

A WARM-MODERN CLIFF HOUSE · POINT DUME · MALIBU

Cantilever *House*

A house that hangs its living room over the Pacific

THE ARGUMENT

A warm house of stone and oak that hangs its *living room fourteen feet* out over the Pacific, held by a single thin roof line and nothing beneath.

A west-facing bluff falls forty feet to the water. The house holds the top of the pad, turns its back to the street, and gives its whole glass face to the sunset. Warmth is the law here — not a white box on a cliff, but low sun on oiled oak, a quarried stone spine you touch as you pass, glass that slides away until the room and the horizon are one.

CHAPTER ONE

How the house sits on the cliff

The lot falls roughly forty feet from the street to the water, dropping in two steps — a first bench about twelve feet down, then the true cliff edge, then air and the ocean beyond. The buildable pad holds the top third of that slope. The occupied house stays back from the geologic edge, lawful and unhurried; only the one element that matters reaches past the pad.

The entire emotional argument of the plan is a threshold. You arrive from a quiet Point Dume lane at the northeast corner and drop into an enclosed stone motor court — low, framed by board-formed concrete and a stand of coast live oak, the ocean nowhere in sight. A single eighty-foot stone spine wall runs from that court straight through the house and out the far side toward the water. At the court it reads as one solid quarried mass with a slot cut in it. You walk toward the slot.

The ocean stays hidden until you are inside. Through the ten-foot white-oak pivot, into a compressed skylit gallery within the spine, and then — without warning — the passage opens into the great room: the ceiling lifts to fourteen feet, the west wall is gone to glass, and the Pacific fills the frame. Compression, then release. The house is a crossing from the closed, quiet, uphill arrival into the open, luminous, ocean-facing room.

“The house turns its back to the street and gives its whole face to the water.”

SITE	Point Dume bluff
FALL OF LAND	~40 ft to the sea
LONG AXIS	North-south
ARRIVAL	East, uphill
THE VIEW	West, the drop
AREA	~6,800 sq ft

