NPS Form 10-900
(Oct.1990)

OMB No. 1024-0018
731

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name **Condominium 1**

other names/site number

2. Location

street & number **110-128 Sea Walk Drive** **NA** ☐ not for publication

city or town **The Sea Ranch** **NA** ☐ vicinity

state **California** code **CA** county **Sonoma** code **097** zip code **95497**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register Criteria. I recommend that this property be considered significant ☒ nationally ☐ statewide ☐ locally. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title — Date 6/16/05

California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional comments.)

Signature of commenting or other official — Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

☒ entered in the National Register
☐ See continuation sheet.
☐ determined eligible for the National Register
☐ See continuation sheet.
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain): _____

Signature of the Keeper — Date of Action 7/29/05

5. Classification

Ownership of Property
(Check as many boxes as apply)

- ☒ private
- ☐ public-local
- ☐ public-State
- ☐ public-Federal

Category of Property
(Check only one box)

- ☒ building(s)
- ☐ district
- ☐ site
- ☐ structure
- ☐ object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1 building (10 units)	0	buildings
		sites
		structures
		objects
		Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/multiple dwelling/condominium

Current Functions
(Enter categories from instructions)

DOMESTIC/multiple dwelling/condominium

7. Description

Architectural Classification
(Enter categories from instructions)

MODERN MOVEMENT/California Third Bay Region/Vernacular Shed prototype (post-1960)

Materials
(Enter categories from instructions)

foundation concrete
roof asphalt shingles
walls redwood board siding
other

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

(Please see attached Continuation Sheets, Section 7).

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- ☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B Property is associated with the lives of persons significant in our past.
- X Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations
(Mark "X" in all the boxes that apply.)

Property is:

- ☐ A owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or a grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☒ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance
(Enter categories from instructions)
Architecture

Period of Significance
1965

Significant Dates
1965

Significant Person
(Complete if Criterion B is marked above)

Cultural Affiliation
NA

Architect/Builder
Moore, Turnbull, Lyndon, Whitaker

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):
- ☐ preliminary determination of individual listing (36 CFR 67) has been requested.
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data
- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☒ University
- ☒ Other

Name of repository:

U.C. Berkeley School of Architecture; Charles Moore Foundation, Austin, Texas; The Sea Ranch Archives

Condominium 1
Name of Property

Sonoma County, California
County and State

10. Geographical Data

Acreage of Property 3.3 acres

UTM References
(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	10	462800	4281060	3			
2				4			

☐ See continuation sheet.

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title **Pamela Joan Carlson for**_____

organization **The Sea Ranch Archives**_____ date **December 15, 2004**_____

street & number **P.O. Box 16**_____ telephone **707-785-2507**_____

city or town **The Sea Ranch**_____ state **CA**___ zip code **95497**_____

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items
(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name _____

street & number_____ telephone _____

city or town_____ state ___ zip code _____

NPS Form 10-900-a
(8-86)

OMB Approval No. 1024-0018

Narrative Description

Condominium 1, designed by Charles W. Moore, Donlyn Lyndon, William Turnbull, Jr., and Richard Whitaker (MLTW) between 1963 and 1964, is located at the western end of Sea Walk Drive, The Sea Ranch, California. The condominium is a heavy timber-frame building wrapped in redwood siding to reflect the regional context. Its large, complex form rises from the cliff edge along the slope of an upward-rising hill, terminating in a pair of towers at the crest that mark this place in the landscape. The building's large redwood-board siding enhances the forms in a way that echoes the surfaces of a much earlier small barn downhill and a little north, where once a small, late 19th century settlement stood. The condominium, a complex of 10 units and two carports, is meant to be read as one integrated unit. All units and carports are connected either by 8-foot walls, roof lines and wooden decks, or ascending stairs in the case of the eastern-most carport. Cypresses to the northeast and rear of the building, planted forty years, have matured and provide pleasant partial screening from Highway 1 to the east. With the exception of the mature cypresses, the property looks today as it did historically, and retains its original integrity.

The site chosen for the condominium was a grassy, windswept field bordering a rocky shore where the waves break high against the cliff, a place at once barren, rugged and grand. Ten individual condominium units were assembled to form a single building, bold enough in its overall shape to command the coastline, yet composed diversely enough in its parts, both interior and exterior, to satisfy the genuine need for individual expression and identity. These units are grouped together around an interior courtyard. The use of shed roofs, because of the configuration of the site, creates a variety of interior and exterior dimensions to the identically-sized units. The planes intersect each other to produce projecting tower units and an episodic complexity,

Condominium 1 groups these ten units tightly together to create a sense of community or village, while leaving as much of the site open as possible. Additionally, each unit maintains a close connection to the adjoining open space and the rugged cliff and ocean views. Each of the 24-foot square condominium units has a different way of relating to the outside -- through a greenhouse, a walled court, a projecting bay window, through a panorama of windows, yet all sheltered by the encompassing scheme. Thus, the condominium creates a dynamic balance between shelter and exposure.

Some of the units have enclosed private gardens or greenhouses; all face outward toward the coastal panorama to the southeast, or down into a pocket bay to the west. Parking is clustered in a walled-in compound, and the units are closely packed around an interior courtyard. The architects placed a minimum number of windows inside each cube in order to heighten the sense of enclosure. Numerous skylights, however, admit light and warm sun. Glass bays, or saddlebags, terraces, decks and walled gardens, which create more outdoor than indoor space, are extensions of the modular units.

The condominium is a heavy timber post-and-beam building. It is constructed as a giant cage of stepped and lapped 4 x 10 douglas fir girts bolted outward to groups of 10 x 10 rough sawn fir columns. In order to economize the number of columns required, the girt ends cantilever and support one another. The six columns per unit are tied by metal "seats" to a perimeter of poured concrete foundations which, in turn, are supported on drilled pile caissons. The lower three units have concrete slab floors while the balance are of wood-frame construction.

In order to stiffen the wooden cage against earthquakes and 80-mile-an-hour storm winds, diagonal 4 x 4 bracing was introduced in the plane of the girts, and also in pairs to support a central roof beam. Since the lapping of the wall girts, coupled with the stepping of the floors, provided no repetitive angles for bracing, a universal connector was devised. This 36" round metal disk was cut with a welding torch to accommodate any condition of angular connection and, by nailing, provided the rigid connections required.

The exterior of the cage is enclosed by 2 x 8 rough unstained redwood boards vertically nailed with tongue and groove joints. Next, windows were cut into the sides of the building with a skill saw. Rough 4 x 4's act as diagonal seismic braces and mid-span stiffeners. Skylights were similarly treated.

To get the floor extensions desired in the bays used for seating or eating, the girts are extended and secondary 4 x 4 columns are used for vertical support. As the bays are seen as extensions of the walls themselves, the roofs are treated with boards in the same manner as the vertical surfaces.

Asphalt-impregnated building paper was then placed outside the rough 2 x sheathing and this water barrier, in turn, covered with the finished surface of 1 x 8 unstained redwood boards. The all-heart lumber was selected and culled by Matt Sylvia, the contractor, for the minimum number of knots.

Operable anodized bronze aluminum windows placed on top of the building paper prior to the final siding were chosen for their elegant flange design. This facilitated installation by simple nailing along the edges of the previously cut openings. Fixed windows are single lights of glass set in wood stops and sealed with mastic. Skylights were used extensively for warmth and light, and the industrial manufacturer's standard details were followed. To minimize ocean and salt corrosion, copper was the primary flashing material used throughout the entire project.

The interior of the timber cage was left rough and unpainted as a great barnlike space into which the necessary functional rooms were introduced in the manner of furniture pieces. The kitchen and bath in each unit are stacked over one another for plumbing economy, and these are constructed of 2 x 4 wood studs in conjunction with 2" single-wall construction. For variety within the units, these utility components come in two different designs. The hollow construction of the stud walls was selected to economically run plumbing pipes, and wiring for appliances and lights.

The other main element in the unit space, the bedroom, takes the form of an antique four-poster bed, but at the height of two stories. The posts are cores from plywood milling, onto which is bolted a timber frame with floor decking added above it. For privacy, canvas drapes enclose the space above the wooden railing around the floor decking, and can either be drawn up or dropped for privacy. In some cases, these "tents" make use of dressmaker's zippers.

The space under the sleeping platforms is snug and tight compared to the rest of the unit, and this feeling of coziness is heightened with the inclusion of a free-standing fireplace box. The sense of security and protection from the elements is further increased in the lower units by lowering the concrete slab to make a masonry seating area as an extension of the fireplace hearth.

The Background and Evolution of Condominium 1's Design

The Sea Ranch was a project undertaken in 1963 by Oceanic Properties, Inc., the Hawaiian real estate subsidiary of Castle & Cooke, to develop a "second home" community on a spectacular stretch of the California coast 100 miles north of San Francisco. The overall project was under the direction of Alfred Boeke, Vice-President and Planning Director, an architect formerly on the faculty at the University of Southern California. Land planning was handled by Lawrence Halprin and Associates. Boeke hired the fledgling Berkeley architectural firm, Moore Lyndon Turnbull Whitaker (MLTW) to design a series of condominium clusters on an uphill 35-acre site. This initial plan was subsequently modified, and attention was concentrated on a design for the prototype Condominium 1, to be located at the end of Sea Walk Drive, close to the Esherick store and sales office.

MLTW's initial task was to come up with a master plan for the condominium. First, the architects needed ideas for the units. Because it was vacation, or "second home" housing, they decided to make them small but spacious, congregated together like a northern New England farmstead, with automobiles housed within the complex.

The first schemes were studied on a cardboard contour model. Moore and Turnbull, the principal project architects, decided to represent the individual units with sugar cubes from their office supplies. Next, the unit size when scaled, originated the 24-foot module that was used in the actual project. From the model, they made overlay tracings to record the master plan. From that plan, the architects picked an interesting cluster to develop the prototype building. The unit interiors were based on the idea of a bed being the genesis of a bedroom. These bedrooms became giant four-poster beds, two stories high. Once the furniture as metaphor was established, the kitchens and bathrooms were stacked one over the other, and thought of as giant Victorian wardrobes. The area under the four-poster became a snug, sheltered living space next to the fireplace. As Charles Moore described it to Al Boeke, the client, "It's like a child's play space under a card table after you throw a sheet over the top." *1*

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1 Kevin P. Keim, *An Architectural Life: Memoirs and Memories of Charles W. Moore* (Boston: Little, Brown & Company, 1996), 84.

