

Matthew Carbone

A view of the Arc House from the driveway shows the original design with the flat-roofed sleeping quarters behind it.

HABITAT

Arc House: An Architect Embraces the 21st Century

BY ISABEL CARMICHAEL

When Robert Stansel and Tammy Marek of Portland, Ore., saw a rendering of what an architect hoped to build on property on Green Hollow Road in East Hampton, they were intrigued. Three years later, Maziar Behrooz's Arc House is almost finished. The couple have been living in it since last winter, although they travel back and forth to the West Coast.

An arch, which needs no weight-bearing columns, has been used in buildings for thousands of years — from ancient Rome to today's airports. But, Mr. Behrooz said, it had not been used in contemporary residences except for emergency shelters in areas hit by natural disasters.

The East Hampton architect had been interested in how industrial construction could be adapted for housing and decided to give the arch a try. When he showed the previous owner of the Green Hollow property a picture of an airplane hangar, with no front or back but the nose of an F-16 sticking out of it, its potential was apparent.

To be able to build such a house, however, he needed a client for whom industrial design and materials were not taboo. Mr. Stansel and Ms. Marek wanted something contemporary, but were ready to pare down. The result is a house that is made primarily of concrete and glass with a corrugated metal roof. "It was so different from what you'd normally see in a contemporary house," Ms. Marek said in a recent interview.

"I can't think of any builder locally or nationally who had done what we wanted to do," Mr. Behrooz said. "On paper we said this should really work, and then when it really did work, it was fascinating to see. On the one hand it spoiled me tremendously . . . I'm really grateful that, after seeing other work I had done, they trusted me enough to complete the project. It's given me tremendous confidence in continuing. I think it's the way to go in the future," he said.

Together, Mr. Behrooz and his clients developed and refined the concept. "We probably spent a good year working on the plans with Maria, back and forth," Ms. Marek said. "We flipped a few things, added a guest suite, bathroom, and powder room . . . we added a big walk-in closet . . . the kitchen design was different."

With three acres of undulating land and 3,200 square feet on each of what was planned as two levels, there was a lot to work on.

The more public spaces — the living room, kitchen, and dining room — are under the arch, which is made of stainless steel and has 14 "ribs." Mr. Behrooz described the structure as "like a slice of a Quonset hut."

The private spaces are in a flat-roofed wing behind the arch, containing a master suite with a fireplace, a guest suite, two bathrooms, and closets. Visible outside the master suite is a 1,200-pound plinth-like stone from an Alaskan glacier that Mr. Stansel discovered in Portland. They also are planning a Zen garden outside the master bathroom.

The couple planted a vegetable garden between the arch and the bedroom wing

and a terraced garden between the house and the garage, which juts out to one side of it at a lower level and has a succulent garden on its roof. They also had the Bayberry-Nursery plant Chinese temple trees, a cut-leaf red Japanese maple, thread-branched cypresses, moss juniper groundcover, and, as screening, native white pine.

The driveway uses Belgian block stones set far enough apart to allow grass to grow between them, and to help it appear as part of the landscape rather than a roadway. The finishing touches and a swimming pool should be completed by next summer.

The livable spaces on the lower level have two more bedrooms, another bathroom, a media room, an open gallery hung with large paintings, Ms. Marek's study, a storage area, a linen closet with washer-dryer, as well as a gym, steam room, and sauna. The owners also plan a wine cellar off the gallery.

Ms. Marek designed the bathrooms and closets and chose some of the interior materials, such as the flooring, doors, and stairs, which are of Oregon black walnut. The kitchen was designed by a Portland firm, with cabinets from Toronto.

A floating staircase cantilevered off a cement slab on one side with cables on the other leads to the lower level. The ground was pulled away at different points there, Mr. Behrooz said, to allow for light and air.

"It is a traditional technique using underground spaces — the cool air goes up in the center of the arc, and, because of the shape, a natural convection path is created."

