

# HCG & G

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HOUSE HUNTING  
IN THE HAMPTONS



# POWERED PAD



CASUAL-YET-REFINED LIFESTYLE IN A MODERN BOX BY THE SEA WITH OPEN LIVING / ENTERTAINING SPACES, A GUEST SUITE AND THE HAMPTONS' MOST FABULOUS ROOF DECK! FLOORING AND OTHER INTERIOR DETAILS TRULY WORKS OF ART

BY SARAH FIRSHEIN | PHOTOGRAPHS BY MICHAEL MORAN



**Material Goods** | A Southampton Modern designed by architect Alex Gorlin and interior designer David Scott (THIS SPREAD) boasts an exterior made from Afromosia wood and Bulgarian limestone. See Resources.





**Modern Manners** | The living room (LEFT AND ABOVE) is set on the second floor and has ocean and bay views. The Roman Thomas club chairs are upholstered in a Holly Hunt fabric; the bronze coffee table was a find at Van Den Akker Antiques. The horizontal bronze grille abutting the ceiling—a custom commission created by Miami-based artist Michele Oka Doner—conceals the HVAC system. See Resources.

When interior designer David Scott recommended architect Alex Gorlin to repeat clients looking to rebuild their summer home in Southampton, he did so with the sort of firsthand knowledge that's rare even for such top-notch collaborations. But it's no wonder Scott had a bit of a different perspective—his Miami Beach apartment is located in the Gorlin, a Modernist mid-rise condo that the architect designed. So even before the two neighbors met face to face—Gorlin owns a place in the building, too—Scott understood just how his blueprints came to life.

It was this elemental insider info that he passed along to his clients, a family of four, as he was working on their Fifth Avenue apartment and as chatter began about what to do with the Hamptons property, then a shoddy spec Contemporary in continual disrepair. "Ultimately they had thought that they would like to build a Shingle-style house, but after years of living in the Contemporary, they decided that they wanted a similar lifestyle—one that was open and one that embraced the beach, ocean and environment," Scott says. "They decided against lots of moldings and barriers to the outside world."



'ALL VIEWS ARE VERY DIFFERENT, BUT THE HOUSE CAPTURES THE LIGHT QUITE WONDERFULLY,' SAYS GORLIN. 'IT'S CALM BUT COMMANDING'



**Washed In White** | An Eero Saarinen pedestal table with a Calcutta marble top is an iconic focal point in the kitchen (OPPOSITE). The burlwood bowl is from Mecox Gardens, and the stacking chairs are from Donghia. **Rinse And Repeat** | A Duravit tub holds court in the airy master bath (ABOVE RIGHT); the wooden stool is from Urban Archaeology. **Girl Power** | For one of the daughter's rooms (RIGHT), Scott designed a satin-lacquer platform bed and floating night tables. The cheerful duvet fabric is by Duralee and the vases are from Comerford Hennessy. The sconces are Artemide. See Resources.



'THE HOUSE CULMINATES ON THE ROOF TERRACE, WHERE IT'S LIKE YOU'RE ON THE DECK OF A SHIP,' SAYS GORLIN



"There's not a shingle left on this house!" jokes Gorlin, adding, "Although I like Shingle-style building, it doesn't always lend itself to larger windows or views of the ocean." Instead, he turned to a trusted source of inspiration: the first volume of Henry David Thoreau's *Cape Cod*, in which the author writes: "Houses near the sea are generally low and broad."

To maximize views of both Shinnecock Bay and the ocean, Gorlin designed an upside-down structure with a double-height atrium and a "horizontality that echoes the beach and the ocean," he says. "The approach envelops you, and you're kind of wafted up to the second floor. It's like a promenade of unfolding views and textures and surfaces." The plan, though compact, accommodates the varied functions of a family that loves to entertain, carving space for a media room, exercise room and guest suites, a private master wing and an open liv-

ing and entertaining area upstairs. Cubist volumes, sheathed in durable Afromosia wood, project out from the bay-facing exterior to add visual interest, and a cantilever adds habitable square footage that makes the most of the views. The ocean side boasts one great south-facing sun porch with a screen to shield the rays. "The house culminates on the roof terrace, where it's like you're on the deck of a ship," says Gorlin, an admirer of Le Corbusier's roof terraces. Exterior materials, beautiful as they are, were chosen for their ability to stand up to moist climates with four seasons—Bulgarian limestone for the exterior, rich ipe wood for the roof deck and zinc-coated copper for a canopy.

The interiors follow suit with bronze hardware and Afromosia flooring, surfaces that become richer, darker and more resonant with age. "This house isn't rustic—it's very precise," Scott says. "It's designed to gently pati-





**Ahoy, Matey!** | According to Scott, the roof deck (ABOVE) is the place to be on Saturday evenings in summer, when the owners entertain friends. To Gorlin, who was inspired by Le Corbusier's roof decks, the space resembles a ship, with rich ipe-wood flooring and a glass-pebble border. A grouping of Walters Wicker all-weather furniture makes for an inviting conversation area. **Nice Curves** | The easy chairs (OPPOSITE), designed by Frank Gehry, are sold through Heller. See *Resources*.

nate; it gently changes over time." Durability was a key consideration (linens and leathers abound, and outdoor terry cloth covers the living room chairs), as was integrating organic forms where possible. The dining table, designed by artisan John Houschmand, was created from one giant slab of white oak cast in aluminum; a custom-commissioned etched-bronze grille by Miami artist Michele Oka Doner covers the HVAC system, adding another textural element. Contemporary lighting echoes the angular bones of the house, offering a nice counterpoint to the vintage furnishings that were all brought in anew. "We wanted there to be an integration between

the architecture and the furnishings, so we made sure we used really warm-colored materials and some softer edges on the shapes of things so they'd counterbalance the somewhat masculine architecture and play up the natural feel," Scott explains.

And then, of course, there's the view, best seen from the living room, which overlooks the ocean and the bay at once from its second-floor perch. "All views are very different, but the house captures the light quite wonderfully," says Gorlin. "The skylights let the light mingle in different poetics. It's calm but commanding." ✨