

DESIGN FOR DEVELOPMENT

A PORTION OF WASHINGTON - CULVER REDEVELOPMENT PROJECT NO. 3

DOWNTOWN CULVER CITY

Supersedes Designs for Development Regarding the Block Bounded by Washington, Ince, Culver and Main [Resolution No. CCRA 79-161]; Regarding the Block Bounded by Madison, Washington, Duquesne and Culver [Resolution No. CCRA 79-153, as amended by Resolution Nos. CCRA 81-228 and CCRA No. 82-276]; and Regarding Blocks B, D, and E in the Downtown Area [Resolution No. CCRA 81-2301]

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DESIGN FOR DEVELOPMENT

A PORTION OF WASHINGTON-CULVER PROJECT NO. 3 DOWNTOWN CULVER City of Culver City

I. PURPOSE AND INTENT

The Culver city Redevelopment Agency (Agency) has the authority to direct and guide the use and development of property within adopted project areas. Pursuant to Section 422 of the Redevelopment Plan for the Washington-Culver Redevelopment Project No. 3, the Agency, through the adoption of this document, establishes design standards for a particular area within Project Area No. 3 (the "Project Area").

Through the implementation of this Design for Development (DFD) the Agency will direct the use and redevelopment of a particular area within Project Area No. 3 in order to ensure that the health, safety and welfare of the residents and business community area not adversely affected. This DFD addresses Downtown Culver City which is defined in Section II.

In early 1980's, the Agency approved and adopted Designs for Development for several blocks within the Downtown Area. Given the passage of time and the desire to have a single document address the Downtown Area in a comprehensive manner, this DFD has been prepared.

The purposes of this DFD is to provide narrative standards to guide and control the redevelopment of properties within the Downtown Area. The Agency will endeavor to ensure that this DFD continues to be a relevant and useful document. The DFD is subject to revision by appropriate future amendments formally approved by the Agency.

It is the intent of the Agency that the owners of the properties in the Downtown Area participate in redevelopment by rehabilitation of their properties or by new development of their properties. The Agency desires that as many owners and tenants as possible participate in the redevelopment of the Downtown Area. To support this goal, a loan/grant program for storefront rehabilitation will be funded by the Agency. Additionally, the City of Culver City ("City") is preparing a comprehensive Economic Development strategy to attract and retain businesses within the City which will be applicable to this area.

This document supplements and focuses the various goals, policies, and objectives of the planning and redevelopment documents affecting the Downtown Area. However, the standards established herein are not inclusive of all applicable procedures and requirements of the City which will apply to the development of properties within the addition to City requirements and, in case of conflict, unless specifically stated to the contrary, the more stringent shall prevail.

II. SITE DESCRIPTION

The Downtown Area generally includes all properties located in the area bounded by Washington Boulevard, Culver Boulevard, Ince Boulevard, Duquesne Avenue, Canfield Avenue, Main Street and Cardiff Avenue. The City Hall block is excluded. The Downtown Area is illustrated in detail on the attached Site Map (Exhibit "A").

The City's zoning of properties within the Downtown Area is C-3, Downtown overlay zone. This zoning designation is consistent with the Redevelopment Plan and General Plan.

III. REDEVELOPMENT STANDARDS

The City of Culver City has adopted zoning, architectural and either requirements relating to the development of land within its jurisdiction. An Overlay zone has been adopted by the City to specifically address the Downtown Area. These requirements shall be adhered to in the planning and implementation of all developments. The requirements in this Design for Development are in addition to City requirements and, in the case of conflict, unless specifically stated to the contrary, the more stringent shall prevail. The Agency has approved and adopted the general guidelines for new development and rehabilitation within the Downtown Area. The Downtown Culver City Design Guidelines (the Design Guidelines) as approved and adopted by the Agency, or as it may be modified or amended by the Agency, is incorporated herein by this reference.

The redevelopment of properties within the Downtown Area shall consist of new construction or rehabilitation, and/or maintenance of existing buildings consistent with the applicable zoning and building standards of the City, the Redevelopment Plan, the Downtown Overlay Zone, the DESIGN GUIDELINES and this Design for Development/ Where a Disposition and Development Agreement (DDA) or an Owner Participation Agreement (OPA) exists within this area, the provisions of the DDA or OPA shall govern, unless such DDA or OPA amended by the Redevelopment Agency.

A. Building Height

1. Building Height of Development within the Downtown Area shall comply with the applicable provisions of Culver City Municipal Code (CCMC) except as described in the following paragraph.
 - a. On Main Street the maximum height of proposed new or renovated buildings shall be two stories (not to exceed 30 feet) or equal to the average of the two adjacent buildings, whichever is higher.
 - b. On Culver Boulevard and Washington Boulevard, the maximum building height shall be three stories (not to exceed 44 feet) or equal to the average of the two adjacent buildings, whichever is higher.
 - c. On Agency owned property commonly known as Block C and identified as "Town Plaza Area" in the DESIGN GUIDELINES, (generally bounded by Washington, Culver, Ince, and Main), buildings shall not exceed four stories or 56 feet, except that on the portion of the site located adjacent to the Culver Hotel, four stories or 54 feet may be permitted. The four story area shall be limited to 50% of the building footprint.
 - d. On City/Agency owned properties commonly known as Parking lots 3/A and identified as "Town Park Area" in the DESIGN GUIDELINES (generally bounded by Washington Boulevard, new Van Buren connector Street, Irving Place, and Van Buren Place), buildings on the Washington Boulevard frontage shall not exceed two stories in height or 30 feet. Buildings on the new Van Buren connector street shall not exceed three stories in height or 40 feet.
 - e. The portion of a building which is used solely for theater usage (live or film) may exceed 56 feet in height, subject to approval by the City Council.

B. Building Setbacks

1. Notwithstanding the setback requirements of the CCMC, rehabilitation of existing building in the Downtown Area (excluding demolition of entire buildings) may occur with the continuance of existing setbacks providing such rehabilitation occurs pursuant to CCMC Section 37-84.
2. For buildings located on Washington Boulevard, Culver Boulevard, and Main Street, a zero setback from the front property line shall be maintained.
3. For new development to be located on Agency owned property commonly known as Block C, buildings may have a zero street setback from abutting streets. Adequate spacing between buildings must be in compliance with applicable Culver City Municipal Code (CCMC) provisions.

C. Traffic Mitigation Measures

Redevelopment of the Downtown Area pursuant to this DFD may result in additional traffic utilizing the local streets in the immediate area and adjacent arterial streets. In conjunction with the submittal of plans for Site Plan Review, an applicant may be required to submit a traffic impact analysis based on the City's "Criteria for Requiring Traffic Impact Studies for Proposed Developments". As a result of any such traffic impact analysis, specific traffic mitigation measures may be imposed on new construction and rehabilitation and reuse of existing buildings in the Downtown Area and during the plan review and approval process. The requirement for traffic mitigation measures does not replace or reduce the payment to the City of the New Development Impact Fund Fee pursuant to Chapter 33 H of the CCMC and City Council Resolution No. 83-R115.

D. Parking Requirement

Parking for new construction in the Downtown Area shall meet the applicable requirements contained in the Downtown Overlay Zone:

- Commercial Uses, including restaurants but excluding offices - 2.5 spaces per 1,000 s.f. of gross floor area.

- Offices - 3.4 spaces per 1,000 s.f. of gross floor area, which may be reduced to 2.7 spaces per 1,000 s.f. of gross floor area if a Transportation Demand Management Program satisfactory to the City is submitted.
- Theatres - Determined for each facility by the City Planner based on a parking demand/supply study.

Existing buildings or uses which are nonconforming as to parking as of the date of this DFD may continue subject to the requirements of CCMC Code Section 37-84.

Design of parking areas shall conform to the requirements of the applicable City requirements and standards, including, but not limited to Comprehensive Site Development Standards adopted by the Culver City Planning Commission by Resolution No. 92-P001 or as it may be modified or amended in the future. New parking lots and parking structures shall be located as much as possible to the rear or underneath buildings. Locating all required parking between the front property line and the primary building storefront entry is prohibited. Parking shall be separated from buildings by either a raised concrete walkway or landscaped strip; preferable by both. Parking spaced which directly abut the building are prohibited. Pooled parking is now an allowed method of providing CCMC quantitative parking requirements.

E. Landscaping

Each development site shall be landscaped and irrigated in accordance with landscape plans approved by the City and the Agency. Landscape improvements shall be installed as part of new construction or rehabilitation plans in conformance with CCMC Section 37-84.1 through 37-84.3. and with the Comprehensive Site Development Standards adopted by the Culver City Planning Commission by Resolution No. 92-P001 or as it may be modified or amended in the future. Such landscaped areas shall be maintained thereafter in a sightly and well kept condition.

F. Architectural Design

1. General Parameters

All new development or rehabilitation shall be designed, constructed and maintained in accordance with the City's Primary Retail Architectural Design District Standards and Comprehensive Site Development Standards adopted by the Culver City Planning Commission by Resolution No. 92-P001 or as it may be

modified or amended in the future, the DESIGN GUIDELINES adopted by the Agency and attached as Exhibit "B" and in a manner consistent with plans approved by the Agency and City.

2. Building Exteriors

- a. New construction shall comply with the Building Architecture and Storefront Design requirements in the DESIGN GUIDELINES.
- b. Rehabilitation of existing buildings shall comply with the Storefront and Site/Rear Façade DESIGN GUIDELINES.

3. Signage

Notwithstanding the CCMC Section 37-78, "Street Graphics Design Standards" the only signing permitted to be installed with the Downtown Area shall conform to Sign Standards included in the DESIGN GUIDELINES and as specifically permitted by the Agency.

- a. Ground Graphics shall be limited to Monument Signs.
- b. Animated Graphics and Billboard Graphics shall be prohibited
- c. Signs which are not in conformance with a) and b) above which were lawfully installed as of the date of this DFD may remain pursuant to the requirements of CCMC Code Section 37-84.

4. Refuse and Recyclables Storage Facilities Areas

Plans for refuse and recyclables storage facilities areas shall be included in all new construction or rehabilitation and reuse of existing buildings as required by the City Resource and Sanitation Manager, and shall be subject to City and Agency approval.

5. Security Fencing

Security fencing on the perimeters of each development site shall be consistent in design, material, finish and color with buildings on the site and, to the extent possible, with existing adjacent conforming buildings. Such perimeter fencing shall not consist of chain link fencing and shall not include barbed wire or razor ribbon. All such fencing shall be subject to approval of the Agency.

IV. USES PERMITTED

A. In order to encourage and enhance a pedestrian friendly positive nightlife ambience for downtown, the Agency encourages uses such as food purveyors, including sidewalk cafes, unique retail shops, and upscale urban services with low crime inducing aspects.

B. Uses which are specifically prohibited are:

1. Check cashing outlets
2. Thrift loan establishments
3. Liquor stores
4. Adult uses
5. Massage parlors
6. Sex therapy parlors
7. Acupuncture parlors
8. Fortune tellers
9. Pawn shops
10. Escort services; and
11. Uses which also detract from the upscale atmosphere being promoted and from the revitalization efforts being provided by the large expenditure of public and private monies in the downtown area.

- C. Any use which does not comply with CCMC Section 29.1.01 or is determined by the City Engineer to have a wastewater discharge which will adversely affect the City's sewerage system or generate wastewater with an unacceptable effluent quality shall not be permitted.
- D. Any use which is described in paragraph B above and which is lawfully operating as of the date of this DFD may continue to operate subject to the requirements for nonconforming uses and buildings contained in CCMC Section 37-84.

V. FIRE SAFETY

Access shall be provided for Fire Department emergency vehicles and equipment to all structures subject to the approval of the Fire Marshall. Standard pre-fire floor plans as required by the Fire Marshall shall be submitted and approved prior to the issuance of a Certificate of Occupancy. Automatic sprinkler, alarm, smoke detector and/or other systems may be required. Modification to water supply systems serving Downtown Area may be required for new developments or rehabilitation projects in order to ensure sufficient water supply for appropriate fire protection as determined by the Fire Marshall.

VI. CIRCULATION AND ACCESS

A. Vehicle Access

1. The number of driveways on all street frontages shall be kept to a minimum. The number, location and width of driveways shall be subject to approval by the City Engineer.
2. Parking lots and future parking structures shall be located as much as possible to the rear of or underneath buildings. Locating all required parking between the front property line and the primary building storefront/entry is prohibited.
3. Parking lots shall be designed so that a car within a facility will not have to enter a street to move from one location to any other location within the same parking facility.

B. Pedestrian Access

1. All pedestrian access shall be in accordance with Title 24 standards for accessibility for disabled persons. At least one pedestrian entrance to each new building and to each existing rehabilitated building must be accessible to disabled persons.
2. Parking lots shall be designed to provide a distinctive/coherent pedestrian circulation system between parked cars and the building.

VII. HISTORIC STRUCTURES

Certain buildings within the Downtown Area have been designated either "Significant" or "Landmark" structures as part of the Culver City Historic Preservation Program. Any modification to the exterior of these structures must comply with the requirements of the Culver City Historic Preservation Program.

VIII. PLAN REVIEW PROCEDURES

In the conceptual phase of planning a project, early discussion with Agency staff and City Planning Division staff is encouraged to review the scope of the project and to clarify the applicable Agency and City requirements. Once plans are prepared, they shall be processed through the standard City review process initiated with the City Planning Division. Such plans may be required to include a plot plan, parking plan, drainage plans, landscaping plans, floor plans, roof plans, pre-fire plans, sign plans and four-sided elevations for all proposed improvements. The redevelopment of development sites within the Downtown Area shall be carried out according to plans and drawings approved by the Agency and City.

A. New Construction

Plans for all new construction and/or additions to existing buildings require City and Agency discretionary review to ensure appropriate compliance with applicable City and Agency requirements, including the provisions of this DFD. This review process may include formal review by the Planning Commission and the Agency.

B. Rehabilitation

Plans for rehabilitation of existing buildings generally require administrative City review and approval for issuance of required building permits. This City review process incorporates Agency staff review of proposed plans to ensure compliance with the provisions of this DFD.

IX. RESPONSIBILITY FOR SECURING PERMITS AND PAYING APPLICABLE FEES

Nothing contained in this Design for Development or in subsequent agreements shall be construed in any way to exempt the property owner or developer (or assignee, buyer, transferee, conveyee, or lessee) from securing all permits and paying all fees required of developers or private property within the City of Culver City including the New Development Impact Fee, and fees required by the Art in Public Places Ordinance.

X. ENVIRONMENTAL REVIEW

New construction within the Downtown Area shall be subject to specific environmental review as part of the applicable City and Agency review procedures. Such environmental review may include but is not limited to the following:

1. Completion of the City's Environmental Information Questionnaire;
2. Traffic impact study for any development proposal as may be required by the City's "Criteria for Requiring Traffic Impact Studies for Proposed Developments";
3. A soils investigation report to be filed with the Agency by the Applicant identifying the presence or absence of soil contamination or other hazardous materials; or
4. Any additional review including a full Environmental Impact Report.

Cost for any such environmental review shall be paid by the property owner or developer.

XI. PUBLIC IMPROVEMENTS

A. Public Right of Way Improvements

1. All development proposals are subject to requirements for public right of way dedication and/or improvements for street and alley widening and/or reconfiguration that may reasonably be required by the City Engineer consistent with the development plans submitted. Any such street, alley, or sidewalk improvements shall be consistent with current City standards, the Streetscape Design Standards approved for the Downtown Area, specific street improvement plans approved by the City and Agency and subject to the approval of the City Engineer. Such improvements include, but are not limited to sidewalks, street furniture, street lights, street trees, alleys, landscaped medians and bus shelters.

B. Public Off Street Parking

1. Public off street parking shall be provided in the Watseka Parking Structure and other proposed public parking lots on Agency and City owned properties, including but not limited to Block C, Parking Lot 3/A, Canfield Lot, and the public parking lot located north of Culver Boulevard on the east side of Cardiff Avenue.

XII. MINOR VARIATIONS

Under exceptional circumstances, the Agency is authorized to permit a variation from the limits, restrictions and controls established by this DFD. In order to permit such variation, the Agency must determine that:

1. The application of certain provisions of the DFD would result in practical difficulties or unnecessary hardships inconsistent with the general purpose and intent of the DFD.
2. Permitting a minor variation will not be materially detrimental to the public welfare or injurious to property or improvements in the area.
3. Permitting a minor variation will not be contrary to the objectives of the DFD or the Redevelopment Plan.

No variation shall be granted which changes a basic land use or which permits other than a minor departure from the provisions of this DFD. In permitting such minor variation, the Agency shall impose such conditions as are necessary to protect the public health, safety or welfare, and to assure compliance with the purposes of the DFD. Any minor variation permitted by the Agency hereunder shall not supersede any other approval required under City codes and ordinances.

XIII. ECONOMIC DEVELOPMENT STRATEGIES

The Agency intends to implement the following economic development activities.

1. Implement and fund the Revitalization Program in the Downtown Area to provide financial incentives and assistance for building facade renovation.
2. Implement and fund the streetscape improvements consistent with the plans approved by the Agency and City Council.
3. Fund the preparation of the City wide Comprehensive Economic Development Strategy, which will form the basis for further actions by the Agency within the Downtown Area.

