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A trip to Paris inspired this couple to build a house in the vocabulary of the early Modern movement. It's the winning entry in our Inspired By Contest. **BY BRIAN D. COLEMAN | PHOTOGRAPHS BY DAN MAYERS**

East Hampton

THE EFFECT is of an interior that moves seamlessly into the coastal woodland surrounding it. Framed with mullioned steel windows and doors, its 12½-foot-tall glass walls soar. This new house was inspired by the famous Maison de Verre, built ca. 1930 in Paris. Architect Michael Haverland and his partner, attorney and novelist Philip Galanes, had grown to love the Long Island coastline and the charming village of vernacular, shingled homes. After years of renting, they decided to build a weekend retreat of their own, and found a secluded 1.1-acre lot on the edge of a forest preserve off the village lanes. The site suggested an open design, and they initially envisioned a California Modern house. Then they paid a visit to Maison de Verre.

Built between 1927 and 1932 by Pierre Chareau, the "House of Glass" is an icon of Modern design. Industrial elements, bare steel beams,

OPPOSITE: A 1940s commercial brass chandelier joins Modern Movement furnishings including the pair of turquoise Marco Zanuso chairs, ca. 1950. Cichio, the apricot poodle, is only rarely this calm. ABOVE: The new house is on Long Island.

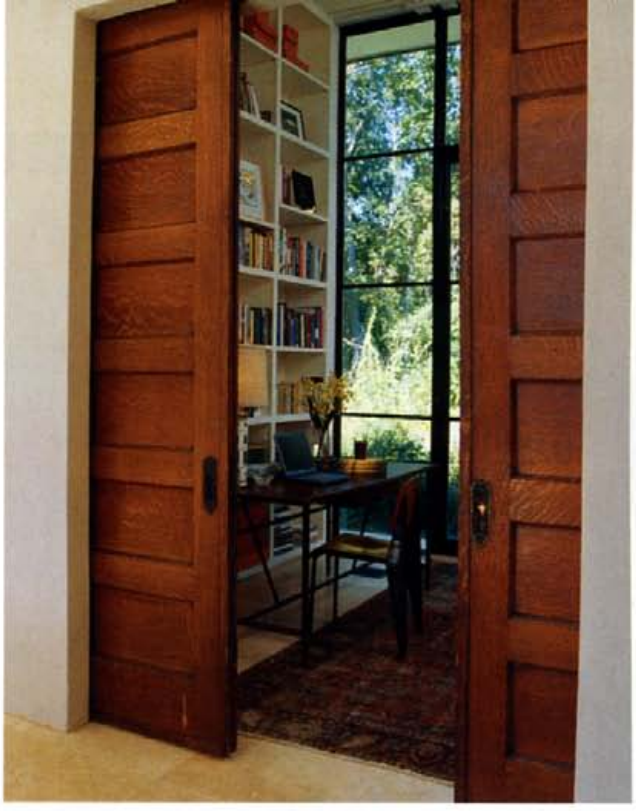
Modern

Architect Michael Haverland's inspiration for his new house was **Maison de Verre**, the "house of glass" that was sited in a quiet Parisian neighborhood between 18th-century row houses. The Maison is considered one of the best examples of a house built in the International Style, an early version of Modernism. Developed in the 1920s and 1930s as a reaction to the excesses and historical borrowing of Victorian and Edwardian architecture, the International Style is characterized by a lack of ornament and straightforward, "honest" construction, along with basic rectilinear forms, large open interiors, and the use of glass with exposed steel and reinforced concrete.

Maison de Verre was built for French gynecologist Dr. Dalsace, designed as part clinic and part private residence by interior designer **Pierre Chareau** and architect Bernard Bijvoet. An open steel frame and floating concrete slab floors support the structure. Lit by a floor-to-ceiling wall of glass blocks, the interior spaces are free-flowing with sliding walls and retractable steel and aluminum stairways on rollers, which allow access between floors. Truly a *"machine à habiter"* or machine for living, Maison de Verre is open for visits if you have made a reservation: A.P. Vellay–Dalsace, 31, rue Saint-Guillaume, Paris 75007: 01 42 22 01 04 See greatbuildings.com/buildings/Maison_de_Verre.html

TOP: Inspiration came from Paris's Maison de Verre, built 1927–1932 and now a private museum.

