

New House proposed for 1170 Signal Hill Road:

- Rendering of new house
- One-sheet detailing attributes of design: meets all Del Monte Forest design guidelines and requirements of the Pebble Beach ARB; viewsheds not impacted; Legorreta carefully designed house to blend with slope, dune, and trees—light brown color, two story appearance, tucked into land
- Biography of world-renowned architect Ricardo Legorreta, recently deceased
- Covell report, deteriorating condition of home

New House Designed for 1170 Signal Hill Road

- Designed by world-renowned architect Ricardo Legoretta – his last residential design and his only home in the Monterey Bay region
- Legorreta masterfully designed house to harmonize with native dune environment – will integrate with slope, dune, and trees
- The design falls completely within footprint of property's buildable area – total structural/hardscape area 9.9%. Total restored native dune habitat 90.1%.
- The proposed residence meets all Del Monte Forest design guidelines and standards of the Pebble Beach ARB
- Home will be painted a light brown color to blend with dune
- Home will be clad in natural, locally quarried stone, with a timber roof
- Legorreta carefully composed the structure to ensure levels are never stacked directly. Viewed from the road or beach, it appears as only two stories.
- 17 Mile Drive viewsheds not impacted

Massy house rendering photo



Legorreta + Legorreta: Themes and Variations in Modern Practice

The architecture of the renowned Mexican firm Legorreta and Legorreta, originally established as Legorreta Arquitectos, in 1964, reflects a complex blend of influences. It is firstly modern; the forms are mostly cubic or primary shaped masses carved and punctured in abstract asymmetrical compositions. The resulting interplay of solids and voids are ideal expressions of what Le Corbusier, the Swiss-French architect and acknowledged principal inventor and apologist for international modern architecture, described as, the “magnificent play of masses brought together in light.”¹ Second, the work is intrinsically Mexican, reflecting the vernacular spaces of Spanish traditions - courtyards, fountains and plazas, combined with a solidity and imposing presence that evokes the monumentality of the Country’s Aztec and Mayan remains, no doubt an insistent presence for architects; the heroic 2000 year old ceremonial Teotihuacan complex lies just 30 miles from Mexico City. Another way one senses the Mexican heritage of the work is through the coloring, which is almost always, bold, striking hues; hot reds, yellows, and oranges, even pink, contrast dramatically with the region’s cobalt blue skies. The third most defining characteristic of this architecture is its emotional appeal. The plans are often centered on a shared space, outdoor courts or dramatically high interior spaces. These are gracious rooms, but the mood is unpretentious. The spaces are generous, but casually so. Whether in residential interiors or the major spaces of large public institutions, they are reassuringly protective and hospitable rooms for unhurried social gathering. This facility to meet the needs of modern uses while sustaining traditional feelings of shelter and repose that makes the Legorreta’s work both Mexican and modern, and it is what enables the Mexico City based firm to build so successfully elsewhere in the world. Their unique vision remains intact while they accommodate their forms to suite each context in which they build.

Ricardo Legorreta began his career working for Jose Villagran, (1901-1982) a modernist in the European vein, who is best known for his Le Corbusier-inspired master plan of the National Autonomous University of Mexico (UNAM), in Mexico City, where he also chaired the Faculty of Architecture and where Legorreta earned his degree, in 1953. The architect with the most profound influence on Legorreta, and whose buildings his work most resembles, was Luis Barragan, (1902-1988). Barragan, who received world acclaim and architecture’s most prestigious award, winner of the Pritzker Prize, in 1982, in part for defining a distinctly Mexican expression of modern architecture. His profoundly personal style relied upon a strictly abstract vocabulary of rectangular forms, often saturated with bold colors. In his best known projects - mostly residential - Barragan featured Mexican vernacular elements including walled gardens, plazas, and fountains, rendered in rough plaster, tile and timber to stirringly poetic effect. Legorreta’s career owes much to these two prominent figures in Mexican architecture, both of whom provide connections between the heroic modernism of the 1920s and 1930s and the contemporary, more pluralistic global culture of architectural practice.

When Legorreta's work attracted international attention, initially under Ricardo's sole direction, and later in collaboration with his son, Victor, the firm began to receive commissions beyond Mexico, first in the United States, and then in other parts of the world, including Asia and the Middle East. As the architects built in new areas, they adapted their style to reflect influences from these different contexts. The work has remained distinctly their own, but informed by local contexts. As Victor Legorreta, who would eventually inherit the practice, describes their approach to international work, they seek, "not to export Mexican architecture to another place, but to bring Mexican [themes], and mix them with local influences."ⁱⁱⁱ Ricardo Legorreta's success at home and abroad earned him and his firm praise and distinction. In 1999, he received the Union Internationale des Architectes (UIA) Gold Medal and In 2000, he received the American Institute of Architects (AIA) Gold Medal, "for an architect who has had a lasting influence on the history and practice of architecture." The firm's practice now includes prestigious large-scale institutional and commercial projects in many parts of the globe. Ricardo Legorreta's design of a residence for Massy Mehdipour, in Pebble Beach, California, done in collaboration with his son, Victor, would be his last residential project. The architect passed away on December 30, 2011, at 70 years old, in Mexico City, after returning from Tokyo, where he had received Japan's Praemium Imperiale, the first Mexican to achieve this annual global art award.

The Legorretas' first work outside Mexico, was in California where the firm has built a variety of projects; civic, institutional, commercial and residential. His work is in some ways well suited for California's climate and social context. While the larger buildings have been well received, their residential projects, always a significant portion of the firm's work, are the most sympathetic to the local environment. They demonstrate most successfully the firm's ethos of Mexican-modern blending. California is a place that, for modernists, encourages adaptation. Since the early part of the 20th Century, when modernism was blooming in Europe, there has been a brand of California Modern, and it's regional influence is profound. Distinct from Europe's more orthodox modernism, a typically austere style of crisp white rectangular volumes, planar, unadorned surfaces and expanses of clear glazing, used equally for cultural institutions and civic monuments as well as housing for urban workers, California Modernism found its niche in single family residential design. The canon of heroic modernism in Europe combined minimalism with industrial construction techniques that, even in the most luxurious instances, yielded pristine, isolated pavilions. Here, on the West Coast, the founding modernist principles of clean, simple forms and generous transparency were adapted by regional practitioners, some of whom began their careers in Europe, to suit the region's benign climate, abundant natural settings and casual lifestyle. Using natural materials, including stone and redwood and organizing layouts with indoor-outdoor planning, California Modern architects integrated homes and gardens into organically unified living spaces.

Although the Legorretas have found California a hospitable context, it is not a perfect fit. While several of the State's more famous touchstones of California Modernism parallel their work, some of the more distinctly Mexican aspects of their design are out of place here, and the designers have had to adapt. Early works in the California Modern style, including the San Diego architect, Irving Gill's Dodge House, built in Los Angeles in 1916, with its simple cubic massing and asymmetrical punched openings is a particularly compatible example. It recalls the Legorretas' houses in San Salvador, where, high-up on hillsides, the Legorretas' oft-used courtyard plan is opened on one side to the landscape, resembling the north-side of the Dodge house with its carved-in rear terrace opening to the garden. Another touchstone of California Modernism that resembles the Legorretas' approach is the 1908 Gamble House, in Pasadena. Greene and Greene's classic Craftsman is a noble looking manse, symmetrical and orderly from the front that on inspection reveals a sensualist's spirit. Large interior living spaces open onto terraces, shaded by second story wood-framed outdoor sleeping porches where the occupants, Midwest natives, could spend their nights in the open air. At the rear a broad landscaped patio delineated with a meandering stone wall gathers in the natural landscape including a pond and two massive Eucalyptus trees. While the spirit of these Californian icons is similar to much of the Legorretas' work, there are formal differences. Californian designers habitually turn living spaces outward to the landscape, extending interior rooms with porches, terraces and decks that stretch living areas into the open, beyond their enclosures. By contrast the Legorretas' residential designs are typically square shaped in plan and inwardly focused, often featuring an internal court. Deep layers of space comprising patios or terraces tucked under the shelter of overhangs or second level rooms insulate the major spaces from the sun, and living areas are nestled in close to the core. The Sala, or Living Room, can be difficult to locate in plan at first, because it is often not the largest interior room, taking a second place in the formal hierarchy to the Dining Room. Almost always it is the central courtyard that dominates and organizes the plan.

By mid-century, when development began to fill in the Los Angeles basin, the best archetypal California Modern houses were being built on hillsides, extending in linear shapes along downward-sloping sites, broadside to expansive views, and architects revised their strategies to suit these new conditions. Mid-century designs by leading California Modernists, including Harwell Harris and Gregory Ain, who gained prominence with their designs for Los Angeles hillside sites in such areas as the Hollywood Hills and Pacific Palisades, preferred open plan figures; Broad L-shapes and landscape-embracing U-shapes or simple rectangles, that let the outdoors in. Exemplary of this type is Harwell Harris's Granstedt House, built in 1938, on a wide, shallow hillside lot facing into a canyon, in Los Angeles. The plan is a rectangle with the major rooms facing the view and opening onto a terrace that runs the length of the house. The dominant formal element is the roof; described by the West Coast architectural writer, Esther McCoy, as, "a three dimensional lineal sculpture,"ⁱⁱⁱ with rafters extended to form a trellis-like projection that shades the glazing.

When the Legorretas have worked on sites in California where they are unconstrained by neighbors or limited by topography, they have responded by turning their usually inwardly focused plans outward to face the landscape. In Petaluma, north of San Francisco, they designed a house, in 2004, that adapts in significant ways to regional imperatives. For starters, the client, like many Californians, is a car enthusiast, and a large portion of the plan is taken up with a garage, the facade of which shares almost equal importance with the main entry. Formally, the house is strung along a crest of the site, rooms jutting out into the garden on two sides, and the Master Suite sits between two free-standing walls set at right angles that gather in the landscape in a dramatically open embrace. In another accommodation to local preferences the color palette of the plaster is attuned to the context, reflecting the colors of grass and soil in the surrounding natural environment. Contrasting colors are reserved for private inward facing spaces only.

As with the best known and best loved of California Modern typologies, the linear house that sits on a bench carved into a west facing hillside with an ocean view is an ideal. The Legorretas' proposed design for Massy Mehdipour occupies such a site along the Pebble Beach shoreline. Here again the architects have adapted their style to suit this classic California setting. The house is laid lengthwise, nestled into a west facing slope. The plan is linear, organized along a north-south circulation spine with the living spaces arranged to permit access onto generously sized terraces that extend the length of the house on the view side. The massing of the house is carefully composed to ensure that, while there are three levels, they are never stacked directly, so viewed from the road, and more crucially when seen from the beach, it appears as only two stories. Ricardo was adamant that a house on the dunes should not be three stories high. This west facing elevation is divided in half at the mid-line between the first level, clad in natural stone, and the plaster-clad second floor, which is set back beyond the terraces, so the compositional emphasis is horizontal.

The living spaces are crowned with a heavy timber roof, a Legorreta signature, but here rendered with a difference. In Mexico, such a roof would be sloped down to the outside to create a deep overhang protecting interior spaces from the sun, but here, on the Monterey Bay, where over-heating is rarely a problem and the view is the dominant theme, the roof is inclined the other way, tilting upward and opening the house toward the ocean. And consistent with the horizontal compositional emphasis the rafters are oriented lengthwise along the primary axis, paralleling the terraces and softening the gesture of the overhang.

The house accommodates its context in more detailed ways as well. As one would expect in a contemporary California house, but atypical for a Legorreta design, the west-facing elevation is largely glazed. The base is clad with locally-quarried stone, tying the building to its site. Lastly the color that often characterizes a Legorreta building has been toned down. The plaster here has been made a light brown

color, a response to concerns from local community members and, according to Victor, to harmonize with the native dunes.^{iv} Yet with these formal concessions to local context and traditions the house still asserts a Mexican-ness. The living spaces are comfortable and family-oriented. "Like in Mexico," says Victor, [they are] "large spaces, in and out, for gathering."^v This house, Ricardo's last residential design, would be his only building in this region - an expression of his particular vision of an architecture for and about this unique environment. In this work, as in their other designs around the world, the firm has restated its distinct vocabulary, in a voice that, as Paul Goldberger, architecture critic for the New Yorker has observed, "is wholly its own yet is capable of evolving to respond to a range of different situations."^{vi}

ⁱ Le Corbusier (Charles Jeanneret), *Vers une architecture* [Towards a new Architecture] (1923)

ⁱⁱ Interview with Victor Legorreta, April 3, 2012

ⁱⁱⁱ Esther McCoy, *The Second Generation*, Gibbs-Smith, 1984, p. 52

^{iv} Interview with Victor Legorreta, April 3, 2012

^v Interview with Victor Legorreta, April 3, 2012

^{vi} Paul Goldberger, *Forward to Legorreta: Architecture 2003 -2010*, Area Editores, 2010, pp. 18, 19.

Covell Construction
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Structural Survey

On March 5th 2012 I conducted a visual inspection, photographed, and documented structural deficiencies at the residence located at 1170 Signal Hill Road, Pebble Beach, California. This was done at the request of the property's owner, Massy Mehdipour.

Most of the homes defects were on the building's exterior due mainly to it's proximity to the ocean and it's being situated on sand dunes.

Over eighty photographs were taken and eleven have been selected as being representative of the most obvious deficiencies.

No walls, floors, or ceilings were opened up for inspection so any dry rot, termite, plumbing, or electrical damage could be seen within the framing cavities of the home. There was termite damage noticed at windowsills at several interior locations.

On the interior the main problems were drywall cracking in the ceiling throughout the house most likely due to settling. The kitchen ceiling showed signs of moisture damage that has happened since the interior was painted. I could not detect any obvious cracks in the building's tar and gravel roof. (photo #10) The concrete garage floor also had several significant cracks. The basement had areas where framing corrections were made after the original construction. In these areas concrete pier blocks and four by four inch posts were improperly installed without metal connections. (photo #5) Also in the basement there is evidence of moisture infiltration through the concrete retaining wall causing mold to be present on the adjacent plywood shelving.

