

BREAKING OUT OF THE BOX

ARCHITECT BLAZE MAKOID, WORKING WITH INTERIOR DESIGNER DAVID SCOTT, DEvised A CLEVER AND FUNCTIONAL REINVENTION OF A 12,000-SQUARE-FOOT LONG ISLAND, NEW YORK, WEEKEND HOUSE PHOTOGRAPHS BY JOSHUA McHUGH

I was introduced to Gary Kline in the summer of 2012. He had recently purchased a modern spec house in East Hampton, New York, which needed “a little help.” It’s not unusual for our clients (or prospective clients) to ask for our thoughts on a property they’re interested in. The house was on a long, narrow, wooded lot, bordered by scenic easements that guaranteed privacy and quiet. The house itself, however—a one-story shoebox clad in grey metal and which, in a failed attempt to ‘bring the outside in,’ utilized bluestone pavers for the floors throughout—was cold, cold, cold. Our mission was to renovate, expand, and personalize this anonymous box. We strongly believe that our work is enhanced when we’re engaged with, rather than separated from, talented designers and consultants. Just before starting this project, I had met David Scott when we were both asked to speak at an event that same summer. He presented a beautiful oceanfront design, and we chatted in a relaxed way that made it feel as if we had known each other for years. I thought this would be a great job for us to collaborate on. For months, David would spend the better part of every Friday in my office, and we would act as sounding boards for each other, our egos checked at the door. To Gary’s credit, he not only recognized this spirit during design reviews, he also dictated to everyone who would subsequently become involved that both David and I were to be consulted on pretty much any and all decisions moving forward. As we delved into the project, a handful of realizations surfaced. First, materials would play a major role in this transition, in order to push back on the bland metal skin of the existing structure. Second, due to the proportions of the lot, we would be forced to approach the house at its narrow end, so a larger understanding of any design would be all but impossible upon entering. Lastly, due to site restrictions (again), we could add only to both ends of the structure, increasing its length even more. David’s juxtaposition of energizing pieces inserted into soothing backdrops, as well as his ability to conceptualize solutions for managing what were initially unwieldy, out of

scale spaces took the home to another level. The mandate from the client was to create interior spaces designed for living, above all else. We knew we wanted to create a clear way to find the front entry, a master suite, and a large home office. We decided that the major interventions were to be clad in wood—afroormosia, in this case—as a way to introduce a warmer material to help balance the metal. We began with what we called the ‘tube,’ a rectangular box, that sliced through the middle of the house. The tube encompasses a new entry, a skylit entry wall where it intersects with the existing house, and a covered outdoor dining room as it passes through to the back yard. The two-story master suite and home office are distinct wood boxes at either end of the house. Their solitude is emphasized by glass bridges that separate them slightly from the more public spaces. It is unusual in a house of this scale to be able to stand at one end and see all the way to the other. We felt we needed to modulate this condition in order to create intervals of spaces rather than one long hall. By lifting the floor of the tube three steps higher than the level of the existing floor, we created a visual pause between the two halves of the house as well as a connection to both the front and rear yards. I’m especially proud of these organically shaped, Venetian-plaster moments that counterbalance the more prevalent rectilinear geometry. While my business has transformed into three-dimensional computer modeling right in front of my eyes, it was energizing to work through these final shapes in full-scale mockups on site with the craftsmen who execute the work—and to reconnect with the craft of what we do. So I was listening to an interview with a musician a few weeks ago, and like many other musicians I’ve heard in the past, many of their best songs were created in a day or less. Sometimes it can be in as little as 15 minutes. But the music that they work and work and work rarely hits the same height. Gary’s house is that project that has, for the most part, followed that initial napkin sketch. It just took that trusting client and the perfect team to realize it. —BLAZE MAKOID

OPPOSITE ARCHITECT **MAKOID** DESIGNED WHAT HE CALLED A TUBE, A BOX CLAD IN AFROORMOSIA, A TROPICAL HARDWOOD, WHICH BISECTS THE METAL BOX OF THE ORIGINAL HOUSE AND FUNCTIONS AS AN EXTERIOR DINING ROOM. THE CUSTOM-MADE LIGHT FIXTURE IS BY **DAVID SCOTT INTERIORS**, THE FIRM RESPONSIBLE FOR THE INTERIORS OF THE HOUSE. THE ROOT DINING TABLE, WITH ITS IVORY LACQUER TOP AND COPPER BASE, IS BY **ROBERT KUO & ASSOCIATES**. THE OUTDOOR LIGHTING IS BY **ORSMAN DESIGN**, IN NEW YORK.