In 1964 the demonstration unit site was changed to the more dramatic location close to the ocean's edge, and closer to the Esherick General Store. MLTW's conceptual ideas were retained, but now the problem became how to knit these units together on this particular piece of ground which had its own unique set of problems and opportunities. Rock arches and sea caves were visible reminders of nature's forces and impact. The site, itself, sloped toward the water. A rocky outcrop dominated the top of the site. All of this was covered with very short grazed grass, and was treeless. The site, at the turn of the 20th century, had housed a small settlement which serviced a log-loading chute to off-shore sailing ships. These ships carried the redwood used to reconstruct San Francisco after the 1906 earthquake and fire. But, sixty years later, all that was left was a nicely weathered small barn north of the site. The simplicity and appropriateness of the barn inspired, in large part, the design.

After much discussion it was agreed that each of the condominium units was to have: 1) a distinctive ocean view; the conventional picture-window, however, with views directly out to sea was undesirable. Vistas were to be up or down coastline. 2) direct access to the site. 3) southern exposure (preferred). 4) protection from the wind. 5) road screening by walls or trees. 6) strict privacy between units.

The actual preliminary designs went through three distinct stages, evolving into the final working drawings.

First Design: The concept for the first condominium called for nine units. Al Boeke, project manager and client, was thinking in terms of townhouses, but Moore and Turnbull were aiming for strength and massiveness in scale with the dynamic site. They grouped the individual units under a single roof plane, creating the illusion of a greater volume than actually existed.

Second Design: In this concept the interior courtyard was more sheltered and the units pulled together more tightly. Porches in the first design, proving too expensive, were eliminated. A tenth unit was added.

Third Design: This design, which the client considered too stark, was reworked by the architects in collaboration with Al Boeke. Glass bays, or saddlebags, terraces and decks were added, enlivening the design by introducing whimsy and humanizing the powerful building.

There was much argument over how to frame the condominium, but Moore's insistence on heavy timber prevailed. Because of budgetary contraints, the partners were cautious and wanted to stay with stud and plywood construction. Moore's belief, however, that utilizing the local timber resources would be just as economical as stud and plywood framing proved correct. Patrick Morreau, the structural engineer on the project, engineered the great framework to minimize the number of posts, and the double cantilevering of the corners allowed the design team to open up bays for the views.

In contrast to the larger drawings, details were consolidated in an 8 1/2" x 11" bound book. This was an old Neutra technique, and was suggested by Matt Sylvia, their young contractor who had worked with Neutra on many of his buildings, as had Al Boeke many years before. Sylvia also invented the circular plate connector that became the universal fastener on the job, eliminating the need for special connection details.

The team entered into last-minute modifications, adding more bays to individual units, private courtyards for units seven and eight, and rearranging the tower on unit ten and the parking compound. Al Boeke, project director-architect and client, worked with Moore and Turnbull in making many of these personalizations and changes. Boeke also felt that ten units filled with four-poster bedrooms needed to be modified. Thus, the team modified three units to more conventional loft bedrooms.

The building was constructed by Matt Sylvia in 1965, and sat on the landscape as a "wooden rock." Rather than destroying the landscape, Condominium 1 worked in partnership with it, setting a standard of excellence which each of the original partners emulated in their subsequent work.

Condominium 1 retains its original historic integrity in terms of location, design, setting, materials and workmanship. It has been maintained throughout its 40-year history. The original shake roof was replaced in kind by an asphalt shingle roof some years ago as a fire-retardant measure; unstained redwood siding has been replaced in kind as necessary. The interior courtyard retains its original redwood block pathways.

Additional windows, one at ground level facing south and one at 18 feet facing west, were added to Unit 10 in the 1980s. A west elevation window was also added to Unit 10 in the 1970s. These windows are in keeping with the original design, both in type and spirit. Cypress trees planted to shield the condominium from Highway 1 to the east, and adjacent roads, have matured and provide a pleasant landscape shield for the building. Recently, these trees have been limbed and pruned as a maintenance measure, and Condominium 1 is, once again, visible in part from the roads above it.

There has been little, if any, interior alteration. The interior units retain their original integrity. Each condominium is privately owned, and is utilized as a private dwelling, or a rental unit. Condominium 1 in maintained by its own homeowners association, with its own board of directors, within the larger Sea Ranch Association.

Narrative Statement of Significance

Condominium 1, designed by Charles W. Moore, William Turnbull, Jr., Donlyn Lyndon and Richard Whitaker (MLTW) between 1963 and 1964, and constructed in 1965, is on the short list of the most significant landmarks of post-war American architecture. David Gebhard called it *"the* California architectural monument of the 1960s." *1* Inspired by the weathered woodframe barns of the region, Condominium 1 was hugely influential in demonstrating how to build in harmony with the landscape by borrowing from local vernacular forms and native materials. Revolutionary in design and widely imitated, it helped redirect the course of contemporary design. The condominium was immediately recognized as the latest standard-bearer in the long history of the California Bay Region style. Heir to buildings by such distinguished predecessors as Bernard Maybeck, William Wurster and Joseph Esherick, Condominium 1 helped initiate the Third Bay Region style. The building is eligible for the National Register of Historic Places under Criterion C at the national level of significance because it represents a unique and exceptional contribution to American architecture. It was designed as one of the most utopian architectural undertakings in the latter half of the 20th century, and was the result of a collaboration between architects and client perhaps unique in American architectural history.

Condominium 1 is a significant demonstration of the urbanistic capabilities of master architect Charles W. Moore's interpretation of "shed style" architecture. The building represents a breakthrough in the Modern movement of the 1960s with its monumental "rock-like" form wedded perfectly to its site. At a time when the International Style ideal remained the pristine box dropped into a well-tended landscape, Condominium 1 made a revolutionary, if not initial, break with that tradition.

"It was built to demonstrate the type of structure that was needed for an exposed location," said Moore. "That's why it's out on the edge of a bluff that is constantly pounded by crashing waves and subject to gale-force winds. We didn't want a building that was subservient to the site or seemed to be melding into it. And we didn't want a building that was separate. We wanted a building that was in partnership with the site." *2*

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1 David Gebhard, et. al., *The Guide to Architecture in San Francisco and Northern California* (Salt Lake City: Peregrine Smith Books, 1985), 383.

2 David Littlejohn, *The Life and Works of Charles W. Moore* (New York: Holt, Rinehart & Winston, 1984), 53.

Now forty years old, Condominium 1 continues to garner ongoing attention; it is taught in schools of architecture around the world, and inspires written analysis and architectural recognition as an exceptional collaborative effort. Turnbull described this collaboration eloquently when he stated that "much of this design work was done around one big drafting table. As long as you made sense you held the pencil, but once your ideas faltered or were intellectually weak, someone else grabbed the pencil and picked up the design. I think Chuck once described the process of the condominium as four people and one pencil in search of an idea." 3

Condominium 1 -- Its Inception

The Sea Ranch was a project undertaken in 1963 by Oceanic Properties, Inc., the Hawaiian real estate subsidiary of Castle & Cooke, to develop a radically innovative residential community on the California coast 100 miles north of San Francisco. The project was initiated by architect Alfred Boeke, Vice-President and Planning Director for Oceanic Properties, after he flew over the ten-mile-long coastside Ohlson sheep ranch, Rancho del Mar, which was then for sale. Boeke persuaded Oceanic Properties to purchase the property which would then become known as The Sea Ranch. As project director and client he hired a then unprecedented wide range of disciplines: foresters, grassland advisors, engineers, attorneys, hydrologists, climatologists, geologists, geographers, demographers, graphic artists, public relations and marketing people, and formed a "planning committee" which spent over one year evolving everything that, together, became The Sea Ranch. Monthly meetings were held to debate the contributions of each consultant, all of which gradually evolved the concept and all the details of a completed project ready for construction, sales, management and maintenance. Condominium 1 was to be the prototype building and icon on The Sea Ranch. 4

Very early in his planning, Boeke hired landscape architect Lawrence Halprin who had studied at Harvard University under Walter Gropius and Christopher Tunnard, and worked with Thomas Church before opening his own firm in 1949. Boeke and Halprin agreed to take a whole new approach to land planning, one which had to do with the ecology and aesthetics of the region. What Boeke wanted most was not to suburbanize the area.

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3 Kevin Kein, *An Architectural Life: Memoirs and Memories of Charles W. Moore* (Boston: Little, Brown & Company, 1996), 84.

4 Al Boeke, *Oral Interviews,* September 12, 2004 and October 14, 2004 at The Sea Ranch.

Boeke's next step was to hire Joseph Esherick, preeminent architect of the Second Bay Region style, and the emerging Berkeley firm of Moore Lyndon Turnbull Whitaker (MLTW). The latter was a bold choice. Moore, Lyndon and Turnbull had met while architecture students at Princeton University in the 1950s, and had formed a close friendship. In 1958 William Wurster, dean of the U.C. Berkeley school of architecture, invited Moore to join the faculty. Turnbull, originally from New York, and Lyndon, from Los Angeles, soon joined Moore in California. Lyndon also taught as U.C. Berkeley; Turnbull worked in the San Francisco office of Skidmore, Owings & Merrill. Soon they began moonlighting small projects and, joined by Dick Whitaker, a former Berkeley graduate student, they formed MLTW in 1962.

When brought to Boeke's attention, the firm had only designed a few modest houses, and some larger unbuilt projects. Esherick was in charge of planning a model series of "demonstration houses" tucked into a cypress windrow, while Moore and his partners were in charge of designing a model set of clustered units on the ocean's edge. The two firms worked independently, but the results came out to look astonishingly right and alike. Together they helped establish the Sea Ranch idiom as an international mode.