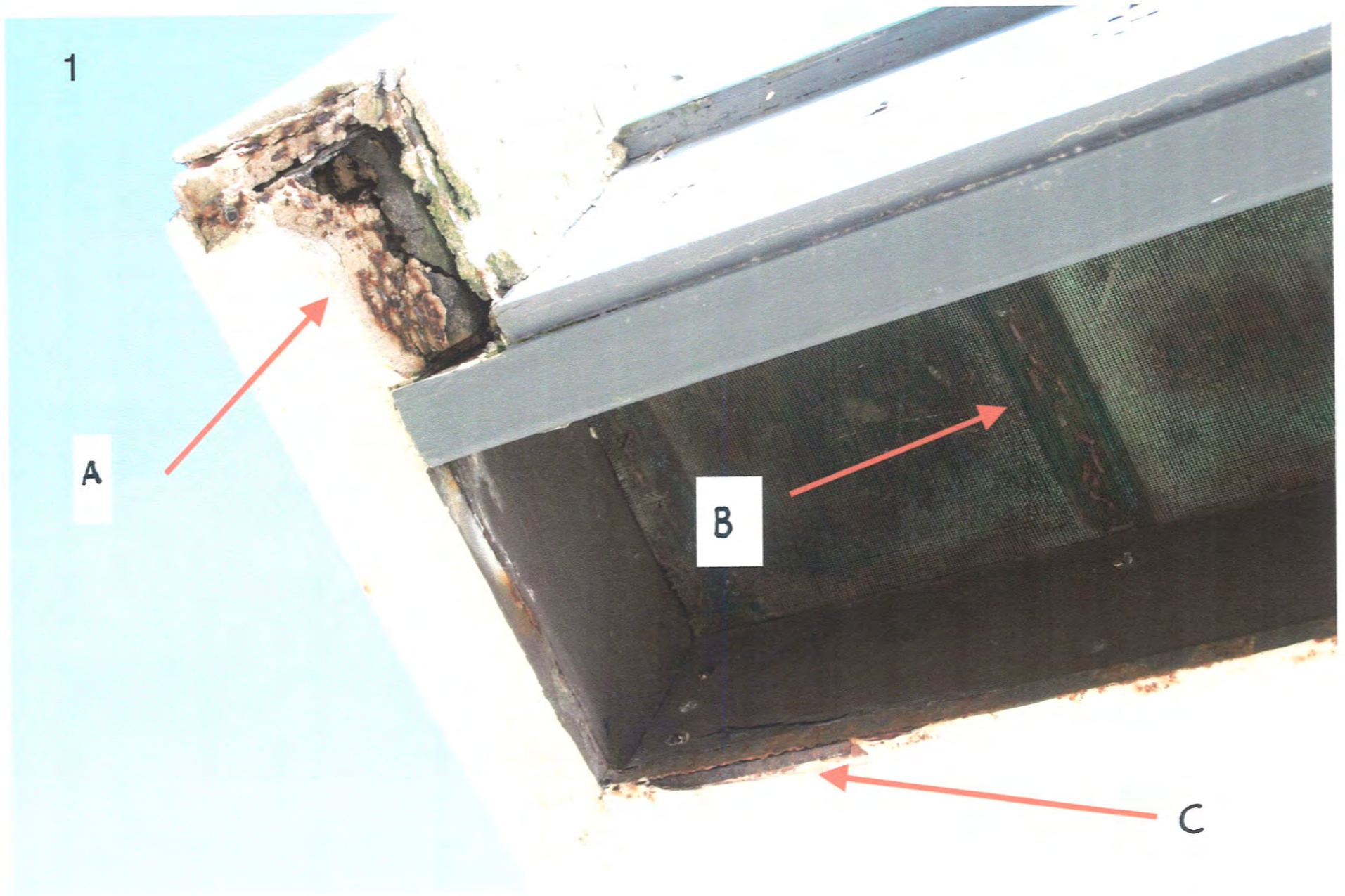
On the exterior virtually all metal has signs of rust and deterioration. The stucco edge metal is rusted and cannot be repaired; it must be replaced by chipping back the stucco, installing new vinyl edge material, re-stuccoing the area, and repainting. Rarely can this be done without looking like a patch. There are several areas where there are signs that the metal lathing, which supports the stucco, is rusting and bleeding through to the exterior, weakening the stucco. (photo #2) The metal lath

has failed completely at the front deck and cracked off the stucco exposing the framing material. (photo #2)

The front entry deck framing has failed causing the deck to settle. (photo #11)

Elevations were shot using a transit at all the courtyard and deck locations. The south facing roof overhang at the courtyard showed considerable sagging. At one time a four by four post was added to attempt to correct the problem. (photo #8) The front deck shows one inch drop from the north end to the south end. Signs of settling are also evident at the exterior door from the kitchen area to the courtyard. (photo #3)

Several areas of stucco cracks were seen throughout the building as well as soil (sand) piled up against the stucco. Current building codes require six inches clearance from top of soil to the building's siding. A weep screed is required at the base of stucco siding to allow any moisture to drain from the building's siding. This condition was not required when this home was built. There is no way to correctly add weep screeds to existing stucco siding.



1

A

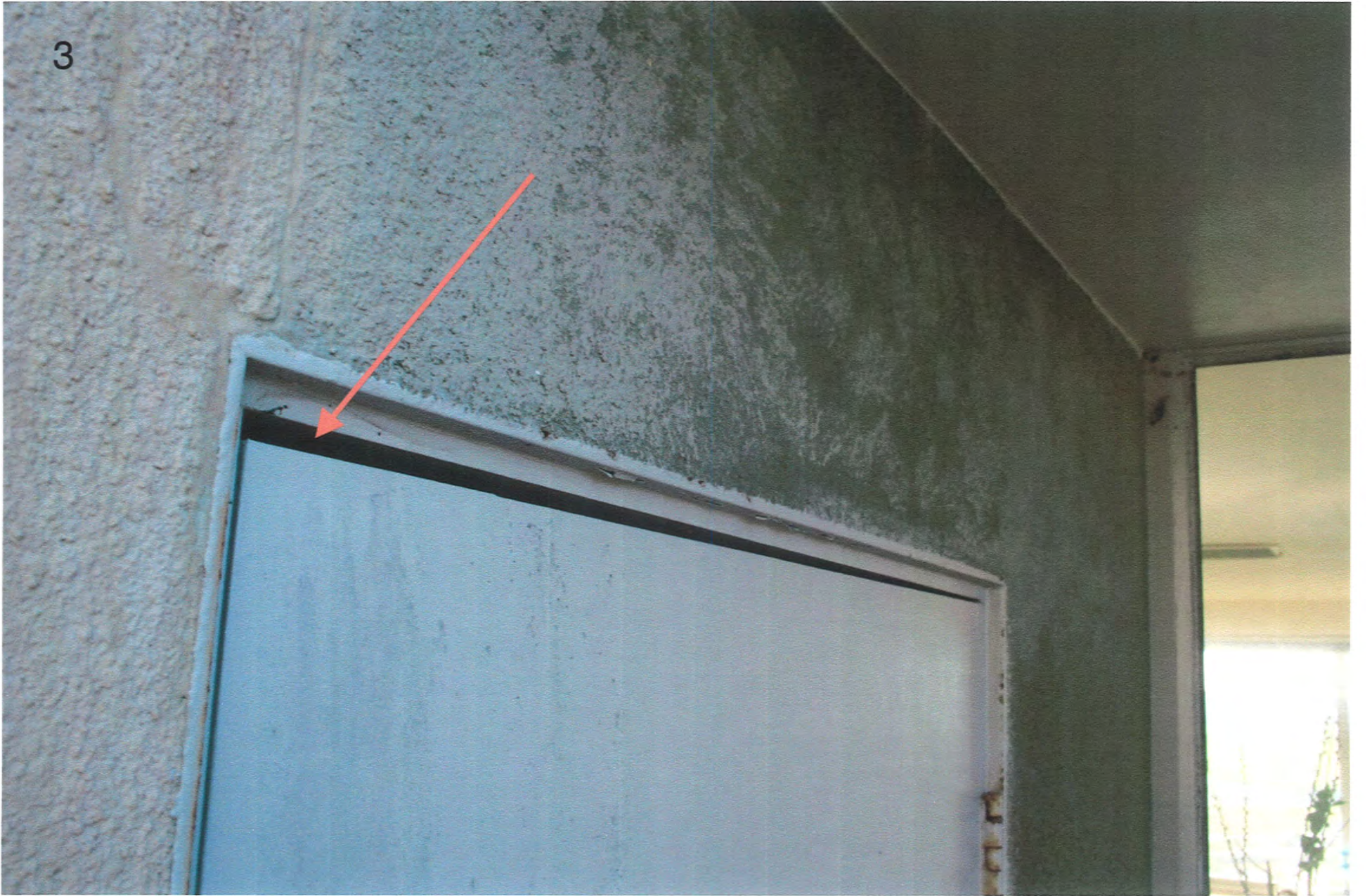
B

C

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4







7



8

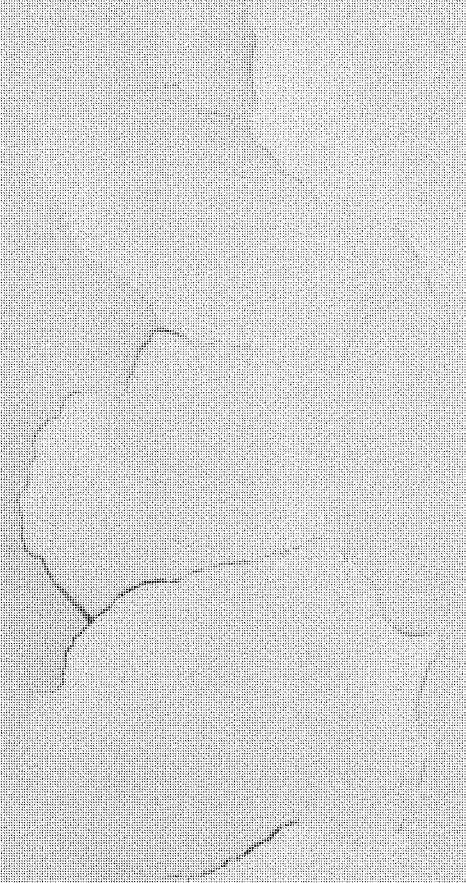
Elevation change approximately 1 inch from fascia to wall,
4x4 post has been added to support sagging overhang.





9

10



11



LIB130427

SECTION 2

APPLICANT

SUBMITTAL

Signal Hill Community

- Neighborhood Map
- Overhead photos
- View impact to immediate neighbors
- Ridgeline Development/Bill Bernstein AIA
- Compatibility with Pebble Beach community

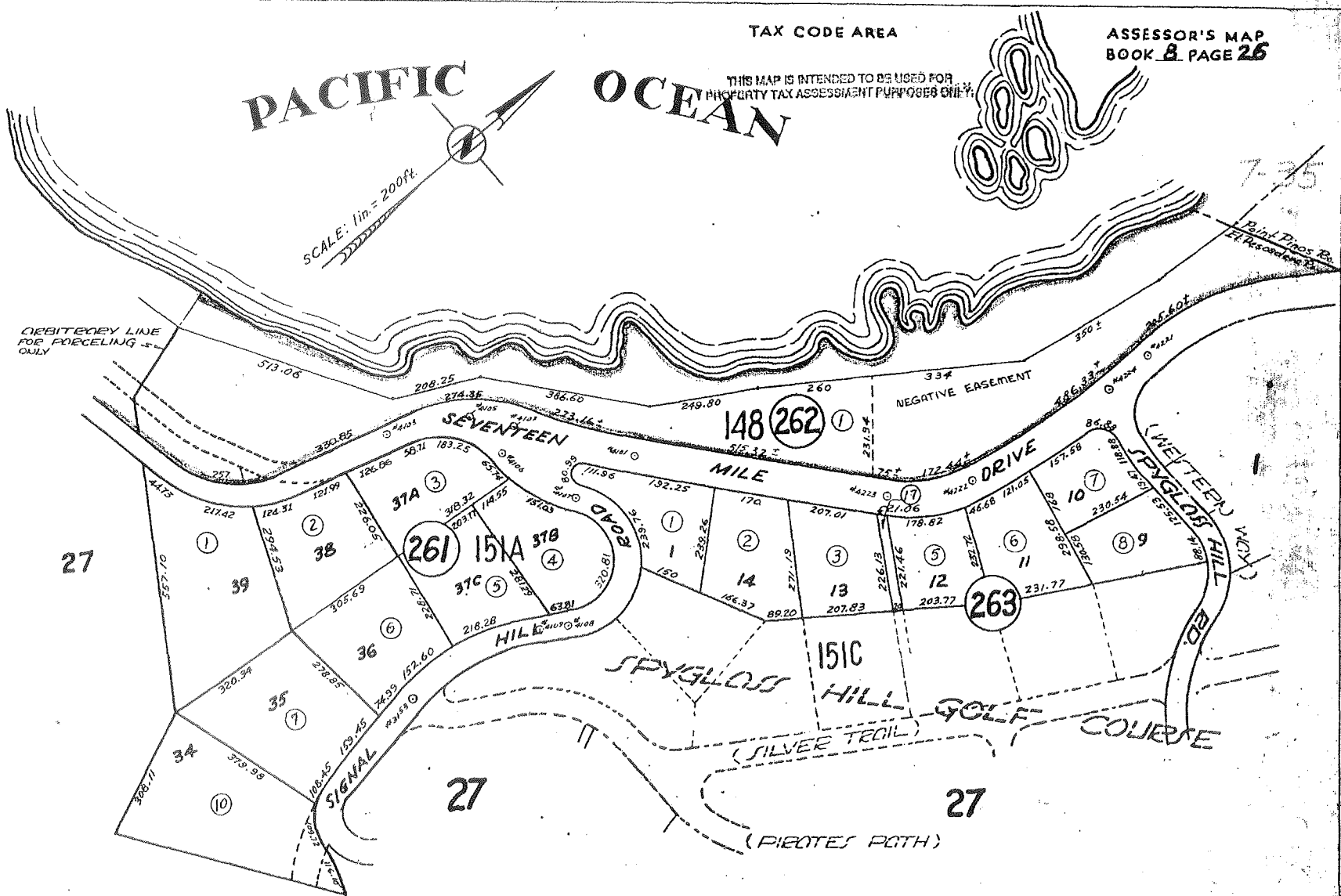
TAX CODE AREA

ASSESSOR'S MAP
BOOK 8, PAGE 26

PACIFIC OCEAN

THIS MAP IS INTENDED TO BE USED FOR
PROPERTY TAX ASSESSMENT PURPOSES ONLY.

SCALE: 1 in. = 200 ft.



27

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ASSRS. MAP-EL PESCADERO RD.
LOTS 34 TO 39 BLK.151A
BLK.151C & PORTION OF BLK.148























BILLBERNSTEIN AIA

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November 28, 2011

Delinda Robinson, Planner
Monterey County Resource Management Agency
168 W. Alisal - 2nd Floor
Salinas, CA 93901

RE: Ridgeline Development
1170 Signal Hill Road
PN: PLN100338

Dear Ms. Robinson,

This letter is meant to address the issue of "Ridgeline Development" for the project at 1170 Signal Hill Road as defined by the applicable regulations, and to analyze the significance of the impact of the Project on the viewscape from 17 Mile Drive in Pebble Beach, using photographic studies to provide substantial evidence to support its conclusions. If the Project is determined to be a "ridgeline development" for the purposes of land use planning, this study will provide evidence and analysis to support the issuance of a Ridgeline Development Permit.