Continued on C2

The Life in a Dash

BY BRIDGET LEROY

David Matterhorn, an artist who has been in East Hampton since 1987 and now calls Montauk home, did not intend to spend the last four years photographing the dashes on gravestones.

"I had Lyme disease in 2008," he recalled. "It wasn't a fun time."

Mt. Matterhorn was finishing a book, and consumed with the realities of his illness, when he met with a friend at the American Hotel. "My friend told me, 'Life is about the dash. Do you want to make your life about this illness?'"

Mt. Matterhorn's friend was referring obliquely to a

popular poem by Linda Ellis called "The Dash," frequently read at funerals, about the importance of living your life "in the dash," that space between the birth year and death year on a gravestone.

"I had never realized how symbolic that space was," he said. He began shooting close-ups of the dashes on headstones at cemeteries in East Hampton and Sag Harbor.

"I became fascinated with the lichen, the mold, all the meaning behind it."

"Then I went to Jackson Pollock's grave." Pollock is buried at Green River Cemetery on Accabonac Road in Springs — the final resting place of many great artists and writers.

"It really moved me," Mt. Matterhorn said. "It's a teeny dash, made of patinated metal. It was visually impactful, so powerful when you take into consideration his age, only 44, and the person behind it."

That is what started the Dash Project, which has taken Mt. Matterhorn from Los Angeles to Paris to Seattle, shooting the dashes on the headstones of famed artists, writers, sports figures, and others.

"My interest is music heavy," he said, which is why he went to Seattle to capture the dash of Jimi Hendrix, to Paris for Jim Morrison, and various other places to memorialize the memorials to his jazz heroes like Thelonious Monk, Miles Davis, Coleman

Hawkins, and Duke Ellington, among others.

Some of the dashes aren't really dashes, he pointed out. For Charles Bukowski — the hard-drinking poet and writer who died in 1994 — there is a boxer in mid-punch. For Aaliyah, the music sensation and actress who died in a plane crash in 2001, there is blank space set against pink marble.

A show of these images opened on Sept. 14 at the New York City gallery of John McWhinnie @ Glenn Horowitz Bookseller, on East 64th Street. There is also a McWhinnie-Horowitz presence on Newtown Lane in East Hampton. The show runs through Oct. 8.

Mt. Matterhorn admits that the Web site findgrave.com has made his pursuit a little easier. "It's a cool site," he said. "If you look up one person, it will let you know if anyone else famous is buried in the same cemetery."

That was how he was led, when shooting Thelonious Monk's gravestone, to the grave of Jam Master Jay of the influential rap group Run-D.M.C., who was shot to death in a recording studio in 2002. The golden dash slices through the brown background, but already has streaks of tarnish and mold on it.

Mt. Matterhorn calls it "a great dash — a really emotional one."

This mission has also led Mt. Matterhorn to create a related iPhone app, which can be downloaded from his Web site, davidmatterhorn.com.

"You enter the answers to 15 questions, and it gives you an idea of your life span," he said. The app is set against the background of different dash photos.

"We all know what our approximate expected life

Continued on C3

Film Festival Ready for 19th Year

BY JENNIFER LANDES

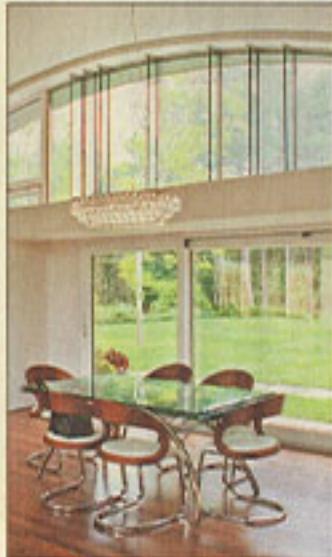
Tickets will go on sale tomorrow for the 19th Hamptons International Film Festival and once again film aficionados will wonder how and where they will ever fit in everything they want to see, as the screenings and events will expand from their base in East Hampton to include almost every village or hamlet that has a theater from Montauk to Westhampton, including Sag Harbor and Southampton, and even Robert Wilson's Watermill Center.

