CRESTA

A house on the crest

One low bar of concrete and oak, bent to hold the sky, laid along a ridge above the Pacific. The story of a house designed as a single idea before a single lot was bought.



THE OCEAN FACE AT GOLDEN HOUR.
BOARD-FORMED CONCRETE, THE GLASS GREAT ROOM GLOWING, THE INFINITY POOL MEETING THE HORIZON.

THE BRIEF, IN ONE BREATH

Spectacular, but livable — *the house of a life.*

A dream house for a Malibu hilltop, on roughly three acres with the ocean on one flank and the mountains on the other. Modern, but warm. Not a cold white box.

CRESTA answers that brief with restraint rather than spectacle-for-its-own-sake. The drama is the site — a full three-hundred-and-sixty degrees of it — and the architecture's whole job is to frame it, shelter from it, and stay quiet enough that the light and the materials do the talking. Architectural concrete, oak, stone, glass, and water. Warm at every hour, and warmest at the last hour of the day, which is this house's hour.

This book is the concept: the site, the single idea, the massing, the materials, and the rooms in the order you would walk them. It is a design born whole, made to transfer to the right lot when it is found.



01 · THE SITE

A hill that looks both ways.

The site is a rounded hilltop with an open ocean arc to the west and southwest — afternoon light, sunset, marine air — and a mountain-and-canyon view to the east and northeast, where the morning light comes up and the ridge shelters the house from the afternoon sun and the Santa Ana wind.

The house sits **at or just below the true crest**, so its roof never breaks the skyline from the roads below. You arrive from the back, up the low side, and the ocean is deliberately withheld until you are through the house. The whole design turns on that one held breath.

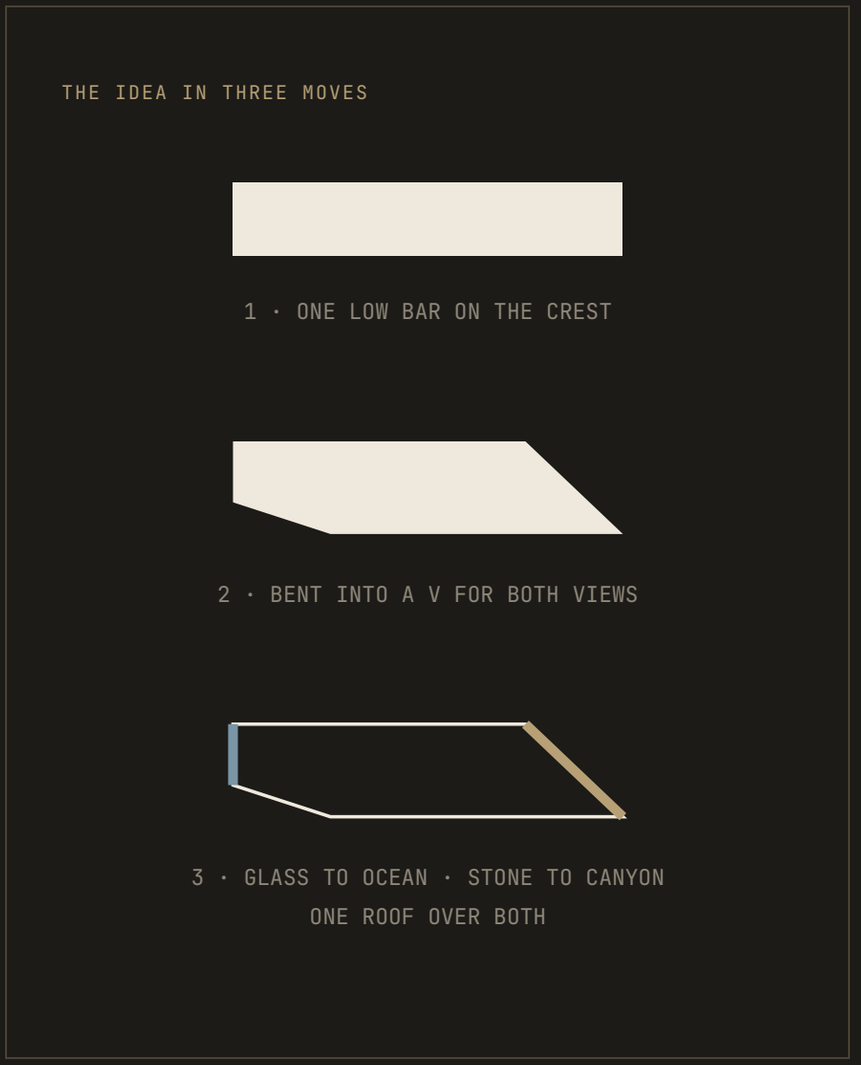
PARCEL	VIEW ARC	ORIENTATION
~3 acres	*360°*	*Opens W*

The design is set to an ideal parcel and carries its own site criteria — buildable envelope, orientation, setbacks, defensible space — so it transfers to a real lot when one is bought. See the floor-plan set, Sheet A-001.

