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AUGUST + SEPTEMBER 2025

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AWARDS

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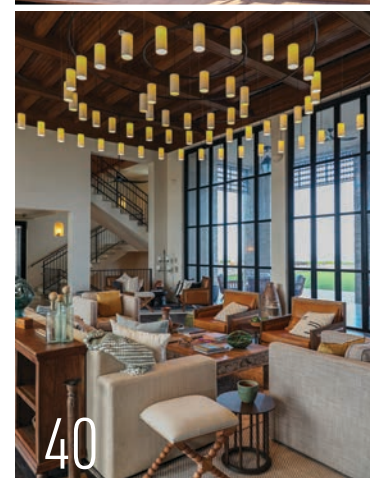
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THE OCEAN HOME AWARDS ARE HERE!

We are thrilled to present the inaugural *Ocean Home* Awards issue. For years, *Ocean Home* has showcased the very best in coastal architecture, interior design, and landscapes. With this annual awards program, we formally recognize the designers, architects, landscape architects, and visionaries who bring oceanfront homes to life with creativity and craftsmanship.

The *Ocean Home* Awards program was created to honor not only the beauty of these remarkable residences and landscapes, but also the talent, passion, and dedication of the people behind them. From classic shingle-style retreats to contemporary masterpieces, these homes reflect the full spectrum of coastal design. Each winner in this issue exemplifies thoughtful design and a sense of place that is uniquely coastal.

We received an incredible range of submissions from across the country, and our esteemed panel of judges—architect Paul Brant Williger, architect William Bates of Fairfax & Sammons, and interior and architectural designer Sarah Magness of Studio Magness—carefully selected winners across multiple categories. What these winners all have in common is a commitment to creating homes that are both beautiful and

livable—where luxury meets lifestyle, and where every detail is considered.

This inaugural issue marks an exciting milestone for *Ocean Home*. As we continue to evolve, it's important for us to spotlight the people and projects that define the future of high-end coastal design. These awards are a tribute to their vision—and a testament to the enduring appeal of life by the water.

Congratulations to all the winners, and

thank you for inspiring us with your work. We hope this special issue becomes a new tradition, and a lasting platform for recognizing excellence in oceanfront design for years to come.



Nancy E. Berry, Editor-in-Chief
nberry@rmsmg.com



Dan Gordon
Landscape Architects

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MEET OUR JUDGES



PAUL BRANT WILLIGER

Paul Brant Williger established his firm in 2013 after 30 years of Custom Residential experience. A graduate of Columbia University's Graduate School of Architecture, Planning and Preservation, he came to Los Angeles after working in the office of Robert A.M. Stern in New York. A native of Chicago, Paul grew up with a fascination of buildings and architecture from a young age. Receiving a Bachelor's Degree in Architecture from the University of Illinois, Champaign-Urbana gave him the opportunity to spend a year abroad studying architecture in Versailles, France. Prior to opening his own office, Paul was a Principal at Appleton & Associates, where he managed the Santa Monica office in addition to designing and executing numerous residential projects.



SARAH MAGNESS

Sarah Magness is the principal and founder of Studio Magness, an architecture and interiors atelier based in New York City. With classical training in both architecture and interior design—earned from the University of Texas at Austin and Pratt Institute—Sarah brings a rigorously considered yet deeply intuitive approach to residential design. Her work blends structure and decoration in a way that feels timeless, cohesive, and quietly luxurious. Sarah has received numerous awards from ICAA McKim, Mead and White, House Beautiful Next Wave Designer and Traditional Home Top Designer. Sarah is a dedicated preservationist and serves on the boards of the Institute of Classical Architecture & Art (ICAA) and the NYC Landmarks preservation Commission. She is also active in The Society of the Four Arts in Palm Beach, where she is helping bridge the worlds of design, culture, and education.



WILLIAM BATES

William Bates is one of the founding faculty of American College of Building Arts (ACBA) in Charleston. His interest in the school began years prior as an events volunteer, for the predecessor organization SOBA while living in New York City. At the time he promoted freehand drawing and drafting courses, a history sequence and design studio courses. In the space between SOBA and ACBA, Bates attended graduate school, acquiring his Master's in Architecture from University of Miami, which prepared him to teach, as Professor of Architecture and Design. William, a registered Architect, is NCARB certified, an American Institute of Architecture member, and holds an undergraduate degree in Interior Design from Auburn University's School of Architecture. Bates also studied at Sotheby's Institute of Art. Bates is a longtime member of the Institute of Classical Architecture and Art and, since 2000, has held the title of Fellow at that organization. Today, Bates is the managing director of Fairfax & Sammons.

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OUTDOOR LIVING

WEST BAY

DAN GORDON LANDSCAPE ARCHITECTS

BY NANCY A. RUHLING

PHOTOGRAPH BY NEIL LANDING



The dune was restored with American beech grass that not only improves the habitat but also adds interest as it sways in the breeze.

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OUTDOOR LIVING



Clockwise from top left
Steppingstones casually
connect the various spaces.

With two docks, the
property is well suited
to hosting friendly
neighborhood boaters who
stop in for a cocktail.

A potting shed and
vegetable garden provide
fresh produce throughout
the summer.

Surrounded on three
sides by the waters of
West Bay, this property is
uniquely positioned to take
advantage of coastal living.



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Some two decades ago, when Peter Stephens was just starting out his landscaping career in the village of Osterville, Massachusetts, he came across a property in the Wianno Beach neighborhood that intrigued him.

He couldn't help wondering about the estate, principally because he couldn't see over the 10-foot-high stucco walls that surrounded it.

What he saw when Dan Gordon Landscape Architects, where he is a principal, won a commission to renovate and modernize the property didn't disappoint.

Sited at the end of the peninsula where it could greet the boats as they floated by, the estate, he says, "is magnificent and rare on the Cape because it's totally hidden from the street and neighbors and has 270-degree water views plus two private docks."

He and the DGLA team designed a landscape that incorporates spaces for active enjoyment of the surroundings and capitalizes on those views.

"Preserving the views while still providing maximum privacy was hard to do," Stephens says, adding that the owners wanted the landscape to have a casual look and feel.

The stucco and red-tile-roofed Mediterranean-style house was refashioned as a Cape Cod shingle-style residence, and the grounds



Photo by Read McKendree

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were recreated as thoughtfully designed spaces that respond to the unique environmental elements, wind and surf, while exploiting the scenery and privacy of the large lot.

The first order of business was to improve the arrival sequence by designing a cobblestone-lined pea stone drive and rerouting it so that guests are directed to the front door instead of to the guest cottage.

Because the owners use this, their vacation home, throughout the year, the front of the house features a green and white palette of ferns, rhododendrons, boxwood, and Annabelle hydrangeas that provides all-season interest.

“The area around the entry is shady,” Stephens says, “because we worked around the existing large trees.”

The front also is home to a vegetable garden and a potting shed that’s in the style of the main house.

The back of the house, which faces the water, is sunny and filled with colorful, aromatic perennials, including catmint and lavender, that bloom in the summer when that space is most used.

