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Connecticut Cottages and Gardens

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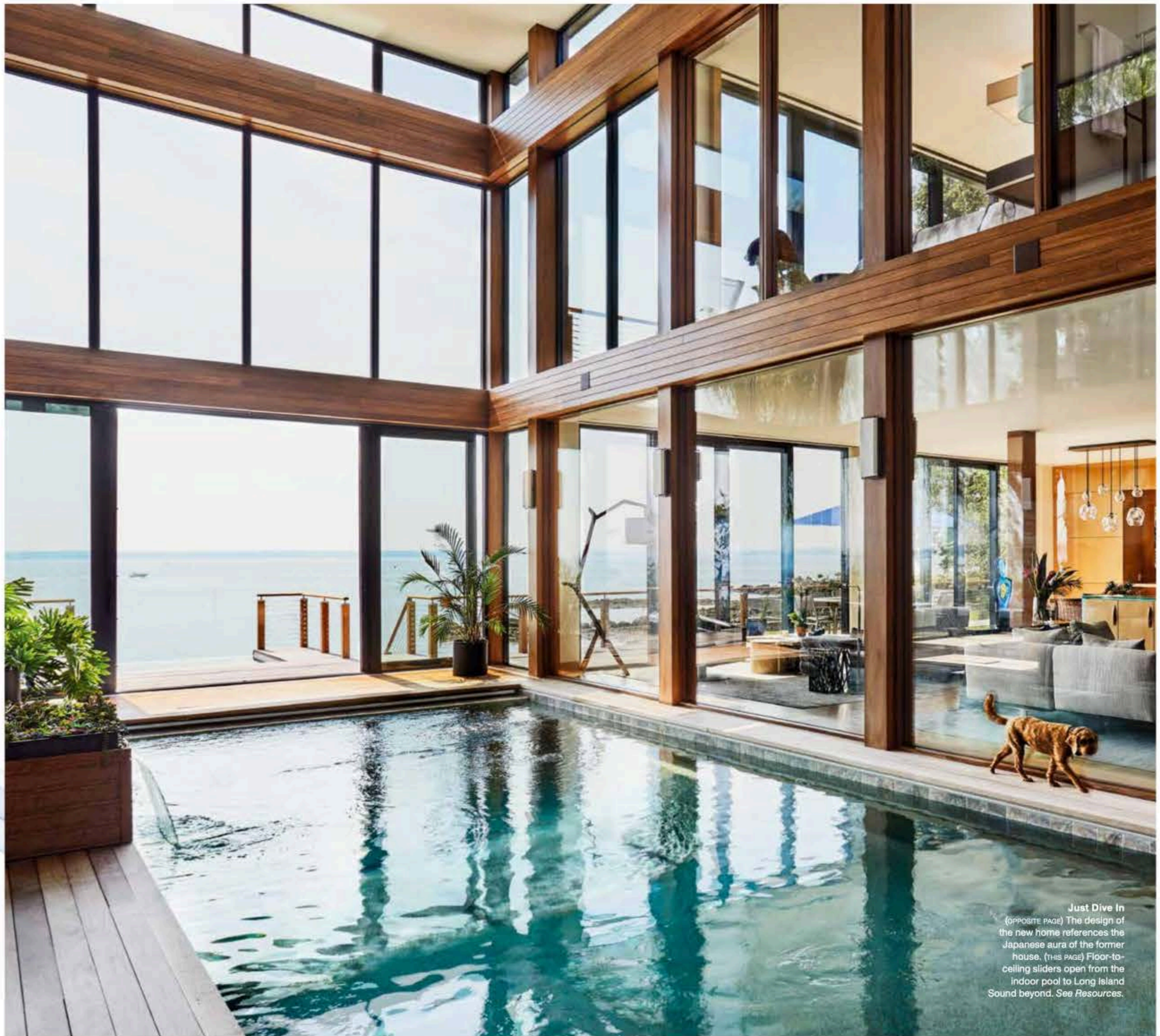
SHAPE OF WATER

SHIMMERY STUNNER



**A HOUSE ON
THE COAST OF LONG
ISLAND SOUND
REFLECTS THE WATER
AND BASKS
IN THE LIGHT**

INTERVIEW BY **DAVID MASELLO**
PHOTOGRAPHS BY **RIKKI SNYDER**



Just Dive In
(OPPOSITE PAGE) The design of the new home references the Japanese aura of the former house. (THIS PAGE) Floor-to-ceiling sliders open from the indoor pool to Long Island Sound beyond. See Resources.



