

MIAMI

luxe.

interiors + design



ISSN 1548-0634

0 9281 05552 3

04

REPRODUCTION OF THIS PAGE IS PROHIBITED

Midcentury MAXIMALISM

A MIAMI BUNGALOW IS REJUVENATED AS A
TROPICAL DWELLING WITH INTERNATIONAL FLAIR.

WRITTEN BY MIKE BRADNER PHOTOGRAPHY BY BOB LANGRISH



DESIGNER: JAMES M. HARRIS
ARCHITECT: JAMES M. HARRIS ARCHITECTURE
LANDSCAPE ARCHITECT: JAMES M. HARRIS ARCHITECTURE
PAINTER: JAMES M. HARRIS ARCHITECTURE
PLUMBER: JAMES M. HARRIS ARCHITECTURE
ELECTRICIAN: JAMES M. HARRIS ARCHITECTURE
ROOFER: JAMES M. HARRIS ARCHITECTURE
CONTRACTOR: JAMES M. HARRIS ARCHITECTURE
LANDSCAPE ARCHITECT: JAMES M. HARRIS ARCHITECTURE

A sports are rife with fleeting encounters, and occasionally those chance meetings seem like fate. In September 2012, among a chaotic crowd of passengers trying to catch the last flight out of Mass International Airport before Hurricane Irene struck the area, designer Ari Katz and Katar got to chatting with the couple next to him in a lounge. It turned out the duo, Dr. Mark Taylor and Christian Taylor, was looking for someone to help them with the renovation of their 80-year-old bungalow.

"When people usually meet under these circumstances, you exchange numbers but don't really expect a call back," Katz acknowledges. "But they actually followed up after the threat of the hurricane was over and he got back to normal. They walked into my showroom, and the rest is history."

The Taylors had used the 1939 home as a rental property on and off for the past 17 years and wanted to transform it into their permanent residence. But what started as a plan to simply expand the kitchen became a full-fledged project that elevated the abode to a petite tropical estate.

"It was a classic, midcentury Maine bungalow—it was worn out, very tired and outdated," Katz recalls. "The floor plan wasn't conducive to 21st-century living and their lifestyle, so we opened it up as much as we could without losing the feel of the original vintage charm." The designer teamed with architect Neal Anderson and general contractor David Hester to gut the entire house—restoring the hardwood floors, sandblasting layers of paint onto the original wood ceilings and wiring the entire back of the home with flexible conduits to allow for indoor-outdoor living and entertaining. "The most significant structural change was reworking the kitchen and the utility room behind it," Anderson says. "It all came down, and that's where we expanded." Hester admits their work was cut out for them. "When I arrived at

the property, it was in bad shape," he recalls. The residence showed signs of corrosion, he explains, and required stabilizing features such as columns.

Although the changes restored the structure's midcentury roots, Katz's vision for the interior design was far from the era's traditionally minimalist aesthetic. In fact, inspired by the Taylors' cultural backgrounds and frequent travels, it was enthusiastically maximalist. "They had just studied Greece and wanted a Mediterranean look, but they didn't want a cookie-cutter, all-white style with a little bit of blue," Katz explains. "Christian's heritage is Lebanese and Mark's is Polish, so they wanted European and Mediterranean flair mixed with Africa, Morocco and India—stake it up, and there's your cocktail."

Like the Taylors, Katz travels extensively, sourcing and restoring vintage and antique pieces—many of which he incorporated throughout the bungalow. In the living area, hand-carved wood columns from an ancient building in India stand alongside a vintage thick pile Moroccan rug. Overhead is a 1950s amber Murano glass chandelier—the designer found in Parma, Italy. In the dining area, he restored a vibrant set of blue velvet, midcentury modern chairs that pay tribute to the house's era of origin. "The color, the layering, texture and pattern, though I don't like being identified necessarily by a particular look," Katz notes. "But their goodness, a little bit of maximism is back. It's more interesting and complex, and there's much more creativity involved."

The Taylors had no problem with decor that was slightly less conventional. "We're a little daring, so we like to push the envelope a bit," Christian says, adding it was essential that guests don't feel like they're in a museum. "Sometimes you come into a space and it looks so nice, you don't want to sit or touch anything. But we want everyone to be at ease—everything is to touch and use."

Just as crucial to the abode's vacation-infused vibe is its outdoor space, which features a pool, six cabana and Brazilian teak wood deck. "We basically fit everything a 20,000-square-foot luxury estate would have into a smaller home," Katz says. Perhaps his most striking touch is the installation of black-and-white striped awnings with a matching jet-black fence—the latter for which the Taylors needed some convincing. Now the couple can't imagine the property without the feature and is particularly fond of the way the greenery pops against the black.

Having hosted family members from around the world, the Taylors say the admission of their openness is universal. "Our guests kept saying, 'Everywhere you look, there's something to see,'" Mark says. "It's amazing to observe the expression on people's faces when we visited the house before and now I see showing it off." ■

"THE CLIENTS WANTED
EUROPEAN AND
MEDITERRANEAN FLAIR
MIXED WITH AFRICA,
MOROCCO AND INDIA."

—ARI KATZ



Interior designer Ari Katz brought a mix of styles to the living room in this bungalow in Maine. He used a mix of vintage and antique pieces, including a Murano glass chandelier, a Moroccan rug, and a hand-carved wood column. The room is a blend of European and Mediterranean flair mixed with Africa, Morocco and India. —ARI KATZ

Right: The designer restored vintage dining chairs to their original finish and had them refinished in a rich, dark red stain. Moroccan tiles, an additional column and wall art made of antique metal were also incorporated. Items contribute to the space.

Opposite: Spanish tile was used in the kitchen. In the bar room, painted Benjamin Moore's White Dove Custom color and metal stools pull up to an industrial wood bar, and three chairs, designed by the vintage Moroccan designer Youssef Ben Boudia. The wicker chairs and candle sconces complete the look.





The back of
journalist
building, go
to the home
American
Kawing, New
and party
King, Philip
cultural
part of the

Right: Metal lanterns, with red tassels, hang from the trigger's wood beam ceiling by general contractor David Hickey. After installing flooring, the designer complemented the chair's Indonesian style and palette with Moroccan ottomans from Barlow.

Opposite: The seating for guests on the pool deck is pulled up to the screen's edge and Indonesian-style wicker chairs. Kala designed the canopy's frame, which includes two perched pool-deck flooring.

