

INTERIOR DESIGN[®]

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let there be light



text: **edie cohen**
photography: **art gray**

from a different angle

**Patrick Tighe
reinvets a
mid-century
A-frame in
Los Angeles
for a celebrity
pediatrician
and a
documentary
film producer**

over the glass. "It's a bit grand for a modest house," he demurs. But the interior, with its unmistakable art-gallery allusions, absolutely lives up to the introduction.

The architect's moves are controlled and masterful. Straight ahead, from the front door, an outward-angling corridor creates a forced perspective to the ocean. Internal views are equally compelling, as tilted and faceted walls repeat the language of the facade. He didn't have complete free rein when shaping wall surfaces, however. Certain artworks required specific placement. "Only a third of their collection had been displayed previously," he notes. "Along with maximizing the space and the views, the project's driver was to design for the art." A colorful abstraction by Charles Arnaldi, for example, is mounted in a bay in a sidewall of the dining area, which grew by annexing and enclosing space once occupied by a terrace.

Anti-UV glass prevents the art from being damaged by the sunlight that streams in from myriad skylights, including one perfectly aligned with the staircase. Sui generis Tighe, it's nothing more than a set of floating treads precision-cut with a pattern that's denser close to the supporting wall and increasingly open away from it. The perforations not only pick up on those seen in the aluminum screen for the front door but also produce shadows that change with the hour and the season.

Compared to the complexity of the details, space-planning was a cinch. The downstairs is open—seemingly infinite as it extends past the living and dining areas' glass sliders—except for a library, a powder room, and a laundry room. For finishes, "light" and "bright" constituted the chief criteria. The ceiling and the walls that are faceted are painted pure white. Flooring is gray-flecked white terrazzo, radiant-heated in key areas. The existing fireplace got a new quartz-composite hearth. In the kitchen, Tighe says, counters are "the whitest engineered quartz we could find," and glossy white acrylic clads the cabinetry. To temper all the shine, he and Montée chose shades of gray for rugs, upholstery, and the paint on the flat walls. The powder room, with its angular white vanity and gray troweled plaster, is a chiaroscuro mix.

Upstairs in the master suite, the all-white theme continues in the spalike bathroom's creamy marble walls and limestone-resin free-standing tub. Gray returns in the bedroom, with the linen-wool upholstering Arne Jacobsen's ➤

Left: A tub in a limestone-resin composite stands in the center of the master bathroom. **Right:** The front door pivots hydraulically.

Opposite top: Facing the living area's existing fireplace, updated with a quartz-composite hearth, is a chair by Grete Juel Jalk. **Opposite bottom:** A pendant fixture by Apparatus hangs above the custom oak dining table, bookended by Nelson armchairs.

