



DESIGN AND PHYSICAL DEVELOPMENT PLAN

— Culver City, Ca. — Volume One —





VOLUME ONE

SECTIONS 1 THROUGH 5

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Section 1

INTRODUCTION

a. Problem statement

In October 1971, the City of Culver City established an Architectural Review Board by Ordinance No. CS-720, now codified as Sections 2-86.1 through 2-86.19 of the Culver City Municipal Code. This ordinance requires the Board to "conduct a comprehensive examination and review of all areas of the community for the purpose of creating a Design and Physical Development Plan." The plan is to include criteria for the external appearance and design of structures in each identifiable area of the city, including standards for:

- a. Landscaping;
- b. Use of signs;
- c. Treatment of colors;
- d. Utilization of materials;
- e. Other factors so as to forward the purpose of the ordinance.

In October 1972 Urban Innovations Group was employed to undertake the required analysis and prepare such a plan. A multidisciplinary team was assembled by the consultant to undertake this task, including specialists qualified and experienced in the fields of architecture, urban design, urban planning, psychology, and law. Recognizing that evaluation of the appearance and quality of individual buildings cannot take place in isolation, but must be undertaken in relation to the appearance and aesthetic quality of the surrounding urban fabric, the analysis and the plan take a comprehensive view of community appearance. Consideration is given to the ways in which individual buildings fit together to form a total urban fabric, and proposals are made in the plan for certain public actions by Culver City, in addition to the criteria provided for review of private developments.

b. Organization of the report

Following this Introduction, Sections 2 to 5 of the report describe the results of the analysis of the problem, while Sections 6 to 8 present recommendations.

Section 2 defines and discusses the questions which must be addressed in development of plans and policies for community appearance, with particular emphasis on the role of architectural review in controlling the external appearance of buildings and other physical developments. It includes a review and bibliography of the relevant urban design literature. Section 3 presents an analysis of legal issues involved in architectural review, made under the direction of Peter Marcuse.* Section 4 describes the analysis which was made of the existing visual character and image of Culver City. It presents an overview only of the results, and does not reproduce the detailed data which was collected. Section 5 presents the results of a survey of residents' images of Culver City.

Recommendations are presented in three parts. Section 6 describes the set of objectives to which the design and physical development plan is addressed, and gives an overview of the plan. Section 7 consists of a detailed description

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of specific proposals for public action by Culver City. Section 8 presents a proposed set of standards of appearance to be applied by the Architectural Review Board.

- c. Relation of sections of the report to requirements of the agreement between the consultant and Culver City.

For purposes of logic and clarity of organization, the various sections of the report are presented in a different sequence and under slightly different headings from those appearing in the agreement. The following table shows the correspondence between the two:

1.A.1(a) (legal analysis)	3.1 - 3.7
1.A.1(b) (community survey)	5.1 - 5.7
1.A.1(c) (visual problems analysis)	4.1 - 4.3, and tables of standards
1.A.1(d) (literature survey)	2.1 - 2.7
1.A.2(a) (public improvements)	7.1 - 7.6
1.A.2(b) (standards)	8.1 - 8.2
1.A.2(c)and(d) (areas of interest and features to be conserved)	4.2, 5.4, 7.1, 7.2, 7.5

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Section 2
ANALYSIS OF POSSIBLE APPROACHES
TO ARCHITECTURAL REVIEW

2.1 The Concept of Architectural Review

Some of the important general questions which should be asked when formulating an approach to architectural review, and drafting a set of standards, are:

- a. What experiences have other cities had with architectural review? What have been their successes and failures? What can be learned from them?
- b. What systematic methods exist for investigating and describing urban form, image, and aesthetic quality? Can quantitative measures of aesthetic value be developed as a basis for the drafting of standards?
- c. How should standards be expressed?

The following sections discuss these issues, and provide extensive further references to the literature on the subject. Sections 2.2 and 2.3 discuss overseas and U.S. experience with architectural review. Sections 2.4 and 2.5 consider methods for the aesthetic analysis of the urban environment, and the development of quantitative measures of environmental quality and preferences. Generally it is concluded that useful systematic methods of analysis of visual quality do exist, but that it is unrealistic to expect to develop clear quantitative measures of aesthetic value. Section 2.6 argues that standards should be drafted as "performance specifications."

2.2 International Experience with Architectural Review

Architectural review, as a regulatory tool for improving the visual quality of the environment, has been well-established in use in Western Europe for some time. A recent study by Cohn (Cohn 1972) has surveyed the experiences with architectural review of Sweden, Holland, Denmark, Germany, and Great Britain, and attempted to evaluate the relative effectiveness of the different approaches taken. The reported results are briefly summarized as follows.

a. Sweden

Design control is exerted through detailed town plans which may specify exact building location, shape, height, color, etc. The Building Committee of the City Council, working with the city architect, develops and defines goals, policies, and standards for review. Considerable discretion is permitted to the authorities. There appears to exist reasonable satisfaction with the process amongst design practitioners and the public at large. The public apparently judges the environment to be of good overall visual quality, though with few individually outstanding buildings. Applicants for review generally express a desire to have more expert and respected administrators involved in the review process.

b. Holland

The Mayor and Council have the authority, conferred by national law, to regulate the appearance of buildings and their relationship to the townscape, and to determine standards. Detailed town plans are developed, and all building in the municipality is regulated under design review powers. The program is administered by the city architect, with the aid of an advisory panel which is required by law. Apparently there is in Holland a widespread commitment to the value of architectural review and approval of the system that is employed. The visual quality of the environment is widely judged to be monotonous, but this is generally attributed to the quality of the designers rather than to the effects of architectural review. Some desire is expressed by applicants to see more highly qualified administrators involved in the review process.

c. Denmark

Municipalities are required to prepare detailed town plans, which usually involve controls on building appearance. The Executive Committee of the Council is required to appoint a building committee made up of the Mayor and architectural and planning professionals to administer the architectural review program through the city architect-planner. Most architects, and certainly the general public, are apparently unaware that architectural controls exist and do not perceive significant results deriving from their use. The general visual quality of the environment is widely judged as good, and there is little motivation to implement more rigorous control. Legislators and administrators express some desire to more comprehensive, rigorous, and expert control, but generally believe that this is politically infeasible in Denmark.

d. Germany

Architectural review is very detailed, specific, and rigorous. National legislation requires that judgement as to visual quality must be exercised by experienced persons with expert knowledge of design and building. Expert advisory panels are permitted. There are two basic administrative forms, illustrated by the examples of Stuttgart and Dusseldorf.

In Stuttgart, design controls are administered by the city building director, who determines policy and develops detailed town plans for the entire city. Day to day administration of the program is carried out by a staff of building inspectors, who resolve all issues. No expert advisory panel is employed, but standards by which projects are evaluated are highly specific and rigorous. Applicants express extreme dissatisfaction with the process. Inspectors are held in very low regard by architects and planners, and are widely thought of as wielding unreasonable and illegitimate coercive power. Architects and planners generally accept the need for design review, but widely regard the existing program as either ineffective in improving the visual quality of the environment or an actual hindrance.

In Dusseldorf architectural review is administered by the city architect and a staff of architects functioning solely in design review, assisted by a panel of distinguished architects. Positive relationships exist between the administrators and local design professionals. Architectural review is generally judged to be effectively achieving its potential to improve the visual quality of the environment. Dusseldorf's program has been adopted by other cities in Germany upon the recommendation of the private architects.

e. Great Britain

Design review is carried out by the Planning Committee of the City Council, under broad and vague powers granted by national legislation. Objectives, policy, and standards are rarely made explicit and specific. Review is carried out by a planning officer or his staff, often advised by a citizen panel. Dissatisfaction with the process is very widespread, and appeals against decisions are rather common.

f. Comparative effectiveness

To achieve its goals, an architectural review organization must:

- (1) Make effective decisions
- (2) Exercise sufficient influence to implement those decisions

Effectiveness in achieving goals is difficult to measure directly. However the degree of satisfaction with existing community appearance and the degree of satisfaction with the review process amongst

participants in the process give some indication of relative effectiveness. Cohn rank-ordered the effectiveness of the review organizations according to these measures, and according to a specially developed composite index of organizational effectiveness as shown below.

Rank	Satisfaction with existing community appearance	Satisfaction with review process	Overall organizational effectiveness
1	Denmark	Holland	Holland
2	Sweden	Dusseldorf	Dusseldorf
3	Dusseldorf	Sweden	Denmark
4	Holland	Denmark	Sweden
5	Stuttgart	Stuttgart	Stuttgart
6	Great Britain	Great Britain	Great Britain

Due to differing political, economic and social conditions and attitudes, it is obviously quite difficult to generalize from European experience with architectural review to the U.S. context. However, the European experience appears to clearly demonstrate that effective architectural review depends upon:

- (1) The establishment of clear, explicit, consistent policies and standards for the appearance of buildings, properly integrated with other planning policies;
- (2) The involvement of both skilled and respected design professionals and representative laymen in the review process;
- (3) Maintaining the trust, respect, and cooperation of design professionals.

The comparison of Stuttgart and Dusseldorf is particularly illuminating with respect to the third point. In Stuttgart the program is administered by poorly qualified bureaucrats who rigidly implement extensive, highly specific and rigorous standards, and the program is apparently both ineffective and resented. In Dusseldorf the architects who administer the program, and particularly the advisory panel, are held in high professional regard. It is regarded as an honor to serve in the review process, and the advisory panel exerts professional and moral leadership. The formal powers to require compliance with standards are used only when absolutely necessary; moral persuasion is relied upon instead. There have apparently never been any appeals to the council or to the courts.

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2.3 U.S. Experience with Architectural Review

The ASPO Planning Advisory Service has prepared a memorandum report (1968) on architectural control and architectural review boards in the U.S. They report that there has been an increasing trend toward extending the police power to aesthetics since a U.S. Supreme Court decision in 1954 stated:

"The concept of the public welfare is broad and inclusive. The values it represents are spiritual as well as physical, aesthetic as well as monetary. It is within the power of the legislature to determine that the community should be beautiful as well as healthy, spacious as well as clean, well-balanced as well as carefully patrolled."

The memorandum distinguishes four basic approaches to architectural control which have been common in the U.S.:

- a. Aimed at conserving places and structures of historic interest, as in the Vieux Carre of New Orleans, an expert commission is appointed to regulate both new construction in the quarter and repainting or demolition of existing buildings, in order to insure that "the value to the community of those buildings having architectural and historical worth may not be impaired."
- b. Aimed at preserving uniformly high standards of appearance, as in Miami, Florida. The Miami ordinance requires that "the completed appearance of every new building or structure must equal the adjacent buildings or structures in appearance and value."
- c. Aimed at preventing excessive uniformity of appearance, as in Scarsdale, New York, and Princeton, New Jersey. The Princeton township ordinance states that such uniformity "adversely affects the desirability of the area for residence purposes, unfairs the stability and value of property and produces degeneration of residential property."
- d. Aimed at achieving "general design quality", as in Lake Forest, Illinois. The ordinance requires that no building permit be issued if the "exterior architectural appeal and functional plan is at variance with or, so similar to other structures in the neighborhood, or in variance with the character of the district as established by zoning ordinance as to cause substantial depreciation in property values in the neighborhood."

The responsibility for architectural review has usually been given either to the planning staff or to a specially created architectural review board. Of seventy-one communities listed in the memorandum as possessing architectural review boards, eighteen were known to have review boards.

The development of satisfactory standards has apparently proven to be the most difficult problem in implementing effective architectural control programs, and many design professionals have reacted negatively to what they perceive as arbitrary, capricious and destructively conservative policies of review boards. One well known architect, (Venturi, 1972) of recently international reputation as a designer, has recently expressed his attitude as follows:

The courts have ruled that beauty is an urban amenity to be sought through the police powers, review boards, and other regulatory measures; but they have omitted to set the standards by which beauty may be defined or the processes through which it may be equitably judged to be present. Local authorities have reacted by appointing "experts" (usually local architects) who use their own discretion in assigning beauty or lack of it to the works of others. The limits set on capriciousness, authoritarianism, or venality in such a system are those internal to the individual review board members. This is rule by man rather than rule by law.

In proceedings based solely on taste, the suppliant architect is left perplexed, and often thousands of dollars are lost as he makes frustrating attempts, scheming rather than designing, to anticipate or to follow the dicta of "experts" whose tastes and philosophies differ from his own or are so capricious as to be incomprehensible to him.

Aesthetically too, the aim is not achieved. Any artist could have told the lawmakers that you cannot legislate beauty and that attempts to do so by the use of experts will result not only in gross injustice but in an ugly deadness of the environment.

Beauty escapes in the pursuit of safety, which promotes a simplistic sameness over a varied vitality. It withers under the edicts of today's aging architectural revolutionaries who man the review boards and who have achieved aesthetic certainty.

Consequently, the ASPO memorandum concludes that, "If a municipality enacts a community appearance ordinance, these controls should be designed in accord with a comprehensive community appearance plan so that the courts have a reference base of design standards." This is entirely consistent with the lessons to be drawn from the European experience with architectural control, as described in section 2.2 of this report. The Culver City ordinance requires preparation of such a plan. Sections 6, 7 and 8 of this report describe a proposed urban design plan for Culver City, and a set of standards (which form an integrated part of the plan) for the evaluation of private development.

Ambitious and comprehensive community appearance plans have recently been prepared by the cities of San Francisco (1971) and Los Angeles (1971).

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2.4 Theoretical Frameworks for Aesthetic Analysis of the Urban Environment

The general literature of urban design is of course immense, and much of it touches upon aesthetic issues. No attempt is made in this section to exhaustively describe all the writings of relevance to the problem of aesthetic analysis of urban environments; rather, a carefully selected group of the most relevant and influential studies is summarized.

During the mid 1950's, the English journal Architectural Review published several surveys of the visual quality of the contemporary urban landscape (Architectural Review 1950, 1955, 1956). These surveys were precursors to two important books which have formed the foundation for much subsequent work in control of the visual quality of the built environment, Gordon Cullen's Townscape, and Christopher Tunnard and Boris Pushkarev's Man-Made America.

Cullen's work is essentially a collection of very elegant sketches and essays illustrating principles of visual composition at an urban scale. It is particularly concerned with the visual character of urban public spaces. The book is organized around the central concept of "serial vision," and argues that the visual characteristics of the urban environment should be thought of in terms of sequences and dynamic compositions experienced as the spectator moves through the city. The approach has since been extended by Theil (1964).

Tunnard and Pushkarev made a pioneering attempt to present aesthetic ideas within the practical framework of contemporary American urban planning practice. The approach is well summarized by the following extract from their own introduction:

Today's aesthetic failures are not in the "pure" design problems, but rather in those areas which are generally considered "non-design" and hence are left to decision makers who fail to take aesthetic values into account. Meanwhile, land-use relationships, financing, legal provisions, operation, even fire and accident prevention, are to some extent visual design problems, and should be considered as such.

The various sections deal with the aesthetics of housing, freeways, commercial and industrial facilities, open space, and historical monuments.

Perhaps the most influential theoretical work on the visual properties of urban form to appear in recent years, however, has been Kevin Lynch's The Image of the City (1960). Lynch proposed and applied a method of analysis of visual properties of the urban fabric based upon classification of physical forms into five types of elements (paths, edges, districts, nodes, and landscapes), and investigation of citizens mental images of the urban environment by asking them to draw sketch-maps of the city from memory. This has proven to be a powerful and effective practical approach, and has been very widely applied. It has been extended in several ways in important subsequent studies by Lynch, and by Donald Appleyard (Lynch 1972, Appleyard Lynch and Myer 1964,

Appleyard 1969, Appleyard and Lintell 1972). In addition, an extensive psychological literature has developed on the subject of mental maps of cities. An excellent comprehensive survey is provided by Stea.

Not surprisingly, most of the literature dealing with the aesthetic analysis of urban form is exclusively concerned with visual properties. However, pioneering studies by Brodey (1964, 1969) and Southworth (1969) begin to deal with the aesthetics of urban "soundscapes" and "smellscape".

A brave attempt to provide a comprehensive overview of the significance of recent studies in environmental psychology for the visual analysis of urban form has recently been made by Carr (1967). Another recent approach has been to regard the aesthetic quality of the urban environment as a resource, and thus to analyze the aesthetic quality using the concepts and tools of economics. A study by Atkisson and Robinson (1969) exemplifies this approach.

Finally, some highly articulate and provocative challenges to orthodox concepts of urban visual designs are to be found in the recent writings of Robert Venturi and Denise Scott-Brown (Venturi 1966, Venturi Scott-Brown and Izenour 1972). They seriously analyze the aesthetic properties of such elements as billboards, illuminated signs, decorative elements, false-front facades, and parking lots, which had previously been largely ignored or dismissed.

The method followed in our analysis of Culver City has been pragmatic and eclectic, drawing upon each of the approaches discussed above where appropriate.

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2.5 Quantitative Measures of Environmental Quality and Preferences

An immense amount of research work has been undertaken, over the last decade, in the development and application of quantitative methods for evaluating the visual properties of the environment and of environmental preferences. Numerous published studies may be found in the pages of the journal Environment and Behavior, in the yearly proceedings of the Environmental Design Research Association Conference (Sanoff and Cohn 1969, Archea and Eastman 1970, Mitchell 1972, and Preiser 1973), and in the collections of readings by Proshansky Ittelson and Rivlin (1970), Gutman (1972), and Ittelson (1973). An annotated bibliography has recently been compiled by Bell Randall and Roeder (1973), and Sanoff (1968) has produced a summary of available evaluative techniques.

Perhaps the most popular and successful approach has been to employ the technique known as the semantic differential. Subjects are exposed to an environment (either actual or simulated) and asked to fill in a questionnaire in which the environment is to be judged on a five or seven point scale in terms of a large number of opposing attribute pairs, for example smooth-rough, vivid-drab, dense-empty, natural-artificial. Factor analysis is then employed to extract the most significant dimensions of variation, and environments may be ranked along each of these dimensions.

Probably the most significant study of this type was undertaken by David Lowenthal (Lowenthal 1972) in 1966-72. Lowenthal and his team surveyed responses to the visual environments of New York, Boston, Cambridge, and Columbus, and compared the results. They found amongst other things that people apparently prefer environments about whose character they disagree, that men and women disagree in their attitudes toward spatial density, and that preconceptions and stereotypes govern many responses to the environment. Numerous semantic differential studies have been conducted in relation to residential neighborhoods. One of the most interesting (Peterson, 1967) suggested that residential desirability as evaluated after inspection of photographs of residences depends on nine variables: greenery, open space, age, expensiveness, safety, privacy, beauty, closeness to nature, quality of the photographs. An interesting collection of housing preference studies, mostly utilizing the semantic differential, has been compiled by Sanoff (1971).

Another significant line of inquiry has focused on the issue of visual complexity and richness in the environment, and employed techniques of measurement based on information theory. Theoretical foundations were laid in Abraham Moles' Information Theory and Aesthetic Perception (1966). Implications for design were explored by Rapoport and Kantor (1967). More recently, a practical measurement technique aimed at quantitatively assessing "the visual value of historic architecture" has been proposed by three young German architects, Adrian von Buttlar, Heinz Selig, and Alexander Wetzig (Architectural Review, 1973).

Studies of the type reported here can prove extremely useful in general development of criteria for architectural review, and have been extensively consulted in preparation of our recommendations. But quantitative techniques have not yet been developed to the point where it would be possible, useful, or appropriate to apply them directly in order to measure the visual acceptability of a proposed building or physical development.

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2.6 Specification of Standards: Prescriptive Versus Performance Standards

There are two fundamentally different methods of drafting the standards by which design and construction may be evaluated. They are respectively known as the method of prescriptive standards and the method of performance standards.

Prescriptive standards have traditionally been employed in building codes and other sets of design standards...including those employed by architectural review boards. They directly specify particular dimensions, materials, components, systems, and so forth. An example of a prescriptive standard might be, "All roofs in the given area shall be red terra cotta tile." In other words, they directly describe part of the design solution. They are relatively easy to write, implement, and enforce, but they have some severe disadvantages. They discourage innovation and creativity in design, and only imply rather than directly state the human needs towards which they are directed.

The concept of performance standards has been well expressed in a recent paper by Roger Camous (1972):

The building design process starts with user needs and ends up with a physical solution, (the building in the form of specifications and plans). At the risk of over simplification, we can say that the design is good if the proposed solution corresponds to the needs that were identified.

Verification of this "correspondence" or match is only possible if we introduce an intermediate stage where the performance requirements are described. In other words, there must be a method for describing the requirements that the solution is supposed to satisfy, without prejudging the means that will be used (form, materials and method of construction).

There has been an increasing trend to express standards for building design and construction in performance rather than prescriptive terms. For example, a requirement for structural stability of a floor might be expressed by requiring that it carry certain minimum live and dead loads (expressed in lb/sq. ft.) rather than by prescribing particular materials, dimensions, and constructional techniques. Similarly, a requirement for adequate lighting of a task might be expressed by requiring a certain level of illumination at the work surface (expressed in lumen/sq. ft.), rather than by prescribing particular types and spacings of luminaires.

