

A CONCEPT BOOK

Malibu Ridge Estate

A house set into a ridgeline above the Pacific



THE IDEA, IN ONE SENTENCE

The house is built *into* the ridge, not set on top of it.

Seen from the water, it is two long terraces of stone and plaster stepping down the south-southwest face of a Malibu ridge. The upper terrace carries the main house under low hipped roofs of clay barrel tile. The lower one holds three garden-level bedrooms, the pool terrace and a pavilion. Below them an olive grove sits on its own stone-walled shelf, and below that the chaparral takes over.

You arrive at the top, through a walled court on the ridge side, and cross a single threshold. From there the whole house opens south to the Pacific. A canyon falls away on the east flank, and the primary suite stands over it on a sandstone bastion. The guest house and the pool pavilion hold the west end, where the sun goes down.

The palette comes from the ground the house stands in: Santa Barbara sandstone laid dry, lime plaster pigmented to the colour of the hills at dusk, terracotta, bronze steel, reclaimed oak. There is no glass box here. The aim is a house that looks as though the slope had always been waiting for it.

THE HOUSE IN FIGURES

SITE	About 5.1 acres of ridgeline, topography representative
FACES	South-southwest, bearing about 202°
LEVELS	Main 1,200'-0" · garden 1,187'-0"
SPAN	204 ft, guest house to primary wing
BEDROOMS	Six, each facing the ocean
CONDITIONED	9,788 sf
HIGHEST POINT	About 25'-4" above natural grade

THE WALK, IN THE ORDER OF THIS BOOK

01 The ridge and the drive	02 The motor court	03 The arched oak door	04 The great room	05 Dining	06 The kitchen	07 The primary suite	08 The spa bath and the canyon	09 Loggia, terraces, pool	10 Dusk at the vanishing edge
-------------------------------	-----------------------	---------------------------	----------------------	--------------	-------------------	-------------------------	-----------------------------------	------------------------------	----------------------------------

Contents

<i>I</i>	The Ridge	04
<i>II</i>	The Language	07
<i>III</i>	Arrival and the Axis	09
<i>IV</i>	The Kitchen	13
<i>V</i>	The Primary Suite	15
<i>VI</i>	The Compound	21
<i>VII</i>	Materials and Palette	23
<i>VIII</i>	Fire, Designed In	25
<i>IX</i>	The End of the Day	26
.	The House in Numbers	27

DRAWINGS

D 1	Site and orientation · 05
D 2	Section through the slope · 06
D 3	The ocean front, in massing · 08
D 4	Main level and the axis · 11
D 5	The kitchen · 14
D 6	The primary suite · 15
D 7	Garden level and pool terrace · 22
D 8	Fuel-modification zones · 25

PLATES

COVER	The ocean front, golden hour
04	The compound from the air
09	The arrival court
10	The great room
12	Dining
13	Kitchen, the range wall
14	Kitchen, island to scullery
16	The primary bedroom
17	Hers and his dressing rooms
18	Spa bath, tub to the canyon
19	Spa bath, the vanities
20	The canyon edge
21	The main loggia
23	Materials
26	The pool at dusk

A NOTE ON THIS BOOK

Everything in these pages is a design. The house is a concept, drawn for an archetypal Malibu ridgeline: its topography is representative, not surveyed, and no real parcel, permit or built house stands behind it.

The rooms, dimensions and materials are fixed, and they are the same in this book, in the drawing set and in the walkthrough film, so the design can be carried to a real site by a licensed architect.

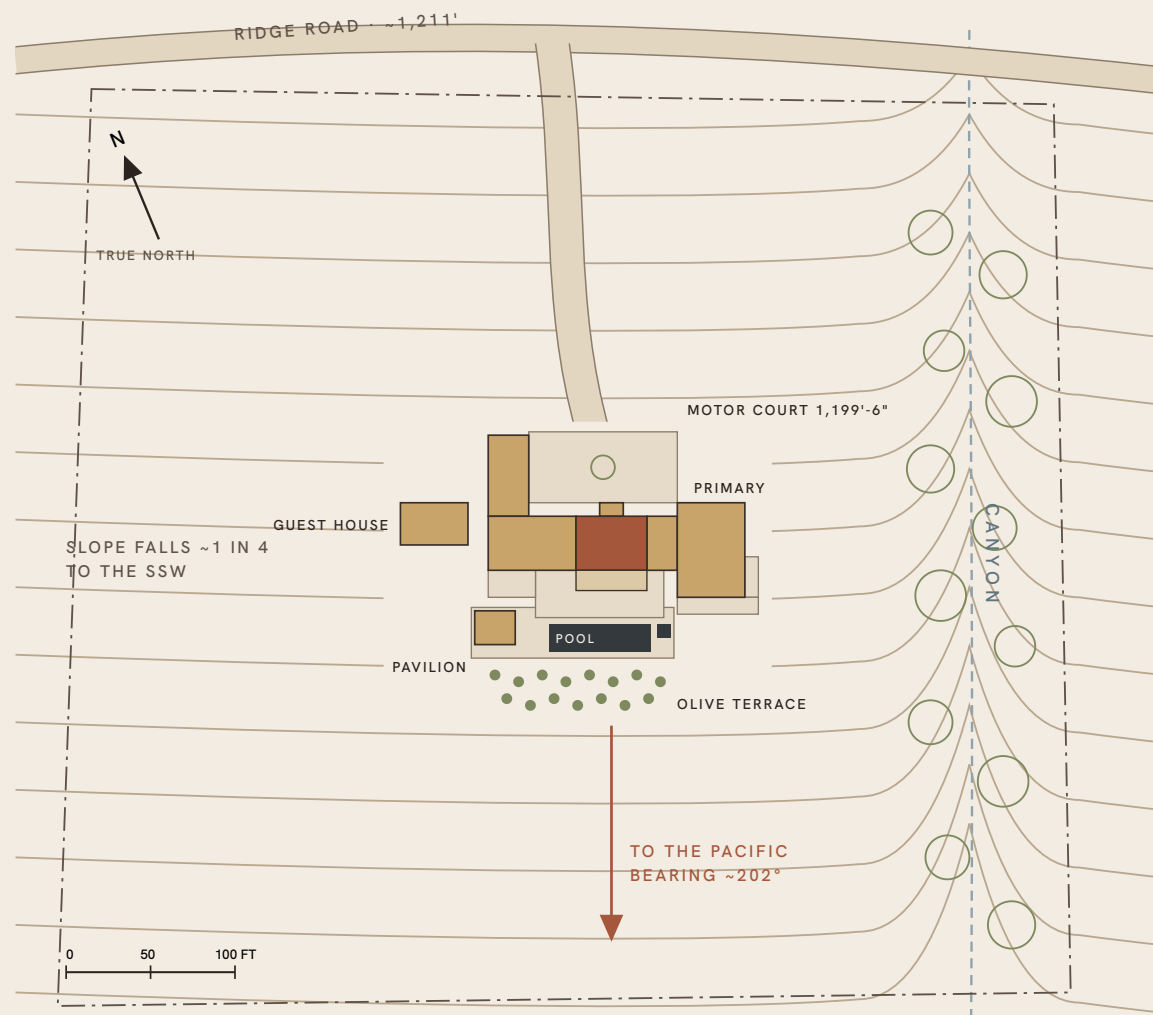
The pictures are rendered from those drawings. Where a picture and a drawing differ in a detail, the drawing is the house.



