
Southampton Modernist Homes

Recommendations for Designation

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Kate Reggev, AIA

Architect • Historian • Preservationist

www.katereggev.com

TABLE OF CONTENTS

Historical Background	4
From Rural to Resort Community	4
City Dweller's Escape: Mid-Century Development (1940s-1960s)	5
Fields Going Fast: 1970s-1990s	6
Recommendations	7
Sugarman House / 1360 Meadow Lane, Ward Bennett (1963-1964)	7
Building Description	7
Building History	8
Architect/Designer Background	8
Alterations	9
Significance & Designation Recommendation	10
Bliss House / 88 Meadow Lane - Norman Jaffe (1978-1979)	11
Building Description	11
Building History	11
Architect / Designer Background	13
Alterations	14
Significance & Designation Recommendation	15
Conason House / 1820 Meadow Lane - Myron Goldfinger (1981-1984)	17
Building Description	17
Building History	18
Architect / Designer Background	19
Alterations	19
Significance & Designation Recommendation	20
Cohen House / 380 Barons Lane - Norman Jaffe (1981-1983)	21
Building Description	21
Building History	22
Architect Background	23
Alterations	23
Significance & Designation Recommendation	24
Roslin House / 1880 Meadow Lane - Norman Jaffe (1989-1991)	26
Building Description	26
Building History	27
Architect / Designer Background	27
Alterations	28
Significance & Designation Recommendation	28
Appendix	30
Bio: Kate Reggev	30
Illustrations	31

Board of Architectural Review & Historic Preservation

23 Main Street

Southampton, NY 11968

RE: Southampton Modernist Homes

Mr. Chairman and Board Members,

The five Modern and Postmodern homes located at 88 Meadow Lane, 1360 Meadow Lane, 1820 Meadow Lane, 1880 Meadow Lane, and 380 Barons Lane together represent an exciting moment in Southampton's social, economic, and architectural history when the East End of Long Island, including the Village of Southampton, saw tremendous growth, an influx of wealth, and the construction of large, design-forward summer residences from the 1950s through the 1990s.

During this period, the Hamptons were described by critics as “a proving ground for modern architecture.”¹ The five homes recommended for consideration of designation reflect this, with of-the-moment architectural styles that were aesthetically distinct from the traditional, Revivalist style that defined the grand summer homes of earlier generations. All five were designed by some of the most prominent architects and designers of their time: prolific architect Norman Jaffe, FAIA; multidisciplinary designer Ward Bennett; and sculptural Modernist architect Myron Goldfinger, FAIA.

This study was commissioned at the request of the Village of Southampton Board of Architectural Review & Historic Preservation to identify Modernist homes of “exceptional importance” to the Village that might meet local landmark criteria as outlined in Village Code Chapter 65, Historic and Landmark Preservation. This report is not intended to be a comprehensive survey or inventory of all architecturally significant homes in the Village. Instead, this study outlines the basic historical background that led to the design and construction of these homes, and then addresses each of the homes individually with a verbal description of the exterior of the home, the history of the site and building, background on the architect or designer, a description of any alterations, and ultimately an assessment of the building's significance and basis for recommendation of designation per the criteria from the Village Code, entitled “Historic Landmark Preservation.”

While four out of the five homes included in this study do not meet the Code's age requirement of 50 years (§ 65-3.E), they do fall under the Code's exception (§ 65-3.E2), which states that they must be of “exceptional importance” to be designated. Each of the homes recommended for designation meets two or more criteria as outlined in § 65-3A and is exceptionally important for its embodiment of Modernist aesthetics during a period of unprecedented growth of summer homes in the Village of Southampton. Many homes from this time period are under imminent threat of demolition or unsympathetic alterations, since they were often relatively smaller residences constructed on desirable lots near the waterfront.

As the National Parks Service outlines in National Register Bulletin 22, “Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years,” the 50 year mark is intended as a safeguard

¹ Ellen K. Popper, “Hamptons Houses Reverting To Traditional Style,” *New York Times*, June 23, 1991, sec.12, 191.

“against listing properties which are of only contemporary, faddish value... [the requirement is] not designed to prohibit the consideration of properties whose unusual contribution to the development of American history, architecture, archeology, engineering, and culture can clearly be demonstrated.”² Indeed, houses of this era reflect a more recent period of Southampton’s history from the 1950s through the 1990s -- what historians consider to be “the recent past.”³ This period of major development is an important one in the Village’s history that has had an outsized impact on its built environment today, and is not of a “faddish value.”

Historical Background

From Rural to Resort Community

Originally home to the Shinnecock people before the arrival of a small group of English Puritans from Lynn, Massachusetts in 1640, the Village of Southampton was primarily a fishing and farming village throughout the 18th and 19th centuries.⁴ The extension of the Long Island Rail Road (LIRR) to Sag Harbor in 1872 — and passing through Southampton — enabled the influx of wealthy residents from New York City who sought the tranquility, beaches, and recreational opportunities of the area; as American historian Ralph Henry Gabriel noted, “the captains of industry and giant fortunes” sought to “combine the advantages of the city with the beauty and wholesomeness of the country.”⁵

This ultimately led to a building boom during the 1890s into the early 20th century. The Village of Southampton was incorporated in 1894, the Shinnecock Golf Club opened in 1891, and large estates were completed by well-known architects such as McKim Mead and White (Breese/Merrill House, 1898; S.L. Parrish House, 1889); Grosvenor Atterbury (Trevor House, 1912; Carrere and Hastings (Elihu Root House, 1896); and John Russell Pope (Manshel House, 1920).⁶ Referred to locally as “the summer colony,” the fashionable enclave of large summer

² Marcella Sherfy and W. Ray Luce, “National Register Bulletin 22: Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years.” (Washington, DC: U.S. Department of the Interior, National Park Service, 1998), 1.

³ Ibid.

⁴ Henry Isham Hazelton, *The Boroughs of Brooklyn and Queens, Counties of Nassau and Suffolk Long Island New York 1609-1924* (New York: Lewis Historical Pub. Co. inc., 1925), 399.

The Wickapogue Road Historic District reflects this early agrarian history of the Village. The district’s 17 buildings spread across six different farms are rare survivors of historic farmsteads from the seventeenth century through the early twentieth.

⁵ Ralph Henry Gabriel, *The Evolution of Long Island: A Story of Land and Sea* (New Haven: Yale University Press, 1921), 176.

The North Main Street Historic District reflects the village’s turn-of-the-twentieth-century development. The district also includes the railroad station and several other commercial buildings as the village grew.

⁶ Gabriel, *The Evolution of Long Island: A Story of Land and Sea*, 183; Alastair Gordon, *Weekend Utopia: Modern Living in the Hamptons* (New York: Princeton Architectural Press), 11-12; New York State Parks, Recreation and Historic Preservation, “Southampton Village Historic District,” National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1988).

The Shinnecock Golf Club was added to the State and National Registers of Historic Places in 2000.

houses was typically located closer to the water and south of the more commercial Main Street.⁷ Today, many of these homes — along with a portion of the Village's central business district, adjacent streets of late nineteenth and early twentieth century homes for full-time residents, a handful of early homesteads — are part of the expansive Southampton Village Historic District, which includes more than 300 contributing buildings.

As the concept of the summer vacation cemented itself in the American mindset in the 20th century, the Hamptons continued to firmly establish itself as a resort community. Into the 1910s and 1920s, the area became popular among writers, artists, architects, writers, and the wealthy, and Southampton in particular developed a reputation: “In Southampton, the houses were bigger, the lawns were broader, and the privet hedges thicker.”⁸ Typically, the summer homes closer to the water were larger, set in landscaped grounds, and were reflective of traditional historic styles such as Queen Anne and Shingle; by the 1920s and 1930s, a handful of grand summer homes were established along Beach Road, or Meadow Lane, just east of Halsey Neck Lane — an area previously undeveloped in Southampton. Today, those homes comprise the Beach Road Historic District and paved the way for subsequent residential development on Barrier Beach.

An exception to the traditional architectural style of these homes was the Tyng House at 689 Halsey Neck Lane (Peabody, Wilson & Brown, 1931), an early example of the shift towards Modernism in Long Island. The home was executed in a Streamline Moderne/Art Deco style — a transition from historically-inspired Revival styles towards the simplified aesthetics of Modern architecture. Dynamically asymmetrical in both plan and elevation, the home features flat roofs, casement windows of varying sizes, projecting balconies, an off-white stuccoed exterior, and minimal decorative elements. The home's transitional aesthetic served a predecessor for future Modernist homes in the area, and it is still extant today with some minor alterations to its exterior.⁹

City Dweller's Escape: Mid-Century Development (1940s-1960s)

Throughout the 1930s and 1940s, the Village of Southampton remained a small town with a larger summer population; however, the Great Depression and World War II, along with a devastating hurricane in 1938, brought about a scaling back in the resort lifestyle as the costs of staffing, heating, cooling, and maintaining homes increased.¹⁰ The distribution and use of local properties changed further as several grand estates and farmland were subdivided and sold off in smaller parcels.

The 1950s and 1960s were a time of change for the East End. As a *New York Times* article later noted, it was “not until after World War II that the Hamptons really began to boom and to become the favored escape for a new generation of affluent New Yorkers who started to arrive — and to build...” By the early 1960s, Beach Road, also known as Meadow Lane, was extended further west beyond Halsey Neck Lane and parcels were developed along the waterfront and dunes. The barrier beach had previously been seen as somewhat physically isolated from the inland commercial downtown and geographically unprotected or susceptible because of its location between the

⁷ New York State Parks, Recreation and Historic Preservation, “Southampton Village Historic District,” National Register of Historic Places Nomination Form, sec I.

⁸ Gordon, *Weekend Utopia*, 16.

⁹ Gary Lawrance and Anne Surchin, *Houses of the Hamptons, 1880-1930* (New York: Acanthus Press, 2007), 305-313.

¹⁰ Lawrance and Surchin, 27.