PREVIOUS PAGES THREE PIVOT DOORS THAT OPEN AT 90 DEGREES SEPARATE THE ENTRANCE FOYER FROM THE OUTSIDE DINING ROOM. THE WALL ON THE RIGHT WAS PAINTED BY THE MIAMI, FLORIDA-BASED ARTIST **ALEX TURCO**, THROUGH **STUDIUM**, A NEW YORK SHOWROOM. THE TABLE IS BY THE BRITISH DESIGNER **TOM DIXON**, FROM **ABC CARPET & HOME**, IN NEW YORK. THE FRENCH 1950s LAMP IS FROM THE **PASCAL BOYER GALLERY**, IN NEW YORK. THE **AIDEN** BENCH IS BY THE GRAND RAPIDS, MICHIGAN-BASED DESIGNER **JOSEPH JEUP**, AND AVAILABLE THROUGH **HOLLY HUNT**. THE RUG, WOVEN IN NEPAL, IS FROM **EDWARD FIELDS**, IN NEW YORK. THE WALL WEAVING IS BY THE DANISH ARTIST **GRETHE SORENSEN**.

LEFT THE HALF OF THE LIVING ROOM USED FOR ENTERTAINING LARGER GROUPS HAS BEEN FURNISHED WITH THE **TEN CARAT** COCKTAIL TABLE, THE **SEVILLA** CLUB CHAIR, UPHOLSTERED IN A FABRIC FROM **DEDAR**, AND THE **MATTALIANO CARTE** LOUNGE CHAIR, ALL FROM **HOLLY HUNT**. THE **STORM-CLOUD** RUG IS FROM **JOSEPH CARINI CARPETS**, IN NEW YORK. AN **ELLIOTT** CHAIR FROM **KELLY WEARSTLER**, IN LOS ANGELES, PULLS UP TO THE **WING WRITING** DESK BY THE BRITISH ARCHITECT **T.H. ROBSJOHN-GIBBINGS**, BOUGHT THROUGH **1STDIBS**. THE PHOTOGRAPHIC TRYPTICH, OF **TRUMANS BEACH ROCK**, IN ORIENT, NEW YORK, IS BY THE NEW YORK-BASED PHOTOGRAPHER **EJ CAMP**.



PREVIOUS PAGES THE SECTION OF THE LIVING ROOM THAT FACES THE POOL AND THE FREE-STANDING POOLHOUSE, DESIGNED BY **BLAZE MAKOID ARCHITECTURE**, IS MEANT FOR MORE INTIMATE GATHERINGS. THE ROTATING FIREPLACE IS FROM **FOCUS**. "WE WANTED ALL THE FURNISHINGS TO BE SCULPTURAL," SAID **DAVID SCOTT**, OF THE PIECES THAT INCLUDE THE **TORROJA** CROSS LIGHTING FIXTURE FROM THE **DAVID WEEKS STUDIO**, IN NEW YORK, THE **RPF** DAYBED, FROM **RALPH PUCCI**, IN NEW YORK, THE ROCK BRONZE END TABLES FROM **HUDSON FURNITURE** IN NEW YORK, AND THE 1965 STRIPED **CANADA** CHAIR BY THE ITALIAN DESIGNER **OSVALDO BORSANI** FOR **TECNO**. THE PAIR OF 1960s ITALIAN ARMCHAIRS CAME FROM **AMY ZOOK ANTIQUES**, IN NEW YORK, THROUGH **1STDIBS**. THE 2014 PAINTING, *FORCING NOTHINGNESS TO GIVE ME YOU*, IS BY THE NEW YORK ARTIST **JEFF MUHS**.



OPPOSITE NATURAL MATERIALS ADD TEXTURE TO THE ROOMS. AT ONE END OF THE LIVING ROOM, A LEATHER-FRAMED MIRROR FROM **BDDW**, IN NEW YORK, HAS BEEN HUNG OVER THE *MISOLE* HEMP CONSOLE BY THE FRENCH DESIGNER **CHRISTIAN ASTUGUEVILLE**, THROUGH **HOLLY HUNT**. THE GLASS BOTTLES ARE FROM **RAUL CARRASCO**, IN NEW YORK, THE LARGE FREE-FORM TEAK SCULPTURE IS FROM **HOMENATURE**, IN SOUTHAMPTON, NEW YORK.

