

GOLDEN HOUR
ON THE WESTERN EDGE

Cliff House

THE WALK — FOUR PLATES

N · THE QUIET END
E · THE APPROACH
S · THE POOL
W · THE DROP

A SINGLE LONG BAR
ON THE LAST FLAT SHELF
OF THE CLIFF

THE HOUSE FACES ONE DIRECTION

It sits on the last flat shelf of a cliff that falls away to the *west*. West is the drop. West is the water, the low sun, the pool cantilevered over air. Everything the house does, it does to face it — and so the walk moves always *toward the light*, from a blind wall of stone to the moment the whole west opens at once.

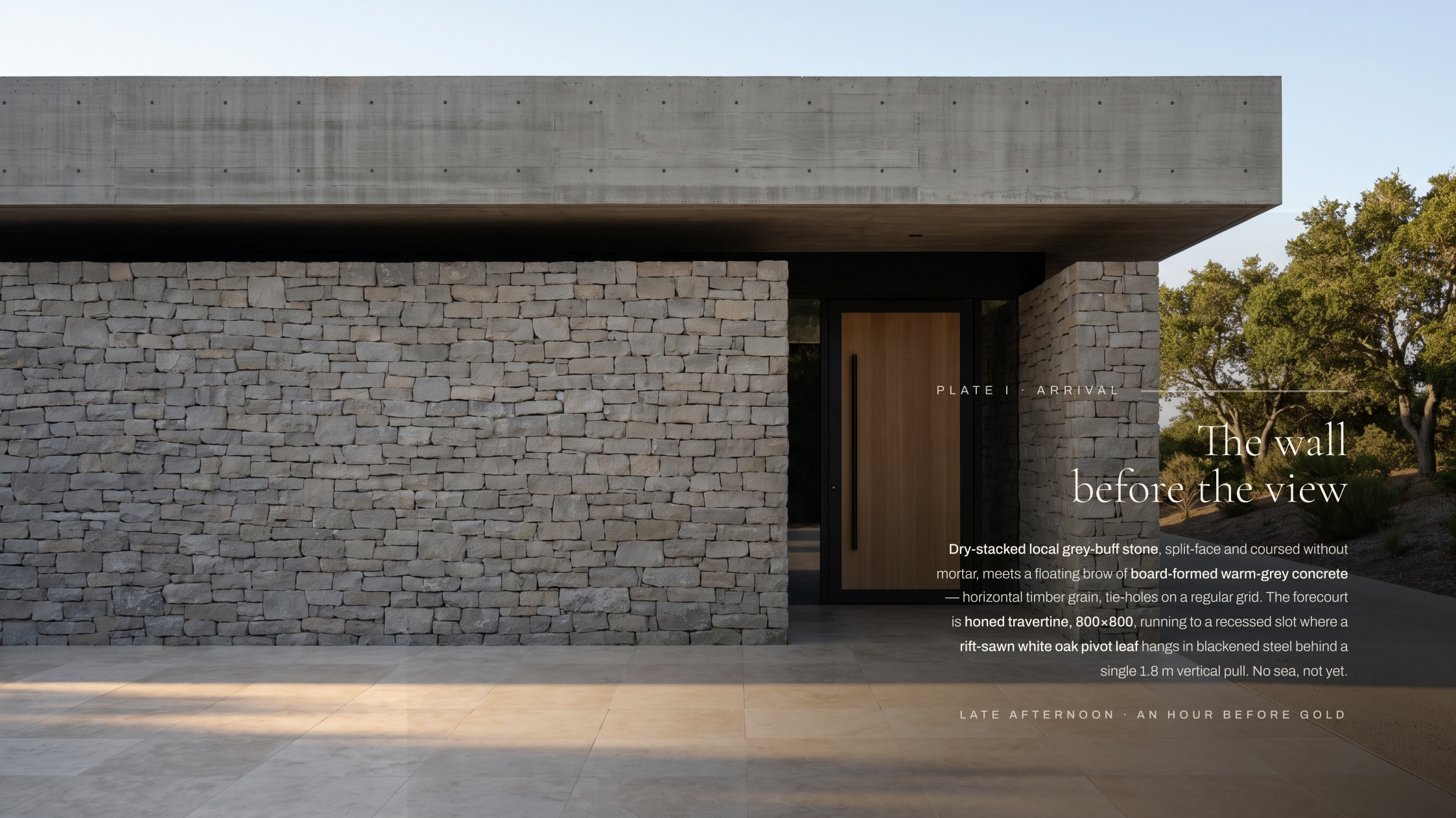


PLATE I · ARRIVAL

The wall before the view

Dry-stacked local grey-buff stone, split-face and coursed without mortar, meets a floating brow of board-formed warm-grey concrete — horizontal timber grain, tie-holes on a regular grid. The forecourt is honed travertine, 800×800, running to a recessed slot where a rift-sawn white oak pivot leaf hangs in blackened steel behind a single 1.8 m vertical pull. No sea, not yet.

LATE AFTERNOON · AN HOUR BEFORE GOLD

PLATE II · THE GREAT ROOM

The whole west, *at once*

The ceiling lifts to 3.6 m and the western wall becomes **floor-to-ceiling low-iron glass** on matte-black minimal mullions, pocketed open to a single void. First gold rakes across **260 mm honed white oak** toward the **board-formed concrete** east wall and its linear fire. A **honed travertine** island runs to the glass; beyond it the negative-edge pool cantilevers south over the drop.