Atlantic Ocean and Shinnecock Bay. However, by the mid 1960s, Meadow Lane continued to be developed, this time pushing west beyond Road C towards Road D and, by the 1970s, even further towards Road F.¹¹

New homes during this midcentury period were most typically single-family residences designed for upper-middle class, upwardly-mobile New Yorkers; the homes were smaller and simpler than the grand estates from the turn of the twentieth century.¹² Stylistically, they were also distinct from the wave of development in the first decades of the twentieth century; these homes of the “new generation” in the Hamptons were “more gestural and vertical, more agitated and urban in temperament, representing the hyperactive and youth-oriented culture that epitomized the decade [of the 1960s].”¹³

Visually, these unique homes were an expression of the wealthy creative class that summered in the Hamptons, who often hired up-and-coming designers and architects who used the opportunity as a chance to get their name on the map and get exposure from the architectural press. As architecture critic Alastair Gordon suggested in his book *Weekend Utopia*, “Designing a house in the Hamptons became one of the fastest routes to architectural stardom... A signature residence in the Hamptons guaranteed instant exposure.”¹⁴ Among the many architects who designed summer homes in the area was Charles Gwathmey, who quickly became among the most prominent after the completion of a Modernist home for his parents in Amagansett in 1965; the home became one of the most influential homes of the decade, with its pure geometric forms, cedar siding, and sculptural qualities.

Other architects who completed architecturally significant Modernist homes in the area included Peter Blake (Pin-Wheel House in Water Mill, 1954), Philip Johnson (Farney House in Sagaponack, 1964, demolished in 2014), Barbara Goldberg Neski (the Peter Noel Simon House in Water Mill, c. 1968, demolished in 1999), Richard Meier (Renny Saltzman House in East Hampton, 1969), Norman Jaffe (multiple homes), Robert A.M. Stern (the Wiseman House in Montauk, 1967), George Anthony Bielich (Bielich House in Southampton, c. 1960-61, demolished c. 2021), Ward Bennett (Sugarman house in Southampton, 1963), and Myron Goldfinger (the Conason House in Southampton, 1984). Unfortunately, many of these homes have since been significantly altered or demolished in favor of larger, newer homes. However, for the rest of the 1950s and into the 1960s, the modernist direction set by these early postwar houses held sway.

Fields Going Fast: 1970s-1990s

Into the 1970s and 1980s, growth in the area continued, in particular with the final section of the Long Island Expressway completed in 1972. Ending less than 20 miles from the coastal area of Southampton in Riverhead, the area was soon much easier to access via automobile than ever before.¹⁵ Within the Village of Southampton itself, approximately 580 new homes were constructed in the Village between 1970 and 1990, several of which were

¹¹ Northeast Regional Office and Eastern Office of Design and Construction, *Proposed Fire Island National Seashore, Suffolk County, New York* (Washington, DC: U.S. Department of the Interior, National Park Service, 1963), 24.

¹² Gordon, *Weekend Utopia*, 128.

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Ibid, 127.

along the waterfront or in other areas that had previously been agricultural land or part of larger estates.¹⁶ Along Meadow Lane specifically, new homes were built further west beyond Road F towards Shinnecock Inlet, including 1820 and 1880 Meadow Lane (later discussed in greater depth in this report). Architecture critic Paul Goldberger noted in 1989 that “open fields are visible - but you can see them going fast, as signs of new construction are everywhere amid the old farm structures.”¹⁷

While many homes built during the 1970s and early 1980s continued the Modernist legacy established in the Hamptons during the 1950s and 1960s, the homes of this era were growing in size as their owners grew in wealth. As architect Norman Jaffe stated in 1984, “the difference is the work today... is aspiring to be villas rather than weekend cottages.”¹⁸ Throughout the 1980s and into the 1990s, the homes continued to grow in square footage and also shifted in aesthetics and architectural style away from Modernist designs; instead, the 1980s and 1990s saw an increase in popularity in more traditional, neo-Shingle style homes. In 1991, architecture critic Paul Goldberger noted that “in the last generation, however, the pendulum has swung sharply back to the right, and “fitting in” with the old has become the goal. Now, in the name of continuity and preservation, the farmland disappears to make way for Neo-Shingle Style Early Farmhouse buildings instead of modernist ones.”¹⁹

Recommendations

Sugarman House / 1360 Meadow Lane, Ward Bennett (1963-1964)

Building Description

Located at 1360 Meadow Lane, the Sugarman House was designed by American artist, sculptor, and designer Ward Bennett in 1963 with drafting assistance from his architecture-trained assistant, Joseph D’Urso.²⁰ The home was completed in 1964 and is sited on 2.75 acres along the seafront. Almost Cubist in form, the building consists of three bays of stucco-clad concrete walls that dramatically project up from the dunes at varying heights, creating a dynamic, asymmetrical silhouette. In plan, some of the concrete walls splay out, enabling expansive views and breaking with the otherwise rectilinear planes of the home. In elevation, the home is primarily two stories high with a portion of a single bay that reaches three stories; this variety plays off the slopes of the surrounding dunes. Originally, the lowest level was open, with the nine-foot high concrete walls acting as shear walls that elevated the upper floors and enabled broad views of the sea and landscape. The windows and an exterior staircase with cantilevered steps are teak; otherwise, the building is unadorned.

The facades present an irregular solid-void dynamic, with each bay reflecting the use of the spaces inside: smaller vertical windows for restrooms, larger, nearly floor-to-ceiling windows for bedrooms and living spaces. The material palette is restrained, limited to stucco and plaster, teak, and stone tile. The result is a building that is

¹⁶ Buckhurst Fish & Jacquemart Inc., *Village of Southampton Comprehensive Plan*, May 2000.

¹⁷ Paul Goldberger, “The Hamptons: Luxury, Calm, And Voluptuousness by the Sea,” *New York Times*, June 16, 1989: C.1.

¹⁸ *Norman Jaffe to Paul Goldberger*, June 14, 1984, *Norman Jaffe Architectural Records and Papers 1950-1990*, Columbia University Avery Architectural & Fine Arts Library, 20.

¹⁹ Goldberger, “The Hamptons,” C.1.

²⁰ Lawrence and Surchin, *Houses of the Hamptons*, 69.

minimalist and restrained, but dynamic and unique for the area. The *New York Times Style Magazine* referred to it as Bennett's "most passionately austere creation" that "stands as a subtle rebuke to contemporary excess and gaudiness."²¹

Building History

1360 Meadow Lane lies on a parcel of land that is situated between Road C and Road D along Meadow Lane, which extends west towards Shinnecock East County Park. Into the early 1960s, this portion of Meadow Lane remained undeveloped; even in the late 1960s after the completion of the Sugarman House, the block housed only a handful of summer homes.

The Sugarman House was designed and built for Marvin Sugarman, a television producer best known in the 1950s as the producer of the well-known children's television show "Captain Kangaroo" and later as the producer of "CBS Sports Spectacular".²² Although originally from Syracuse, New York and a resident at the time of Roslyn Heights, he commissioned Bennett to design a beach home for his family including his wife Ronnie and three children. It is possible that Sugarman knew of Bennett through Bennett's work in the late 1950s and early 1960s, which included several large projects for corporate America such as the offices of the Chase Manhattan Bank in lower Manhattan in 1960.

The Sugarmans sold the house in 1978 to New York City real estate developer David Walentas, and it changed hands again in 2012.

Architect/Designer Background

Multi-disciplinary designer Ward Bennett (1917-2003) was born Howard Bernstein in New York City to Murray Bernstein (also known as Murray Bennett), a vaudeville actor-turned-home insurance agent, and Emelia "Emily" Einsheimer.²³ Bennett grew up in Washington Heights and left school at the age of 13 for a job in the Garment District as a shipping clerk for a silk company.²⁴ Following trips to Europe in the 1930s and a year studying in Paris at Académie de la Grande Chaumière with the sculptor Constantin Brancusi, he returned to the United States and worked in the fashion industry while maintaining a sculpture studio on East 69th Street.²⁵

In the 1940s, his ceramics were shown at the Whitney Annual Exhibition and his jewelry was exhibited at the Museum of Modern Art; he also completed his first interior design project: the renovation of a distant relative and friend, Harry Jason.²⁶ By the 1950s and 1960s, he had established himself in the design world with his signature

²¹ Christopher Bollen, "In Southampton, a Beach House Note Like the Others," *New York Times Style Magazine*, March 22, 2021, 87.

²² Jeremy Boren, "Marvin Sugarman, 87, Television Sports Producer," *Newsday*, August 6, 2003.

²³ "Dinner to Murray Bennett", *New York Times*, July 30, 1925.

²⁴ Cynthia Kellogg, "Best of the Old Lends Warmth to the New in Rooms Designed for Today," *New York Times*, August 10, 1960, 34.

²⁵ Norma Skurka, "Design: Ward Bennett's Way," *New York Times*, October 5, 1975, 261.

²⁶ Stephanie Murg, "Meet the Mater of 1970s Pared-Down Design," *Introspective* (blog), *IstDibs*, November 13, 2017, <https://www.1stdibs.com/introspective-magazine/ward-bennett/>; Skurka, "Design: Ward Bennett's Way," October 5, 1975.

style of warm, minimalist Modernism that incorporated historic elements and inspiration from international travel; a profile in *House Beautiful* in 1966 described his spaces as "Chaste, they are never cold; understated, they tell a world about craftsmanship. They are evolutionary rather than revolutionary."²⁷

He continued his work as a multi-faceted designer throughout his five-decade career, branching into furniture design with the development of chairs and desks for the corporate offices of Crown Zellerbach, designing the corporate offices of Chase Manhattan Bank, acting as resident designer for Brickel Associates, developing a line of furniture for Lehigh Furniture Corporation, and collaborating with Tiffany's on several lines including crystal drinkware and silver flatware.²⁸

At the time of his death in 2003, Bennett was credited for the design of more than 150 chairs and was revered in the *New York Times* as a designer whose "clean lines and exquisite materials quietly defined an era."²⁹ In 2017, a monograph of his work was published, and today several of his vases and flatware designs are now part of the permanent design collection at the Museum of Modern Art.³⁰

Alterations

Despite its age, the Sugarman House remains largely faithful to Bennett's original design, which was especially innovative for the area in the 1960s. Alterations in the ensuing 60 years have been minimal and in keeping with the original construction in materials, form, and aesthetics.

