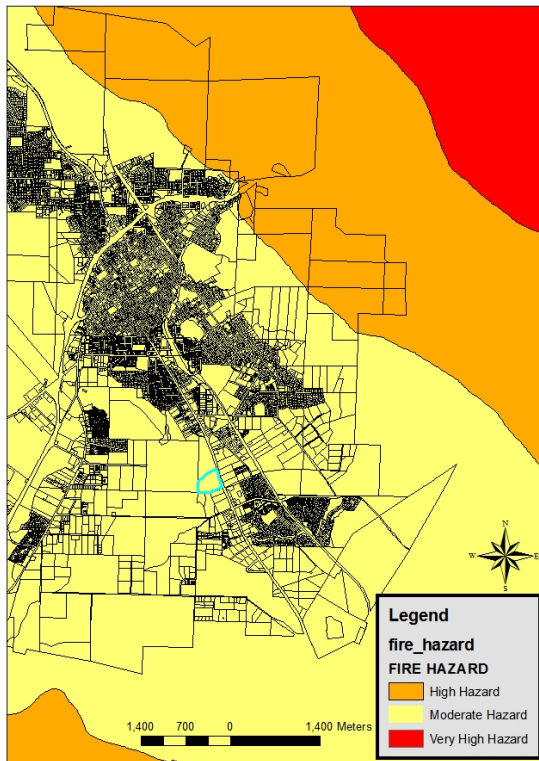


Figure 8.1: Fire Hazards Map

**9. HYDROLOGY AND WATER QUALITY. Would the project:**

a) Violate any water quality standards or waste discharge requirements?					X
b) Substantially deplete groundwater supplies or interfere substantially with groundwater recharge such that there would be a net deficit in aquifer volume or a lowering of the local groundwater table level (e.g. The production rate of pre-existing nearby wells would drop to a level which would not support existing land uses for which permits have been granted)?					X
c) Create or contribute runoff water which would exceed the capacity of existing or planned storm water drainage systems or provide additional sources of runoff into surface waters (including, but not limited to, wetlands, riparian areas, ponds, springs, creeks, streams, rivers, lakes, estuaries, tidal areas, bays, ocean, etc.)?					X
d) Substantially alter the existing drainage pattern of the site or area in a manner which would result in substantial erosion or siltation onsite or offsite?	4				X
e) Substantially alter the existing drainage pattern of the site or area in a manner which would result in substantial flooding					X

onsite or offsite?					
f) Place housing within a 100-year flood hazard area as mapped on a Federal Flood Hazard Boundary or Flood Insurance Rate Map or other flood hazard delineation map?					X
g) Place within a 100-year flood hazard area structures which would impede or redirect flood flows?					X
h) Will the project introduce typical storm water pollutants into ground or surface waters?					X
i) Will the project alter ground water or surface water quality, temperature, dissolved oxygen, or turbidity?					X
This is a planned maintenance project conducted every three years to improve water quality and creek flow, which has the added benefit of enhanced flood protection.					
<b>10. LAND USE AND PLANNING. Would the project:</b>					
a) Conflict with applicable land use plan, policy, or regulation of an agency with jurisdiction over the project adopted for the purpose of avoiding or mitigating an environmental effect?	5,6				X
b) Physically divide an established community?					X
c) Conflict with any applicable habitat conservation plan or natural community conservation plans?	6			X	
a, b) The project would not change land use, and zoning consistency is not an issue. The channel changes will not adversely affect agricultural land or connections within or between neighborhoods.					
c) Two adopted documents contain City policies on creek modifications: the Conservation and Open Space Element of the General Plan (May 2006), and the Waterway Management Plan, Stream Management & Maintenance Program. The Conservation and Open Space Element has several general goals and policies for creek corridors, which do not raise issues for this project.					
The project is intended to comply with the Federal Endangered Species Act, the Clean Water Act, and California regulations concerning stream alterations.					
<b>11. NOISE. Would the project result in:</b>					
a) Exposure of people to or generation of "unacceptable" noise levels as defined by the San Luis Obispo General Plan Noise Element, or general noise levels in excess of standards established in the Noise Ordinance?					X
b) A substantial temporary, periodic, or permanent increase in ambient noise levels in the project vicinity above levels existing without the project?				X	
c) Exposure of persons to or generation of excessive ground borne vibration or ground borne noise levels?					X
d) For a project located within an airport land use plan, or within two miles of a public airport or public use airport, would the project expose people residing or working in the project area to excessive noise levels?					X
There will be a minor, short-term increase in noise from construction equipment and related traffic.					
<b>12. POPULATION AND HOUSING. Would the project:</b>					
a) Induce substantial population growth in an area, either directly (for example by proposing new homes or businesses) or indirectly (for example, through extension of roads or other infrastructure)?					X
b) Displace substantial numbers of existing housing or people necessitating the construction of replacement housing elsewhere?					X