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Exhibit "A" Site Map

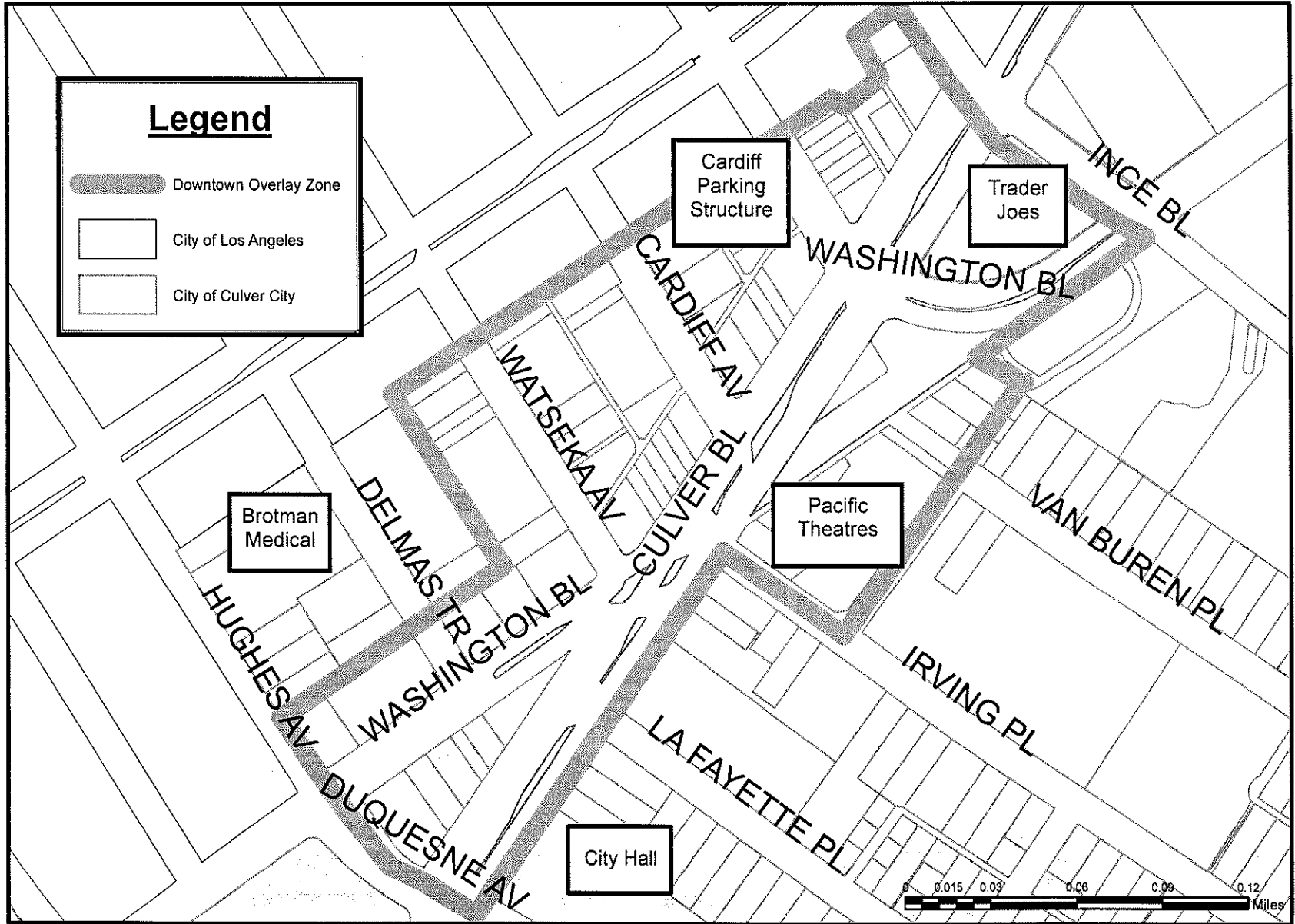


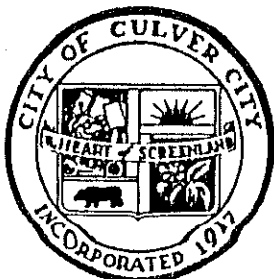
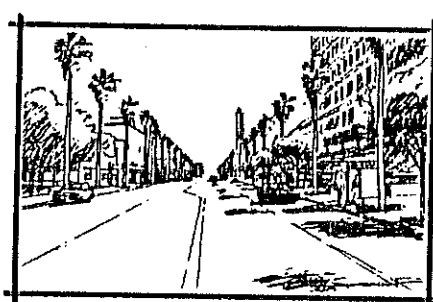
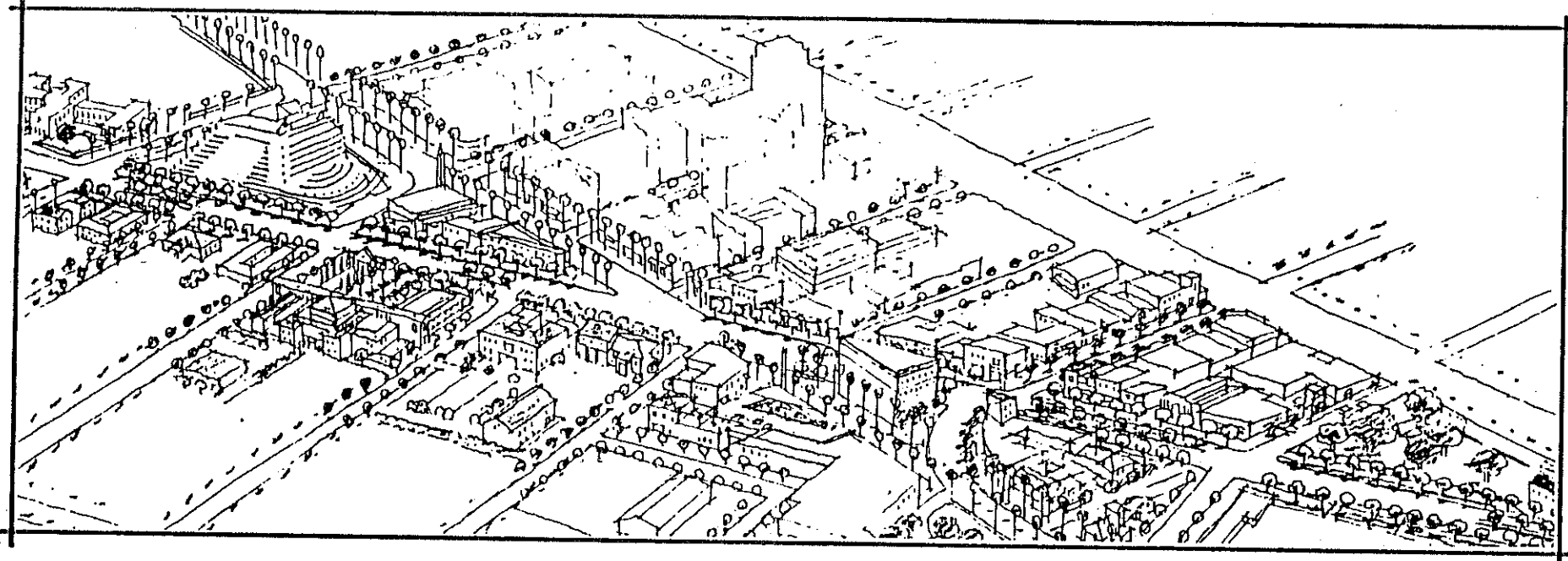
Exhibit "B"

Downtown Culver City Design Guidelines

DISCLAIMER

The Design Guidelines for Downtown Culver City, prepared for the City of Culver City, is a guidebook for evaluating design and performing building rehabilitation work. However, conditions in buildings vary widely as does the skill of the worker. The consultants and the City assume no responsibility for damage to property or injury resulting from work undertaken whether or not such work was conducted as described herein.

The reader who wishes to undertake work described herein is advised to consult several printed sources, to obtain advice from contractors and architects, and to follow manufacturer's directions on all products used.



DOWNTOWN CULVER CITY DESIGN GUIDELINES

ACKNOWLEDGEMENTS

Culver City Redevelopment Agency/City Council

Steven Gourley, Chairman and Council Member
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Mike Balkman, Vice Mayor and Agency Member
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*Cover Illustrations and Figure "B" graphic by Andrew Spurlock Martin Poirier
All other graphics by Thirtieth Street Architects, Inc.*

To the Citizens of Culver City:

On behalf of the Culver City Redevelopment Agency, City Council, Planning Commission and City staff, I am happy to present these Design Guidelines for the Downtown.

These Design Guidelines represent one component of our commitment to the revitalization of the Downtown Area that received a jump-start during the March 1991 Design Charette. The Charette brought together 125 citizens of Culver City City officials, City staff and a team of outside urban development professionals to formulate a vision for the Downtown Area. The Design Charette cumulated with a written summary of the Charette recommendations, which was followed by the development of a Master Plan for the streetscape, landscape and traffic design. Concurrently, these Design Guidelines were developed to address the buildings in the Downtown Area.

The purpose of these Guidelines is to maintain what is beautiful and notable of the past, while guiding new construction to create a Downtown which appeals to residents, visitors and those who work in the Downtown. Through the co-operative efforts of City government, property owners, merchants and the users of the Downtown Area, we are confident that a healthy and vital Downtown Culver City will be re-established and maintained for the future.

With best regards,

Jody Hall-Esser
Chief Administrative Officer, and
Executive Director Redevelopment Agency

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I. Purpose of Design Guidelines

The purpose of Design Guidelines is to foster good design, provide a feeling of Downtown, encourage reinvestment in the Downtown Area, and to improve the area's economic vitality. The Downtown Area currently contains a lively mix of architectural styles and designs, many of which are contributors — or potential contributors — to a definable Downtown Culver City. The Design Guidelines do not seek to impose an overriding style, a limited color palette or an artificial theme, but to enhance and coordinate the area and to supplement the existing buildings with quality design. Additionally, the Design Guidelines encourage the retention and rehabilitation/restoration of historic buildings in the Downtown.

The concept of “compatible” design is one of the most important concepts in understanding the architectural standards. Compatible designs do not seek to imitate neighboring buildings (particularly buildings that do not meet these Design Guidelines), but do reflect their surroundings in terms of basic design concepts—mass, scale, rhythm, texture and color as discussed in Appendix A. Compatible designs are in harmony with the best designs of surrounding buildings.

II. How to Use This Book

The remaining portions of the Design Guidelines are organized as follows:

Section III. Description of the Downtown. This section defines the limits of the Downtown area and presents a brief description of the existing conditions.

Section IV. Description of the Downtown Master Plan. This section briefly describes the master plan for Downtown as envisioned in the Design Charette of March, 1991 and since further developed.

Section V. Design Guidelines. This section is the heart of the document presenting design concepts and guidelines in a general manner for storefronts, for side and rear facades, for the Town Plaza Area (also known as Block “C”), the Town Park Area, and specific guidelines for Historic Buildings.

Section VI. Appendices. This section contains a glossary of architectural terms.

This book is intended to be used primarily by four groups:

Tenants/Owners who may be interested in altering their buildings or constructing new buildings, but are not sure how to proceed or what is acceptable;

Design Professionals who work with the tenants or owners to alter a building or design new buildings and will want to know what design elements are required by the City;

City Staff who will utilize the Design Guidelines for reviewing proposed alterations and new buildings in the Downtown Area;

The General Public who may want to learn about design concepts and appreciates the changes anticipated for the Downtown Area.

Where these Design Guidelines do not specifically address a particular design consideration that is addressed in either the City adopted Architectural Design District standards or in policy interpretations thereof as determined over time through case reviews, the Architectural Design District standards shall apply. Otherwise, these Design Guidelines supersede the Architectural Design District standards.

III. Description of the Downtown Area

A. General

The Downtown Area in Culver City is generally considered to be both sides of Washington and Culver Boulevards from Duquesne to Ince. Although relatively small in area, the Downtown is comprised of a number of different sections.

B. Main Street Area

Main Street has mostly one story buildings which have

been remodeled over the years and are generally devoid of their original character. More modern designs and signage now dominate the appearance, but the original *Main Street* feel of the area is somewhat intact because of the predominantly one story structures. The area has a different feel at the corner at Culver Boulevard where larger buildings occur.

C. Washington Boulevard

Washington Boulevard has two different characters separated by the intersection with Culver Boulevard. The area to the west has a distinctly more urban feel with buildings two or more stories abutting directly on the street frontage. A number of institutional buildings including banks, hospital buildings, and the Culver Theater give this area a feeling of higher density. The area to the east of Culver Boulevard contains the Culver Hotel as a major structure, and then continues with one and two story commercial buildings, the Culver Studio building set back substantially from the street, and a temporary parking area known as Block "C" (to be addressed as Town Plaza Area in this Design Guideline). The future development of Block "C" will have an important impact on downtown Culver City.

D. Culver Boulevard

Culver Boulevard also has a differing character at each side of its intersection with Washington Boulevard. The western portion has a very Civic quality with the U.S. Post

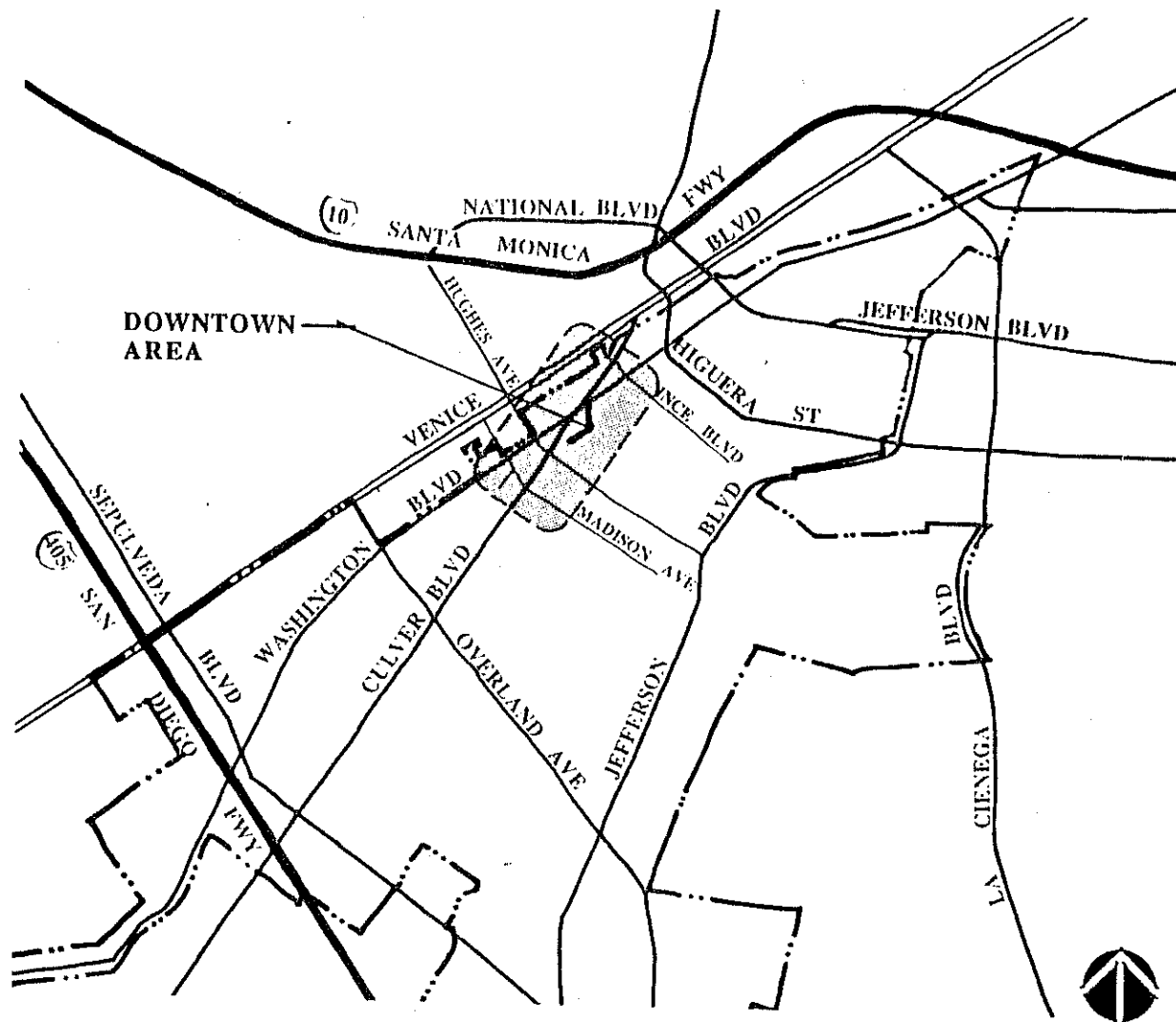


Figure A. • Vicinity Map

Office, new City Hall, Culver Theater, existing Meralta Office Building and new Fire Station. On the east side of Culver Boulevard the character on the north side of the street is similar to eastern Washington Boulevard with one and two story commercial and office buildings. The southern side of the street is bolstered by the Culver Hotel, but has only the parking lot on Block "C" in the Design Guideline area.

E. Historic Buildings

The Downtown area has five buildings which have been designated as Landmark Buildings by the City of Culver City:

1. The Citizen Building
2. The Culver Theater
3. The Culver Hotel
4. The Washington Building
5. The Hull Building

Additionally, the Downtown Area has a number of buildings with the lesser designations of Significant and Recognized. Additional information regarding the historic buildings in the Downtown Area can be found by contacting the City Planning Department.

IV. Description of the Downtown Master Plan

As a result of the Downtown Design Charette in March, 1991, the City selected a team of consultants to finalize

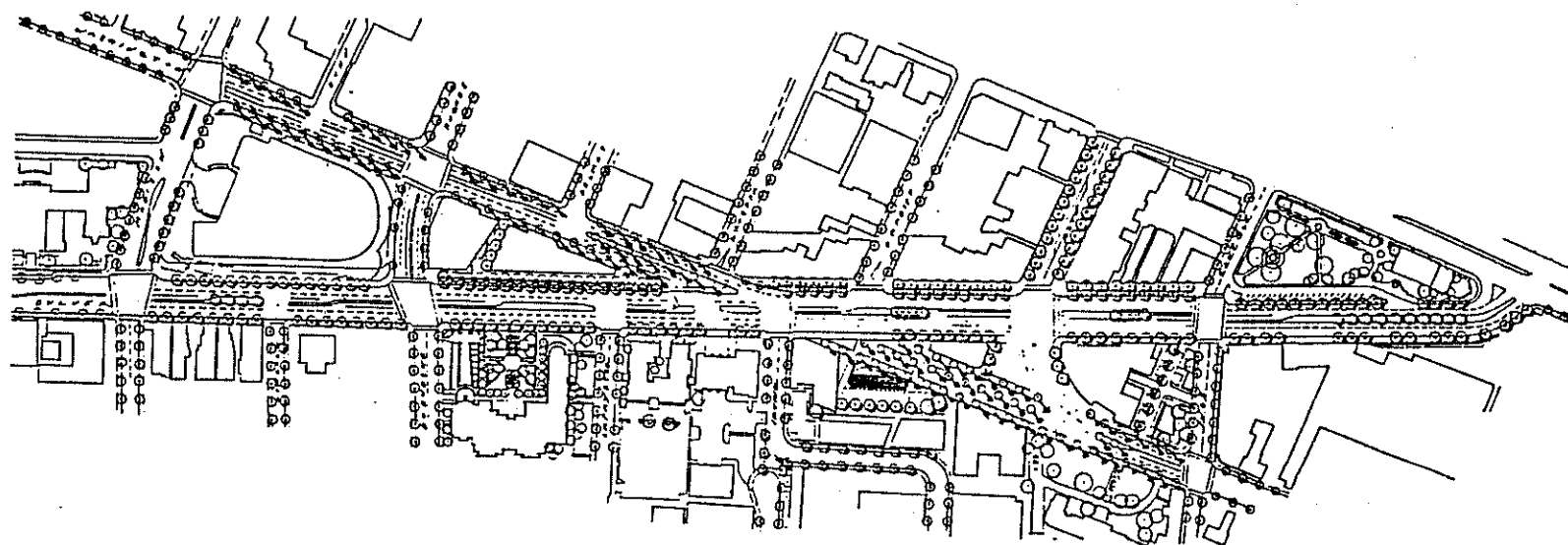
plans for downtown revitalization. The team of planners, landscape architects, architects, traffic engineers, civil engineers and construction managers created a Master Plan based on street realignment, streetscape and landscape design concepts, and visions for the use of vacant parcels as shown in Figure "B".

The major goals identified during the Downtown Design Charette included;

1. Creation of a pedestrian district in the Downtown.
2. Preserve the Small Town character.
3. Allow Main Street to be the *heart* of the Downtown.
4. Incorporate a theme unique to Culver City.

The design developed illustrates a Small Town character for the Downtown area which is simple and clear and therefore not highly stylized, overly historical or thematic, but straightforward in responding to the opportunities of the Downtown. The Masterplan consists of the following major design components:

1. The "X" of Washington and Culver Boulevards creates a dramatic and unique experience for the Downtown which can be emphasized by contrasting the treatment of Washington and Culver Boulevards. Washington Boulevard is considered to be the *automobile street* and will remain visually open to automobile traffic by continuing the palm trees which create a view corridor through to



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Figure B. • Downtown Master Plan

West Los Angeles. Culver Boulevard is considered to be the *pedestrian street* which is accentuated by strong bands of canopy trees to create a pedestrian scale. This Garden Parkway will contrast with the linearity of Washington Boulevard and the strip retail character of the West Los Angeles area.