RIGHT ONE OF TWO LIGHT-FILLED BRIDGES IN THE HOUSE CONNECTS THE DINING ROOM TO THE TWO-STORY MASTER SUITE. THE FLOORS THROUGHOUT ARE OF CERUSED WHITE OAK.

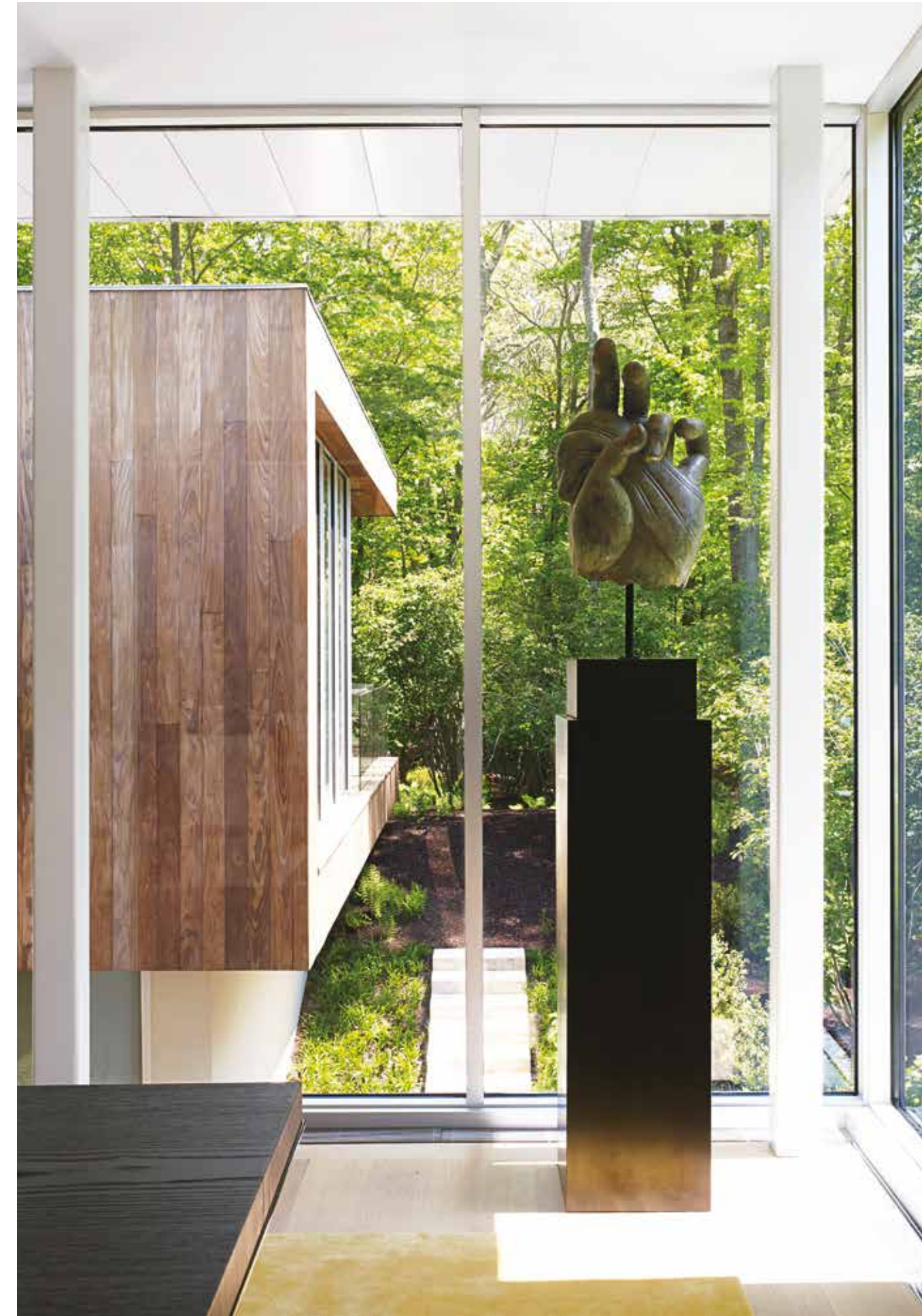


RIGHT A JAPANESE GARDEN, BY **LANDSCAPE DETAILS**, IN SAG HARBOR, NEW YORK, HAS BEEN CREATED BELOW ONE OF THE HOUSE'S CONNECTING BRIDGES, WITH PLANTS THAT REQUIRE RELATIVELY LITTLE LIGHT AND REMAIN GREEN ALL YEAR 'ROUND.



