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Can Rick Rubin Save the Music Business?

(Or, Can a Recording Guru Be a Mogul Too?)

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 driveway 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 20th-century 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 LLOYD'S HOUSE, WHICH WAS DESIGNED BY FREDERICK STELLE AND MICHAEL LOWMY OF STELLE ARCHITECTS, OPEN FROM THE KITCHEN ONTO A TERRACE AND A SWIMMING POOL — WHICH, LIKE THE HOUSE ITSELF, SITS ON A CONCRETE BASE TO PROTECT IT FROM STORMS. ONE OF TWO GUEST BEDROOMS IS VISIBLE AT RIGHT.



RIGHT: ON THE FRONT OF THE HOUSE, WOOD-SLAT SCREENS ACT AS SUN SHADERS
BELOW: THE KITCHEN, WITH ITS VIEW OF THE POOL AND GARDINERS BAY, HAS A WOOD CEILING
THAT SEPARATES IT VISUALLY FROM THE REST OF THE OPEN LIVING SPACE. OPPOSITE TOP:
IN THE LIVING AREA, LLOYD MIXED CLASSIC MODERNIST FURNISHINGS BY DESIGNERS
LIKE ARNE JACOBSEN AND FOUL KJERHOLM WITH OBJECTS BY ENZO ANGILERI AND ANGELO
MANGIAROTTI, AND PHOTOGRAPHS BY IRVING PENNY. OPPOSITE BOTTOM: IN THE STUDY, A CABINET
BY HANG WEGNER SITS UNDER A SHELF FILLED WITH POTTERY BY BERNOT 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
 self," he says, as if it needed saying. Through a mutual friend, Lloyd met the
 architect Frederick Stelle, who designed Robert Wilson's Watermill Center in
 Hampton, and discovered a "shared sensibility."

Stelle, who worked on the project with his colleague Michael Lomont, calls
 Lloyd "a dream client, because he's informed."

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

The 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
 50 percent of the summer, the only downside to having a getaway like this is
 the day evenings, at about 6. ■

