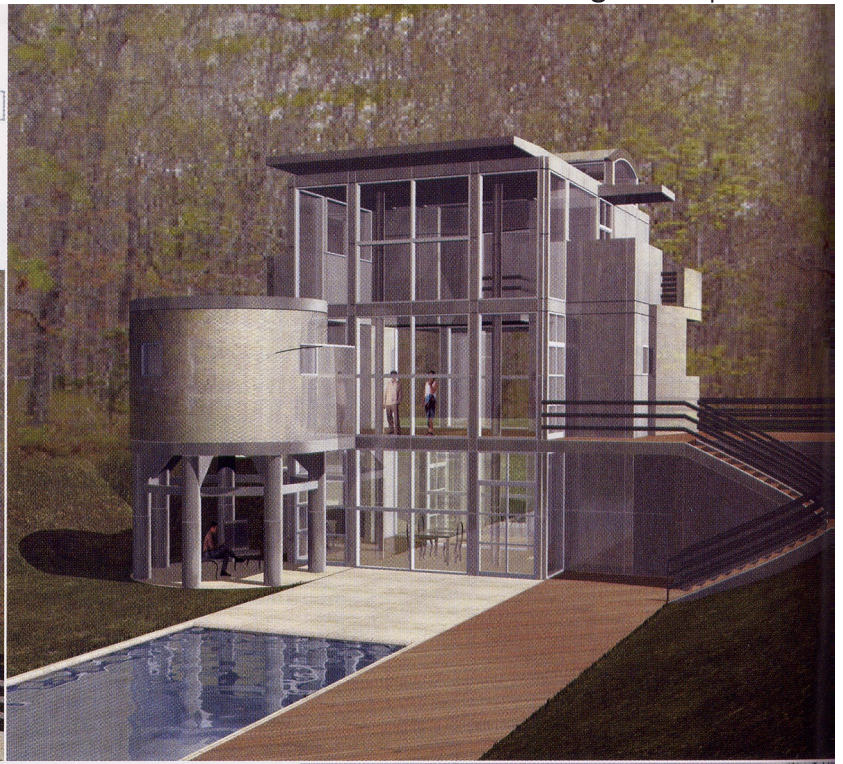
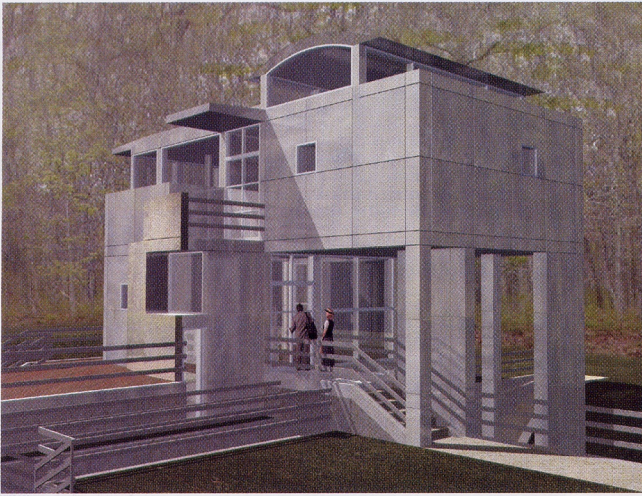


2



1

# COLLECTOR'S ADDITION

Assembling name-brand architects for a project is nothing new. But today we have to wonder where it's getting us.

By Tom Vanderbilt

THERE ARE MANY REMARKABLE THINGS about the Houses at Sagaponac, the 100-acre Richard Meier-curated modernist subdivision in the Hamptons masterminded by developer Harry "Coco" Brown, Jr. There's the diverse retinue of world-renowned architects designing the 36 houses, from the late Samuel Mockbee to Zaha Hadid. There's the fact that some Sagaponac architects, such as Harry Cobb, have never before designed a house. There's also the fact that this outpost

of dedicated modernism and experimental architecture, with houses spanning 2,800 to 5,300 square feet, is a pointed rebuke against the proliferation of vulgar, contextually oblivious, 12,000-square-foot McMansions on the East End of Long Island, N.Y.

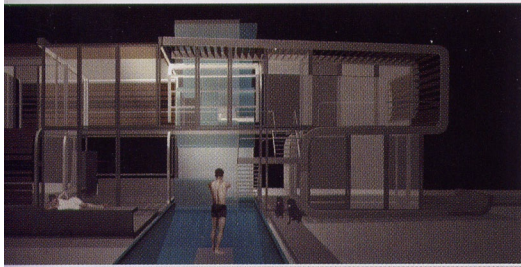
The most remarkable aspect of the project, however, is that it's actually being built. Born from the ashes of an aborted project in Los Angeles to create a showcase for cutting-edge residential architecture (it instead



