

A CONCEPT FOR A HOUSE DESIGNED FROM NOTHING

Ridge House

A modern glass pavilion on a Texas Hill Country ridge, opening west to an infinity edge and the sunset.

*The west wall is not there.
The pool has no edge.
The room ends at the valley.*

REGISTER Spectacular modern · the glass-pavilion-on-a-dramatic-site tradition · sleeps 4–6

ONE

The heart is not a room. It is the edge.

A long low pavilion lies along the crown of the ridge and dissolves its entire west wall into the view. In front of that wall, an infinity-edge pool runs the full west elevation and drops into nothing — water, terrace, and valley reading as one continuous plane to the sunset.

You arrive on the closed, heavy east face and the view is held back. You cross through the pavilion. The west wall slides away, and the room, the terrace, the pool, and two hundred feet of falling ridge become a single space aimed at the setting sun.

There is no inward heart. The drama is the moment the wall disappears and nothing stands between you and the drop but a sheet of water with no far line. Limestone grounds the house to the ridge; glass, steel, water, and the fall of the land do all the talking.

MIESIAN CLARITY · HILL COUNTRY STONE · A TEXAS SUNSET

A taut horizontal of roof and floor, glass between, pushed to a cliff.

This is the Farnsworth lesson — the house as a thin plane of roof over floor — married to a modern infinity pool and set on the lip of a ridge.

The old thought wrapped a courtyard to make a still inward heart. This house does the exact opposite, and it is the right opposite for a spectacular modern house of views and water.

Structure is pulled to thin dark steel posts so the roof reads as a single floating plane. Between the grounding stone masses — the fireplace within, the flanking walls at each end — there is only glass and sky.

From the arrival you see none of it. From the great room you see all of it. On the terrace you are *in* it. Withheld, framed, dissolved — that progression is the architecture.

The sun going down over the valley does the work no material can. The building's only task is to get out of its way.

THE SITE · THE ARRIVAL

Held back, on purpose.

You come up the rise and arrive on the sheltered east face — a low coursed-limestone wall, one deep floating roof, a dark pivot door in the stone. The drop is a secret the house is keeping.

East elevation at golden hour — the closed, grounded shoulder the car meets first. The view is invisible from here.

TWO · THE RIDGE

One fact of grade generates the whole plan.

Ridge House sits on the highest buildable shelf of a limestone ridge in the Texas Hill Country — Edwards limestone under thin caliche, capped in cedar and live oak. The crown runs north to south.

East is the back. The land rises gently into cedar and rock; the drive comes in here. The house shows this side a solid limestone shoulder and withholds the view.

West is the whole reason. The building line sits some fifty feet back from where the shelf breaks and falls two hundred feet to the valley, then blue ranges to the horizon. The pool's far edge sits at that break, so the water pours off the ridge.

West views in Texas mean the low, brutal afternoon sun arrives from exactly the direction you most want glass. The deep roof is the answer, and it is not a flourish.

SITE DATUM

ORIENTATION

Ridge crown N–S · long face west

THE FALL

200+ ft to the valley, west

SUN PATH

Summer WNW · equinox due W · winter WSW — the sunset stays in frame all year

WIND

Summer breeze S/SE crosses & exhausts west · winter northers met by the closed stone shoulder

STRUCTURE

Single story · one finished-floor level on the shelf

THREE · MASSING

Lie the house down long and low along the crown.