The closure of Washington Boulevard south of the Culver Hotel creates a focal point along the view corridor. Creating the Town Park Area in the abandoned right-of-way will increase the amount of significant public open space. Additionally, the re-routing of Washington Boulevard to the Main/Culver intersection will increase the visibility of Main Street.

2. Washington Boulevard will have pedestrian amenities kept to a minimum to emphasize the auto orientation. Sidewalks will be saved where possible or replaced with natural color scored concrete to match existing where necessary. Street lighting will remain the existing "cobra" fixtures with no additional pedestrian scale lighting. Street furnishings would be minimized to bus benches and trash receptacles.

3. Culver Boulevard will be made more pedestrian oriented by reorganizing the space within the existing right-of-way. A continuous tree canopy will occur on both sides of the street, with median trees occurring only at the ends and at Main Street to define the "Gateways". The north side of the street shall have the sidewalk widened to create

a "Culver Gardens" where hedges, a double row of trees and seating will define space for highly varied gardens, children's play area, kiosks, cafe spaces and locations for artwork. The south side of the street should maintain the "campus walk" feeling with widened parkways containing street trees in planting wells with grates.

Lighting along Culver Boulevard will be a combination of the historic concrete pole fixtures and new "cobra" type fixtures in the medians. Special features could include furniture designed by artists and/or from movie sets, shade structures, information kiosks, cafe enclosures, pots and planters, news racks, artwork, clocks, banners and flags and appropriate seasonal decorations.

4. Main Street will have widened sidewalks (by narrowing the streets) to promote cafe/display space for the retail stores. Planting will be street trees in wells with grates, and pots of shrubs and flowers. Lighting should be a single lamp fixture to match the historic fixtures along Culver Boulevard. The post will have brackets or fixtures to support banners or appropriate decorations. Street furniture will include benches, bike racks, directory signage, kiosks, news racks, and trash receptacles.

5. The Town Park Area south of the Culver Hotel (abandoned Washington Boulevard) will be a grassy gathering place surrounded by retail, office and/or loft space. The area could be used for community festivals and open air markets. Planting will reinforce the view corridor of

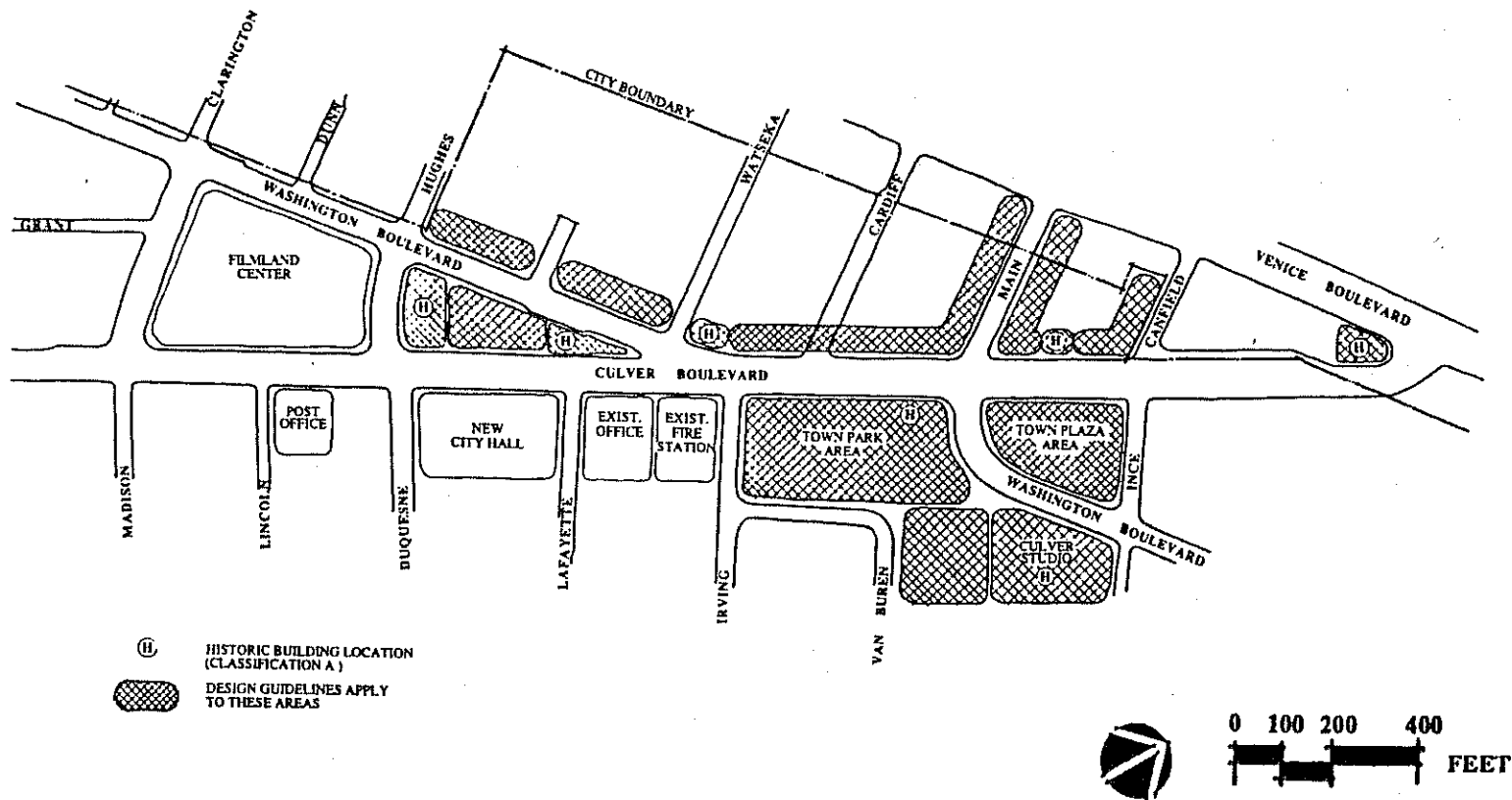


Figure C. • Design Guideline Areas

Washington Boulevard, the garden parkways of "Culver Garden" and the romantic landscape of the adjacent Culver Studios. Site furnishings will include benches, bike racks, directional signage, drinking fountains, historic markers, kiosks, trash receptacles, and commissioned art.

6. The Town Plaza Area (known as Block "C") will respond to the surrounding developments and will maintain view corridors. The site should incorporate plazas to create the visual corridors and should have buildings that complement the scale of the Culver Hotel on the west portion and the Culver Studios on the south and east portions. The site will connect the landscape character of Media Park and the "frontyard" of Culver Studios.

V. Design Guidelines

A. General Design Guidelines

The following Guidelines apply to new buildings, remodels and additions to non-historic buildings in the Downtown Area, as shown in Figure "C". This section is followed by more detailed Guidelines (Sections B through F) that give additional detail to parts or types of buildings and provide supplemental Guidelines for specific locations in the Downtown Area. Guidelines for historic rehabilitation and additions to historic buildings are found in Section F, Guidelines for Historic Buildings.

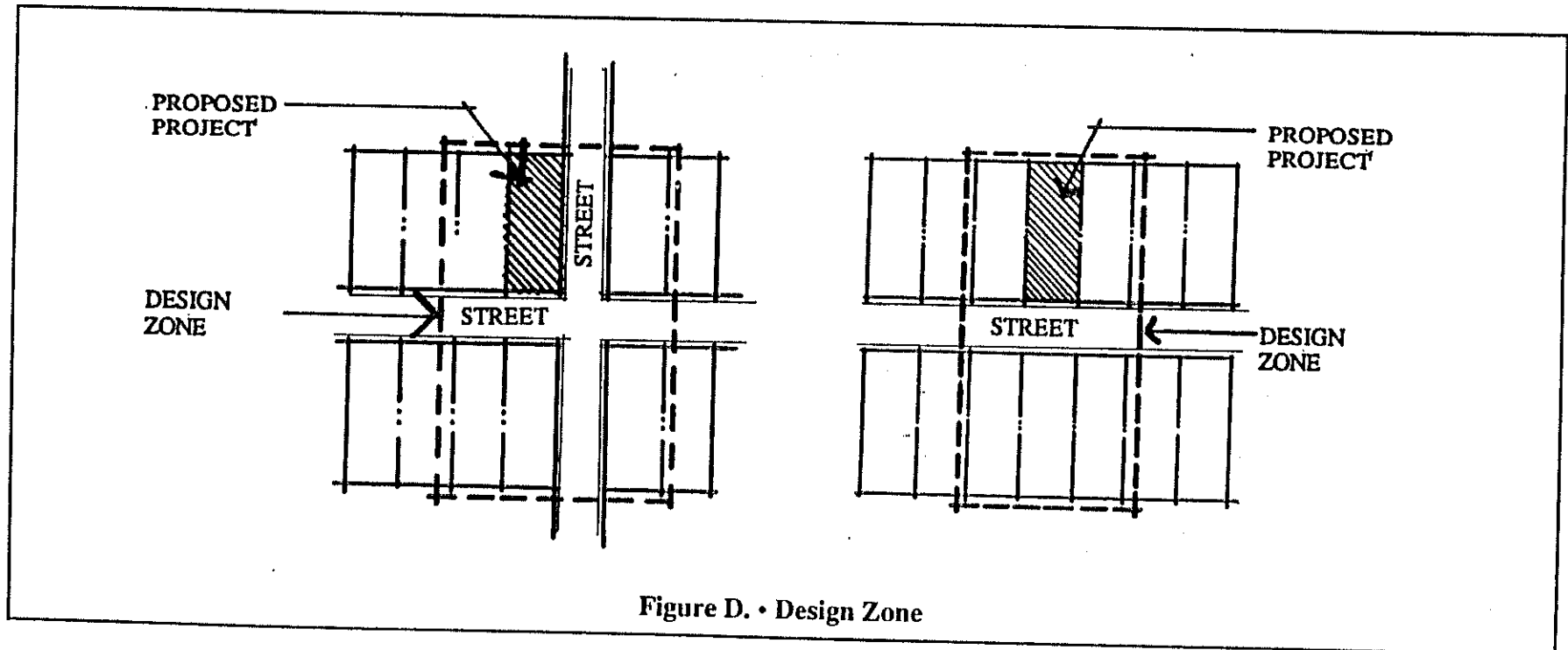


Figure D. • Design Zone

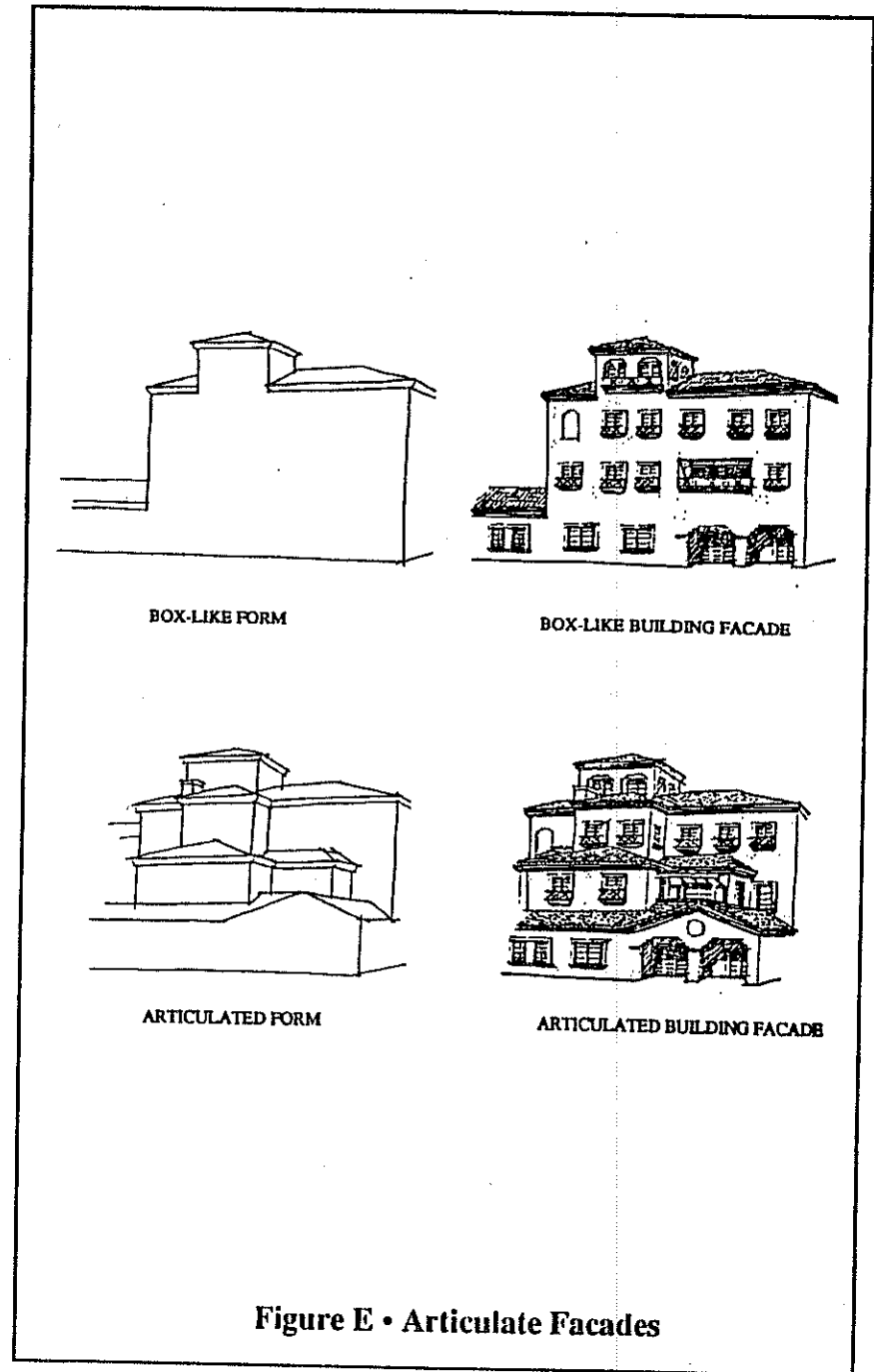
1. The Design Zone

The Design Zone defines the area within which a proposed building must consider adjacent building designs. Design Zones include the two adjacent neighboring and three opposite buildings surrounding the proposed building as shown in Figure "D". If the proposed building is on a corner, the perpendicular street is ignored and the buildings across the perpendicular street are included as part of the Design Zone.

The Design Zone is an important tool in recognizing that buildings in the Downtown Area need to work together to create a cohesive sense of place. The over-riding principle of design is to be compatible with appropriate buildings within the Design Zone. The Design Zone is an important tool to help meld the existing and potential variations in design into a consistent, unified Downtown. The Design Zone should be used to define mass, scale, rhythm, texture, and other components of building design, as described below.

2. Articulate Large Masses - Buildings of large mass should be designed to avoid a box-like appearance by horizontal or vertical articulation of the form itself or by use of varied materials, textures or colors.

The massing of buildings should remain generally consistent with appropriate buildings within the Design Zone. Where the massing within the Design Zone emphasizes a



simple block form, variations to this form are encouraged to breakup large solid wall surfaces. Radically different massing - such as the A-frame - is discouraged. On buildings with wide facades, courtyards, arcades and varied roof lines also help to provide architectural interest and reduce large massing elements.

3. Avoid Blank Walls - Building design elements such as roof lines, cornices and storefronts, should be extended across all facades open to view from public streets, parking lots and/or adjacent properties. Contrasting textures, trims and details from the main facade can be used to add interest to visible side or rear walls.

4. Retain Scale of Components - The scale of proposed building components should remain consistent with the buildings in the Design Zone that comply with these Guidelines. Building components such as windows, doors, and storefront modules should be considered in respect to 1) each other; 2) the entire new facade and 3) the scale of these elements found in other buildings within the Design Zone.

5. Limit Building Height - Figure "F" indicates the height zones in the Downtown Area. The general sense of building height along Main Street is one and two stories. To keep this quality, the maximum height of proposed buildings should be two stories, thirty feet, or equal to the average of the two adjacent buildings — whichever is higher, as shown in Figure "G". The Master Plan for

Culver Boulevard and Washington Boulevard has a very wide pedestrian zone that will accommodate higher buildings. The maximum building height in this zone shall be three stories, 44 feet, or equal to the average of the two adjacent buildings — whichever is higher.

6. Maintain Similar Proportions - The proportion of the major elements of a building should be complementary to the proportion found between similar elements in appropriate buildings in the Design Zone. These elements include windows, doors, and storefront design. For example, multi-paned glazing is rarely found in the storefronts, therefore single pane glazing is recommended where this is a common element in the Design Zone.

7. Limit New Emphasis - Emphasis should be used with restraint in order not to detract from the overall character of the Design Zone. A major element of emphasis, such as an entry, should not overshadow design elements of adjacent buildings.

8. Use Compatible Textures - The texture of the facades should be compatible with the buildings within the Design Zone. Variations in texture are permitted where these emphasize intimate scale such as bricks or tile.

