

CANYON RIDGE HOUSE

A single white wall, 234 feet long, laid along the crest of a spur ridge above a canyon in the Santa Monica Mountains. Everything else hangs from it and floats: two glass pavilions pushed north over the drop, and a private compound stepping twelve feet down into courtyards in the lee of the ridge.

13,448 SQ FT · SEVEN BEDROOMS · TEN VOLUMES ON ONE WALL

MALIBU · SANTA MONICA MOUNTAINS

Canyon Ridge House

One wall, two pavilions, and the canyon as the principal room



Canyon Ridge House

A California-modernist compound on a spur ridge inland of Malibu, in the lineage of Lautner and Neutra: one white concrete wall on the crest, glass pavilions over the drop, courtyards in the lee.

13,448	7	10
square feet enclosed: 12,328 conditioned and a 1,120 sq ft garage	bedrooms: the primary suite, three family suites, two guest suites and a staff suite	volumes, every one of them touching a single wall
234 ft	2	9.6 ac
the Ridge Wall: white board-formed concrete, two feet thick, its top dead level	levels only: L1 at ±0 and L0 twelve feet below, stepping south	the design-basis parcel, a representative inland canyon ridge

Cover. Exterior on the ridge, golden hour, seen from the air over the north flank. The Great Room Pavilion stands on its Blade at left, the Primary Pavilion floats at right, and between them the Canyon Slot opens the house to the sky; the Ridge Wall runs behind both. Summer, forty-five minutes before sunset.

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OVERTURE

A single white wall, two feet thick and 234 feet long, is laid along the crest of a spur ridge like a line the land drew for itself. It is the only heavy thing on the site. Everything else hangs from it and floats: roof planes with seven-inch edges, glass that slides and stacks out of the way, steel columns five inches across.

North of the wall, two glass pavilions push out over the drop, and the gap between them frames the canyon through the body of the house. South of it, in the lee of the ridge, the private compound steps twelve feet down into courtyards around an old oak. On arrival the wall withholds the canyon completely. *You pass through its one door, turn, step down, and the canyon is the room.*



A spur above the canyon

The land is a secondary spur running east to west off the main ridge, inland of Malibu in the Santa Monica Mountains. It falls from about 1,475 feet at the access end to a rounded nose at about 1,445, and its broad shoulder, some 260 feet long and 120 wide, is the only ground on the parcel calm enough to hold a house. Everything in the design starts from the fact that the two sides of that shoulder are different places.

The north flank drops at about thirty-five degrees, five hundred feet to the canyon floor. Twenty to forty feet below the crest, a band of tan sandstone breaks the surface in fins and boulders. Beyond it the main canyon opens, and half a mile away its far wall rises to a ridgeline near 2,000 feet. That wall faces south. It is in sun from first light to last, which makes it the most important surface in the project, though no one will ever touch it.

The south flank is gentler, about one in three, and falls into a side ravine where coast live oaks gather along the bottom. It lies out of the wind that climbs the north face every afternoon, and it holds the sun.

Chaparral covers the rest: chamise, ceanothus, toyon, laurel sumac, a grey-green scrub that turns silver at noon and bronze toward evening. There is no ocean in the view, and the house does not pretend otherwise. The canyon is enough.

The design reads these conditions literally. The heavy part of the house goes on the crest, where the ground is strongest and the line is clearest. The rooms that want the canyon go north, out over the drop, standing on as little as possible. The rooms that want sun and shelter go south, cut down into the lee. The ground under the floating rooms is left as it was found: rock and native planting, with no retaining and no fill.

The parcel drawn in this book is a design basis, a representative 9.6-acre canyon ridge, held so that every drawing and every plate shows the same land. When the real site is surveyed, the compound is re-seated on its contours. What travels is a set of relationships: the wall on the crest, the pavilions north over the drop, the courts south in the lee.

FIGURE 1 THE RIDGE IN SECTION, LOOKING EAST

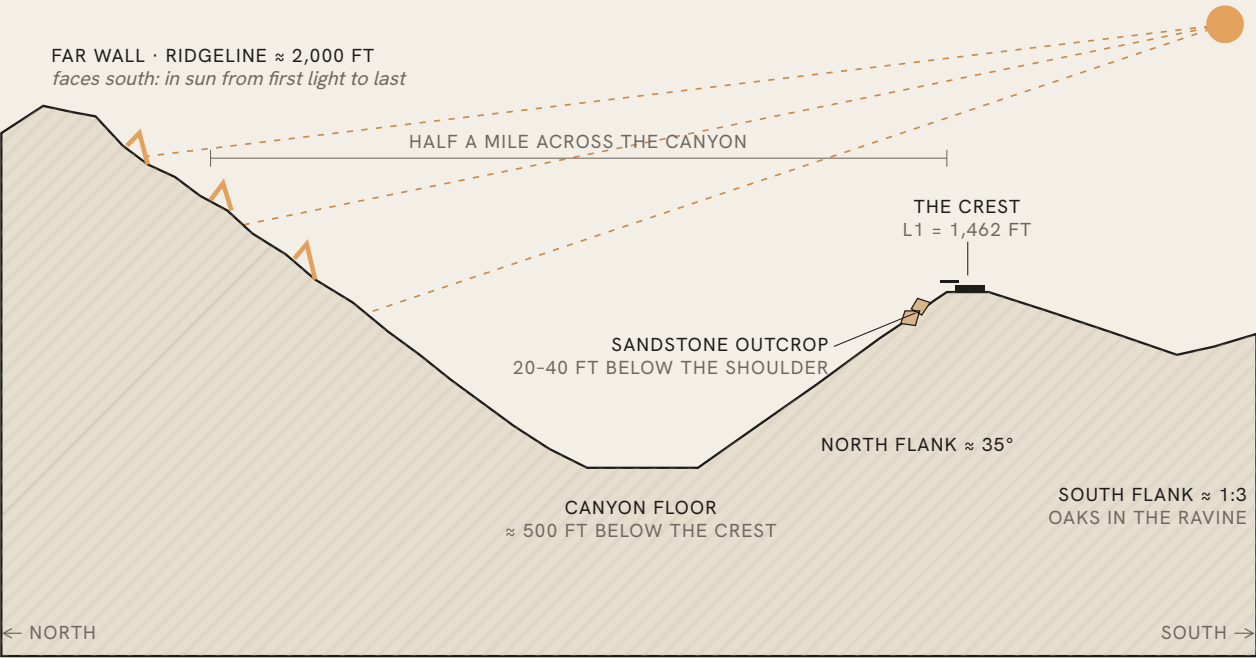


Figure 1. The design-basis ridge, drawn true, without vertical exaggeration. The sun stands behind the house all day; the far wall, half a mile off and lit, is what the glass looks at. The compound is the small dark mark on the crest.

THE DESIGN-BASIS PARCEL	
Parcel	9.6 acres, unincorporated L.A. County
Landform	Secondary spur, east to west
Crest, access end	≈ 1,475 ft
Crest, the nose	≈ 1,445 ft
Build zone	≈ 260 × 120 ft
L1 finished floor	±0 = 1,462.0 ft
L0 finished floor	-12'-0" = 1,450.0 ft
Motor Court, entry	+3'-0"
North flank	≈ 35°, 1 : 1.4
South flank	≈ 1 : 3

The heavy part of the house goes on the crest. The rooms that want the canyon go north, over the drop. The rooms that want the sun go south, into the lee.

ORIENTATION

Why the house faces north

The principal glass faces true north, the Ridge Wall runs true east to west, and every other decision follows from that one.

1

The view is lit; the viewer is not.

Looking north, you look at a south-facing canyon wall in full sun, with the sun behind you. There is no glare at any hour, and because the light moves across the far wall rather than into the room, the view changes colour all day while the room holds steady in its own shade.

2

The glass can be enormous.

At latitude 34° north glass takes almost no direct sun, so walls of glass eighty feet long neither overheat nor need visible shading. The fourteen- and sixteen-foot overhangs on the north are there for proportion and for rain. They are not sunshades, which is why they can be as thin as they are.

3

The courts take the sun.

South of the wall, sheltered from the canyon wind that rises up the north flank in the afternoon, is where the outdoor rooms go: the Oak Court, the Pool Terrace, the Guest Terrace. The wall that withholds the view on arrival is the same wall that gives these rooms their calm.

FIGURE 2 THE SUN, THE GLASS AND THE FAR WALL, IN PLAN
FAR WALL · LIT ALL DAY

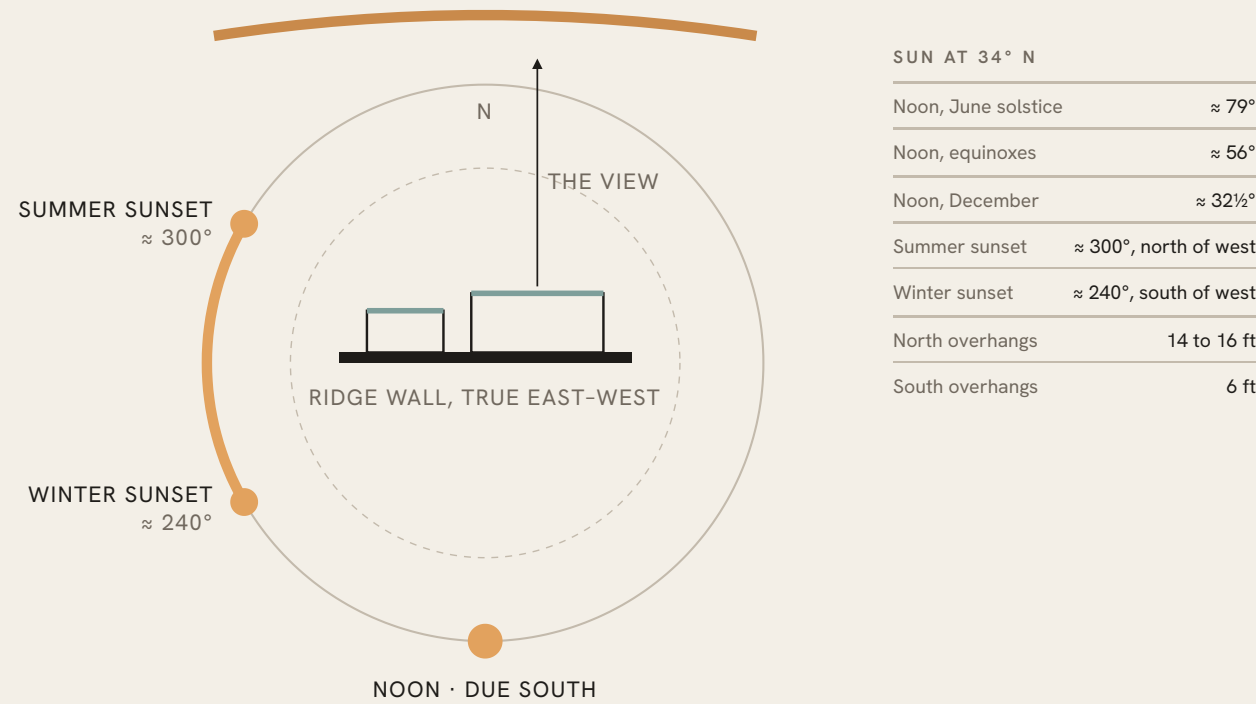


Figure 2. The two north pavilions, drawn small on the Ridge Wall, with their glass (green) facing the far wall. The sun travels the south half of the sky and never enters the view. Only in summer does the last hour of light reach the west glass of the living room and the primary bedroom, low and gold, from a sunset well north of west.

The decision costs the house nothing it wants. The courts lose no sun, since they sit south of the wall. The great room loses nothing either: a clerestory eighteen inches high runs along the top of the Ridge Wall and pours south light onto the teak ceilings of the north rooms, so the back of the room is never dark and the ceiling glows warm against a cool view.

What the house gains is a view that performs. Morning rakes the far wall from the east, every rock fin throwing a long shadow west. Noon flattens it and turns the chaparral silver. Late afternoon rakes it again from the opposite side, in gold. At dusk the upper wall holds alpenglow while the canyon fills with blue from the bottom up. Section IV follows that day room by room.

LINEAGE, STATED PLAINLY

One heavy line. Everything else floats.

One stone, one wood, one white.

Studio MK27

Marcio Kogan

The wall as spine and the long low bars. From Kogan the house takes its organising idea: a single built line that every room is hung from, with the bars of the South Bar, the Guest Wing and the Garage House laid parallel to it.

In this house: the Ridge Wall, 234 feet of it.

John Lautner

Sheats-Goldstein · Garcia · Elrod

The floating cantilevered roof, the step down, the turn and the reveal held like a breath. Lautner's houses make you earn the view with a low entry before they release you into it.

In this house: the 7'-2" door head, the Entry Hall, the three steps down and the canyon filling the glass.

Richard Neutra

Kaufmann Desert House

Glass that disappears at the corner, and a floor that runs out through the glass as if the wall had never been there. And the rule that structure is white, so that it dissolves into the light.

In this house: the Vanishing Corner, the terrazzo running onto the Prow, every steel member painted white.

Olson Kundig

The house as instrument

White steel, glass that moves with precision, and a house understood as an instrument tuned to its site, where the moving parts are part of the architecture rather than equipment hidden inside it.

In this house: lift-slide panels on a four-track sill, pockets in the West Fin, a roof that deflects without binding the glass.

John Pawson

Restraint

The discipline of a short list. One concrete, one stone, one wood, one white, one floor, and nothing on any surface of the compound that is not on the list.

In this house: white board-formed concrete, Roman travertine, teak, Chantilly Lace white, white terrazzo. Section IV sets them out.