Ground was broken in 1964 for three example projects: the ten-unit condominium by MLTW, who prepared a plan for eleven more to be strung along the south shore of the site; a set of six "Hedgerow Houses" by Joseph Esherick in a cypress-lined meadow; and a store near the condominium, also by Esherick. The architects, while all individualists, shared a belief in the basic precepts of the Bay Region Style, one of the nation's strongest regional traditions. The precepts included a close relationship to nature and the use of natural materials, windows placed to maximize light and views, a strong indoor-outdoor flow, and a general emphasis on buildings as human habitation rather than as objects. The need for passive heat gain and rain overhangs was ruled out.

Condominium 1 and 20th Century American and International Architecture

The mainstream architectural world in the 1960s, however, was still firmly in the hands of modernists who rejected regionalism and naturalistic style. Modernism was about rigid, abstract forms, about industrial materials and buildings as pure art objects. It was about brutalism and rough concrete. What Alfred Boeke got, instead, from MLTW at The Sea Ranch was an original, even idiosyncratic, architecture that sought not to be married to the site but rather to enter into an unlimited partnership with it.

Witold Rybczynski, in *Looking Around: A Journey through Architecture,* comments that "the first indigenous California work of architecture that caught my attention -- as it did so many architects around the world -- was Moore, Lyndon, Turnbull & Whitaker's condominium at Sea Ranch, one hundred miles north of San Francisco. This striking complex exhibited all the hallmarks of modernist design: it had an exposed structure; it was built out of the same material inside and out; it was composed of repetitive modules. Although the roof was sloped, it was an acceptably low slope, clearly inspired by the Finnish architect Alvar Aalto's masterful Saynatsalo Town Center, built in 1950, and his Villa Carre, a large house built outside Paris in 1956."

"But Sea Ranch was not merely another example of international modernism. Charles Moore and his co-designers were up to something new. The shapes of the buildings at Sea Ranch were influenced by local constraints such as topography and climate. Their post-and-beam construction and redwood siding made them look more like barns than ranches, an intentional and explicit reference to northern California building traditions. Sea Ranch, then, was an accomplished example of architectural regionalism. 5

Rybczynski observed that regionalism had been part of the architectural debate since the end of the nineteenth century when the Arts and Crafts movement produced local adaptations of regionalism in England, Scotland and the European continent. The early 20th century International Style subsumed this movement, but by the 1950s, calls for a more regional approach to architectural style were emerging. Regionalism became a concern for such second generation architects as Ralph Erskine and Giancarlo de Carlo, both members of the international architectural forum, Team Ten.

By the early 1960s architects such as James Stirling in Britain, Ernesto Rogers in Italy, Kenzo Tange in Japan, and Paul Rudolph in American began producing work, while not overtly regional in a sentimental way, nevertheless exerted traces of a local aesthetic. With Condominium 1, the regionalist tendency was acknowledged explicitly and the stage was set for a new style of locally influenced architecture.

William J. R. Curtis, in *Modern Architecture Since 1900,* makes similar observations:"The post-war period in Europe was itself marked by pockets of resistance against sterile aspects of internationalism. The attitudes toward the vernacular intrinsic to the late works of Aalto, Le Corbusier and Team X, for example, suggested a more accommodating and

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5 Witold Rybcynski, *Looking Around: A Journey through Architecture* (Viking Press, 1992), 240.

flexible strategy with regard to local traditions; this attitude would bear fruit in many other parts of the world as well."

"Something of this 'modern regionalist' position also emerged on the West Coast of the United States immediately after the war, where an attempt was made to cross-breed certain devices of modern design...with the lessons of local vernaculars and turn-of-the-century Arts and Crafts designs, both of which seemed to incorporate a special sensitivity to California climate, site conditions and style of life. In the 'Bay Region School' around San Francisco, William Wurster employed local materials like redwood in an affirmative way, and attempted to blend houses with their natural setting." *6* Curtis also observed that Rudolph Schindler's late works took on a "shed-like" character, using inexpensive materials assembled on the site to create a humble imagery.

Wurster's California residential design, with its shed-like simplicity and respect for the vernacular, is an important precedent to Moore's and MLTW's early buildings. Most important was Wurster's Gregory Farm House, built in 1927, a cleanly detailed, simple group of structures arranged around a court that Wurster derived from local farm structures and, in fact, could be mistaken for such.

The kind of intimate inhabitation that Wurster could evoke surfaced in MLTW's work, all having to do with Moore's principle that a house should make its inhabitants feel that they are at the center of the world. *7*

In their late night sessions at Princeton, Moore, Lyndon and Turnbull had begun to develop a common set of imagery. "Our work at MLTW was based on two ideas," Moore stated, "the second of which was identical to the first." First was the aedicula of Sir John Summerson, explored in his seminal work *Heavenly Mansions*, and utilized as well by Louis Kahn, the four-columned canopy that delimited space -- a place -- by pinpointing a particular, precise and central spot on the planet. The second was the saddlebag: a room, bay alcove, or window seat attached to the main spine or central space, making an extended place to inhabit with your body or imagination." *8*

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6 William J.R. Curtis, *Modern Architecture Since 1900*, 334.

7 Keim, op.cit., 73.

8 Ibid., 73.

Many of Moore, Lyndon and Turnbull's most fundamental convictions were formed at Princeton where the three of them studied with Jean Labatut, Enrico Peressutti and Louis Kahn. From Labatut they learned to see, from Kahn to seek a general encompassing order, and from Peressutti to feel the "fervour and delight of shaping specific froms to the discipline of circumstance." *9* Moore once commented that Jean Labatut's way to design was "look, learn, forget, and create." But Moore saw it differently. He pictured it more like "image gathering, choreography, emphasis and message." Rather than Labatut's "creative forgetfulness," Moore saw it more as "creative remembrances." *10*

Lampugnani, in the *Encyclopedia of 20th Century Architecture,* underscores Moore's use of "creative remembrances," noting that Moore's "most important contribution to contemporary architecture, one which has fallen on fertile ground in Europe, is his commitment to the adaptation of regionalist traits and the use of a language of signs that evoke 'memory.' " *11*

Kahn's lessons at Princeton had a clear and important impact on Moore's work. He pressed his students to validate every detail of their designs. Everything had to have a reason. Geometry's discipline and purity of form were essential, as was Kahn's predilection for drawing from historic form and precedent. Several of Kahn's buildings had particular effect on Moore: the Trenton Bath House, with its cluster of pyramidal roofs; the American Federation of Labor Medical Building, with its "skin and bones" structure; and the unbuilt Goldenberg House. Kahn's buildings utilized the power of the aedicula -- the two-story four-post canopy -- which Moore clearly incorporated into Condominium 1 and other of his works. *12*

Timothy Vreeland, who worked with Kahn, noted that "not only did Moore thoroughly learn Kahn's lessons, but he was able to play with them." Subsequently, Moore, Lyndon, Turnbull and Whitaker established a rule of geometry learned from Kahn: everything would be based on squares, or on an explicable form, such as handrail walls following the movement of people ascending the stairs. *13*

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9 John Donat, ed., *World Architecture 2* (London, 1965), 31.

10 Keim, op.cit., 264.

11 Vittorio Magnazo Lampugnani, *Encyclopedia of 20th Century Architecture* (1986), 230.

12 Keim, op. cit., 65.
13 Ibid., 80.

Moore blended principles he had earlier learned from his mentors with his unique sense of spatiality. He could think in three dimensions, and his spatial wizardry added an entirely new quality to the Bay Region style. Condominium 1 was a masterful exercise in spatial surprise, of passing through small openings into spaces that suddenly exploded up. The building also favored light shining from mysterious hidden sources, changing throughout the day, a lesson borrowed from German baroque churches.

What evolved as a result of Moore's design was a kind of profound architectural aesthetic, linked to the morphology of the landscape itself -- a building whose exoskeleton, like that of an insect, austerely expressed the origins of its development. As a result land, landscape, and building blended together in an ecological whole. *14*

Condominium 1, like the innovative Barne's Haystack Mountain School of Arts and Crafts project (Deer Isle, Maine, 1959-61, Edward Larrabee Barnes), was very much a project reacting to the architecture of debased modernism. Both Barnes and MLTW tried to rethink architecture and reorient it towards the original goals of the modern movement, which they saw by then as deserted and betrayed. Lewis Mumford had already pointed out in the 1940s, with a premonition of the coming crisis, that the new goals included the idea of the region in a deeper sense, a respect for the natural environment, a judicious use of natural resources, a commitment to community, and an open, reflective mind to design. Today, although so much has changed in the world of architecture and in the world in general, these questions still remain unanswered, with The Sea Ranch and Condominium 1 as an inspiring prototype. *15*

In 1993, shortly after Charles Moore's death, Robert Venturi paid lasting tribute to Moore's impact on American design: "Our work and Charles's paralleled and diverged in their evolutions over the years; both accommodate ornament and symbolism -- but Charles's was consistently lyrical while ours can embrace dissonance as well as lyricism. We are sometimes consciously gauche -- there can be a kind of tension between the generic ordinariness and the occasional fanfare of what we do -- and I guess our kind of agony is what makes us mannerists. There was never any gaucheness in what Charles did, and his consistent lyricism was extremely poetic." *16*

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14 Ibid., 78, 240.

15 Alexander Tzonis, et.al., *Architecture in North America since 1960* (Boston: Little, Brown & Company, 1995), 92.

16 Keim, op. cit., 269.

Condominium 1 -- A Unique Collaboration

What Moore, Lyndon and Turnbull, and to a lesser degree, Whitaker did was "the best thing any of us has ever done." *17* Condominium 1 gave them the opportunity to play with their ideal objectives, and to juggle around all the radical, antimodernist ideas they had been toying with ever since Princeton, and had experimented with in the few buildings they had actually been commissioned to design. The result was both astonishing and fitting. In the process they created a new ethic and a new aesthetic for American architecture. All of a sudden it was permissable to do a serious building that was inexpensive-looking, shed-like but monumental, defiant of symmetry and right angles, because it worked; it became part of the landscape. Landscape and building blended together into an ecological whole.