I The Ridge

A slope, a canyon to the east, and the Pacific ahead.

The compound from about 300 feet, seen from the ocean side: the drive off the ridge road, the walled court, the house along the contour, the pool, the pavilion and the olive terrace, with the oak canyon at right.



D1 · SITE AND ORIENTATION The plan is turned 22.5° off true east-west so that every principal room looks straight down the fall line. The great room, in terracotta, sits on the axis from the court to the sea. Contours are representative of a Malibu ridge, not surveyed.

D1 · THE SITE

Square to the view, not to the compass

The ridge road runs along the crest at about elevation 1,211. A twenty-foot drive leaves it and drops fourteen feet over roughly 170 feet, an easy seven or eight percent, into a walled motor court at 1,199'-6". That court is the only flat ground the house asks the ridge to give up.

Below the house the land falls about one foot in four toward the south-southwest. The long axis of the plan is turned 22.5 degrees off true east-west, so every principal room, from the great room to the guest suites, faces down that fall line toward a bearing of about 202 degrees.

On the east flank a drainage canyon falls away 120 to 150 feet from the primary wing, thick with coast live oaks. It gives the suite its privacy and its morning light, and it shapes the fire zones drawn later in this book.

SITE	About 5.1 acres, representative
SLOPE	About 23–25% to the SSW
CANYON	East flank, 120–150 ft from the primary wing
SUNSET	Guest house and pavilion, the west end
MORNING	The primary suite, over the canyon

The light follows the plan. Morning comes up out of the canyon into the primary suite; the afternoon works across the south face; and the sun goes down behind the guest house and the pavilion, so the last light rakes the whole length of the house from the west.

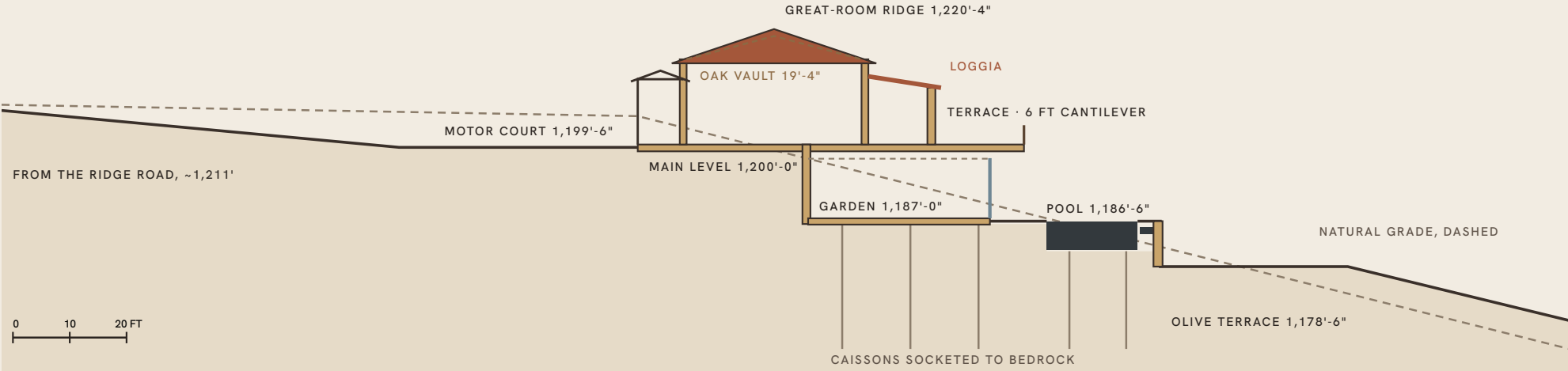
D2 · SECTION ON THE AXIS

Into the slope, not onto it

Cut north to south through the motor court, the great room, the garden level, the pool and the olive terrace. Drawn to one scale, no vertical exaggeration.

N · RIDGE SIDE

S · THE PACIFIC →



The main level rides the ridge at 1,200'-0". On the uphill side it sits on grade beside the motor court. Downhill it stands on the roof of the garden level, thirteen feet below, which is cut into the slope with retaining walls on three sides and opens fully to the south. That one move is why the house reads from below as two low terraces, never as a tower.

The great-room terrace cantilevers six feet past the garden-level wall, so its edge floats over the pool deck. The pool sits at 1,186'-6" with its vanishing edge turned to the ocean, and the olive terrace steps down again to 1,178'-6" behind a dry-laid wall.

