

“Don’t rush this process. In design, nothing done quickly is ever done well.”

—Cheryl Fosdick



ABOVE: Minimalism has many interpretations. One view: it takes very little accommodation to comfortably and specifically inhabit a home. A chair at a table works as a vantage point and an opportunity to set aside time to appreciate the richness of people and place. Sitting in a chair quickly shifts perception. The texture and color of surfaces become more concentrated and pungent when at rest. I emphasize the importance of closeness and the contrasting distance of elements under controlled light. In this way, the mass of a fireplace can be interpreted as a mosaic of discreet stones, curiously balanced on the mantel.

*Photograph by Andrea Rugg*

FACING PAGE TOP: Creating outward views that include portions of the inhabited residence can camouflage the differences between inside and out. An indoor kitchen and the furniture of its island make up part of the greater outdoor dining space. Guests or homeowners could retire to the pillows of the quiet north court after a meal. I create a desire for the “place beyond” to organize the site’s living spaces into a well-planned assembly.

*Photograph by Andrea Rugg*

FACING PAGE BOTTOM: Morning light is often the most poignant. Whether cast through an elegant stairwell or across a bedroom ceiling, morning light works best when the spaces and surfaces are set to receive it. An interior’s palette develops through the understanding of daylight’s effect: the shadows cast, texture of surfaces and variations of tone changes.

*Photographs by Andrea Rugg*