Bill Turnbull, in Yukio Futagawa's 1976 *Global Architecture Detail*, elucidated the specific program and process that led to the final siting and shapes of MLTW's most famous building:

"The construction details of Condominium 1 represent solutions to particular problems at a particular time in the economics of construction and are special from our point of view. Some are repeatable at present costs while others have been superceded by newer materials or supplemented by more economical answers. Others are now forbidden entirely by new building codes. All, however, are representative of an attitude about construction and the specifics with which we approach making wooden architecture..."

"Our materials tend to be common; our fittings are selected from catalogues of mass produced products and are not specifically fabricated (with the exception of Sylvia's universal connector). We rejoice if we can find a product intended for one use and reuse it in another memorable fashion..."

"Because our philosopy is based on space as being the essential component of architecture, our detailing could be described as 'non-detailing.' We hope the end product of our construction process is that you, the observer, are unaware of the details; that the joinery is so simple and so logical that it appears only common sense and not eye catching elaborations. The essence of a building lies in its cognative ideas which should not be lost by overly celebrating its myriad joints." *18*

17 Littlejohn, op.cit., 70.
18 William Turnbull, Jr. , *Global Architecture Detail* (Tokyo: A.D.A., 1976), 4.

Later, reminiscing on his earlier remarks, Turnbull openly commented on the partners' collaboration: "The way I see it is that the four of us had strengths that instead of exploding, imploded. I think of Don as a really outstanding theoretician, sort of a yardstick maker, verbalizing and setting out the ground rules. And I think of Chuck as being a marvelous free spirit, filled with whimsy and fantasy and a tremendous sense of scale in interiors. My own strength, I think the other three would agree, is basically the landscape -- how buildings work in the bigger picture. And Dick's...(laughter) Dick's I've never quite figured out."

"There wasn't anything else, frankly. So you had three good minds working on one building, on a super site with a client who did not tell you how to do it but only demanded excellence...so you kept reaching, reaching, reaching; extending."

"Anyway, the secret of that building's success for me was the magic of the site--- that it was a fantastic opportunity. Then, it was pioneering: there wasn't anything like it; there was no precedent. Well, in one way there was a lot of precedent---barns. Indigenous non-architect architecture, stuff we all liked."

"But I think basically it was the time. The business of being able to devote the energy to one thing. It symbolizes what the hell we *could* have done if we'd held that together-- if our personalities could have survived the stresses for thirty or forty years." *19*

Donlyn Lyndon, looking back, in 1993, to an article he had written in 1965 for *World Architecture 2* describing Condominium 1's evolution, comments: "What struck me most in rereading this article was the way in which we clearly saw the creation of this place as the result of multiple insights and efforts. We believed that we were building something together, that there was a shared intent that would easily infuse our work, lend character to the place..".

"There was, among the original working group, an extraordinary commonality of purpose. A guiding generosity of spirit, as well as prior working relationships in teaching and practice, common interest in the traditions and adventures of Bay Area architecture, shared love of the place, and some good tough arguments, all played a part in forging a collective approach that placed the land at the center of our attention." *20*

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19 Littlejohn, op.cit., 137-138.

20 Donlyn Lyndon, *Progressive Architecture* (February 1993), 94.

1965 and Worldwide Recognition

Under the direction of Marian Conrad, Oceanic Properties, Inc. orchestrated a brilliant public relations campaign which managed to get the Sea Ranch story, and Condominium 1, into at least forty-six magazines and newspapers within eighteen months. *Newsweek,* the *New York Times, Life* and *Fortune, Paris-Match* and *Elle, Horizon,* even *Sports Illustrated* all published spreads on Condominium 1 and The Sea Ranch. Then, the first analytical articles began to appear. *Perspecta,* a design quarterly published at Yale, and *Japan Architect* lauded the building and the architects. *Progressive Architecture* published 17 pages of concept details and photographs.

That same year, in January, *Progressive Architecture* gave Condominium 1 a Citation. That award was followed swiftly by a California Governor's Design Award in 1966, and AIA National Honor Award in 1967, a Sea Ranch Design Award in 1972; a Sonoma County Landmarks Commission Historic Landmark No. 108 award on January 1, 1981, and a Topaz Medallion in 1989.

Condominium 1's impact on American architecture, particularly cluster-housing, was immediate and profound, helping redirect the course of contemporary design. The imagery employed in the condominium, and The Sea Ranch in general, played a fascinating visual game between traditionalism and modernism. Condominium 1, with its vertical "mine shaft" volumes topped by a multiplicity of shed roofs, quickly established a style which became the rage throughout America and abroad. Variations of the theme occurred all along the California coast from San Diego to San Francisco and beyond.

Sally Woodbridge, in *Bay Area Houses,* notes that "offspring of Condominium 1 can be found now from New England to Florida, all across the Midwest, and everywhere in the West. Versions of the Sea Ranch condominium have dominated the design of group housing. It has swept across the country and become a national condominium vernacular. The project, obviously one of the seminal events in Bay Area architecture, epitomizes the twin motives of planned unit clustering and distinct individuation of each actual dwelling unit." *21*

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21 Sally Woodbridge, *Bay Area Houses,* (Salt Lake City: Peregrine Smith Books, 1988), 253-254.

In 1991 the condominium was awarded the AIA Twenty-Five-Year Award in recognition of its lasting impact on architectural design. Honoring the condominium and MLTW, the award stated:

> "Timeless and enduring the condominium at Sea Ranch seems to grow naturally from the rocky, windswept coast of northern California, a triumph of innovation and tradition. Echoing the gentle pitch of the surrounding cliffs and the simple geometry of the local farm buildings, the angled roofs tame the wind, at once binding the building to the rugged landscape and the history of the region. Energy efficient, environmentally sensitive, profoundly conscious of the natural drama of its coastal site, they have formed an alliance of architecture and nature that has inspired and captivated a generation of architects." 22

The AIA also awarded Charles W. Moore its highest honor, the AIA Gold Medal Award in 1991 in recognition of his entire body of work, and his vital contribution to American architecture as an architect, educator and writer.

Two years later Moore passed away, and Turnbull suffered a tragically early death in 1997. MLTW had broken up in 1965 with Donlyn Lyndon going off to be chairman of the school of architecture at Eugene, Oregon, and Dick Whitaker to Washington, D.C. and the AIA. Moore and Turnbull maintained a bicoastal practice until 1970, and continued to work on projects together when they interested the two architects.

Today, the two surviving architects, Donlyn Lyndon and Dick Whitaker, no longer maintain architectural practices. Donlyn continues to teach on a part-time basis at U.C. Berkeley, while Dick Whitaker serves as Director of Design Review at The Sea Ranch on a part-time basis. Neither any longer participates in an active design career."

This great joint enterprise among the four architects and their client, who not only managed the project but participated in the design as it evolved, was unique to its time. The synergy and the collaboration belonged to the moment and the 1960s. Forty years later, Condominium 1 rests firmly in the mainstream of the nation's exceptional buildings, an astounding result of a unique collaboration.

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22 Littlejohn, op.cit., 86-87.

Condominium 1 Awards

Progressive Architecture Citation, January, 1965

California Governor's Design Award, 1966

AIA National Honor Award, 1967

Sea Ranch Design Award, 1972

Sonoma County Landmarks Commission Historic Landmark No. 108, January 1, 1981

AIA Twenty-Five Year Award, 1991

AIA California Council Twenty-Five Year Award, 1992

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2004

Lyndon, Donlyn and Alinder, Jim. *The Sea Ranch.* New York: Princeton Architectural Press, 2004.

Boeke, Alfred. *Oral Interviews,* September 12, 2004 and October 14, 2004 at The Sea Ranch.

Verbal Boundary Description

The Sea Ranch No. 2, Tract 359, as recorded in the Sonoma County Recorder's Office. Please see official enclosed boundary sketch maps.

Boundary Justification

The boundaries were selected as exactly drawn on the map filed with the Sonoma County Recorder's office. Please see official enclosed boundary sketch maps.

Photographs

Contempory

1. Condominium 1, The Sea Ranch, Sonoma County, Scott Chieffo, Photographer, September, 2004. The Sea Ranch Archives. Northwest elevation.

2. Condominium 1, The Sea Ranch, Sonoma County, Scott Chieffo, Photographer, September, 2004. The Sea Ranch Archives. North elevation.

3. Condominium 1, The Sea Ranch, Sonoma County, Scott Chieffo, Photographer, September, 2004. The Sea Ranch Archives. South elevation.

4. Condominium 1, The Sea Ranch, Sonoma County, Scott Chieffo, Photographer, September, 2004. The Sea Ranch Archives. West elevation.

5. Condominium 1, The Sea Ranch, Sonoma County, Scott Chieffo, Photographer, September, 2004. The Sea Ranch Archives. Northeast elevation, parking enclosure.

Historic

6. Condominium 1, The Sea Ranch, Sonoma County,Morley Baer, Photographer, 1965. The Sea Ranch Archives. Southeast elevation.

7. Condominium l, The Sea Ranch, Sonoma County, Morley Baer, Photographer, 1965. The Sea Ranch Archives. East elevation.

8. Condominium 1, The Sea Ranch, Sonoma County, Morley Baer, Photographer, 1965. The Sea Ranch Archives. Northeast elevation.

9. Condominium 1, The Sea Ranch, Sonoma County, Morley Baer, Photographer, 1965. Overview, camera facing east.

10. Condominium 1, The Sea Ranch, Sonoma County, Morley Baer, Photographer, 1965. The Sea Ranch Archives. South elevation.

11. Condominium 1, The Sea Ranch, Sonoma County, Morley Baer, Photographer, 1965. The Sea Ranch Archives. Interior courtyard, facing east.

12. Condominium 1, The Sea Ranch, Sonoma County, Morley Baer, Photographer, 1965. The Sea Ranch Archives. Lower interior courtyard, facing east.