Performance standards encourage innovation and creativity in design, rather than stifling it by prescribing particular design solutions. Furthermore, they can be far more precise and unambiguous about the particular human needs and objectives with which the standards are concerned. It should be carefully noted that performance standards are in no way less specific or precise than prescriptive standards (although there is a popular misconception to that

effect). On the contrary, they are more precise and specific about human needs and objectives which must be met in the design, whilst at the same time being much less restrictive on a designer's freedom to find innovative and creative means of meeting those needs and objectives.

For these reasons, the proposed standards for review of private developments, which appear in section 8 of this report, are expressed wherever possible in performance rather than prescriptive terms.

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2.7 Sign Control: A Special Aspect of Architectural Review

Sign control is an aspect of architectural review which has received considerable attention, and numerous sign control ordinances are in existence. The definitive work on the subject is Ewald and Mandelker's Street Graphics. These authors analyze the purpose of signs and street graphics, discuss the legal basis for sign control, then propose an approach to development of a street graphics control system and a model street graphics control ordinance. Culver City's proposed sign control ordinance is based upon the Ewald/Mandelker approach.

Ewald and Mandelker's proposed standards are an excellent application of the concept of performance standards, discussed in Section 2.6 of this report. They begin by defining the purpose of street graphics: to communicate. They then refer to the scientific literature of perception and cognition to demonstrate that there are limitations on the rate at which the human mind can absorb and process information, and that the limit may often be exceeded when driving along a street crowded with signs. Thus in order to ensure that signs effectively fulfill their function of communication, it is necessary to limit the quantity of information which they convey. (In other words, too much information results in less, not more communication). The fundamental basis for the model standards, then, is limitation of the number of items of information allowed to be displayed per building.

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(Note: This publication contains an extensive bibliography of further references on the subject.)

Section 3
ANALYSIS OF LEGAL ISSUES

3.1 Introduction

In order to gain an understanding of the opportunities and methods potentially available for exertion of control and influence over quality of exterior appearance and design of buildings by means of architectural review standards, it is necessary to analyze the legal basis for aesthetic regulation of design. The following analysis was made by the consultant in order to facilitate the drafting of the standards. It is presented here in order to document the assumptions upon which the proposed standards are based, and to facilitate checking of those assumptions by the City Attorney and others who may be concerned. It is not offered as legal advice to Culver City.

Section 3.2 discusses the police power, 3.3 considers standards, and 3.4 summarizes conclusions. Appendices present summaries of relevant cases, and summaries of selected architectural review ordinances.

3.2 The Police Power

Control of that which affects our visual senses should be a legitimate concern of local government for what is pleasing has a direct impact on the psychological and physiological well-being of its inhabitants. Historically, however, regulation for aesthetic purposes has been held to be beyond the police power:

aesthetic considerations are a matter of luxury...and it is necessity alone which justifies the exercise of the police power. Varney and Green v. Williams [155C. 318(1909)]

Constitutionally there is nothing that excludes such regulation from the police power:

...the police power as such is not confined within the narrow circumspection of precedents, resting upon past conditions which do not cover and control present conditions obviously calling for revised regulations...it is apparent that the police power is...elastic and...capable of expansion to meet existing conditions of modern life. [Miller v. Bd. of Public Works of Los Angeles (1925) 195 C.477.]

Recent cases demonstrate a growing judicial awareness that the police power is not so limited but rather encompasses imposition of reasonable controls to minimize discordant and unsightly surroundings. For example, Berman v. Parker [348 U.S. 26 (1954)] suggested that:

the concept of the public welfare is broad and inclusive... It is within the power of the legislature to determine that a community should be beautiful as well as healthy...

Despite the growing awareness most courts manage to find traditional police power purposes such as protection of property values behind the disputed ordinances sustaining them on such grounds instead of aesthetic considerations. See Appendix I: People v. Scover [12 N.Y. 2d 462 (1963)]; State ex rel. Saveland Park Holding Corp. v. Weiland [269 Wis. 262 (1955)]. An exception may be Oregon City v. Harttke 240 Ore. 126 (1965), Section 3.5, where the court affirmatively decided that the city could exclude wrecking yards because the use was offensive to aesthetic sensibilities.

Whether aesthetics alone can justify an exercise of the police power has been said to be an open question in California, Santa Barbara v. Modern Neon Sign Co. [189 C.A. 2d 188 (1961)], however, Varney v. Green has not been overruled and was cited recently for the proposition that aesthetic regulation, without more, is an improper use of the police power, Section 3.5, National Advertising Co. v. County of Monterey [211 C.A. 2d 375 (1962)]. As in other jurisdictions, California courts have not ignored the problem. In Metromedia v. City of Pasadena [216 C.A. 2d 270, 273 (1963)] the appellate court said:

Today economic and aesthetic considerations constitute the nearly inseparable warp and woof of the fabric upon which the modern city must design its future.

and in Carlin v. City of Palm Springs [14 C.A. 3d 706, 714 (1971)] it was stated that,

aesthetics should be considered a factor, together with other factors in support of an ordinance.

There is considerable support in California for visual regulation if there is a connection with preservation of property values or promotion of the community's prosperity. For example, signs can be prohibited in areas where a "scenic environment is commercial and the maintenance of billboards may reasonably be believed to have an adverse affect upon the economy, Santa Barbara v. Purcell, Inc. [251 C.A. 2d 169 (1967)]; and curvilinear streets may be required in subdivisions because they promote economic values and discourage fast driving, Opinion of the Attorney General [43 Ops Cal Atty Gen 89 (1964)].

As the above cases indicate, an ordinance such as Culver City's with its specific economic findings would undoubtedly be sustained, though architectural review is inextricably bound up with aesthetics. It is reasonable to predict that a California Court would find site compatibility, building design, etc. like set back requirements, building heights, minimum square footage, locality and convenience make up a portion of the bundle of factors totaling the fair market value of property.

3.3 Standards

The greatest risk with respect to aesthetic control is the question of standards. Unlike simple tasks such as the approval of building permits, the regulation of improper visual characteristics cannot be accomplished by mechanically applying a simple formula. Not only are there different schools of thought with respect to what is beautiful or pleasing but individual differences within each school. If these differences could somehow be resolved, still remaining would be competing societal values such as the right of a person to use his property as he chooses or to express himself as he pleases regardless of others. These interests suggest that decisions of an architectural review board must be the result of a complex process of compromise and choice requiring, therefore, that it have broad discretionary powers. Such power cannot be unlimited, however; there must be a way that a reviewing court can insure that a decision was made to further the public welfare.

The generally accepted rule is that a statute or ordinance which vests an arbitrary discretion in administrative agencies with reference to the rights or property of individuals without prescribing a uniform rule of action, making the enjoyment of rights depend upon arbitrary choice of the agency without reference to the general welfare of the public and without furnishing any definite standard for the control of the agency by either reviewing agencies or courts, is unconstitutional and void. Yick Wo v. Hopkins [118 U.S. 356 (1885)]; In Re Porterfield (28 C 2d. 91 (1946)). This standard may be expressly stated in the ordinance conferring the power, In Re Petersen [51 C. 2d 177 (1958)]; it may inhere in the subject matter or purpose of the agency's discretion, In Re Petersen, supra; or it may be implicit in a clearly defined, though extrinsic, field of action, American Trucking Association v. United States [344 U.S. 298 (1952)].

Regardless of where such standards are found, they must be reasonably definite and sufficient to guide the agency, the court and those who may be affected by any agency action. United States v. Rock Royal Co-Operative Inc. 307 U.S. 533, (1938); Jersey Maid Milk Products Co. v. Brock 13 C. 2d 620 (1939). This requirement is subject to the qualification that legal sufficiency or adequacy of the standard is a function of the particular field within which the agency must operate. Thus, a standard is adequate if it is as definitely described as is reasonably practicable under the necessities of the circumstances. Miller v. Municipal Court of Los Angeles [22 C. 2d 818 (1943)]. Furthermore, in finding that a particular standard is sufficient, the courts will frequently refer to the procedures for review found in the statute or ordinance, Yakus v. United States [321 U.S. 414 (1944) and will indulge in a presumption of constitutionality, Ex parte McManus [151 C. 331 (1907)].

It is undoubtedly the desire for ascertainable and understandable standards that has motivated the courts to find justifications for exercise of the police power other than aesthetics. Thus, in West Palm Beach v. State ex rel. Duffey [158 Fla. 863 (1947), Section 3.5] the court invalidated an ordinance requiring substantial conformance in several respects with existing

buildings saying that the standard left determination to the whim of the agency; but in State ex rel. Saveland Park Holding Co. v. Weiland [269 Wis. 262 (1955), Section 3.5], the court, moving onto the familiar ground of property value, though the result of aesthetic considerations, was something that could be established in understandable terms by proper evidence. The case of Oregon City v. Harttke [240 Ore. 35 (1965), Appendix I], thought by many to be the only case to be decided on purely aesthetic grounds, involved the use of property for an auto wrecking yard, which the court and nearly everyone else could agree was an eyesore.

General and rather vague standards have been upheld in several cases involving architectural review. See Opinions of the Justices [333 Mass. 773 (1955)]; New Orleans v. Levy [223 La. 1464 (1953)]; City of Santa Fe v. Gamble-Skogmo, Inc. [73 N.M. 410 (1964)]; Reid v. Architectural Review Board of Cleveland Heights [26 00 2d 178 (1963)]; State ex rel. Stoyanoff v. Berkeley [458 S.W. 2d 305 (1970) (Missouri highest court)]. In all but the last, however, the court was able to go outside the ordinance and find legal sufficiency implicit in the field of action within which the board was operating. These cases involved preservation of the visual character of the historical districts of Nantucket, New Orleans and Santa Fe, respectively, and in each the court, though thrust into the unfamiliar area of the relationship of lines to colors, sizes, etc. could evaluate the new construction in relation to the existing character of the area. In such districts, the incongruent nature of a design is easily exposed while potential commercial harm as a result of the structure may be determined since the area's value is clearly connected with its visual characteristics. It is but a short step to ordinances such as that of the city of Rye, New York, [Section 3.6] or Scarsdale, New York [Section 3.6] which require the board to compare a proposed building plan with existing structures, in the area, but a somewhat longer step was approved in the Reid case cited above. The ordinance in that case required the board to preserve property values utilizing architectural control guided by "architectural principles" rather than an existing style. The court glanced briefly at the standard and went directly to the particular facts of the case. It concluded that a series of modular units in a "U" shape would decrease the value of "stately" two story houses in the immediate vicinity; thus, utilizing, once again, an existing neighborhood to understand the board's decision. This case might be compared to Pacesetter Homes, Inc. v. Village of Olympic Fields, 104 Ill. App. 2d 218 (1969) where excessive similarity or dissimilarity was the guiding standard to achieve the purpose of protecting property values and preserving the benefits of living in the area. The application was denied because the structure was too "similar" to others in the area, but with no findings as to depreciation of property values. The court looked only at the utilized standard -- architectural similarity -- and concluded that the ordinance was invalid because of inadequate standards. Perhaps if the reviewing committee had exercised their considerable discretion only when property values were substantially threatened the court, as in Reid, would have sustained its validity.

In the last case cited above, State ex rel. Stoyanoff, the court utilized a different rationale saying that because of the impracticality of setting forth a comprehensive standard to guide architectural review, the procedure of public hearing, notice and appeal was sufficient to provide against the

arbitrary and uncontrolled discretion of the board. This is similar to the federal solution suggested by the Yakus case cited, *supra*, and to the holding of a recent California Supreme Court decision dealing with delegation in a non-zoning case. See Kugler v. Yocum [69 C 2d 371 (1968) Section 3.5].

Culver City's objective, as it is understood, is not only to preserve but to enhance existing and future property values by positively insuring aesthetic quality of construction in the designated areas. Thus, instead of maintaining or preserving that which is objectively determinable such as an existing neighborhood style, Culver City wants to create a new style or design. Given this, a standard such as "architectual principles" involved in the Reid case may not be adequate since there would be no extrinsic, certain point of reference to insure that decisions were made in accordance with the public welfare and not individual taste. This must be qualified, of course, by the possibility of a California court applying the Yocum principle and finding Culver City's review procedures adequate or of finding sufficiency in the "principles" themselves.

A reasonably definite design plan, however, that has been subjected to public scrutiny and approval by the city council should be an adequate substitute for historical districts or neighborhood patterns and certainly should eliminate the possible inadequacy problem indicated above. In a contested case the court could examine the plan to determine whether it is reasonably related to the ordinance's economic and aesthetic goals and compare the particular proposal with the plan's guidelines. In addition, it could take evidence and evaluate the impact of the proposed structure upon the plan and public purpose relative to the effect upon the property owner of permitting or not permitting the use. Finally, such a plan would be adequate to give notice to property owners of what the city will expect before approval is granted. Undoubtedly, criteria established in the plan need not be too precise given the complexity of aesthetic regulation. Certainly the regulation of beauty which has been described as "something indescribable, what it is or what it means can never be said," [Santayana, The Sense of Beauty, "Expression," page 261] is as complicated as regulation of the broadcasting industry where the Supreme Court upheld the standard of "public interest, convenience or necessity" stating that it was a criterion as concrete as the complicated factors for judgement in such a field permits. Federal Communications Comm. v. RCA Communications, Inc. [346 U.S. 86 (1952)]

3.4 Conclusion

Regulation of architectural design falls into the area of aesthetic control though hardly separable from economic considerations. Court decisions have recognized that such regulation is within the police power but implementation is still risky since the courts recognize that there is little or no consensus of what is visually pleasing. There have been no problems, however, of maintaining the visual character of historical districts of neighborhoods because the area itself represents a norm that can guide review boards and against which courts can understand and measure its acts. Property value has been used in a similar fashion.

Both of the above represent maintenance of the status quo unlike that which Culver City is attempting to accomplish. A conclusion that may be drawn from such cases, however, is that a publicly adopted design plan may be used as a surrogate for either since it too represents a kind of consensus which the court can understand. Given the procedural due process embodied in Culver City's ordinance and the fact that California Courts recognize that such boards do not operate in a political vacuum, the plan's guidelines may be quite general leaving considerable discretion to the review board.

3.5 Appendix: Summary of Relevant Cases Dealing with the Validity of Aesthetic Control and Standards Guiding Such Review

Varney and Green v. William 155 C. 318 (1909). San Jose's ordinance prohibiting signs in the city limits to advertise merchandise was found to be based upon aesthetic considerations. The court stated, "Aesthetic considerations are a matter of luxury...and it is necessity alone which justifies the exercise of the police power." The ordinance was found to be an unreasonable restriction upon property rights.

City of West Palm Beach v. State of Florida, ex rel., Duffey 158 Fla. 863 (1947).

The court found that a zoning ordinance requiring the completed appearance of every new building to substantially equal that of adjacent buildings in appearance, square foot area and height was void as not being related to a lawful purpose of the police power and as leaving exactions to whim or caprice of an administrative agency.

Wheeler v. Gregg (1949) 90 C.A. 2d. 348, 363.

While a legislative body cannot delegate its power to make law, it can make a law to delegate a power to determine some fact, or state of things on which the law makes or intends to make its own action depend.

State ex rel. Saveland Park Holding Corp. v. Wieland. 269 Wis. 262 (1955).

Fox Point, Wisconsin's ordinance provided that exterior design not be so at variance with the surrounding structures in the immediate neighborhood as to cause substantial depreciation of the property values. The court held that the ordinance was designed to protect property values and such a purpose was within the general welfare aspect of the police power. It found further that "neighborhood" and "substantial" were both sufficiently definite so that delegation was not unlawful.

Opinions of the Justices 333 Mass. 773 (1955).

A statute designed to promote preservation of a historic area in Nantucket required that a commission review the appropriateness of exterior architectural features of new construction to prevent development of obviously incongruous structures. It was to consider general design, texture, material, color, etc. The court stated that "there is reason to think that more weight should be given to aesthetic considerations than was given a decade ago," and because in addition to an aesthetic purpose, the ordinance protected a principal asset of the town, held that the ordinance was valid. The standards were not too vague or indefinite in that only those items subject to the public view were being controlled and the "obviously incongruent" limitation prevented decisions based upon individual taste.

Hawkins v. Borough of Rockleigh 55 N.J. Super. 132 (1959).

The city ordinance provided that the architectural design was to conform to existing residential architecture, with the rural surroundings of the Borough, or be early American. Evidence was presented of many modern style houses in the town and of several structures with flat roofs like plaintiffs. The court did not reach the question of the aesthetic regulation but found that denial of the permit was clearly unreasonable in light of the actual physical development of the municipality. An appropriate factual setting for application of the ordinance did not exist.

Hunter v. Adams 180 C.A. 2d 511 (1960)

This case indicated the flexible nature of the police power and said that injury to property values, reasonably related to the public good and reasonably necessary to serve a public purpose for the general welfare was within the police power.

Consolidated Rock Products v. Los Angeles 57 C. 2d 515 (1962)

A zoning case where a property owner was denied the right to make profitable use of his property. In its opinion the court stated that the very essence of the police power as differentiated from the power of eminent domain, is that the deprivation of individual and property rights could not prevent its operation if its exercise was proper. Once it is found on substantial evidence that the necessity and propriety of the legislative action is one upon which reasonable minds could differ, the legislation should be upheld. This would suggest that hardship on the property owner, regardless of its intensity and irrespective of the potential benefit to the public, is immaterial.

National Advertising Co. v. County of Monterey 211 C.A. 2d 375 (1962)

Signs were prohibited in several zones including the contested zone and non-conforming uses were to be discontinued. The court stated that aesthetics alone could not justify a zoning regulation but that here the supervisors were not asserting their own view as to what was attractive but instead were concerned with the economic question of what would repel or attract customers.

Reid v. Architectural Review Board of Cleveland Heights 2600 2d 178 (1963)
(Intermediate Ohio Court)

The ordinance establishing the board said that its purpose was to protect property values and to maintain high character of community development. To accomplish this, the board, composed of architects, were to regulate design, use of material, finished grade lines and orientation of new buildings according to "proper architectural principles."

The court found that the purpose was valid and that the standard indicated above, was informative as to the boundary of the board's discretion. It should be noted that the structure sought to be built was a complex of twenty

modules to be arranged in a "U" and that the site was in a neighborhood of dignified, stately and conventional structures.

City of Santa Fe v. Gamble-Skogmo, Inc. 73 N.M. 410 (1964)

A zoning regulation established a historical zone prescribing, inter alia, that window panes not exceed 30 inches, in accordance with the zoning ordinance standard that structures in the area conform with the "Old Santa Fe Style" in form, etc. of historic buildings in the area.

The court said this detail was only one of several promoting the "Old Santa Fe Style" and that the style was economically necessary to the area, a principal asset of the city. Hence, the ordinance was found to be valid.

With respect to the standards the court said that general standards were permissible if capable of reasonable application. Here the Old Santa Fe Style was described with great detail and was a sufficient limitation upon the boards discretionary power.

Oregon City v. Hartke 240 Ore. 35 (1965)

The city ordinance permitted operation of a wrecking operation. Defendants extended this use to contiguous land without permission and were convicted of violation of the zoning ordinance. Defendants attack was based on the argument that exclusion of wrecking yards was for aesthetic purposes alone. The court held that there was a rational basis for the exclusion in that, "those who must live in a community from day to day [may] plan their physical surroundings in such a way that unsightliness is minimized.

Desert Outdoor Advertising, Inc. v. County of San Bernardino 255 C.A. 2d 765 (1967)

In passing a zoning ordinance prohibiting signs within a certain distance of a freeway the supervisors stated that it was to preserve "the natural scenic beauty of this county." The court stated that recent cases suggested that aesthetics plus some other justification such as economic advantage to the area would sustain exercise of the police power. The court then said that the fact that the supervisors did not include economic reasons would not preclude the court from finding such in order to uphold the enactment. It found that testimony in the lower court supported a finding of economic advantage.

County of Santa Barbara v. Purcell, Inc. C.A. 2d 169 (1967)

Billboards, maintained in violation of a county zoning ordinance, were ordered removed. Defendants contended that the ordinance forbidding the signs was based solely upon aesthetics. The court found it unnecessary to meet the aesthetic argument directly for the lower court had found the scenic environment of Santa Barbara County commercial in character, hence, the ordinance was constitutionally within the police power.

Pacesetter Homes Inc. v. Village of Olympia Fields 104 Ill. App. 2d 218 (1968)

The relevant ordinance provided that the city legislature found that excessive similarity, dissimilarity, or inappropriateness in exterior design and appearance adversely effected property values. It went on to say that the building was not to be constructed if (1) the building inspector "believed" that the harmful effects "may" be caused and (2) referred the plan to a review committee member who "believed" the effects "may" occur and (3) a majority of the committee members found that the effects would occur. Excessive similarity or dissimilarity of facade, doors, size floor area and other significant design features as well as general inappropriateness in relation to other property in the area were to be considered by the inspector and committee members.