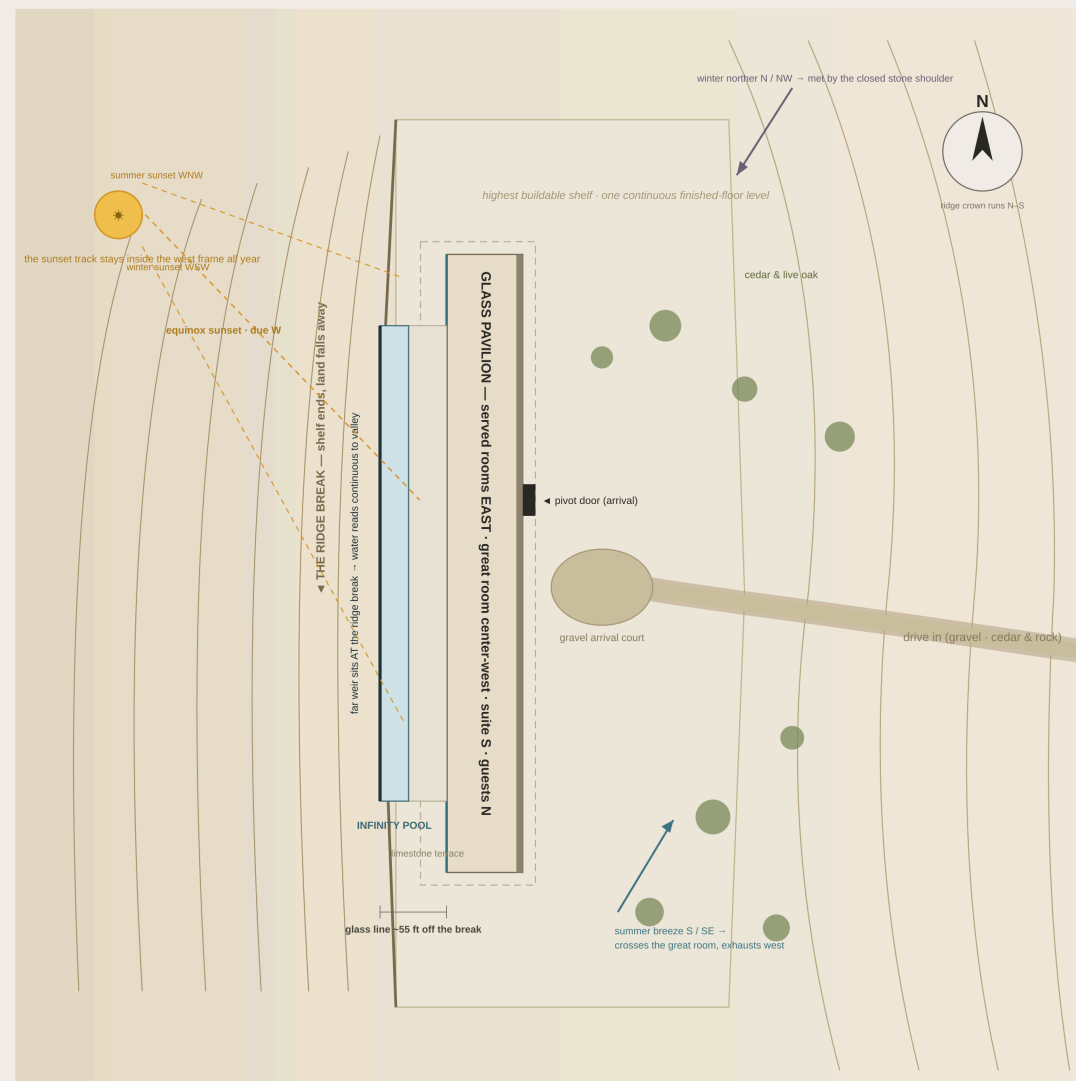
One long low bar under one deep flat roof, laid along the north–south crown, its long face to the west. Served rooms thread behind against the east stone; the great communal volume and every primary outlook face west.

Solid to the east and the northers; open and shaded to the west. The pool lies along the whole west edge, its far lip set at the ridge break.

Site plan · the pavilion on the ridge shelf, arrival from the east, the fall and the sunset to the west. Scale 1" = 40'.

RIDGE HOUSE — SITE PLAN

the pavilion on the highest ridge shelf · one long low bar laid on the crown



WEST — the ridge falls 200+ ft to the valley (steep · tight contours)

EAST — land rises gently into cedar & rock (the sheltered back)

SCALE 1" = 40'-0" (1 ft = 3 px)



house shown as schematic massing (correct orientation) — see FLOOR PLAN for dimensioned rooms

THE DEEP OVERHANG IS LOAD-BEARING

The roof is an environmental engine, not a flourish.