One bar, bent into a *V*, under one roof.

A single low bar is laid along the crest and bent into a shallow V — open arms that embrace both views at once. The **ocean arm** opens west behind a wall of glass and cantilevers over the slope. The **canyon arm** turns east under a deep, sheltering eave, warmer and more solid. Where the arms meet is the heart: you enter into the crook, and the Pacific opens in front of you the instant you cross the threshold.

Over both arms floats **one continuous roof plane** — a thin slab with a board-formed concrete edge. From the approach it reads as a single horizontal line hovering on the hill. Not two roofs. One gesture.



You are held low in the crook, and then the whole ocean is given to you at once.

Compression, then release.

01

The drive

Up from the back. A single low concrete line on the crest, roof hovering. No ocean yet.

02

The door

A ten-foot oak and bronze pivot in a slot of stone. A basin mirrors the roof.

03

The gallery

A low stone spine, ceiling at eight-six. The ocean grows at the far glass as you walk.

04

The release

The ceiling lifts to twelve. The west wall is all ocean. The pool. The horizon.

05

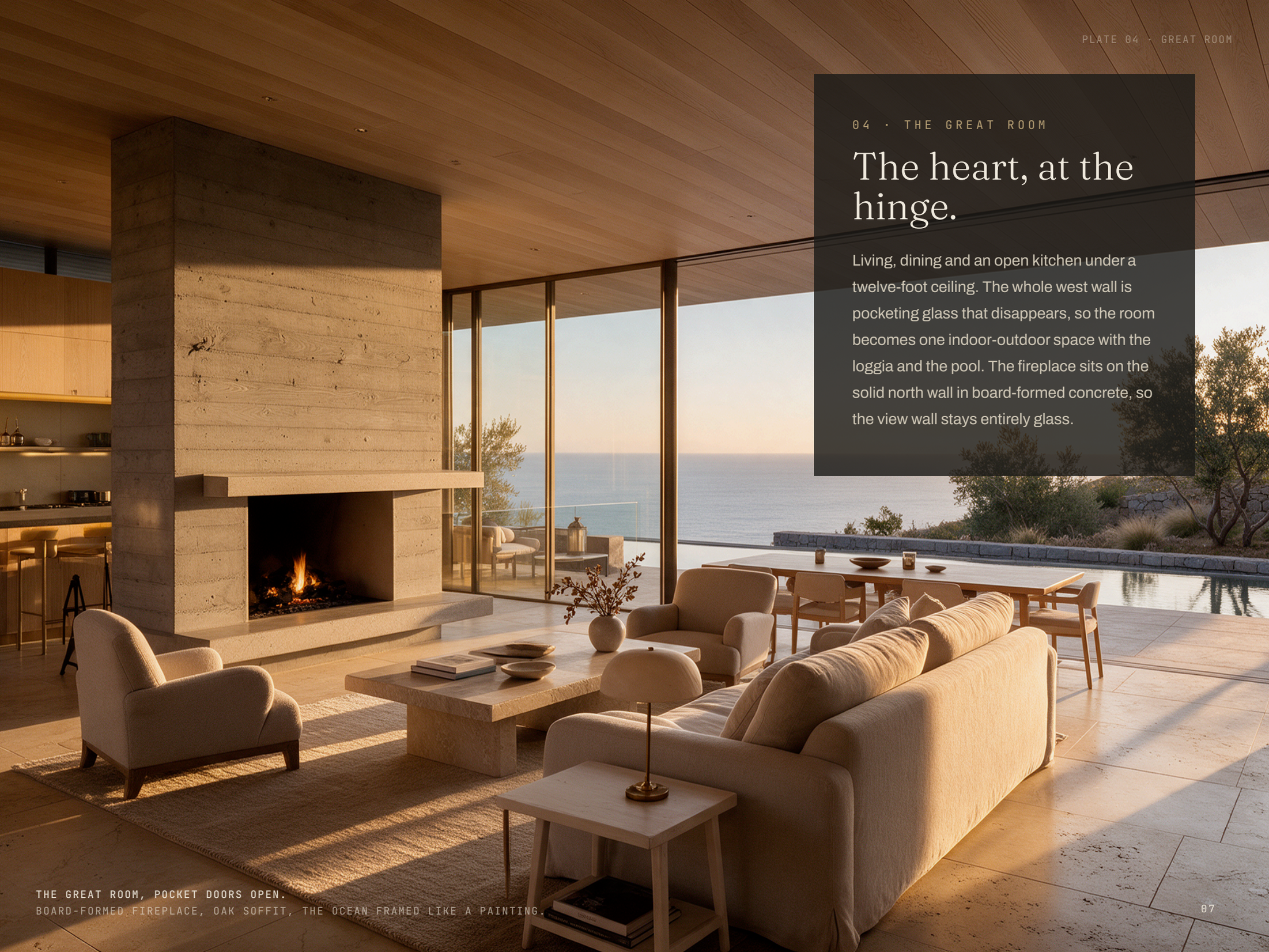
The terrace

Glass pockets away. Living spills to the loggia, the pool, the fire at the sunset edge.



PLATE 03 · THRESHOLD

THE GALLERY, LOOKING TO THE OCEAN GLASS.
OAK-LINED, LOW CEILING, THE PACIFIC AT THE END OF THE WALK.



04 · THE GREAT ROOM

The heart, at the hinge.

Living, dining and an open kitchen under a twelve-foot ceiling. The whole west wall is pocketing glass that disappears, so the room becomes one indoor-outdoor space with the loggia and the pool. The fireplace sits on the solid north wall in board-formed concrete, so the view wall stays entirely glass.

THE GREAT ROOM, POCKET DOORS OPEN.
BOARD-FORMED FIREPLACE, OAK SOFFIT, THE OCEAN FRAMED LIKE A PAINTING.

05 · THE OCEAN SIDE

Where the water meets the sea.

Under the deep roof cantilever runs the ocean loggia — outdoor living, dining and a kitchen, shaded by an eight-foot eave. Parallel to the glass, a seventy-five-foot infinity pool drops its far edge to the horizon so the water reads as continuous with the Pacific. At the tip of the arm, a stone hearth cantilevers toward the sunset.

The loggia is the room the house lives in. The great room is where it entertains.



PLATE 05 · OCEAN TERRACE

THE INFINITY POOL TO THE HORIZON.
COVERED LOGGIA, SUNKEN FIRE LOUNGE, WATER MEETING SEA AT DUSK.

You wake to the ocean.

