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The Future of Home Design
is on page 73

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Cover

In this elegant, light-filled residence on Australia's Gold Coast, a view-rich deck doubles as a dance studio. Photo by Stephen Oxenbury

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Editor's Note

Now that the *Dwell* Home-in-progress has a site, a client, and an architect, we look ahead to the next exciting phase of the project: construction.

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Luis Barragán

The renowned Mexican architect had a way with words as well as architecture, as this excerpt from his 1980 Pritzker acceptance speech suggests.

Dwellings



Bridgehampton, NY

Stelle Architects took a funky 1970s beach shack and created a modern homage to the sunny summers of yesteryear—all in the name of self-defense.

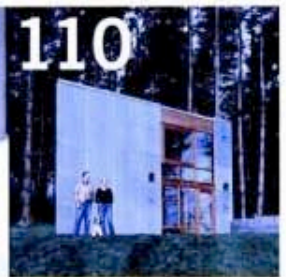
Story by Alastair Gordon / Photos by Alexei Hay and Jeff Heatley



Baldringe, Sweden

Swedish glass artist Ingegard Raman, collaborates with a trio of Stockholm's hottest architects to turn an old schoolhouse into an idyllic refuge.

Story by Andrew Wagner / Photos by Louise Billgert and Ake E:son Lindman



Whidbey Island, WA

David A. Greene heads to the Pacific Northwest to visit a tiny island getaway, its owners, and its proud architects, and finds a lot to love—apart from the drizzle.

Photos by Zubin Shroff

"Vacation houses are fun—it's like building a boat, or a toy. [But] the more time I spend out here, the smaller our apartment in New York is starting to feel." —Ray Murray, page 42

Dwellings

Story by Alastair Gordon



Project: Winer Residence
Architect: Stelle Architects
Location: Bridgehampton, NY

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Watching It All Unfold



Eléments sous droits d'auteur

Photo by Jeff Heatley



Helene Winer's simple summer house in the Hamptons is saturated with the kind of glowing, sea-brewed light that has long made this area a mecca for artists.

Éléments sous droits d'auteur



Dune Road runs down the middle of a narrow spit of sand separating the Atlantic Ocean from Mecox Bay—the kind of barrier beach that gets flooded every so often by Nor'easters and hurricanes. But despite the threat, people continue to build as close to the water's edge as zoning allows. Helene Winer bought a modest 700-square-foot beach shack here back in 1992, when there were still only a few summer houses nestled into the dunescape.

Winer is an art dealer who runs Metro Pictures, a Manhattan gallery that launched the careers of contemporary artists like Cindy Sherman, Robert Longo, and Mike Kelley. Her love for the beach goes back to a childhood spent in Southern California. "As a teenager I served burgers at the Surf Rite Inn at Hermosa Beach," says Winer, who loved the casual lifestyle and the little bungalows that lined the streets of Hermosa. That was the feeling she wanted for her house in the Hamptons—and would have had if the neighborhood hadn't changed so drastically during the building boom of the 1990s. The architecture got bigger and more pretentious and Winer found herself surrounded by ugly new houses looming over her property. "I had to build something in self-defense, because I was low and small," says Winer, who describes one of the neighboring houses as "a kind of shingle erection," rising high on its lot to get maximum views. "They could see right into my living room."

Winer's first instinct was to respond aggressively. "She wanted to build something really ugly just to piss off the neighbors," says Kate Evarts, a partner in Stelle ▶

Above, a flat roof and pared-down lines are in marked contrast to the traditional houses that have proliferated in the area. The Winer house was raised on pylons above its natural setting of ocean, sand, beach plum, and black pines.

Because of reflections from the bright yellow floor, the homeowner, who is a New York art dealer, decided not to hang art on the wall. Instead, she commissioned painter Michael Owen to do a geometric wall mural based on a painting called *Couplet* by Frederick Hammersley.







Photo by Jeff Heatley

Steel-framed doors by Crittal open out to a screened-in porch off the minimal kitchen. The kitchen island is topped with formica, and the cabinets are maple. The bright yellow surface of the floor is as smooth and shiny as an ice rink, made possible by a poured epoxy called Dex-o-Tex.

The bathroom walls (facing page) were made from plaster with pale blue pigment mixed in and then polished with wax to make them water-resistant. The Happy D bathtub and sink are by Duravit. The bathroom accessories are from Umbra.

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Architects, the locally based firm that worked with Winer on the remodeling of her house. "We talked about getting old refrigerator doors and creating a street façade in the most tasteless way possible," Everts continues.

Cooler heads eventually prevailed. Winer's funky little bungalow was preserved as an icon of summers past and expanded with a thoroughly modern 1,100-square-foot addition. Everts incorporated a sundeck that stretched as close to the wetlands as setback laws would permit. (Winer's original wish list included a swimming pool, but there wasn't enough room.)

The most important challenge of the project was to restore a feeling of privacy and seclusion. "My task was to block out the neighbors," explains Everts, who oriented the new section toward the north and its views of Mecox Bay. The oversized intruders were blocked out with fencing to the east and west. "We thought of it like a horse with blinders," says Everts. "You have absolutely no sense of the neighbors when you're inside the house."

A twist on Le Corbusier's machine for living, the Winer house is a machine for seeing. A glassed-in breeze-way separates the old from the new part and serves as a transitional space between the ground-hugging bungalow and the addition, which was elevated to gain better

views. A narrow clerestory window wraps around the entire house and gives the interior an airy, light-headed feeling. All of the rooms are saturated with the kind of sea-brewed light that has always made this area a mecca for artists from Jackson Pollock and Willem deKooning to David Salle and Julian Schnabel.

While at the beach, Winer tries to keep her life as loosely structured and low maintenance as possible. The landscaping around the house consists of simple native plants: dune grass and beach plum with a narrow footpath cutting through marsh grass to the water's edge. As Everts explains, "Helene goes out and rakes the pine needles in the sand, and that's her idea of a garden." The gallerist likes to walk her dog on the beach and entertain friends, but she avoids the kind of high-powered celebrity scene that the Hamptons is famous for: "I don't participate socially in the Hamptons," says Winer as she sips her cappuccino from a paper cup. "I'm a witness to the way things unfold. I like the entertainment value of being here."

Winer admits that she is happy in her refurbished house and hardly ever thinks about the neighbors anymore. "I got something even more beautiful and more substantial than I had anticipated." ■

Photo by Alexei Hay

Dwellings