The palette—pinks, purples, blues, greens, and whites—is created with a variety of plants, including daisies, agastache, and grasses.

Outfitted with a pergola, a firepit terrace, an outdoor kitchen, and a swimming pool that was added as part of the renovation, the space is the entertainment hub of the estate.



Clockwise from top left, fieldstone walls, with Western red cedar picket fencing, embrace the traditional coastal vernacular of the home and region.

The beach bar, with its pergola and firepit, is the perfect space to end a day sharing a cocktail with friends.

The infinity-edge pool and glass fencing at the pool terrace embrace the views out to West Bay.

PHOTOGRAPHS BY CHRIS RUCINSKI



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Improving the arrival sequence was a primary goal of the project. Many of the trees were preserved, including this impressive oak at the main arrival court, giving the property a mature, timeless character.

A pool garden that's slightly elevated from the lawn connects the family's main living space to the landscape without interfering with the views.

"We designed the pool garden around the views and added a retaining wall with a short fence on top so you can still see the water," Stephens says.

To improve access to the property's private beach, the DGLA team added steps and redid the dock and boardwalk.

The biggest challenge of the project was finding a way to block the strong winds that are characteristic of the community without compromising the views.

The L shape of the house is a key component of the mitigation, acting as a buffer.

At the pool, strategically placed glass screens punctuate portions of the traditional-style Western red cedar picket fence, creating transparency and safety.

A vegetated dune, restored by the team, separates the maintained landscape from the seawall and ocean. It's planted with grasses that sway in the breeze.

The docks, surrounded by native beach grasses and roses, encourage the owners' friends to tie up their boats and stop by for cocktails.

For Stephens, it was quite fulfilling to finally peek over the wall and to create usable outdoor spaces that the owners can share with their children and grandchildren for years to come.

"Working on the property, after seeing it all those years ago, was rewarding," he says. ♦

KEY SUPPLIERS: *Landscape Architect: Dan Gordon Landscape Architects; Architect: Dan H. Reynolds Design Collaborative; Builder: Wellen Construction ; Landscape Contractor: R.P. Marzilli & Co.; Pool Contractor: Custom Quality Pools ; Fence Contractor: Perfection Fence ; Custom Woodwork: Fine Finishes*

The two docks and the seawall along the shoreline were reconstructed and the dune, restored along the length of the property.



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TREEHOUSE YOGA STUDIO AND POOL HOUSE

DOREVE NICHOLAEFF ARCHITECTURE

BY NANCY A. RUHLING

PHOTOGRAPHS BY MICHAEL J. LEE

It was the landscape that inspired Doreve Nicholaeff's design for a treehouse yoga studio and a pool house for a secluded property on Cape Cod Bay.

The two structures complement the topography and also serve as a counterpoint to the main house, which is Colonial in style.

The owners, who spend a great deal of time outdoors at this, their vacation home, wanted an all-season, sustainable space designed for a comfortable and enjoyable environment in their backyard that nods to nature.

Nicholaeff responded by creating two transparent structures that, she says, "hover above the land" and are "simple and have an intimate relationship" with their natural surroundings.

"We worked with the colors and textures of the surrounding trees and vegetation

and nestled the architecture into the land," she says.

The treehouse yoga studio, which is in a velocity zone, is designed to withstand the flow of water in a flood. It literally lives in the treetops, its deck incorporating one of the property's existing oak trees. Its roof deck serves as an additional viewing platform.

"It feels quiet and serene," she says.

The pool house is a series of interconnected modules, including ones for reading and TV viewing, that are clad in natural materials and are FSC certified. Its sloped roof and NanaWalls are appointed with bronze and copper details that will patina with age.

Both structures use geothermal systems for heating and cooling, and the pool house has solar panels. ♦

The treehouse yoga studio features a cantilevered deck that incorporates one of the property's existing trees.



KEY SUPPLIERS; Architect: Doreve Nicholaeff Architecture; Contractor: JW Construction Inc.; Landscape Architect: Hawk Design Inc.; Landscape Contractor: Schumacher Landscaping; Interior Designer: Jessica Vaule

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Seemingly placed at the intersection of sea and sky on picturesque Duxbury Bay, this newly constructed homestead for a blended family presents as a longstanding coastal shingle-style property in classic vernacular.



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BEAUTY ON THE BAY

PATRICK AHEARN ARCHITECT

BY NANCY A. RUHLING

PHOTOGRAPH BY TAYLOR ALLEGRIANI

On three prime acres in Duxbury Bay, Patrick Ahearn Architect designed a timeless homestead for a blended family.

Inspired by the majestic shingle-style waterfront properties that dotted the New England coastline in the early 1900s, this newly constructed H-shaped house, although it spans more than 7,200 square feet, has the look and feel of a historic seaside cottage.

“We wanted to make the house look like a restoration,” says Patrick Ahearn, adding that the mix of private and communal spaces on the “spectacular site lives for today and feel warm and cozy.”

White-cedar shingles that weather to gray

in the saltwater air, New England fieldstone and bluestone, along with window boxes, shutters, and copper lanterns, hint at history, as do the gabled dormers, cupola, and arched doors of the adjoining new-construction carriage house.

Symmetry, inside and out, defines the expansive residence, which was featured on *Ocean Home*’s June/July 2025 cover.

The first floor is devoted to informal gathering and formal entertainment spaces, which include a great room and an oversized kitchen with two islands. They are organized along a central spine that goes from the front door to the covered patio overlooking the bay.

The first-floor private spaces, including a

library, a screened porch, and a family room, are on the opposite side of the house. French doors in the rooms along the back of the house link indoor and outdoor areas.

The sleeping quarters are on the second floor. There are six en-suite bedrooms, including the primary one. A beautiful yet utilitarian laundry room, with two sets of washers and dryers, is flanked by an oversized walk-in linen closet that accommodates all the bedrooms.

The carriage house includes top-floor living quarters.

When the residence was completed, a long-time local stopped by to compliment it.

“I remember this house from when I was kid,” he told Ahearn, who smiled but couldn’t bear to spoil the illusion. ♦

KEY SUPPLIERS: Architect: Patrick Ahearn Architect; Builder: JB Robbie Custom Homes; Interiors: Hanlon Wantuck Design; Landscape Architect: Leblanc Jones; Landscape Contractor: Paragon Landscape Architect

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RENOVATION

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THE HISTORIC MYLES STANDISH HOTEL RESIDENCE

PATRICK AHEARN ARCHITECT

BY NANCY RUHLING

PHOTOGRAPHS BY TAYLOR AHEARN

Taking cues from the property's history, Patrick Ahearn Architect converted what had been half of a 19th-century historic seaside resort in Duxbury, Massachusetts, into a grand private residence.

Built in 1871 as The Standish House and known subsequently as The Myles Standish Hotel, the structure was split in half in 1915, and one wing was moved to another site. A century later, Ahearn and his team transformed the remaining wing into a waterfront estate for a family.

