

APRIL 25, 2018

INTERIOR
DESIGN

homes

out of the mist



spring.18

ON THE COVER

Walls of board-formed concrete and Garapa distinguish a guesthouse by Sant Architects that sits cliffside in Topanga, California. *Photography: Joe Fletcher.*

FEATURES

124 LADIES FIRST

by Jacqueline Terrebonne

Art and objects by women take pride of place in a New York triplex by INC Architecture & Design.

164 BACK INTO FASHION

by Ian Phillips

Studio CMP reinvents a once-tired Parisian apartment as a contemporary, artful oasis.

134 TOWERING PRESENCE

by Kathryn O'Shea-Evans

Simone Micheli Architectural Hero revivifies an historic structure on a storied Tuscan estate.

172 GATHER 'ROUND

by Athena Waligore

Disparate elements joyfully come together in a trio of European residences.

142 LOFTY AMBITIONS

by Jen Renzi

MarkZeff masterminds a New York pied-à-terre for Miami-based collectors.

186 FRESH FROM THE FARM

by Jane Margolies

In Southern California, Rios Clementi Hale Studios and Nicole Hollis join forces to create a family compound inspired by rural buildings.

152 ROCK OPERA

by Edie Cohen

Sant Architects changes the narrative for a complex, boulder-strewn project in Topanga, California.

186







lofty ambitions

MarkZeff masterminds a New York pied-à-terre for Miami-based collectors

text: *jen renzi* photography: *eric laigne*







Mark Zeff has met his match. The *Interior Design* Hall of Fame member is, in a word, decisive: a creative who makes up his mind lickety-split and likes to keep things moving *forward*. As it turned out, so was the Miami-based client who hired Zeff to design her New York pied-à-terre. “The decision making was fast; there was no dithering!” the South African-born designer emphasizes. “She knew exactly what she wanted.” Her wish list included a well-thought-out kitchen she could truly cook in and a layout that would maximize the flow of daylight through the 4,600-square-foot loft—while still providing enough wall space for art. At the same time, the fact that this is not a primary residence meant “there was an opportunity to do something *fun*,” Zeff declares, eye-brows cocked.

Project architect Jeremy Sherring is quick to point out that the loft, although indeed “fun,” is also “incredibly functional,” designed to accommodate the rhythms and rituals of daily family life and frequent entertaining. The glass-enclosed study converts to a guest room via drapes and a sofa bed; a flat-screen TV, which pops up out of a lacquered media unit, swivels so it’s visible

Previous spread: Spot lit by a pivoting brass fixture, a photograph by Quentin Shih hangs in the breakfast nook of a New York loft by Mark Zeff.

Opposite top: *Coucher de Soleil*, a mixed-media work by artist Aboudia, animates the foyer, visible past a glass wall framed in hot-rolled steel. **Opposite bottom:** A custom wool-and-silk rug unifies the living area, which centers on a custom sectional with bronze armrests; an artwork by Michael Laub hangs near the window.

Top: Original wood columns, treated to a dark stain, divide the living area from the kitchen, the latter serviced by leather barstools.

from every corner of the living/dining areas; the breakfast nook is an ideal spot for working on a laptop; the son and daughter’s bedrooms each has a private bathroom across the hall.

Working with loft typology was also fun. “Our office has completed a lot of townhouses and classic sixes and eights lately, so this was different and refreshing,” Zeff explains. As far as downtown lofts go, this one was a particularly archetypal specimen. It’s on the fourth floor of NoHo’s Robbins

and Appleton Building, a mansard-roofed cast-iron edifice completed in 1871 and now a designated landmark. Even the surrounding manufacturing-turned-residential structures across Bond Street and Great Jones Alley are unusually picturesque. “The views out are all of buildings from the same period,” he notes.

Sherring describes the project as “a great story of transition.” The previous tenants, an architect couple who’d acquired the property via squatters’ rights in the 1970s, had used half the space as a hardworking woodshop; the other was a residence tricked out in “a Michael Graves-inspired postmodern style,” Sherring reports. Although the aesthetic was dated, the loft had solid bones, with a rhythmic row of steel-capped wood columns and 23 windows, some 8 feet tall, wrapping the north, south, and west sides. Creating a clean slate nonetheless required effort. The windows all needed to be replaced in a manner that appeased the Landmarks Preservation Commission, and the floor



"The game was to make the living areas feel as large and flowing as possible



Left: The glass-enclosed study converts to a guest room courtesy of drapes and a linen-covered custom sofa bed; custom shelves are lacquered wood.

Right, from top: The study's glass wall helps funnel light into the landlocked foyer, which leads to the kitchen at right, past storage volumes faced in antiqued mirror. A Lindsey Adelman chandelier sparkles in the dining area, where leather-covered chairs cozy up to a custom table.

was wildly uneven, with a 4-inch height differential from one end of the plate to the other. Ultimately, the latter condition worked to the design team's advantage: laying the new grayed-oak floor planks level created wriggle room above the original joists, making it easier to re-route plumbing lines. "That meant more freedom in where we could place the bathrooms," Sherring notes.

Otherwise, spatial arrangements were dictated by light and views. An indoor/outdoor connection is established immediately as guests leave the landlocked elevator lobby and step into a nightclubby black-tiled entry at the loft's mid-point. Just beyond, the galleriesque foyer offers a sight line straight through the study to the perimeter window wall. "The intent was to draw as much of Bond Street into the heart of the space as possible," says Sherring. The blue-painted glass-box study, a sort of walk-in cabinet of curiosities, divides the floor plan roughly in half: to the left is the sleeping wing, which culminates in the master suite; to the right is the open-plan living/dining/kitchen area. "The game was to make it feel as large and flowing as we could while still being in proportion," Sherring says.