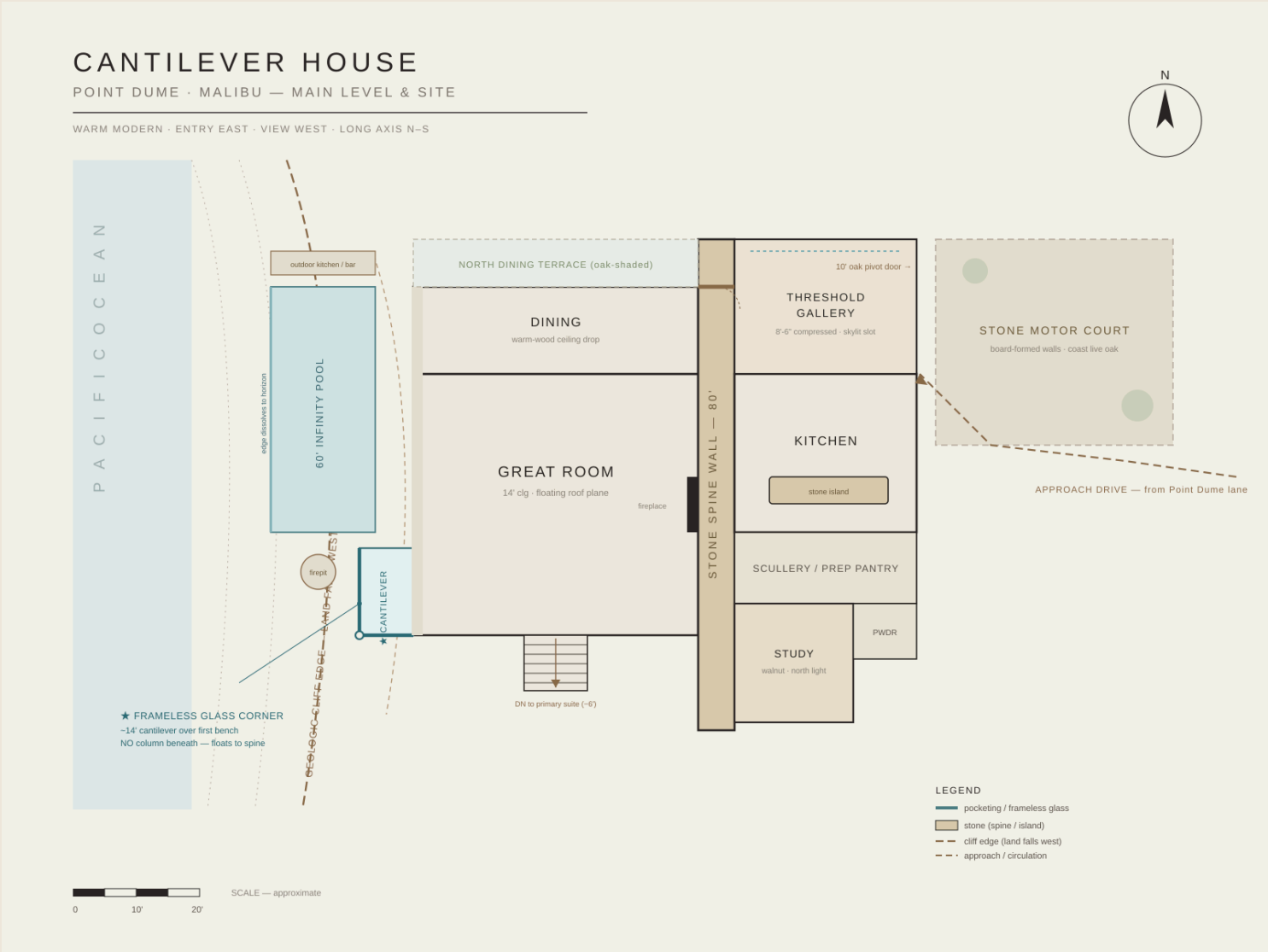
DRAWING — MAIN LEVEL

The public house, entered from the east. The stone spine runs the length of the plan; the great room, kitchen and dining hold the west glass and the sunset. Full plan overleaf.

GROUND OF THE HOUSE

The main level

Entry east · view west · the stone spine north-south



*You park, and the ocean is nowhere.
One warm stone mass with a slot cut in
it. You walk toward the slot.*

THE MOTOR COURT

Book-matched honey-grey limestone between two board-formed concrete walls, coast live oak left in place overhead. The enclosure is deliberate: the house holds its whole reason — the Pacific — behind the spine until you are inside.

CHAPTER
TWO

A blade of sun across *the* *stone*

Inside the spine the ceiling drops to eight feet six, the floor turns to stone, and the only light is a single skylit slot overhead. Cool, dim, quiet — the held breath before the room opens, with everything the arrival withheld waiting on the far side of the oak door.

**THRESHOLD
GALLERY**

Ceiling 8'-6". Skylight slot above, honey stone underfoot, the white-oak pivot ahead.



THE ONE MOVE

The great room floats *fourteen feet out* over the sea, and there is no column beneath it.

THE CANTILEVERED GLASS CORNER

The southwest corner is a frameless structural-glass joint — two glass walls meeting mullion-free at a vertical butt-glazed seam — cantilevered past the pad and capped by one thin board-formed concrete roof plane with a warm-oak soffit beneath. The roof plane carries the load back to the stone spine. You stand in the corner and there is nothing below you but the bench, then the cliff, then the ocean.



The gallery opens without warning and the ceiling lifts to fourteen feet. The whole west wall is a pocketing glass system that slides fully into the flanking walls; when it goes, the great room and the pool terrace become one covered outdoor room open to the horizon.

A long low sectional faces the water and the cantilevered corner is left open, so the eye runs straight out over the bench toward the sea. The fireplace is set into the stone spine on the east wall; overhead, a warm oak soffit floats the full width of the room.

GREAT ROOM

Oiled wide-plank white oak underfoot and overhead; the stone spine to the east, the Pacific to the west. Golden hour fills the glass and warms every surface at once.