"The fact that it was half a hotel gave me poetic license to be more interpretative of what had been there before," says Ahearn. "We took half a house and made it a whole new presentation that still captures the essence of 1871."

The new arrival sequence created by the Ahearn team makes a grand entrance, and the new carriage house reads as a boat house that had been connected to the main structure over time. A covered porch similar to one that graced the original hotel was inserted along

the length of the front of the house, and in the back, an expansive green lawn that offers views to the water was saved.

The lines between old and new and indoor and outdoor spaces are delightfully blurred to accommodate modern life.

The residence, Ahearn says, "offers a resort-like experience that's recreated in a new symmetry." ♦

KEY SUPPLIERS: Architect: Patrick Ahearn; Builder: Colclough Construction; Landscape: A Blade of Grass



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KITCHEN

WAHI LANI

WALKER WARNER

BY NANCY A. RUHLING

PHOTOGRAPHS BY MATTHEW MILLMAN

In this kitchen, the central gathering spot in a new-construction house in Hawaii, Walker Warner used skylights to bring in natural illumination and to connect the space with the naturalistic island setting.

“Our original vision for the kitchen included a band of windows between the countertop and upper cabinets, but after considering the challenges controlling the views out toward neighbors, we opted for the skylights instead,” says partner Kathy Scott, AIA, LEED AP.

The result is a pattern of sunlight that moves throughout the day, casting light down on the Spessart oak cabinetry and Pietra Cardosa slate counters and backsplash.

“We oriented the stone horizontally, so it reads like waves of water,” says Scott. “The raised counter at the perimeter of the island keeps messes out of sight when entertaining in the living room and lanai.”

The minimalist space is ideally suited to the client’s surfing lifestyle, which includes walking to the beach and paddling out in the waves, and then coming home to rinse off and recover in the cool of the pool.

Like the other living spaces in the residence, the kitchen connects to a central courtyard and the pool, making the home into what Scott calls “a peaceful oasis within an active surf community.”

The home’s Shou Sugi Ban façade, visible beyond the kitchen island, visually connects the structure with nature, specifically the lava that’s ubiquitous in the Hawaiian Islands.

“We found that the burned-wood siding has a natural luminescence that enlivens the home’s interiors and reads as a jewel box within the native landscape,” Scott says, adding that the team had never used it before. ♦



The kitchen features Pietra Cardosa slate countertops and backsplash, while the casework is Spessart oak. Skylights invite the outside in.

KEY SUPPLIERS: Architect: Walker Warner; Exterior Siding: Accoya Shou Sugi Ban siding, Gator finish, Delta Millworks; Interior Siding: Accoya Shou Sugi Ban siding, Gator finish, Delta Millworks; Doors and Windows: Aluminum-clad doors and windows, matte powder-coated finish, Quantum Windows & Doors; Door Hardware: Silicon Bronze Dark, Rocky Mountain Hardware; Flooring: European Oak Engineered Wood, Forza finish, Hakwood; Interior Ceiling: Western Red Cedar decking, vertical grain, soft brown finish; Kitchen Counter: Pietra Cardosa slate, honed finish, Pietra Fina; Kitchen Backsplash: Pietra Cardosa slate, honed finish, Pietra Fina; Casework: Spessart Oak Veneer, Bourbon finish; Plumbing Fixtures: Architectural Bronze finish, Waterworks; Decking: Ipe, sun bleached; Pool Edge: Ceramic tiles, Opal Blue finish, Heath Ceramics; Pool Interior: PEB tiles, marble blue finish, Fujiwa

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LUALA'I, WINDWARD O'AHU, HAWAII

PETER VINCENT ARCHITECTS

BY NANCY A. RUHLING

PHOTOGRAPHS BY KYLE ROTHENBORG



View of the patio with indoor-outdoor lounging areas. Plantings surround the interior spaces, further blurring the boundary between inside and outside.



POOLSCAPE

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Seamlessly blending Hawaiian design with oceanfront living at its finest, Peter Vincent Architects devised a poolscape dedicated to entertaining and family gatherings that creates a unique experience from the main house.

“The overall goal was to create a space that felt like a resort while drawing inspiration from the existing home, which was renovated as part of the project,” says Peter N. Vincent, FAIA, NCARB. “The design had to be respectful of the required setbacks while still offering a sense of privacy and distinctiveness.”

A pair of pavilions play host to a central pool and its courtyard, celebrating the beauty of Windward O‘ahu.

The courtyard is a contemporary interpretation of a tidepool garden, which is sunken to further mitigate the wind and to allow for a vertical waterfall surrounding a “floating” dining lanai.

A “Moses” walk that gives the illusion of walking on water separates pool water from living Taro and Koi ponds and gives access to a lounge seating “island.” A cascading, tiered water feature and native plantings work in



environmental harmony with the architecture.

The multifunctional entertainment pavilion is sited next to the house yet is set back far enough from the beach to allow a large lawn that showcases panoramic views.

To buffer the pool and outdoor living spaces from the frequently strong on-shore trade winds, the design team fashioned a pool pavilion that has two large lanais, an outdoor

Above, Framed Mokulua Islands views through the pool/entertainment pavilion from the common area of the guesthouse pavilion.

Top, Pocketing doors open the pool/entertainment pavilion on three sides yet close to provide wind-breaks. The chef’s kitchen, right, is accessed via blind-wood doors. A pop-up TV is in a custom cabinet and was recessed into the foundation to accommodate its size.



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dining area perched over the pool, a kitchen, a shower room, and a flexible space that can be used as a living area.

One of its special features is the pop-up TV screen, which is tucked into a recess in the foundation so it's not visible.

The guest house pavilion has a hospitality area, a bathroom, three guest rooms with indoor-outdoor showers, and a recreational area for Ping-Pong and other activities.

The pavilions, which have wide overhangs and distinctly Hawaiian rooflines that echo the character of the main house, are open on both ends to frame dramatic views and connect with the landscape.

The poolscape, a prime example of indoor-outdoor living in Hawai'i, merges the architecture and landscape and takes advantage of the views, including those borrowed across

adjacent properties, breezes, natural plantings, and beach setbacks.

"Everyone remarks on its hospitality-inspired, resort-like atmosphere," says Vincent. "It feels like a hidden oasis tucked away for the owner and their guests to enjoy in the heart of a popular beach town." ♦

KEY SUPPLIERS: Architect: Peter Vincent Architects; Landscape Architect: Surfacedesign; Landscape Architect: HHF Planners; Structural: William Blakeney; Geotechnical: Shinsato Engineering; Civil: Island Ingenuity; Mechanical: Inatsuka Engineering; Electrical: Douglas Engineering Pacific; Lighting: KGM and Delta Light; Home Automation: Complete Home Entertainment Systems; Water Features: Pacific AquaTech; Furnishings: Niche Beverly; General Contractor: MNM Construction with Maloney Construction and Point Line Construction



Above, View from the dining lanai of the pool/entertainment pavilion looking back over the pool, spa, and sunbathing areas.