In this instance the site plan was disapproved because the proposed construction was "architecturally similar" but the court examined the validity of the ordinance rather than its application. It found that standards were too broad for an administrative body emphasizing that the building inspector initially controlled the committee and that he only had to believe that an adverse effect may cause a harmful effect to cause an applicant to subject his plan to the scrutiny of the committee.

Kugler v. Yocum 69C. 2d 371 (1968)

An ordinance of Alhambra stating the city manager was to insure that salaries were no less than those of an adjoining city was attacked as unlawfully delegating legislative power. The court said that while generally administrative bodies cannot have uncontrolled discretion, there are several ways of limiting such action. One such way is with sufficient standards, but, this requirement is not sacrosanct so long as its purpose may otherwise be assured. Another way of preventing arbitrariness is with safeguards for those affected by the administrative action. The court cited an Oregon case with approval which indicated that an appeals procedure was such a safeguard. It went on to say that delegation with safeguards is necessary today and

"only in the event of a total abdication of power, through failure either to render basic policy decisions or to assure that they are implemented as made, will this court intrude on legislative enactment because it is an unlawful delegation and then only to preserve the representative character of the process of reaching legislative decision."

State ex rel. Stoyanoff v. Berkeley 458 S.W. 2d 305 (1970)

The city of Ladue, Missouri, created an architectural review board utilizing a standard that said that applications shall be disapproved if it was determined that the proposed structure would constitute an unsightly, grotesque, or unsuitable structure in appearance detrimental to the welfare of the surrounding property or residents. This was to be judged by proper architectural principles of appearance and design in comparison with the style and design of surrounding structures and conducive to the proper architectural development of the city.

The court found that the aesthetic factor was to be considered in conjunction with effects upon property values. The beauty of a neighborhood is for the comfort and happiness of the residents and sustains in a general way the value of the neighborhood property.

With respect to the standard, the court said it was impractical to set forth a comprehensive standard and the procedure of public hearing, notice and appeal was sufficient to provide against the arbitrary and uncontrolled discretion of the board.

Carlin v. City of Palm Springs 14 C.A. 2d 706 (1971)

An ordinance of the city prohibited "rate" signs within Palm Springs. The ordinance was stated to be for the protection of the cities image and that such an image was related to the prosperity of the city. The preamble stated that economics and aesthetics were inseparable. The court said that the rate signs regulation could only be justified if the general welfare was promoted. Simply put, the question was whether either economics or aesthetic considerations could sustain the ordinance. The court stated that though the two concepts "were virtually inseparable" it could not perceive any aesthetic difference between a sign reading "Sam's Hotel" and "Hotel 6.50". "A rate sign is ugly only in the eye of a competitor."

[illegible]

3.6 Appendix: Summary of Selected Ordinances and Procedures for Architectural Review

The following table summarizes and compares architectural review ordinances and procedures for:

Beverly Hills, California
Cleveland, Ohio
Coral Gables, Florida
Lake Forest, Illinois
Monterey County, California
Orange County, California
Riverside, California
Rye, New York
Santa Barbara, California
Santa Clara County, California
Santa Rosa, California
Scarsdale, New York
Tucson County, Arizona

Beverly Hills, California	Architectural Commission, consist- ing of citizens, and including some professionals. Appeals to City Council.	Entire city	<p>"...most persons who travel through Beverly Hills or do business in and with Beverly Hills, do so in its apartment, commercial, and industrial area...there is a tendency of some owners and developers in these area to disregard beauty and quality in construction and a consequent serious danger that construction of inferior quality and appearance in the apartment, commercial and industrial areas will degrade and depreciate in image, beauty, and reputation of Beverly Hills, with adverse consequences for the entire city..."</p> <p>Purpose to prevent harmful effects of such exterior appearances of buildings erected in any neighborhood and thus</p> <p>(1) Promote and protect the health, safety, comfort, and general welfare of the community</p> <p>(2) To promote the public convenience and prosperity</p> <p>(3) To conserve the value of buildings</p> <p>(4) To encourage the most appropriate use of land within the city.</p>
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PLACE	WHO REVIEWS	AREA	STANDARDS	ENFORCEMENT
Cleveland, Ohio	Fine Arts Advisory Committee-- professionals in fields of Architecture, Engineering, Painting, etc.; final approval by the Planning Committee	Public buildings, private buildings on public property, other public projects, urban renewal projects.	"The advisory Committee...shall judge its qualities by the rigorous standards of their respective professions and arts." Final approval in protective districts (vicinity of public mall, parks and other open space areas)" Enhance the attractiveness and desira- bility,(2) encourage orderly and harmonious development in accordance with the character of the district.(3) Enhance and protect public and private investment and value of all land within the adjoining district.	Performance bond at time of appli- cation to change, extend character of structure. In effect until building inspector issues a certificate of compliance.

PLACE	WHO REVIEWS	AREA	STANDARDS	ENFORCEMENT
Coral Gables, Florida	Board of Architects (1-5 members appointed by the City Manager and approved by the City Commission) Any aggrieved person or city officer: Appeal to Zoning Board	Entire city	<p>"...requisite or appropriate to the maintenance of a high standard of construction, architecture, beauty and harmony."</p> <ol style="list-style-type: none"> 1. "...the erection, construction or alteration (or repair) of any building, structure, sign or canopy within the City..." 2. "...plans and specifications shall be prepared by a registered architect or registered engineer,..." 3. Samples of color in painting or awning work 4. "...to materially alter a front or side elevation of any existing building or structure within the City..." 	Building permit or sign permit

ENFORCEMENT

STANDARDS

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WHO REVIEWS

PLACE

Building permit

"...the Director of Building and Zoning and the Building Review Board shall consider whether there exists one or more of the following:

- (1) Excessive similarity or dissimilarity of design in relation to any other structure existing or for which a permit has been issued within a distance of 1,000 feet of the proposed site, or in relation to the characteristics of building design generally prevailing in the area, in respect to one or more of the following features:

- (a) Apparently identical facade;
- (b) Substantially identical size and arrangement of either doors, windows, porticoes or other openings or breaks in the facade facing the street, including a reverse arrangement thereof;
- (c) Cubical contents;
- (d) Gross floor area;
- (e) Other significant design features, such as, but not limited to, roof line, height of building, construction, material, or quality of architectural design; or
- (f) Location and elevation of building upon the site in relation to the topography of the site and in relation to contiguous properties.

- (2) Inappropriateness in relation to any other property in the same or any adjoining district of design, landscaping, building materials and use thereof, orientating to site or placement of parking, storage or refuse areas.

Five member Building Review Board, appointed by Mayor and confirmed by City Council. At least one member to be a member of the Planning Commission. Appeals to City Council.

Lake Forest, Illinois

Entire city

PLACE	WHO REVIEWS	AREA	STANDARDS	ENFORCEMENT
Monterey County, California	Planning Commission (appeal to the County Board of Supervisors) Applicant appeal within 30 days. Board of Super- visors decision within 30 days of filing.	"D" (Design Control) District Applied to: "SC" (Scenic Conservation) "G" (Rural- Professional) District "LM" (Light Industrial District	"...that such buildings, structures or other improvements shall be so designed... that they will not be of unsightly, undesirable or obnoxious appearance to the orderly and harmonious development of the County, impair the desirability of residence or investment or occupation in the County as appearing to travelers passing through..., limit the opportunity to attain the optimum use and value of land and improvements, impair the desira- bility of living conditions in the same or adjacent agricultural, residential or commercial areas, and/or otherwise adversely affect the general property and welfare."	Zoning Permit by Planning Commission
Criteria:				
1. color scheme				
2. building location				
3. topography				
4. existing vegetation				
5. proposed parking layout and location				
6. proposed landscaping plans				

PLACE	WHO REVIEWS	AREA	STANDARDS	ENFORCEMENT
Orange County, California	County Planning Commission (appeal to County Board of Super- visors). Appeal: Other aggrieved - next Board of Supervisors; Applicant - within 30 days	"AC" (Architectural Supervision) combination of zoning districts	Applicant must submit: "...descriptive material or plans showing exterior elevations of the proposed building or structure, the types of exterior materials and colors to be used and signs to be displayed,..."	Planning Commission approval of conditional approval

Note: Before "Architectural Supervision" is established in any district a petition therefor must be signed by the record owners of 66% of the land area involved.

Riverside,
California

Design Review Board,
consisting of:

- (1) Two architects
licensed by the
state;
- (2) One landscape
architect,
landscape con-
tractor, horti-
culturalist or
other person
of landscape
design back-
ground;
- (3) Four other
representatives
of the community.

Appeals are made to
the City Council.

City Council
establishes
design
review com-
bining zones

Preserve and promote the health, safety,
and general welfare of the community
by achieving the following purposes:

- (a) To protect and preserve the value of
properties and to encourage high quality
development thereof in areas where adverse
effects will result from excessive uniform-
ity, dissimilarity, poor exterior quality
and appearance of buildings and structures,
and from failure to preserve where feasible
natural landscape features, open spaces, and
the like, and will result in the impairment
of the benefits of occupancy and use of
existing properties in such area;
- (b) To recognize the interdependence of land
values and aesthetics and to provide a
method to implement this interdependence in
order to maintain the values of surrounding
properties and improvements, and to encour-
age excellence of development of property,
compatible with the general plan for, and
character of, the city, with due regard to
the public and private interests involved;
- (c) To ensure that the public benefits
derived from expenditures of public funds
for improvement and beautification of
certain streets and public facilities shall
be protected by the exercise of reasonable
controls over the character and design of
private buildings, structures and open
spaces;
- (d) To ensure the maintenance of high
design standards in the vicinity of certain
public buildings and grounds for the
preservation of the architecture and general
appearance in the areas of the city contain-
ing said buildings and grounds and to
preserve the property values in said areas;

Building permit

- (e) To promote the maintenance of high design standards adjoining certain thoroughfares of city-wide importance to ensure that the community benefits from the natural growth and vegetation as much as possible, and from the natural terrain, and to preserve and stabilize the architecture and general appearance of buildings and grounds adjoining said thoroughfares, and to preserve and protect the property values in said areas;
- (f) To ensure the maintenance of high design standards in the "C-1" and "C-1-A" zones, and in certain developments under conditional use permits, for the reasons set forth;
- (g) To ensure the maintenance of high design standards in other areas where it is determined that the design review procedures established in this chapter are necessary to achieve the objectives as set forth.

In addition, where applicable:

- (a) To ensure that sites subject to design review under the provisions of this chapter are graded and developed with due regard for the aesthetic qualities of the natural terrain and landscape, and that the trees and shrubs are not indiscriminately destroyed;
- (b) To ensure that buildings, structures, and signs are properly related to their sites and are in keeping with the character of the neighborhood and surrounding sites and are not detrimental to the orderly and harmonious development of their surroundings and of the city;
- (c) To ensure that open spaces, parking areas, pedestrian walks, signs, illumination and landscaping (including sufficient irrigation facilities) are adequately related to the site and are arranged to achieve a safe, efficient and harmonious development, to accomplish the objectives as set forth;

(d) To ensure that sites are developed to achieve a harmonious relationship with existing and proposed adjoining developments, avoiding both excessive variety and monotonous repetition, but allowing, when feasible, similarity of style or originality of design;

(e) To ensure, when feasible, effective concealment of electrical and similar mechanical equipment and trash and storage areas, and to encourage the use of harmonious or related colors and materials;

(f) The design review process shall endeavor to eliminate the ugly, the garish, the inharmonious, the monotonous, and the hazardous, and shall endeavor to ensure that proposed improvements will not impair the desirability of investment or occupancy nearby; but originality in site planning, architecture, landscaping and graphic design shall not be suppressed.

(g) Review shall include exterior design, materials, textures, colors, and means of illumination, but shall not consider elements of the design that are not visible beyond the boundaries of the site.

PLACE	WHO REVIEWS	AREA	STANDARDS	ENFORCEMENT
Rye, New York		All structures constructed, reconstructed or altered in the city.	<p>Disapproval if "so detrimental for the desirability, property values or development of the surrounding area or one or more harmful effects by reason of:</p> <ol style="list-style-type: none"> (1) excessive similarity, (2) identical facade, (3) other identical features, (4) excessive similarity or inappropriateness in relation to other structures in respect to one or more of the following features: a) cubical contents; b) gross floor area; c) height of building; d) relationship to site contours, shape or natural characteristics, (5) inappropriate location, (6) other significant design features such as material or quality of architectural design. <p>Provided excessive dissimilarity, similarity or inappropriateness shall be found to cause beyond a reasonable doubt one or more of the Preambles harmful effects (property values, desirability of property, orderly development, etc.).</p>	Building permits

PLACE	WHO REVIEWS	AREA	STANDARDS	ENFORCEMENT
Santa Barbara, California	Architectural Board of Review	"El Pueblo Viejo" area (boundaries defined)	<p>Purpose: "...the protection, enhancement and perpetuation of adobe buildings and other structures and places in the City of Santa Barbara which have special historical and/or aesthetic interest or value, and to provide for the appearance of structures on neighboring property within public view,..."</p> <p>Exterior architecture must conform to:</p> <ol style="list-style-type: none"> 1. "California Adobe" type 2. "Monterey Type" 3. "Spanish" or "Spanish-Colonial" 	Building permit

PLACE	WHO REVIEWS	AREA	STANDARDS	ENFORCEMENT
Santa Clara County, California	Architectural and Site Approval Committee (reviews and makes reports and recommendations to the Planning Commission) 4 committee members: 1. Planning Commissioner - 1 2. Planning Staff-2 3. Dept. Public Works ----- 1	All "H" Combining Zoning Districts Combines enclosure of junk yards and traffic control.	"The Architectural and Site Approval Committee and the Planning Commission may consider the following matters in their review of applications: 1. Traffic safety and congestion--effect of the site development plan on traffic conditions on abutting streets. 2. Outdoor advertising--number, location, color, size, height, lighting and landscaping of outdoor advertising signs (related to traffic hazards; appearance and harmony with adjacent development). 3. Landscaping--location, height and materials of walls, fences, hedges, and screen planting to ensure harmony with adjacent development and conceal unsightly development. Unnecessary destruction of existing healthy trees. 4. Site layout--orientation and location of buildings and open spaces related to physical characteristics of site, character of neighborhood, appearance and harmony with adjacent development. 5. Drainage	Planning Commission approval

NOTE: No. 1. Street dedication may be a condition of grant, among other.

ENFORCEMENT

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PLACE

Santa Rosa, California	Board of Zoning Adjustment	All "C" and "M" Dis- tricts (zones)	<p><u>Purpose.</u> "The architectural features and general appearance of all buildings and structures in "C" and "M" zones shall, in so far as reasonably possible, be consistent with the neighborhood, and shall in no case be such as would impair the orderly and harmonious development of the neighborhood or impair investment in and occupation of the neighborhood."</p> <p>"All applications--shall be accompanied by architectural drawings or sketches showing proposed elevations, landscaping and ground treatment,..."</p>	Building permit
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PLACE	WHO REVIEWS	AREA	STANDARDS	ENFORCEMENT
Scarsdale, New York	5-9 professionals in architecture, plan- ning, legal, real estate, etc.	entire village	<p>Consider natural features of site, appearance of existing structure, character of the district. Approve if not visually offensive by reason of poor exterior design, monotonous similarity, or striking discord within relation to the sites or surroundings, would not mar the appearance of the area, would not impair the use, enjoyment desirability or property values of the area, would not be detrimental to the character of the neighborhood and would not prevent the appropriate development and utilization of the site or adjacent lands.</p> <p>Approval or disapproval based upon a finding of harmful effects caused by: (similar specific standards as in Rye, New York, Supra.), e.g., monotonous similarity to any structure on same street or within 250 feet.</p>	The Board may impose appropriate conditions in approving or disapproving to ensure that harmful effects do not occur.

PLACE	WHO REVIEWS	AREA	STANDARDS	ENFORCEMENT
South Pasadena, California	City Council (may refer plans to the Planning Commission for recommendation)	R-3B, R-3A, M-1, M-1A and C-1A zones. None presently zoned.	Total clearance of existing structures. Requires new construction. Architectural plans must be prepared by a licensed architect.	Building permit

NOTE: Zone initiated by City Council, Planning Commission or 60% of the property owners.

PLACE	WHO REVIEWS	AREA	STANDARDS	ENFORCEMENT
Tucson County, Arizona	Architectural Advisory Committee <u>4 members:</u> Planning Director County Zoning Inspector 2 architects (appointed by Commission) 1 architect or engineer (selected by the applicant)	Rural Village Center Zone	"...review is to afford the applicant an opportunity to promote harmony with the scenic character of the area and among the buildings of the center." The review should consider: 1. Location on the lot 2. Front and side elevation 3. Location of mechanical equipment 4. Signs 5. Landscaping 6. Conformity to overall design of the development	COOPERATION Review is not mandatory for building permit

3.7 Appendix: Madison, Wisconsin, an Example of Architectural Control
Utilizing a Design Plan

a. Extract from the ordinance:

1. Short Title. This ordinance shall be known, cited and referred to as the Madison Urban Design Commission Ordinance.
2. Purpose and Intent. It is hereby declared a matter of public policy that the design, appearance, beauty and aesthetics of all public and private buildings, structures, landscaping and open areas are a matter of public concern and as such must be controlled so as to promote the general welfare of the community. The purpose of this section is:
 - (a) To assure the highest quality of design for all public and private projects in the city.
 - (b) To protect and to improve the general appearance of all buildings, structures, landscaping and open areas, in the city; to encourage the protection of economic values and proper use of properties.
 - (c) To encourage and promote a high quality in the design of new buildings, developments, remodeling and additions so as to maintain and improve the established standards of property values within the city.
 - (d) To foster civic pride in the beauty and nobler assets of the city, and in all other ways possible assure a functionally efficient and visually attractive city in the future.
3. Commission Composition and Terms. An Urban Design Commission is hereby created consisting of seven voting members. Of the initial voting members appointed, two shall serve terms of two years each, three, including the aldermanic member, shall serve terms of one year each. Thereafter, the term for each voting member shall be three years. The voting members shall be appointed by the Mayor and approved by the Common Council as follows:
 - (a) One member shall be an alderman;
 - (b) One citizen member;
 - (c) One member shall be a graduate landscape architect appointed from a list of at least three nominees submitted by the Wisconsin Chapter of the American Society of Landscape Architects;

- (d) One member shall be a graduate urban planner appointed from lists of at least three nominees submitted by the Wisconsin Chapter of the American Institute of Planners.
- (e) Three members shall be registered architects appointed from lists of at least three nominees for each available position submitted by the Western Section of the Wisconsin Chapter of the American Institute of Architects;
- (f) All members and nominees shall be residents of the City of Madison;
- (g) All lists of nominees shall be submitted to the Mayor along with brief biographies of each, in accordance with these provisions, and all nominees and biographies shall be forwarded to the Common Council at such time as the respective appointments are submitted for approval;
- (h) The regular terms of office shall commence on July 1 of the respective years, and members shall serve until a replacement is approved.
- (i) Officers should be nominated and elected by the Commission.

4. Powers and Duties.

- (a) General powers and duties. The Urban Design Commission shall make recommendations to the City Plan Commission on all matters referred to or assigned it under the provisions of this ordinance and other City ordinances.
- (b) Planned Community Developments. The Urban Design Commission shall review the design of all proposed specific implementation plans for projects in Planned Community Development Zoning Districts. In exercising this power, the Commission shall be bound by the provisions of Section 28.07, Subsection (4) Subdivision (g), Paragraph 3, and shall report its findings to the Plan Commission and Common Council.
- (c) Public Projects. The Urban Design Commission shall participate as consultants on and shall approve all public projects in matters regarding appearance and function. The Commission shall work with other governmental, municipal or civic bodies, agencies, departments, or divisions and enhance communication and understanding between them. To facilitate such consultation, the heads

of all such governmental, municipal or civic bodies, agencies, departments or divisions responsible for the design of all proposed public projects within the City of Madison, including but not limited to street construction and reconstruction, bridges, all types of buildings and remodelings, fountains, sculptures, gates, fences, approaches, lamps, steps, signs and landscaping, shall meet with the Commission annually to establish procedures for the desired consultation on the design and appearance of such projects.

The Commission may waive such minor projects as it deems to have negligible effect on the visual and functional environment of the City. The Commission shall report to the Common Council at least annually, but more often if it desires, on the design and appearance of such public projects and related matters.