Although original drawings and filing information with the Village of Southampton's Department of Buildings are not available, historic photos and descriptions indicate that Bennett had originally designed the home to have a ground floor that was open, elevating the building as if it were on stilts during a potential storm or flooding from rising tides. However, renovations executed in 1978 by New York City architecture firm of Beyer Blinder Belle, known for their preservation work, enclosed the ground level with glazing so that it could house an extra bedroom and den; a rectangular pool was also installed.³¹ While this enclosed these spaces, the use of glass maintains the sense of transparency and light originally intended.

In 2012, the current owners of the property purchased the home and hired the New York-based firm of Trimble Architecture to restore and make subtle modifications to the home. They spent three years conducting painstaking work including expanding the small galley kitchen with a new glass enclosure that, per the drawings submitted to the Village of Southampton, "to follow typical Ward Bennett details." They also created an addition on the second

²⁷ Phyllis Lee Levin, "Ward Bennett: His Environment is Eclectic, Distilled, Swept of Gadgets, Pruned," *House Beautiful* 108, no. 10, (Oct 1, 1966): 224-226, 279-280.

²⁸ Skurka, "Design: Ward Bennett's Way," October 5, 1975; "Lehigh Furniture Corporation: New York, New York: Ward Bennett, Designer," *Progressive Architecture* 39, no. 11 (November 1, 1958): 160.

²⁹ Julie V. Iovine, "Ward Bennett, 85, Dies; Designed With American Style," *New York Times*, August 16, 2003.

³⁰ Elizabeth Beer and Brian Janusiak, ed., *Ward Bennett* (London; New York: Phaidon Press, 2017); Iovine, "Ward Bennett, 85, Dies; Designed With American Style," August 16, 2003.

³¹ Beyer Blinder Belle Architects. *Walentas Residence, South Hampton, New York, Drawing 1*, August 11 1978. *Digital Collection: Southampton Village Building Permits*, Southampton Village Building Department Archives, accessed November 2023, 50(PDF).

floor for a master suite that was “to match existing construction and finishes.” Smaller updates included the removal of a sloped skylight and the stripping of lacquered-over interior millwork to its original matte finish.

They also hired East Hampton-based landscape designer Edwina von Gal to renovate the landscape. Her designs relied heavily on native species that thrive in the dunes, like hardy pines and grasses. “I tried to make the landscape look like it’s always been there,” noted von Gal.³² Even with these alterations, the home presents largely as it originally did, and its original design intent is very much intact.

Significance & Designation Recommendation

The Sugarman House at 1360 Meadow Lane should be considered for landmark designation within the Village of Southampton as it meets the following criteria from the Village Code, entitled “Historic Landmark Preservation”:

1) exemplifies or possesses special character, or historic or aesthetic interest of value as part of the political, economic, or social history of the Southampton Village;

1360 Meadow Lane, also known as the Sugarman House, is an excellent example of Modernist architecture and one of the few surviving examples of this architectural style in Southampton. The home exemplifies the period during the 1950s and 1960s when upwardly mobile, upper-middle class creatives in New York City purchased lots in the Hamptons and sought out designers and architects who could construct modest but exciting Modern residences. The Sugarman House is part of the highly influential architectural legacy developed by architects including the New York Five, who designed similarly-sized Modernist vacation homes on the East End in the 1960s. While smaller in square footage than most homes completed today, the home helped set the tone for future Modernist homes in the area, particularly along Meadow Lane.

3) embodies the distinguishing characteristics of a type, period or method of construction or design style, or is a valuable example of the use of indigenous materials or craftsmanship; or is representative of the work of a designer, architect or builder;

The Sugarman House is a distinctive home in the Village of Southampton that embodies what design critics have called the “warm modernism” or “soft modernism” aesthetic of renowned mid-century designer Ward Bennett. Best known for his furniture and housewares designs, the home was a somewhat unusual commission for Bennett in which he was in charge of the exterior, site planning, and interior design and furnishings; together, they created an all-encompassing “Gesamtkunstwerk” (a term roughly translated from German as a “total work of art” and describes an artwork, design, or creative process where different art forms are combined to create a single cohesive whole). There are no other buildings in Southampton designed by Bennett, and only a handful of projects where he designed both exterior and interior; even fewer survive. Even so, the Sugarman House has been recognized as “the designer’s most passionately austere creation.”³³

6) is the work of an architect of significance.

While not a licensed architect, Ward Bennett was an acclaimed multi-disciplinary designer who was widely published and recognized during his lifetime. His projects ranged in scale from buildings to objects and clothing, and it is his interiors and homes that have been the least recognized. His work was published dozens of times over the

³² Bollen, “Beach House,” March 22, 2021.

³³ Ibid.

course of his career starting in the 1940s through the early 2000s; his work was showcased in *Vogue*, the *New York Times*, *Arts and Architecture*, *Progressive Architecture*, *House and Garden*, *Architectural Digest*, *House Beautiful*, and other publications. Bennett worked with famed architects and firms including SOM and Philip Johnson and was honored in 1985 by the American Institute of Architects for his "distinguished achievements."³⁴

Two other homes that Bennett designed include his own home in East Hampton (c. early 1970s) and the Allen / Wenner House in Amagansett, originally designed for stockbroker Hale Allen and purchased in 1990 by co-founder of Rolling Stone Jann Wenner, who engaged Bennett in the 1990s to restore the home, add a pool house, elaborate grid walls, and incorporate Asian antiques.³⁵

Bliss House / 88 Meadow Lane - Norman Jaffe (1978-1979)

Building Description

Located on Meadow Lane between Coopers Neck and First Neck Lanes, the Bliss House at 88 Meadow Lane is a dynamic, two-story residence clad in cedar shingles that is defined by its dramatic, steeply sloping triangular roofs. Angular and asymmetric in form, the home's current floor plan consists of two large obtuse triangles and a smaller third; their acute angles splay out from a central location, almost like an irregular pinwheel. The home's dynamic form and floor plan mean that it appears distinct from every angle; no two views are alike.

In elevation, one of the two larger triangles is steeply sloped away from the street, as if it emerged from the dunes; the other large triangle is partially intersected by a wide, massive stone chimney that protrudes above its roof ridge. The elevation facing the ocean features two levels of glazing, enabling views, covered by an angled shingle roof; this contrasts with the elevation from the street, which consists primarily of solid wall at the lowest level and a large, steeply-sloped roof interrupted on the east side by an open void that creates a terrace or patio on the second floor of the home. Reaching out to the street from this section is a low, one-story rectangular wing that functions as a garage.

The home is largely shielded from the street by a privet hedge that runs parallel to the street with large mature trees behind. The approach to the home from the driveway curves, protecting the residence from views from the street.

Building History

Historic maps suggest that the Bliss House lot remained undeveloped until the early 20th century, although nearby buildings such as the Meadow Club, just north of Pond (aka Meadow) Lane, were completed as early as the 1880s as part of the early wave of resort development in Southampton. In 1913, a one-story frame building used as a tea house for the Meadow Club was completed on the lot; the building was designed by the New York architecture firm of Trowbridge & Livingston.³⁶ However, the building was destroyed, like most other buildings along the coast,

³⁴ "Ten To be Honored by AIA for 'Distinguished Achievements.'" *Architecture: the AIA journal* Vol. 74, Iss. 4, (April 1985): 15.

³⁵ Bollen, "Beach House," March 22, 2021.

³⁶ "Southampton, L.I., N.Y." *The American Contractor*, 34, no. 16 (May 17, 1913): 28.

by the hurricane of 1938.³⁷ Historic aerial photography indicates that the lot remained undeveloped again until the 1970s, when Manhattan-based businessman Orest Bliss purchased it.

Bliss hired Bridgehampton-based architect Norman Jaffe to design the home. At the time, Jaffe was increasingly well known in the region; his work had been featured more than half a dozen times in *Architectural Record*, been published in the *New York Times*, and had work included in an exhibition at the Museum of Modern Art in New York.³⁸ Indeed, it was some of this press that brought Bliss to Jaffe: Jaffe noted in a 1986 article in the *New York Times* that Bliss had originally hired him because of a house that Jaffe had recently completed in Montauk. The home, Jaffe said, had “received some praise” and Bliss “liked the way it responded to the oceanfront environment.”³⁹ It is possible that Jaffe was referring to the Kreiger House, which was published in *Architectural Record* in 1975 and 1977.⁴⁰

The home was required to be reviewed by the Village of Southampton’s Architectural Review Board (ARB); at an ARB meeting in May 1978, the members felt its angular, modern design was out of character with the homes nearby along Meadow Lane that were either historic or designed in more traditional architectural styles.⁴¹ The chair of the Planning Board, a separate entity from the ARB within the local government, later similarly stated that he felt that the home was “radical” in design and that he did not think “those kinds of houses belong in this village,” particularly near the ocean.⁴²

However, the ARB ultimately approved the home design — with the recommendation to the Village Planning Board that a covenant be written into the agreement that required landscaping to surround the home “in perpetuity” to obscure the home from the street.

The proposed landscaping plan was presented to the Architectural Review Board during a meeting on October 10, 1979 following an initial review in May of 1978.⁴³ The design intent was presented by landscape architect Dean J. Peterson: to preserve the existing vegetation, keep a ten-foot hedge along the front of the house which blocked views of the home, and place plantings in the one location where the house could be seen from the street. The plantings were proposed to be black pines and olive trees.⁴⁴

In 1986, seven years after the completion of the home, Bliss went back to the Planning Board with a request to have the covenant requiring the landscaping to be removed, noting that since the construction of his home, several

³⁷ Mary Cummings, *Hurricane in the Hamptons, 1938* (Charleston: Arcadia, 2006), 49.

³⁸ “Norman Jaffe’s Houses,” *Architectural Record* 158, no. 12 (November 1975): 83-94; Amei Wallach, “Architect Norman Jaffe East End Dream Houses,” *Newsday*, July 19, 1983, sec. B1.

³⁹ Thomas Clavin, “Owner Takes Exception to a Rule Forcing His House to Hide its Head,” *New York Times*, December 21, 1986.

⁴⁰ “Norman Jaffe’s Houses,” 83-94; “Private Residence, Long Island, New York,” *Architectural Record* 161, No. 6, (May 1977): 54.

⁴¹ *Village of Southampton Planning Board Meeting Minutes*, October 10, 1979, in *Folder: Application for Building Permit Under the Zoning Ordinance of the Inc. Village of Southampton No. 1956*, Digital Collection: Southampton Village Building Permits, Southampton Village Building Department Archives, accessed November 2023, 50(PDF).