The Project is located approximately 1000 feet from 17 Mile Drive and is elevated 95 feet above sea level. The highest point of the roof is at 130 feet above sea level, 30 feet higher than the average grade of 100 feet. It is also located approximately 7 feet lower than Signal Hill Road. There is an existing structure on the property which is sited on a flat pad at the 95 foot level. This building also has two stories with a flat cantilevered roof which reaches the 110 foot elevation on the property, and a parapet wall which is approximately at elevation 112..

Given the topography of the site, and the adjacent ESHA, area available to development is extremely limited. The proposed new building will also be sited on the 95 foot pad level which has been determined to be in the only previously developed dune area of the property. Because the surrounding contours exceed 30% slope and are considered to be ESHA by the Project Biologist, no development will be allowed in any other area of the property and the contours of the land prevent this lowest floor from being placed any lower on the site. A front yard setback of 30 feet further limits the siting of the development on the property as does the Developed Dune Line which separates the buildable area from those that may not be disturbed, altered or endangered. Therefore, it can be unequivocally stated there is no alternative location on the property for the building than where it is currently sited.

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The allowable height of a structure in this zone is 30 feet from the Average Grade, and the proposed project features a sloped "shed" roof over the Living Room, with its ridgeline to be 30 feet above Average Grade. The majority of the building features flat roofs with small parapets which are only 22 feet above the grade line. The two levels of the building are stepped and tucked into the hillside to help minimize the impact on the property, especially from 17 Mile Drive. Stepping the two levels allows for open terraces on the first floor and limits the height of the building's exterior walls to create a lesser silhouette from below.

When compared to the existing residence, especially with respect from visibility from 17 Mile Drive, both buildings present the same visual impact from the public viewscape and are consistent with those homes adjacent to the property on Signal Hill Road as well as many others further to the north along 17 Mile Drive. This report includes photographs of some of these structures to support this claim.

To be sure we fully analyze the impact of the "ridgeline development" from all public viewsapes, we studied the proposed building lines with staking poles from all visible points along 17 Mile Drive, beginning at the northbound turn from Cypress Point, stopping at Fan Shell Beach, the road below the house and as far north as Bird Rock Scenic Overlook. When viewed from any of these stopping points and public viewing spots, the house is well below, and dwarfed by the surrounding hills, dunes and trees behind the property. Since Ridgeline Development is defined as *Development on the crest of a hill which has potential to create a silhouette or other substantially adverse impact when viewed from the public viewing area*, we contend that there is no "ridgeline issue" from these areas. The enclosed photographs in this report clearly support this claim.

We did find that the house would be silhouetted against the sky from the dune area directly below. That may be defined as a "public viewing area" but only in the context of walking or biking off the east side of the road. There is no official stopping point or turnout in this area so the viewing point is relatively limited. Every house along 17 Mile Drive and Signal Hill Road has the same issue and to single this house out as the only one to have a ridgeline issue would be unfair.

Accepting this, however, with respect to Policy #33 of the Del Monte Forest Land Use Plan, the house will have some ridgeline silhouette effect from this one viewing area. We accept this and propose to minimize and mitigate the issue by planting 5 new Monterey Cypress trees behind the house, grouped with one existing Cypress tree just off Signal Hill Road, to create a green backdrop of trees to interrupt the silhouette as seen from the Drive below. Additionally, a large grove of Cypress trees exists to the south of the house, offering silhouette protection in the southerly direction and a small grouping of low Cypress exists

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on the northwest part of the property and offers some screening of the north end of the proposed project as well. Five seedling trees have already been planted on the north and south edges of the proposed footprint and will eventually provide further screening and greenery around the perimeter of the house. This is represented in the rendering at the back of the report of the proposed house as viewed from below.

When all of the various photographs are reviewed and the proposed rendered view of the house are carefully studied, the limited silhouette is very small when viewed as part of the total viewscape. The building is mostly surrounded by trees or dune hillside, which appear taller than the projected structure. Thus the additional impact on the viewscape is not significant.

Finally, we point back to the fairness of the "ridgeline development" requirements with respect to the neighboring homes along 17 Mile Drive. As one continues along the Drive, each and every house on the east side of the road creates the very same silhouette, in some cases far worse. Several of the homes on Signal Hill Road, for example, have very little tree line protection and are completely visible against the sky when viewed from below. (See the attached photographs titled Neighbor's ridgeline). The nature of the road at sea level, compared to the higher properties to the east, make it virtually impossible to prevent some ridgeline silhouette anywhere along 17 Mile Drive. We feel this project fits well within the spirit of the community, and coupled with the proposed mitigation measures, will have an insignificant impact on "ridgeline development".

Therefore, based on all the data presented above, the Proposal should be either not considered a "ridgeline development" in the first instance because of the lack of a substantially adverse silhouette or, in the alternative, if it is considered technically to be "ridgeline development" then a Ridgeline Development Permit should be approved because the requisite findings can easily be made in this case that there is (a.) no substantial adverse impact, and (b.) no alternative location exists which would allow a reasonable development.

Respectfully,

Bill Bernstein,
Architect of Record

CASA PEBBLE BEACH : 1170 SIGNAL HILL ROAD
Ridgeline Justification Images



IMAGE 1 17 Mile Drive: Approaching from the west and as viewed from Cypress Point Turnout



IMAGE 2 17 Mile Drive: Approaching from the west on 17 MD the house is well shielded from ridgeline exposure and almost dwarfed by the hillside beyond.

CASA PEBBLE BEACH : 1170 SIGNAL HILL ROAD
Ridgeline Justification Images



IMAGE 3 17 Mile Drive: Approaching Fan Shell Beach, the house is well below the hillside & trees.



IMAGE 4 17 Mile Drive: From roadside pullout across from Fan Shell Beach.

CASA PEBBLE BEACH : 1170 SIGNAL HILL ROAD
Ridgeline Justification Images



IMAGE 5 17 Mile Drive: Directly below the house from roadside pullout.



IMAGE 6 17 Mile Drive: Directly below the house and dune at the northern turn of 17 MD. The house is still covered by trees and hillside. Existing trees on property can be seen behind ridgeline as well.

CASA PEBBLE BEACH : 1170 SIGNAL HILL ROAD
Ridgeline Justification Images



IMAGE 7 17 Mile Drive: From Cypress Point Lookout (Public Viewshed) the house is well below the hillside and treeline.



IMAGE 8 17 Mile Drive: From Cypress Point Lookout (Public Viewshed) and Fan Shell Beach.

CASA PEBBLE BEACH : 1170 SIGNAL HILL ROAD
Ridgeline Justification Images



IMAGE 9 17 Mile Drive: From Fan Shell Beach (Public Viewshed).



IMAGE 10 17 Mile Drive: From Fan Shell Beach (Public Viewshed).

CASA PEBBLE BEACH : 1170 SIGNAL HILL ROAD
Ridgeline Justification Images



IMAGE 11 Cypress Point Club: From the golf course the house is well below hillside and treeline.



IMAGE 12 Cypress Point Club: From the middle of the golf course the house is well below the dune hillside and treeline.

CASA PEBBLE BEACH : 1170 SIGNAL HILL ROAD
Ridgeline Justification Images



IMAGE 13 Cypress Point Club: From the eastern edge of the golf course looking northeast, the house is still silhouetted by the dune hillside and existing trees.



IMAGE 14 Signal Hill Road: The existing trees off Signal Hill Road will remain to offer additional ridgeline protection. Five new trees will be added to this side of the house.

CASA PEBBLE BEACH : 1170 SIGNAL HILL ROAD
Ridgeline Justification Images



IMAGE 15 Adjacent Homes: From the corner of Signal Hill Road and 17 MD, this home on Signal Hill Road has drastic ridgeline exposure.



IMAGE 16 Adjacent Homes: From Fan Shell Beach turnout, this home on Signal Hill Road has some ridgeline exposure.

CASA PEBBLE BEACH : 1170 SIGNAL HILL ROAD
Ridgeline Justification Images



IMAGE 17 Adjacent Homes: Another home on Signal Hill Road has extensive ridgeline exposure as viewed from 17 Mile Drive.



IMAGE 18 Adjacent Homes: The same home on Signal Hill is completely exposed when viewed from further north on 17 Mile Drive.

CASA PEBBLE BEACH : 1170 SIGNAL HILL ROAD
Ridgeline Justification Images



IMAGE 19 Adjacent Homes: A “birdlike” home on 17 Mile Drive is dramatic but has complete ridgeline exposure as viewed from 17 Mile Drive.



IMAGE 20 Adjacent Homes: This home directly on 17 Mile Drive also has complete ridgeline exposure as viewed from the road.

CASA PEBBLE BEACH : 1170 SIGNAL HILL ROAD
Ridgeline Justification Images



IMAGE 21 Adjacent Homes: This well-known architectural home directly on 17 Mile Drive offers no ridgeline protection at all.



IMAGE 22 Adjacent Homes: Another home directly on 17 Mile Drive.

CASA PEBBLE BEACH : 1170 SIGNAL HILL ROAD
Ridgeline Justification Images



IMAGE 23 Adjacent Homes: Looking south from 17 Mile.



IMAGE 24 Adjacent Homes: The group of houses on Signal Hill Road as viewed from 17 Mile Drive have more ridgeline exposure than the proposed house.

CASA PEBBLE BEACH : 1170 SIGNAL HILL ROAD

Ridgeline Justification Images



IMAGE 25 Scale: This home just to the north and below 1170 Signal Hill Road on 17 Mile Drive has a longer profile than the proposed house. Its large pitched roof and two guest buildings behind exceed the scale and exposure of the new development. The ground area and footprint are larger as well.

There are few buildings in this section of Pebble Beach that are completely concealed or silhouetted by trees and hillside. The proposed project at 1170 Signal Hill Road is less visible than these neighboring buildings and clearly, when viewed from almost all areas considered public viewing area, is almost always protected by the large dune and treeline behind the property. The images presented clearly support this argument. The addition of five (5) new Cypress trees will further protect the silhouette affect that may occur directly below the house. Classifying it as a Ridgeline Development (*"Development on the crest of a hill which has potential to create a silhouette or other substantially adverse impact when viewed from the public viewing area."*) is contrary to the multiple images offered here and clearly is within the spirit of the neighborhood.

CASA PEBBLE BEACH: 1170 SIGNAL HILL ROAD
Proposed House Rendering



The house will be further shielded from any potential ridgeline effect by using the three existing Cypress trees behind the house and by adding five new trees in the vicinity. These can be seen just above the sloped roof and northern elevation of the house. The rendering graphically shows the existing group of tall Monterey Pine trees to the right and behind as well as the small group of Cypress on the left, partially concealing the northwest corner of the building. The building should be well concealed from ridgeline exposure given the high hillside and treeline evidenced by our photographic montage.

LEGORRETA+LEGORRETA RENDERING



LIB130427

SECTION 3

APPLICANT

SUBMITTAL

Chronology of the 1170 Signal Hill Road Project

- Consistent and diligent effort by Ms. Mehdipour to comply with Monterey Country Planning Dept. and involve neighbors

Chronology of 1170 Signal Hill Road Project

Twelve years ago, Massy Mehdipour began searching for land on which to build a home for her family. She had raised two children as a single mother and founded an innovative software company. Now, a grandmother to six beautiful grandchildren, she dreams of a home near both the sea and a golf course where her family can gather. Below is the chronology of her attempt to build a home at 1170 Signal Hill Road in Pebble Beach.

January 2003

Massy Mehdipour and her real estate broker, Mike Canning, drove 17 Mile Drive in Pebble Beach and spotted 1170 Signal Hill Road. She loved the property and natural beauty of the dune landscape. Mr. Canning approached the owners and made them an offer to sell. He was forthcoming about Ms. Mehdipour's intentions to remove the existing structure and build her own family home on the property. The 48-year-old existing house was in very poor condition.

April 2004

Ms. Mehdipour purchased the Signal Hill Road house "as is." She rented out the house for three years while searching worldwide for an architect. She studied famous architect Ricardo Legorreta, whose work blends influences from Mexico with modernism. His work embodies the modernist principles of clean, simple forms, and uses natural materials including stone and redwood.

January 2007

Ms. Mehdipour contacted Mr. Legorreta's office, but was told he was unlikely to design another house. He would, however, be visiting Pebble Beach to judge a car show and agreed to visit the Signal Hill Road home site.

June 13, 2007

Ms. Mehdipour contacted Margaret Leighton of the Pebble Beach Company and discussed her building plan. Ms. Leighton was very supportive and provided guidance. She provided a list of local consultants, the name of land use attorney Tony Lombardo, as well as a guideline booklet.

August 19, 2007

Mr. Legorreta visited the property on his trip to Pebble Beach. After studying the site, the master architect agreed to design a final home. He came to know Ms. Mehdipour and her living style, and she in turn visited his houses in the Bay Area and Hawaii to study his vision and how to blend Mexican and local influences.

March 2008

Mr. Legorreta started the design process in collaboration with his son, Victor.

June 2008

Ms. Mehdipour talked to Tony Lombardo about her building plan. He assured her that he could get her through the planning and permit process, as he had done for George Roberts's 16,000 sq. ft. home on 17 Mile Drive.

July 2008

Ms. Mehdipour learned for the first time that the Signal Hill Road house was designed by a well-known architect, Richard Neutra. She was familiar with Neutra, and her house did not appear to be an example of his work. In her opinion, the house had no architectural merit. Ms. Mehdipour asked Bill Bernstein, her executive architect from Los Angeles, to research the house, and he, too, could find no information about its significance among Neutra's work.

In late July, Mr. Legorreta travelled to Ms. Mehdipour's house in Palo Alto and presented the first design for the new house.

October 4, 2008

Ricardo and Victor Legorreta visited Pebble Beach and conducted a design review. Ricardo was very sensitive to blending the house in with the environment, the neighborhood, and to nesting it on the hill. He told Ms. Mehdipour that the design would be an expression of ocean living, from its harsh cold to its warm sunny days. The family areas of the house would be invisible to others. Ms. Mehdipour embraced his vision for this quiet home.

January 2009

After going through three iterations of design, Ms. Mehdipour began reaching out to her neighbors to seek their acceptance and participation.

March to June 2009

Ms. Mehdipour discovered among the home's records a "Notice of Defensible Space Inspection" from Cal Fire dated May 2008, which had resulted from a fire on Signal Hill. The report cited several fire hazard violations related to dead trees and limbs within 30 feet of the home, including hazards from branches breaking windows. Ms. Mehdipour gave the notice to her contractor to take action.

In June 2009, Ms. Mehdipour's contractor trimmed encroaching branches and determined that two additional trees needed to be cut completely due to their diseased condition. Ms. Mehdipour was not onsite.

July 2009

Margaret Leighton called to advise Ms. Mehdipour that she needed a permit from Monterey County as well as an arborist report to remove the trees. Ms. Leighton recommended that Ms. Mehdipour contact Matt Horowitz of Forest City Consulting, who conducted a site inspection. Mehdipour realized her error in inadvertently allowing the trees to be removed. She immediately contacted Planning Director Mike Novo and asked for his instructions to remedy the situation.

