

ARCHITECTURE / BRYAN KRANNITZ AND MATTHEW KENT,  
KRANNITZ KENT ARCHITECTS  
INTERIOR DESIGN / BARBARA LELAND,  
BARBARA LELAND INTERIOR DESIGN, INC.  
HOME BUILDER / KLAUS TOTH, TOTH CONSTRUCTION  
LANDSCAPE ARCHITECTURE / BRUCE D. HINCKLEY,  
ALCHEMIE LANDSCAPE ARCHITECTURE

# NATURAL ELEMENTS

A CONTEMPORARY HOME ON LAKE WASHINGTON RISES,  
HARMONIZING WITH AND CELEBRATING ITS SURROUNDINGS.

WRITTEN BY JAMES MUNN / PHOTOGRAPHY BY AARON LEITZ



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On the shores of Lake Washington, a contemporary glass-and-steel dwelling rises, at once respecting and celebrating its surroundings. That it does so is testament to the skill of its design team, who took the clients' prime directive, "Outdo yourself," to heart. Beyond that stipulation, the couple tasked architects Bryan Krannitz and Matthew Kent with crafting a residence defined by clean lines and simple materials. Taking advantage of natural light—sunshine in the mornings, indirect daylight the rest of the time—and reinforcing the property's relationship to the lake with several water features was also a priority.

The structure that Kent and Krannitz, along with their colleagues Barry Gehl and Michael Conover, conceived consists of pavilions organized along a glass spine that runs from the main entry of the house to the north end of the building—a gesture that welcomes the sunlight the clients desired and connects the home to its surroundings. By pushing in and pulling back at various points along the spine, the architects allowed for lush outdoor areas in the spaces between each pavilion covered "almost exclusively with native plant materials," says landscape architect Bruce D. Hinckley, who worked on the project with landscape designer Mario S. Laky. "We created a Northwest woodland."

Furthering the relationship between the house and the lake, the architects and landscape team in collaboration devised a succession of water features for the property. They flow into one another until they pour into an element designed to feel like a native pond adjacent to the lake. In combining glass components (such as floor-to-ceiling windows) with the water features that dot the grounds, the architects achieved their goal of engaging with the environment, especially expressing the "seemingly constant

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—MATTHEW KENT

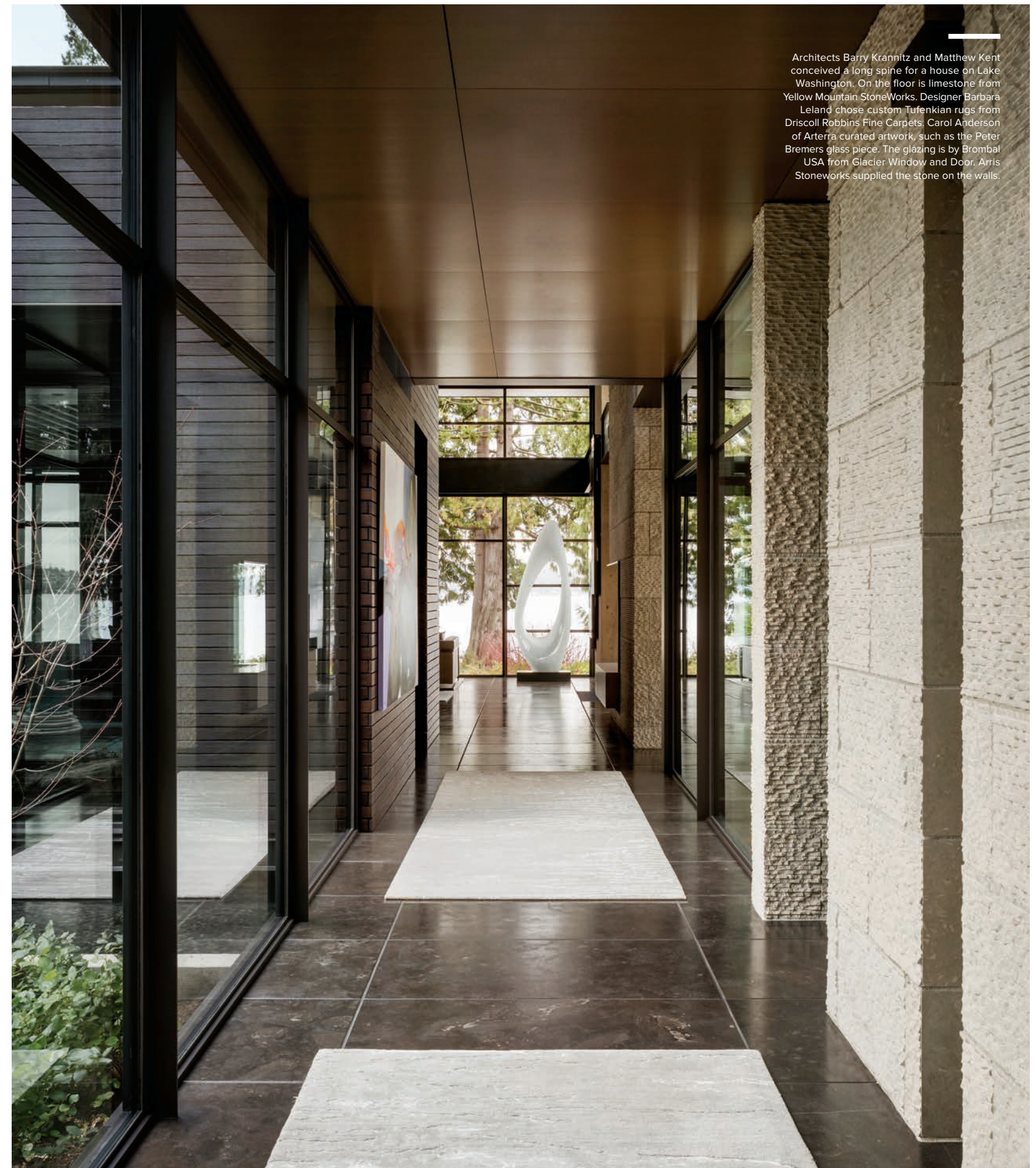
presence" of the rain says Kent. "By allowing the owners to hear and meet the rain collecting on large expanses of glass, as well as experience the ambience of rainfall as it fashions geometric patterns in the ponds surrounding the house, we are, in a sense, inviting the rain inside."