⁴² Clavin, “Owner Takes Exception.”

⁴³ *Village of Southampton Planning Board Meeting Minutes*, October 10, 1979, 50(PDF).

⁴⁴ *Ibid.*

Jaffe-designed residences had been constructed in the Village of Southampton — and none had the same covenant or other landscaping restrictions. The Board initially declined but ultimately agreed to remove the “forever” clause after input was sought from the Architectural Review Board in 1987.⁴⁵

In recent years, the home has yet again drawn attention from the local government as Mr. Bliss, who remains the owner of the property, wishes to obtain a certificate of appropriateness to demolish the building.

Architect / Designer Background

Norman Coleman Jaffe (1932-1993), born and raised in Chicago in an Eastern European immigrant family, was a modernist architect renowned for his residential designs — both urban residential complexes and single-family homes.⁴⁶ He received training in architecture at the University of Illinois and the University of California at Berkeley.⁴⁷ In 1961, he moved to Manhattan to work at Skidmore, Owings & Merrill, and later for Phillip Johnson, before he finally settled in Bridgehampton to establish his architecture practice in 1964.⁴⁸

Jaffe stood out with his home design in the Hamptons in the 1970s when the town was considered as a competitive proving ground for architects and designers. As a diehard modernist architect, Jaffe adopted an experimental approach, steering away from the frequently replicated Shingle-style homes that dotted the landscape.⁴⁹ The landscapes of eastern Long Island deeply resonated with Jaffe, inspiring him to seek a powerful architectural form that could respond to the natural terrain and site; this often manifested itself in his designs as dramatic, angular roof forms and meticulously studied geometric plans.

Jaffe’s significant contributions to architecture were recognized in 1991 when he was inducted as a Fellow of the American Institute of Architects.⁵⁰ In his nomination, he was praised as “a designer of country houses which are uncompromising of our own time yet settle within their landscapes as if they had been there for decades.”⁵¹ Jaffe soon became the most prolific architect in the area, designing more than sixty local houses.⁵² His signature single-home design gained international recognition in design magazines and architecture exhibitions in the 1970s until his untimely death in 1993.

⁴⁵ *Village of Southampton Planning Board Meeting Minutes*, August 31, 1987, in *Folder: Application for Building Permit Under the Zoning Ordinance of the Inc. Village of Southampton No. 1956, Digital Collection: Southampton Village Building Permits*, Southampton Village Building Department Archives, accessed November 2023, 6(PDF).

⁴⁶ “Norman Jaffe, 61, an Architect Famed for Home Designs, Is Dead,” *New York Times*, September 23, 1993, 22.

⁴⁷ Alastair Gordon, *Romantic Modernist: The Life and Work of Norman Jaffe Architect* (New York: Monacelli Press, 2005), 23.

⁴⁸ Gordon, *Romantic Modernist*, 33; *Norman Jaffe FAIA Submission*, October 2, 1991, American Institute of Architects, https://content.aia.org/sites/default/files/2023-07/FAIA_1991_Jaffe_Norman_Redacted.pdf, accessed November 2023.

⁴⁹ Paul Goldberger, “Norman Jaffe Made a Mark on the Landscape of the East End,” *New York Times*, October 3, 1993 sec. L1, 13.

⁵⁰ *Norman Jaffe FAIA Submission*, 5.

⁵¹ “3 Families Share One Architect and One Choice Piece of Land,” *House and Garden* 141, (January 1972): 47.

⁵² Gordon, *Romantic Modernist*, 225.

Alterations

Since its construction, the Bliss home has undergone renovations that have altered Jaffe's original design; however, they have been carefully considered to respect the original design, maintaining and even extending the existing triangular architectural forms, materials, and aesthetics.

A large renovation on the home was completed in 2000 by the Bridgehampton- and New York-based architecture firm of Barnes Coy Architects. Plans submitted to the Village of Southampton Building Department indicate that the renovation included a large, triangular addition to the east, a pool and pool house, and an updated entry sequence into the building including a reflecting pool, new plantings, and a small patio off a guest room. The triangular addition was noted as 823 square feet in the application to the Building Department, and the first floor included an enlarged garage, new restroom, patio, and storage; the second floor included a family room, office, sun deck, and storage.⁵³

The addition is the most significant alteration to the home, but as architect Chris Coy noted, "We tried to follow as much as we could the lines of the Jaffe house so we could make it all work together, and we wanted to be respectful of the work of Norman Jaffe anyway."⁵⁴ Architectural drawings indicate an intent to follow the existing forms and material palette: the extension continued the angle of the existing roof, and cedar shingles, Connecticut granite fieldstone, and roof shingles were all selected to match existing.

Other small alterations have since been completed, including the installation of landscape screening and a new four foot high retaining wall along the western boundary of the property in 2006.⁵⁵

Ultimately, although the home has been altered, it was done by a team who had carefully considered and responded to Jaffe's design; in fact, Robert Barnes, a founding partner at the firm, had worked for Norman Jaffe for a period of time and thus was particularly familiar with Jaffe's aesthetic and typical architectural features.⁵⁶ The result is a renovation that, while changing the shape and plan of the home, still reflects and follows Jaffe's design. Indeed, "When it was all done, it really looked like it has all been done at the same time, which is what our objective was," Coy said.⁵⁷

⁵³ Folder: *Application for Building Permit Under the Zoning Ordinance of the Inc. Village of Southampton No. 7417*, Digital Collection: *Southampton Village Building Permits*, Southampton Village Building Department Archives, accessed November 2023, 2(PDF).

⁵⁴ Brendan J. O'Reilly, "Owner Proposes Demolition Of Residence On Meadow Lane Originally Designed By Norman Jaffe" *Southampton Press*, August 16, 2021.

⁵⁵ Letter to Mr. Jonathan Foster from Mr. Orest Bliss, June 23, 2006, in Folder: *Application for Building Permit Under the Zoning Ordinance of the Inc. Village of Southampton No. 9142*, Digital Collection: *Southampton Village Building Permits*, Southampton Village Building Department Digital Archives, accessed November 2023, 4(PDF).

⁵⁶ "Barnes Coy Architects," *The Luxury of Home Magazine Annual 2015*, 189.

⁵⁷ O'Reilly, "Owner Proposes Demolition Of Residence On Meadow Lane Originally Designed By Norman Jaffe," Aug 16, 2021.

Significance & Designation Recommendation

The Bliss House at 88 Meadow Lane should be considered for landmark designation within the Village of Southampton as it meets three criteria under § 65-3.A, noted below in bold from the Village Code entitled "Historic Landmark Preservation."

Although 88 Meadow Lane does not yet meet the property age requirement of 50 years as outlined in § 65-3.E, it does meet the exception outlined in § 65-3.E.2 as a "property of exceptional importance." The home is exceptionally important under Criteria 1, 3, and 6 as a reflection of the changing architecture of the Village of Southampton and the shift away from traditional, historically-inspired architecture towards Modern design; as a prime example of a recreational home completed in a regional Modernist style; and as an excellent example of architect Norman Jaffe's dynamic architectural style. Jaffe's work is simultaneously growing in exposure and popularity — thanks to both local advocacy groups and a broader interest in more recent Modernist design — and also increasingly in danger of major alterations or demolition because of their smaller footprints on desirable lots.

A) Individual Landmark

(1) exemplifies or possesses special character, or historic or aesthetic interest of value as part of the political, economic, or social history of the Southampton Village;

The Bliss House is a reflection of the changing architectural taste in the Village of Southampton, which was more conservative and traditional throughout the mid-twentieth century but has since evolved and become increasingly accepting of modern and contemporary-styled homes, including those along the waterfront. The home harkens back to the trailblazing residence that architect Charles Gwathmey designed for his parents in nearby Amagansett in 1965, which "scandalized the neighbors" for its modern aesthetic but also "revolutionized a whole generation's idea of what a house should look like."⁵⁸ The implementation of the landscaping covenant — and its subsequent removal in 1986 — is particularly reflective of the changing opinions and aesthetics of the area in the 1970s through the present.

At the time of its construction, the Bliss House was considered "radical" by some for its angular, asymmetrical form and unique design that was a sharp contrast to many other homes in the area, which were typically designed in Classically-inspired styles that employed symmetry and more traditional forms. However, it helped pave the way for subsequent Jaffe-designed homes in Southampton that were not required to follow the same guidelines to obscure the home. Indeed, today, many now value the home and how it represents an aesthetic shift to more contemporary aesthetic preferences for summer homes in the area.

(3) embodies the distinguishing characteristics of a type, period or method of construction or design style, or is a valuable example of the use of indigenous materials or craftsmanship; or is representative of the work of a designer, architect or builder;

The Bliss House is an excellent example of a recreational home completed in a regional Modernist style that reflects the changing aesthetics of Modernism in the 1960s and 1970s. During this period, Modernism was adapted from the placeless aesthetics of the International Style and started to respond to local

⁵⁸ Mary Cummings, "On The Architectural Frontier," *New York Times*, May 29, 1983, sec. A1.

building traditions, forms, materials, and siting.⁵⁹ The Bliss House is one of the only homes in the Village of Southampton that showcases this architectural style.

Jaffe's design for the home followed the Modernist ideals of minimalism and the rejection of ornament and Classically-inspired design elements; however, the design was site specific, created for its unique oceanfront location. Jaffe stated to the *New York Times* that his intention was to create something that was "appropriate to the seascape" and conformed to the site in a way that traditional, symmetrical homes could not.⁶⁰ The home's angular roofs followed the rises and valleys of the dunes, and its weather-worn exterior cedar cladding linked the home to the centuries-old tradition of using wood cladding on homes. The home was oriented to take advantage of views of the water, with glazing on the lower level and first floor where they faced the ocean.

The home is also an excellent example of Jaffe's work, with key typical features of his projects including "sky roofs" (soaring, angular roofs that stretched to the sky), complex geometry, sculptural forms, exteriors clad in cedar shingles that age with exposure to the wind and sea, and the use of other natural materials like Connecticut fieldstone. As *Architectural Record* noted, typical Jaffe homes "nearly always respond sympathetically to their sites. They almost always celebrate a sense of shelter that finds expression in powerful roof forms with deep, overhanging eaves, sometimes reaching down to grade."⁶¹ The Bliss House, with its dramatic roof lines inspired by the shapes of the surrounding dunes and orientation to the water, closely follows this description.

