

ARCHITECTURAL DIGEST

THE INTERNATIONAL DESIGN AUTHORITY

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Celebrate Art

INSPIRING HOMES
OF TOP
COLLECTORS

8 YOUNG
ARTISTS ON
THE RISE

GORGEOUS
HOLIDAY GIFTS





The kitchen is appointed with a 1970s light fixture from John Salibello Antiques, a Dacor wall oven, and a Sub-Zero refrigerator.



A painting by Yoshitomo Nara is mounted at the top of the skylit stairwell, while a work by Kishio Suga hangs at the end of the hallway.

and at a slight angle to each other. A glass-walled bridge connects the two sections, so the overall layout resembles an off-kilter H. Within the wings, most of the living spaces are raised up to the level of a second story, enhancing views and allowing the landscape to flow underneath. “We wanted the site to feel like it was rolling under the house,” Christoff says.

With its crisp geometric forms clad in black-stained cedar, the house exudes an air of gravitas that contrasts with the wild dunes it seems to float above. “It is nature and abstraction butting up against each other, making each other look better,” Finio says. But the dark formality of the exterior is leavened by expanses of glass and the playful, almost lyrical profile of the roof, which has solar panels on one side and skylights on the other. Together, they give the roof an undulating, sawtooth silhouette that echoes the surf beyond.

The house has roughly 10,000 square feet of living space, but Christoff and Finio have made it feel tight and compact, mirroring in spirit the restraint of the area’s early modernist residences. The ocean-facing section contains the living room, the dining area, and the family’s three bedrooms, while the other wing comprises an expansive kitchen and breakfast area, two guest rooms, and an office that all look toward a bay. “We wanted the house to be pure and simple, not a meandering maze,” says the wife, explaining that they placed most of the common spaces at the center, as a magnet to pull people together from different ends of the house.

Throughout the interiors Christoff and Finio composed a backdrop of robust yet refined surfaces—floors of polished concrete terrazzo, walls sheathed in strips of blackened bronze, crisp balustrades of painted or blackened steel. The kitchen features a mix of cabinetry in stainless steel, black carbon fiber, and lustrous white lacquer, while the master bath is embellished with a wall of textured cast-bronze panels crafted by the London studio Based Upon. The high-impact art includes a 12-foot-high Jenny Holzer LED work with scrolling text, specially created for the glass-walled entrance hall, and a Ranjani Shettar installation of brightly lacquered wood forms that swoop and swirl across two walls in the living room. The Manhattan firm Haynes-Roberts oversaw the furnishings, gracefully integrating clean-lined custom-made pieces with vintage postwar designs.

For all its visual boldness, the residence is a serene setting for family activity, rather than itself the center of attention, underscoring why the couple chose the sequestered site. The house, the wife says, was imagined as a place “where there’s nothing else except nature—and the people you’re with.” □



An Adam Fuss photogram overlooks the master bedroom; the floor lamp is a circa-1969 Carlo Nason design, the daybed is a 1960 piece upholstered in a fabric by Cowtan & Tout, and the carpet is by Beauvais.

Opposite, from top: In the office, a vintage Gervan chaise longue is positioned near a colorful Keiichi Tanaami painting and two small works by Andy Warhol. A cast-bronze wall by Based Upon enhances the master bath and its terrace, which is outfitted with Janus et Cie chairs; the tub filler is by Boffi.

