

Vision-Aerie

Designer Jeff Andrews creates the ultimate weekend hideaway where dazzling city views and drop-dead interiors make for a modern play on the high life.

By Andrew Myers
Photography by Grey Crawford

“Floored”—in the good sense—is how a designer hopes to leave a client at project’s end. But for interior designer Jeff Andrews, “floored” also describes the starting point of a 2,000-square-foot pied-à-l’air atop a building with views of Beverly Hills green. “I wanted a base that was really funky: warm, modern yet rustic,” says Andrews, who knew he’d found an inspirational and literal base with planks of antique French oak. “They look like they’re from an old pier. I thought, ‘Let’s bring a bit of the beach into the city and build from there.’”

The project’s purview was particular. A secondary residence for the son of the founder of Manhattan Beach-based shoe company Skechers, the space would serve as an alternative to the client’s sprawling

ELEVATED STATUS

For the dining area of this West Hollywood high-rise project, interior designer Jeff Andrews used an Eero Saarinen table and Charles Eames office chairs, all purchased at Jules Seltzer. Andrews designed the chandelier, which was fabricated by Peter Manukyan of Filament Lighting. The Angora Shabby rug is from The Rug Company.





PHOTOGRAPH BY MELISSA VALLADARES

LOFTY IDEALS

Left: Huge city views dominate the living room, where Andrews added a pair of vintage chairs from NoHo Modern, which were then upholstered in Moore & Giles leather. A Tai Ping rug rests underneath. Right: Andrews rests on an A. Rudin sofa covered in Missoni's Moomba Ebon print, purchased at Stark Carpet and Fabric. A dramatic Javanese teak burl slice from Bo Tree in Pasadena makes for an impactful design statement.



oceanfront home in Manhattan Beach, which Andrews had designed several years earlier. “Because this wasn’t going to be a traditional two-bedroom and was only for occasional use, I didn’t have to treat it traditionally,” Andrews says. “It could be more glamorous, more fun and less conventional.” For example, while each of the bedrooms could be configured as master suites, one could double as a lap-like media room (walls upholstered in grayish-brown suede and comfy sectionals that convert to a bed), and both could be

conjoined to the central public area with floor-to-ceiling, bronze-colored sliding glass walls (as opposed to doors). “The goal,” says Andrews, “was to keep everything as open, spacious and airy as possible.”

Easier imagined than executed. “Floored”—in the bad sense—might well describe a less resourceful designer’s reaction to the project’s material impediments. A tower of concrete from the 1960s, the building had relatively low ceilings (made even lower by soffits housing air ducts and other services



and inopportunately placed structural columns, some obstructing the views). Also, the client was combining two units, a studio and a one-bedroom, into one. Both were on the “penthouse floor” where, Andrews notes, many of the building’s utilities culminated, further limiting fresh floor plans and configurations. “It went from a ‘nice project’ to a master design challenge to a labor of love.”

Andrews began by gutting the space. To bring as much height as possible while accommodating the requisite mod cons, he created a deep, dramatic ceiling grid, and then extended it throughout the space for visual unity. Doing so also allowed him to diminish the main room’s primary drawback: a structural column housing a vent pipe. “I bent and manipulated the pipe, eliminated the 3 feet of exterior wall that extended from both its sides, removed the peripheral soffit overhead, and built a floating table,” he says.

In the area that had once been the one-bedroom’s walk-in closet, the new entry foyer was formed. In the studio’s former kitchen, a wet bar was born. And while the one-bedroom’s kitchen had been closet-like and closed in, the new incarnation was as light and bright as the cinnabar tile found on its island and backsplash. “I really played architect on this job,” Andrews says, noting that there were limits as well. “The sizes of the bathrooms couldn’t be changed, so I maximized what space there was by covering them in three-quarter-inch glass mosaic tiles and making them wet rooms.”

Once the envelope and floor plan were finished, Andrews further unified the space by using oak and walnut throughout—from the floating console of his own design in the entry foyer, to the kitchen cabinets and frame surrounding the island’s tiles, to the frame surrounding the dining room’s enormous

NESTING INSTINCT
Opposite page: The dressing area features a vintage brass chandelier by Maison Boulanger and a Hadley bench with zebra seat from Mecox Gardens. Above: Design Within Reach’s Matera walnut bed keeps company with a Fiorenza armchair, purchased at Modern Living.





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mirror and the sliding glass doors to the master bedroom and media room.

Having established cohesion, he could then indulge in the one-off, the eccentric, the artistic or downright quirky. Yes to The Rug Company’s circular Angora shag in the dining room and to the silk Tai Ping carpets in the master bedroom, living room and media room; a hearty hello to “Marilyn Crying” in the kitchen, a diamond-dust covered piece by British artist Russell Young; a thumbs-up to organic or funky fine and decorative arts, including the earth-toned painting centered over the master bed; the profusion of vintage

pictures in the media room; and the cross-section of a tree mounted above the living room sofa.

For Andrews, the project, which lasted a year and a half, went from bear to bare to beauty. “I love how large the apartment seems, but while the floor plan is open the vibe changes from area to area,” he says of an aspect that, although planned, surprised him in the degree of its success. The project was also serious, good, artful fun. “It was fantastic working with a client I know so well, and who trusts me so much. That dynamic is its own reward.” No escape requested or required. ■

MIXED TO THE MAX
Opposite page: In the kitchen, Heath ceramic tiles are used along with Caesarstone counters in Oyster. David Weeks’ Oval Boi chandelier from Ralph Pucci hangs above the island. Above: The media room has a custom-made sectional with a pullout queen sleeper by A. Rudin. The entry area features Tom Dixon’s Beat Light Stouts.