Top, The pool courtyard is envisioned as a rectilinear tidepool garden. Tall perimeter walls provide privacy yet allow distant 'borrowed views,' which visually expands the property.



LANDSCAPE

BAY VIEW

DAN GORDON LANDSCAPE ARCHITECTS

BY NANCY A. RUHLING

PHOTOGRAPHY BY NEIL LANDINO

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A multilevel design looks to seamlessly connect interior and exterior spaces while capitalizing on the views to West Bay.

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An infinity-edge pool dramatically extends out beyond the pool deck and into the drifts of native bayberry.

In a plan that complements the classic architecture of the house and that breathes in sync with the setting, Dan Gordon Landscape Architects created an outdoor oasis on a waterfront property in Osterville, Massachusetts.

After tearing down the old house to build a new shingle-style house and guesthouse, the owners commissioned the team at Dan Gordon Landscape Architects to create environmentally sensitive outdoor spaces that feature the animated views and enhance the character of the property, which faces West Bay and offers boat access to Nantucket Sound.

Although the lot is small—it's surrounded by coastal buffer areas—the owners' program was quite ambitious. They envisioned a pool, a spa, and a pool house as well as seating and dining areas for entertaining family and friends.

"It's their primary home, so the program was significant," Dan Gordon principal Patrick Taylor says. "A central challenge was to make the design of these elements connect seamlessly with the buffer areas to both the west and north."

Collaborating closely with the architect,



A pair of flowering crape myrtle trees frame the front door and enhance the arrival sequence. Providing foreground and a sense of maturity to the landscape, stands of existing oaks were maintained at the perimeter of the property.



LANDSCAPE



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the team created a sense of arrival with a chipseal drive with cobblestone accents that curves toward the entry court.

The native plantings are carefully curated to merge with the landscape, transitioning from more formal in the front to more relaxed in the back, which faces the water.

A pair of white-flowering crape myrtle trees that mirror the double gables flank the front door. They, as well as banks of white hydrangeas and staid boxwood, set the tone and give a hint of the vision to be discovered as each space is revealed like the pages of a book.

In the back, colorful perennials, including Russian sage, catmint, and agastache, live things up, encouraging guests to put their feet up as they watch the boats in West Bay.

To that end, the terrace by the guesthouse is edged by tussock hair grass, which Taylor says was chosen because “it flows back and forth in the breeze.”

A honey locust tree provides dappled shade—and serves as a vertical design element—poolside.

Many of the trees on the property were incorporated into the new design, which enhances the natural look of the property.

The back elevation was not level, a factor that “gave us the opportunity to create

intimate and expansive views,” says Taylor.

Dan Gordon Landscape Architects designed a series of stepping-stone terraces, creating what Taylor calls “a multilevel design that connects interior and exterior spaces.”

To tie all the spaces together with the architecture, the team designed a Chippendale-style gate on the side of the house that relates to the exterior railings on the residence. And they repeated the reclaimed New England granite that was used on the veneer of the house on the series of walls that retain and support the landscape program on the bluff.

The backyard amenities are centered around the pool house, a structure that opens on two sides, erasing spatial boundaries. It

flows onto a patio with an ipe deck that has a view of the boats in the bay.

“The beautiful property was the inspiration for the design,” Taylor says. “And it was a team effort.”

The owners love the fact that the property gives them a strong connection to the water. “Each space was designed with the intent to capitalize on the visual and physical connectivity to West Bay,” Taylor says. ♦

KEY SUPPLIERS: *Landscape Architect: Dan Gordon Landscape Architects; Architect: Catalano Architects; Primary Contractor/Builder/Developer: Kendall and Welch Construction; Landscape Contractor: R.P. Marzilli & Co.; Interior Design Firm: Katie Rosenfeld & Co.; Pool: Custom Quality Pools*

Clockwise from top left, A bespoke gate set within a privet hedge marks the divide between the front and back of the house.

Lawn treads provide circulation and a gracious transition from the architecture into the landscape.

Beyond the gate, grass-joined bluestone steppers lead to a prominent view of the infinity-edge pool and the water beyond.

FOR MORE INFORMATION, VISIT dangordon.com

A man and a woman are on a beach. The man is standing on the sand, holding the rope of a swing that is made of a tire. The woman is sitting on the swing, holding the rope. They are both smiling. In the background, there is a clear blue sky, a turquoise ocean with white waves, and green hills in the distance. A palm tree is on the left side of the frame.

Long Bay

YOUR ISLAND ESCAPE IN THE BVI

10/10 Would Book This
Resort Again



Long Bay Beach Resort, located in the heart of the British Virgin Islands, not only offers an island escape of barefoot luxury with stunning ocean views and beachfront villas, but guests can also enjoy immersive island experiences and a serene atmosphere, encouraging relaxation and longer stays in this beautiful piece of paradise. Photographer Steve Walsh.

j

journeys

LUXURY TRAVEL, RESORTS & DEVELOPMENTS

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Kimpton Mas Olas is an adults-only escape with a focus on wellness, sustainability, and immersive luxury.



■ DESTINATION: MEXICO

LIVING BAJA AT KIMPTON MAS OLAS

A RESTORATIVE RETREAT WHERE OCEAN VIEWS, PRIVATE PLUNGE POOLS, AND THE SPIRIT OF TODOS SANTOS COME TOGETHER IN PERFECT RHYTHM. BY MELISSA C. GILLESPIE

There's something hypnotic about waking up to the Pacific. At Kimpton Mas Olas in Todos Santos, the ocean isn't just a view—it's a presence. It shapes the day's rhythm, from sunrise to sunset.

Set on Baja's rugged Pacific coastline about an hour north of Cabo San Lucas, Kimpton Mas Olas is an adults-only escape with a focus on wellness, sustainability, and immersive luxury. While many resorts chase extravagance, Mas Olas finds its beauty in the details: native gardens, intuitive architecture, and the feeling that you've stumbled upon something that wasn't made for Instagram but for you.

I started every morning with a run along the beach, the sand still cool beneath my shoes and the waves rolling in a steady

cadence beside me. The shoreline here is expansive and wild—no packed lounge chairs or noisy vendors, just the sound of the sea and the occasional hawk overhead.

A PLUNGE POOL WITH A VIEW

Afterward, I'd head to what quickly became my favorite part of the trip: my private plunge pool. Positioned just outside my villa with uninterrupted views of the Pacific, it was the perfect spot to cool off, float, and take in the horizon. I spent hours there—reading, thinking, doing nothing at all. Some villas also come with firepits and outdoor showers tucked into the landscape, but for me, it was all about that pool and the view.

Throughout the resort, water is a central element. The main infinity pool, with its

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sleek curves and in-water loungers, leads to a sunken swim-up bar that's ideal for a midday cocktail—or a long afternoon. And there's something refreshing about being surrounded by water while still feeling so connected to the land.