The downhill half stands on cast-in-drilled-hole caissons socketed into bedrock and tied by grade beams; the garage and court sit on spread footings. Every drop of roof and terrace water is collected, and none of it goes over the slope face. The highest ridge stands about 25'-4" above natural grade, inside the 28-foot limit for pitched roofs.

LEVELS	
RIDGE ROAD	~1,211'
MOTOR COURT	1,199'-6"
MAIN LEVEL	1,200'-0"
GARDEN LEVEL	1,187'-0"
POOL TERRACE	1,186'-6"
OLIVE TERRACE	1,178'-6"

II The Language

Stone, plaster, tile, bronze and oak, and nothing else.

*Stone where the house meets
the ground, plaster where it
meets the light.*

The language is warm Mediterranean-Californian, the vocabulary of the old ranch houses and hill estates of the southern coast, held to a modern restraint. Its words are few and each one does work.

STONE IS THE BASE. Santa Barbara sandstone, dry-laid and split-faced in warm buff and gold, builds everything that touches the ground or holds it back: the plinths and retaining walls, the loggia and pavilion piers, the chimneys, the bastion under the primary suite, the terrace parapets. It is the part of the house that belongs to the ridge.

PLASTER IS THE BODY. A hand-troweled lime finish coat over three-coat cement plaster, its pigment carried all the way through, gives a soft ochre-buff that takes the light the way the dry hills do at the end of the day. It is never white. Inside, the walls are marmorino lime plaster; in the baths, tadelakt.

TILE IS THE HAT. Every roof is a 4:12 hip in two-piece clay barrel tile, blended terracotta, with a boxed plaster cornice and a two-foot overhang. The roofs stay low, so the volumes beneath them read long and close to the ground, and the one pitch everywhere lets each room's height come only from its width.

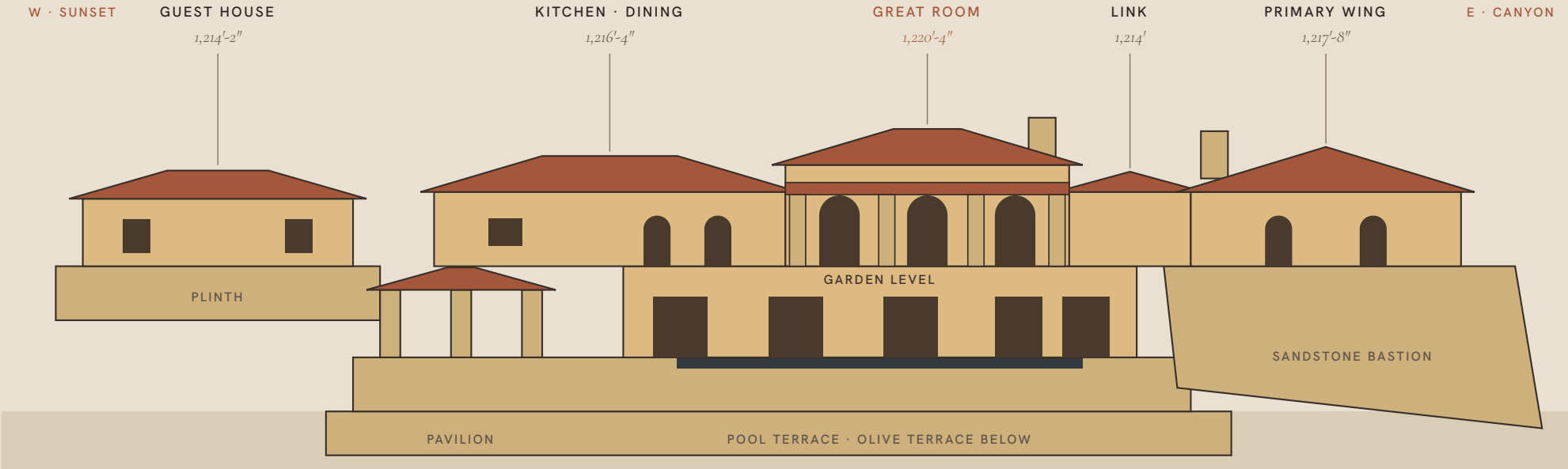
BRONZE AND OAK ARE THE HANDS. Hot-rolled steel windows and doors in a bronze finish, with slim divided lites and arched heads where the rooms are tallest: the great room, the dining room, the primary bedroom. Reclaimed white-oak trusses and beams overhead. Hand-forged bronze at every guard, rail and pull. These are the materials you touch, and they are the ones that age best in salt air.

OPENINGS FOLLOW RANK. The arch is kept for the rooms that face the sea and stand tallest: three doors in the great room, two in the dining room, two in the primary bedroom. Everywhere else the openings are square-headed steel, and at the garden level they become eight-foot lift-slides that slide away into the wall. Read from the water, the arches mark the principal rooms before you know the plan.

THE HOUSE IS MEANT TO WEATHER. Lime plaster, dry-laid stone, clay tile and oiled oak all change slowly and well in sun and salt. Ten years on, the plaster will have softened, the bronze darkened and the terracotta faded unevenly, and the house will look more like the ridge than it does on the day it is finished.

What is missing matters as much. No expanse of frameless glass, no white render, no wood decks, no exposed rafter tails. The deep loggias do the work that a glass wall would do in another house, and they do it in shade.

D3 · THE OCEAN FRONT, IN MASSING



One line, rising and falling

South elevation in massing, seen from the ocean, west at left.
Ridge elevations against the main-level datum of 1,200'-0".

From the ocean the composition reads west to east as a single line. The guest house stands low and alone at the sunset end, joined by an open breezeway. The kitchen and dining wing steps up. At the centre the great-room hall rises highest, its ridge at 1,220'-4" and its stone chimney just above, on the axis of the front door behind it.

A low link steps back down before the primary wing lifts again over the canyon on its bastion. Because every roof is a hip of the same pitch, nothing is raised to be seen. The tallest room is tallest because it is the room the house is built around.

