

Power of Restraint

WITH A LESS-IS-MORE APPROACH TO DESIGN, A COASTAL COMPOUND MAKES THE MOST OF ITS PICTURE-PERFECT SETTING ABOVE THE SURF.

INTERIOR DESIGN BY MIA JUNG | ARCHITECTURE BY THOMAS A. KLIGERMAN
LANDSCAPE DESIGN BY KRIS HORIUCHI | PHOTOGRAPHY BY WILLIAM WALDRON
WRITTEN BY KATHLEEN HACKETT

Walls paneled in southern cypress echo the beach outside. Custom Jonas sofas; custom coffee table; chair, Matt Stoich; side table, Roman Thomas; curtains in a C&C Milano fabric; pillows in a Lee Jofa ikat; rug, Vanderhurdt; walls in Dove Wing, Benjamin Moore.



LEFT: The contemporary house is clad in classic New England materials—granite and cedar shingles. Sconces, Urban Electric. BELOW: Custom table; vintage Axel Einar Hjorth chairs with Jonas cushions; ceiling in White Heron, Benjamin Moore. OPPOSITE: Hans Wegner chair; Hervé Van der Straeten pendant from Ralph Pucci; custom bench.

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PATIENCE IS A VIRTUE in most professions, but Tom Kligerman, a principal at Ike Kligerman Barkley Architects in Manhattan, might wager that it is particularly rewarding in his line of work. Consider the waterfront home he recently completed for longtime clients. Set into a hill and overlooking the Atlantic, the modern Shingle Style compound Kligerman fondly refers to as “the upside-down house” represents a synthesis of ideas and designs he has been thinking about since he was a boy.

Having spent his childhood summers in Rhode Island in a home with bedrooms on the ground floor and the living spaces above, he always wanted to design his own version. “Why wouldn’t you want to be above deck, so to speak? As if on a boat? No one ever said, ‘Run below and see if the pirates are coming!’” he says with a laugh.

Kligerman was so smitten with the topsy-turvy concept that he proposed a plan to build a version years earlier for the couple, but in the Rocky Mountains. While that project never materialized, the desire to execute it only intensified. “When I realized the land for the new home sloped down to the water, I reintroduced the design because so many of the original ideas translated,” he says. For the couple, siting the





The master bedroom's expansive window offers a panoramic view of the landscape. **BELOW:** Curtains in an F.J. Hakimian fabric; bedding, E. Braun & Co. **LEFT:** Headboard in a Chapas Textiles fabric; sconces, Urban Electric; vintage Kaare Klint armchair; rug, Beauvais Carpets; art, Alec Soth. **OPPOSITE, FROM TOP:** Tub and fittings, Waterworks; art, Olaf Otto Becker. Sofas, Andrianna Shamaris; custom coffee table, Munder-Skiles; custom armchairs, Soane Britain.



living room to take full advantage of the water views made perfect sense.

But before embarking on the main house, Kligerman restored the shingled house that already sat on the property, working through the winter so the construction wouldn't impact summer boaters floating by. Now a guesthouse, it retains its early-20th-century character but boasts 21st-century sturdiness. "We lifted the whole thing up to pour a basement, and we numbered every single stone in the chimney as we dismantled it," says Kligerman.

Respecting a region's architectural integrity figures largely in Kligerman's work, as evidenced in his firm's forthcoming book, *The New Shingled House* (The Monacelli Press). He calls this East Coast project his "experiment with a traditional New England house. The big question was, how modern can I make it without losing the character that makes it so special?" he says.

It turns out that time-honored sloped rooflines and double-hung windows play well with reductive versions of moldings and trims. And when there are 270-degree views from the breakfast nook, who needs a widow's walk on the roof? Kligerman framed up the whole space based on views of the water, cliffs, and woods, drawing up sight lines on a nautical chart before testing them out on the actual property.

The horizon inspired the design of the interiors, too. Most of the rooms are clad in cypress planks that run across the walls, the panes in many windows are wider than they are tall, and every door lever rests horizontally. "Everything is meant to echo where the sky meets the water and the water meets the land," says Kligerman.

The architect points to a John Russell Pope design—in which the home rambles around a courtyard—as inspiration for his own project. "I just love that you can walk *under* the house through a breezeway, and the house spills down around you," he says.

For Kligerman, the design represents an achievement long in the making: "Architecture is a slow profession. Each project teaches new lessons. This one allowed me to put them into practice." □



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Chaises, chairs, and a table by Munder-Skiles surround the gunite pool. For more details, see Sourcebook.