13. Condominium 1, The Sea Ranch, Sonoma County, Morley Baer, Photographer, 1965. The Sea Ranch Archives. Southwest elevation.

14. Condominium 1, The Sea Ranch, Sonoma County, Morley Baer, Photographer, 1965. The Sea Ranch Archives. Interior, Charles Moore unit (prototype older barn to north).

15. Condominium 1, The Sea Ranch, Sonoma County, Morley Baer, Photographer, 1965. The Sea Ranch Archives. Interior, showing architectural two-story poster bed.

The Sea Ranch Condominium 1 Property Owners

Condo # 1 Walton, Lee and Susan
475 Willow Springs Road
Morgan Hill, CA 95037

Condo # 2 Hirsch, Warren and Bianca
115 San Anselmo Avenue
San Francisco, CA 94127

Condo # 3 Clement, William C.
155 Jackson St., Apt. 2402
San Francisco, CA 94111

Condo # 4 Trust Estate of Jessie Ray
Harold O. Hughes, Trustee
630 North San Mateo Drive
P.O. Box 152
San Mateo, CA 94401

Condo # 5 Hughes, Bill
1 Baldwin Ave., #503
San Mateo, CA 94401

Condo # 6 Gilbert, Ethel
1 Baldwin Ave., #417
San Mateo, CA 94401

Condo # 7 Gilbert, Victor
667 Howard Street
San Francisco, CA 94105-3915

Condo # 8 Duncan, Mallory & Trulove, James
1250 28th Street N.W.
Washington, D.C. 20007

Condo # 9 Weingarten, Steve
31851 N. Mitchell Creek
Fort Bragg, CA 95437

Condo # 10 Skibbons, David & Marla
P. 0. Box 31
The Sea Ranch, CA 95497

EXHIBIT A

PARCEL ONE:

Unit 1, a condominium, as shown on that certain subdivision map entitled, "The Sea Ranch No. 2, Tract No. 359," filed in the office of the Recorder of the County of Sonoma, State of California, November 12, 1965, in Book 105 of Map at page 25.

PARCEL TWO:

The exclusive right to use:

a.) Carport Number 1
b.) Deck Number - None
c.) Garden Number - None

All as shown on Map referred to in Parcel One above.

PARCEL THREE:

An undivided 10 percent as tenant in common, in and to "Project Area," as shwon on the Map referred to in Parcel One above.

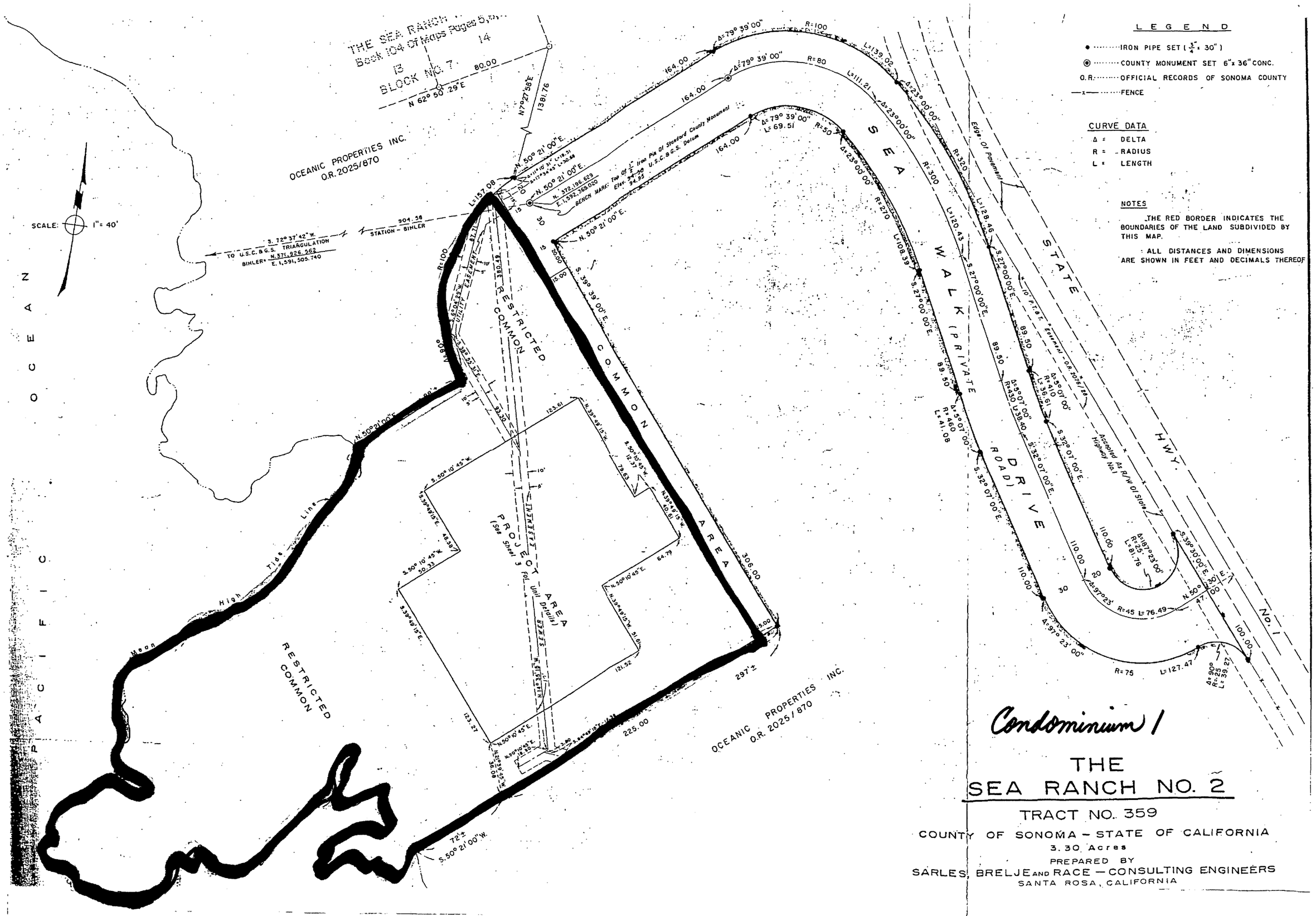
Excepting therefrom Units 1 through 10 as shown thereon.

PARCEL FOUR:

The non-exclusive right to use the area designated, "Restricted Common Area," on the map referred to in Parcel One above, pursuant to The Sea Ranch No. 2 Project Restrictions, recorded November 12, 1965, in Book 2168 of Official Records at page 440, Sonoma County Records.

PARCEL FIVE:

The non-exclusive right to use common area pursuant to The Sea Ranch Restrictions.



LEGEND

- ● ..... IRON PIPE SET ($\frac{3}{4}$" x 30")
- ◉ ..... COUNTY MONUMENT SET 6" x 36" CONC.
- O.R. ..... OFFICIAL RECORDS OF SONOMA COUNTY
- —x— ..... FENCE

CURVE DATA

- Δ = DELTA
- R = RADIUS
- L = LENGTH

NOTES

1. THE RED BORDER INDICATES THE BOUNDARIES OF THE LAND SUBDIVIDED BY THIS MAP.
2. ALL DISTANCES AND DIMENSIONS ARE SHOWN IN FEET AND DECIMALS THEREOF

Condominium 1

THE SEA RANCH NO. 2

TRACT NO. 359

COUNTY OF SONOMA - STATE OF CALIFORNIA

3.30 Acres

PREPARED BY

SARLES, BRELJE AND RACE — CONSULTING ENGINEERS

SANTA ROSA, CALIFORNIA

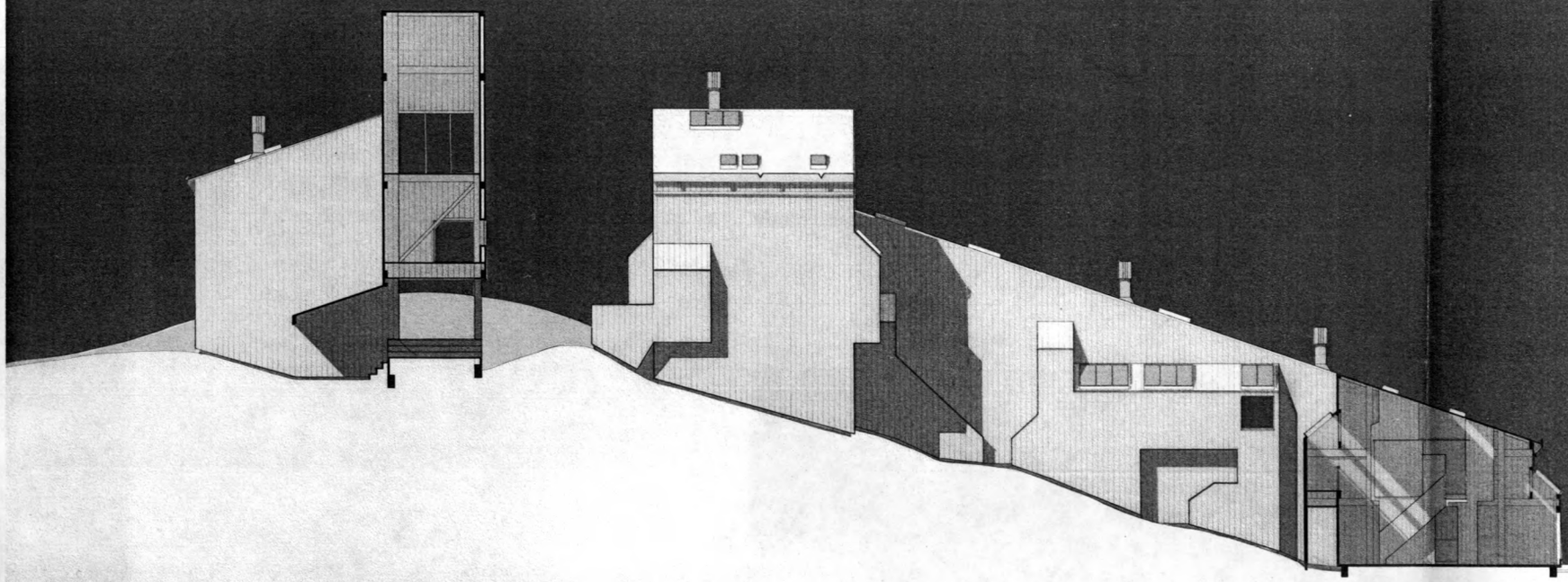
Condominium I
The Sea Ranch
Sonoma County, CA

