

— SANTA LUCIA PRESERVE · CARMEL VALLEY

A Contemporary *Estate*

A house designed from the ground into an oak-studded foothill slope — land from the road, a lantern to the ridgeline from within.

THE DESIGN, AS A BOOK

THE IDEA, IN ONE LINE

A low, long, quiet plan of warm board-formed concrete, dry-laid stone, and weathered steel, laid *with* the contours and threaded between the oaks; its solid back turned to the hill, its entire western face dissolving into smoked glass and stepping down to the drop.

OPENING

The ground, and the withholding.

A west-facing shoulder of the Santa Lucia foothills, in the dry-gold grassland-and-oak country above Carmel Valley. Coast live oaks stand across the site, several of them heritage trees whose shade the plan is built around.

The land falls to the west and south-west toward a long valley and the layered ridgelines of the range beyond; it rises gently to the east, so the hillside itself becomes the solid back the house tucks against. The Preserve’s creed governs the massing: the house sits low and subordinate to the land, its long roofs held under the oak canopy and below the ridgeline, predominantly undetectable from the roads and trails.

The drama is saved, on purpose, for the interior volume and the framed view.

A single decomposed-granite drive climbs from the Preserve road through the oaks, so the house is never seen whole. You catch a low stone wall, then a plane of board-formed concrete, then the canopy of the heritage oak — and only at the last turn does the porte-cochère present itself. The car is left in the shade; the drama begins on foot.

You pass through a gap in a low stone wall into a walled court whose ceiling is the oak’s own canopy, a still dark reflecting channel leading the eye to a single ten-foot pivot of weathered steel. The view is withheld entirely on arrival. The ridgeline is the reward you do not get until you are inside.

THE ENVELOPE, IN NUMBERS

CONDITIONED INTERIOR ±11,800 sf

COVERED EXTERIOR ±4,200 sf

BEDROOMS 7

HALF-LEVELS DOWN THE SLOPE 4

PUBLIC-BAR CEILING · HEARTH LIFT 12' → 18'

Three low linear volumes follow the contours in a loose Z, held apart and together by two outdoor rooms — the public bar toward the view, the primary wing dropped into quiet, the family bar stepped up into the hill.

DRAWN TO SCALE · 1" = 40'

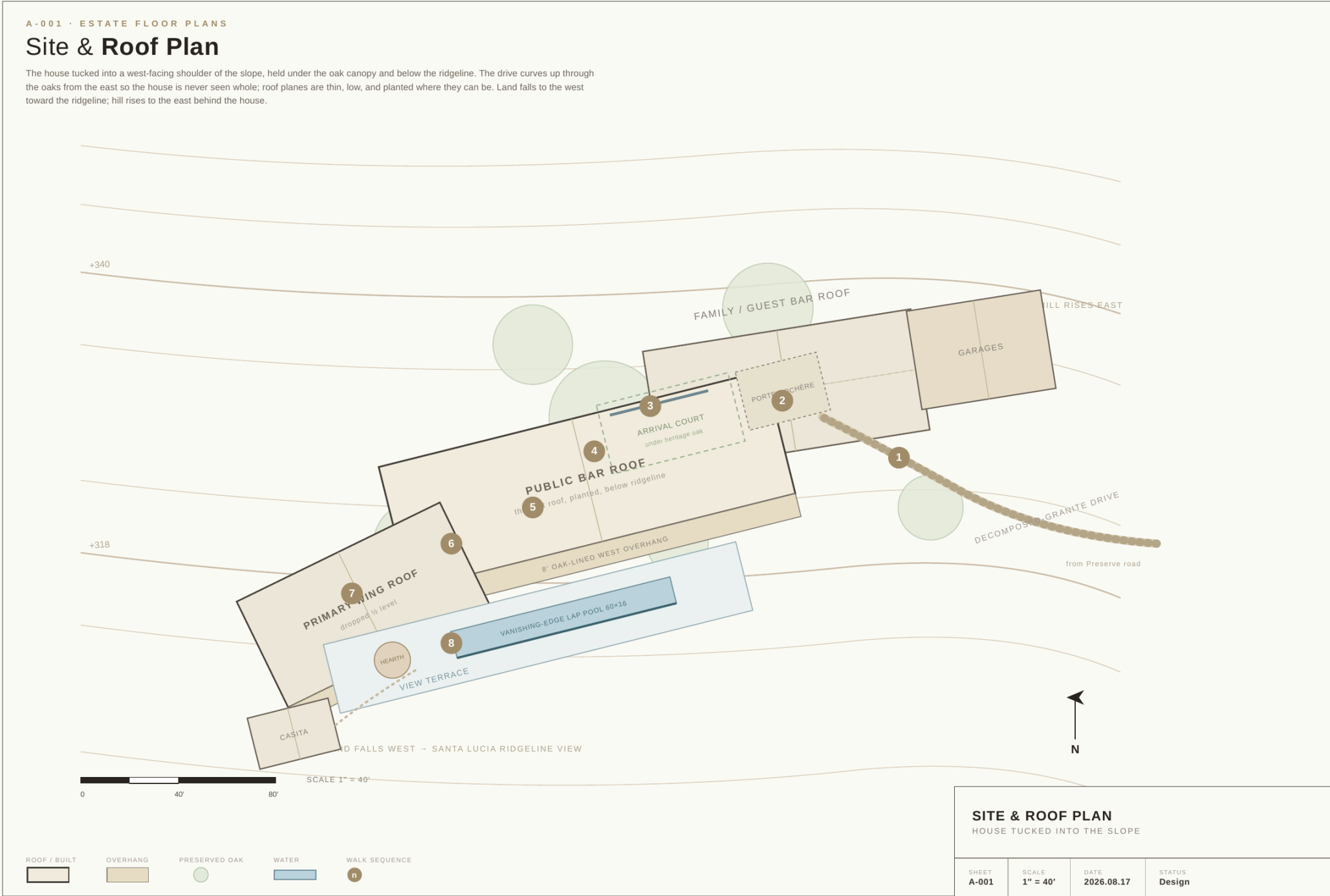
Three bars, a court, and a terrace.

