



VANTAGE POINT

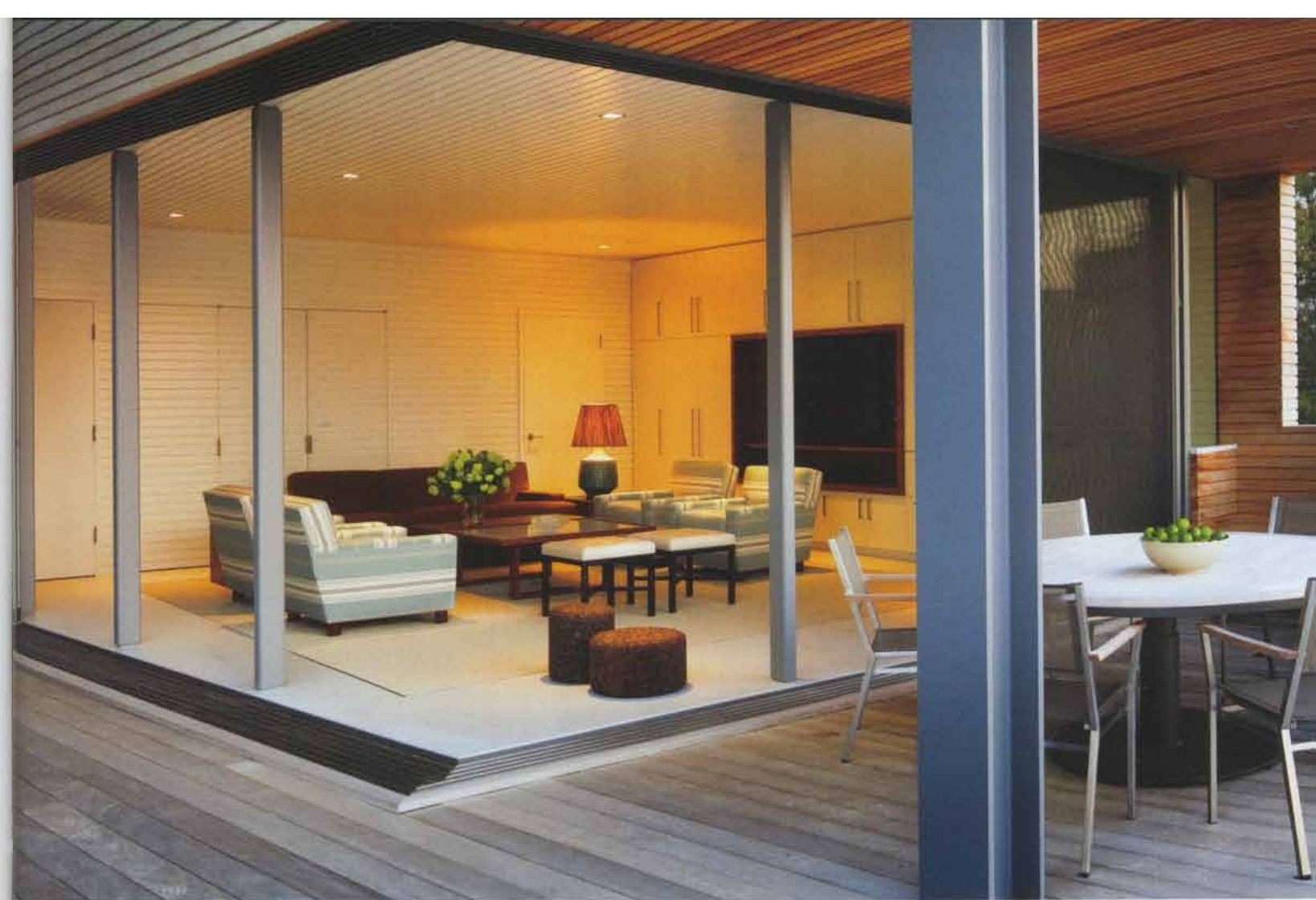
The inventive shape of a Hamptons beach house designed by Leroy Street Studio emphasizes its tranquil waterfront views

TEXT BY STEPHEN WALLIS PHOTOGRAPHY BY SCOTT FRANCES

With architecture by Leroy Street Studio and interior design by Thad Hayes, this commodious Long Island, New York, house is all about geometry, glass—and great views. For details see Sources.