A naive west glass wall is an oven and a glare-box from four o'clock, May through October. The single deep floating roof throws the entire west glass wall and the terrace into shade through the worst afternoon sun. This is why the roof reads as one deep plane in every view: it has real work to do.

The clerestory sits beneath it and carries light deep into the room; the overhang holds the glare off your eyes at the pool's edge while the valley beyond blazes. Keep it deep — it earns its depth.

10–12 ftWEST OVERHANG, ON THIN
STEEL POSTS**~14 in**FASCIA REVEAL · THE ROOF
MUST LOOK THIN**10–11 ft**FULL-HEIGHT WEST GLASS + 2-
3 FT CLERESTORY**115 ft**BAR LENGTH N-S · ~32 FT
DEEP E-W

You sit in cool shade and look out at a lit valley and water on fire.

THE SEQUENCE

The walk.

01

ARRIVAL

East, in shade. Stone, pivot door, clerestory. The view withheld.

02

COMPRESSION

Lower, cooler, along the east stone. The first slot of west light ahead.

03

RELEASE

The ceiling lifts, wood runs overhead, the whole west world is in the frame.

04

DISSOLVE

The glass pockets away, the corner opens. Room and terrace become one plane.

05

THE EDGE

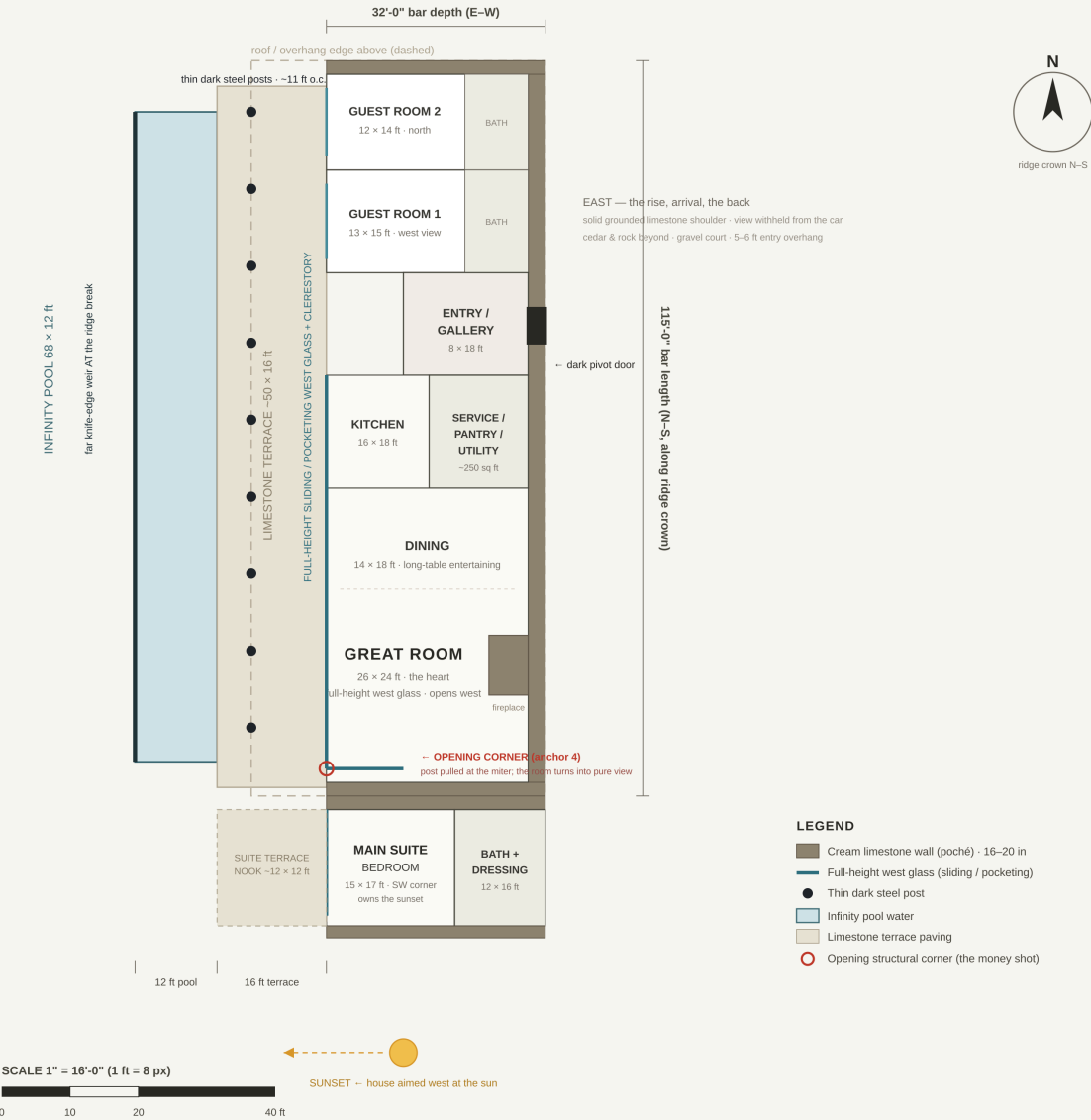
Water, no far line, the fall, the sun. The payoff of the whole house.