SPAN	204 ft east-west
DEPTH	~108 ft, court to terrace edge
ROOFS	4:12 clay-tile hips, 2 ft eaves
HIGHEST	~25'-4" above natural grade

<i>Guest house</i> 40 × 25 ft · walls 10 ft · ridge 1,214'-2"	<i>Kitchen · dining</i> 52 × 32 ft · walls 11 ft · ridge 1,216'-4"	<i>Great room</i> 42 × 32 ft · walls 15 ft · ridge 1,220'-4"	<i>Link</i> 18 × 32 ft · walls 11 ft · ridge 1,214'	<i>Primary wing</i> 40 × 56 ft · walls 11 ft · ridge 1,217'-8"
--	---	---	--	---

III

ARRIVAL AND THE AXIS

One threshold

The drive comes down off the ridge into a court of sandstone cobbles, 88 by 42 feet, walled on its open sides and shaded by one big limbed olive in a stone ring. Three oak carriage doors close the court on the west; the primary wing closes it on the east. It doubles as the fire-apparatus turn-around, which is why it is the size it is.

Ahead, the entry vestibule projects into the court in stone trim, and in it stands a six-foot arched double door of solid oak, ten feet to its head, between two bronze lanterns. From the court there is no view of the ocean at all. The house holds it back for the moment the door opens.

The court is planted for fire as much as for shade: gravel and low succulents against the walls, lavender and potted olives at the edges, the one great olive in its stone ring at the centre. Its walls are the same dry-laid sandstone as the terraces below, so the first thing you touch on arrival is the stone the whole house stands on.



PLATE · ARRIVAL *The motor court in late sun: the olive at its centre, the garage's oak carriage doors at left, the arched front door on axis.*

DRIVE

20 ft

wide, dropping 14 ft over about 170 ft

COURT

88 × 42

feet of cobbles at 1,199'-6"

FRONT DOOR

6 × 10

feet, arched oak, double

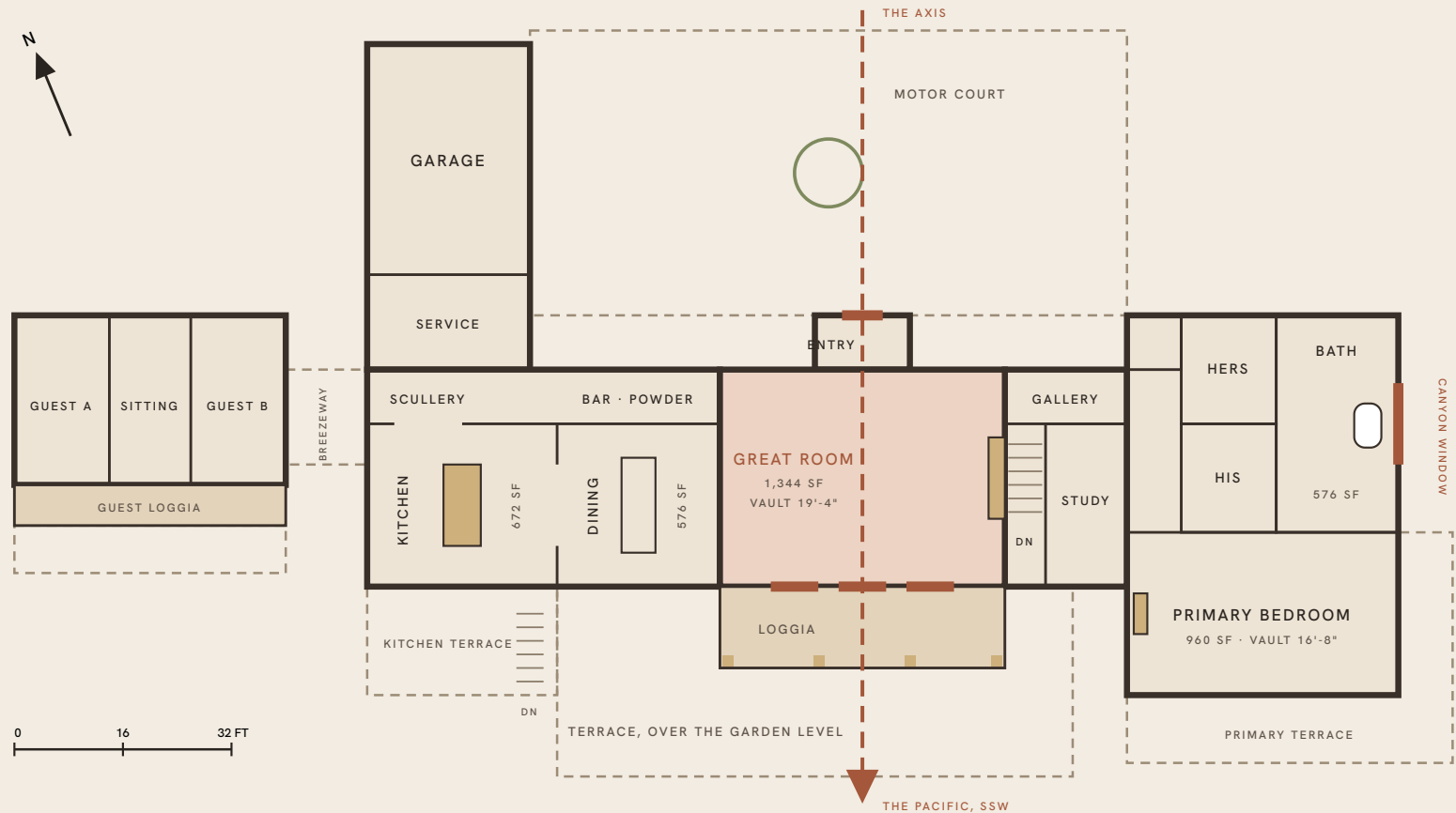
TO THE VIEW

40 ft

vestibule and great room, door to arched doors



PLATE · THE GREAT ROOM On axis from the front door: three arched steel doors, twelve feet to the crown, open to the loggia and the Pacific. Sandstone chimney breast on the east wall, reclaimed oak trusses above.



