



# OCEAN'S EDGE

CHILMARK /  
DATE

JACOB LILLEY ARCHITECTS

Dotting the “up island” landscape of Martha’s Vineyard is a building type whose form and envelope was born out of utility and shelter. With maritime roots associated with eel drying to modern day specialty shops, these small vernacular cedar-clad buildings remind us that the past is still present in daily life. The wonderful human scale of these shacks and the spaces created between them were the genesis for the design of this new summer house.

The design was conceived as a series of independent cedar gable cottages, each containing its own program from dining room to primary suite and purposefully located to define an open living space. An opposing flat roof with glass walls then acts as a counter point by inserting itself in the middle of the cottage volumes, creating both enclosure and emphasizing the relationship between open and closed spaces. It is this juxtaposition of solid cottages and glass walls that



SITE PLAN

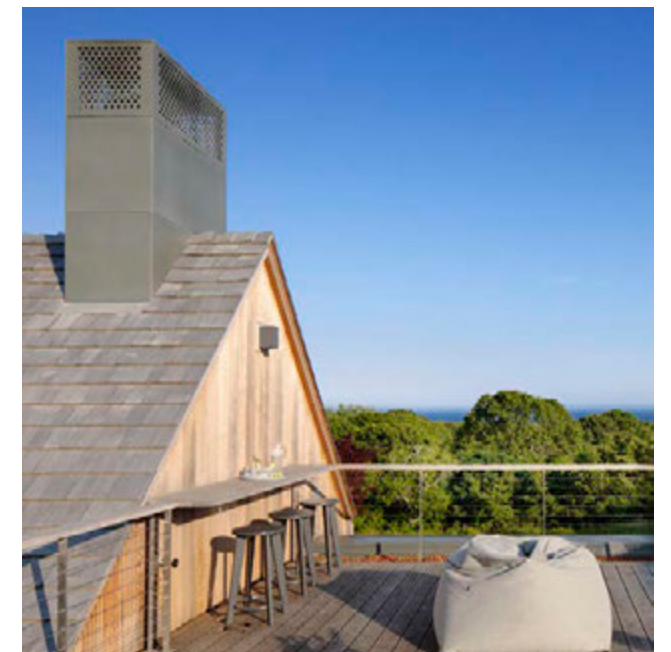


FIRST FLOOR PLAN



PRECEDING PAGES: The house is designed as a cluster of four small gabled cottages with a flat-roofed living space at the center.

ABOVE AND RIGHT: A path between two of the cottages leads to the glass entry door of the living space; its roof is finished as a deck with spectacular ocean views.



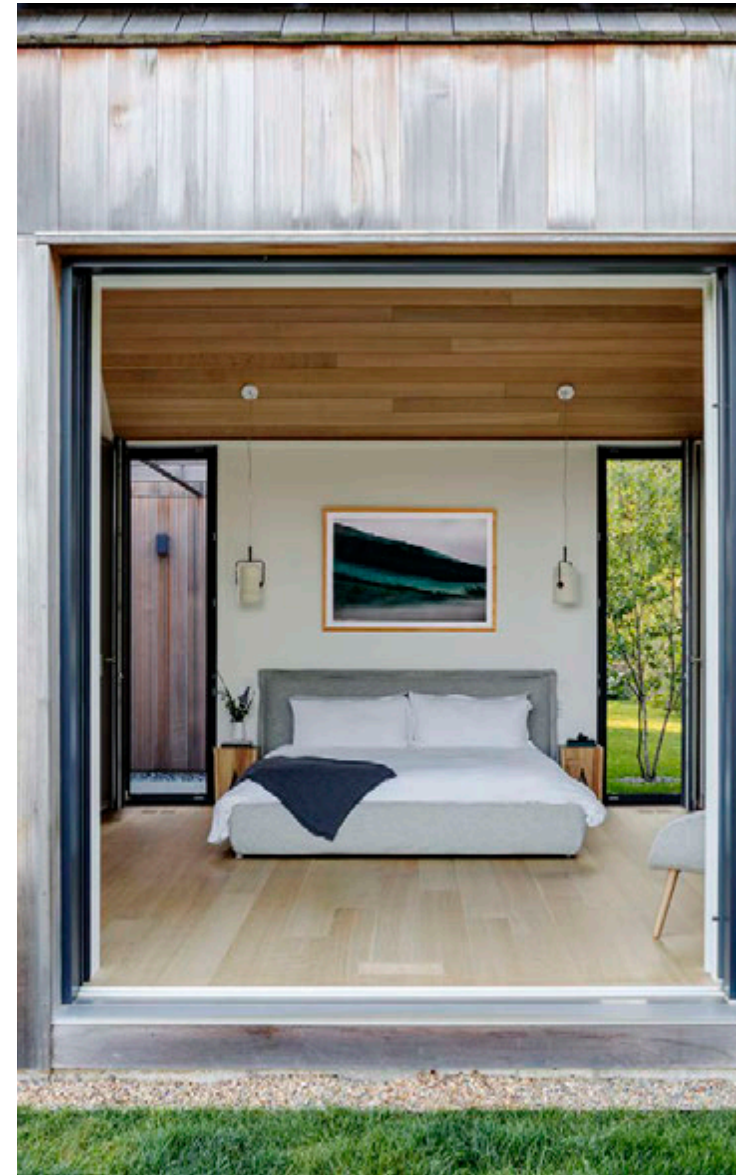
BELOW: The glass walls of the living area retract completely into the wall to open the space to the landscape.