(d) Urban Design Areas and Plans

1. For planning purposes, the Urban Design Commission shall select geographically-defined areas within the City of Madison as Urban Design Areas, and shall establish priorities for preparing Urban Design Plans for such areas.
2. Each Urban Design Plan prepared for or by the Commission shall include a design analysis of the area, a statement of design objectives, a zoning plan and proposed amendments to the zoning ordinance, recommendations for future public improvements, and recommendations for future private development including the specific criteria to be employed in reviewing development proposals.
3. Upon approval of such plan by the Urban Design Commission, the plan shall be submitted to the Common Council for review and adoption. Adoption of the plan would include any rezonings and proposed ordinance amendments set forth in the plan, thus requiring public hearings and procedures as set forth in Section _____.

4. Any proposal for development in an Urban Design Area which has adopted Urban Design Plan shall be reviewed for conformance to such plan by the City Planning Department. In reviewing such plan, the department may seek the advice and counsel of the Urban Design Commission if a question of conformance should arise. Should the department approve such plan, other required approvals may be obtained and a building permit issued. Should the department reject a proposal for failure to conform to the plan, the applicant may appeal such decision to the City Plan Commission. Should the Plan Commission affirm the action of the Planning Department, the applicant may appeal such decisions to the Common Council...

5. Professional Services.

- (a) The Planning Department of the City of Madison shall provide upon request the professional services the Urban Design Commission deems necessary to fulfill its purpose and duties.
- (b) At such time that the Urban Design Commission is provided with a budget, it is hereby empowered to hire such professional staff or outside consultants it deems necessary to fulfill its purpose and duties.

b. Contents and Scope of the Madison Urban Design Plan

The study commission which initially proposed the Madison ordinance produced, as an attachment to its report, a draft Urban Design Plan for the Langdon-Gilman Street area of Madison...a historic residential area of some note. The contents of the plan were as follows:

I. Preamble

Reasons for designation

II. Objectives

- A. Land Use
- B. Circulation
- C. Appearance
- D. Historic Buildings

III. Visual Characteristics

- A. Building materials and colors
- B. Height of buildings
- C. Deterioration of existing buildings
- D. Historic buildings
- E. Topography
- F. Landscaping

IV. Criteria for Evaluation of Private Development

V. Public Improvements

- A. Pedestrian traffic
- B. Vehicle traffic
- C. Street lighting
- D. Street trees
- E. Overhead wiring

The proposed criteria for the evaluation of private development related to:

- 1. Height: number of stories
- 2. Color: predominant color and accent color
- 3. Materials: brick, stone, concrete, stucco, wood, shingles
- 4. Texture: rough, medium, smooth
- 5. Roof shape: hip, flat, gabled, mansard
- 6. Proportion of buildings: height to width ratio
- 7. Proportions to openings within facade: (window to door) good or bad
- 8. Rhythm of solids to voids: good or bad
- 9. Rhythm of width of space between buildings: ratio
- 10. Relationship of gross volume-bulk: large, medium, small
- 11. Directional expression: horizontal, vertical, neither
- 12. Relationship of landscaping: dominance of trees, shrubs, neither
- 13. Scale of building and how it relates to man: good or bad.

Section 4

ANALYSIS OF THE EXISTING VISUAL CHARACTER AND IMAGE OF CULVER CITY

4.1 Survey Method

In order to develop a detailed understanding of the existing visual character, problems, and opportunities of Culver City, an extensive visual survey was conducted by the consultant. The survey was undertaken in two stages. Firstly, aerial photographs and maps of various kinds were examined to gain an overview of the situation. Secondly, every block of every major street was examined in the field, and its visual characteristics and qualities recorded in detail. Occurrences of the following elements were plotted on base maps:

1. Commercial and commercial/manufacturing structures
2. Industrial structures
3. Automobile-oriented structures (gas-stations, repair shops, parking lots, etc.)
4. Residential and social structures
5. Landscaping
6. Billboards

A typical map is illustrated in Figure 4.1.

Only a summarized overview of the data compiled is presented here, in order to make clear some of the most important visual problems and opportunities discovered. Further results are included in the "existing conditions," "problems," and "opportunities" sections of the tables of standards (see Section 8.2).

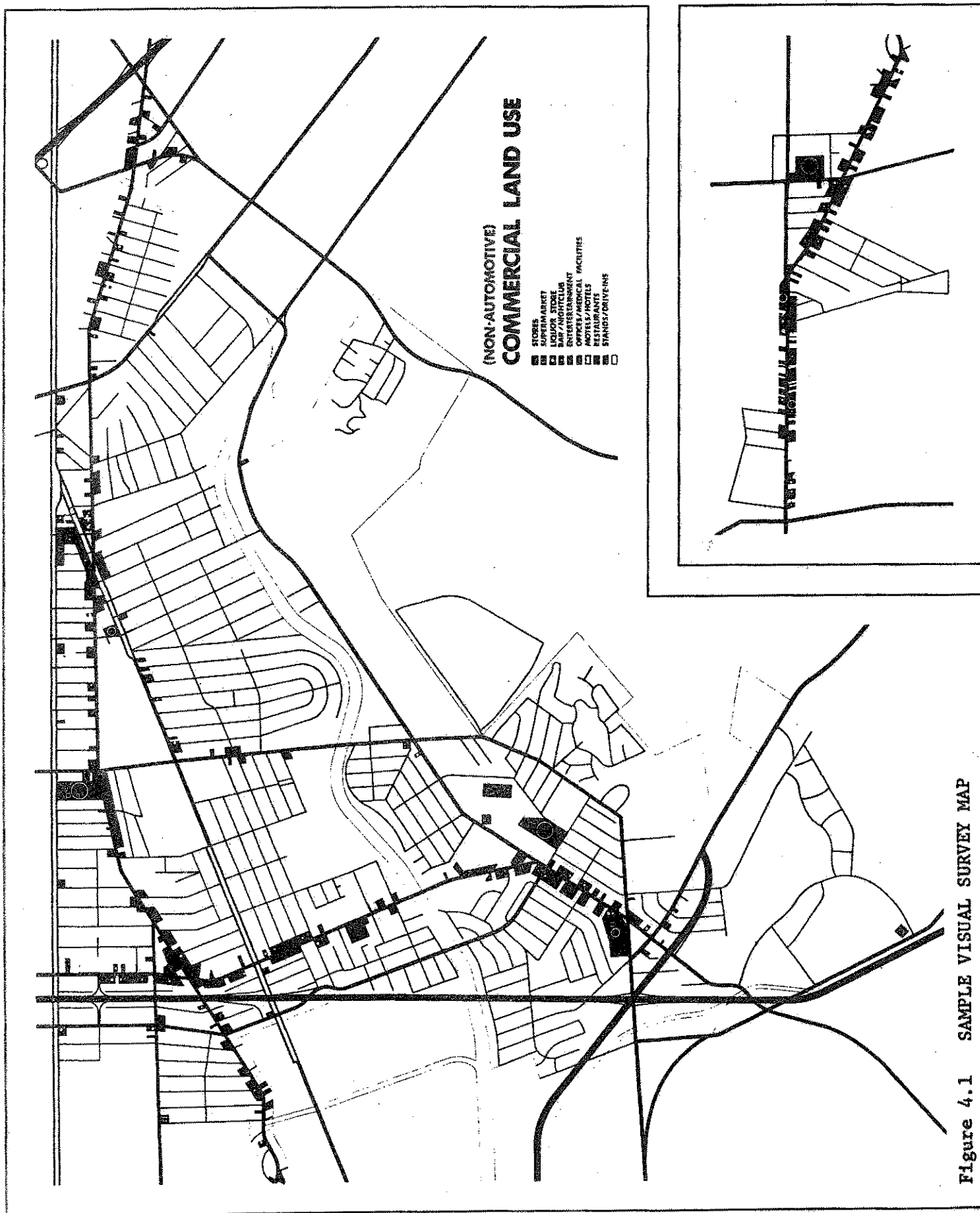


Figure 4.1 SAMPLE VISUAL SURVEY MAP

4.2 General Spatial Organization and Visual Character of Culver City

The following is a general overview of the spatial organization and visual character of Culver City, derived from the field survey which was undertaken. The discussion considers each of the following elements in turn:

- a. Paths
- b. Portals
- c. Edges
- d. Skylines
- e. Districts
- f. Nodes
- g. Landmarks
- h. Greenery, shade, and water.

Figure 4.2 is a sketch map summarizing the discussion.

a. Paths

Paths consist of roads, freeways, footpaths, bikeways, bridle trails, etc.

Culver City is bounded on two sides by freeways, and traversed by an irregular web of major surface streets and boulevards. Within this web, surface streets are arranged in a wide variety of different patterns and orientations. Washington Boulevard forms the spine of a narrow extension of the city to the west.

The freeways carry a very heavy volume of traffic, and provide frequent elevated views across Culver City. Consequently, it is probably true to say that the visual images of Culver City held by most residents of the Los Angeles region are largely formed on the basis of these freeway views. Perhaps the most unusual and exciting visual experience in Culver City is provided by the interchange of the San Diego and Marina Freeways, where the driver is suddenly elevated high above the surrounding urban fabric, and just as suddenly returned to earth.

The irregular non-orthogonal and changeable patterns of the surface streets, and the absence of prominent landmarks, makes orientation and path-finding extremely difficult in Culver City. This is particularly true if one is attempting to travel in a north-south direction.

The major surface streets are generally of mixed and inconsistent visual character. They are lined with structures of assorted size, age, use, and appearance, and little consistent policy with respect to lighting or landscaping is evident. There is very little visual celebration of their importance as major thoroughfares, and almost nothing that strikes one as visually distinctive or memorable. Traversing one of these streets is typically a

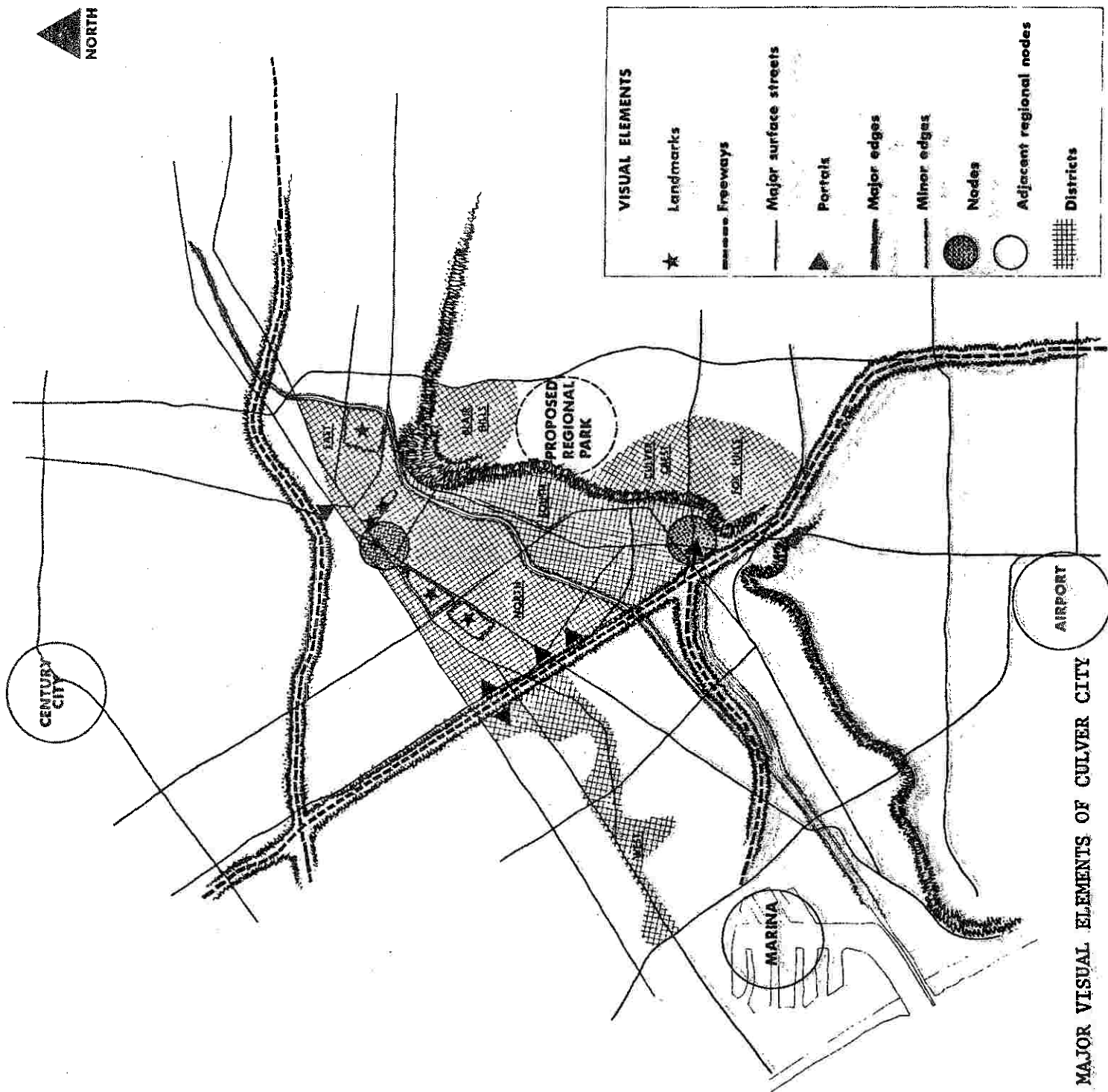


Figure 4.2 MAJOR VISUAL ELEMENTS OF CULVER CITY

disjointed sequence of unrelated visual events rather than a unified visual experience (as one finds, for example, along San Vicente Boulevard).

Culver Boulevard possesses a highly unusual visual character due to its extreme width, and the presence of railway tracks.

Many of the residential streets possess great charm, due to the domestic scale of construction, well-maintained gardens, and fine street trees.

An important new path will possibly be established in the city in the future if a proposed bikeway along Ballona Creek is constructed. This will provide a completely different visual experience of Culver City, since the speed of travel will be slower, buildings and fences will be closer, and the backs rather than the fronts of structures will be seen. Since children and teenagers ride bicycles rather than drive cars, this will be particularly important in forming their visual impressions of the city.

b. Portals

An astute observer of the Los Angeles scene, the English architectural critic Reyner Banham, has described the experience of taking a freeway off-ramp as follows:

The first time I saw it happen nothing registered on my conscious mind, because it all seemed so natural — as the car in front turned down the off-ramp of the San Diego freeway, the girl beside the driver pulled down the sun-visor and used the mirror on the back of it to tidy her hair. Only when I had seen a couple more incidents of the kind did I catch their import: that coming off the freeway is coming in from outdoors. A domestic or sociable journey in Los Angeles does not end so much at the door of one's destination as at the off-ramp of the freeway, the mile or two of ground-level streets counts as no more than the front drive of the house.

The off-ramps of the freeways bounding Culver City are in a very real sense the "front doors" of the city, through which visitors enter and leave... analogous to the city gates and triumphal arches of historical cities. However, the visual experience of entering Culver City more closely recalls the back door and the service entrance; off ramps deposit vehicles in the midst of confused tangles of minor and undistinguished side streets. By contrast, Westwood has a magnificent formal "front door" from the northbound San Diego Freeway. Vehicles sweep around a narrow ramp between trees on either side, then suddenly and surprisingly the whole width of Wilshire Boulevard opens out ahead, framed on either side by tall buildings.

c. Edges

Edges are linear elements not used or considered as paths by the observer.

Traditionally, the visual edges of cities have corresponded to their political and social boundaries. In other words, political and social boundaries of cities have been marked by walls or transitions in land use from built-up to rural. Culver City, like many modern cities in the highly urbanized regions of the United States, has political and social boundaries which are not visually evident. Passing from Culver City to Los Angeles, for instance, may be visually marked only by such subtle changes as a difference in color of street signs. Consequently, to casual visitors and even to many residents, Culver City has no clearly defined shape or bounded identity.

However, most of Culver City fits within a roughly triangular area formed by three very strong visual boundaries: San Diego Freeway, Santa Monica Freeway, and the open slopes of the hills to the south. The two freeways are elevated for much of their length adjacent to Culver City, and in a rather flat area with predominantly single-story construction, are visually very dominant. Many of the streets of Culver City form vistas closed by freeway overpasses or embankments...to which particular attention is often drawn by the sight of moving traffic, especially at night. Because of their bareness, steepness, and elevation the slopes of hills form a very prominent edge when Culver City is approached from the north or west. At night, the lights of the city are seen to suddenly stop at the base of the slopes, with a black bulk rising above. Approaching from the south, views of Culver City are suddenly revealed as the ridge line is crossed. Thus these elements are the visual edges, if not the actual political or social boundaries, of the city.

Within the area bounded by the three major edges, weaker edges are formed by Ballona Creek, and the close-packed forms of new apartment developments along a portion of the south side of Jefferson Boulevard.

The western extension of Culver City, along Washington Boulevard, has no clearly defined edges at all.

d. Skylines

Culver City has relatively few medium or high rise buildings, and the horizon is not dominated by tall buildings as is usually the case in downtown areas of larger cities. The elements which predominantly appear on the horizon are the ridges of Baldwin Hills, freeway embankments, and utility poles and wires. Due to its position in relation to other areas and communities, Culver City's horizons are especially frequently traversed by electric wires.

e. Districts

Visual edges, topography, and development patterns work together to subdivide Culver City into five major visually distinct districts:

1. The northern district, bounded by the Santa Monica Freeway on the north, the San Diego Freeway to the east, and Ballona Creek to the south. Topography is generally flat, and construction older.
2. The southern district, between Ballona Creek and the foot of the hills, contains both residential and industrial construction.
3. The Fox-Hills district is characterized by new large scale apartment complexes.
4. The Culver Crest district, is a distinctive residential area in the hills.
5. The Blair Hills district is a residential area in steep topography with extensive views.
6. The western district, extending along Washington Boulevard, is long and narrow, and cut off from the central district by the San Diego Freeway.

Within each of these major divisions, numerous quite distinct sub-districts exist as a result of the land use, development, and access patterns which have evolved over time. In the Fox Hills district, distinctions are particularly clear-cut, since large parcels of land have been developed as single apartment complexes...each striving to maintain a consistent and distinctive visual character.

Culver City possesses no areas in which the quality and character of the architecture is consistently a high order or of great historical importance. Consequently historical preservation of districts, as in the Vieux Carre of New Orleans, is not an issue. However there are a number of residential districts which because of their consistent age, style and scale of construction possess both visual consistency and considerable charm. Unfortunately these qualities appear to be threatened in many cases by the encroachment of multiple residential construction of unsympathetic scale and character.

f. Nodes

"Nodes are points, the strategic points in a city into which an observer can enter, and which are the intensive foci to and from which he is traveling." (Kevin Lynch, the Image of the City)

The two major nodes in Culver City are:

1. The civic center node...the old downtown area surrounding the intersection of Culver and Washington Boulevards.

2. The southern node...surrounding the proposed new regional shopping center to the east of the San Diego/Marina Freeway interchange.

Since the civic center node is weakening as a commercial center, and the southern node appears to be strengthening, a certain tension exists; the city does not have one clear "central node".

Minor commercial nodes are scattered throughout the city, mostly at the intersections of major surface streets.

g. Landmarks

The most distinctive landmarks of Culver City are of course the famous relics of the booming era of movie-making in the city...particularly the northern portico gate of M.G.M., the M.G.M. administration building on Culver Boulevard, and the old Desilu studio building, and the Culver Hotel. These are known throughout the region. Some, particularly the M.G.M. buildings are described in well-known works of literature, and are known of by people who have never visited Culver City. Ironically, it appears likely that many of these picturesque reminders of the past will be removed in the near future as the sites are redeveloped for other purposes.

Apart from movie-related structures, Culver City is singularly lacking in major landmarks. Consequently, commercial structures and advertising signs of relatively little civic importance or aesthetic value serve the function of orientation and memorization points-of-reference in the environment. As historic structures disappear, and unless new major landmarks appear, this will be increasingly so.

h. Greenery, shade, and water

Culver City is situated in a warm and semi-arid climatic region, so greenery, shade, and water can do much to increase the attractiveness of the area. Many of the residential districts are characterized by well-maintained private gardens and attractive, shady street trees. However, most of the major streets and boulevards appear extremely dry and barren; both public and private landscaping are lacking. Water is almost nowhere to be seen in the city, except for an unsavoury-looking trickle which runs along a gutter at the bottom of the Ballona Creek channel.

4.3 Modes of Experiencing Culver City

The fabric of a city may be experienced by an observer in many different ways. It may be day-time or night-time, the view may be close-up or distant, the observer may be driving, riding a bicycle, walking, or stationary at a destination. Under each particular combination of these conditions, different aspects of the physical environment become prominent. Consequently, in attempting to identify visual problems and opportunities in an area, and in evaluating the design of proposed buildings and developments for that area, it is essential to consider appearance under all possible combinations of these conditions. Tables 4.1 to 4.3 summarize the aspects of the physical environment likely to be prominent under each combination of conditions, and the urban design issues which are of importance as a consequence.