(6) is the work of an architect of significance.

The Bliss House is the work of one of the area's most notable architects — and is one of the few homes he designed that has not been demolished or altered beyond recognition. At the time of his untimely death, he had received more than 22 awards for his architecture, designed more than 150 homes, and been accepted into the selective Fellows of the American Institute of Architecture. Even at the time of the construction of the home in the late 1970s, Jaffe was already several decades into a notable career; Orest Bliss later stated in a letter to the Southampton Planning Board requesting the removal of the covenant that "the architect of our home, Norman Jaffe, has enjoyed national acclaim for his imaginative recreational home designs and I understand he is held in high professional regard by his peers and others who are knowledgeable in the industry."⁶²

Although Jaffe designed approximately 60 homes in the Hamptons and surrounding areas, his designs are increasingly under threat of demolition; they tend to be smaller homes on lots whose value has increased exponentially since the time of the home's construction, and they are often seen by homeowners as

⁵⁹ Architecture critic Alastair Gordon refers to Jaffe's architectural style as "Romantic Modernism" and used the term in his book on Jaffe titled *Romantic Modernist: the life and work of Norman Jaffe, architect*, (New York: Monacelli Press, 2005).

⁶⁰ Clavin, "Owner Takes Exception."

⁶¹ "Norman Jaffe's Houses," 83.

⁶² *Letter to Mr. Eugene R. Romano from Mr. Orest Bliss, August 26, 1986*, in *Folder: Application for Building Permit Under the Zoning Ordinance of the Inc. Village of Southampton No. 1956, Digital Collection: Southampton Village Building Permits*, Southampton Village Building Department Archives, accessed November 2023, 26(PDF).

outdated or no longer aesthetically aligned with their personal taste. Homes that remain have often been altered without consideration towards Jaffe's design — “butchered,” as Jaffe's son Miles describes them; however, the Bliss House, with its considered expansion in 2000 by Coy Barnes Architects, is a significant exception to this.⁶³

Conason House / 1820 Meadow Lane - Myron Goldfinger (1981-1984)

Building Description

Situated on a five acre lot on the west end of Meadow Lane, 1820 Meadow Lane is a two-wing, three-story home designed by New York-based architect Myron Goldfinger for Robert and Leslie Conason. The main wing of the home is located at approximately the center of the lot, and is approached from Meadow Lane along a curved driveway that opens up to a roundabout with outdoor parking in front of the home. The secondary wing, which functions as a pool house, is a later addition and is located to the northwest and connected by an enclosed glazed walkway. Goldfinger called the home a “Temple in The Dunes,” and described it as “a modern temple to worship the sun.”⁶⁴

In both plan and elevation, the two wings of the home are composed of a complex series of circles and semi-circles intersecting with rectangles, creating dynamic, asymmetrical layouts and forms. In plan, the main home is essentially a rectangular form with five intersecting circles and semicircles of varying sizes around its perimeter; the pool house similarly has a central rectangular form but with two semi-circles embedded on opposite sides. The corner of the pool house is cut away at a 45-degree angle where the walkway connects to the pool house.

In elevation, the main home is dominated by a skylit barrel vault — itself a semicircle — that runs along the central rectilinear space. The three larger semicircles rise to varying levels, creating terraces on the second floor; a smaller circular “tower” at the east end of the rectangle extends up to the third floor. A fourth, smaller semicircle is located at the end of a narrow wing projecting out from the rectangular form; the wing bridges across the linking walkway, providing a terrace on the third floor. Interrupting the barrel vault approximately three-quarters of the way along its length is an angled skylight.

The addition plays with the oversized barrel vault at the main house, splitting and reorganizing the half-circle into two quarter-circles separated by a flat roof — almost the inverse of the skylit vault at the main wing. However, the split-vaults do not run the length of the building, but instead function more as parapets that protect angled skylights that create a daylit interior. The rectangular west side of the pool house addition is similarly covered in an angled skylight.

Both wings of the home are clad primarily in cedar siding. On the main wing, it runs vertically on the ground floor level and horizontally over the barrel vault on the upper two floors; on the pool house wing, it consistently runs horizontally. Windows are generally large and run floor-to-ceiling in select locations, particularly on the second

⁶³ Tim Mckeough, “Establishing a Beachhead for Modernism,” *New York Times*, May 15, 2022, RE. 8.

⁶⁴ Myron Goldfinger, *Myron Goldfinger, Architect* (New York: Artium Books, 1992): 199.

floor, where they afford views in all directions. At the center of the end gable or pediment of the barrel vault, however, is a domed circular window, reminiscent of a small rose window.

To the south of the main wing and accessed via a walkway is a pill-shaped outdoor pool whose curved edges hearken back to the forms of the rest of the home.

The overall effect of the home is one of sculptural dynamism and complexity, with simple geometric forms combined in various ways to create open and enclosed spaces, terraces and walkways, bridges and expansive views. Goldfinger, in his eponymous book *Myron Goldfinger, Architect*, described the home as “sculptural presence in space and the dunes.”⁶⁵

Building History

Similar to other lots on the barrier island east of Road F, 1820 Meadow Lane remained undeveloped until the construction of the Conason House in the early 1980s. It appears that the Conasons purchased the lot, along with the lot immediately across Meadow Lane (sometimes referred to as Beach Road), in 1979 and had a survey completed shortly thereafter.⁶⁶

Robert Conason, a New York City trial lawyer, hired New York architect Myron Goldfinger to design the home; drawings were initially submitted to the Village of Southampton’s Building Department in 1981 and it appears that the home was completed in 1984.⁶⁷ In 1992, Goldfinger designed the pool house addition and connecting walkway, all in a similar architectural style and language. Drawings submitted to the Village of Southampton note “all exterior finishes (siding, stain, glazing, railing, etc) to match existing residence.”⁶⁸ The two-story addition included an indoor pool, sauna, and garage on the lower level and a new master suite on the upper level.

Following the construction of the pool house wing, few alterations were made to the exterior of the home until 2014-2015, when Leslie Conason sold the home to Seymour Jacobs, founder and managing partner of Jacobs Asset Management, a hedge fund.⁶⁹ Following the sale of the home, Jacobs hired the architecture firm of Stelle Lomont Rouhani Architects to carry out a renovation.

⁶⁵ Ibid.

⁶⁶ *Building Survey No. 42938*, June 28, 1979, in *Folder: Application for Building Permit Under the Zoning Ordinance of the Inc. Village of Southampton No. 2543*, *Digital Collection: Southampton Village Building Permits*, Southampton Village Building Department Archives, accessed December 2023, 19(PDF).

⁶⁷ *Application for Building Permit Under the Zoning Ordinance of the Inc. Village of Southampton No. 2543*, April 14, 1981, *Digital Collection: Southampton Village Building Permits*, Southampton Village Building Department Archives, accessed December 2023, 2(PDF).

⁶⁸ Myron Goldfinger, *A6 Elevations* (construction documentation), September 16, 1992, in *Folder: Application for Building Permit Under the Zoning Ordinance of the Inc. Village of Southampton No. 5267*, *Digital Collection: Southampton Village Building Permits*, Southampton Village Building Department Archives, accessed December 2023, 31(PDF).

⁶⁹ *Letter of Authorization to Village of Southampton Building Department from Leslie A. Conason*, December 9, 2014, digitized by Southampton Village Building Department Archives, accessed December 2023.

Architect / Designer Background

Myron Henry Goldfinger (1933-2023) was born and raised in a working class neighborhood in Atlantic City, New Jersey. He graduated from the University of Pennsylvania in 1955 under the mentorship of Louis Kahn, who guided him on a path to “fuse modern styles with features found in vernacular Mediterranean architecture: barrel vaults, interior courtyards, vast blank walls.”⁷⁰ After graduation, he served in the Army for two years, designing millwork and cabinets at the Pentagon before working for nearly a decade in New York for Karl Linn, a landscape architect; Skidmore, Oweings, & Merrill; and Philip Johnson.⁷¹

In 1966, Goldfinger established his own practice and garnered attention after the completion of his own home in 1970 in Waccabuc, New York. The home won an *Architectural Record* award and was published in the mid-May 1971 issue of *Architectural Record*, alongside work by respected residential architects including Norman Jaffe, John Lautner, Eliot Noyes, Julian and Barbara Neski, and others.⁷²

Starting in the 1970s through the 1990s, Goldfinger designed numerous suburban homes in the wealthy enclaves of New Jersey, Connecticut, and New York; he is best known for his Modernist homes in the Hamptons which most effectively express his design philosophy: pure geometry and timeless monumentality. Goldfinger became a Fellow of the American Institute of Architects in 1986, an honor reserved for architects who make meaningful contributions to architecture and society on a national level. In the symposium of his work, *Myron Goldfinger: Architect* (1992), he wrote, “The fashion of the moment is so temporary. Only the timeless basic geometry repeats in time.”⁷³

At the time of his death at age 90 in 2023, Goldfinger had designed dozens of private homes across the country and the Caribbean and had been a recipient of a Ford Foundation Grant and the Brunner Award from the Architectural League of New York.⁷⁴ His work has been widely published both in the United States and internationally and he was the author of three books.

Alterations

Since the construction of the pool house in 1992, minimal alterations have been made to the building and property including structural renovations to repair rot and damage to elements at the main house, new gates at the driveway, the demolition and reconstruction of two decks in 2013, and a small renovation in 2014 by Bridgehampton-based Stelle Lomont Rouhani Architects.⁷⁵

⁷⁰ Clay Risen, “Myron Goldfinger, 90, Architect of Monumental Modernist Homes, Dies,” *New York Times*, August 3, 2023, updated August 5, 2023.

⁷¹ Leopoldo Villardi, “Tribute: Myron Goldfinger (1933-2023),” *Architectural Record* (webpage), August 16, 2023, <https://www.architecturalrecord.com/articles/16426-tribute-myron-goldfinger-19332023>, accessed December 2023.

⁷² Villardi, “Tribute.”

