LI AIA CRAN House Tour 2026
SAT MAY 30

8:30 LI AIA Mineola Office

9:30

1. Jaroslow/Forman House, Sands Point, Myron Goldfinger

Bold Ordered Simplicity

Built in 1981, the home has a striking, sculptural, and geometric design. Key features include a two-story fireplace, a 40-foot-high barrel ceiling, a floating staircase, and floor-to-ceiling windows.“

A house that became known as the house of *The Wolf of Wall Street*, even though it was built for an anonymous client. The house role in the movie, together with the name of the architect (Goldfinger) gives the house an immediate star-status. Goldfinger had designed many private villas, mostly for extremely wealthy clients.”

He is best known for his homes in the richer areas of New York, most notably in the Hamptons. In 1981 Goldfinger designed a home for Fred Jaroslow, the chief operating officer of Weight Watchers. The curation of Circle, Square, Triangle sets out to demonstrate Goldfinger’s characteristic and distinctive approach to architecture, which is embedded in the title itself. The phrase “Circle, Square, Triangle” originates from Goldfinger’s own words—he considered these three basic shapes to be the heart of his design, shapes he would transform and assemble into dramatic volumes. His playfulness with geometry led to spectacular interior and exterior architectural features in his work, such as soaring ceilings and gravity-defying cantilevers. Goldfinger insisted that “the fashion of the moment is so temporary. Only the timeless basic geometry repeats in time”. His work was both deeply intuitive while also conveying a clarity of vision. With its clean lines and careful volumetric assemblage, it was honest and direct, described best by Goldfinger himself as ‘ordered simplicity’.

Goldfinger studied architecture at the University of Pennsylvania, under Louis Kahn and Paul Rudolph, who informed his approach to geometry, spatial hierarchy and material expression.

10:30

2. Maidman House/Levine House, Sands Point, Richard Meier

A Polychromatic (on the inside) Neo-Corbusian Landmark

On a property overlooking Long Island Sound, the Maidman House is a remarkable work in the oeuvre of the Pritzker Prize-winning architect Richard Meier. First, it is a “renovation” of an existing gambrel-roofed 19th-century house, in poor condition, lacking both amenity and an identifiable style, rather than the usual ground-up projects associated with Meier’s works. What it did have was a magnificent view and an arboretum-like site sloping gently down to a sandy beach. The transformation involved gutting the entire interior except the main stair, while retaining the foundation, basement, exterior bearing walls, and roof.

The plan is simple and somewhat traditional: public family-use spaces are on the ground floor, master bedrooms on the middle floor, and children’s bedrooms on the top floor. The double-height living room leads up to a sky-lit shaft that passes through the children’s playroom, then pierces the roof, connecting the house’s floors. Notable features include a corkscrew slide for the children (a playful fire escape), the old brick chimney, and a narrow window aligned with the entry, providing a counterpoint to the building’s horizontal elements. On the exterior, Meier’s signature neo-Corbusian planar front façade and a cornice that screens the original roof draw focus. Bold arches on the two side elevations create a bookend effect, referencing the house’s former identity through its volumetric mass.

But perhaps the most extraordinary feature of the Maidman House, not associated with the Whitest of the Whites (the New York Five), is the bold use of color in the interiors. Pushed by Maidman to explore color, Meier abloiged, with a palette ranging from the bold, saturated hues of Frank Stella's abstracts to the pale pastels of Le Corbusier’s Purist paintings.

In 2026, the new owner, Talli Levine of tallitein restored, renovated, and updated the Maidman/Levine House. This LI AIA tour debuts their sensitive design and renewed clarity of Richard Meier’s vision.

11:30

3. The Concrete House, (Greenfield Residence), Old Westbury New York, Stuart Narofsky FAIA

Sustainable Concrete Virtuosity

Stuart Narofsky's Concrete House sits tucked among specimen trees and plantings that once surrounded the previous two-story suburban tract house from the 1950s, which once sat on the 3.75-acre lot. The unique bowl-shaped landscape creates an environment and context that the owners wished to preserve and implement into the home's design.

The owner requested a low-impact, sustainable home closely tied to its site. The family enjoys entertaining and wanted spaces for both guests and privacy. The design: a four-level concrete-frame house with green roofs, balconies, and outdoor rooms that seamlessly merge indoor and outdoor spaces.