None of this is quotation. The lineage is a set of moves that have been tested on California hillsides for seventy years, rebuilt here with the glass and steel available now: panels twelve feet wide with a one-inch sightline, columns that carry only weight and so can be five inches across.

The five names are the design's own references, given in the order the house uses them: the spine first, then the sequence of arrival, then the dissolving glass, then the moving parts, then the palette that keeps all of it quiet. The canyon, which none of them built, is the reason for every one of these moves.

II THE COMPOUND

Ten volumes on one wall

The plan is a single line with a family hung from it. North of the Ridge Wall, two pavilions stand over the drop with the Canyon Slot between them, joined only by the low Glass Link along the wall. South of it, everything steps down twelve feet into the lee: the South Bar against the wall, the Oak Court, the Guest Wing across the court, the Pool House at the head of the pool, and the Garage House closing the Motor Court on the high ground to the east.

Every roof plane is larger than the room under it. The overhangs, dashed here, are what make the pavilions float.

- Enclosed volume
- White concrete
- Roof plane
- Travertine, on the ground
- Terrazzo, floating
- Decomposed granite
- Glass

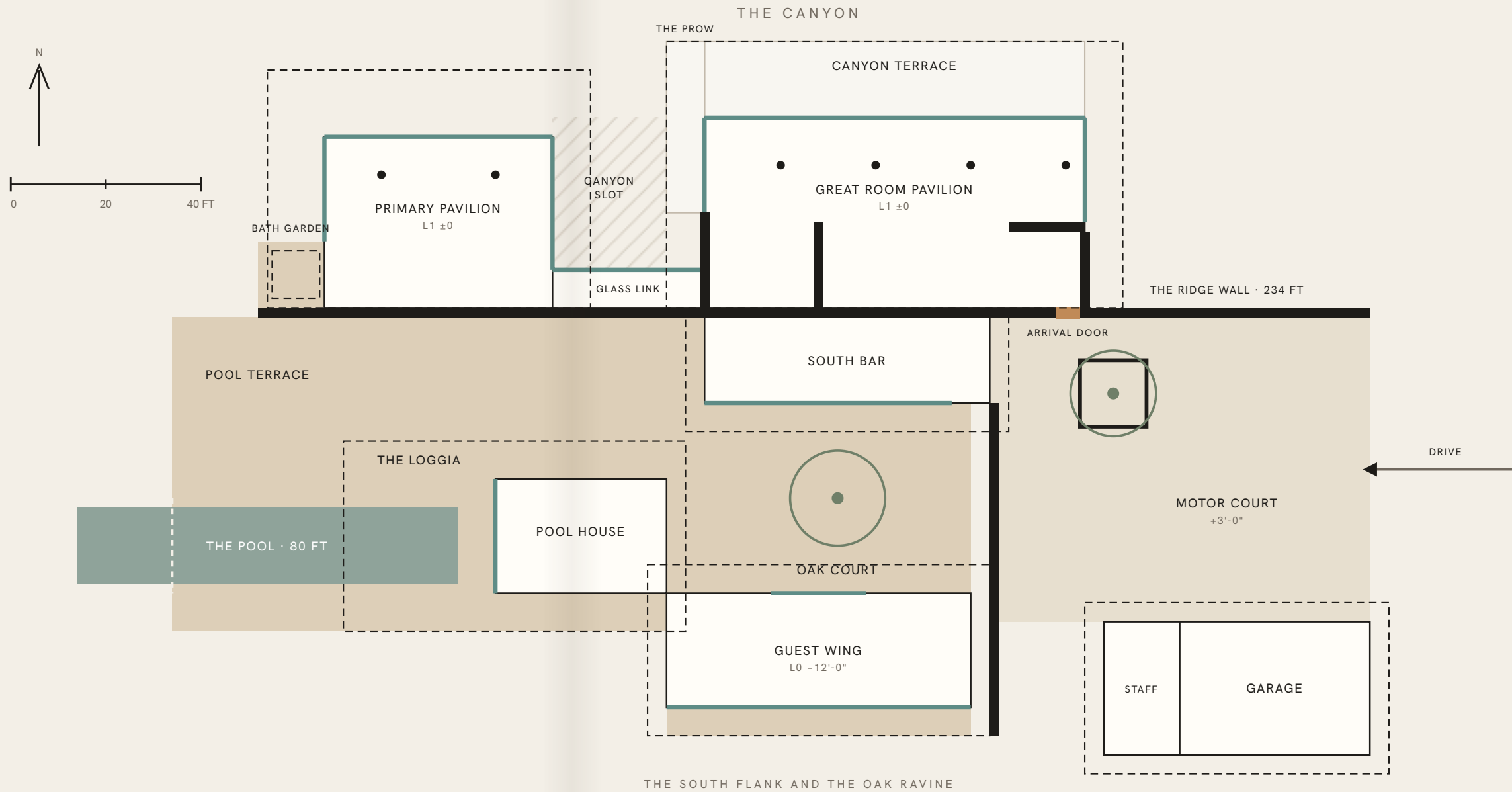


Figure 3. The compound in plan, north up, both levels drawn together: L1 at ±0 north of the wall, L0 at -12'-0" south of it, the Motor Court and Garage House at +3'-0". The Family Bar and Garden Level, which lie under the Great Room and the South Bar, are not shown. Site grid origin at the west end of the Ridge Wall's north face.

THE PROGRAMME

Every volume, measured

Gross enclosed area to the outside face of glass and walls. The Ridge Wall belongs to no room.

NO.	VOLUME	LEVEL	SIZE, FT	SQ FT
V1	The Ridge Wall, the spine	±0 to L0	234 × 2	(468)
V2	Great Room Pavilion	L1 ±0 / +3	80 × 40	3,200
V3	Primary Pavilion	L1 ±0	48 × 36	1,728
V4	Glass Link, across the Canyon Slot	L1 ±0	32 × 8	256
V5	South Bar: Study and service	L1 ±0	60 × 18	1,080
V6	Family Bar, under the Great Room	L0 –12	48 × 40	1,920
V7	Garden Level, under the South Bar	L0 –12	72 × 18	1,296
V8	Guest Wing	L0 –12	64 × 24	1,536
V9	Pool House	L0 –12	36 × 24	864
V10a	Staff Suite, in the Garage House	+3	16 × 28	448
V10b	Garage, four bays	+3	40 × 28	1,120
Conditioned				12,328
Enclosed, with the garage				13,448

Main House, V2 to V7	9,480	Main House L1	6,264	Main House L0	3,216
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WHERE THE 13,448 SQUARE FEET STAND



Each band drawn to its share of the enclosed total. Two thirds of the compound is the Main House; the guest, pool and staff rooms together are a quarter of it.

THE NUMBER

13,448

square feet enclosed across the compound: 12,328 conditioned living and a 1,120-square-foot garage.

SEVEN BEDROOMS		MODULES
Primary Bedroom	Primary Pavilion	Planning 2'-0"
Family Suites A, B, C	Family Bar	Glass and roof framing 12'-0"
Guest Suites A, B	Guest Wing	Roof outriggers 8'-0" on centre
Staff Suite	Garage House	Great Room columns 20'-0" on centre
Full baths	7	Levels +3 · ±0 · –12
Also	powder room, pool house bath, gym steam	Every roof edge 7"

SIX ROOF PLANES, ONE EDGE				
ROOF	OVER	SIZE, FT	OVERHANG BEYOND THE GLASS	TOP
R1	Great Room	96 × 56	N 16', W 8', E 8'	+14'-0"
R2	Primary	68 × 50	N 14', W 12', E 8' into the Slot	+14'-0"
R3	Pool House, Loggia	72 × 40	W 32' (the Loggia), N/S 8', E 4'	+1'-0"
R4	Guest Wing	72 × 36	N 6', S 6', E/W 4'	+0'-6"
R5	South Bar	68 × 24	S 6', E/W 4'	+10'-6"
R6	Garage House	64 × 36	4' all round	+14'-0"

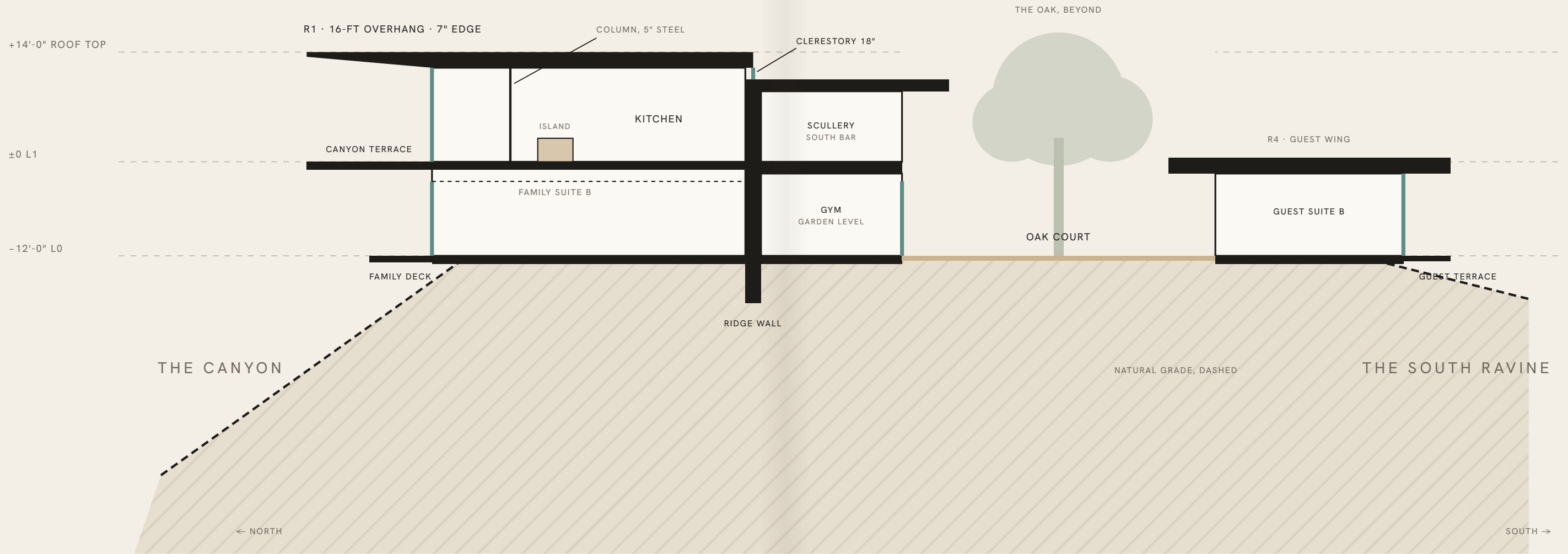
Every roof edge in the compound is the same seven inches. That consistency is the signature of the whole family of volumes.

CEILINGS, AND WHERE THE SOFFIT LIFTS			
ROOF	CEILING INSIDE	DEPTH AT THE GLASS	SOFFIT AT THE TIP
R1, R2	+12'-0", one assembly	24"	+13'-5"
R3	11'-0" above L0	24"	+0'-5"
R4	10'-6" above L0	24"	–0'-1"
R5	+9'-0"	18"	+9'-11"

TWO LEVELS, STEPPING SOUTH

The whole compound in one cut

FIGURE 4 SECTION NORTH TO SOUTH AT X 130, LOOKING EAST



The compound has two levels and only two. Every volume is one storey above its own floor; the land does the stepping. North of the Ridge Wall the Great Room sits at ±0 with the Family Bar tucked beneath its east half at -12, partly in rock, its three suites looking out under the Canyon Terrace as if from a porch. The Canyon Terrace is their roof.

South of the wall the ground was cut away to make the lee. The South Bar holds the Study and the Scullery at ±0, with the Garden Level and the Gym beneath it opening onto the Oak Court at -12. Across forty feet of travertine, the Guest Wing stands under its own roof plane, its terrace cantilevered six feet over the south slope.

The Ridge Wall is the hinge. It retains nothing on the north at this cut and carries the whole front of the house: the floor girders of L1, the roof outriggers through their stub posts, and every load from wind and earthquake. Its top stops eighteen inches short of the roof, and the gap is glass.

Figure 4. A simplified section through the kitchen, the scullery and Guest Suite B, drawn from the design-basis grade. Natural grade dashed; the ground under the north rooms is left as found. The oak in the Oak Court stands at x 108, behind the cut, and is drawn in tone. The architect-ready sections, S1 to S5, are in the drawing set.

III THE WALK

From the wall to the canyon

The house is designed as a walk, and this book tells it in the order you take it. It begins on the south side of the spur, where the drive climbs below the crest and the house stays hidden. At the last turn the Ridge Wall appears end-on along the ridge: a long white line with one thin roof plane floating above it and a single oak. Nothing else is offered.

You arrive in a court of pale decomposed granite in front of a wall seven and a half feet tall, with one door in it. The canyon is withheld completely. You see the top of the far ridgeline over the wall and the sky, and that is all.

What follows is a sequence of compressions and releases that Lautner would recognise. A door head at 7'-2". An Entry Hall sixteen feet square, closed, with a concrete fin where the view ought to be. A turn to the left, three steps down, and a ceiling that stays where it was while the

floor drops away beneath it, so the room grows from nine feet to twelve at the moment the whole north wall of glass comes into view.

From there the walk runs west along the canyon, through the Great Room to the Vanishing Corner and out onto the Prow, back across the Canyon Slot in the Glass Link, into the Primary Pavilion, and then down the Slot Stair along the south face of the wall into the sun of the outdoor rooms. It ends where the design ends it: in the Pool House lounge, looking west down eighty feet of water toward the canyon at sunset.

The light keeps the same order. Arrival is morning; the Great Room is afternoon; the primary suite and the pool take the sunset; the Oak Court closes at blue hour. One day, and the house never changes, only the light on it.