From the arrival you saw none of it; from the great room you see all of it; on the terrace you are in it.

RIDGE HOUSE

FLOOR PLAN

A modern glass pavilion on a Texas Hill Country ridge · single story · one finished-floor level



FOUR · THE PROGRAM

Served rooms behind.
Glass and water
in front.

Arrive east into stone and shade; compress through the entry; release into the glass pavilion; the west wall dissolves onto the terrace; the pool runs the edge and drops to the valley.

CENTER · OPENS WEST

Great room · dining · kitchen — one open volume, ~1,150 sq ft

SOUTH, APART

Main suite — owns the SW sunset corner and its private glass

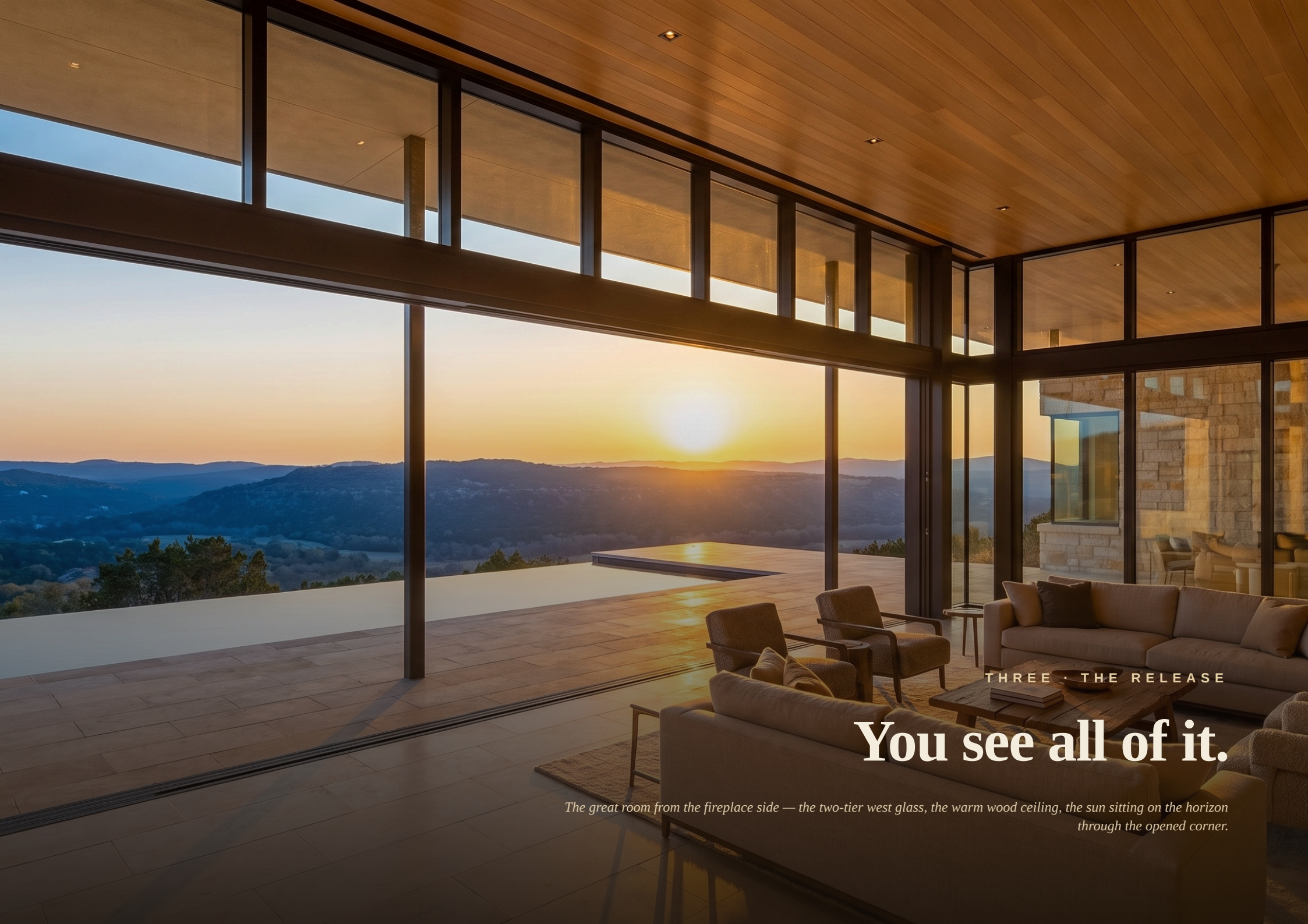
NORTH, QUIET

One or two guest rooms — each a private slice of the view

EAST, SCREENED

Entry, service, pantry — the working mess stays behind

Floor plan · dimensioned, single story. Scale 1" = 16'.



THREE · THE RELEASE

You see all of it.

The great room from the fireplace side — the two-tier west glass, the warm wood ceiling, the sun sitting on the horizon through the opened corner.

INTERIOR WOOD → FLUSH THRESHOLD → TERRACE STONE → DARK MIRROR



FOUR · THE DISSOLVE

The room stops being a room and becomes a place on the edge of the ridge.

FIVE • THE PARTY IS THE WEST EDGE

The great room gathers. The terrace spills. The pool is where the evening ends.

Great room, dining, and kitchen read as a single open volume under the high wood ceiling, the three functions divided by furniture and the fireplace mass, not by walls. A full house moves through it as one space, all of it facing west.

A heavy cream-limestone fireplace grounds the interior side — the one solid vertical anchor inside the glass, the ballast that lets the room feel held even when the west wall is entirely gone.

You arrive east, held back; you cross the compressed entry; you release into the pavilion. Then the wall dissolves and the party spills west onto the terrace under the glowing wood soffit.

The wall pockets away and the interior wood floor and the limestone terrace become one plane across the flush threshold. The entertaining volume roughly doubles; a crowd flows straight out toward the pool and the edge.

The kitchen works quietly behind, backed to the east stone, so the west face stays all glass and view. The furniture is the calm; the window is the event.

Dinner runs from the long table straight out into the west light; the evening ends at the knife weir, the dark water throwing the sunset back and the valley falling away.

THE FAMILY

*Five materials, and
their light.*

LIMESTONE
the ground

GLASS
the missing wall

STEEL
thin & dark

WOOD
the warmth

WATER
leads the eye off

Few materials, each doing one clear job.

01 · LIMESTONE

The ground.

Warm cream-to-buff Texas limestone, large coursed sawn ashlar with a lightly chiselled face — the ridge's own rock cut and stacked. Never gray, never polished, never thin veneer. It is the ballast that lets the glass box belong to the ridge.