⁷³ Goldfinger, *Myron Goldfinger Architect*, 10.

⁷⁴ Emily Van Cleve, “Big Plans: Small Home Barrel Design is From Southern Tunisia.” *The Santa Fe New Mexican*, July 21, 1996.

⁷⁵ *Application for Building Permit Under the Zoning Ordinance of the Inc. Village of Southampton No. 11583*, December 14, 2014, *Digital Collection: Southampton Village Building Permits*, Southampton Village Building Department Archives, accessed December 2023, 2(PDF); *Application for Building Permit Under the Zoning*

The 2014 renovation modified and added a handful of new window openings on the lower level of both the main wing and the pool house to accommodate alterations to the interior layout; the new windows were designed to match the existing. The renovation also enlarged the garage and created a new terrace on the second floor of the pool house wing, but kept consistent with the original geometry of the house.⁷⁶

Significance & Designation Recommendation

The Conason House at 1820 Meadow Lane should be considered for landmark designation within the Village of Southampton as it meets two criteria under § 65-3.A, noted below in bold from the Village Code entitled "Historic Landmark Preservation."

Although 1820 Meadow Lane does not yet meet the property age requirement of 50 years as outlined in § 65-3.E, it does meet the exception outlined in § 65-3.E.2 as a "property of exceptional importance." The home is exceptionally important under Criteria 3 and 6 as an excellent, intact example of "monumental modernist" design and as a prime example of noted architect Myron Goldfinger's work. It is the only example of his work in Southampton, and is particularly unique because of the later addition that was also designed by Goldfinger using the same architectural style, materials, massing, and forms.

3) embodies the distinguishing characteristics of a type, period or method of construction or design style, or is a valuable example of the use of indigenous materials or craftsmanship; or is representative of the work of a designer, architect or builder;

1820 Meadow Lane, also known as the Conason House, is an excellent example of late Modernism as it transitioned to early Postmodern architecture; the *New York Times* referred to Myron Goldfinger's style as "monumental modernism."⁷⁷ The home exhibits some elements and characteristics of Modernist design seen in its pure, geometric forms and ornament-free detailing, but utilized an irregular, complex floor plan and local, expressive materials like cedar siding. Goldfinger described the home's form as "an essay in the interrelationship and interpenetration of round elements of mass and transparent ribbons of glazing."⁷⁸

The home is representative of Goldfinger's signature aesthetic, which was heavily influenced by his studies with renowned Modernist Louis Kahn: "amassing basic shapes — half-circles, blocks, triangles — into dramatic sculptural statements that seem both modern and ancient, as if a Roman palace had lost all its ornamentation but otherwise escaped the wear of time."⁷⁹ Goldfinger's projects blended the historic and the new; like many late Modernists, he sought to be more responsive to the local environment and history than Modernist or International Style buildings.

Goldfinger was inspired by the traditional vernacular architecture of the Mediterranean, which he studied and wrote about extensively in his 1969 book, *Villages in the Sun*. At the Conason House, Goldfinger took historic

Ordinance of the Inc. Village of Southampton No. 5368, May 6, 1993, Digital Collection: Southampton Village Building Permits, Southampton Village Building Department Archives, accessed December 2023, 2(PDF).

⁷⁶ Ibid.

⁷⁷ Risen, "Goldfinger."

⁷⁸ Goldfinger, *Myron Goldfinger Architect*, 199.

⁷⁹ Risen, "Goldfinger."

architectural forms, such as the barrel vault, and manipulated and altered it to create a sculptural building whose dynamic forms changed on every floor of the home and across both wings. Goldfinger later stated that he was “particularly am attracted to the simple, barrel-vaulted stone structures called ghorfas found in southern Tunisia,” and utilized the form in varying ways in multiple projects.⁸⁰

Although the home was altered in 1992 with the pool house addition to the northwest of the original home, the wing was also designed by Goldfinger and was executed in the same architectural style, language, forms, and materials. The result is a home whose architectural integrity was not compromised by the addition, but rather increased in complexity due to the further exploration of the barrel vault and its permutations. Today, the home remains true to Goldfinger’s original design; on his own Facebook page in 2014, he stated that the home was “preserved beautifully, despite the pale wood floors.”⁸¹

6) is the work of an architect of significance.

The Conason House at 1820 Meadow Lane is the work of a noted American architect Myron Goldfinger, who primarily practiced residential architecture in the New York / Tri-State region as well as select projects internationally. His designs, which were influenced by the monumentality in the work of his former professor Louis Kahn, featured sweeping curves, simple geometric forms, vast blank walls, vistas framed by walls of windows, and an overall sense of sculptural monumentality.

Goldfinger’s work rose to prominence in the 1980s and 1990s, as his projects gained increasing exposure from publications including *Architectural Digest* and *Architectural Record*, among others. He was a recipient of a Ford Foundation Grant and the Brunner Award from the Architectural League of New York, wrote three books, and was accepted into the selective Fellow of the American Institute of Architects in 1986. The *Digest of Achievements* in his Fellowship application noted that “his work displays a vigorous design philosophy based on the principles of modernism, geometry and chiaroscuro. His work, therefore, exemplifies high standards of design by means of a taught master of his design vocabulary.”⁸²

Cohen House / 380 Barons Lane - Norman Jaffe (1981-1983)

Building Description

Located at 380 Barons Lane following its curve east to run parallel to the ocean, the Cohen House was designed by Norman Jaffe and completed in 1983. The 3.5 acre oceanfront home is approached from the street along an undulating driveway, from which the two distinct, angular structures of the home are visible: a large main building, elongated and stepped in plan, and a smaller, two-story guest house that appears as if it were almost sliced off the main house and shifted northwest on the lot. Linking the two structures at the second floor is an open pedestrian bridge, creating an entry portal to the pool and, ultimately, the ocean beyond; in an interview in 1984, Jaffe outlined

⁸⁰ Van Cleve, "Big Plans:"

⁸¹ Myron Goldfinger Architect, Comment on “Myron Goldfinger’s ‘Temple in the Dunes’ Wants \$32.5M” Facebook post, April 22, 2014, <https://www.facebook.com/myrongoldfinger/>, accessed December 2023.

⁸² *Digest of Achievements, Myron Henry Goldfinger*, 1986, in file: *AHD 1016310*, AIA Historical Directory of American Architects, digitized by Nancy Hadley.

his vision was to “[separate] the building into two buildings and [catch] the sky between those buildings.”⁸³ Running along the edge of the bridge and elevated walkways around a pool are chunky, tubular railings with exaggerated proportions, interspersed with sections of thin wire to create a dramatic contrast.

Like many other Jaffe homes, angular forms and a “sky roof” dominate the geometry of the building. The lower level of the building, constructed out of granite fieldstone, creates what Jaffe described as a “ponderous masonry base” that he saw as “clinging to the earth” and which contrasted with the “lightness” of the bridge linking the guesthouse and the main home — each clad in cedar shingles — creating an “energizing effect.”⁸⁴ The use of cedar shingles is also typical of Jaffe homes; the wood weathered over time while being exposed to the elements and hearkened back to the historic shingle-clad homes in the East End. At the main house, a thick, long chimney juts out from the roof, running perpendicular to the length of the house and further emphasizing the home’s dramatic, asymmetrical form. To the west of both the pool and the guesthouse is a tennis court, sunken below grade and surrounded by plantings that obscure it from the street and the rest of the property.

The original roof of the Cohen House was a red Mediterranean terra cotta tile and was Jaffe’s first home experimenting with the product. The color created a “horizontal swath of red jutting up between the dunes and the sky,” as architecture critic Alastair Gordon described in his book on Jaffe.⁸⁵ Jaffe playfully called the home Xanadune, a reference to Samuel Taylor Coleridge’s poem *Kubla Khan*, after which the term *Xanadu* was used as a metaphor for opulence or an idyllic place. The *New York Times* described the home as a “spectacular glass and stone house.”⁸⁶

Building History

While other portions of the oceanfront in Southampton were developed around the turn of the 20th century (such as the Beach Road homes) and, to a greater extent, by the 1950s and 1960s (such as Meadow Lane between Taylor’s Creek and Old Town Pond), historic maps and aerial photography show that 380 Barons Lane remained undeveloped until the construction of the home in 1981. Information on the Application for Building Permit to the Village of Southampton indicates that the property appears to have been part of a subdivision by the Meadowmere Construction Corporation, a local construction and real estate development company.⁸⁷ At the time of its construction, the home was the first to be developed in this area and was surrounded by potato fields.⁸⁸

The home was designed by Norman Jaffee for Edward Baron Cohen, one of the cofounders of the private real estate development and management firm Cohen Brothers Realty Corporation (CBRC). Based in New York City, the firm was known for the development and construction of large residential and commercial office buildings in

⁸³ *Norman Jaffe: Thoughts on Architecture*, interview transcribed and edited by Jeff Heatley, unpublished transcription, digitized by Arts & Architecture Quartley, accessed November 2023, <https://aaqeastend.com/contents/norman-jaffe-thoughts-on-architecture-november-28-1983/>.

⁸⁴ Cummings, “Architectural Frontier.”

⁸⁵ Gordon, *Romantic Modernist*, 189.

⁸⁶ Cummings, “Architectural Frontier.”

⁸⁷ *Application for Building Permit Under the Zoning Ordinance of the Inc. Village of Southampton No. 2533*, April 9, 1981, *Digital Collection: Southampton Village Building Permits*, Southampton Village Building Department Archives, accessed November 2023, 2(PDF).

⁸⁸ Gordon, *Romantic Modernist*, 189.

Manhattan including 3 Park Avenue, 750 Lexington Avenue, and 805 Third Avenue.⁸⁹ Although he wished to remain anonymous in an interview with the *New York Times* in 1983 regarding the property, Cohen noted that he “let Norman Jaffe play out all his fantasies” with the home design, and that he wanted “something out of the ordinary for his country retreat.” Cohen felt that the design was “different... but it’s not kooky,” and was “delighted with the results” and “eager to move in.”⁹⁰

Although the application for the building permit for 380 Barons Lane was initially filed in 1981, in 1983 Cohen went to the local zoning board for two variances: one requesting a variance to construct a tennis court 15 feet away from to the front property line — closer than would be considered as-of-right; and a second one requesting a variance on the requirements for connecting a garage/pool house to the main building.⁹¹

In 2002-2003, the home underwent a renovation by the New York City-based architecture firm of Page Goolrick Architect. In 2019, the interiors were renovated by interior design firm Wesley Moon.⁹²

Architect Background

Refer to the section “Architect Background” (p. 12 of this report) on Norman Jaffe.