MLTW Original Drawing

SITE PLAN

N

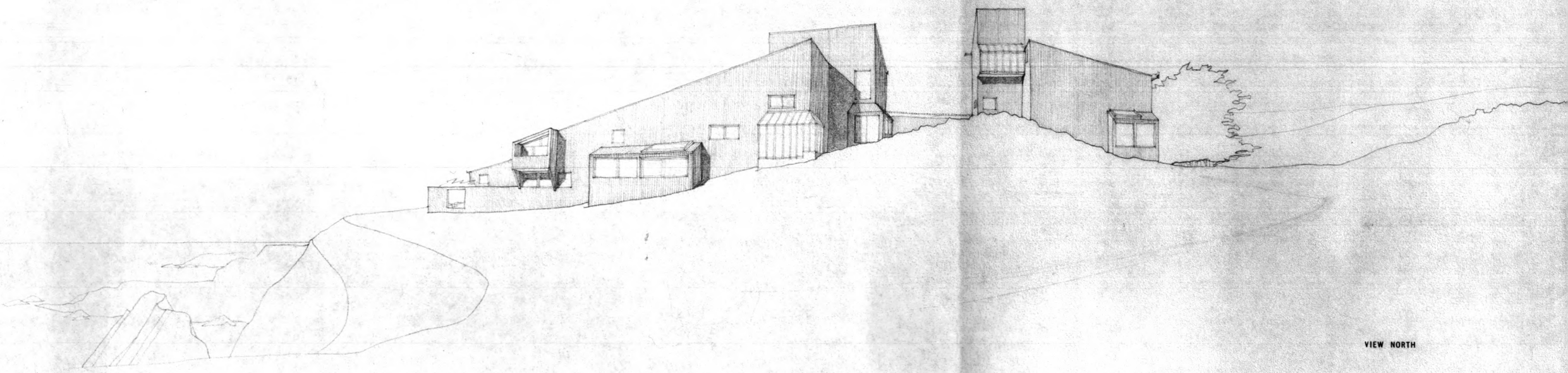
0 20 40



Condominium 1
The Sea Ranch
Sonoma County, CA

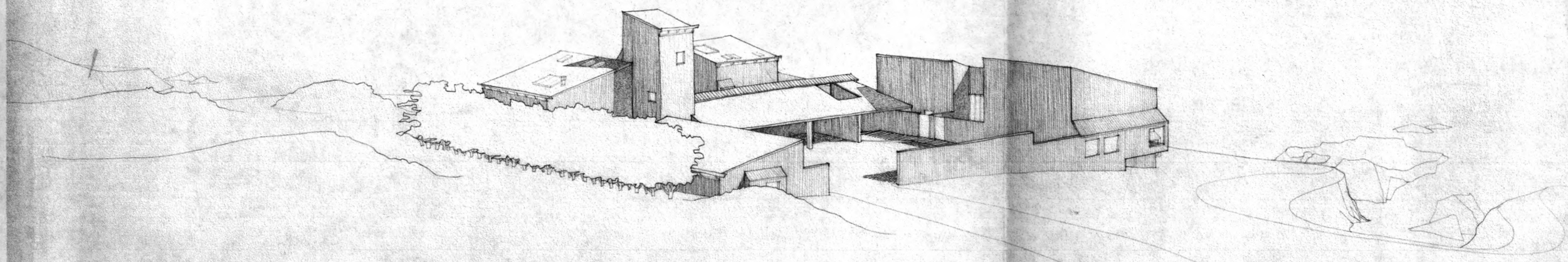
EAST/WEST SECTION

MLTW Original Drawing

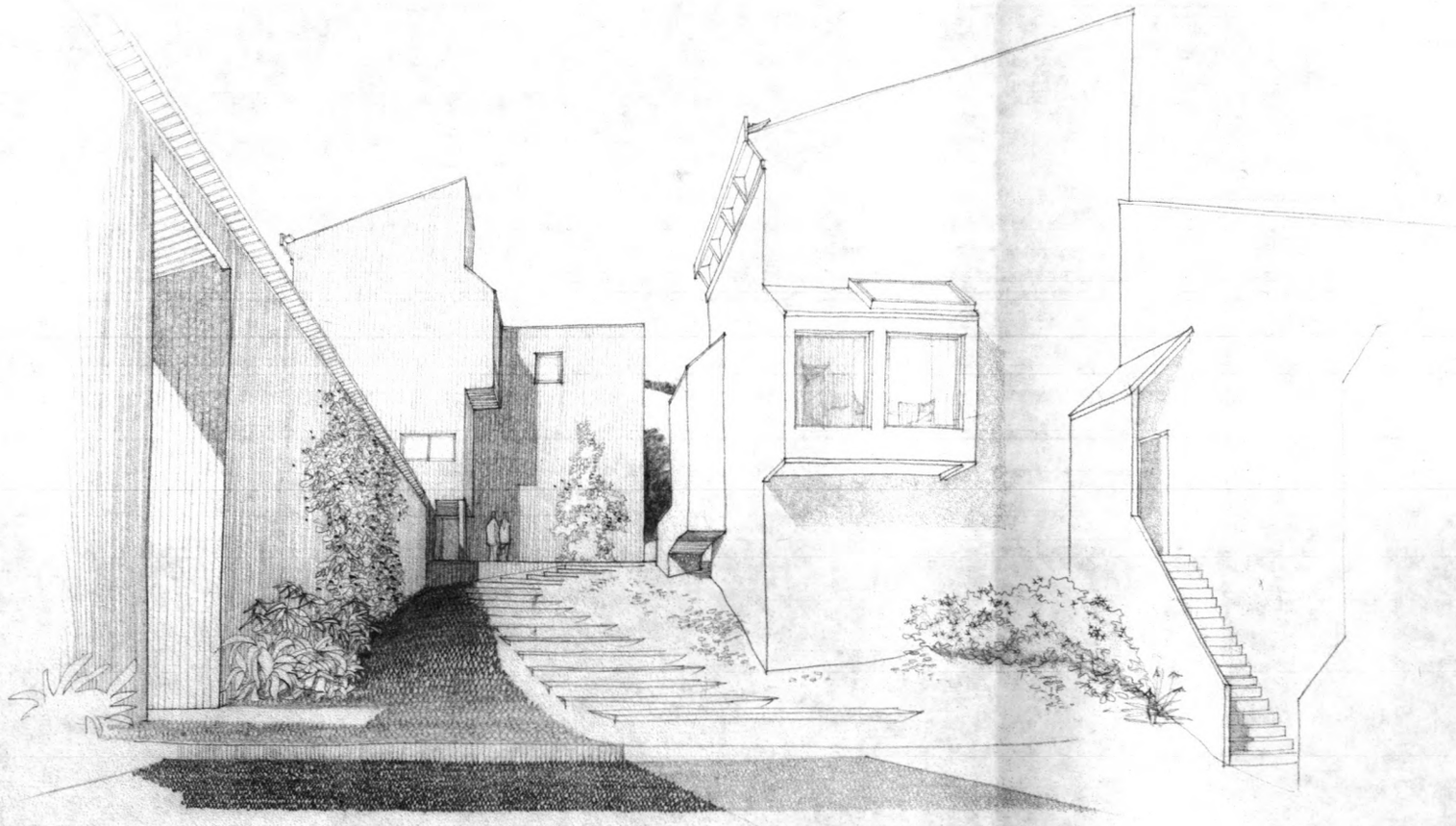


VIEW NORTH

Condominium 1
The Sea Ranch
Sonoma County, CA

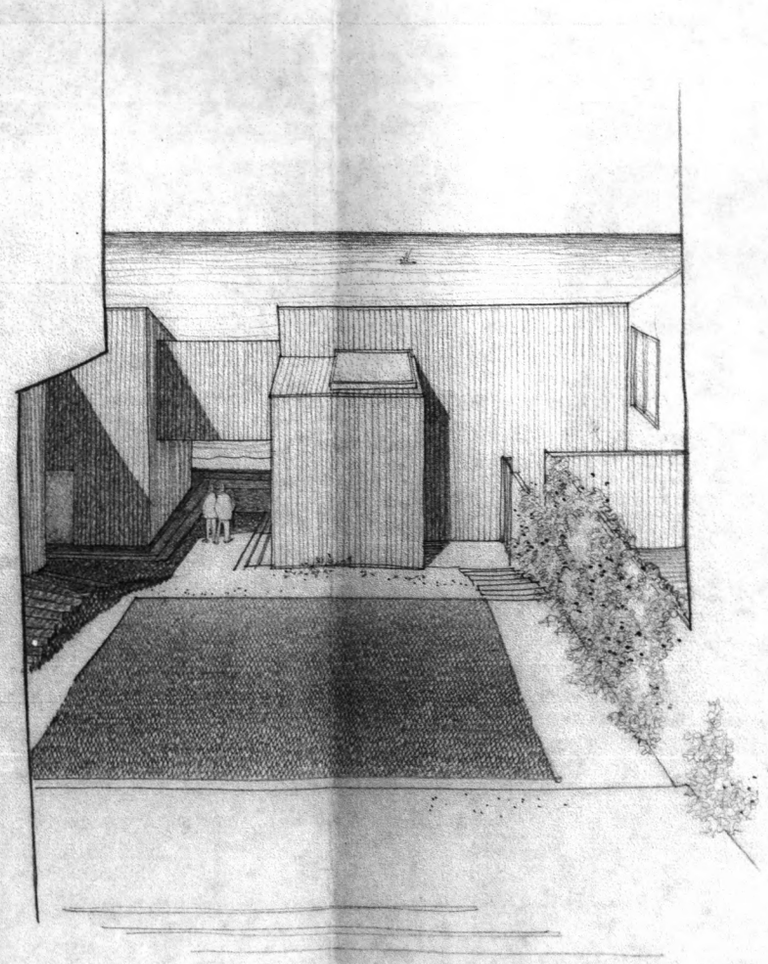


VIEW SOUTHWEST