3

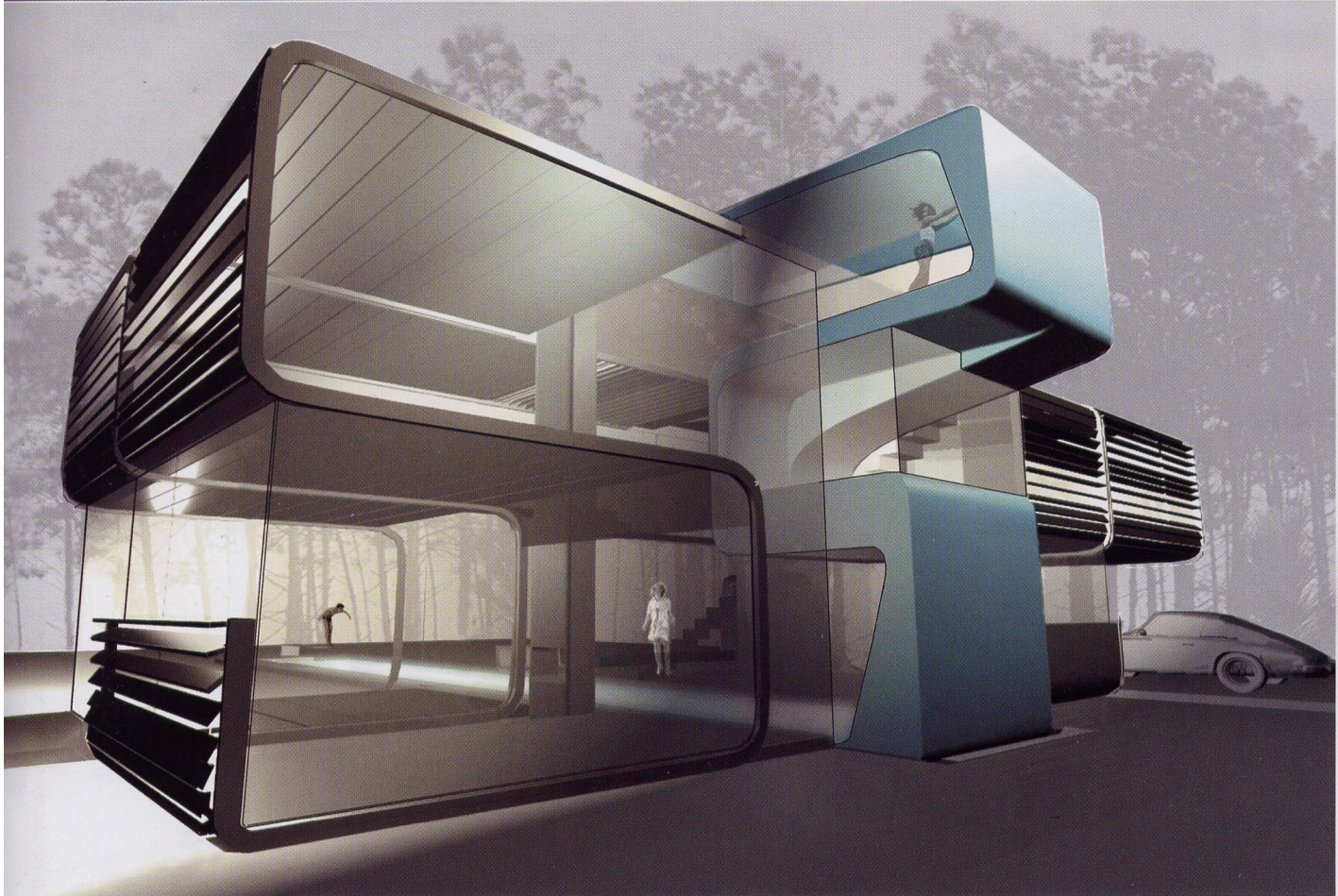
became a garden-variety upscale development), Sagaponac is proceeding on the will of Brown, who envisions nothing less than "a whole new way of living." The idea of Sagaponac, however, is hardly new—scattered throughout the last century are countless Utopian schemes and model-housing exhibitions involving famous architects. The World's Columbian Exposition of 1893 in Chicago became a rallying point for the "celebrity architects" of the day—Charles B.





4

The Houses at Sagaponac, Long Island, N.Y.: 1 and 2: James Ingo Freed's two-bedroom house is designed to blend in on a farm or by the seashore. 3: For more privacy, Calvin Tsao and Zack McKown divided their residence into two stacked parts. 4 and 5: The swimming pool in Lindy Roy's design flows into the house.



5

Atwood, Charles Follen McKim, Richard Morris Hunt and Daniel Burnham, among others—who envisioned an American metropolis reordered along classical and renaissance lines. The power triumvirate of Le Corbusier, Mies van der Rohe and Walter Gropius sought to change the way the world lived via the 1927 Deutscher Werkbund housing exhibit, known as the Weissenhofsiedlung, in Stuttgart, Germany. The administrative capital of Brasilia was a

civil tabula rasa for essentially one man, Oscar Niemeyer.

More often than not, however, such projects, no matter how glimmering the constellation of assembled architects, never move beyond paper. They're architectural vaporware, heady dreamscapes conjured by fevered discourse and exuberant manifestos. They're published in glossy books, innovatively laid out in museum galleries and perhaps erected at World's Fairs for a time; but

eventually, they pass with no seeming influence on the landscape, either literally or figuratively.

There again seems to have arrived one of those world-historical junctures that combines a renewed optimism in the transformative power of architecture, a group of architects who have virtually become household names for their actual or perceived ability to carry out those transformations and a notion that the market will be receptive to