

RUE

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Under

STUDIO WILLIAM HEFNER BUILDS AN INDOOR/
OUTDOOR OASIS IN MONTECITO.

the

ARCHITECTURE: STUDIO WILLIAM HEFNER
INTERIOR DESIGN: STUDIO WILLIAM HEFNER AND HAZUKO HOSHINO
PHOTOGRAPHY: LAURA HULL, COPY: BRILL LEMM

Oaks



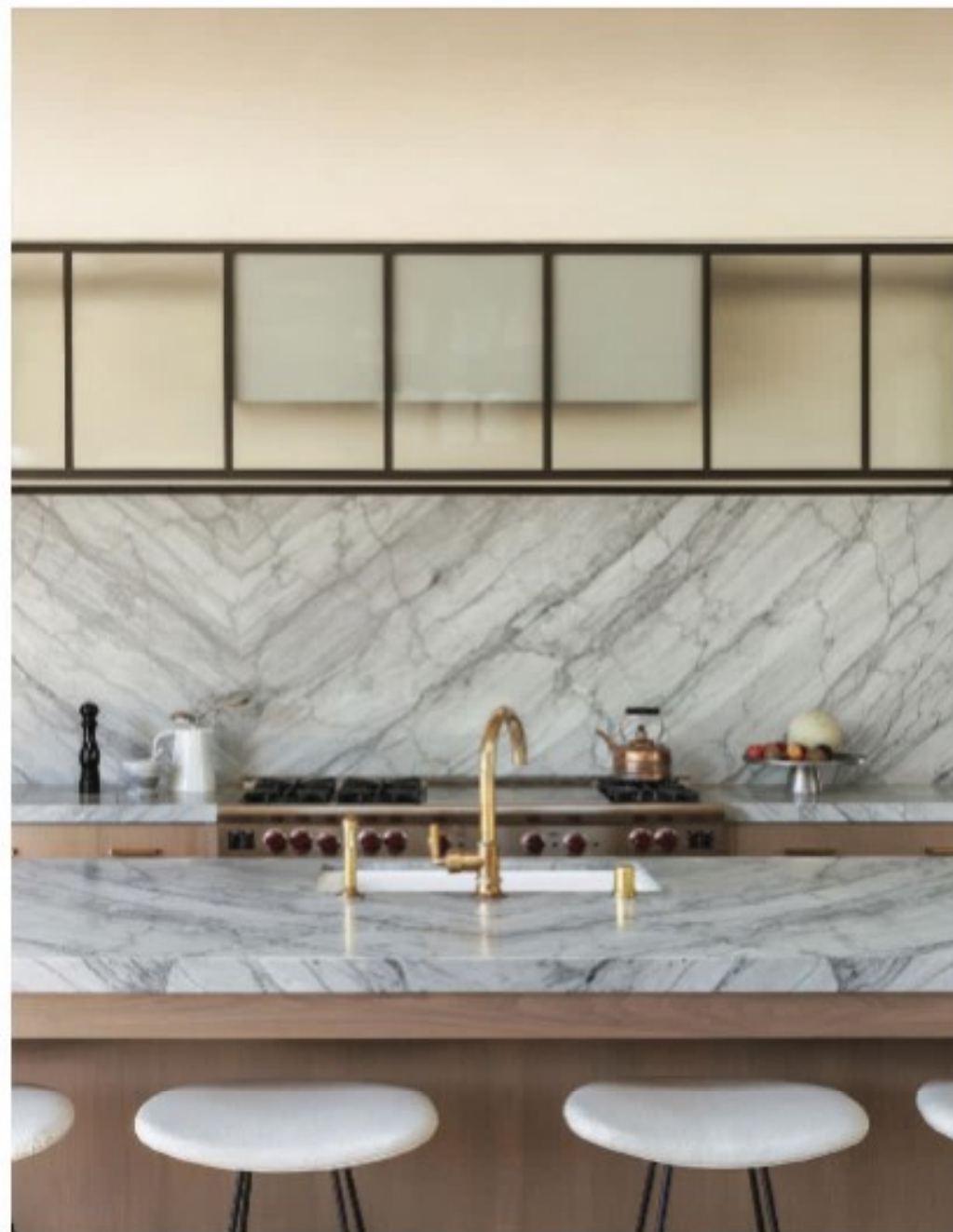


“The project was as much about planting a beautiful garden and creating spaces to be outside as it was to design a house.”

WHEN architect William Hefner first found this Montecito home 5 years ago, it was a 900 sq ft house from the 1930s, located on one acre. He and his family purchased the property as a weekend home, and dreamt of creating a compound – separate buildings that would foster a feeling of being on vacation. They placed each structure as close to the edge of the property as permitted so that the garden would be maximized in the middle. The prior owner had planned a construction project, so the garden hadn't been maintained for some time, whereas William's vision was to put the garden first. “The project was as much about planting a beautiful garden and creating spaces to be outside as it was to design a house,” he shares.



THERE ARE three stone buildings and three wooden ones. The stone are a combination of stone and integrated colored plaster, while the wood are stained cedar on both the interior and exterior. All of the stone used on the house and in the retaining walls was harvested during the excavation for the pool and foundations. "This is how houses were built hundreds of years ago," the architect explains. "Despite how much we used, we still had to give stone away."