Alterations

Following its completion in 1983, 380 Barons Lane has been subject to only one significant renovation that has had an impact on the exterior of the building. Designed by the New York- and Connecticut-based architecture firm of Page Goolrick Architecture, the 2002-2003 renovation retained key elements of Jaffe’s design.

Per documents submitted to the Village of Southampton Building Department, updates during the 2002-2003 renovation included new glazing at the windows, the replacement of two windows with sliding doors and access to

⁸⁹ Katherine Clarke, “Cohen Brothers founder’s townhouse hits market for \$20 million,” *The Real Deal* (webpage), June 20, 2012, <https://therealdeal.com/new-york/2012/06/20/cohen-brothers-founders-townhouse-hits-market-for-20m/>, accessed November 2023; Alan S. Oser, “About Real Estate Retail Mall is Feature of New Third Ave. Office Building,” *New York Times*, December 31, 1980, sec. B7.

⁹⁰ Cummings, “Architectural Frontier.”

⁹¹ *Appeals*, May 26, 1983, in *Folder: Application for Building Permit Under the Zoning Ordinance of the Inc. Village of Southampton No. 2973, Digital Collection: Southampton Village Building Permits*, Southampton Village Building Department Archives, accessed November 2023, 4, 9-11 (PDF).

⁹² “Southampton Retreat,” Wesley Moon Inc. (webpage), October 18, 2019, <https://www.wesleymoon.com/portfolio/2019/10/18/west-village-penthouse-kh89g>, accessed November 2023; Paola Singer, “Go Inside a Revitalized Architectural Marvel in Southampton” *Architectural Digest* (webpage), July 8, 2020, <https://www.architecturaldigest.com/gallery/wesley-moon-norman-jaffe-southampton-home>, accessed November 2023.

a deck, and select interior renovations in the southwest wing of the home.⁹³ Photographs of the home indicate that the terracotta tile roof was also replaced.⁹⁴

In 2019, the interiors were renovated by interior design firm Wesley Moon and appear to have had no impact on the exteriors of the home.

Significance & Designation Recommendation

The Cohen House at 380 Barons Lane should be considered for landmark designation within the Village of Southampton because it meets three criteria under § 65-3.A, noted below in bold from the Village Code entitled "Historic Landmark Preservation."

Although 380 Barons Lane does not yet meet the property age requirement of 50 years as outlined in § 65-3.E, it does meet the exception outlined in § 65-3.E.2 as a "property of exceptional importance." The home is exceptionally important under Criteria 1, 3, and 6 as a reflection of one of the last periods of development in Southampton when remaining agricultural fields were subdivided and developed into private single family summer homes; as an prime example of a recreational home completed in a regional Modernist style; and as an excellent example of architect Norman Jaffe's dynamic architectural style. Jaffe's work is simultaneously growing in exposure and popularity — thanks to both local advocacy groups and a broader interest in more recent Modernist design — and also increasingly in danger of major alterations or demolition because of their smaller footprints on desirable lots.

1) exemplifies or possesses special character, or historic or aesthetic interest of value as part of the political, economic, or social history of the Southampton Village;

The Cohen House at 380 Barons Lane is a reflection of one of the last periods of development in Southampton, which took place in the late 1970s and early 1980s as remaining agricultural fields were subdivided and developed into private single family summer homes. 380 Barons Lane, located on what were previously potato fields, was the first home in the immediate vicinity to be developed by a local real estate and construction company, Meadowmere Construction Corporation.

The home is also a reflection of the shifting type of homeowners for these summer residences; as Jaffe stated in a letter to architectural critic Paul Goldberger in 1984: "The clients we built for in the sixties were art directors, photographers, painters and a few modest professionals. In the 1980's they are movie stars, garment district moguls, and real estate developers. Different lives, different images of themselves."⁹⁵ As a result, the homes designed and constructed during this period, like 380 Barons Lane, were typically larger, more complex, and often designed by well-known architects.

⁹³ Page Goolrick Architecture, *Edelman Residence, Drawing A2 and A3*, 5 December 2002. *Digital Collection: Southampton Village Building Permits*, Southampton Village Building Department Archives, accessed November 2023, 50(PDF).

⁹⁴ Goolrick Architecture, *Southampton Jaffe House Renovation*, <https://www.goolrick.com/architecture#/southampton-jaffe-house-renovation/>, accessed November 2023.

⁹⁵ *Norman Jaffe to Paul Goldberger*, 20.

3) embodies the distinguishing characteristics of a type, period or method of construction or design style, or is a valuable example of the use of indigenous materials or craftsmanship; or is representative of the work of a designer, architect or builder;

The Cohen House at 380 Barons Lane is a prime example of a recreational home completed in a regional Modernist style that reflects the changing aesthetics of Modernism in the 1960s and 1970s. During this period, Modernism was adapted from the placeless aesthetics of the International Style and started to respond to local building traditions, forms, materials, and siting.⁹⁶ The Cohen House is one of a handful of homes in the Village of Southampton that showcases this architectural style.

Jaffe's design for the home followed the Modernist ideals of minimalism and the rejection of ornament and historically-inspired design elements; however, the design was site specific, created for its unique oceanfront location. Jaffe noted in a letter to architecture critic Paul Goldberger that "from a distance, the sloped roof silhouettes [of the two buildings] attempt to be familiar in the landscape. At close distance the system of openings reveals that it is a contemporary home. Primary was the long horizontal expression catching the line of the ocean. It is strengthened by the transparent living room where one sees through the structure, establishing the horizon."⁹⁷

While the 2002-2003 renovation did impact the exterior of the home, most of the alterations only minimally affected Jaffe's design. The replacement of the red terracotta roof with cedar shingles, while distinct in material and color from Jaffe's original design, is in keeping in scale with the red tiles and in material palette with the rest of the building, as well as with Jaffe's work more broadly. Although this home was the first instance in which Jaffe experimented with red terracotta roof tiles, it was not a material that was frequently used in other projects, and as a result the home largely presents as a cohesive Jaffe design and retains its original two-building layout, asymmetrical form, terraced landscaping, exterior cladding, and monumental fieldstone chimney and building base.

The home is also more generally an excellent example of Jaffe's work, with its complex forms, angular roofs, use of natural materials such as cedar shingles and granite fieldstone, and orientation of views towards the landscape and oceanfront. Jaffe's play of solid/void and light/heaviness is particularly prevalent at this home, where he incorporated skylights, clerestories, and canted windows that "reduced glare" and brought in plentiful daylight and views.⁹⁸

6) is the work of an architect of significance.

The Cohen House is the work of one of the area's most notable architects — and is one of the few homes he designed that has not been demolished or altered beyond recognition. At the time of his untimely death, he had received more than 22 awards for his architecture, designed more than 150 homes, and been accepted into the elite Fellows of the American Institute of Architecture.

Although Jaffe designed approximately 60 homes in the Hamptons and surrounding areas, his designs are increasingly under threat of demolition; they tend to be smaller homes on lots whose value has increased exponentially since the time of the home's construction, and they are often seen by homeowners as outdated or

⁹⁶ Architecture critic Alastair Gordon refers to Jaffe's architectural style as "Romantic Modernism" and used the term in his book on Jaffe titled *Romantic Modernist: the life and work of Norman Jaffe, architect*, (New York: Monacelli Press, 2005).

⁹⁷ *Norman Jaffe to Paul Goldberger*, 18.

⁹⁸ *Ibid.*

no longer aesthetically their personal taste. Homes that remain have often been altered without consideration towards Jaffe's design — “butchered,” as Jaffe's son Miles describes them; however, the Cohen House, with its minimal interventions in the past few decades, is a significant exception to this.⁹⁹

Roslin House / 1880 Meadow Lane - Norman Jaffe (1989-1991)

Building Description

Located near the western end of Meadow Lane east of Road F, 1880 Meadow Lane was designed by architect Norman Jaffe for Melvin Roslin and completed in 1991. Sited on a nearly three and a half acre lot, the two-story house and its terraced landscaping, pool, and tennis court are all angled at approximately 45 degrees away from the beach. Due to its placement on the crest of a dune — one of the only possible locations for the home given the setback requirements for the oceanfront property — the house is visible from the street and presents as a two-story pavilion with oversized white columns at the perimeter.

The home is rectangular in form, with perimeter columns around all four sides that extend beyond the second floor; on the two shorter sides, a second row of columns at the exterior creates open porticos. Large expanses of glass — either large windows or double sliding doors — infill between each column bay; a brise soleil shading device with white members running perpendicular is located at the top of each bay, creating both a regular visual rhythm as well as a play between light and shade on the spaces below and inside the home; the members of the brise soleil run to the interior of the home, where they create an intricate and varying trellis type of ceiling. Peeking above the tops of the columns is a clerestory level that, along with a barrel vaulted skylight running through the center of the home, provide constant daylight. As Jaffe noted in his 1991 application to become a Fellow of the American Institute of Architects, “The intensity of light at this site is revealed through light-catching devices in the interior and exterior details.”¹⁰⁰

The overall appearance of the home is reminiscent of a Classical Greek temple, with its rectangular and symmetrical form, peristyle, and windowed pediment. Small details emphasize this: fluting at the top of the columns is suggestive of column capitals, the brise soleil from certain angles resembles an oversized dentil molding or even the triglyphs of the Doric order, and the glazing of the barrel vaulted skylight suggests a translucent pediment. The building's siting, too, atop the dunes, is reminiscent of the raised position of the Parthenon on the Acropolis; Jaffe even noted in a letter to architecture critic Alastair Gordon that Southampton and the Aegean are on the same latitude, as if to legitimize the inspiration for the house.¹⁰¹

In contrast with the symmetry of the home's exterior, its landscaping and terraced hardscapes are asymmetrical and sit predominantly to the west of the building, although they follow the rectilinear form of the home. A pool on the south side of the home is reached from the home's lower level, and a sunken tennis court is accessed via a set of winding stairs that descend from a front patio.