The difference between close-up experience and distant vistas of buildings and landforms has always been well understood by architects and urban designers, and most respond sensitively to it. However, the special visual conditions introduced by high-speed automobile travel (especially on freeways) and intense electric lighting at night, are peculiarly characteristic of the modern city. With some noteworthy exceptions, designers in general still tend not to give sufficiently sensitive attention to appearances under these conditions, despite the fact that a large proportion (perhaps the greater proportion) of our views of the city take place under these circumstances. For this reason, architectural review standards should place particular emphasis on evaluation of appearance under these conditions.

Good discussions of urban form as perceived from the automobile are given by Tunnard and Pushkarev (ibid, Section 2.4), Appleyard, Lynch, and Myer (ibid, Section 2.4), Ewald and Mandelker (ibid, Section 2.7), Hamilton and Thurstone (1937), Connolly (1968), Carr and Schissler (1969), Jones (1972) and Pollock (1972). Amongst discussions of the aesthetics of the modern city at night, articles by Wolfe (1966) and Schultz (1970) are of note.

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TABLE 4.1: CULVER CITY EXPERIENCED WHILE DRIVING

Mode of Experience		Common Locations of Experience	Prominent Aspects of Physical Environment	Resultant Urban Design Issues
Day	Distant Views	<ul style="list-style-type: none"> -From elevated portions of Santa Monica, San Diego, and Marina Freeways over Culver City. -From San Diego/Marina Free ways interchange over Culver City -Numerous and often unexpected vistas of Baldwin Hills area in many streets of Culver City and localities to north, east, and west. 	<ul style="list-style-type: none"> -Gross general character of urban fabric. -The most prominent major buildings, landmarks, signs, and topographic features. -The open slopes of Baldwin Hills. -Utilities poles and wires on skyline and in perspective. -Atmospheric haze....often obscuring distant views. 	<ul style="list-style-type: none"> -Clustering of prominent buildings, signs, and landmarks at nodes of major public importance draws driver attention, assists in orientation and path finding, gives identity. -Open slopes of Baldwin Hills provide important visual relief over a wide area. -Vista-closing elements assume particular visual prominence. -Utility Poles and wires assume excessive visual prominence.
	Close-up Experience	<ul style="list-style-type: none"> -Major surface-level through-streets, particularly where traffic stops at intersections. 	<ul style="list-style-type: none"> -Gross characteristics of building and landscape elements, utility poles and wires, etc. -Street graphics and advertising. -Elements surrounding major intersections. -Noise, heat, atmospheric pollution in streets. 	<ul style="list-style-type: none"> -Attractiveness and distinctiveness of building facades, landscaping, and street furniture draw driver attention. -Clear visual differentiation of major and minor streets, commercial, industrial and residential areas assists in orientation and path finding, gives identity.

Night Distant Views	<p>-From elevated portions of Santa Monica, San Diego, and Marina Freeways over Culver City.</p>	<p>-Distant patterns of lights</p> <p>-Major illuminated signs and building facades</p> <p>-Strong lines formed by lighting of major streets and freeways.</p>	<p>-Few major illuminated signs and building facades have major impact on perceived character of city.</p> <p>-Confining high intensity illumination to nodes of major public importance draws driver attention, assists in orientation and path finding, gives identity.</p>
Close-up Experience	<p>-well-lighted major surface-level through-streets, particularly in commercial strips and where traffic stops at intersections.</p>	<p>-Gross characteristics of building and landscape elements within range of street lights (natural colors often distorted)</p> <p>-Illuminated building facades and store interiors.</p> <p>-Elements surrounding major intersections.</p> <p>-Street noise and atmospheric pollution.</p>	<p>-Few major intersections and intensely lit commercial strips and shopping centers have major impact on perceived character of city.</p> <p>-Clear differentiation of major and minor streets, commercial, industrial and residential areas by lighting level and character assists in orientation and path finding, gives identity.</p>

TABLE 4.2: CULVER CITY EXPERIENCED ON FOOT OR BY BICYCLE

Mode of Experience	Common Locations of Experience	Prominent Aspects of Physical Environment	Resultant Urban Design Issues
Day Distant Views	<ul style="list-style-type: none"> -Rarely experienced...few views of major landmarks and topographic features available from main day-time pedestrian activity areas, such as shopping areas, parks, and schools -Possibly of Baldwin Hills along proposed Ballona Creek bikeway 	<ul style="list-style-type: none"> -The few available distant vistas assume particular importance -Utility poles and wires appear on skyline and in perspective 	<ul style="list-style-type: none"> -Preservation and appropriate framing of the few available distant vistas -Utility poles and wires assume excessive visual prominence
Close-up Experience	<ul style="list-style-type: none"> -In commercial areas, parks, and schools, along bike-ways 	<ul style="list-style-type: none"> -Small-scale elements at the base of buildings. -Colors, details, and textures of building facades, street furniture, paving, landscaping, signs and street graphics, utility poles and wires -Store display windows and interiors -Heat glare, dust, and wind effects -Small birds and animals -Street noise and atmospheric pollution 	<ul style="list-style-type: none"> -Amenity, comfort, and interest of commercial and office areas for pedestrians -Pedestrian orientation -Mitigation of heat, glare, dust, and wind effects -Encouragement of environments which harbour small birds and animals -Protection from adverse environmental effects of automobiles

Night	Instant Views	Rarely experienced	-Few
			-Real and apparent pedestrian safety and security -Pedestrian orientation by means of lighting level and character -Amenity, comfort, and interest of night-time commercial and entertainment areas for pedestrians -Protection from adverse environmental effects of automobiles
	Close-up Experience	-In night-time commercial areas, around restaurants, food stands, and near places of entertainment -In residential streets	-Small scale elements at the lighted base of buildings. -Sequences of light and shadow -Form and character of lighting fixtures and illuminated store displays -Natural colors and interiors play windows and interiors -Natural colors (often distorted), details and textures of building facades, street furniture, paving, landscaping, sign and street graphics within range of lighting

TABLE 4.3: CULVER CITY EXPERIENCED WHILE STATIONARY AT DESTINATIONS

Mode of Experience		Common Locations of Experience	Prominent Aspects of Physical Environment	Resultant Urban Design Issues
Day	Distant Views	<ul style="list-style-type: none"> -Views from residences in elevated areas of Blair Hills and Culver Crest. -Views from upper floors of medium-rise offices, apartments, hotels and motels -Occasional distant vistas from buildings to slopes of Baldwin Hills 	<ul style="list-style-type: none"> -Distant view is usually a dominant visual characteristic of the location -Utility poles and wires on skyline and in perspective 	<ul style="list-style-type: none"> -Preservation of desirability and value of properties by discouraging blockage of distant views by new construction -Utility poles and wires assume excessive visual prominence
	Close-up Experience	<ul style="list-style-type: none"> -Windows and grounds of buildings in all parts of the city 	<ul style="list-style-type: none"> -Colors, details, and textures of surrounding building facades and landscaping -Heat, glare, dust, and wind effects -Small birds and animals -Existence or lack of privacy -Utility poles and wires 	<ul style="list-style-type: none"> -Amenity, conflict, and interest of apartment residential areas for residents -Mitigation of heat, glare, dust and wind effects -Encouragement of environments which harbor small birds and animals -Preservation of privacy -Protection from adverse environmental effects of automobiles

Night Distant Views	<p>-Views from residences in elevated areas of Baldwin Hills and</p> <p>-Views from upper floors of medium-rise offices, apartments, hotels, and motels</p>	<p>-Distant view is usually a dominant visual characteristic of the location</p>	<p>-Preservation of desirability and value of properties by discouraging blockage of distant views by new construction</p>
Close-up Experience	<p>-Windows and grounds of buildings in all parts of the city</p>	<p>-Colors, details, and textures of surrounding illuminated building facades and landscaping</p> <p>-Existence or lack of privacy</p> <p>-Light spill from streets and surrounding properties</p>	<p>-Amenity, comfort, and interest of apartment residential areas for residents</p> <p>-Encouragement of environments which harbor small birds and animals</p> <p>-Preservation of privacy</p> <p>-Protection from adverse environmental effects of automobiles</p> <p>-Prevention of excessive light spill from streets and surrounding properties</p>

[illegible]

Section 5
SOCIAL SURVEY AND INTERVIEW DATA

5.1 Aims and Methods of the Survey

a. Introduction

Image studies with long-term and civically-involved residents were conducted to discover the psychological structure of Culver City, its salient paths and path-relations, noteworthy landmarks and features, the district and area divisions which are known.

The purpose of these interviews was to provide background data for development of an overall urban design framework. This framework was drafted tentatively on the basis of a street to street physical survey of the city. Interview results were used as testimony to residents' perception of the city, and as an important contrast to this strictly visual analysis. Interviews revealed an intimate view of city in the minds of residents and the diversity of ways in which it is known; as such the interviews served as a guide to the areas of decision-making which are most crucial in upgrading the public impression of Culver City.

A large-scale consumer study was not performed because answers to very general, albeit representative, questions would not have been useful at this time. Once the proposed Design and Physical Development Plan is made public, the city may require further readings on the needs and preferences of residents.

The following report considers results of the already completed "image" study entailing hour-long, face-to-face interviews with approximately thirty residents. The results will be presented under the following headings:

- review of interview format
- comments on psychological structuring of cities and implications for architectural review
- streets, paths and boundaries
- orientation, city-form and districts
- landmarks and life-styles
- implications for urban design

b. Interview format

The approach was adopted from Kevin Lynch, The Image of the City, in his widely recognized interview studies of urban form. The interview is appended for detailed reference; it requires that subjects represent their experience of the city through drawing detailed maps of streets and districts, through citing and locating landmarks, and by recounting in detail their experience of images and events along regularly travelled routes.

These data are then analyzed in depth for each individual, acknowledging differences in point of reference and length of time in the city. Common city structuring mechanisms are then identified from a psychological point

of view. This means that despite differences among interviewees, there are certain paths, nodes, edges, areas, and landmarks which achieve a high degree of consensus as organizing elements. Elements which have this psychological importance are then compared with elements defined as critical solely on the basis of their functional value (traffic corridors, open space and recreation areas). The greater the correspondence between psychological structuring of a city and its actual (functional) organization the more adequately it is "known." In short, the better the match, the more the city's resources are readily accessible to residents, discouraging them from leaving the city for needed goods, services, and leisure-time activities.

5.2 Comments on Psychological Structuring of Cities and Implications for Urban Design

Currently one finds a great deal of fluidity and inconsistency in the way Culver City is pictured in the minds of residents. Landmarks are for the most part not related to collective actions of the city as a whole, e.g., visits to a center of commerce, a civic center, or a center of culture. Rather they are made up of idiosyncratic choices including obscure places like Bob's Big Boy or the now defunct Helms Bakery.

Partly as a consequence of this one finds the city-form varying from interviewee to interviewee, depending largely on their individual life-styles. There is hardly any consensus concerning the city's contents, or its structure as a system of services and available facilities.

This is not entirely because the city lacks structure, but rather because it remains hidden to view by passersby, and in many cases to residents themselves.

An objective of a Design and Physical Development Plan is to further articulate this structure of available resources by devoting some portion of the building task of each new facility to the process of articulating urban form.

This is not merely for aesthetic reasons, e.g., to recapture the order of a designed city. It allows people to perceive aggregations of services (e.g. hotels, clothing stores, household goods) that are not related by means of spatial proximity. It produces in effect an aggregation economy without need for concrete juxtaposition of buildings providing similar services. Marina del Rey achieves this goal by means of a clear boundary around its restaurants, night-clubs, etc., and has become known as a center of night life. Yet spatially, these facilities are very far from one another.

Through urban design mechanism Culver City can articulate its image as a small city. While it is not an exclusive area for shopping, or industry or residence, or entertainment, it can demonstrate the unusual equilibrium between these forces which it manages to achieve within a spatially limited jurisdiction. In many ways, with this structure articulated, Culver City is a model for future decentralized and semi-autonomous communities. It redresses the imbalances which have occurred through uncontrolled expansion of municipal jurisdictions and the corresponding loss of local autonomy and control.

The mechanisms through which urban-form may be articulated (Figure 5.1) include:

1. Orientation — how should the city be entered and oriented in the minds of citizens — how might gateways be expressed through new and significant buildings or centers?

URBAN FORM

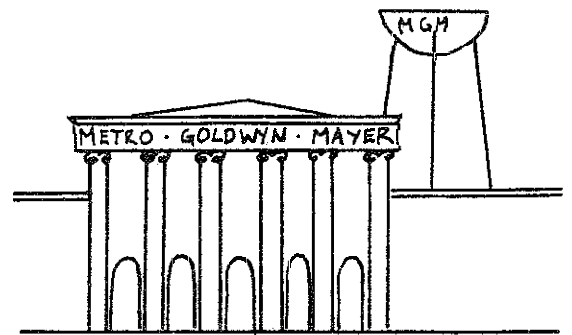
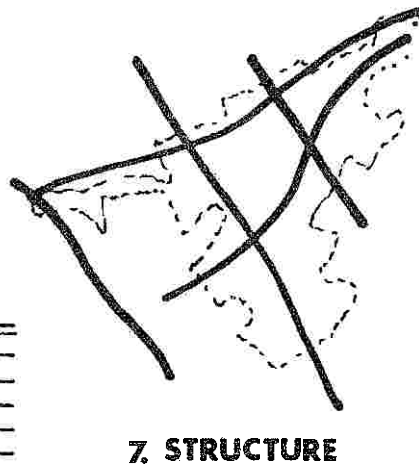
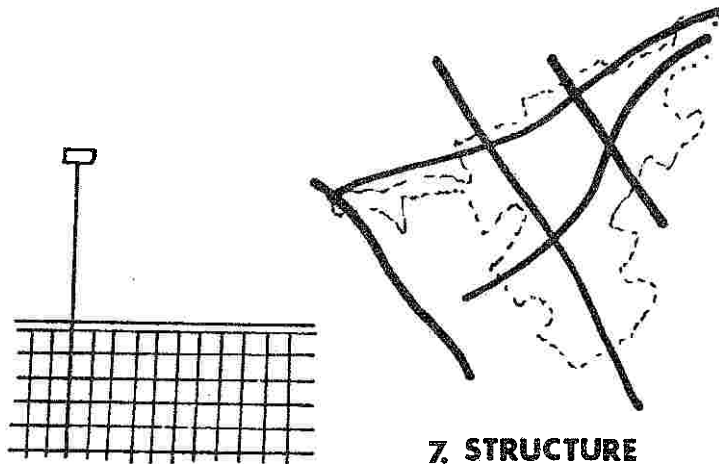
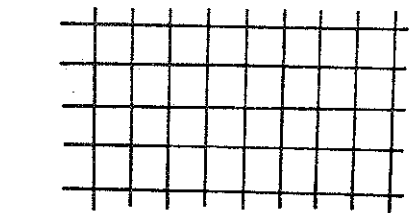
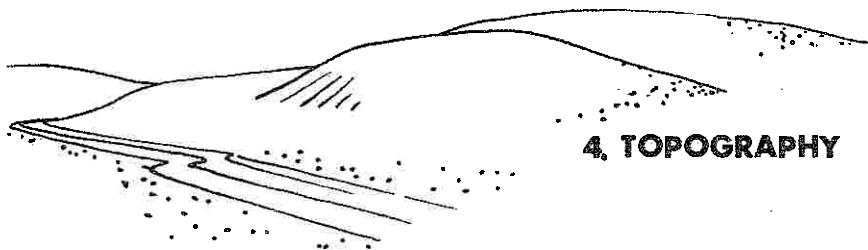
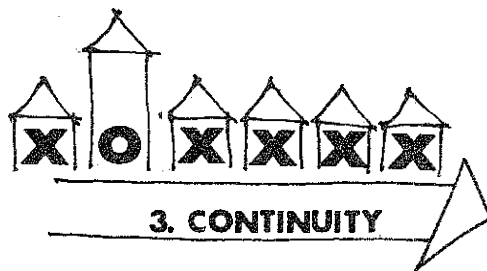
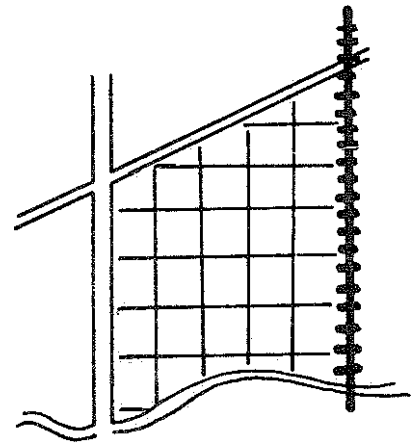
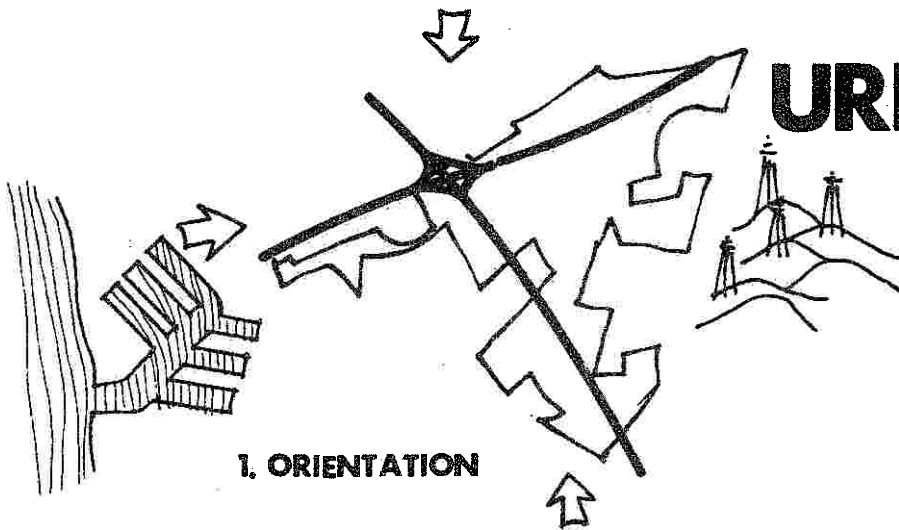


Figure 5.1 PSYCHOLOGICAL STRUCTURING OF CITIES

2. Topography — how should major edge-streets or visible hills be used to bound the city, thereby intensifying internal relationships, diminishing the sense of space or distance from one internal location to another?
3. Convention — street-style and pattern (including lighting fixtures, paving, set-back requirements) form a language which can differentiate large residential areas from the commercial, civic or industrial areas that border or surround them. Through these accents, a residential area can be made to seem occupied and vital, or alternatively, in their absence, it may seem formless and endlessly extensive.
4. Landmarks — broadly defined as memorable structures, these buildings can be used to mark the center of the city or its edges, and can lend interest and significance to large areas that are otherwise not experienced at all as important structuring elements.

5.3 Culver City as a System of Paths

The form and identity of a city is, to a great extent, a product of its system of circulation. Streets and avenues are a means of access and egress from the city and establish a relationship between sectors of city (e.g., residential and commercial). In addition, they imply a social, economic, and jurisdictional order as well. Large-wide straight streets, narrow-winding, roughly-surfaced streets, establish a hierarchy of expectations for resident and passerby alike. Street hierarchies can form a system in which some inter-sections become major nodes, others become minor nexuses, and still others surprising entrances (e.g., a minor street leading into a Boulevard) or juxtapositions. Similarly, system or organization can be expressed in directional (geometric) relationships among streets — parallel, perpendicular, oblique, straight-curved, one-way/two-way, divided/undivided.

Finally, streets are not experienced abstractly; rather they are highlighted by use, and underscored in meaning by the facilities, and the people one finds on them.

Exciting and dynamically organized cities deploy their system of street organization in a manner which produces (1) relatively clear system of organization extending to the city as a whole, (2) contrasting plans or perspectives, (3) sense of proportion between street and non-street areas, (4) differentiation of function of streets as boundary, connector, collector, extension of private space.

Objectively, the streets in Culver City meet these criteria in varying degrees. The results of the survey, however, confirm the suspicion that one cannot judge the significance of the street in the city-plan by means of its physical dimension or visual character.