9. Provide Compatible Setbacks - The front setback shall be zero (on front property line) to match the general existing setback pattern in the Downtown. Building entrances are sometimes set back to add interest, allow for

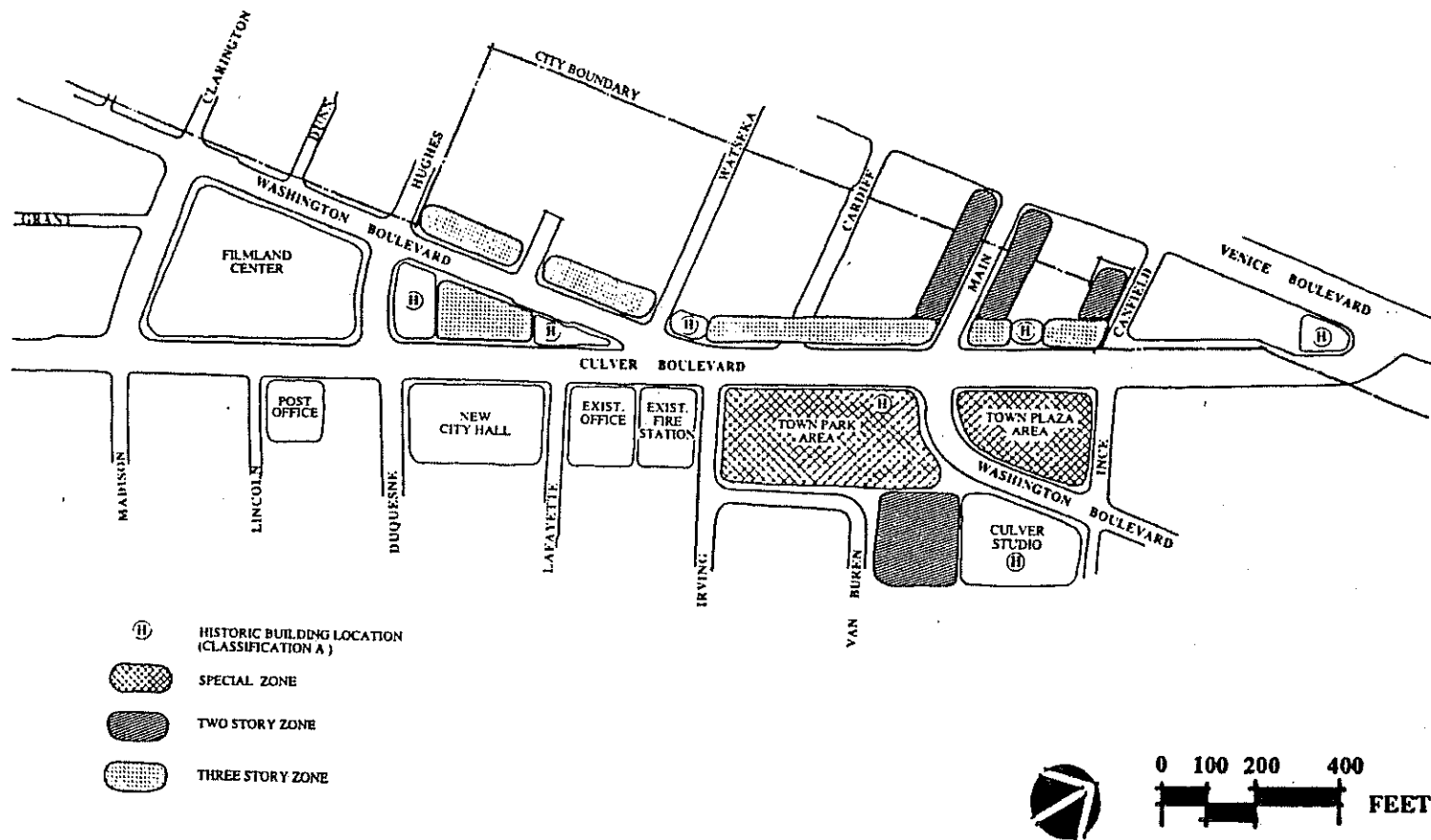
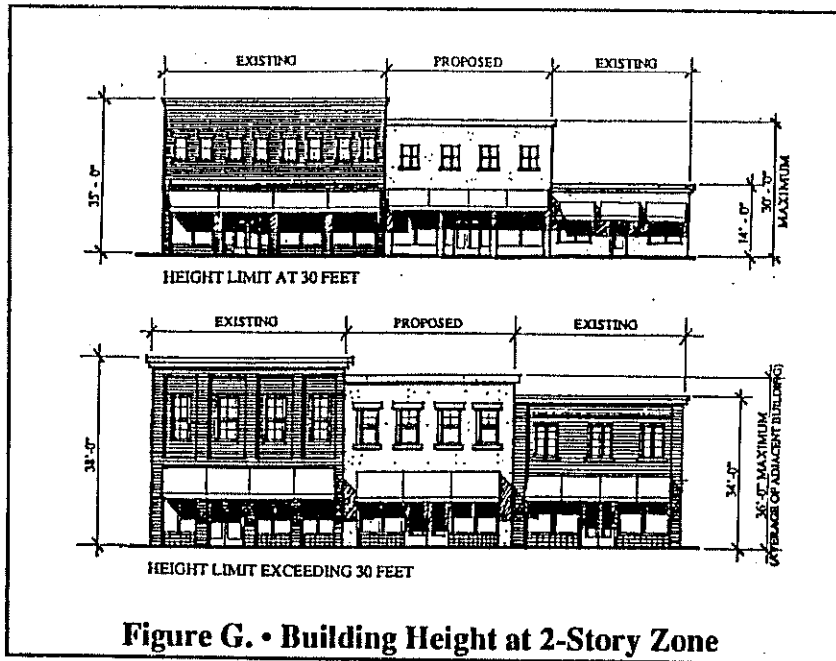


Figure F. • Building Height Zone Areas



doors swinging out, and to add to the display area in the storefront. This existing zero building setback is a unifying element in the Downtown and should be maintained as shown in Figure “H”.

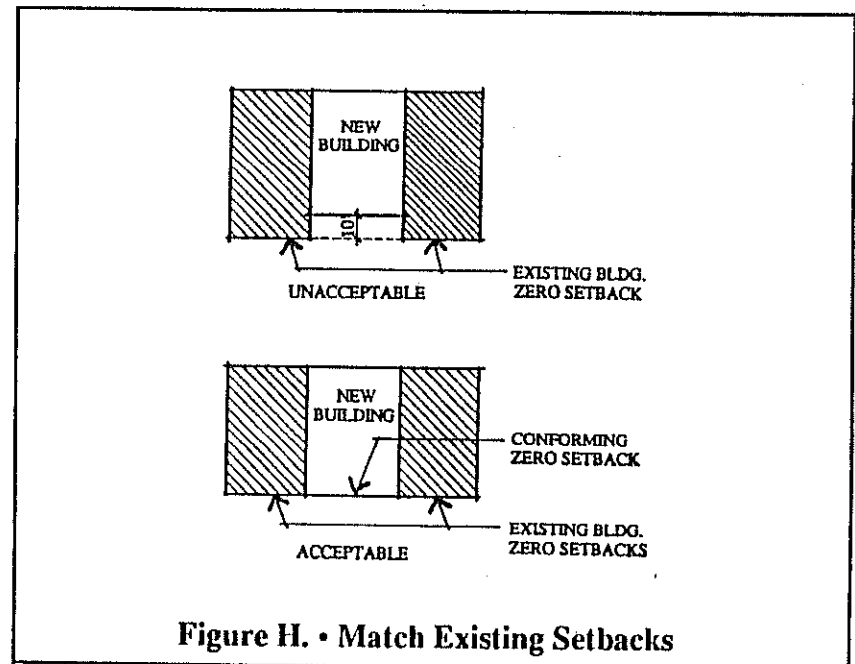
New buildings on corner lots shall be set back at the corner to allow for the inclusion of curb ramps to meet Local, State and Federal standards.

10. Use Related Colors - The colors on the buildings within the Design Zone should be reviewed to determine compatibility with the proposed building. Neutral or soft colors are preferable for large wall surfaces (light gray, cream, beige, tan, light blue, etc.) while brighter or deeper

shades provide effective trim colors (brown, dark green, maroon, white, black, charcoal gray, etc.). The use of bold, primary, or garish colors is not allowed. Generally, a limit of three colors per building is desirable.

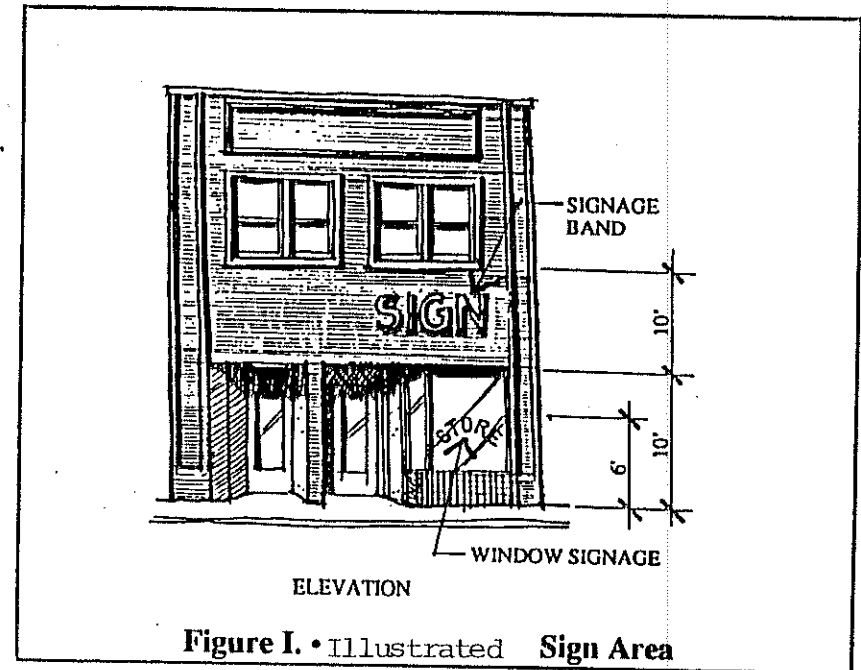
11. Screen Mechanical Equipment - All rooftop mechanical equipment and utility equipment should be hidden according to existing City standards. Utility boxes and pedestals shall be located placed underground or in unobtrusive areas where feasible.

12. Integrate Additions - An addition to an existing non-historic building should be designed to be integrated with the existing building. The new addition should match the

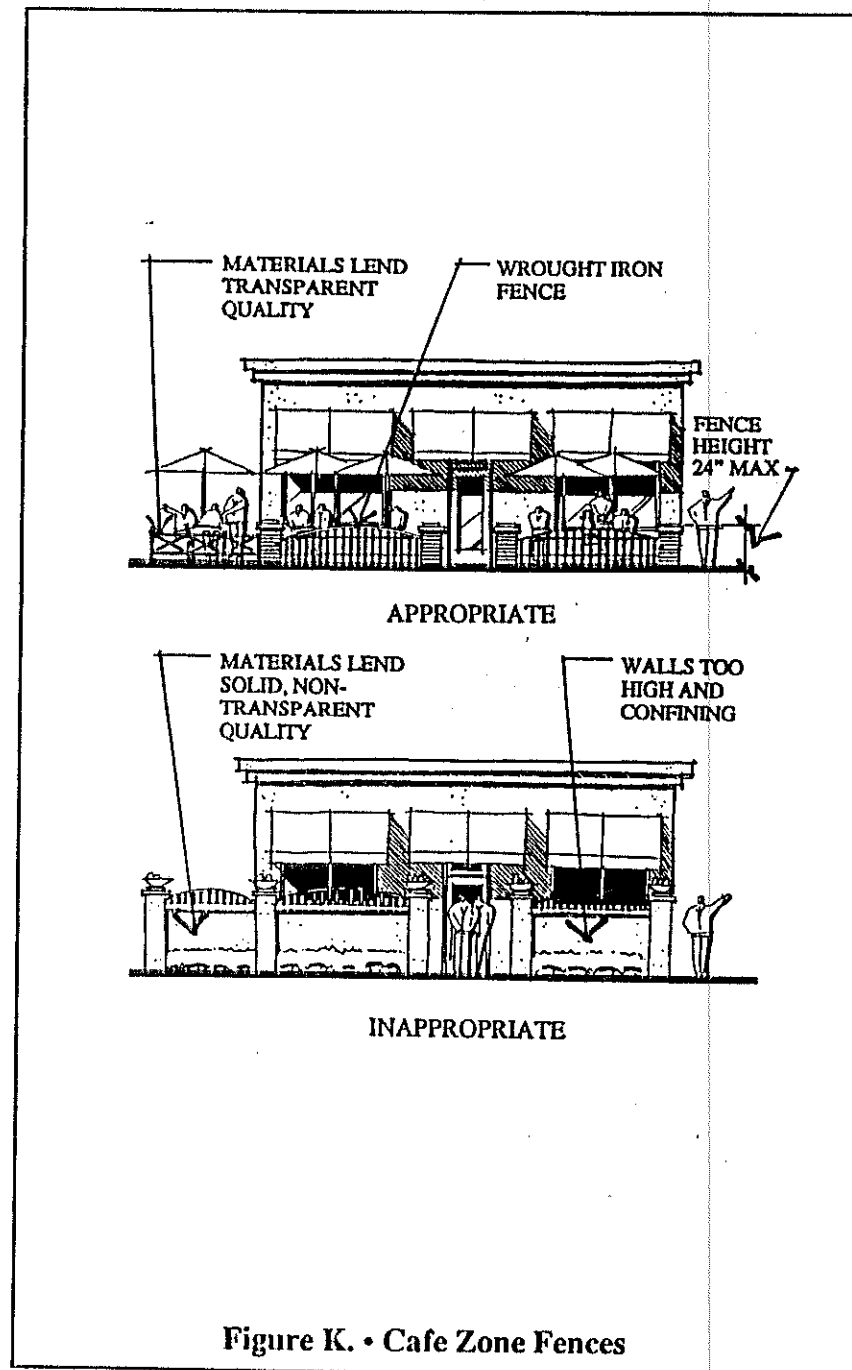
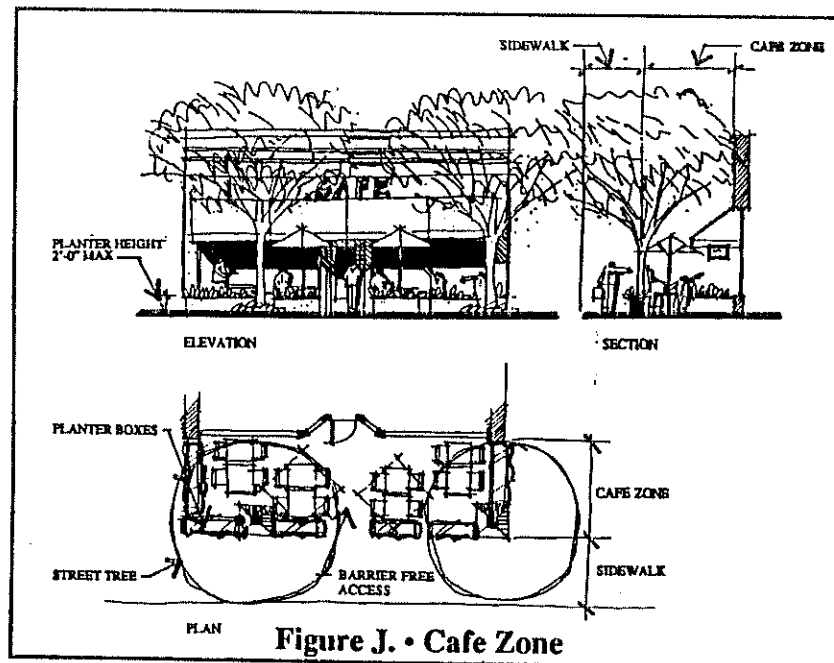


original in terms of massing, window styles and openings, roof line, materials and all other aspects of design (rhythm, scale, etc.). Where a newer look is desired than that found on the original, the entire building should be renovated to achieve a single design.

13. Signage - Signage shall conform to the Culver City Municipal Code (CCMC).



14. Cafe Zones - Outdoor dining shall comply with the Culver City Municipal Code (CCMC) and City Procedures.



15. **Hide Building Security** - Building security is important in any building. Merchants want to maximize visibility to window displays yet want their store secure at night. A traditional alternative for storefronts or alley facades is a "scissors type" metal grille bolted onto the exterior of the building. Grilles must be recessed into pockets that completely conceal the grilles when they are retracted. Alternate forms of security that avoid the negative ambiance are encouraged as presented below:

a. The use of interior electric security and fire alarm systems are recommended for the Downtown Area. These are easy to install and relatively inexpensive. There are a wide variety of systems available with direct emergency notification to police and fire departments.

b. Vandal proof glazing that is resistant to impact is recommended for storefronts.

c. With the use of interior electric security systems and vandal proof glazing, metal grilles may not be needed. If used, these grilles shall be permitted only at the interior of display windows and where the grilles recess into pockets or overhead cylinders that completely conceal the grille when retracted.

16. **Remove Abandoned Materials** - Abandoned pipes,

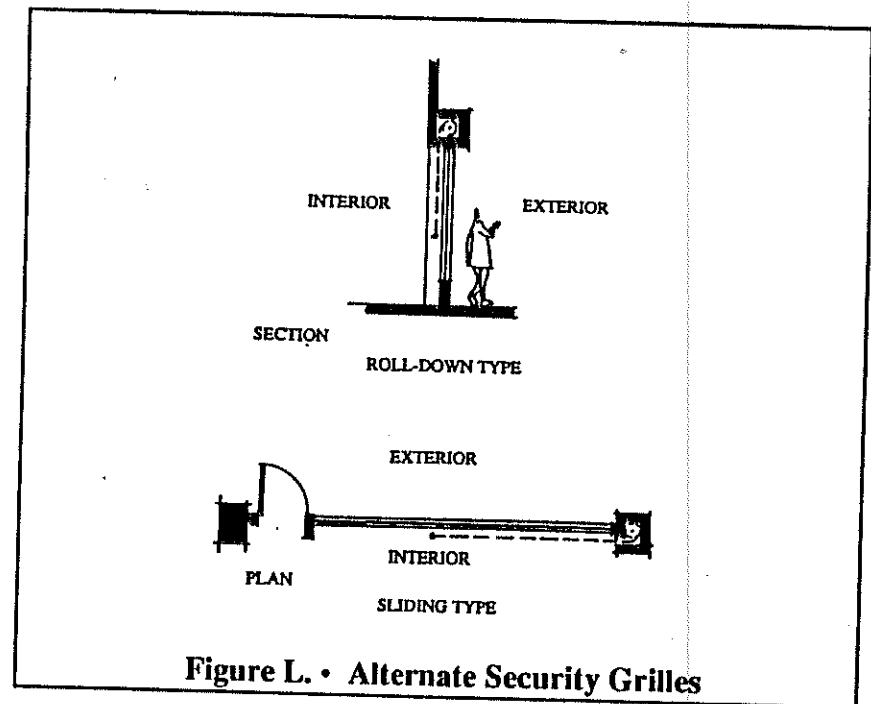


Figure L. • Alternate Security Grilles

conduits, wires and signs should be removed, and sign anchors patched to match adjacent surfaces. Operational pipes, conduits, etc. must be hidden.

17. **Integrate Seismic Strengthening**- Seismic structural upgrading should be conducted at the interior of the building if possible unless the structural elements blend into the architecture of the facade. Shear walls should not be introduced into the storefront where display areas currently exist.