⁹⁹ Mckeough, “Beachhead.”

¹⁰⁰ *Section 3: Exhibits, Roslin Residence*, in *Norman Jaffe FAIA Submission*, October 2, 1991, American Institute of Architects, https://content.aia.org/sites/default/files/2023-07/FAIA_1991_Jaffe_Norman_Redacted.pdf, access November 2023, 11 (PDF).

¹⁰¹ Gordon, *Romantic Modernist*, 192.

Building History

Like most of the western end of the barrier island, 1880 Meadow Lane remained undeveloped until the construction of the Roslin house; by the mid-1980s, about half of the lots west of Road D along Meadow Lane had been developed with large new summer residences.¹⁰²

An application for a building permit for the home was filed in September 1987, and a variance for the location of a tennis court was requested and approved earlier that year. The site was a challenging one with tight constraints: only half of the property's three and a half acres were usable from a construction and zoning standpoint because of the location of the dune. Ultimately the variance for locating the tennis court in front of the home was approved because of the inability to place it elsewhere on the site.¹⁰³

The home was designed by Norman Jaffe for Mel Roslin, an executive in the garment industry who specialized in women's undergarments, and his wife Perle Roslin.¹⁰⁴ The landscaping was designed by Frank Cichanicz, who ran a landscape design and construction business and nursery on the North Fork in Peconic, New York.¹⁰⁵

Sometime in the 1990s, Roslin sold the home to James Nederlander, one of the biggest owners of Broadway theaters in New York City. In 1998, the westernmost bay of the home, originally designed as an open portico, was enclosed following designs by the Bridgehampton-based firm of Greifenstein Boyce Architects.¹⁰⁶ Documentation filed with the Building Department in 1987 indicates that Keith Boyce, a partner at Greifenstein Boyce, worked for Jaffe and was involved with the original design and construction of the home.¹⁰⁷

Architect / Designer Background

Refer to the section "Architect Background" (p. 12 of this report) on Norman Jaffe.

¹⁰² Suffolk County, New York, *GIS Viewer*; accessed November 2023, <https://gisapps.suffolkcountyny.gov/gisviewer/?extent=1408182.2812%2C250668.8927%2C1412626.7256%2C252811.2538%2C103120>.

¹⁰³ *Architectural Review Board Meeting Minutes*, January 20, 1987, in *Folder: Application for Building Permit Under the Zoning Ordinance of the Inc. Village of Southampton No. 4177*, *Digital Collection: Southampton Village Building Permits*, Southampton Village Building Department Archives, accessed November 2023, 6(PDF).

¹⁰⁴ "Melvin Rosolinsky," U.S., Social Security Applications and Claims Index, Ancestry.com, accessed December 2023.

¹⁰⁵ Keith Boyce, *Re: Roslin Residence Permit No. 4177*, May 4, 1988, in *Folder: Application for Building Permit Under the Zoning Ordinance of the Inc. Village of Southampton No. 4177*, *Digital Collection: Southampton Village Building Permits*, Southampton Village Building Department Archives, accessed November 2023, 38(PDF).

¹⁰⁶ Greifenstein Boyce Architects, *Renovation and Addition to the Nederlander Residence*, September 10, 1998, in *Folder: Application for Building Permit Under the Zoning Ordinance of the Inc. Village of Southampton No. 6759*, *Digital Collection: Southampton Village Building Permits*, Southampton Village Building Department Archives, accessed November 2023, 9(PDF).

¹⁰⁷ *Re Mr. & Mrs Mel Roslyn*, May 26, 1987, in *Folder: Application for Building Permit Under the Zoning Ordinance of the Inc. Village of Southampton No. 4177*, *Digital Collection: Southampton Village Building Permits*, Southampton Village Building Department Archives, accessed November 2023, 38(PDF).

Alterations

Since its construction, 1880 Meadow Lane has been subject to only minimal alterations from its original design. The only alteration filed with the Village of Southampton Building Department was designed by the firm of Greifenstein Boyce Architects (today Greifenstein Boyce Associates) completed in 1998-1999.¹⁰⁸ Both Tony Greifenstein and Keith Boyce worked for Norman Jaffe, and Boyce was involved in the original design and construction of the home.¹⁰⁹

The 1998 renovation involved the enlargement of the kitchen on the first floor by enclosing a portion of the open portico on the western side of the home. At the north elevation, the existing door was reused; at the west elevation, three bays were infilled with six foot wide windows above a stucco exterior designed to match existing stucco.

Significance & Designation Recommendation

The Roslin House at 1880 Meadow Lane should be considered for landmark designation within the Village of Southampton because it meets three criteria under § 65-3.A, noted below in bold from the Village Code entitled "Historic Landmark Preservation."

Although 1880 Meadow Lane does not yet meet the property age requirement of 50 years as outlined in § 65-3.E, it does meet the exception outlined in § 65-3.E.2 as a "property of exceptional importance." The home is exceptionally important under Criteria 3 and 6 as an excellent and unusual example of Postmodern architecture in Southampton and as an important example of the evolution of architect Norman Jaffe's architectural style towards the end of his career in the early 1990s. Jaffe's work is simultaneously growing in exposure and popularity — thanks to both local advocacy groups and a broader interest in more recent Modernist design — and also increasingly in danger of major alterations or demolition because of their smaller footprints on desirable lots.

3) embodies the distinguishing characteristics of a type, period or method of construction or design style, or is a valuable example of the use of indigenous materials or craftsmanship; or is representative of the work of a designer, architect or builder;

1880 Meadow Lane is an excellent example of Postmodern architecture and an unusual example of this style in Southampton — perhaps even more broadly on the East End. The style, which emerged in the 1970s and 1980s, was a reaction to the uniformity and placelessness of modernism and the International style. Postmodern architecture embraced the revival of classical architectural forms and elements, particularly decorative ones, but combined them with contemporary architectural aesthetics and played with color and proportion to create a new mode of expression. As architect and theorist Robert Venturi said in response to Mies van der Rohe's famous maxim "Less is more," Venturi stated that "Less is a bore."

¹⁰⁸ Greifenstein Boyce Architects, *Renovation and Addition to the Nederlander Residence*, 38(PDF). *Digital Collection: Southampton Village Building Permits*, Southampton Village Building Department Archives, accessed November 2023, 38(PDF).

¹⁰⁹ Greifenstein Boyce-Associates, "About Greifenstein Boyce-Associates," Facebook, https://www.facebook.com/Greifenstein.Boyce.Associates/about_details (accessed December 2023).

As an example of Postmodern architecture, 1880 Meadow Lane is unusual in Southampton; architecture critic Paul Goldberger noted in 1989 that the predominant building style for homes, particularly along Meadow Lane, was neo-Shingle, with traditional, symmetrical homes inspired by turn-of-the-twentieth-century designs clad in wood shingles.¹¹⁰ While Postmodern architecture has not until recently been considered worthy of preservation because of its age and aesthetics, there is an increasing acknowledgement of this architectural style and the need for advocacy and preservation of buildings of this aesthetic.

The home is also an excellent example of Jaffe's work later in his career, just a few years before his death. While the home lacked many of the features of his homes designed in the 1970s and into the 1980s, in particular their angular forms and cedar-clad exteriors, the home was undoubtedly one that Jaffe was proud of and felt reflected his abilities: he selected it as one of the eight projects featured in his portfolio of work submitted for his Fellowship application to the AIA.¹¹¹ While the home is unusual compared to his earlier work, architectural critic and the author of Jaffe's biography Alastair Gordon contextualized the project: "One could dismiss the... Roslin houses in favor of his early work, but Jaffe's drift into excess can also be seen as part of a general shift in American modernism."¹¹²

6) is the work of an architect of significance.

The Roslin House at 1880 Meadow Lane is the work of one of the area's most notable architects — and is one of the few homes he designed that has not been demolished or altered beyond recognition. At the time of his untimely death, he had received more than 22 awards for his architecture, designed more than 150 homes, and been accepted into the elite Fellows of the American Institute of Architecture.

Although Jaffe designed approximately 60 homes in the Hamptons and surrounding areas, his designs are increasingly under threat of demolition; they tend to be smaller homes on lots whose value has increased exponentially since the time of the home's construction, and they are often seen by homeowners as outdated or no longer aesthetically their personal taste. Homes that remain have often been altered without consideration towards Jaffe's design — "butchered," as Jaffe's son Miles describes them; however, the Cohen House, with its minimal interventions in the past few decades, is a significant exception to this.¹¹³

¹¹⁰ Goldberger, "The Hamptons."

¹¹¹ *Section 3: Exhibits, Roslin Residence*, in *Norman Jaffe FAIA Submission*, October 2, 1991, 11 (PDF).

¹¹² Gordon, *Weekend Utopia*, 225.

¹¹³ Mckeough, "Beachhead."

Appendix

Bio: Kate Reggev

Kate Reggev is an architect, preservationist, project manager, design writer, and educator with a passion for working with buildings old, new, and everything in between.

With over a decade of experience in preservation, design, and construction, Kate works on cultural, institutional, and preservation projects that contribute meaningfully to public space. Since 2012, she has collaborated with public and private entities at the local, state, and national levels to conduct architectural research, develop preservation strategies, create existing conditions assessments, write HABS and historic structures reports, usher projects through the New York City Landmarks Commission process, and more. She is a licensed architect in the state of New York and meets the Secretary of Interior's Professional Qualification Standards for Architectural History and Historic Architecture.

Previously, she was an architect and architectural historian at the architecture firm of Beyer Blinder Belle, where she worked on noted projects including the renovation of the main branch of the New York Public Library on 42nd Street, the Frick Collection, the Hispanic Society Museum & Library, and the Metropolitan Museum of Art, among other historic properties.

Kate writes about architecture, preservation, and design for publications such as *Architectural Digest* and *Dwell*, teaches at Columbia University in their Historic Preservation program, and authors an historical column at online publication *Madame Architect*. She's been quoted in *The New York Times*, *The Wall Street Journal*, *The Washington Post*, and *Architectural Digest*, and lectures across the country on architecture, preservation, and design.

Kate holds a Master of Architecture and a Master of Science in Historic Preservation from Columbia University and a Bachelor of Arts in Architecture, cum laude, from Barnard College, Columbia University.