Base · flanking end walls · fireplace mass · terrace & coping

02 · GLASS

The wall that isn't there.

Full-height pocketing units, low-iron on the great-room run, a fixed clerestory above. One corner opens fully.

04 · WOOD

The warmth overhead.

Warm honey-amber plank ceiling, running inside-to-out past the glass. It keeps the modern box from reading cold.

03 · STEEL

Thin and dark.

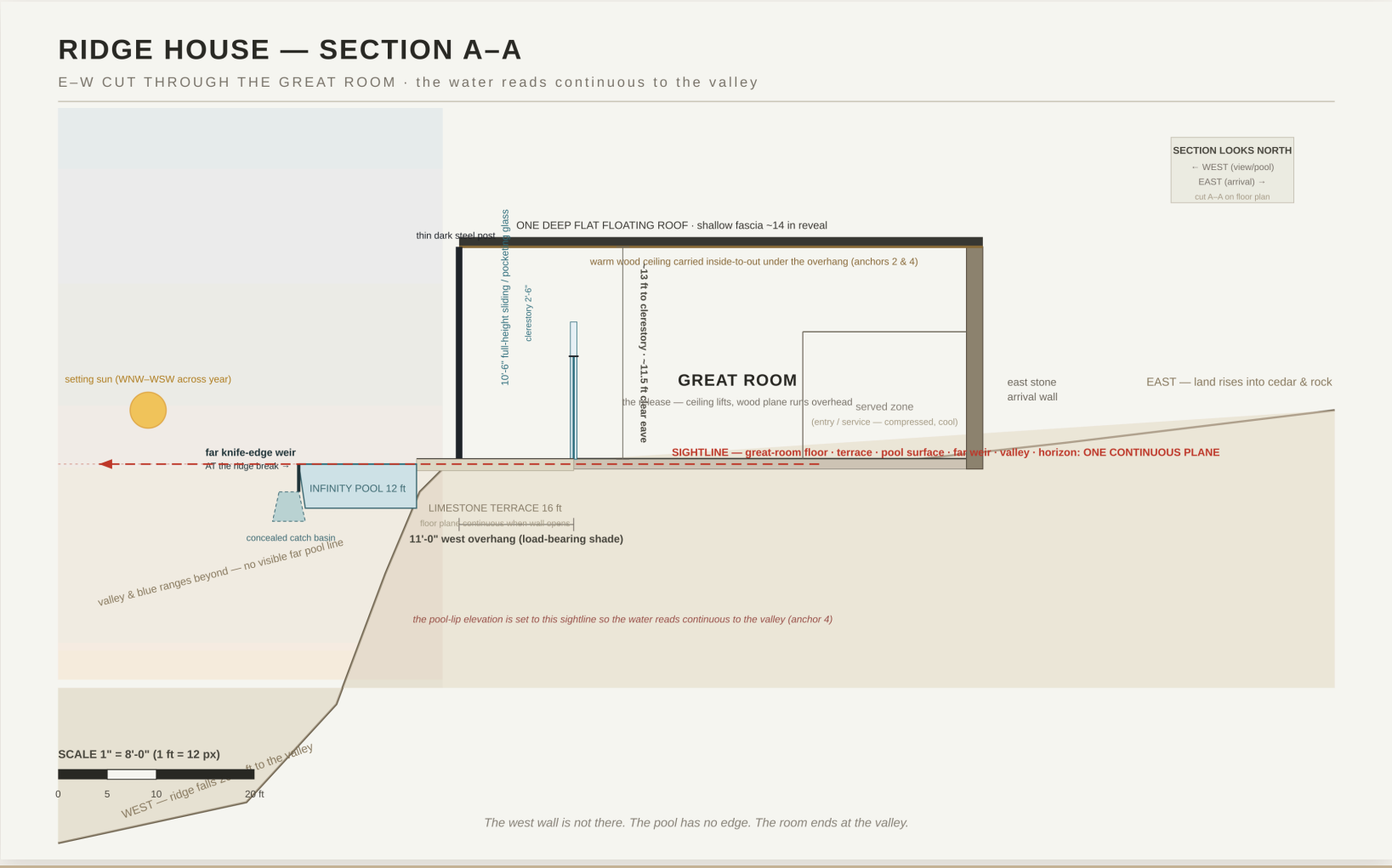
Slim bronze-black posts and frames so the roof floats and the glass reads nearly frameless. Crisp, not corten.