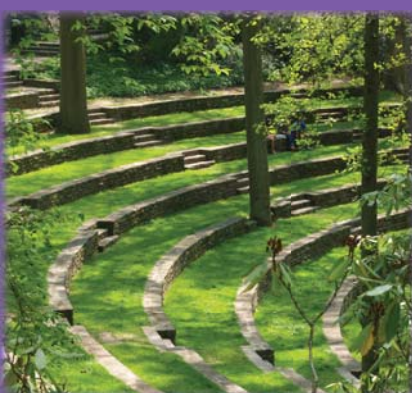
The project does not involve development or removal of dwellings.					
<b>13. PUBLIC SERVICES. Would the project result in substantial adverse physical impacts associated with the provision, or need, of new or physically altered government facilities, the construction of which could cause significant environmental impacts, in order to maintain acceptable service ratios, response times, or other performance objectives for any of the public services:</b>					
a) Fire protection?					X
b) Police protection?					X
c) Schools?					X
d) Parks?					X
e) Roads and other transportation infrastructure?					X
f) Other public facilities?				X	
The proposed sediment removal is an on-going maintenance requirement to improve water quality and minimize flooding.					
<b>14. RECREATION. Would the project:</b>					
a) Increase the use of existing neighborhood or regional parks or other recreational facilities such that substantial physical deterioration of the facility would occur or be accelerated?					X
b) Include recreational facilities or require the construction or expansion of recreational facilities, which might have an adverse physical effect on the environment?					X
The project will not affect existing or planned parks or trails.					
<b>15. TRANSPORTATION/TRAFFIC. Would the project:</b>					
a) Cause an increase in traffic which is substantial in relation to the existing traffic load and capacity of the street system?				X	
b) Exceed, either individually or cumulatively, a level of service standard established by the county congestion management agency for designated roads and highways?					X
c) Substantially increase hazards due to design features (e.g. sharp curves or dangerous intersections) or incompatible uses (e.g. farm equipment)?					X
d) Result in inadequate emergency access?					X
e) Result in inadequate parking capacity onsite or offsite?					X
f) Conflict with adopted policies supporting alternative transportation (e.g. bus turnouts, bicycle racks)?					X
g) Conflict with the with San Luis Obispo County Airport Land Use Plan resulting in substantial safety risks from hazards, noise, or a change in air traffic patterns?					X
There will be insignificant increase in trips by workers and construction equipment.					
<b>16. UTILITIES AND SERVICE SYSTEMS. Would the project:</b>					
a) Exceed wastewater treatment requirements of the applicable Regional Water Quality Control Board?					X
b) Require or result in the construction or expansion of new water treatment, waste water treatment, water quality control, or storm drainage facilities, the construction of which could cause significant environmental effects?					X
c) Have sufficient water supplies available to serve the project from existing entitlements and resources, or are new and expanded water resources needed?					X
d) Result in a determination by the wastewater treatment provider which serves or may serve the project that it has adequate capacity to serve the project's projected demand in addition to the provider's existing commitment?					X
e) Be served by a landfill with sufficient permitted capacity to accommodate the project's solid waste disposal needs?					X