The slotlike main entrance leads through the house to the rear deck.



THE BRIEF A MANHATTAN-BASED COUPLE GAVE THE ARCHITECTS OF LEROY STREET STUDIO WAS FAIRLY SIMPLE:

Build a modern guesthouse that both accommodates visiting families and takes advantage of the spectacular wetlands of the Long Island, New York, village of Westhampton. The firm's solution, however, turned out to be far more inventive than just a response to a checklist.

Despite its six bedrooms, the couple's Hamptons retreat had begun to feel cramped, thanks to their five young children and endless guests. "We were

chock-full, weekend after weekend," the wife says, adding that during some Jewish holidays, namely the fall feast of Sukkoth, "we can have up to 30 people eating all their meals here and staying over for three or four days." So when a property across the street fortuitously came up for sale—a sandy wedge of land facing glittering Quantuck Bay—she and her husband jumped at the opportunity to build expansive guest

OPPOSITE, CLOCKWISE FROM TOP: The cabana room, with its retractable glass walls opened. A row of Jack Pierson works on paper is displayed in the living area. The pool overlooks wetlands.





Backed by painterly views, the double-height living area features a cocktail table topped with lava stone; the Hayes-designed club chairs and sofas are upholstered in fabrics by Glant and Florence Broadhurst, respectively. One wall has built-in temperature-controlled wine storage, which is framed by bookshelves; the Hechizoo silk-blend carpet is from Cristina Grajales Gallery.



Leroy Street Studio's plans for the first and second floors illustrate the building's winged form.

ABOVE: George Nakashima captain's chairs surround the dining area's Hayes-designed walnut table; the pendant fixture is 1950s Stilnovi, and the large painting is *Heerenlux* by Daan van Golden. **OPPOSITE:** The kitchen features an Eames table, Just Scandinavian chairs, and custom-made glass pendant lights by Deborah Czeresko. The upper cabinets were crafted by MADE, the brushed-aluminum lower cabinets and island are by Bulthaup, and the counters are by Caesarstone; the sink fittings are by Dornbracht.

quarters that would, she explains, "reflect some of our evolving contemporary sensibilities."

In a part of Long Island where most new construction is hardly shy and retiring, the building reveals itself gradually. Viewed from the road, the two-story, four-bedroom structure appears at first glance to be a modernist box with few windows and cedar cladding. But there is a twist—literally. A section of the first floor is rotated out at a 20-degree angle, with a small portion of the second floor cantilevered above it. Eye-catching too is the slot in the center of the façade that takes the place of a traditional front door; a gangway-style walk passes straight through it to the other side of the house.