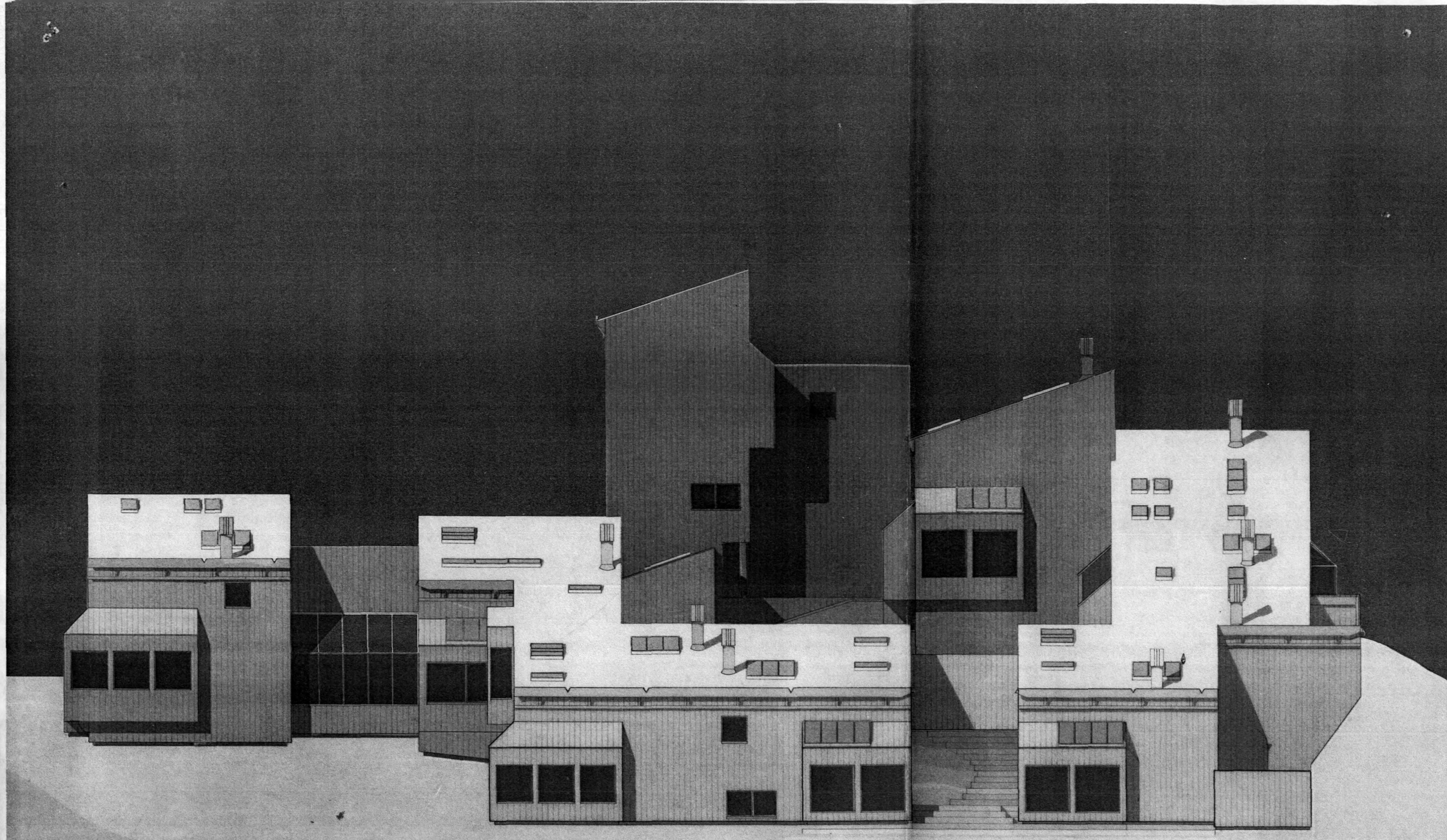


COURT LOOKING EAST

Condominium 1
The Sea Ranch
Sonoma County, CA



COURT LOOKING WEST



WEST ELEVATION

MLTW Original Drawing

Condominium 1
The Sea Ranch
Sonoma County, CA

Condominium 1
The Sea Ranch
Sonoma County, CA

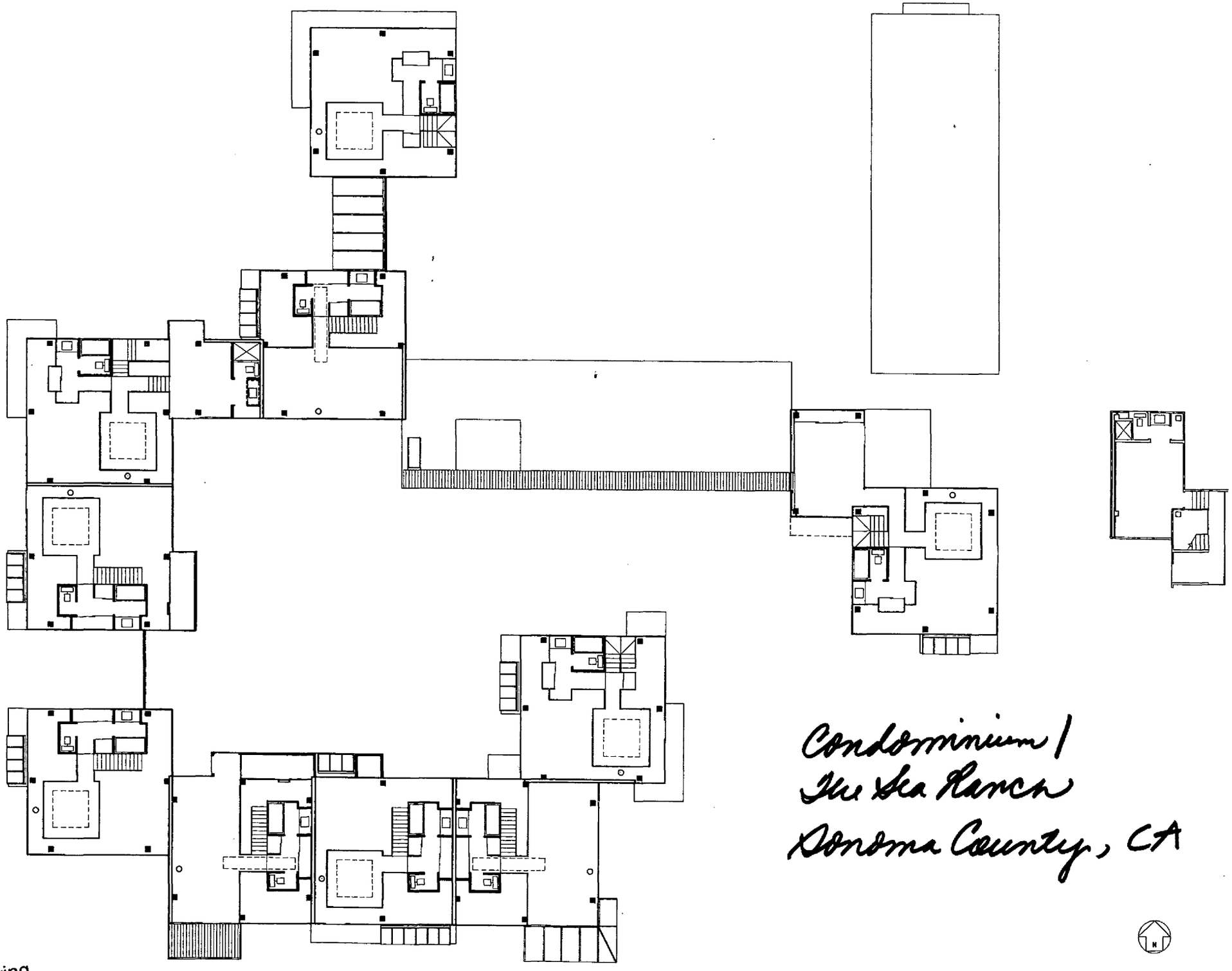
UNIT 9
UNIT 8
UNIT 7
UNIT 6
UNIT 5
UNIT 4
UNIT 3
UNIT 2
UNIT 1
UNIT 10
ELECT
LAUNDRY
6 CARS
4 CARS