Over the past few years, the festival has gained attention and prestige with early screenings of films that went on to win Academy Awards. David Nugent, the director of programming, said last week that after "Slumdog Millionaire" had its second North American showing at the festival in 2008 and went on to win eight Oscars, including best picture in 2009, "it really helped us.

Continued on C4



David Matterhorn's images of the graves, clockwise from upper left, Harry Houdini and Jackson Pollock, and tombstones "Paisley" and "Greenacres," taken at Cedar Lawn Cemetery.



An Architect Embraces the 21st Century



Continued from C1
ated and the air is pushed sideways and down again." A geothermal system regulates the temperature and humidity.

"We use very little propane," Ms. Marek said, "and we have very small bills for such a big space, about \$600 a month." Filters in the utilities room are changed every four months and there are thermostats in the living room, kitchen, and master suite. The couple chose LED lighting because of its efficiency and Ms. Marek decided on radiant heat for the bathrooms and steam room.

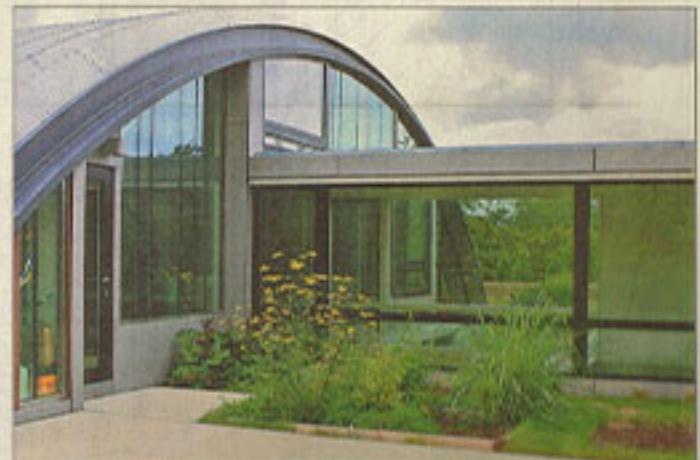
There is a catch basin that doubles as a reflecting pool at the base of

'I can't think of any builder locally or nationally who had done what we wanted to do.'

each end of the arch and cisterns to capture rainwater that is then filtered and brought into the house. Some of it goes on the grass and gardens while keeping the Suffolk County Water Authority bill low.

"It's very comfortable," Ms. Marek said. "These were a few other things we wanted to get to, but we ran out of time last year." Ms. Marek said she likes the loft-like feeling provided by the arch. "You'd think from the outside it would be more industrial but it's not, really."

"Doing things the old-fashioned way is not recognizing all sorts of opportunities, technologies, and materials that are nowadays available," Mr. Behrooz said. "I don't know if the Shingle Style is still the preferred aesthetic. I'm not getting calls about that anymore. It's the 21st century. We can't build the way we did in the 19th and 18th centuries, and, to be green, people know that you have to explore different things."



Clockwise from top left: The living room shares the 32-by-64-foot space under the arch with the kitchen and dining rooms. A front view of the Arc House. A hallway leads from the bedroom wing to the arch. A small garden between the pantry and hallway. A cantilevered staircase to and from the lower level. The dining area.
Durrell Godfrey Photo

TAUK
EST. 2010
BOOK



SOCIAL CIRCUIT

This environmentally correct stash box was crafted from retired

GIMME : GROOVY GRAPHICS

It may be a gift to be simple, but Durrell Godfrey, our Star hunter-gatherer, sometimes thinks busy is best.



PATTERN RECOGNITION

These little vases (left) can be clustered on a mantel. Mid-century is the mood. General Home Store, 100