August 17, 2009

Ms. Mehdipour applied in writing to Mike Novo for a retroactive permit. *(See Appendix, Item 1)*
Mr. Novo responded that a planner would be assigned to review her paperwork and would respond to her.

August 2009

Ms. Mehdipour visited the home of Sam and Betsey Reeves, her neighbors on Signal Hill Road. She talked with Betsey Reeves about her project and invited her and Sam to visit and review the design of the new house.

October 17, 2009

Betsey and Sam Reeves came over to Ms. Mehdipour's house at 5:30 p.m. to view a model of the house. They conversed congenially about the project and about environmentally sensitive habitat area (ESHA) requirements. Mr. Reeves shared that he had been waiting for someone to come and take the old house down. He also offered to help organize another meeting of neighbors to gather input.

October 23, 2009

Ms. Mehdipour emailed Sam Reeves to inquire about getting more neighbors together. He responded to her that he had spoken to neighbors and they seemed inclined to wait for the planning commission's response. He indicated there was concern over the size of the house. *(See Appendix, Item 2)*

October 28, 2009

Ms. Mehdipour received another email from Sam Reeves mentioning waiting to see how the planning and coastal commissions responded to a house expanding into the dunes. *(See Appendix, Item 3)*

Ms. Mehdipour had a final design review onsite with Victor Legorreta—wherein they all felt Ricardo Legorreta had truly designed a masterpiece—and decided to proceed with the planning process.

November 19, 2009

Ms. Mehdipour took the model and final design drawing of the house to Margaret Leighton. Ms. Leighton liked the 16, 000 sq. ft. design and made some suggestions on hiring consultants.

March 23, 2010

Ms. Mehdipour called and emailed Mike Novo since she had not heard from him since contacting him in August 2009. She again requested to work with a planner on the retroactive waiver for tree removal. *(See Appendix, Item 4)*

March 23, 2010

Mike Novo responded with an apology and an assurance that he would have coastal staff look into her request. *(See Appendix, Item 5)*

March 24, 2010

Associate Planner Elizabeth Gonzales emailed Ms. Mehdipour a request to send her the arborist report and Cal Fire notice so she could begin the process of clearing the compliance order. (*See Appendix, Item 6*)

March 24, 2010

Ms. Mehdipour supplied all requested information to Ms. Gonzales.

April 29, 2010

Ms. Gonzales emailed Ms. Mehdipour an Application for Administrative Tree Removal. Ms. Mehdipour completed it and emailed it back to her.

June 8, 2010

Environmental consultant Mike Zander submitted his preliminary site assessment report.

August 11, 2010

Ms. Mehdipour's team officially submitted her planning package.

August 12, 2010

Monterey County Senior Planner Delinda Robinson refused to accept the application due to an active code enforcement case on the property. (*See Appendix, Item 7*)

August 13, 2010

Architect Bill Bernstein wrote Ms. Mehdipour an email explaining that Dale Ellis, a representative from Tony Lombardo's office, went to the County with regard to the pending tree removal violation. (*See Appendix, Item 8*)

October 10, 2010

Historian Anthony Kirk submitted his report to planning consultant Maureen Wruck, who gave it to the County.

October 27, 2010

The first set of Monterey cypress seedlings were planted by arborist Maureen Hamb as the removal remediation. The seedlings were planted adjacent to the original cypress trees, as directed by the Monterey County Planning Department. Thereafter, Ms. Hamb monitored the trees and provided irrigation on a weekly basis.

November 24, 2010

Ms. Mehdipour halted the project when she realized that input from coastal agencies and neighbors was mounting. When she realized she was proposing to build in ESHA, she could see that a local land use attorney would need to guide the project.

November 28, 2010

Ms. Mehdipour contacted Tony Lombardo, who informed her that Sam Reeves had hired him. He said the Reeves' did not support her home design. (*See Appendix, Item 9*)

November 28, 2010

Ms. Mehdipour emailed Tony Lombardo, indicating her wish to resolve the Reeves' issues. She told Mr. Lombardo that the Reeves had seemed quite pleased when she showed them the model. *(See Appendix, Item 10)*

November 30, 2010

Ms. Mehdipour received an email from Tony Lombardo explaining Sam Reeves' objection to the expansion of the footprint of the existing house into native dune habitat, and his concern over removal of cypress trees. *(See Appendix, Item 11)*

The November application submission was deemed incomplete based on tree removal, proposed 30% slope and ridge development, and need for a biologist report.

December 2010

Ms. Mehdipour hired attorney John Bridges. Mr. Bridges advised that they work with Mike Zander to identify the line between remanent dune ESHA and disturbed dune area and begin a redesign within the disturbed boundary only. Sheila McElroy was hired to conduct additional historical research. Ms. Mehdipour then exchanged emails with Sam Reeves regarding redesigning the house and reaching out to neighbors. *(See Appendix, Items 12 and 13)*

January 2011 to May 2011

John Bridges worked with Sheila McElroy and Mike Zander, while Ms. Mehdipour worked with Mr. Legorreta on redesign, and planner Maureen Wruck worked with Maureen Hamb on tree remediation. Ms. Mehdipour also contacted other neighbors and offered to meet onsite to walk them through the project vision.

April 2011

Ms. Mehdipour sent the new design file to Sam Reeves to review and provide input.

April 12, 2011

Ms. Mehdipour received an email from Sam Reeves expressing his disapproval of the redesign due to its size, encroachment on the dunes, and visibility from 17 Mile Drive. *(See Appendix, Item 14)*

May 28, 2011

Neighbors Tony Ridder and Sam Reeves visited Ms. Mehdipour at her house.

July 1, 2011

Ms. Mehdipour's team submitted the 4th redesign, which included a significant size reduction (to 13,900 square feet), lower profile, complete avoidance of all dune ESHA, and relocation further away from 17 Mile Drive, which required a setback variance of 20 feet. They received a set of objection letters. They decided to postpone presenting at the Land Use Advisory Committee (LUAC) meeting, but proceed with the Historic Resources Review Board (HRRB) on August 4.

July 18, 2011

Margaret Leighton, who had initially suggested applying for a 20-foot setback, sent an email to Delinda Robinson assuring her that the Del Monte Forest Architectural Review Board rarely supports variances to setbacks. (*See Appendix, Item 15*)

After reviewing all comments, Ms. Mehdipour decided to redesign again and comply with all the setback rules.

July 31, 2011

Ms. Mehdipour received an email from Maureen Hamb regarding Delinda Robinson's instructions to plant "placeholder" seedlings exactly where the former cypress trees had been. (*See Appendix, Item 16*)

July 27, 2011

Ms. Mehdipour received an email from Sam Reeves encouraging her to abandon her "monstrous proposal" or move it elsewhere. (*See Appendix, Item 17*)

Aug 17, 2011

Ms. Mehdipour contacted Mike Novo regarding a resolution of the code enforcement. Joann Iwamoto responded via phone. She instructed Ms. Mehdipour to plant the seedlings per her arborist's recommendation. Ms. Mehdipour did so and requested an inspection. (*See Appendix, Item 18*)

Inspector Josh Bowling visited the house on Monday, August 29, at approximately 10 a.m. Ms. Iwamoto then scheduled a meeting at the County for September 7, 2011, regarding the code enforcement.

September 2011

Maureen Hamb found the cypress seedlings to be in declining condition due to a decay-causing, soil-born fungus that originated from the original trees. Ms. Hamb relocated the seedlings to a short distance away to prevent further decline.

November 1, 2011

Ms. Mehdipour contacted June Stock, a neighbor and a member of LUAC. Ms Stock wrote a reply explaining she may not be able to view the house model since she is a LUAC member. (*See Appendix, Item 19*)

November 3, 2011

Ms. Mehdipour's team submitted their 5th house design. They had now reduced the square footage to 11,900. The total proposed structural/hardscape area was now just 9.9%.

The LUAC review resulted in a 3-3 tie vote.

November 15, 2011

Ms. Mehdipour had a call with Planning Services Manager Wanda Hickman and Delinda Robinson regarding the code enforcement issue. They explained to her that they needed a complete report on why the trees could not be planted in the original location.

December 16, 2011

Ms. Mehdipour received a letter from the County explaining the above requirement.

December 20, 2011

John Bridges and Ms. Mehdipour had a conference call with Wanda Hickman and Delinda Robinson to make sure they understood the tree requirements in full.

December 2011

Whitson Engineers were engaged to confirm Mike Zander's determined ESHA line based on the extent of past grading disturbance on the property.

January 3, 2012

John Bridges and Ms. Mehdipour sent Delinda Robinson two letters from Maureen Hamb to satisfy the stated requirement of the December 16th letter.

January 22 & 23, 2012

Mr. Neutra's son visited the house and took photographs. The next day unknown persons trespassed on the property and were seen taking photographs. When Ms. Mehdipour went to inquire what they were doing they quickly departed in their car. Soon photos were posted on an opposition website and they appeared to be "photoshopped" to disguise the extent of the deteriorating condition of the house. Ms. Mehdipour's son in law contacted a member of the opposition and was told that they had been on the property "because no one lives there". Ms. Mehdipour posted no trespassing signs and they were removed by unknown persons by the following week.

February 21, 2012

After numerous calls and emails, John Bridges and Ms. Mehdipour finally received an email from Delinda Robinson explaining the need for an after-the-fact Coastal Development Permit for tree removal. (*See Appendix, Item 20*)

Ms. Mehdipour replied with a detailed email explaining how they had never discussed the need for a Coastal Development Permit when they spoke in December; she repeated everything that Ms. Robinson had asked for in regard to a restoration plan over the last three years. (*See Appendix, Item 21*)

March 15, 2012

John Bridges and Ms. Mehdipour had another call with Delinda Robinson to clarify requirements.

March 27, 2012

John Bridges received the same answer from Delinda Robinson in regard for the need for a Coastal Development Permit. (See Appendix, Item 22)

Mr. Bridges replied to Ms. Robinson on the same day, reminding her that Wanda Hickman had indicated 5:1 tree replacement would be adequate restoration without permit requirement. (*See Appendix, Item 23*)

APPENDIX: Chronology of 1170 Signal Hill Road Project

1.

Dear Mr. Novo

I am the owner of the property located at 1170 Signal Hill Road at Pebble Beach. I have received a notice from The Department of Forestry and Fire protection (copy is attached) instructing me to remove certain trees and cut branches of others. I have performed in accordance with their instruction. Attached also is a report from an arborist making certain recommendations which I intend to comply. I would like to hereby request a waiver for tree removal retroactively. Please review these document and advise.

2.

“Massy..and thx u for the invite over..and especially the hors d'oeuvre :-). ..they delicious..n great meet your son, dau in law, n dau n son n law..spoke to several neighbors n they seemed inclined to wait n see for planning commission response..the increased size n being outside the orig footprints is going to be an issue I would think as it is with all of us who have tried to alter our plans...will maybe be back in feb n sure will see you then..have good trip to mexico..best, sam”

3.

“Massy..I think, like me, neighbors waiting to see how planing commision, coastal commision, etc will respond to moving present footprints forward into dunes plus building 16000 sf house..implication for future houses will be PB golf course housing patterns revisited...I certainly not in favor of that so we have to wait the decision of the various commisions...sam”

4.

“Mike, I have requested a waiver for tree removal on Aug. 17, 2009 per email below. You have replied to me that you were going to assign a planner to review my paperwork per email below. I have been waiting for you to assign a planner. However, I have received a compliance order from Mr. William Dunn, a copy is attached.

I would like to request:

1. Assigning of a planner to review my case
2. Allow me additional time to address this issue. I received the attached letter today which is March 22 and the compliance date is April 16, 2010. I need enough time to work with your planner on my request for the retroactive waiver for tree removal.

I sincerely appreciate your response in this matter.”

5.

“Massy—I have the coastal staff looking at what happened with your request back in August. My apologies if this fell through and did not get resolved. We will try and respond to you tomorrow.”

Thanks,
Mike

6.

Massy,

Per our conversation, here is my email address. Please send me the Arborist Report and Cal Fire Notice so I may begin the process of clearing the Compliance Order. I will contact William Dunn and let him know that I am working with you to clear the confusion. If you have anything in writing from Margaret Leighton, I would like to see that as well. Thank you.

Elizabeth Gonzales, Associate Planner

7.

“While I understand your interest in submitting the application for the Combined Development Permit for the residence as soon as possible, I cannot knowingly accept an incomplete application package. Also, because there is an active code enforcement case on the property, pursuant to Section 20.90.130 of the Zoning Ordinance, the County will be unable to call any application for development complete until restoration has been implemented and monitoring agreements are in place. A letter went out on August 10th to Maureen Wruck and the owner informing them of this and giving instructions on how to proceed with submitting a restoration plan. I’m attaching a copy of the letter to this e-mail and a link to the Enforcement section of the Zoning Ordinance for your reference. My recommendation is that your clients address the issue of the violation on the property prior to submitting the application for the new development.”

<http://www.in.co.monterey.ca.us/planning/docs/ordinances/Title20/20.90%20ENFRCMNT.htm>

Respectfully,

Delinda Robinson

8.

I just spoke with Maureen. Apparently, Dale Ellis the attorney from Tony Lombardo's office, researched the property history and went to the County with regard to the pending violation for tree removal. This is why Delinda has suddenly issued the order to provide the restoration before any submittal is accepted. This is probably coming from your neighbor Sam. Despite your effort to befriend Sam and include him in any discussions, he has decided to make this as difficult as possible on you.

9.

“As I mentioned when you phoned me yesterday I cannot represent you until and unless the Reeves' were in support of your home design, which they are not. I left messages for Mr. Reeves I will contact you as soon as I hear from him.”

10.

“Tony - Good to talk to you. Below is my contact info. I am traveling this week and can be reached by email or cell phone. I would like to have a discussion with Sam and Betsey Reeves. I would like to get their issues resolved. As I said, I had both Sam and Betsey at my house October of 2009 and walked the entire model with them. I thought they were happy that the existing house is finally going to be replaced. We have not changed the design from the model that I showed to them. I am very interested to see what their objections are.”

11.

Massy:

I was able to reach Sam Reeves today and discussed with him your proposal for the new 16,000 square foot home on your lot.

While Sam has no objection to a remodel or reconstruction of your home within the footprint of the existing house and driveway, Mr. Reeves strongly objects to your attempt to expand the development of your lot to a 16,000 square foot home into the native dune and cypress habitat. Mr. Reeves is particularly concerned by the removal of the specimen native cypress trees, native vegetation and the contouring of the dunes that were done on your lot without permits and what he feels is an apparent attempt to create a buildable site in what otherwise would be considered environmentally sensitive habitat.

Although Mr. Reeves is not the final arbitrator of what you can build, he said if you would redesign your project as previously mentioned, he would be happy to meet with you and review a revised design.

