



paradise FOUND

By Laurel Kohlman
Photography by Brian Vanden Brink

An old Cape home comes alive with magical architectural and design touches by a visionary team.



It's called "Fool's Paradise," and, indeed, the waterfront balcony on a final step this Lower Cape home is based on the fool from the Tinseltown of cards. In one hand, the fool holds a gold fish, in the other, a mirror glass the public, though, is wary that of the homeowner, digitally transferred to appear from a photo surreptitiously snapped by his wife. Other whimsical details also appear, like the rose window in the dormer and front door screen, and the moon, star, and sun cutouts in an interior stair railing.

However, there is nothing foolish about this extended Cape, originally built in the 1920s, addition to more as twice in the decades that followed, and recently fully restored and reimagined by Charleston, Pullman Survey Design Architects Builders.

Before its most recent transformation, the house was nondescript, a typical full Cape, with a central door and paired windows flanked by windowless shutters. A half jog of an addition was added to the right and

another in the back, creating a bit of an imbalance. The landscape was also unimproved, a bit scrubby and distinctly unimproved. A few overgrown bushes crowded the entry, and though this large property has access to a slice of a water view, the only element in a position to enjoy it was the driveway which then ended behind the house to reach the garage.

Inside, the spaces were cramped and dark. "It was not enjoyable," says principal architect John DeLillo. "It was just an open." Today, this place is magical, with a variety of gardens and outdoor living spaces taking full advantage of the air and the view of the water now available to an outdoor circular terrace and a two-floor tower addition.



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Having lived in the home for a bit before it was renovated, the couple realized they liked its rambling nature, and DeLillo worked dynamically with the architect to preserve the classic Cape house effect. When the increased porosity they were added to the right side of the house, possibly in the '50s, it broke up the symmetry of the original Cape, as DeLillo explains, "We did an addition that breaks up the symmetry on the left, and though it is much bigger than the original addition, rather than have it step forward, we stepped it back." The new tower neatly divided the square footage of the house but in moving it slightly, DeLillo ensured that its porch would not be mistaken as the main entry.

To keep the original door front and center, he added flanking columns to its walkway topped with pinnacles. The symbolic gesture of welcome was DeLillo's idea. "Our architecture is not something that runs away from symbolism," he says. "There is a whole climate required to that." To further enhance the centrality of the original Cape, DeLillo signed the doorway from its existing wood only, which, he says, was "functionally more good for aesthetically only," to the new facing copper map stamped with flame cutouts that DeLillo has created.

Relinquishing the color scheme over two or three colors, which means, DeLillo says, "a diagonal progression that crosses the facade. It's balanced asymmetry, a play with forms in a



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controlled and aesthetically pleasing way." The resulting varied outlines create a flowing surface of form for the building's foot.

Pullman Survey Design was responsible not only for the new architecture and construction, but also for the new planning which was then eagerly received by Hank Design Landscapes Architecture and Land Planning. When the new tower took over the space originally occupied by the driveway, DeLillo placed the new driveway and garage on the opposite side of the house, connecting back via a new driveway, which leads to a mudroom created from the original kitchen.

The original garage is now an exercise studio, and rather than being hindered by the driveway, the back yard is now a mini paradise, with a large swimming pool, several terraces, and a way hand by marble of Hydrangea and Azalea, an evergreen. A large oak tree behind a grove of trees, and an outdoor kitchen conveniently located near its indoor counterpart. The property's ground, now realized, was one of the best selling points for the homeowner, DeLillo says. "They saw the potential for gardens. To have such a large piece of land is very unusual in a long-developed place such as this."

The interior is eye-catching as well with new spaces and new views for the old. Rather than dark and uninviting, the interior is now sunny, airy, and bright. Its neutral palette setting is what the homeowners' art collection, contemporary furnishings, and eye-catching accents all chosen or designed with the help of Harriet Auerbach and Hans Moller of Star House Furnishings, a historic design based in Provincetown,



"Opening up the spaces to light and openness brings freshness to classic Cape Cod homes," says Azevedo, who welcomed the opportunity to design with a modern sensibility in a region where traditional and maximalist houses reign. Before helping to select everything from the furnishings and paint colors to the hardware, walls, and colors, Azevedo and Miller traveled to London where the homeowners have an apartment to get a sense of their taste. Azevedo says the partners found that, "The owners are adventurous, spirited, well-traveled art enthusiasts. Their tastes are varied and as rich as their personalities."

Though Cape has often might be firmly rooted in strong regional traditions, since the days of globe-trotting seamen, it has long been the custom here to furnish homes with items found around the world, and so it is with Paul's Paradise. The dining room table is Italian, as are its chairs, which Azevedo says are of a "classic French shape re-imagined for the twenty-first century." The living room Bull Benz sofa was from Germany and pair well

with the New York-based Pew Collection glass and steel coffee table. Perfectly matching the setting are the custom-designed Thomas chairs in the dining and living rooms.

Dicklin is responsible for giving the long narrow living room new definition by reconfiguring the seating into three sections, with the largest, middle section centered where the fireplace once stood. "We did not change the footprint of the living room," Dicklin says, "but each long narrow room was typically uncomfortable, and we mitigated that by creating changes to the ceiling. The island organizes the space into something more comfortable to enjoy." To add much-needed depth, Dicklin cut a new window into a wall where a large screen once stood. The living room now looks through two columns to the newly added kitchen and dining room, with mounting elements tying the spaces together visually. For example, the glass double-level Pew coffee table is echoed by the raised glass platform above the Abura custom island in the kitchen, which itself was designed by Classic Kitchens and



Interiors of Hyannis, and glass mirrors as a stripe running the length of the middle of the white dining table.

For his part, Dicklin expanded architectural elements to create unity as well as visual interest. A matching exterior bracket that frames one part of the tower porch (left) while holding the staircase behind it) mirrors a more shaped landing on these interior stairs, and this curve is again recalled a few steps up in a built-in window seat.

Up these stairs, on the way to the master bedroom that occupies the second floor of the house, two staircases from very different periods vie for attention, a small modernist window and a geometric light pendant by LZF, whose "curved curly shape contrasts well with the gentle slope of the window," says interior designer Azevedo.

The second floor master bedroom has wester views and reflects the homeowners' more formal side, with its deluxe silk and woven linen fabric, dark leather seats and mirrored dresser, and enlaid leather headboard by Ligne Roset. In a room



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of raised square with golden highlights, the drama comes from the multi-faceted, its new owners their ideal retirement home, a place where they can enjoy the like serenity with which they'd in large of search glass tiles by Ann Sacks.

A second master bedroom on the first floor of the house was designed for the wife's name and her husband, who are frequent guests. With the name personality in mind, Azevedo created a space that is "warm and cozy" and takes on an earthy palette highlighted with aqua and punctuated with pops of yellow and orange, most notably to the large contemporary painting called Diffuse by South African artist Pauline Starobinets, that hangs over the bed.

This expanded and much-improved version of a decades-old Cape Cod couple's retreat, a quiet read by the fireplace, or a beautiful space from which to view the sea. Each staircase now far from formal, and so the feel stay the feel on the roof really have volume to the words of Frodo Baggins, Shakespeare's fool from As You Like It, or "The fool doth think he is wise, but the wise man knows himself to be a fool."

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