RIGHT: Wicker basket chairs suspended from a grid between two of the cottages offer a secluded outdoor retreat.



BELOW AND OPPOSITE: Panels of vertical cedar siding flank the opening from the living space to the dining room. The peaked oak ceiling and gabled wall reflect the form of the cottages.





OPPOSITE AND ABOVE: The axis through the principal suite terminates in an outdoor shower. Floor-to-ceiling glass in the bedroom and bath open those spaces to the landscape.



# OVERLOOK HOUSE

WEST TISBURY /  
2014

**IKE KLIGERMAN BARKLEY**

This Vineyard house explores the line between modernity and tradition. How modern can you make a shingle house without losing what we love about that style's history? The forms, details, and materials in this house are all recognizably traditional. The gables would have been familiar to a resident of Newport in the 1880s, as would the double-hung, divided-lite windows, oak floors, and the stone base. Inside, all but two of the rooms are finished in cypress, a material

found in shingled cottages constructed at the start of the twentieth century.

But the form of the house is modern. There are no moldings or trim pieces, rake boards, or window surrounds—no brackets, pilasters, or pediments. The interior is similarly spare, with simply detailed horizontal planks, paneling, and stonework. The rooms are symmetrical, but linked asymmetrically and episodically in an open layout. The only doors are those at the study



SITE PLAN

PRECEDING PAGES: The stone entrance pavilion abuts the shingled wings of the house. On the right is the main living space, lit by clerestory windows in the curved, twin gables.

OPPOSITE: The guest suite is above the entrance breezeway, linked to the main house by the screened porch on the left.

ABOVE: Expansive windows on the water side offer views of the sea from the living spaces on the upper level.



and screen porch—one room flows into the next. There are the double-hung windows of yesteryear, but also expanses of glass that would have startled Stanford White. Huge, unbroken floor-to-ceiling windows pocket away, most spectacularly in the master bedroom, with its vanishing 25-by-10-foot glass view wall.

We also stretched the materials beyond traditional limits. The most striking example may be found in the main stair: its light-washed paneled wall is sheathed in 27-foot-long curved cypress boards.

Curves appear elsewhere in the project, reflecting our interest in the relationship between the massing and the magical effects of sunlight. The appearance of the house changes as the sun moves slowly across the sky, transforming its appearance. A striking example involves a pair of matching gables, which are very slightly tilted back, so that they glow with sunlight an hour ahead of the rest of the elevation. We set many of the windows deep within the surface of the facades and canted the walls on either side, so that they ease slowly into and out of the shadows in the course of the day. These small alterations in form, devised in response to the site and its relationship to the sun, transform what might have been a fixed experience into something surprisingly animated and changeable—the same way the island sunlight changes the landscape and ocean that are the home to this building.

The domed breakfast room on the upper level of the tower looks out to the Atlantic Ocean.



BELOW: The screened porch off the kitchen overlooks both the courtyard and the ocean.

OPPOSITE: In the study, a bookcase wall displays a collection of ceramic vessels.



Detailing throughout the house is elegant and spare; in the living room, vertical cypress planks surround the fireplace and enhance the generous opening to the breakfast room.





OPPOSITE: The window in the principal suite is recessed to form a private outdoor precinct when the glazing is retracted.

BELOW: The stair to the guest suite is in a tower sheathed in reclaimed sinker cypress from the Florida panhandle.

