

Art Department



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WORKSTEAD

Page 100 Workstead's Charleston Townhouse project restores and modernizes a Beech Grove residence that had suffered a kitchen fire.

Opposite Visitors ascend a ship to enter the residence, where a Kichde chandelier and other Electric pendant greet them in the foyer.

drawers open in both front and back for occupants of the dining room and kitchen. The breakfast-cum-divider supports daylight penetration and engenders a sense of playful discovery while maintaining separateness between interior functions. Open doorways connect rooms on either side of the Vitrine.

The Vitrine's historical references are legible, even though its geometry and point of view are so clearly modern. Rectangular glass doors feature icecube-shaped panels for storing linens and mullions, and the interior includes drawers for storing linens and linens as well as display shelves for china, crystal, and silver. Inside, meanwhile, a wooden slab with an embedded hammered-copper bar sink functions as a counter-height workstation illuminated by dimmable LEDs.

The Workstead-designed kitchen pursues a similar strategy of subdividing space and accommodating multiple functions. A drum-shaped island located in the center of the kitchen encourages a flow of people, in order to melt cooking and entertaining, while a butler's pantry off to the side helps with storage and prep work. The island's curved doors are finished in the cane that often appears in subtropical interiors, and in the cane that often appears in subtropical interiors, and a retractable breakfast counter as well as a fruit bowl carved indelicately into the marble countertop can be deployed

into service when necessary. The detailing of the island is consistent with the Vitrine, so the two domestic scenes engage in conversation.

A period-back aesthetic also characterizes the crown molding that punctuates all of the interior rooms. This stripped version replaces the moldings that had been removed after the kitchen fire and makes no pretense of being original to the house. Nor does the rounded bead film overpower artwork and lighting. In filling the space with millwork and furniture, Workstead pursued the same balance of historical gravity, modern distinction, and utter utility that had informed its design of the crown molding—or the Vitrine or freestanding kitchen island, for that matter.

In taking on the renovation of 103 Bull, the studio acted almost surgically upon the historic house, so as not to override the elements that had survived the fire. Rather than force a clash between old and new, Workstead's intent relates to the original home and the American South at large. But the studio also felt a responsibility to distinguish its work from outright reverence for the past. By reinterpreting the traditional aspects of a Southern home, Workstead's renovation exists on a continuum that is as familiar as it is thought-provoking.

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