



Interscope Geffen A&M's new studio space was decorated by interior designer Severine Tatangelo.

CELEBRITY STYLE

Peek Inside the Artful Studio Where Interscope Artists Make Music

Selena Gomez tells AD that the space “lends itself to creativity”

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Photography by Jenna Peffley

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Earlier this year, [Selena Gomez](#) opened up to [Vogue](#) about just how pivotal her next album will be to her music career. The megastar said her next project will be “different” and even hinted at the possibility that it may be her last. Currently, Gomez is in the process of bringing it to life. The [Only Murders in the Building](#) star has been camped out in Interscope Geffen A&M’s brand-new studio, which label chairman John Janick spent the past three years bringing to fruition with the help of interior designer Severine Tatangelo, founder and principal of California-based Studio PCH.

It was a labor of love for Janick, and it seems to have been a success. “The new Interscope studios are absolutely beautiful,” Gomez told *AD* over email. “They did an amazing job of designing an environment that feels very comfortable. It’s been great getting back into the studio and running into other artists in a space that lends itself to creativity.”



The studio features a bar and, behind it, Interscope memorabilia is on full display.

What Gomez describes is exactly what Janick envisioned for the space, which features two main recording rooms, a few smaller writing areas, and a large performance space. “In our studio, artists can record, rehearse, create visual content, and hang. We wanted a space where artists bump into each other and, hopefully, new creative relationships are formed. We think we’ve achieved that here,” he says.



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All of the furniture in the space was custom-made by [Artless](#).

Another goal was merging a relaxed design with a technologically advanced studio. Custom furniture by Artless was created for the space, and Tatangelo worked with an engineer to choose wall coverings that were not only decorative, but also enhanced acoustics. “We selected and reviewed each fabric for all the furniture pieces with Mike Cronin of Michael Cronin Acoustic Construction, who served as the acoustical engineer for the studio,” Tatangelo says. They wanted the design to be so seamless, it wouldn’t interrupt the artists’ creative flow. “We designed long, floating sofas, perfect to fully lie down during a long, all-nighter recording session, that blend colorwise with the walls to create a

continuous visual within the room, so no exterior elements would interfere with the creative process.”

Although the state-of-the-art studio is brimming with the most advanced and future-minded equipment available, many of the design pieces pay homage to the record label’s past. Art books and one-of-a-kind items from three decades of Interscope can be seen on coffee tables and on the bar of the main room. “We worked closely with the team to properly curate these items,” Tatangelo says. “There are a variety of pieces gathered throughout the years, from instruments to signed items to large pictures of key moments with artists. We didn’t want to create a museum, but by understanding Interscope’s vision and culture, we intensified [its legacy].”



Dr. Dre’s restored soundboard has been a key draw to the studio for recording professionals.

One of the central historical pieces in the space is the soundboard Dr. Dre used to produce his own 1992 album, *The Chronic*, Eminem’s 1999 hit, *The Slim Shady LP*, and several Kendrick Lamar albums. “We acquired Dre’s board a few years back and spent a lot of time restoring it,” Janick says, adding that it’s a major attraction for producers and engineers. “It’s a touchstone for artists because some of the greatest albums of all time were recorded with that board, and it is absolutely an important part of Interscope history.”

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With the goal of sparking creativity in mind, Janick tapped artists Sam Durant and Sayre Gomez for original artwork and commissioned a piece by Lauren Halsey for the studio. “I’m a big fan of the three artists,” Janick says. “If I signed visual artists like I sign musicians, I would do everything I could to sign Sayre and Lauren; they feel like Interscope artists, and what they’ve created is inspiring.”



“I saw the Sam piece in an art show and thought it was a great piece of art for people to see when they first enter the space,” says Janick of the piece by Sam Durant.

Janick also shares that Durant’s piece, which illuminates a bold motto, was an intentional and meaningful choice for Interscope. “‘Another World Is Possible,’ is obviously a great creative statement. But if you dig into Sam’s work, you’ll understand that there is a much deeper meaning—he’s saying, ‘If one understands the past, we can move forward to create a better world.’ This idea is very important to us at Interscope. It’s what we believe in.”

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