JORDI SARRÀ (TOP LEFT)
BOTH IMAGES FROM *ICONS OF ARCHITECTURE: THE 20TH CENTURY*, COURTESY PRESTEL PUBLISHING ©2005 (PORTRAIT & TOP LEFT)



rubberized floor tiles, and industrial lighting are juxtaposed with elements of traditional home design. The inspired partners returned to New York and designed their own version: a "glass box" of exposed steel beams and insulated glass (rather than glass block as in Maison de Verre).

Michael devised the architectural plans and Philip designed the interiors. The layout is pulled apart, with a patio, guest room, and garage distributed around the site and walls that extend from inside-out, making a series of outdoor rooms as well as screening the neighbors. Generous roof overhangs keep the interiors cool, and cross ventilation captures the breezes. A blue lap pool extending across the front patio makes the house appear to float on its site.

LEFT: A vintage George Nakashima table is paired with French chairs by Friso Kramer. The red sideboard is from Raymond Loewy. RIGHT: Michael Haverland (at left) and his partner Philip Galanes with Cichio in front of a salvaged wrought-iron gate. ABOVE: Oak pocket doors, ca. 1900, add age and character. The library is where Philip edited his recently published novel, *Father's Day*.

LEFT: A lap pool in front makes the house appear to float. BOTTOM: A living room corner has an angular steel fireplace inspired by a Jean Prouvé design. Florence Knoll armchairs, ca. 1950, were recovered in a period toile (printed cotton). A Little Tulip chair by Pierre Paulin still has its original knobby woven-wool fabric.

Variations of color in the wall stucco suggest warmth and a feeling of age. Salvaged materials in the airy kitchen include antique marble in the center island, ca. 1900 milk-glass light shades, and a 1930s French country sink.

TO SOFTEN the industrial starkness and add interest and detail, architectural salvage was used throughout. The old parts and pieces, Michael says, bring a "forgiveness" that can't be duplicated in new construction. (And Cichio, their miniature apricot poodle pup, is doing his best to add to the patina.) The pair found a French country sink and vintage lighting on foraging expeditions across the country. Victorian brass hardware softens black steel doorframes. Both bathrooms have vintage sinks, cup holders, and soap dishes (though the plumbing is new). Windows were cast from old factory-window profiles. The neutral palette was kept warm—woodwork color, for example, comes from the golden-oak finish on a pair of century-

Rosewood Eames chairs sit around a breakfast table fashioned from an Eames table base with a new travertine top. The Edward Fields area rug is from the 1960s. Cabinets were enlivened with découpaged botanical prints.

Wall sconce shades

are actually 1960s trivets; their play of light and shadow is striking in the hallway. The bedroom's Anglepoise chrome wall lamps are a classic industrial English design of 1933.

TOP LEFT: The late Mary Kay's Pepto-Bismol lounge chair has a place of honor in the bedroom, which is decorated in shades of pink and red. The baby-pink 1940s bedspread is chenille. ABOVE: Bathroom walls were covered with shop-painted, water-resistant panels of Masonite joined with mahogany battens for a nautical look. Next to the tub is a red-lacquered Fornasetti side table.

old pocket doors. Behind them, the library is furnished with a Jacques Adnet leather library desk, ca. 1940, and a Jean Prouvé Standard chair. That sort of complementary juxtaposition works throughout the house.

You know the design is going to be full of innovation even as you enter: the front door turns on an asymmetrical, off-center pivot hinge, and there's a big Victorian brass doorknob in the center of the door. A short entry corridor opens directly into the central space—essentially a giant glass rectangle. Rooms are divided only minimally: a freestanding screen covered in a William Morris wallpaper divides the dining room from the kitchen, for example. Soaring ceilings are punctuated with dropped chandeliers. Floors are covered with chalk-colored Turkish travertine tiles and a collection of rugs. Chenille drapery with under-curtains of a sun-block fabric can be pulled across the glass walls.

Walls were stuccoed with a mix of grey concrete and brown local sand; the aggregate is exposed. Michael admits he was very pleased when some of the stucco began to exhibit stress cracks, as it gave the interior instant age. Furniture is a mix of Modern finds and old favorites. The open kitchen is defined by a freestanding island of salvaged white marble. Contemporary cabinets were dressed up with botanical prints, simply color-Xeroxed from a 19th-century horticulture book and découpaged on the doors.

Striking and unexpected in the middle of a wooded glen, this house is more than an homage to its inspiration. It is a warm and personal environment. ✦

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