In addition to the ample glass, the team opted for an elegantly restrained materials palette of steel, wood, concrete and stone. "They were striving for a thinness of structure and the illusion that the rooflines are sort of just floating," says general contractor Klaus Toth. "Steel is our friend in that regard." The wood paneling on the home's interior and exterior is *shou sugi ban*—charred according to a Japanese technique, to finish and preserve it—which gives the effect of a worn piece of driftwood. Concrete in a neutral tone and limestone also run inside and out, resulting in a cohesive feel.

"Once the materials were established for the walls and floors, and warm woods settled on for the cabinetry and ceiling, the client asked for glass to be incorporated indoors," reports designer Barbara Leland, a veteran of multiple projects with the clients. The material makes several appearances around the house: in the dining room's illuminated counter; in a powder room's waterfall wall; above the kitchen island and dining table; and via the artwork—notably a sculpture by Peter Bremers at one end of the entry spine. "The homeowners wanted the glass to introduce a sparkle, to bring in some softness," Leland notes. "And it brings in different light experiences depending on the way it is illuminated—with controlled lighting or natural light as it changes throughout the day or year. A sunset penetrating the large glass sculpture in the summer is as dramatic as seeing it lit from above during the evening."

To temper and leaven the stone, metal, wood and glass, Leland relied on thoughtful infusions of texture and color. Linen wraps the coffee table in the great room; chenille and leather dress the daybed. Pillows in a pale blue and a gray-scale chevron pattern add a jaunty note to the sofa. In the sitting room, the designer mixed a shagreen bench with suede-backed sofas, punctuated by chartreuse pillows. Rugs throughout define spaces within the relatively open floor plan, contributing yet another degree of color and texture. "Each area is framed with the contrast of the dark floor and a light carpet," explains the designer. "The larger spaces, such as the great room and the dining room, have overall blended patterns and colors but the sitting room lends itself to a starker play off the sculptures with a bold pattern and light-dark coloring."

By any measure, the team outdid itself. With its subtle, sophisticated interiors, not to mention what Kent sees as "the seamless integration of architecture, landscape architecture and nature," the house categorically succeeds, engaging with and connecting to its stunning locale. Says Toth: "The clients have a lot of pride living in the home now. It's comfortable for them. I think it reflects everything that they wanted. And that's very satisfying." ■



Architects Barry Krannitz and Matthew Kent conceived a long spine for a house on Lake Washington. On the floor is limestone from Yellow Mountain StoneWorks. Designer Barbara Leland chose custom Tufenkian rugs from Driscoll Robbins Fine Carpets. Carol Anderson of Arterra curated artwork, such as the Peter Bremers glass piece. The glazing is by Brombal USA from Glacier Window and Door. Artis Stoneworks supplied the stone on the walls.



In the great room, the Holly Hunt coffee table and sofa, in Pavoni leather and Mokum fabric, are from Jennifer West. The daybed, in Garrett leather and Osborne & Little fabric, is by Troscan and is joined by a pair of tables by Luma Design Workshop from Trammell-Gagné. The bench is by Caste. On the wall is a Planar television; in the adjacent sitting room are two raku ceramics heads by artist Jun Kaneko, which were curated by Carol Anderson of Arterra.