D4 · THE PLAN

The axis

Through the vestibule you stand on the axis of the whole house. Thirty-two feet ahead, on the far wall of the great room, three arched steel French doors, each seven feet wide, frame the loggia, the terrace and the horizon.

The room is 42 by 32 feet, its lime-plaster walls fifteen feet to the plate, its vault of reclaimed oak trusses rising to 19'-4". A full-height sandstone chimney breast holds the east wall, and two seating groups divide the floor: one at the fire, one toward the view.

From that one room the plan divides by use, and every principal room keeps its face to the south.

D4 · MAIN LEVEL, FFE 1,200'-0" *The great room, in terracotta, on the axis from the front door to the sea. Bars of colour mark the front door, the three arched doors and the canyon window in the bath. Ocean at the foot of the page.*

WEST OF THE AXIS

Dining, kitchen and scullery, bar and powder, garage and service, and the guest house beyond the breezeway.

EAST OF THE AXIS

Gallery, stair down to the garden level, study, and the primary suite at the end over the canyon.

19'-4"
great room, oak-trussed vault

16'-8"
primary bedroom, vault

11'-0"
spa bath

10'-6"
dining and kitchen, beamed

10'-0"
gallery, study, dressing rooms



PLATE · DINING

Looking south to the terrace. The great room shows through the eighteen-foot opening at left, its chimney breast and vault beyond.

ROOM	24 × 24 ft, 576 sf
CEILING	10'-6", beamed
FLOOR	Honed Jerusalem Gold limestone
DOORS	Two arched, steel, to the terrace

A table for twelve

The dining room opens off the great room's west side through an opening eighteen feet wide, so the two rooms share their light without sharing a ceiling. Here the ceiling drops to 10'-6" under beams, and the room closes around one long reclaimed-oak table.

Two arched French doors open south onto the terrace and the sea. It is the hinge between the house's public centre and its working west end: the great room on one side, the kitchen through a twelve-foot opening on the other.

A warm, rustic kitchen interior featuring a large wooden island with a thick stone countertop. The island is surrounded by three wooden stools with woven seats. In the background, a professional blue range is set under a large, light-colored plastered hood. The range wall is flanked by two windows with dark frames, showing a view of trees. The kitchen has light-colored wooden cabinets and a tiled backsplash. A large glass door on the left leads to a balcony with a view of mountains. The ceiling has exposed wooden beams.

IV The Kitchen

A working room at the sunset end.

The range wall faces west: a professional range under a plastered hood, a steel window either side, the evening sun coming in around the cook.

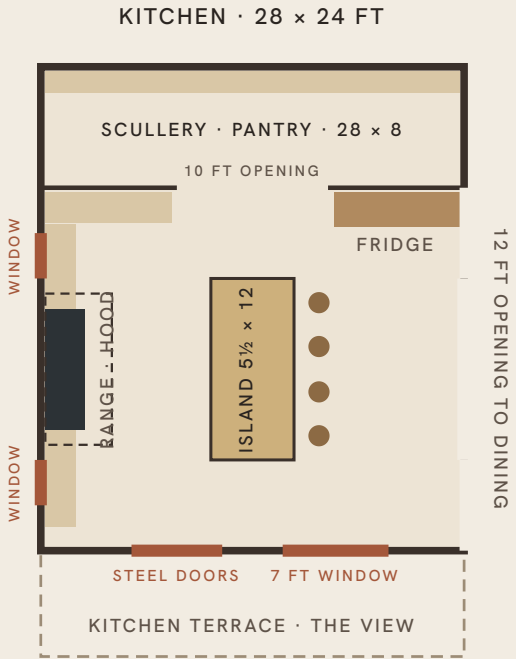


PLATE · ISLAND TO SCULLERY *Looking north from the terrace doors down the full twelve feet of the island, to the scullery's sink and open shelves.*

The kitchen is 28 by 24 feet, with a 28-by-8-foot scullery and walk-in pantry behind it: a room for real cooking, and a second room for the work nobody needs to watch. The range wall faces west, so the evening sun comes in on either side of the cook. The island, five and a half by twelve feet, runs north-south down the middle in stone on an oak base and seats along its dining side.

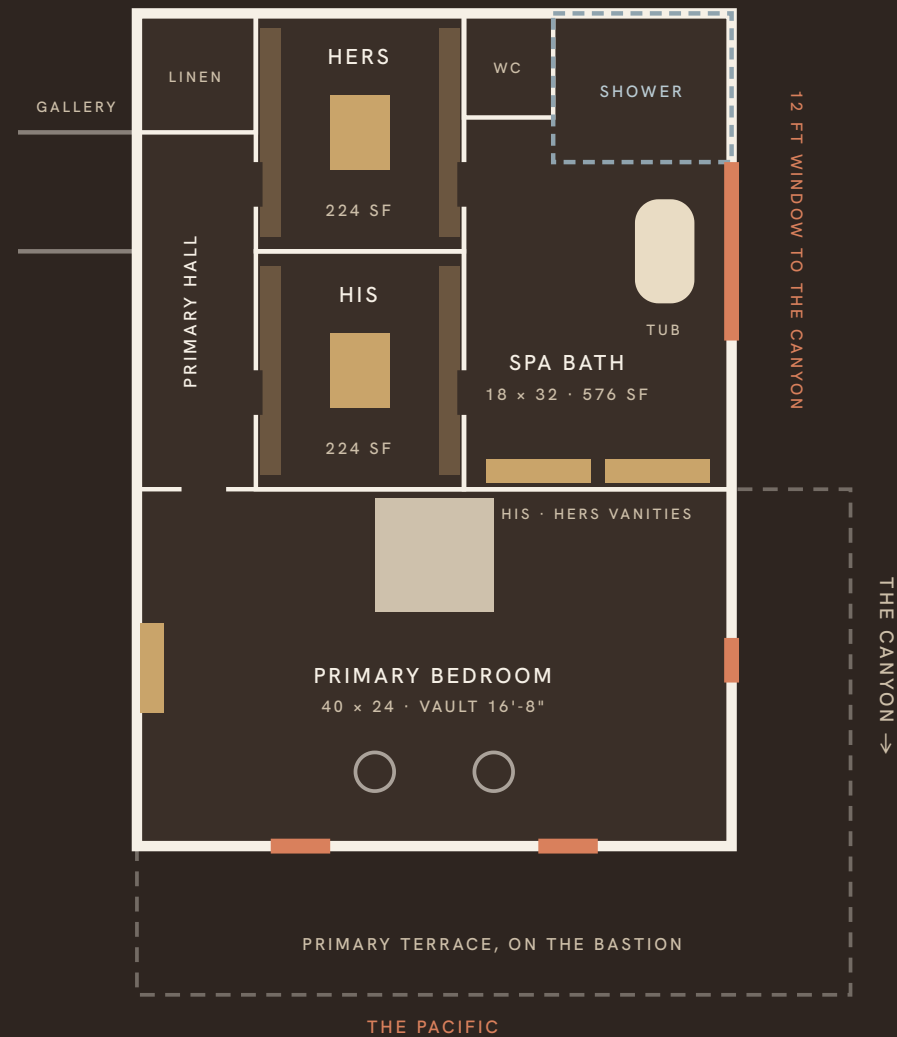
The north wall carries a counter run, full-height oak refrigerator columns and a ten-foot opening to the scullery: second sink, dishwashing, open shelving, cold storage. To the south, steel French doors and a seven-foot window open onto the kitchen terrace, and an exterior stone stair runs from there down to the pool.