The house tucks into the slope under the oak canopy and below the ridgeline. The drive curves up from the east so the house is never seen whole; the roof planes are thin, low, and planted where they can be to disappear from above.

The numbered path is the walk the house is built around — arrival, court, threshold, gallery, the reveal, kitchen, primary retreat, and out to the vanishing edge.

WEST — land falls to the Santa Lucia ridgeline
EAST — hill rises behind, the solid back

Roof / built · overhang · preserved oak · water · walk
sequence



— PART TWO

The Walk

The house withholds the view from the driveway all the way to the moment you turn into the great room. What follows is that walk, in order — the sequence a buyer takes, built to compress you and then release you.

01	Arrival — the drive, the court, the pivot
02	The threshold & the gallery release
03	The great room — the whole ridgeline at once
04	Kitchen & dining, still on the view
05	The primary retreat, dropped into quiet
06	Out to the terrace, pool & the exhale

TWO · THE SQUEEZE, THEN THE RELEASE

The house becomes legible.

You cross from the bright court into a low, dark, stone-lined passage — the ceiling dropped to eight feet, travertine underfoot, board-formed concrete close on both sides, a bronze reveal at the floor. It is deliberately tight. Hold that feeling, because it is about to release.

The passage opens into a top-lit gallery running the spine of the house, the ceiling lifting to eighteen feet, a linear skylight washing warm light down soft lime-plaster walls. Straight ahead, framed at the far end, is the first controlled glimpse of the ridgeline. This gallery is the hinge: the one point from which the whole house is legible — public ahead to the view, primary down and to the left into quiet, family up and behind into the hill.

MATERIALS Board-formed concrete frame · hand-troweled lime plaster · vein-cut travertine floor · rift white-oak ceiling · oak stair, unlacquered bronze balustrade.



This is the moment the house has been
withholding since the driveway.

THE WALK · 03 · THE REVEAL

The whole ridgeline,
all at once.

GREAT ROOM · 48' x 30' The entire west wall is smoked glass in slim bronze-toned frames, twelve feet tall, pocketing fully open so the room and the terrace become one. A single board-formed concrete hearth with a weathered-steel firebox anchors the north end, rising the full eighteen feet. Evening light rakes the travertine floor.

FOUR · THE WORKING HEART, STILL ON THE VIEW

Calm, not busy.



The great room flows on, still under the twelve-foot ceiling and still on the view, into a room scaled to cook in and to gather in.