FIGURE 5 THE WALK IN SECTION: FLOOR AND CEILING AT EACH STEP

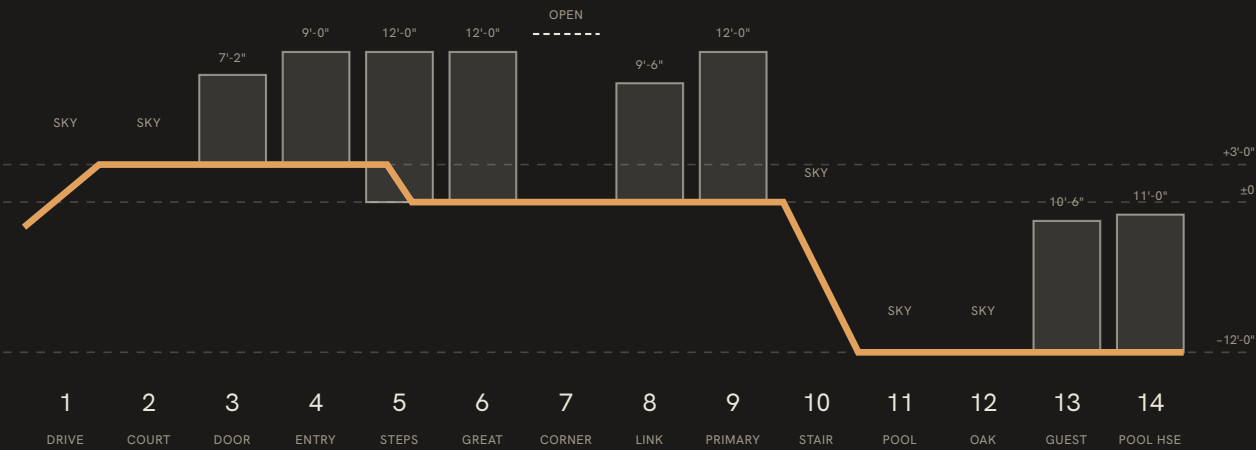


Figure 5. The floor (gold) and the clear height of each room along the walk. The low door and the closed Entry Hall make the release at the steps; the Glass Link compresses again before the Primary Pavilion. Open-air steps are marked sky.

- 1 The drive. It climbs the south flank, the house hidden, until the Ridge Wall appears end-on along the crest.
- 2 The Motor Court, +3. Eighty by sixty-four feet; the wall 7'-6" tall; the canyon withheld.
- 3 The threshold. One teak pivot door, five feet wide, under a 4" white steel head.
- 4 The Entry Hall, +3. Sixteen feet square, closed, the Entry Fin ahead.
- 5 The turn and the step down to ±0. The canyon fills the glass.
- 6 The Great Room. Kitchen, dining, living, four columns in a line.
- 7 The Vanishing Corner and the Prow. The ground drops away below.

- 8 The Glass Link, across the Canyon Slot. Sky above, rock below.
- 9 The Primary Pavilion: the Primary Hall, the Sitting Room, the bedroom.
- 10 The Slot Stair, down the wall's south face into sun.
- 11 The Pool Terrace and the Loggia, -12.
- 12 The Oak Court, dappled at noon under one oak.
- 13 The Guest Wing, facing south over the oak ravine.
- 14 The Pool House, looking west down the water at sunset.

PLATE ARRIVAL, MOTOR COURT, MORNING

The Ridge Wall's south face, seven and a half feet above the Motor Court, its board courses raked by sun from the east-southeast. One teak pivot door is cut the wall's full height under a white steel head; the clerestory and the seven-inch edge of the Great Room roof run unbroken over it. The door stands a hand's width open, the only sign of the room behind. At left, the Garage House; at right, the coast live oak in its board-formed planter. No canyon.



1

THE FIRST MOVE

The Ridge Wall

The ridge, drawn by hand. It withholds the canyon, carries every roof and takes every earthquake.

A line of white board-formed concrete, 234 feet long and two feet thick, laid along the crest of the spur. It is the only heavy thing on the site and the only thing every volume touches. Its top is one level line at +10'-6" for its whole length. The ground steps under it: seven and a half feet of wall stand above the Motor Court, twenty-two and a half above the Pool Terrace. The wall itself never steps.

On arrival it is all there is. The canyon lies directly behind it and you are given none of it: a white face, the courses of the fir boards that formed it, tie holes on a two-foot

grid, one door. Above the wall the Great Room roof floats on a line of glass with sky beneath its edge, which is the only hint that something is held back.

The concrete is white portland cement with pale limestone sand, so it reads warm, never grey. The boards were rough-sawn Douglas fir, one by six, laid horizontal with their joints aligned across every pour. There are no vertical reveals; shrinkage is taken in construction joints hidden on board and tie lines.

THE WALL, IN FIGURES

Length	234'-0", x - 14 to 220
Thickness	2'-0"
Top	+10'-6", level throughout
Above the Motor Court	7'-6"
Above the Pool Terrace	22'-6"
Board courses	6", horizontal
Tie holes	2'-0" grid, ½" deep
Seismic joints	one, at x 56
Foundation	grade beam on caissons ≈ 16' o.c.

It works as hard as it looks calm. The wall is a special reinforced concrete shear wall that takes every east-west load from wind and earthquake for the house. Every roof plane rests on it through four-inch stub posts. From x 160 to 220 it quietly retains the crest on its north side, and the ridge is shaved along one strip so that its top line is never buried.

The ground steps under it. The wall does not step.

FIGURE 6 THE RIDGE WALL, SOUTH FACE, WEST AT LEFT

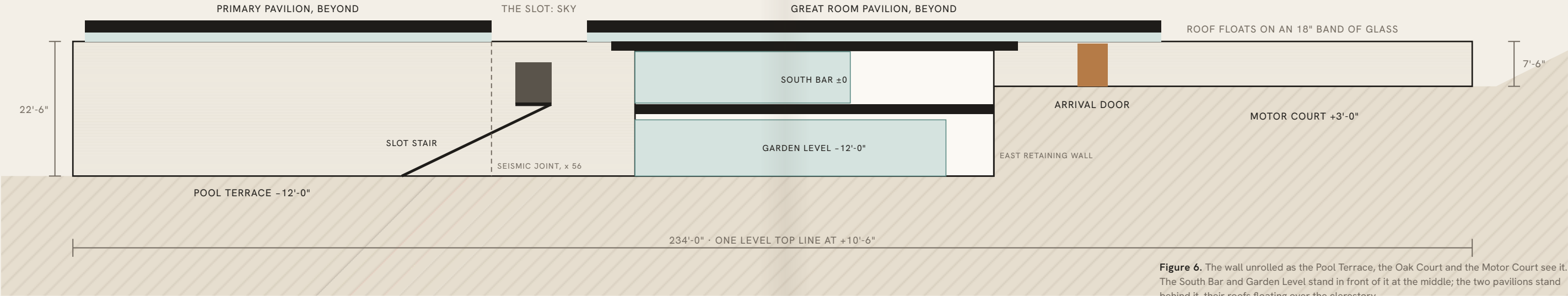


Figure 6. The wall unrolled as the Pool Terrace, the Oak Court and the Motor Court see it. The South Bar and Garden Level stand in front of it at the middle; the two pavilions stand behind it, their roofs floating over the clerestory.

FIGURE 7A THE ARRIVAL, UNFOLDED IN SECTION



FIGURE 7B THE SAME MOVES IN PLAN

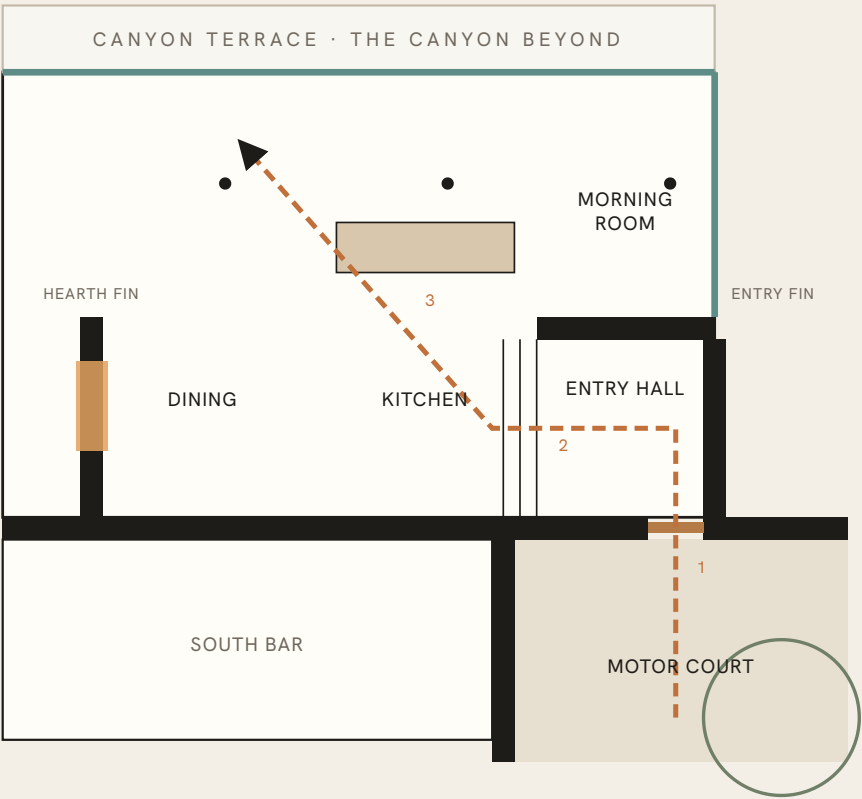


Figure 7. Above, the arrival unfolded along the line of the walk: court, door, hall, steps, room. Below, the same in plan, north up. **1** The Arrival Door, a single cut in the Ridge Wall. **2** The Entry Hall, closed, the Entry Fin ahead. **3** The turn west and the three steps down into the Great Room.

The ceiling never moves. One teak plane at +12'-0" runs from the Entry Hall over the whole room; the floor drops three feet beneath it, and that is the whole release.

THRESHOLD

Compression, turn, release

The Arrival Door is the one opening in the south face of the Ridge Wall a visitor uses, and it is designed to be almost nothing: a slot cut the full 7'-6" height of the wall, five feet wide, under a four-inch steel head painted the same white as everything else that is thin. The wall's top line runs straight over it, and so do the clerestory glass and the seven-inch edge of the Great Room roof behind. From the court the composition is one level line with one cut in it, and the cut is filled with teak.

The leaf is teak on a steel core, two and three-quarter inches thick, its boards vertical against the horizontal courses of the concrete. It turns on an offset pivot eighteen inches from the east jamb, so the long side swings in and the short side swings out over the court. One white steel bar, four feet long, is all the hardware you see.

Inside, the Entry Hall is a closed room sixteen feet square. Its ceiling is the Great Room's teak plane, nine feet above the floor here, and behind you a band of sky shows over the wall. Ahead stands the Entry Fin, board-formed, with no gap above it. There is nothing to look at but concrete and wood, which is the point.

Then the turn. To the left the floor ends at three steps that run the full sixteen-foot width of the hall. Take them and the floor drops three feet while the ceiling stays exactly where it was. The room opens to the right along its whole 64-foot length, and its north wall is glass. The far wall fills it, lit, half a mile away, while the room you stand in rests in shade. The house has spent everything before this moment on making it land.

Opening in the wall	5'-0" x 7'-6", x 154 to 159	Pivot	offset 18" from the east jamb
Clear under the head	5'-0" x 7'-2"	Pull	one white steel bar, 48"
Head	4" steel box, white, flush at +10'-6"	Threshold	one travertine slab, 5'-0" x 2'-0"
Leaf	teak on steel core, 2¾", boards vertical	Entry Hall	16 x 16 ft, +3, 9'-0" clear

You meet a wall and a door. The canyon waits until you are through.

The canyon
is the room.

PLATE THE GREAT ROOM, LATE AFTERNOON

From the west end of the living room, beside the Vanishing Corner, looking east down the whole room. The living group sits low on an island of undyed wool: two leather lounge chairs and a travertine drum with its lamp, the bone sofa along the Ridge Wall, a long oak table, a leather daybed. Beyond them, the dining table for twelve under its one light, the Hearth Fin's fire, and travertine at the far end. At left the north glass stands slid open onto the Canyon Terrace and the canyon takes the last gold. Overhead the teak ceiling runs out through the glass to become the soffit.

THE GREAT ROOM PAVILION

Sixty-four feet of room,
one wall of glass

The Great Room Pavilion is eighty feet by forty, and its main floor is one room. Kitchen, dining and living run west in a single line along the Ridge Wall, divided by nothing taller than a fireplace. The teak ceiling is one plane at twelve feet. The floor is white terrazzo, poured in place, with zinc strips laid only at the structural joints on the twelve-foot module and radiant heat in the slab.

The kitchen faces the canyon. Its island is a single block of solid travertine sixteen feet long and four and a half wide, set parallel to the glass so that whoever cooks looks north. The run against the Ridge Wall is flush white lacquer with no upper cabinets; above the counter the concrete stays bare. The working kitchen, with its noise and its pots, is the Scullery on the other side of the wall.

The dining table seats twelve, set east to west under one linear light. Beyond it the Hearth Fin, a board-formed blade standing perpendicular to the wall, carries an eight-foot gas fire cut clean through it eighteen inches above the floor, seen from the dining table on one side and the liv-

ing room on the other. It is also a shear wall. The fire burns inside the structure.