A room for real cooking, and a second room behind it for the work nobody needs to watch.



D5 · THE KITCHEN *West wall at left, scullery to the north, terrace and ocean to the south.*

FLOOR	Reclaimed terracotta
CABINETRY	Oak, with oak refrigerator columns
SURFACES	Limestone, cream zellige
CEILING	White-oak beams at 10'-6"
SCULLERY	Second sink, dishwashing, open shelves, cold storage



V The Primary Suite

The primary suite takes the whole east end of the main level, a pavilion of its own on a sandstone bastion where the ground begins to fall toward the canyon. You reach it along the gallery from the great room, then down the primary hall.

The hall is a sequence, not a corridor. Off it open two dressing rooms of 224 square feet each, hers to the north and his to the south,

and both pass through to the spa bath in the north-east corner.

The bedroom, 40 by 24 feet under a vault of 16'-8", takes the full width of the wing to the south: the bed against the dressing-room wall, the ocean ahead. Two arched French doors open south and one east, onto a terrace that wraps the room on both sides above the canyon.

BEDROOM	40 × 24 ft · 960 sf
DRESSING	Two rooms, 14 × 16 ft each
SPA BATH	18 × 32 ft · 576 sf

THE SEQUENCE

- 01

Gallery, from the great room
- 02

The primary hall
- 03

Hers and his dressing rooms
- 04

The spa bath, the canyon window
- 05

Bedroom and terrace, the ocean

D6 · THE PRIMARY SUITE The east end of the main level. Canyon to the right, ocean at the foot.



V · THE PRIMARY SUITE

Facing the water

The bed faces south. Ahead, two arched steel doors frame the Pacific; to the left a third door opens east, into the canyon oaks.

A stone fireplace holds the west wall, and a sitting area gathers by the south windows. Oiled white oak underfoot, marmorino plaster on the walls, re-claimed oak trusses overhead.

Morning arrives over the canyon, through the east door and onto the bed. By evening the light has moved round to the sea side and comes in long and low across the floor from the doors to the terrace.

The room is wide rather than deep, forty feet across and twenty-four from the dressing-room wall to the glass, so every part of it sits close to the view.

PLATE · THE PRIMARY BEDROOM *From beside the bed, looking south. Two arched doors to the terrace and the Pacific; at left, the east door into the canyon oaks; at right, the fireplace on the west wall.*

VAULT	16'-8", oak trusses
FLOOR	White oak, oiled
WALLS	Marmorino lime plaster



HERS From the hall door: lit rails, glass-fronted cases, the shoe wall under the high window, the island with its jewellery drawer open.

His and hers

TWO ROOMS · 14 × 16 FT EACH

Two dressing rooms sit side by side between the primary hall and the bath. They are rooms in their own right, not closets: full-height oak millwork along both long walls with lit hanging and shelving, glass-fronted upper cases, a shoe wall, and at the centre a four-by-five-foot island with drawers under a stone top.



HIS From the hall door: suiting on lit rails, the shoe wall at right, the watch drawer, and the door through to the spa bath at the far end.

Hers is the northern room, lit by a high steel window above the shoe wall. Its rails run in ivory, camel, black, navy and blush. The island holds jewellery and scarves, and sage velvet ottomans sit by a leaning mirror.

His is fitted in fumed oak, with navy, charcoal and camel suiting, a lit shoe wall, a watch drawer under glass and a cognac leather ottoman by a bronze mirror. From the far end of each room, a door leads straight into the spa bath.

PLATE · THE SIGNATURE VIEW

A carved limestone soaking tub under a twelve-foot steel window to the canyon, its sill at two feet, its head at nine.





PLATE · THE VANITIES *Looking south across the bath: his and hers vanities, each with a carved basin, the tub in profile at left, a dressing room through the door at right.*

V · THE PRIMARY SUITE

A bath the size of a room

The primary bath is eighteen by thirty-two feet, 576 square feet under an eleven-foot ceiling, in the north-east corner of the wing. It is planned like a small spa: the freestanding stone tub sits at the centre of the east side under the widest window in the suite, and everything else in the room turns toward it.

On the south wall two separate seven-foot vanities look back across the room to the tub and the canyon. The walk-in shower, twelve by ten and glass-fronted, takes the north-east corner under its own high windows, and the water closet has a room of its own. Tadelakt on the walls, honed limestone underfoot.