THE PRIVATE HOUSE & THE RETREAT

Stepping down with the slope



LOWER SOUTH · THE PRIVATE HOUSE

A short open oak stair drops half a level south to the primary suite — its own stepped volume, full west glass — the stone wet room and dressing behind, and two secondary bedrooms: one to the ocean, one to a green hillside court.

LOWER WELLNESS · THE RETREAT

Cut into the hillside at the north, cool and quiet: a plunge pool, a stone steam room and a gym under a clerestory, opening east to a water court against the board-formed wall. The earth-and-stone counterpoint to the great room's sky and glass.

CHAPTER FOUR

Four materials, *disciplined*

Warmth lives in the wood and the stone; the glass and metal are quiet and dark, so the materials and the view do all the talking.

01

STONE · THE SPINE AND THE GROUND

Honed grey-gold limestone

Book-matched honey-grey limestone, large-format, so the eighty-foot spine reads as one quarried mass — the warmest, most present surface in the house, the plane you always touch. The same stone, flamed, carries from the motor court through to the pool deck, inside to out.

02

WOOD · THE WARMTH

Oiled white oak & walnut

Wide-plank white oak, natural matte oil, on every principal floor and overhead as the great-room and threshold soffit — a warm wood lid floating over the eye. Walnut for the quieter private rooms, the study and the dressing. The ten-foot pivot door is solid oak, warm to the hand.

03

GLASS · THE DISAPPEARANCE

Low-iron, minimal frame

A minimal-frame pocketing system on the west face, ultra-slim sightlines, top-hung, sliding fully away into the walls. The signature corner is frameless structural glass — butt-glazed, no mullion, no column. All of it low-iron, so the ocean reads true with no green cast; guards at the drop are frameless, shadow-gap set.

04

CONCRETE & METAL · THE FRAME

Board-formed & dark bronze

Board-formed concrete — the imprint of real timber boards — for the thin roof fascia and the retaining walls: the structural material, warmed and textured, never raw industrial grey. Metal is minimal and blackened bronze, recessive and warm; no chrome, no bright steel anywhere.

ALONG THE SPINE

The working edge of the *view*

The kitchen sits behind the great room along the stone spine and opens west over a long stone island — you cook facing the ocean. A scullery and prep pantry tuck behind on the arrival side, so the working kitchen never faces the water.



KITCHEN

Stone island, oak cabinetry, blackened bronze fittings. The ocean over the counter; the labour kept out of sight.

THE NORTH END

A long oak table under a low warm ceiling, the zone drawn *without a wall.*

DINING

Sharing the west glass with the great room, defined only by a lowered wood ceiling. It steps out to a sheltered north terrace under the coast oaks — the morning-light room, shaded when the great room blazes gold.

CHAPTER FIVE · THE PRIVATE HOUSE

Lower, warmer, and given
entirely to the water.



PRIMARY SUITE

Its own volume, stepped half a level down off the great room and turned full-face to the ocean. The ceiling holds at eleven feet — intimate against the great room's fourteen. You wake to the north light off the water and sleep to the sunset going down into the glass.

BEHIND THE SUITE

A stone room opened to *one slot of sea*

The wet room runs along the spine behind the primary suite: honed limestone floor to ceiling, a freestanding tub carved from a single block of stone, set to a low window slot that holds the western horizon and nothing else.

An oak vanity floats on the far wall with a stone vessel basin; the fittings are blackened bronze, recessive and warm. You bathe facing the sunset. The room does one thing, quietly, and does it completely.

PRIMARY BATH

Freestanding carved-stone tub on the west view slot; oiled-oak vanity, stone basin, blackened bronze. Golden hour fills the stone.



THE ONE ENCLOSABLE
ROOM

The walnut
room, off
the gallery

Every other room dissolves into the view; this one closes around you — walnut, books, north light, a private court with a single olive tree.

In the northeast corner, off the threshold gallery and away from the glass, the study is walnut floor to ceiling: a wall of built-in shelves, a desk, cognac leather. A glass slot opens east to a stone court and a sculptural olive on white gravel — morning light, no ocean, no glare. The house needs one room that can shut its door, and this is it.



