



in the groove

INTERIOR DESIGNER
HARRISON SOLL BRINGS
1970s-INSPIRED SOUL TO
ARANCHO MIRAGE HOME
REIMAGINED BY STUDIO
AR&D ARCHITECTS.

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ESPIE HIS clients' Rancho Mirage property being offered turnkey, Harrison Soll pushed this real estate phrase deep into a creative metaphor: "I saw a key they hadn't turned in this house," the Los Angeles-based designer recalls of his first visit to the home with 1940s vintage origins and a contemporary renovation. He knew that with a retro-leaning approach, "the house would be sick," adds the 27-year-old, invoking the positive meaning of this vernacular descriptor.

The effort involved a unique dynamic, given that Soll's clients were his older half-brother, Dean, and his sister-in-law, Carla. The couple entrusted the emerging talent to refashion the interiors of the four-bedroom, three-bath stunner that Studio AR&D Architects had recently completed for its previous owners.

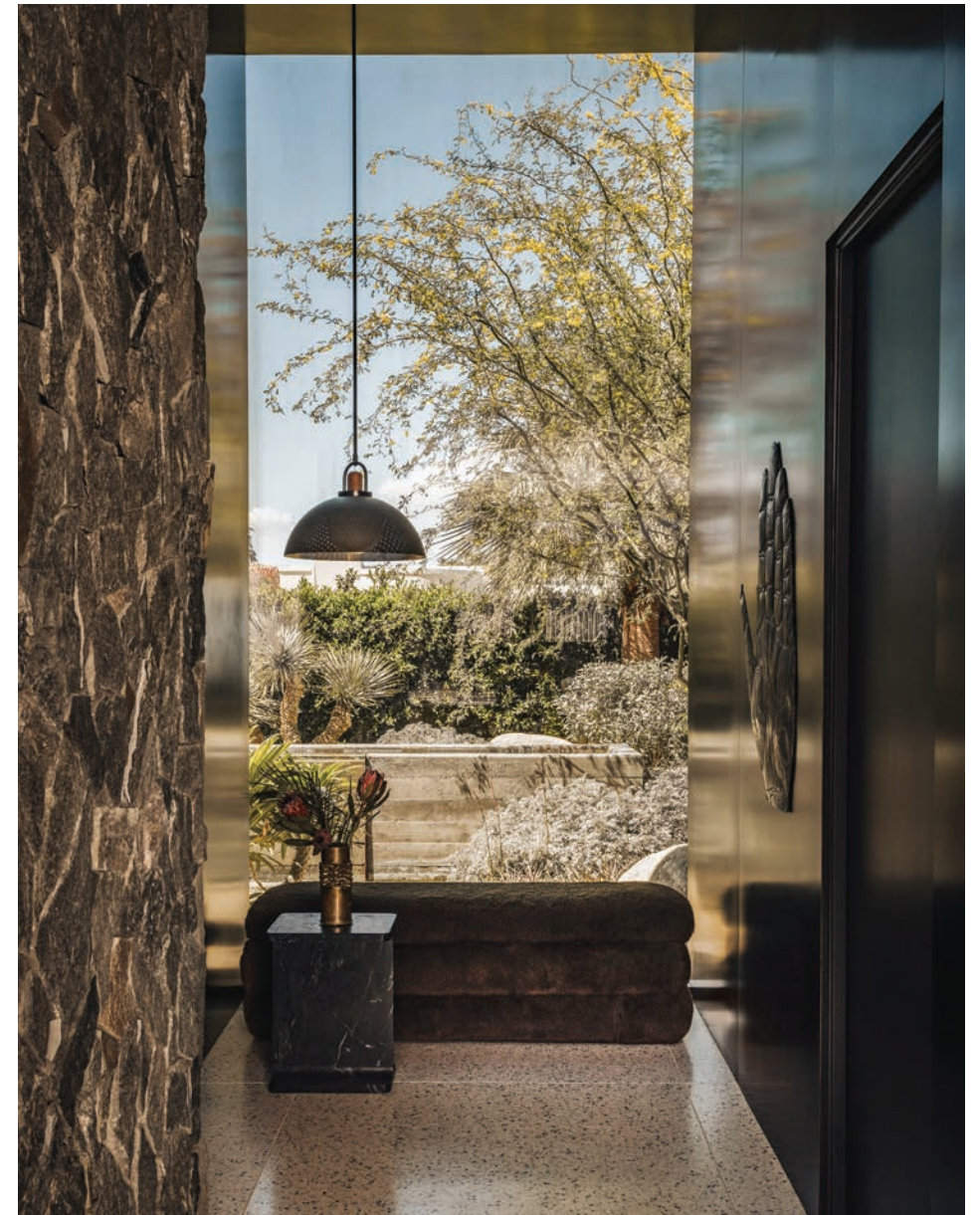
To radically transform and double the footprint of what had been a modest mid-1940s ranch-style house, "we set about designing an addition that was a marriage of the old and the new," says Sean Lockyer, the firm's founding principal and lead architect. "There's a nice dialogue between that [original] California ranch and the larger volume with a contemporary feel."