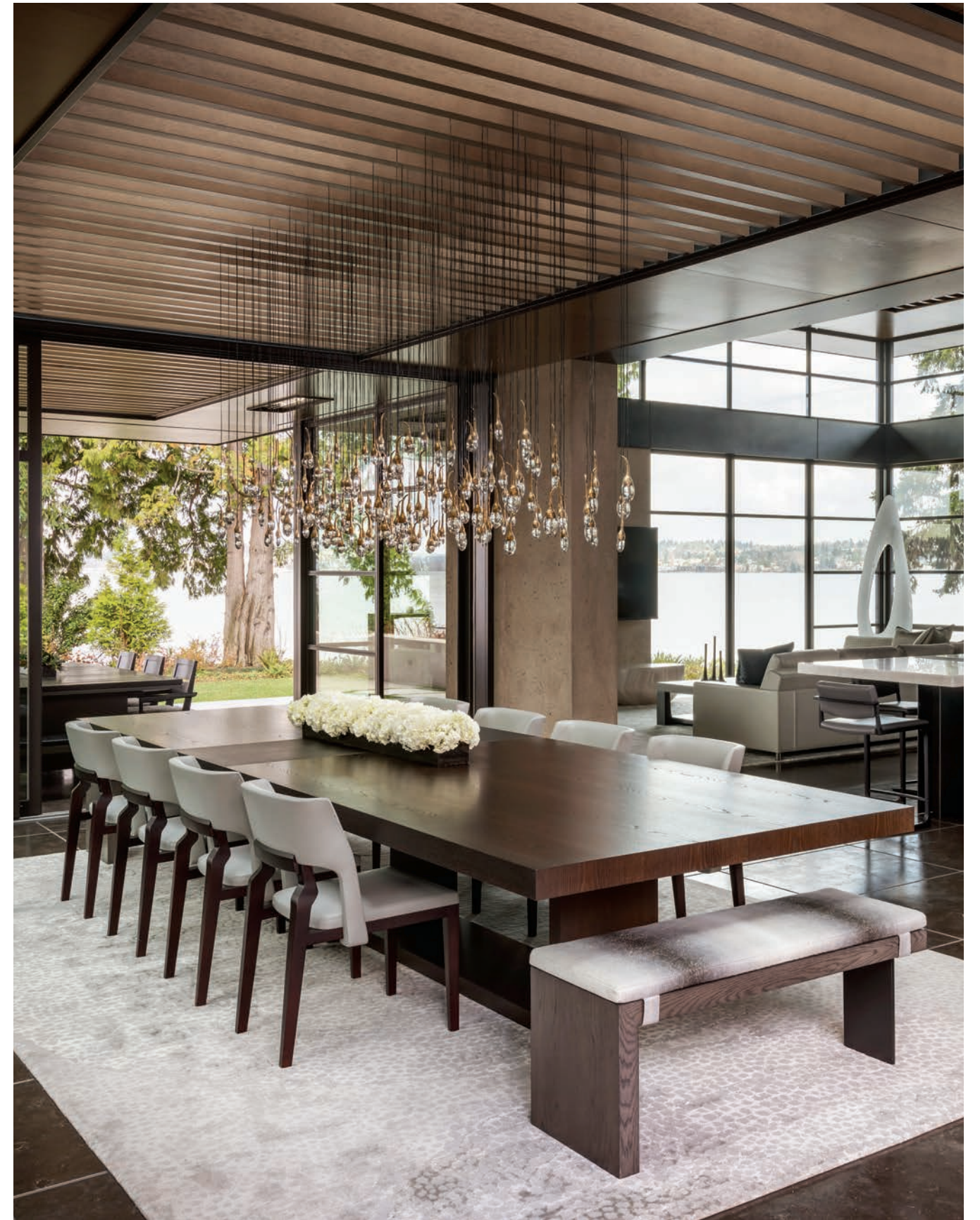
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An intimate sitting area offers sweeping views of the lake and plenty of sunlight. The sofas, from Berman Rosetti, have cushions in a Dedar textile and Holly Hunt suede-covered backs and arms. A Troscan bench in Garrett leather and a Luma Design Workshop coffee table complete the grouping. In addition to creating the raku ceramics head, Jun Kaneko also devised the stainless-steel plinth on which it sits.



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Above a custom Luma Design Workshop dining table is an Ochre chandelier consisting of 230 individual drops. The dining chairs are by Caste and upholstered in Holly Hunt leather. Benches by Berman Rosetti are covered with Jim Thompson ombré fabric. Underfoot is a Tufenkian rug from Driscoll Robbins Fine Carpets.





In the guest suite, a lighter palette yields a serene effect beginning with the brushed seagrass limestone flooring from Arris Stoneworks. The custom coverlet and pillows are in Casamance, Jim Thompson and Sandra Jordan fabrics. The desk chair is by Holly Hunt. Artwork by Valerie Stuart is above the desk; a Joyce Gehl photo encaustic, curated by Carol Anderson of Arterra, hangs behind the bed.

The guest suite's bath features a freestanding white tub by Victoria + Albert Baths and a Dornbracht filler. The large-format wall and floor tiles are by Ann Sacks; the mosaic tiles are by Oceanside Glass & Tile. General contractor Klaus Toth handled the residence's complex build.







Large concrete "lily pads" seem to float on the pond just outside the house. A series of water features devised by the landscape team, in conjunction with the home's architects, appears around the property and reinforces the connection to the lake.