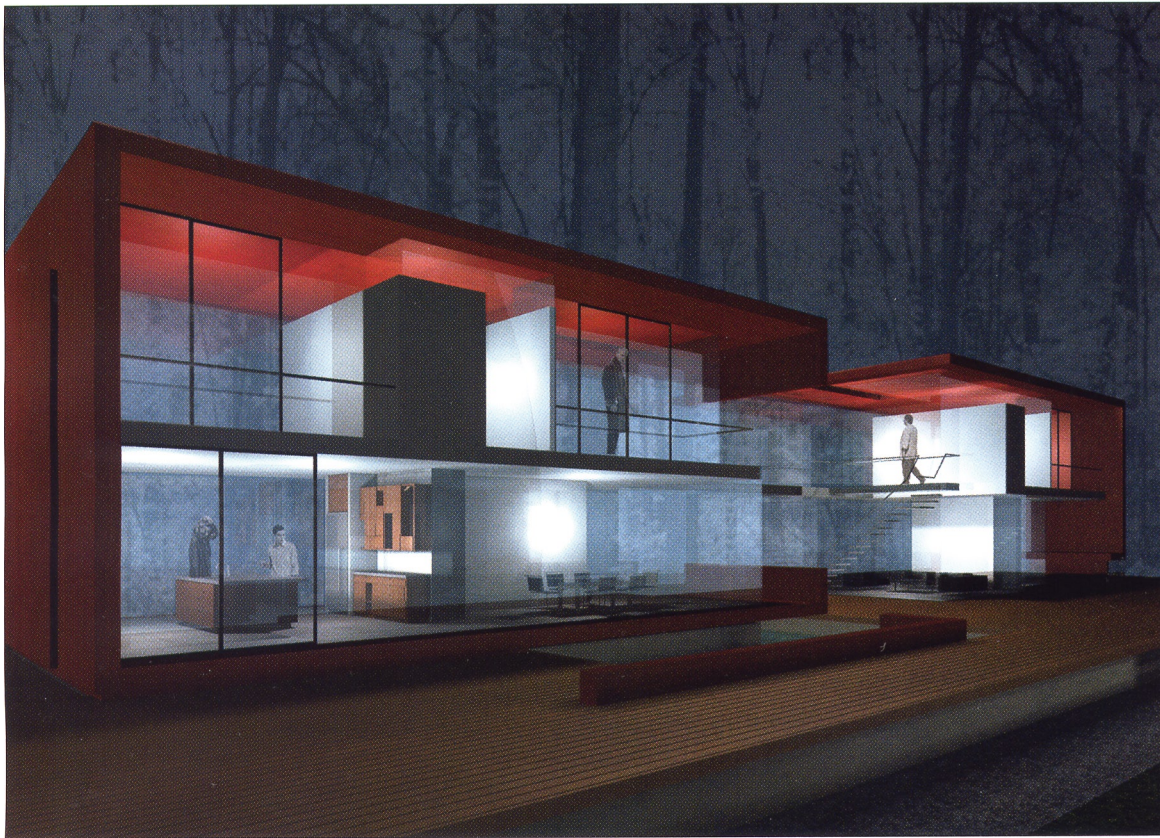


The Sagaponac Project

A New Kind of Development Rekindles the Idealism of Hamptons Modernism

By Joseph Giovannini



KANNER

LEFT: Set on a two-foot-high wood plinth, Kanner Architects' entry for the Houses at Sagaponac development, on Long Island, "reaches up for the sunlight," says Stephen H. Kanner.

ROY

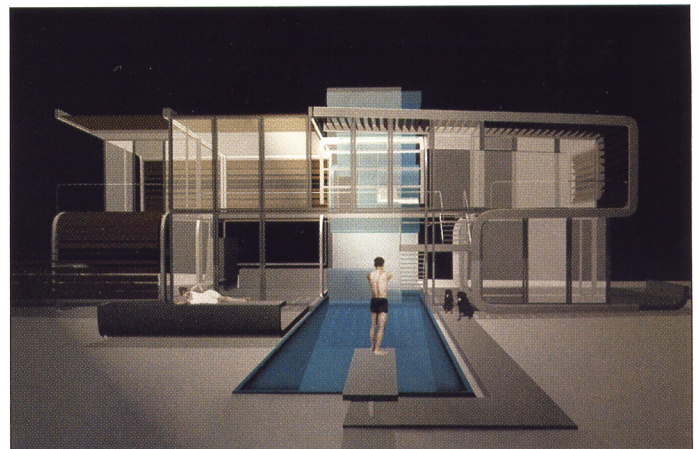
BELOW: A water wall, with a pool that is partially integrated into the interior spaces, and louvered wood cladding distinguish Lindy Roy's 3,300-square-foot house.