05 · WATER

The hero surface.

A still, dark-bottomed mirror. It doubles the sky and leads the eye off the edge with no visible far line.

The pool lip, the terrace, the great-room floor — one continuous plane to the valley.



SECTION A-A · E-W THROUGH THE GREAT ROOM

The far weir's lip is set to the sightline from the great-room floor, so from inside the water reads continuous to the valley with no far edge. Scale 1" = 8'.

SEVEN · THE ELEVATION

Glass and steel
between two
limestone flanks.

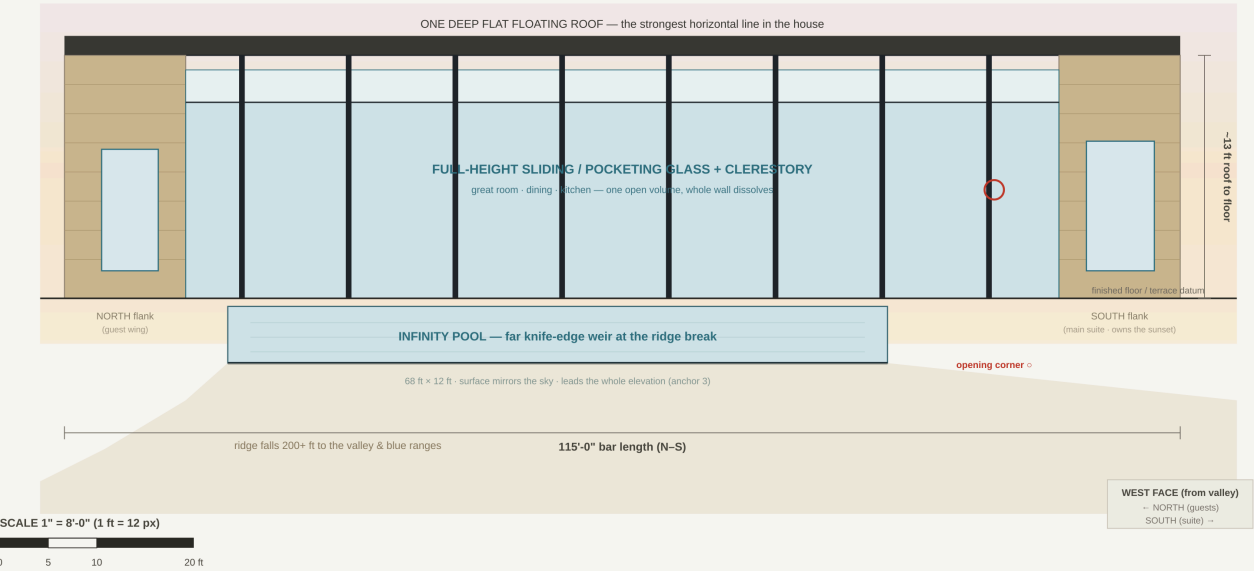
The hero elevation, read from the valley. One deep flat roof — the strongest horizontal line in the house — over a full run of pocketing glass and a fixed clerestory band.

The stone flanks are the ballast: guests to the north, the main suite owning the south. Across the base, the infinity pool leads the whole composition.

West elevation · scale 1" = 8'. The pool's far edge is a knife-edge weir at the ridge break.

RIDGE HOUSE — WEST ELEVATION

THE HERO ELEVATION · glass & steel between limestone flanks · pool across the base



The west wall is not there. The pool has no edge. The room ends at the valley.