The living room takes the west end and the Vanishing Corner. Nothing in it stands above thirty inches, so that from the head of the entry steps, sixty-four feet away, the canyon reads over every piece of furniture. Four white steel columns, five inches across, stand in a line ten feet inside the glass at twenty-foot centres. They carry the roof and nothing else.

North of the Entry Fin, the Morning Room is the one room on the upper level with east glass. It takes breakfast and the sunrise, then hands the morning to the far wall. Outside its east glass the ground has been lowered six inches into a strip of gravel and stone, so that the room looks onto a bank of the ridge's own sandstone in first sun.

Air arrives through a continuous slot in the floor at every glass line and through the reveals of the teak ceiling. There are no grilles on any wall, and no rugs that would hide the terrazzo.

FIGURE 8 THE GREAT ROOM PAVILION, L1 PLAN, NORTH UP

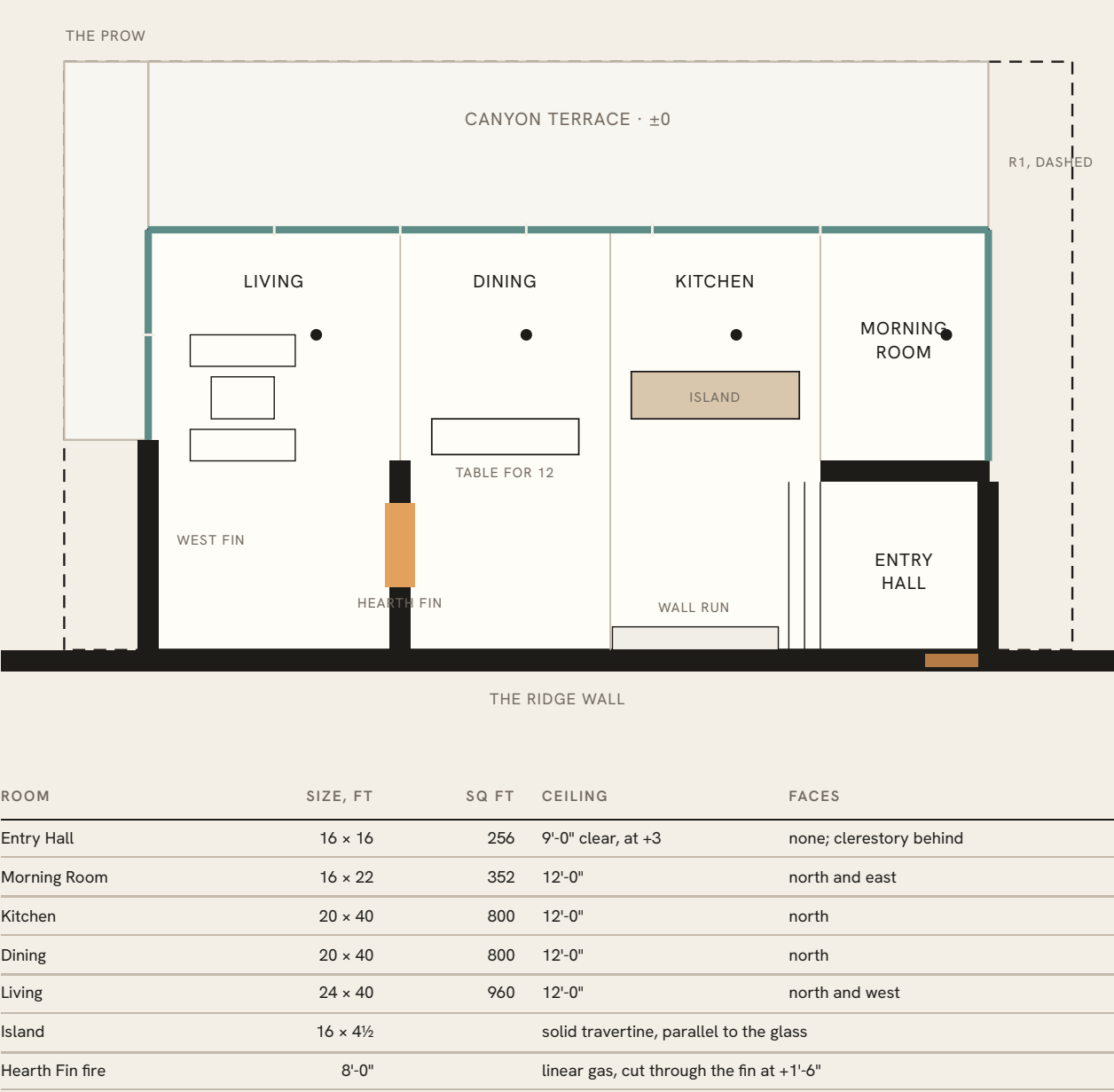


Figure 8. The pavilion on the 2'-0" planning grid: three board-formed fins stand perpendicular to the Ridge Wall, the West Fin, the Hearth Fin and the East Fin, and with the wall they hold the pavilion against wind and earthquake. The four columns (dots) carry only weight. The north glass is drawn closed, its panel joints marked.

2

THE SECOND MOVE

The Vanishing Corner

At the west end of the Great Room the northwest corner has no post. Thirty-six feet of north glass, three lift-slide panels each twelve feet wide, slide east and park behind a fixed panel on a four-track sill. Twenty feet of west glass, two panels ten feet wide, slide south into a pocket in the West Fin. When both have gone, fifty-six linear feet of corner stand open, and the living room becomes a covered platform in the canyon air.

Above the opening, the roof corner hangs from one column. A tapered diagonal girder runs from the column to the roof's corner: twenty-four feet west and twenty-six north, about thirty-five feet on the diagonal, with nothing under it. Below the opening the floor does the same thing in mirror. It stands on a single board-formed blade eigh-

teen inches thick, rising out of the slope, and a diagonal floor girder, the twin of the one above, carries the Prow.

Step out onto the Prow and the ground falls away beneath you into the canyon. To the left, across the Canyon Slot, the Primary Pavilion floats on its own blade.

This is the Sheats-Goldstein corner and the Kaufmann corner, built with the glass and steel of now. Each panel meets the next with a sightline of about an inch. The head track is concealed in the soffit and the sill track recessed flush in the terrazzo, so the floor runs through the glass with no step. And because a cantilevered roof moves, the glass lets it: the head sits in a pocket allowing three-quarters of an inch either way, and no glass goes in until the roof carries its full dead load.

North glass	3 x 12'-0" lift-slide, x 80 to 116
Parked behind	fixed F1, x 116 to 128
West glass	2 x 10'-0", into the West Fin
Open corner	56 lineal feet

Roof corner	24' W x 26' N, $\approx$ 35' diagonal
Column	5" solid round, at (96, 30)
Floor	the Blade, 18" x 24 ft
Tip deflection, live load	under $\frac{1}{2}$ "

FIGURE 9 THE CORNER IN PLAN: GLASS, COLUMN, GIRDERS, BLADE

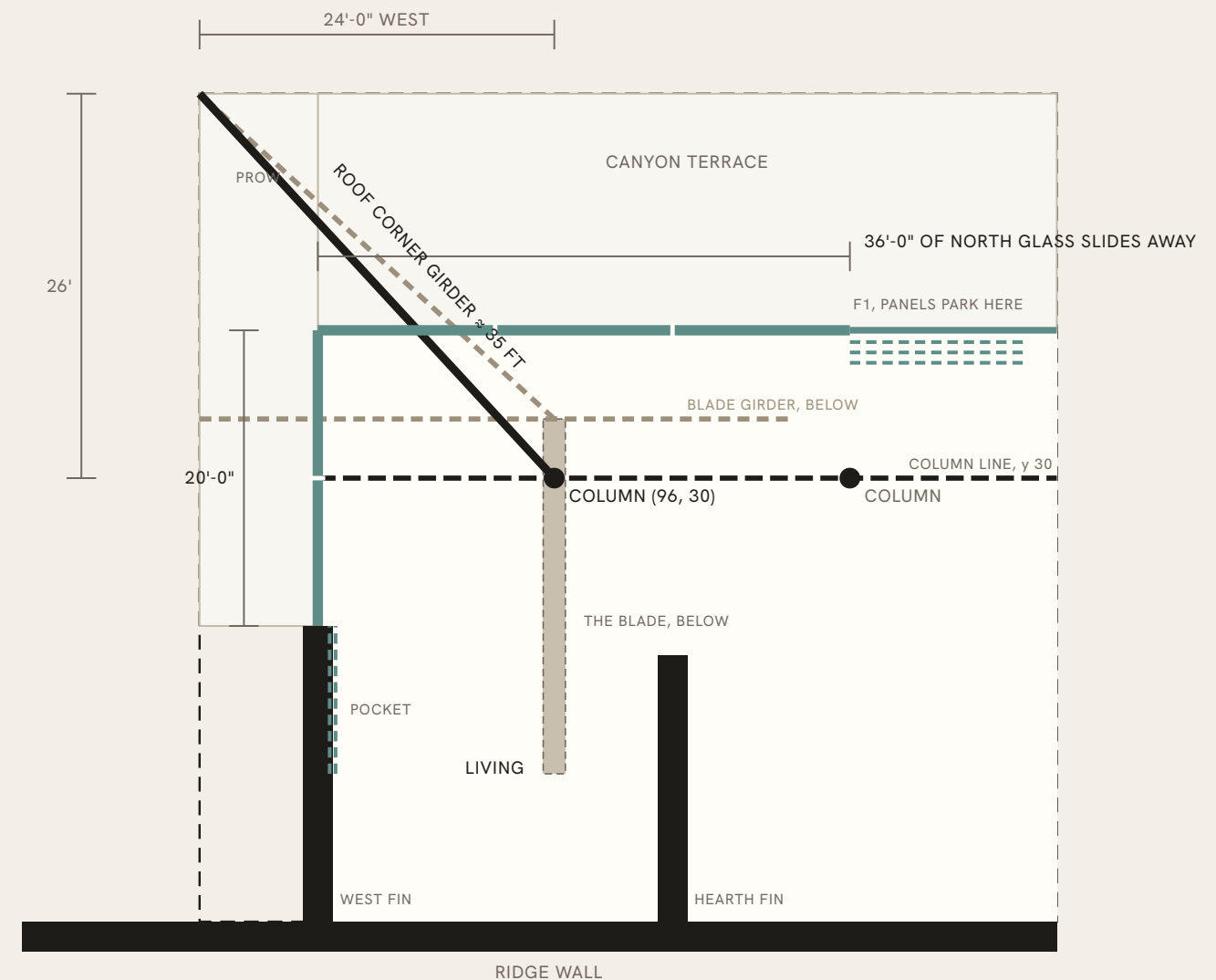


Figure 9. North up. Glass in green, drawn closed, with the parked and pocketed positions dashed. The roof's corner girder in black; the Blade, its girder and the floor's diagonal girder below the floor in tone. The corner is the same corner open or closed; the drawing set shows it closed.

No plate in this book shows the corner wholly open. The Great Room plate, pages 26 and 27, shows the north glass slid open at the living room's west end, onto the Canyon Terrace, in late light; the exterior on the cover shows the corner glazed.

The room becomes a covered platform in the canyon air.

ACTUAL SIZE



A Great Room column, at actual size. A solid round steel bar, five inches in diameter, ASTM A572 Grade 50 or equal, painted white and pinned top and bottom. Each carries roughly sixty kips of roof.

It takes no sideways load at all, which is the only reason it can be this thin. Six stand in view in the whole compound: four in the Great Room on one line ten feet inside the glass, two in the Primary Pavilion.

STRUCTURE

The concrete does the work.
The steel only carries.

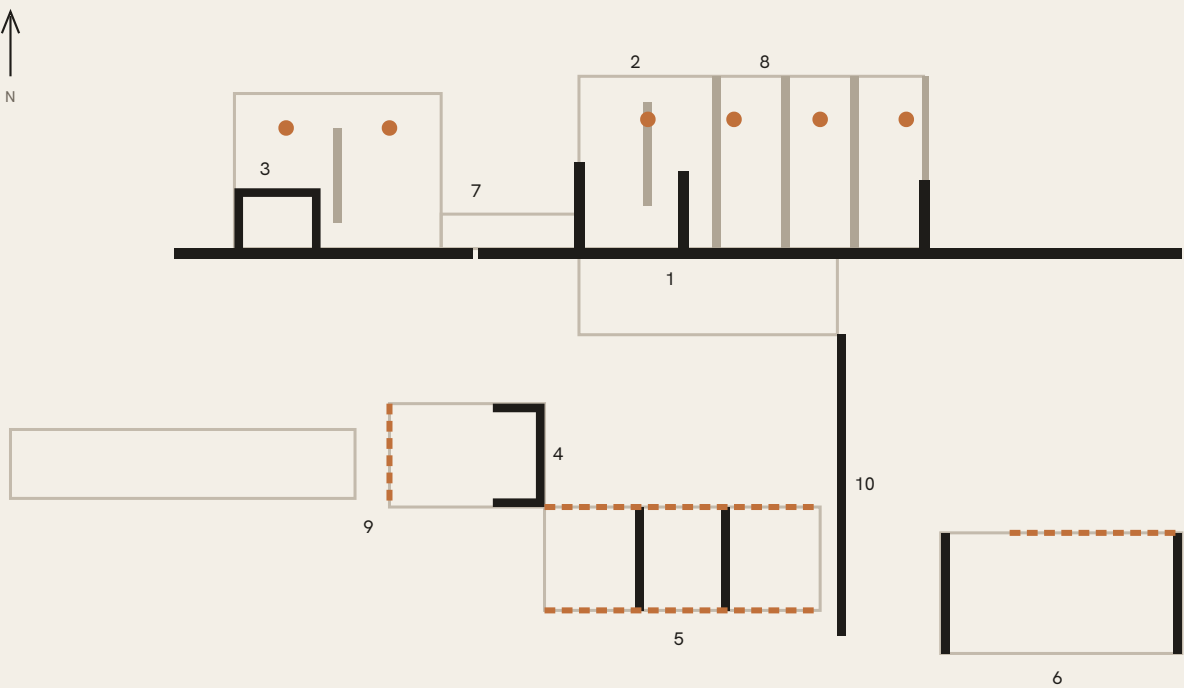


Figure 10. What holds the house up sideways. **1** The Ridge Wall, two segments. **2** The West, Hearth and East Fins. **3** The Bath Core. **4** The Pool House bath box. **5** The Guest Wing crosswalls. **6** The Garage House end walls. **7** The one seismic joint, x 56. **8** The Family Bar walls and the Blade, below L1, in tone. **9** Steel moment frames, the only four on the site (dashed): MF-1 in the Pool House west glass line, MF-2 and MF-3 in the Guest Wing's north and south walls, MF-4 in the garage door wall. **10** The East Retaining Wall. The six visible columns in copper.

