

Opposite: Hans Wegner's Shell Chair CH07 for Carl Hansen & Son is next to the living room sectional. Behind it are Wegner's CH33 chairs for the same brand around a live-edge dining table by Jeffrey Greene Design Studio; a chandelier by J. & L. Lobbmeyer hangs above.

Below: As part of the update, Petrucci designed black basalt apertures that cut through the stucco walls; in this one, Eames LCW chairs gather around an Eero Saarinen table. Kitchen designer Robert Moric created the Bulthaup B3 kitchen that showcases walnut millwork with integrated appliances, including a Liebherr refrigerator and Gaggenau ovens. The painting, from Lisa Sette Gallery, is by New Zealand artist Fiona Pardington.



To create views, the architect replaced the wall and similar ones throughout the home with glass.

In introducing the glass, it was imperative that Petrucci not overexpose the interiors to sunlight and heat. As a solution, he designed four "apertures": box forms swathed in cool black basalt that frame views and cut through walls. "Each is an extension into the gardens that also modulates the sun," the architect says. Placed in the entry, master bathroom, master bedroom and kitchen, they draw visitors outside.

The team also had to address dated interior surfaces and finishes. "It's always a challenge to remodel," says builder Stephan Mackos, noting problems usually aren't discovered until demolition and surface removal begin. In this case, he found termite damage on some of the large wood beams and had to remove the ceiling's white paint using four mediums: "two kinds of soda, copper slag and, finally, ground walnut shells," he says. "But it did create a cool textural finish."

The bigger challenge was leveling every floor in the home. "The flooring can usually be off by a few degrees, and no one would notice," Mackos points out. "But if Steve is chopping vegetables at the kitchen counter and the floor isn't level, his chair would roll backward." Special care was needed to ensure thresholds, too, were perfectly flush, Petrucci notes.

"THE CLIENT DIDN'T WANT HIS CONDITION TO DRIVE THE AESTHETICS OR COMPROMISE THEM IN ANY WAY."

—ROBERT MORIC

Steve loves to entertain, so the kitchen was an important place where other adaptations came into play—although Moric ensured they are nearly imperceptible. The countertops are 2 inches lower than the standard height, so "Steve's eye level is in line with his guests'," Moric says. Ovens and other appliances are also about 1 foot lower than usual for easy accessibility. These are aligned neatly along one wall, which is faced with stacked walnut for "a visual effect that has both the energy of rhythm and the harmony of uniformity," Moric says. Recesses beneath the sink and cooktop accommodate the homeowner at the 16-foot-long island,