



This Martha's Vineyard house engaged two of the firm's interests: maximization of a site's potential and open spaces between built forms.

Though the property is a short stroll from the shoreline, protected vegetation rising above eye level obscured the water views in three directions. "We knew that if we elevated the building area, the view would appear," Hutker recalls. "But how do you make a smooth landscape transition without feeling like you're climbing up six feet into the house?" The architect began with the idea of parallel stone landscape walls, framing broad stone steps that ascend from the motor court to an entry garden. "And then we thought, 'What if these walls kept growing and morphed into something else, and all the secondary spaces

could butt up against them? That idea of two parallel landscape walls transforming into spatial elements became the key design move," with a bi-level master suite to the east and a wing for children and guests to the west.

Hutker frequently invokes the nineteenth-century children's chant "big house, little house, back house, barn," which expresses the traditional arrangement of New England farmsteads, to describe the firm's strategy of downscaling houses that might otherwise be overbearing. "We prefer to create smaller forms that naturally fit the landscape, and the spaces between are typically entries, breezeways, or porches," Hutker says. In this instance, however, "We pulled the stone walls so far apart that the space between actually became the primary living area"—the





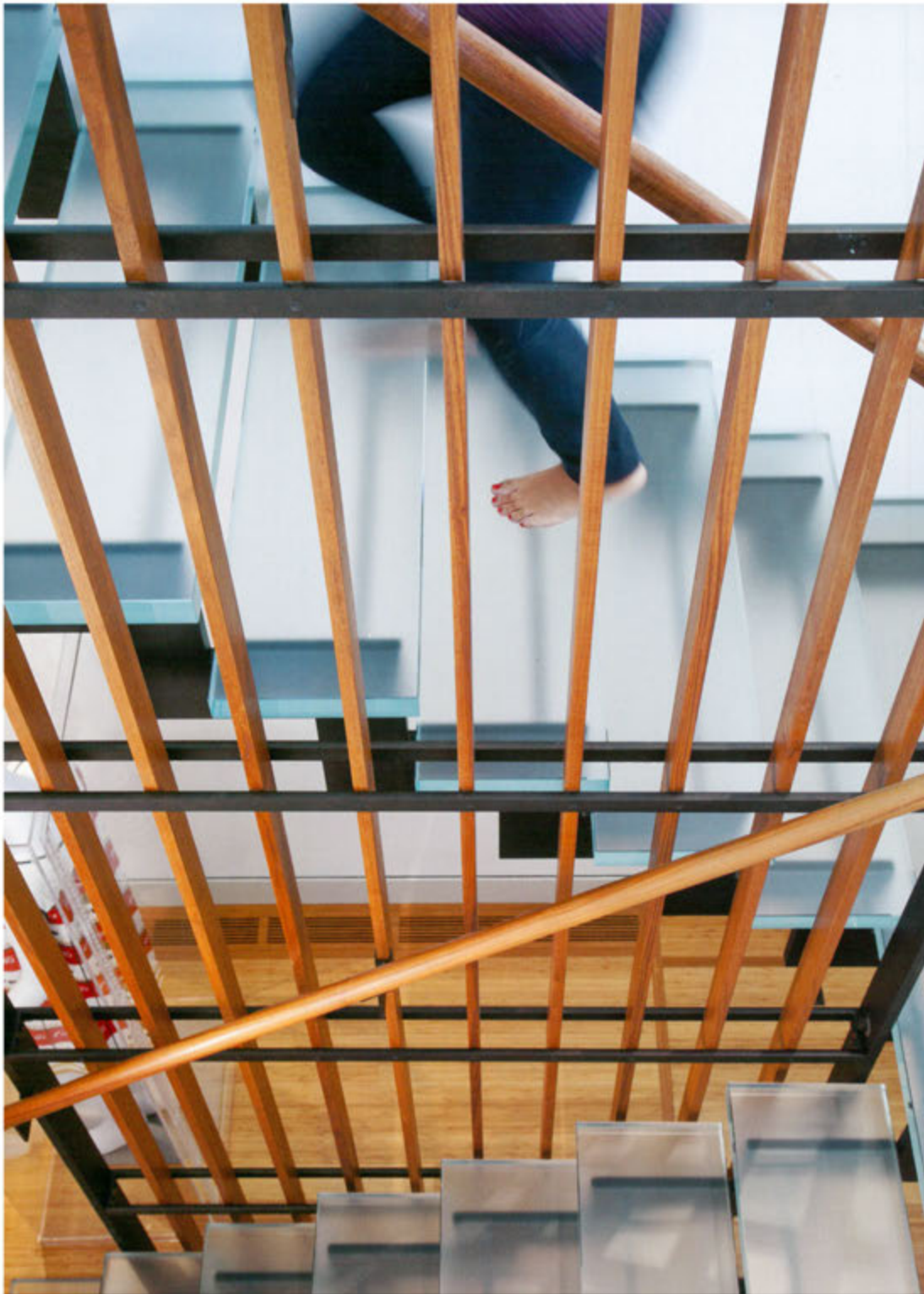




intercommunicating living, dining, kitchen, and sitting zones that comprise the life room of the residence. In contrast with the stone walls, the space is a Miesian glass box, layered with horizontal and vertical planes that lightly separate its programs.

The composition created “a sweet spot that didn’t exist,” says the architect, facilitated

by an exterior stair along the western wall that ascends from the entry garden designed by landscape architect Kris Horiuchi to a green roof, then descends to a southern terrace. “You get even more splendid views, and experience the house from every perspective—which is why it’s called Up Over Between.”



PREVIOUS SPREAD: The living room combines rough stone walls with a more contemporary palette of glass, concrete, and steel. The master wing incorporates a ground-level bedroom and the couple's offices on the second floor. ABOVE, LEFT: An oval volume, just past the front door, is a freestanding element within the expansive living area. ABOVE, RIGHT: Glass treads in the guest-wing stair permit the flow of light.





ABOVE AND OPPOSITE: Full-height sliding doors open completely, allowing the kitchen to be part of the landscape terrace. The green hue of the cabinets recall lichen-covered scrub oak trees on the site.









ABOVE AND OPPOSITE: Weathered cedar siding and sliding doors connect the master bath to a spa terrace and outdoor shower. Sand-colored stone and bronze railings surround the pool and weather naturally into the environment.