THE EAST END OF LONG Island has long had a split architectural personality: traditionalist versus modernist. Since the early 1980s, however, the traditionalists have nearly eclipsed the modernists, building shingled cottages and mansions on most every available dune and potato field. The optimistic tradition of modest, experimental houses that started after World War II—clean-lined, one-story pavilions gen-

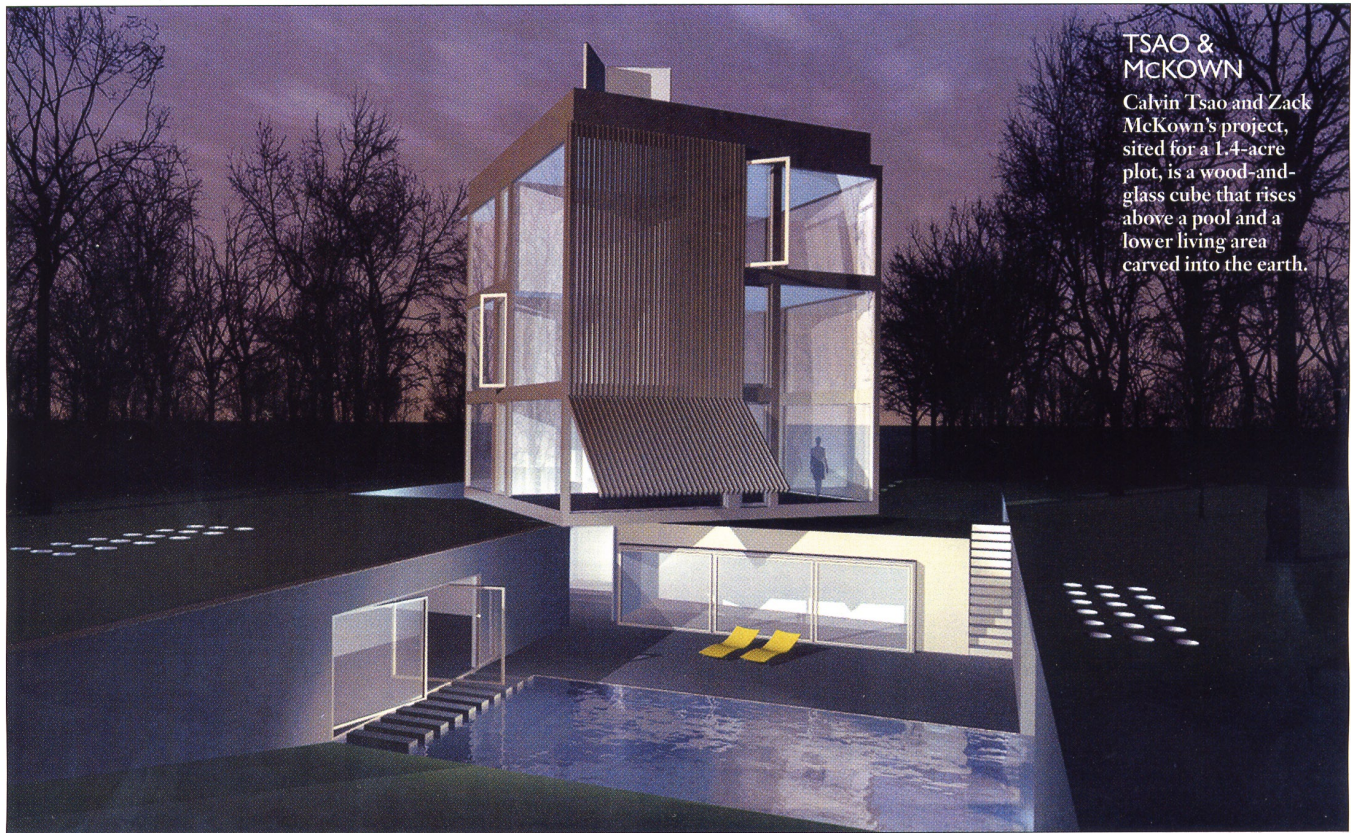
erously open to decks delivering residents to the out-of-doors—has retreated, the exception to an increasingly overwhelming rule.