ROOM	18 × 32 ft · 576 sf
WINDOW	12 ft wide, sill 2 ft, head 9 ft
SHOWER	12 × 10 ft
CEILING	11 ft

The ground simply stops,
and the oaks begin.

The primary terrace stands on the bastion, a wall of dry-laid sandstone that grows taller as the land falls away toward the canyon. It wraps the bedroom on the south and the east.

Limestone paving, a sandstone parapet with a forged bronze rail, a potted olive and two loungers. Past the rail the land drops into the coast live oaks of the canyon, kept and limbed up, with the ocean showing at its mouth.

PLATE · CANYON EDGE *The primary terrace from beside the bedroom's east door, looking along the parapet into the canyon.*

TERRACE	Wraps the bedroom, south and east
PARAPET	Santa Barbara sandstone, forged bronze rail
PAVING	Honed Jerusalem Gold limestone
CANYON	Coast live oaks retained and limbed up



VI

Rooms without walls

The main loggia is the room between the house and the view: twelve feet deep and forty-two long, a clay-tile roof on an oak beam carried by four sandstone piers, open to the south. It is deep enough to live in as a room, with a sofa group at one end and a table for eight at the other.

Beyond it the open terrace runs out over the garden level's roof to a bronze guard. The kitchen terrace holds the west end, the primary terrace the east. Every outdoor floor is stone on concrete. There are no wood decks anywhere on the house.

From the kitchen terrace an exterior stone stair drops to the pool. Inside, a stair in the link leads down to the garden level. The house can be crossed from top to bottom without once turning its back on the sea.

PLATE · THE MAIN LOGGIA

Four sandstone piers frame three bays of Pacific. Limestone underfoot, olives in terracotta, the great room's arched door at the edge.





D7 · GARDEN LEVEL AND POOL TERRACE *The lower terrace, built into the slope below the main house. Lift-slide doors in terracotta; the dashed line is the edge of the terrace above.*

BEDROOMS

Three

each opening to the pool

POOL

60 x 16
feet, charcoal quartz

PAVILION

24 × 20
feet, open on three sides

GUEST HOUSE

1,000 sf
two suites, main level, west

D7 · THE LOWER TERRACE

Down to the water

The garden level is built into the slope at 1,187'-0". Its north, west and east walls hold back the hill; its south face is all opening. Three bedroom suites, each 17 by 17 feet with a bath and a walk-in vestibule, open straight onto the pool terrace through eight-foot steel lift-slide doors. An 800-square-foot family lounge with a wine wall holds the east end.

Below, the pool runs sixty by sixteen feet, lined in charcoal quartz plaster so the water reads dark and still, its vanishing edge turned to the ocean and the spa at its east end. The pavilion stands at the west: stone piers, open on three sides, a fireplace and grill on its north wall, outdoor dining and a WC.

Up on the main level at the far west, the guest house sets two suites either side of a sitting room and kitchenette, with its own loggia and terrace, and the best seat on the ridge for the sunset.

Every bedroom on this level steps straight out to the water.



VII

The samples, by name

Every material in the house, laid out on a limestone slab on the terrace at the hour the house was designed for. Nothing here is generic: each sample is the specified stone, clay, plaster, timber or metal, and each one is used where the list beside it says.

PLATE · MATERIALS Late light on the terrace, the pool's edge and the sea behind.

1	Santa Barbara sandstone, dry-laid split face <i>Plinths, walls, piers, chimneys, the bastion</i>
2	Lime plaster, warm ochre-buff <i>Exterior walls, over three-coat cement plaster</i>
3	Two-piece clay barrel tile, blended terracotta <i>Every roof, 4:12 hips</i>
4	Reclaimed white oak <i>Trusses and beams</i>
5	White oak, oiled <i>Bedroom, dressing-room and study floors</i>
6	Reclaimed terracotta <i>Kitchen and scullery floors</i>
7	Honed Jerusalem Gold limestone <i>Great room, gallery, terraces, loggia, bath</i>
8	Hot-rolled steel, bronze finish <i>Windows and doors, slim divided lites</i>
9	Cream zellige <i>The kitchen</i>
10	Malibu-pattern ceramic tile <i>Stair risers, pavilion fireplace</i>
11	Hand-forged bronze <i>Guards, rails and hardware</i>
12	Olive <i>The motor court and the grove</i>

Not on the slab: the charcoal quartz plaster of the pool, the marmorino of the interior walls and the tadelakt of the baths. They close the palette on the next page.

The palette, by surface

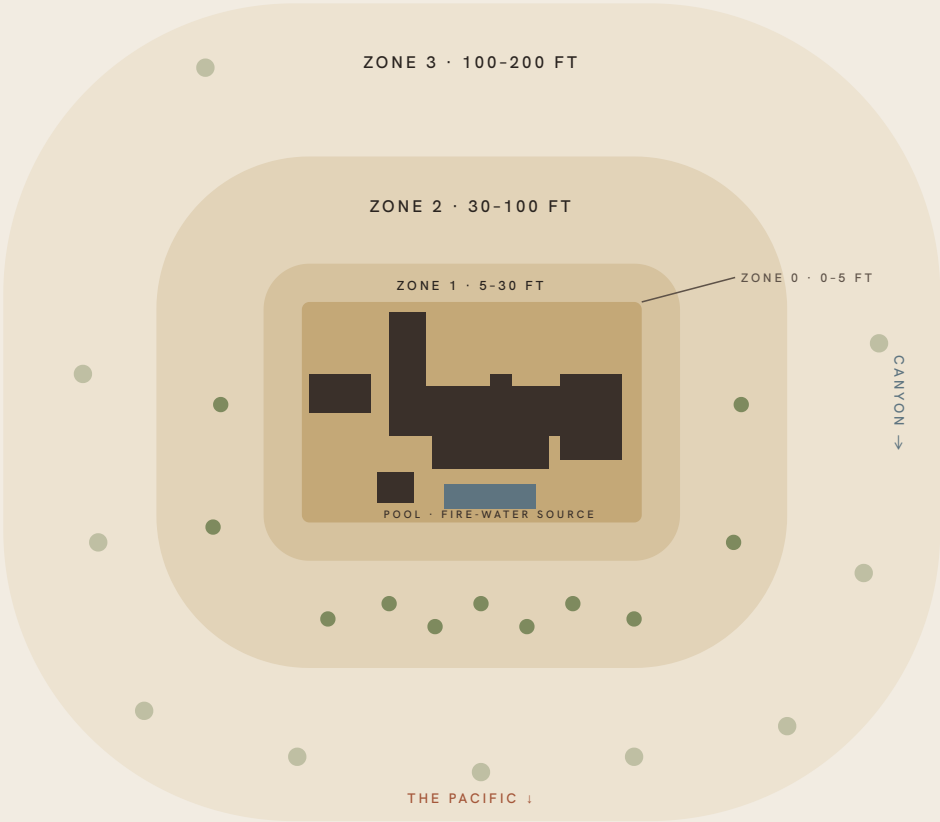
*Bar widths follow roughly how much of the house each material covers, as seen from the terrace.
The tones are the ranges the design holds; exact stone and plaster colour is chosen from samples on site.*

