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10 LIVABLE SPACES
FROM MODERN TO RUSTIC



Untitled: Dress/Landscape by Todd Murphy

Tall Order

Artist Todd Murphy and designer Barbara Westbrook share an exclusive first look into the design of SOVEREIGN's model home and interior spaces.

Written and produced by Lori Johnston

AS SOVEREIGN RISES to become Buckhead's tallest building, prominent Atlanta contemporary artist **TODD MURPHY** and interior designer **BARBARA WESTBROOK** are pairing up to make an important statement inside the 50-story luxury condominium and office tower. The two, as well as Atlanta-based architects Smallwood, Reynolds, Stewart, Stewart & Associates, were chosen after developer Regent Partners determined "we didn't have to go outside of Atlanta" to have world-class architecture, art and design, says Reid Freeman, president of Regent Partners LLC.

Westbrook is designing the two-bedroom, two-and-a-half bath, 2,700-square-foot model home for SOVEREIGN on the 30th floor. Murphy plans to create three pieces for the building. He will also serve as the curator for the collection of art that will appear in the model home as well as all the public spaces, including the residential and business lobbies, and the amenities areas on the 28th and 29th floors.

"This is a much more sort of art- and design-forward building than I think a lot of Atlantans are accustomed to. I applaud them for going for it," Murphy says.

The right angles and subtle curves cause the Peachtree Road building to appear to spiral skyward. The tower has 82 residences starting at \$1 million, with the first ones expected to be completed this summer. It also will be home to the Buckhead Club on the 26th floor and a new Buckhead Life restaurant.

AH&L: Describe the overall look you were going for with this project.

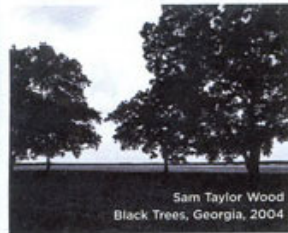
WESTBROOK: Soft modern with traditional touches and extraordinary artwork. **MURPHY:** SOVEREIGN is driven by art and design. The building is gorgeous, isn't it? So in order for the art to hold up to that, we just wanted to make it world class. There's plenty of artists here that I think are either world class or are certainly going to be because I think they're emerging. The overall collection is really, really strong blue chip contemporary art by world-renowned artists, and then mixed in with that is increasingly incredibly good emerging (artists), as well as African and Chinese antiquities.

AH&L: What pieces are you contributing?

MURPHY: Two large-scale paintings. I'm not quite sure where they will be placed. One of the things I'm trying to do is let the best pieces be in the places that really suit them. I don't care who you are, you have a sense, whether you're building your own house or whether you're working somewhere larger, of where things are going to go. In the space, you change your mind. A third piece I'm contributing is a 25-story "story." Each time you open up the elevator on the residential floors, imagine a tree growing through the middle of the building. You get off on the 28th floor, on those branches are owls. Go three more floors, on those branches are different birds. It's going to be this rising, mixed-media piece—almost like a giant piece that you slice up into 25 different slices and a piece of it is on each floor.



Barbara Westbrook



Sam Taylor Wood
Black Trees, Georgia, 2004

AH&L: What was most appealing to you about taking on this project?

WESTBROOK: It's in a great, high-profile building—and (with) incredible views.

MURPHY: Choosing work based on its own artistic integrity rather than as an afterthought to fill a design need. And seeing this caliber of work being exhibited in a building that has a lot of shared space. To really make art and design an integral part of what's happening in Atlanta going forward.

AH&L: Describe the model unit's look.

WESTBROOK: You want to approach it in a way that it reflects a lot of different tastes. But clearly the views are the star of the show. We wanted to make sure that those were highlighted. Around the fireplace (in the living room) we have a very comfortable sofa in a textured fabric, a big ottoman in dark taupe cashmere, and a couple of high-backed chairs that are going to float on the other side of the ottoman. Someone could sit by the fire or look over into the pretty views. There is also a third bedroom in this particular unit, used as a study. There's a big TV in that particular space as well as bookshelves and a dark color palette.

AH&L: What are the colors you're using throughout the unit?

WESTBROOK: There are not that many walls. It's mostly glass. We're keeping the walls in a creamy white with great lighting so the art will be highlighted. In the living room/dining room, we're laying on rich taupe browns and creams and little accents of color, a rich muted blue color that I think relates back to the whole idea of the sky. In the master, a real soft warm gray and creams and a little bit of that blue again. The study has muted taupe, creams, terra cotta. In the guest bed-



Harry Callahan
Encade (with Tree)
Chicago, 1949

room we have come back to the creamy white color with a contrast of some black.

AH&L: How is this model different from other projects you've done?

WESTBROOK: One thing that we love about this particular project is that you don't have a lot of interruption with mullions, so you get this really incredible view of Atlanta and the surrounding counties. Also working with Todd. I've long been an admirer of his. You don't often have the budget to put in art that is as important as the art will be in this particular model. So to be able to draw on his talents and his connections and to be able to light them well and to have that incredible art collection is really exciting.

AH&L: How many pieces of art are going to be in the model?

WESTBROOK: 25 to 30.

AH&L: Although you're still in the process of choosing the works of art for SOVEREIGN, which artists' works likely will be displayed?

MURPHY: **DEBORAH BUTTERFIELD** is doing a piece for the lobby that is going to be on loan to the Georgia Museum of Art in Athens. She does life-sized horse sculptures. She'll take found objects and create the horse form with them. The one we have is made from assembling sticks together. Then she casts the whole thing in bronze. It looks like it's made of sticks. Other artists include **HARRY CALLAHAN**, one of the foremost blue-chip photographers in the world. He spent a good deal of time (here) and lived in Atlanta for several years. **SALLY MANN**—we bought (some of her) landscapes of the South. **SAM TAYLOR-WOOD**, a very well-known contemporary photographer.

AH&L: What's the greatest challenge this project presents?

WESTBROOK: Making sure from a décor standpoint that we don't tip the scale too far toward contemporary. We just want to make sure that it feels personal, warm and that lots of different types of people appreciate it.

AH&L: How does your style fit with Sovereign?

MURPHY: People have always said, no matter where I have shown my work, that there's a "Southern-ness" to it. Even though it's hard to be precise about what that means, I feel like there's still a warmth to it.

Join Kevin McBride of Paces Ferry Realty for an online tour to the top of SOVEREIGN

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