THE FRONT EDGE OF GOLDEN HOUR



PLATE III ·
PRIMARY SUITE

The same
west,
*made
private*

One volume north, past the low gallery. The bed sits low on a **white oak platform** against a headboard wall of **board-formed concrete**, washed by a warm 2700 K cove. Its own **floor-to-ceiling western glass** holds the water and the horizon; a **freestanding honed travertine** tub waits in the wet room beyond, facing its own slot of western light.

GOLDEN HOUR,
DEEPER

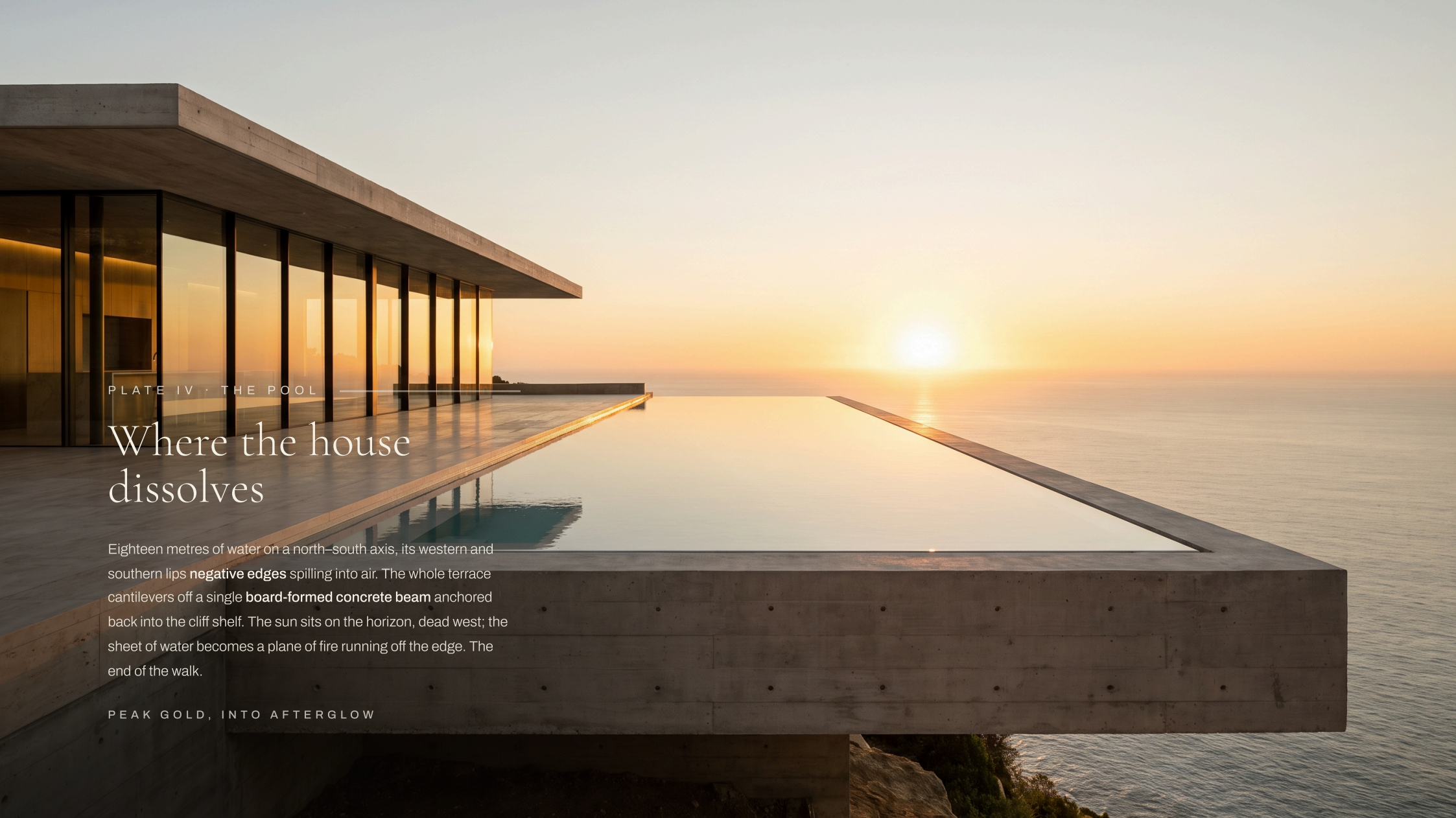


PLATE IV · THE POOL

Where the house dissolves

Eighteen metres of water on a north–south axis, its western and southern lips **negative edges** spilling into air. The whole terrace cantilevers off a single **board-formed concrete beam** anchored back into the cliff shelf. The sun sits on the horizon, dead west; the sheet of water becomes a plane of fire running off the edge. The end of the walk.

PEAK GOLD, INTO AFTERGLOW

Cliff House

Four plates, in the order the house is walked — north to the quiet end, south to the pool, and always west toward the drop and the low sun. Every surface named here is the surface the house is built from: *board-formed warm-grey concrete, dry-stacked grey-buff stone, honed travertine, wide-plank white oak, low-iron glass on blackened steel*. Nothing is added the house does not hold.

THE BONES

Board-formed concrete
Dry-stacked local stone
Honed travertine 800×800

THE WARM NOTES

Wide-plank white oak, 260 mm
Rift-sawn oak millwork
Warm 2700 K light

THE EDGE

Low-iron floor-to-ceiling glass
Matte-black minimal mullions
Negative-edge cantilever pool