The client, a culinary world fixture, got her not-a-trophy kitchen, complete with an 18-foot-long Calacutta marble counter and two steel storage volumes faced in antiqued mirror. As well as accommodating essentials, they hide plumbing lines and ductwork from ➤



while still being in proportion"





Opposite: Cement tile paves the master bathroom, with a faceted glass scone and a custom vanity of mirror and polished nickel.

This page, clockwise from top right: Bathrooms for the clients' son and daughter sit across the hall from their bedrooms; mounted between the doorways is Zenita Komad's mixed-media Linkes Auge (Left Eye). The son's bedroom features a vintage Kipp Stewart walnut desk and a Todd Eberle photograph. Peter Tunney's I'm Busy for the Rest of My Life accents the son's headboard wall, sheathed in the same patinated oak that's used for flooring throughout. A glass door framed in hot-rolled steel encloses the shower in his bathroom.





the apartment upstairs. "We kind of experimented with those custom units," Zeff notes, "and they worked out beautifully."

The judiciously appointed living area, meanwhile, centers on an L-shape sectional adorned with sleek bronze cuffs—a custom Zeff-designed piece, like most of the decorative elements. Strong-lined furnishings canoodle with quirkier finds, such as the intricate carved-wood columns in the corner of the dining room. Zeff discovered them in Morocco—they previously supported the roof of a 250-year-old house in Fez—and sent the client an iPhone snapshot. She committed sight otherwise unseen. "I'd show her the weirdest stuff and she'd say, 'Yeah, I love it.' She was very quick to say yes—or no."

Another salvage score was the antique three-panel door that separates the master bedroom and bath, sourced in an architectural remnants shop outside London. "I wanted her to have something spectacular to look at from the bedroom and bathroom, something that would feel...not Georgian, but also not made in this century," Zeff recounts. It turned out to fit the dimensions of the room perfectly. "I appreciate when someone trusts my eye," says Zeff. "People don't always get my taste. But she did."

As for art curation, Zeff happily deferred to the client, whose growing collection includes pieces by John Baldessari, Peter Doig, Andy Warhol, and Sarah Hinckley. "She didn't know what she'd put where until the space was finished," Zeff says. But then some things, like gourmet cooking or placing works of art, just cannot be done lickety-split. 🍌

Top left: A salvaged antique door separates the master bedroom and bath, while a banana-silk rug graces the floor; the custom sofa is upholstered in cotton-blend velvet.

Top right: The fourth-floor loft's new windows are indistinguishable from those original to the landmarked building's cast-iron facade. **Bottom:** The daughter's bedroom has a channel-tufted velvet platform bed, a lacquered Regency-style desk, and a bamboo-silk rug.

PROJECT TEAM

KIT MIDDLETON ARCHITECT: ARCHITECT OF RECORD. **SAV CONCEPT:** AUDIOVISUAL CONSULTANT. **NEW YORK ENGINEERS:** MEP. **GW MANUFACTURING:** WOODWORK. **THAMES BUILDERS:** GENERAL CONTRACTOR.

PRODUCT SOURCES

BREAKFAST NOOK CIRCA LIGHTING: PICTURE LIGHT. **OPUZEN:** BANQUETTE FABRIC. **DUPONT:** TABLETOP MATERIAL. **SOL & LUNA:** CHAIRS. **FOYER DASSI THROUGH 1ST DIBS:** SIDEBOARDS. **PLETZ:** TABLE LAMPS. **LIVING AREA** NASIRI: CUSTOM RUG. **ANNA KARLIN:** ROUND SIDE TABLES. **MINOTTI:** CHAISE LOUNGES; **ZIMMER + ROHDE:** FABRIC. **ROMO:** SECTIONAL FABRIC. **BRABBU:** ARMCHAIRS; **ZIMMER + ROHDE:** FABRIC. **GLOBAL VIEWS:** END TABLES. **KITCHEN** LEE BROOM THROUGH THE FUTURE PERFECT: PENDANT LIGHTS. **SOL & LUNA:** STOOLS. **STUDY** TIBETANO: RUG. **JULIAN CHICHESTER:** ARMCHAIR. **ROMO:** SOFA FABRIC. **MOORE & GILES:** OTTOMAN LEATHER. **HALL** WALTER'S MIRROR: MIRROR PANELING. **DINING AREA** LINDSEY ADELMAN: CHANDELIER. **STELLAR WORKS:** CHAIRS; **MOORE & GILES:** LEATHER. **MASTER BATHROOM** WATERWORKS: SINK FITTINGS, TUB FILLER. **HECTOR FINCH:** SCONCE. **DRUMMONDS:** BATHTUB. **GUEST BEDROOM** DREXEL THROUGH STRIPE VINTAGE MODERN: DESK. **BLU DOT:** CHAIR. **RAJACK HARDWARE:** EDGE PULL. **ROOM & BOARD:** BED. **ALLIED MAKER:** SCONCE. **MASTER BEDROOM** TIBETANO: AREA RUG. **CASAMANCE:** SOFA FABRIC. **ARCHITEX:** DRAPERY FABRIC. **SECOND GUEST BEDROOM** RH: BED. **ANTHROPOLOGIE:** RUG, DESK. **BLU DOT:** CHAIR. **ALLIED MAKER:** SCONCE. **ARABEL FABRICS:** BENCH FABRIC. **THROUGHOUT** MH PARQUETS: WOOD FLOOR. **MOSAIC HOUSE:** BATHROOM FLOOR TILE.



