

At the entry, a gravel and stone pathway guides visitors through Lutsko Associates' seasonal plantings. A 500-year-old cedar wedge repurposed as a bench encourages people to pause and take in the beauty of the landscape and architecture before entering the pavilions.

# THE STARS ALIGN IN SONOMA

ANN LOWENGART COLLABORATES ON A MODERNIST ESTATE

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The homeowners are serious art collectors, and they, along with Lowengart, worked with art consultant Francesca Sonara to find the right pieces that reflect their aesthetic and social values. Sam Perry's sculpture Last Dance in the foyer was an early selection.



SOMETIMES, a designer secures a project where the stars align. For designer Ann Lowengart, this happened when she collaborated on a dramatic Sonoma estate with the internationally recognized Field Architecture and national homebuilders Dowbuilt. A triad of butterfly-roofed, copper-clad pavilions on a ridge top echoes the property's red soil and the bark color of surrounding Madrone trees. Lowengart, who maintains studios in Marin County and Palm Beach, selected artisanal furnishings in an earth-bound color palette to complement the modernist architecture, contemporary art, and majestic landscape.



The design team commissioned some art, sending painter and weaver Miguel Arzabe fabric swatches for context in the dining room. At the same time, the homeowners purchased the bronze sculpture on the credenza by the Indian artist Mrinalini Mukherjee from an exhibition.



Architects Stan and Jess Field pierced the veil between the built and natural worlds throughout the home. Retractable walls, wood finishes, and limestone floors that extend outside to limestone pavers merge interiors with the environment. Two transparent breezeways connect the three pavilions. One breezeway acts as the foyer, linking the westernmost pavilion that holds the library and living room with the central one for the dining and kitchen areas. Lowengart installed a geometrically formed cedar bench in the entry, allowing the residents and guests to pause and reflect on Sam Perry's curvilinear sculpture that he fashioned from a fallen tree trunk.

The entry segues to the library. Rebekah Goldstein's boldly hued and California-shaped abstract painting interacts with Ted Boerner's arced armchair and a mid-century walnut and metal

occasional table. Lowengart continued the same upholstery silhouette for the serpentine sectional components in the living room area. A coffee table with a steel base inspired by Anderson Valley's indigenous trees floats on Noé Duchaufour-Lawrance's asymmetrical wool and jute rug.

An outdoor pool directs the gaze to the woodlands beyond the adjacent dining pavilion. Field Architecture designed and Dowbuilt crafted the two rectangular dining tables that join to make a single surface. The artisans inlaid the bay laurel wood tops with randomly placed copper cutouts left over from the buildings' skin. Lowengart surrounded the tables with Scandinavian-influenced dining chairs from Troscan. Above the credenza, Miguel Arzabe's painting hangs, combining modern recycled materials and ancient Bolivian weaving techniques.

**OPPOSITE** You view the living room from the covered dining patio, where you see the lyrical back of Ted Boerner's sectional and Katy Stone's art installation. Family and friends gather to enjoy the pool lounging on Janus et Cie's low crescent-shaped chairs with cushions in cobalt Link fabric.

**BELOW** Lowengart used practical indoor and outdoor fabrics throughout the home for the upholstery. Décor de Paris' Sprinkle in a warm silver covers the library chair. The design team juxtaposed this with luxurious fabric pillows from Sandra Jordan and Fog & Fury.

**RIGHT** The primary bedroom's sitting nook overlooks the pool and woodlands. Lowengart installed an inviting lounge chair designed by Luca Nichetto upholstered in a rich gray alpaca from Pollack. She companioned this with Nikolai Lafuge's whimsical Murici Side Table.

**BELOW RIGHT** While color punctuates other rooms, the homeowners wanted tranquility for their primary bath. Vertical medicine cabinets with uplift mechanisms provide additional storage in the pale cabinetry. White under-mount sinks with polished chrome fittings complete the vanity.





**ABOVE** Jess Field wanted the powder room tiles to look like they had evolved from the earth, so the design team worked with Napa ceramicist Kelly Farley. Taking the iron red-brown clay and soil from the property, Farley developed a custom tile with a coppery hue.

**RIGHT** The landscape, architecture, and design delight the eye throughout the compound. A magical surprise awaits lucky visitors on the second-floor landing of the sleeping pavilion where Ulrike Arnold's earthwork painting speaks to Masako Miki's shapeshifting sculpture.



Pamela Jordan's aptly named circular abstract painting *Spectra* contains the pavilions' interior and exterior colors, from the earthy terra cottas and coppers to the cool forest greens and celestial blues. The primary bedroom is serene, with crisp white walls.

The second breezeway transitions to the easternmost pavilion, a two-story structure containing four-bedroom suites. A staircase showcases a window wall with a forested view and an installation of Dalit artist Rajyashri Goody's meandering ceramic work. Lowengart introduced touches of celestial blue elements upstairs in the primary suite. Atelier Février's wool and silk rug in midnight with rust and white accents ground the sitting nook. Jake Messing's chiaroscuro painting gives the space a moody surrealism. **CH**