SAVORING BAJA, ONE DISH AT A TIME

That connection is felt everywhere at Mas Olas. Built on what was once a poblano chili farm, the property embraces its roots. Nine interconnected gardens supply the kitchens with herbs, fruit, and vegetables, while the citrus groves and apothecary garden provide ingredients for both cocktails and custom spa treatments. I joined a workshop at the resort's apothecary, foraging for lavender and hoja santa before blending a personalized oil scrub. It was hands-on and grounding in a way few spa experiences are.

The culinary program is equally rooted in place. Chef Sandro Falbo draws on regional ingredients and traditions with thoughtful, creative execution. At Kahal, the oceanfront restaurant, I lingered over a Baja seafood platter while watching the sun slip behind the surf. Botánica, set in the garden, serves rustic dishes like roasted goat and slow-cooked barbacoa unearthed from the traditional pit. Centro Café became my daily stop for smoothies, local coffee, and those “bee bowls” made with fresh honey and pollen from the resort's own hives.

ROOTED IN WELLNESS AND NATURE

But Mas Olas isn't just about indulgence. The spa blends sacred design with natural materials, offering treatments in outdoor nests and hydrotherapy in a quiet, garden-framed circuit. What stood out most to me was the apothecary experience, a chance to engage with Baja's botanical healing traditions firsthand. It's a resort that invites you to engage, not just observe.

EXPLORING THE SPIRIT OF TODOS SANTOS

Mas Olas is also a gateway to nearby Todos Santos, just 15 minutes away. A historic artists' town with cobblestone streets, it's where you'll find open-air



Mas Olas finds its beauty in the details: native gardens, intuitive architecture, and the feeling that you've stumbled upon something that wasn't made for Instagram but for you.

cafés, surf shops, and art galleries that feel refreshingly local. The vibe is casual, creative, and authentically Baja.

Back at the resort, that same spirit pulses throughout the property. It's luxurious, yes, but not in a flashy or performative way. It's a place that invites you to slow down and engage. To taste, to move, to breathe.

WHY YOU'LL WANT TO RETURN

When it was time to leave, I packed a few things I didn't arrive with—a small jar of apothecary oil, a pressed flower from the citrus grove, and a renewed appreciation for what it means to feel truly present.

Kimpton Mas Olas isn't a place to check off a list. It's a place to live in, if only for a few days. ♦

FOR MORE INFORMATION, VISIT [MASOLASRESORT.COM](https://www.masolasresort.com)



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Throughout the resort, water is a central element. The main infinity pool, with its sleek curves and in-water loungers, leads to a sunken swim-up bar that's ideal for a midday cocktail—or a long afternoon.

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UNWIND AT ST. REGIS PUNTA MITA

EXPERIENCE A RELAXED GETAWAY IN MEXICO'S NAYARIT.

BY MELISSA C. GILLESPIE

Tucked away on a private peninsula along Mexico's Nayarit, Punta Mita is the kind of place that quietly exceeds expectations. Surrounded by nine miles of swimmable coastline, this exclusive, 1,500-acre development is home to 25 residential communities, five residential beach clubs, and a trio of acclaimed resorts—including the recently renovated St. Regis Punta Mita, the Four Seasons Resort Punta Mita, and the adults-only Four Seasons Resort Naviva, as well as the forthcoming Montage and Pendry Punta Mita.

Whether you're teeing off on one of two Jack Nicklaus Signature golf courses, kayak-

ing alongside whales, or settling into a beachfront lunch, Punta Mita offers a kind of immersive, barefoot luxury that feels both grounded and indulgent. The gates hold more than just amenities—they offer a complete coastal lifestyle. And while nearby towns like Sayulita and San Pancho add a splash of color and culture, many travelers find everything they need within this self-contained paradise.

"Punta Mita continues to evolve while staying true to the character and charm that define it," says Carl Emberson, director of operations at Punta Mita. "With world-class

resorts, signature events, and a strong sense of community, it's more than just a destination—it's a way of life. Whether you're seeking a renowned coastal enclave to call home or looking for your next memorable getaway, Punta Mita offers an unmatched blend of natural beauty, warm hospitality, and connection."

A RESORT DESIGNED FOR RELAXATION

One of the standout resorts in the area, the St. Regis Punta Mita is known for its elegance and thoughtful design. The beachfront property spans 22 acres and features 120 rooms and suites decorated with locally inspired touches and includes private outdoor spaces with garden or ocean views. I loved spending afternoons on the shaded daybeds right on the beach, reading between dips in the sea or ordering fresh ceviche and margaritas without ever needing to move.

The adults-only pool quickly became my other go-to retreat, where attentive service brought fresh coconuts to sip while lounging

with an oceanfront view. The setting feels designed for ease: stone walkways, shaded courtyards, and an open-air layout.

CULINARY HIGHLIGHTS AND SIGNATURE MOMENTS

Dining is a highlight at the resort, and I had the chance to experience it in an unforgettable way—at the tasting menu experience at Carolina, the signature restaurant. Course after course celebrated modern Mexican cuisine with fresh, local ingredients and creative flair.

Equally memorable was the champagne sabering ceremony, held each evening as the sun dipped low. Guests gathered to toast the day with a sense of celebration that felt both communal and lighthearted. It's small rituals like this that make a luxury stay feel personal.

For more casual meals, I returned often to the lobby lounge, The St. Regis Bar. It offers bold flavors and beachside ambiance that make each bite feel even more satisfying.

"Our goal is to offer dining that feels rooted in the destination—fresh, welcoming, and never overly formal," says Fernando Gibaja, general manager of The St. Regis Punta Mita. "We want every guest to feel connected to the vibrant culture and natural beauty of the destination, while enjoying the comfort and elegance they expect from St. Regis."

EXPERIENCES TAILORED TO THE SETTING

My days balanced activity with ease. One morning, I paddled out for a surf lesson—a humbling and exhilarating experience that gave me a new appreciation for the region's waves. The St. Regis curates a variety of hands-on experiences like this that connect guests to the land and culture. Cooking classes, tequila and mezcal tastings, and boat excursions to the Marietas Islands are just a few of the personalized options available.

Within Punta Mita, guests also have access to hiking trails, tennis courts, and additional water sports. And while nearby towns offer charming detours, it's easy to feel like you have everything you need within reach.



Surrounded by nine miles of swimmable coastline, this exclusive, 1,500-acre development is home to 25 residential communities, five residential beach clubs, and a trio of acclaimed resorts



WHERE TIME SLOWS DOWN

At St. Regis Punta Mita, time bends. Mornings stretch out with coffee on your private terrace, afternoons drift by between ocean swims and poolside cocktails, and evenings are bookended by good food and salt air.