Anthony L. Lombardo
LOMBARDO & GILLES, LLP

12.

“Dear Massy:

I am glad to hear that you are reconsidering the design of your home. It seems as if the design that had previously been prepared had many problems in relation to the rules and regulations for developing in this area of the coast.

There is really nothing I can tell you about the design of your home other than it is my understanding that any expansion of your home should be limited to the area that has already been developed. It is my understanding that the dunes in this area are not supposed to be built on. Beyond that, I really don't have anything else I think I can add.

Sincerely,
Sam Reeves “

13.

Sam,

We are redesigning the home and want to reach out to you to before we embrace on a very expensive re-design process. I would like to have a meeting with you and other concerned neighbors to discuss a proposed conceptual solution. Would you please let me know when you will be back next year? Richard Barrett and Bruce Crutcher expressed concerns. I would like to include them in our meeting and appreciate if you could invite them if you know them.

Massy

14.

Massy –

Thank you for sharing your new plan.

The plans we received were not dimensioned. There was no information as to the size of each level. There were no building elevations. It appears based on a very rough estimate that you are still proposing a three level house of about 15, 000 SF in a neighborhood where the average is about 4, 000 SF. It looks like some areas were squeezed down a bit and the house was moved closer to Signal Hill Road so that it will now require a variance from the County's zoning rules. Without building elevations we can't tell what the house would look like.

The "Dune Development Boundary" which I am assuming is the dark line that meanders around the proposed house doesn't make sense to me. It wasn't that long ago that the dune habitat went right up to the existing driveway and patio area. Only when the cypress trees and other vegetation were illegally removed and work was done in the dunes did the "development area" get as large as it is shown on the plan. And even with the expanded development area the proposed house still appears to encroach into the dune habitat.

I was really hoping for something I could support but it doesn't look like much has really changed. The house is still too big for the neighborhood and will go into the dunes. It will be too highly visible from Seventeen Mile Drive. I can't agree to it.

Sam

15.

With regard to Signal Hill LLC at 1170 Signal Hill Road and per our telephone conversation, I can re-iterate that the Del Monte Forest Architectural Review Board rarely supports variances to setbacks either on the front, side or rear. I informed Mr. Bernstein when he presented the plans for my comments only (not a full review by the ARB) that I thought it was very unwise to request a variance to the front setback given the size of the residence. I also said that there was no hardship and no precedence. We will not support a variance, even though our Pebble Beach Setbacks are 20' in this location. We hold everyone to the Monterey County Planning setback of 30' which is greater than ours. We see no reason to make an exception to this standard.

If I can be of further assistance, please let me know.

Margaret E. Leighton
Pebble Beach Company

16.

No, Delinda made it very clear last Friday that she wanted the seedlings in the exact area where trees were removed. She refers to them as "placeholders" and has given them the same status as the trees removed. I had installed them over by the propane tank per Bill's request but felt I better get them moved before her site visit. She did not see them near the propane tank so it will be no problem to re-plant in the area she requires. I can do the install tomorrow morning-let me know if you have questions.

Maureen Hamb

17.

“Massy, I wanted to give serious thought to your email of July 25 before responding. Through my eyes the posts and orange netting detail an overbearing structure (and when you suggest the house will “nest into the hill” and its maximum height of 30 feet tall and you can’t disturb the dunes the word nest sounds like an oxymoron) completely out of keeping with the immediate area. And while Legorreta’s flamboyant house designs and garish colors are sometimes appropriate in places such as Mexico, Southern California and Hawaii, this is Pebble Beach for goodness sakes. The grandiose size (from 16,000 square feet to 14,000 square feet is a major change? More like a rounding error) and the Legorreta design makes it all the more incompatible with the neighborhood and add to that, the house is proposed to being built on environmentally sensitive habitat area and with a new request for a variance? Massy, you keep pushing everything to the limit – size, height, cutting trees illegally, moving dunes, and creating an eyesore for people’s using the 17 Mile Drive. I cannot support your project in anyway. Simply I would encourage you to abandon this monstrous proposal and do a project that fits within or very close to the original house footprint and within the context of other houses in the neighborhood. Or if you wish to build a Legorreta statement home for yourself, then build it outside the Forest. Or if the Forest is important to you, then build it in the Pebble Beach golf course area or near the Lone Cypress area.
Sam”

18.

Joann,

Per our discussion, the trees will be planted at locations recommended by my arborist, Maureen Hamb. Please send your inspector to my property to inspect the tree on Monday. I'll have someone meet him there. Please advise your inspector's name and the time he will be there.

Regards,

Massy

19.

Hello, Massy,

And yes, I do remember meeting you with Lyn Nelson and Jeff Froke.

I would love to see your model and am debating with myself whether it is o.k. for me as a member of LUAC and also in the "Neighbor" classification with regard to your project to have a private preview. I did check it out with our Chairman and he says the prohibition applies when there are two or more LUAC members meeting or discussing a project outside of the LUAC committee.

If your project is coming up soon, I'd really rather wait until then but if it's quite a while off and you anticipate there might be changes I think it would be o.k. for a special preview.

I'm being super cautious, Massy, but I wouldn't want to do anything that would jeopardize my vote.

Putting all that aside, I would love to see you again and learn about your exciting business. Until retirement I was an officer with a division of McGraw-Hill and sure do miss it.

If you and Lyn are still up for lunch I'll be so pleased to have you as my guests at MPCC and we could all get better acquainted.

Best wishes,

June

20.

Massy,

Sorry we got disconnected earlier today. As I was attempting to explain to you, because you are not able to restore the property to its original state (replace the Cypress trees with similar sized trees in same location or replace the large diameter branches removed from the remaining Cypress trees), an after-the-fact Coastal Development Permit for tree removal is required. That permit can be processed ahead of or concurrently with the permit for the house. If you wish to do it concurrently with the house, you may submit the request to include that permit with the existing application along with the additional fee at the time you pay for the initial environmental review. I have discussed this with Mike Novo and Wanda Hickman and they concur. If you would like to get a written interpretation of the Zoning Ordinance by the Director of RMA-Planning as it relates to your project so that you can appeal this decision/interpretation, you may do so pursuant to Section 20.88. The following link will take you to that section and I have also pasted the relevant sections below.

<http://www.co.monterey.ca.us/planning/docs/ordinances/Title20/20.88%20INTERPRTNS.htm>

You would need to submit your request for an administrative decision in writing. The Director of RMA-Planning will respond to your request in writing within 10 days. If you disagree with the Director's interpretation/decision, you may then submit an appeal to the Planning Commission and we will set it for hearing within 60 days of the receipt of your appeal.

I understand that this is not what you wanted to hear. You should realize however, that even if replacement trees were planted in the locations where the original trees were removed, a Coastal Development Permit would have been required for removal of the replacement trees.

There is no need for a conference call. If you do not agree with what is outlined in this message, please submit a written request for an administrative interpretation of the Zoning Ordinance to the Director of RMA-Planning.

Respectfully,

Delinda Robinson

22.

As I recall, we did not discuss in any detail the requirements for the "Coastal Development Permit" when we spoke in December and I had understood that no "permit" would be required because planting the replacement trees in the location of the original tree was not feasible. I now understand that a permit is required because restoration to pre-violation state is not feasible (which in this case it is not as explained by Maureen Hamb; i.e. Only small trees are available in native seed stock and the location of the replacement trees must be different than the original tree due to the soil conditions). The whole purpose of our effort in the past three years was to design a restoration plan that was acceptable to you and would be approved by the director of planning. We thought that if we re-submitted a restoration plan that includes the materials listed in 12-15-11 letter, you will get Mike Nova's approval. Here is what we agreed:

A) You asked us to revise our previously submitted plan to include the following information in one submittal (attached email dated Jan 3rd , 2012):

1. A site plan showing the location of where the violation occurred
2. Completion and monitoring schedule, subject to approval of the director of planning
3. Provision and maintenance and protection of placement plantings
4. Provision for monitoring until the restoration is deemed to be successful
5. Bonding

B) You also asked me for a revised proposal for monitoring services between me and my arborist, Maureen Hamb. (See attached email on January 3rd)

C) A revised letter from Mike Zander clearly stating his recommendation. (See attached email dated Dec. 12, 2011)

Attached are our revised submittals to you which we agreed that it will comply with your requirements of site restoration.

So... we have provided all the required plans and materials as agreed and we now understand the last step is to simply obtain a permit. We assume we will have your support for our application given all the above responses to everything you have asked for. If not please let me know immediately what more you need.

On the issue of the tree trimming, since there is no evidence of harm done to the trimmed trees no permit is required. We have agreed, nevertheless, to plant some additional seedling trees near the trimmed trees.

On the issue of the beach grass, since the grass that was removed has returned on its own we believe the question is now moot. In essence, we removed some weeds and now they have grown back. No harm was done to any ESHA. As we explained, that small area will be a part of the overall site restoration (per the Zander restoration plan) once the house project is approved so the beach grass that has returned will be removed (along with all the other beach grass on the property) at that time.

We would like to process the permit to close the code enforcement matter for the tree replacement in advance of the house permit. Please let us know what forms and or fees need to be submitted.

22.

John,

As we've discussed, since restoration to the original condition of the site is not possible, a Coastal Development Permit for the removal of the two Monterey cypress trees will be required. It can either be combined with the permits for the house or processed separately. If Ms. Mehdipour would like to add the tree permit to the house permit, she can just request that in a letter. If she'd prefer to process them separately, a new application will be required. I can e-mail the application and instructions to whoever you like or we can set an appointment to give the materials out in person. Just let me know how you wish to proceed. We will support approval of the permit, with the understanding that Ms. Mehdipour will replace the removed trees at a 5:1 ratio. Since the area surrounding the existing, developed area is considered to be dune ESHA, we do not suggest that Ms. Mehdipour plant large trees in the dune ESHA area at

this point, but we will consider this option during the processing of the Coastal Development Permit.

Respectfully,

Delinda Robinson

23.

Delinda: I'm a bit confused. What we discussed is that Wanda Hickman indicated 5:1 replacement would be adequate restoration "without" any CDP requirement. The only remaining question was where the seedlings should be planted. Wanda had asked for them to be planted near the removed tree stumps. We discussed that together by phone and Mike Novo asked for an opinion from Maureen Hamb. We provided that opinion and understood "near" had been accomplished according to the Maureen Hamb recommendation. The offer of larger interim trees was just an additional item Ms. Mehdipour was willing to provide (but not one Wanda had said was necessary to accomplish the restoration). If you would prefer the larger interim trees not be planted that is fine, we will not do so. We still believe, however, the 5:1 ratio planted in accordance with the Hamb recommendation should be deemed sufficiently "near" the removed trees (in light of the adverse planting conditions adjacent to the stumps; as described in the Hamb letter) to constitute restoration not requiring a CDP.

Please discuss with Wanda and Mike and let us know.

thanks...JOHN

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SECTION 4

APPLICANT

SUBMITTAL

Biologist's Report

- New design falls completely within the footprint of the disturbed/non-ESHA area; will not touch dune development boundary—Zander, documented by Whitson Engineers
- 90% of site restored (includes 60% of previously disturbed area)

	Existing	Proposed
Structure/Hardscape	8.7%	9.9%
Developed/Disturbed	24.5%	9.9%
Dune area	75.0% (Ice plant/ non-native)	90.1% (Fully restored native dune habitat)

WE WHITSON ENGINEERS

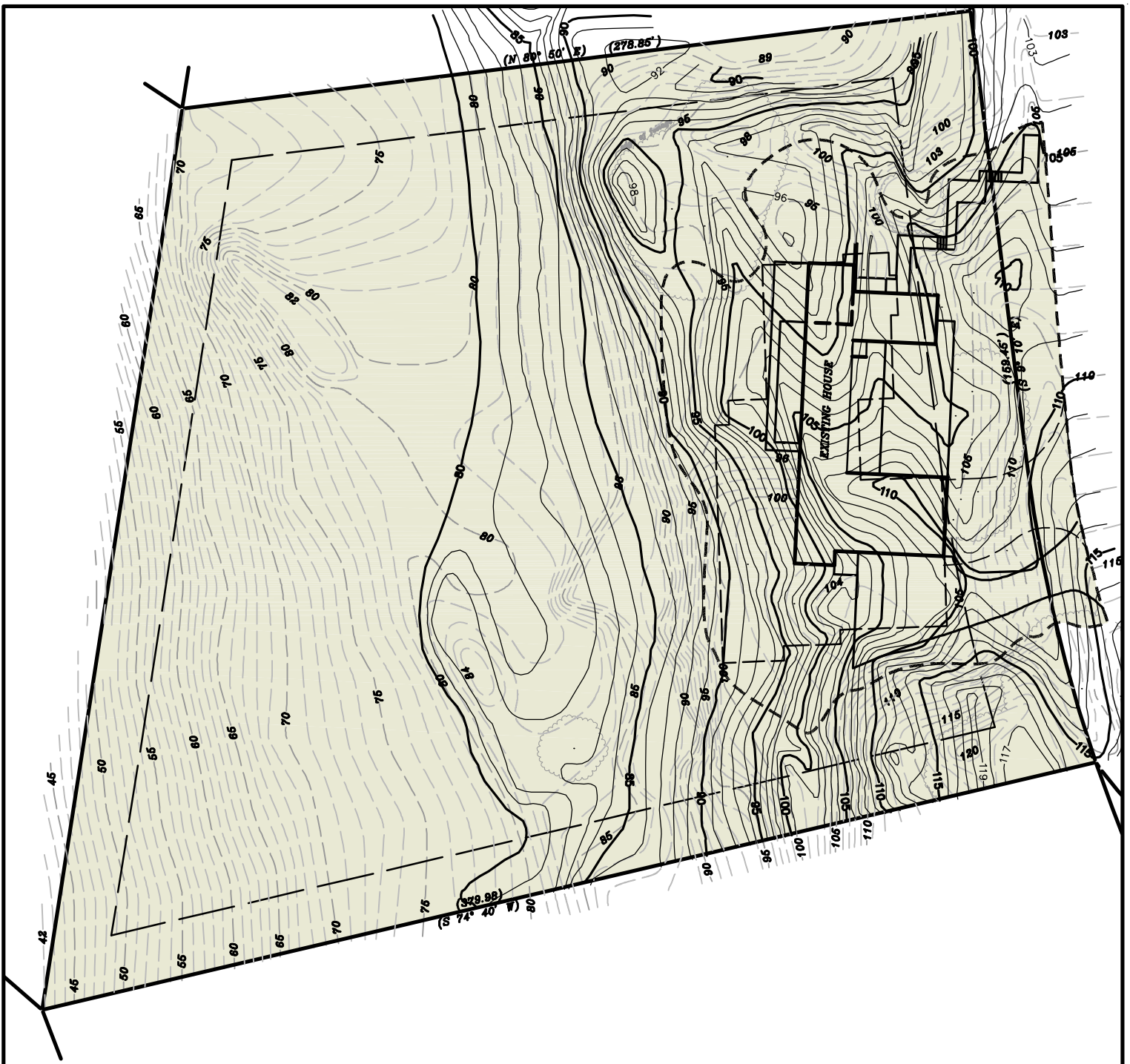
9699 Blue Larkspur Lane • Suite 105 • Monterey, CA 93940
831 649-5225 • Fax 831 373-5065

