

ISSUE
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Gray

architecture
interiors
design
culture

THE NIRVANA ISSUE



modern luxury.

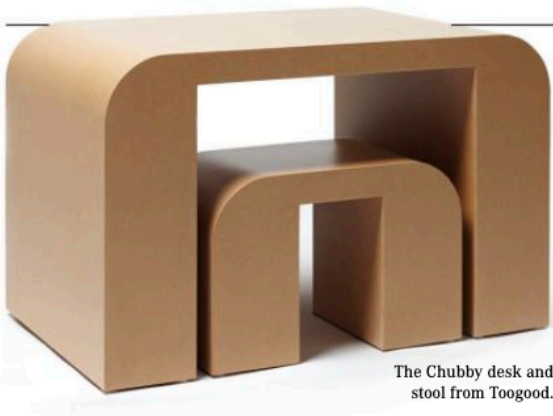
*Style Variation 16, (2019),
by artist Derrick Adams*



ARCHITECTURE
Sky Light

Thirty-one years ago, architect Rand Elliott joined the board of City Art Center (now known as Oklahoma Contemporary), a fledgling Oklahoma City institution dedicated to contemporary art and arts education. As the decades have passed, the organization has seen a lot of change—a new name, a new location, and a new building opening on March 13—but, according to Elliott, whose firm, Rand Elliott Architects, designed OC’s new 54,000-square-foot building, “education has always been the top focus.” Oklahoma Contemporary is not a collecting museum, so Elliott’s design emphasizes flexible spaces that can be used for everything from dance perfor-

mances and immersive installations to traditional art-on-the-wall exhibitions. The building also has to be able to withstand the constantly changing Oklahoma weather. “We have everything from strong winds and ice to flooding and 60-degree temperature changes,” Elliott says. “One of the results is really beautiful skies, and we took inspiration from them.” The skin of the building is clad in vertical rows of aluminum fins that reflect the colors of their surroundings. Walking around the building to view the undulating fins from different vantage points changes the visual experience and, says Elliott, “roots it in a strong sense of place.” —RG



The Chubby desk and stool from Toogood.

RETAIL
Room for Everyone

Toronto’s latest home décor boutique, Goodroom, is using retail as a way to break down barriers between local and international design. Helmed by Canadian multidisciplinary designer Jess Anderson, the shop, which opens in February, is as beautifully designed as the products it offers. Anderson outfitted the space, located in the Junction Triangle neighborhood, with elegantly crafted chairs from England, colorful glass art from Copenhagen, and Canadian-designed letter openers. She plans to stock Goodroom with the work of Canadian designers, including Toronto-based Mercury

Bureau, alongside globally regarded names such as Muller Van Severen, Toogood, and HAY. “There’s a massive opportunity to create a movement that embraces not only our own independent designers, but also international design, putting them on a level playing field,” Anderson says. “Canadian design always has an ‘apology’ attached to it, but I want to represent it along with well-known designers [from other countries] and have them all seen as good design, not set in separate categories of Canadian and international design.” —Claire Butwinick

COURTESY TOOGOOD; COURTESY RAND ELLIOTT ARCHITECTS