The result is a vacation that feels both indulgent and restorative. For travelers looking to disconnect from routine and reconnect with something more intentional—more tactile—this is a place that welcomes you into its rhythm. ♦

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Ritz-Carlton Reserve at Nauka, Riviera Nayarit, Mexico



Tula Residences, Miami, Florida

COASTAL DEBUTS

The latest in coastal real estate and resorts **BY MELISSA C. GILLESPIE**

Nauka | Riviera Nayarit, Mexico Situated on 800 acres, **Nauka** is a private club community along Mexico's untamed Riviera Nayarit, boasting an incomparable natural setting with four distinct topographies: old-growth jungle, volcanic cliffs, mangrove estuary, and more than four miles of oceanfront, including 2 plus miles of swimmable beach. Home to an array of world-class amenities, Nauka features a variety of customizable ownership opportunities and estates designed by famed Olson Kundig with diversifying landscapes from volcanic cliffs to jungle views; Tom Fazio-designed championship golf course and 9-hole short course dotted with comfort stations and eateries; Nauka Beach Club with a 197-foot oceanfront infinity pool; wellness and regeneration programming inspired by ancient practices; LIFE adventure center offering paddleboards, surfboards, Seabobs, e-Foils and their very own Iguana boat for sunset cruises and memorable excursions; a deep-water marina, village and yacht club; sports park & racquet club, and more. In addition, the Ritz-Carlton Reserve brand will debut its 9th concept and second in Mexico in the fall located within the Nauka community—Siari, a Ritz-Carlton Reserve, with 87 keys, including a presidential suite with five bedrooms and 30 turnkey residences starting at \$7M and designed by Bernardi + Peschard. siariresidences.com



Nekajui, a Ritz-Carlton Reserve, Peninsula Papagayo, Costa Rica



Briland Club Hotel, Residences & Marina, Harbour Island, The Bahamas



The Cloud One Hotel & Residences Wynwood, Miami, Florida

TULA RESIDENCES, MIAMI, FLORIDA

A striking new addition to Miami's waterfront, **Tula Residences** brings boutique luxury to North Bay Village with 54 contemporary homes ranging from two to five bedrooms, including six penthouses. Designed by M77R with interiors by Shannon Farrell Design, each residence features expansive wraparound terraces and open-plan layouts. Starting at \$1.9 million, the homes offer access to a rooftop infinity pool, sauna, fitness center, private lounge, and more. Completion is expected in 2026, making Tula the first newly completed condo in the area in over a decade. tularesidences.com

NEKAJUI, A RITZ-CARLTON RESERVE, PENINSULA PAPAGAYO, COSTA RICA

Now open in Costa Rica's Peninsula Papagayo, **Nekajui** is the eighth Ritz-Carlton Reserve globally—and the first in Central or South America. Developed by The Athens Group with Mohari Hospitality and Gencom, the resort includes 107 rooms and suites, luxury treetop tents, and 36 branded Private Residences (now sold out). Owners and guests enjoy access to Nimbu Spa, seven dining venues, a beach club, and the nearby Arnold Palmer golf course. Every element honors the ecological richness of the region while delivering exceptional hospitality. ritzcarlton.com

BRILAND CLUB HOTEL, RESIDENCES & MARINA, HARBOUR ISLAND, THE BAHAMAS

Briland Club has partnered with The Royal Portfolio to manage its next phase of development on Harbour Island. This bay-to-beach community features 60 homes—Coral Cottages, Villas, and Estate Homes—starting at \$4 million. The Royal Portfolio brings its hospitality expertise to this 27-acre enclave, which includes curated experiences, beach club amenities, and the only megayacht marina on the island. Homes are designed with a nod to Loyalist-era charm while embracing sustainable practices like advanced water systems and clean power. brilandclub.com

THE CLOUD ONE HOTEL & RESIDENCES WYNWOOD, MIAMI, FLORIDA

Art and architecture converge in Wynwood's first hotel-branded condominium. **The Cloud One Hotel & Residences Wynwood** introduces 85 loft-style

studios to three-bedroom units, plus 15 dramatic duplex penthouses featuring soaring ceilings up to 22 feet. The eight-story building's interior design is by March and White, while Goldman Global Arts—the team behind Wynwood Walls—curated

the mural artwork on the exterior façade. The rooftop features a pool, indoor-outdoor restaurant, and skyline views. Set in the heart of Miami's creative corridor, homes start in the high \$500,000s. thecloudoneresidenceswynwood.com



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Claxton House

Architect Andrew B. Cogar, Historical Concepts,
and Interior Design Bryan Graybill

By Nancy A. Ruhling
Photographs by Eric Piasecki
Styling by Helen Crowther

As viewed from the
cove, the massing and
proportions evoke an
earnest warehouse that
might have evolved over
time into a home.





Adjacent to the primary suite, a small office is wrapped in windows offering sightlines across the water and to the adjacent sleeping porch.



Architecture and interior design, at their very essence, are about creating living spaces that tell a compelling story.

The narrative in the case of Claxton House, a new single-family residence in the historic Long Island, New York, whaling town of Sag Harbor, so deftly weaves history and historical fiction that its timeless tale rings truer than truth.

Architect Andrew B. Cogar, president of Historical Concepts, which has offices in New York City and Atlanta, and Hamptons-based interior designer Bryan Graybill won two Ocean Home awards for the residence they designed for one Ensign Claxton, a character they conjured up from the past to guide the project.

Their vision started with a small 19th-century ice-storage warehouse at the edge of the cove that was demolished to make way for what they call an unremarkable 1950s tract house that they were commissioned to renovate.

The 1.5-acre waterfront site is next to a rail line that, long ago, was decommissioned. The property's utilitarian past, as well as Sag Harbor's industrial heritage, became the basis for their shared design vision.



Top to bottom, The central core of this home reflects the simple massing of its imagined industrial past, with smaller "additions" suggesting layers of time and expansion.

Custom windows in the parlor frame views of the cove, providing ample light to reflect off the ceiling's high-gloss finish. A fireplace detailed with mahogany and Macchia Vecchia marble is a focal point of the space; banquette seating at the windows creates a compelling backdrop for entertaining.

"The existing house sat on the water," Cogar says. "We wanted to keep that nautical connection, both as an experience and as the framework for views."

Striving for sophisticated simplicity, they

imagined a more romanticized version of that original warehouse, seeing it as a rope-making concern that would have been added to the property as its proprietor, Ensign Claxton, late of the English Royal Navy, prospered.

Claxton, they imagined, had conducted a raid against the Americans at Sag Harbor in the War of 1812. He lost the battle, but he fell in love with the town, making it his home and building a house that reflected his European-inspired design sensibilities.

The pair are quick to point out that history records that there was, indeed, an Ensign Claxton who led a drunken disaster raid on the town. But that's where his American story ends: He returned to England.

The warehouse-turned-residence narrative plays out architecturally on the exterior in humble materials (the façade is wood planks and wood-shingle siding punctuated by carriage doors) and implied additions (a two-story wing and a single-story wing look as though they were added at different time periods).

Because the backyard is only 10 feet from the water, Cogar and Graybill centered the entertainment area in the front of the house.

A path from the parking court leads to the garage/pool house, which is styled as a carriage house, then to the pool and a dining grove shaded by crape myrtle trees. There's also a "secret garden" hidden behind banks of boxwood.

The interior walls of the house were removed, creating loft-like, hospitality-oriented spaces that are artfully partitioned with paneled screen walls to create distinct areas.

Natural illumination, framed views, and indoor-outdoor features are the defining thread.