May 17, 2012
Job No.: 2335.00

Site Development Statistics
Mehdipour Residence
1170 Signal Hill Road
Pebble Beach, California

Exhibit	Exhibit Description	Area (SF)	Percent of Area
A	Total Site†	95,533	100%
B	Total Area Within the Disturbed/Developed Dune Limits (per Zander Report)	23,365	24.5%
C	Total Proposed Structural/Hardscape Area	9,429	9.9%
D	Total Disturbed/Developed Area to be Restored	13,936	14.6%
E	Total Restored Area Post-Project (per Zander Restoration Plan)	86,104	90.1%

†Includes developed area within the right-of-way outside of the property (2,958 SF)



 TOTAL SITE: 95,533 SF*

50 0 50 100 150 Feet

SCALE: 1" = 50'

*INCLUDES DEVELOPED AREA WITHIN THE RIGHT-OF-WAY OUTSIDE OF THE PROPERTY: 2,958 SF



EXHIBIT A

PEBBLE BEACH

CALIFORNIA

MEHDIPOUR RESIDENCE

DRAWING PATH: T:\Monterey Projects\2335\Exhibits\Topo 1957v2011-XB-2012-517.dwg

DATE:	MAY 17, 2012
SCALE:	1" = 50'
DRAWN:	JDC
CHECKED:	RPW
PROJECT No.:	2335.00

SHEET

A

OF



TOTAL AREA WITHIN THE DISTURBED/DEVELOPED DUNE LIMITS (PER ZANDER REPORT): 23,365 SF

30 0 30 60 90 Feet



SCALE: 1" = 30'



	EXHIBIT B	DATE: MAY 17, 2012	SHEET	
	PEBBLE BEACH	CALIFORNIA	SCALE: 1" = 30'	
	MEHDIPOUR RESIDENCE		DRAWN: JDC	B
	DRAWING PATH: T:\Monterey Projects\2335\Exhibits\Topo 1957v2011-XB-2012-517.dwg		CHECKED: RPW	OF
		PROJECT No.: 2335.00		



 TOTAL PROPOSED STRUCTURAL/HARDSCAPE
 AREA: 9,429 SF

30 0 30 60 90 Feet



SCALE: 1" = 30'



EXHIBIT C



PEBBLE BEACH

CALIFORNIA

MEHDIPOUR RESIDENCE

DRAWING PATH: T:\Monterey Projects\2335\Exhibits\Topo 1957v2011-XB-2012-517.dwg


DATE:	MAY 17, 2012
SCALE:	1" = 30'
DRAWN:	JDC
CHECKED:	RPW
PROJECT No.:	2335.00

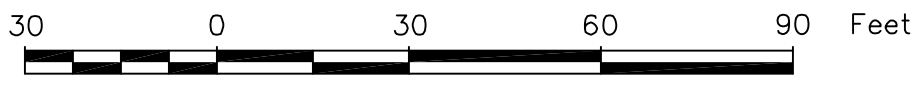
SHEET

C

OF



 TOTAL DISTURBED/DEVELOPED AREA TO BE RESTORED: 13,936 SF



SCALE: 1" = 30'



EXHIBIT D



PEBBLE BEACH

CALIFORNIA

MEHDIPOUR RESIDENCE

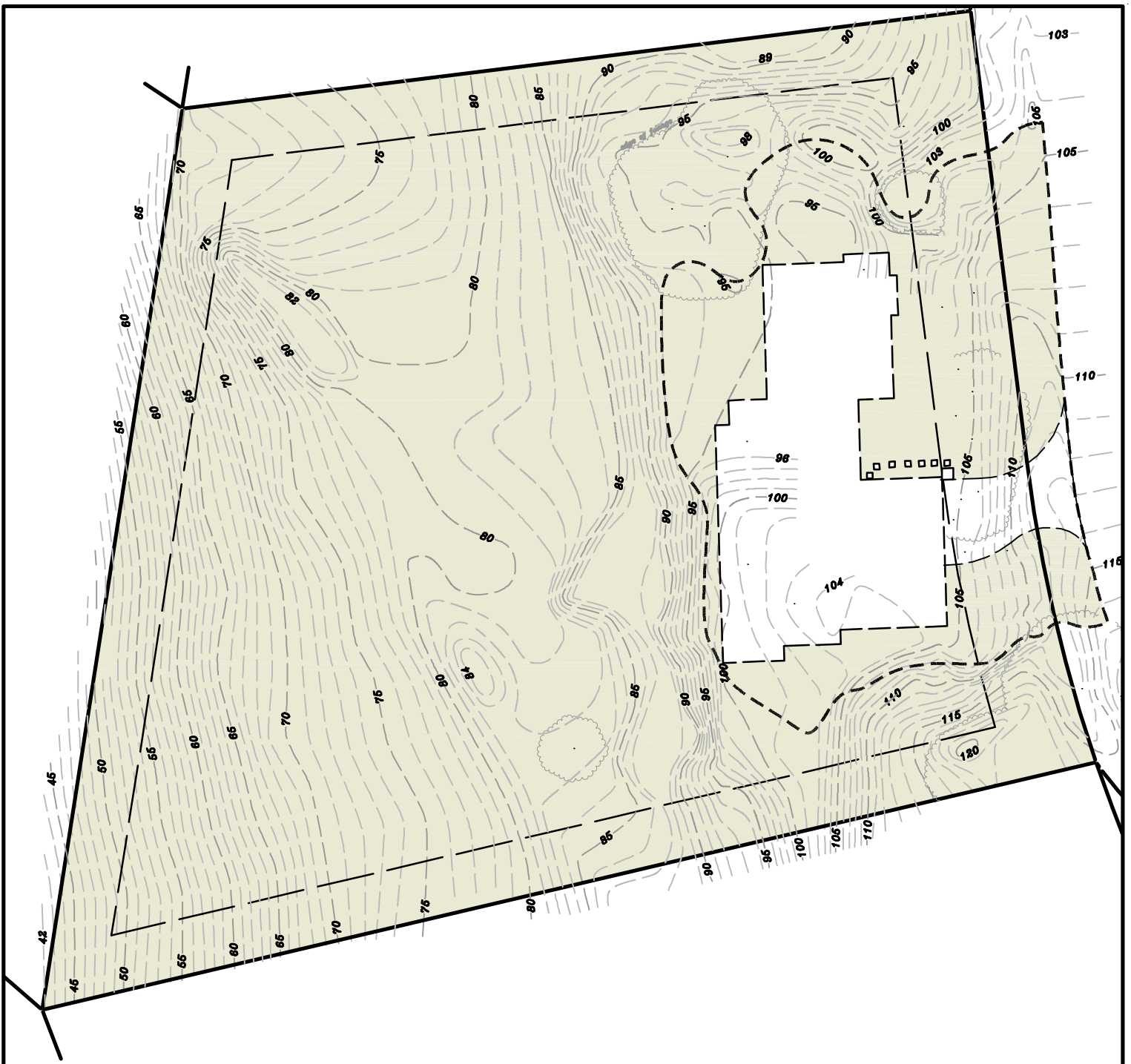
DRAWING PATH: T:\Monterey Projects\2335\Exhibits\Topo 1957v2011-XB-2012-517.dwg

DATE:	MAY 17, 2012
SCALE:	1" = 30'
DRAWN:	JDC
CHECKED:	RPW
PROJECT No.:	2335.00

SHEET

D

OF




 TOTAL RESTORED AREA POST-PROJECT:
 86,104 SF*

50 0 50 100 150 Feet

SCALE: 1" = 50'

*INCLUDES DEVELOPED AREA WITHIN THE RIGHT-OF-WAY OUTSIDE OF THE PROPERTY: 2,958 SF



EXHIBIT E

PEBBLE BEACH

CALIFORNIA

MEHDIPOUR RESIDENCE

DRAWING PATH: T:\Monterey Projects\2335\Exhibits\Topo 1957v2011-XB-2012-517.dwg

DATE:	MAY 17, 2012
SCALE:	1" = 50'
DRAWN:	JDC
CHECKED:	RPW
PROJECT No.:	2335.00

SHEET

E

OF

LIB130427

SECTION 5

APPLICANT

SUBMITTAL

Tree replacement plan and arborist peer review



*Staub Forestry &
Environmental Consulting*

May 17, 2012

Mr. John S. Bridges, Esq.
FENTON AND KELLER
PO Box 791
Monterey, CA 93942-0791

**Peer Review of Arborist Reports and Tree Replacement Plan
for 1170 Signal Hill Road, Pebble Beach, APN 008-261-007**

Dear Mr. Bridges:

At your request, we have examined the following documents related to unauthorized removal of two Monterey cypresses (approximately 30" and 41" in trunk diameter) and tree replacement plans required by the County of Monterey:

1. Maureen Hamb Arborist Report dated 12/22/11 for Monterey Cypress Removal and Restoration (Restoration Plan PLN100418/Code Enforcement Case No. CE090288)
2. Maureen Hamb Proposal to Provide Maintenance and Monitoring Services dated 12/22/11
3. Maureen Hamb supplemental Arborist Report dated 3/13/12.
4. Tree Replacement Plan site plan date May 4, 2012

With these documents in hand, we made a field inspection of the site and the proposed cypress planting areas on May 8, 2012 and offer the following observations, findings and recommendations.

1. It should be noted that the subject property and the existing residence are located with native dunes habitat and not within the native habitat range of Monterey cypress, which begins across the swale to the south and west and only on the seaward edge of the granitic headlands that extend from Cypress Point to Pescadero Point and at Point Lobos. All cypress trees growing on the property are planted specimens that were planted associated with initial residential construction around 1960 or shortly thereafter.
2. While not native to dunes habitat, planted Monterey cypresses have been used in such habitats to minimize blowing sand and screen structures in residential settings.
3. We concur with the general descriptions, findings and recommendations in the Arborist Reports and Proposal subject to minor comments as noted below. We agree that a major soil reclamation project of the primary rooting around the stumps of the removed trees C1 and C2 is not warranted.
4. The six small Monterey cypress seedlings noted in the reports as being in decline and having

been relocated to more protected areas have either died or are in such decline that they will not recover so new seedling will need to be planted with simultaneous installation of barrier and wind protection and irrigation measures as described in the Hamb Proposal dated 12/22/11. It would be desirable to plant seedlings somewhat larger than supercell size if possible. We recommend working with the Pebble Beach Company to obtain the largest possible available planting stock (it appears that at least a few in the one gallon to five gallon size might be able to be selected if arranged in advance) so that it will be better able to deal with the exposed conditions on the site.

5. Proposed planting locations for 10 Monterey cypress seedlings as shown on the May 4, 2012 Tree Replacement Plan are reasonable, but I recommend that the project arborist select the exact planting locations to account for minor site variations and best prospects for success and to submit an "As Planted Site Plan" if there are any changes from the proposed planting plan. For instance, moving S10 further away from the crown influence of the 24" cypress to its WNW and moving S5 eastward toward Signal Hill Road to the topographically gentle indent south of the asphalt driveway might be worth considering.

6. The recommendation for a 5:1 replanting ratio for the two removed trees is appropriate given the difficulty of establishing cypresses on this exposed dune site, but it would be desirable to provide flexibility to remove one or more of these planted trees once they have been firmly established for a period of at least 10 years. Any such removal should only be permitted if an arborist report makes a credible finding that tree replacement mitigation, tree health and landscape objectives can be adequately met by such a selective thinning of the 10 planted trees.

7. Maintenance and monitoring reporting for the seedlings and mature cypresses as described in the 12/22/11 Proposal is appropriate.

Submitted by:



Stephen R. Staub
Certified Arborist WE-6739A
Registered Professional Forester, License Number 1911

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SECTION 6

APPLICANT

SUBMITTAL

List of expert consultants working with Ms. Mehdipour

- Master Architect Ricardo Legoretta
- Consultant Biologist Mike Zander
- Environmental Consultant Jeff Froke (Zander peer review)
- Arborist Maureen Hamb
- Forester Steve Staub (Hamb peer review)
- Historian Sheila McElroy
- Historian Robert Chatel (Kirk peer review)
- Structural Surveyor Steve Covell
- Cleary Consulting Geologist
- Whitson Engineer
- Maureen Wruck Planning Consultants

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SECTION 7

APPLICANT

SUBMITTAL

Circa: Historical Property Development Summary

- Residence does not meet any national, state, or local criteria for historical resources

Modernism Not Unique to 1170 Signal Hill Road

Summary of Findings by Circa

Circa Historical Resources Evaluation

Circa: Historic Property Development (Circa) conducted a comprehensive evaluation of the residence at 1170 Signal Hill Road in Pebble Beach, and found that it did not meet any of Monterey County's criteria for historical resources. County staff asked Circa to consider the property not only within the context of the Second Bay Area Tradition of Modernism—a rustic aesthetic fused with the functional design of European Modernism—but also within the wider context of American International or Contemporary residential architecture—a machine-like style popularized by Southern California Modern architects.

Pebble Beach Survey

In January 2012 the Circa team mapped the entire Pebble Beach community and identified 900 homes constructed between 1944-1962. Circa then surveyed by helicopter residences most like 1170 Signal Hill Road, built in 1958. Using the subject property as a center point and surveying outward, they identified 525 Modern era properties within close proximity.

525 Nearby Examples of Modernism

Of the 525 Modern properties close to 1170 Signal Hill Road, 134 of them share a similar setting or view. All contain important characteristics of Modern residences, including the absence of ornament and detail, and the use of technologies, materials, and construction techniques of the time. They all architecturally embrace the philosophy of indoor/outdoor living and represent a unique and rarified setting.

Monterey County Criteria for Historical Resources

Circa found that the residence at 1170 Signal Hill Road fails to meet any of Monterey County's criteria for historical resources for the following reasons:

- Because at least 900 homes in the Pebble Beach vicinity are examples of Modern architecture, with 525 near 1170 Signal Hill Road, the property cannot be considered representative of a distinct historical period, nor is it rare. Likewise, since so many other examples of Modernism exist in Pebble Beach, the residence cannot be said to be the “best remaining” architectural type of the Pebble Beach community.
- The residence was designed by the Los Angeles architectural firm of Richard Neutra, however there is no evidence that Neutra himself designed the residence, approved the plans, or visited the site. Neutra was collaborating with many associate architects in his office when 1170 Signal Hill Road was constructed. In addition the residence is not one of the firms exemplary or distinctive designs.
- No aspect of the property shows outstanding attention to design, detail, material, or craftsmanship. Neutra's most distinctive trademarks are completely lacking from the residence. The residence has suffered from undocumented changes, and most of the original character-defining features have been replaced (windows) or altered (enclosure of courtyard with 1992 addition).
- Signs of water infiltration including water stains, efflorescence, rust, and structural deficiencies are evident throughout the building.
- The residence was the vacation home of Arthur Connell of Los Angeles, who had no historical association to Pebble Beach or Monterey County. The residence is not the site of an important historical event, nor representative of a particular style or way of life important to the County.
- The residence neither benefits nor detracts from the historic character of Pebble Beach. It does not represent an established or familiar visual feature of the area, and is not essential to the integrity of Pebble Beach.