“THE ORIGINAL HOUSE HAD AN EXISTING INDOOR POOL, WHICH BECAME THE CENTRAL COURTYARD ELEMENT”

W

ater is everywhere at this new house—from its indoor pool and outdoor spa to its perch on the edge of Long Island Sound. Architect Cindy Stoll and interior designer Kerry Delrose lend some insight on how the spectacular site dictated their design decisions.

CTC&G: Had each of you worked with the homeowners before?

Cindy Stoll (architect, founding partner of the New Rochelle-based firm Stoll & Stoll): I had done a small renovation for them on the same lot, a 1950s-era ranch house with a Japanese feel to it. Once that work was done, and after the clients had figured out what kind of new house they wanted, I came on board again.

Kerry Delrose (designer, founder of New York-based Delrose Design Group): The homeowners are

first-time clients of mine. They had called my office after seeing one of our projects published in *NYC&G* [sister publication to *CTC&G*]—an apartment on the 38th floor of a building on Leonard Street in Manhattan known as the “Jenga” tower.

Long Island Sound is an undeniable force to be reckoned with here. How did you respond to a site where water is the operative word?

CS: The original house had an existing indoor pool, which became the central courtyard element—we essentially designed the new house around it. The original pool was not visible from inside the old house, but now it’s visible from every room. We extended the water element further by adding an outdoor spa with an infinity edge, over which water

Glass Act

(CLOCKWISE ACROSS SPREAD FROM ABOVE) The three-story house is capped off with a clerestory, which allows even more light into the indoor pool. The outdoor spaces include a firepit area complete with a Solo Stove. In the dining room, Bercut chairs from McGuire surround a live-edge table, and the chandelier is from John Pomp. See Resources.





Stacking Up

(CLOCKWISE ACROSS SPREAD FROM LEFT) A Mony sofa from Lazzoni takes center stage in the living room. A three-story stone wall supports the interior stairway. In the primary bedroom, armchairs and an ottoman from A. Rudin are covered in an Edelman leather. See Resources.

“THEY’RE IN THE WATER EVERY DAY, WHETHER IT’S THE INDOOR POOL OR THE OUTDOOR SPA A FEW STEPS AWAY”