Clockwise from below, At the rear of the home sits its primary indoor entertaining space. Here, a large club-like parlor addresses the waterfront, and a gentleman's bar is tucked in the corner.

A combination of built-in and freestanding kitchen furniture evokes a casual European sensibility, with pots, pans, and dishware on open display. Large windows inspired by warehouse doors line the sink wall, opening to engage with the front garden.

Interior windows create a transparent partition wall between the entry hall and kitchen. This industrial-inspired design element defines both spaces while allowing shared light and views between them.





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A three-season porch, filled with rattan furniture, overlooks the water and opens onto a dining patio.



“The spaces are separate, but they share light, which is an English convention,” Graybill says. “They don’t take light for granted. The glazing goes almost to the ceiling.”

A club-like parlor, complete with a gentleman’s bar, and a three-season porch overlook the water; a primary suite nestles under a snug roofline; and a cozy reading nook with casement windows has a tree-house-like view.

A small office off the primary suite that’s wrapped in windows provides sightlines across the water and to the neighboring porch. And the guest suites are reminiscent of those in a luxury boutique hotel.

Walls of windows in the back of the house not only illuminate the spaces but also frame water views. Elements such as the sleeping porch, whose brass railing looks as though it came from a ship passing by, blissfully blur the lines between indoors and outdoors.

The interior décor was influenced by English design—Graybill and Cogar looked to Arts & Crafts, Regency style, and the Aesthetic Movement—as well as English, French, and Viennese traditions at the time of the railroad’s heyday in the 19th century.

The open kitchen, which Graybill styled as a workroom, has a distinct English accent.

“Unlike in America, it’s not an extension of the living room,” he says. “There’s no built-in cabinetry; the pieces in various woods we designed are fitted to look like furniture.”

Cogar adds that “the practical informs the pretty—everything is easy to grab,” which comes in handy when guests volunteer to help out the chef.

Like the other rooms in the house, the kitchen features a mix of antiques and custom furnishings that have the elegant look of times gone by.

The living room, whose banks of windows bring the water nearly close enough to touch, is the perfect fusion of Cogar’s and Graybill’s old-new/indoor-outdoor aesthetic.

There, a curvaceous apricot banquette is paired with a 1930s-style gentleman’s bar, designed by Graybill and fabricated from old-growth wood by a fourth-generation English cabinetmaker. Vintage Thonet

Top to bottom, Above the parlor is the primary suite, its ceiling height mandated by the plate heights of the previous home. This challenge became a charming opportunity, allowing for a cozy reading nook and casement windows that provide a treehouse-like view over the water.

At the bed wall, intricate millwork and glazed interior windows provide a dramatic backdrop, concealing a dressing room in plain sight while maximizing natural light and views throughout the primary suite.



chairs and a vintage Edward Wormley coffee table complete the cozy scene.

The ceiling, painted a high-gloss cream, reflects the natural light.

Throughout, Cogar and Graybill embraced the concept of shared space, playfully hiding things in plain sight.

In the primary bedroom, where the blue marble of the fireplace mantel evokes the water visible through multiple multipaned windows, the bed's headboard backs up to a closet that's defined by another wall of windows. Café curtains on the lower portions of the glass pique interest yet prevent peeking into this personal space.

The narrative continues in the office, which is appointed with a window seat and a vintage desk.

"We imagined that it had been an old porch," Cogar says.

Cogar and Graybill embraced the challenges of the project—town regulations, for instance, forced strict height restrictions that impacted the ceiling of the primary suite.

"Architecturally, we made the most of the limitations," Cogar says, adding that the resulting organic nature of the façade fits in with other historic homes in Sag Harbor. "They forced us to get out of our comfort zone and to be creative and inventive."

And, he added, "we compressed 200 years of authentic history into the house," a fact that would have made Ensign Claxton exceedingly proud. ♦

KEY CONTRIBUTORS: Architect: Historical Concepts (Andrew Cogar, David VanGroningen, and Connor Bingham); Interior Designer: Bryan Graybill; Landscape Architect: Hooten Land Design; General Contractor: Ocean Building Group; Carpentry: Willy's Carpentry; Landscape Installation: Coastal Arbor Care; Key Suppliers: Millwork Artisans, LePage Millwork Windows & Doors, Eiland Woodworks, Lutyens Furniture & Lighting; Parlor: Fireplace fender by Jamb, ceiling paint by Fine Paints of Europe, Vintage Wormley coffee table by Wyeth; Kitchen: Farrow and Ball paint, Pointing (walls), and Studio Green (trim); Primary Bedroom: Fireplace is Dragon Skin from ABC Stone

A marble wall,
set next to a
marble staircase,
is a waterfall.





MODERN UNDER
7,000 SQUARE FEET

Alys Beach

Jeffrey Dungan Architects

By Nancy A. Ruhling

Photographs by William Abranowicz

Inspired by a sandcastle, this vacation home, in the planned community of Alys Beach, Florida, represents the singular vision of the architect, Jeffrey Dungan.

“After some initial meetings and sketches, the client pretty much gave me carte blanche,” he says. “We clicked, and he told me to design the house that I would like to live in.”

The result, a white stucco Modern Gothic residence that hints at the ecclesiastical, is what Dungan calls “a really cool place to recharge on long weekends and vacations.”

A large multipaned Gothic spire gives the front façade the feel of a cathedral but with a modern ethos.

The heart of the home is the central courtyard that wraps around the four-level structure like a shawl. Dungan conceived it to provide privacy from neighboring houses and to serve as an entertainment hub. To that end, it’s filled with a variety of over-the-top features that channel a boutique resort.

The roof terrace is accessed via the marble waterfall wall via a stair from the lower courtyard, where he placed a swimming pool.

The circular bottom of the third-floor hot tub forms a skylight that illuminates the bar on the second floor and opens to the swimming pool. A 14-foot marble wall beside a marble stairway becomes a gently splashing waterfall that’s made to be touched and heard, as people flow up and down.

“Overall, there’s a bit of a fantastical, kind of James Bond feel to the house,” Dungan says.

Throughout the house, he employed sculptural Gothic arches to add classical drama and to serve as serene grounding architectural details.

The kitchen, for example, is set in an arched nook that makes it separate yet still visually connected to the living room,

Throughout the house, he employed sculptural Gothic arches to add classical drama and to serve as serene grounding architectural details.

Opposite page, top to bottom, The office, the only room that’s not white, is sheathed in Shou Sugi Ban burned wood. The kitchen is set in an arched nook.







The treatment turns the space into a protective womb, a sanctuary for relaxation as well as work.

The project, which took four years, was challenging. Dungan, who has designed other houses for the community, incorporated Alys Beach's complex urbanism with rules on height, style, color, and materials into the house without compromising his ideas.

He had more leeway in this house than the others he designed in Alys Beach because the 80-foot-square lot—two adjoining plots—was exceptionally large.

The fact that the client imposed virtually no limitations actually made the project particularly difficult.

"Design is the search for limitations," Dungan says. "If I can do anything, I almost can't find a place to begin."