STUDY

Walnut built-ins and desk, cognac leather, a private east courtyard with an olive tree beyond the glass. Darker and quieter than the public house by design — the counterweight to all that light.

TWO GUESTS, TWO DIRECTIONS

One turned to the water,
one to *the hill*

The house keeps two secondary rooms, and gives them opposite worlds — a choice between the cliff's open glare and a sheltered green calm.



GUEST · TO THE OCEAN

North of the primary on the lower step: full west glass, its own frameless-glass terrace and a chair set to the sea. Oak walls and soffit, warm to the last of the sun.



GUEST · TO THE GARDEN

On the quieter east side, opening to a protected hillside court — a coast oak, ferns, a board-formed wall. The calmer room, for a child or a long stay.

CHAPTER SIX · THE RETREAT

Cut into the hill,
below the glass.

Where the great room reaches for the sky, the retreat goes the other way — down into the earth, into cool stone and still water.

THE LOWEST LEVEL

LEVEL	-12 ft, north end
PLUNGE	Cold-hot pool
STEAM	Stone room
GYM	North clerestory
OPENS TO	East water court

The lowest occupied level is tucked into the north slope, twelve feet below the pad and turned away from the drama of the cliff. This is the earth-and-stone counterpoint to the great room’s sky and glass: a plunge pool for cold and hot, a steam room carved in limestone, a gym lit from a high north clerestory so the light stays even and cool through the whole of the day.

It opens east, not west — onto a small water court held against the board-formed retaining wall, where the hill-

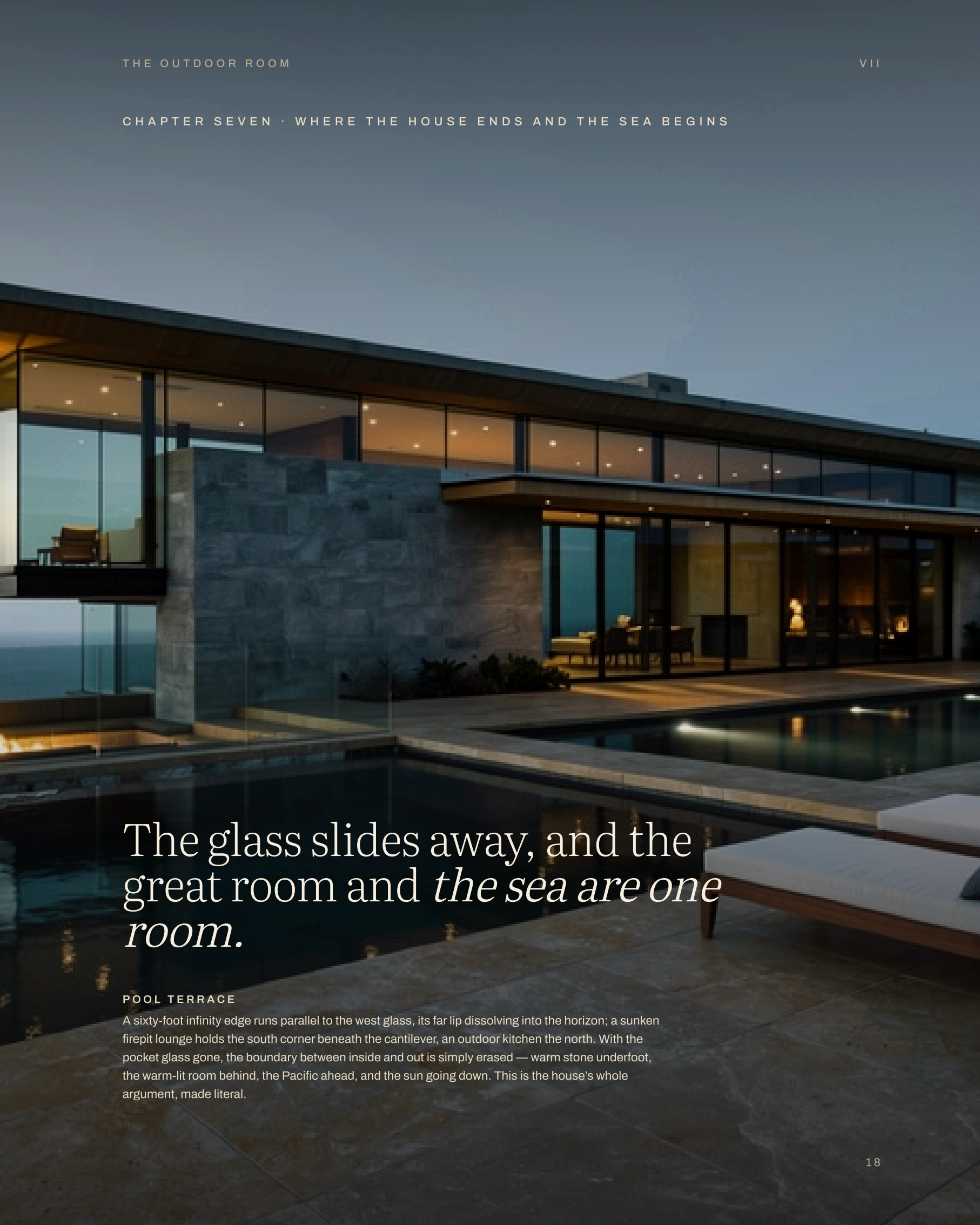
side presses close and the ocean is finally, deliberately, out of sight.