115 ft
BAR LENGTH

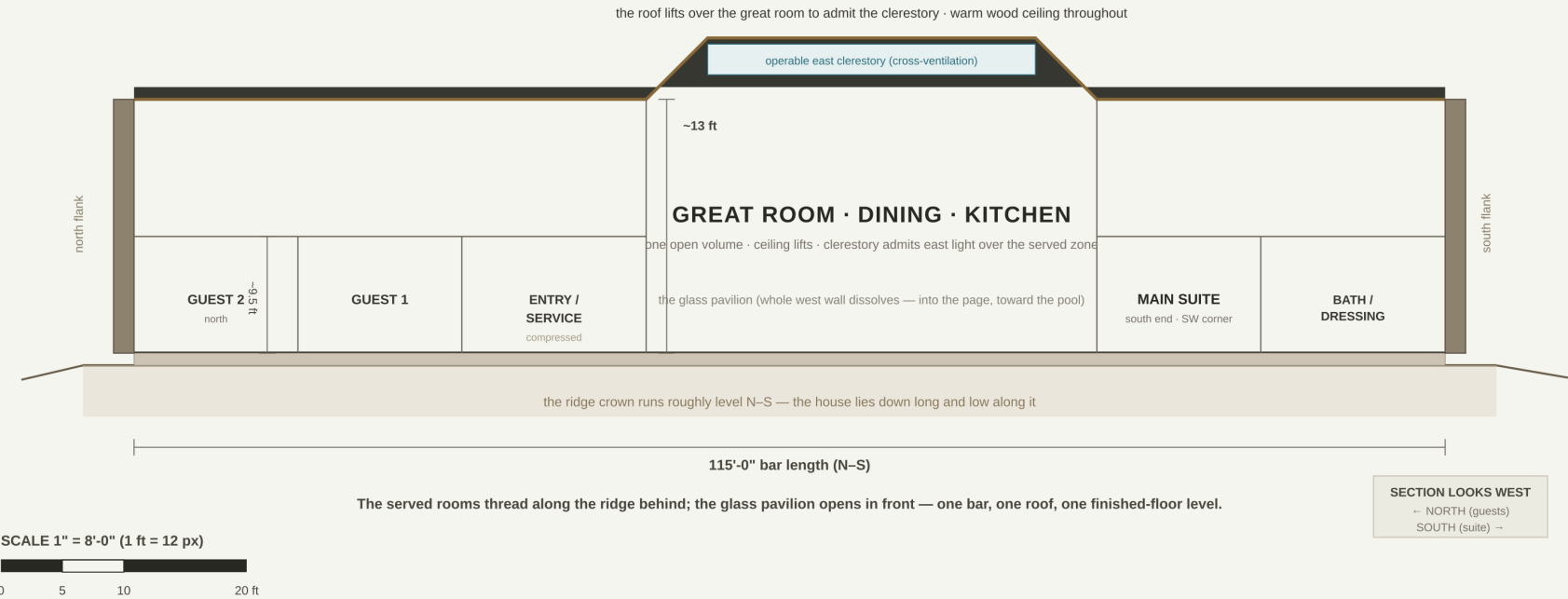
~13 ft
ROOF TO FLOOR

EIGHT · ONE BAR, ONE ROOF, ONE LEVEL

The served rooms thread the crown behind; the pavilion opens in front.

RIDGE HOUSE — SECTION B-B

N-S LONGITUDINAL · one roof, one level · rooms threaded along the ridge crown



NORTH
Guest 2 · Guest 1

ENTRY
Service, compressed

CENTER
Great room · dining · kitchen

SOUTH
Main suite · bath

SCALE
1" = 8' · 115 ft N-S

*The west wall is not there.
The pool has no edge.
The room ends at the valley.*

A single-story bar on the crown · a deep floating roof on thin steel · a solid cream-limestone east face with a dark pivot door · a west glass wall that dissolves at an opening corner · a warm wood ceiling running inside to out · a limestone terrace · a full-length infinity pool whose far edge vanishes into the valley and the sunset.