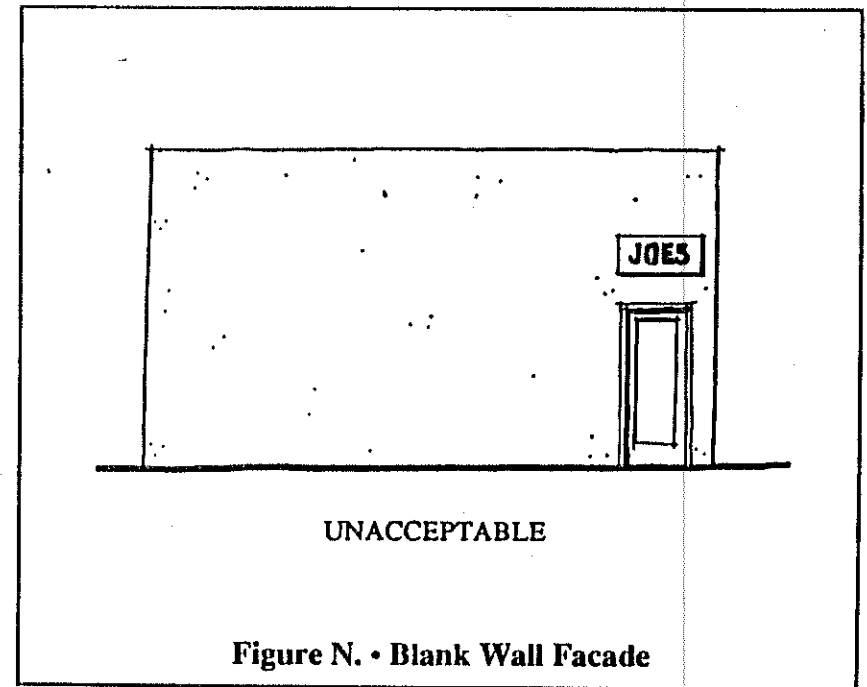
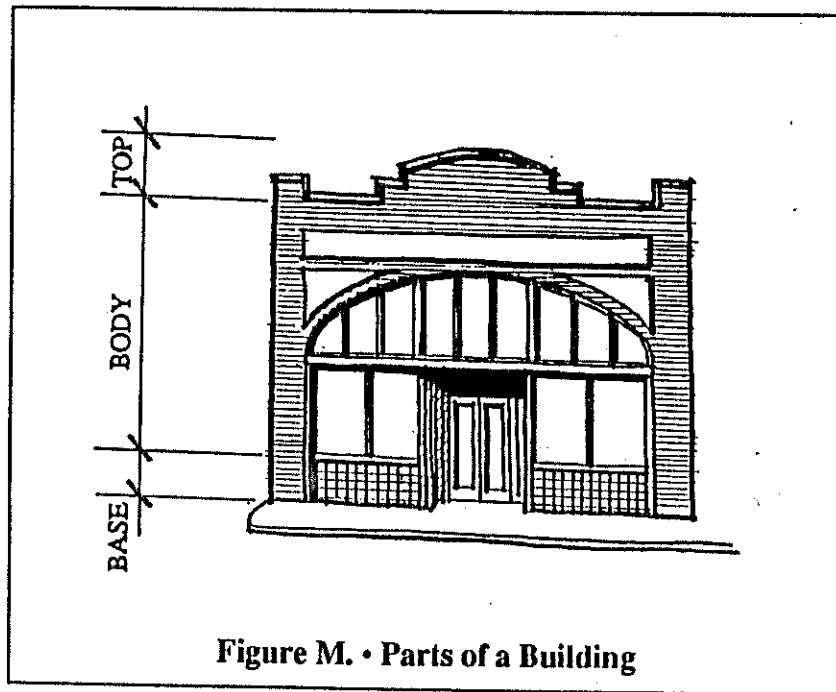
18. **Use Complementary Lighting**- Exterior lighting at the building facade should blend with the architectural character of the building to illuminate entryways and to articu-

late architectural features. Both lighting fixtures and levels of light should be subtle — not designed with the motive of having an intensely lit facade act as a sign.

B. Storefront Design Guidelines

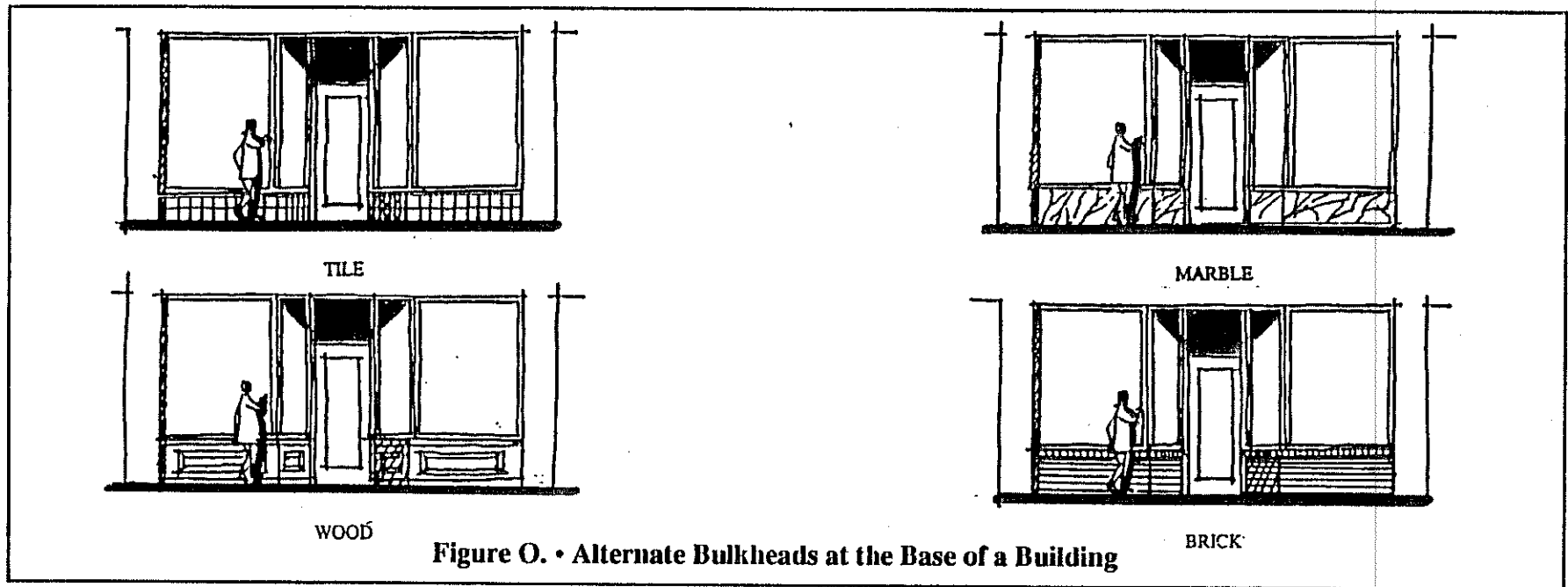
1. Parts of a Building - Generally, every building has three parts — the **base** or bottom, the center or the **body** of the building, and the **top** portion which often contains a roof or cornice.

Building frontages on streets in the Downtown Area must have some variation in at least two, and preferably all three parts of a building listed above — a blank wall with only



an entry door as shown in Figure “N” is not allowed.

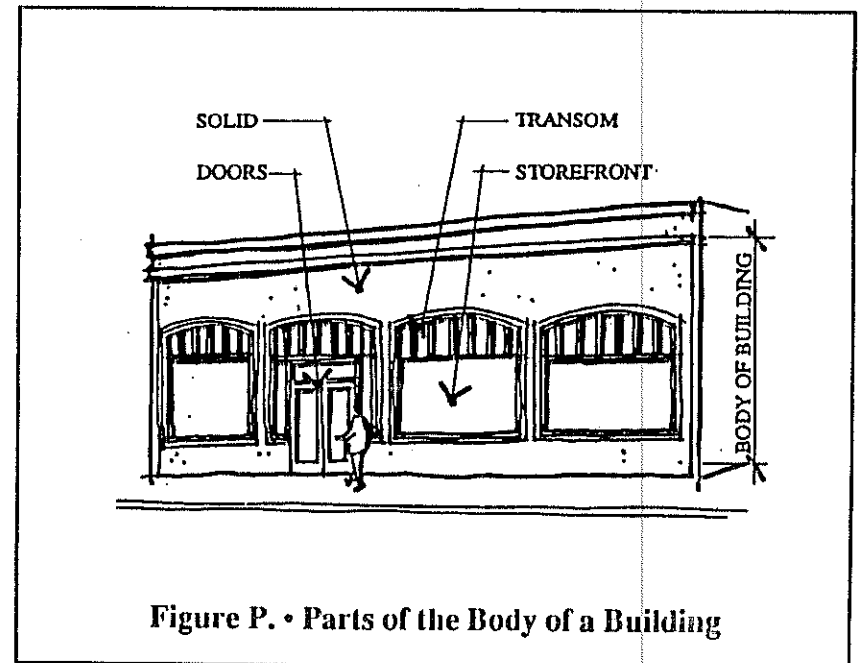
a. The Base of a Building - The **base** is the connecting point of the building to the ground. Often a building has a better appearance if the base has a break from the body by changing materials, color, or form. A change in material often occurs in traditional storefront design by the inclusion of a 6” to 3’-0” high bulkhead of a solid material such as ceramic tile, plaster, stone, wood or even marble. The purpose of the bulkhead is primarily to prevent the glass portion of the storefront from being broken by pedestrians striking the storefront. However, this change in material also adds a base or foundation to the overall appearance. Buildings with windows in the center or body of the



building often have the same material (such as plaster) continue to the bottom. This can give a more modern appearance to a building, but the bottom can still be accented by the simple changing of the color at the base portion.

b. The Body of a Building; - The body of the building contains the majority of the area of the building and contains the solid, storefront, doors and/or windows of the building as shown in Figure "P".

The body is the most important part of a building because it encompasses the biggest portion. The elements of the body should be proportional to each other and display a

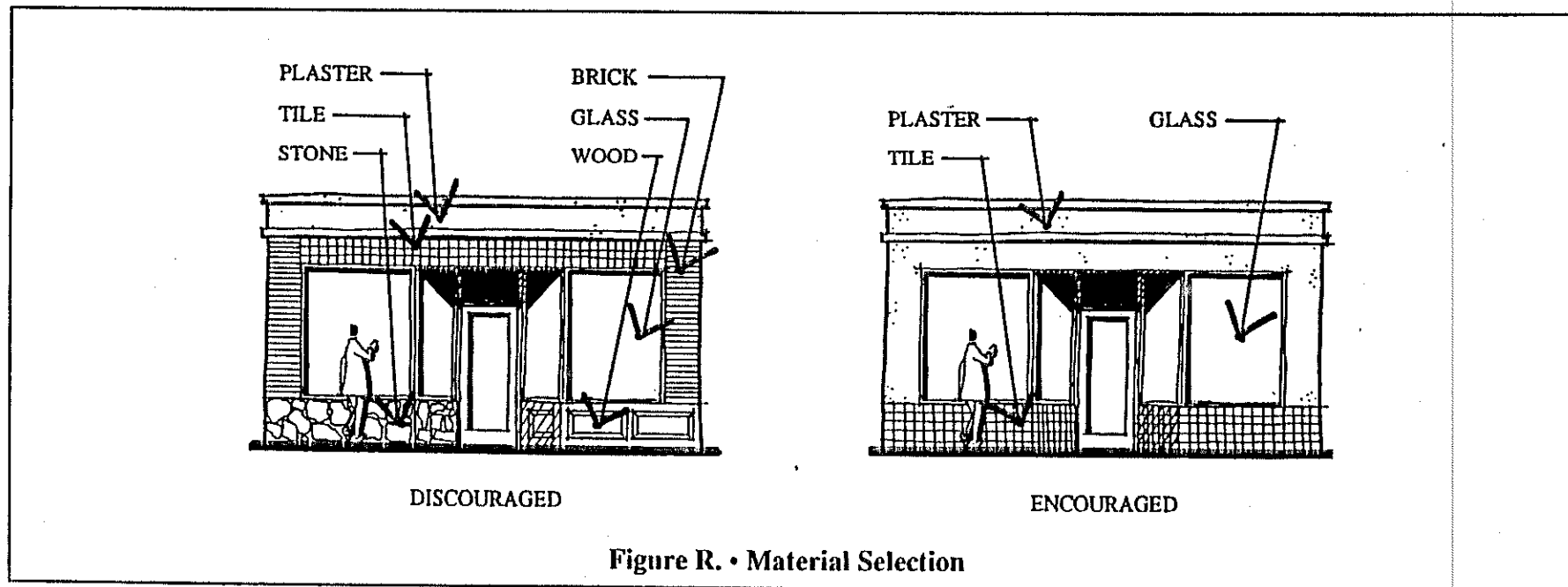
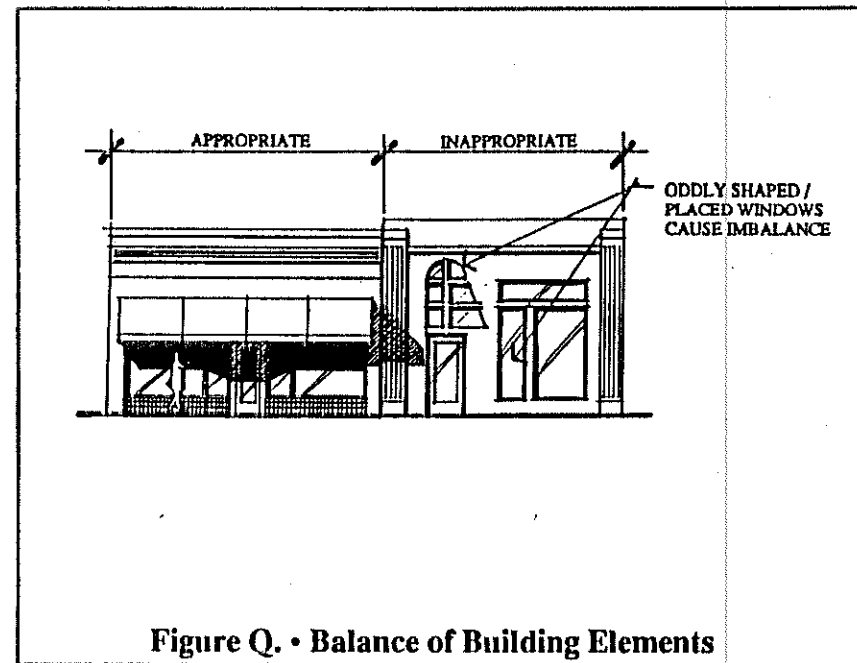


sense of balance by utilizing proper sizes and positioning.

Although the body of the building is the largest portion, it should not contain too many different types of materials. It is recommended that a maximum of only three materials be used in the body of a building as shown below.

The texture of each component should work with all the pieces of the building as shown in Figure "S" on the next page.

The glass in the storefronts, windows and doors affects the appearance of the building and should be complementary to the entire building. Reflective glass or reflective films





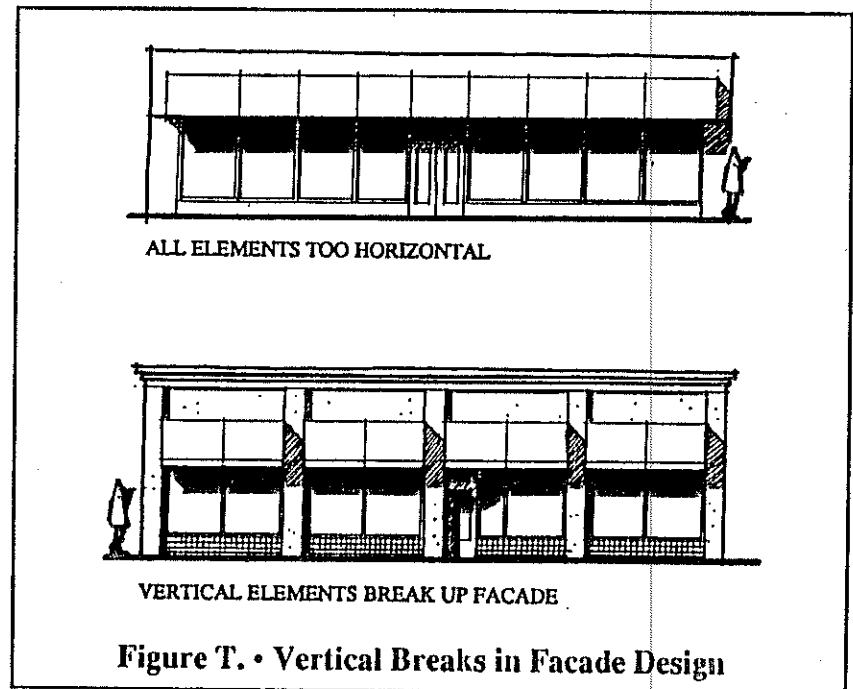
are not allowed in the Downtown Area and tinted glass should have a transmittance value greater than 30.

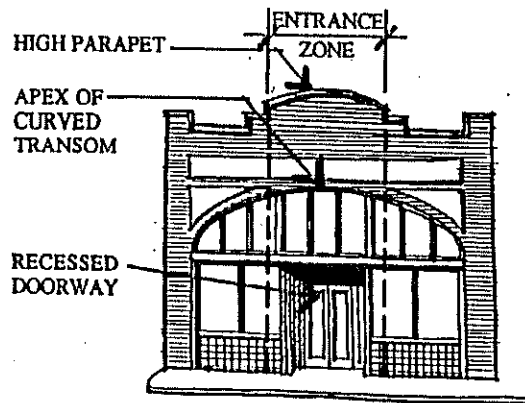
Often it is desirable to break up the horizontal appearance of a long building by the introduction of vertical breaks as shown in Figure "T". These breaks may or may not extend through the base and top portions of the building.

1. The Entrance of a Building; - Entrances to buildings can add a vertical element to break up the facade of a building. The entrance is one of the most important parts of the building facade and should be easily identifiable. The importance and emphasis given to the entrance can vary greatly as shown in Figure "U" on the next page.

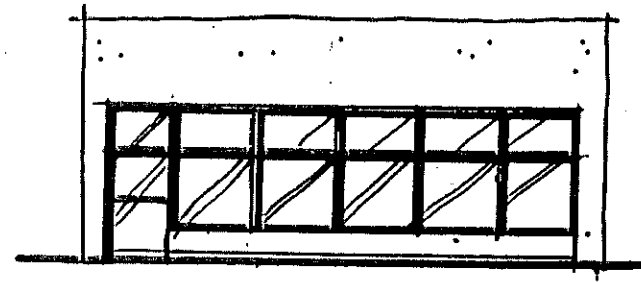
2. Awnings on a Building - Awnings can be an important part of the body of the building, for they add color and can reduce the impression of height at the first floor of a building by adding a horizontal element at 8 to 10 feet above ground level.