In the interviews subjects were asked to draw street maps of Culver City. In order to assay the relative importance of these streets in structuring the city, a rating method was devised on the presumption that the first, second, third, etc. street drawn on the map were more important than the last streets included in laying out the overall structure. The order in which streets were included was noted for this purpose and later scored according to the following code: early streets= 3, middle streets= 2, late streets= 1. Mean averages were computed for all streets included in maps with the following results:

TABLE 1: "Power Score"
for streets included in
Culver City maps

Washington Blvd.	2.55
Sepulveda	2.05
Venice	2.00
Culver Blvd.	1.80
Jefferson Blvd.	1.40
La Cienega	1.30
Overland	1.10

S.D. Freeway	.75
Main St.	.75
Lincoln (not in city)	.6
Slauson	.4
Duquesne	.4

First some general comments about the streets included in these representations. There is no direct relationship between the order of importance given the streets in maps and their physical size or functional meanings. For example, the San Diego Freeway is included in maps less than 33% of the time despite its imposing significance. Sepulveda Blvd., on the other hand, is included in all but one map, and is used 70% of the time to define the Western edge of the city (or a major portion of the edge). A graphic summary of these results is presented in Figure 5.2 along with a parallel chart adapted from the analysis of traffic volume performed by Victor Gruen Associates (Figure 5.3). On immediate inspection there is an evident similarity between the two maps, suggesting the psychological importance of traffic-flow in the cognitive organization of the city. There are however, some striking points of contrast: first, Washington Boulevard assumes singular significance as a psychological structuring element far beyond its importance as a traffic corridor. Indeed, from a psychological point-of-view, the city has a very simple organization as a matrix of paths: Sepulveda and Washington (and also Venice) loom importantly, and form a major nexus of a N-S and an E-W Boulevard. The intersection is, in reality, quite undistinguished except by the fact that these recognizable by-ways cross one another. Overland, Culver and Jefferson appear to comprise a secondary, internal system which overlaps with the major peripheral road system; finally, Duquesne and Higuera are far less powerful as structuring elements than the geometry of the city streets or the traffic counts would suggest.

Taken individually and in turn, the survey led to the following conclusions concerning the psychological "framing" power of each of the major streets in the psychological image of the city:

Washington Blvd. (figure 5.4A) -- is represented in all maps and most often as a major orienting street underlining the thematic significance. Washington Place, on the other hand, is represented only 10% of the time and usually bowed in the wrong direction (i.e., Washington is perceived as straight and Washington Place is seen as a bowed street). The interviews suggest that the continuity of Washington Blvd., its extension to Marina del Rey and the beach (Venice) account for its strong orienting function. Certainly its width, traffic flow, and the location of facilities on it contribute to its major importance.

Sepulveda (figure 5.4B) -- is used as a major orientor in all but one map; however, 90% of the maps in which it is included portray it as a simple N-S street; in only one map was the relationship of Sepulveda and Jefferson attempted and drawn correctly. The continuity of Sepulveda as a major street, jogging slightly and then going on to the airport, is simply not represented. It is a highly abstract bit of knowledge. The intersection of Sepulveda and Jefferson is deserving a good deal of inspection as a major means of introduction to the city from its Southern edge.

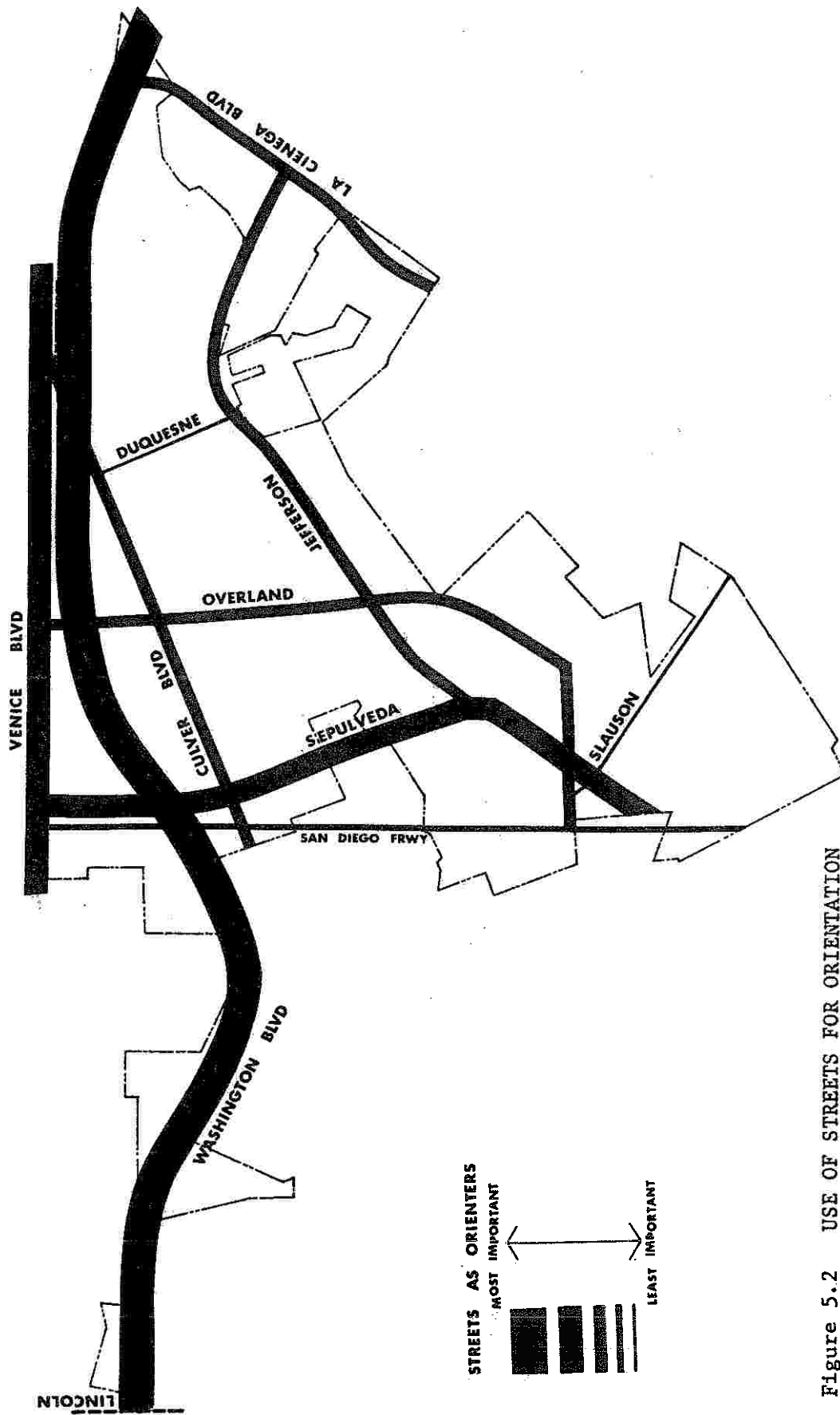


Figure 5.2 USE OF STREETS FOR ORIENTATION

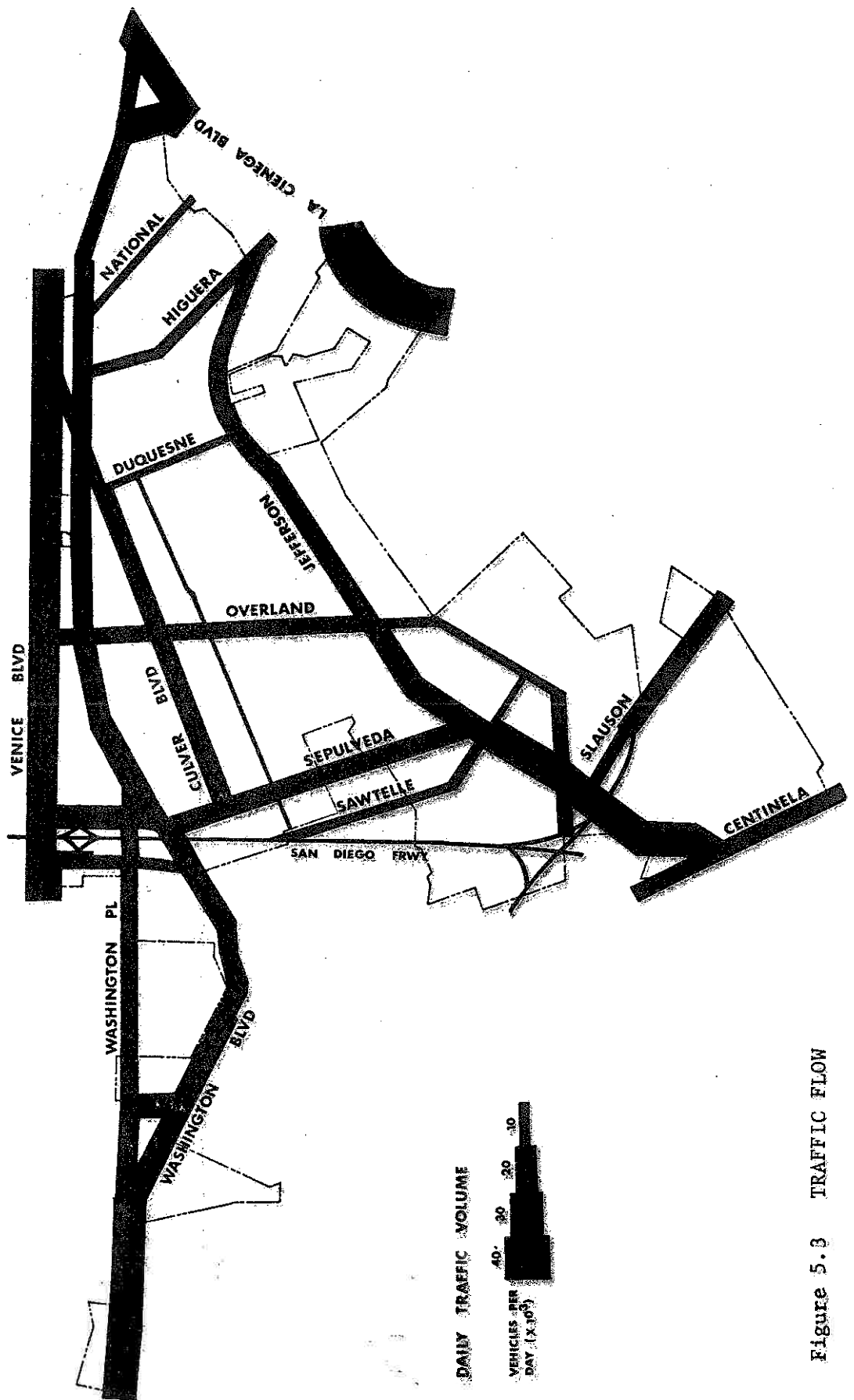


Figure 5.3 TRAFFIC FLOW

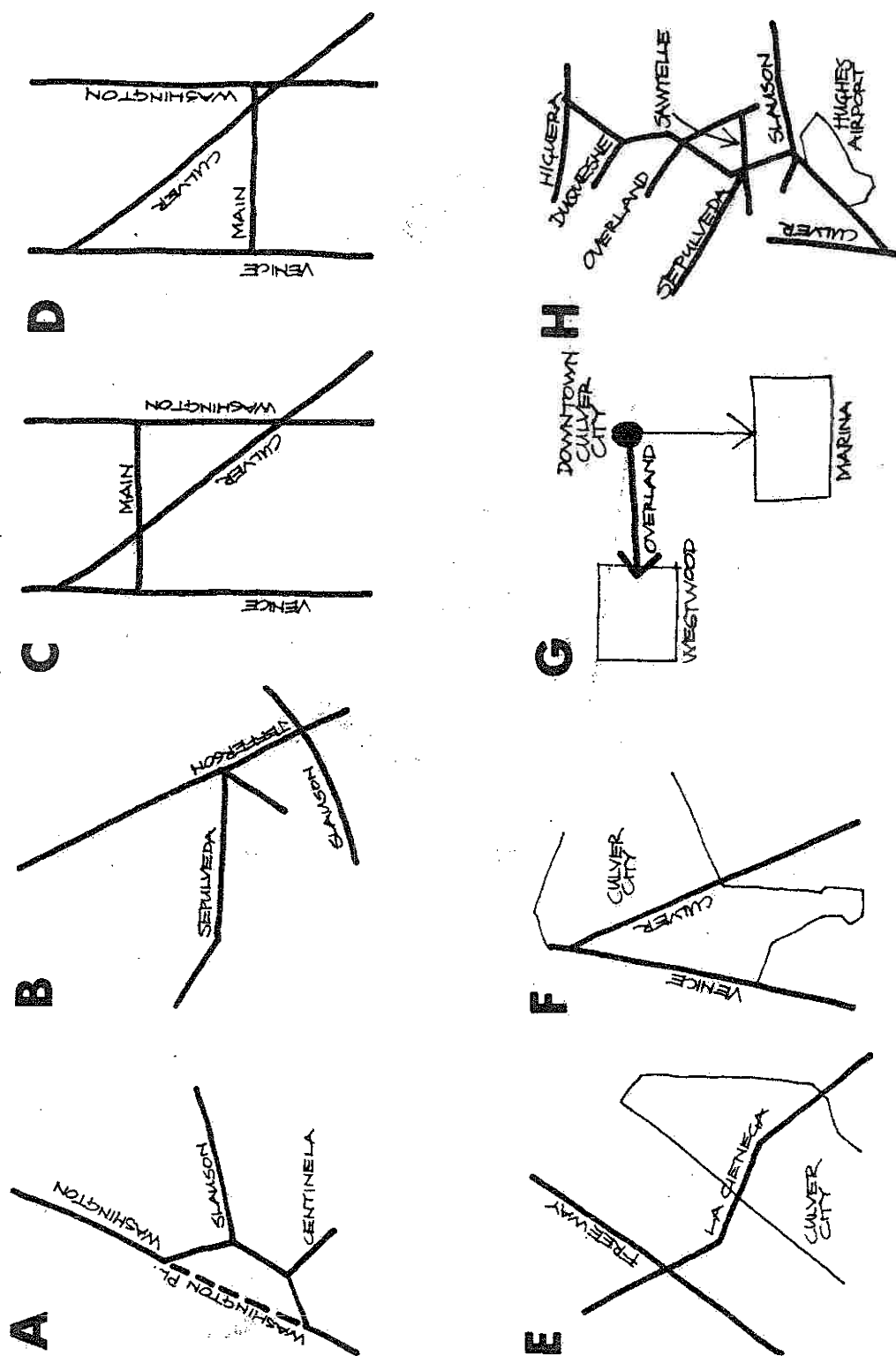


Figure 5.4 IMAGES OF STREET RELATIONSHIPS

Venice (figure 5.4 C and D) — is a very strong edge definer. While the city may be psychologically extended to include unincorporated areas far up or down the length of Venice, it never extends beyond it to the North in any map. This is very intriguing since the visual character of the change from Culver City to Los Angeles is not marked except by the color of street signs. Again, it is the length of this street and its continuity to the beach that probably allows it to function as a powerful edge definer.

Culver Blvd. (figure 5.4F) — is the shortest large E.W. street in the city as compared to Venice, Jefferson and Washington Blvds. It is included in 75% of the maps — usually, it is drawn simply as parallel to Washington and Venice Blvds. An intersection between Culver and Washington is included in 1/3 of the maps, and a complete representation of the relationship of Culver to both Washington and Venice is included in only half of these (16% of total maps drawn). Culver Blvd. is drawn as a through street many times, but on interview one gets the feeling that residents do not perceive its terminus at the beach. Several interviewees in the Fox Hills area use it to the beach at Playa del Rey, and for access to Manhattan Beach. It is surprising how little significance is given to its terminus at Venice — and the near proximity of Robertson, National and La Cienega, the Santa Monica Freeway. It may be necessary to articulate this terminus through the location of facilities or street planning and design.

Jefferson Blvd. (figure 5.4B) — is included in 80% of the maps, often but not exclusively as a Southern limit of the city. The form of the street is perhaps the most variable of them all, from a straight line seen as parallel to Washington, to a gently curving path running almost perpendicular to the Washington axis. Here is a clear instance of the effects of architectural review — Jefferson can be used to incorporate new developments (treating it as a street internal to the city, or used to wall off or exclude new areas from the older portions of the city).

Fox Hills — one of the consequences of the architectural treatment of Jefferson Blvd. is the manner of identification of new residents with Culver City. They are listed in the Airport directory as Fox Hills, and are visited by the Westchester Chamber of Commerce Welcome Wagon. If Jefferson continues to develop as it stands, it will potentially become a large divide between the old city and the newer self-sufficient, higher priced developments.

La Cienega (figure 5.4E) — is represented more than 50% of the time, often in a more important role than Overland — the major North-South street in the city. Even though La Cienega is in the city for a short number of blocks, it is used often as the Eastern border street for the city. It is in this very small span that it intersects both Washington and Venice and establishes their relationship to one another.

Overland (figure 5.4H) — is the only major North-South street in the city that is consensually recognized — often as a linkage to Century City or Westwood. Interestingly, people perceive Westwood as much further from the city than Marina del Rey, where they are about equivalent in trip distance.

Main Street (figure 5.4 C and D) — is located more as a landmark than a street

(used in 40% of the maps). Most often it is placed somewhere in the Northeast portion of the map -- only twice was its relationship to Venice, Culver, and Washington appropriately represented.

5.4 Orientation, City-form and Districts

A first hallmark of consensus in any city is the way it is pictured (uptown-downtown, expressions like the East side of New York, Chicago's South side, Boston's East End) all express ways of defining both a place and a geographic location in relation to other parts of the city. If we use information from the interview, it appears that:

- 35% picture CC from the ocean looking East
- 45% picture CC from the South (airport)
- 5% picture CC from the East (downtown L.A.)
- 15% picture it from the vantage of the North (Westwood)

A series of maps drawn by subjects (figure 5.5) are presented in adjusted orientations for purpose of direct comparison. Note that less than half include the extension of the city down Washington to Lincoln; slightly more than half include Fox Hills as a geographical area bulging out from the body of the city; Blair Hills is included less than half of the time and is often treated as a separate tear-drop shape.

For the most part, the greater the differentiation of the city into districts, the more the shape of the city can be justified in the minds of users, and the more adequately residents can come to appreciate the distribution of existing facilities (e.g., schools and parks). As it now stands, the districts defined for planning purposes are not generally well known and are cited as follows:

- | | |
|----------------------------|-------------------------------|
| 1. Culver West (16%) | 8. McManus Park |
| 2. McLaughlin | 9. Studio Village (30%) |
| 3. Clarkdale | 10. Jefferson (Raintree 20%) |
| 4. Washington-Culver | 11. Blair Hills (50%) |
| 5. Park West | 12. Sunkist Park (25%) |
| 6. Park East Park District | 13. Blanco-Culver Crest (50%) |
| 7. Lucerne-Higuera | 14. Fox Hills (60%) |

Other Designations of Areas

- | | |
|------------------------|------------------------|
| 1. Auto Row (5%) | 6. Ladera Heights (5%) |
| 2. Baldwin Hills (10%) | 7. Main Street (5%) |
| 3. Civic Center (10%) | 8. MGM (10%) |
| 4. Culver Center (55%) | 9. Wright Crest (10%) |
| 5. Downtown (35%) | |

This suggests the possibility of using district names to highlight the differences between adjacent districts. It will require further analysis to determine which administrative or jurisdictional divisions should be reinforced or underlined in the interest of imageability of the city as a whole.

While these results are reviewed in graphic form (see Figures 5.6 and 5.7) some suggestive hypotheses are raised. First, it becomes evident that the bulk of the Northern portion of the city is known as a single, minimally differentiated strip along Washington Boulevard. The exception to this pattern is Culver-West which is known as a separate area because of the narrowing of

the city boundaries between this western area and the city proper.

The remaining designations of the city which are known as integral zones are defined by Jefferson Boulevard and the southern hill topography. To preserve the imageability of these zones, will require sensitive treatment and analysis. There is need to take steps to avoid Jefferson Boulevard becoming a divide between older areas and new developments; similarly, there is an opportunity to highlight the contrast between the more urban, strip configuration of the "old" city and the newer zonally organized areas to the South.