After the whole house has given itself to the horizon, the retreat withholds it again. It is the one place that turns inward. You come down the stair, the light cools and evens, the sound drops away, and you are held by the ground rather than hung over the sea. Every house that reaches this far out over the edge needs, somewhere in it, a room that reaches the other way — and this is that room.

DRAWN ON PAGE 9

The plan of this level is set with the private house, overleaf of the main plan. Here it is described as it is meant to be felt.

CHAPTER SEVEN · WHERE THE HOUSE ENDS AND THE SEA BEGINS



The glass slides away, and the great room and *the sea are one room.*

POOL TERRACE

A sixty-foot infinity edge runs parallel to the west glass, its far lip dissolving into the horizon; a sunken firepit lounge holds the south corner beneath the cantilever, an outdoor kitchen the north. With the pocket glass gone, the boundary between inside and out is simply erased — warm stone underfoot, the warm-lit room behind, the Pacific ahead, and the sun going down. This is the house's whole argument, made literal.

CANTILEVER HOUSE · POINT DUME · MALIBU

A warm house of stone and oak,
hung over the Pacific on a single
line.

SITE	West-facing Point Dume bluff
FALL OF LAND	~40 ft, in two benches
LONG AXIS	North-south
ARRIVAL	East, uphill
THE VIEW	West, the drop
AREA	~6,800 sq ft
LEVELS	Main, lower-south, wellness

THE SIGNATURE FORM

The southwest corner of the great room is a frameless structural-glass joint, cantilevered roughly fourteen feet past the pad over the first bench, capped by one thin board-formed roof plane with a warm-oak soffit and carried back to the stone spine. There is no column beneath it.

FOUR MATERIALS, DISCIPLINED

STONE	Honed honey-grey limestone spine & ground
WOOD	Oiled white oak; walnut in the quiet rooms
GLASS	Low-iron, minimal-frame, pocketing
FRAME	Board-formed concrete & dark bronze

THE CLOCK OF THE HOUSE

Oriented to run the sun across the day: cool morning light on the uphill arrival, a single blade of sun down the threshold slot at mid-morning, the deep soffit shading the glass at noon, and the money beat at golden hour — the west wall filling with gold, the oak glowing, the cantilever turning to a lantern over a bronze sea. At dusk the warm interior light reads out through the glass, the pool a black mirror holding the last of the west.

*Compression, then release; sky, then earth;
and at the end, the glass slides away and the
room and the ocean are the same room.*

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