Conclusion

The residence at 1170 Signal Hill Road does not meet the Monterey County Criteria for Evaluation of Historic Resources, and also is not considered a historic resource at the national, state, or local level.

Massy Mehdipour
CEO
Skire, Inc.
111 Independence Drive
Menlo Park , CA 94025

May 18, 2012

Re: 1170 Signal Hill Road, Pebble Beach, CA

Background

On October 24, 2011 Circa: Historic Property Development (Circa) attended a meeting with County staff to continue discussion regarding proposed plans for the property at 1170 Signal Hill Road, Pebble Beach, CA. Circa observed that the property's ability to meet the County of Monterey (County) criteria for historical resources was omitted from the previous evaluations. As a follow up Circa provided a complete evaluation of the subject property per the County's criteria and found that the property at 1170 Signal Hill Road, Pebble Beach, CA does not meet any of the County's criteria for historical resources.

While Circa's October 14, 2011 memo addressed issues that were raised in the HRRB meeting by some board members, specifically the second phase of the Bay Area Tradition (Second Bay Area Tradition), County staff asked Circa to widened the context of the evaluation to include that which the HRRB identified as "the American International or Contemporary style" of residential architecture. Admittedly the County of Monterey does not have a definition or historic context for the American International or Contemporary style therefore, for consistency in this report, Circa uses the more inclusive term of Modern or Modernism as defined below:

MODERNISM

The following definition is from the *San Francisco Modern Architecture and Landscape Design (1935-1970) Historic Context Statement* prepared by the San Francisco City and County Planning Department, September 2010:

Modern / Modernism

There are numerous ongoing debates concerning the use of the terms Modern, modern, Modernism, and the Modern Movement. These terms have been used to describe periods of time as well as aesthetic stylistic design vocabularies. Some use the term modern to describe contemporary architecture. Others describe the Modern Movement in the United States as a period of innovative design, begun at the turn of the century, led by luminaries such as Louis Sullivan and Frank Lloyd Wright. European Modernism is often described as a 1910s-30s-era architectural movement led by Le Corbusier, J. J. P. Oud, Peter Behrens, and inclusive of the Bauhaus movement led by Walter Gropius and Ludwig Mies van der Rohe. For the purpose of this context statement, the terms Modern and Modernism will refer to a style and design vocabulary in the United States that spanned from the late 1920s through the 1960s. Key characteristics of Modern buildings include the absence of historical ornament and references, and the use of new technologies, materials and construction techniques. In this context statement, the terms Modern and

Modernism are used broadly to describe a variety of architectural styles ranging from International Style to Bay Region Modern to Brutalism.¹

Though this context statement focuses on San Francisco, it also outlines the broader contexts for the development of modernism as a whole.² The information quoted below provides a general overview of the major influences, phases, and players in national, state, and local modernism during the middle part of the 20th century.

PRECURSORS AND INFLUENCES

Modern architectural design in San Francisco [and the larger Bay Area] evolved from the stylistic and technological innovations of early American and European architects and designers. Beginning in the late 19th century, groundbreaking architects re-conceptualized the structure, form and interior spaces of buildings, and initiated a new design vocabulary that ultimately impacted the appearance of Modern buildings in San Francisco from 1935 to 1970. Along with the formative designs and writings of pioneer architects, Modern design was further influenced by international exhibitions, world fairs, critics and popular media, regional vernacular architecture, and schools of architecture. Combined, these factors cumulatively impacted the design of Modern Age buildings in San Francisco, from the sleek Streamline Moderne to post-and-beam redwood houses of the regional Bay Region Tradition.

Early American Modernism

The work and design theories of early American Modernists – in particular Louis Sullivan and Frank Lloyd Wright – influenced generations of architects across the United States and helped spawn a new design aesthetic that addressed the natural environment, contained minimal superfluous ornamentation, and emphasized function, flexibility, and an honest expression of a building’s structural frame.

Early Southern California Influence

The Greene brothers of Pasadena are ranked among the master architects of the Arts and Crafts Movement and provided inspiration to a generation of Modern architects. Charles and Henry Greene “took the simple California bungalow to the level of high art, with Pasadena’s 1907 Blacker House and 1908 Gamble House as the definitive examples of their design aesthetic.” Their sprawling shingled houses are stylistically linked to the First Bay Tradition in San Francisco, as practiced by Bernard Maybeck, Willis Polk, Joseph Worcester, and Julia Morgan, among others. The Greene Brothers influenced a generation of Southern California Modern architects, who fused Modern sensibilities with the rustic shingle style as advanced by the Greens. Numerous Modern architects were inspired by the Greens’ use of natural materials and incorporation of Japanese motifs, including Harwell Hamilton Harris, who is described as a key link between the European Modernism practiced by Richard Neutra and the romantic, regional tradition as practiced by the Greens. A prolific Los Angeles based Modern architect, Harris was an

¹ *San Francisco Modern Architecture and Landscape Design (1935-1970) Historic Context Statement* prepared by the San Francisco City and County Planning Department (September 2010), 2.

² McAlester’s *A Field Guide to American Houses* (1984) and Harris’ *American Architecture: An Illustrated Encyclopedia* (1998) are standard references for overviews of architectural styles but lack clear definitions and identification of character-defining features of Modernism/Contemporary/American International styles.

early proponent of a regional California Modernism. He worked with Neutra on the Lovell Health House, designed one of the Case Study houses, and later, designed several Modern single-family houses in the Bay Area.

Early European Modernists

European Modernism is often described as a 1910s-30s-era architectural movement led by Le Corbusier, J.J.P. Oud (of the Dutch De Stijl), Alvar Aalto, Peter Behrens, and inclusive of the Bauhaus movement led by Walter Gropius and Ludwig Mies van der Rohe. It is characterized by social goals of affordable, humane housing and by the aesthetics and functionality of the Machine Age. Pioneer Modernists utilized new technology, eschewed superfluous ornamentation, and stripped buildings down to their essential components. Many of the concepts developed by European Modernists were actualized in the United States at mid-century, particularly the ubiquitous “Miesian” office buildings, which dramatically altered the appearance of downtowns across the United States.

Bauhaus School

The hearth of European Modern architecture was arguably centered at the Bauhaus, a radical art school in Weimar, Germany founded and led by architect Walter Gropius in 1919. The Bauhaus emphasized a united approach to architecture, crafts, and fine art and in various incarnations its workshops integrated painting, sculpture, advertising, architecture, metal production, ceramics, furniture design, textiles and printmaking. Its architecture focused on “economic optimization of plan arrangements and precise calculations of light, sunlight, heat gain/loss and acoustics,” which resulted in buildings that felt lighter, airier, and were flooded with light. Many of Europe’s avant-garde writers, thinkers, artists, and architects taught at the Bauhaus – such as Paul Klee, László Moholy-Nagy, Marcel Breuer, and Wassily Kandinsky – until its closure by the Nazi regime in 1933. Many of Bauhaus’ students and faculty later emigrated to the United States, including Gropius, and the Bauhaus’ final director, architect Ludwig Mies van der Rohe.

Southern California International Style

Modern architects based in Southern California were tremendously influential in the evolution of Modern design, particularly the machine-like style later dubbed the “International Style.” European immigrants, many from Germany and Austria, held influential roles in developing and popularizing a domestic form of the sleek, functional Modern architecture.

Richard Neutra and Rudolph Schindler, Austrian émigrés whose work is focused in Southern California, particularly in Los Angeles, were both instrumental in the development of Modern residential architecture in the United States. Both were influenced by Prairie Style designs and early in their careers worked for Frank Lloyd Wright. Each also designed a Los Angeles area house for Dr. Philip Lovell; both houses are considered early International Style masterworks. Schindler’s (1925-1926) Lovell Beach House is credited as the first International Style house in the United States. Constructed of concrete, the building featured concrete piers, walls of glass, and a horizontal cantilevered upper level. Neutra’s (1927-29) Lovell Health House, set on a steeply sloped site, was a full and early expression of the International Style. This concrete and steel house featured a metallic skeleton, transparent walls, ribbon windows,

and balconies hung from the roof frame. The label “Rational Modern” has been attached to Neutra’s buildings, in contrast to Frank Lloyd Wrights “Romantic Modern.”

Regional Architecture – First Bay Tradition

Coined in 1947 by architectural critic Lewis Mumford, the Bay Region Tradition is a regional vernacular architecture endemic to the San Francisco Bay Area that is woody, informal, and anti-urban. The Bay Region Tradition evolved over nearly 100 years and has since been classified into First, Second and Third traditions, spanning from the 1880s-1970s.

The First Bay Tradition, spanning roughly from the 1880s to the early 1920s, was a radical reaction to staid Classicism of Beaux-Arts historicism. Eschewing the highly ornamented Victorian-era styles also popular at that time, First Bay Tradition architects developed a building vernacular linked to nature, site and locally sourced materials. Characteristics of the First Bay Tradition include the use of local materials, particularly redwood; an emphasis on craftsmanship and the Arts and Crafts movement; the use of unpainted wood shingle cladding; and a sensitivity to site and climate. The style emphasized volume, form, and asymmetry. Examples of the First Bay Region tradition are found in San Francisco and the greater Bay Area, particularly in the hills of the East Bay. The First Bay Tradition is closely associated with the religious and residential designs of Bernard Maybeck, Ernest Coxhead, Julia Morgan, A. Page Brown, Joseph Worcester, Louis Christian Mullgardt, A.C. Schweinfurt, John Galen Howard, and Willis Polk. Some describe it as the regional interpretation of the Eastern Shingle Style. Classically trained architect Bernard Maybeck (1862-1957), a Bay Area architect since 1890, exerted tremendous influence in the development of the regional, vernacular style.

Schooled at the Ecole des Beaux-Arts and a former apprentice of Louis Sullivan, Maybeck helped popularize the unpainted brown shingle house and what Leslie Freudenheim describes as the “handmade, medieval-referenced aspects of the Arts & Crafts simple home.” He was the first professor of architecture at the University of California at Berkeley; his students included key First Bay Tradition architects Julia Morgan, John Bakewell, and Arthur Brown, Jr.

The First Bay Tradition influenced later Modernists (i.e. architects associated with the Second Bay Tradition), who incorporated the regional vernacular of redwood, shingles, and elements of Arts and Crafts with the European Modernism popularized by the Bauhaus and the International Style. Transitional architects that bridged the first and second Bay Traditions include Henry Gutterson and John Hudson Thomas.³

Regional Architecture – Second Bay Tradition

A unique regional Modern vernacular style developed in the San Francisco Bay Area in the late-1930s. Now called the Second Bay Tradition, the emerging style fused the rustic, hand-crafted, woody-aesthetic of First Bay Tradition architects (Bernard Maybeck, Julia Morgan, Ernest Coxhead, et. al), with the sleek functional design and cubic, rectilinear forms associated with European Modernism. This union of the Arts and Crafts’ and International Style’s philosophies, materials, and volumes resulted in a simple, yet elegant regional Modern architectural style endemic to the Bay Area. The resultant

³ Ibid, 70-79.

buildings are characterized by wood cladding, large expanses of glass, overhanging eaves, and flat or low-pitched roof forms. They are generally more open and light-filled than buildings of the First Bay Tradition. Architects associated with the Second Bay Tradition designed buildings that were generally small in scale, that adapted to the landscape and climactic conditions, and that were often built of locally sourced redwood. The richness of stained redwood resulted in luminous, earthy dwellings in keeping with emerging indoor-outdoor lifestyles. The term Second Bay Tradition is used interchangeably with Bay Region Style, Second Bay Region Tradition, Bay Area Style, Bay Region Domestic, and Bay Region Modern.

The Bay Tradition styles (First, Second, and Third) are the only dominant regional styles of architecture to emerge from the San Francisco Bay Area. Earlier dominant styles, such as Italianate or Classical Revival were generally a “dry interpretation of the latest national fashion.” Unlike earlier Victorian styles, which proscribed standardized ornament such as the use of incised brackets, dentils, spandrels, and cornice treatments, buildings designed in the Second Bay Tradition style do not have a standardized look. Rather, the style is characterized by an emphasis on volume over ornamentation and common denominators such as a woodsy aesthetic, small scale, and redwood cladding (often interior as well as exterior). There is a heavy emphasis on the use of natural building materials, however traditional materials such as brick, stone, stucco and plaster are occasionally incorporated and “manipulated as both texture and structure.” Second Bay Tradition buildings are often designed with a clear sensitivity to site and the natural environment. The style is noted for the close collaboration between architects and landscape architects. Although exteriors can appear plain, or even cheaply constructed, they were often highly complex; their outward simplicity “purposely played off against highly sophisticated spatial arrangements, surfaces, and details of design, and against a learned understanding of past historic architectural history.” The Second Bay Tradition is associated with custom architects, rather than builder tracts (with the notable exception of Joseph Eichler’s architect-designed residential developments).⁴

Regional Architecture – Third Bay Tradition

In the early 1960s, the Bay Tradition continued to evolve, forming the foundation of what is now known as the Third Bay Tradition. Highly influenced by the writing of architect Charles Moore, design elements associated with the Third Bay Tradition include wood shingle cladding, plain wood siding, and shed roof forms. Third Bay Tradition buildings were described as vertical shed_roof boxes or “mine_shaft” boxes. Moore conceptualized three building forms for houses which include: rooms of various shapes arranged around a connective passage; shed_like rooms that are hung like saddlebags on to the main structure; and houses built around an aedicule – four columns supporting four beams – creating an open space frame as the house’s symbolic center.

The Third Bay Tradition coincided with a rise in mass_housing and condominium home ownership. Design elements associated with the Third Bay Tradition and The Sea Ranch complex diffused across the country and became a national condominium vernacular.³³⁶ The Sea Ranch, an iconic complex of condominiums, is sited in a bucolic, coastal area of Sonoma County and is considered a masterwork of Third Bay Tradition design. Lawrence Halprin created the landscape and development plan, which clustered buildings

⁴ Ibid, 172-173.

and provided large areas of community open space. Master architects Joseph Esherick and Charles Moore are associated with the early design phase (mid_1960s). Since 1965, versions of The Sea Ranch condominium design have dominated the design of group housing nationwide. The work of Joseph Esherick and his firm Esherick, Homsey, and Dodge spanned the bridge between the Second and Third Bay Traditions. Other architects associated with the Third Bay Tradition include Charles Moore, William Turnbull, Donylyn Lyndon, Richard Whitaker (of the firm Moore, Turnbull, Lyndon & Whitaker), Richard Peters, John Field, J.D. Buckley, and Dmitri Vedensky.⁵

MODERNISM IN PEBBLE BEACH

The context above provides a broad framework within which to begin to evaluate modernist buildings and landscapes. Similar studies of mid-century architecture and design have only recently become available, as more of these buildings reach the 50-year mark for historical evaluation. Though a number of modernist designs can be found on the Monterey Peninsula, a comprehensive study of modern architecture in this area has yet to be written. However, limited discussion of modernist designs in the area can be culled from recent studies and publications.