The idea is a division of labour. Every load from wind and earthquake goes to concrete walls, so the steel that stays in view can be as thin as gravity alone allows: columns of five inches, roof edges of seven. East to west, the Ridge Wall takes everything, a reinforced shear wall twenty-four inches thick with one seismic joint, hidden behind a glass joint in the Glass Link, that no roof or floor crosses.

Everything stands on rock. The design basis puts sandstone and volcanic bedrock within six to twenty feet of the surface; every structure bears on drilled concrete piers thirty

to forty-two inches across, socketed into it. Over the north flank, nothing touches the slope but those piers and two blades. Depths, diameters and the slope-stability design belong to the engineers.

The roofs are steel deck with lightweight concrete fill on tapered plate outriggers eight feet apart, twenty-four inches deep at the column line and five at the tip, every tip precambered for its own weight. Under live load, no tip is meant to move more than half an inch.

3

THE THIRD MOVE

The Canyon Slot

Between the Great Room and the Primary Pavilion, the house parts. For thirty-two feet there is no building north of the Glass Link at all: no floor, no wall, only sixteen feet of open sky between two seven-inch roof edges and, far below, the falling rock of the sandstone outcrop.

The Slot frames the canyon through the body of the house. From the living room you see the ravine through it. From the Primary Sitting Room you look back across it at the Great Room's corner, and in the morning the sun comes through it and lies on the sitting room's ter-razzo. From the canyon it is the dark gap that turns one line of building into two pavilions, and the reason the compound reads as a family of volumes rather than a slab.

Since the tightening of version 1.2, both pavilion roofs stand at one level, their tops at +14'-0", so across the Slot the two white edges line up exactly.

FIGURE 11 SECTION EAST TO WEST THROUGH THE SLOT ALONG Y 20, LOOKING NORTH

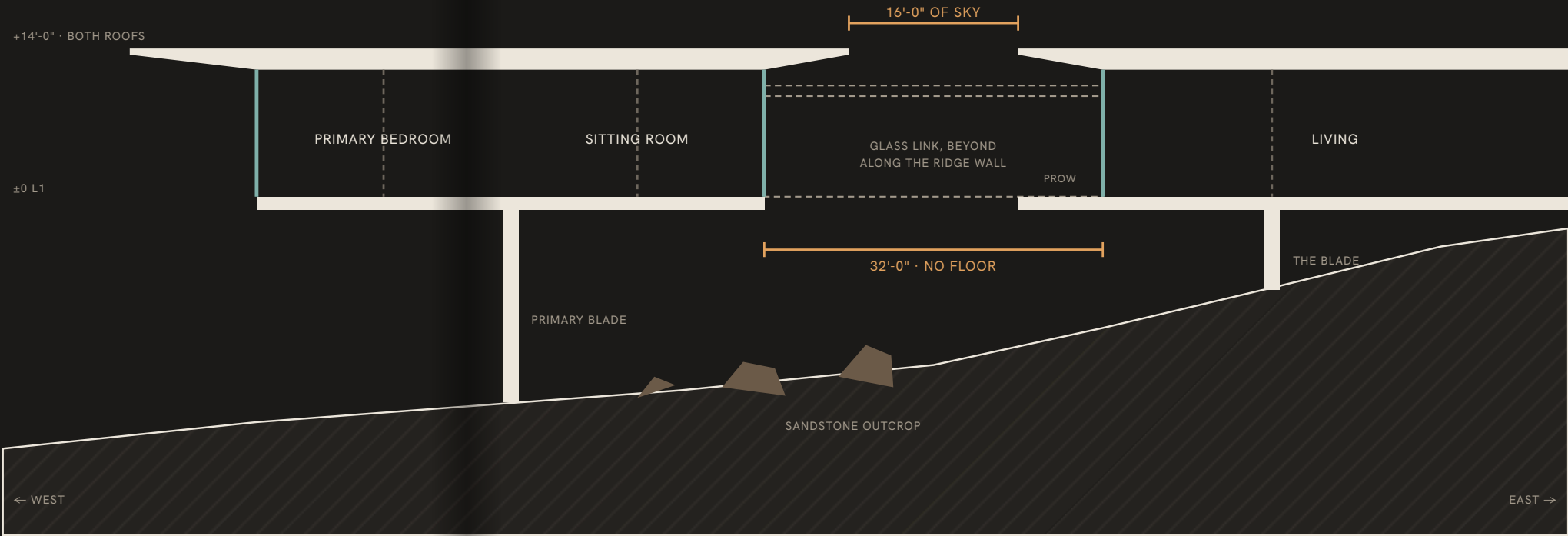


Figure 11. Cut twenty feet north of the Ridge Wall, through the Primary Pavilion, the Slot and the living room. Both pavilions float: the Primary Pavilion stands on the Primary Blade, the living room on the Blade, and between them the ground falls to the outcrop. The Glass Link and the columns stand behind the cut and are drawn dashed.

The Slot	32'-0" wide, x 48 to 80
Open sky	16'-0", R2 to R1, x 56 to 72
Floor	none; open to the rock below
Glass Link	32 x 8 ft, ceiling 9'-6"
Link glass	four fixed 8'-0" lites
Seismic joint	x 56, behind a Link glass joint

The only thing that crosses the Slot is the Glass Link, an eight-foot corridor cantilevered eight feet off the north face of the Ridge Wall on steel tees four feet apart. Its roof is flush with the top of the wall, so from the Prow it reads as a low glass bridge under the open sky. It runs from the southwest corner of the living room, through the West Fin, to the door of the Primary Pavilion, and halfway along it a door in the Ridge Wall opens onto the Slot Stair and the pool below.

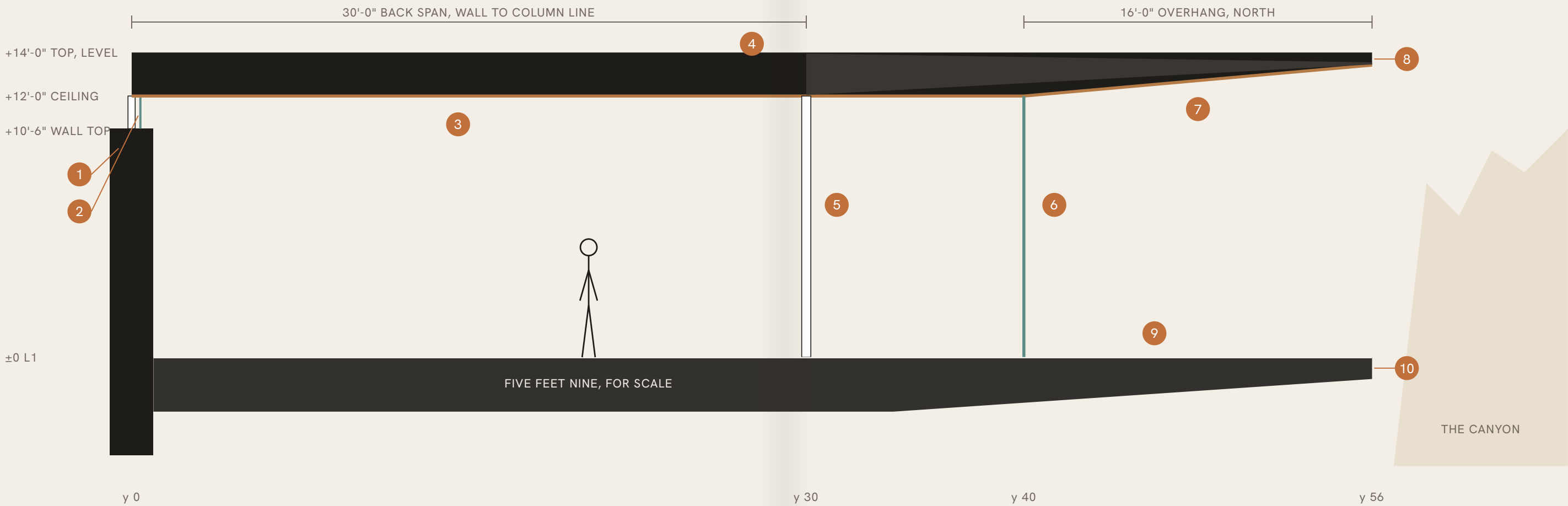
Walk it and the glass on your right runs floor to ceiling, and beyond the glass there is no floor: the rock twenty to forty feet below, then the canyon. The terrazzo underfoot is the same white as in every room on either side. Above, between two seven-inch edges, the sky.

The Slot is also where the house is jointed. The Ridge Wall's one seismic joint falls at x 56, hidden behind a glass joint in the Link, and nothing rigid crosses it: the Primary Pavilion's roof stops at x 56, the Great Room's begins at x 72, and the Link's floor and roof carry a slip joint.

HOW THE ROOF FLOATS

Two white lines over the canyon: seven inches and twelve

FIGURE 12 THE GREAT ROOM, WALL TO ROOF TIP, LOOKING WEST



1 The Ridge Wall's top, +10'-6". The roof never touches it.

2 An 18" frameless clerestory, one height under both pavilions; the roof bears on 4" x 4" solid steel stub posts, 8'-0" apart, set in the glazing line.

3 The teak ceiling, flat at +12'-0" inside, boards with 3/8" open reveals, running out through the glass as the soffit.

4 Tapered steel plate outriggers, 8'-0" apart: 24" deep at the column line, 5" at the tip, precambered for their own weight.

5 A 5" solid round column, gravity only, ten feet inside the glass.

6 The glass, head track hidden in the soffit inside a pocket that lets the roof move 3/4" either way.

7 Outside the glass the soffit lifts 17" over the 16-ft overhang to +13'-5"; the roof's top stays level.

8 The edge: 7", a 3/8" white steel plate with a 1/2" drip kerf. No gutter. Rain runs back to drains cast in the wall and the fins.

9 White terrazzo running through the glass without a step, its sill track recessed flush.

10 The floor's edge: a 12" white steel fascia, the girders tapering from 30" to 11" toward the canyon.



PLATE THE PRIMARY SUITE, SUNSET

From the Primary Sitting Room looking west-northwest, the two bays of one room. The bed stands whole against the solid wall on its own column's axis, oak nightstands and two low lamps at its head, a bench at its foot, on an island of undyed wool. Past the foot of the bed the column stands like the gnomon of a sundial, framing the view rather than blocking it. In the mitred corner beyond, the reading chair waits where the last sun comes down-canyon. In the foreground the sitting room's sofa and travertine table, and a leather chair at the north glass, where the far wall holds the evening's last colour, rose on the cliffs.

North: the far wall. West: down-canyon, where the sun sets.

THE PRIMARY PAVILION

A second narrowing,
then the corner

The private pavilion is entered the way the house is: through a narrowing. At the west end of the Glass Link a white lacquer pivot door, four feet wide and nine and a half feet high, opens into the Primary Hall, a room only eight feet wide. It is lit from above by the clerestory over the Ridge Wall and from the east by a single lite that looks back into the Slot. After the open glass of the Link, it closes the view down once more.

Turn right, and the hall opens north, full width and full height, into the Primary Sitting Room. The far wall fills its north glass; its east glass looks back across the Canyon Slot to the Great Room's corner; and in the morning the sun comes through the Slot and lies on the terrazzo.