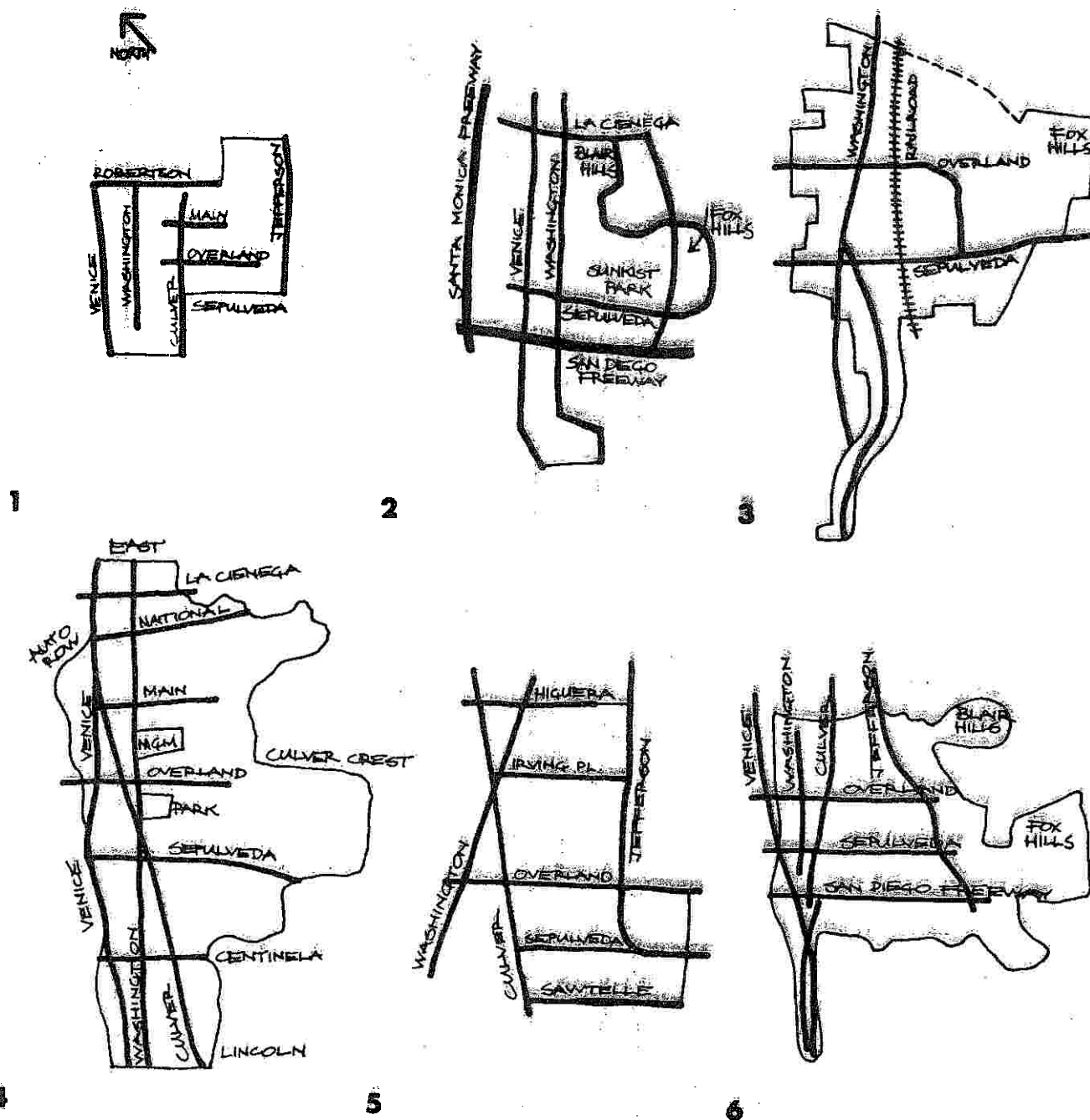
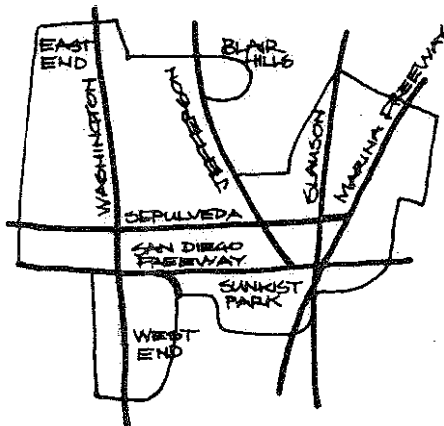


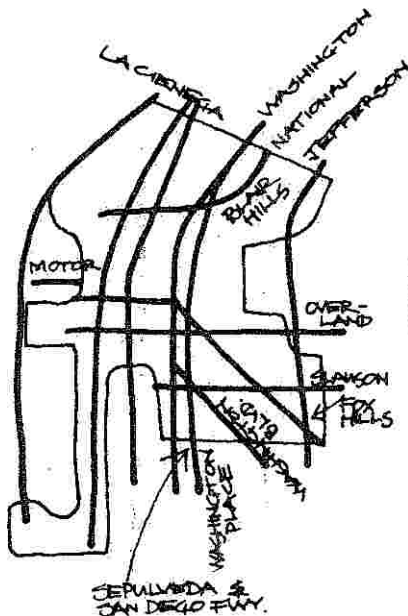
Figure 5.5 RESIDENTS' SKETCH MAPS

NOTE: The maps presented in this chart are not original drawings by interviewed subjects. These drawings are accurate schematic summaries of maps (1) reduced to similar scale, (2) converted to a common geographical (N-S) orientation, and (3) labeled in a uniform style.

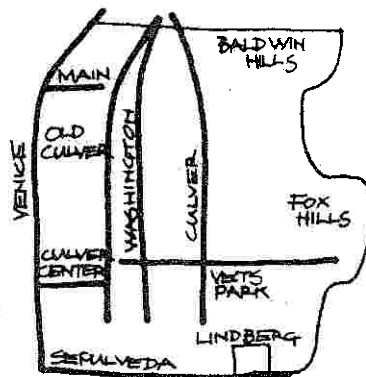
The maps suggest the wide variation in perceived shape of the city among interviewees. Overland Boulevard (3,4,5,6) shifts in relation to the E-W boundaries suggesting the lack of differentiation of the N-S dimension which would anchor it in place.



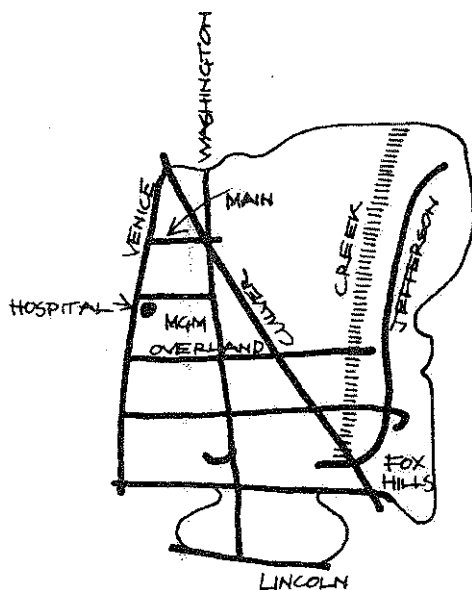
7



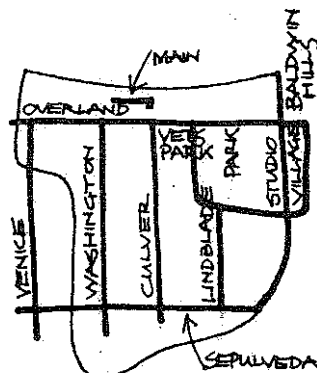
8



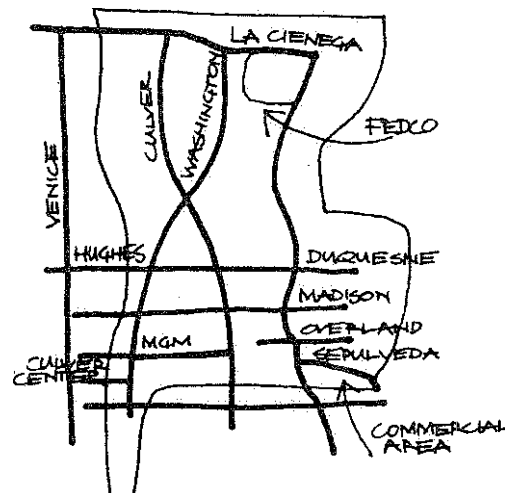
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10



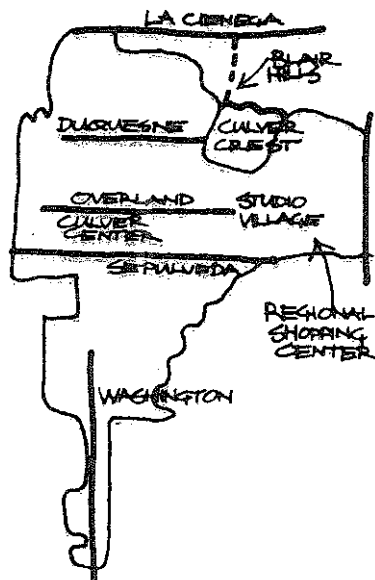
11



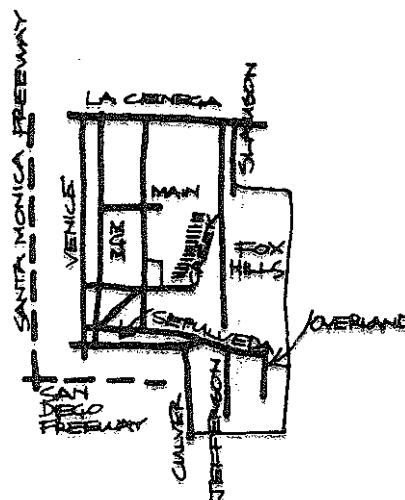
12

NOTE: The maps presented in this chart are not original drawings by interviewed subjects. These drawings are accurate schematic summaries of maps (1) reduced to similar scale, (2) converted a common geographical (N-S) orientation, and (3) labeled in a uniform style.

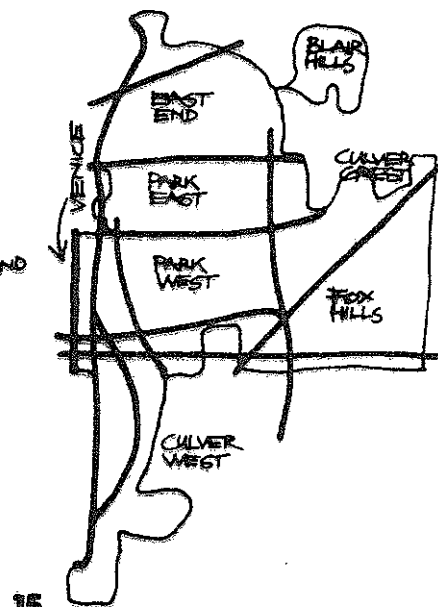
The relationship between Culver and Washington (9,10,11,12) is represented as a intersecting parallel, merging and converging. Note also that Jefferson (8,10) generally follow an E-W path but fails to establish clear points of origin and termination.



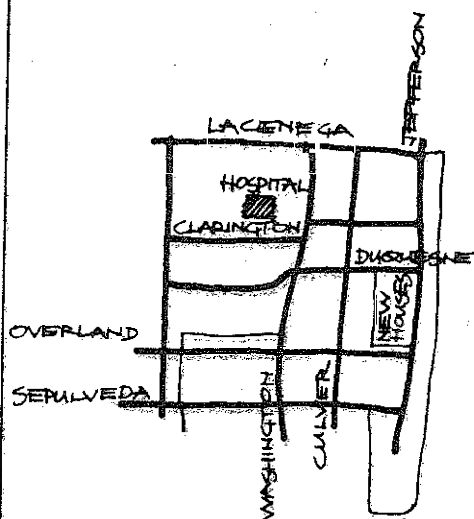
13



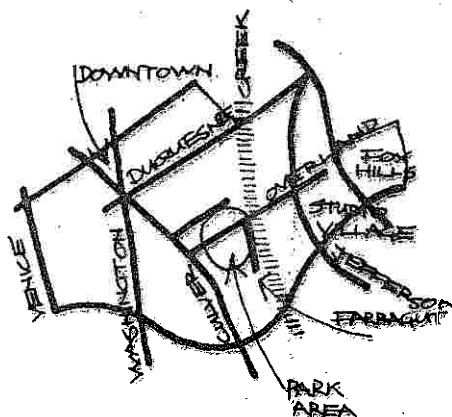
14



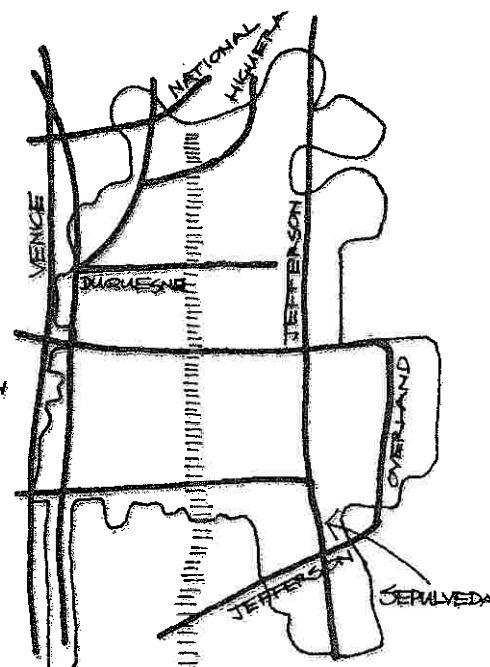
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16



17



18

NOTE: The maps presented in this chart are not original drawings by interviewed subjects. These drawings are accurate schematic summaries of maps (1) reduced to similar scale, (2) converted to a common geographical (N-S) orientation, and (3) labeled in a uniform style.

La Cienega (13,14,16) is frequently included as a N-S street forming the border of the city. National (18) is rarely considered as sufficiently important to include despite its role in connecting the city to the freeway. Duquesne (13,16,17,18) is only roughly understood as a N-S corridor suggesting the lack of differentiation in this direction in the city.

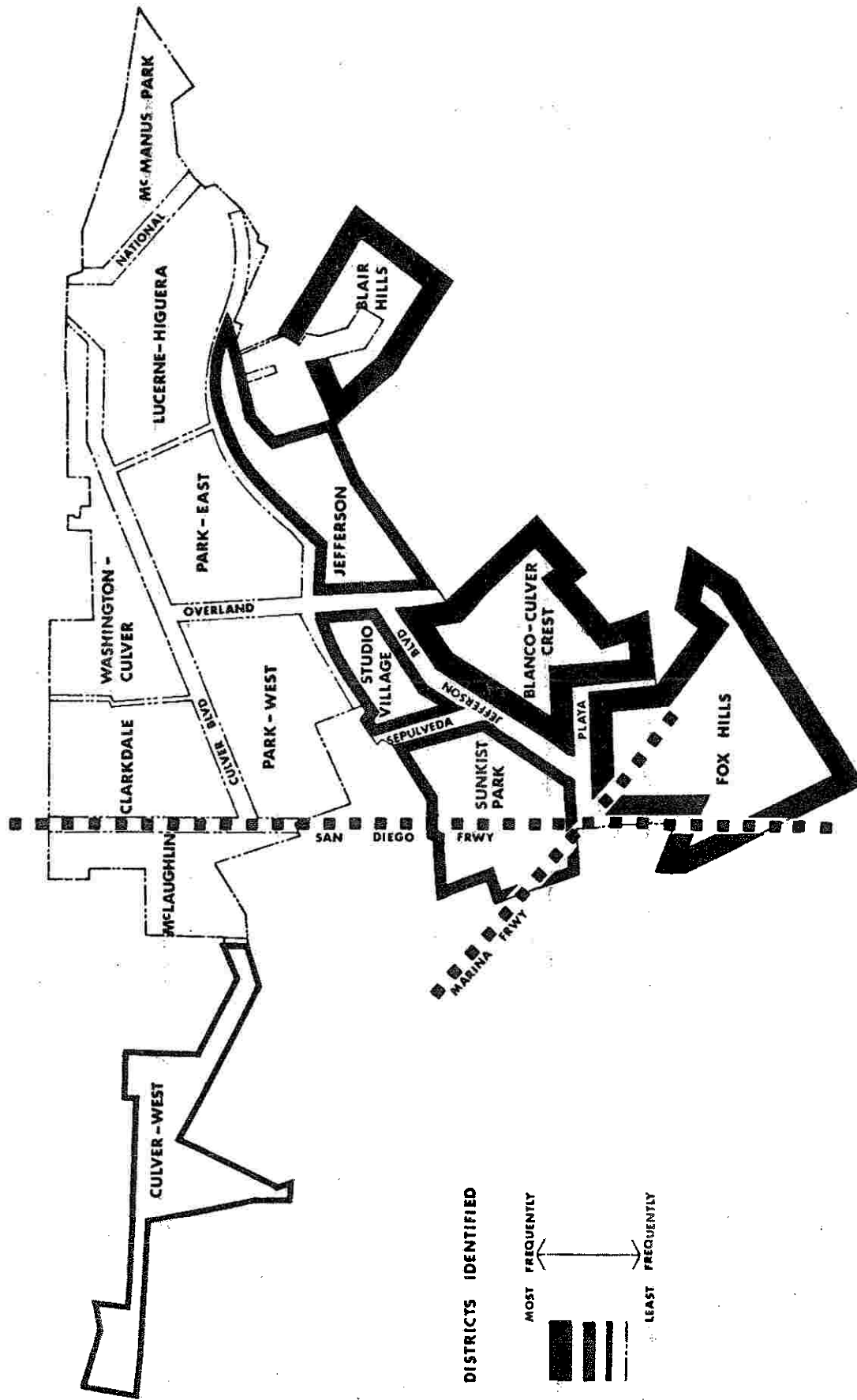


Figure 5.6 CORRESPONDENCE OF ACTUAL POLITICAL BOUNDARIES AND RESIDENTS' IMAGES OF BOUNDARIES

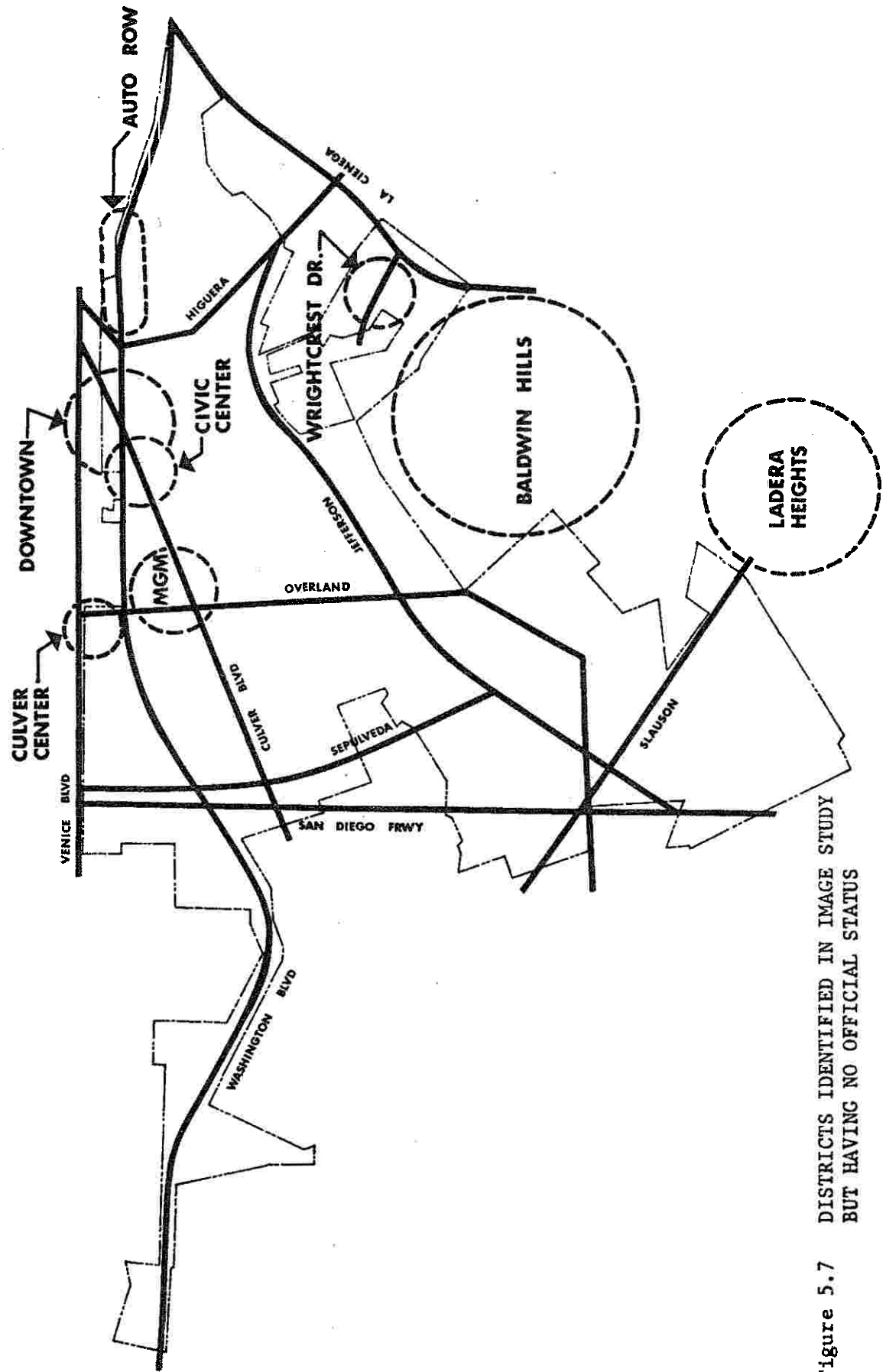


Figure 5.7 DISTRICTS IDENTIFIED IN IMAGE STUDY BUT HAVING NO OFFICIAL STATUS

1	Introduction
2	Methodology
3	Results
4	Discussion
5	Conclusion
6	References
7	Appendix A
8	Appendix B
9	Appendix C
10	Appendix D
11	Appendix E
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13	Appendix G
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15	Appendix I
16	Appendix J
17	Appendix K
18	Appendix L
19	Appendix M
20	Appendix N
21	Appendix O
22	Appendix P
23	Appendix Q
24	Appendix R
25	Appendix S
26	Appendix T
27	Appendix U
28	Appendix V
29	Appendix W
30	Appendix X
31	Appendix Y
32	Appendix Z

5.5 Landmarks and Lifestyles

Broadly defined, an object may be noteworthy for either its admirable properties or its noxious properties, i.e., because it is particularly ugly or provides an obstacle to direct travel. To assist in this analysis we have begun to construct a landmark map of Culver City, including both good and bad features used by residents to recall the city (see Figures 5.8 and 5.9).

