



MARINE MODERN

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WHAT STARTED AS A SIMPLE REMODEL FOR TYLER ENGLE EVOLVED INTO SOMETHING CONSIDERABLY MORE EXTENSIVE—A NEARLY FOUR-YEAR PROJECT THAT THE ARCHITECT DESCRIBES AS “MORE THAN A TEARDOWN.” His client loved her two-story home’s location in west Seattle, with views of Puget Sound and the Olympic Mountains, but she wanted to tailor the residence to her outdoorsy lifestyle.

“If we were to rebuild, it would have meant more extreme setbacks and a smaller house—a house that wasn’t what the client wanted,” says Engle, AIA, principal of Seattle’s Tyler Engle Architects PS. “So the house had to remain in its existing footprint.” Because the homeowner had worked with Engle before, she requested that he take a turnkey approach to the entire project, overseeing everything from the remodel to the interior design and landscaping.

After reducing the structure to its exterior walls, and reinforcing the foundation and masonry, Engle rebuilt and reconfigured the home, resulting in a three-story Northwest modern house with a cubic stacking form that recalls the De Stijl movement of the 1920s. “It was truly an additive process,” Engle says. “Oftentimes architects prescribe a volume; in this case, we were working to unite it with detail.” To achieve that unity and downsize the scale of the massings, Engle employed a wrapping motif, like the windows that hug corners and the panels of marine anodized aluminum that soften angles.

ARCHITECTURE	Tyler Engle, AIA, Tyler Engle Architects PS
INTERIOR DESIGN	Tyler Engle, Tyler Engle Architects PS
HOME BUILDER	Stan Christensen, Christensen Construction
LANDSCAPE ARCHITECTURE	Tyler Engle, Tyler Engle Architects PS, and Tim Moshier, Cambium Inc.
BEDROOMS 2	BATHROOMS 3 SQUARE FEET 3,541



CONTINUED FROM PAGE 173

To counter the narrow lot, Engle oriented the home toward westerly views, incorporating expansive exterior windows and accordion glass doors, as well as interior windows that provide vistas from landlocked rooms. "The house closes down to the neighbors to the east and opens up to the view to the west in every room," he says.

In fact, "closed yet open" is a theme repeated throughout the home. "This is a belief of mine from having lived and worked in Europe and traveling in Japan: Things don't have to be closed or open. They can be open *and* closed." Take, for example, the first floor: The media room, bedroom and bathroom can be cordoned off with a steel partition to create a guest suite. "Multifunctional space and the way you partition it off in flexible ways makes it work for many different functions," Engle says.

FENCED IN

A motorized car gate, part of the Western red cedar fence, provides a private entry and hints at the various partitions throughout the property that open up to maximize functionality and flow among spaces.



ON DISPLAY

A custom built-in serves both as a display case and a room divider. "The separation between living and dining is meant to provide definition that there's a different room, but it's one room," says architect Tyler Engle.



STEPPING UP

The three-story staircase—as well as its oak treads—echoes the wrapping motif that Engle utilized inside and out. A sconce from Cottage Electric spotlights a small ceramic sculpture by Joy Brown.



CONTINUED FROM PAGE 174

The same philosophy applies to the second floor "outdoor room," which has a skylight and becomes an alfresco sanctuary via sliding shoji-like screens. Other practical spaces include the dog room and dog run; kayak storage; and an outdoor shower and a mudroom, creating a transition between two of the owner's loves, Mother Nature and a spotless home.

In developing the interior architecture, Engle also took the client's museum-quality art collection into consideration, creating niches and lighting to showcase her vintage photographs, African artifacts and Northwestern glass art.

For the interior design, Engle says the intent was "contextualism," as he looked to the home's setting for inspiration. The gray-brown stain of the kitchen cabinets resembles the hue of a Douglas fir, Spinneybeck leather

FINE DINING

The social heart of the home, as well as the owner's favorite space, the kitchen centers on a granite-topped island and features cabinets in custom-stained rift white oak that conceal fixtures from Albert Lee Appliance. Metro tiles by Ann Sacks provide a pop of color on the backsplash.



PRIVATE TIME

On the nonview side of the home, the office and adjoining outdoor room (with moveable screens) provide a warm sanctuary lit by Holly Hunt, Artemide and Akara lamps. A pair of Roda rockers faces the custom built-in desk and daybed, grounded by a Tufenkian rug.





CONTINUED FROM PAGE 177

on a banquette is very nearly the color of kelp, and the gray granite on the kitchen island recalls the "color of Puget Sound when boats come through it," Engle says. "This is not a house in New York. This is not a house in Miami. This is a house in Seattle."

With the help of landscape architect Tim Moshier, principal of Cambium Inc. in Seattle, Engle also infused a bit of Eastern influence into the landscaping, including Japanese maples and hinoki, as well as a sculptural water feature that pays homage to Isamu Noguchi. On the inside of a bulkhead, he created an artificial berm of blue oat grass with three rocks that "echo three islands you see in Puget Sound," Engle says. Reminding the viewer that this is a house in Seattle—and nowhere else. **L**

FIRE IT UP

In the tradition of Northwest beach campfires, Royal Botania chairs surround an Extremis firepit, facing Engle's handmade berm and Puget Sound beyond. Blocks of concrete, resembling driftwood logs, provide additional seating.



MODERN ECLECTIC

The cantilevered steel staircase is flanked by a built-in banquette, upholstered in Spinneybeck perforated leather, and a wall niche showcasing the owner's African mask. "There's a lot of eclecticism here, but it's still very modern and crisp," Engle says.