Awning design at both the ground level and upper floors should be sensitive to the overall facade of the building. The size, scale and color of the awning should be compatible with rest of the building; the awnings should not be the predominant element of the facade. Breaking an awning at the vertical divisions of the buildings, such as the break between the display windows and the entrance, is encouraged to relieve a long monotonous appearance. Awnings



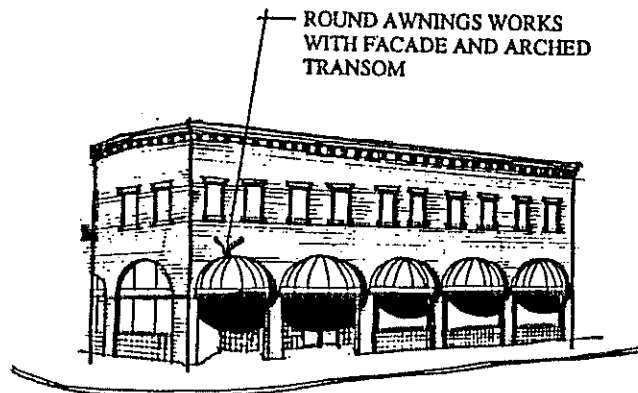


EMPHASIS AT ENTRANCE

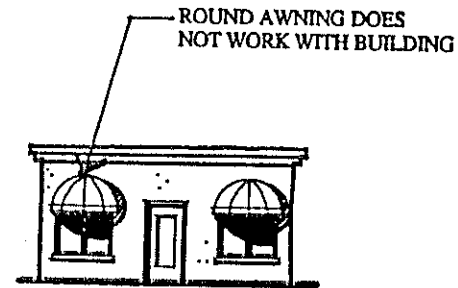


NON-DESCRIPT ENTRANCE

Figure U. • Entrance of a Building

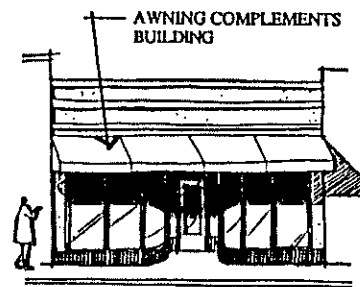


ACCEPTABLE

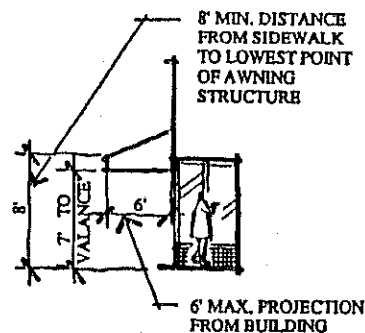


UNACCEPTABLE

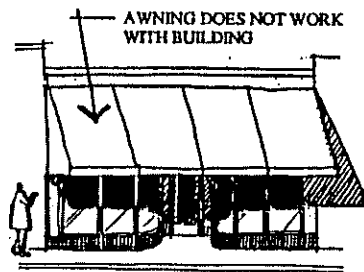
Figure V. • Round Awnings



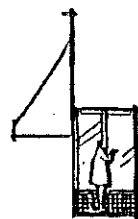
ACCEPTABLE
ELEVATION



ACCEPTABLE
SECTION



UNACCEPTABLE
ELEVATION



UNACCEPTABLE
SECTION

Figure W. • Awnings

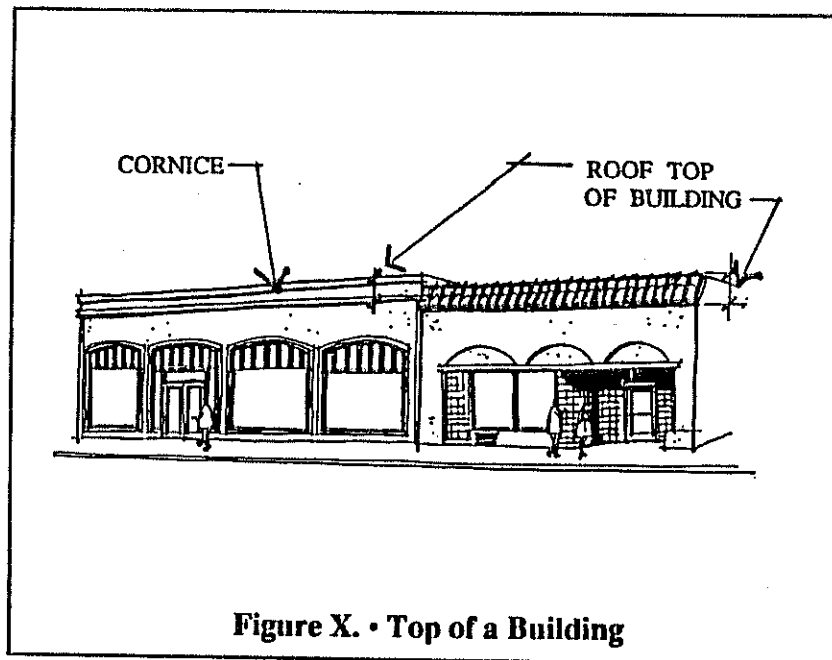
at all floor levels should shed from the building either in a straight line or in a rounded form. Vertical awnings hanging from a horizontal canopy or roof are not allowed.

Awnings at the ground level shall not project more than 6 feet from the face of building, and no portion of the awning structure shall be less than 8 feet nor greater than 9 feet above finish surface. A valance portion of the awning may extend down to not less than 7 feet above finish grade as shown in Figure "W".

Awnings should be either canvas or acrylic coated canvas (which is longer lasting) and shall be fire retardant to meet City standards. Awnings shall be maintained on a regular basis and replaced when appropriate. No aluminum, vinyl or back-lit awnings are allowed.

c. The Top of a Building - The top portion of a building is important for it is the crown to the building. This top part is either a decorative cornice or a roof in older buildings, or is entirely deleted in more modern buildings.

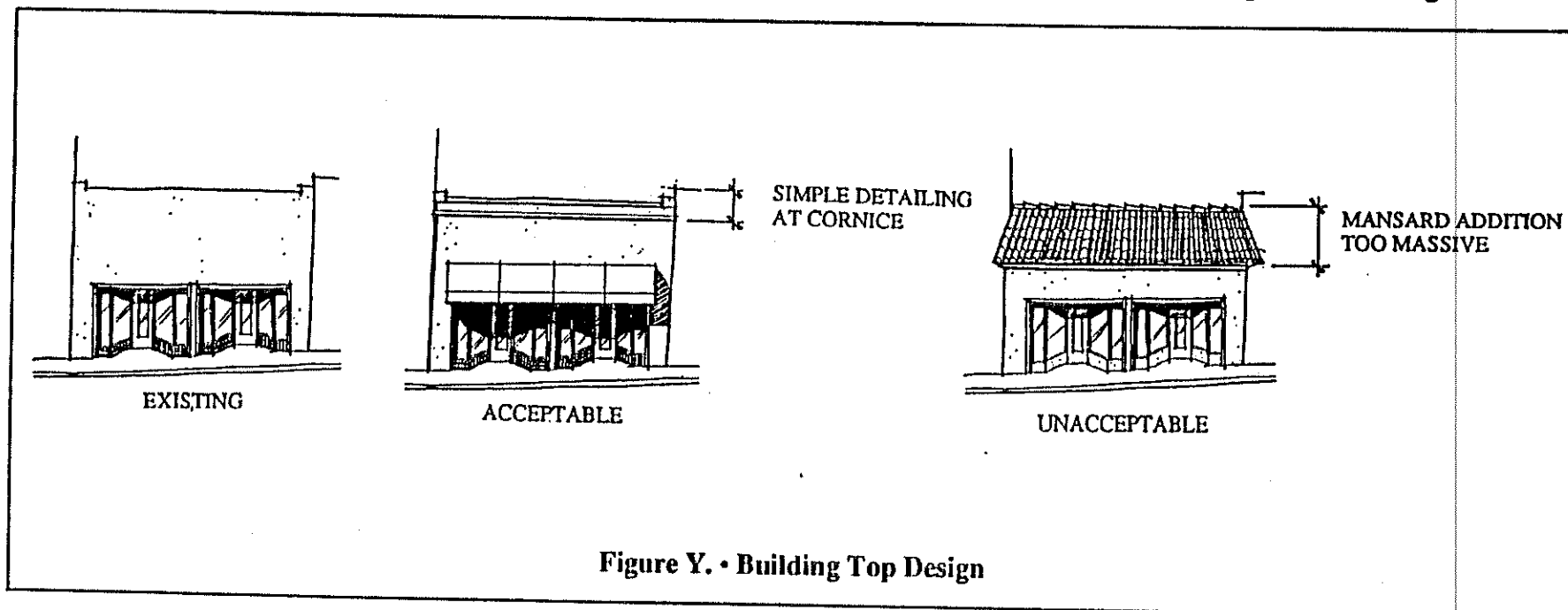
Buildings with no existing exposed roofs on the street facades are encouraged to leave the top part of the facade as is or to add a simple cornice detail at the top. When a new cornice is added it is often important to return the cornice along the sides of the building to create a uniform appearance. The addition of a false mansard roof as an appendage is discouraged.



d. Use Quality Materials - Owners and tenants are encouraged to use quality materials on the facades of the buildings that will both improve the appearance and have a long life. Recommended materials in the Downtown Area include the following:

Base:

- Ceramic tile
- Cut stone
- Plaster - lightly troweled, sand, or smooth finish
- Concrete - (no heavy texture)
- Brick masonry
- Painted or stained and sealed wood panels with appropriate trim, molding and detailing.



Body:

- Plaster - lightly troweled, sand, or smooth
- Brick masonry
- Concrete block (no split face)
- Glass Block
- Concrete (no heavy texture)
- Wood and clear glass storefront
- Aluminum and clear glass storefront
- Wood, steel, or aluminum doors and windows with clear glass
- Canvas awnings

Top:

- Barrel, "S" or flat concrete or clay tile roofing
- Slate or slate appearing roofing
- Class "A" composition roofing
- Plaster cornices
- Cast stone cornices

The following materials are prohibited in any portion of a building:

- Highly reflective or tinted opaque glass
- Imitation stone or masonry
- Heavily textured plaster
- Rough sawn wood siding, wood shakes, shingles, or board and batten
- "Pecky" cedar
- Corrugated fiberglass
- Imitation wood siding or plywood siding
- Aluminum, vinyl or back-lit awnings

e. Color on the Facades - The colors on a building can dramatically affect the visual appearance of a building and should be carefully selected in relation to the overall design intent of the building. Color affects the apparent scale and proportion of a building by accenting elements such as doors, windows, bulkheads, awnings and cornices.

The body of the building will generally contain the dominant color of the building. This can be derived from paint or from the natural finish of a material such as brick. Accent color can occur at bulkheads, awnings, doors and windows, and cornices. Accent color may either harmonize or provide contrast to the body of the building. The accent color may be brighter, more intense, more subdued, or a lighter or darker tone or color. The following is a list of recommendations for color selections.

- Colors should be coordinated with all the elements of the facade such as signs, awnings, storefronts, etc.

- When choosing colors, consideration should be given to the color of the buildings in the Design Zone as described above. Adjacent building colors should complement one another. An exception is when an adjacent building has garish colors that do not conform to this guideline.

- Because most of the buildings in the Downtown

Area are simple, a maximum of two or three colors is recommended.

- Architectural detailing, trim, storefront, window sashes, doors and door frames are examples of areas to receive accent colors.
- Materials with an existing natural finish such as ceramic tile and brick masonry that has never been painted should not be painted. The overall color scheme of a building should complement the natural materials. If brick masonry has been previously painted, it is often hard to remove the paint to restore the natural appearance, and therefore repainting is allowed as described below.
- Brick masonry should never be sandblasted to clean for either a natural appearance or prior to repainting. Brick masonry should be water-blasted to remove paint and/or prepare an existing painted masonry for repainting. (Sandblasting removes the natural fired surface of the brick and allows water infiltration that causes the material to deteriorate.)

C. Side/Rear Facade Design Guidelines

Where parking areas exist or are created behind existing buildings, rear facades are exposed. Where exposed to view in this way, the rear facades become an important visual element in the Downtown Area. When buildings

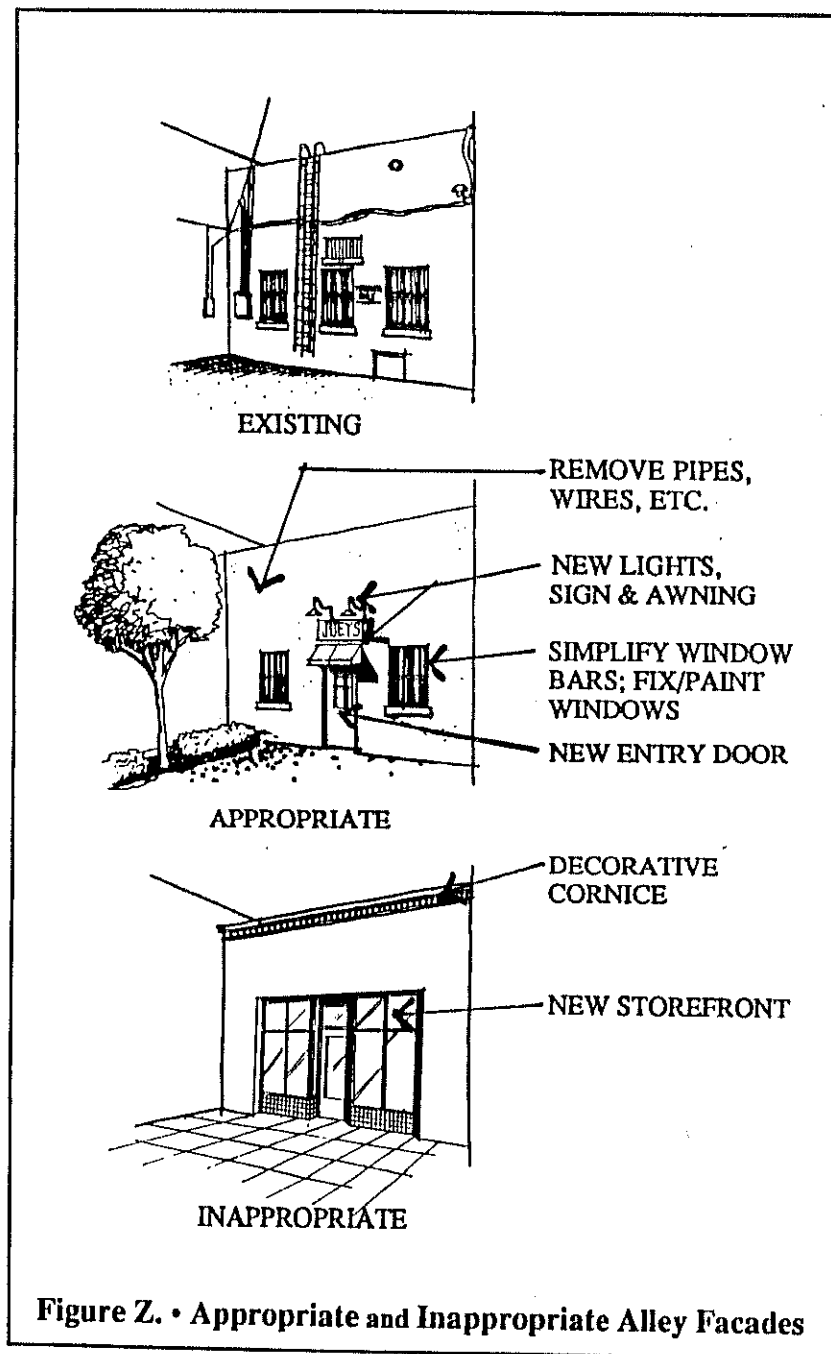
have a vacant lot or a recessed building on the adjacent lot, the side of the building becomes exposed. The following guidelines apply to the side and rear elevations of buildings and must be implemented as part of a street facade improvement plan.

1. Be Consistent with the Style of the Building - Rear/ Side facades should be designed to be consistent with the architectural style of the building and the design of the primary facade, but should not be over-improved. Since these facades were not originally intended to be viewed by the general public, they are generally utilitarian in design. Rehabilitations of the rear facade may introduce accessory elements typical of the main facade (such as awnings or light fixtures), but should not attempt to replicate storefronts or ornate decorative embellishments typically found only on the main facade (See Figure "Z").

2. Clean up Clutter - Abandoned pipes, conduits, wires and signs should be removed, and sign anchors patched to match adjacent surfaces. Operational pipes, conduits, etc. should be hidden if possible.

3. Clean Masonry - Brick masonry should be cleaned/ prepared for repainting by non-abrasive methods (no sandblasting) as described in section B.4. above.

4. Use Awnings - The use of awnings is encouraged to identify entrances and to add visual interest at windows. Awnings must meet City Ordinances to allow passage of



service and emergency vehicles.

5. Windows Add Interest; - The use of existing window openings as display windows is encouraged. Additional openings for display are encouraged to create interest and add vitality. These new openings should be suited to the rhythm and scale of the building.

6. Integrate Seismic Strengthening - Any seismic structural upgrading should be conducted at the interior of the building if possible unless the structural elements blend into the architecture of the exposed rear/side facade.

7. Second Entrances - Direct entrances to shops through the rear facade are encouraged when adjacent to alley walkways and/or parking areas. However, primary access to ground level uses should still occur at the main street facade.

8. Add Signage - Use identifying signs at rear entrances and facades to encourage the use of rear entrances.

9. Add Landscaping When Appropriate - The addition of landscaping at rear facades facing on to pedestrian alleys or parking lots is encouraged. Drought tolerant and low maintenance plant materials are recommended.

10. Add Lighting - Outdoor lighting should be added to rear facades to light signage and create a pleasant and safe nighttime environment.

11. Security Grilles - Grilles on windows should be simple rather than ornate and meet all provisions of the Uniform Building Code.

D. Town Plaza Area Design Guidelines

The following Guidelines are in addition to the recommendations and requirements presented in Sections A, B, and C above. Where conflicts between Sections A, B, and C and the guidelines presented below occur, the Guidelines below shall have precedence.

(Section concerning height and setback requirements for pads has been deleted)

1. Provide Intimate Scale - The buildings intimate scale at ground floor levels as a counterpoint to their overall scale. Design features can provide intimate scale at ground levels include recessed entries, canopies, marquees, landscaping and similar design treatments.

Ground floor areas and plazas shall be designed to create a sense of place, provide continuity and linkage between building masses, create visual interest, and encourage pedestrian activity. Plazas and ground floor areas should connect strongly to the street, contributing to and enhancing street pedestrian activity. Plaza design should consider important elements such as adequate sitting opportunities, solar orientation, comfortable microclimates, easy access and promotion of interactions between people. Plazas should include amenities such as fountains, pools, sculptures, pergolas, or similar features.

2. Articulate Large Masses - Avoid a box-like appearance by horizontal and/or vertical articulation of buildings or by use of varied materials, textures, or colors. Building details should be delineated to provide architectural relief. Particular attention should be given to trim areas around doors, windows, and roof lines. Arcades, canopies, and awnings also provide architectural relief.
3. Limit Shadow Impacts - Building masses and the location of buildings on the site should be designed to minimize shadowing of on-site plazas, courtyards and adjacent uses.

Pages 27, 28 and 29 are intentionally left blank.

F. Historic Building Design Guidelines

In downtown Culver City, buildings have been designated by City Council as either *Landmark*, *Significant*, or *Recognized*. While the recognized category is honorific only, the City has a Certificate of Appropriateness process that applies to exterior changes to structures designated as Landmark or Significant. Very minor repairs or "touch up" painting is exempt and painting, restuccoing or retexture-coating probably will qualify for administrative processing by the Community Development Director. More substantial changes to the exterior of designated Landmark or Significant buildings will require a Certificate of Appropriateness from the Planning Commission. A Certificate of Appropriateness must be filed whether or not a Building Permit is required for work affecting the exterior of designated structures. A helpful pamphlet regarding historic structures is *A Guide for Owners of Buildings with Substantial Architectural, Historical and Cultural Importance to Culver City* available at the Planning Division or Community Development Department. Additional information regarding designations and/or the process is available by calling (310) 253-5710.

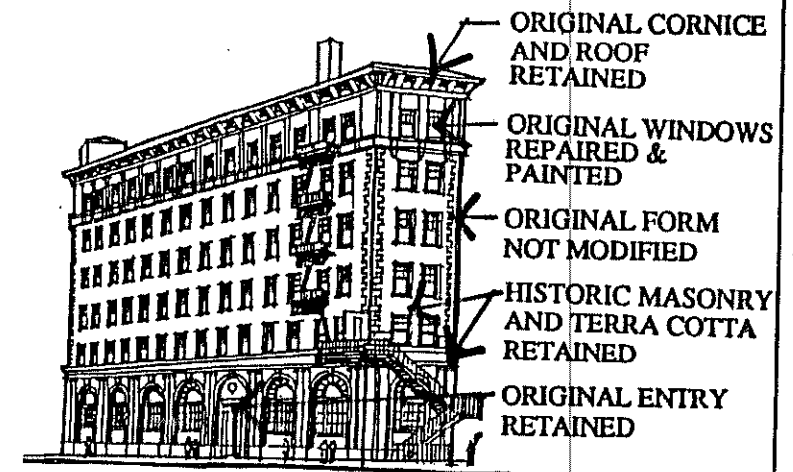
The following guidelines are recommended for all identified historic buildings in the Downtown Area.