f) Comply with federal, state, and local statutes and regulations related to solid waste?					X
The project will not affect utility demand or amount of supplies.					
<b>17. MANDATORY FINDINGS OF SIGNIFICANCE.</b>					
a) Does the project have the potential to degrade the quality of the environment, substantially reduce the habitat of a fish or wildlife species, cause a fish or wildlife population to drop below self-sustaining levels, threaten to eliminate a plant or animal community, reduce the number or restrict the range of a rare or endangered plant or animal or eliminate important examples of the major periods of California history or prehistory?				X	
Compared with no-project, long-term impacts will be beneficial. Mitigation designed into the project is expected to reduce short-term impacts (construction disruption) to insignificance.					
b) Does the project have impacts that are individually limited, but cumulatively considerable? ("Cumulatively considerable" means that the incremental effects of a project are considerable when viewed in connection with the effects of the past projects, the effects of other current projects, and the effects of probable future projects)					X
Other, similar projects may be undertaken by the City, private landowners, or other organizations. At this time, none are proposed for simultaneous construction. Projects based on the same design principles and incorporating the same types of mitigation will not have cumulative, adverse impacts.					
c) Does the project have environmental effects which will cause substantial adverse effects on human beings, either directly or indirectly?					X
The project will not adversely affect creek resources used by humans, nor the adjacent human community.					
<b>18. EARLIER ANALYSES.</b>					
Earlier analysis may be used where, pursuant to the tiering, program EIR, or other CEQA process, one or more effects have been adequately analyzed in an earlier EIR or Negative Declaration. Section 15063 (c) (3) (D). In this case a discussion should identify the following items:					
<b>a) Earlier analysis used.</b> Identify earlier analysis and state where they are available for review.					
Initial Study 91-97, <i>San Luis Obispo Creek Management and Enhancement Plan: Selected Phase I Improvements</i> . Available for review at: City of San Luis Obispo, Public Works Department, 955 Morro Street, San Luis Obispo, CA 93401					
<b>b) Impacts adequately addressed.</b> Identify which effects from the above checklist were within the scope of and adequately analyzed in an earlier document pursuant to applicable legal standards, and state whether such effects were addressed by mitigation measures based on the earlier analysis.					
Impacts for silt removal operations were extracted from the earlier Initial Study ER 91-97 and are reiterated in this initial study.					
<b>c) Mitigation measures.</b> For effects that are "Less than Significant with Mitigation Incorporated," describe the mitigation measures which were incorporated or refined from the earlier document and the extent to which they address site-specific conditions of the project.					
The applicable mitigation measures from Initial Study ER 91-97 related to silt removal activities are reiterated in this initial study in the categories of Biological Resources and Hazards & Hazardous Materials.					



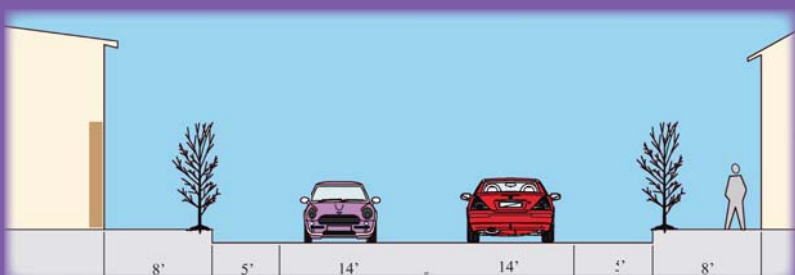
# ORCUTT AREA ARTISTS VILLAGE



The Orcutt Area Artist's Village will be a haven of culture and creativity on the central coast. Through fostering local arts and crafts people, the Orcutt Area Artists Village will create a unique location that will serve as a local hub for artistic expression and learning as well as a regional draw. Through a combination of working studios, classroom space, performance venues, hotel and meeting hall area, open and recreational space, and local goods and foods sales, the Orcutt Area Artists Village will be the cultural epicenter of the Central Coast.



# ORCUTT AREA ARTISTS VILLAGE



San Luis Obispo is a special area with a very unique sense of place. The history of the area can be seen in the continued influence of Spanish Mission styles upon overall design and architecture in the City. Because of this, the Orcutt Area Artists Village will strive to be a cohesive part of the community, incorporating mission style architecture, native vegetation, and preserving viewsheds throughout the site. It will also create a new neighborhood in the City of San Luis Obispo that reflects community, culture, and a sense of place.