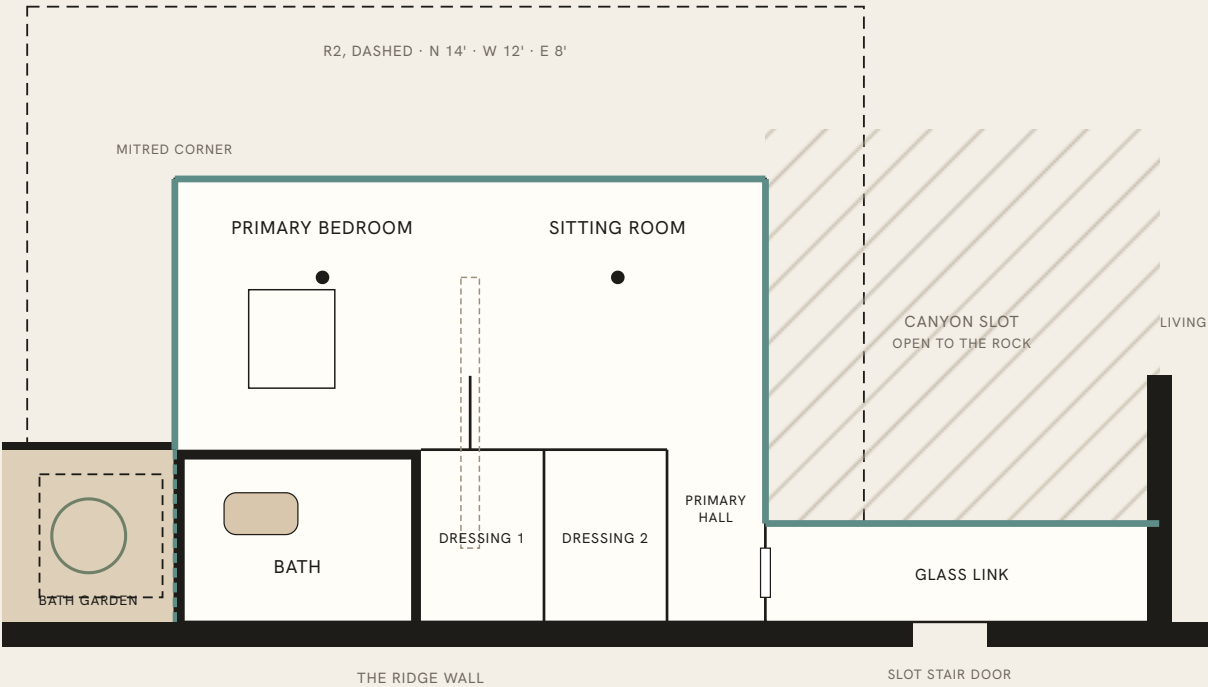
The bedroom takes the northwest corner. Its two walls of glass meet at a mitred, frameless corner, and its fixed lites are twelve feet high now that the pavilion's roof has been raised to match the Great Room. The bed faces north

toward the far wall's first light. The west glass is for the sunset, which in summer comes down-canyon from well north of west.

Behind, against the Ridge Wall, lie two dressing rooms lit by the clerestory, and the bath, inside the board-formed Bath Core that is also the pavilion's shear core. Its tub is carved from one block of travertine. Its west glass slides open to the Bath Garden, fourteen feet square and walled, with an open-air shower and one Catalina ironwood. Over the garden the roof has a ten-foot square opening, and at noon the sun drops through it vertically onto the stone.

The pavilion floats entirely. Its floor is about six feet above the ground at the Ridge Wall and about thirty at its north glass, standing on the wall, the Bath Core and the Primary Blade. It has no terrace, so all of its canyon glass is fixed.

FIGURE 13 THE PRIMARY PAVILION AND THE GLASS LINK, PLAN, NORTH UP



ROOM	SIZE, FT	SQ FT	FACES	LIGHT
Primary Bedroom	24 × 22	528	north, west	first light on the far wall; sunset in the west glass
Primary Sitting Room	24 × 22	528	north, east	morning sun through the Canyon Slot
Primary Bath	20 × 14	280	west	top light from the Bath Garden opening
Dressing Rooms 1 and 2	10 × 14 each	280	none	the clerestory
Primary Hall	8 × 14	112	east	clerestory and one lite to the Slot
Primary Pavilion	48 × 36	1,728		every ceiling 12'-0" teak

Figure 13. The Bath Core in black, the Primary Blade beneath the floor dashed in tone, the 10 × 10 ft opening in R2 over the Bath Garden dashed. The pivot door into the Primary Hall stands at the Link's west end; the Slot Stair door is cut in the Ridge Wall halfway along the Link.



You swim from shade into light, toward nothing but canyon.

PLATE

The Pool that Ends in Air, late-summer sunset

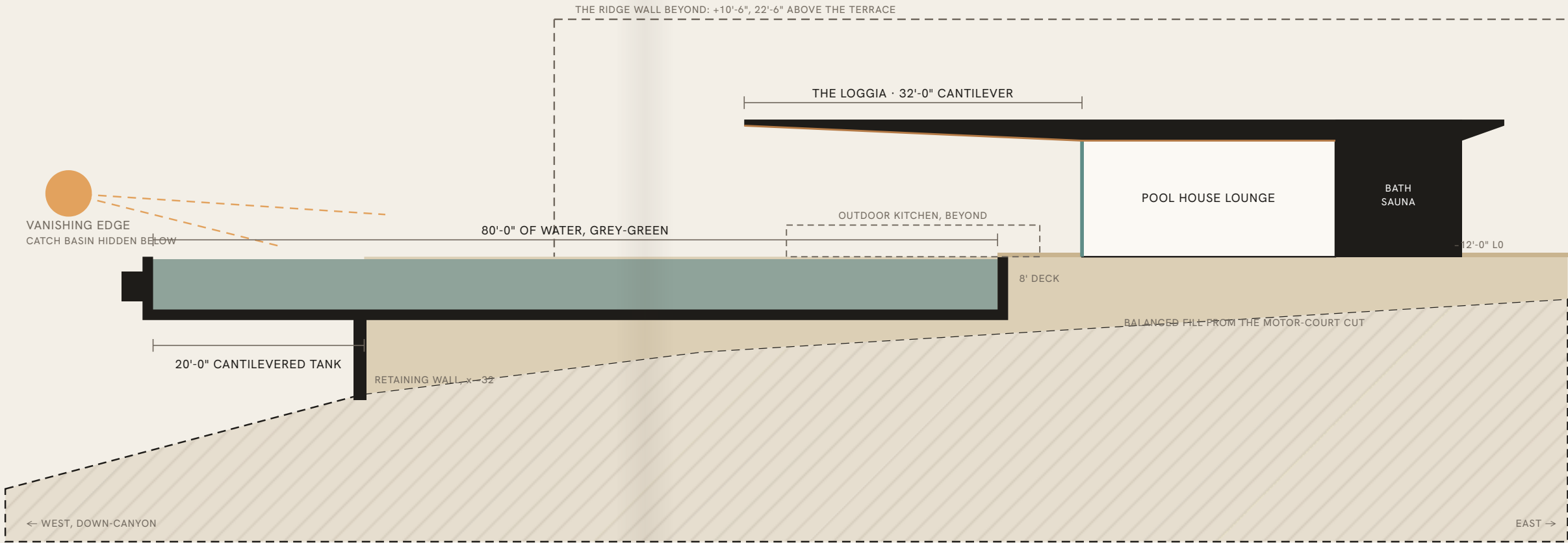
Seated under the Loggia, looking due west along the pool's axis: eighty feet of grey-green water running to the vanishing edge at the nose of the ridge, the sun setting into the down-canyon view. Overhead, the teak soffit of the Loggia's 32-ft cantilever. At right, the board-formed Ridge Wall and the travertine counter of the outdoor kitchen; underfoot, the travertine of the Pool Terrace.

The last of the six frames in the order of the day: arrival in the morning, the Great Room in the afternoon, the primary suite and the pool at sunset, the Oak Court at blue hour.

4

THE FOURTH MOVE

FIGURE 14 SECTION EAST TO WEST ALONG THE POOL, Y -50, LOOKING NORTH



The Pool that Ends in Air

The pool runs eighty feet west from the Pool House on the axis of its lounge, out to the nose of the ridge. Its last twenty feet leave the ground: a concrete tank cantilevered past the retaining wall at the terrace edge, over the falling slope. At the far end the water simply stops. The west edge is a vanishing edge, and its catch basin is hidden in the underside of the cantilever, seen from nowhere on the property.

The east end slips under the Loggia, whose roof cantilevers thirty-two feet west of the lounge glass: the longest cantilever in the compound, and the one you swim under. The length of the pool is a passage, from shade under teak into sun, toward the down-canyon light.

The water is meant to read as shadowed sage. Its plaster is a grey-green quartz aggregate, never resort turquoise, and the

surface sits three inches below the travertine. Along the north edge of the Loggia a twenty-four-foot travertine counter holds a grill and a wood-fired oven.

Behind it the lounge is twenty-four feet square under an eleven-foot teak ceiling. Its west wall is two lift-slide panels, twelve feet each, that open fully onto an eight-foot deck. This is where the walk ends.

Pool	80'-0" x 16'-0", x -52 to 28
Depth	4'-0" to 6'-0"
Water	3" below the deck
Cantilevered tank	the west 20 ft, beyond x -32
Vanishing edge	west end only
Finish	grey-green quartz plaster
Loggia	32 ft cantilever, 36 ft back span
Lounge	24 x 24 ft, 11'-0" teak ceiling
Lounge glass	2 x 12'-0" lift-slide, west
Outdoor kitchen	24 ft travertine counter
Hours	shade of the wall until mid-morning; sunset down the axis



PLATE OAK COURT, BLUE HOUR

The private side, in the lee of the wall

From the Oak Court's northeast corner, looking southwest as the light goes: the coast live oak at the centre of the court's travertine, the Guest Wing lit along the left of the frame under its own roof plane, and beyond, past the end of the pool, the Pool House. Board-formed concrete stands at the right edge. The canyon's far slopes have gone dark; the interiors carry the frame.

Oak Court	56 × 40 ft, -12'-0"
The oak	<i>Quercus agrifolia</i> , at (108, -40)
Paving	Roman travertine, vein-cut
Across the court	the Guest Wing, 40 ft
North side	Garden Room, Stair Hall, Gym

South of the Ridge Wall the house changes temperament. Out of the canyon wind and into the sun, the private compound steps down twelve feet into a family of courts, and the centre of it is a single large coast live oak standing on travertine. At noon the court is dappled under it; in the afternoon the sun comes down the court from the west. Three rooms of the Garden Level open onto it on the north, their south glass sliding away: the Garden Room, the Stair Hall, the Gym.

Across forty feet of stone, the Guest Wing is a low bar under its own roof plane, a little apart, as it was asked to be. Guests can arrive without entering the main house at all: a board-formed stair of twenty-five risers comes down from the Motor Court against the East Retaining Wall to the court's east edge, and they walk west along the wing's glass to its sitting room. Its bedrooms face the other way, south over the oak ravine and the lower canyon: a different view, quieter and warmer.

The Oak Court joins the Garden Level, the Guest Wing and the Pool Terrace at one level, and so it is the compound's private centre: the room the family crosses most, and the one that holds the evening. At blue hour, with the canyon gone dark beyond, the glass of every room around it is lit and the oak stands in the middle like a lamp.

THE REST OF THE FAMILY

Room by room, below the wall and beside it

South Bar V5 · L1 ±0 · 60 × 18 ft · faces south · teak ceilings at 9'-0"

Study	24 × 18	The house's library and office. South glass over the Pool Terrace and the Oak Court under a 6-ft overhang; teak shelving on the Ridge Wall side.
Stair and elevator	12 × 18	Open-riser stair in white steel with travertine treads, L1 to L0.
Powder and coats	8 × 18	
Scullery and pantry	16 × 18	The working kitchen, behind the wall from the island.

Garden Level V7 · L0 –12 · 72 × 18 ft · onto the Oak Court · ceilings 9'-6"

Garden Room	24 × 18	Family room and media; full south glass slides open to the court.
Stair Hall	12 × 18	Landing for stair and elevator; an opening through the Ridge Wall to the Family Bar.
Gym and steam	16 × 18	South glass to the court; steam shower.
Wine Cellar	10 × 18	In rock under the Motor Court, its back wall the excavated sandstone, left exposed.
Laundry, mechanical	10 × 18	The main plant for the house.

Family Bar V6 · L0 –12 · 48 × 40 ft · faces north · ceilings 9'-6"

Family Suites A, B, C	16 × 40 each	Bath and closet at the back, a 16 × 20 ft bedroom at full north glass onto the Family Deck. They sit under the Canyon Terrace, in the cool reflected light of the far wall: the quiet rooms of the house.
Corridor	along the wall	Five feet wide against the Ridge Wall, reached through it from the Stair Hall.

Guest Wing V8 · L0 –12 · 64 × 24 ft · faces south · ceilings 10'-6"

Guest Suite A	22 × 24	Bedroom at the south glass; bath and closet on the court side, lit by clerestory.
Guest Sitting Room	20 × 24	With a kitchenette; glass both sides, north to the court, south to the ravine.
Guest Suite B	22 × 24	As A, with east glass for the morning.

Pool House V9 · L0 –12 · 36 × 24 ft

Lounge	24 × 24	West glass slides fully open onto the deck and the pool's axis.
Bath, changing, sauna	12 × 24	Inside a board-formed box that is the volume's shear core; outdoor shower on its south face.

Garage House V10 · +3 · ceilings 9'-0"

Staff Suite	16 × 28	Bedroom, bath, kitchenette, its own entry from the Motor Court.
Garage, four bays	40 × 28	Flush white doors facing the court that read as wall when closed; battery storage, EV charging, the flush solar array on its roof only.

THE OUTDOOR ROOMS

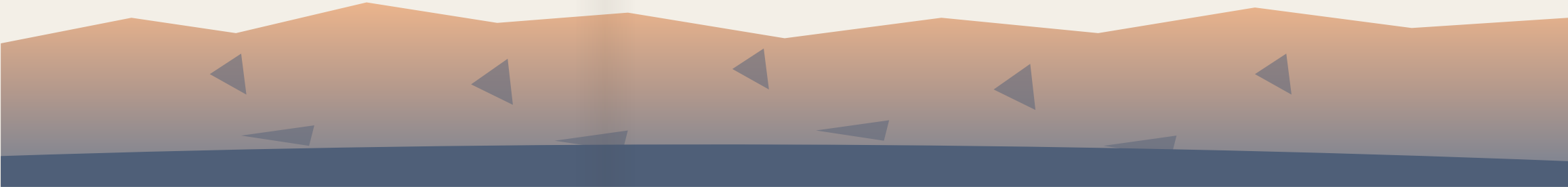
ROOM	LEVEL	SIZE, FT	SURFACE
Motor Court	+3	80 × 64	decomposed granite, travertine edge band
Canyon Terrace	±0	80 × 16	exterior terrazzo, flush with the floor
The Prow	±0	8 × 36	terrazzo, frameless glass balustrade
Bath Garden	±0	14 × 14	travertine, open to the sky
Oak Court	–12	56 × 40	travertine, one oak
Pool Terrace, Loggia	–12		travertine
Guest Terrace	–12	64 × 6	travertine, cantilevered over the slope
Family Deck	–12	48 × 8	terrazzo, under the Canyon Terrace

The far wall is the clock

FIGURE 15 ONE DAY ON THE FAR WALL, HALF A MILE NORTH

Early morning

The far ridgeline catches first light pink and gold while the canyon floor is still blue. Then the light rakes the wall from the east, and every rock fin casts a long shadow west.



