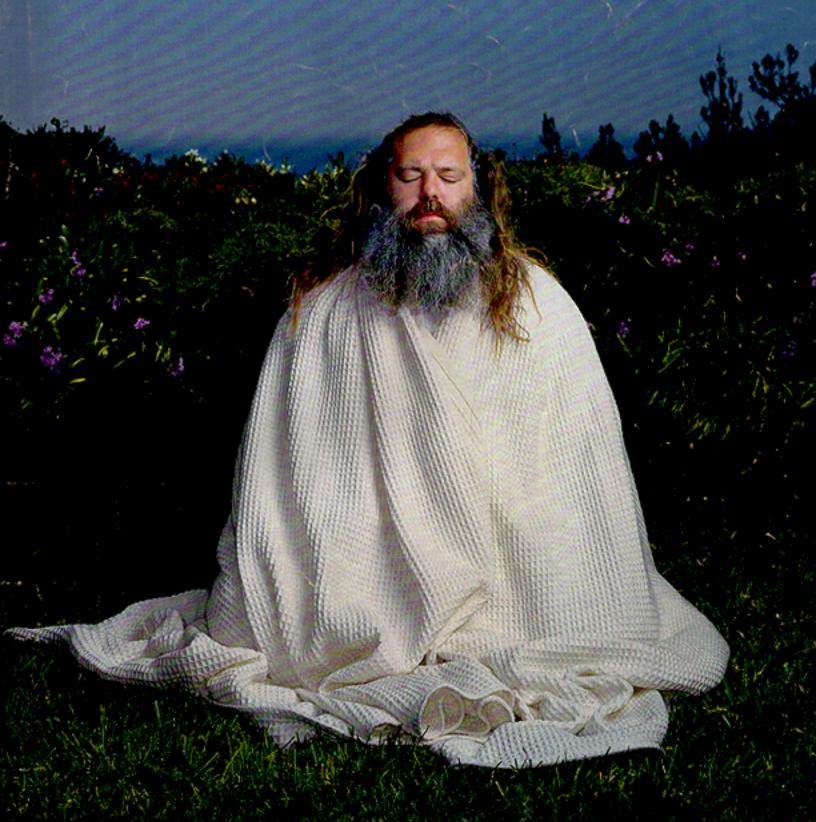
Michael R. Gordon: Trying to Turn the Tribes in Iraq Frederick Kaufman: Pet-Food Nation

The New York Times Magazine



Can Rick Rubin Save the Music Business?

By Lynn Hirschberg







A NARROW ESCAPE

A
NEW
YORK
CITY
CREATIVE
DIRECTOR
PLANS
THE
PERFECT
WEEKEND GETAWAY

BY PILAR VILADAS PHOTOGRAPHS BY AMY ECKERT

At the end of a long detveway on Long Island's East End, a boardwalk leads through a grove of shad trees to a slender, one-story glass-and-steel house on a concrete plinth. The house, which is 88 feet long and 31 feet wide, has an open central living and kitchen space; the master and guest bedrooms and bathrooms are tucked away at each end of the building. Sliding glass doors open to the swimming pool beyond the kitchen and to the view of Gardiners Bay. Filled with handsome but understated 20thcentury and contemporary furnishings and art, the house has an aura of sun-bleached elegance.

Which is just the way its owner, Doug Lloyd, would have it. Lloyd is one of the most successful creative directors in the fashion and beauty world, with clients that include Yves Saint Laurent, Gucci, Jil Sander and Estée Lauder. And as you might imagine, Lloyd is particular about his surroundings. So when he found a

SLIDING DOORS ON THE BACK SIDE OF DOUG LLOYO'S HOUSE, WHICH WAS DESIGNED BY FREDERICK STELLE AND MICHAEL COMONT OF STELLE ARCHITECTS, OPEN FROM THE KITCHEN ONTO A TERRACE AND A SWIMMING POOL.
WHICH, LINE THE HOUSE ITSELE SITS ON A CONCRETE DASK TO PRISTECT IT FROM STORMS.
ONE OF TWO GUEST SECHOOMS IS VISIBLE AT RIGHT.



RIGHT: ON THE FRONT OF THE HOUSE, WOOD-SLAT SCREENS ACT AS SUN SHADES.

BELOW: THE KITCHEN, WITH ITS VIEW OF THE POOL AND QUENTED BAY, HAS A WOOD CEILING
THAT SEPARATES IT VISUALLY FROM THE RIGHT OF THE CPINI, INTING SEACH, OPPOSITE TOP:

IN THE LIVING APEA, LLOYD MIXED CLASSIC MODERNIST FURNISHINGS BY DESIGNERS.

LIKE ARREL JACOSSEN AND POUL KIMERHOLM WITH DEJECTS BY ENDO MARI AND ANDELLO
MANGILROTTI, AND PHOTOGRAPHIS BY HANG PENN, OPPOSITE BOTTOM: IN THE STUDY, A CABINET.

BY HANG WEGNER S TO UNDER A SHELF FILLED WITH POTTERY BY BEPOUT FRIBERG.





acre site in Amagansett on which to build a weekend house, Lloyd wasn't rested in being dictated to by some "starchitect." "I'm a creative person elf," he says, as if it needed saying. Through a mutual friend, Lloyd met the iteet Frederick Stelle, who designed Robert Wilson's Watermill Center in hampton, and discovered a "shared sensibility."

elle, who worked on the project with his colleague Michael Lomont, calls

d "a dream client, because he's informed."

scause the 2,700-square-foot house is close to sea level, it is raised 12 feet e ground. In addition to protecting the structure from storms, the perch ses it to light, breezes and an enviable view - which, besides the bay, des a landscape designed by Michael Blake. The need for storm resistance unts in part for the steel-frame structure of the house, but the design is also to the architecture of Craig Ellwood, who designed the original campus oyd's alma mater, Art Center College of Design in Pasadena, Calif. Stelle Lloyd wanted the interiors to feel as warm as possible, so iroko, an African was used for the end walls, the kitchen ceiling and the window frames.

e result is a house that has a certain richness and glamour but that can stand a little sand. For Lloyd, who estimates that he has house guests about recent of the summer, the only downside to having a getaway like this is day evenings, at about 6."■

