



# BALANCING / ACT

INTERIOR DESIGN AND INTERIOR ARCHITECTURE: ODADA

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When David Oldroyd saw the penthouse that his clients had purchased in San Francisco's Pacific Heights neighborhood, he was elated by the soaring double-height space, which offered superlative views of the San Francisco Bay. But the principal and owner of ODADA was simultaneously dismayed by the 1960s tubular steel stair to the mezzanine level, whose ponderous form and dark colors held down the aesthetics of the space.

To set a new tone for his clients' pied-à-terre, Oldroyd's team designed a new sculptural stair, which came up the elevator in pieces and was welded together and painted white in situ. They made the floating stair appear even lighter by cutting narrow diagonal slices out of the risers. Among other architectural interventions, they cut internal slot windows in the primary bedroom and the larger of two guest bedrooms, allowing those two spaces to borrow light and views of the Golden Gate Bridge through the living room. To establish a calm materiality, they used Flavigny limestone for the flooring and the fireplace surround, and lined the back wall with dark-stained mahogany so that it would visually disappear at night, instead of casting distracting reflections. "The clients wanted a slick modern apartment, but not one that was cold or too austere," says Oldroyd. "They are both meticulous people with accomplished backgrounds, and love intricacy and nuance."

After creating a quiet shell, Oldroyd worked with the clients to select artwork for the space. By the entrance is #8, a 2012 etching by Brice Marden, while a few steps in is a large stoneware sculpture by Eva Hild. The living room is anchored by a commissioned diptych by artist Robert Stone, large enough to match the scale of the space; and the dining area is graced by Miya Ando's 2020 *Spectrum Grid*, a piece composed of iridescent paint on aluminum that creates a sense of "quiet serenity," says Oldroyd. ODADA also designed most of the furnishings, which are complemented by choice found pieces. The nightstand with the antique silver-leaf finish in the small guest room, which looks like it was designed to match the staircase, is actually by Natasha Baradaran, found at DeSousa Hughes.

A guiding principle was to balance the space's orthogonal architecture with soft, organic shapes. In the living room, a brass coffee table with an impressively cantilevered top is a Christopher Stuart design acquired from The Future Perfect, echoed by Herve van der Straeten's brass and marble *Lampe Pastilles*. The sofa's luxurious pillows are made from Jim Thompson silk fabrics in what Oldroyd describes as "sky" colors. Near the fireplace, a pair of armchairs designed by ODADA as an homage to Jean Royère and covered in a periwinkle mohair by Brunschwig & Fils are paired with Gary Hutton's *Puddle* side table. The quiet dining room features cozy custom banquettes upholstered in Vezzano Cloud fabric, with additional seating provided by DLV's *Giac* chairs in oil-rubbed bronze from Coup d'Etat. Knowing his clients, Oldroyd designed the walnut dining table with beveled corners that have a nickel inlay. "They wanted things that felt special, with handworked details, which made this project a joy to work on," he says. ■ ODADA, [odada.net](http://odada.net)