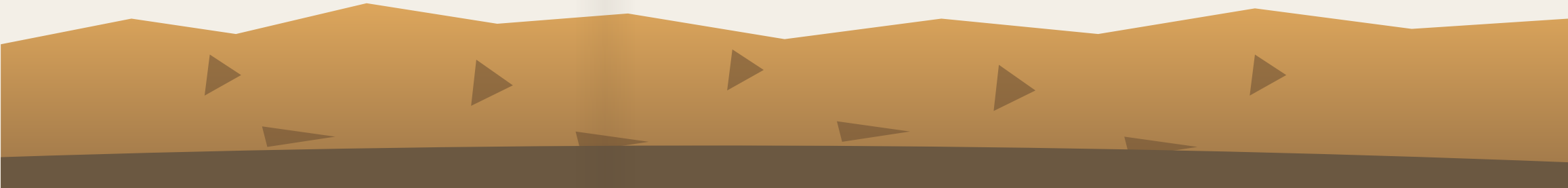
Midday

Flat, high, bleached light. The chaparral reads silver-green and the canyon's depth flattens. The quietest view of the day.



Late afternoon

The light rakes from the west now, gold, the shadows thrown east. The rock fins model again in the opposite direction. This is the Great Room plate.



Dusk

Alpenglow on the upper wall; the canyon fills with blue from the bottom up. In the house, the teak soffits glow from the reveal lighting inside.

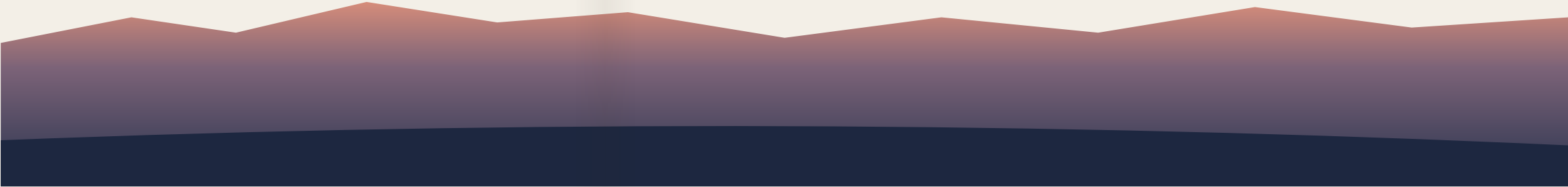


Figure 15. Drawn diagrams of light, not photographs. The house stays in its own soft shade all day; the view is the thing that changes.

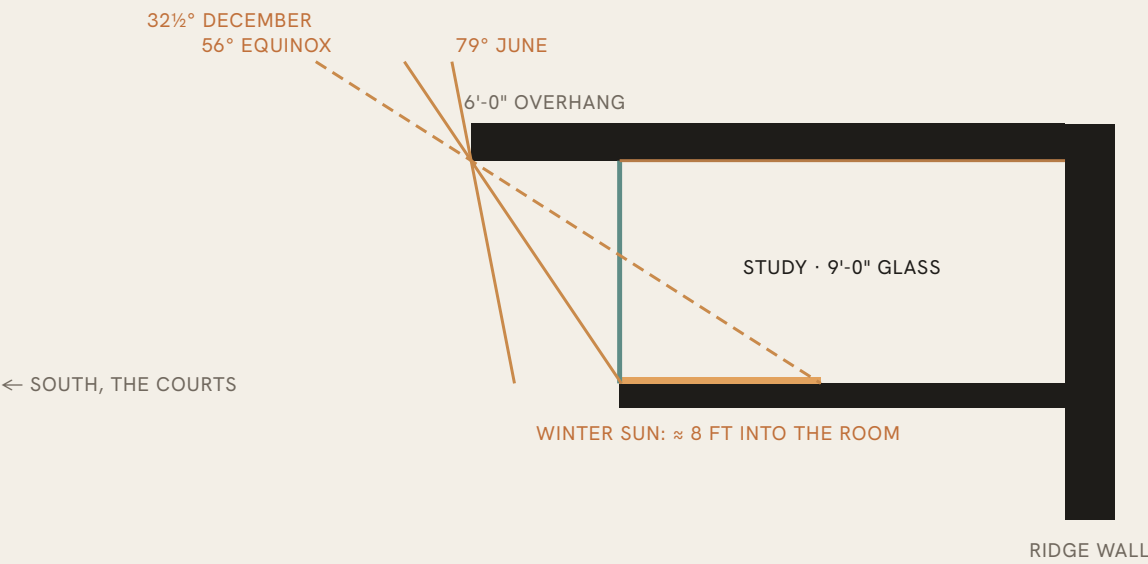
Where the sun is, and when

ROOM	MORNING	MIDDAY	AFTERNOON, EVENING
Morning Room	sunrise through the east glass	north view, shade	north view, shade
Kitchen, dining	far wall lit from the east; clerestory sun on the teak	clerestory light along the Ridge Wall	far wall gold
Living, the corner	shade, cool	shade	summer: the last hour of sun, low and gold, through the west glass; winter: the corner in shade, the canyon gold beyond
Primary Bedroom	the far wall's first light	shade	sunset through the west glass
Primary Sitting Room	sun through the Canyon Slot onto the terrazzo	shade	shade
Bath, Bath Garden	top light through the opening	noon sun drops vertically onto travertine	west light
Study, Garden Room, Gym	low east sun across the court	south light, shaded by the overhang in summer	west light across the court
Family Suites	reflected light of the far wall	reflected	reflected: the coolest rooms in the house
Oak Court	shade of the wall	dappled under the oak	sun from the west down the court
Guest Wing	Suite B's east glass: sunrise	full south sun, overhangs shade summer	the ravine in gold
Pool, Loggia	shade of the Ridge Wall until mid-morning	sun on the water, shade under the Loggia	sunset down the pool's axis

Sun positions computed for latitude 34° N. In bold, the moments each room was designed around.

Six feet on the south, sixteen on the north

FIGURE 16 THE STUDY'S SOUTH OVERHANG AND THE NOON SUN



On the south, six-foot overhangs do real work. Over the Study's nine-foot glass, a six-foot overhang shades the whole glass at noon whenever the sun stands above about 56°, which is the spring equinox to the autumn equinox. Over the Guest Wing's taller glass the threshold is about 60°, roughly mid-April to the end of August. In winter, with the noon sun at 32½°, the light reaches eight to ten feet into the rooms and warms the terrazzo.

On the north, the overhangs of fourteen and sixteen feet have nothing to do with the sun, which barely reaches the

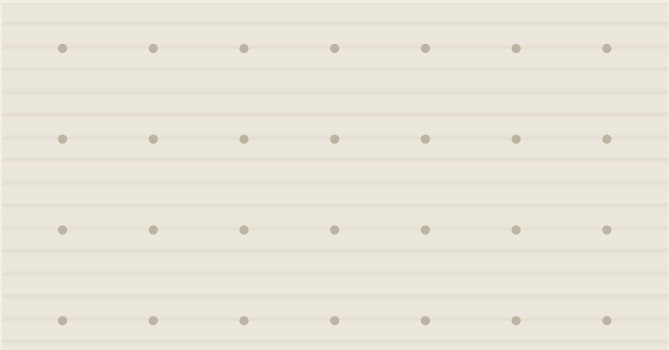
north glass. They are there to make the roofs float, to keep rain off the sliding glass, and to give each room its own shade, so that the lit canyon is always the brightest thing in the frame.

On the west, overhangs of eight to twelve feet are joined by motorized screens of fine white fabric, hidden in head pockets on the west and south glass only. The Loggia's thirty-two feet of roof make shade out of the hottest hour on the Pool Terrace.

THE PALETTE, DEFINED ONCE

One concrete, one stone, one wood, one white, one floor

Floors that float are terrazzo; floors on the ground are travertine. Every heavy thing is white concrete, every thin thing white steel. The only warmth overhead is teak.



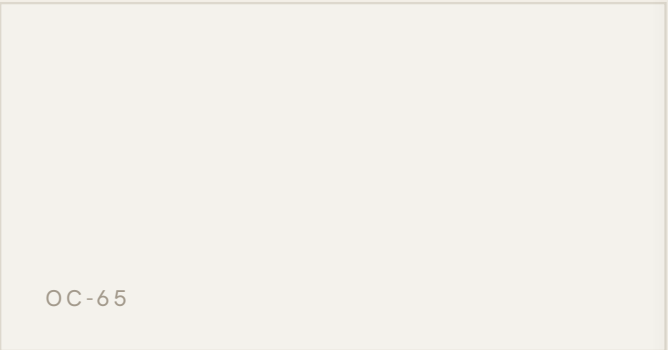
M1 White board-formed concrete

White portland cement, pale limestone sand. Rough-sawn 1×6 Douglas fir boards, horizontal, 6" courses, joints aligned across every pour; tie holes on a 2'-0" grid, coned, ½" deep. Clear penetrating sealer. **The Ridge Wall, the fins, the cores, both blades, every retaining wall, the stair treads. Never a ceiling, a floor, or paint.**



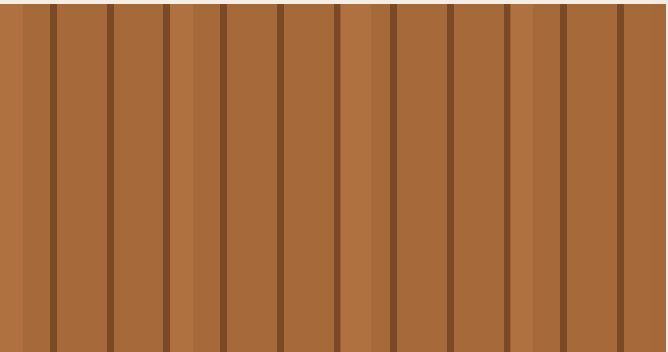
M5 White terrazzo

Poured in place: white portland cement with white Thassos marble chip, ground and honed; zinc strips only at structural joints on the 12'-0" module. Precast pavers of the same mix outside, so the floor reads as one surface through the glass. **Every interior floor but the baths; the Canyon Terrace, the Prow, the Family Deck. Never on the ground.**



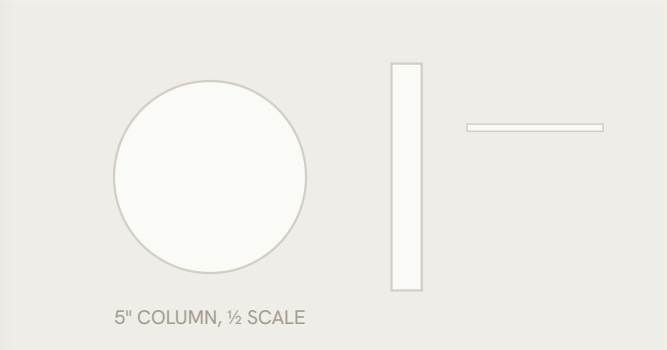
M2 White plaster and paint

One white for the whole compound: Benjamin Moore Chantilly Lace, OC-65, matte inside, satin on steel. Steel-troweled integral-colour cement plaster outside, skim-coat plaster inside. **Every non-concrete solid wall, the lacquer of kitchen and closets, the garage doors. No second white anywhere.**



M6 Teak

Plantation-grown, FSC-certified **Tectona grandis**, 3" boards with ¾" open reveals, natural oil. Boards run true north-south in every ceiling and soffit of every volume; the Arrival Door's boards run vertical. Outside it silvers; inside it stays honey. **Ceilings, soffits, the door, the Study shelving, the vanities. Never a wall, never a floor.**



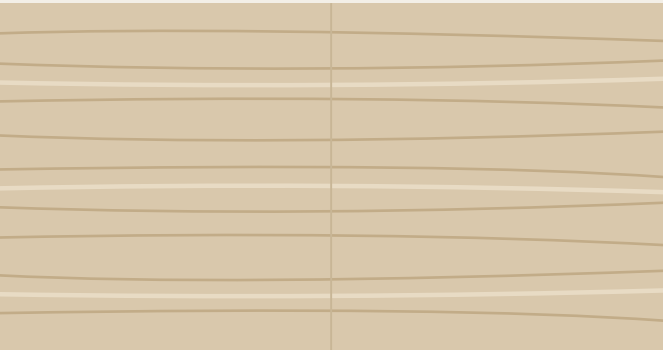
M3 Structural steel, white

Solid round columns, plate fascias, stub posts, exposed outriggers, stair stringers, balustrade shoes, in high-build polyurethane in the M2 white. **Every visible steel element. Never black, never bronze, never raw: the structure is white so it dissolves into the light.**



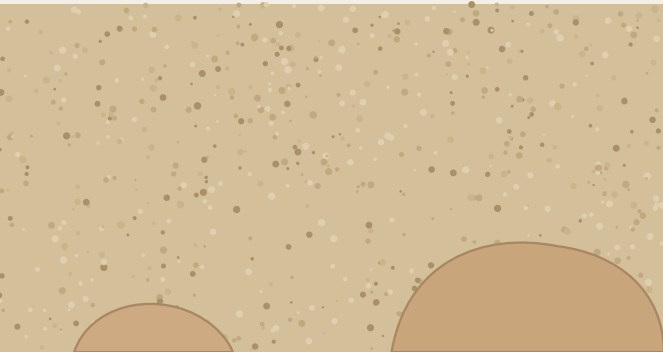
M7 Glass

Low-iron, so the white reads white, not green. Frameless or minimal-frame, about a 1" sightline at the sliding stiles; balustrades ½" + ½" laminated low-iron in a recessed shoe, no top rail. **Every glass wall, the clerestory, the Link, the balustrades. No tint, no mirror, no frit, no frame thicker than an inch.**



M4 Roman travertine

Travertino Romano Classico, vein-cut, honed, filled. Pavers 24" × 48", long edge east-west; 2" eased coping at the pool. **Every outdoor room on the ground, the pool coping, the kitchen island and outdoor counter, the bathrooms and the carved tub, the stair treads. Never on the floating floors.**



M8 Landscape ground

Stabilized decomposed granite in warm buff, and the native sandstone kept from the excavation. **The Motor Court field, the paths, the five-foot noncombustible band against every wall. No lawn. No palms. No hedges.**

THE LAND AND THE FIRE

Thinned, not wild

A canyon ridge in the Santa Monica Mountains is fire country, and the design assumes the site lies in a Very High Fire Hazard Severity Zone. It treats that as part of the architecture rather than something added to it. The palette is the fire strategy: concrete, steel, glass, stone and terrazzo. Roofs are Class A membrane on concrete-filled steel deck. Fascias are steel. There is no exposed framing anywhere.