According to the 2010 Department of Parks and Recreation forms (DPRs) for 1170 Signal Hill Road, architect William Wurster designed the Converse House in Carmel in 1932. An early modern example, this design was “a simplified, abstracted interpretation of the Colonial Revival.”⁶ Another example, known as the Sand and Sea complex, was built in Carmel before World War II. Designed by Jon Konigshofer, the development was comprised of five houses and a garage with a studio above. It mixed modernism and regionalism in a style similar to that of Gardener Dailey and Clarence Tantau, two architects who helped shape the second phase of the Bay Area Tradition. Richard Neutra also designed the William and Alice Davey residence outside Monterey in 1939. The structure was clad in redwood and designed to integrate with the surrounding landscape.⁷

Other early examples of modern design on the Monterey Peninsula included the Honeymoon cottages in Carmel, designed by Robert Stanton in Carmel in the late 1930s. These cottages were based on earlier prototypes that used modern and prefabricated building materials. Later examples include the Walker House in Carmel, designed by Frank Lloyd Wright and constructed in 1948, and Wurster’s Merchant residence, built on Scenic Road in Carmel in 1962.⁸ Mark Mills’ noted Fan Shell house was completed at 3137 17-Mile Drive in 1972.

The 2010 DPR forms states that modernism does not appear in Pebble Beach until after World War II, with the earliest known example being the Robert Buckner residence designed by Jon Konigshofer in the late 1940s. Konigshofer also designed a house for Macdonald and Margaret Booze on Signal Hill Road several years later. The DPR further indicates that a number of other architects associated with modernism, including Gardiner Dailey, Walter Burde, Will Shaw, Henry Hill, and Charles Moore, also designed houses in Pebble Beach throughout the middle part of the 20th century.⁹ No specifics were provided as to the dates or addresses of these designs.

⁵ Ibid, 133.

⁶ Anthony Kirk, Department of Parks and Recreation (DPR) forms for 1170 Signal Hill Road (2010), 3 of 6.

⁷ Ibid, 4 of 6.

⁸ Kent Seavey, *Carmel: A History in Architecture*, (Charleston, SC: Arcadia Publishing, 2007), 113.

⁹ Anthony Kirk, Department of Parks and Recreation (DPR) forms for 1170 Signal Hill Road (2010), 4 of 6.

Mapping and Survey Methodology

The mapping of the entire Pebble Beach community was completed in January 2012 [overall map w/key in appendix] and then divided into north and south sections. A "windshield" survey of Pebble Beach properties constructed between 1944-1962 was conducted in February 2012. To compare like-properties the subject property was used as a center point and radiating outward over 525 properties were surveyed, identifying those that had similar setting/views. Categories of identification were:

- “3” = house has view of ocean and golf course
- “2” = house has view of ocean only
- “1” = house has view of golf course only
- “0” = none of the above or view of property obstructed

Findings of the Pebble Beach Modernism Survey

Of the 900 residences constructed between 1944-1962 in Pebble Beach over 525 properties were surveyed within close proximity to the subject property. The 525 surveyed properties fall into the following categories:

- 64** “3” = view of ocean and golf course (including 1170 Signal Hill)
- 20** “2” = view of ocean only
- 50** “1” = view of golf course only
- Remainder** “0” = none of the above or view of property obstructed

Therefore, 134 modern residences that share a similar setting are neighboring 1170 Signal Hill. They all contain important characteristics identified with modern residences including the absence of ornament and detail, and the use of technologies, materials and construction techniques of the time. They all architecturally embrace the philosophy of indoor/outdoor living and represent a particularly unique and rarified setting. These 134 residences are only a small portion of a much larger group of modern residences within the Pebble Beach community. While the DPR form identifies the subject residence (constructed in 1958) as "...an important and relatively early example of modern architecture in Pebble Beach", this is just not so.

The Monterey County Criteria for Evaluation for 1170 Signal Hill Road, Pebble Beach, CA

On January 11, 2012 County of Monterey staff requested a memo to address "American International", or "Contemporary Style" as it relates to the historic significance of the residence at 1170 Signal Hill. As stated earlier the terms Modern and Modernism will be utilized in the following evaluation.

A. Historical and Cultural Significance.

1. The resource or district proposed for designation is particularly representative of a distinct historical period, type, style, region, or way of life.

A thorough search of the Monterey County Assessor Records shows that the residence at 1170 Signal Hill Road is one of 900 residences constructed in Pebble Beach and nearby area between 1959 and 1963 (i.e. on the cusp of 50 years old)¹⁰. In addition, a windshield survey was conducted of over 525 residences (out of 900 constructed in the same period) within the area neighboring the

¹⁰ Research utilized the Monterey County's Assessors Books 007 and 008 (Del Monte Forest) 009 (Carmel Unincorporated) and 241 and 243 (Carmel Highlands – HWY 1 to Palo Colorado Road).

subject property. From these endeavors no evidence was uncovered that indicates that the subject property is particularly representative of a distinct historical period, type, style, region, or way of life.

The historic resource evaluation¹¹ (DPR set October 2010) states that Pebble Beach is far behind the design and construction of modern residences in Carmel and Monterey; that "... modernism seems not to have made an appearance in Pebble Beach until some years after the war [1945]..." Continuing the discussion of modernism at the local level, the report alludes to the fact that there may be even more examples of modern architecture in Pebble Beach but "... *the lack of a comprehensive local architectural history, together with the difficulty of viewing many residences from public thoroughfares, makes a definitive assertion on this point impossible*" [emphasis added]. This statement demonstrates that the opinion given is based on lack of substantiated information. From our research and survey findings we can draw definitive assertion that the subject property does not meet this criteria.

2. The resource or district proposed for designation is, or contains, a type of building or buildings which was once common but is now rare.

Based on the facts stated in response #1 the residence at 1170 Signal Hill Road was/is commonplace and not rare.

3. The resource or district proposed for designation was connected with someone renowned.

The residence was the summer/weekend residence of Arthur L. Connell of Los Angeles. Mr. Connell had no particular historic association to Pebble Beach or Monterey County.

4. The resource or district proposed for designation is connected with a business or use which was once common but is now rare.

The building was designed and used as a residence and is not considered rare.

5. The resource or district proposed for designation represents the work of a master builder, engineer, designer, artist, or architect whose talent influenced a particular architectural style or way of life.

The residence was designed by the Los Angeles (Silver Lake) architectural firm of Richard Neutra, however, there is no evidence that Neutra himself designed the residence, approved the set or even visited the site¹². What appears to be the original project plans (on file) are not signed by Neutra, or anyone from the firm, therefore the plans cannot be presumed to be approved (or not approved) by Neutra. In addition Neutra was collaborating with many associate architects in his Silver Lake office, such as John Blanton¹³, where the main focus was on small-scale residential design, therefore it is impossible to determine who actually designed the residence at 1170 Signal Hill Road. The residence is not

¹¹ Kirk evaluation/DPR set October 2010.

¹² Hines, Thomas S., Richard Neutra and the Search for Modern Architecture, (New York: Rizzoli International Publications, Inc., 2009), 298.

¹³ Hines, 255-256, 275.

identified as one of the firm's exemplary or even particularly distinctive residential designs. Indeed, the residence is noted for its incompatibility with the environment (water leaks, wind gusts throughout, heating problems, etc.) and has suffered from undocumented changes and alterations to the original design including replacement of Neutra's signature ribbon windows and enclosure of the courtyard area.

6. The resource or district proposed for designation is the site of an important historic event or is associated with events that have made a meaningful contribution to the nation, state, or community.

The residence is not the site of an important historic event that made a meaningful contribution to the nation, state, or community.

7. The resource or district proposed for designation has a high potential of yielding information of archaeological interest.

The residence does not have a high potential of yielding information of archaeological interest.

B. Historic, Architectural, and Engineering Significance.

1. The resource or district proposed for designation exemplifies a particular architectural style or way of life important to the county.

As stated in criterion A1 above, the residence at 1170 Signal Hill Road is one of 900 residences constructed in Pebble Beach between 1959 and 1963 and one of over 525 constructed in the immediate area. No evidence indicates that the property is of *particular* style or way of life important to the county.

The historic resource evaluation¹⁴ (DPR set October 2010) states that Pebble Beach is far behind the design and construction of modern residences in Carmel and Monterey; that "... modernism seems not to have made an appearance in Pebble Beach until some years after the war [1945]..." Continuing the discussion of modernism at the local level, the report alludes to the fact that there may be even more examples of modern architecture in Pebble Beach but "... the lack of a comprehensive local architectural history, together with the difficulty of viewing many residences from public thoroughfares, makes a definitive assertion on this point impossible." Due to these limitations Kirk could not make a definitive assertion however our research and survey findings allows us to confidently conclude that the subject property does not exemplify a particular architectural style or way of life important to the county.

2. The resource or district proposed for designation exemplifies the best remaining architectural type of a community.

The evaluation does not substantiate, explain or defend how the subject property meets the CR Criterion 3. Indeed, the Significance discussion elaborates on the subject of local modernism but does not mention the contribution of 1170 Signal Hill Road in this movement in Pebble Beach or otherwise.

¹⁴ Kirk evaluation/DPR set October 2010.

"In contrast to Carmel and Monterey, modernism seems not to have made an appearance in Pebble Beach until some years after the war, although the lack of a comprehensive local architectural history, together with the difficulty of viewing many residences from public thoroughfares, makes a definitive assertion on this point impossible. In 1940 Frank Lloyd Wright designed a spacious house for John Nesbitt on 17 Mile Drive, but it was never constructed. Near the end of the decade Jon Konigsberger created a handsome residence for the Robert Buckner family in Pebble Beach that was one of fifty-three houses featured in the exhibition 'Domestic Architecture of the San Francisco Bay Region', which opened in October 1949 at the San Francisco Museum of Art. Several years later Konigsberger built a house for Macdonald and Margaret Booze on Signal Hill Road, and throughout the mid-century other architects associated with modernism, such as Gardiner Dailey, Walter Burde, Will Shaw, Henry Hill, and Charles Moore, also designed houses in Pebble Beach."

The evaluation states the fact that as an example of modernism at the local level 1170 Signal Hill Road is far behind the design and construction of modern residences in Carmel and Monterey; that "... modernism seems not to have made an appearance in Pebble Beach until some years after the war [1945]..." However, Kirk fails to provide a comparison of the subject residence with other known modernist residences in Pebble Beach by deflecting the exercise and saying that "... the difficulty of viewing many residences from public thoroughfares, makes a definitive assertion on this point impossible." The windshield survey and photographing of 525 properties conducted by our consulting team was exclusively from the public right-of-way making a comparison of like-properties very possible,

From these statements, and others elaborated upon in this evaluation, it is clear that 1170 Signal Hill Road is not "the best remaining" architectural type of the Pebble Beach community.

3. The construction material or engineering methods used in the resource or district proposed for designation embody elements of outstanding attention to architectural or engineering design, detail, material or craftsmanship.

Nothing in the evaluation of 1170 Signal Hill Road recognizes outstanding attention to architectural design, detail, material or craftsmanship. Indeed, in this later period of Neutra's career his residential buildings were accentuated with a pronounced feature resembling an appendage or "spider leg" as it was referred to. Neutra's biographer points out that this "...spiderleg outrigging projection of the roof beams...became one of the most distinctive trademarks [emphasis added] of Neutra's later work...[and] became Neutra's most ubiquitous 'ornament'."¹⁵ This important character-defining feature is completely lacking from 1170 Signal Hill.

¹⁵ Hines, 275.

Most of the original primary character-defining features have either been replaced (windows) or altered (enclosure of the courtyard with the 1992 addition). The most noteworthy remaining original element is the main entry of which its importance is greatly diminished due to its location at the north elevation. There, where it seems to have been placed as an outcast, is barely visible and inconveniently located as far from the driveway and garage as possible. As with other modern residences of this period "[w]hen a gaping garage functioned as the real entryway, the formal 'main' entrance was usually ignored. Entering the house via cluttered garage and kitchen made residents and visitors miss the architect's [Neutra's] intention to create a particular series of processional [interior] experiences."¹⁶ Even Dr. Anthony Kirk states in his own evaluation of the property that "A few of Neutra's design decisions appear infelicitous, most notably the placement of the main entrance at the north side, where it is accessible only from on-street parking rather than the property itself, suggesting it was rarely used". The entry's adversely deteriorated condition, though Neutra-esque in design is not an example of outstanding attention to architectural or engineering design, detail, material or craftsmanship.

As evidenced by documented¹⁷ signs of extensive water infiltration including water stains, efflorescence, rust and structural deficiencies throughout the building the residence does not exhibit outstanding attention to engineering design, detail, material or craftsmanship.

The residence at 1170 Signal Hill Road does not retain outstanding attention to architectural design, detail, material or craftsmanship.

C. Community and Geographic Setting.

1. The proposed resource materially benefits the historic character of the community.

The residence at 1170 Signal Hill Road neither materially benefits nor detracts from the historic character of the Pebble Beach.

2. The unique location or singular physical characteristic of the resource or district proposed for designation represents an established and familiar visual feature of the community, area, or county.

The residence at 1170 Signal Hill Road does not represent an established or familiar visual feature of the community, area, or county.

3. The district is a geographically definable area, urban or rural possessing a significant concentration or continuity of site, buildings, structures, or object unified by past events, or aesthetically by plan or physical development.

The property at 1170 Signal Hill Road has not been identified as a district. The community of Pebble Beach is a world renown planned development/leisure community (district).

¹⁶ Ibid, 276.

¹⁷ Covell Construction Structural Report March 2012.



4. The preservation of a resource or resources is essential to the integrity of the district.

The preservation of the residence at 1170 Signal Hill Road is not essential to the integrity of Pebble Beach.

In conclusion, the residence at 1170 Signal Hill Road does not meet the Monterey County Criteria for Evaluation of Historic Resources and therefore is not considered a historic resource at the national, state or local level.

Respectfully submitted,

A handwritten signature in black ink that reads "Sheila McElroy". The signature is written in a cursive style with a large, sweeping initial 'S'.

Sheila McElroy
Principal
Circa: Historic Property Development

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Richard and Dion Neutra Architecture

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