The primary suite takes the far tip of the ocean arm — the most private position and the best view. Past a private oak door off the gallery, buffered from the great room by the study, it is its own quiet wing. The bedroom turns a structural glass corner to the water; the bath sets a freestanding stone tub to the same view, with a wet room and book-matched stone. Two oak-lined dressing rooms turn inward to the court, and a private garden opens to the morning light on the canyon side.

BEDROOM

520 SF · corner glass

BATH

Stone tub, to the view



THE STONE TUB, SET TO THE OCEAN.
BOOK-MATCHED STONE, OAK, WARM LIGHT, THE PACIFIC BEYOND THE GLASS.



THE SHELTERED COURTYARD, BLUE HOUR.
DEEPER EAVES, MORE STONE, THE MOUNTAINS FRAMED THROUGH PUNCHED OPENINGS.

07 · THE CANYON ARM

The warm, sheltered side.

If the ocean arm is exposure — glass, cantilever, the horizon — the canyon arm is shelter. It turns east under deeper eaves, with more stone and smaller framed openings toward the mountains rather than full walls of glass. This is the everyday, private wing: a casual family snug, two guest suites each with its own terrace and morning light, and a flex room at the tip.

Between the two arms, protected from the ocean wind, sits the **courtyard** — the quieter outdoor heart, with a still basin, a firepit, and dining under the sky. The ocean terrace is the grand outdoor room; the courtyard is the one you use on a Tuesday.

Two arms, two temperaments, one roof — exposure to the west, shelter to the east, and the courtyard held between them.

Tucked into the hill.

The house steps down the slope toward the sea. Dug into the uphill side and floated on the downhill, the lower level walks out at pool grade to a sunken garden on the ocean side and stays buried, cool and quiet, on the other.

Here are the rooms that want their own world: a **wellness suite** — hammam, sauna, cold plunge, massage — opening to the garden; a gym with an ocean glimpse; a dark media room; a stone-and-oak wine room; a self-contained guest suite with its own entry; and the garage for four to six, in board-formed concrete. A single sculptural stair and a glass lift tie it to the level above at the hinge.



THE SPA, OPENING TO THE SUNKEN GARDEN.
STONE, WATER, THE PLUNGE, WARM LOW LIGHT.

Warm, not cold. *Three materials, and light.*



Board-formed concrete

Warm grey, the timber grain left in the surface. Walls, roof fascia, fireplace, site walls. The structure and the material are the same thing.