For historic buildings, the over-riding principle of design is to be consistent with the significant architectural style of the building. The "significant architectural style" of the building is the style that existed when that building gained historical importance. In many cases, this is the original style of the building at the time of construction. However, in some cases, the significant architectural style is a later design modification that has its own historic value.

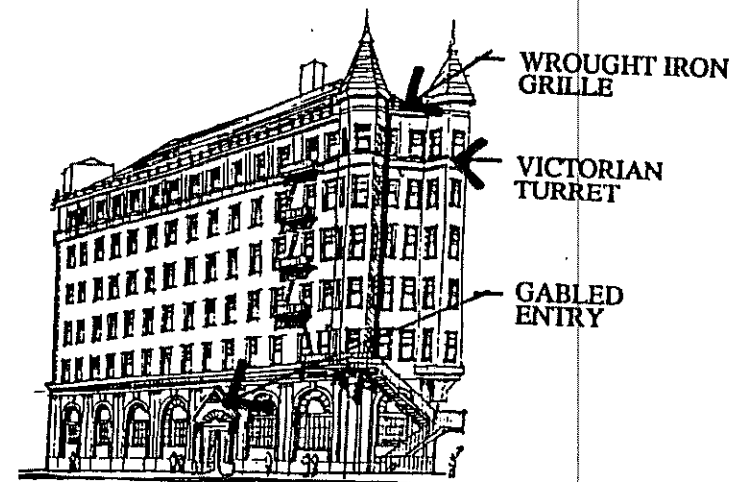
1. Conduct Research - Historic buildings in the Downtown Area should be researched before designs for alterations, additions, or rehabilitation are prepared. Research should include investigating the building's appearance at the time it gained significance and a physical examination to determine if the significant historic fabric is recoverable or restorable. Proposed changes to the building should be based on a clear understanding of the importance of the building and the feasibility of retaining or restoring its significant architectural features.

2. Respect the Significant Design - Buildings should be recognized as products of their own time and should not incorporate alterations that create a historic appearance unrelated to the significant design of the building. Building design represents the design philosophy and technology of a specific time. Rehabilitating a historic building should not strive to create a preconceived concept of a "historic building" but should reuse the existing materials and design (See Figure "FF").

3. Accept Evolution - It is not recommended to recreate the original facade of buildings that have attained historical importance with altered facades. Buildings which



APPROPRIATE



INAPPROPRIATE

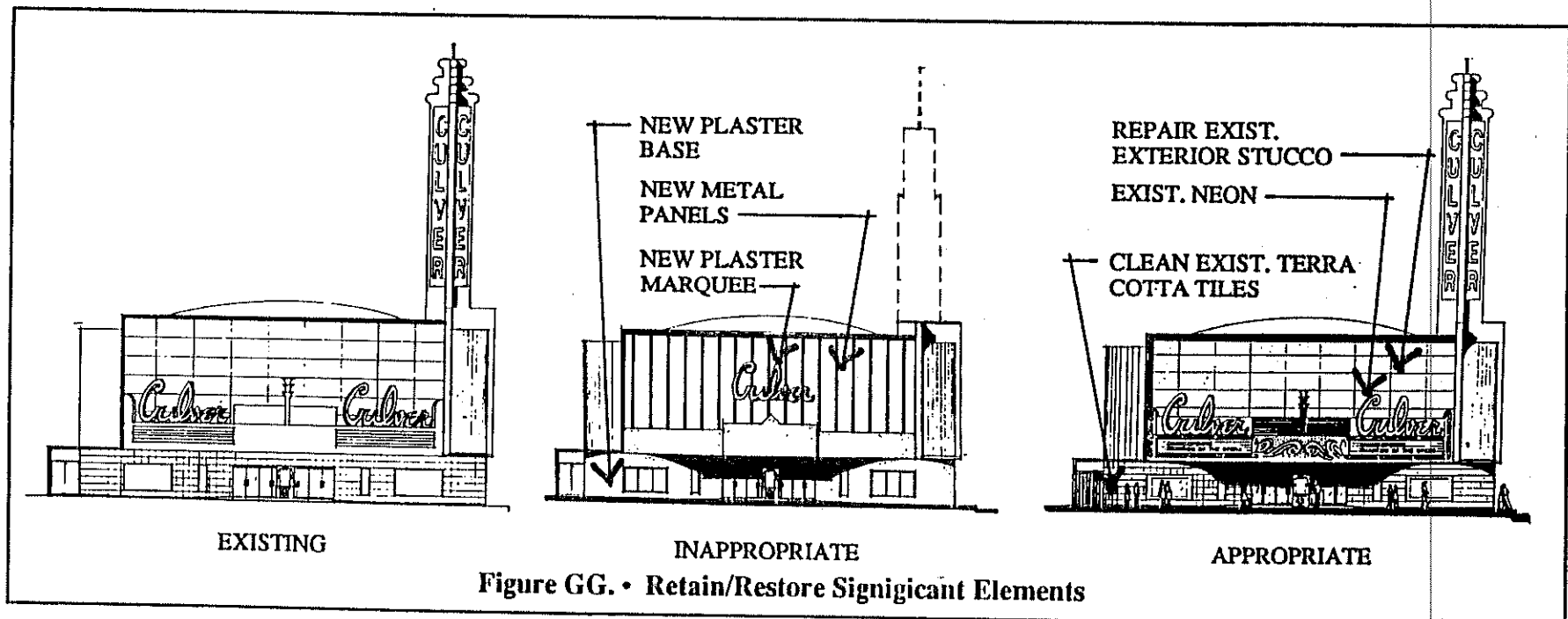
Figure FF. • Respect the Significant Design

have been altered as a part of a natural evolution are evidence of the history of an area. Often these changes have a significance of their own, especially where the changes were made over 50 years ago.

4. Retain and Restore Significant Elements - Distinctive stylistic features that exemplify the style should be retained, uncovered and restored. If restoration is not possible or feasible due to damage or deterioration, original elements of design that define the style should be recreated. In the event that signs or previous renovations have covered these elements, they should be uncovered. The elements of design to be retained or restored include such items as original wooden double hung or casement

windows, storefront bays, decorative railings, moldings or trims, and terra cotta panels.

5. Replace Lost Features - Damaged architectural features should be repaired rather than replaced whenever possible. The repair of historic materials begins with the concept of minimally affecting remaining original historic materials. Patching, piecing-in, and splicing should be performed when possible rather than replacement. If replacement is necessary, the new materials should match the material being replaced in terms of color, texture, and other important design features. Replacement of historic elements should be made with the original material when possible, but when necessary, substitution may be made in



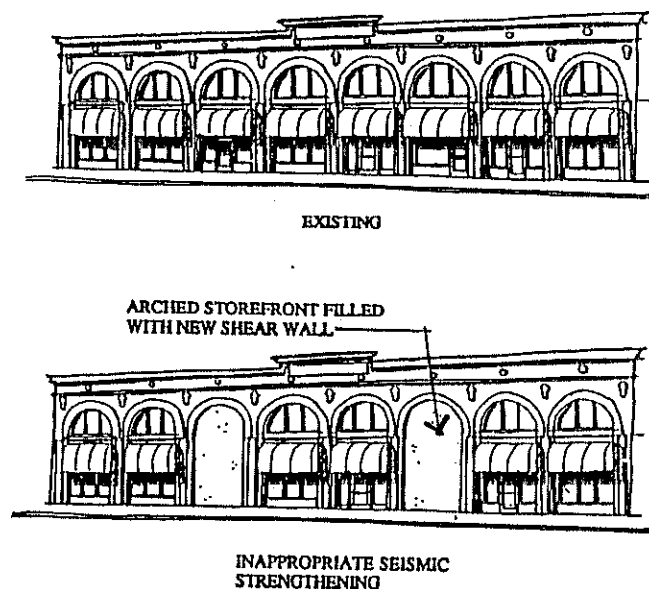


Figure HH. • Minimize Alterations

form, design, and material when the substitute materials convey the visual appearance of the original feature. When an entire feature is missing, it should be replaced by researching historic plans or photographs. If accurate data are not available, a new design that is compatible with the remaining features of the building may be used. This newly created element should be designed to work with the size, scale and material of the entire building.

6. Minimize Alterations - If alterations to a historically significant building are necessary to insure its continued use, these changes should not alter, obscure, or destroy historically significant features, materials, forms, or finishes. Such changes may be necessary to provide additional access, natural lighting, or to structurally reinforce seismically unsafe buildings. Facade changes should be considered only after closely evaluating alternate means of achieving the same end. For example, skylights can be used to allow more natural light rather than cutting in new windows which would disrupt the facade, or interior seismic bracing can be used rather than exterior treatments that would obscure the facade.

7. Limit the Disruption of Additions - Additions to historic buildings should be complementary (not identical) and should be removable. While an addition may be necessary to provide the floor area needed for a new use, such additions should complement the original design in mass and scale, but should not be so similar as to be confused with the original. Whenever possible, the connection

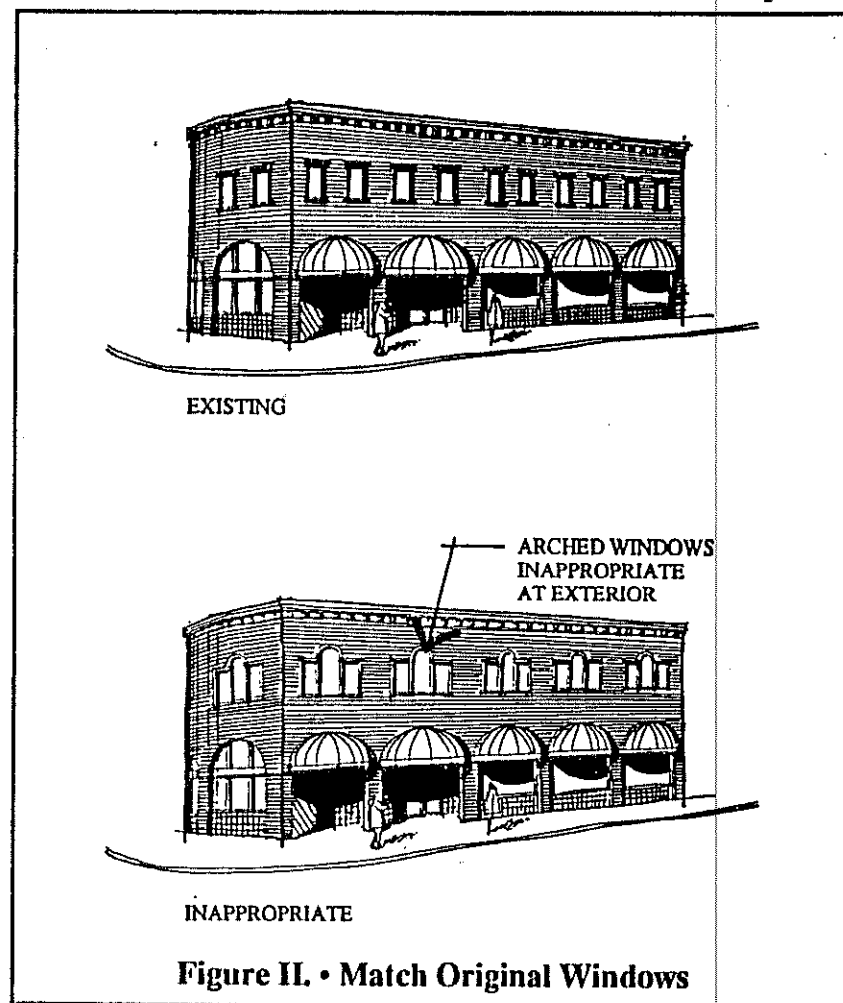
between an addition and a historic building should be designed so that the addition may be removed at a later date without destroying any original material.

8. Cleaning Facades - The cleaning of historic facades should always be approached by employing the most gentle method possible first, and then increasing the severity of treatment as necessary. Brick masonry, wood, and terra cotta should NEVER be sandblasted to clean or remove paint. Sandblasting destroys the protective fired face of bricks leading to water damage while sandblasting of wood alters its texture. Exterior facades of historic buildings generally only need cleaning to halt deterioration or to remove heavy soiling. However, many owners wish to create a "new" clean look after investing in the rehabilitation of their building. Often simple water, mild detergent, and bristle brushes will provide adequate cleaning of brick and terra cotta. If these methods are inadequate, pressurized steam, and, if necessary, a mild solution of muriatic acid with the steam cleaning may be used.

Paint can be removed from wood by sanding, scraping, chemical solutions, or with a heat gun. Metals on historic buildings should be carefully cleaned using gentle methods if possible, but hard metal may be lightly sandblasted if necessary to remove accumulated paint. All methods of paint removal should meet Federal, State and Local codes.

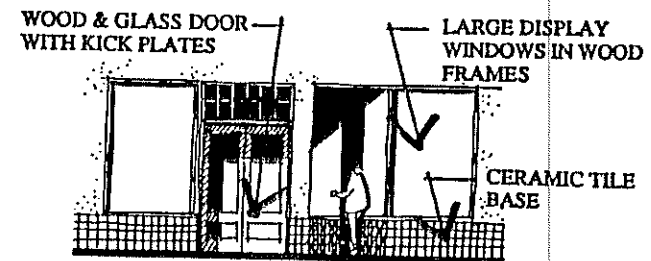
9. Match Original Windows - The proportion, size, and location of existing window openings should be respected

and maintained. The rhythm of solid-to-void of the existing historic building should be maintained and the total percentage of facade glazing in proportion to solid wall mass should not be significantly altered. Glazing should NOT incorporate mirror reflective glass or tinted glass. Windows in historic buildings were generally wood sash and sometimes metal sash. A common problem in historic building rehabilitation occurs when windows are replaced



with aluminum-framed or other easy-maintenance windows. Double-hung or casement type windows should not be replaced with fixed windows — alternatively, the operable windows can be rendered fixed. A change in material, depth of opening, horizontal or vertical emphasis has a significant effect on a historic building. Therefore, it is very important that the original historical window type, style and material be retained in rehabilitation. When a window is very deteriorated or missing, replacement windows should match the original.

10. Maintain Storefront Elements - Proportion, scale, and rhythm are important features of storefronts, and should be retained. Original materials should be repaired or, when necessary, replaced with like materials. The location of the entrance to the building and recess of the entry should be maintained to keep the balance and emphasis of the overall facade. Storefronts are generally the most identifiable part of a commercial building because of their proximity to pedestrians. The elements of a storefront are numerous and include: display windows, signs, entry doors, transoms, kick plates, and window bases of wood, ceramic tile, or plaster. Many historic storefront designs included recessed entries - sometimes as much as 15 to 20 feet - to provide the tenant/owner with display space. Retention of the original entry is preferred in historic buildings, but a reduction of the recess to not less than four feet that maintains the rhythm, scale, and proportion of the historic storefront will be considered. Storefronts that eliminate the recess entirely are highly discourage as



EXISTING HISTORICAL STOREFRONT

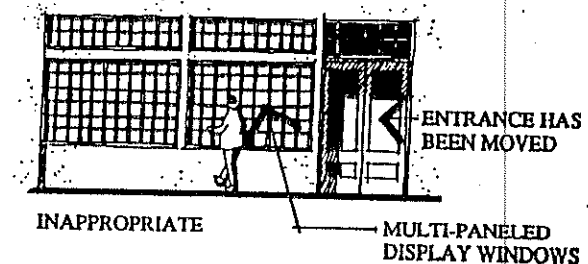
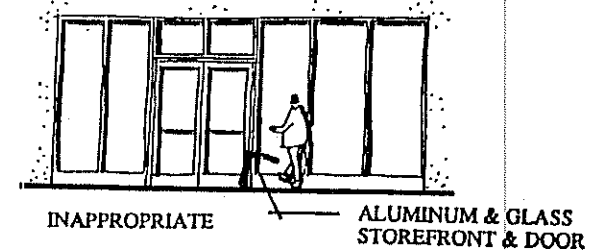


Figure JJ. • Maintain Storefront Elements

inappropriate. Awnings should be used for sun control instead of tinted or reflective glass.

11. Match Awning to Building Style - Awning design should be sensitive to the overall facade on that it is to be placed in terms of size, scale and color. An awning should not be the predominant element of the facade. Historical commercial buildings often had retractable awnings placed at the transom level that could be extended to create a sun barrier and which served to reduce the perceived height of the building to a more intimate scale. The use of retractable awnings is recommended when historically correct, but not mandatory. Historic buildings traditionally had sloping shed style awnings of one or two colors that complemented the overall color scheme of the entire building. In rehabilitation, the shape of the awning should be designed to fit the architecture. Old photos or drawings should be consulted to determine the type and shape of awnings originally used. While the inclusion of awnings in a rehabilitation design is encouraged, the design plan for the rehabilitation of the building should show the building both with and without awnings since no permit is required for the subsequent removal of such awnings.

New awnings on historic buildings should be of canvas or acrylic coated canvas. Aluminum vinyl or back-lit awnings are not suitable for historic buildings.

12. Use Historic Colors - Historic buildings should be painted in colors appropriate to the architectural style of

the building. Bold primary colors such as pure reds and yellows were not historically used partly because of the paint pigments available at the time. The actual colors originally used on a particular building can be determined by a paint analysis, however such research is not a requirement of these guidelines. Often, gentle sanding with a fine sandpaper can reveal the paint colors applied throughout the history of the building. Repainting with the same acceptable color will probably qualify for the faster administrative processing of the Certificate of Appropriateness as described on Page 30 in the introduction to this section.

13. Historic Signs - Signs that are part of the historic fabric of significant buildings are allowed as described in the Culver City Municipal Code (CCMC).