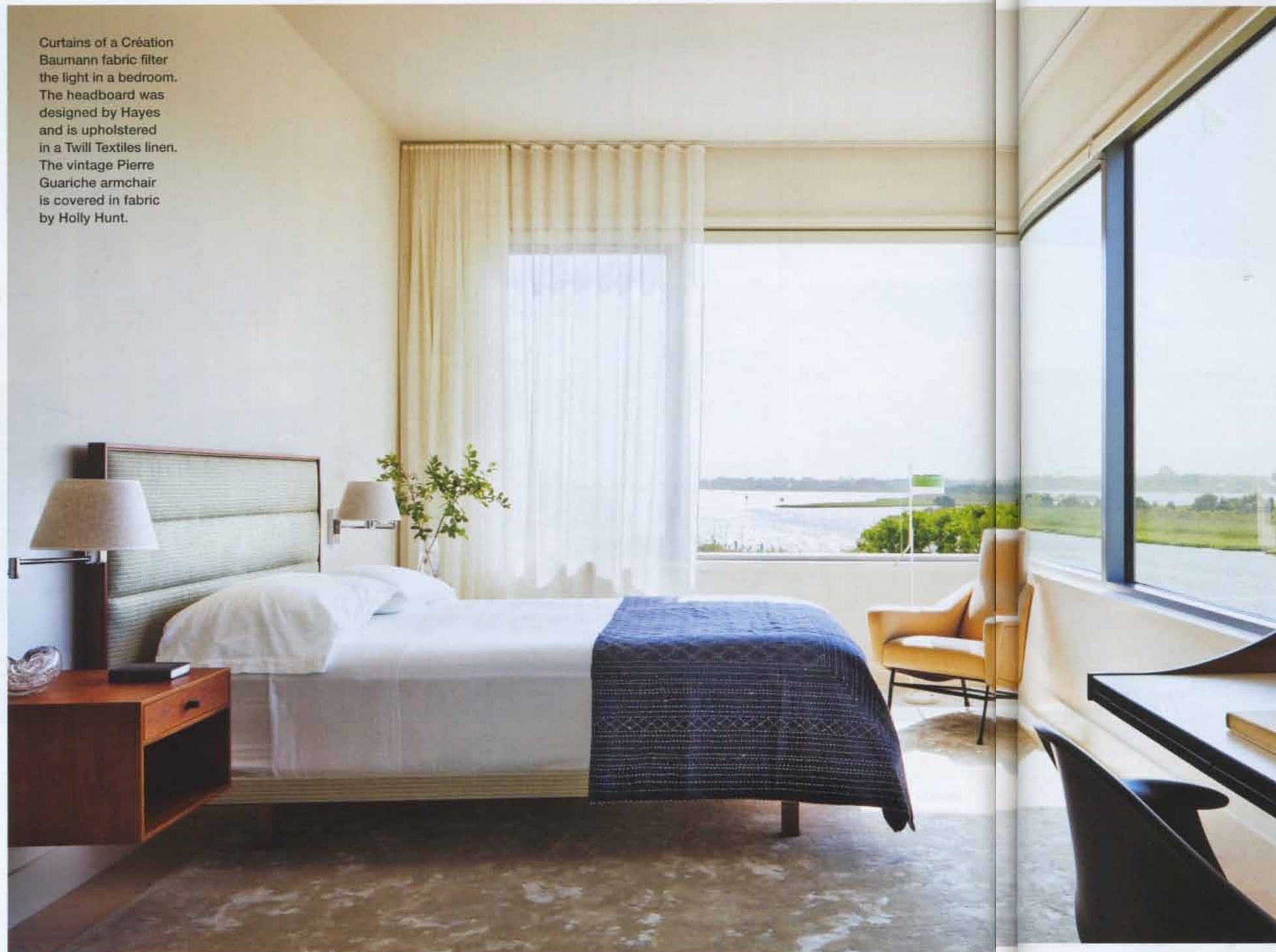
"It's the inverse of a big, grand entrance," says Marc Turkel, one of the founding partners of Leroy Street Studio, a New York City firm known for high-end residential work and socially minded community-development projects. "The house is quiet on the street, and then, after you pass through this aperture, it opens up to a courtyardlike space with unexpected diagonal views." Overlooking the bay out back, two wings—raised on stilts above the floodplain—form a

bold V shape, with a mahogany deck, a small pool, and a grove of birch trees (the latter had to be hoisted over the house by crane) between them.

The architects' unusual plan "maximizes the bay experience," as Morgan Hare, Leroy Street Studio's other founding partner, puts it. Transparent materials dominate the bay side, most dramatically in the double-height living space and adjacent dining area, where soaring glass walls offer unimpeded views of salt marshes and flocks of shorebirds. All that glass, metal, and pale wood, coupled with the structure's strong geometries, give the house a somewhat sober personality, but interior designer Thad Hayes ensures that its rooms are also welcoming.