RIGHT A LARGE BRONZE BUDDHA HAND, FROM **VW HOME**, IN NEW YORK, IS ON DISPLAY IN THE DINING ROOM. THE WOOD BOX CONTAINING THE TWO-STORY CANTILEVERED MASTER BEDROOM SUITE MAY BE SEEN FROM THE FLOOR-TO-CEILING WINDOWS IN THE DINING ROOM.

OVERLEAF A FREE-STANDING AFRORRMSIA WALL DIVIDES THE KITCHEN FROM THE OPEN DINING ROOM. THE CHESTNUT, LACQUER, AND BRONZE TABLE IS A CUSTOM-MADE DESIGN FROM **HOLLY HUNT**, THE WALNUT FRAME *HANNAH* CHAIRS ARE FROM **STUDIO VAN DEN AKKER**, IN NEW YORK, AND THE *BRANCHING BURST* CHANDELIER IS FROM THE **LINDSEY ADELMAN STUDIO**, IN NEW YORK. THE PAINTING, TITLED *BOREAS*, IS A 1958 WORK BY THE AMERICAN ARTIST **DAN RICE**.





RIGHT THE SLEEK GERMAN **BULTHAUP** KITCHEN, WHICH IS ADJACENT TO THE INFORMAL EATING AREA, FACES THE REAR OF THE HOUSE. THE HOOD WAS DESIGNED TO BE OVERSIZE TO ADD A SCULPTURAL PRESENCE TO THE SPACE. WITH ITS ALUMINUM GREY AND WALNUT FINISHES, THE CABINETRY COORDINATES PERFECTLY WITH THE REST OF THE MATERIALS CHOSEN FOR THE HOUSE. A "HIDDEN" SERVICE DOOR ALLOWS ACCESS TO THE OUTDOOR DINING ROOM.



RIGHT ONE OF **DAVID SCOTT**'S TRADEMARKS IS TO DESIGN A COMFORTABLE SEATING, RELAXING, AND DINING AREA IN THE SAME SPACE AS THE KITCHEN. THE LONG *MAURICE* BANQUETTE THAT IS SET AGAINST THE TALL *AFORMOSIA* BOOKCASE WAS DESIGNED BY **DAVID SCOTT INTERIORS**. A ROUND TABLE BY **EERO SAARINEN** FOR **KNOLL** IS SURROUNDED WITH *ANZIANO* LEATHER DINING CHAIRS BY **JOHN HUTTON**, FROM **DONGHIA**. THE *SONNE* CROCHET HANGING LAMP, BY THE BRITISH DESIGNER **NAOMI PAUL**, IS FROM **BESPOKE GLOBAL**, IN NEW YORK. THE PALE YELLOW LOUNGE CHAIR IS A SECOND EDITION BY THE DANISH-AMERICAN DESIGNER **JENS RISOM**, FOR **RALPH PUCCI**. THE KIDNEY-SHAPED COFFEE TABLES ARE FROM **PROPERTY FURNITURE**, IN NEW YORK.





LEFT IN THE MASTER BEDROOM, THE *ALCOVA* FOUR-POSTERED BED, FROM **B&B ITALIA**, WAS POSITIONED SO AS TO TAKE ADVANTAGE OF THE VIEWS TO THE OUTSIDE. THE *MICROSLAB* CHEST IS FROM **JOHN HOUSHMAND**, IN NEW YORK, AND THE BENCH IS FROM **JULIAN CHICHESTER** IN NEW YORK. THE PAINTING, *STRUCTURE X*, IS BY THE BRAZIL-BASED ARTIST **FERNANDO PEZZINO**, AND IT WAS BOUGHT THROUGH **1STDIBS**.

OVERLEAF THE VIEW OF THE REAR FACADE OF THE HOUSE SHOWS HOW THE ORIGINAL 8,000-SQUARE-FOOT METAL-CLAD HOUSE WAS DEVELOPED BY **BLAZE MAKOID ARCHITECTURE** INTO A 12,000-SQUARE-FOOT SERIES OF SPACES CONNECTED BY TWO GLASS BRIDGES THAT GIVE THE HOUSE ITS LONG PROFILE, WITH ROOMS ON DIFFERENT LEVELS. ON THE FAR LEFT AND FAR RIGHT ARE THE TWO WOOD ADDITIONS, A HOME OFFICE ON THE LEFT, THE MASTER BEDROOM SUITE ON THE RIGHT. CARVED INTO THE WOODS, THE PROPERTY WAS DESIGNED BY **LANDSCAPE DETAILS**.