MLTW Original Drawing

N

GROUND FLOOR PLAN

0 4 8 16

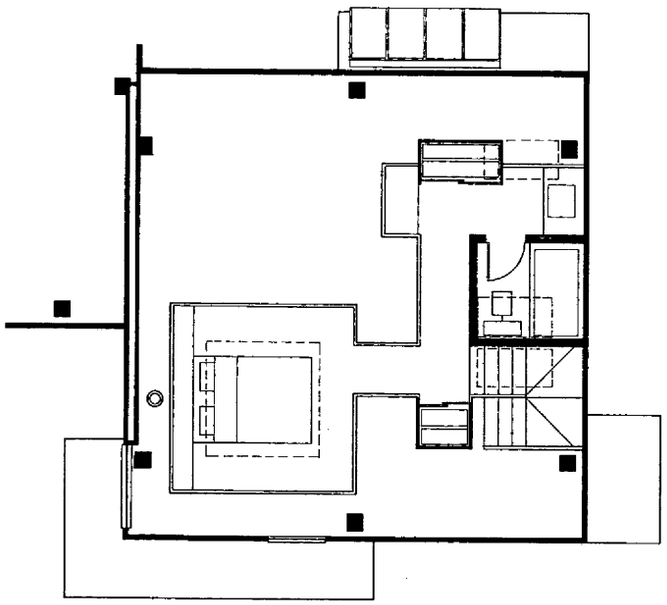


Condominium I
The Sea Ranch
Sonoma County, CA

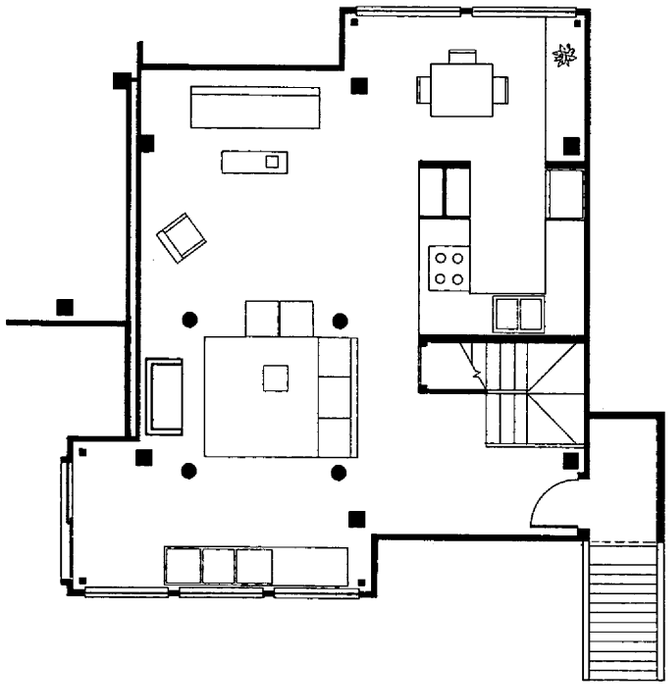
UPPER FLOOR PLAN

MLTW Original Drawing

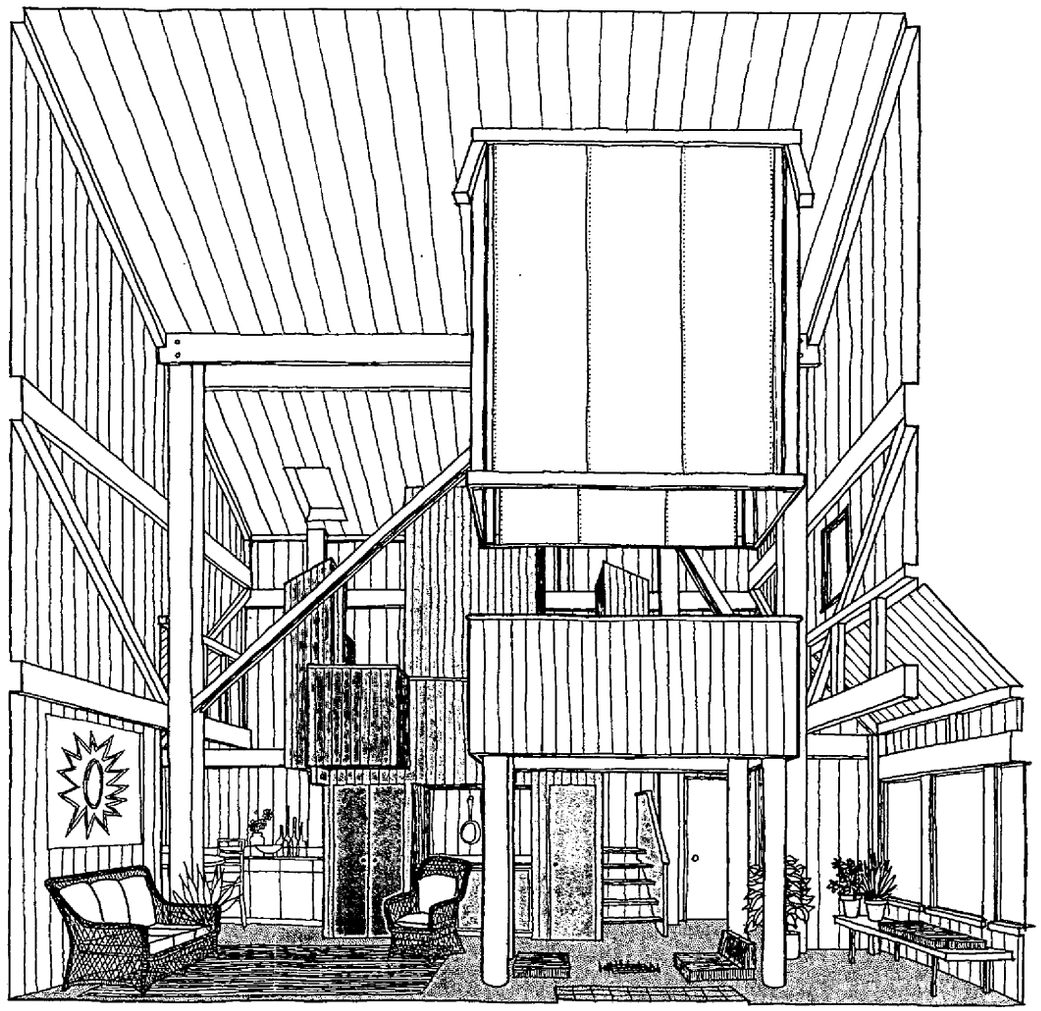
Condominium 1
The Sea Ranch
Sonoma County, CA



UPPER FLOOR PLAN



GROUND FLOOR PLAN



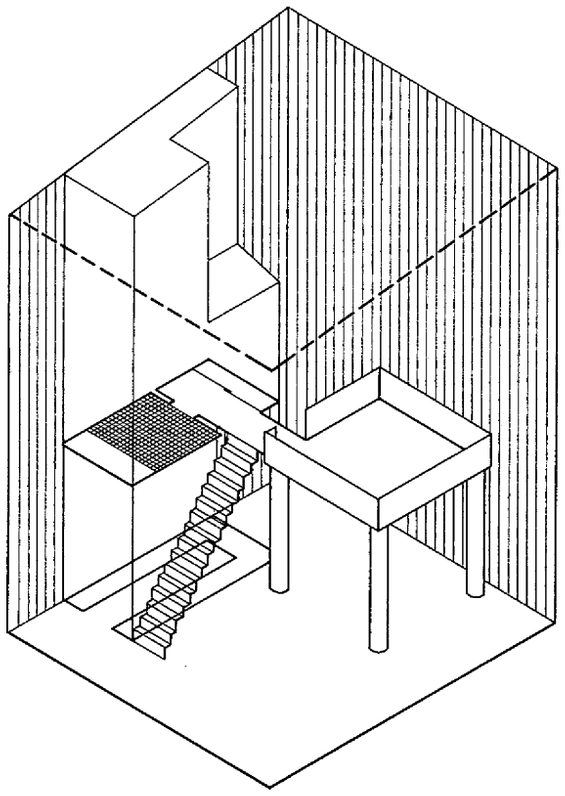
VIEW LOOKING NORTH

UNIT 1

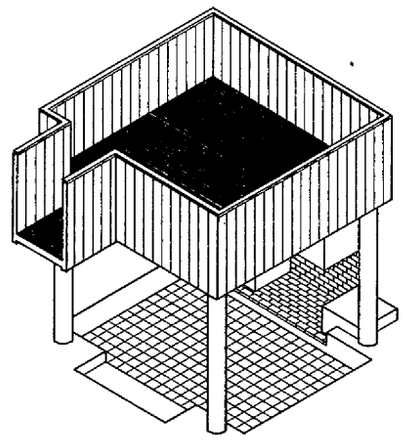
0 1 2 4 8

MLTW Original Drawing

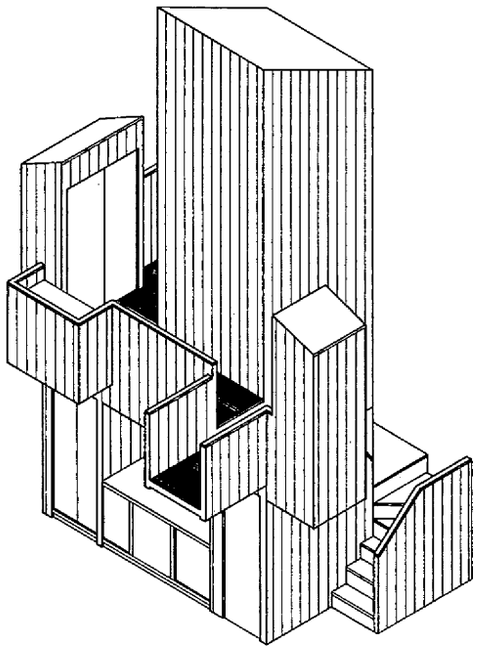
Condominium 1
The Sea Ranch
Sonoma County, CA



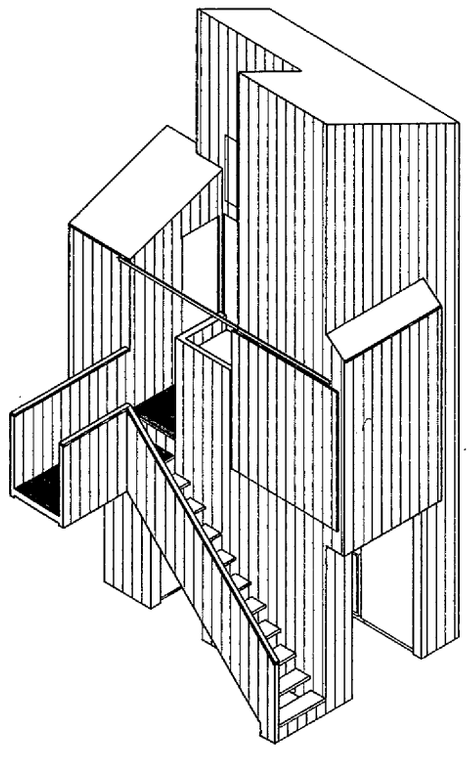
ASSEMBLY OF ELEMENTS



FOUR POSTER



KITCHEN / BATH
TYPE A



KITCHEN / BATH
TYPE B

MLTW Original Drawing