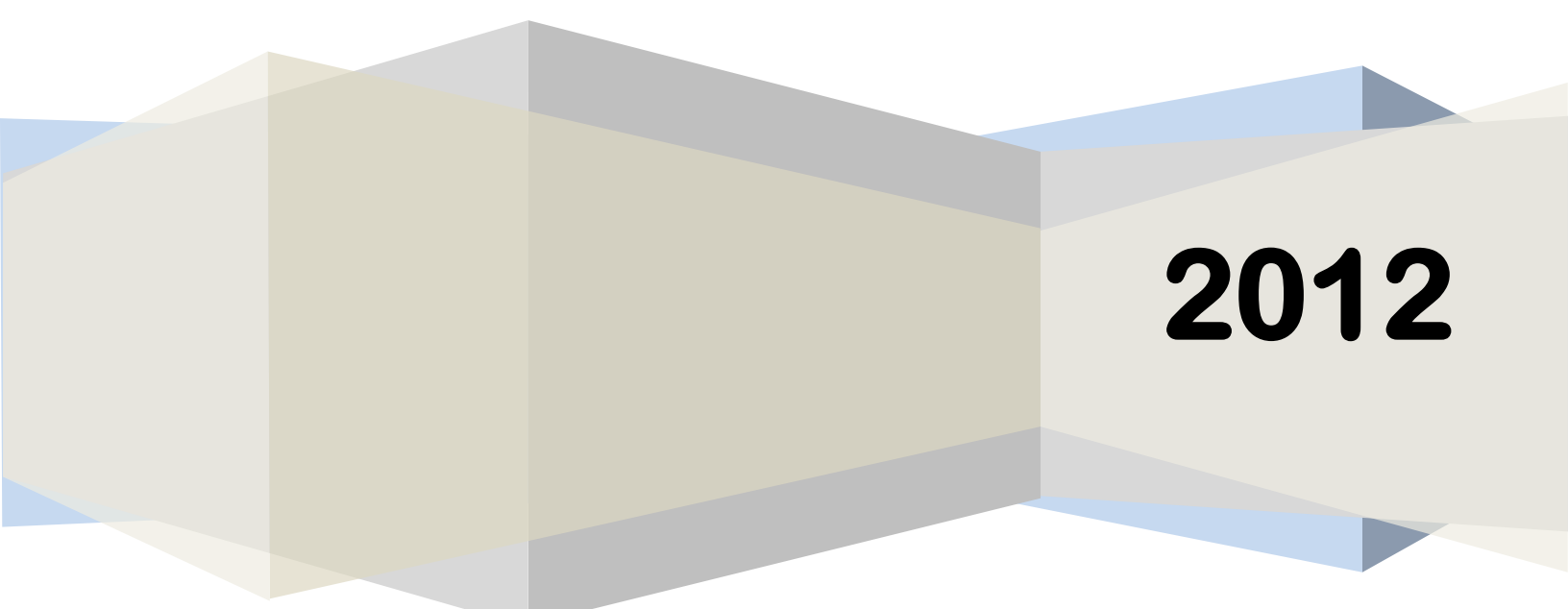


Seabridge Homeowner's Association

Architectural Style

with a modern design

Submitted by the ARC



2012

Date: March 26, 2012

To: SeaBridge Homeowners Association Board of Directors

From: SeaBridge Architectural Review Committee

Re: SeaBridge Repainting Project Paint Color Rationale

Dear Members of the Board of Directors:

We write this letter in response to a request, by the Board of Directors of the SeaBridge Homeowners Association (Board), for a rationale behind the choice of paint colors in relation to the proposed project to repaint SeaBridge.

It should be noted that the last time that Seabridge was repainted (c. April 2006) the issue of color choice was given extensive and widespread deliberation by the Board, the ARC, and the Seabridge membership in the form of surveys and specially-held public forums, in addition to open debate at regular Board meetings. At that time there was overwhelming support in both the community and on the Board for the current color scheme. ***It seems appropriate that the current Board take these previous actions into primary consideration at this time if they are considering a change to the color scheme that was approved by the previous Board (c. April 2006).***

The colors presented by the Architectural Review Committee (ARC) are chosen as an integral part of the ARC's recent efforts towards continuing to maintain the SeaBridge's level of architectural significance, more in line with the original architectural design and intent.

