





MET HOME OF THE MONTH A TOPFLIGHT MANHATTAN DESIGNER EXPANDED HER FATHER'S HOUSE ON LONG ISLAND AND BROUGHT IT FORWARD FROM THE 1970s.



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bought a modest beach house on Long Island. The house was the work of Norman Jaffe, an iconoclastic architect renowned for his ability to wrest powerful forms from simple materials. Its setting was a Jaffe-designed enclave known as Sam's Creek, where Jaffe had used earth berms to give each house a private plot. Only the rooflines are visible from the street.

Jaffe himself lived in Sam's Creek, and over the years Golub became as much a fan of the man as of his architecture. They talked about enlarging Golub's house, but before that could happen, in 1993, the architect disappeared while swimming in the ocean. He is believed to have drowned.

A few years later, Golub retired from the fashion business and decided to spend more time on Long Island. Architect James Merrell and interior designer Tori Golub, Alan's daughter, teamed up to enlarge and modernize the house. Both admired Jaffe's architecture, which has lately come to be seen as an exemplar of an important postwar American style. But Tori didn't want to treat the house as a period piece. "That would have been ugly," she says, matter-of-factly. Instead, she used furnishings that both pre and postdate the architecture.

In the dining room, the oldest pieces may be the original Wiener Werkstätte bentwood chairs. The newest is the credenza Tori designed to look like a restaurant refrigerator, a witty reminder that a modernist house, no matter how luxurious, is always a "machine for living."

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according to Alastair Gordon, author of the just-published Romantic Modernist: The Life and Work of Norman Jaffe, Architect (Monacelli). Before Alan Golub began using it as his primary residence, he wanted to upgrade the kitchen and add a master bedroom suite. The original bedrooms, just off the kitchen, would become guest rooms for Tori, her sister, Lauren, and their families. In a striking demonstration of how lifestyles have changed in 30 years, the new suite (including a gym and a spalike bathroom) is as large as the entire Jaffe house.

While doubling the building's size, Alan was determined to be respectful of its architecture. The original house was a rectangle of glass, gray-painted wood and rough-hown fieldstone. In the new suite, attached to the back of the house, Merrell used similar materials and forms. "You come up the driveway and you don't know we did anything," says Alan. "It's seamless."

Yet, on the inside, there is more spatial complexity than in Jaffe's original dwelling. By dropping floors and raising ceilings, Merrell made room for clerestory windows above the sliders. Ceilings seem to float, allowing light fixtures and drapery hardware to nestle discreetly around the edges of the rooms.

Alan's bedroom is particularly dramatic. With two parallel walls of glass, it feels like a transparent projection into the landscape. Tori chose furniture, including a wood-backed club chair, that would look good from front and back. And she arranged the pieces casually, rather than in a tight grouping, so that views from the bed would be unobstructed. "When I wake up in the morning," Alan says, "I feel like I'm living outside."









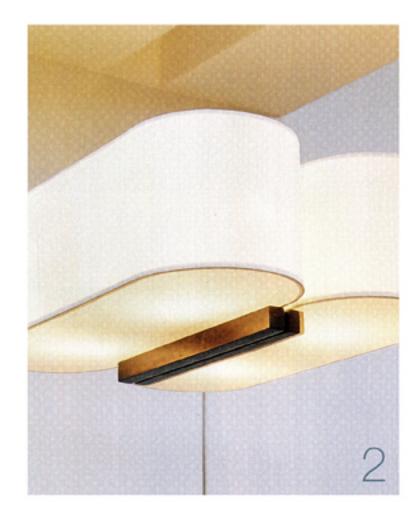
architect James Merrell, bathrooms are no longer appendages to bedrooms but living spaces in their own right, generously proportioned and divided into zones. Still, the spalike bathroom he designed for Alan is especially extensive. "When people see it," says Tori, "they gasp."

Alan's biggest contribution to the room came during a golfing trip to Kohler, Wisconsin (where the high-profile bathroom fixtures and hardware company runs a resort). Visiting one of the Kohler showrooms when he wasn't out on the links, he was captivated by a square infinity tub and decided on the spot to buy it. In fact, the tub was a prototype; it was several years before the real one was delivered. In the meantime, Merrell and Tori designed the room around the fixture. There is a lot of glass, including clear panes for the clerestory windows and frosted panels for the cubicles containing the shower and toilet (at right in photo, left).

The room is also contemplative, drawing the eye toward the center: The plaster "catch basin" matches the concrete floor, which has a bleached oak inset. Says Tori, "We created what would be a rug, but it's wood." On that "rug," a Biedermeier settee and a Japanese tansu create a cozy furniture grouping, with the tub as the focal point. Standing on the tansu is a simple child's toy—a hoop and stick from the turn of the last century—that suggests an altar, enhancing the room's Zen quality.

Alan says that working with Tori not only produced a house he loves, but powerful emotions. "It was a wonderful experience for me as a father," he says. He's sure that Jaffe, who had three children, would approve.







## **Details**

- 1 To match the poured-concrete floor in the bathroom, Tori Golub had counters made of a ½-inch troweled waterproof artisan plaster, a cement-based product. The counters' "aprons" give them heft—like "floating masses," Tori says. They also hide plumbing for the undermounted sinks.
- 2 Since overhead lighting isn't adequate for shaving, Tori designed handsome sconces that she mounted above the sinks. Knowing they'd be reflected in the mirrors, she made sure their backs (with silk shades notched around bronze plates) are as carefully detailed as their fronts.
- 3 The bedroom night tables are production pieces designed by George Nakashima. Tori designed the swing-arm lamps with a masculine demeanor.
- 4 Gauzy linen drapes hang from tracks that were set in the bedroom ceiling during construction. "When the windows reach
  all the way up, you don't have any other place for hardware,"
  Tori says. The track comes with a tape that is sewn into the
  top hem of the drape, ensuring a perfect ripple-fold every time.
  5 Although the kitchen is large, it's compact. By using stainless
  steel for the lower cabinets, while painting the uppers a light
  color, Tori made the room brighter as it goes up. To create an
  overhang that eliminates the need for handles, she ordered
- 6 The lower metal cabinets, from Home Depot, help the stainless-steel appliances blend in. The cabinets also act as mirrors, filling the room with the richness of the charcoal-colored tile floor. See Resources, last pages.

doors two inches longer than the upper cabinets.