Ironically, for the home's next chapter, it was the younger Soll whose passion for 1960s and '70s furniture that brought Dean and Carla on a vintage journey. His expertise also converged with their love of the Tamarisk Country Club and its history. This desert lore, Harrison explains, informed the project. "We wanted the story to feel like a cool, updated 1970s weekend pad."

He describes his relatives, who split their time between Rancho Mirage and Newport Beach and have owned multiple homes in the desert for over two decades, as "soulful people." They're also decisive "power shoppers"

with extensive home renovation and building experience. (Dean works in industrial construction.) Sourcing largely at Palm Springs showrooms and from shops and galleries along the Perez Art + Design District in Cathedral City made the tight timeline feasible, too.

Harrison's living room décor choices, which present a detectable overlap with the heyday of *Saturday Night Fever*, serve as another bridge between the eras embedded in the architecture. Brutalist sculptures and an irresistible pair of De Sede restored leather modular lounge chairs from Nok Nok on Perez Road compatibly coexist with the structure's two new projecting steel-clad



Placed in a corridor, the brutalist hand-shaped sculpture from Church Boutique in Los Angeles is visible from the living room. opposite: Harrison Soll sourced De Sede DS-600 Snake modules from Nok Nok for the living room. previous spread: The main living areas open to the outdoors on two sides.



Studio AR&D Architects transformed a Rancho Mirage 1940s ranch house with dramatic interventions expressed in steel and glass, as well as extensive new landscaping with multiple gathering areas and succulent gardens. This view from the front elevation peers through the interiors housing Soll's choices.

Soll paired a glass-on-brass dining table from Church Boutique in L.A. with Frank Gehry for Knoll bent maple chairs purchased at Nok Nok. Martyn Lawrence Bullard's Aries chandelier hangs above.

opposite: Vintage acrylic stools by Charles Hollis Jones let the kitchen island lean into the '70s vibe. "Now" by Daniel Diaz-Tai.





The primary bedroom features a vintage Arthur Elrod bench from Modernway in Palm Springs, the Clauson canopy bed by CB2, and a pair of '70s frosted white glass table lamps by Bobo Piccoli for Laurel sourced at Object Culture on Perez Road. *opposite:* Deep eaves outside the primary suite shelter a seating vignette.

volumes created by Studio AR&D. One juts out at the angular front doorway; the other, containing a vertical window shaft, marks the transition from the existing spaces to the new ones. Variances continue in Lockyer's rock walls and the original board and batten siding, contrasting with smooth plaster surfaces.

In laying fresh groundwork room by room, Harrison avoided 1970s clichés that could result in the feel of a kitschy movie set. Dean was all in on the earthy and moody scheme to play against the geometry of the architecture and the existing black, dark brown, and white surfaces. Yet Carla, who handled interior design duties for their previous homes,

needed her sensibility represented as well. "We went a little bit more feminine and restrained," Harrison notes.

Lucite kitchen counter stools by Charles Hollis Jones land a softer punch thanks to persimmon orange cushions. The dining room pieces explore negative space and levity, mingling Frank Gehry's bentwood dining chairs for Knoll with a glam brass-based, glass-topped dining table and a chandelier designed for Hudson Valley Lighting by Martyn Lawrence Bullard, whom Harrison describes as "the epitome of a decorator."

Dark neutrals wash over the primary bedroom, tempered by plush textures. Anchoring the room, an original Arthur Elrod bench from Modernway sits at its foot, recovered in a rather groovy Holly Hunt velvet corduroy.

Because Dean and Carla have three grown children, making the home family-friendly took on a more mature scope. Nevertheless, the energy is still high when they all come to the desert. "They have the most lit family parties I've ever seen," Harrison observes.

"Everyone has fun and connects."

That kinship and connection extended to the design process. "We're a generation apart," Dean says of his brother. "Doing this home together was super fun and grew our relationship."

The privacy of the outdoor spaces is equally conducive to the couple holing up for a quiet weekend together and for larger Soll family celebrations. Studio AR&D's landscape design and outdoor components juxtapose organic shapes with formal rigor, as seen with the rectilinear Mies van der Rohe-inspired cabana next to the curved pool, all surrounded by succulent gardens.

Now with a low-key, disco-era spirit infused into the home, the key has been turned. Though designed as a part-time party pad and desert hideaway, Harrison asserts, "You never want to leave."