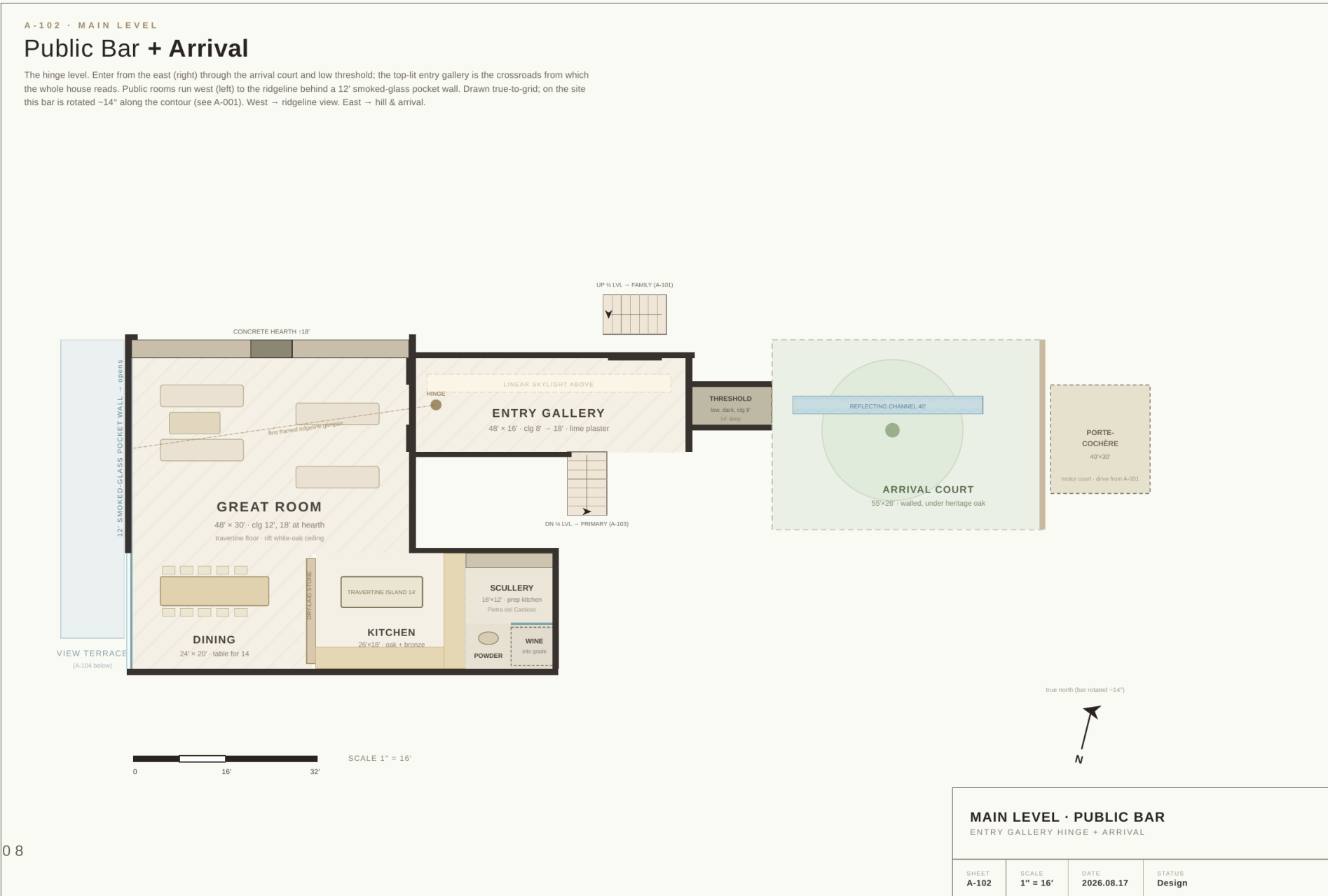
One large honed vein-cut travertine island, some fourteen feet long, carries an integrated white-oak breakfast counter. The perimeter is warm white-oak cabinetry with unlacquered bronze pulls; every appliance is fully integrated behind the oak so the room reads calm. A band of clerestory glass to the east pulls morning light in over the counters.

A low dry-laid stone wall separates the long dining table for fourteen without closing it off. Behind an oak door, out of sight, the scullery in dark Pietra del Cardoso takes the real cooking and the mess, so the show kitchen stays pristine.

MATERIALS Honed vein-cut travertine · rift white oak · unlacquered bronze · aged-bronze dome pendants · Pietra del Cardoso at the scullery.

THE HINGE LEVEL · 1" = 16'

Three lives that never cross.



Enter from the east through the arrival court and the low threshold; the top-lit entry gallery is the crossroads from which the whole house reads. The public rooms run west, to the ridgeline, behind a twelve-foot smoked-glass pocket wall.

→ **PUBLIC** — ahead and to the right, toward the light and the view.

↓ **PRIMARY** — down a half-level and to the left, off into quiet.

↑ **FAMILY & WORK** — up a half-level into the sheltered hill.

The grade does the work of separation: you always know which world you are in by whether you have stepped up into the hill or down toward the drop. The house entertains a hundred and shelters a family of two, and neither knows the other is there.



