

Splashes of Sun and Sea

A LIGHT-FILLED BEACH HOUSE
ON LONG ISLAND'S EAST END FINDS
INSPIRATION NATURALLY

Architecture by Stella Architects Interior Design by Chad Hayes
Landscape Architecture by Christopher Lobbawick
Text by Amanda Hall Photography by Scott Francis

Interior Productivity, interior designer Chad Hayes and landscape architect Christopher Lobbawick collaborated on a family-friendly beach house in West Hill, New York. From Hayes' striking use of color to light by Tadao Ando, the house offers a calm, fresh and bright take on the beach house genre.



"We told Thad we wanted it to be calm and simple, like the landscape—full of light and air," says the wife.



When it became a summer destination for the wealthy and prominent, the East End Long Island, New York, was a haven for artists, from William Steinem to J. Paul Getty and William de Kooning, who was attracted by the area's expansive horizons and pure natural light. And even today the area calls forth a sympathetic response from those who are attracted to such things—people like the couple who engaged the designer. Thad Hayes is one: a former restaurateur, a beachfront apt of land between the ocean and a bay in Vassar Hill.

"We told Thad we wanted it to be calm and simple, like the landscape—full of light and air," says the wife, and Hayes complied. With a client that includes five years studying landscape design, he understood immediately how to bring the family's interests into harmony, in cooperation with its setting. In addition, he had the benefit of having worked with the couple before,

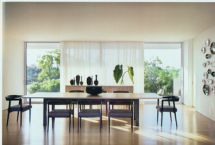
on a old house in Park City, Utah, and a New York apartment on Fifth Avenue that balances 18th- and 19th-century furnishings with contemporary ones, against a backdrop of extraordinary 20th-century art (see *Architectural Digest*, April 2002). "I know they liked like-overweight design, an aesthetic with conviction," he says.

The couple's architect, Frederick J. Healy, had noted by visiting Hayes' existing house on the lot that in the interests of speed and efficiency, it was decided to build the new house within the footprint of the old. The new structure was clad in a skin of Mexican yellow cedar that carries a mellow gold to the sun, inside the house, the same wood continues along the exterior wall, literally bringing the exterior to the interior. Working with the paint specialist Donald Robinson, Hayes devised a palette ranging from "pale oyster to sandstone" for the other exterior walls. "All the colors come from the light and the water," says the designer.

Hayes: "The overall elevation. The house is constructed with the cedar and clay so as to complement the public space beyond to both sides." Healy says: "When Latham came up with the plan to raise the grade of the sea wall, the house, which made it possible to create outdoor spaces in the main level." Source: "From sculpture."

Hayes: "The double-height living room is more connected with the exterior wall and, above it, the study, leading each a feeling of being sharing experiences." For Hayes' list of his 10 favorite paintings in various full-page illustrations, visit www.architecturaldigest.com.





doors, built under the dining room and the back steps through them to rolling glass. A collection of little glass by a 4-foot-tall table lamp on a wall. Accompanying the three designed areas is a set of pendant lights by James Rossen. One lives, 10th floor.

Decorative: A pair of Peter Hainover design chairs at one of the living room angles. A table with a top of white lacquer by Paul Hunt and a table with a top of white lacquer by Paul Hunt and a table with a top of white lacquer by Paul Hunt and a table with a top of white lacquer by Paul Hunt.

Other finishes, and fabrics, were dictated by the functionality the client insisted on. "We wanted everything easy to clean," says the wife. "This is a beach house, and we're going to end up with three of them, so I asked him to make it so we could practically just throw it in the sea and have everything done." Hayes met her halfway by finding a collection of vinyl-look vinyl rug that can be vacuumed or sponge-mopped. The client loved them. "I've got one there everywhere," she said. Hayes also upholstered sofas, chairs and ottomans—many of which he designed

and built specifically for the project—with custom and laser-cut metal with synthetic and topped a low table in the family room with a sturdy fabric to the couple's children, then their teenagers, could get their feet up with ease.

Despite their emphasis on practicality, however, there weren't any highly polished areas in any, elegant and beautiful. They're using a careful selection of Modern and contemporary paintings and prints on the walls. And they appreciate the natural pieces Hayes brought out to give a distinctive touch to his designs. Perhaps the wife's favorite object is what she calls a "Squid-shaped"—a tribute to the area's the Chesapeake Open House—which brings down to the beach-bright living room, but a close second would be a pair of red slipper chairs designed by Peter Hainover for the 1950s new city of Chesapeake, built. "It was so excited to get them," she recalls.

Elsewhere Hayes has included Miran the Kuba chair, a 1917 multi-colored and gold fabric table by Wynn G. P.S., a T.H. Robinson table and several pieces by George Nakashima, whose

unpainted furniture is often carved from a single block of distinctive wood. The mixture of classic mid-century-Modern pieces with contemporary find even some antique furnishings was conscious, not random—but the editorial thinking behind Hayes' choices is more than simple aesthetic. "I like finding pieces that were designed 50 or 60 years ago that look as if they could have been designed last year," he says.

Both the house's floor plan and the furniture grouping subtly delineate the open-air seating between the tropical bay and the more turbulent ocean. On the first floor, where the restaurant faces like a view of the sea, most rooms are oriented toward the bay; on the second floor, the master bedroom flows from sea to bay, with a sitting area turned toward the bay front and the bathroom the ocean front, where the waves are the first thing one sees on waking in the morning. It's a gift the owners were grateful for. "It's like being on a boat," says the wife. "At least in a calm sea. The house is pure Thai—calm and serene. You never have a disappointing moment with him." □

Both the house's floor plan and the furniture groupings dramatize the spectacular setting between the tranquil bay and the more turbulent ocean.



"You can look out from every room in the house, and there are amazing vistas," says Stelle. The bay elevation faces an expansive French limestone terrace with multiple dining areas and a swimming pool. Richard Schultz outdoor furniture.