Appendices

VI. Appendices

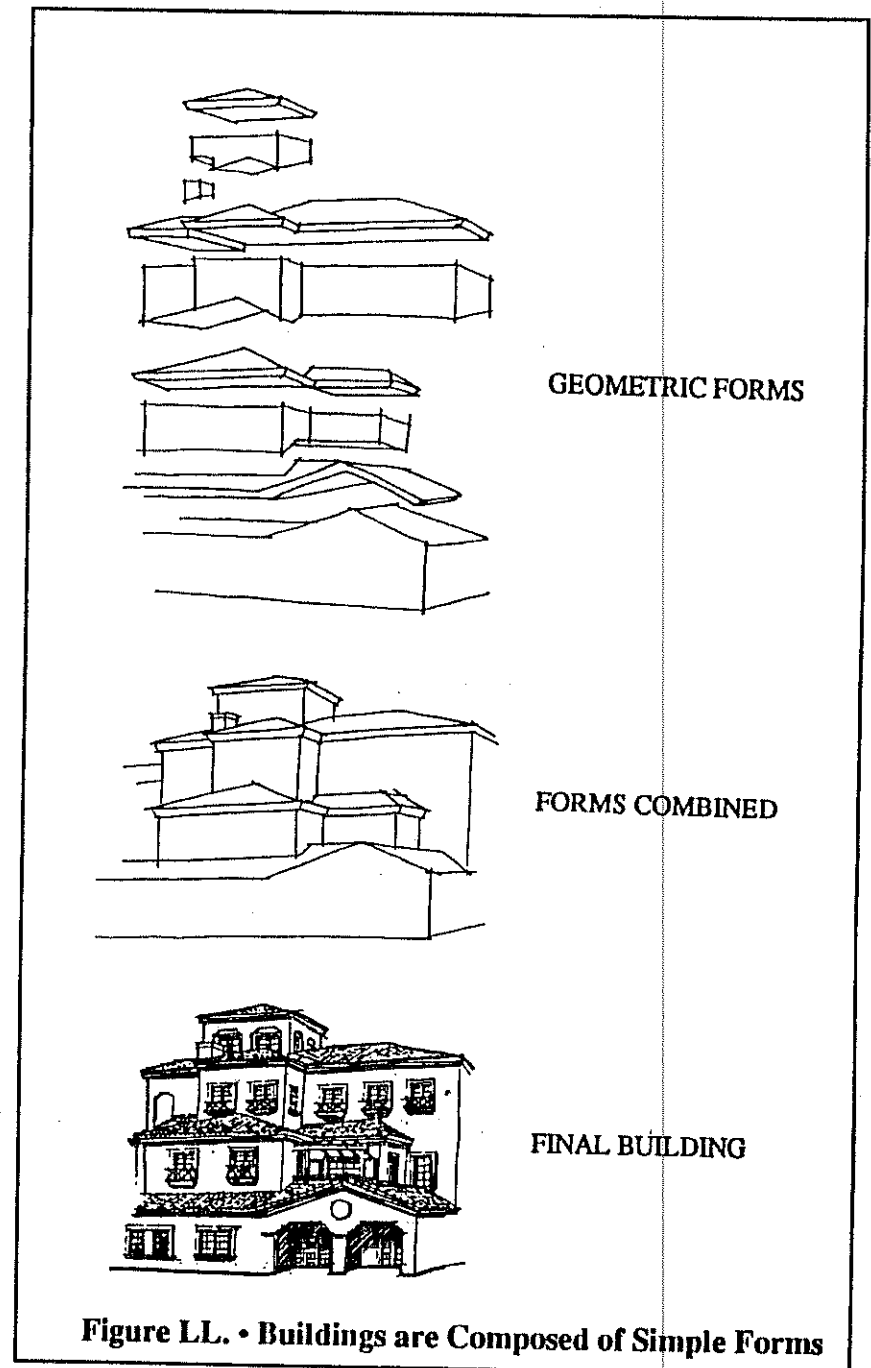
A. Architectural Design Terms

These appendices are divided into two separate parts. The first includes definitions of basic design concepts that are necessary for a full understanding of the Design Guidelines. Each of these important concepts is defined and discussed in detail and many are illustrated. These concepts are presented in detail to provide all parties concerned with a common basis for communication.

The second section consists of a glossary of common terms or architectural and design components. While many of these are not directly used in the text, they are used enough in building design to warrant their inclusion.

1. Mass describes three dimensional forms, the simplest of which are cubes, boxes (or "rectangular solids"), cylinders, pyramids, and cones. Buildings are rarely one of these simple forms, but generally are composites of varying types of masses as shown in Figure "LL". This composition is generally described as the "massing" of forms in a building. Buildings in the Downtown Area that are contiguous such as linear strip developments or party wall buildings appear more two-dimensional than free-standing buildings that stand alone.

Mass and massing are inevitably affected by their opposite, open space. The lack of mass, or creation of perceived



open space, can significantly affect the character of a building. Architects often articulate a lack of mass by defining an open space with low walls or railings.

In addition, lack of mass can be expressed in variations between solid mass and lack of mass by the introduction of elements that create transparency, such as an open railing at a balcony guardrail. The degree of perceived transparency will be affected by the spacing of the elements of the balustrade—vertical railings spaced at two inches on center will appear to have more mass than vertical railings spaced at eight inches on center.

Massing is also a basic concept in landscape design. Massing is achieved by utilizing groupings of plants, perceived as a whole rather than as individual specimens. Massing is used to fill a space, define the boundary of an open area, or to extend the perceived form of an architectural element.

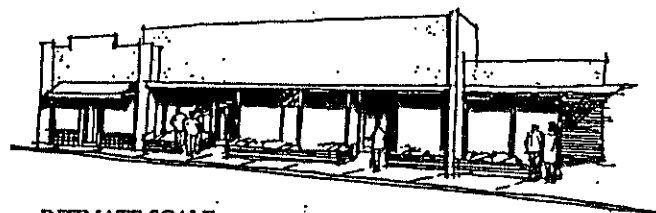
2. Scale is the measurement of the relationship of one object to another object. The scale of a building can be described in terms of its relationship to a human being. All of the components of a building also have a relationship to each other and to the building as a whole. Generally, the scale of the building components also relates to the scale of the entire building.

The relationship of a building, or proportion of a building, to a human being is called its relationship to human scale.

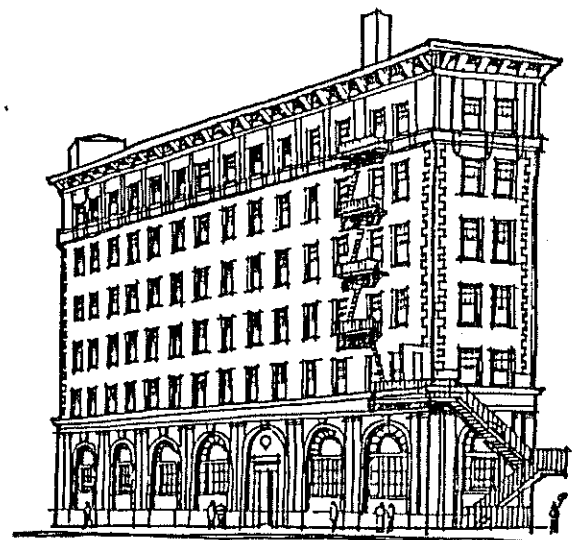
The spectrum of relationships to human scale ranges from intimate to monumental. Intimate usually refers to small spaces or details which are very much in keeping with the human scale, usually areas around eight to ten feet in dimension. These spaces feel intimate because of the close relationship of a human being to the space. The distance of eight to ten feet is approximately the limit of sensory perception of communication between people, including voice inclination and facial expression. This distance is also about the limit of an up-stretched arm reach for human beings, which is another measure of human scale. The components of a building with an intimate scale are often small and include details that break those components into smaller units.

At the other end of the spectrum, monumental scale is used to present a feeling of grandeur, security, timelessness, or spiritual well-being. Building types that commonly use the monumental scale to express these feelings are banks, churches, and civic buildings. The components of this scale also reflect this grandness, with oversized double door entries, 18 foot glass storefronts or two-story columns.

In the Downtown Area, many factors influence scale including the buildings, landscape, and streetscape. Many components of the area represent an intimate scale including details such as recessed entries, awnings, small windows and decorative ornamentation that give texture and a feeling of intimacy.



INTIMATE SCALE



MONUMENTAL SCALE

Figure MM. • Relationship to Human Scale

Landscape improvements greatly effect the perception of scale in conjunction with an individual building, a row of buildings or a streetscape. The issue of scale is relevant to both planting and other landscape elements such as pavement widths and materials, street and site furnishings, landscape setbacks, walls and fences, and the scale of individual plantings. Plants can complement the scale of the architecture, such as the use of large trees next to a tall building, or the use of small trees to accent the entry. Scale within the site improvements is extremely important to creating a sense of human scale in relation to a large building, and to maintain the human scale and emphasis such as in Town Plaza Area and the Town Park Area.

3. Rhythm, like scale, also describes the relationship of buildings to buildings or the components of a building to each other. Rhythm relates to the spacing of elements and can be described in terms of proportion, balance, and emphasis.

a. Proportion deals with the ratio of dimension between elements. Proportion can describe height to height ratios, width to width ratios, width to height ratios, as well as ratios of massing. On a larger level, proportion can be perceived in the Downtown Area as a whole by the relationship of buildings and streetscape elements to each other. Buildings on Main Street generally have a consistent setback from the street, a consistent placement on the

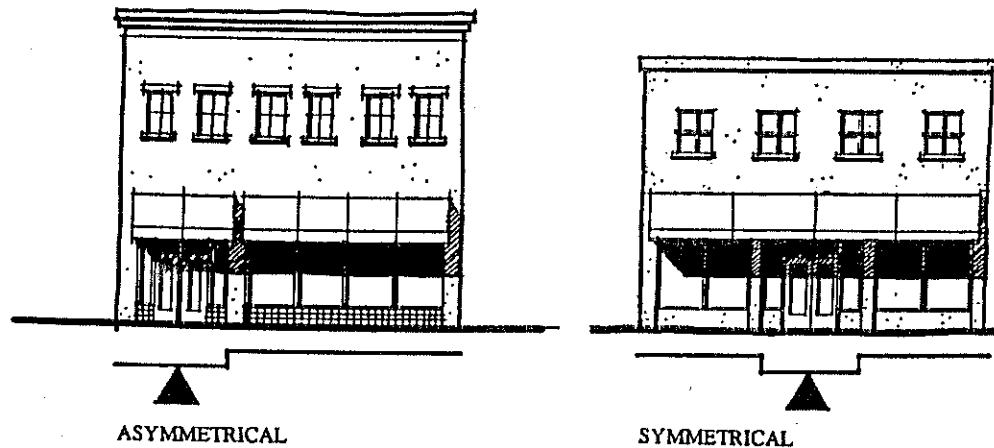


Figure NN. • Balance of Storefront Elements

lot and a consistent lot size.

b. Balance is another important aspect of rhythm. Balance can be described in terms of symmetrical and asymmetrical elements. An important feature of balance is that it is very often achieved by matching differing elements which, when perceived in whole, display balance.

c. Emphasis describes the use of elements that call attention to themselves. Emphasis is an important feature in creating balance when using dissimilar elements. Canopies and balconies are examples of elements which, when emphasized properly, can assist in presenting a balanced look.

Emphasis also can be found on monumental buildings to provide a directional guide because it creates a point of reference for the user such as the main entrance of a large building.

As detailed in the Design Guidelines, the rhythm of existing buildings in the Design Zone will be analyzed with respect to proportion, balance, and emphasis when a change is proposed. While new buildings need not copy existing rhythms, they can provide an interesting variation on those rhythms and not a contradiction.

4. Texture refers to variations in the exterior facade finish

and may be described in terms of the roughness of the surface material, the patterns inherent in the material or the patterns in which the material is placed. Texture and the lack of texture influence the mass, scale and rhythm of a building. Texture also can add intimate scale to large buildings by the use of small detailed patterns, such as brick masonry.

Texture within the landscape improvements refers to the textural qualities of the plant materials (leaf shape, sizing and density) as well as to the textures created by other site elements such as the pavement materials and modules. Fine texture is created by smaller paving units, more intricate patterns and surfacing. Bold texture is the result of larger masses of paving, large-scale site features and large massings of plant materials.

The concept of texture, similar to the concept of scale, is extremely important in landscape improvements to enhance a sense of human scale. Fine textures imply more attention to detail and, therefore, more attention to the perception and appreciation of individual users.

Texture is also used to refer to the particular texture of individual plant materials. Plants with large leaves carried openly on the branching system are considered coarse-textured. Plants with small leaves carried densely on the branches create a fine texture. However, these relationships are dependent upon the particular situation. The perception of the texture of an individual plant will vary

depending upon the texture of the adjacent and surrounding plantings.

The pattern of a material can also add texture and can be used to add character, scale, and balance to a building. The lines of wood siding and the many types of brick bonds are examples of how material can be placed in a pattern to create texture.

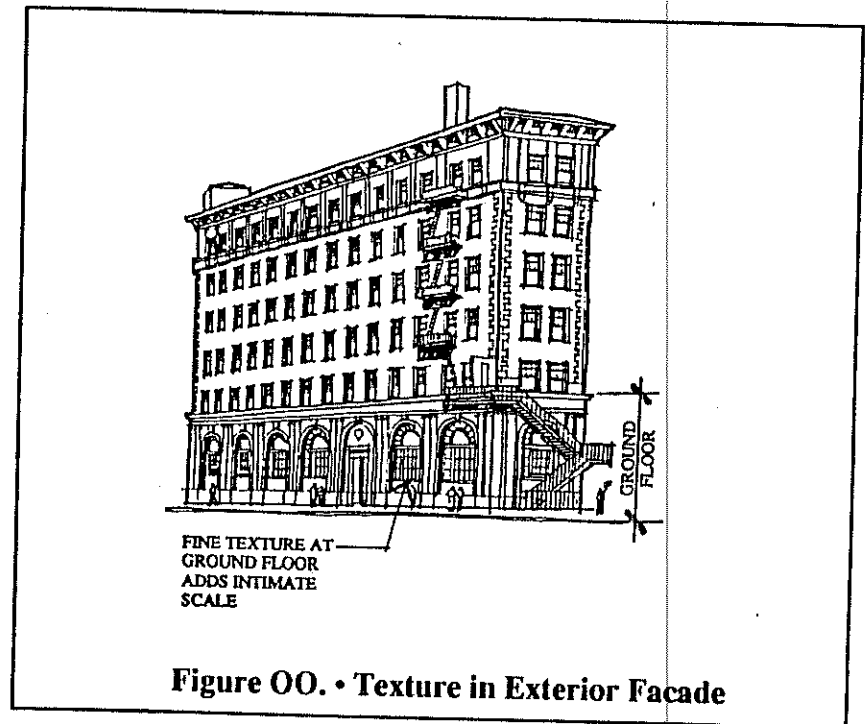


Figure 00. • Texture in Exterior Facade

B. Glossary of Common Design Terms

ADAPTIVE REUSE—converting a building designed for specific use to a new use (e.g. a residence converted to office space).

ARCADE—An arched roof or covered passage way.

ARCH—A curved structure supporting its weight over an open space such as a door or window.

ARTICULATION—Clear and distinct separation between design elements.

BACKLIT—Illuminated internally or from the inside.

BALUSTER—An upright support for a rail.

BALUSTRADE—A series of balusters surmounted by a rail.

BAY WINDOW—A window projecting outward from the main wall of a building.

BOLLARD—A vertical, freestanding, short post used as a barrier to vehicles.

BOSQUE—A space defined by a geometrical grouping of trees.

BRACKET—A support element under overhangs; often more decorative than functional.

CAPITAL—The upper part of a column, pilaster, or pier: the three most commonly used types are Corinthian, Doric, and Ionic.

CANTILEVER—A beam or architectural element projecting beyond a wall line without support from below.

CLAPBOARD—A long thin board graduating in thickness with the thick overlapping the thin edges; also known as weatherboard.

CLERESTORY—An upward extension of a single storied space used to provide windows for lighting and ventilation.

COLONNADE—A row of columns supporting a roof structure.

CORNICE—A projection at the top of a wall, usually decorative.

CUPOLA—A small structure, sometimes rectangular but usually round in plan, projecting from the ridge of a roof.

CULVER CITY HISTORIC PRESERVATION PROGRAM, CCMC-CHAPTER 38 —The Culver City City Council adopted an Historic Preservation Program by adding Chapter 38 to the Municipal Code pursuant to which the Council designated Landmark, Significant and Recognized structures. Landmark and Significant structures are subject to the Certificate of Appropriateness process for proposed changes affecting the exterior of such structures.

DORMER—A vertically framed window which projects from a sloping roof and has a roof of its own.

DOUBLE HUNG WINDOW—A window with an upper and lower sash arranged so that each slides vertically past the other.

EAVES—The under part of a sloping roof that overhangs a wall.

ECLECTIC—A composition of elements from different styles.

FACADE—The front of a building.

FALSE MANSARD—A mansard like roof applied to the facade of a building not actually covering any floor area.

FASCIA—A flat strip or band with a small projection, often found near the roofline in a single story building.

FINIAL—A vertical ornamentation at the top of a gable or tower.

FENESTRATION—The arrangement and design of windows in a building.

FIRE RETARDANT—Will not burn readily or provide fuel to a fire.

FOOTCANDLE—A unit of measurement of illumination.

FRIEZE—A decorative sculptural ornament which is very flat and shallow.

GABLE—The triangular part of an exterior wall, created by the angle of a pitched roof.

GABLE ROOF—A double pitched roof.

GAMBREL ROOF—A roof with a broken slope creating two pitches between eaves and ridges, found often on barns.

GARISH—That which is gaudy, showy, flashing, dazzling or too bright to be aesthetically pleasing.

HIP ROOF—A roof with four uniformly pitched sides.

HISTORIC FABRIC—Significant remaining interior or exterior original features of a historic building.

INFILL—Generally refers to a newly constructed building within an existing developed area.

KIOSK—A small, light structure with one or more open sides often used for displaying information.

LINTEL—The horizontal member above a door or window which supports the wall above the opening.

MANSARD—A roof with two slopes on each side, the

lower slope being much steeper; frequently used to add a window to an upper story.

MONOCHROMATIC—Painting with a single hue or color.

MULLIONS—The divisional pieces in a multi-pane window.

NATIONAL HISTORIC LANDMARK—The highest federal designation of a historically significant site or building in the United States; not to be confused with a "Landmark" designation under the local Culver City HPP.

NEWEL POST—The major upright support at the end of a stair railing or a guardrail at a landing.

NON-DESCRIPT—Without distinctive architectural form or style. Ordinary and without architectural character.

PALLADIAN WINDOW—A three part window with central, top-arched portion and long, narrow rectangular windows on either side.

PARAPET—The part of a wall which rises above the edge of a roof.

PARTY WALL—A single or double wall at a side property line which provides structural support and fire protection for the two buildings on each side of the property line.

PERMITTED—(As used in this book.) Designs which are allowed or encouraged to solve problems addressed in the text. These designs are suitable examples, but are not the only ones acceptable.

PIER—A stout column or pillar.

PILASTER—A column attached to a wall or a pier.

PITCH—The slope of a roof expressed in terms of a ratio of height to span.

PORTAL—The principal entry of a structure.

PORTICO—A large porch, usually with a pedimented roof supported by columns.

PROHIBITED—(As used in this book.) Design approaches which are not allowed unless otherwise determined by the City for a specific case.

RAFTER—A structural member of the roof that extends from the ridge to the eaves and is used to support the roof deck, shingles, or other roof coverings.

REHABILITATION—Alterations to historic buildings which maintain the significant architectural style of the building while meeting the needs of current uses.

REMODELING—Any change or alteration to a building which substantially alters its original state.

RENOVATION—To make like new again, but not necessarily preserving the architectural integrity of the original.

REPRODUCTION—To make a copy that closely resembles the original item.

RESTORATION—To put back exactly to an original state, or to put back to a significant style not necessarily the original.

RIDGE—The highest line of a roof where sloping planes intersect.

SHED ROOF—A sloping, single planed roof as seen on a lean-to.

SHIPLAP SIDING—A horizontal siding, usually wood, with a beveled edge to provide a weathertight joint.

SIGNIFICANT ARCHITECTURAL STYLE—The style of the building which existed when that building became important historically.

SILHOUETTE—Profile or outline of an object.

SOFFIT—The finished underside of an eave.

TOWER—A building or structure typically higher than its diameter.

TURRET—A little tower often at the corner of a building.

POOLED PARKING - Parking spaces within a public or private facility that are exclusively shared among a set number of permit holders.