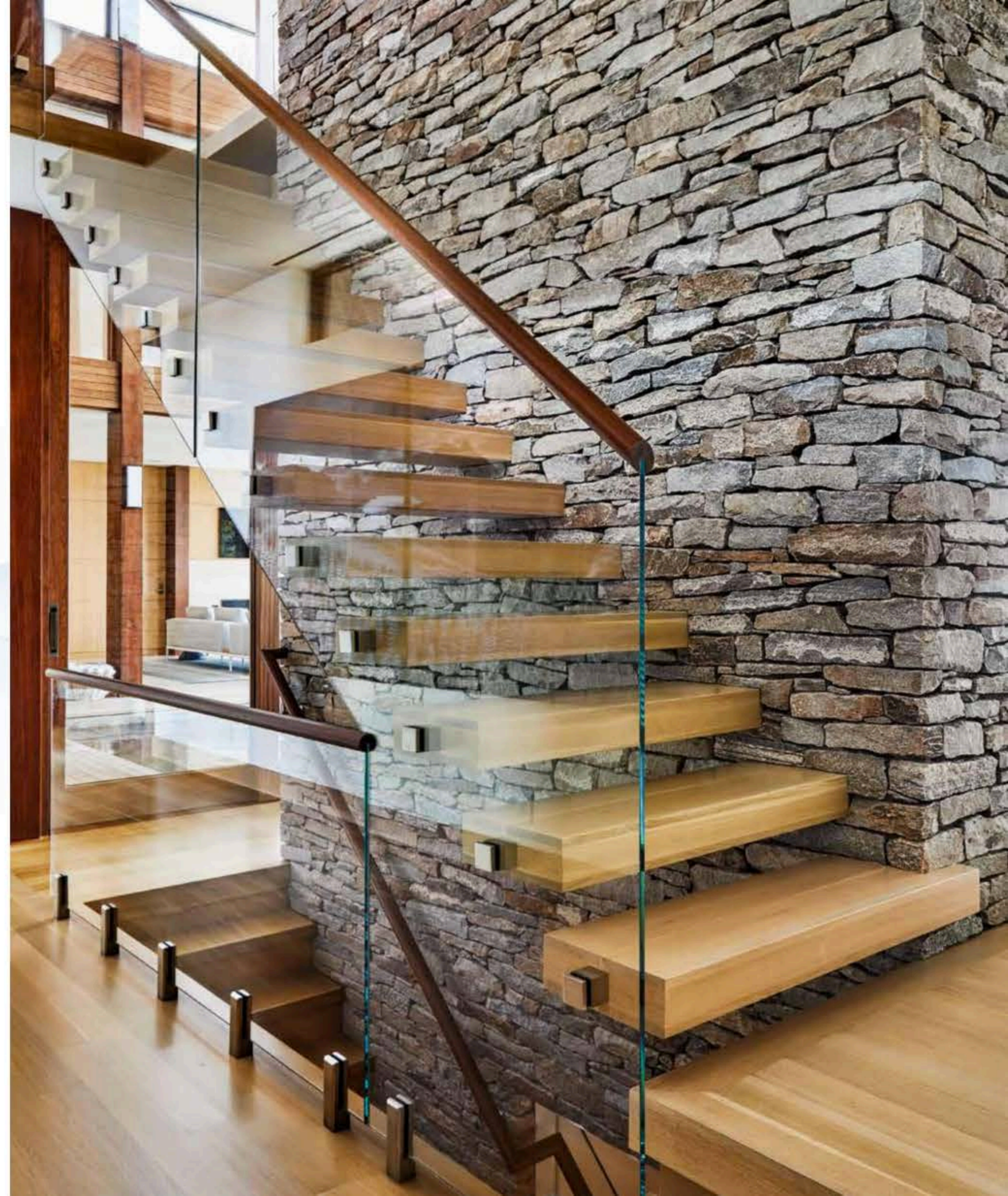


spills to form a fountain and beyond which is the expanse of Long Island Sound.

KD: For the interiors, it was important to take cues from the blues and the grays of the water, rather than aim for shock appeal with an orange sofa. There was simply no reason to fight that view, and in this case that includes artwork. Given the expanse of windows, the house doesn’t offer much wall space for art. The *Mona Lisa* is the water itself.

How did you design a house that is essentially a curtain wall of glass but also imbue it with real architectural presence?

CS: We often referenced the Japanese aura of the former house, which the clients had lived in and liked. Horizontal bandings visually hold the house together on the rear side, which faces the water, and bands of copper along the roof, articulated railings and stone columns are also crucial. The indoor pool is topped with a clerestory, which not only brings in light, but also serves as a strong architectural gesture, rising higher than the roofline of the rest of the house. And a three-story stone wall supports the stairway—it’s essentially a three-dimensional block rising up through the house.





Indoor-Outdoor Living
A Lazzoni armchair (LEFT) and a Prospect cocktail table from Lawson-Fenning occupy a prime viewing spot in the living room. The house features multiple areas for enjoying the outdoors and views of the water, from a spa pool (BELOW) to an outdoor living area (OPPOSITE PAGE), complete with a Salento fire table from RH. See Resources.

What sort of design challenges did you face on a site where not only the seasons change, but the water and light can vary every day and even every hour?

KD: The clients and I talked a lot about how the light and the seasons define the experience of being in these rooms. We started with what I call “the point of origin”—namely, from the ground up. We chose Stark carpets and built from there, focusing on soothing, calming colors.

CS: The clients use the water sources year-round, by the way—no matter the temperature or the season. They’re in the water every day, whether it’s the indoor pool or the outdoor spa a few steps away.

Is it possible in a structure like this to tire of water views? They are always there, after all.

KD: You have to love the water, and they certainly do. But there are ways to temper that and make the interiors stand on their own. We included ambient lighting elements, such as a Noguchi sculpture in the primary bedroom and super-sexy glass globe lights in the dining room that are set at different heights. The furniture in the bedroom feels akin to a comfy suite at the Carlyle Hotel, with chairs set in front of the fireplace and the bed facing them, instead of the water directly. And privacy was a concern from the start, since the indoor pool is so prevalent and all the bedrooms are visible from floor-to-ceiling windows. The solution: motorized shades! 🌟