LIME PLASTER	SANDSTONE	CLAY TILE	LIMESTONE	WHITE OAK	MARMORINO	BRONZE	POOL
<i>Ochre-buff, integral pigment. Every exterior wall.</i>	<i>Buff and gold, dry-laid. Base, walls, piers.</i>	<i>Blended terracotta. Every roof.</i>	<i>Jerusalem Gold, honed. Floors and terraces.</i>	<i>Reclaimed and oiled. Trusses, floors.</i>	<i>Interior walls; tadelakt in baths.</i>	<i>Steel frames, rails.</i>	<i>Charcoal quartz plaster.</i>

WHY THE POOL IS DARK

A white pool reads as a turquoise slab from the terrace above.
Charcoal quartz plaster makes the water a mirror, so at the vanishing edge it holds the colour of the sky and meets the horizon as one dark, still line.

PLANTING. Fruitless olive, *Olea europaea* 'Swan Hill', in the court and the grove; coast live oaks kept in the canyon; toyon and lemonade berry beyond; low succulents and gravel close to the walls.



D8 · FUEL-MODIFICATION ZONES *Measured out from the walls, to the LA County Fire Department's zones. Zone 0, gravel and stone only; Zone 1, irrigated low groundcover and succulents; Zone 2, the irrigated olive grove with spaced toyon and lemonade berry; Zone 3, native chaparral thinned and the oaks limbed up.*

VIII

Fire, designed in

Malibu's ridges are very-high fire-hazard wildland. This house is designed for that from its first line: stone, plaster, clay tile and steel, with nothing left exposed for an ember to find.

ROOF	Class A clay tile, ember-tight eave closures, mortared ridges
WALLS	Non-combustible stone and plaster, one-hour assembly
EAVES AND VENTS	Boxed, no exposed rafter tails, no open eave or gable vents; vents listed to ASTM E2886
OPENINGS	Dual-pane tempered glass in steel; solid-core doors; ember-sealed garage doors
ROOF EDGE	Copper gutters with ember covers; spark arrestors on every chimney
OUTDOOR ROOMS	Stone on concrete throughout; heavy-timber oak loggia beams or steel cased in oak, to be confirmed by the architect of record
WATER	NFPA 13D sprinklers throughout; the pool plumbed as a fire-water source with a portable pump connection; battery backup
ACCESS	A 20 ft drive; the motor court sized as the apparatus turnaround

Most of what keeps the house safe is what the architecture was always going to be.

IX

The End of the Day



Dusk down the length of the pool. The water holds the last of the sky, the vanishing edge meets the horizon, and the pavilion's fire is lit.

The house in numbers

AREAS

MAIN LEVEL	6,272 sf
GARDEN LEVEL	2,516 sf
GUEST HOUSE	1,000 sf
CONDITIONED	9,788 sf
GARAGE	816 sf
PAVILION, ROOFED	480 sf
MAIN LOGGIA	504 sf
DEVELOPMENT TOTAL	11,588 sf

One open item. Malibu sets each parcel's development allowance from its size, and the figure it writes for its largest estate lots is 11,172 sf. This design is about 420 sf above that, mostly in the larger primary suite. It is settled when a real parcel is chosen: by that parcel's own allowance, or by opening the pavilion to a stone-and-steel pergola and trimming the lounge.

PRINCIPAL ROOMS

GREAT ROOM	42 × 32 · 1,344
DINING	24 × 24 · 576
KITCHEN	28 × 24 · 672
SCULLERY	28 × 8 · 224
STUDY	12 × 24 · 288
PRIMARY BEDROOM	40 × 24 · 960
HERS, DRESSING	14 × 16 · 224
HIS, DRESSING	14 × 16 · 224
SPA BATH	18 × 32 · 576
BEDROOMS 2-4	17 × 17 · 289 each
FAMILY LOUNGE	25 × 32 · 800
GUEST SUITES A, B	14 × 14 · 196 each

Feet and square feet, to the wall line.

FIXED, AND STILL OPEN

FIXED. The siting and orientation; the two-terrace strategy; every footprint and dimension; the room program and the three rooms at its heart, the kitchen, the dressing rooms and the spa bath; heights and roof forms; the openings as drawn; the palette; the fire and foundation strategy.

OPEN TO THE INTERIOR. Loose furniture and styling beyond what is drawn; art; exact stone and plaster tones within the ranges named; lighting design; the planting composition within the fire zones.

OPEN TO A REAL SITE. The parcel, its survey and geotechnical report; the development-area path above; engineering; permitting. These pass to the licensed architect who carries the design forward, with the drawing set that accompanies this book.

204 ft

east to west, guest house to primary wing

Six

bedrooms, every one facing the ocean

13 ft

between the two terraces, floor to floor

202°

the bearing every principal room looks toward

6 ft

the terrace cantilever over the pool deck

25'-4"

the highest ridge above natural grade