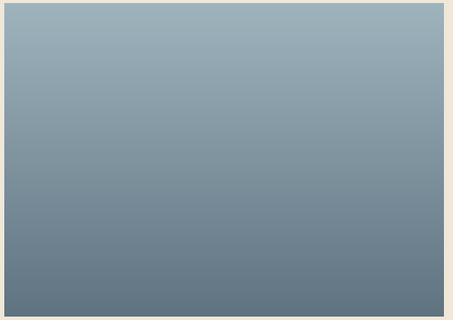
White / rift oak

The warmth. Ceilings and soffits, joinery, doors, floors in the private wing. Oak softens every concrete plane it meets.



Warm stone

Honed travertine and limestone underfoot in the public rooms, book-matched in the baths, dry-stacked in the site walls that tie the house to the hill.



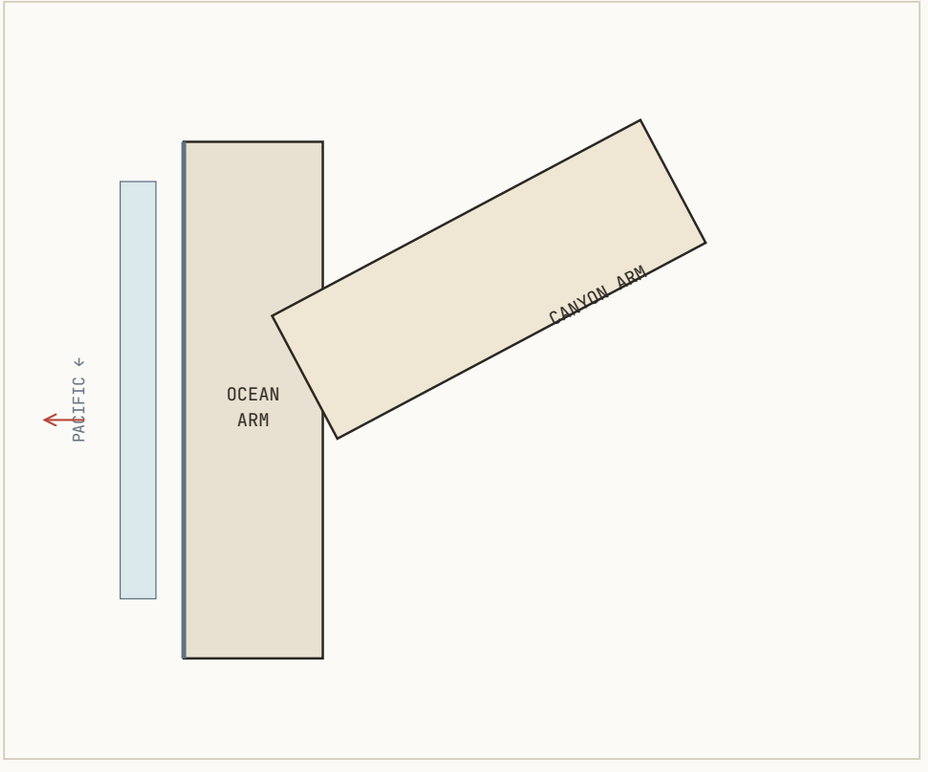
Glass & water

Minimal-frame glass with bronze mullions and structural corners at the ocean edge. Water — the pool and the still basins — as the third landscape material.

Bronze for the frames and the doors. And light kept warm — twenty-seven hundred kelvin, hidden, grazing the concrete and the oak. Never clinical, never blue.

Golden hour is the house's hour.

Read from above.



Schematic. The ocean arm opens west behind glass; the canyon arm turns to the northeast under shelter; the courtyard sits in the crook. The full set is drawn to scale and dimensioned.

A set made to be handed to an architect.

Accompanying this book is a full floor-plan set, drawn to scale on ARCH D sheets and dimensioned: site and roof plan, upper and lower level plans, a section through the hillside, and a legend, area schedule and material reference — plus a site-criteria sheet for testing a real lot before purchase.

CONDITIONED
~10,400 SF

LEVELS
2 + roof

BEDROOMS
4–5

POOL
75 ft

See the floor-plan set: Sheets A-000 through A-300.

A single low line on the hill, holding the sky, opening to the ocean and turning to the mountains — warm at every hour, and made to become real on the right three acres.

CONCEPT

Site strategy, massing, the single roof gesture, the plan logic, the material palette and the rooms.

ACCOMPANIED BY

A dimensioned floor-plan set, commissioned imagery, and a walkthrough film.

STATUS

Conceptual design. For handoff to a licensed Architect of Record and California-licensed engineers. Not for construction.