The glazing is dual-pane with a tempered outer lite. The house is sprinklered throughout, and every vent is ember-resistant. The one natural material overhead, the teak of the soffits, is meant to be treated as an ignition-resistant material over a fire-rated soffit assembly; the fire consultant confirms a listed product, and if none is approved the exterior soffits become smooth white plaster and the teak stops at the glass.

The ground near the house is thinned, not wild. Within the fuel-modification zones the County requires, which reach up to about two hundred feet from structures, the planting is irrigated, widely spaced and low, set in pale decomposed granite and rock. Against every wall runs a band of gravel and stone five feet wide that will not burn. Dense chaparral belongs to the middle and far ground, the canyon slopes and the far wall. Brush never touches the glass.

What results is a near landscape that reads as sculpture on stone: the rosettes of *Dudleya* and agave among sandstone boulders, tufts of deer grass, a few low manzanitas grown as specimens, purple sage. Two coast live oaks, one in the Motor Court and one in the Oak Court, are the only trees near the house, and they are the ones you remember.

Brush never touches the glass.

Fuel-modification zones are set by the approved fuel modification plan for the real parcel; the figures here are the design's assumptions, to be confirmed by the County Fire Department and the fire consultant.

PLANTED NEAR THE HOUSE

<i>Dudleya</i>	Succulent rosettes in the rock
<i>Agave shawii</i>	Shaw's agave; with <i>Dudleya</i> on the Morning Strip banks
<i>Muhlenbergia rigens</i>	Deer grass, in tufts
<i>Arctostaphylos</i> 'Dr. Hurd'	Manzanita, low, as specimens
<i>Salvia leucophylla</i>	Purple sage
<i>Quercus agrifolia</i>	Coast live oak: the Oak Court and the Motor Court
<i>Lyonothamnus floribundus</i>	Catalina ironwood, one, in the Bath Garden

LEFT AS FOUND, IN THE MIDDLE AND FAR GROUND

Chamise · ceanothus · toyon · laurel sumac

FIGURE 17 FROM THE GLASS OUTWARD

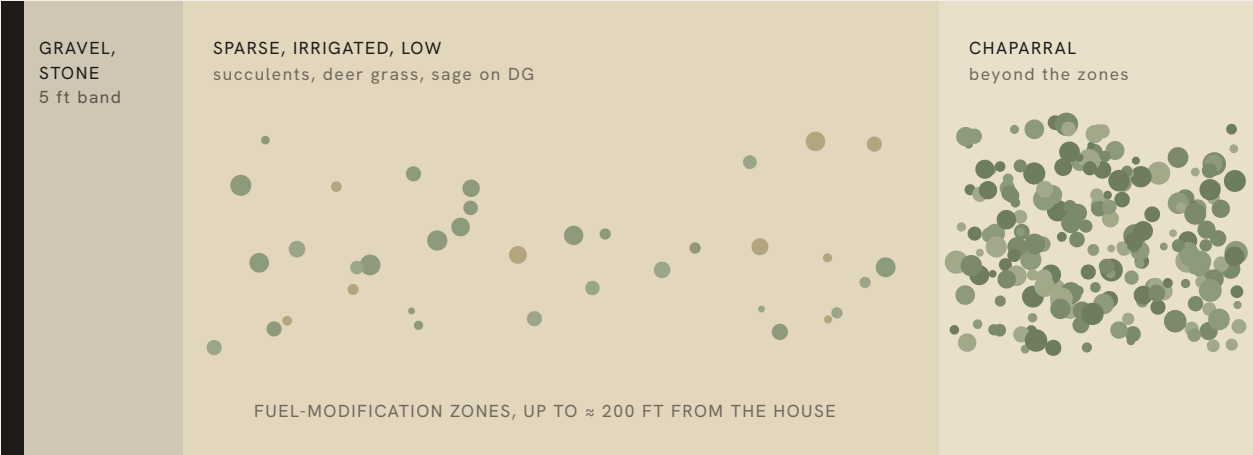


Figure 17. The ground in bands from the house wall (left) outward, not to scale. The planting thins toward the house; the chaparral is held at the distance the fire plan sets.

In nine steps, in this order

- 1

Ground truth. A boundary and topographic survey; a geotechnical investigation with borings at every caisson zone and a slope-stability study of the north flank; a biological survey, since the habitat category decides the planing envelope; a fire consultant and a preliminary fuel-modification plan.
- 2

Entitlement. The Coastal Development Permit and the height question. Its length varies by jurisdiction and it is often the longest phase, so it is scheduled first.
- 3

Grading and foundations. The Motor Court and L0 cut, the caissons, the Ridge Wall's grade beam, the footings of the Blade and the fins.
- 4

The white concrete. A mockup first, then the Ridge Wall, fins, cores, blades and retaining walls, poured in long continuous lifts with the board joints aligned. The one trade that cannot be fixed later.
- 5

Steel. The L1 floor framing, columns, outriggers, box and corner girders, precambered; roof decks and fill.
- 6

Roofs. Membrane, tapered insulation, fascias. Then the dead load is allowed to settle.
- 7

Glass, only after the roofs carry their full dead load.
- 8

Interiors. Radiant tubing, the terrazzo poured and ground, the teak ceilings, millwork, travertine.
- 9

Pool and landscape. The pool tank and its cantilever, the fuel-modification planting, the oaks.

A panel of wall, a bay of soffit, a field of floor

Built on site and approved before the Ridge Wall is poured: a 12 × 10 ft panel of board-formed concrete with one tie grid, one teak soffit bay with its fascia, and one field sample of the terrazzo. The house is decided by three surfaces, and they are decided here.

The design is resolved on a design-basis parcel in unincorporated Los Angeles County, a secondary spur assumed not to be a mapped Significant Ridgeline, with every roof below the primary ridgeline to the east. These are assumptions, not entitlement advice; the architect of record confirms them at the jurisdiction once the real parcel is known.

IF	THE FALLBACK ALREADY IN THE DESIGN
The cantilevers' height over the falling grade is not approved	The north cantilevers shorten from 16 ft to 8 ft; every other move stays intact. This is the project's principal entitlement item.
A biologist maps H2 habitat on the pad	The 10,000 sq ft building-site cap governs: the Guest Wing folds into L0 under the Great Room's west end, and the pool shortens to 60 ft.
No compliant teak soffit assembly is approved	The exterior soffits become smooth white plaster and the teak stops at the glass line.
The chosen glass maker caps panels below 12'-0" wide	The module drops to 10'-0" and every glass dimension rescales; the height does not change.
The parcel lies inside the City of Malibu	Its development cap is lower than 13,448 sq ft for any lot, and the programme must be cut. This is why the design basis is County land.

End where the design ends the walk: inside the Pool House lounge, the glass slid away, looking west down eighty feet of water to the canyon at sunset, the main house above and behind you.

You have come through one door in a white wall, turned, stepped down, and been given the canyon all at once. You have stood on the Prow with the ground gone from under you, crossed the Slot with sky overhead, and come down the face of the wall into the sun. The light has done the rest, from pink on the far ridgeline in the morning to blue filling the canyon from the bottom up.

The house never changed. Only the light did.

1	One Ridge Wall: white, never grey, horizontal 6" board marks, its top dead level at +10'-6" for 234 ft.
2	Every roof edge is 7" and white; the Canyon Terrace floor edge is 12". No parapets, no thick fascias.
3	The roofs float on an 18" band of glass, and R1 and R2 stand at one level.
4	Steel is white. No black frames, no black steel, no bronze.
5	Four 5" columns in the Great Room on one line, two in the Primary Pavilion, no others in view.
6	The Great Room's northwest corner has no post, open or closed.
7	The Canyon Slot is open: two pavilions, sky between their roofs, no floor but the low Glass Link.
8	Teak overhead, boards true north-south, continuous through the glass.
9	Terrazzo underfoot inside and on the floating terraces; travertine on the ground.
10	Every volume one storey above its own floor; two levels only, stepping south.
11	Sparse native planting near the house; chaparral beyond. No ocean, no palms, no lawn, no neighbours, no brush against the glass.
12	No gutters, downspouts or rooftop equipment; solar only, flush, on the Garage House.
13	Pool water grey-green, never turquoise.
14	Furniture low, nothing above 30" in the Great Room; no rug that hides the terrazzo.
15	The Arrival Door, teak, in a slot cut the wall's full height; nothing rises above the wall's top line.

ONE NAME PER THING

Arrival Door
the one teak pivot door in the Ridge Wall, x 154 to 159
Bath Core
board-formed box of the Primary Bath; the pavilion's shear core
Bath Garden
walled travertine court, 14 × 14 ft, open to the sky
the Blade
board-formed pier, 18" × 24 ft, under the Great Room's west end
Canyon Slot
the 32-ft gap between the pavilions; no floor
Canyon Terrace
terrazzo terrace under R1's north overhang, ±0
East Fin
concrete fin at the Arrival Door's east jamb
East Retaining Wall
holds the Motor Court 15 ft above the Oak Court
Entry Fin
concrete wall that withholds the view from the Entry Hall
Entry Hall
16 × 16 ft, +3, inside the Arrival Door
Family Bar
three family suites at L0 under the Great Room
Family Deck
terrazzo deck of the Family Bar, under the Canyon Terrace
Garage House
the Staff Suite and four-bay garage, +3
Garden Level
L0 rooms under the South Bar, onto the Oak Court
Glass Link
glass corridor across the Canyon Slot along the wall
Great Room Pavilion
kitchen, dining, living; 80 × 40 ft
Guest Stair
from the Motor Court down to the Oak Court
Guest Terrace
cantilevered 6 ft over the south slope

Guest Wing
two guest suites and a sitting room, L0
Hearth Fin
concrete fin with the 8-ft fire, a shear wall
the Loggia
outdoor room under R3's 32-ft cantilever
Morning Room
the one L1 room with east glass
Morning Strip
the lowered gravel strip outside its east glass
Motor Court
80 × 64 ft of decomposed granite, +3
Oak Court
the travertine court around one coast live oak, −12
Pool House
lounge and bath at the head of the pool
Pool Terrace
the travertine terrace at −12 around the pool
Primary Blade
the pier under the Primary Pavilion
Primary Hall
the narrow arrival room of the primary suite
Primary Pavilion
the private pavilion over the drop, west
the Prow
the terrazzo platform at the open corner
Ridge Wall
the 234-ft concrete spine on the crest
Slot Stair
concrete treads down the wall's south face to the pool
South Bar
the Study and service rooms, L1, against the wall
the Vanishing Corner
the Great Room's post-free northwest corner
West Fin
concrete fin holding the west glass pocket

PLATES

Cover	Exterior on the ridge, golden hour
Pages 20–21	Arrival, Motor Court, morning
Pages 26–27	The Great Room, late afternoon
Pages 38–39	The Primary Suite, sunset
Pages 42–43	The Pool that Ends in Air, sunset
Pages 46–47	Oak Court, blue hour

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NOTES ON THE PLATES

The plates are renderings of a house not yet built, made from the same resolved design as the figures. Where a plate departs from the design, the design governs. The two interior plates show the house furnished to the furnishing resolution that accompanies the design; its rugs are islands with terrazzo showing on every side, which is how it reads the rule of no rug that hides the terrazzo. The Great Room plate is a new camera, placed by eye rather than measured to a station. In the Primary Suite plate a thin dark line shows at the head of the north glass, and the reading chair's lamp reads as a floor lamp where the furnishing sets a low table lamp on a travertine drum. In both interior plates the teak boards of the ceiling run along the room; the design runs them true north-south in every volume. No plate shows the Vanishing Corner wholly open. The cover is a more frontal view than its design station, and the Glass Link stands hidden behind the wall face in the Slot. In the arrival plate the door stands slightly ajar and its proportion is close to, not measured to, 5'-0" × 7'-2".

Every figure, name, dimension and material in this book is taken from the resolved design, version 1.2 of 9 October 2026. The figures are editorial drawings; the architect-ready plans, sections, elevations and details are in the drawing set. The parcel is a design basis, and planning figures are assumptions for the architect of record to confirm.