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Converting a club into a residence is “adaptive reuse,” says Marino (above). “It was fascinating to watch the switch.” LEFT: The dining room’s vertical-stripe wallcovering makes a lively backdrop for a light sculpture by Leo Villareal, over the mantel, and a work by Paola Pivi, at right. The lamps are by Josef Hoffmann. Tiffany’s silverware.

loves special textures that he either finds or designs himself,” says the wife. “He brings in artists from all over the world.”

“We’re strong at surfaces,” says the architect, admitting, “The interiors look dangerously like what I used to paint, a really mixed salad, not just greens but beets tossed in with everything else.” Part of the expansive living room is covered in squares of parchment hand-painted an eggplant brown. “We painted each square in our studio,” he says. The walls of the staircase—inspired by the coat of Siamese cats—are finished in Venetian plaster abraded to reveal layers of taupe and dark brown. Large slabs of veined Statuario marble on the walls and floor of the master bath resemble giant Rorschach tests.

The intriguing surfaces play down sweeping architectural changes. The spacious, open living room that effortlessly features a Sol LeWitt mural required major structural engineering and several months of construction. The floor of the big, warm-hearted kitchen had to be lowered to achieve its sense of generosity and welcome. Marino organized the spaces so that one flows graciously into another.

All along the way, Marino parses the

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