Arriving at the house, one is welcomed by a lantern-like garage. The polycarbonate skin glows softly in the evening light. Around a central "zen garden," the house rises in single-room-wide volumes. Abundant natural light enters from both sides. Spaces spiral upward, evolving from public areas (kitchen, dining, living) to private ones (master suite, "treehouse" study).

Once inside, the house opens up. One can effortlessly move throughout, slipping past the eat-in kitchen, a small office, and the dining room. Eventually, one comes to rest in the central double-height living area. The living area and stairs unite the upper, main, and lower levels. They link the living room to the outdoor living area, which opens to the zen garden on one side and the surrounding landscape on the other.

The concrete frame structure and translucent polycarbonate skin are combined with a resin/wood rain-screen panel system, creating a sustainable, maintenance-free residence. Throughout the house, the concrete floors and walls are left exposed, utilizing various aggregates, honed finishes, and integral color additives. The structure allows the use of a radiant heating system while providing opportunities for green roofs and roof gardens that not only reduce stormwater runoff but also open the house to its natural environment. The Concrete House aptly creates a zen-like solidity and quiet, making it a house that strives to be both a model of green design and a comfortable, enriching place to live.

12:30 Lunch

1:30

4. Hanson House, 1951, Lloyd Harbor, Long Island, Marcel Breuer

From a Museum Prototype to Mid-Century Modernist Haven

The Hanson House in Lloyd Harbor, Long Island, is a midcentury modern tour de force residence designed by renowned Bauhaus-trained architect and furniture designer Marcel Breuer. The house features Breuer's signature elements, including local stone and large glass surfaces. It creates a seamless connection between the interior and the wooded setting of Long Island.

In the late 1940s, the Museum of Modern Art in New York decided to showcase to the public the art and design of "our time. Part of that program was a series of houses built in the museum's garden court—The Houses in the Garden. In 1948, Marel Breuer was selected for one of the modest Modernist home designs. The Breuer's exhibition house was a prototype of an affordable modern house for a family with a middle-class budget and willingness to discard conventional trappings, including inherited furniture and China. The MoMA show house was completely furnished and equipped entirely by Breuer. Like the exhibition house, the Hanson House features a butterfly roof, wood siding, and stonewalls.

Breuer's House in the Garden was perceived by the general public as being radically modern and projected a new sense of optimism and domesticity to a generation that had endured World War II. John Hanson admired the Museum of Modern Art's House in the Garden and asked Breuer to design a house for him in Lloyd Harbor.

The single-story butterfly-roof house used Breuer's familiar palette: field stone, vertical cypress siding, and glass. An entrance hall linked the open-air carport to the main volume, which contained the bedroom, living room, dining room, kitchen, and playroom. A low stone wall defined the trapezoidal terrace off the living spaces. Completed in 1951, the house reflects Breuer's philosophy of melding nature with

modernism and features his hallmark use of natural materials, functional design, and strong indoor-outdoor connections.

2:30
5. Linden House, Bentel & Bentel House, Lattingtown, 1959 Fred and Maria Bentel

A Generational Tectonic Legacy

The Linden House served as both home and office for architects and teachers, Frederick Bentel, FAIA, and Maria Bentel, FAIA. Built in 1956, it exemplifies their graceful Mid-century Modern design through its tectonic design, structural system, and materiality —echoing Le Corbusier's Country House and Luis Sert's residential designs. On a wooded site, the wings weave into the landscape. The lower level of the western wing was designed to house the original owners' architectural office, accessible through its own entrance. The house takes its name from a now-lost linden tree that was once embraced by the house's U-shaped form.

Recently, Peter Bentel, AIA, Fred and Maria's son, and partner at the second and now third-generation iteration of award-winning Bentel & Bentel Architects, is now the home's owner, and has lovingly restored and updated the house. The linden tree has been replaced with a white oak, chosen with equal care. The sophisticated, respectful renovation preserves the clarity of the original while enhancing its openness and scale

The Linden House's material palette for the original building is simple and robust: a concrete frame with brick infill walls, large expanses of glass framing landscape views, and vaulted concrete roofs that lend greater scale to the main living spaces. Peter Bentel's gentle renovation reinterprets the home to meet the needs of current and future generations, honoring those who originally designed it, and responding to contemporary lifestyle changes and the natural evolution of the landscape surrounding the home. Distinctive design features such as reflective lacquered ceilings, rift-and-quartered white oak, and brick walls punctured by individual glass blocks attest to the Bentel family's legacy and interest in material and spatial investigations over several decades.