Crucial to this effort is to obtain a clear perspective on the nature of the architecture of SeaBridge, to define those elements that are essential to Seabridge's architectural definition and to focus the ARC's attention on the maintenance of those key elements. To date, we feel that, along with the support of homeowners and the Board, these efforts have helped return SeaBridge to its former high standard of upkeep and architectural continuity, commensurate with the rising prices of our homes.

SeaBridge Architectural Style:

SeaBridge was designed, 30 years ago, to evoke the feel of a New England maritime village, in acknowledgement of its direct connection to Huntington Harbour. The design did not mimic a traditional village, but sought to allude to such vernacular design using a "modern" aesthetic. "Modern", in the architectural design sense of the word, not meaning "contemporary" (any style is "contemporary" at the time it is initiated). In doing so the original designers created a "timeless" design that to this day makes SeaBridge unique in the Harbour. Of crucial importance to the original design, to evoke the maritime nature of the development, was the use of colors that freely associate with water – namely grays, blues, and greens – with highlights of white trim, also indicative of the New England vernacular it sought to evoke.

Crucial Architectural Elements in SeaBridge:

Form and Massing – SeaBridge buildings occupy space in a “light” and “airy” manner. Visually, building facades are broken up using varying window and door spacing. Wall elements are rectilinear and small in proportion to window size; the use of solarium windows further breaks up the facades into smaller elements. Walls are capped with a combination of solarium windows and plain metal flashing, also providing “lightness” to the buildings. There are no roofs to be seen from the ground that might be “supported” visually by the walls.

Also indicative of “modern” designs is that there is no hierarchy of massing from small and light at the top to bigger and heavier at the bottom. Rather the facades are designed as spatial patterns of windows and walls with a high proportion of the facades being devoted to window openings. There is no obvious sense to how the structure carries its load, which is truer to the nature of the construction type used (wooden “stick” framing with stucco covering), also indicative of “modern” architectural style.

Detail – Flashing and downspouts were originally used to further accentuate the lightness of the buildings through the use of white color. These elements serve to frame the massing of the building, to add contrast and crispness to the building colors, and, also in a “modern” manner, were highlighted and celebrated as the functional elements of the building. Window sides were originally thin and flush with the surface of the wall to accentuate the simpler, “modern” feel of the design. It is noted that over time there has been a shift towards a less-expensive alternative window design throughout the complex. These newer windows are characterized by having a wider surround, but are still kept as flush to the surface as possible. As it turns out that, perhaps unintentionally, these newer windows work very well with the original design, because the white surround can harmonize with the other white-painted building elements (flashing, downspouts, door surrounds – when they are so-painted). *This is indicative that there are changes to the original design that can occur without compromising the intent of the original design.*

Stairways and decks are painted in the same tone and color as the stamped concrete driveways to provide visual continuity.

Fixtures – Exterior lights were chosen to evoke the nautical theme because of their resemblance to the lighting found on older commercial shipping. We are fortunate that these lights are still available and very affordable. Thin pipe rails are used throughout the complex for balcony railings and as part of wall openings; again their use evokes the railings on shipping. Both these fixtures are simply painted white in harmony with the other architectural details. House numbers were simple, clean, unadorned “modern” font.

Current Situation:

Buildings were last painted in 2006 with a two-tone scheme consisting of <insert color specification>. This scheme, which was developed by an Architect, used the two tones to highlight the multilayered wall-planes that are the basis of the architectural design of the buildings in Seabridge. It succeeded in breaking up any perceived monotony of street and other views of our buildings. Wall corners and recessed opening were able to stand-out to better emphasize the subtlety of the original architectural style.

We also recognize that people often seek change for its own sake and that there is always a temptation to follow the prevailing and latest trends in esthetics at any particular point in time (when an intervention such as painting is required). It should, however, be noted that most the well-respected architectural works are so-thought-of because they remain true to the initial vision and are not subject to the whim and bastardization of varying cultural and marketing whims.

The best option is to stay closely aligned to the original intent, especially when that intent created such a unique and special design. There are many examples of other architectural design in the Harbour area that, either through initial design or subsequent changes, have turned their back on the maritime nature of their location – they might as well be in any non-maritime location! It seems such a waste, especially due to the premium associated with living in the area. ***We are fortunate that SeaBridge has the design it does – it's the reason many people chose to live here – and we should do our utmost to preserve the essential maritime nature of the complex.***

We thank the Board for this opportunity to present these ideas and look forward to further presenting alternate schemes for the Board's use in the near future.

Sincerely,

SeaBridge ARC

Charlene Felos