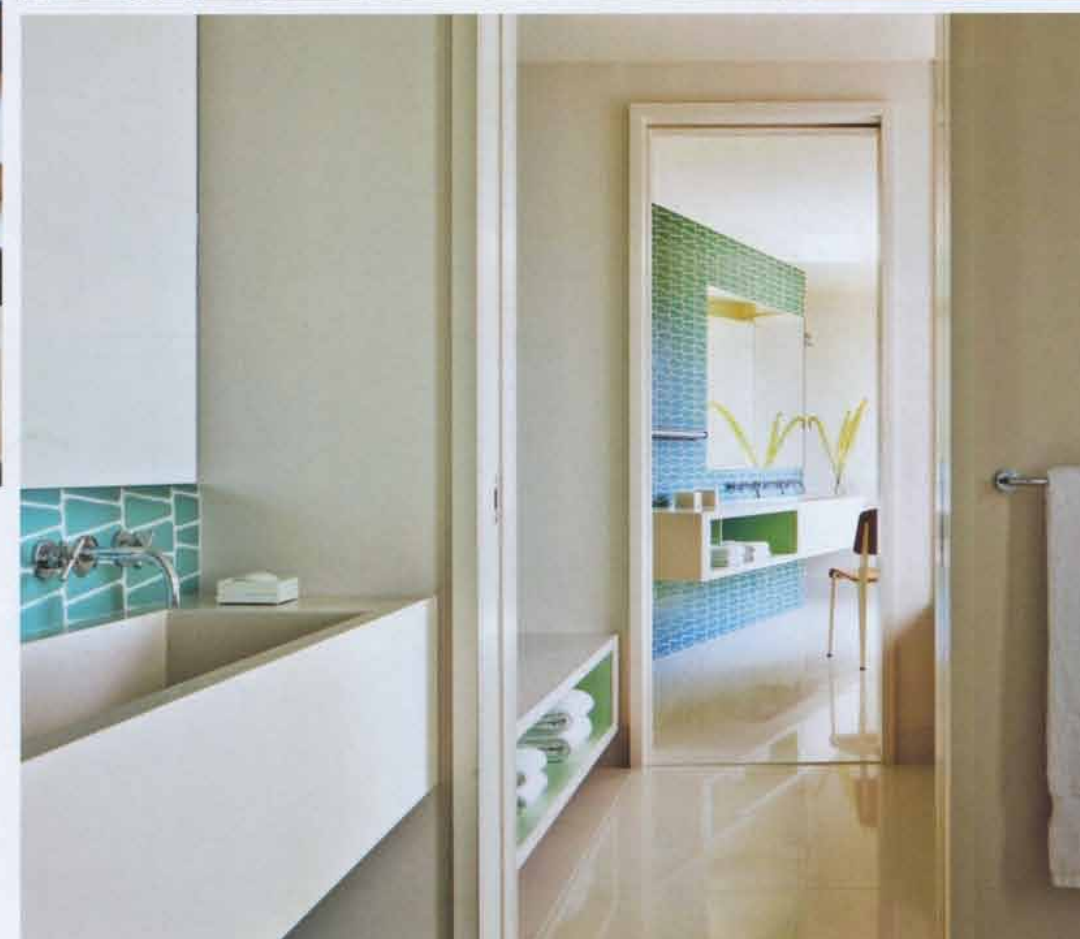
"Because the architecture is very rigorous, I introduced more color and texture than I'd typically use, in order to soften it," says the Manhattan-based Hayes. "I wanted the spaces to be tailored and clean without being icy or hard-edged." In the living area, where one wall is taken up with glass-fronted storage for kosher wines, the designer placed custom-made sofas upholstered in a lively cotton by Florence Broadhurst, as

Curtains of a Création Baumann fabric filter the light in a bedroom. The headboard was designed by Hayes and is upholstered in a Twill Textiles linen. The vintage Pierre Guariche armchair is covered in fabric by Holly Hunt.



well as a lava-stone cocktail table and a handwoven rug from Colombia. Throughout the house, whether on banquettes in the Bulthaup-appointed kitchen or on headboards in the bedrooms upstairs, the fabrics Hayes chose are sturdy and patterned (“nothing precious,” he says) to hold up to children’s play. The designer also accented the spaces with ruggedly stylish vintage furniture, such as George Nelson desks for the bedrooms and George Nakashima chairs around the dining table. The art, acquired through adviser Candace Worth, is displayed sparingly, often just one work per room. “In the city everything is shown one on top of another,”

says the wife. “I really like how the pieces here stand alone.” A suite of abstract oil-stick drawings by Jack Pierson hangs in the living area, and a painting by Daan van Golden—a bold, silhouette-style detail of a flower—blossoms above the dining area mantel. This being the shore, however, family and guests spend most of their time outdoors. Children frolic in the pool or fish off the dock while parents relax in deck chairs, drinks in hand—especially in the evenings, when cinematic sunsets fill the sky. “Unlike the typical arrangement of many homes, where the focus is a great room,” says Hare, “here the great room is the bay.” □



RIGHT, FROM TOP: Nurseryworks beds are paired in the bunk room; the wool carpet is by Beauvais. The adjacent bath is equipped with a Corian sink designed by Leroy Street Studio; the sink fittings are by Dornbracht, and the blue tile is from Ann Sacks.