

ARCHITECTURAL DIGEST

THE INTERNATIONAL DESIGN AUTHORITY

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BUILDINGS WITH BUZZ

Daring design
around the world

**NASCAR'S JIMMIE JOHNSON
AT HOME IN NEW YORK**

**HERZOG & DE MEURON'S
LATEST MASTERPIECE**

**RYAN MURPHY'S BRILLIANT
BEACH HOUSE**





1. DESIGNER BILLY COTTON SITS AMONG HIS FAVORITE VINTAGE FINDS IN HIS BROOKLYN OFFICE. 2. JOINERY COCKTAIL TABLE. 3. BILLY COTTON X SEIBERT & RICE PLANTER. 4. JOINERY DINING CHAIR. 5. JOINERY VOLUME STUDY LIGHT FIXTURE.

Quiet Riot

In his new line of lighting and furniture, *Billy Cotton*, designer to *Cindy Sherman* and other art stars, signals a return to discreet chic

If you want to capture someone’s attention, whisper. That was the sage advice proffered in a famous 1970s perfume advertisement. The lesson still applies today, as New York-based industrial and interior designer Billy Cotton has demonstrated in his seductive new product collections and the stylishly understated Brooklyn showroom he has conceived to display them.

“In this age of statement lighting and high-concept sculptural furniture, I wanted to dial down the noise,” Cotton says. “My new work is about the power of distilled forms and subtlety.”

The simple silhouettes of Cotton’s Joinery lighting series—essentially rectangular volumes that can be combined in endless configurations—belie the complexity of the fixtures’ construction. A single piece incorporates more than a hundred custom-engineered parts that enable the panes of acid-etched glass to stand apart from their walnut frames so diffused light

can escape at the edges. “The challenge I gave myself was the idea of evoking the lantern in its most basic form,” the designer explains. “It was also important for me to confront LED technology as a reality for our planet.”

Cotton’s companion line of Joinery sofas, chairs, tables, and case goods operates under the same logic. By exposing the joints and breaking apart solid volumes, the designer gives a gentle lift to the furniture, as if the pieces were floating in controlled stasis. And as with the lighting collection, buyers have the freedom to change the finishes on any of the glass, metal, and wood components to suit their tastes. “I wanted to take my ego out of the process and create a canvas for designers to express their own vision,” he says.



Arrayed in pared-down vignettes, the new works can be found in a just-opened showroom adjacent to Cotton’s design office, all in a 1906 poured-concrete factory building in downtown Brooklyn. With period casement windows, concrete floors, and crisp white walls, the space is redolent of a contemporary white-box gallery. But Cotton eschews any inference about his intent: “I try to avoid the word *gallery*,” he says. “I make furniture, not art. I leave that to my artist friends and clients. If people like the furniture and want to live with it, that’s enough for me.” billycotton.com —MAYER RUS