And, he adds, he had to keep asking himself, "How can I create this place, and what am I basing my decisions on?"

All in all, though, he concedes, "It was a great problem to have."

When the residence was completed, Dungan was a little reluctant to turn over the keys.

"I would live in it in a second," he says. "As a vacation place, you feel like you're in a whole other world." ♦

KEY SUPPLIERS: Architect: Jeffrey Dungan Architects; Project Architect: Joel Solomon Interior Design: Michelle Cone Furnishings: Beth Webb and Julia Starr Sanford Landscape Design: Gary Mitchell Builder: Gulfview Construction

FOR MORE INFORMATION, VISIT jeffreydungan.com

52 which is made of board-formed concrete with a three-sided fireplace, creating a communal gathering spot that opens to the courtyard.

In the primary bedroom suite, groined arches form a celestial-like ceiling for the bed, which looks as though it's under the protection of heaven.

The indoor spaces graciously open to the outdoors, seamlessly connecting to a private, almost secret landscape.

Natural materials, including marble, oak, and linen, are designed to soothe the senses. But even they push the envelope. In the primary bath, which is appointed with a burnished-silver metal soaking tub, the wall is clad in black and white marble whose ink-jet pattern gives it the quality of graffiti or a work of abstract art worthy of a luxury gallery; in this house, the walls are the art.

One of the few specific items the client requested was an office, a space that Dungan chose to make different from all the others in the house.

In contrast to the snowy whiteness of the rest of the interior and exterior of the house, the office is black, its walls and ceilings covered in wood burned in the ancient Japanese technique of Shou Sugi Ban.

Above, There's a three-sided fireplace in the living room.

Right, Life centers around the central courtyard.





"Design is the search for limitations. If I can do anything, I almost can't find a place to begin." – Jeffrey Dungan

Left, The groined-vaulted ceiling forms a serene shield over the bed in the primary suite.

Below, A wall of black-and-white marble in the primary bath looks like graffiti.







MODERN ARCHITECTURE
OVER 7,000 SQUARE FEET

Makena

Walker Warner

By Nancy A. Ruhling
Photographs by Matthew Millman

55

Each space presents a different view, celebrating the home's close connection to the island landscape.



56

A shaded porch, casts intricate shadows along the indoor/outdoor room that overlooks the pool.



Passing through a single-story wall, the sights and sounds of the neighborhood completely disappear. A courtyard stills the senses, setting up the reveal beyond the front door—an uninterrupted expanse of ocean.

Below, Behind the solidity of the front facade, a full two-story program is revealed, lightly constructed of glass and steel, opening the living spaces and bedrooms to a vast seascape.

Set boldly along the coastline of Makena on the Hawaiian isle of Maui, this residence, designed by Walker Warner, brilliantly balances openness with privacy and sunlight with shadow.

In the front, the half-acre waterfront estate presents itself as a modest, single-story structure defined by a board-formed concrete wall that wraps around a courtyard.

But behind the façade, the house is two stories of glass and steel that open up to the seascape and a white-sand beach.

The owners “had a very clear vision,” says Walker Warner associate principal Amadeo Bennetta, RA, LEED AP. “The grand, 180-degree uninterrupted view of the coastline is revealed only after you enter the home.”

The island of Maui, the house, and the location hold special significance for the owners. “It was a passion project,” Bennetta says.

Envisioning the house as a place to entertain family and friends, “they wanted each room to be unique and have a purpose,” he adds. “The house has a distinct, special vibe that reflects them.”

The program they desired was simple: five bedrooms, an office with a corner view for him, a den in a bunkered-down space for her, a family room that opens to the pool, and an open-concept living room, dining room, and kitchen whose spaces are connected to the outdoors via a lanai and serve as an entertainment hub as well as a central gathering spot.



"The public spaces are important to them because they can all be together in them," Bennetta says.

Light plays a prominent role in the house, whose natural palette of rugged, low-maintenance materials, including board-formed concrete, cypress, and steel, complements the local basalt that exists on the site and allows it to live harmoniously with its surroundings.

Skylights and clerestories perforate the minimalist structure from all sides, flooding the interior with light while activating textures on the concrete and cypress walls. Inside, vertical wood louvers separate spaces while inviting sunlight to filter in.

Beyond ushering the light in, the architecture also had to counter its harshness. The 10-foot roof overhang facing west acts as the primary defense to intense exposure and heat gain. It is bolstered by a system of pocketing slatted screens at corner windows that filter in afternoon sunlight.

Inside, the ocean breezes that define the island flow through large sliding-glass doors. Ceiling fans maximize natural ventilation and minimize energy consumption.

With these elements, the house, which has LEED Silver certification, harnesses the elements in a beautiful and sustainable way.

The project came together so well because "the clients were right with us or even one

Clockwise, from top left, A system of pocketing slatted screens at corner windows filters the afternoon sunlight while offering continuous views of the coast.

At the roof's edge, almost imperceptible copper screens hang suspended, choreographing a dance of sunlight and rain when the weather changes—and capturing the essence of this light-filled home.

Skylights and clerestories flood the interior with light, which moves subtly throughout the day.

step ahead of us," Bennetta says. "They understood the value of textures, materials, and finishes."

The main challenges of the project were drawing the best-suited subcontractors from a small labor pool and getting products shipped to the island while still staying within the construction timeline.

The clients, Bennetta says, "have lived in the house and have loved it. The spaces feel uniquely tailored to their desired lifestyle and fit them just right."

So enthused are they, in fact, that not only are they spending more time at the residence, but they also have commissioned the Walker Warner team to design a guest house for them on an adjoining lot. ♦

Architect: Walker Warner, Greg Warner, Lead Principal; Mike McCabe, Principal; Amadeo Bennetta, Associate Principal; Hana Bittner, Chris Ryan (Architectural Staff)

Interiors: Leverone Design; Landscape: Lutsko Associates; Lighting: EJA Lighting Design; Structural: GFDS; Construction: Dowbuilt; Suppliers: Structural Steel & Timbers: Spearhead; Wood: Arc Wood & Timbers; Aluminum Doors & Windows: Vitrocsa; Custom Metal Fabrication & Finishing: Padilla Designs; Wood Doors: Northstar Woodworks; Custom Stone Fabrication: Cooritalia; Wood Cabinets: Maui Custom Woodworks; Custom Island Fabrication: Union Studio; Wood Finishing: Jitner Painting; Brass Entry Canopy: Zahner





The great room opens onto an elevated lanai, seamlessly transitioning from the built to the natural environment. A wedge-shaped vanishing-edge pool slips effortlessly toward the horizon.

Above, A single variety of wood unifies the interiors, offering warmth and ease. Subtle lines of steel and glass erase the boundary between indoors and out.





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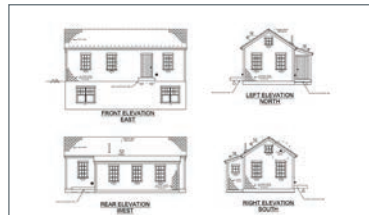
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