THE PRIMARY RETREAT

FIVE · DROPPED INTO QUIET

The house goes silent.

You step down a half-level on a wide oak stair, into a long, quiet, oak-walled passage lit by a low slot of window looking into a private oak garden. This is the point where the noise of the house falls away and the suite becomes its own world.

The bedroom sits at an angle to take the deepest corner of the ridgeline view and the last of the sunset. Two glass walls — west to the ridgeline, south to a private oak-shaded terrace and plunge. A low oak-plank wall stands behind the bed; a private hearth of weathered steel is set into a board-formed concrete pier. You wake to soft morning light from the south and fall asleep to the sunset.

ALSO IN THE WING His & hers dressing rooms · a travertine bath with a stone tub in a glass bay facing its own walled oak garden · a private study with a concealed door back to the offices.

THE WALK · 06 · THE EXHALE

Where the house ends, *facing the land.*

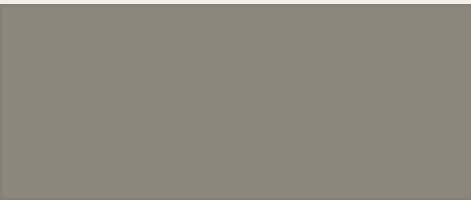
VIEW TERRACE & POOL Back out through the open pocket wall onto the ninety-foot travertine platform. A sixty-foot dark-plaster lap pool sets its far lip as a vanishing edge that pours toward the ridgeline, placed so the water reads in the view from inside. A sunken hearth lounge drops out of the wind, gathered around a weathered-steel fire for the last light.

THE MATERIAL DOING THE ORNAMENT

Of the place,
not dropped
onto it.

Monolithic, warm, quiet, nothing applied. Every surface is chosen to tie to the dry-gold hillside and the oaks — the cool of concrete and stone set against the warmth of oak, weathered steel the exact color of the dry grass so the built edges dissolve into the land.

ACCENT A single quiet run of dark honed Pietra del Cardoso, grey-green, at the scullery, the wine room, and the powder vanities — the small dark counterpoint to the cream travertine.



BOARD-FORMED CONCRETE

Cast against rough-sawn Douglas fir; grain and board joints read as texture. Solid backs, threshold walls, the hearth mass.



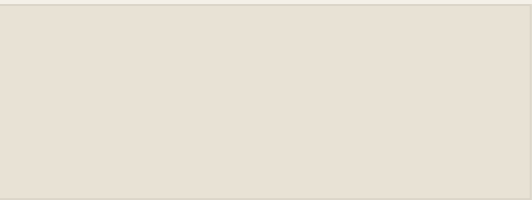
CARMEL SANDSTONE

Warm ochre-to-buff, long low coursed dry-stack. Arrival-court walls, plinths, and the site walls reaching into the land.



WEATHERED STEEL

Corten, rust-gold. The entry pivot, fascia lines, firebox surrounds, garden edges — the color of the dry grass.



VEIN-CUT TRAVERTINE

Warm silver-cream, honed inside, tumbled outside. Runs continuous across the pocket-wall threshold so nothing interrupts the eye.



RIFT WHITE OAK

Wide oil-finished planks, warm not yellow. Bedroom floors, every ceiling under the overhangs, joinery and cabinetry.



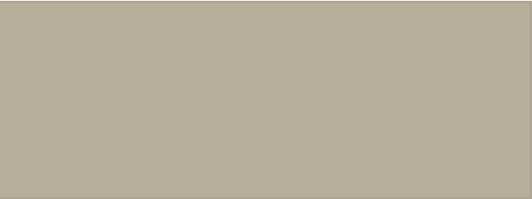
UNLACQUERED BRONZE

Solid, left to patina. Hardware, kitchen and bath fittings, floor and ceiling reveals, the stair balustrade.



SMOKED GLASS

Low-iron, in slim bronze-toned steel frames. Quiet from the trail side, clear enough that the ridgeline reads true.



LIME PLASTER

Hand-troweled, soft-sheened, warm greige. Gallery and bedroom walls, so the light moves across the surface.

— THE ONE THING TO HOLD ONTO

Three lives that never bump into each other unless they want to. All three read from one gallery the moment you walk in — and the view is the reward the house makes you wait for, from the driveway all the way to the great room.

A contemporary estate on a west-facing shoulder of the Santa Lucia Preserve, Carmel Valley, California. Designed from the ground into the slope; presented here as a composed monograph of its architecture, its walk, its plan, and its named palette. Nameless by design.

±11,800 sf conditioned · 7 bedrooms · four half-levels · drawn to scale, 1" = 16' and 1" = 40'.

■ MADE BY KALDUNE