Ironically, there are only three areas that achieve any degree of uniform consensus as landmarks: (1) the Culver Hotel (33%), City Hall (33%) and the civic complex combining both (66%); (2) Vets Memorial Park (80%); and (3) MGM (65%). All are located on Culver Boulevard. As previously mentioned, Main Street is used as an important landmark in 40% of the maps.

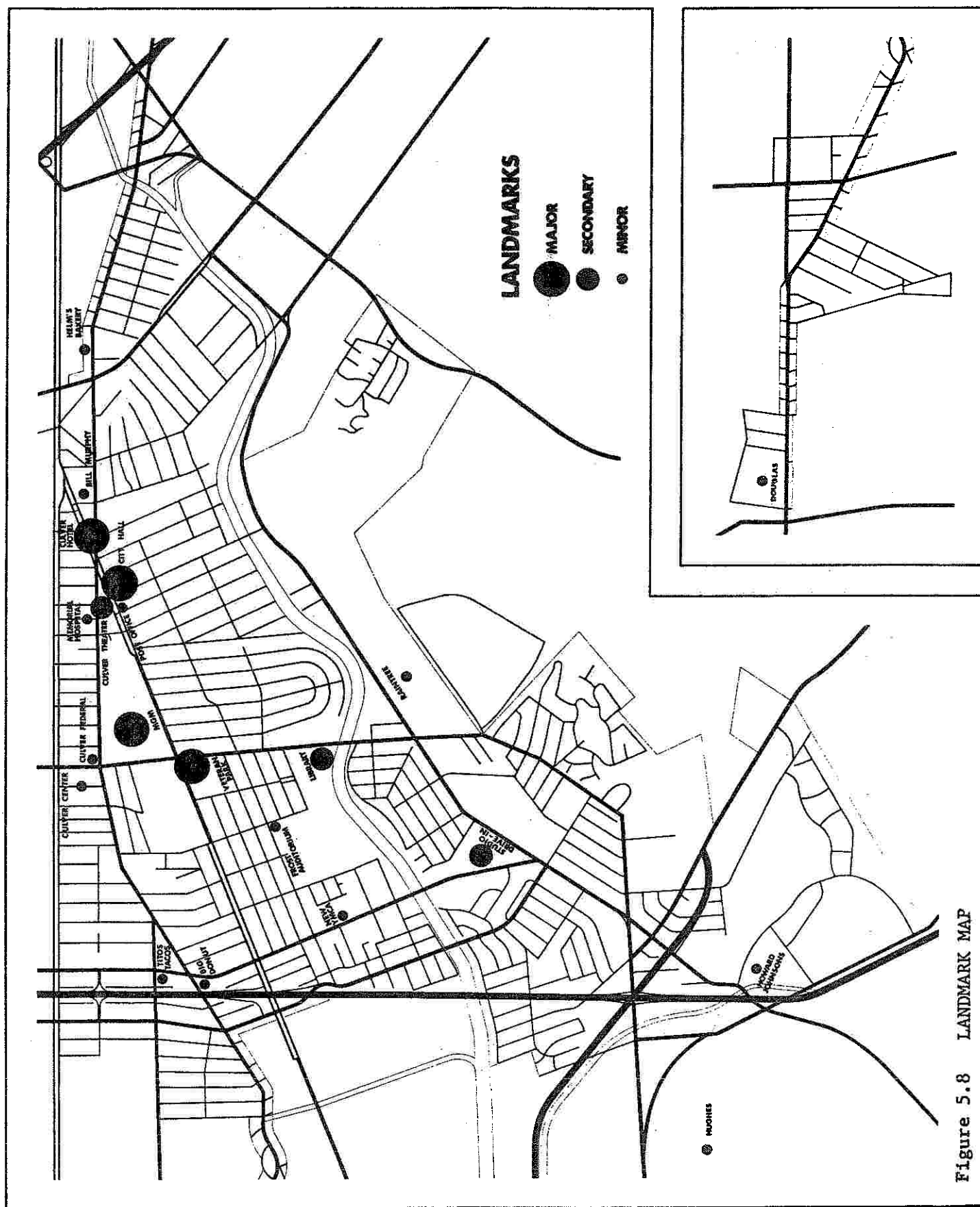
Other areas achieving mild degrees of consensus (15%-33%) are as follows:

- Memorial Hospital
- New YMCA
- Culver Center
- Robert Frost Auditorium
- Meadows

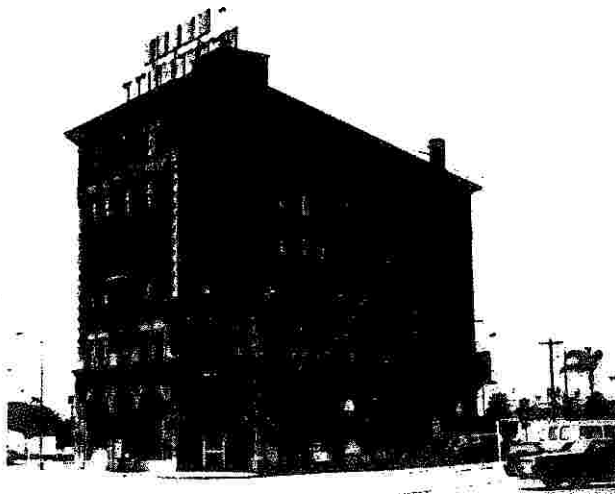
All the remaining areas were cited by only one or two residents in their maps, e.g., Holiday Inn, Culver Theater, Big Donut, Raintree, Hughes Aircraft, Titos Tacos, Helms Bakery, Bill Murphy's Buick, Studio Drive-In, Post Office, Library, Culver Federal Savings, to name a few.

This suggests the strong need for more places that can be identified in strong defining roles as uniform landmarks for all Culver City residents and that their placement should maximize the legibility of the city as a whole.

Significantly, landmarks do not appear to play a major role in forming the image of Culver City except as they become the objective of a trip, or are found at important street crossings.



MAJOR LANDMARKS



CULVER HOTEL



CITY HALL

SECONDARY LANDMARKS



STUDIO DRIVE-IN



PUBLIC LIBRARY

MINOR LANDMARKS



BAKERY BUILDING



MURPHY BUICK

5.6 Conclusion

A wide variety of suggestions for a comprehensive urban design framework emanated from the survey results. More than in a physical survey taken alone, the interviews reflected some of the underlying values and attitudes of residents. An example of a prevalent attitude is that an urban design plan for Culver City should endeavor to maintain the visual atmosphere of single-family, owner-occupied residences, at least in major areas of the city. At the same time, one may draw the conclusion from the surveys that new, large-scale apartment and condominium developments have a powerful role in determining the way the city is defined; this impact may be strong enough to diminish the significance of low-profile, single-family homes in forming the image of Culver City.

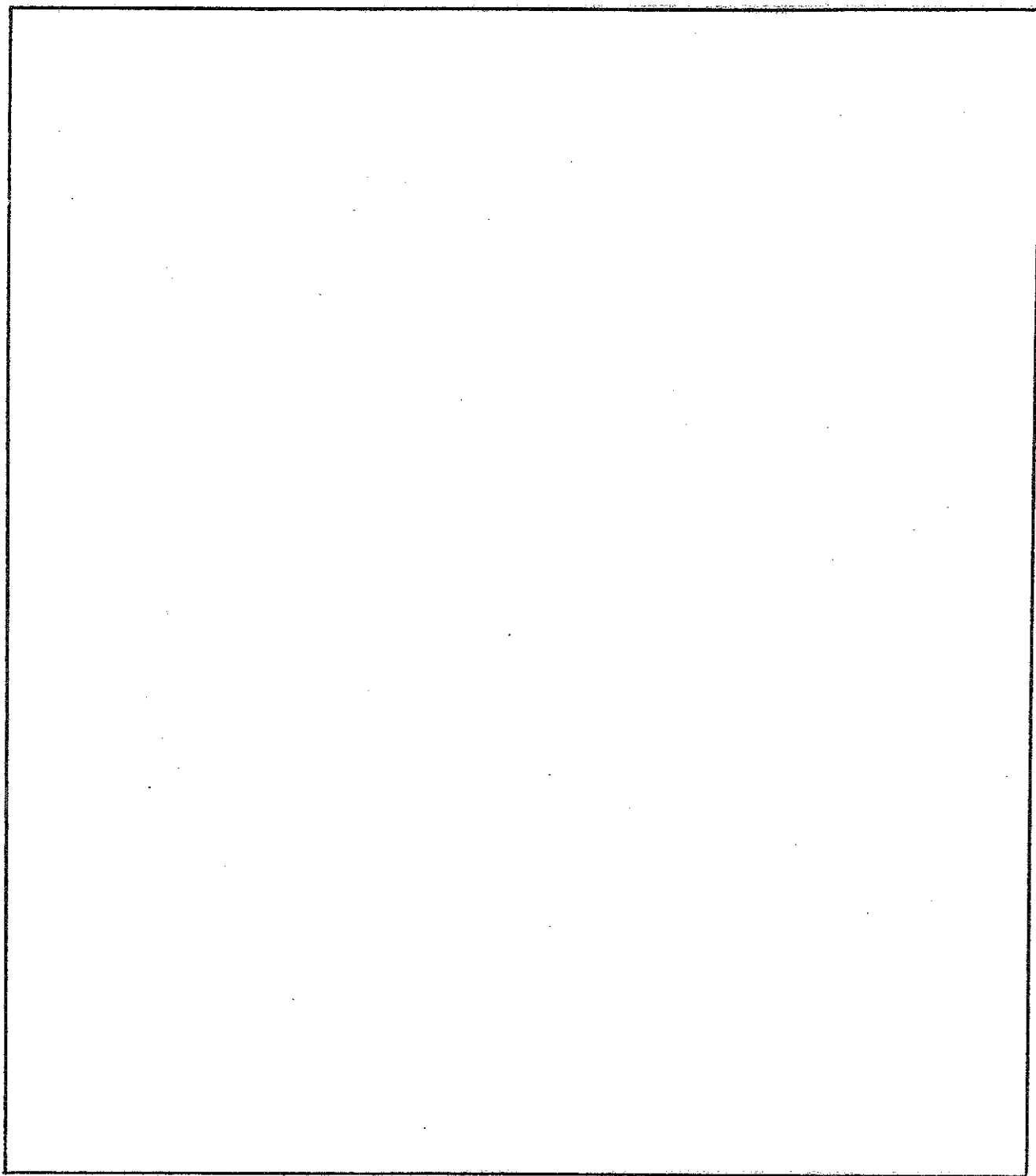
To avoid this conflict of old and new will necessitate instituting forceful recommendations concerning the types of buildings and their allowable locations in the next phases of development. This without preventing the accumulation of needed revenues directly, through taxation, and indirectly through new employment opportunities. Some of the options suggested by the survey findings include:

- finding means of intensifying the small-scale residential districts e.g., by use of cul-de-sacs, strip parks, bikeways, and inclusion of local facilities to create a central focus;
- the need for further differentiation of the "strip" city along Washington Boulevard from the "zonally" organized designations of Culver City districts to the south;
- the need for clarification of the street network system, to revive Culver Boulevard to correspond to the degree of importance suggested by the location of civic and public facilities along it.
- locating elements and edges of the city more strikingly and legibly in relation to its surrounding geography and topography, e.g., highlighting the relation of city-edges to major freeways, and establishing relationships between freeway ramps and major city entry-points.

5.7 Appendix: Questionnaire and Sample Results

Figure 5.10 reproduces the questionnaire which was employed in the community survey, together with the instructions issued to the interviewers. Figure 5.11 illustrates a typical sketch map produced by an interviewee.

MAP 1



Subjects name _____ Interviewers name _____
Date _____

Figure 5.10 (Continued)

- 2b. On the cellulose overlay please draw an outline of Culver City boundaries and the major areas, neighborhoods or districts of Culver City. (Probe) Label the areas that come to mind.

1. _____	6. _____
2. _____	7. _____
3. _____	8. _____
4. _____	9. _____
5. _____	10. _____

- 2c. 1. Tell me about the _____ area in a physical sense. How are the boundaries defined? Do you have any particular emotional feelings about the area?

- 2c. 2. Tell me about the _____ area in a physical sense. How are its boundaries defined? Do you have any particular emotional feelings about the area?

- 2c. 3. Tell me about the _____ area in a physical sense. How are its boundaries defined? Do you have any particular emotional feelings about the area?

Continue on the back

Figure 5.10 (continued)

- 3a. Please give me complete and explicit directions for the trip that you normally take going from home to where you work (or to the major shopping area). Picture yourself actually making the trip, and describe the sequence of things you would see, hear, or smell along the way, including the path markers that have become important to you, and the clues that a stranger would need to make the same decisions that you have to make. We are interested in the physical pictures of things. It's not important if you can't remember the names of streets and places. (During recital of the trip, the interviewer is to probe, where needed for more detailed descriptions. — Note tape side and footage)
- 3b. Do you have any particular parts of the trip that you like or dislike? Are there parts of your trip where you feel uncertain of your location? Are there parts of the trip which are particularly memorable?

4a. Now we would like to know which buildings or places in Culver City are most distinctive for you. They may be large or small, but tell us the places that are easiest to identify and recall. Which places are easiest to use as a landmark in giving directions to strangers?

- | | |
|----------|----------|
| 1. _____ | 5. _____ |
| 2. _____ | 6. _____ |
| 3. _____ | 7. _____ |
| 4. _____ | 8. _____ |

4b. 1. Would you describe _____ to me in your own way. If you were taken there blindfolded, when the blindfold was taken off what clues would you use to positively identify where you were? Are there any particular emotional feelings you have about it?

4b. 2. Would you describe _____ to me in your own way? If you were taken there blindfolded, when the blindfold was taken off what clues would you use to positively identify where you were? Are there any particular emotional feelings you have about it?

4b. 3. Would you describe _____ to me in your own way. If you were taken there blindfolded, when the blindfold was taken off what clues would you use to positively identify where you were? Are there any particular emotional feelings you have about it?

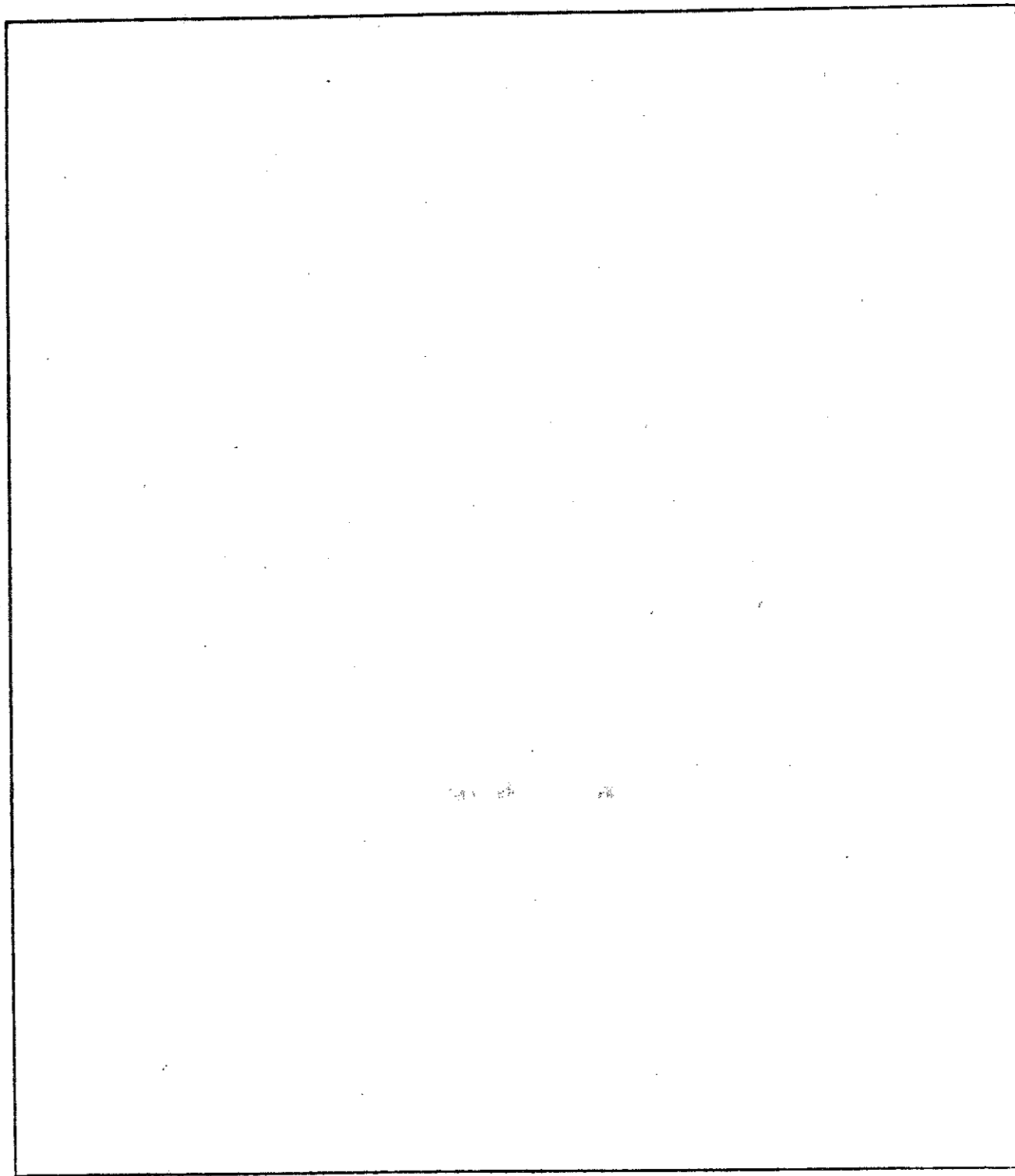
Continue on other side

Figure 5.10 (Continued)

5. Show the subject the street map of Culver City and vicinity with its boundaries and areas indicated. Please look at the map carefully. Tell me some of the important differences between your memory of the City and the way it actually appears on the map. Are you surprised by the shape of the city boundaries in any area? Is the City larger or smaller than you pictured?
6. Now, I want to ask you some quick questions about the population of Culver City. Please answer the following questions to the best of your knowledge. Guess where necessary.
1. What is the current population of Culver City? _____
 2. What is your estimate of the distribution of population according to the ethnic background and income, for example:
% White _____ % Mexican American _____ % Black _____
other _____ % Upper income _____
% Middle income _____ % Lower Income _____
% Lowest income _____
7. Do you know any stories, historical incidents, amusing anecdotes or tales about Culver City? In a few words, what is the reputation of Culver City in the Los Angeles Basin?

Figure 5.10 (Continued)

INTERVIEWERS MAP 1



Subjects name _____ Interviewers name _____
Date _____

Figure 5.10 (Continued)

Instructions to Interviewers

- (1) Repeat the subjects name compulsively so that it will be easy to find on the tape. Note the side of the tape, the footage of the various questions and the number of the tape. Before beginning you should attach the label provided in this packet on the cassette. Check when you are finished to see if you have done this for all the cassettes you've used.
- (2) Write the name of the person being interviewed on the back of each map.
- (3) Be sure that the subject uses the proper markers or pencils for the different maps.
- (4) Use the blank space provided in the questionnaire to record the basic answers to questions. These spaces should also be used to note body movements or other mannerisms that are important in interpreting the answers and not recorded on the tape. The tape is a back-up record. We wish to avoid the necessity of complete transcription.
- (5) While we want this format followed, don't hesitate to pursue a particularly strong response by asking a few more questions. Just note this on your questionnaire by giving the tape's side and footage. We want evaluations of the Culver City environment; ask questions which get at value judgments on the part of the subject.
- (6) Feel free to stress that this is a service being done for the subject's city so they appreciate the importance of their contribution.
- (7) Write the subjects name on the outside of the yellow folder and write your name and the date (a sticker is provided for this purpose). Also, please return the china markers, pencils and pants to UIG so that they can be included in another package.
- (8) When you return to UIG be sure to mark off the name of the person you've interviewed. Give your name and date in the spaces provided on the sheet of names at UIG. In addition, if your subject has suggested other people who might be interested in being interviewed put their name on the sheet of people to be contacted along with the name of the person who suggested them. You are expected to follow up any leads and arrange an interview time and then do the interview. We want a record kept of the people contacted even if you continue with the interview.

Figure 5.10 (Continued)

[illegible]

