

On the top floor, which opens to a deck with views on one side and the tiered garden on the other, the open-plan living and dining rooms and the kitchen have colorful furnishings and art, including a B&B Italia Tufty-Time sofa and a Knockout side table with a round base by Friends & Founders and Ida Linea Hildebrand, in front of a floating fireplace wall. Facing page: "Blue/Green Vertical," a diptych by Joey Piziali, hangs beside a Mobile 8 pendant light by Michael Anastassiades.



Similar materials unify the foyer and rooms on three floors above it: bleached recycled Scandinavian Douglas fir plank flooring from Dinesen meets white painted walls with flush baseboards. Standard door openings were made floor-to-ceiling, and stairwell and hallway walls have openings cut into them "for a more open feeling," Smith says.

For the interior design, Reed worked on finishes and furnishings in concert with Barbara Turpin-Vickroy from Smith's office; Reed also accompanied her client to fairs such as Frieze in London and galleries in New York and San Francisco to select art and vintage collectibles.

On the second floor, the walls and ceiling of the media room are covered with blackboard paint and livened with Mah Jong sofas from Roche Bobois upholstered with brightly colored Missoni fabric. Sarah Morris wallpaper from Maharam in the powder room off a marble-backed bar niche echoes a similar pop sensibility, which recurs in several other bathrooms that are lined with mirrors or showy marble. For instance, a bathroom on the same floor in the guest suite facing the street has walls covered with custom black-and-white Bizazza mosaic tiles, installed in a pixelated pattern inspired by a chain link fence.

On the third floor, the owner's office, located in the rear guest room, has an Oslo sofa and 70/70 desk from Muuto and on the wall, Matthew Palladino's "Night Ride"; outside, in the rock-walled courtyard with artificial turf, are colorful Adagio swings by Paola Lenti from Dzine.



Noe Valley views from every floor include this vista from the top-floor deck, which has glass railings framed in thin strips of steel. St Paul's Catholic Church, where *Sister Act*, starring Whoopi Goldberg, was filmed, is on the left; Mount Diablo is visible on the right. Outdoor Orlando sofas and Strap side table are by Paola Lenti, from Dzine.





On the front end of the same floor, the master suite has a reconfigured walk-in closet with custom pulls by Doug Mockett & Company, and a new Calacatta marble bathroom with a rain shower and Agape tub offers unobstructed views of the city. Furniture includes a Ligne Roset bed against a Douglas fir wood-clad wall. The bed is flanked by nightstands fabricated from the same wood. A vintage Vladimir Kagan chair is paired with a Murmansk silver bowl by Memphis designer Ettore Sottsass, and a curved deco dresser has designer Oskar Zieta's elliptical balloon-like steel Tafla mirrors above it.

Down the hallway, a small nursery was converted into a music room. Its closet was eviscerated to form a cubby, upholstered with green Maharam fabric, where the owner likes to play his guitars. For better acoustics and privacy, Reed asked for built-in pelmets to install drapes.

At the top of the last flight of stairs, Smith added a boxy MDF railing cap, which also provides a display surface in the spare, open-plan living space that has no dividing walls and opens easily to the outside. "You understand the house better up here," Smith says.

At the front end, the living room, with full-width Fleetwood aluminum sliding doors, extends out onto a deck with glass railings surrounded by planters and river rocks. Its Paola Lenti furnishings and lanterns are all deliberately low so they do not block sight lines from inside the living space, where B&B Italia's flexible Tufty-Time seating is arranged facing city views. On one side, an old fireplace is reconfigured with a new metal



Clockwise from this image: In the open-plan living space, the dining area near the head of the stairs, where a glass railing doubles as a shelf, has a stainless steel ceiling panel that mimics the scale of existing skylights, and the understated all-white kitchen with marble backsplashes and a marble island opens to the stepped rear garden by Sculpt; ipe stairs and board-formed concrete walls and decks form several zones in the garden for outdoor cooking, for a spa, and for lounging on Daydream sunbeds by Paola Lenti, and at the very top, a 10-by-10-foot mirrored cube by CCS Architecture contains a James Turrell-esque room with a custom heated bench and an oculus; the rear garden green wall contains baby's tears and dwarf geraniums from Flora Grubb Gardens, reflected in the mirrored cube's back wall, which has a narrow doorway cut into it.



Just off the owner's office (a former guest room) on the third floor with its yellow Oslo sofa and 70/70 desk, both from Muuto, and Matthew Palladino's "Night Ride" (not visible) is a rock wall fountain inherited from the previous owners. Sculpt enhanced it with a stone bench bordering a koi pond at its base and, atop fake turf, a heated Helios lounge chair from Galanter & Jones. Hot pink Adagio swings by Paola Lenti, from Dzine, are suspended from the footbridge leading from the fourth-floor kitchen to the tiered back garden.







surround, both inset into a white rectangular plane that is angled away from the wood-clad wall behind it. The fireplace appears to be floating, and backlighting reinforces the illusion.

The dining area in the center of the open-plan living space is simply defined by a rectangular mirror-finish stainless-steel panel installed in the ceiling, aligned with a row of existing skylights. “Blue/Green Vertical,” a diptych by Joey Piziali, is paired with a Mobile 8 pendant light by Michael Anastassiades.

Next to it, the taut modern, all-white kitchen has an island of Carrara marble and oxidized cherry bar stools by Sawkille Co. Artwork in this space includes a framed lithograph by Christoph Rossner from the San Francisco-based Romer Young Gallery on the kitchen counter.

Steps away, Fleetwood doors open to the footbridge leading to the cascading back garden, its many outdoor living areas and the mirrored cube at the far end.

The dramatic cube was intended as a viewing outpost at first but is now used as a retreat for inward reflection. Its entrance is cleverly concealed in back and the cylindrical interior has another voluptuous heated bench to sink into and watch passing clouds through an oculus overhead. Acoustical felt on the ceiling absorbs any ambient sounds, and in that silence any passing thought can be scribbled on the fiberglass walls that are covered with whiteboard paint.

“The owner wanted to create a playful space where ideas could be shared,” Smith says. “We gave him exactly that.” ■