Three houses now under construction and several others heading for permits may bring the endangered modernist house out from the shadows. In 1994 Harry "Coco" Brown, Jr., a screenwriter turned real estate investor, bought 100 acres of land in

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Unbuilt Houses



TSAO & MCKOWN
Calvin Tsao and Zack McKown's project, sited for a 1.4-acre plot, is a wood-and-glass cube that rises above a pool and a lower living area carved into the earth.

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Southampton, New York, and asked longtime friend Richard Meier to compose a list of architects who would each design a contemporary house in an enclave of like-minded buildings. "Modern houses have not had much presence in the Hamptons recently, even though a lot of people

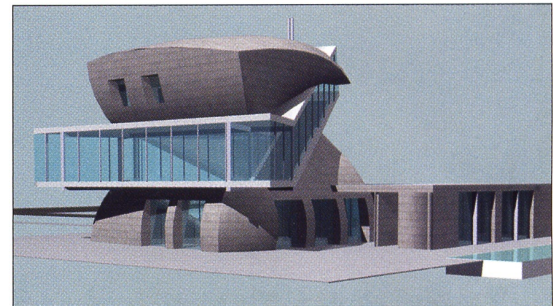
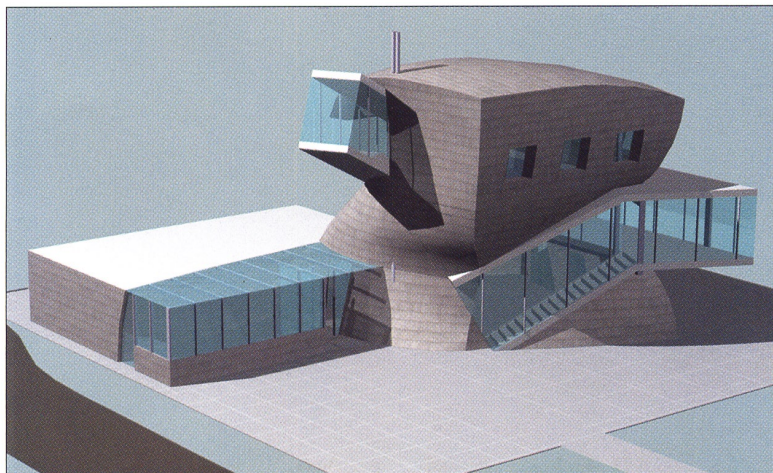
with a certain profile—people from California, people with modern art—don't feel comfortable in a Shingle Style or a postmodern house," says Brown.

The 36 now on this A-list range in age from 30-something to 90-something (Philip Johnson) and hail from each corner of the contem-

porary aesthetic map. A sizable percentage are women—London architect Zaha Hadid and New Yorkers Lindy Roy, Annabelle Selldorf, Deborah Berke, Laurie Hawkinson (of Smith-Miller + Hawkinson) and sisters Gisue Hariri and Mojgan Hariri. Some architects—Jesse Reiser and Nanako Umemoto and even

veteran Henry N. Cobb (a partner of I. M. Pei's)—are building their first houses. California boasts a strong contingent, including Eric Owen Moss, Stephen H. Kanner, and Craig Hodgetts and Ming Fung. "Many are young, upcoming, talented architects who in my view are doing in-

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MOSS

"Straight lines become curves; planar surfaces warp," Eric Owen Moss says of the shingle-and-glass house

his firm submitted. The stair acts as a rope that appears to squeeze the house, causing it to bulge.

TOP: COURTESY TSAO & MCKOWN ARCHITECTS
BOTTOM LEFT AND RIGHT: PAUL GRIFF COURTESY ERIC OWEN MOSS ARCHITECTS