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THERE is no paint in the home, a result of wanting all materials to be natural, inside and out. “The neighborhood’s large existing oak trees and beautiful view of the mountains inspired the contemporary vernacular approach, rather than the Spanish style commonly used in the area,” William says of the design. There are oak floors with knots, and steel doors and windows throughout. Light plays a crucial part in the home’s design. Rich skylights in the pool house and great room help to balance the light through large expanses of steel and glass, while glazed breezeways connect three of the buildings so that they can be used as a main house.



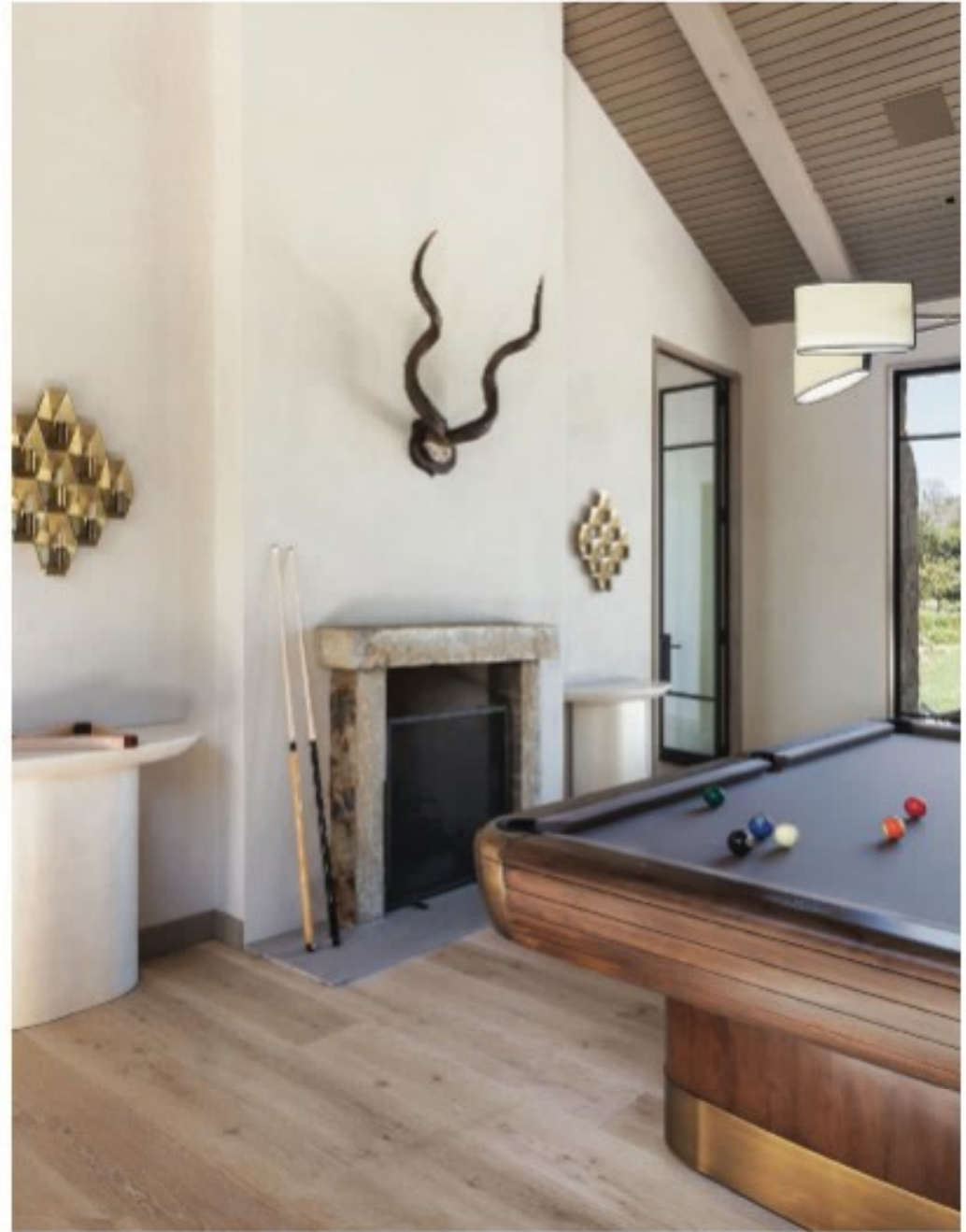


FOR THE INTERIORS, the palette is limited, from grey to sea foam to light taupe – pulling inspiration from traditional Japanese houses where indigo and blues mix with woods. “We decided to use vintage lighting in all of the primary spaces,” William explains, noting that pieces were select-



ed to blend more than stand out. “It was important not to have the house be datable that way. We purposely under-furnished to create a sense of space, light, and tranquility. There is not too much visual stimulation.”









OUTDOORS. the fountains and pool are "wonderful and sized appropriately to the site," William says. "There is also a wonderful place in the easternmost corner of the yard with a built-in bench that enjoys beautiful views of the mountains and experiences the last light on the property. From there one can see the sunset, the colored shadows, and the lights coming on inside the house."





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FOR WILLIAM AND HIS FAMILY, favorite moments take place underneath the big oak trees. “In the city, it’s difficult to preserve trees or to have any trees that are preservable,” he shares. “To have the resource of 200-year-old oaks on our property really is an amazing thing. They helped make the house feel immediately like it had been there for some time.”

